

FILM SCORE AND CONTEMPORARY NOSTALGIA:
ON THE COLLABORATION BETWEEN
PAUL THOMAS ANDERSON AND JONNY GREENWOOD

A Master's Thesis

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Ankara
August 2019

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Bilkent University 2019

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The Graduate School of Economics and Social Sciences
of
İhsan Doğramacı Bilkent University

by

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In Partial Fulfillment of the Requirements for the Degree of
MASTER OF ARTS IN MEDIA AND VISUAL STUDIES

THE DEPARTMENT OF
COMMUNICATION AND DESIGN
İHSAN DOĞRAMACI BİLKENT UNIVERSITY
ANKARA
August 2019

Approval Page

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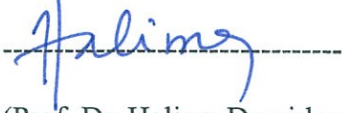
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ABSTRACT

FILM SCORE AND CONTEMPORARY NOSTALGIA: ON THE COLLABORATION BETWEEN PAUL THOMAS ANDERSON AND JONNY GREENWOOD

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August 2019

Film scores in certain contemporary films which narrate stories from different time periods display intriguing patterns in how they evoke distinct emotions and how they underscore the film's temporal and spatial configurations. This thesis investigates the role of the film score in Paul Thomas Anderson's recent four feature films such as *There Will Be Blood* (2007), *The Master* (2012), *Inherent Vice* (2014), and *Phantom Thread* (2017). By adopting Svetlana Boym's (2001) framework of nostalgia, this thesis aims to reveal how the film score accentuates the dialogue between historically significant individual and/or collective components of the time period depicted, and focuses on differences and similarities in evoking the past through the accompaniment of film score. Furthermore, since the original scores of these films have been composed by Jonny Greenwood, this study also adopts an auteurist approach towards the issue in order to reveal recurring patterns from the collaboration between the director and composer.

Keywords: Film Score, Jonny Greenwood, Nostalgia, Paul Thomas Anderson

ÖZET

FİLM MÜZİĞİ VE ÇAĞDAŞ NOSTALJİ: PAUL THOMAS ANDERSON VE JONNY GREENWOOD İŞBİRLİĞİ ÜZERİNE

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Ağustos 2019

Farklı zaman dönemlerinden hikayeler anlatan çağdaş filmlerdeki film müzikleri, filmin yersel ve zamansal kurulumlarını yansıtmak açısından, merak uyandırıcı biçimler sergilemektedirler. Bu tez Paul Thomas Anderson'ın yakın zamandaki dört uzun metrajlı filmindeki, *There Will Be Blood* (2007), *The Master* (2012), *Inherent Vice* (2014), ve *Phantom Thread* (2017), film müziklerini araştırmaktadır. Svetlana Boym'un (2001) nostalji yapısını baz alarak bu tez film müziklerinin tarihsel açıdan önemli bireysel ve kolektif unsurları ne şekilde vurguladıklarına ve bunu yaparken nasıl benzeştiklerine ya da farklılaştıklarına odaklanmaktadır. Buna ek olarak, analiz edilecek filmlerin orijinal müzikleri Jonny Greenwood tarafından bestelendikleri için, bu çalışma aynı zamanda bu işbirliği sonucunda tekrar eden ya da evrimleşen yaklaşımlara da değinecektir.

Anahtar Kelimeler: Film Müziği, Jonny Greenwood, Nostalji, Paul Thomas Anderson

ACKNOWLEDGEMENTS

First and foremost, I would like to thank my supervisor Asst. Prof. Dr. Colleen Bevin Kennedy-Karpat for her priceless guidance, support and encouragement throughout the program. She is a great academic, a wonderful person and the most supporting professor I have ever had.

I also want to thank all Bilkent University COMD staff, in particular, to Assist.Prof. Andreas Treske for an influential and a thought-provoking class we had, and to Prof. Dr. Bülent Çaplı for the time I spent as his assistant, which had been a valuable experience.

I wish to express my gratitudes to my parents, my lovely sister, my bitter-sweet Pıtır, and my one and only--partner in crime—Sena, who have always encouraged and supported me.

Finally, I want thank Paul Thomas Anderson and Jonny Greenwood for their unique artistic visions which have been a major influence not only for this thesis but also for my own artistic pursuits.

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CHAPTER 1

INTRODUCTION

This thesis focuses on the use of film score in nostalgia films which features a collaboration between a single director and composer. In this sense, my aim is to contribute not only to the nostalgia and film sound studies but also to the auteur/director studies as well. For the purposes of this thesis I will be examining the films scores of the last four feature-length films made by internationally acclaimed director Paul Thomas Anderson, all released between 2007 and 2017. In doing so, I will analyze how the film score in certain scenes works alongside the dialogue to make individual and collective components of the film most recognizable. One of the main reasons behind choosing these films, apart from the fact that all of them portray a certain time period from the past, is that for these four particular films, Paul Thomas Anderson collaborated with the composer Jonny Greenwood, who is also a member of the world-famous band Radiohead. Jonny Greenwood has composed music for other films as well, including, *You Were Never Really Here* (2017), *We Need To Talk About Kevin* (2011)—both directed by Lynne Ramsay—as well as *Norwegian Wood* (2010), and *Body Song* (2003). Even though both *Norwegian Wood* and *Body Song*

contain explicitly nostalgic themes in themselves, I will not be talking about them in this thesis. The main reason for this is Jonny Greenwood has been collaborating with Paul Thomas Anderson for the director's last four movies without a break—a fact that may reveal recurring and/or evolving patterns out of this collaboration in terms of the changing dynamics of nostalgia. It should be mentioned that for each film, the original scores are sometimes accompanied by existing tunes from the time period that the films represent. Although the primary focus of this thesis is to uncover dynamics in the collaboration of Anderson and Greenwood, I will also discuss the uses of existing tunes in these film's soundtracks in order to address nostalgia's operation more broadly in each film.

Chapter 2 provides key aspects from the existing literature on nostalgia, film score and nostalgia film. Firstly, starting with Svetlana Boym's (2001, 2007) conception of nostalgia, I will discuss the two main approaches to nostalgia, restorative and reflective, and how they relate to the individual and/or collective components of the time period depicted. Secondly, after explaining the category of nostalgia film, I will mention about the nostalgia place in film studies, and the essential features of reanimating the past via cinematic practices. Afterwards, I will talk about the use of music in nostalgia film with regard to the main perspectives in film music studies in order to mention about the existing analyses of nostalgia and film music in the literature.

Chapter 3 breaks down the four key films in separate but related subsections. It will begin by focusing on the film *There Will Be Blood* (2007), where Paul Thomas Anderson and Jonny Greenwood made their first collaboration. Specifically, I will be talking about the time in which the action is set and the moment of the film's release. In doing so I will talk about the historical constructs and events such as evangelical

capitalism, global political economy, oil rush, Gulf War, and the Iraq War. Afterwards, I will focus on Paul Thomas Anderson's sixth feature length film *The Master* (2012), and will examine the post WWII era and the rhetoric of postwar humanism and scientology with regard to science, particularly the human-animal dichotomy that has been the target of certain scientific discourses. Then, I will focus on *Inherent Vice* (2014), and its hippie idealism, under the influence of American consumerism with regard to neoliberal capitalism. In doing so, the main target of the chapter will be neoliberalism and its culture and environment transforming mechanism. Afterwards, I will talk about *Phantom Thread* (2017) by concentrating on austerity during war time and its economic consequences by regarding the relation between artisanship and industry, with a specific emphasis on World War II, United Kingdom, and the fashion industry.

In each subchapter, after giving a comprehensive picture of the time period that is depicted by each film, I will analyze film scores in specific scenes with reference to the existing literature dealing with the musicological aspects of the mentioned films and the prevailing atmosphere that is achieved by the score in terms of how it accentuates the textual and visual elements within the scenes or sequences. Afterwards, with respect to the contemporary global politics, I will address my analyses towards today's concerns by which are projected through the function of film scores that are composed for each film under the umbrella of contemporary nostalgia. In this sense, this will be an endeavor both aimed towards making sense of the past's remnants through present considerations and film score's role in doing so

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

Film scores in certain contemporary films which narrate stories from different time periods display intriguing patterns in how they evoke distinct emotions and how they underscore the film's temporal and spatial configurations. These configurations may correspond to a specific time period and location that can simulate a particular socio-cultural environment. According to Oppenheim (1998), film score identifies the location and the period of the situation that are on the screen. In doing so, Oppenheim (1998) suggests that the one of the straightforward ways to achieve this is to use an existing piece of music which belongs to that period or location. A more complex approach, however, consists of composing original pieces that appeal to those configurations, both in terms of instruments that are used and the style of the music. In this sense, the reflection of a time period may be accompanied by the original scores that

are composed in accord with the cultural settings of the environment that is being depicted. The music in these movies, however, whether diegetic or non-diegetic, may reflect unorthodox and, to a certain degree, reflective impressions on specific time periods and places. This unconventionality, however, does not necessarily articulate a thematically contrasting relationship between the film score and the historical context that is being depicted, but, rather, invites the viewer to consider the dynamic character of interpreting the past through cinematic practice. I argue that such musical and cinematic practices, rather than solely being focused on the already established codes for the era depicted, are linked both with the interpretation of the relations between individual and collective components of the given context and the contemporary concerns which can be derived from such a context and targeted towards future projections. In this sense, I suggest, through the accompaniment of film score, while portraying a certain time period in a particular mood and atmosphere, firstly, the period films form a narrative which belongs in the appreciation of the fluidity of present more than with the fixations of past. In doing so, and, secondly, the film score orchestrates the historically significant socio-cultural dynamics between individual characters and their surrounding collectivity which are in constant dialogue. Both the content and the form of this dialogue becomes not only audible but also intelligible when they are regarded within the film's ambience. In this sense, while framing the mood and accentuating the prevailing themes, film score directs the dynamics between the characters' individual and collective identities.

Before focusing on the reanimation of the past via cinematic practice, however, the musical dialogue between the dynamics of individual and collective components should also be taken into account. According to Shelemay (2011), the presence of

“music helps generate and sustain the collective, while at the same time, it contributes to establishing social boundaries both within the group and with those outside of it”. However, Shelemay (2011) also notes that the community formation processes “are not unitary and can vary both between collectivities and within the same collectivity over the course of time” (p. 368). In this regard, as Frith (1996) argues, since music has an individualizing form due to its abstract qualities, like identity, music reflects “the social in the individual and the individual in the social, the mind in the body and the body in the mind” (p. 109). This suggests that the musical narrative has the ability not only to feature collective mythologies in its accompaniment, but also to amplify both the interconnectedness of the individual and collective constituents and their continuous dialogue. Therefore, music influences both the pace and the place of these dynamics by establishing an accompanying narrative which manifests itself through negotiating components—either in the characterization of individual parties or through the socio-historical constructs that are embodied within certain individuals and/or collective bodies.

2.2 The Contemporary Nostalgia

The past, as a historical site, is not reproduced with unbiased and objective motives, but, is reanimated, by going through certain socio-cultural filters that should be considered not only as historical constructs but also as manifestations of today’s subject matters. In this regard, although these present considerations may correspond to par-

ticular socio-historical conceptions and specific periods, they find themselves in being renegotiated with today's sentiments instead of reflecting the sensibilities of the past. Therefore, revisiting the past can easily become a journey in which we may find ourselves circumscribing around present predicaments. The film score, in the case of a period film, may well be implicated both with the history behind socio-cultural realities that are portrayed in the film and how those realities are conveyed and 7hannelled through today's conditions and interpretations.

Revisiting of the past from today's point of view does not necessarily establish a depiction of the past as such since neither the present nor the past can be treated as a fixed entity. Instead, reinterpreting the past corresponds to the flow of the present in which such reflections should generate historically non-linear forms of individual and collective narratives. According to Svetlana Boym (2001), "the past is not made in the image of the present or seen as foreboding of some present disaster; rather, the past opens up a multitude of potentialities, non-teleological possibilities of historic development" (p. 127). In this sense, the accompaniment of the film score in period films can generate novel ways of reflecting the past towards the future by producing innovative approaches to connecting individual and collective mythologies. Since the film score can exist both inside and outside of the film—even though it is unavoidably referential to the film—it also has the ability to respond to a multitude of contexts. Therefore, not being bounded within the surface of the film, the film score has the ability to generate infinite possibilities as it is a dynamic part of the mediation between individual and collective components in nostalgia film.

As the ever-growing technological advancements have taken on our daily landscape, it has become a less fascinating and novel endeavor to imagine the future and fantasize about it compared to the previous decades which resulted in numerous movies,

books, games, and so on. Apart from certain doomsday scenarios which take their references from scientific, such as global warming, or rather pseudo-scientific perspectives, a likely alien invasion, the future, being a technological Shangri-La, is not a distant reality anymore. At this point, the very act of looking into the past becomes something more widespread than an individual or a group-based practice and starts to signify a collective approach that can be extended over a societal scale. According to Svetlana Boym (2001), as the twentieth century ended, while utopian projections of the future have waned in popularity and visibility, the concept of nostalgia has come to saturate the cultural scenery, replacing our optimistic belief in the future not only with “a sentiment of loss and displacement” but also with a new appreciation of time and space in which the relationship between past, present, and future can be narrated. In this regard, Boym proposes that, in order to uncover the fragments of nostalgia, “one needs a dual archeology of memory and of place, and a dual history of illusions and of actual practices” (p. 30). In short, nostalgia can be defined as a sentiment that longs for a home which does not exist or has never existed. Interestingly, the word nostalgia first appeared in the discipline of medicine in seventeenth century to describe a curable disease, observed among Swiss soldiers as an extreme form of homesickness, when the longing for homecoming joined with an awareness of the impossibility of rejoining it. In cultural studies, however, the very term *nostalgia* has shifted to refer instead to the efforts to reshape the present or to fantasize corrective alternatives according to perceptions of the past (Dwyer, 2015).

One of the frequent discussion points revolving around the nostalgia involves the boundaries between the public and private spheres, and how they manifest themselves through the socio-cultural and historical constructs. According to Klopper (2016), “personal memory, political history and fantasy identifications have a way of

leaking into one another in nostalgic remembrance”, shaping a specific form of understanding that is especially inclined towards the fictitious projections and fixations (p. 12). He argues that nostalgia is always open to slip between personal and historical or private and public. Even though he suggest that the nostalgia is, in some way necessarily regressive, whether related with a personal or political history, he contends that “the memory of loss is a memory of what has been or is imagined to have been, not as an empirical fact but as the condition of a future” (p. 13). However, Boym (2007) states that she does not consider nostalgia as an individual sickness but rather as “a symptom of our age, a historical emotion” (p. 8). In this sense, she suggests, first, nostalgia is not opposed to modernity but coexists with it. This indicates that nostalgia is not just a statement of local longing, but, rather, is the consequence of a new appreciation of time and space that produces the division between local and universal. Secondly, she claims that even though nostalgia at its origins focused on the longing for a place, it is instead a yearning for a different time. In other words, it is a challenge against the modern idea of time which is encapsulated by the notions of history and progress. Boym (2007) believes that the human condition is plagued by the desires to turn history into ‘private’ and/or ‘collective’ mythology and revisit past time like space. Therefore, the nostalgia can be merely “better time, or slower time—time out of time, not encumbered by appointment books” (p. 8). Thirdly, she points out that nostalgia should not be necessarily retrospective, and it can be prospective as well. Boym (2007) suggests that the realities of the future are directly impacted by the fantasies of the past, which are themselves maintained by the needs of the present. In this regard, she claims that since the futuristic utopias are out of fashion, “nostalgia itself has a utopian dimension—only it is no longer directed toward

the future” (p. 9). So, it can designate not only the past either, but rather can constitute the both the ways to the past and future. The modernist limitations of time and space, in this sense, only stifles the nostalgic feel. Therefore, as an analytical tool, the concept of nostalgia can most exhaustively operate within present associations which can shed light both on past origins and future ramifications. This is not to say that the past, either in its historical referentiality or iconically manipulated quality, should be disregarded and disconnected from the present reality, but, instead, the very historicity of the object of the analysis should be traced from past to present in order to make sense of the process—both in terms of the development of certain historical concepts and their dynamic accompanying re-interpretation(s).

This thesis employs Boym’s conception of nostalgia in order to point out its relationship to film scoring using films directed by Paul Thomas Anderson and scored by Jonny Greenwood that depict specific moments and places in recent history. Boym’s perspective is not only useful in order to explain present approaches towards reinterpreting the past and film score’s role in it, but also is highly stimulating to reconsider the dynamic relationship between time and space, and its influence on socio-political and cultural contexts. Since nostalgia mediates the time and space through the reanimation of distant temporal and spatial dynamics, the accompaniment of the Greenwood’s scores provides a ground in which the present reflections towards those dynamics rendered analyzable with regard to the socio-historical constructs embodying the individual and/or collective occupants.

It is intriguing that going back to certain time periods and reimagining them in accord with today’s conceptions has become ever more frequent in spheres of cultural production with each passing decade. In this regard, according to Pam Cook (2004),

one of the most notable developments in the field of film studies has been the increasing engagement with memory and nostalgia. She suggests that instead of emphasizing the differences between memory, nostalgia and history—as traditional perspectives prefer to do—“it is equally possible to see them as a continuum, with history at one hand, nostalgia at the other and memory as a bridge or transition between them” (p. 3). In this sense, Cook believes that this kind of formulation provides nostalgia a more intriguing and demanding dimension as the part of a shift to progress and modernity rather than being seen as “a reactionary, regressive condition imbued with sentimentality” (p. 3). In this regard, within the desire to overcome the gap and get back what has been lost between representations of the past and actual past events, according to Cook (2004), nostalgia performs as a mediator. However, as Boym (2007) argues, nostalgia as such not only serves for a restorative purposes in framing an attempt for “a transhistorical reconstruction of the lost home”, but “dwells on the ambivalences of human longing and belonging and does not shy away from the contradictions of modernity” (p. 13). In this respect, Boym (2007) distinguishes between two types of nostalgia: restorative, and reflective. While restorative nostalgia sticks with the return to origins, seeing this retrospective glance as part of the search for absolute truth, reflective nostalgia calls this truth into doubt by exploring the ways of occupying different spaces at once and realizing disparate time zones. She recognizes that these are not absolute binary structures and admits that they might overlap in their frames of reference. However, she asserts that they do not coincide in their themes of identity and narratives, i.e., “they can use the same triggers of memory and symbols, the same Proustian madeleine cookie, but tell different stories about it” (p. 15). In this regard, Boym (2007) suggests that through the recognition that the home is in ruins or has just been fundamentally altered or now stands

in ruins, reflective nostalgics are aware of the gap between the identity—that cannot be treated as a static entity—and the resemblance—which signals the passage of time—, and this discrepancy motivates them to narrate their story with an awareness of the relationship between past, present, and future. She contends that the first decade of the 21st century is not defined by the search for novelty, but rather by the expansion of nostalgias that are usually at odds with one another. “Nostalgic cyber-punks and nostalgic hippies, nostalgic nationalists and nostalgic cosmopolitans, nostalgic environmentalists and nostalgic metrophiliacs (city lovers) exchange pixel fire in the blogosphere” (Boym 2007, p. 17). Furthermore, Boym (2001) remarkably emphasizes the temporal indeterminacy of nostalgia by suggesting that it is not always about the past; as the needs of the present determines the fantasies of the past, the realities of the future are directly affected too due to the reification of the contemplation over the past into the present state of affairs. In this sense, Boym (2001) argues, “unlike melancholia, which confines itself to the planes of individual consciousness, nostalgia is about the relationship between individual biography and the biography of groups or nations, between personal and collective memory” (p. 27).

2.3 Nostalgia Film

Nostalgia, especially since the turn of the millennium, has been operating more frequently in the making of cultural products. Although the over-practice of nostalgia in time renders the depiction of a specific time period in a format which highlights specific and similar narratives that become repetitive, the same time periods in certain

contexts do not appear as the same throughout the years. Drake (2003) argues that “as every decade passes, so claims about how it will be recalled and re-remembered emerge” (p. 183). According to Drake, the act of looking back to the past crystallizes the time periods into publicly distinguished decades, which rebuilds the past as an episodic narrative that amplifies the relationship between past and present. This establishes the memory of the past through circling distinct modes of representation such as 1970s, 1980s, and so on within a specific socio-cultural environment. However, the dynamic character of interpreting the past differentiates the depiction of a particular period over time. To illustrate, as Drake (2003) puts it, “whilst the 1970s has proved a rich source of nostalgia for popular culture in the 1990s, commentators in the 1980s saw the 1970s as a decade obsessively concerned with recycling the past and hence lacking its own historicity” (p. 183). This suggests that the rethinking of the past—whether as a decade or through certain socio-political contexts signifying culture specific codes and events—does not appear as a static concept, but, rather, is prone for reinterpretations in accord with the temporal and spatial settings in which the nostalgia operates. Therefore, it can be argued that the notion of the past is intensively imbued with the dynamics of the present both through privately and publicly articulated memories, and it is destined to tell ever-transforming stories in each conjuncture.

In order to clarify the playground in which the concept of nostalgia operates, I would like to emphasize how nostalgia can be distinguished from retro to avoid any misconceptions. Since both concepts can be used to define or address similar content and practice in everyday life, it is imperative to make a distinction between the two in order not to blur the theoretical framework through which I will base my further analyses on the next chapters. According to Drake (2003), during the process of memory

recall we cannot talk about fixed moments in an isolated manner, which suggests that reestablishing the past through events, people or places is conditional for the present and demands qualitatively different perspectives. In this regard, Drake (2003) makes a distinction between “three impulses in contemporary Hollywood cinema’s activation of the past: the ‘history film’, the ‘period film’ and the ‘retro film’ (p. 187). He suggests that the history film, being perhaps the most familiar, usually deals with historical trauma(s) or a famous person, which puts this film type into an indexical position which categorizes the past time into an orderly fashion, projected towards a referential past that is measurable against the memorialized knowledge, collectively held knowledge, such as *Nixon* (1995), *Titanic* (1998) or *Saving Private Ryan* (1998). Secondly, Drake (2003) describes the period film as being indexical to a historical past, which suggests, unlike the history film that deals with a publicly acknowledged event or figure, that it challenges with the past in general. In doing so, it usually reconstructs aesthetic entities that are characterized with certain periods without referencing a specific and shared past—“for instance the lavish reconstruction of New York in *The Age of Innocence* (1993) or Rome in *Gladiator* (2000)” (p.187). The third category suggested by Drake (2003) is the retro film which has the ability to mobilize particular codes that are presently related with certain time periods. These codes, according to Drake (2003), function ‘metonymically’—i.e. allegorically—and, they are less concerned with historical accuracy in their deployment. Drake gives the examples of *Sleepless in Seattle* (1993) and *Jackie Brown* (1997) which evoke a past period of time—“in *Jackie Brown* a 1970s blaxploitation aesthetics and in *Sleepless in Seattle* the classical Hollywood romantic comedy of the 1930s to 1950s ” (p.190). At this point, Drake acknowledges that his formulation of the

retro film bears similarities with Frederic Jameson's (1991) formulation of the 'nostalgia film' in which Jameson "refers to those films that evoke past through previously mediated representations and stereotypes of the past" (as cited in Drake 2003, p.188). However, Drake (2003) emphasizes that he intends to use the term 'nostalgia' in order to construe the relationship and the mode of engagement between the films' performativity and the audiences' receptivity, rather than a descriptive category for the films as an isolated entity in their textual format. In this sense, it can be claimed that while the term retro signifies the content, nostalgia maintains the present ground for interaction between the viewer and that content. Furthermore, Drake (2003) also notes that, since these categories he proposes are not mutually exclusive, and, a film can occupy more than just one of them, he argues that "entwining the collective and individual is often a strategy for making history 'accessible' to contemporary audiences, usually through the narration of events that appear to unfold on screen as if in present" (p. 188). Therefore, an analysis which is aimed at demonstrating or illustrating the dynamics of this process of 'accessing' and animating history by emphasizing the contemporary may produce valuable insights on how film can re-articulate today's matters, not necessarily by vocalizing the current developments, but, rather, conveying our present concerns by using the history as a mediative agent.

Existing literature in film studies has not explored with any depth how nostalgia and, more broadly, the representation of the past relate to the film score. However, this focus on sound may reveal significant patterns that can be linked with the contemporary socio-political spectrum. The worries revolving around or concentrating on the film scores in contemporary films that deal with the past in general—without making categorical distinctions— should produce a valuable perspective and an original scholarly contribution to nostalgia studies in general.

2.4 Film Score and Nostalgia

Music in film, without any doubt, is a powerful determinant in making sense of what we see in the screen. By accompanying the moving images, any sound, whether dialogue, music, or some other sound effect, can set the conditions of our understanding of the motion picture. In doing so, the soundtrack in a film accompanies the moving images in terms of making any gesture, dialogue, action or sequence not only intelligible with regard to real life experiences, but also identifiable with respect to socio-cultural and political codes in a particular environment. According to Claudia Gorbman (1980), at the instant where we realize the film music's ability to shape our perception of a narrative, we cannot regard it as incidental anymore. She affirms that the film music establishes moods and tonalities in a narrative structure. In this regard, Gorbman states "having come to experience a story, the spectator receives much more than that, situated by the connotative systems of camera placement, editing, lightning ... and music" (p. 183). Furthermore, Prendergast (1992) suggests that the presence of the music in a film adds a third dimension to the images and words which has the ability to dramatically change the audience's perception dramatically. In this sense, for him, the film music should be approached as an attempt to construct a 'supra-reality' which would emphasize the achieving a sense of time and space both with the sequences that are scored and the sequences that are left to be silent.

In the case of music in nostalgia films, however, the purpose behind each tune exceeds the boundaries of creating an everyday reality. It should be mentioned that the

difference between diegetic and non-diegetic music fragments the notions of historical belonging and reinterpreting a mood in a certain setting. This kind of differentiation signals the diverging approaches between the restorative and reflective types of nostalgia. While diegetic tunes—especially if they belong to the period which the film depicts—may call for an appreciation of the past in its own regard, non-diegetic music may immediately disregard any restorative purposes and may produce a reinterpretation that can be considered as a manifestation referring to the dynamics between individual and/or collective factors in a given scene. Even though this may not be the case for each instance of non-diegetic music—particularly when it is an already existing tune from a certain period of time—non-diegetic original scores usually have reflective capabilities in their accompaniment of a scene. In this sense, the music in nostalgia films may easily become an endeavor in which a reality that can never occur again is imagined or reenacted through differing perspectives. Caryl Flinn (1992), in her book *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music*, confirms that the utopian projections of music are interpreted differently in accord with their varying critical and historical contexts. Unlike the preexisting approaches on film music such as formalism which would assess the score's aesthetic successes or failures of musical form and structure by investigating its 'completeness' or 'correctness', or as Gorbman's (1980) treatment of the film music which is concerned with the semiotics of non-diegetic music and its function in the film texts, Flinn (1992) endeavors to regard the mid-1930s and 1940s film scores not as something that "somehow remains immune to the influences of its immediate social, institutional and discursive framework," but, rather, tries to examine its utopian qualities and expressions which "is by its nature limited and incomplete since its borders are continually laid down and demarcated by such forces as economics, history,

and human subjectivity” (p. 8-9, 11). As also observed by Eisler (1947) music embodies an abstract nature which makes it prone to ideological encoding. This encoding is a culturally relative operation, allowing music to resemble a form that “passively awaits meanings to be imposed upon” (as cited in Flinn 1992, p. 8). Although Flinn (1992) concentrates her focus on the term “utopian projections,” she states that the representational excess and utopian thought are not necessarily progressive, which would suggest a yearning for an idealized state or past, the uses of the conceptions of nostalgia and utopia become interchangeable as far as the aim is towards the better times. In this sense, she acknowledges that “regardless of the fantasy at hand—or whose fantasy is at hand—nostalgic utopias will always send their subjects back to supposedly better times,” and, in doing so, “the film’s nostalgia for a lost golden era is revealed with special particularity by the score” (p. 152, 153).

One of the prevailing topics in nostalgia studies is nostalgia politics. In electoral politics in particular, one comes across with politicians who seem to be obsessed with an idealized past, and the so-called glory or greatness a nation had in the old days. In his book, *Back to the Fifties: Nostalgia, Hollywood Film, Popular Music of the Seventies and Eighties*, Michael D. Dwyer (2015) specifically focuses on how the dominant understandings of the Reagan Era, nostalgia, and the Fifties were mobilized for various political and ideological motives in Hollywood film musics during the 1970s and 1980s. During these decades, he points out the significance of film and music in maintaining a crucial ground for the production of nostalgia. In this regard, he contends that both the film and popular music contribute to nostalgia, and, retrospectively promote the 1950s “as the point at which the grand American progress narrative was interrupted” through political means. This message, conveyed repeatedly in Hollywood films, transformed the image of that decade into the founding myth of

neoconservatism rose in the United States (p. 17). Even though the focus on his study is mainly concerned with 1970s and 1980s Hollywood films and American pop music, one of the most crucial aspects emphasized by Dwyer is the complicated dynamics in the relationship between history and nostalgia, in which the nostalgia itself is tailored to the mythology of a specific period. As also pointed out by Sprengler (2009), nostalgia “tells us something about our own historical consciousness, about the myths we construct and circulate and about our desire to make history meaningful on a personal and collective level” (as cited in Dwyer 2015, p. 12). In this sense, for Dwyer (2015), considering the 1950s nostalgia during the Reagan Era as the object of analysis not only helps to develop an understanding of the historical consciousness of American society in the years between the end of the Vietnam War and the fall of the Berlin Wall, but such a focus also remodels the contemporary understanding of the 1950s in United States as a broader socio-historical product ingrained in the socio-political conditions of the 1970s and 1980s.

Sound has a particular role to play in how audiovisual recordings connect history with myth in nostalgic ways. In film and visual media, the integration of sound is impregnated with cultural, technological, private and personal identities and memories (Harper, 2009). As also noted by Drake (2003), in this sense, music possesses the ability to index private and public memories, and, thus, cultivate nostalgia in certain ways that are particular to recorded screen media. This function of music, for Drake (2003), is due to the musical memory, which “seems to be less specifically tied to space and place than visual images, and more intertwined with issues of affect and audience response” (p. 185-186). This affect is carried towards the audiences with the potential for temporal and spatial based reconsiderations that are generated through collective negotiations. During so, the negotiating parties are transcended from the

components in the film to social, cultural and political bodies that are present. In this regard, film scores can operate in a much more multi-layered fashion through which the historical contexts that are socially and culturally different—both in terms of reality and its interpretation—can be narrated by varying aspirations in distinctive frameworks. When such a quality of film score is considered hand in hand with the how differently a particular time period can be represented over time, the act of remembering becomes a multi-faceted endeavor through which the nostalgia is not only maintained by the images and words but also echoed the qualitative characteristics of the film score.

For this thesis, by extending Svetlana Boym's arguments on the dynamics of the contemporary nostalgia and the literature on nostalgia in cinema, I aim to investigate the uses of film score in Paul Thomas Anderson's films such as *There Will Be Blood* (2007), *The Master* (2012), *Inherent Vice* (2014), and *Phantom Thread* (2017). In doing so, my purpose will not be limited to analyzing musical patterns in musicological terms, but, rather, the analyses will be directed towards, firstly the socio-political and cultural environment that is depicted in each film, and, relatedly, how the film score contributes to the nostalgic sense of the films. I will demonstrate how film score accompanies the dialogue in a way that underscores the individual and collective identities in a given scene. Furthermore, since the original scores of all these films have been composed by Jonny Greenwood, this study also aims to reveal both the recurring and/or evolving patterns from the collaboration between the director and composer.

It is important to state that, even though each film's plot narrate a story by concentrating on a specific main character, what is common to these films mentioned above is that they all portray a certain time period with a referential emphasis on the larger

scale of a particular cultural historicity: the oil rush in *There Will Be Blood*, the post-WWII era in *The Master*, hippie movements in *Inherent Vice* and early neoliberalism in *Phantom Thread*. By focusing on scenes where the collective and individual memories are both interlinked—through the main characters’ interaction, co-existence, or struggle with the collective environment around them—and illustrated with an either implicit or explicit reference to socio-political and cultural contexts, I intend to disclose the film scores’ role in interpreting of the past through negotiating bodies of individual and collective identities. Furthermore, such an analysis may also provide insight towards the decade of these films’ production and release, roughly spanning the mid-200s to the time of this writing, considering their contribution to the contemporary nostalgia discourse as framed by Svetlana Boym. In this sense, I will get into the close reading of the mentioned films by looking at specific scenes where the main character is presented through a collective setting and the film score audibly accompanies the moving images.

By delineating each socio-political and cultural contexts that the films are embedded in, first, I will try to construe the compositional patterns by linking them to the time period and the geography they intend to reflect, and, afterwards, I will investigate such accompaniments by considering their relation to the time period that is being displayed from the contemporary social, cultural and economic affairs while using the concept of nostalgia as an analytical lens.

Since the existing literature is limited for both film score and nostalgia, I believe it would be valuable to undertake an analysis that not only regards the relationship between the score and socio-political and cultural trajectory but also considers its rele-

vance in terms of present and future interests. The ultimate goal is to illustrate nostalgia's afflictions that in a way transcends the boundaries of the past and present fixations.



CHAPTER 3

PAUL THOMAS ANDERSON & JONNY GREENWOOD

3.1 Collaboration Begins

Paul Thomas Anderson, one of the most acclaimed filmmakers among his contemporaries, has directed many short videos and eight feature-length movies up until the time of this writing. These feature films are *Hard Eight* (1996), *Boogie Nights* (1997), *Magnolia* (1999), *Punch-Drunk Love* (2002), *There Will Be Blood* (2007), *The Master* (2012), *Inherent Vice* (2014), and, *Phantom Thread* (2017). While varying in genre and topic, each of these movies demonstrates Anderson's determined thematic and stylistic venture in the "white-noise culture of celebrity, media, commodities, salesmen, patriarchy, and pop-leftist historicity" which displays a persistently ambivalent history of postmodern America (Sperb 2013, p.3).

Each of Anderson's films that will be discussed in this thesis provides historical context in its portrayal of a specific time period. Even though his earlier films may generate nostalgic frameworks, such as *Boogie Nights*, which depicts the porn industry in the US during the 1980s, I will be focusing on Anderson's most recent feature-length films because the presence of an original film score is much more extensive compared his previous work. Not coincidentally, this development of the film score a component of Anderson's recent work goes hand in hand with his collaboration with composer (and a member of the band Radiohead) Jonny Greenwood, a consistent partnership over four feature films that demonstrates recurring and/or evolving patterns in terms of the musical approach within the boundaries of contemporary nostalgia.

In focusing on Anderson's feature films since 2007, this thesis will further develop the career retrospective offered in 2013 by films scholar Jason Sperb. In his book, *Blossoms and Blood*, Jason Sperb (2013) focuses on the beginning of Anderson's career through the release of *The Master* in 2012, providing an auteur study centered on how Anderson's ever-developing sense of aesthetics is intermingled through unique ways of narrating, especially in his later works, both historically and socio-culturally significant American identities. Sperb (2013) mentions that, prior to Greenwood's knowledge, Anderson had edited parts of Greenwood's previously composed piece, *Popcorn Superhet Receiver*, during the musician's artist residency with the BBC orchestra in 2005 (Prostran, 2017). As Anderson liked the way the piece fitted into his film, he managed to convince Greenwood to create an original feature score for *There Will Be Blood*, beginning a collaboration that has continued for three additional feature-length films, plus a documentary called *Junun* (2015), and three music clips, all released in 2016, in collaboration with Greenwood's band

Radiohead: *Daydreaming*, *Present Tense*, *Jonny, Thom & a CR78*, and, *The Numbers*.

The historical settings that Anderson used to ground his films formed a key aspect of Greenwood's approach to each score. As Sperb (2013) noted, Greenwood pursued "the ideal period of authenticity"—towards the cultural settings of the time period established by Anderson—for instance, setting constraints such as using instruments contemporary to the period of represented, in *There Will Be Blood*, like the *ondes Martenot*, a device invented in the 1920s. In doing so, Greenwood described the instrument as "magical, and it's not jarringly modern, despite using electricity. It ties with the story in that sense, with things becoming gradually mechanized" (p.227). This suggests that, although not in terms of musical forms and content, restorative purposes play a significant role in nostalgia's making by setting a scene, in this case through musical tech which belongs to the time period the film depicts. Even though the ultimate aim may not be calling for the restoration of an absolute truth, reflective and restorative practices can coexist and influence each other. Furthermore, although music is not a narrative component, nor is it really about identity, the ways in which it accompanies the moving image contributes to the development of both the narrative and the individual/collective identities within the context of the film. Therefore, since a musical approach contains both the selection of instruments and the style of composition, and these may vary in their nostalgic practices, with regard to the two kinds of nostalgia, Boym (2001) suggests that "the two might overlap in their frames of reference, but they do not coincide in their narratives and plots of identity" (p. 135).

3.2 There Will Be Blood

There Will Be Blood, a loose adaptation of Upton Sinclair's 1927 novel *Oil!*, tells the story of Daniel Plainview, a ferocious oilman played by Daniel Day-Lewis, and his dark yet profitable journey of oil drilling and company-building. The pointedly named Plainview is a silver miner at the turn of the 20th century who becomes a cunning oil man by buying all land and destroying all of his competition as he travels with his adopted son H. W. (Dillon Freasier). As his power advances and his influence grows, Plainview comes into an unspoken business deal with preacher Eli (Paul Dano) who has an equally determined, resolute and devious personality. Daniel regards Eli as an absolute fraud who seems to be more deceitful and corrupt than Daniel. Daniel happens to be a man who is focused on deriving success from life's materiality such as the land, the hard work, the technical tools; whereas Eli is a sly opportunist, a fake prophet, pursuing the exploitation of the weak for monetary gain. However, in the context of the film, these two characters are in need of each other. Daniel needs Eli in order to buy Eli's father's land, and some adjoining ones, while Eli needs Daniel to expand his congregation and power. As a result, these two savvy businessmen maintain a mutually beneficial, yet a persistently conflictual, state of agreement for much of the film, where Eli, as the preacher of the town, keeps Daniel's labor force content and compliant, and, in turn, Daniel's growing business provides Eli more people and power. So, throughout the movie we witness certain historical constructs that are in play and shown through the main character's relationship to be intimately connected such as religion, entrepreneurship, corporatism, and capitalist morality. In this sense, the political implications of the film in terms of the

alliance between a greedy oilman and an equally ambitious preacher evoke the historical relationship between evangelical Christianity and capitalism. The depiction of such a coexistence during its earlier stages in the US does not only provide a contemplative description from today's point of view but also mediates the process by which such a relationship has flourished and has persisted through the present day. Perhaps the most obvious sign that the alliance had continued to thrive even at the moment of the film's release was the White House: "*There Will Be Blood* resonated with audiences at the end of the eight-year reign of oilman turned born-again Christian U.S President George W. Bush" (Sperb 2013, p. 192).

As Paul Thomas Anderson had skillfully depicted in *There Will Be Blood*, the priorities of the evangelical Christianity and capitalist ideology have served one another in an astonishingly synergistic fashion. Although the film's shocking ending—in which Daniel kills Eli—would suggest that religion's influence is valid as long as it supports the interests of big businesses, it is undeniable that delicate bond between the two has been overwhelmingly decisive in the course of history. Kolbenschlag (1976) argues that "Godly enthusiasm and crass materialism seem to have flourished simultaneously on American soil, and the one has often been the harvest of the other" (p. 287). According to her, the shift from evangelical energy to pragmatic pursuits, and the accompanying affinity that American entrepreneurs have had for taking a redemptive role in society's economic and social expansion indicates that such a paradox is innate and homegrown. Such a transformation had been best analyzed by Weber (1905) under the theory of Protestant Ethic where Weber tracks the rise of modern capitalism from its foundations in European history and differentiates it from its predecessors as an entity established not on the ground of corrupt and immoral pursuit of personal gain, but on the basis of disciplined work as the moral obligation.

Although the latter has often been used to cover the motives of the former, this new spirit is regarded as “psychic economy based on Calvinist tenets of spiritual isolation and worthlessness, on the doctrine of the calling and the intrinsic value of work and frugality” (Kolbenschlag 1976, p. 289). In other words, being godly becomes the route towards economic success.

Through the interrelation of religious sentiment and capitalist interests, economic production has become more efficient thanks to the moral supervision imposed by the church which has gained authority and power over the people in return for promoting such ideologies. However, even though the aspirations are mostly targeted towards economic benefit, the environment behind such a successful partnership reveals further and crucial features on both its mediating mechanisms and the joining parties’ quest for the power. According to Dochuk (2012), the birth of the petroleum industry shared the same moment as the reestablishment of a modern strain of evangelicalism: “self-made men who discovered a fresh gospel in this awakening discovered a new outlet for their zeal in western Pennsylvania, where praying for empowerment and petroleum went hand in hand” (p. 54). Dochuk (2012) suggests that, although he was just one voice in this evangelical outpour, John D. Rockefeller expressed the lingua franca of his age by stating that the enormous wealth he sought was the gift from the great creator to mankind who waits to be employed for his kingdom on this earth. As Rockefeller’s empire grew, as he claimed to have found a spiritual inspiration in the process of oil extraction and refinement, he blessed the entire oil industry and claimed to conquer this new world inherited by the oil boom through a strict organization of oil’s corporate logic and moral principles. According to Dochuk (2012), this compelling belief system made believers restless, and in order to reach far beyond the constraints of the eastern United States, they ventured to the

Southwest, where weak state governments were unable to administer them. This provided oilmen in Texas, Oklahoma, and California to enjoy freedom from legal complications, making deals with handshakes while pursuing their reward. In the meantime, parallel with the government's permissive approach, Southwestern society regarded religion in the way they made business. "Plain-folk Protestants built churches to their liking, worshipped as they pleased, and proselytized with a faith that was fiercely homegrown" (p. 55). As Dochuk (2012) suggests, this, encouraged by the high risk and reward on pursuing an antiestablishment faith, has created a union of Christianity and capitalism that has proven even more effective than anything generated from Pennsylvania. Dochuk also notes that the Southwest society also developed as protectors of Protestant fundamentalism; "in their eyes, defending the purity of the church and the purity of oil's founding spirit against the corruption of Rockefeller's "big oil" and "big religion" were shared causes. In this sense, preventing the small oil chasers from operating autonomously in the pursuit of financial gain meant preventing them from pursuing God on their own terms (p.56). In other words, the two disparate views have cooperated in pursuit of deregulated environments which would be subdued and dominated under their companionship, since they come to share a similar degree of "ruthlessness, ideological extremism, readiness to defend a market ideology in the face of significant evidence, and compulsion to create or condone scandals against any party who opposes their vision of the world" (Connolly 2005, p. 872).

3.2.1 Greenwood's Nervous Notes

As a film, one of the most prevailing features of *There Will Be Blood*'s score is the frequent atonal interventions that convey tension and intensity while the string parts sustained harmoniously. The continuous implication is that a possible imminent hazard that may come. In this sense, the structure of each cue is very dynamic and forceful. The instruments that are used are mostly classical ones that were available in the early 1900s. However, especially for the dynamic parts of the compositions, these instruments are often played by the techniques which goes beyond the usual forms that are common in classical music. Miguel Mera (2016), in his influential article *Materialising Film Music*, suggests that since the oil is at the heart of the film's narrative, the film score "celebrates haptic 'dirtiness' with the use of microtones, clusters, and aleatoric and extended instrumental techniques" (p. 3). It should be mentioned that some of the scores throughout *There Will Be Blood* have been adapted or extracted from the pre-existing pieces that Greenwood had already composed before working with Anderson. Mera (2016) notes that although Greenwood wrote music specifically for the film, he did not compose music "directly to picture and instead provided a range of pieces that were spotted, edited and re-configured" (p. 14). Therefore, Mera suggests that such a working perspective results in various extraordinary combinations of music and image since Greenwood was given freedom to compose lots of pieces for scenes that were not very clear at that time.

Apart from Greenwood's pieces, Anderson also incorporated into the soundtrack a few existing works such as Arvo Part's "Fratres" (1977) for cello and piano, which

plays at roughly the film's midpoint as Eli goes to Daniel asking for the money Daniel promised for the church and is beaten by Daniel as the workers watch—this particular work originally includes different chord sequences divided by a recurring percussion motif, and has been used in many films and documentaries with the use of different instruments—. Another one is Brahms' "Violin Concerto in D Major Op.77:3" (1878) when the credits show at the end of the film. Both the works have a non-diegetic presence in the film.

There are also two diegetic religious hymns such as "There Is Power In The Blood" (1899) by Lewis E. Jones and "What A Friend We Have In Jesus" (1855) by Joseph M. Scriven which are performed by the Church of The Third Revelation, the first right after Daniel's baptism, and the second one before Eli tells Daniel that he wants to bless the oil well. The use of these existing tunes signals, especially of the hymns, in one way, a historically restorative approach since they are written within the same period of time the *There Will Be Blood* depicts. In another way, thanks to the lyrics, they provide a social commentary which contributes to the reflective perspectives as well. Therefore, in between the Greenwood's pieces which are reflected through individual elements' dialogue throughout the film, the incorporation of the existing works does not only serve for restorative purposes, but also provides a reflective approach towards the prevailing themes in the film.



Figure 1. Daniel Plainview (Daniel Day-Lewis) is greeted by the members of the church after his baptism



Figure 2. Member of the Church of Third Revelation pray as Eli (Paul Dano) passes them by



Figure 3. Daniel (Daniel Day-Lewis) carries H.W. (Dillion Freasier) to the mess room after a massive oil burst

One of the most memorable scenes in the movie, one with a strikingly intense non-diegetic score, is where a derrick is consumed in flames. The reason behind my focus on this specific scene is because Anderson condenses the entire film's highly tensioned structure through the film's socio-cultural components, characters, and historical themes into this scene, and these are in turn reflected in the accompanying score. The cue goes on for five minutes and has been adapted from Greenwood's track '*Convergence*', which was originally composed for the documentary *Body song* directed by Simon Pummell, and its intensity is augmented by significant additions such as the superimposition of the string orchestra that plays nervous with "rapid figurations, clusters, and noisy and dirty textures" (Mera 2016, p.13). In its converging tempo, "the resulting clamor of different instruments (e.g., a low resounding bass drum, shakers, a snare drum, wood blocks, and several more individual elements) becomes increasingly chaotic as the cue progresses" (Prostran 2017, p. 90). As the crew

of oil-workers drill with H. W. watching on, an enormous burst of oil blasts uncontrollably out of the well, pushing H. W. flying backwards, rupturing his eardrums with the concussive blast, and damaging a big part of the derrick. As Daniel retrieves his son and runs towards the mess room while carrying him, the cue starts with percussive instruments only—a pattern which resembles the beating of the heart.



Figure 4. Daniel (Daniel Day-Lewis) and his men run towards the derrick consumed in flames

As H. W. lies on the mess room while Daniel tries to find out if he is hurt, Daniel faces the seriousness of the situation as H.W. says “I can’t hear my voice”. Being initially troubled, Daniel’s attention swiftly turns to the enormous geyser of oil that went alight with flame. At that instant, string parts join, raising the overall anxiety.



Figure 5. H.W. (Dillion Freasier) says he cannot hear his voice as Daniel tries to figure out what is wrong with him

What follows is Daniel leaves H. W. in the mess room, rushes to the derrick along with his men in order to break the cables that attach the derrick to the earth to put out the fire. During so, string parts continue to accompany the percussive instruments with atonal additions and aggressive bow strokes, sustaining the feeling of panic and rush in the scene. Finally, when the derrick's cables are cut, and the fire seems to be under control, yet still there, Daniel asks his partner Fletcher (Ciarán Hinds) what he is looking so miserable about, and saying that “there’s a whole ocean of oil under our feet!”. Then, Daniel continues to watch the derrick as it falls down with his face covered in oil while his partner goes to check on his son (Prostran, 2017).

Throughout the scene, the dynamics in the cue are not significantly changed after the introduction of strings. The overall intensity is sustained, and since the strings enter and leave in short intervals, which often culminate in continuous staccato patterns, the cue does not over-signify a certain mood, but, rather, accentuates the amazement,

thrill and unease for the spectacle of the burning derrick and knowing the existence of a whole ocean of oil underneath.



Figure 6. Daniel (Daniel Day-Lewis) and his men try to regain their strength while staring at the cloud of smoke



Figure 7. Eli (Paul Dano) carefully watches the massive fire from his house



Figure 8. Daniel's (Daniel Day-Lewis) men blow up what is left from the derrick to stop the fire

This particular cue, which provides a relentless rhythmic drive throughout the scene, intensively narrates both the restlessness and the thrill that are embodied in Daniel and his men as the culmination of their efforts in search for oil. In this sense, while the camera mostly follows Daniel, once the cue starts, it reflects the outcome that is achieved and both the climax and the dissolving of the general tension among the oilmen. When finally, the derrick is blown off, in order to put out the fire, the cue abruptly stops with the sound of an explosion.

The music and its dynamic yet recurring structure in this specific scene signal certain characteristics that are disparate, yet, inherent in the general context of the film. According to Boym (2001), shared social frameworks of memory are dialogical with other human beings and with cultural discourses that are embedded in the understanding of human consciousness. This dynamic plays out clearly in this sequence. On the one hand, there's the initial surprise with the erupting oil and Daniel's carrying H. W. to the nearby mess room, and, on the other, after the introduction of unsta-

ble strings with the inflaming oil burst as H. W. says “I can’t hear my voice” to Daniel, the excitement in the beginning gives way to conflicting emotions that are derived from the sense of glory and wealth of the occasion and the plight of it at the same time. In this regard, the industrial progress under the umbrella of oil and blood is portrayed in a single incident both visually and through the incorporation of an intense film score. Furthermore, by focusing on the desires of certain individuals—who are characterized through historical constructs—the collective identities of a specific temporal and spatial configuration is channeled without framing a collective context that may be implicated with documenting historical facts.

3.2.2 Today’s Blood

Although Anderson refused to admit the film’s obvious political display, Sperb (2013) suggests that the audiences often read the film as political allegory. In this regard, Sperb (2013) talks about George W. Bush, the 43rd President of the United States from 2001 to 2009 and the son of 41st President George H. W. Bush, who shares the same initials with Plainview’s adopted son (it is worth noting that the names of both father, Daniel Plainview, and son H. W. are peculiar to the film and not found in Sinclair’s novel). Using the Christian faith to overcome his alcohol addiction first, and, later to gain evangelical votes as he moved full-time into politics in the 1990s, his “war on terror” after the 9/11 attacks resulted in military invasions of Afghanistan and Iraq. The subsequent, or rather ultimate, result of these wars, particularly in Iraq, was the increase in profits of companies that provided supplies for

war, as well as energy companies that gained access to foreign oil fields and transport routes. Sperb (2013) also suggests that the war on terror was popularly portrayed as a religious war between Christianity and Islam, even if the Bush administration officially eschewed this framing. George W. Bush held the US presidency in a particular moment of American history “where the flames of faith (the conservative delusion of a war on Christianity, domestic and abroad) were being fanned in support of economic gains (increased oil availability overseas and profits at home)” (p. 212).

The reanimation of the past, especially when aimed for a genuine and realistic outlook, requires it to be “freshly painted in its “original image” and remain eternally young” (Boym 2001, p. 125). Therefore, it necessitates a restorative perspective. Even though Boym argues that—despite the possibility for overlapping in their frames of reference—reflective and restorative types of nostalgias do not coincide in their themes of identity and narratives. Yet they may generate one another under the roof of a more encompassing medium than its components, such as film. In this sense, while *There Will Be Blood* certainly evokes national past and future—as is the case in restorative nostalgia—through its narrative structure, it also touches upon the individual time and cultural memory by accompanying pieces of music, producing and accentuating novel ways of mediation on history and passage of time. Mera (2016) argues “the score for *There Will Be Blood*, then, arguably represented something of an emerging new direction in contemporary film scoring that was both a reaction to the tight formatting of mainstream Hollywood films and an expression of the dirty media soundscapes of modern life” (p. 3). In this regard, while depicting a time period through cinematic practices, which corresponds to the past as well as to the future by evoking national memories in restorative nostalgia’s terms, *There Will Be Blood*, with its accompanying score, may well be regarded not only as something

that harbors both the restorative and reflective practices of nostalgia but also as a novel direction that is capable of melting one another in their plot of identities.

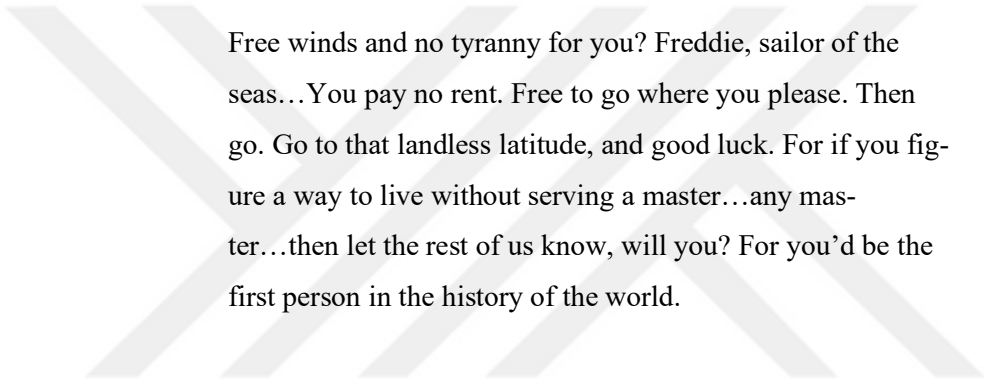
3.3 The Master

Anderson's sixth feature-length film *The Master* portrays the 1950s U.S of the post WWII era, which touches upon certain historically significant entities through its dynamic character depiction and the interactions between them. Freddie Quell (Joaquin Phoenix), a troubled seaman, is discharged from the army as WWII ends. Evidently suffering from post-traumatic stress and an even more evident drinking problem, he drifts from one job to another, losing each chance at work either due to his violent behaviors or the issues caused because of his alcoholism. During one of his boozed-up days, he ends up on a boat named "Alethia"—similar to "Aletheia", a Greek word translated as "disclosure" or "truth" used in ancient Greek philosophy and in 20th Century by the philosopher Martin Heidegger—captained by Lancaster Dodd (Philip Seymour Hoffman), a self-aggrandizing character, who resembles L. Ron Hubbard, the founder of the Church of Scientology during the 1950s (Sperb, 2013, p. 238). Fascinated both by Freddie's wild spirit and his unusual skill of concocting alcoholic beverages from almost anything such as paint thinner or photographic chemicals, Lancaster welcomes him to his pseudoscientific cult called "The Cause" which exercises and promotes a talking therapy named "processing" intended to relieve one from the traumas of past lives. As Freddie travels around the U.S with the Cause, Lancaster endeavors to "process" him while Lancaster's devoted and protective wife

Peggy (Amy Adams) observes and tries to control the situation, for she is not content with Freddie's effect over her husband.

Progressively, Freddie becomes a conduit for Lancaster's aggression, attacking in turn a troublesome party guest who ridicules Lancaster's methods of treatment, the policemen who arrest Lancaster, and Lancaster's publisher who is unimpressed with his latest manuscript. However, Freddie is not a mere bodyguard for Lancaster. Even though it seems like Lancaster is aiming for mastery over Freddie, though Freddie's spirit seems almost unbreakable, what draws Lancaster to Freddie is Freddie's unapologetically unconcerned disposition despite the different therapies Freddie goes throughout the film. In this sense, sexual tension between the two is evident, if rather one-sided. Despite the all mischief and inconvenience caused by Freddie, Lancaster continuously defends him from criticism that comes from his wife, his daughter and his son-in-law. But Freddie is interested in women, although he is not very successful in pursuing them, and his mind is dominated by his sexuality; he does not return Lancaster's affection beyond friendship. Meanwhile, Peggy, though disapproving of Lancaster's exchanges with Freddie, quietly and privately exercises control over Lancaster and tries to push Freddie away. In a way, she is the master of Lancaster. After a rather discouraging promotion conference for Lancaster's second book, Freddie, Lancaster's daughter and son-in-law and Lancaster himself take a trip to the desert. There, they play a game called "pick a point" where they pick a point, drive straight at it as fast as they can with a motorbike. Freddie, after Lancaster's turn, picks a point, drives straight at it, but does not come back. Afterwards, we see him back in his hometown, looking to see his former lover Doris, whom he left behind when he went to the war; Freddie finds out that she is now married and has two children.

At the end of the film, when Freddie comes to visit Lancaster in London, Peggy, sitting at a distance from them in a large room, asks Freddie “What did you expect would happen coming here?”. Freddie answers that he can take pictures if they need them. Afterwards, she scolds him, saying “this is something you do for a billion years, or not at all”. As she leaves the room, she says to Lancaster that this is pointless, and Freddie is not interested in getting better. Lancaster delivers his own parting words to Freddie:



Free winds and no tyranny for you? Freddie, sailor of the seas... You pay no rent. Free to go where you please. Then go. Go to that landless latitude, and good luck. For if you figure a way to live without serving a master... any master... then let the rest of us know, will you? For you'd be the first person in the history of the world.

This ending suggests that Freddie, even though seemingly subdued after these adventures, never had a master, unlike Lancaster “the master” himself has—since Peggy’s control over Lancaster is evident. In this sense, it can be argued that the underlying message here is that the terms and the norms of the conception of human demands a master unlike the state of the animal, which is inconsequential in thought, unpredictable and untamed. Therefore, the ending can also be considered as a critic towards the humanistic conceptions that are enforced onto the postwar American society.

3.3.1 Masters of The Postwar Era

Throughout *The Master*, one of Lancaster's main arguments is that man is not an animal, and we are perched—in Lancaster's words—as spirits not beasts. His main drive appears to be the self-actualization of man, who can realize his inherent state of perfection by doing away with all negative emotional impulses: i.e., freeing man from the rule of his emotions. Sperb (2013) notes that the immediately noticeable thing about *The Master* is “how explicitly the film historicizes the rise of a new cultural sensibility in American society in the direct wake of World War II” (p. 237). He notes that, “*The Master* is quietly consumed by the existential question” under the roof of postwar existentialism that connotes a reasoning between different states of mind, such as human and animal (p.237). To sophisticate, especially within the post-war context, scientific understanding and rational applications of logic to raise the society into a greater state of enlightenment are called into doubt. In this regard, Sperb (2013) acknowledges a dualistic American mindset in the postwar era: “the sense that modernist discourses of logic and science were, at the very least, open to manipulation—and at the very worst, as arbitrary and empty as any other mode of understanding” (p. 238). In this regard, the contradictions between different historical periods are actualized in the film within Lancaster Dodd and Freddie Quell. Sperb (2013) further argues that the bizarre dynamic between these two characters illustrates the historical tensions between “rationality and irrationality, order and chaos, control and excess, modernity and postmodernity” (p. 238). He notes that after the war many Americans embraced formations like the Cause—“not just Scientology, but more broadly the narratives of reassurance necessary to maintaining one's

sanity in the chaotic aftermath of a war that raised disturbing—and ultimately unanswered—questions about man’s inherent capacity for self-destruction and the essential meaninglessness of the world” (p. 245). However, a closer look into the respective positions of both Lancaster and Freddie signals a much more fundamental point for the production of knowledge, power and authority in the society. Even though a period like the postwar seems to be quite favorable for the reengineering of such concepts due to the general will to forget the chaotic and the uncertain times, the conditions for the social construction of truth and normativity are always dynamically present in the society.

Pushing the meta-narrations aside, however, *The Master* focuses on the individual challenge in the face of these clashing parties. This individual challenge is actualized in Freddie Quell, who is ultimately independent and roaming free, even from his own sensibilities. He goes through one war overseas to find another when he returns home, and in doing so, he still remains unresolved and unfixed. According to Sperb (2013), this “notion of random spatial and symbolic positions” is echoed in the desert scene where the motor-cycle game involves picking a point in the middle of the desert and riding towards it, rendering random any sense of specific locations. Sperb (2013) acknowledges that “the myth at the core of *The Master* is that we believe that it is the bike or the boat—the mythologies and institutions in which we invest our whole lives—that is the reality, and not the great chaotic and unknowable vastness beyond—the ocean/desert/frontier” (p.240). In this way Anderson reflects on both postwar America and today’s politics through an in-between state of existence which is eventually individual, “rooted less in a desire for familial affection and more in the sense that it is difficult to go through life with neither purpose nor alliance of some kind” (Sperb 2013, p. 243).

3.3.2 The Games of Dualities

In the years between WWI and WWII, the discipline of psychiatry employed certain controversial therapeutic treatments in order to cure some serious conditions. As Grob (2008) noted, the most frequent of these controversial therapies were electro-convulsive shocks and insulin shock treatment for severe, chronic depression, and prefrontal lobotomy supposedly as a response to serious behavioral problems (as cited in Kent and Manca, 2012). As Swartz (2009) and Townsend (2012) mention, although the effectiveness of the first two treatments for depression could not be explained by any psychiatrist, electro-convulsive shocks are still used to treat “major depression, manic aspects of bipolar disorder, and some instances of acute schizophrenia” (as cited in Kent and Manca 2012, p. 3). Lobotomies, however, quickly fell out of favor, as they generated irreversible brain damage in patients, considerably lowering their quality of life and ability to function. According to Rodgers (1992), a total of 150.000 lobotomies may have been performed worldwide, with about 5.000 lobotomies performed each year in the United States between 1949 and 1952 (Valenstein 1986, cited in Kent and Manca, 2012). In this postwar period of growing opposition towards psychiatry, L. Ron Hubbard published the book called *Dianetics: The Modern Science of Mental Health*, which explains techniques designed to free the mind from illogical fears and psychosomatic illnesses. The book quickly became a bestseller, and soon groups were formed in which Hubbard’s “auditing” techniques

could be applied. In the following year of 1951, Hubbard declared the birth of Scientology, which was described as a separate practice from Dianetics because its focus lies not only on the mind of an individual, but also with an individual's nature as a spiritual being (Lewis, 2009).

From its foundation onward, Scientology has always been in a battle with psychiatry, and over the years, due to the outgrowth of political aims, business enterprises and various goals consisting of religious dogmas, Scientology has spread out as the Church of Scientology having “over 1.000 separate churches, missions, and groups, spread over seventy-four countries” (Lewis 2009, p. 6). Not long after its establishment, the organization has become a target for already established institutions, and, through the years, the Church of Scientology's willingness to undertake legal action is similar to the Jehovah's Witnesses's stance in the early 21st Century (Lewis, 2009). Even though Hubbard contacted medical and psychiatric institutions in the initial stages of the Dianetics movement in order to call for an investigation regarding his new technique associations such as AMA (American Medical Association) and APA (American Psychological Association), they responded by attacking him instead of taking his offer seriously. Therefore, “Scientology's initial point of friction with the larger society was its challenge to the medical and psychotherapeutic establishment”, and, therefore, “the subsequent popular success of Dianetics did nothing to improve the image of Hubbard in the minds of the medical-psychiatric establishment, and was likely instrumental in prompting FDA raid against the Church” in 1963 where thousands of booklets and scriptures were seized, leading to years of litigation when finally in 1971, “the court recognized Scientology's constitutional right to protection from government's excessive entanglement with religion (Lewis 2009,

p. 6-7). By prevailing in most of its legal suits in United States, the Church of Scientology had played a crucial role in destroying the Cult Awareness Network, which was the most significant anti-cult organization in the US. As the challenge for establishing a normative discipline and understanding is considered within the framework of the film both by Lancaster Dodd and Freddie Quell, Scientology's theoretical endeavors in its early years aim to reach towards the existing establishment of either institutions, disciplines, and perspectives or moral conducts and social agreements. In this sense, one of the prevailing notions from the onset of Scientology here corresponds to the anti-establishment ideologies, or, rather, to anti-modernity in a broader sense.

The modernist discourse during the late 19th and the early 20th centuries paved the way for technological advancements in almost every sphere of daily life. The subsequent developments in weapon industry and the endless search for raw materials that would sustain and increase the overall production of goods are two fundamental causes behind the world wars (Sperb, 2013). Especially after WWII, being disillusioned by the promises of the modernist discourse, some people endeavored to bring meaning back into their lives through formations like Scientology. Therefore, as the socio-cultural and technological contexts are able to alienate a considerable portion of the people in society, there arise certain groups, individuals or organizations that claim to heal the damage and restore or recover what has been lost along the way, all while seeking to delegitimize the existing bodies who are condemned as accountable for the damages done. In this regard, the relationship and the connection between Lancaster Dodd or the Cause and individuals like, not necessarily aberrant as, Freddie Quell becomes more tenable. Even though Freddie Quell represents a rather

unique case, many individuals who are, directly or indirectly, socially and/or psychologically traumatized by an environment in which the ramifications of the war are most felt needed for an assurance that were promised by certain organizations and/or individuals like the Cause and Lancaster Dodd.

A similar phenomenon has taken hold in the postmodernism of the 21st Century. The postmodernist discourse, which suggests the heterogeneity in social, political and economic contexts, vocalizes the cultural relativist codes and rejects the universalist ideologies inherent in modernism. However, there are certain so-called grassroots movements aiming to retrieve modernist ideologies by refusing and rejecting such cultural mixtures in a globalizing world, promoting a different vision of homogenous and 'harmonious' ways of living in socio-cultural and political sense. In this regard, it is quite ostensible that the populist discourse in politics significantly saturates the governmental scenery in 2010s. The main fuel behind this touches upon the dissatisfied groups of people who are open to be politically mobilized by certain charismatic politicians who insistently attack towards the so-called ruling elite by adopting an anti-establishment rhetoric. It is at this crucial point of inception where these politicians portray a reality for their future voters in where they lack the power. Such a perception is deliberately asserted in order to promote the perception of incompleteness, unfulfillment and misguidedness in the way of existing, either socially or individually. According to Barr (2009), the core of the anti-establishment rhetoric does not depend "strictly on reality but on constructing an 'us versus them' understanding of social conflict" (p. 32). In this regard, such approaches that are frustrated with the authoritative institutions in a given context firstly seeks to delegitimize the existing establishment by attacking the present structural weaknesses in order to legitimize its own stance. In doing so, they tend to target individuals who are also frustrated with,

and, victimized by the environment those institutions created. Therefore, there is a discrepancy and a disharmonious relation between such individuals and the collective bodies. In this sense, what Freddie Quell represents throughout the film is that despite his participation to the war, when the U.S is victorious in the end and we see men wrestling and having fun at the beach in the beginning of the film, Quell indulges in alcohol, in every way possible, trying to soothe himself or forget what he had witnessed during the war. In other words, he becomes the victim of the modernist discourses' repercussions.

3.3.3 Cautious Harmonies

The scores for the *Master*, apart from the beginning sequence, appears to be more tamed, docile and harmonious than the characters' contradictory features. In such a portrayal of contradictions, according to Mera (2016), while "the noisy rupture that made *There Will Be Blood* such an extraordinary visceral experience had not entirely disappeared", the score for *The Master* was composed within the borders of sanity (p. 3). This, he argues, brings a greater security in both the compositional and collaborative approach, which signals Greenwood's more established status as a film composer. Here once again, apart from the scores Greenwood composed, Anderson used popular tunes mostly recorded during the 1950s, three of which appear on the soundtrack album: Helen Forrest, "Changing Partners" (1953); Ella Fitzgerald, "Get Thee Behind Me Satan" (1958); Jo Stafford, "No Other Love" (1950); and a version of "Don't Sit Under the Apple Tree (With Anyone Else but Me)", performed in the film

by actress Madisen Beaty, itself a popular song that was made famous during WWII by Glen Miller and by the Andrews Sisters. This diegetic performance, and the inclusion of well-known and period-specific music indicate the restorative approach in the film music. The existing tunes are employed for the scenes where a social gathering, apart from the Cause's therapy sessions, takes place. Boym (2001) suggests, while "reflective nostalgia dwells in algia, in longing and loss, the imperfect process of remembrance", "restorative nostalgia puts emphasis on nostos and proposes to rebuild the lost home and patch up the memory gaps" (p. 110). However, the memories of the collective bodies are revisited with restorative purposes, which draws a commentary on the events in *The Master* by reflecting the historically significant cultural content onto individual memories. The selection of these specific popular works, therefore, reveals a hybrid perspective on nostalgia, which does not shy away from historical realities, and, at the same time, does not hesitate to channel those realities through the imperfect agencies of individual remembrance. This also marks a shifting approach in the collaboration of Anderson and Greenwood, signaling a change in the target of the nostalgic sentiments.

During the opening sequence, where naval officers who will be demobilized are wrestling for fun on a beach, Freddie Quell indulges himself with some kind of a drink he mixes with coconut milk, and, afterwards, we see "the inappropriate actions of the sex-obsessed central protagonist, Freddie Quell", which contains, according to Mera (2016) "the strongest indication of the embodied musical potential in the score" (p. 16). Along with the original score for the film, Greenwood once again reconfigures pre-existing orchestral music "Baton Sparks" and "Overtones" from *48 Responses to Polymorphia* (2011) for the film. Mera (2016) notes that *48 Responses to Polymorphia* is an homage to *Polymorphia* (1961) by Krzysztof Penderecki, a Polish

composer who has a greatly influenced Greenwood. In this regard, Mera also argues that “it is prophetic that the composer of *Thredony for the Victims of Hiroshima* (1960) is a shadowed presence in a film that opens on an island in the South Pacific on V-J Day 1945” (p. 15).



Figure 9. The opening shot of *The Master* (2012)



Figure 10. Freddie Quell (Joaquin Phoenix) wearily watches an undisclosed location

The film's opening shot shows the sea, accompanied by the song "Baton Sparks" which begins with an aggressive string passage, but soon, as the second shot comes in, Freddie Quell wearing his helmet, below his nose is blocked by an object and cannot be seen except for his eyes, the strings recede into "a series of slow suspended harmonies". While the initial string passage implies a high-spirited, intense feeling, the transforming tune in the second shot suggests a growing weariness, anxiety and an exhausted disposition. Soon the tune gives way to the song "Able-Bodied Seamen", as Quell is seen chopping off some fruit from a palm tree, and "low strings and a jazz-inspired bass spring around a solo violin playing jerky and scratchy gestures" (Mera 2016, p. 16). Accompanying haunting single percussion beats signal the restless mood of Quell as he mixes a can of Rheingold Extra Dry into the fruit, then drinking it with excitement. As the song continues in the same fashion, we see some army men wrestling half naked while the others watch and cheer, having fun, seemingly without much concern.



Figure 11. Freddie Quell (Joaquin Phoenix) is chopping a fruit

When compared with the first two shots, the “Able-Bodied Seamen” in the subsequent shots develops a less militaristic theme in its musical patterns, suggesting an inexplicable sense of relief, mixed with uncertainty, anxiety and joy when they are thought in the general context of the film. In the next shot, a close-up on Quell, he says to some person/people offscreen “You know how you get rid of crabs?”, a man asks “how”?, and Quell says “You got to shave one testicle. All the crabs go over to the other testicle, you got to light the hair on fire on that one. When they all go scurrying out, you take an ice pick and you fucking stab every single last one of them”, as he mimics with his hand and they laugh.



Figure 12. Freddie Quell (Joaquin Phoenix) lies next to a woman figure made of sand

In the next shot, Quell look at the sand-woman made by other seamen, gathered around her. Then he gets down and simulates an intercourse with her, which is followed by him masturbating towards the open sea, and in the next shot he lies on the sand next to her. “Able-Bodied Seamen” continues in a static manner without changing or evolving, and fades out in the next two shots as we hear Harry S. Truman declare from a TV or radio that peace is now at hand, and Quell tracks down the ingredients of torpedo juice only to end up passed out on top of a ship’s accommodation bridge while other seamen throw cans to him from below. The percussion and low strings are absent now, only a violin continues to play scratchy tunes, and as the scene transitions to the discharged seamen, in uniform, climbing up the stairs of a building, the tunes fade out as though marking their transition to civilian life.

Indeed, such a depiction of disbanding soldiers along with Freddie Quell’s “inconvenient” manners does not highlight the glories of victory and national pride. Instead, it explicitly questions of those concepts, yet not with an openly critical approach. In this regard, the accompanying cue during the beach scene adopts an ironic and sarcastic disposition both towards the collective identity presented through the naval officers, and Freddie Quell who is desperately in need of a drink. According to Boym (2001), “nostalgia remains an intermediary between collective and individual memory” (p. 159). She believes that collective memory refers to a messy and unsystematic concept that enables one to depict the phenomenology of human experience. The illustration of demobilized naval officers, in this regard, displays interesting features when it is considered within the accompaniment of such musical patterns. Such an unorthodox depiction of disbanding seamen reflects the overwhelming uncertainty and relief, experienced by returning soldiers in postwar period. However, the focus here is not the soldiers as anonymous people. Boym (2001) states that “reflective

nostalgia does not pretend to rebuild the mythical place called home” (p. 150). In other words, after the announcement of the victory by Truman, the cheer in the streets of the U.S and the “joy” experienced among the disbanding soldiers should differ. In that sense, the juxtaposition of wrestling seamen and Freddie Quell stands perfectly between these distinct forms of nostalgia suggests that they occupy the same historical scenery, being able to coexist in the context. The accompaniment of the music patterns mentioned above, in this sense, is a perfect illustration of this ironic co-existence between disparate plots of identity. On the one hand, the music provides the similarity of the experiences regardless of the scope or the content of the narrative, and on the other, it individuates the solitary confinement of the postwar ambiguities and confusions.



Figure 13. Freddie Quell (Joaquin Phoenix) extracts torpedo juice

As the story progresses, however, the music loses its material aspect, which signals what Michel Chion (1994) describes as sound's ability to "draw direct attention to the physical nature of its source and the concrete conditions of its emission" (as cited in Mera 2016, p. 1). What emerges in the later scenes, especially after Quell is introduced to Lancaster, is the music's ironic quality, resonating in bitter-sweet harmonies. For instance, after Quell finds himself in Lancaster's boat and starts to observe therapy sessions, the cue "Back Beyond" accompanies the scene which is a "chamber ensemble, featuring clarinet and harp" with "blurred and layered harmony, and consistent use of arpeggios" which indicates the uncertain nature of the sea and the aberrant wandering of Freddie Quell (p. 18).



Figure 14. One of the Cause's therapy sessions

Unlike the dynamic negotiation between individual and collective components—both in terms of Freddie and the other seamen occupying the scenes in the film, and, the mediation between the sentiments of modernity with regards to the consequent war and postwar sensibilities that are realized in *Quell*—during the initial sequences, the cues for most of the film delve into the past as Lancaster’s methods focus on regressing to past lives in order to relieve the traumas of the past. Therefore, we witness the two individuals’ slow yet progressive communication through postwar sensibilities that is accompanied by a score which feels ethereal and dreamlike.

When *The Master*—apart from the initial scenes— is compared to *There Will Be Blood*, Greenwood’s scoring practices seems to have transformed into a form of meditation on individual memories and historically unresolved discrepancies—between the dualities such as human/animal, chaos/order, master/slave, modernism/postmodernism—instead of stimulating collective identities through individual stories for the rest of the film. This form of musical practice also puts the reanimating of the past into a more reflective setting in nostalgia’s terms where the process of remembrance is rendered imperfect. Boym (2001) suggests that “to understand restorative nostalgia it is important to distinguish between the habits of the past and the habits of the restoration of the past” (p. 110). Boym also contends that even the restorative and reflective nostalgia may overlap in their frames of reference, they do not correspond to each other in their narratives. In this sense, even though the past in *The Master* is focused and is able to channel the historical realities of the time, it places the attention on a framework which does not mirror the nationalist political agenda. Instead, it reflects on such historical realities by employing the more fundamental problem of the human condition. Through the application of film score, this

kind of a reflection is promoted due to the changing nature of the cues, from materially dynamic tunes towards dreamlike sequences. However, it is also arguable that the inclusion of popular tunes inevitably triggers national mythologies even though it does not place the emphasis on a restorative perspective. During so, the fundamental concepts that are ingrained into our collective memories are revisited without pursuing a solution for restorative purposes. Boym (2001) argues “it seems that the only way to discuss collective memory is through imaginary dialogues with dispersed fellow citizens, expatriates and exiles” (p. 132). Furthermore, Boym (2001) suggests that even though the national and collective memories may share the same images and quotations, they are not the same. Where “shared everyday frameworks of collective or cultural memory offer us mere signposts for individual reminiscences that could suggest multiple narratives”, national memory favors for making a single teleological plot out of shared everyday recollections. Therefore, an undertaking to restore a time period which feels genuine and pushing the narrative towards the edges of the mainstream understandings revolving around a certain historical period, in this case, generates a playground where “culture has the potential of becoming a space for individual play and creativity, and not merely an oppressive homogenizing force” (p. 133). Nevertheless, when accompanied by historically significant components and the imperfect individual remembrance, the coexistence of reflective and restorative perspectives occupy the same ground where, without the need of corresponding each other, the presence of a less categorical and a more encompassing narrative of the past is at hand.

3.4 Inherent Vice

Anderson's seventh feature-length film *Inherent Vice*, adapted from Thomas Pynchon's (2009) crime novel into the screen that is set in Los Angeles in 1970, marks the period of neoliberal policies' introduction as the post-war economic boom began to slow down and the 1960s counter-movements began to decline along with the hippie culture and its idealistic stance.

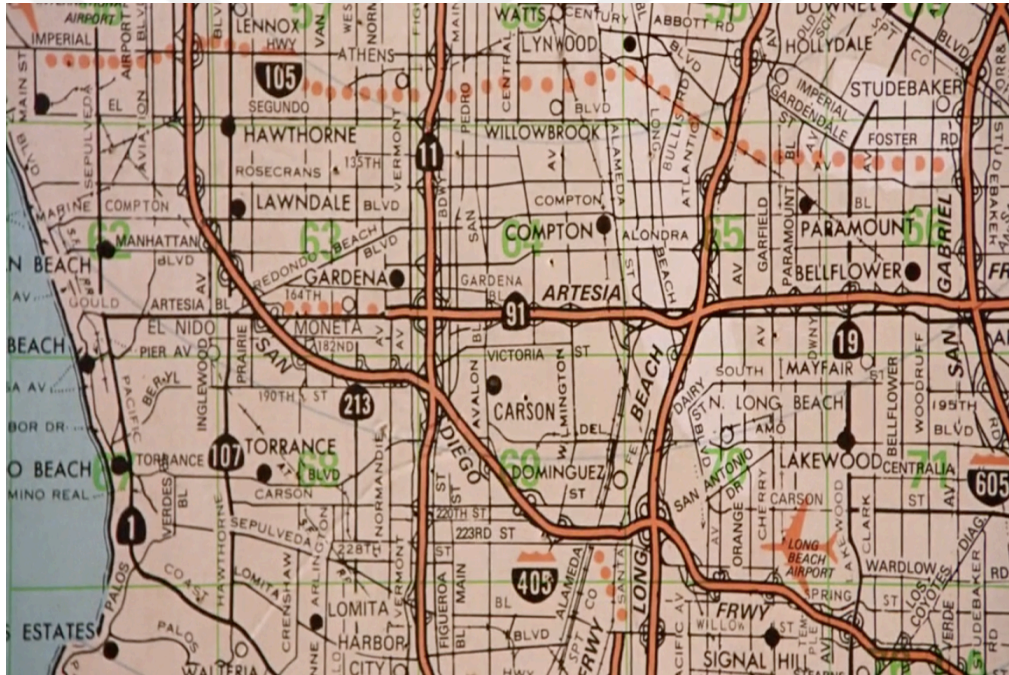


Figure 15. The Map of Los Angeles during the early 1970s

Throughout the film, we come across with certain clashing ideologies which have socio-economically and politically contrasting backgrounds—within the United States’ capitalist melting pot—in a multi-layered detective story. The protagonist is a private investigator named Larry “Doc” Sportello (Joaquin Phoenix) who happens to be a full-time pot-head. After accepting a request for help from his ex-girlfriend Shasta Fey Hepworth (Katherine Waterston) in order to foil a plot against her lover, a stoned Jewish real estate magnate Micky Wolfmann (Eric Roberts) who hangs out with the Aryan Brotherhood, Doc gradually finds himself engulfed in a larger scheme filled with crooked cops, corrupt law enforcement agencies and ramifying components of a far-reaching crime organization called “Golden Fang”.

Before Doc begins his investigation, he receives a visit to his office from by a potential client, a black man called Tariq Khalil who did business with the Aryan Brotherhood in the past and is after a member of it named Glenn Charlock in order to have his money back. Tariq tells Doc that Glenn is employed by Wolfmann and he hates the company of nazis outside of Glenn. Furthermore, Tariq tells Doc that after his release from prison he could not find anyone from his old street gang, the Artesia Crips, in their usual hangout, that happens to be the Channel View Estates, which is also Wolfmann’s latest “insult” to the environment. After Doc asks Tariq to show him the Channel View Estates on the map, we see the map of L.A—seemingly the parts where the most intense gentrification was underway in the early 1970s. At the moment of map’s showing on the screen a friend of Doc’s named Sortilege—whose own name is the French word for “witchcraft” and who narrates certain parts of the film—(Joanna Newsom) is heard, as she also sits next to Doc as he drives to the Channel View Estates, “long, sad history of L.A land use. . . Mexican families bounced out of Chavez Ravine to build Dodgers Stadium, American Indians swept

out of Bunker Hill for the Music Center, and, now, Tariq's neighborhood bulldozed aside for Channel View Estates".



Figure 16. Doc (Joaquin Phoenix) drives to Channel View Estates as Sortilege (Joanna Newsom) explains the sad story of L.A land use

When Sortilege ends her narration, we see Doc from another angle driving only by himself towards the Channel View Estates. From the side and front windows he sees a couple of people from the black community, adults walking, standing or staring, two children running next to Doc's car as he passes by the first, long and red directional arrows on a brick wall next to the sidewalk, then some red little flags attached from the ground to the top of that brick wall, and, finally, the sign of Channel View Estates in red again. As he makes the turn towards a couple of barracks, seemingly temporary offices for the construction area, he comes across with a dozen bikers riding towards him, and going in the opposite direction. He continues to drive cautiously, seemingly waiting for the bikers to do something. Bikers pass him, however, without taking an action and he parks his car near to the barracks. He gets out of the

car and walks towards one of the barracks with a sign that reads Chick Planet Massage. As he gets to the portiere, he turns back and takes a look at the Californian desert and the mountains beyond, then goes inside.



Figure 17. Doc (Joaquin Phoenix) looks at the vast desert before entering the Chick Planet Massage

3.4.1 Straight Is Hip

Right after Doc asks Tariq to show the site on the map, the accompanying music titled “Under the Paving-Stones, the Beach!” begins and becomes more audible as we see the map on full screen and hear Sortilege narrates the long and sad history of L.A land use while Doc drives his car. The cue consists of a couple of clean electric guitars, and a bass, playing a single theme with only a small variation, and an acoustic

drum kit playing softly at medium tempo. The theme through the scene does not change, but with each addendum of an additional electric guitar it becomes more layered. It provides a static feeling yet reflects the deepening understanding that unfolds in the dialogue, and in this it resembles the Doc's overall journey which starts out as simple but grows more and more complex over time. However, this complexity does not necessarily coincide with the general tension. The intensity of the cue is sustained and is layered further as Doc tries to figure out the case. The theme is in the minor key, providing a mild and moody tone. The tune channels the slow and static disposition of Doc while emphasizing that he does not become restless or turbulent but only feels more concerned and dubious as he encounters such socio-historical realities as he pursues the clues.

This particular tune also signals a common, if not exactly popular, music of the era labelled as psychedelic rock. Especially the composition and the sound of the electric guitar parts parallels the sound of West Coast psychedelic rock bands at the turn of the decade, such as The Doors and Jefferson Airplane. However, the feel of the tune does not resemble the drug-induced mystical or esoteric textures of the late 1960s that are typical of psychedelic rock tunes. It rather suggests a certain clarity, in contrast to Doc's hazy, pothead disposition. In this sense, Doc's clairvoyance or ESP does not necessarily coincide with a typical dooper's mind, but with a much more down-to-earth and tranquil state of mind. The accumulation of such a history of land use, the marginalized communities and groups, the ongoing and ever-growing exclusion and the consequent depravities of the disadvantaged people, in a way, become audible through this particular score. Furthermore, reflecting on this specific historical problem by pinpointing the early stages and experiences also disrupts the linear

understandings and impressions on the history, and generates a more intuitive approach towards the reinterpretation of the past.

3.4.2 Cycling Revenue and Love

After learning that both Shasta and Wolfmann have gone missing, Doc goes to Wolfmann's house disguised as a representative of an imaginary facility who wants to return "a sum of money" received from Mickey Wolfmann. Doing so, Doc aims to determine if Mickey has been sent to a mental facility. Sloane Wolfmann (Serena Scott Thomas), Mickey's wife, tells Doc that they recently endowed a new facility called Chryskylodon—a Greek word, means animal tooth made out of gold as Sortilege explains to Doc after being misinformed by Sloane that the word means "serenity in ancient Indian" (in Sloane's words)—, which afterwards appears to be a side operation for Golden Fang. In order to find further clues for Mickey Wolfmann's whereabouts Doc heads his way to Chryskylodon. As he arrives Sortilege begins to narrate: "owing to governor Reagan's shutdown of most of the State's mental facilities, the private sector has been given carte blanche to pick up the slack. Soon, in fact, becoming a standard California child rearing resource for kids like that old Japonica Fenway," who appears as the runaway, junky daughter of Doc's former client Crocker Fenway. As Doc enters the institute, disguised as a representative agent who is going to be given a tour by the doctors at the institute on behalf of his clients, he is welcomed by Dr. Threeply and his two assistants. During the tour, after they pass through the dining hall, Doc's first stop is 'Chryskylodon's motion picture palace' where they are

showing to patients day-long Burke Stodger marathons who, in outside the diegesis of the film, is an actor named Jack Kelly.



Figure 18. The Institute of Chryskylodon

As Doc and accompanying doctors take a peek at the screening, being affirmed by Dr. Threeply that this is particularly popular with the patients, they see a movie wherein Burke Stodger speaks to a mustachioed old guy that by holding a telephone: “...this... this is not invented by a Russian. Man’s name was Bell, Alexander Graham Bell. And he was an American. Get that comrade! Everything on this table is as phony as the town. The rotten system you call communism...” In the meantime, Dr. Threeply is seen starting lip-syncing as Burke says “Get that comrade”. Afterwards, as Doc and Dr. Threeply walk down a dark corridor to a small room where a circle of people sit, wearing white robes and chanting in a foreign language in as Sortilege explains in voice-over:

It was occurring to Doc now, something Jade said once about vertical integration. That, if the Golden Fang can get its customers strung out, why not turn them around and sell them a program to help kick, get them coming and going, twice as much revenue. As long as American life was something to be escaped from, the cartel could always be sure of the bottomless pool of new customers.



Figure 19. Dr. Threeplay (Jefferson Mays) showing Doc (Joaquin Phoenix) the Chryskylodon motion picture palace

Throughout this scene, the accompanying music “moves from a descending ostinato traceable to Bach, then on into a minimalist interlude for vibraphone and off again into some mysterious recapitulation for synthesizer and flute” (Zuckerman 2015, p. 16). One of the main points of departure of Greenwood’s composition style throughout *Inherent Vice* is his avoidance of string parts to carry the melody. Instead, strings set the mood for other instruments to determine the prevailing themes and the directions ahead. Zuckerman (2015) notes that the foregrounding of woodwinds manifests

this departure for the composer “who has spent the better half of the past decade focusing primarily on works for large-scale string orchestras” (p. 16).



Figure 20. Doc (Joaquin Phoenix) and Dr. Threeplay (Jefferson Mays) walking down through a dark corridor

While suggesting a much more static atmosphere, compared to his earlier scores, rather than accentuating both the materiality and the irony through negotiating and conversing individual/collective components, in *Inherent Vice* Greenwood provides static tunes with recurring musical patterns which deepens the overall mood, and puts the emphasis on Doc’s investigation as it unfolds. Gradually evolving and then resolving string parts sustain the continuous increase in the protagonist’s awareness of the case he got himself into, and his subsequent contemplation, with Sortilege’s narration. Greenwood’s musical approach underlines a progression that exists only in the mind of the protagonist, rather than in the conditions of his environment. In this sense, Greenwood keeps on doing what he did for *The Master*, that is, underlining

the process of individual elements by channeling individual elements instead of reflecting on the dynamics of communicating bodies. In *Inherent Vice*, however, this individuality is only realized in Doc Sportello within his efforts to make sense of the things he encounters and eventually solve his case. Therefore, the original score mediates the detective's struggle, while mostly disregarding the surrounding elements except for their impression on Doc, strengthening his position in the film as the only protagonist. In doing so, Greenwood's pieces promote the distance between the individual and collective components which are not negotiated or rendered homogenous in his cues, indicating Doc's focus on the case that proves to be unyielding. Furthermore, in the meantime, Greenwood's scores also mediate Sortilege's voice-overs that convey a third person omniscient narration, going over the case simultaneously with Doc, in a way mediating Doc's flow of thoughts. In this sense, original cues' ability to operate through Doc's process of reasoning with the case becomes more discernible and identifiable.

Anderson, however, also used several popular tunes from the 1970s along with the Greenwood's compositions for *Inherent Vice*, and this music serves another purpose rather than following Doc's detective work. Each time Doc's mind wanders away from contemplating on the case, mostly towards his love affairs, we hear a period song from the 1960s or 1970s playing outside the diegesis—with the exception of the song "Sukiyaki" (1961) performed by Kyu Sakamoto, which plays diegetically during the scene where Doc meets with Lt. Det. Christian F. "Bigfoot" Bjornsen (Josh Brolin) in an oriental restaurant. The music in *Inherent Vice* thus follows a twofold trajectory. While, on the one hand, Doc's mystery-solving moments, along with Sortilege's voice-overs, are mediated through original cues that deepen the narrative structure of this detective story, the employment of popular tunes from the 1960s and

1970s adds a perspective in which the non-detective related aspects of the Doc's personal rather than professional life are brought forth. After receiving a postcard from Shasta—saying somewhere “do you remember the day with Ouija board?”—Doc remembers the day when he and Shasta tried to score dope with a phone number generated by an Ouija board. During the flashback scene that follows the postcard, Neil Young's “Journey Through The Past” (1972) plays. In another scene, near the beginning of the film, as Shasta leaves after asking for Doc's help to find Mickey, Can's “Vitamin C” (1972) accompanies the scene. Throughout the film there are several more instances when Doc does not contemplate the dynamics of the case—moments that are mostly accompanied by Sortilege's voice-over—we continue to hear such popular songs from that time period. In this sense, according to Boym (2001), “cultural identity is based on certain social poetic or “cultural intimacy” that provides a glue in everyday life” (p. 112). These songs function as glue in between the Doc's detective phases, providing a certain feeling for personal aspects of his life. The collective—the pop song—becomes the individual, as those songs are tied into his memory. His individual efforts to connect with the broader world through his detective work, however, are shown with an original score and a seemingly mystical narrator who has access to his innermost thoughts. By underlining the culture specific environment of 1970s California through the popular tunes of that time, Anderson provides a nostalgic scenery where both the restorative and reflective strategies, in terms of the use of music, accompany the same story, yet touching on different aspects.

3.4.3 Good Times & Bad Times

The troubling portrait of the inexhaustible frustrations of a generation, both then and now, is reinterpreted and re-articulated by visiting the already demystified past.

Haynes (2014) argues “that in 1970 a long period of cartel, or monopoly capitalism, came to an end and exactly the overproduction crisis “native” to capitalist cycles re-
curred, with a myriad of cultural results, “including the death of “the Sixties” as a liberatory moment” (p. 2). In terms of the monopoly capitalism that is depicted in *Inherent Vice*, Haynes (2014) is confident that Pynchon points to the “the long history in the U.S of the concentration of capital in a few hands: the oligopoly of a few robber barons so much a part of the Gilded Age and up to the opening decades of the twentieth century, when cartels and trusts dominated American business, unchallenged by government” (p. 3). However, this act of reflecting through the past is performed as an endeavor that positions the state of innocence or the Garden of Eden in the center to be achieved and restored. Boym (2001) argues that the collective memory does not work as national memory, although they may come to share analogous images and quotations. She suggests that “national memory tends to make a single teleological plot out of shared everyday recollections”, whereas “shared everyday frameworks of collective or cultural memory offer us mere signposts for individual reminiscences that could suggest multiple narratives” (p. 158). Through the accompaniment of popular tunes into Doc’s personal life, in this regard, the elements of the cultural memory provide a link for individual remembrance. Furthermore, Boym argues that the reflective “nostalgic narrative is ironic, inconclusive and fragmentary” (p. 126). In this case, by taking the reference from a private investigator’s story who

is labelled as a hippie, the narrative structures itself in the bottom of everyday realities where the original cues deepen the general noir atmosphere as the popular tunes accompany to daily non-detective related instants. As Boym (2001) suggests, reflective nostalgics are “aware of the gap between identity and resemblance; the home is in ruins or, on the contrary, has been just renovated and gentrified beyond recognition” (p. 126). This also echoes with *Inherent Vice*’s take on gentrification processes during 1970s L.A, which evokes the feeling of lost home. Therefore, this feeling of distance and the defamiliarized condition motivates the reflective nostalgics to depict the relation between past, present and future.

3.5 Phantom Thread

Anderson’s eighth feature-length film *Phantom Thread* portrays a fictional fashion designer working the 1950s London’s couture scene. Being both successful and obsessive for his works, Reynolds Woodcock (Daniel Day-Lewis) pursues a delicate daily routine that does not allow for any interference or conflict. His fastidious and solitary character, therefore, is at odds when it comes to differentiating love from aesthetic appreciation. Reynolds runs his fashion line from the House of Woodcock, a London townhouse where a staff of women spend their days working over his designs. Cyril (Lesley Manville), his sister who lives with him, seems to be responsible not only for anticipating Reynolds’ mood shifts and acting accordingly, but also to make sure that Reynolds can sustain his mental and physical well-being in order for him to keep delivering his works. Although their relationship is seemingly tender and caring, Cyril is fearsome when it comes to handling both the execution of designs in

case of an emergency, and his brother's agitated psyche due to his periodic love interests. Into this fragile yet fruitful co-existence enters Alma (Vicky Krieps), a clumsy waitress who meets with Reynolds while serving him in the restaurant of a seaside town. Both are deeply attracted to each other, and, subsequently, Alma moves into the House of Woodcock as Reynolds' model and girlfriend. Soon, however, overwhelmed by Alma's display of affection and care, Reynolds seems either to be annoyed or indifferent, responding to her crossly, although he is not as decisive about pushing Alma away as he had been in his previous love affairs. During so, Cyril carefully watches their relationship and waits for the time when she might be called in for an intervention. However, Alma does not seem to be easily cowed or disheartened by Reynolds' behaviors, and proves to be more determined than him, and stronger-willed than Cyril as the film goes on. In contrast with Alma's first impression of a simple woman open to influence and flattery, she turns out to be quite capable of extreme actions in pursuing Reynolds' love as she feels his absolute sadness and loneliness mainly due to the loss of his mother.

Although each of Paul Thomas Anderson's period films are concerned mainly with individual characters, they also emphasize their historical settings and socio-cultural constructs. *Phantom Thread* too articulates such narrative structures and utilizes historical themes of the context-specific features of 1950s Britain while promoting a narrative that does not necessarily deal with true-to-life historical subjects. Although the fashion during of 1950s Britain is not necessarily the main focus of the film, it serves well for positioning the film around the post-WWII era marked by Dior's New Look in a fashion industry that has significant socio-political implications. Along with many other consumer goods, the civilian population during the 1940s

had to cope with large-scaled food and clothing rationing. Even after the war, rationing lasted for a couple of years more, resulting in the transformation of women's attitudes towards consumer goods, especially towards fashion, since women were—to a large extent—more responsible than men for purchasing such goods. In this sense, continuing austerity measures under the post-1945 Labour government rendered the adoption of fashion into a political statement that expressed the resentment towards Labour's policy of austerity. According to Zweiniger-Bargielowska (2000), “post-war expectations centred on the desire for increased consumption as well as a return to 1930s' glamour”, and, “victory only served to reinforce the desire for spending” (p. 220, 226). In this regard, as a result of the Conservative party's push to end austerity during the 1951 general election campaign, the “strategy to win over frustrated female consumers was successful and the Conservative election victory of 1951 was based on a 12-point lead among women while the majority of men remained faithful to Labour” (Zweiniger-Bargielowska 2000, p. 223). This would also suggest an analogy between Alma's transformation as she stakes her on Reynolds. Therefore, according to O'Malley (2018), “it is Alma—not Woodcock's splendid ‘creations’—who inhabits the center of the film, gathering her strength for an assault on the fortress that is the House of Woodcock. ‘I am trying to love him the way I want to,’ she declares to the horrified Cyril” (p. 28).

3.5.1 Scoring Through The Sequences

The original film score throughout *Phantom Thread* has a different dynamic in terms of how it accompanies the scenes and links them to one another that differs from the

previous collaborations between Anderson and Greenwood. The film begins with a close-up shot of Alma, saying to Dr. Robert Hardy (Brian Gleeson), “Reynolds has made my dreams come true, and I have given him what he desires most in return.” As Dr. Hardy responds “And what’s that?” to which Alma replies “every piece of me.” Then, after being affirming that Reynolds is a demanding man, the next scene begins with Reynolds shaving and getting ready for the day. The beginning scene recurs occasionally throughout the film, and also, at the end—where Alma calls for Dr. Hardy after Reynolds has knowingly eaten poisonous mushrooms that Alma deliberately prepares for him.

So, it is understood that Alma tells their story to Dr. Hardy, and even though she only has a few instances of voice over during the film, given that her perspective begins and punctuates the film, she may be considered the primary narrator of the story that is shaped through her telling. In this sense, the way narrative structure is formed, along with the accompaniment of music, makes more sense when the film is regarded as someone’s telling of a story. Therefore, the presence of the music is fashioned in accord with the prevailing moods through the sequences. In this regard, O’Malley (2018) notes that “frequent Anderson collaborator Jonny Greenwood composed the emotionally and orchestrally intricate score that weaves itself through scenes, a constant presence, tying sequences together and intensifying the atmosphere in that already intense house” (p. 28). As Anderson occasionally uses dissolves between scenes, the narrative structure appears in a memoir-like form and is musically accompanied by continuing cues. Music, in general, has a continuous character in terms of tying the scenes together, being usually formed around a large string orchestra being builded up with occasional variances on solo piano themes. However, the accompaniment of the cues is explicitly absent in the scenes where Reynolds’

routine is ruptured, and he is faced with a confrontation. In this sense, the non-diegetic music in *Phantom Thread* sustains the flow and continuity between sequences rather than accentuating the specificity of each scene.

In a podcast interview with Adam Buxton, conducted backstage at the Royal Festival Hall during the rehearsals for *Phantom Thread*'s original soundtrack recording, Jonny Greenwood is asked about Paul Thomas Anderson's directions in terms of the kind of music. Jonny Greenwood answers: "well, he basically likes to take the piss out of me and was just joking about how unromantic Radiohead is and said 'come on, you must have some romance in you, and, give me more strings, give me more you know...' And he wanted the music purely English and really romantic and be written by me, which feels like a kind of big three-way contradiction...he was just after real felt, emotional or genuine... without all being wretched, ironic and self-facing"(Buxton, 2018).



Figure 21. Alma (Vicky Krieps) is talking to Dr. Hardy (Brian Gleeson) in the opening shot of *Phantom Thread*

Furthermore, during a Q&A session along with the cast of *Phantom Thread* Jonny Greenwood had the comment from the moderator—whose name has not mentioned—about the music as having a: “darkness there too, I love how the just with piano and strings...One second it is romantic in the classical sense and then it can become quite sinister or heralding. Something creepy about to happen in the next moment”. Jonny Greenwood replies: “Yes, I mean my instinct is always to look for atonality and clashes and darkness in music, and Radiohead is kind of my day job, so this was about resisting that urge as much as I could and to be, like I say, sincere and genuine in the romance of it all you know, not feel ashamed as I feel ashamed talking about it right now” (Xixax TV, 2018). Unlike the previous pieces Greenwood had composed for Anderson, therefore, *Phantom Thread* marks a change in the dynamics and the approach to the film score where the continuity in the narrative is always promoted by the presence of music that has a sequential character.

3.5.2 Negotiating Bodies

The first cue in *Phantom Thread* I want to talk about—because it accompanies a sequence in which the relation between individual and collective components are easily recognized—is titled “Barbara Rose,” named after one of Reynolds’ apparently rich, loyal customers—at one point Cyril declares that “Barbara Rose pays for this house”. This specific cue connects five discrete sequences together where, first, Barbara Rose is being dressed by Reynolds; then she is followed by her press gathering as she and her soon-to-be-husband replies to questions from reporters about the upcoming marriage. Afterwards, we see the wedding where Reynolds and Alma are sitting

nervously and decide to take the dress back—as a result of Alma’s insistence—as Barbara Rose passes out and is carried to her room. Then, Reynolds and Alma appears at the door, and Alma retrieves the dress from her despite Barbara Rose’s maid’s objections. Finally as Alma and Reynolds walk at the sideways, being content and cheerful, the cue ends followed by their kiss. Greenwood’s cue starts as we see Barbara Rose climbing up the stairs in the House of Woodcock to meet Reynolds. The cue contains staccato bow strokes accompanied by a piano playing arpeggios following strings’ chord changes.



Figure 22. Barbara Rose (Harriet Sansom Harris) climbs the stairs of House of Woodcock

Barbara Rose, who is a large, middle-aged woman, seems to be under the effect of some kind of sedative, as throughout the sequence she presents an odd, discomfiting and erratic image. As Reynolds works on the dress—while Barbara Rose wearing it and making it hard for Reynolds as she appears anxious and unstable, complaining

of her ugliness—the strings grow more tense after Reynolds tries to refuse Barbara Rose’s invitation to the wedding ceremony, saying “it’s really not my place Barbara, this is what I do. This is my place here”, and, Barbara replies “I’m afraid I must insist that you come”. Reynolds seems disappointed after receiving this answer, and, immediately, solo strings are joined in a nervous and restless manner.

The cue continues into the next sequence, where during a press gathering a reporter asks Barbara “about selling visas to the Jews during the war”—a query she leaves unanswered—after inquiring about her upcoming marriage and whether or not there is a money interest between the bride and the groom. Reynolds and Alma are also present, and they seem annoyed and overwhelmed. During this scene, the cue’s theme does not change but additional instruments join which create variances and extra layers while the cue becomes more intense.



Figure 23. Barbara Rose (Harriet Sansom Harris) behaves erratically during the dressing rehearsal

Afterwards, we see the wedding dinner—a large gathering with guests—where Barbara Rose passes out and is carried by her son and other servants as Alma and Reynolds watch. Then, Alma says to Reynolds “that dress doesn’t belong here”, and as she convinces Reynolds that Barbara Rose does not deserve his dress, they appear at the door of Barbara Rose’s room, asking her maid to retrieve the dress. Afterwards, Alma takes the dress of Barbara Rose as she sleeps in it. The cue continues steadily in the two following scenes, without significant alterations in the theme. The last scene that concludes the music cue takes place on a sidewalk where Alma and Reynolds walk contentedly for a little while, then stop and kiss. As Reynolds whispers to Alma after kissing her “Thank you”, the cue ends, and Alma replies “I love you”.



Figure 24. Barbara Rose (Harriet Sansom Harris), her soon-to-be husband (Rubio Gurrero (on her left) and her son (Eric Sigmundsson) during the press gathering

Throughout these moments showing Barbara Rose and her wedding, the music harmoniously accompanies both Reynolds’ and Alma’s states of mind, initially cautious, watchful and calculating, leading to a more disappointed and irritated mindset, and, in the end, after retrieving the dress, resulting in a relieved and cheerful disposition.

It can be suggested that, regardless of the events such as a dressing rehearsal, a press gathering and a wedding dinner, the cue accentuates the individual time and memory of the individual components of the story, rather than emphasizing the collective and historically specific aspects and features of those events. In this sense, through the shared social frameworks, the dynamics of the dialogue between the individual and collective components are articulated through individual memories.



Figure 26. Alma (Vicky Krieps) and Reynolds (Daniel Day-Lewis) seem to be overwhelmed during the wedding ceremony



Figure 25. Barbara Rose (Harriet Sansom Harris) is carried to her room after passing away in wedding dinner

The second sequence I would like to talk about is accompanied by Schubert's "Piano Trio no. 2 in E flat major, op. 100 (D. 929)" (1827). This again because it ties several sequences in which collective and individual dynamics of the environment depicted are observable. The allegro part of Schubert's piece is very dynamic, consisting of a piano, cello and a violin, which also corresponds with the instruments used by Greenwood for *Phantom Thread*'s original cues. The cue's allegro part starts with Reynolds' sewing a dress for Alma with a fabric he saved from Antwerp during the war that is followed by Alma's photoshoot scenes. During the photoshoots the music's volume increases, still continues and smoothenes the jumps between scenes, giving them movement. Afterwards we see Alma is requesting to enter Reynolds' room, to which Reynolds replies "I am working" as Cyril climbs up the stairs with a tray in her hand, smiling to Alma, entering Reynolds' room and leaves Alma outside as she closes the door. These three short scenes are followed by a longer sequence that ends the cue: the runway in the House of Woodcock, as the collection is presented to the customers. Before the runway scene, the music's volume drops slightly when Alma knocks Reynolds' door to ask if she may come in or if he needs anything. During the runway, where Alma and other models put on their dresses and get ready, the camera mainly follows Alma's movements and Reynolds' anxiety over the success of the runway as the shots are switched between Alma's walk and dressing shots and Reynolds' final check over the dresses and models to make sure that they are ready. The scene soon ends as Reynolds is not happy with one of the dresses and in the end he says to model "Just go, go, go" and looks at the ground in disappointment and distress, suggesting his concern over not just one dress, but rather a general concern. Towards the end of the scene, as Reynolds grows more worried the strings parts support his unease with crescendos and staccato motifs. The music ends with the scene,

and we see Reynolds and Alma are getting in the car; Reynolds seems upset while Alma tries to console him saying “let me drive for you”, and, then, Reynolds nods wearily.



Figure 27. Alma (Vicky Krieps) during a photoshoot for Reynolds' (Daniel Day-Lewis) new collection



Figure 28. Alma (Vicky Krieps) demonstrates a dress to the potential customers during the runway show

Unlike “Barbara Rose” which reflects the Reynolds’ and Alma’s moods without necessarily regarding the collective events taking place, the use of Schubert emphasizes the conventionality of the fashion event. In this sense, the collective aspects of the story are channeled through a restorative approach to nostalgia. During the runway scene, although there are moments where the instruments play crescendo, increasing the overall intensity as Reynolds nervously tries to correct some things with the dresses, it does not necessarily reflect a certain individual’s point of view, and can also be considered as due to the general excitement and the tension in the backstage. Therefore, the accompaniment of Schubert’s piece invokes a culturally intimate environment where an exclusive runway in the House of Woodcock is presented to a privileged audience, i.e., potential buyers.

In terms of the distinction of the uses between Greenwood’s music and the existing tunes, *Phantom Thread* takes an approach similar to the one seen in *Inherent Vice*. Both films’ main male characters’ have a diverging focus between work based and their personal lives. In this regard, while Greenwood’s music accompanies the detective sequences in *Inherent Vice*, it is the opposite for *Phantom Thread*. Whenever Reynolds’ workflow is not disrupted, either through fashion events or non-problematic dressing rehearsals, existing tunes from other composers are heard. On the contrary, when Reynolds’ mood is agitated but he is not faced with a confrontation, Greenwood’s pieces come into play. In this regard, considering the film’s narrative is structured on the basis of Alma’s conversation with Dr. Hardy, a reflective tendency is undertaken, putting the emphasis on individual remembrance while either the dynamics of the relationship between Alma and Reynolds are being channeled or Reynolds’ mood swings and unrests are being reflected upon. Whereas, as the historically considerable aspects of being a famous couturier concerned—such as designing a

dress for a noblewoman, or organizing a runway show—the accompaniment of the existing tunes, mostly with classical music pieces, provides rather a restorative perspective. According to Boym (2001), “reflective nostalgia is more concerned with historical and individual time, with the irrevocability of the past and human finitude”, while restorative nostalgia “proposes to rebuild the lost home and patch up the memory gaps” (p. 110, 125). In this regard, the film score in *Phantom Thread* offers an integrated approach of the two types of nostalgia framed by Svetlana Boym.



Figure 29. Reynolds (Daniel Day-Lewis) watches Alma (Vicky Krieps) through a peephole as she presents the collection

Through this collaboration, while the main emphasis is concentrated on individual remembrance—with Alma’s telling of the story—and, Greenwood’s compositions which tie scenes together provide a reflective perspective, by the accompaniment of the existing tunes the gaps in the memory—that belongs to a certain time period—are patched. Eventually, this kind of an approach does not only endeavor to mediate on history and passage of time through an individual narrative that “savors details

and memorial signs”, but also labors to restore historically distinguishing gaps that may occur during such a mediation (Boym 2001, p.126).

3.6 The Changing Dynamics

Through the four feature films Anderson and Greenwood have collaborated, there had been notable differences in terms of how the scores are adapted into the scenes, and the role of the score while a specific temporal and spatial configuration is reanimated through the dynamics between individual and/or collective entities. First of all, as the musical themes stopped to revolve around Greenwood’s preexisting works, we witness a more secure collaboration in terms of the conventions of film scoring. Even though this may be due to Greenwood’s more established status as a film composer over time, it also signals that the novel approaches for film music, at least out of Anderson and Greenwood collaboration, may not be likely for the future works. In terms of nostalgia film music, however, this collaboration has proven to be dynamic and progressive in how they regard different times and places with different types of protagonists in diverging situations. In this sense, considering the presence of existing tunes from the period each film depicts, the selection of using either Greenwood’s pieces or popular music is not only deliberate in terms of evoking individual and/or collective settings from the past, but also dynamic through the portrait of different characters who have different cadences. This selection also emphasizes the differentiation in the historical orientation of each protagonist in terms of how the private and/or public aspects are regarded within nostalgia’s operation. In this regard,

especially for the last three films, a line—even though a blurry one—has drawn between historically significant individual and collective identities which has become interchangeable in terms of the accompaniment of either the pre-existing songs or the Greenwood's pieces.

In each film, Greenwood's approach towards each films' scoring resonates with the time period that is portrayed. Especially, the selection of the instruments that are used in his pieces corresponds to the time period depicted both in terms of musical tech and the musical style which signifies the socio-cultural codes of the given context. However, Greenwood's pieces are significantly oriented within the individual elements' historical constructs which provides—this is also true for the accompaniment of popular music—a commentary on how and on what level the individualities of protagonists are connected and interwoven to the collective setting they occupy. As such, while maintaining a restoration to a certain degree, Greenwood's music mediates the individual remembrances through collective mythologies without being inconsistent on national plots of identities. Therefore, the collaboration between Anderson and Greenwood proves to be a meticulously reflected practice of nostalgia through historical and socio-cultural constructs while taking on restorative approaches in their reanimation of the past.

CHAPTER 4

CONCLUSION

Our modern landscape offers differing perspectives and various mediums both for the production of nostalgia and the nostalgic practices themselves. The cinematic practice is one of the many grounds that allows for nostalgic sentiments to animate many kinds of realities that are both temporally and spatially distinct—whether or not they touch upon historically acclaimed socio-cultural bodies. Throughout this thesis, I have tried to analyze the ways in which nostalgia, as framed by Svetlana Boym, is being performed through the film score, which is an essential part of the cinematic practice. In this regard, I examined how specific cues are used for the most recent four feature films directed by Paul Thomas Anderson, especially within certain scenes where the individual and collective components of the given era are in clear dialogue with one another.

The growing coexistence of the original scores and the existing tunes, in this sense, are analyzed in terms of how the two are complementary to each with respect to two distinct types of nostalgia: reflective and restorative. Although Boym (2001) argues that “the two might overlap in their frames of reference, but they do not coincide in their narratives and plots of identity”, they have a certain fashion of coexisting in

these films (p. 126). While the prevailing approach with the accompaniment of film score corresponds to the reflective type of nostalgia due to its focus on individual narrative and the dialogue between the individual and collective memories, the restorative approaches are also employed with the presence of existing tunes from different eras. These existing tunes contribute to the nostalgic sentiments by bridging the gaps that may be produced through individual remembrances, restoring both the historically and culturally specific codes of the given context. In doing so, a more encompassing form of nostalgia is operational, one that exceeds the boundaries of reflective and restorative types. In this regard, although the distinction between the presence of original music and the existing tunes correspond to the differences in incidents, focuses and characteristics of the given scenes and sequences, seemingly collaborative natures of the two types of nostalgia may be producing a new form of nostalgic narrative where, rather than identity, the aesthetics of nostalgia is rendered harmonious and in tune.

Throughout the collaboration between Paul Thomas Anderson and Jonny Greenwood, therefore, the tendency towards restorative purposes with the accompaniment of film score is perceived more and more both within the uses of existing tunes and the approach that is taken by Greenwood in writing cues for Anderson's films. In this regard, it can be argued that, from the onset, over the years and films, the generated perspective out of the collaboration between Anderson and Greenwood has shifted from a rather reflective nostalgic setting into a more balanced ambience, in terms of the two distinct types of nostalgia, which endeavors to harmonize both approaches within the same target—even though the scenes or sequences are peculiar in terms of the differentiation between the individual and collective narrative forms. Considering the dynamics of the collaboration between Anderson and Greenwood through

Boym's framework of nostalgia, in this sense, the nostalgia practice becomes able to channel the two distinct types of nostalgia into a nostalgic aesthetics that should be treated in its own terms.

What calls for further investigation, therefore, is whether or not this kind of a balanced appreciation and a harmonizing aesthetics of nostalgia can be discerned in other forms of cultural production regardless of the medium in which nostalgia is operational. If so, a more encompassing framework of nostalgia regarding the contemporary cultural production should be conceptualized in order to be able to investigate similar approaches in their own terms by revealing evolving and/or recurring patterns in the cultural (re)production of nostalgia.

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