

# Tribute Program

- Introduction
- Compilation Reel
- Presentation of the Dartmouth Film Award
- Conversation with Malcolm McDowell
- Screening of *Never Apologize* (2008)

# Selected Filmography

2024	Thelma
2019	Bombshell
2014–18	Mozart in the Jungle (TV)
2011	The Artist
2010	Easy A
2010	The Book of Eli
2009	Community (TV)
2009	Halloween II
2008	Never Apologize
2008	The Mentalist (TV)
2008	Halloween
2006	Heroes (TV)
2004	Hidalgo
2004	Entourage (TV)
2002	I Spy
1995	Tank Girl
1994	Star Trek: Generations
1990	Il Maestro
1983	Blue Thunder
1983	Get Crazy
1982	The Compleat Beatles
1982	Cat People
1982	Britannia Hospital
1979	Time After Time
1979	Caligula
1979	The Passage
1976	Aces High
1975	Royal Flash
1973	O Lucky Man!
1971	A Clockwork Orange
1971	Long Ago, Tomorrow
1970	Figures in a Landscape
1968	If...

# Recipients of the Dartmouth Film Award

1979	Lillian Gish	1996	Bertrand Tavernier
1980	Michael Powell	1996	Frederic Back
1984	Les Blank	1997	Bob Rafelson
1984	Robert Wise	1997	Meryl Streep
1985	Teri Garr	1998	Oliver Stone
1985	Dusan Makavejev	1998	Susumu Hani
1985	Ray Harryhausen	1999	Kathleen Kennedy and Frank Marshall
1985	Louis Malle		
1986	Werner Herzog	1999	Maurice Rapf '35
1986	Athol Fugard	1999	Mike Leigh
1986	Marcel Ophuls	2000	Thelma Schoonmaker
1986	Andrei Tarkovsky	2000	James L. Brooks
1987	Robert Redford	2000	Ang Lee
1987	Nagisa Oshima	2001	Sean Penn
1987	Cab Calloway	2001	Kevin Brownlow
1988	Liv Ullmann	2004	Budd Schulberg '35
1988	Wu Tian-ming	2004	Alexander Payne
1988	Pedro Almodovar	2005	Sidney Lumet
1989	Paul Schrader	2006	Mira Nair
1989	The Hustons	2008	Kevin Bacon
1989	Freddie Young	2008	Mahamat Saleh Haroun
1990	Glenn Close	2008	Laura Linney
1990	Ken Burns	2009	Kevin Bacon
1991	Stephen Frears	2010	Frederick Wiseman
1991	Peter Greenaway	2011	Kevin Macdonald
1992	Billie Whitelaw	2012	Richard Peña
1992	Agnieszka Holland	2013	Pixar Animation Studios
1993	David Picker '53	2015	Abderrahmane Sissako
1993	Chuck Jones	2018	Barry Jenkins
1994	John Michael Hayes	2024	George Takei
1995	James Ivory	2024	Malcolm McDowell
1995	Johnny Depp		

# The Dartmouth Film Award

Beginning in 1979, the Hopkins Center for the Arts has been quietly celebrating directors, actors, producers and other luminaries in film and media. Recipients of the Dartmouth Film Award spend time on campus engaging with students and participating in conversations that advance the art form. We seek to inspire the next generation of artists by connecting them with those whose artistry and impact raise the bar of what we think possible with film and media. We also hope that the artists who come here will be influenced by the thoughtful and passionate students they meet.

**Hopkins Center for the Arts at Dartmouth**

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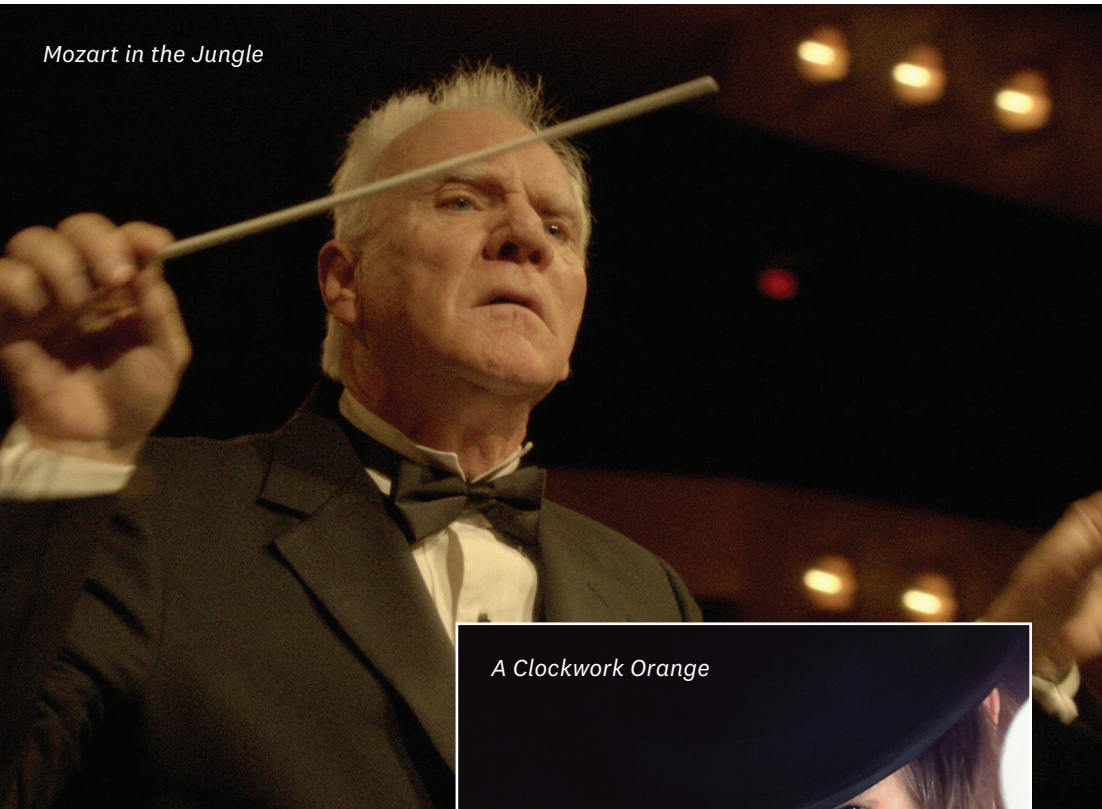


The Hopkins Center for the Arts  
Presents a Tribute to

Malcolm McDowell

October 6, 2024





## Malcolm McDowell

elevates every film and television show he’s in. Whether it’s a recurring role as the veteran conductor in *Mozart in the Jungle* or a silent cameo as the butler in *The Artist*, he brings an intensity and gravitas to his characters that commands your attention and investment in the story he’s helping to weave. I’ll confess that my first encounter with his searing onscreen energy was with *Star Trek Generations*, where he plays Tolian Soran, obsessed with returning to the paradisiacal Nexus. *Star Trek* films live or die with their villains. Like the other great actors who embodied Klingons, megalomaniacs and vengeance seekers (Christopher Plummer, F. Murray Abraham, Ricardo Montalban, to name a few), McDowell brings the charisma, menace and emotional depth necessary to make his mad scientist feel larger than life, not too cartoonish and definitely fun to watch.

His early training in the theater may account for his ability to conjure this sense of presence. Born in Yorkshire as Malcolm Taylor, he spent his teenage years in Liverpool and attended the Cannock Public school (what we would call a private school), where he caught the acting bug. He soon after started elocution lessons with silent screen star Mrs. Harold Ackley to lose his northern accent before she encouraged him to head to the London Academy of Music and Drama. He started using his mother’s maiden name, McDowell, to distinguish himself from another “Malcolm Taylor” as his career moved from a repertory gig to the Royal Shakespeare Company, to live TV dramas

at the BBC and then the Royal Court Theatre. There he met director Lindsay Anderson, who changed his life forever.

At the time they met, McDowell was already growing disenchanted with the pretentiousness of the British theater scene. Although cinema was not considered high art at the time, there was a playfulness and raw creativity that attracted Malcolm. So it was a dream come true when Anderson offered McDowell his breakout role as rebel pupil Mick Travis at an upper-class boarding school in the film *If...*(1968). This performance impressed one Stanley Kubrick, who afterward only had eyes for Malcolm when it came to adapting Anthony Burgess’ *A Clockwork Orange* (1971) to the screen.

In interviews about his work on his most iconic role, Malcolm McDowell has revealed that Kubrick gave him a great deal of leeway to shape the character of Alex DeLarge. Less of an “actor’s director” than Lindsay Anderson, Stanley Kubrick gave oblique instructions like “I need more from you here.” But he also leaned on Malcolm to design his own costume—the all-white getup with the jock strap on the outside? This was the cricket uniform Malcolm happened to have in the boot of his car that day. When *Singin’ in the Rain* takes on a menacing tone? That was Malcolm’s improvisation. That unforgettable mouth-pucker sound, when he opens his mouth to be fed? That was Malcolm trying to make Stanley laugh in the midst of a scene that might otherwise drag.

Although this was a remarkable achievement for McDowell, he also felt a need to distance himself from the film. This was in part due to the film’s controversial nature—the violence is upsetting even today, when we’ve grown much more accustomed to it than in 1971. But it was also because Malcolm was wary of being typecast as sociopaths like Alex DeLarge.

Malcolm McDowell’s concern was not unreasonable, as he has played more than his fair share of villains. One of his most infamous turns was as the title character in *Caligula* (1979), a would-be high-brow X-rated film that has recently been recut in a way that reveals one of McDowell’s best performances had been left on the cutting room floor for almost 50 years. Paul Schrader’s *Cat People* (1982) gave him a similarly sensuous and sadistic character to dig his claws into.

But if you examine his extensive career (over 300 acting credits on IMDb!), it’s clear that this guy has range. Before *Clockwork*, Malcolm actually got a chance to play the hero in the war movie *Figures in a Landscape* (1970), a film directed by Dartmouth alumnus Joseph Losey ’29 about two escaped POWs desperately evading a black helicopter. He got closest to playing a classic leading man as H.G. Wells in the sci-fi thriller *Time After Time* (1979), falling in love as he chases Jack the Ripper to modern-day San Francisco. And then, of course, there are his dozens of supporting turns where he provides a combination of credibility and charm to enrich the film. As the principal in *Easy A* (2010), for instance, he is a hilarious embodiment of the cynical public educator that is essential to making the translation of

*The Scarlet Letter* to a high school comedy work. In *Entourage* and *Mozart in the Jungle*, he plays older experts chafed by young upstarts, a character type he doesn’t approach with undue seriousness, playing along with the audience’s delight in taking these authority figures down a peg.

Watching Malcolm McDowell in all of his performances, one thing stands out: he must really love this. McDowell never phones it in, never disappoints. Even in characters whose stature indicates they are straight arrows, he finds a way to project that little bit of a scallywag that lurks within us all. But it’s not a surface-level slyness aimed at cheap grins. The mischief in Malcolm’s characters is tied to something deep, revealing a facet of the human condition we don’t spend much time examining in so-called serious cinema. In our present moment, when it feels like one’s sense of self is mediated by pressure to build a personal brand, there is something intoxicating about a person attuned to the darker mysteries of the soul.

As an audience, it is a vital, unsettling feeling, like seeing our reflection steal a wink at us. Malcolm McDowell has the rare talent necessary to create that feeling, again and again, with every character he takes on. For his commitment to and love of his work as an actor, and for the indelible craftiness he brings to his characters, we are thrilled to present Malcolm McDowell with the Dartmouth Film Award.

Johanna Evans, Head of Film & Media  
Hopkins Center for the Arts

