Stanley Kubrick

Stanley Kubrick (/ˈkuːbrɪk/; July 26, 1928 – March 7, 1999) was an American film director, producer and screenwriter. Widely considered one of the greatest filmmakers of all time, his films—almost all of which are adaptations of novels or short stories—cover a wide range of genres and feature innovative cinematography, dark humor, realistic attention to detail and extensive set designs.

Kubrick was raised in the Bronx, New York City, and attended William Howard Taft High School from 1941 to 1945. He received average grades but displayed a keen interest in literature, photography, and film from a young age, and taught himself all aspects of film production and directing after graduating from high school. After working as a photographer for *Look* magazine in the late 1940s and early 1950s, he began making short films on shoestring budgets, and made his first major Hollywood film, *The Killing,* for United Artists in 1956. This was followed by two collaborations with Kirk Douglas: the war picture *Paths of Glory* (1957) and the historical epic *Spartacus* (1960).

Creative differences arising from his work with Douglas and the film studios, a dislike of the Hollywood industry, and a growing concern about crime in America prompted Kubrick to move to the United Kingdom in 1961, where he spent most of his remaining life and career. His home at Childwickbury Manor in Hertfordshire, which he shared with his wife Christiane, became his workplace, where he did his writing, research, editing, and management of production details. This allowed him to have almost complete artistic control over his films, but with the rare advantage of having financial support from major Hollywood studios. His first productions in Britain were two films with Peter Sellers: *Lolita* (1962), an adaptation of the Vladimir Nabokov novel, and the Cold War black comedy *Dr. Strangelove* (1964).

Stanley Kubrick
Kubrick filming *Barry Lyndon*, c. 1973–74

Born	July 26, 1928 New York City, U.S.
Died	March 7, 1999 (aged 70) Childwickbury, England
Occupations	Film director · producer · screenwriter · photographer
Works	Filmography
Spouses	Toba Metz (m. 1948; div. 1951) Ruth Sobotka (m. 1955; div. 1957) Christiane Harlan (m. 1958)
Children	2, including Vivian
Signature	

A demanding perfectionist, Kubrick assumed control over most aspects of the filmmaking process, from direction and writing to editing, and took painstaking care with researching his films and staging scenes, working in close coordination with his actors, crew, and other collaborators. He often asked for several dozen retakes of the same shot in a movie, which resulted in many conflicts with his casts. Despite the resulting notoriety among actors, many of Kubrick's films broke new ground in cinematography. The scientific realism and innovative special effects of the science fiction

epic *2001: A Space Odyssey* (1968) were without precedent in the history of cinema, and the film earned him his only personal Oscar, for Best Visual Effects. Steven Spielberg has referred to the film as his generation's "big bang"; it is regarded as one of the greatest films ever made.

While many of Kubrick's films were controversial and initially received mixed reviews upon release—particularly the brutal *A Clockwork Orange* (1971), which Kubrick pulled from circulation in the UK following a mass media frenzy—most were nominated for Oscars, Golden Globes, or BAFTA Awards, and underwent critical reevaluations. For the 18th-century period film *Barry Lyndon* (1975), Kubrick obtained lenses developed by Zeiss for NASA, to film scenes under natural candlelight. With the horror film *The Shining* (1980), he became one of the first directors to make use of a Steadicam for stabilized and fluid tracking shots, a technology vital to his Vietnam War film *Full Metal Jacket* (1987). His last film, *Eyes Wide Shut*, was completed shortly before his death in 1999 at the age of 70.

Early life

Kubrick was born on July 26, 1928, in the Lying-In Hospital in Manhattan, New York City, to a Jewish family.[1][2] He was the first of two children of Jacob Leonard Kubrick (May 21, 1902 – October 19, 1985), known as Jack or Jacques, and his wife Sadie Gertrude Kubrick (*née* Perveler; October 28, 1903 – April 23, 1985), known as Gert. His sister Barbara Mary Kubrick was born in May 1934.[3] Jack Kubrick, whose parents and paternal grandparents were of Polish-Jewish and Romanian-Jewish origin,[1] was a homeopathic doctor,[4] graduating from the New York Homeopathic Medical College in 1927, the same year he married Kubrick's mother, the child of Austrian-Jewish immigrants.[5] Kubrick's great-grandfather, Hersh Kubrick, arrived at Ellis Island via Liverpool by ship on December 27, 1899, at the age of 47, leaving behind his wife and two grown children, one of whom was Stanley's grandfather Elias, to start a new life with a younger woman.[6] Elias Kubrick followed in 1902.[7] At Stanley's birth the Kubricks lived in the Bronx.[8] His parents married in a Jewish ceremony, but Kubrick did not have a religious upbringing and later professed an atheistic view of the universe.[9] His father was a physician and, by the standards of the West Bronx, the family was fairly wealthy.[10]

High school senior portrait of Kubrick, age 16, c. 1944–1945

Soon after his sister's birth, Kubrick began schooling in Public School 3 in the Bronx and moved to Public School 90 in June 1938. His IQ was discovered to be above average but his attendance was poor.[2] He displayed an interest in literature from a young age and began reading Greek and Roman myths and the fables of the Grimm brothers, which "instilled in him a lifelong affinity with Europe".[11] He spent most Saturdays during the summer watching the New York Yankees and later photographed two boys watching the game in an assignment for *Look* magazine to emulate his own childhood excitement with baseball.[10] When Kubrick was 12, his father Jack taught him chess. The game remained a lifelong interest of Kubrick's,[12] appearing in many of his films.[13] Kubrick, who later became a member of the United States Chess Federation, explained that chess helped him develop "patience and discipline" in making decisions.[14] When Kubrick was 13, his father bought him a Graflex camera, triggering a fascination with still photography. He befriended a neighbor, Marvin Traub, who shared his passion for photography.[15] Traub had his own darkroom where he and the young Kubrick would spend many hours perusing photographs and watching the chemicals "magically make images on photographic paper".[3] The two indulged in numerous photographic projects for which they roamed the streets looking for interesting subjects to capture and spent time in local cinemas studying films. Freelance photographer Weegee (Arthur

Fellig) had a considerable influence on Kubrick's development as a photographer; Kubrick later hired Fellig as the special stills photographer for *Dr. Strangelove* (1964).[16] As a teenager, Kubrick was also interested in jazz and briefly attempted a career as a drummer.[17]

Kubrick attended William Howard Taft High School from 1941 to 1945.[18] Though he joined the school's photography club, which permitted him to photograph the school's events in their magazine,[3] he was a mediocre student, with a 67/D+ grade average.[19] Introverted and shy, Kubrick had a low attendance record and often skipped school to watch double-feature films.[20] He graduated in 1945 but his poor grades, combined with the demand for college admissions from soldiers returning from the Second World War, eliminated any hope of higher education. Later in life Kubrick spoke disdainfully of his education and of American schooling as a whole, maintaining that schools were ineffective in stimulating critical thinking and student interest. His father was disappointed in his son's failure to achieve the excellence in school of which he knew Stanley was fully capable. Jack also encouraged Stanley to read from the family library at home, while permitting Stanley to take up photography as a serious hobby.[21]

Photographic career

Portrait of Kubrick with a camera at the Sadler's Wells Theatre in London, 1949, while a staff photographer for *Look*

While in high school, Kubrick was chosen as an official school photographer. In the mid-1940s, since he was unable to gain admission to day session classes at colleges, he briefly attended evening classes at the City College of New York.[22] Eventually, he sold a photographic series to *Look* magazine,[23][a] which was printed on June 26, 1945. Kubrick supplemented his income by playing chess "for quarters" in Washington Square Park and various Manhattan chess clubs.[25]

In 1946, he became an apprentice photographer for *Look* and later a full-time staff photographer. G. Warren Schloat, Jr., another new photographer for the magazine at the time, recalled that he thought Kubrick lacked the personality to make it as a director in Hollywood, remarking, "Stanley was a quiet fellow. He didn't say much. He was thin, skinny, and kind of poor—like we all were."[26] Kubrick quickly became known for his story-telling in photographs. His first, published on April 16, 1946, was entitled "A Short Story from a Movie Balcony" and staged a fracas between a man and a woman, during which the man is slapped in the face, caught genuinely by surprise.[23] In another assignment, 18 pictures were taken of various people waiting in a dental office. It has been said retrospectively that this project demonstrated an early interest of Kubrick in capturing individuals and their feelings in mundane environments.[27] In 1948, he was sent to Portugal to document a travel piece, and covered the Ringling Bros. and Barnum & Bailey Circus in Sarasota, Florida.[28][b]

A boxing enthusiast, Kubrick eventually began photographing boxing matches for the magazine. His earliest, "Prizefighter", was published on January 18, 1949, and captured a boxing match and the events leading up to it, featuring Walter Cartier.[30] On April 2, 1949, he published photo essay "Chicago-City of Extremes" in *Look*, which displayed his talent early on for creating atmosphere with imagery. The following year, in July 1950, the magazine published his photo essay, "Working Debutante – Betsy von Furstenberg", which featured a Pablo Picasso portrait of Angel F. de Soto in the background.[31] Kubrick was also assigned to photograph numerous jazz musicians, from Frank Sinatra and Erroll Garner to George Lewis, Eddie Condon, Phil Napoleon, Papa Celestin, Alphonse Picou, Muggsy Spanier, Sharkey Bonano, and others.[32]

Kubrick married his high-school sweetheart Toba Metz on May 28, 1948. They lived together in a small apartment at 36 West 16th Street, off Sixth Avenue just north of Greenwich Village.[33] During this time, Kubrick began frequenting film screenings at the Museum of Modern Art and New York City cinemas. He was inspired by the complex, fluid camerawork of director Max Ophüls, whose films influenced Kubrick's visual style, and by the director Elia Kazan, whom he described as America's "best director" at that time, with his ability of "performing miracles" with his actors.[34] Friends began to notice Kubrick had become obsessed with the art of filmmaking—one friend, David Vaughan, observed that Kubrick would scrutinize the film at the cinema when it went

Photo of a Chicago streetscape taken by Kubrick for *Look* magazine, 1949

silent, and would go back to reading his paper when people started talking.[23] He spent many hours reading books on film theory and writing notes. He was particularly inspired by Sergei Eisenstein and Arthur Rothstein, the photographic technical director of *Look* magazine.[35][c]

Film career

Short films (1951–1953)

Kubrick shared a love of film with his school friend Alexander Singer, who after graduating from high school had the intention of directing a film version of Homer's *Iliad*. Through Singer, who worked in the offices of the newsreel production company, The March of Time, Kubrick learned it could cost $40,000 to make a proper short film, money he could not afford. He had $1500 in savings and produced a few short documentaries fueled by encouragement from Singer. He began learning all he could about filmmaking on his own, calling film suppliers, laboratories, and equipment rental houses.[36]

Kubrick decided to make a short film documentary about boxer Walter Cartier, whom he had photographed and written about for *Look* magazine a year earlier. He rented a camera and produced a 16-minute black-and-white documentary, *Day of the Fight*. Kubrick found the money independently to finance it. He had considered asking Montgomery Clift to narrate it, whom he had met during a photographic session for *Look*, but settled on CBS news veteran Douglas Edwards.[37] According to Paul Duncan the film was "remarkably accomplished for a first film", and used a backward tracking shot to film a scene in which Cartier and his brother walk towards the camera, a device which later became one of Kubrick's characteristic camera movements.[38] Vincent Cartier, Walter's brother and manager, later reflected on his observations of Kubrick during the filming. He said, "Stanley was a very stoic, impassive but imaginative type person with strong, imaginative thoughts. He commanded respect in a quiet, shy way. Whatever he wanted, you complied, he just captivated you. Anybody who worked with Stanley did just what Stanley wanted".[36][d] After a score was added by Singer's friend Gerald Fried, Kubrick had spent $3900 in making it, and sold it to RKO-Pathé for $4000, which was the most the company had ever paid for a short film at the time.[38] Kubrick described his first effort at filmmaking as having been valuable since he believed himself to have been forced to do most of the work,[39] and he later declared that the "best education in film is to make one".[3]

Inspired by this early success, Kubrick quit his job at *Look* and visited professional filmmakers in New York City, asking many detailed questions about the technical aspects of filmmaking. He stated that he was given the confidence during this period to become a filmmaker because of the number of bad films he had

| External video |
| --- |
| 🎬 One of Kubrick's early short films, *Flying Padre* (https://www.you |

seen, remarking, "I don't know a goddamn thing about movies, but I know I can make a better film than that".[40] He began making *Flying Padre* (1951), a film which documents Reverend Fred Stadtmueller, who travels some 4,000 miles to visit his 11 churches. The film was originally going to be called "Sky Pilot", a pun on the slang term for a priest.[41] During the course of the film, the priest performs a burial service, confronts a boy bullying a girl, and makes an emergency flight to aid a sick mother and baby into an ambulance. Several of the views from and of the plane in *Flying Padre* are later echoed in *2001: A Space Odyssey* (1968) with the footage of the spacecraft, and a series of close-ups on the faces of people attending the funeral were most likely inspired by Sergei Eisenstein's *Battleship Potemkin* (1925) and *Ivan the Terrible* (1944/1958).[38]

Flying Padre was followed by *The Seafarers* (1953), Kubrick's first color film, which was shot for the Seafarers International Union in June 1953. It depicted the logistics of a democratic union and focused more on the amenities of seafaring other than the act. For the cafeteria scene in the film, Kubrick chose a dolly shot to establish the life of the seafarer's community; this kind of shot would later become a signature technique. The sequence of Paul Hall, secretary-treasurer of the SIU Atlantic and gulf district, speaking to members of the union echoes scenes from Eisenstein's *Strike* (1925) and *October* (1928).[42] *Day of the Fight*, *Flying Padre* and *The Seafarers* constitute Kubrick's only surviving documentary works; some historians believe he made others.[43]

Early feature work (1953–1955)

After raising $1000 showing his short films to friends and family, Kubrick found the finances to begin making his first feature film, *Fear and Desire* (1953), originally running with the title *The Trap*, written by his friend Howard Sackler. Kubrick's uncle, Martin Perveler, a Los Angeles pharmacy owner, invested a further $9000 on condition that he be credited as executive producer of the film.[44] Kubrick assembled several actors and a small crew totaling 14 people (five actors, five crewmen, and four others to help transport the equipment) and flew to the San Gabriel Mountains in

Fear and Desire (1953)

California for a five-week, low-budget shoot.[44] Later renamed *The Shape of Fear* before finally being named *Fear and Desire*, it is a fictional allegory about a team of soldiers who survive a plane crash and are caught behind enemy lines in a war. During the course of the film, one of the soldiers becomes infatuated with an attractive girl in the woods and binds her to a tree. This scene is noted for its close-ups on the face of the actress. Kubrick had intended for *Fear and Desire* to be a silent picture in order to ensure low production costs; the added sounds, effects, and music ultimately brought production costs to around $53,000, exceeding the budget.[45] He was bailed out by producer Richard de Rochemont on the condition that he help in de Rochemont's production of a five-part television series about Abraham Lincoln on location in Hodgenville, Kentucky.[46]
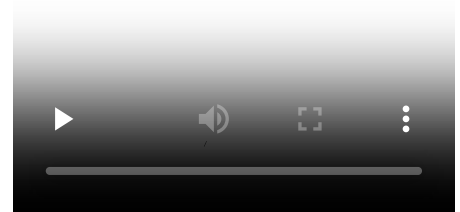
Fear and Desire was a commercial failure, but garnered several positive reviews upon release. Critics such as the reviewer from *The New York Times* believed that Kubrick's professionalism as a photographer shone through in the picture, and that he "artistically caught glimpses of the grotesque attitudes of death, the wolfishness of hungry men, as well as their bestiality, and in one scene, the wracking effect of lust on a pitifully juvenile soldier and the pinioned girl he is guarding". Columbia University scholar Mark Van Doren was highly impressed by the scenes with the girl bound to the tree, remarking that it would live on as a "beautiful, terrifying and weird" sequence which illustrated Kubrick's immense talent and guaranteed his

future success.[47] Kubrick himself later expressed embarrassment with *Fear and Desire,* and attempted over the years to keep prints of the film out of circulation.[48][e] During the production of the film, Kubrick almost killed his cast with poisonous gasses by mistake.[49]

Following *Fear and Desire,* Kubrick began working on ideas for a new boxing film. Due to the commercial failure of his first feature, Kubrick avoided asking for further investments, but commenced a film noir script with Howard O. Sackler. Originally under the title *Kiss Me, Kill Me,* and then *The Nymph and the Maniac, Killer's Kiss* (1955) is a 67-minute film noir about a young heavyweight boxer's involvement with a woman being abused by her criminal boss. Like *Fear and Desire,* it was privately funded by Kubrick's family and friends, with some $40,000 put forward from Bronx pharmacist Morris Bousse.[42] Kubrick began shooting footage in Times Square, and frequently explored during the filming process, experimenting with cinematography and considering the use of unconventional angles and imagery. He initially chose to record the sound on location, but encountered difficulties with shadows from the microphone booms, restricting camera movement. His decision to drop the sound in favor of imagery was a costly one; after 12–14 weeks shooting the picture, he spent some seven months and $35,000 working on the sound.[50] Alfred Hitchcock's *Blackmail* (1929) directly influenced the film with the painting laughing at a character, and Martin Scorsese has, in turn, cited Kubrick's innovative shooting angles and atmospheric shots in *Killer's Kiss* as an influence on *Raging Bull* (1980).[51] Actress Irene Kane, the star of *Killer's Kiss,* observed: "Stanley's a fascinating character. He thinks movies should move, with a minimum of dialogue, and he's all for sex and sadism".[52] *Killer's Kiss* met with limited commercial success and made very little money in comparison with its production budget of $75,000.[51] Critics have praised the film's camerawork, but its acting and story are generally considered mediocre.[53][f]

Hollywood success and beyond (1955–1962)

While playing chess in Washington Square, Kubrick met producer James B. Harris, who considered Kubrick "the most intelligent, most creative person I have ever come in contact with." The two formed the Harris-Kubrick Pictures Corporation in 1955.[56] Harris purchased the rights to Lionel White's novel *Clean Break* for $10,000[g] and Kubrick wrote the script,[58] but at Kubrick's suggestion, they hired film noir novelist Jim Thompson to write the dialog for the film—which became *The Killing* (1956)—about a meticulously planned racetrack robbery gone wrong. The film starred Sterling Hayden, who had impressed Kubrick with his performance in *The Asphalt Jungle* (1950).[59]

Kubrick and Harris moved to Los Angeles and signed with the Jaffe Agency to shoot the picture, which became Kubrick's first full-length feature film shot with a professional cast and crew. The Union in Hollywood stated that Kubrick would not be permitted to be both the director and the cinematographer, resulting in the hiring of veteran cinematographer Lucien Ballard. Kubrick agreed to waive his fee for the production, which was shot in 24 days on a budget of $330,000.[60] He clashed with Ballard during the shooting, and on one occasion Kubrick threatened to fire Ballard following a camera dispute, despite being aged only 27 and 20 years Ballard's junior.[59] Hayden recalled Kubrick was "cold and detached. Very mechanical, always confident. I've worked with few directors who are that good".[61]

The Killing failed to secure a proper release across the United States; the film made little money, and was promoted only at the last minute, as a second feature to the Western movie *Bandido!* (1956). Several contemporary critics lauded the film, with a reviewer for *Time* comparing its camerawork to that of Orson Welles.[62] Today, critics generally consider *The Killing* to be among the best films of Kubrick's early career; its nonlinear narrative and clinical execution also had a major influence on later directors of crime films, including Quentin Tarantino. Dore Schary of Metro-Goldwyn-Mayer was highly impressed as well, and offered Kubrick and Harris $75,000 to write, direct, and produce a film, which ultimately became *Paths of Glory* (1957).[63][h]
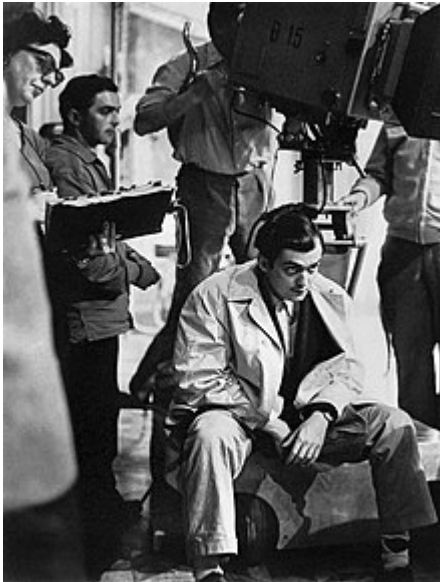
Kubrick during the filming of *Paths of Glory* in 1957

Paths of Glory, set during World War I, is based on Humphrey Cobb's 1935 antiwar novel. Schary was familiar with the novel, but stated that MGM would not finance another war picture, given their backing of the anti-war film *The Red Badge of Courage* (1951).[i] After Schary was fired by MGM in a major shake-up, Kubrick and Harris managed to interest Kirk Douglas in playing Colonel Dax.[65][j] Douglas, in turn, signed Harris-Kubrick Pictures to a three-picture co-production deal with his film production company, Bryna Productions, which secured a financing and distribution deal for *Paths of Glory* and two subsequent films with United Artists.[66][67][68] The film, shot in Munich, from March 1957,[69] follows a French army unit ordered on an impossible mission, and follows with a war trial of three soldiers, arbitrarily chosen, for misconduct. Dax is assigned to defend the men at Court Martial. For the battle scene, Kubrick meticulously lined up six cameras one after the other along the boundary of no-man's land, with each camera capturing a specific field and numbered, and gave each of the hundreds of extras a number for the zone in which they would die.[70] Kubrick operated an Arriflex camera for the battle, zooming in on Douglas. *Paths of Glory* became Kubrick's first significant commercial success, and established him as an up-and-coming young filmmaker. Critics praised the film's unsentimental, spare, and unvarnished combat scenes and its raw, black-and-white cinematography.[71] Despite the praise, the Christmas release date was criticized,[72] and the subject was controversial in Europe. The film was banned in France until 1974 for its "unflattering" depiction of the French military, and was censored by the Swiss Army until 1970.[71]

In October 1957, after *Paths of Glory* had its world premiere in Germany, Bryna Productions optioned Canadian church minister-turned-master-safecracker Herbert Emerson Wilsons's autobiography, *I Stole $16,000,000*, especially for Stanley Kubrick and James B. Harris.[73][74] The picture was to be the second in the co-production deal between Bryna Productions and Harris-Kubrick Pictures, which Kubrick was to write and direct, Harris to co-produce and Douglas to co-produce and star.[73] In November 1957, Gavin Lambert was signed as story editor for *I Stole $16,000,000*, and with Kubrick, finished a script titled *God Fearing Man*, but the picture was never filmed.[75]

Marlon Brando contacted Kubrick, asking him to direct a film adaptation of the Charles Neider western novel, *The Authentic Death of Hendry Jones*, featuring Pat Garrett and Billy the Kid.[71][k] Brando was impressed, saying "Stanley is unusually perceptive, and delicately attuned to people. He has an adroit intellect, and is a creative thinker—not a repeater, not a fact-gatherer. He digests what he learns and brings to a new project an original point of view and a reserved passion".[77] The two worked on a script for six months, begun by a then unknown Sam Peckinpah. Many disputes broke out over the project, and in the end, Kubrick distanced himself from what would become *One-Eyed Jacks* (1961).[l]

In February 1959, Kubrick received a phone call from Kirk Douglas asking him to direct *Spartacus* (1960), based on the historical Spartacus and the Third Servile War. Douglas had acquired the rights to the novel by Howard Fast and blacklisted screenwriter Dalton Trumbo began penning the script.[82] It was produced by Douglas, who also starred as Spartacus, and cast Laurence Olivier as his foe, the Roman general and politician Marcus Licinius Crassus. Douglas hired Kubrick for a reported $150,000 fee to take over direction soon after he fired director Anthony Mann.[83] Kubrick had, at 31, already directed four feature films, and this became his largest by far, with a cast of over 10,000 and a budget of $6 million.[m] At the time, this was the most expensive film ever made in America, and Kubrick became the youngest director in Hollywood history to make an epic.[85] It was the first time that Kubrick filmed using the anamorphic

35mm horizontal Super Technirama process to achieve ultra-high definition, which allowed him to capture large panoramic scenes, including one with 8,000 trained soldiers from Spain representing the Roman army.[n]

Disputes broke out during the filming of *Spartacus*. Kubrick complained about not having full creative control over the artistic aspects, insisting on improvising extensively during the production.[87][o] Kubrick and Douglas were also at odds over the script, with Kubrick angering Douglas when he cut all but two of his lines from the opening 30 minutes.[91] Despite the on-set troubles, *Spartacus* took $14.6 million at the box office in its first run.[87] The film established Kubrick as a major director, receiving six Academy Award nominations and winning four; it ultimately convinced him that if so much could be made of such a problematic production, he could achieve anything.[92] *Spartacus* also marked the end of the working relationship between Kubrick and Douglas.[p]
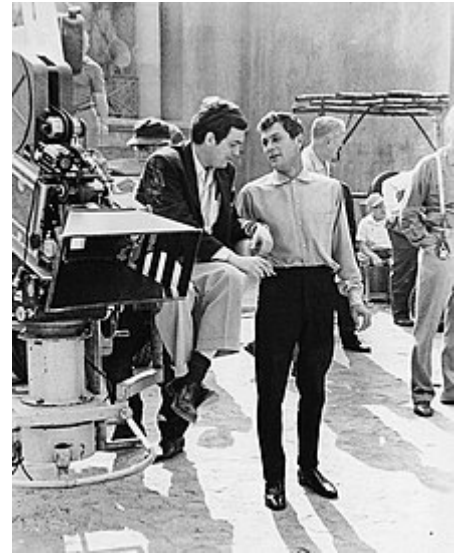
Kubrick and Tony Curtis on the set of *Spartacus* in 1960

Collaboration with Peter Sellers (1962–1964)

Lolita

Two portrait photographs—both taken by Kubrick—of Sue Lyon, who played the role of Dolores "Lolita" Haze in *Lolita*.

Kubrick and Harris decided to film Kubrick's next movie *Lolita* (1962) in England, due to clauses placed on the contract by producers Warner Bros. that gave them complete control over the film, and the fact that the Eady plan permitted producers to write off the costs if 80% of the crew were British. Instead, they signed a $1 million deal with Eliot Hyman's Associated Artists Productions, and a clause which gave them the artistic freedom that they desired.[95] *Lolita*, Kubrick's first attempt at black comedy, was an adaptation of the novel of the same name by Vladimir Nabokov, the story of a middle-aged college professor becoming infatuated with a 12-year-old girl. Stylistically, *Lolita*, starring Peter Sellers, James Mason, Shelley Winters, and Sue Lyon, was a transitional film for Kubrick, "marking the turning point from a naturalistic cinema ... to the surrealism of the later films", according to film critic Gene Youngblood.[96] Kubrick was impressed by the range of actor Peter Sellers and gave him one of his first opportunities to improvise wildly during shooting, while filming him with three cameras.[97][q]

Kubrick shot *Lolita* over 88 days on a $2 million budget at Elstree Studios, between October 1960 and March 1961.[100] Kubrick often clashed with Shelley Winters, whom he found "very difficult" and demanding, and nearly fired at one point.[101] Because of its provocative story, *Lolita* was Kubrick's first film to generate controversy; he was ultimately forced to comply with censors and remove much of the

erotic element of the relationship between Mason's Humbert and Lyon's Lolita which had been evident in Nabokov's novel.[102] The film was not a major critical or commercial success, earning $3.7 million at the box office on its opening run.[103][r] *Lolita* has since become critically acclaimed.[104]

Dr. Strangelove

Kubrick's next project was *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964), another satirical black comedy. Kubrick became preoccupied with the issue of nuclear war as the Cold War unfolded in the 1950s, and even considered moving to Australia because he feared that New York City might be a likely target for the Russians. He studied over 40 military and political research books on the subject and eventually reached the conclusion that "nobody really knew anything and the whole situation was absurd".[105]

Kubrick during the production of *Dr. Strangelove* in 1963

After buying the rights to the novel *Red Alert*, Kubrick collaborated with its author, Peter George, on the script. It was originally written as a serious political thriller, but Kubrick decided that a "serious treatment" of the subject would not be believable, and thought that some of its most salient points would be fodder for comedy.[106] Kubrick's longtime producer and friend, James B. Harris, thought the film should be serious, and the two parted ways, amicably, over this disagreement—Harris going on to produce and direct the serious cold-war thriller *The Bedford Incident*.[107][108][109] Kubrick and *Red Alert* author George then reworked the script as a satire (provisionally titled "The Delicate Balance of Terror") in which the plot of *Red Alert* was situated as a film-within-a-film made by an alien intelligence, but this idea was also abandoned, and Kubrick decided to make the film as "an outrageous black comedy".[110]

Just before filming began, Kubrick hired noted journalist and satirical author Terry Southern to transform the script into its final form, a black comedy, loaded with sexual innuendo,[111] becoming a film which showed Kubrick's talents as a "unique kind of absurdist" according to the film scholar Abrams.[112] Southern made major contributions to the final script, and was co-credited (above Peter George) in the film's opening titles; his perceived role in the writing later led to a public rift between Kubrick and Peter George, who subsequently complained in a letter to *Life* magazine that Southern's intense but relatively brief (November 16 to December 28, 1962) involvement with the project was being given undue prominence in the media, while his own role as the author of the film's source novel, and his ten-month stint as the script's co-writer, were being downplayed – a perception Kubrick evidently did little to address.[113]

Kubrick found that *Dr. Strangelove*, a $2 million production which employed what became the "first important visual effects crew in the world",[114] would be impossible to make in the U.S. for various technical and political reasons, forcing him to move production to England. It was shot in 15 weeks, ending in April 1963, after which Kubrick spent eight months editing it.[115] Peter Sellers again agreed to work with Kubrick, and ended up playing three different roles in the film.[s]

Upon release, the film stirred up much controversy and mixed opinions. *The New York Times* film critic Bosley Crowther worried that it was a "discredit and even contempt for our whole defense establishment ... the most shattering sick joke I've ever come across", [117] while Robert Brustein of *Out of This World* in a February 1970 article called it a "juvenalian satire".[115] Kubrick responded to the criticism, stating: "A satirist is someone who has a very skeptical view of human nature, but who still has the optimism to make some sort of a joke out of it. However brutal that joke might be".[118] Today, the film is considered to be one of the sharpest comedy films ever made, and holds a near-perfect 98% rating on Rotten Tomatoes

based on 91 reviews as of November 2020.[119] It was named the 39th-greatest American film and third-greatest American comedy film of all time by the American Film Institute,[120][121] and in 2010, it was named the sixth-best comedy film of all time by *The Guardian*.[122]

Ground-breaking cinema (1965–1971)

Kubrick spent five years developing his next film, *2001: A Space Odyssey* (1968), having been highly impressed with science fiction writer Arthur C. Clarke's novel *Childhood's End*, about a superior alien race who assist mankind in eliminating their old selves. After meeting Clarke in New York City in April 1964, Kubrick made the suggestion to work on his 1948 short story *The Sentinel*, in which a monolith found on the Moon alerts aliens of mankind.[123] That year, Clarke began writing the novel *2001: A Space Odyssey* and collaborated with Kubrick on a screenplay. The film's theme, the birthing of one intelligence by another, is developed in two parallel intersecting stories on two different time scales. One depicts evolutionary transitions between various stages of man, from ape to "star child", as man is reborn into a new existence, each step shepherded by an enigmatic alien intelligence seen only in its artifacts: a series of seemingly indestructible eons-old black monoliths. In space, the enemy is a supercomputer known as HAL who runs the spaceship, a character which novelist Clancy Sigal described as being "far, far more human, more humorous and conceivably decent than anything else that may emerge from this far-seeing enterprise".[124][t]

Kubrick intensively researched for the film, paying particular attention to accuracy and detail in what the future might look like. He was granted permission by NASA to observe the spacecraft being used in the Ranger 9 mission for accuracy.[126] Filming commenced on December 29, 1965, with the excavation of the monolith on the moon,[127] and footage was shot in Namib Desert in early 1967, with the ape scenes completed later that year. The special effects team continued working until the end of the year to complete the film, taking the cost to $10.5 million.[127] *2001: A Space Odyssey* was conceived as a Cinerama spectacle and was photographed in Super Panavision 70, giving the viewer a "dazzling mix of imagination and science" through ground-breaking effects, which earned Kubrick his only personal Oscar, an Academy Award for Visual Effects.[127][u] Kubrick said of the concept of the film in an interview with *Rolling Stone*: "On the deepest psychological level, the film's plot symbolized the search for God, and finally postulates what is little less than a scientific definition of God. The film revolves around this metaphysical conception, and the realistic hardware and the documentary feelings about everything were necessary in order to undermine your built-in resistance to the poetical concept".[129]

Upon release in 1968, *2001: A Space Odyssey* was not an immediate hit among critics, who faulted its lack of dialog, slow pacing, and seemingly impenetrable storyline.[130] The film appeared to defy genre convention, much unlike any science-fiction movie before it,[131] and clearly different from any of Kubrick's earlier works. Kubrick was particularly outraged by a scathing review from Pauline Kael, who called it "the biggest amateur movie of them all", with Kubrick doing "really every dumb thing he ever wanted to do".[132] Despite mixed contemporary critical reviews, *2001* gradually gained popularity and earned $31 million worldwide by the end of 1972.[127][v] Today, it is widely considered to be one of the greatest and most influential films ever made and is a staple on All Time Top 10 lists.[134][135] Baxter describes the film as "one of the most admired and discussed creations in the history of cinema",[136] and Steven Spielberg has referred to it as "the big bang of his film making generation".[137] For biographer Vincent LoBrutto it "positioned Stanley Kubrick as a pure artist ranked among the masters of cinema".[138]

After completing *2001: A Space Odyssey*, Kubrick searched for a project that he could film quickly on a more modest budget. He settled on *A Clockwork Orange* (1971) at the end of 1969, an exploration of violence and experimental rehabilitation by law enforcement authorities, based around the character of Alex (portrayed by Malcolm McDowell). Kubrick had received a copy of Anthony Burgess's novel of the same

An example of the erotica from *A Clockwork Orange* (1971)

name from Terry Southern while they were working on *Dr. Strangelove*, but had rejected it on the grounds that Nadsat,[w] a street language for young teenagers, was too difficult to comprehend. The decision to make a film about the degeneration of youth reflected contemporary concerns in 1969; the New Hollywood movement was creating a great number of films that depicted the sexuality and rebelliousness of young people.[139] *A Clockwork Orange* was shot over 1970–1971 on a budget of £2 million.[140] Kubrick abandoned his use of CinemaScope in filming, deciding that the 1.66:1 widescreen format was, in the words of Baxter, an "acceptable compromise between spectacle and intimacy", and favored his "rigorously symmetrical framing", which "increased the beauty of his compositions".[141] The film heavily features "pop erotica" of the period, including a giant white plastic set of male genitals, decor which Kubrick had intended to give it a "slightly futuristic" look.[142] McDowell's role in Lindsay Anderson's *if....* (1968) was crucial to his casting as Alex,[x] and Kubrick professed that he probably would not have made the film if McDowell had been unavailable.[144]

Because of its depiction of teenage violence, *A Clockwork Orange* became one of the most controversial films of its time, and part of an ongoing debate about violence and its glorification in cinema. It received an X rating, or certificate, in both the UK and US, on its release just before Christmas 1971, though many critics saw much of the violence depicted in the film as satirical, and less violent than *Straw Dogs*, which had been released a month earlier.[145] Kubrick personally pulled the film from release in the United Kingdom after receiving death threats following a series of copycat crimes based on the film; it was thus completely unavailable legally in the UK until after Kubrick's death, and not re-released until 2000.[146][y] John Trevelyan, the censor of the film, personally considered *A Clockwork Orange* to be "perhaps the most brilliant piece of cinematic art I've ever seen," and believed it to present an "intellectual argument rather than a sadistic spectacle" in its depiction of violence, but acknowledged that many would not agree.[148] Negative media hype over the film notwithstanding, *A Clockwork Orange* received four Academy Award nominations, for Best Picture, Best Director, Best Screenplay and Best Editing, and was named by the New York Film Critics Circle as the Best Film of 1971.[149] After William Friedkin won Best Director for *The French Connection* that year, he told the press: "Speaking personally, I think Stanley Kubrick is the best American film-maker of the year. In fact, not just this year, but the best, period."[150]

Period and horror filming (1972–1980)

Barry Lyndon (1975) is an adaptation of William Makepeace Thackeray's *The Luck of Barry Lyndon*, a picaresque novel about the adventures of an 18th-century Irish rogue and social climber. John Calley of Warner Bros. agreed in 1972 to invest $2.5 million into the film, on condition that Kubrick approach major Hollywood stars, to ensure success.[151] Like previous films, Kubrick and his art department conducted an enormous amount of research on the 18th century. Extensive photographs were taken of locations and artwork in particular, and paintings were meticulously replicated from works of the great masters of the period in the film.[152][z] The film was shot on location in Ireland, beginning in the autumn of 1973, at a cost of $11 million with a cast and crew of 170.[154] The decision to shoot in Ireland stemmed from the fact that it still retained many buildings from the 18th century period which England lacked.[155] The production was problematic from the start, plagued with heavy rain and political strife involving Northern Ireland at the time.[156] After Kubrick received death threats from the IRA in 1974 due to the shooting scenes with English soldiers, he fled Ireland with his family on a ferry from Dún Laoghaire under an assumed identity and resumed filming in England.[157]

William Hogarth's *The Country Dance* (c. 1745) illustrates the type of interior scene that Kubrick sought to emulate with *Barry Lyndon*.

Baxter notes that *Barry Lyndon* was the film which made Kubrick notorious for paying scrupulous attention to detail, often demanding twenty or thirty retakes of the same scene to perfect his art.[158] Often considered to be his most authentic-looking picture,[159] the cinematography and lighting techniques that Kubrick and cinematographer John Alcott used in *Barry Lyndon* were highly innovative. Interior scenes were shot with a specially adapted high-speed f/0.7 Zeiss camera lens originally developed for NASA to be used in satellite photography. The lenses allowed many scenes to be lit only with candlelight, creating two-dimensional, diffused-light images reminiscent of 18th-century paintings.[160] Cinematographer Allen Daviau states that the method gives the audience a way of seeing the characters and scenes as they would have been seen by people at the time.[161] Many of the fight scenes were shot with a hand-held camera to produce a "sense of documentary realism and immediacy".[162]

Barry Lyndon found a great audience in France, but was a box office failure, grossing just $9.5 million in the American market, not even close to the $30 million Warner Bros. needed to generate a profit.[163] The pace and length of *Barry Lyndon* at three hours put off many American critics and audiences, but the film was nominated for seven Academy Awards and won four, including Best Art Direction, Best Cinematography, Best Costume Design, and Best Musical Score, more than any other Kubrick film. As with most of Kubrick's films, *Barry Lyndon'*s reputation has grown through the years and it is now considered to be one of his best, particularly among filmmakers and critics. Numerous polls, such as *The Village Voice* (1999), *Sight & Sound* (2002), and *Time* (2005), have rated it as one of the greatest films ever made.[164][165][166] As of March 2019, it has a 94% rating on Rotten Tomatoes, based on 64 reviews.[167] Roger Ebert referred to it as "one of the most beautiful films ever made ... certainly in every frame a Kubrick film: technically awesome, emotionally distant, remorseless in its doubt of human goodness".[168]

The Shining, released in 1980, was adapted from the novel of the same name by bestselling horror writer Stephen King. The film stars Jack Nicholson as a writer who takes a job as a winter caretaker of an isolated hotel in the Rocky Mountains. He spends the winter there with his wife, played by Shelley Duvall, and their young son, who displays paranormal abilities. During their stay, they confront both Jack's descent into madness and apparent supernatural horrors lurking in the hotel. Kubrick gave his actors freedom to extend the script and even improvise on occasion, and as a result, Nicholson was responsible for the 'Here's Johnny!' line and the scene in which he's sitting at the typewriter and unleashes his anger upon his wife.[169] Kubrick often demanded up to 70 or 80 retakes of the same scene. Duvall, whom Kubrick intentionally isolated and argued with, was forced to perform the exhausting

Several of the interiors of Ahwahnee Hotel were used as templates for the sets of the Overlook Hotel.

baseball bat scene 127 times.[170] The bar scene with the ghostly bartender was shot 36 times, while the kitchen scene between the characters of Danny (Danny Lloyd) and Halloran (Scatman Crothers) ran to 148 takes.[171] The aerial shots of the Overlook Hotel were shot at Timberline Lodge on Mount Hood in Oregon, while the interiors of the hotel were shot at Elstree Studios in England between May 1978 and April 1979.[172] Cardboard models were made of all of the sets of the film, and the lighting of them was a massive undertaking, which took four months of electrical wiring.[173] Kubrick made extensive use of the newly invented Steadicam, a weight-balanced camera support, which allowed for smooth hand-held camera movement in scenes where a conventional camera track was impractical. According to Garrett

Brown, Steadicam's inventor, it was the first picture to use its full potential.[174] *The Shining* was not the only horror film to which Kubrick had been linked; he had turned down the directing of both *The Exorcist* (1973) and *Exorcist II: The Heretic* (1977), despite once saying in 1966 to a friend that he had long desired to "make the world's scariest movie, involving a series of episodes that would play upon the nightmare fears of the audience".[175]

Five days after release on May 23, 1980, Kubrick ordered the deletion of a final scene, in which the hotel manager Ullman (Barry Nelson) visits Wendy (Shelley Duvall) in hospital, believing it unnecessary after witnessing the audience excitement in cinemas at the film's climax.[176] *The Shining* opened to strong box office takings, earning $1 million on the first weekend and earning $30.9 million in America by the end of the year.[172] The original critical response was mixed, and King detested the film and disliked Kubrick.[177] *The Shining* is now considered to be a horror classic,[178] and the American Film Institute has ranked it as the 27th greatest thriller film of all time.[179]

Later work and final years (1981–1999)

Kubrick met author Michael Herr through mutual friend David Cornwell (novelist John le Carré) in 1980, and became interested in his book *Dispatches*, about the Vietnam War.[180] Herr had recently written Martin Sheen's narration for *Apocalypse Now* (1979). Kubrick was also intrigued by Gustav Hasford's Vietnam War novel *The Short-Timers*. With the vision in mind to shoot what would become *Full Metal Jacket* (1987), Kubrick began working with both Herr and Hasford separately on a script. He eventually found Hasford's novel to be "brutally honest" and decided to shoot a film which closely follows the novel.[180] All of the film was shot at a cost of $17 million within a 30-mile radius of his house between August 1985 and September 1986, later than scheduled as Kubrick shut down production for five months following a near-fatal accident with a jeep involving Lee Ermey.[181] A derelict gasworks in Beckton in the London Docklands area posed as the ruined city of Huế,[182] which makes the film visually very different from other Vietnam War films. Around 200 palm trees were imported via 40-foot trailers by road from North Africa, at a cost of £1000 a tree, and thousands of plastic plants were ordered from Hong Kong to provide foliage for the film.[183] Kubrick explained he made the film look realistic by using natural light, and achieved a "newsreel effect" by making the Steadicam shots less steady, [184] which reviewers and commentators thought contributed to the bleakness and seriousness of the film.[185]

According to critic Michel Ciment, the film contained some of Kubrick's trademark characteristics, such as his selection of ironic music, portrayals of men being dehumanized, and attention to extreme detail to achieve realism. In a later scene, United States Marines patrol the ruins of an abandoned and destroyed city singing the theme song to the Mickey Mouse Club as a sardonic counterpoint.[186] The film opened strongly in June 1987, taking over $30 million in the first 50 days alone,[187] but critically it was overshadowed by the success of Oliver Stone's *Platoon*, released a year earlier.[188] Co-star Matthew Modine stated one of Kubrick's favorite reviews read: "The first half of *FMJ* is brilliant. Then the film degenerates into a masterpiece."[189] Roger Ebert was not particularly impressed with it, awarding it a mediocre 2.5 out of 4. He concluded: "Stanley Kubrick's *Full Metal Jacket* is more like a book of short stories than a novel", a "strangely shapeless film from the man whose work usually imposes a ferociously consistent vision on his material".[190]

Kubrick's final film was *Eyes Wide Shut* (1999), starring Tom Cruise and Nicole Kidman as a Manhattan couple on a sexual odyssey. Tom Cruise portrays a doctor who witnesses a bizarre masked quasireligious orgiastic ritual at a country mansion, a discovery which later threatens his life. The story is based on Arthur Schnitzler's 1926 Freudian novella *Traumnovelle* (*Dream Story* in English), which Kubrick relocated from turn-of-the-century Vienna to New York City in the 1990s. Kubrick said of the novel: "A difficult book to describe—what good book isn't. It explores the sexual ambivalence of a happy marriage and tries to equate

the importance of sexual dreams and might-have-beens with reality. All of Schnitzler's work is psychologically brilliant".[191] Kubrick was almost 70, but worked relentlessly for 15 months to get the film out by its planned release date of July 16, 1999. He commenced a script with Frederic Raphael,[162] and worked 18 hours a day, while maintaining complete confidentiality about the film.[192]

Eyes Wide Shut, like *Lolita* and *A Clockwork Orange* before it, faced censorship before release. Kubrick sent an unfinished preview copy to the stars and producers a few months before release, but his sudden death on March 7, 1999, came a few days after he finished editing. He never saw the final version released to the public,[193] but he did see the preview of the film with Warner Bros., Cruise, and Kidman, and had reportedly told Warner executive Julian Senior that it was his "best film ever".[194] At the time, critical opinion of the film was mixed, and it was viewed less favorably than most of Kubrick's films. Roger Ebert awarded it 3.5 out of 4 stars, comparing the structure to a thriller and writing that it is "like an erotic daydream about chances missed and opportunities avoided", and thought that Kubrick's use of lighting at Christmas made the film "all a little garish, like an urban sideshow".[195] Stephen Hunter of *The Washington Post* disliked the film, writing that it "is actually sad, rather than bad. It feels creaky, ancient, hopelessly out of touch, infatuated with the hot taboos of his youth and unable to connect with that twisty thing contemporary sexuality has become."[196]

Unfinished and unrealized projects

A.I. Artificial Intelligence

Throughout the 1980s and early 1990s, Kubrick collaborated with Brian Aldiss on expanding his short story "Supertoys Last All Summer Long" into a three-act film. It was a futuristic fairy tale about a robot that resembles and behaves as a child, and his efforts to become a 'real boy' in a manner similar to Pinocchio. Kubrick approached Spielberg in 1995 with the AI script with the possibility of Steven Spielberg directing it and Kubrick producing it.[188] Kubrick reportedly held long telephone discussions with Spielberg regarding the film, and, according to Spielberg, at one point stated that the subject matter was closer to Spielberg's sensibilities than his.[197]

Following Kubrick's 1999 death, Spielberg took the drafts and notes left by Kubrick and his writers and composed a new screenplay based on an earlier 90-page story treatment by Ian Watson written under Kubrick's supervision and specifications.[198] In association with what remained of Kubrick's production unit, he directed the movie *A.I. Artificial Intelligence* (2001)[198][199] which was produced by Kubrick's longtime producer (and brother-in-law) Jan Harlan.[200] Sets, costumes, and art direction were based on the works of conceptual artist Chris Baker, who had also done much of his work under Kubrick's supervision.[201]

Steven Spielberg (pictured in 1994), whom Kubrick approached in 1995 to direct the 2001 film *A.I. Artificial Intelligence*

Spielberg was able to function autonomously in Kubrick's absence, but said he felt "inhibited to honor him", and followed Kubrick's visual schema with as much fidelity as he could. Spielberg, who once referred to Kubrick as "the greatest master I ever served", now with production underway, admitted, "I felt

like I was being coached by a ghost."[202] The film was released in June 2001. It contains a posthumous production credit for Stanley Kubrick at the beginning and the brief dedication "For Stanley Kubrick" at the end. John Williams's score contains many allusions to pieces heard in other Kubrick films.[203]

Napoleon

The script from Kubrick's unrealized project *Napoleon*

Following *2001: A Space Odyssey*, Kubrick planned to make a film about the life of Napoleon. Fascinated by the French leader's life and "self-destruction",[204] Kubrick spent a great deal of time planning the film's development and conducted about two years of research into Napoleon's life, reading several hundred books and gaining access to his personal memoirs and commentaries. He tried to see every film about Napoleon and found none of them appealing, including Abel Gance's 1927 film which is generally considered to be a masterpiece, but for Kubrick, a "really terrible" movie.[205] LoBrutto states that Napoleon was an ideal subject for Kubrick, embracing Kubrick's "passion for control, power, obsession, strategy, and the military", while Napoleon's psychological intensity and depth, logistical genius and war, sex, and the evil nature of man were all ingredients which deeply appealed to Kubrick.[206]

Kubrick drafted a screenplay in 1961, and envisaged making a "grandiose" epic, with up to 40,000 infantry and 10,000 cavalry. He intended hiring the armed forces of an entire country to make the film, as he considered Napoleonic battles to be "so beautiful, like vast lethal ballets", with an "aesthetic brilliance that doesn't require a military mind to appreciate". He wanted them replicated as authentically as possible on screen.[207] Kubrick sent research teams to scout for locations across Europe, and commissioned screenwriter and director Andrew Birkin, one of his young assistants on *2001*, to the Isle of Elba, Austerlitz, and Waterloo, taking thousands of pictures for his later perusal. Kubrick approached numerous stars to play leading roles, including Audrey Hepburn for Empress Josephine, a part which she could not accept due to semiretirement.[208] British actors David Hemmings and Ian Holm were considered for the lead role of Napoleon, before Jack Nicholson was cast.[209] The film was well into preproduction and ready to begin filming in 1969 when MGM cancelled the project. Numerous reasons have been cited for the abandonment of the project, including its projected cost, a change of ownership at MGM,[204] and the poor reception that the 1970 Soviet film about Napoleon, *Waterloo*, received. In 2011, Taschen published the book *Stanley Kubrick's Napoleon: The Greatest Movie Never Made*, a large volume compilation of literature and source documents from Kubrick, such as scene photo ideas and copies of letters Kubrick wrote and received. In March 2013, Steven Spielberg, who previously collaborated with Kubrick on *A.I. Artificial Intelligence* and is a passionate admirer of his work, announced that he would be developing *Napoleon* as a TV miniseries based on Kubrick's original screenplay.[210]

Other projects

In the 1950s, Kubrick and Harris developed a sitcom starring Ernie Kovacs and a film adaption of the book *I Stole $16,000,000*, but nothing came of them.[71] Tony Frewin, an assistant who worked with the director for a long period of time, revealed in a 2013 *Atlantic* article: "[Kubrick] was limitlessly interested in anything to do with Nazis and desperately wanted to make a film on the subject." Kubrick had intended to make a film about Dietrich Schulz-Köhn, a Nazi officer who used the pen name "Dr. Jazz" to write reviews of German music scenes during the Nazi era. Kubrick had been given a copy of the Mike Zwerin book *Swing Under the Nazis* after he had finished production on *Full Metal Jacket*, the front cover of which featured a photograph of Schulz-Köhn. A screenplay was never completed and Kubrick's adaptation was

never initiated.[211] The unfinished *Aryan Papers*, based on Louis Begley's debut novel *Wartime Lies*, was a factor in the abandonment of the project. Work on *Aryan Papers* depressed Kubrick enormously, and he eventually decided that Steven Spielberg's *Schindler's List* (1993) covered much of the same material.[188]

According to biographer John Baxter, Kubrick had shown an interest in directing a pornographic film based on a satirical novel written by Terry Southern, titled *Blue Movie*, about a director who makes Hollywood's first big-budget porn film. Baxter claims that Kubrick concluded he did not have the patience or temperament to become involved in the porn industry, and Southern stated that Kubrick was "too ultra conservative" towards sexuality to have gone ahead with it, but liked the idea.[212] Kubrick was unable to direct a film of Umberto Eco's *Foucault's Pendulum* as Eco had given his publisher instructions to never sell the film rights to any of his books after his dissatisfaction with the film version of *The Name of the Rose*.[213] Also, when the film rights to Tolkien's *The Lord of the Rings* were sold to United Artists, the Beatles approached Kubrick to direct them in a film adaptation, but Kubrick was unwilling to produce a film based on a very popular book.[214]

Career influences

> Anyone who has ever been privileged to direct a film knows that, although it can be like trying to write *War and Peace* in a bumper car at an amusement park, when you finally get it right, there are not many joys in life that can equal the feeling.
>
> — Stanley Kubrick, accepting the D. W. Griffith Award[215]

As a young man, Kubrick was fascinated by the films of Soviet filmmakers such as Sergei Eisenstein and Vsevolod Pudovkin.[216] Kubrick read Pudovkin's seminal theoretical work, *Film Technique*, which argues that editing makes film a unique art form, and it needs to be employed to manipulate the medium to its fullest. Kubrick recommended this work to others for many years. Thomas Nelson describes this book as "the greatest influence of any single written work on the evolution of [Kubrick's] private aesthetics". Kubrick also found the ideas of Konstantin Stanislavski to be essential to his understanding the basics of directing, and gave himself a crash course to learn his methods.[217]

As a young man, Kubrick was fascinated by the films of Sergei Eisenstein and would watch films like Battleship Potemkin (1925) (pictured) frequently.

Kubrick's family and many critics felt that his Jewish ancestry may have contributed to his worldview and aspects of his films. After his death, both his daughter and wife stated that he was not religious, but "did not deny his Jewishness, not at all". His daughter noted that he wanted to make a film about the Holocaust, the *Aryan Papers*, having spent years researching the subject.[218] Most of Kubrick's friends and early photography and film collaborators were Jewish, and his first two marriages were to daughters of recent Jewish immigrants from Europe. British screenwriter Frederic Raphael, who worked closely with Kubrick in his final years, believes that the originality of Kubrick's films was partly because he "had a (Jewish?) respect for scholars". He declared that it was "absurd to try to understand Stanley Kubrick without reckoning on Jewishness as a fundamental aspect of his mentality".[219]

Walker notes that Kubrick was influenced by the tracking and "fluid camera" styles of director Max Ophüls, and used them in many of his films, including *Paths of Glory* and *2001: A Space Odyssey*. Kubrick noted how in Ophuls' films "the camera went through every wall and every floor".[220] He once named Ophüls' *Le Plaisir* (1952) as his favorite film. According to film historian John Wakeman, Ophüls

Director Max Ophüls was a major influence on Kubrick; pictured is his film *The Earrings of Madame de...* (1953).

himself learned the technique from director Anatole Litvak in the 1930s, when he was his assistant, and whose work was "replete with the camera trackings, pans and swoops which later became the trademark of Max Ophüls".[221] Geoffrey Cocks believes that Kubrick was also influenced by Ophüls' stories of thwarted love and a preoccupation with predatory men, while Herr notes that Kubrick was deeply inspired by G. W. Pabst, who earlier tried, but was unable to adapt Schnitzler's *Traumnovelle*, the basis of *Eyes Wide Shut*.[222] Film historian/critic Robert Kolker sees the influence of Welles' moving camera shots on Kubrick's style. LoBrutto notes that Kubrick identified with Welles and that this influenced the making of *The Killing*, with its "multiple points of view, extreme angles, and deep focus".[223][224]

Kubrick admired the work of Ingmar Bergman and expressed it in personal letter: "Your vision of life has moved me deeply, much more deeply than I have ever been moved by any films. I believe you are the greatest film-maker at work today [...], unsurpassed by anyone in the creation of mood and atmosphere, the subtlety of performance, the avoidance of the obvious, the truthfulness and completeness of characterization. To this one must also add everything else that goes into the making of a film; [...] and I shall look forward with eagerness to each of your films."[225]

When the American magazine *Cinema* asked Kubrick in 1963 to name his favorite films, he listed Italian director Federico Fellini's *I Vitelloni* as number one in his Top 10 list.[226]

Directing techniques

Philosophy

Kubrick's films typically involve expressions of an inner struggle, examined from different perspectives.[215] He was very careful not to present his own views of the meaning of his films and to leave them open to interpretation. He explained in a 1960 interview with Robert Emmett Ginna:

HAL 9000, the computer from *2001: A Space Odyssey*

> "One of the things I always find extremely difficult, when a picture's finished, is when a writer or a film reviewer asks, 'Now, what is it that you were trying to say in that picture?' And without being thought too presumptuous for using this analogy, I like to remember what T. S. Eliot said to someone who had asked him—I believe it was *The Waste Land*—what he meant by the poem. He replied, 'I meant what I said.' If I could have said it any differently, I would have".[227]

Kubrick likened the understanding of his films to popular music, in that whatever the background or intellect of the individual, a Beatles record, for instance, can be appreciated both by the Alabama truck driver and the young Cambridge intellectual, because their

"emotions and subconscious are far more similar than their intellects". He believed that the subconscious emotional reaction experienced by audiences was far more powerful in the film medium than in any other traditional verbal form, and this was one of the reasons why he often relied on long periods in his films without dialogue, placing emphasis on images and sound.[227] In a 1975 *Time* magazine interview, Kubrick further stated: "The essence of a dramatic form is to let an idea come over people without it being plainly stated. When you say something directly, it is simply not as potent as it is when you allow people to discover it for themselves."[40] He also said: "Realism is probably the best way to dramatize argument and ideas. Fantasy may deal best with themes which lie primarily in the unconscious".[228]

Kubrick's production notes from *The Killing*

Diane Johnson, who co-wrote the screenplay for *The Shining* with Kubrick, notes that he "always said that it was better to adapt a book rather than write an original screenplay, and that you should choose a work that isn't a masterpiece so you can improve on it. Which is what he's always done, except with *Lolita*".[229] When deciding on a subject for a film, there were many aspects that he looked for, and he always made films which would "appeal to every sort of viewer, whatever their expectation of film".[230] According to his co-producer Jan Harlan, Kubrick mostly "wanted to make films about things that mattered, that not only had form, but substance".[231] Kubrick believed that audiences quite often were attracted to "enigmas and allegories" and did not like films in which everything was spelled out clearly.[232]

Sexuality in Kubrick's films is usually depicted outside matrimonial relationships in hostile situations. Baxter states that Kubrick explores the "furtive and violent side alleys of the sexual experience: voyeurism, domination, bondage and rape" in his films.[233] He further points out that films like *A Clockwork Orange* are "powerfully homoerotic", from Alex walking about his parents' flat in his Y-fronts, one eye being "made up with doll-like false eyelashes", to his innocent acceptance of the sexual advances of his post-corrective adviser Deltroid (Aubrey Morris).[234] Indeed, the film is believed to have been at least partially inspired by the landmark work of queer cinema *Funeral Parade of Roses*.[235] Film critic Adrian Turner notes that Kubrick's films appear to be "preoccupied with questions of universal and inherited evil", and Malcolm McDowell referred to his humor as "black as coal", questioning his outlook on humanity.[236] A few of his pictures were obvious satires and black comedies, such as *Lolita* and *Dr. Strangelove*; many of his other films also contained less visible elements of satire or irony. His films are unpredictable, examining "the duality and contradictions that exist in all of us".[237] Ciment notes how Kubrick often tried to confound audience expectations by establishing radically different moods from one film to the next, remarking that he was almost "obsessed with contradicting himself, with making each work a critique of the previous one".[238] Kubrick stated that "there is no deliberate pattern to the stories that I have chosen to make into films. About the only factor at work each time is that I try not to repeat myself".[239] As a result, Kubrick was often misunderstood by critics, and only once did he have unanimously positive reviews upon the release of a film—for *Paths of Glory*.[240]

Writing and staging scenes

Film author Patrick Webster considers Kubrick's methods of writing and developing scenes to fit with the classical auteur theory of directing, allowing collaboration and improvisation with the actors during filming.[241] Malcolm McDowell recalled Kubrick's collaborative emphasis during their discussions and his willingness to allow him to improvise a scene, stating that "there was a script and we followed it, but when it didn't work he knew it, and we had to keep rehearsing endlessly until we were bored with it".[242] Once Kubrick was confident in the overall staging of a scene, and felt the actors were prepared, he would then

develop the visual aspects, including camera and lighting placement. Walker believes that Kubrick was one of "very few film directors competent to instruct their lighting photographers in the precise effect they want".[243] Baxter believes that Kubrick was heavily influenced by his ancestry and always possessed a European perspective to filmmaking, particularly the Austro-Hungarian empire and his admiration for Max Ophuls and Richard Strauss.[244]

The tunnel used in the making of *A Clockwork Orange*

Gilbert Adair, writing in a review for *Full Metal Jacket*, commented that "Kubrick's approach to language has always been of a reductive and uncompromisingly deterministic nature. He appears to view it as the exclusive product of environmental conditioning, only very marginally influenced by concepts of subjectivity and interiority, by all whims, shades and modulations of personal expression".[245] Johnson notes that although Kubrick was a "visual filmmaker", he also loved words and was like a writer in his approach, very sensitive to the story itself, which he found unique.[246] Before shooting began, Kubrick tried to have the script as complete as possible, but still allowed himself enough space to make changes during the filming, finding it "more profitable to avoid locking up any ideas about staging or camera or even dialogue prior to rehearsals" as he put it.[243] Kubrick told Robert Emmett Ginna: "I think you have to view the entire problem of putting the story you want to tell up there on that light square. It begins with the selection of the property; it continues through the creation of the story, the sets, the costumes, the photography and the acting. And when the picture is shot, it's only partially finished. I think the cutting is just a continuation of directing a movie. I think the use of music effects, opticals and finally main titles are all part of telling the story. And I think the fragmentation of these jobs, by different people, is a very bad thing".[159] Kubrick also said: "I think that the best plot is no apparent plot. I like a slow start, the start that gets under the audience's skin and involves them so that they can appreciate grace notes and soft tones and don't have to be pounded over the head with plot points and suspense tools."[154]

Directing

Kubrick was notorious for demanding multiple takes during filming to perfect his art, and his relentless approach was often extremely demanding for his actors. Jack Nicholson remarked that Kubrick would often demand up to fifty takes of a scene.[248] Nicole Kidman explains that the large number of takes he often required stopped actors from consciously thinking about technique, thereby helping them enter a "deeper place".[249] Kubrick's high take ratio was considered by some critics as "irrational"; he firmly believed that actors were at their best during the filming, as opposed to rehearsals, due to the sense of intense excitement that it generates.[250] Kubrick

They work with Stanley and go through hells that nothing in their careers could have prepared them for, they think they must have been mad to get involved, they think that they'd die before they would ever work with him again, that fixated maniac; and when it's all behind them and the profound fatigue of so much intensity has worn off, they'd do anything in the world to work for him again. For the rest of their professional lives they long to work with someone who cared the way Stanley did, someone they could learn from. They look for someone to respect the way they'd come to respect him, but they can never find anybody ... I've heard this story so many times.

— Michael Herr, screenwriter for *Full Metal Jacket* on actors working with Kubrick.[247]

explained: "Actors are essentially emotion-producing instruments, and some are always tuned and ready while others will reach a fantastic pitch on one take and never equal it again, no matter how hard they try" ...[251]

"When you make a movie, it takes a few days just to get used to the crew, because it is like getting undressed in front of fifty people. Once you're accustomed to them, the presence of even one other person on set is discordant and tends to produce self-consciousness in the actors, and certainly in itself".[252] He also told biographer Michel Ciment: "It's invariably because the actors don't know their lines, or don't know them well enough. An actor can only do one thing at a time, and when he learned his lines only well enough to say them while he's thinking about them, he will always have trouble as soon as he has to work on the emotions of the scene or find camera marks. In a strong emotional scene, it is always best to be able to shoot in complete takes to allow the actor a continuity of emotion, and it is rare for most actors to reach their peak more than once or twice. There are, occasionally, scenes which benefit from extra takes, but even then, I'm not sure that the early takes aren't just glorified rehearsals with the adding adrenaline of film running through the camera."[253]

Kubrick would devote his personal breaks to having lengthy discussions with actors. Among those who valued his attention was Tony Curtis, star of *Spartacus*, who said Kubrick was his favorite director, adding, "his greatest effectiveness was his one-on-one relationship with actors."[94] He further added, "Kubrick had his own approach to film-making. He wanted to see the actor's faces. He didn't want cameras always in a wide shot twenty-five feet away, he wanted close-ups, he wanted to keep the camera moving. That was his style."[85] Similarly, Malcolm McDowell recalls the long discussions he had with Kubrick to help him develop his character in *A Clockwork Orange*, noting that on set he felt entirely uninhibited and free, which is what made Kubrick "such a great director".[248] Kubrick also allowed actors at times to improvise and to "break the rules", particularly with Peter Sellers in *Lolita*, which became a turning point in his career as it allowed him to work creatively during the shooting, as opposed to the preproduction stage.[254] During an interview, Ryan O'Neal recalled Kubrick's directing style: "God, he works you hard. He moves you, pushes you, helps you, gets cross with you, but above all he teaches you the value of a good director. Stanley brought out aspects of my personality and acting instincts that had been dormant ... My strong suspicion [was] that I was involved in something great".[255] He further added that working with Kubrick was "a stunning experience" and that he never recovered from working with somebody of such magnificence.[256]

Cinematography

Kubrick credited the ease with which he filmed scenes to his early years as a photographer.[257] He rarely added camera instructions in the script, preferring to handle that after a scene is created, as the visual part of film-making came easiest to him.[258] Even in deciding which props and settings would be used, Kubrick paid meticulous attention to detail and tried to collect as much background material as possible, functioning rather like what he described as "a detective".[259] Cinematographer John Alcott, who worked closely with Kubrick on four of his films, and won an Oscar for Best Cinematography on *Barry Lyndon*, remarked that Kubrick "questions everything",[260] and was involved in the technical aspects of film-making including camera placement, scene composition, choice of lens, and even operating the camera which would usually be left to the cinematographer. Alcott considered Kubrick to be the "nearest thing to genius I've ever worked with, with all the problems of a genius".[261]

Among Kubrick's innovations in cinematography are his use of special effects, as in *2001*, where he used both slit-scan photography and front-screen projection, which won Kubrick his only Oscar for special effects. Some reviewers have described and illustrated with video clips, Kubrick's use of "one-point perspective", which leads the viewer's eye towards a central vanishing point. The technique relies on

creating a complex visual symmetry using parallel lines in a scene which all converge on that single point, leading away from the viewer. Combined with camera motion it could produce an effect that one writer describes as "hypnotic and thrilling".[262] *The Shining* was among the first half-dozen features to use the then-revolutionary Steadicam (after the 1976 films *Bound for Glory, Marathon Man* and *Rocky*). Kubrick used it to its fullest potential, which gave the audience smooth, stabilized, motion-tracking by the camera. Kubrick described Steadicam as being like a "magic carpet", allowing "fast, flowing, camera movements" in the maze in *The Shining* which otherwise would have been impossible.[263]

Kubrick's camera, possibly used in *Barry Lyndon*

Kubrick was among the first directors to use video assist during filming. At the time he began using it in 1966, it was considered cutting-edge technology, requiring him to build his own system. Having it in place during the filming of *2001*, he was able to view a video of a take immediately after it was filmed.[264] On some films, such as *Barry Lyndon*, he used custom made zoom lenses, which allowed him to start a scene with a close-up and slowly zoom out to capture the full panorama of scenery and to film long takes under changing outdoor lighting conditions by making aperture adjustments while the cameras rolled. LoBrutto notes that Kubrick's technical knowledge about lenses "dazzled the manufacturer's engineers, who found him to be unprecedented among contemporary filmmakers".[265] For *Barry Lyndon* he also used a specially adapted high-speed (f/0.7) Zeiss camera lens, originally developed for NASA, to shoot numerous scenes lit only with candlelight. Actor Steven Berkoff recalls that Kubrick wanted scenes to be shot using "pure candlelight", and in doing so Kubrick "made a unique contribution to the art of filmmaking going back to painting ... You almost posed like for portraits."[266] LoBrutto notes that cinematographers all over the world wanted to know about Kubrick's "magic lens" and that he became a "legend" among cameramen around the world.[267]

Editing and music

Kubrick spent extensive hours editing, often working seven days a week, and more hours a day as he got closer to deadlines.[268] For Kubrick, written dialogue was one element to be put in balance with mise en scène (set arrangements), music, and especially, editing. Inspired by Pudovkin's treatise on film editing, Kubrick realized that one could create a performance in the editing room and often "re-direct" a film, and he remarked: "I love editing. I think I like it more than any other phase of filmmaking ... Editing is the only unique aspect of filmmaking which does not resemble any other art form—a point so important it cannot be overstressed ... It can make or break a film".[268] Biographer John Baxter stated that "Instead of finding the intellectual spine of a film in the script before starting work, Kubrick felt his way towards the final version of a film by shooting each scene from many angles and demanding scores of takes on each line. Then over months ... he arranged and rearranged the tens of thousands of scraps of film to fit a vision that really only began to emerge during editing".[269]
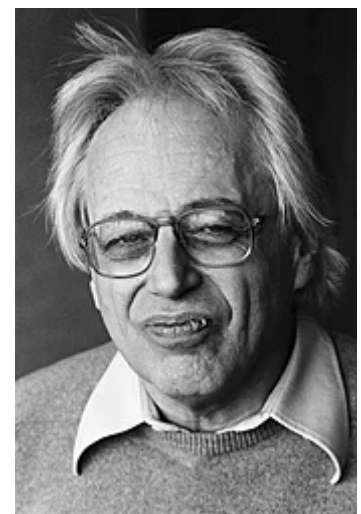
György Ligeti, whose music Kubrick used in *2001*, *The Shining* and *Eyes Wide Shut*

Kubrick's attention to music was an aspect of what many referred to as his "perfectionism" and extreme attention to minute details, which his wife Christiane attributed to an addiction to music. In his last six films, Kubrick usually chose music from existing sources, especially classical compositions. He preferred selecting recorded music over having it composed for a film, believing that no hired composer could do as well as the public domain classical composers. He also felt that building scenes from great music often created the "most memorable scenes" in the best films.[270] In one instance, for a scene in *Barry Lyndon* which was written into the screenplay as merely, "Barry duels with Lord Bullingdon", he spent forty-two working days in the editing phase. During that period, he listened to what LoBrutto describes as "every available recording of seventeenth-and eighteenth- century music, acquiring thousands of records to find Handel's sarabande used to score the scene".[271] Nicholson likewise observed his attention to music, stating that Kubrick "listened constantly to music until he discovered something he felt was right or that excited him".[240]

Kubrick is credited with introducing Hungarian composer György Ligeti to a broad Western audience by including his music in *2001*, *The Shining* and *Eyes Wide Shut*. According to Baxter, the music in *2001* was "at the forefront of Kubrick's mind" when he conceived the film.[272] During earlier screening he played music by Mendelssohn[aa] and Vaughan Williams, and Kubrick and writer Clarke had listened to Carl Orff's transcription of *Carmina Burana*, consisting of 13th century sacred and secular songs.[272] Ligeti's music employed the new style of micropolyphony, which used sustained dissonant chords that shift slowly over time, a style he originated. Its inclusion in the film became a "boon for the relatively unknown composer" partly because it was introduced alongside background by Johann Strauss and Richard Strauss.[274]

In addition to Ligeti, Kubrick enjoyed a collaboration with composer Wendy Carlos, whose 1968 album *Switched-On Bach*—which re-interpreted baroque music through the use of a Moog synthesizer—caught his attention. In 1971, Carlos composed and recorded music for the soundtrack of *A Clockwork Orange*. Additional music not used in the film was released in 1972 as *Wendy Carlos's Clockwork Orange*. Kubrick later collaborated with Carlos on *The Shining* (1980). The opening of the film employs Carlos' rendering of "Dies Irae" (Day of Wrath) from Hector Berlioz's *Symphonie Fantastique*.[275]

Personal life

Kubrick married his high-school sweetheart Toba Metz, a caricaturist, on May 29, 1948, when he was 19 years old.[23] The couple lived together in Greenwich Village and divorced three years later in 1951. He met his second wife, the Austrian-born dancer and theatrical designer Ruth Sobotka, in 1952. They lived together in New York City's East Village beginning in 1952, married in January 1955 and moved to Hollywood in July 1955, where she played a brief part as a ballet dancer in Kubrick's film, *Killer's Kiss* (1955). The following year, she was art director for his film, *The Killing* (1956). They divorced in 1957.[276]

During the production of *Paths of Glory* in Munich in early 1957, Kubrick met and romanced the German actress Christiane Harlan, who played a small though memorable role in the film. Kubrick married Harlan in 1958 and the couple remained together for 40 years, until his death in 1999. Besides his stepdaughter, they had two daughters together: Anya Renata (April 6, 1959 – July 7, 2009) and Vivian Vanessa (born August 5, 1960).[277] In 1959, they settled into a home at 316 South Camden Drive in Beverly Hills with Harlan's daughter, Katherina, aged six.[278] They also lived in New York City, during which time Christiane studied art at the Art Students League of New York, later becoming an independent artist.[279] The couple moved to the United Kingdom in 1961 to make *Lolita*, and Kubrick hired Peter Sellers to star in his next film, *Dr. Strangelove*. Sellers was unable to leave the UK, so Kubrick made Britain his

permanent home thereafter. The move was quite convenient to Kubrick, since he shunned the Hollywood system and its publicity machine and he and Christiane had become alarmed with the increase in violence in New York City.[280]

In 1965, the Kubricks bought Abbots Mead on Barnet Lane, just south-west of the Elstree/Borehamwood studio complex in England. Kubrick worked almost exclusively from this home for 14 years where, he researched, invented special effects techniques, designed ultra-low light lenses for specially modified cameras, pre-produced, edited, post-produced, advertised, distributed and carefully managed all aspects of four of his films. In 1978, Kubrick moved into Childwickbury Manor in Hertfordshire, a mainly 18th-century stately home, which was once owned by a wealthy racehorse owner, about 30 mi (50 km) north of London and a 10-minute drive from his previous home at Abbotts Mead. His new home became a workplace for Kubrick and his wife, "a perfect family factory" as Christiane called it,[281] and Kubrick converted the stables into extra production rooms besides ones within the home that he used for editing and storage.[282]

Stanley Kubrick Guest House at Abbots Mead, Borehamwood, where he edited his most important films

A workaholic, Kubrick rarely took a vacation or left England during the forty years before his death.[283] LoBrutto notes that Kubrick's confined way of living and desire for privacy has led to spurious stories about his reclusiveness, similar to those of Greta Garbo, Howard Hughes and J. D. Salinger.[284] Michael Herr, Kubrick's co-screenwriter on *Full Metal Jacket*, who knew him well, considers his "reclusiveness" to be myth: "[He] was in fact a complete failure as a recluse, unless you believe that a recluse is

Kubrick's Childwickbury Manor in Hertfordshire, England

simply someone who seldom leaves his house. Stanley saw a lot of people ... he was one of the most gregarious men I ever knew and it didn't change anything that most of this conviviality went on over the phone." [285] LoBrutto states that one of the reasons he acquired a reputation as a recluse was that he insisted in remaining near his home but the reason for this was that for Kubrick there were only three places on the planet he could make high quality films with the necessary technical expertise and equipment: Los Angeles, New York City or around London. He disliked living in Los Angeles and thought London a superior film production center to New York City.[286]

As a person, Kubrick was described by Norman Lloyd as "a very dark, sort of a glowering type who was very serious".[287] Marisa Berenson, who starred in *Barry Lyndon*, fondly recalled: "There was great tenderness in him and he was passionate about his work. What was striking was his enormous intelligence but he also had a great sense of humor. He was a very shy person and self-protective but he was filled with the thing that drove him twenty-four hours of the day."[288] Kubrick was particularly fond of machines and technical equipment, to the point that his wife Christiane once stated that "Stanley would be happy with eight tape recorders and one pair of pants".[289] Kubrick had obtained a pilot's license in August 1947 and some have claimed that he later developed a fear of flying, stemming from an incident in the early 1950s when a colleague was killed in a plane crash. Kubrick had been sent the charred remains of his camera and notebooks which, according to Duncan, traumatized him for life.[87][ab] Kubrick also had a strong mistrust of doctors and medicine.[291]

Death

On March 7, 1999, six days after screening a final cut of *Eyes Wide Shut* for his family and the stars, Kubrick died in his sleep at the age of 70, suffering a heart attack.[292] His funeral was held five days later at Childwickbury Manor, with only close friends and family in attendance, totaling about 100 people. The media were kept a mile away outside the entrance gate.[293] Alexander Walker, who attended the funeral, described it as a "family farewell, ... almost like an English picnic", with cellists, clarinetists and singers providing song and music from many of his favorite classical compositions. Kaddish, the Jewish prayer typically said by mourners and in other contexts, was recited. A few of his obituaries mentioned his Jewish background.[294] Among those who gave eulogies were Terry Semel, Jan Harlan, Steven Spielberg, Nicole Kidman and Tom Cruise. He was buried next to his favorite tree on the estate. In her book dedicated to Kubrick, his wife Christiane included one of his favorite quotations of Oscar Wilde: "The tragedy of old age is not that one is old but that one is young."[295]

Filmography

Accolades

Legacy

Cultural impact

Part of the New Hollywood film-making wave, Kubrick's films are considered by film historian Michel Ciment to be "among the most important contributions to world cinema in the twentieth century",[34] and he is frequently cited as one of the greatest and most influential directors in the history of cinema.[296][297] According to film historian and Kubrick scholar Robert Kolker,[298][299][300][301] Kubrick's films were "more intellectually rigorous than the work of any other American filmmaker."[298] Leading directors, including Martin Scorsese,[302][303] Steven Spielberg,[304] Wes Anderson,[305] George Lucas,[306] James Cameron,[307] Terry Gilliam,[308] the Coen brothers,[309] Ridley Scott,[310] and George A. Romero,[311] have cited Kubrick as a source of inspiration, and additionally in the case of Spielberg and Scott, collaboration.[304][312] On the DVD of *Eyes Wide Shut*, Steven Spielberg comments that the way Kubrick "tells a story is antithetical to the way we are accustomed to receiving stories" and that "nobody could shoot a picture better in history".[313] Orson

Kubrick in the trailer of *Dr. Strangelove* (1964)

Welles, one of Kubrick's greatest personal influences and favorite directors, said that: "Among those whom I would call 'younger generation', Kubrick appears to me to be a giant."[314]

Kubrick continues to be cited as a major influence by many directors, including Christopher Nolan,[315] Todd Field,[316] David Fincher, Guillermo del Toro, David Lynch,[317] Lars von Trier,[318] Tim Burton,[319] Michael Mann,[320] and Gaspar Noé.[321] Many filmmakers imitate Kubrick's inventive and unique use of camera movement and framing, as well as his use of music, including Frank Darabont.[322]

Artists in fields other than film have also expressed admiration for Kubrick. English musician and poet PJ Harvey, in an interview about her 2011 album *Let England Shake*, argued that "something about [...] what is not said in his films...there's so much space, so many things that are silent – and somehow, in that space

and silence everything becomes clear. With every film, he seems to capture the essence of life itself, particularly in films like *Paths of Glory, 2001: A Space Odyssey, Barry Lyndon*...those are some of my favorites."[323] The music video for Kanye West's 2010 song "Runaway" was inspired by *Eyes Wide Shut*.[324] Pop singer Lady Gaga's concert shows have included the use of dialogue, costumes, and music from *A Clockwork Orange*.[325]

Tributes

In 2000, BAFTA renamed their Britannia lifetime achievement award the "Stanley Kubrick Britannia Award",[326] joining the likes of D. W. Griffith, Laurence Olivier, Cecil B. DeMille, and Irving Thalberg, all of whom have annual awards named after them. Kubrick won this award in 1999, and subsequent recipients have included George Lucas, Warren Beatty, Tom Cruise, Robert De Niro, Clint Eastwood, and Daniel Day-Lewis. Many people who worked with Kubrick on his films created the 2001 documentary *Stanley Kubrick: A Life in Pictures*, produced and directed by Kubrick's brother-in-law, Jan Harlan, who had executive produced Kubrick's last four films.[327]

Entrance to Kubrick museum exhibit at LACMA

The first public exhibition of material from Kubrick's personal archives was presented jointly in 2004 by the Deutsches Filmmuseum and Deutsches Architekturmuseum in Frankfurt, Germany, in cooperation with Christiane Kubrick and Jan Harlan / The Stanley Kubrick Estate.[328] In 2009, an exhibition of paintings and photos inspired by Kubrick's films was held in Dublin, Ireland, entitled "Stanley Kubrick: Taming Light".[329] On October 30, 2012, an exhibition devoted to Kubrick opened at the Los Angeles County Museum of Art (LACMA) and concluded in June 2013. Exhibits include a wide collection of documents, photographs and on-set material assembled from 800 boxes of personal archives that were stored in Kubrick's home-workplace in the UK.[330] Many celebrities attended and spoke at the museum's pre-opening gala, including Steven Spielberg, Tom Hanks and Jack Nicholson,[331] while Kubrick's widow, Christiane, appeared at the pre-gala press review.[332] In October 2013, the Brazil São Paulo International Film Festival paid tribute to Kubrick, staging an exhibit of his work and a retrospective of his films. The exhibit opened at the Toronto International Film Festival (TIFF) in late 2014 and ended in January 2015.[333]

Kubrick is widely referenced in popular culture; for example, the TV series *The Simpsons* is said to contain more references to Kubrick films than any other pop culture phenomenon.[334] When the Directors Guild of Great Britain gave Kubrick a lifetime achievement award, they included a cut-together sequence of all the homages from the show.[335][336] Several works have been created that related to Kubrick's life, including the made-for-TV mockumentary *Dark Side of the Moon* (2002), which is a parody of the pervasive conspiracy theory that Kubrick had been involved with the faked footage of the NASA moon landings during the filming of *2001: A Space Odyssey*. *Colour Me Kubrick* (2005) was authorized by Kubrick's family and starred John Malkovich as Alan Conway, a con artist who had assumed Kubrick's identity in the 1990s.[337] In the 2004 film *The Life and Death of Peter Sellers*, Kubrick was portrayed by Stanley Tucci; the film documents the filming of *Dr. Strangelove*.[338]

In April 2018, the month that marked the 50th anniversary of *2001: A Space Odyssey*, the International Astronomical Union named the largest mountain of Pluto's moon Charon after Kubrick.[339][340]

From October 2019 to March 2020, the Skirball Cultural Center hosted an exhibition called *Through a Different Lens: Stanley Kubrick Photographs*, a show focusing on Kubrick's early career.[341][342][343]

See also

- *Filmworker*, a documentary with Leon Vitali about his work with Kubrick
- Hawk Films
- *Kubrick by Kubrick*, a documentary directed by Gregory Monro and based on Michel Ciment's interviews
- Stanley Kubrick Archive
- Stanley Kubrick bibliography
- *Stanley Kubrick's Boxes*
- *Stanley Kubrick: A Life in Pictures*

Notes

a. 1 pound sterling was equivalent to US$4.03 in 1945.[24]

b. Coverage of the circus gave Kubrick grounds for developing his documentary skills and capturing athletic movements on camera, and the photos were published in a four-page spread for the May 25 issue, "Meet the People". The same issue also covered his journalism work documenting the work of opera star Risë Stevens with deaf children.[29]

c. Kubrick was particularly fascinated with Eisenstein's *Alexander Nevsky* and played the Prokofiev soundtrack to the film over and over constantly to the point that his sister broke it in fury.[36]

d. Walter Cartier also said of Kubrick: "Stanley comes in prepared like a fighter for a big fight, he knows exactly what he's doing, where he's going and what he wants to accomplish. He knew the challenges and he overcame them".[30]

e. Kubrick called *Fear and Desire* a "bumbling, amateur film exercise ... a completely inept oddity, boring and pretentious", and also referred to it as "a lousy feature, very self-conscious, easily discernible as an intellectual effort, but very roughly, and poorly, and ineffectively made".[47]

f. Kubrick himself thought of the film as an amateurish effort—a student film.[54] Despite this, the film historian Alexander Walker considers the film to be "oddly compelling".[55]

g. Harris beat United Artists in the purchase of the rights for the film, who were interested in it as the next picture for Frank Sinatra. They eventually settled for financing $200,000 towards the production.[57]

h. Kubrick and Harris had thought that the positive reception from critics had made their presence known in Hollywood, but Max Youngstein of United Artists disagreed with Schary on the merit of the film and still considered Kubrick and Harris to be "Not far from the bottom" of the pool of new talent at the time. [63]

i. Kubrick and Schary agreed to work on Stefan Zweig's *The Burning Secret*, and Kubrick began working on a script with novelist Calder Willingham. He refused to forget *Paths of Glory*, and secretly began drafting a script at night with Jim Thomson.[64]

j. Douglas informed United Artists that he would not do *The Vikings* (1958) unless they agreed to make *Paths of Glory* and pay $850,000 to make it. Kubrick and Harris signed a five-film deal with Douglas's Bryna Productions and accepted a fee of $20,000 and a percentage of the profits in comparison to Douglas's salary of $350,000.[65]

k. This is disputed by Carlo Fiore, who has claimed that Brando had not heard of Kubrick initially and that it was he who arranged a dinner meeting between Brando and Kubrick.[76]

l. According to biographer John Baxter, Kubrick was furious with Brando's casting of France Nuyen, and when Kubrick had confessed to still "not knowing what the picture was about", Brando snapped "I'll tell you what it's about. It's about $300,000 that I've already paid Karl Malden".[78] Kubrick was then reported to have been fired and accepted a parting fee of $100,000,[79] though a 1960 *Entertainment Weekly* article claims he quit as director, and that Kubrick had been quoted as saying "Brando wanted to direct the movie".[80] Kubrick's biographer LoBrutto states that for contractual reasons, Kubrick was not able to cite the real reason, but issued a statement saying that he had resigned "with deep regret because of my respect and admiration for one of the world's foremost artists".[81]

m. *Spartacus* eventually cost a reported $12 million to produce and earned only $14.6 million.[84]

n. The battle scenes of *Spartacus* were shot over six weeks in Spain in mid-1959. Biographer John Baxter has criticized some of the battle scenes, describing them as "awkwardly directed, with some clumsy stunt action and a plethora of improbable horse falls".[86]

o. A problematic production in that Kubrick wanted to shoot at a slow pace of two camera set-ups a day, but the studio insisted that he do 32; a compromise of eight had to be made.[88] Stills cameraman William Read Woodfield questioned the casting and acting abilities of some of the actors such as Timothy Carey,[89] and cinematographer Russell Metty disagreed with Kubrick's use of light, threatening to quit, but later muting his criticisms after winning the Oscar for Best Cinematography.[90]

p. According to biographer Baxter, Douglas continued to resent Kubrick's domination during production, remarking, "He'll be a fine director some day, if he falls flat on his face just once. It might teach him how to compromise".[93] Douglas later stated: "You don't have to be a nice person to be extremely talented. You can be a shit and be talented and, conversely, you can be the nicest guy in the world and not have any talent. Stanley Kubrick is a talented shit."[94]

q. The two got on during production, displaying many similarities; both left school prematurely, played jazz drums, and shared a fascination with photography.[98] Sellers would later claim that "Kubrick is a god as far as I'm concerned".[99]

r. Kubrick and Harris had proved they could adapt a highly controversial novel without studio interference. The moderate earnings allowed them to set up companies in Switzerland to take advantage of low taxes on their profits and give them financial security for life.[103]

s. Footage of Sellers playing four different roles was shot by Kubrick: "an RAF captain on secondment to Burpelson Air Force Base as adjutant to Sterling Hayden's crazed General Ripper; the inept President of the United States; his sinister German security adviser; and the Texan pilot of the rogue B52 bomber", but the scene with him as a Texan pilot was excluded from the final version.[116]

t. Several commentators have speculated that HAL is a slur on IBM, with the letters alphabetically falling before it, and point out that Kubrick inspected the IBM 7090 during *Dr Strangelove*. Both Kubrick and Clarke denied this, and insist that HAL means "Heuristically Programmed Algorithmic Computer".[125]

u. Biographer John Baxter quotes Ken Adam as saying that Kubrick was not responsible for most of the effects, and that Wally Veevers was the man behind about 85% of them in film. Baxter notes that none of the film's technical team resented Kubrick taking sole credit, as "it was Kubrick's vision which appeared on the screen".[128]

v. This made the film one of the five most successful MGM films at the time along with *Gone With the Wind* (1939), *The Wizard of Oz* (1939), and *Doctor Zhivago* (1965).[133]

w. The name is derived from the Russian suffix for "teen"
x. Kubrick had been impressed with his ability to "shift from schoolboy innocence to insolence and, if needed, violence".[143]
y. Despite this, Kubrick disagreed with many of the scathing press reports in British media in the early 1970s that the film could transform a person into a criminal, and argued that "violent crime is invariably committed by people with a long record of anti-social behavior".[147]
z. Kubrick told Ciment, "I created a picture file of thousands of drawings and paintings for every type of reference that we could have wanted. I think I destroyed every art book you could buy in a bookshop."[153]
aa. Baxter states that Kubrick had originally intended using the scherzo from Mendelssohn's *A Midsummer Night's Dream* to accompany the shuttle docking at the space station but changed his mind after hearing Johann Strauss's *Blue Danube* waltz.[273]
ab. Duncan notes that during the filming of *Spartacus* in Spain, Kubrick had suffered a nervous breakdown after the flight and was "terribly ill" during the filming there, and his return flight would be his last one.[87] Matthew Modine, star of *Full Metal Jacket*, has stated that the stories about his fear of flying were "fabricated" and that Kubrick simply preferred spending most of his time in England, where his films were produced and where he lived.[290]

References

1. "The Secret Jewish History of Stanley Kubrick" (https://forward.com/culture/345528/the-secret-jewish-history-of-stanley-kubrick/). *Forward*. Archived (https://web.archive.org/web/20201227043158/https://forward.com/culture/345528/the-secret-jewish-history-of-stanley-kubrick/) from the original on December 27, 2020. Retrieved May 27, 2017.
2. Baxter 1997, p. 17.
3. Duncan 2003, p. 15.
4. Howard 1999, p. 14.
5. Kirkland, Bruce (June 4, 2011). "The legend of Kubrick lives on" (https://web.archive.org/web/20160304194329/https://torontosun.com/2011/06/03/the-legend-of-kubrick-lives-on). *The Toronto Sun*. Archived from the original (https://torontosun.com/2011/06/03/the-legend-of-kubrick-lives-on) on March 4, 2016. Retrieved April 24, 2012.
6. Baxter 1997, p. 15.
7. Baxter 1997, p. 16.
8. LoBrutto 1999, p. 6.
9. Cocks 2004, pp. 22–25, 30; Smith 2010, p. 68.
10. Baxter 1997, p. 19.
11. Baxter 1997, p. 18.
12. Bernstein, Jeremy, *How about a little game?* (http://www.newyorker.com/magazine/1966/11/12/how-about-a-little-game), New Yorker, November 12, 1966, republished on June 18, 2017, among a *selection of stories from The New Yorker's archive*
13. LoBrutto 1999, pp. 105–6.
14. Walker 1972, p. 11.
15. LoBrutto 1999, p. 11.
16. Baxter 1997, p. 22.
17. Baxter 1997, p. 26.

18. Gates, Anita (August 12, 2013). "Eydie Gorme, Voice of Sophisticated Pop, Dies at 84" (http s://www.nytimes.com/2013/08/12/arts/music/eydie-gorme-blame-it-on-the-bossa-nova-singer -dies-at-84.html). *The New York Times*. Archived (https://web.archive.org/web/20130812131 304/http://www.nytimes.com/2013/08/12/arts/music/eydie-gorme-blame-it-on-the-bossa-nova -singer-dies-at-84.html) from the original on August 12, 2013. Retrieved August 12, 2013.

19. Zimmerman 1972, p. 31.

20. LoBrutto 1999, p. 15.

21. Cocks 2004, pp. 22–25, 30.

22. LoBrutto 1999, p. 33.

23. Duncan 2003, p. 19.

24. "2: Dollar Exchange Rate from 1940" (http://www.miketodd.net/encyc/dollhist-graph.htm). Miketodd.net. Archived (https://web.archive.org/web/20151213020252/http://www.miketodd. net/encyc/dollhist-graph.htm) from the original on December 13, 2015. Retrieved August 24, 2015.

25. Baxter 1997, p. 32.

26. LoBrutto 1999, p. 38.

27. LoBrutto 1999, p. 36.

28. Baxter 1997, p. 30.

29. LoBrutto 1999, pp. 41–2.

30. LoBrutto 1999, p. 59.

31. Duncan 2003, pp. 16–7.

32. LoBrutto 1999, p. 52.

33. Baxter 1997, p. 31.

34. Ciment 1980, p. 36.

35. LoBrutto 1999, p. 37.

36. Duncan 2003, p. 23.

37. LoBrutto 1999, p. 68.

38. Duncan 2003, p. 25.

39. King, Molloy & Tzioumakis 2013, p. 156.

40. Duncan 2003, p. 13.

41. Baxter 1997, p. 39.

42. Duncan 2003, p. 28.

43. Thuss 2002, p. 110.

44. Duncan 2003, p. 26.

45. Baxter 1997, p. 50.

46. Duncan 2003, pp. 26–7.

47. Duncan 2003, p. 27.

48. Baxter 1997, p. 56.

49. " "The New Pictures," *Time*, June 4, 1956" (https://web.archive.org/web/20101126024212/htt p://www.time.com/time/magazine/article/0,9171,867001,00.html). June 4, 1956. Archived from the original (http://www.time.com/time/magazine/article/0,9171,867001,00.html) on November 26, 2010. Retrieved May 2, 2021.

50. Duncan 2003, p. 30.

51. Duncan 2003, p. 32.

52. Baxter 1997, p. 63.

53. Baxter 1997, p. 69; Duncan 2003, p. 32.
54. LoBrutto 1999, p. 102.
55. Walker 1972, p. 55.
56. Duncan 2003, p. 37.
57. Duncan 2003, pp. 37–8.
58. The Killing screen credits
59. Duncan 2003, p. 38.
60. LoBrutto 1999, p. 115.
61. Baxter 1997, p. 81.
62. Duncan 2003, p. 43.
63. Duncan 2003, p. 42.
64. Duncan 2003, p. 46.
65. Duncan 2003, p. 47.
66. *Motion Picture Daily (Jan–Mar 1957)* (http://archive.org/details/motionpicturedai81unse). MBRS Library of Congress. Quigley Publishing Company, inc. January 1957.
67. Variety (1957). *Variety (January 1957)* (http://archive.org/details/variety205-1957-01). Media History Digital Library. New York, NY: Variety Publishing Company.
68. Variety (1957). *Variety (February 1957)* (http://archive.org/details/variety205-1957-02). Media History Digital Library. New York, NY: Variety Publishing Company.
69. Variety (1957). *Variety (March 1957)* (http://archive.org/details/variety206-1957-03). Media History Digital Library. New York, NY: Variety Publishing Company.
70. Baxter 1997, p. 98.
71. Duncan 2003, p. 50.
72. Baxter 1997, p. 104.
73. "Valley Times from North Hollywood, California on October 31, 1957 · 25" (http://www.newspapers.com/newspage/580799431/). *Newspapers.com*. Retrieved May 20, 2021.
74. Variety (1957). *Variety (October 1957)* (http://archive.org/details/variety208-1957-10). Media History Digital Library. New York, NY: Variety Publishing Company.
75. "The Los Angeles Times from Los Angeles, California on December 1, 1957 · 124" (http://www.newspapers.com/newspage/381265850/). *Newspapers.com*. Retrieved May 20, 2021.
76. Baxter 1997, pp. 109–110.
77. Duncan 2003, p. 53.
78. Baxter 1997, p. 119.
79. Baxter 1997, p. 120; Duncan 2003, p. 53.
80. Ginna, Robert Emmett (1960). "The Odyssey Begins". *Entertainment Weekly*.
81. LoBrutto 1999, p. 164.
82. Duncan 2003, p. 59.
83. Baxter 1997, p. 130.
84. Baxter 1997, p. 151; Duncan 2003, p. 59.
85. Baxter 1997, p. 2.
86. Baxter 1997, p. 140.
87. Duncan 2003, p. 62.
88. Baxter 1997, p. 3.
89. Baxter 1997, p. 99.
90. Duncan 2003, p. 61.

91. Baxter 1997, p. 135.
92. Baxter 1997, p. 149.
93. Baxter 1997, p. 151.
94. LoBrutto 1999, p. 193.
95. Duncan 2003, p. 76.
96. Youngblood, Gene (September 24, 1992). "Lolita" (https://www.criterion.com/current/posts/8 36-lolita). Criterion.com. Archived (https://web.archive.org/web/20140824085752/http://www. criterion.com/current/posts/836-lolita) from the original on August 24, 2014. Retrieved August 11, 2014.
97. LoBrutto 1999, pp. 204–205.
98. Baxter 1997, p. 154.
99. Baxter 1997, p. 185.
100. Baxter 1997, pp. 157, 161; Duncan 2003, p. 80.
101. LoBrutto 1999, p. 209.
102. LoBrutto 1999, p. 225; Duncan 2003, p. 77.
103. Duncan 2003, p. 80.
104. "Lolita" (http://www.rottentomatoes.com/m/1012611-lolita/). *Rotten Tomatoes*. Archived (http s://web.archive.org/web/20150822191218/http://www.rottentomatoes.com/m/1012611-lolita) from the original on August 22, 2015. Retrieved August 17, 2015.
105. Duncan 2003, p. 87.
106. Walker 1972, p. 29.
107. Feeney, F. X. (interviewing Harris, James B.): "In the Trenches with Stanley Kubrick," (http s://www.dga.org/Craft/DGAQ/All-Articles/1302-Spring-2013/James-Harris-on-Stanley-Kubric k.aspx) Archived (https://web.archive.org/web/20201227043243/https://www.dga.org/Craft/D GAQ/All-Articles/1302-Spring-2013/James-Harris-on-Stanley-Kubrick.aspx) December 27, 2020, at the Wayback Machine Spring 2013, *DGA Quarterly,* Directors Guild of America, retrieved December 8, 2020
108. Prime, Samuel B. (interviewing Harris, James B.): "The Other Side of the Booth: A Profile of James B. Harris in Present Day Los Angeles," (https://mubi.com/notebook/posts/the-other-si de-of-the-booth-a-profile-of-james-b-harris-in-present-day-los-angeles) Archived (https://web. archive.org/web/20201227043142/https://mubi.com/notebook/posts/the-other-side-of-the-bo oth-a-profile-of-james-b-harris-in-present-day-los-angeles) December 27, 2020, at the Wayback Machine November 13, 2017, *MUBI,*retrieved December 8, 2020
109. Freedman, Peter: review: *The Bedford Incident (https://www.radiotimes.com/film/ndk7p/the-b edford-incident/) Archived (https://web.archive.org/web/20201227043146/https://www.radioti mes.com/film/ndk7p/the-bedford-incident/) December 27, 2020, at the Wayback Machine,* retrieved December 8, 2020
110. "Development - Scripts" (https://archives.arts.ac.uk/CalmView/Record.aspx?src=CalmView. Catalog&id=SK/11/1). *archives.arts.ac.uk*. Retrieved July 28, 2021.
111. Duncan 2003, pp. 87–9.
112. Abrams 2007, p. 30.
113. Hill, Lee (2001). *A Grand Guy: The Life and Art of Terry Southern*, Bloomsbury. London, pp. 124–125. ISBN 0747547335
114. Baxter 1997, p. 191; LoBrutto 1999, p. 233.
115. Duncan 2003, p. 91.
116. Baxter 1997, p. 177.
117. Kercher 2010, pp. 340–341.

118. Ng, David (October 26, 2012). "2012: A Stanley Kubrick Odyssey at LACMA" (http://www.lati mes.com/entertainment/arts/culture/la-et-cm-stanley-kubrick-lacma-20121028-story.html). *Los Angeles Times*. Archived (https://web.archive.org/web/20150604145233/http://www.lati mes.com/entertainment/arts/culture/la-et-cm-stanley-kubrick-lacma-20121028-story.html) from the original on June 4, 2015. Retrieved August 11, 2014.

119. "Dr. Strangelove Or How I Learned to Stop Worrying and Love the Bomb (1964)" (http://www. rottentomatoes.com/m/dr_strangelove/). *Rotten Tomatoes*. Archived (https://web.archive.org/ web/20150820234059/http://www.rottentomatoes.com/m/dr_strangelove) from the original on August 20, 2015. Retrieved August 17, 2015.

120. "AFI's 100 GREATEST AMERICAN FILMS OF ALL TIME" (http://www.afi.com/100years/mov ies10.aspx). American Film Institute. Archived (https://web.archive.org/web/2015081817581 5/http://www.afi.com/100Years/movies10.aspx) from the original on August 18, 2015. Retrieved August 17, 2015.

121. "AFI's 100 Funniest American Movies Of All Time" (http://www.afi.com/100Years/laughs.asp x). American Film Institute. Archived (https://web.archive.org/web/20151116134020/http://ww w.afi.com/100Years/laughs.aspx) from the original on November 16, 2015. Retrieved August 17, 2015.

122. Patterson, John (October 18, 2010). "Dr Strangelove: No 6 best comedy film of all time" (http s://www.theguardian.com/film/2010/oct/18/dr-strangelove-kubrick-comedy). *The Guardian*. Archived (https://web.archive.org/web/20150807135457/http://www.theguardian.com/film/20 10/oct/18/dr-strangelove-kubrick-comedy) from the original on August 7, 2015. Retrieved August 17, 2015.

123. Baxter 1997, p. 205; Duncan 2003, p. 105.

124. Baxter 1997, p. 208.

125. Baxter 1997, pp. 214–5.

126. Duncan 2003, p. 113.

127. Duncan 2003, p. 117.

128. Baxter 1997, pp. 224, 235.

129. LoBrutto 1999, p. 313.

130. Baxter 1997, p. 231; LoBrutto 1999, p. 314.

131. Schneider 2012, p. 492.

132. LoBrutto 1999, p. 312.

133. LoBrutto 1999, p. 316.

134. British Film Institute. Online at: BFI Critic's Top Ten Poll (https://web.archive.org/web/201105 13073130/http://www.bfi.org.uk/sightandsound/topten/poll/critics.html).

135. American Film Institute. Online: AFI's 10 Top 10 (http://www.afi.com/10top10/scifi.html) Archived (https://web.archive.org/web/20120312075056/http://www.afi.com/10TOP10/scifi.ht ml) March 12, 2012, at the Wayback Machine

136. Baxter 1997, p. 220.

137. Carr 2002, p. 1.

138. LoBrutto 1999, p. 320.

139. Baxter 1997, p. 243.

140. Duncan 2003, p. 129.

141. Baxter 1997, p. 252.

142. Baxter 1997, pp. 250, 254.

143. Baxter 1997, pp. 246–7.

144. Baxter 1997, p. 247.

145. Baxter 1997, pp. 255, 264–65.

146. Webster 2010, p. 86.

147. Ciment 1980, pp. 162–63.

148. Baxter 1997, p. 265.

149. Baxter 1997, p. 270.

150. Baxter 1997, p. 271.

151. Baxter 1997, p. 280.

152. LoBrutto 1999, p. 381.

153. Ng, David (October 2, 2012). "Stanley Kubrick's art world influences" (http://www.latimes.co m/entertainment/movies/moviesnow/la-et-cm-stanley-kubrick-lacma-paintings-pictures-photo gallery.html). *Los Angeles Times*. Archived (https://web.archive.org/web/20150418175731/ht tp://www.latimes.com/entertainment/movies/moviesnow/la-et-cm-stanley-kubrick-lacma-paint ings-pictures-photogallery.html) from the original on April 18, 2015. Retrieved August 11, 2014.

154. Duncan 2003, p. 157.

155. Baxter 1997, pp. 283–4.

156. Baxter 1997, p. 286.

157. Baxter 1997, p. 289; Duncan 2003, p. 153.

158. Baxter 1997, p. 288.

159. Duncan 2003, p. 145.

160. DiGiulio, El. "Two Special Lenses for *Barry Lyndon*" (http://www.visual-memory.co.uk/sk/ac/l en/page1.htm). American Cinematographer. Archived (https://web.archive.org/web/2011051 0082012/http://www.visual-memory.co.uk/sk/ac/len/page1.htm) from the original on May 10, 2011. Retrieved March 5, 2011.

161. Hall, Patrick (October 7, 2012). "Stanley Kubrick Films Natural Candlelight With Insane f/0.7 Lens" (http://fstoppers.com/video/stanley-kubrick-films-natural-candlelight-insane-f07-lens-5 049). Fstoppers.com. Archived (https://web.archive.org/web/20151003061726/http://fstopper s.com/video/stanley-kubrick-films-natural-candlelight-insane-f07-lens-5049) from the original on October 3, 2015. Retrieved August 17, 2015.

162. Duncan 2003, p. 151.

163. Baxter 1997, p. 295.

164. "100 Best Films of the 20th Century: Village Voice Critics' Poll" (https://web.archive.org/web/ 20160613044825/http://www.filmsite.org/villvoice.html). Village Voice Media, Inc. Archived from the original (http://www.filmsite.org/villvoice.html) on June 13, 2016. Retrieved August 17, 2015.

165. "Sight & Sound Top Ten Poll 2002" (http://www.bfi.org.uk/sightandsound/polls/topten/poll/crit ics-long.html). British Film Institute. Archived (https://web.archive.org/web/20110102071617/ http://www.bfi.org.uk/sightandsound/polls/topten/poll/critics-long.html) from the original on January 2, 2011. Retrieved August 17, 2015.

166. Schickel, Richard (February 12, 2005). "All-TIME 100 Movies: Barry Lyndon" (http://entertain ment.time.com/2005/02/12/all-time-100-movies/?slide=barry-lyndon-1975). *Time*. Archived (https://web.archive.org/web/20150630231341/http://entertainment.time.com/2005/02/12/all-t ime-100-movies/?slide=barry-lyndon-1975) from the original on June 30, 2015. Retrieved August 17, 2015.

167. "Barry Lyndon (1975)" (http://www.rottentomatoes.com/m/barry_lyndon/). *Rotten Tomatoes*. Archived (https://web.archive.org/web/20150814034659/http://www.rottentomatoes.com/m/b arry_lyndon/) from the original on August 14, 2015. Retrieved March 11, 2019.

168. Ebert, Roger (September 9, 2009). "Barry Lyndon" (http://www.rogerebert.com/reviews/barry-lyndon-1975). RogerEbert.com. Archived (https://web.archive.org/web/20150822193703/http://www.rogerebert.com/reviews/barry-lyndon-1975) from the original on August 22, 2015. Retrieved August 17, 2015.

169. LoBrutto 1999, pp. 433–45.

170. Looper Staff. "Roles that Drove Actors Over the Edge, Shelly Duvall: The Shining" (http://www.looper.com/1970/roles-drove-actors-edge/). Looper.com. Archived (https://web.archive.org/web/20151031120718/http://www.looper.com/1970/roles-drove-actors-edge/) from the original on October 31, 2015. Retrieved November 3, 2015.

171. LoBrutto 1999, pp. 430–1.

172. Duncan 2003, p. 166.

173. LoBrutto 1999, p. 418.

174. Webster 2010, p. 221.

175. Baxter 1997, p. 302.

176. LoBrutto 1999, p. 451.

177. Gilmour 2008, p. 67.

178. "A Stanley Kubrick retrospective" (https://www.telegraph.co.uk/culture/film/3674926/Stanley-Kubrick-A-retrospective.html?image=15). *The Telegraph*. Archived (https://web.archive.org/web/20140307023316/http://www.telegraph.co.uk/culture/film/3674926/Stanley-Kubrick-A-retrospective.html?image=15) from the original on March 7, 2014. Retrieved August 11, 2014.

179. "AFI's 100 Years ... 100 Thrills" (http://www.afi.com/100Years/thrills.aspx). American Film Institute. Archived (https://web.archive.org/web/20160611142759/http://www.afi.com/100Years/thrills.aspx) from the original on June 11, 2016. Retrieved August 17, 2015.

180. Duncan 2003, p. 170.

181. Duncan 2003, p. 175.

182. Baxter 1997, p. 341.

183. LoBrutto 1999, p. 471.

184. Ciment 1980, p. 246.

185. "Regarding Full Metal Jacket" (http://www.visual-memory.co.uk/amk/doc/0030.html). The Kubrick Site. Archived (https://web.archive.org/web/20110603233024/http://www.visual-memory.co.uk/amk/doc/0030.html) from the original on June 3, 2011. Retrieved March 5, 2011.

186. Webster 2010, p. 135.

187. Baxter 1997, p. 354.

188. Duncan 2003, p. 179.

189. Morgenstern, Hans (April 8, 2013). "*Full Metal Jacket*'s Matthew Modine on Working With Kubrick and Movie Conspiracy Theories" (http://www.miaminewtimes.com/arts/full-metal-jackets-matthew-modine-on-working-with-kubrick-and-movie-conspiracy-theories-6485969). *Miami New Times*. Archived (https://web.archive.org/web/20150402062140/http://www.miaminewtimes.com/arts/full-metal-jackets-matthew-modine-on-working-with-kubrick-and-movie-conspiracy-theories-6485969) from the original on April 2, 2015. Retrieved August 11, 2014.

190. Ebert, Roger (June 26, 1987). "Full Metal Jacket" (http://www.rogerebert.com/reviews/full-metal-jacket-1987). Rogerebert.com. Archived (https://web.archive.org/web/20150806071252/http://www.rogerebert.com/reviews/full-metal-jacket-1987) from the original on August 6, 2015. Retrieved August 17, 2015.

191. Duncan 2003, p. 181.

192. Baxter 1997, p. 363.

193. Ciment 1980, p. 311.

194. Duncan 2003, p. 184.

195. Ebert, Roger (July 16, 1999). "Eyes Wide Shut" (http://www.rogerebert.com/reviews/eyes-wide-shut-1999). RogerEbert.com. Archived (https://web.archive.org/web/20150802051007/http://www.rogerebert.com/reviews/eyes-wide-shut-1999) from the original on August 2, 2015. Retrieved August 17, 2015.

196. Hunter, Stephen (July 16, 1999). "Kubrick's Sleepy 'Eyes Wide Shut' " (https://www.washingtonpost.com/wp-srv/style/longterm/movies/videos/eyeswideshuthunter.htm). *The Washington Post.* Archived (https://web.archive.org/web/20150927160725/http://www.washingtonpost.com/wp-srv/style/longterm/movies/videos/eyeswideshuthunter.htm) from the original on September 27, 2015. Retrieved August 17, 2015.

197. Myers (no date). Online at: A.I.(review) (http://www.revolutionsf.com/article.php?id=67) Archived (https://web.archive.org/web/20100114143204/http://www.revolutionsf.com/article.php?id=67) January 14, 2010, at the Wayback Machine

198. Lyman, Rick (June 24, 2001). "Spielberg's Journey Into a Darkness of the Heart" (https://www.nytimes.com/2001/06/24/arts/24LYMA.html?pagewanted=all). *The New York Times.* Archived (https://web.archive.org/web/20151011183935/http://www.nytimes.com/2001/06/24/arts/24LYMA.html?pagewanted=all) from the original on October 11, 2015. Retrieved October 2, 2015.

199. "A.I. Artificial Intelligence" (https://variety.com/2001/film/features/a-i-artificial-intelligence-1117799373/). *Variety.* May 15, 2001. Archived (https://web.archive.org/web/20151003073722/http://variety.com/2001/film/features/a-i-artificial-intelligence-1117799373/) from the original on October 3, 2015. Retrieved October 2, 2015.

200. Plume, Kenneth (June 28, 2001). "Interview with Producer Jan Harlan" (http://www.ign.com/articles/2001/06/28/interview-with-producer-jan-harlan). *IGN.* Archived (https://web.archive.org/web/20151006185902/http://www.ign.com/articles/2001/06/28/interview-with-producer-jan-harlan) from the original on October 6, 2015. Retrieved October 2, 2015.

201. Kolker 2011, p. 330.

202. McBride 2012, pp. 479–481.

203. "John WILLIAMS: A.I. Artificial Intelligence : Film Music CD Reviews- August 2001 MusicWeb(UK)" (http://www.musicweb-international.com/film/2001/Aug01/Artificial_Intelligence.html). Musicweb-international.com. Archived (https://web.archive.org/web/20080704202251/http://www.musicweb-international.com/film/2001/Aug01/Artificial_Intelligence.html) from the original on July 4, 2008. Retrieved March 7, 2010.

204. Duncan 2003, p. 122.

205. LoBrutto 1999, p. 323.

206. LoBrutto 1999, p. 322.

207. Baxter 1997, pp. 236–7.

208. "The Great Unmade? Not Tonight, Josephine: Kubrick's Napoleon" (http://cinetropolis.net/the-great-unmade-not-tonight-josephine-kubricks-napoleon/). Cinetropolis.net. Archived (https://web.archive.org/web/20140708044630/http://cinetropolis.net/the-great-unmade-not-tonight-josephine-kubricks-napoleon/) from the original on July 8, 2014. Retrieved August 11, 2014.

209. Baxter 1997, p. 240.

210. "HBO Eyeing Spielberg's Napoleon based on Kubrick script" (https://variety.com/2013/tv/news/hbo-eying-spielbergs-napoleon-mini-based-on-kubrick-script-1200888422/). *Variety.* 2013. Archived (https://web.archive.org/web/20150907125029/http://variety.com/2013/tv/news/hbo-eying-spielbergs-napoleon-mini-based-on-kubrick-script-1200888422/) from the original on September 7, 2015. Retrieved August 17, 2015.

211. Hughes, James (March 25, 2013). "Stanley Kubrick's Unmade Film About Jazz in the Third Reich" (https://www.theatlantic.com/entertainment/archive/2013/03/stanley-kubricks-unmade-film-about-jazz-in-the-third-reich/274225/). *The Atlantic*. Archived (https://web.archive.org/web/20130326084141/http://www.theatlantic.com/entertainment/archive/2013/03/stanley-kubricks-unmade-film-about-jazz-in-the-third-reich/274225/) from the original on March 26, 2013. Retrieved March 26, 2013.

212. Baxter 1997, pp. 195, 248.

213. *Film Review*. Orpheus Pub. 2000. p. 11.

214. Robb & Simpson 2013, p. 4104.

215. Duncan 2003, p. 9.

216. LoBrutto 1999, p. 55.

217. Walker 1972, p. 21.

218. "Unmade Stanley Kubrick: Aryan Papers" (http://www.empireonline.com/features/unmade-stanley-kubrick/6.asp). *Empire*. Archived (https://web.archive.org/web/20131213135846/http://www.empireonline.com/features/unmade-stanley-kubrick/6.asp) from the original on December 13, 2013. Retrieved August 11, 2014.

219. Raphael 1999, pp. 107–8.

220. Kagan 2000, p. 2.

221. Wakeman 1987, pp. 677–83.

222. Herr 2001, p. 27.

223. LoBrutto 1999, pp. 126, 318.

224. Curtis, Quentin (1996). "An enigma wrapped in a mystery wrapped in an anorak" (http://www.visual-memory.co.uk/amk/doc/0048.html). *The Daily Telegraph*. UK. Archived (https://web.archive.org/web/20110628195118/http://www.visual-memory.co.uk/amk/doc/0048.html) from the original on June 28, 2011. Retrieved January 21, 2011.

225. "Kubrick letter" (http://www.ingmarbergman.se/verk/kubrick-letter/media/22041). *www.ingmarbergman.se* (in Swedish). Archived (https://web.archive.org/web/20201227043144/https://www.ingmarbergman.se/verk/kubrick-letter/media/22041) from the original on December 27, 2020. Retrieved August 20, 2018.

226. Ciment, Michel. "Kubrick: Biographical Notes" (http://www.visual-memory.co.uk/amk/doc/milestones.html) Archived (https://web.archive.org/web/20181220082715/http://www.visual-memory.co.uk/amk/doc/milestones.html) December 20, 2018, at the Wayback Machine; accessed December 23, 2009.

227. Duncan 2003, p. 12.

228. Duncan 2003, p. 161.

229. Ciment 1980, p. 293.

230. Duncan 2003, p. 11.

231. "An hour about the life and work of filmmaker Stanley Kubrick" (http://www.cinephiliabeyond.org/an-hour-about-the-life-and-work-of-filmmaker-stanley-kubrick/). Video interview with Charlie Rose, Christiane Kubrick, Martin Scorsese and Jan Harlan. June 15, 2001. Archived (https://web.archive.org/web/20150220024522/http://www.cinephiliabeyond.org/an-hour-about-the-life-and-work-of-filmmaker-stanley-kubrick/) from the original on February 20, 2015. Retrieved August 11, 2014.

232. Walker 1972, p. 38.

233. Baxter 1997, p. 248.

234. Baxter 1997, p. 250.

235. Funeral Parade of Roses (1970) (https://www.rogerebert.com/reviews/funeral-parade-of-roses-1970) *RogerEbert.com*, June 9, 2017. Retrieved November 25, 2022.

236. Baxter 1997, p. 14.
237. Duncan 2003, p. 10.
238. Ciment 1980, p. 59.
239. Ciment 1980, p. 153.
240. Ciment 1980, p. 297.
241. Webster 2010, p. 68.
242. Baxter 1997, p. 68.
243. Walker 1972, p. 26.
244. Baxter 1997, p. 13.
245. Duncan 2003, pp. 12–3.
246. Ciment 1980, p. 295.
247. Herr 2001, p. 56.
248. Ciment 1980, p. 38.
249. "The Kubrick FAQ Part 4" (http://www.visual-memory.co.uk/faq/index4.html). *Visual-memory.co.uk*. February 22, 2002. Archived (https://web.archive.org/web/20130524201007/http://www.visual-memory.co.uk/faq/index4.html) from the original on May 24, 2013. Retrieved November 24, 2011.
250. LoBrutto 1999, p. 403.
251. Duncan 2003, p. 94.
252. Duncan 2003, p. 73.
253. Duncan 2003, p. 153.
254. Walker 1981, p. 136.
255. LoBrutto 1999, p. 385.
256. Breznican, Anthony (November 9, 2012). "Stanley Kubrick: Five legendary stories of the filmmaker 'with the black eyes' " (http://www.ew.com/article/2012/11/09/stanley-kubrick-stories). *Entertainment Weekly*. Archived (https://web.archive.org/web/20151006054445/http://www.ew.com/article/2012/11/09/stanley-kubrick-stories) from the original on October 6, 2015. Retrieved October 20, 2013.
257. Ciment 1980, p. 196.
258. Ciment 1980, p. 177.
259. Ciment 1980, p. 176.
260. LoBrutto 1999, p. 407.
261. LoBrutto 1999, p. 391.
262. Sampson, Mike (August 30, 2012). "Must Watch: Kubrick and the Art of the One-Point Perspective" (http://screencrush.com/kubrick-one-point-perspective-mashup/). *Screen Crush*. Archived (https://web.archive.org/web/20150101031717/http://screencrush.com/kubrick-one-point-perspective-mashup/) from the original on January 1, 2015. Retrieved December 30, 2014.
263. Ciment 1980, p. 189.
264. LoBrutto 1999, p. 294.
265. LoBrutto 1999, p. 389.
266. LoBrutto 1999, p. 400.
267. LoBrutto 1999, p. 408.
268. Walker 1972, p. 42.
269. Baxter 1997, p. 6.
270. Ciment 1980, pp. 153, 156.

271. LoBrutto 1999, p. 405.
272. Baxter 1997, p. 225.
273. Baxter 1997, p. 226.
274. Duchesneau & Marx 2011, p. xx.
275. "Kubrick's *The Shining* – The Opening" (http://idyllopuspress.com/idyllopus/film/shining_ope ning.htm). *idyllopuspress.com*. Archived (https://web.archive.org/web/20160305203245/htt p://idyllopuspress.com/idyllopus/film/shining_opening.htm) from the original on March 5, 2016. Retrieved March 10, 2016.
276. Duncan 2003a, p. 48.
277. Duncan 2003, p. 68.
278. LoBrutto 1999, p. 165.
279. LoBrutto 1999, p. 224.
280. LoBrutto 1999, p. 271.
281. LoBrutto 1999, p. 374.
282. Walker 1972, p. 368.
283. Ciment 1980, p. 145.
284. LoBrutto 1999, p. 1.
285. Herr 2001, p. 6.
286. LoBrutto 1999, p. 491.
287. LoBrutto 1999, p. 85.
288. Ciment 1980, p. 289.
289. Baxter 1997, p. 7.
290. Labrecque, Jeff (August 7, 2012). " 'Full Metal Jacket' at 25: Matthew Modine tries to answer, 'What was Stanley like?' " (https://web.archive.org/web/20120908110411/http://insidemovie s.ew.com/2012/08/07/matthew-modine-full-metal-jacket-app/). *Entertainment Weekly*. Archived from the original (http://insidemovies.ew.com/2012/08/07/matthew-modine-full-met al-jacket-app) on September 8, 2012. Retrieved August 11, 2014.
291. LoBrutto 1999, p. 328.
292. Jan Harlan in Stanley Kubrick: A Life in Pictures"
293. Walker 1972, p. 372.
294. Walker 1972, pp. 373–4.
295. Kubrick 2002, p. 73.
296. Jason Ankeny (2016). "Stanley Kubrick" (https://web.archive.org/web/20160309104659/htt p://www.nytimes.com/movies/person/98221/Stanley-Kubrick/biography). *The New York Times*. Baseline. All Movie Guide. Archived from the original (https://www.nytimes.com/movi es/person/98221/Stanley-Kubrick/biography) on March 30, 2014. Retrieved May 30, 2014.
297. Debolt & Baugess 2011, p. 355.
298. Phillips, Gene D. (2002). "Kolker, Robert Phillip" (https://stanley_kubrick.en-academic.com/1 16). *The Encyclopedia of Stanley Kubrick*. Retrieved May 12, 2022.
299. Patterson, John (Summer 2011). "Classic Bookshelf: *A Cinema of Loneliness: Penn, Kubrick, Coppola, Scorsese, Altman*" (https://www.dga.org/Craft/DGAQ/All-Articles/1102-Su mmer-2011/Books-Cinema-Lonliness.aspx). Directors Guild of America. Retrieved May 12, 2022.
300. Parrett, Aaron (March 2008). "Review: *Stanley Kubrick's 2001: A Space Odyssey: New Essays* by Robert Kolker" (https://www.jstor.org/stable/25475111?seq=1). *Science Fiction Studies*. SF-TH Inc. **35** (1): 116–120. Retrieved May 12, 2022.

301. Kolker, Robert P. (July 26, 2017). "The Legacy of Stanley Kubrick and the Kubrick Archives" (https://blog.oup.com/2017/07/stanley-kubrick-archives/). Oxford University Press. Retrieved May 12, 2022.

302. Pulver, Andrew (November 12, 2013). "Martin Scorsese names his scariest films of all time" (https://www.theguardian.com/film/2013/nov/12/martin-scorsese-scariest-films-the-haunting-shining). *The Guardian*. Archived (https://web.archive.org/web/20180102084902/https://www.theguardian.com/film/2013/nov/12/martin-scorsese-scariest-films-the-haunting-shining) from the original on January 2, 2018. Retrieved January 2, 2018.

303. Hanna, Beth (August 1, 2013). "10 Filmmakers' Top 10 Films Lists: Scorsese, Kubrick, Allen, Tarantino, Nolan and More" (http://www.indiewire.com/2013/08/10-filmmakers-top-10-films-lists-scorsese-kubrick-allen-tarantino-nolan-and-more-196745/). *IndieWire*. Archived (https://web.archive.org/web/20180102085046/http://www.indiewire.com/2013/08/10-filmmakers-top-10-films-lists-scorsese-kubrick-allen-tarantino-nolan-and-more-196745/) from the original on January 2, 2018. Retrieved January 2, 2018.

304. Rose, Steve (May 5, 2000). "Stanley told Steven: 'You'd be the best guy to direct this film' " (https://www.theguardian.com/film/2000/may/05/1). *The Guardian*. Archived (https://web.archive.org/web/20180101172404/https://www.theguardian.com/film/2000/may/05/1) from the original on January 1, 2018. Retrieved January 1, 2018.

305. Gilchrist, Todd (June 11, 2012). " 'Moonrise Kingdom' Director Wes Anderson on 'Stealing' From Kubrick, Polanski (Video)" (https://www.hollywoodreporter.com/news/moonrise-kingdom-wes-anderson-kubrick-polanski-335930). *The Hollywood Reporter*. Archived (https://web.archive.org/web/20180101165509/https://www.hollywoodreporter.com/news/moonrise-kingdom-wes-anderson-kubrick-polanski-335930) from the original on January 1, 2018. Retrieved January 1, 2018.

306. Maurer, Margaret (October 15, 2015). "12 Movies That Inspired Star Wars" (https://screenrant.com/movies-inspired-star-wars/). *Screen Rant*. Archived (https://web.archive.org/web/20180101170417/https://screenrant.com/movies-inspired-star-wars/) from the original on January 1, 2018. Retrieved January 1, 2018.

307. Hiscock, John (December 3, 2009). "James Cameron interview for Avatar" (https://www.telegraph.co.uk/culture/film/6720156/James-Cameron-interview-for-Avatar.html). *The Telegraph*. Archived (https://web.archive.org/web/20180101170712/http://www.telegraph.co.uk/culture/film/6720156/James-Cameron-interview-for-Avatar.html) from the original on January 1, 2018. Retrieved January 1, 2018.

308. Hopkins, Jessica (March 13, 2011). "The film that changed my life: Terry Gilliam" (https://www.theguardian.com/film/2011/mar/13/film-that-changed-my-life-terry-gilliam). *The Guardian*. Archived (https://web.archive.org/web/20180101165516/https://www.theguardian.com/film/2011/mar/13/film-that-changed-my-life-terry-gilliam) from the original on January 1, 2018. Retrieved January 1, 2018.

309. Chakraborty, Sucheta (August 13, 2016). "The curious case of the Coens" (http://www.thehindu.com/news/cities/mumbai/entertainment/The-curious-case-of-the-Coens/article14571332.ece). *The Hindu*. Archived (https://web.archive.org/web/20180101164241/http://www.thehindu.com/news/cities/mumbai/entertainment/The-curious-case-of-the-Coens/article14571332.ece) from the original on January 1, 2018. Retrieved January 1, 2018.

310. Purdom, Clayton (September 19, 2017). "Ridley Scott explains Blade Runner's debt to Stanley Kubrick" (https://www.avclub.com/ridley-scott-explains-blade-runners-debt-to-stanley-kub-1818546287). *The A.V. Club*. Archived (https://web.archive.org/web/20180101170343/https://www.avclub.com/ridley-scott-explains-blade-runners-debt-to-stanley-kub-1818546287) from the original on January 1, 2018. Retrieved January 1, 2018.

311. Rodriguez, Rene (July 16, 2017). "An interview with the Zombie King, George A. Romero" (http://www.miamiherald.com/entertainment/movies-news-reviews/article161691123.html). *Miami Herald*. Archived (https://web.archive.org/web/20180102083339/http://www.miamiherald.com/entertainment/movies-news-reviews/article161691123.html) from the original on January 2, 2018. Retrieved January 2, 2018.

312. Howard, Annie (December 10, 2015). "Ridley Scott Reveals Stanley Kubrick Gave Him Footage From 'The Shining' for 'Blade Runner' Ending" (https://www.hollywoodreporter.com/news/ridley-scott-reveals-stanley-kubrick-847447). Archived (https://web.archive.org/web/20160114141701/http://www.hollywoodreporter.com/news/ridley-scott-reveals-stanley-kubrick-847447) from the original on January 14, 2016. Retrieved January 7, 2020.

313. Peter M. Nichols (March 3, 2000). "HOME VIDEO; 'Eyes Wide Shut,' With Extras" (https://www.nytimes.com/2000/03/03/movies/home-video-eyes-wide-shut-with-extras.html). *The New York Times*. Archived (https://web.archive.org/web/20170211080857/http://www.nytimes.com/2000/03/03/movies/home-video-eyes-wide-shut-with-extras.html) from the original on February 11, 2017. Retrieved February 9, 2017.

314. Estrin 2002, p. 122.

315. Jensen, Jeff (April 6, 2013). "To 'Room 237' and Beyond: Exploring Stanley Kubrick's 'Shining' influence with Christopher Nolan, Edgar Wright, more" (http://www.ew.com/article/2013/04/06/room-237-stanley-kubrick-shining-influence). *Entertainment Weekly*. Archived (https://web.archive.org/web/20150306162824/http://www.ew.com/article/2013/04/06/room-237-stanley-kubrick-shining-influence) from the original on March 6, 2015. Retrieved September 6, 2013.

316. "Why my half-brother tried to kill me" (https://www.theguardian.com/film/2002/jan/13/features). *The Guardian*. January 12, 2002. Archived (https://web.archive.org/web/20150518090012/http://www.theguardian.com/film/2002/jan/13/features) from the original on May 18, 2015. Retrieved May 10, 2015.

317. "Stanley Kubrick Style Influence" (https://www.grailed.com/drycleanonly/stanley-kubrick-fashion-influence). *Grailed*. Retrieved July 29, 2021.

318. "The movie that mattered to me" (https://www.independent.co.uk/arts-entertainment/films/features/the-movie-that-mattered-to-me-1828427.html). *The Independent*. November 27, 2009. Archived (https://ghostarchive.org/archive/20220524/https://www.independent.co.uk/arts-entertainment/films/features/the-movie-that-mattered-to-me-1828427.html) from the original on May 24, 2022. Retrieved July 29, 2021.

319. "Post-Kubrick: On the Filmmaker's Influence and Legacy" (http://www.screeningthepast.com/issue-42-post-kubrick-dossier/post-kubrick-on-the-filmmakers-influence-and-legacy/). Retrieved July 29, 2021.

320. Stage, The Film (March 7, 2018). "Michael Mann's 10 Favorite Films" (https://thefilmstage.com/michael-manns-10-favorite-films/). *The Film Stage*. Retrieved July 29, 2021.

321. "From Stanley Kubrick to Martin Scorsese: Gaspar Noé names his 13 favourite films of all time" (https://faroutmagazine.co.uk/gaspar-noe-13-favourite-films-list-kubrick-scorsese/). Retrieved July 29, 2021.

322. Monahan, Mark (May 25, 2002). "Filmmakers on film: Frank Darabont" (https://www.telegraph.co.uk/culture/film/3578079/Filmmakers-on-film-Frank-Darabont.html). *The Telegraph*. Archived (https://web.archive.org/web/20140918043631/http://www.telegraph.co.uk/culture/film/3578079/Filmmakers-on-film-Frank-Darabont.html) from the original on September 18, 2014. Retrieved December 30, 2014.

323. "PJ Harvey: 'I was just trying to survive' " (https://www.youtube.com/watch?v=1U5MyO9xUJA). Guardian Music. September 12, 2011. Archived (https://web.archive.org/web/20201227043205/https://www.youtube.com/watch?v=1U5MyO9xUJA) from the original on December 27, 2020. Retrieved April 12, 2019.

324. "Kanye West talks to Annie Mac, on Pablo, Ikea, Glastonbury and running for President" (https://www.youtube.com/watch?v=Pbtd27tJqXs). BBC Radio 1. August 1, 2016. Archived (https://web.archive.org/web/20201227043212/https://www.youtube.com/watch?v=Pbtd27tJqXs) from the original on December 27, 2020. Retrieved April 12, 2019.. 16 minutes in, West praises Kubrick and "Eyes Wide Shut".

325. " 'Clockwork Orange': Malcolm McDowell finally appreciates classic" (http://herocomplex.latimes.com/movies/clockwork-orange-malcolm-mcdowell-finally-appreciates-classic/#/0). *Los Angeles Times*. September 16, 2011. Archived (https://web.archive.org/web/20150912092539/http://herocomplex.latimes.com/movies/clockwork-orange-malcolm-mcdowell-finally-appreciates-classic/) from the original on September 12, 2015. Retrieved August 24, 2015.

326. Saunderson, Liz (September 22, 1999). "Tarsem Receives First BAFTA LA Commercial Britannia Award" (https://web.archive.org/web/20000816011244/http://www.boardsmag.com/articles/online/19990922/tarsem.html). *Boards Magazine*. Archived from the original (http://www.boardsmag.com/articles/online/19990922/tarsem.html) on August 16, 2000. Retrieved January 27, 2012.

327. Rhodes 2008, p. 233.

328. *Stanley Kubrick*. Frankfurt, Germany: Deutsches Filmmuseum. 2004. ISBN 978-3-88799-079-4.

329. Lynch, Paul (September 27, 2009). "Stanley's Rubric" (https://web.archive.org/web/20091021162936/http://www.tribune.ie/article/2009/sep/27/stanleys-rubric/). *Sunday Tribune*. Ireland. Archived from the original (http://www.tribune.ie/article/2009/sep/27/stanleys-rubric/) on October 21, 2009. Retrieved March 21, 2011.

330. Ng, David (October 28, 2012). "2012: A Kubrick odyssey" (http://www.latimes.com/entertainment/arts/culture/la-et-cm-stanley-kubrick-lacma-20121028-story.html). *Los Angeles Times*. Archived (https://web.archive.org/web/20150604145233/http://www.latimes.com/entertainment/arts/culture/la-et-cm-stanley-kubrick-lacma-20121028-story.html) from the original on June 4, 2015. Retrieved October 20, 2013.

331. Bronner, Sasha (October 29, 2012). "LACMA Art + Film Gala 2012 Brought Out Big Stars And Fancy Clothes In Los Angeles (PHOTOS)" (http://www.huffingtonpost.com/2012/10/29/lacma-art-film-gala-2012_n_2041258.html#slide=1699469). *The Huffington Post*. Archived (https://web.archive.org/web/20131027110605/http://www.huffingtonpost.com/2012/10/29/lacma-art-film-gala-2012_n_2041258.html) from the original on October 27, 2013. Retrieved October 20, 2013.

332. Kudler, Adrian Glick (October 29, 2012). "Inside the Very Striking Stanley Kubrick Show at LACMA" (http://la.curbed.com/archives/2012/10/inside_the_very_striking_stanley_kubrick_show_at_lacma.php). Curbed Network. Retrieved October 20, 2013.

333. Knight, Chris (October 31, 2014). "The TIFF Bell Lightbox collects the curiosities of Stanley Kubrick in its largest-ever retrospective" (http://news.nationalpost.com/arts/movies/the-tiff-bell-lightbox-collects-the-curiosities-of-stanley-kubrick-in-its-largest-ever-retrospective). *The National Post*. Archived (http://wayback.vefsafn.is/wayback/20200326163708/https://nationalpost.com/category/news) from the original on March 26, 2020. Retrieved February 28, 2017.

334. Westfahl 2005, p. 1232.

335. "Kubrick receives honor" (https://www.newspapers.com/clip/14358815/kubrick_award_1999/). *The Marshall News Messenger*. September 10, 1999. Retrieved October 12, 2017.

336. Bennett, Ray (September 14, 1999). "Stanley Kubrick: on living the good life" (http://www.thecliffedge.com/?p=2695). Archived (https://web.archive.org/web/20201227043145/http://thecliffedge.com/?p=2695) from the original on December 27, 2020. Retrieved October 11, 2017.

337. Bingham 2010, p. 148.

338. *Inventory: 16 Films Featuring Manic Pixie Dream Girls, 10 Great Songs Nearly Ruined by Saxophone, and 100 More Obsessively Specific Pop-Culture Lists* (https://books.google.com/books?id=QnEImgsqBbAC&pg=RA1-PT261). A.V. Club, Simon and Schuster. October 13, 2009. ISBN 978-1-4391-0989-2. Archived (https://web.archive.org/web/20160902090627/https://books.google.com/books?id=QnEImgsqBbAC&pg=RA1-PT261) from the original on September 2, 2016.

339. McKie, Robin (April 15, 2018). "Kubrick's 2001: the film that haunts our dreams of space" (https://www.theguardian.com/film/2018/apr/15/2001-a-space-odyssey-film-haunts-dream-space). *The Guardian*. Archived (https://web.archive.org/web/20201227043237/https://www.theguardian.com/film/2018/apr/15/2001-a-space-odyssey-film-haunts-dream-space) from the original on December 27, 2020. Retrieved June 3, 2018.

340. "Pluto's largest moon, Charon, gets its first official feature names" (https://www.iau.org/news/pressreleases/detail/iau1803/). International Astronomical Union. April 11, 2018. Retrieved June 3, 2018.

341. Babayan, Siran (October 15, 2019). "Art Pick: Stanley Kubrick Photographs at the Skirball" (https://www.laweekly.com/art-pick-stanley-kubrick-photographs-at-the-skirball/). *LA Weekly*.

342. "Through a Different Lens: Stanley Kubrick Photographs" (https://www.timeout.com/los-angeles/things-to-do/through-a-different-lens-stanley-kubrick-photographs). *Time Out Los Angeles*. Archived (https://web.archive.org/web/20201227043250/https://www.timeout.com/los-angeles/things-to-do/through-a-different-lens-stanley-kubrick-photographs) from the original on December 27, 2020. Retrieved November 23, 2019.

343. Miller, Gerri (September 19, 2019). "Exhibition Focuses a 'Different Lens' on Stanley Kubrick's Photography" (https://jewishjournal.com/arts/304500/exhibition-focuses-a-different-lens-on-stanley-kubricks-photography/). *Jewish Journal*. Archived (https://web.archive.org/web/20201227043226/https://jewishjournal.com/culture/arts/304500/exhibition-focuses-a-different-lens-on-stanley-kubricks-photography/) from the original on December 27, 2020. Retrieved March 18, 2020.

Sources

- Abrams, Jerold (May 4, 2007). *The Philosophy of Stanley Kubrick* (https://books.google.com/books?id=QbJo2oiFFoUC). University Press of Kentucky. ISBN 978-0-8131-7256-9.
- Baxter, John (1997). *Stanley Kubrick: A Biography* (https://books.google.com/books?id=e-h1QgAACAAJ). HarperCollins. ISBN 978-0-00-638445-8.
- Bingham, Dennis (2010). *Whose Lives Are They Anyway?: Whose Lives Are They Anyway? The Biopic as Contemporary Film Genre* (https://books.google.com/books?id=NW-v7-tlRZYC&pg=PA148). Rutgers University Press. ISBN 978-0-8135-4930-9.
- Carr, Jay (2002). *The A List: The National Society of Film Critics' 100 Essential Films* (https://archive.org/details/alistnationalsoc00jayc). Da Capo Press. p. 1 (https://archive.org/details/alistnationalsoc00jayc/page/1). ISBN 0-306-81096-4.
- Ciment, Michel (1980). *Kubrick: The Definitive Edition*. Faber and Faber, Inc.
- Cocks, Geoffrey (2004). *The Wolf at the Door: Stanley Kubrick, History, & the Holocaust* (https://books.google.com/books?id=nJ9h50sMkOMC). Peter Lang. ISBN 978-0-8204-7115-0.
- Debolt, Abbe A.; Baugess, James S. (2011). *Encyclopedia of the Sixties: A Decade of Culture and Counterculture* (https://books.google.com/books?id=r4WFjKG6vmUC&pg=PA355). ABC-CLIO. ISBN 978-1-4408-0102-0.
- Duchesneau, Louise; Marx, Wolfgang (2011). *György Ligeti: Of Foreign Lands and Strange Sounds* (https://books.google.com/books?id=g90j-4aTPuwC). Boydell & Brewer Ltd. ISBN 978-1-84383-550-9.
- Duncan, Paul (2003). *Stanley Kubrick: The Complete Films*. Taschen GmbH. ISBN 978-3-8365-2775-0.

- Duncan, Paul (2003a). *Stanley Kubrick: Visual Poet 1928-1999* (https://books.google.com/books?id=XBQi4cCEYNIC). Taschen. ISBN 978-3-8228-1592-2.
- Estrin, Mark W. (2002). *Orson Welles: Interviews* (https://books.google.com/books?id=2hgitGKi3TYC&pg=PA122). Univ. Press of Mississippi. ISBN 978-1-57806-209-6.
- Gilmour, David (February 2, 2008). *Film Club: A True Story of a Father and a Son* (https://books.google.com/books?id=scKeAgAAQBAJ&pg=PA67). Dundurn. ISBN 978-0-88762-349-3.
- Herr, Michael (2001). *Kubrick* (https://books.google.com/books?id=H2DHBl6nA7cC). Pan Macmillan. ISBN 978-0-330-48113-7.
- Howard, James (1999). *Stanley Kubrick Companion* (https://books.google.com/books?id=03RZAAAAMAAJ). Batsford. ISBN 978-0-7134-8487-8.
- Kagan, Norman (2000). *Cinema of Stanley Kubrick: Third Edition* (https://books.google.com/books?id=MqtrbmtjBQoC). Bloomsbury Academic. ISBN 978-0-8264-1243-0.
- Kercher, Stephen E. (2010). *Revel with a Cause: Liberal Satire in Postwar America* (https://books.google.com/books?id=AzCbfaDZQeIC). University of Chicago Press. ISBN 978-0-226-43165-9.
- King, Geoff; Molloy, Claire; Tzioumakis, Yannis (2013). *American Independent Cinema: Indie, Indiewood and Beyond* (https://books.google.com/books?id=7ibUEeJMNCYC&pg=PA156). Routledge. ISBN 978-0-415-68428-6.
- Kolker, Robert (July 7, 2011). *A Cinema of Loneliness* (https://books.google.com/books?id=LJlJjCEk_UYC&pg=PA330). Oxford University Press, USA. ISBN 978-0-19-973888-5.
- Kubrick, Christiane (2002). *Stanley Kubrick: A Life in Pictures* (https://archive.org/details/isbn_9780821228159). Little, Brown. ISBN 978-0-8212-2815-9.
- LoBrutto, Vincent (1999). *Stanley Kubrick: A Biography*. Da Capo Press. ISBN 978-0-306-80906-4.
- McBride, Joseph (2012). *Steven Spielberg: A Biography* (https://books.google.com/books?id=cbbJgbdwUFkC) (Third ed.). Faber & Faber. ISBN 978-0-571-28055-1.
- Naremore, James (2007). *On Kubrick* (https://books.google.com/books?id=cRplAAAAMAAJ). Bloomsbury Academic. ISBN 978-1-84457-142-0.
- Zimmerman, Paul D. (January 3, 1972). "Kubrick's Brilliant Vision". *Newsweek*. pp. 29–33.
- Raphael, Frederic (1999). *Eyes Wide Open: A Memoir of Stanley Kubrick and Eyes Wide Shut* (https://books.google.com/books?id=Rp17QgAACAAJ). Orion. ISBN 978-0-7528-1868-9.
- Rhodes, Gary Don (2008). *Stanley Kubrick: Essays on His Films and Legacy* (https://books.google.com/books?id=yhplAAAAMAAJ). McFarland & Company. ISBN 978-0-7864-3297-4.
- Robb, Brian J.; Simpson, Paul (2013). *Middle-earth Envisioned: The Hobbit and The Lord of the Rings: On Screen, On Stage, and Beyond* (https://books.google.com/books?id=Nds_AQAAQBAJ&pg=PA4104). Race Point Publishing. ISBN 978-1-937994-27-3.
- Rosenfeld, Albert (1968). *LIFE* (https://books.google.com/books?id=41QEAAAAMBAJ&pg=PA34). Time Inc. p. 34. ISSN 0024-3019 (https://www.worldcat.org/issn/0024-3019).
- Schneider, Steven Jay (October 1, 2012). *1001 Movies You Must See Before You Die 2012* (https://books.google.com/books?id=lKeKMwEACAAJ). Octopus Publishing Group. ISBN 978-1-84403-733-9.
- Smith, Warren (2010). *Celebrities in Hell* (https://books.google.com/books?id=x73FqQgvzgQC). ChelCbooks. ISBN 978-1-56980-214-4.
- Thuss, Holger (2002). *Students on the Right Way: European Democrat Students, 1961–2001* (https://books.google.com/books?id=FLNEwpF4s3EC&pg=PA110). H. Thuss. ISBN 978-3-8311-4129-6.
- Wakeman, John (1987). *World Film Directors: 1890–1945* (https://archive.org/details/worldfilmdirecto0000unse). H. W. Wilson Co. ISBN 978-0-8242-0757-1.

- Walker, Alexander (1972). *Stanley Kubrick directs* (https://archive.org/details/stanleykubrickd i0000walk). Harcourt Brace Jovanovich. ISBN 978-0-15-684892-3.
- Walker, Alexander (1981). *Peter Sellers, the authorized biography* (https://archive.org/details/ petersellersauth00walk). Macmillan. ISBN 978-0-02-622960-9.
- Webster, Patrick (2010). *Love and Death in Kubrick: A Critical Study of the Films from Lolita through Eyes Wide Shut* (https://books.google.com/books?id=Bz_x37RSSqIC). McFarland. ISBN 978-0-7864-6191-2.

External links

- Stanley Kubrick (https://www.imdb.com/name/nm0000040/) at IMDb
- Stanley Kubrick Collection (https://archiveshub.jisc.ac.uk/search/archives/d650ae34-1958-3 530-92f7-f68410cd0dc2)
- Stanley Kubrick (https://web.archive.org/web/20140710225658/http://www.empmuseum.org/ at-the-museum/museum-features/science-fiction-and-fantasy-hall-of-fame/members/stanley- kubrick.aspx) at the Science Fiction and Fantasy Hall of Fame
- The Films of Stanley Kubrick (https://www.youtube.com/watch?v=RECC4arqQow) on YouTube, movie clip compilation, 4 minutes