



GREAT  
FILMMAKERS

# THE ENCYCLOPEDIA OF STANLEY KUBRICK

From *DAY OF THE FIGHT* to *EYES WIDE SHUT*



**GENE D. PHILLIPS ■ RODNEY HILL**

Foreword by Anthony Frewin

Afterword by Leon Vitali

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THE ENCYCLOPEDIA OF  
**STANLEY KUBRICK**



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GENE D. PHILLIPS      RODNEY HILL

with  
John C. Tibbetts  
James M. Welsh  
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*Foreword by*  
Anthony Frewin

*Afterword by*  
Leon Vitali



Facts On File, Inc.

## **The Encyclopedia of Stanley Kubrick**

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For my first and most important teacher, Elaine W. Hill.

—*Rodney Hill*



This book is dedicated to Milton Rosenberg, educator and dean  
of radio commentators on the arts.

—*Gene D. Phillips*

# FOREWORD



It was September 1965, and I was a week into my 17th year when I started as a runner on the preproduction of *2001: A Space Odyssey* at the MGM Studios in Boreham Wood. My father had been telling me for over a month that there was a vacancy on the film and would I go down and have an interview with the director? I dragged my heels. Why would I want to work in the British film industry? All those dreadful films that my dad had worked on—why would I want to have anything to do with them? My friends and I only ever went to see foreign-language films—Buñuel, Bergman, the French nouvelle vague, the Italian directors, and so on. That was cinema to us.

I eventually realized that the only way I was going to get my father off my back was to go down and see this director; and so, early one Sunday morning I found myself sitting alone at the studios in an office (or was it a library?) waiting for Stanley Kubrick.

The name rang a bell. Yes, he had directed the one English-language film we had all gone to see and raved about—*Dr. Strangelove*. But I still didn't want the job.

The books. There were hundreds of them—volumes on surrealism, dadaism, futuristic and fantastic art—in English, German, Italian, and other languages. There were works on astronomy, rocketry, cosmology, extraterrestrial life and unidentified flying objects. Well, I thought, this is the stuff that interests me; I wouldn't mind the job just to get my hands on these.

A figure suddenly appeared behind me. He was wearing a somewhat worn lightweight dark blue jacket, an open-neck white shirt, a baggy pair of trousers, and scuffed shoes. He had a mass of black hair. And there were his eyes—large and penetrating and impish. He offered his hand and said in a quiet, warm voice that was recognizably New Yorkish, “Hi, I'm Stanley. You must be Eddie's son?”

There was a shyness and hesitancy about him.

“Yes, I'm Tony.”

He saw I had open in front of me a copy of Patrick Waldberg's book on Max Ernst, the German painter. “You like Max Ernst?”

“The greatest!” I replied.

“I've got to create these extraterrestrial landscapes and he's got some really good ideas. You know that painting, ‘Europe after the Rain’? A great extraterrestrial landscape! [Then with a smirk] Max should have been a Hollywood art director—he's got a name like a Hollywood art director, don't you think? [Back on track] Who else should I be looking at? Who do you recommend? Who's missing here?”

Stanley sat down opposite me and we spent the next two hours going through some of the art books as he explained what *2001* was about and what he wanted to achieve. He was an exhilarating Catherine wheel of ideas and speculations on the future of humankind, the evolution of intelligence, the possi-

bilities of extraterrestrial life and the ultimate fate of the cosmos.

The next morning I was in my office next to Stanley's suite at 7:30 A.M., and the paintbrush factory where I had been working now seemed a million light years away . . . and ago. This was Warp Factor 9 and it would be for the next three years as we followed SK out into terra incognita.

All of us on the crew knew that *2001* was going to be different. We all knew that this wasn't going to be a Buck Rogers space opera nor a half-assed George Pal production. We all knew that this was going to be so different it would be unique. We all knew that it wasn't just another film. We all knew that in the year 2001 audiences would still be going to see the movie *2001*. We knew all this because we

knew the man who was directing and producing the film had integrity and courage, wit, imagination, and intelligence.

We knew he would take the cinema where it had never gone before. And he did. He really did.

—Anthony Frewin  
October 26, 2000

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Anthony Frewin served as Stanley Kubrick's production assistant from 1965 to 1968 and from 1979 through 1999, and he now represents the Kubrick estate. He also served as associate producer on the documentary *Stanley Kubrick: A Life in Pictures* (2001).

# PREFACE



## ADAPTING TO CINEMA: KUBRICK, THE VISUAL, AND THE VERBAL

Stanley Kubrick (1928–1999) began his career as a photographer for *Look* magazine and went on to make films that were thoroughly grounded in the visual: *2001* was a triumph of visual design, for example, and so was Kubrick’s imaginary futurist landscape for *A Clockwork Orange*. In *Barry Lyndon* he sought to reconstruct the 18th century and did so brilliantly, even if that film did not number among his most commercially successful. British critic Kenneth Tynan admired the film “enormously,” however, as he wrote in his journals, for the way Kubrick recreated “the 1760’s on their own terms, at their own pace, inevitably more leisurely than ours.” Although the film was “breathtakingly beautiful,” it was “never merely pretty: the beauty is always functional, building up shot by shot a social panorama, a portrait of a way of life as complete as any that the cinema has ever achieved.” Contacted by Benjamin Svetkey of *Entertainment Weekly* (March 19, 1999) after Kubrick’s death, Steven Spielberg called Kubrick “the greatest technical craftsman in our collective history.” As a filmmaker’s filmmaker, Kubrick was widely respected.

Of course, all of Kubrick’s films were eminently watchable, but they were also outstanding adaptations of literary sources, often examples of transforming satire—*Lolita*, *Dr. Strangelove*, and *A Clockwork Orange*, in particular, but bizarre satiric touches can also be found in other films, such as *The Shining*, in

which Kubrick shifted the emphasis from the boy, Danny, to mad Jack, the father, made crazier by the manic talents of Jack Nicholson, playing a blocked writer, Jack Torrance, reduced to being an insane typist. “All work and no play,” he wrote, “makes Jack a dull boy,” but this Jack was anything but dull.

Ultimately, Stephen King was not satisfied with Kubrick’s treatment of *The Shining* and remade his own television adaptation in 1997, but that version hardly eclipsed or replaced Kubrick’s transformation of the story into an unforgettable psychological study of Jack Torrance. After all, there have been instances where the adaptations have made improvements over their sources, and, arguably, Kubrick “outshined” King. Other Kubrick adaptations were more faithful to their sources, but all were perfectly attuned to Kubrick’s sensibilities. By what magic was this most visual of filmmakers able to conjure some of the most remarkable adaptations ever realized on the screen? Not that Kubrick lacked verbal skills. He apparently wrote almost all of the screenplay for *Full Metal Jacket* himself, for example, even though Vietnam veterans Michael Herr and Gustav Hasford got screenwriting credits.

Greg Jenkins wrote a book entitled *Stanley Kubrick and the Art of Adaptation* (McFarland, 1997) but, surprisingly, limited his scope to only three films (*Lolita*, *The Shining*, and *Full Metal Jacket*), at the expense of such “classics” as *Barry Lyndon*, *A Clock-*

*work Orange*, and *Paths of Glory*, privileging Vladimir Nabokov, Stephen King, and Gustav Hasford but oddly ignoring William Makepeace Thackeray, Anthony Burgess, and Humphrey Cobb. Kubrick had two “literary” talents besides his genius for creating visual spectacles: one was for satire, and the other was for transformative adaptation. During his long career he directed just over a dozen feature films, as opposed to the 53 films Alfred Hitchcock directed, and these were years apart towards the end; like Hitchcock, he was a technician and a perfectionist. Although Kubrick worked slowly and meticulously, each of his premieres was anxiously awaited. Here was a supremely gifted quality filmmaker.

Thackeray’s *The Luck of Barry Lyndon*, first serialized in *Fraser’s Magazine* in 1844 and later published under the title *The Memories of Barry Lyndon, Esq., By Himself*, was a satirical romance. Kubrick was temperamentally drawn towards the satiric, a definite handicap, since of all artists, the satirist is most likely to be misunderstood. Kubrick’s satire was so broadly comical and farcical in *Dr. Strangelove* and *Lolita*, however, that his intentions were clear enough. The satire of *A Clockwork Orange* was satire of a different order: allegorical, brutal, and deadly “serious.” Burgess had taken a page from Shakespeare’s *Richard III* in designing Alex, his not-so-“humble narrator,” who takes the reader uncomfortably into his confidence, assuming that the reader will be as amoral as he is and somehow appreciate his grotesque exploits. Burgess, of course, expected his readers to bring their own moral agendas to the novel, knowing they would be repulsed and horrified by the “horror-show” antics of Alex and his “droogies,” a cute and endearing name for bloodthirsty thugs and rapists.

Burgess wrote the novel as a moral fable that examined the issues of crime and punishment, exploitation (personal and governmental), and free will, the ability to choose between good and evil. “What’s it going to be then, eh?” is the question posed at the novel’s opening, a question that is then repeated throughout and becomes the novel’s mantra. In the unabridged version published in Britain, the novel took the readers on a journey of unimaginable, unsettling, disgusting human depravity, but in the final, 21st chapter, Alex, who was only

15 years old when he was sent to prison, has matured and mellowed, and, passing the age of 21, begins to think about having a family and settling down. The final chapter therefore conveys some sense of hope, suggesting that intrinsic goodness may yet prevail to achieve Alex’s moral rehabilitation naturally, rather than through state-imposed psychological conditioning. That chapter was lacking from the novel as published in America, and it is not covered by Kubrick’s film, which therefore changed Burgess’s meaning substantially.

Interviewed by Bernard Weinraub of the *New York Times* (January 4, 1972), Kubrick said: “One of the most dangerous fallacies which has influenced a great deal of political and philosophical thinking is that man is essentially good and that society is what makes him bad.” Kubrick’s view of Alex would seem to be far more pessimistic than Burgess’s. While Burgess ultimately saw hope in the naturally transformed character of Alex, Kubrick was criticized for seeing only despair as he attempted to decipher the materialistic vacuity that had seemed to desensitize humanity. The authors of this book will attempt to combat that negative perception of Kubrick.

Journalistic reviewers got it wrong by focusing on their mistaken understanding of the novel rather than on the film’s cinematic merits. Although Jay Cocks noted in his *Time* review (December 20, 1971) that “Kubrick makes the novel chillingly and often hilariously believable,” he went on to claim the film “does not engage us emotionally.” Could anyone react to the brutality of the “old surprise visit” as portrayed in the film with anything but emotional revulsion? Other reviewers, such as Robert Hatch of the *Nation* (January 3, 1972) took the opportunity to criticize Burgess’s novel by disparaging the film. (Critic John Simon would later criticize *Eyes Wide Shut* in the *New York Times* [August 8, 1999] by assaulting the “misunderstood, mistranslated, incomplete and totally inelegant” English translation of Schnitzler’s source novella, *Traumnovelle* [*Dream Story*], that Kubrick had used.) Likewise, Stanley Kauffmann in the *New Republic* (on January 1 and January 18, 1972) resorted to criticizing Burgess and claiming that Kubrick had chosen Burgess’s worst novel (or most of it?) to adapt to film. Incomprehensibly,

Kauffmann concluded that Kubrick's film was "boring." Pornographic, gratuitous, violent, repulsive, decadent, corrupting, or apocalyptic, maybe, but surely not "boring"!

Paul Zimmerman's *Newsweek* review (January 3, 1972) claimed the film "Provokes intellect, laughter, but never our hearts," but if he was right, then jaded viewers had truly become unimpressed with horror and beastliness, and the banality of evil would have become systemic. Like Jay Cocks, Zimmerman seemed to reject the film's ability to "engage us emotionally." In general, the journalists tended to regard Kubrick as a "cold" filmmaker—understandably, perhaps, since the satirist is often detached from the nastiness of his art. If, as Gunnery Sergeant Hartman says in *Full Metal Jacket*, "It's a hard heart that kills," then it's a cold heart that chills. Could anything be more chilling than the perverse love story of *Eyes Wide Shut*? Or the murderous father of *The Shining*? Or Private Pyle of *Full Metal Jacket*?

Trained as a theater critic and attuned more to the verbal than the visual, Stanley Kauffmann, usually a dependable and thoughtful reviewer, also had problems evaluating *2001: A Space Odyssey*. Where others saw metaphysical elegance in Kubrick's science-fiction allegory of human development, Kauffmann only saw vacuity and contrivance. Realizing his original review was out of line with the praise other critics accorded to Kubrick's epic, Kauffmann went back to the film and reviewed it a second time, but without changing his mind. If American viewers had followed his evaluation of these films, would Kubrick have become an auteur superstar and the leading filmmaker of his generation, or merely a cult *Schlockmeister*, a few cuts better than Brian De Palma?

Anthony Burgess, writing for *Rolling Stone* (June 8, 1972), though "filled with a vague displeasure [at] the gap between a literary impact and a cinematic one," was "gratified that my book has been filmed by one of the best living English-speaking producer-directors, instead of by some pornhound or pighead or other camera-carrying cretin." He speculated that "a lot of people will want to read the story because they've seen the movie—far more than the other way around—and I can say at once that the story and the movie are very like each other. Indeed, I can think of

only one other film which keeps as painfully close to the book it's based on—Polanski's *Rosemary's Baby*."

As an adaptor, Kubrick took more liberties with *The Shining* (shifting the balance from Danny to his father), *Paths of Glory* (shifting the emphasis to Colonel Dax and away from the scapegoats of the novel), and *Lolita* (turning the novel into more of a comic romp), and *Full Metal Jacket* (giving more emphasis to the boot camp prologue, which was a mere 28 pages in Gus Hasford's novel *The Short-Timers*), but all of these adaptations were generally true to the spirit of their sources. Overall, Kubrick was splendidly gifted in finding cinematic solutions to the problem of adaptation and always willing to take the time necessary to get it right.

Writing in *Entertainment Weekly* (March 19, 1999) just after Kubrick's death on March 7, 1999, Owen Gleiberman likened Kubrick's movies to "some sinister voyeuristic ritual taped off a surveillance camera to be shown on a global TV network of the dystopian future," each one "a visionary ride in the cosmic theme park of its creator's mind." "The system won't allow another Stanley," the director's longtime assistant Anthony Frewin told Josh Young of the London *Sunday Telegraph* (July 11, 1999): "Somebody who says, give me the money and I'll get back to you when I have something to show you, and you can't touch a frame of it." *Eyes Wide Shut* was finally "ready to be seen by the trusted few" on March 1, 1999—just in time, as fate would have it. "This is my best movie ever," Kubrick told a colleague, according to Jack Kroll in *Newsweek* (March 22, 1999). Of course, the critics did not agree, but no matter.

A word needs to be said in closing about the authors of this encyclopedia, both of whom are Kubrick enthusiasts. Rodney Hill came on board first, trained in cinema studies by J. P. Telotte at Georgia Tech, by David Bordwell at the University of Wisconsin, and then by John Tibbetts and others at the University of Kansas. Rodney currently works for Wellspring Cinema in New York, a busy operation that recently reissued the films of François Truffaut and made them available on video. Rodney eventually became overwhelmed with work on that front, so when we learned that Rodney needed help, we called upon the most prolific film scholar we knew,

the Rev. Gene D. Phillips, a Chicago-based Jesuit priest who personally knew and had interviewed many film directors, including Stanley Kubrick, in the course of writing two books on the director. Father Phillips graciously agreed to take on the encyclopedia as a tribute to “Stanley,” as he told us, and worked long and hard on very short notice with unsparing zeal to produce 500 manuscript pages, in far less time than others might have managed. Without his efforts, knowledge, connections, and good graces, this encyclopedia could not have been completed on schedule, and we are particularly grateful for his contribution. John Tibbetts worked mightily

to coordinate copy that was coming to him in Kansas City from New York and Chicago, then to turn it around to our excellent editor, James Chambers, at Facts On File. Our only regret is that we narrowly missed the opportunity to have the book published in 2001, a year that will always be linked to the memory of Stanley Kubrick, but at least we can say that it was completed in 2001, as a memorial to a true artist of the cinema.

—James M. Welsh  
Salisbury, Maryland  
Memorial Day, 2001

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Research for their permission to use photographs from the Kirk Douglas collection. Jon Barli offered surprising, sometimes confounding, but always cogent perspectives on Kubrick, and I am grateful for our conversations. Any writer bears an immense debt to a number of teachers, and for me they are: J.P. Telotte, who inspired me to pursue a career in film; my friend Rick Clancy, who taught me so much about life and film and who introduced me to Kubrick's genius; David Bordwell, whose work speaks for itself and whose love for cinema is truly infectious; Ronald J. Evans; Gail Gabriel; Judy Pence; Judy Williams White; and most crucially, my mother, to whom this book is dedicated.

Finally—although sadly he is not here to read these remarks—my unending thanks go to Stanley Kubrick, whose films continue to change my life.

—Rodney Hill  
New York, August 1, 2001



# INTRODUCTION



## REMEMBERING STANLEY KUBRICK

*Kubrick was a wonderful director. I love all his movies.  
These are pictures any director would be proud to be associated with, much less to make.*

—Billy Wilder

On Sunday, March 9, 1999, Stanley Kubrick died in his sleep in the morning quiet of his rural home outside London at age 70. So ran the press reports that echoed across the world. The obituaries that followed noted that, as a film director, Stanley Kubrick was virtually in a class by himself. This is because he taught himself the various aspects of the filmmaking process and became a director without serving the usual apprenticeship in a film studio, where he would have had to work his way up to the status of a director by way of lesser jobs.

By the time he began directing films for the major studios, he was able to do so with a degree of independence that few other directors have been able to match. Kubrick oversaw every aspect of production when he made a film, from script writing, casting, and shooting (often operating the camera himself), right up to the last snap of the editor's shears.

My interview with Kubrick transpired during a meeting with him at his home near London; indeed, the interview was gleaned from several hours of conversation with Kubrick on that occasion. Moreover, he kept in touch with me over the years and commented on his films from time to time in correspondence. Kubrick was a fascinating storyteller, and the

many anecdotes he told me about the making of his film not only turn up in this introduction but are spread throughout this book. For the interview I was invited to “Castle Kubrick,” a huge, rambling old house in rural England, where Kubrick lived with his family, and where he did much of the pre- and post-production work on his films. The mansion had the unmistakable air of an English manor house about it, but its owner was just as unmistakably American as the Bronx section of New York where he grew up. As a matter of fact, Kubrick kept his Bronx accent to the end of his days.<sup>1</sup>

Kubrick's manner of dress was legendary, so I was not surprised when he appeared in a dark jacket and trousers, white shirt, and black shoes. This ensemble, which he usually wore on social occasions, indicated that he was a man who was too preoccupied with his work to be concerned about the latest fashions. (On the set he favored tan work pants and an olive drab jacket with multiple pockets, in which he could stuff his notes.)

He was a soft-spoken man, whose friendly manner put one immediately at ease. During a conversation he always listened intently to the person with whom he was talking, as if he stood to gain a great

deal more from the interchange than his guest. Nothing in Kubrick's unassuming manner implied to a visitor that he was in the presence of a filmmaker whose work had won him critical acclaim and popular success throughout the world.

In the interest of precision, Kubrick customarily asked an interviewer for the opportunity to read the transcript before it was published. He read the text with pen in hand, making marginal comments along the way. Sometimes discretion impelled him to second-guess his comments. For example, he mentioned in the course of our interview the difficulties he encountered with the temperamental actor Charles Laughton during the making of *Spartacus*. But when he read the transcript of our interview, he wrote in the margin, "Gene, I would be grateful if you *would not* use this quote. I don't like it at all." He saw no point in criticizing in print an actor who had never spoken ill of him. Indeed, he generally made it a point of not disparaging in interviews cast and crew members that he had worked with. By contrast, he did not hesitate to speak negatively of the condescending attitude with which Kirk Douglas, who was both star and executive producer of *Spartacus*, had treated him in the press, as will become clear later in this essay.

When asked why he thought the major film companies had decided to extend wide artistic freedom to directors like himself, Kubrick replied, "The invulnerability of the majors was based on their consistent success with virtually anything they made. When they stopped making money, they began to appreciate the importance of people who could make good films." Kubrick was one of the directors they turned to; and when they did, it was after he had learned the business of filmmaking from the ground up and was ready to answer the call.

Kubrick was born in New York City on July 26, 1928. His father, a professional physician and amateur photographer, gave Stanley a Graflex camera when he was 13, and young Stanley became the photographer for the Taft High School newspaper. While still a student there during World War II, he sold a picture to *Look* magazine showing a string of motorists lined up as they waited for their share of

rationed gasoline. He joined the staff after graduation and, while working there, decided to expand a picture story he had done on boxer Walter Cartier into a documentary short called *Day of the Fight* (1950). "I did everything from keeping an accounting book to dubbing in the punches on the soundtrack," he remembered. "I had no idea what I was doing, but I knew that I could not make films any worse than the run-of-the-mill Hollywood movies I was seeing at the time. In fact, I felt that I could do them a lot better." Kubrick had spent his savings, \$3,900, to make the film, and the RKO circuit bought it for \$4,000. At the age of 20 Kubrick had made a film on his own that had shown a profit, however small. From that moment on he was a confirmed filmmaker.

RKO advanced him \$1,500 for a second short, *Flying Padre* (1951), about a priest in New Mexico who flies to see his isolated parishioners in a Piper Cub. When he broke even on that one, Kubrick borrowed \$10,000 from his father and his uncle and decided to take the plunge into a feature filmmaking. Jan Harlan's documentary, *Stanley Kubrick: A Life in Pictures* (2001), mentions that Kubrick's father, Jack, a physician, cashed in a life insurance policy to enable his 25-year-old son to make his first independent feature. Kubrick went on location to the San Gabriel mountains near Los Angeles to make *Fear and Desire* (1953), a movie dealing with a futile military patrol behind enemy lines in an unnamed war.

Kubrick made the film almost singlehandedly, serving as his own cameraman, sound man, and editor, as well as director. The film was shot silent, and he added the soundtrack afterward. The young director was pleasantly surprised when *Fear and Desire* received some rather good reviews and played the arthouse circuit. As a consequence, he borrowed money, chiefly from another relative, a Bronx drug-gist, and made *Killer's Kiss* (1955), again handling most of the production chores himself. Harlan's documentary notes that, while Kubrick was shooting the film, he was collecting \$30 per week in unemployment compensation. Kubrick moved another step closer to the big time when United Artists agreed to distribute *Killer's Kiss*.

Kubrick shot the film on location in the shabbier sections of New York, which gave it a visual realism unmatched by the postsynchronized sound track. Money began running out during postproduction, and Kubrick was unable to afford an editing assistant. “I had to spend four months just laying in the sound effects, footstep by footstep,” Kubrick recalled. Nevertheless, he was able to inject some life into the routine story with the inclusion of two key fight sequences, one in the ring and one in a mannequin factory at the climax of the movie.

The hero of the story is a fighter named Davy (Jamie Smith), who is a loser in the ring but who is able to save his girl from being kidnapped by slugging it out with her abductor. In this scene, Davy and Rapallo, the kidnapper (Frank Silvera), fight to the death amid the mannequins. When Davy delivers the death blow, Rapallo falls backward with dummies crashing all around him. Kubrick ends the scene with a closeup of the smashed head of a mannequin, a metaphor for the dead Rapallo.

Later Davy and the girl meet in the congestion of Grand Central Station to leave New York for good, intending to make a home on Davy’s family farm. In their departure from the brutal city, which has proved a harsh and unpleasant place for both of them, we see the first indication of Kubrick’s dark vision of contemporary society. In this and even more in his subsequent films, Kubrick shows us modern man gradually being dehumanized by living in a materialistic, mechanized world, in which one man exploits another in the mass effort to survive. Moreover, in his later motion pictures Kubrick extends his vision into the future to suggest that man’s failure to cooperate with his fellow man in mastering the world of the present can only lead to man’s being mastered by the world of tomorrow.

In 1955 Kubrick met James B. Harris, an aspiring producer, who put up more than a third of the \$320,000 budget needed to finance *The Killing* (1956), with United Artists providing the rest. This was the first of the three-film partnership between Kubrick and Harris.

Based on Lionel White’s novel *Clean Break*, Kubrick’s tightly constructed script follows the preparations of a group of small-time crooks bent on

making a big killing by robbing a racetrack. He builds suspense with great intensity by quickly cutting from one member of the gang to another, in a series of flashbacks that show how each has simultaneously carried out his part of the plan—all leading up to the climactic moment when they get away with the money.

The movie’s real merit lies in the ensemble acting Kubrick elicited from a group of capable Hollywood supporting players, who rarely got a chance to give performances of any substance. Sterling Hayden plays Johnny Clay, the tough organizer of the caper; Jay C. Flippen is the cynical older member of the group; Elisha Cook Jr. is the timid husband who hopes to impress his voluptuous wife (Marie Windsor) with stolen money. Working together, this first-rate cast helps Kubrick create the grim atmosphere of the film, which builds to an ironic conclusion when Clay’s suitcase blows open just as he and his girlfriend Fay are about to board a plane for the tropics, and the stolen money flutters all over the windy airfield. Like Davy and his girl in *Killer’s Kiss*, Johnny and Fay hoped to escape the corrosive atmosphere of the big city by flight to a cleaner environment. But for Johnny, brutalized by a life of crime, it is already too late.

Kubrick next acquired the rights to Humphrey Cobb’s 1935 novel *Paths of Glory*, which he had read in high school, and set about writing a script. But no major studio was interested in financing the film until Kirk Douglas agreed to star. Then United Artists backed the project with \$935,000. Despite the flood of antiwar films over the years, *Paths of Glory* (1957) ranks as one of the most uncompromising of the genre.

The ghastly irresponsibility of officers toward their men is climaxed by the behavior of General Mireau (George Macready), who hopes to gain a promotion by ordering his men to carry out a suicidal charge. When they falter, he madly orders other troops to fire into the trenches on their own comrades. Afterward, Colonel Dax (Kirk Douglas) must stand by while three soldiers are picked almost at random from the ranks to be court-martialed and executed for desertion of duty, as an “example” to the rest of the men, for failing to attack the enemy stronghold as Mireau had commanded.

The title of the story is a reference to Thomas Gray's "Elegy in a Country Churchyard," in which the poet warns that the "paths of glory lead but to the grave." Peter Cowie has commented that Kubrick uses his camera unflinchingly, like a weapon: darting into close-up to capture the indignation on Dax's face, sweeping across the slopes to record the wholesale slaughter of a division, or advancing relentlessly at eye level toward the stakes against which the condemned men will be shot.

Kubrick had made some rather grim movies up to this point. Asked if films like *Paths of Glory* implied that he was a misanthrope with contempt for the human race, Kubrick shot back, "Oh God, no. One doesn't give up being concerned for mankind because one acknowledges their fundamental absurdities and weaknesses. I still have hope that the human race can continue to progress."

The epilogue of this film ends on a note of hope for humanity. Dax watches his men join in the singing of a song about love in wartime, led by a timid German girl prisoner (played by German actress Suzanne Christian, who would become Mrs. Stanley Kubrick). Dax walks away, convinced by the good-natured singing that his men have not lost their basic humanity, despite the inhuman conditions in which they live and die. However, Kubrick's later films will not be quite so optimistic.

In *Paths of Glory* Douglas gave one of his best performances, and he therefore wanted to work with Kubrick again. He did so when Kubrick took over the direction of *Spartacus* (1960), a spectacle about slavery in pre-Christian Rome. But this time their association was less satisfactory than it had been on *Paths of Glory*. Douglas was not only the star of the film, but its executive producer as well, and friction developed between producer and director.

"*Spartacus* is the only film over which I did not have absolute control," said Kubrick. "Anthony Mann began the picture and filmed the first sequence, but his disagreements with Kirk made him decide to leave after the first two weeks of shooting. The film came after two years in which I had not directed a picture. When Kirk offered me the job of directing *Spartacus*, I thought that I might be able to make something of it if the script could be changed.

But my experience proved that if it is not explicitly stipulated in the contract that your decisions will be respected, there is a very good chance that they won't be. The script could have been improved in the course of shooting, but it wasn't. Kirk was the executive producer. He and Dalton Trumbo, the scriptwriter, and Edward Lewis, the producer, had everything their way." Douglas's references in later years to Kubrick's contribution to *Spartacus* invariably smacked of condescension. Kubrick pointed out that Douglas's attitude was in keeping with the photo that he chose of Kubrick for the film's souvenir program, in which the star-producer was pictured in the foreground standing over the director. Kubrick's experience in making the film served to strengthen his resolve to safeguard his artistic independence on future films, a resolution which he kept.

With the decline of Hollywood as the center of world filmmaking in the 1950s, some of America's independent filmmakers moved to Europe, where they could make films more economically and hence more easily obtain the backing of American capital. Thus, Kubrick went to England to make *Lolita* (1962) and remained there to make all of his subsequent films. Nonetheless, he never ceased to consider himself an American director; indeed, only two of these films, *A Clockwork Orange* and *Barry Lyndon*, were set in Britain and had predominantly British casts.

In *Lolita*, Peter Sellers plays Clare Quilty, a television personality who is the rival of middle-aged Humbert Humbert (James Mason) for the affections of 12-year-old Dolores Haze (Sue Lyon), known to her friends as Lolita. At the time that Kubrick made *Lolita*, the freedom of the screen had not advanced to the point it has reached now, and he had to be more subtle and indirect than Vladimir Nabokov had been in his novel about suggesting the sexual obsession of an older man for a nymphet.

"I wasn't able to give any weight at all to the erotic aspect of Humbert's relationship with Lolita in the film," said Kubrick, "and because I could only hint at the true nature of his attraction to Lolita, it was assumed too quickly by filmgoers that Humbert was in love with her, as opposed to being merely attracted to her sexually. In the novel this comes as a

discovery at the end, when Lolita is no longer a nymphet but a pregnant housewife; and it's this encounter, and the sudden realization of his love for her, that is one of the most poignant elements of the story."

In order to avoid giving the plot too serious a treatment, Kubrick decided to emphasize the black comedy inherent in the story. Kubrick strikes this note of black comedy at the outset in the prologue that follows the credits: Humbert Humbert threatens Clare Quilty with a gun as the latter stumbles about among the cluttered rooms of his grotesque mansion, not taking too seriously Humbert's threats to kill him, until it is too late. Quilty seeks refuge behind a painting that is propped up against a piece of furniture, and we watch the painting get punctured with bullet holes as Humbert empties his gun into it.

As the plot unfolds in flashback, we discover that Humbert shot Quilty, not just because Quilty had lured Lolita away from him, but because, after he had done so, Quilty merely used her for a while and then coldly discarded her.

In the difficult role of Quilty, Peter Sellers is perfect, especially in the scenes in which Quilty dons a variety of disguises in his efforts to badger Humbert by a succession of ruses into giving up Lolita. Because of Sellers's brilliant flair for impersonation, these scenes are among the best in the film.

For those who appreciate the black comedy of *Lolita*, it is not hard to see that it was just a short step from that film to Kubrick's masterpiece in that genre, *Dr. Strangelove, or: How I Learned to Stop Worrying and Love the Bomb* (1964), the first of Kubrick's science-fiction trilogy. He had originally planned the film as a serious adaptation of Peter George's *Red Alert*, which is concerned with the insane Gen. Jack D. Ripper (Sterling Hayden) and his decision to order a troupe of B-52 bombers to launch an attack inside Russia. But gradually Kubrick's attitude toward his material changed: "My idea of doing it as a nightmare comedy came in the early weeks of working on the screenplay. I found that in trying to put meat on the bones and to imagine the scenes fully, one had to keep leaving things out of it which were either absurd or paradoxical in order to keep it from being

funny; and these things seemed to be close to the heart of the scenes in question."

Kubrick kept revising the script right through the production period. He recalled: "During shooting many substantial changes were made in the script, sometimes together with the cast during improvisations. Some of the best dialogue was created by Peter Sellers himself." Sellers played not only the title role of the eccentric scientist but also Merkin Muffley, the president of the United States, as well as Captain Mandrake, a British officer who fails to dissuade General Ripper from his set purpose.

General Ripper's mad motivation for initiating a nuclear attack is his paranoid conviction that his diminishing sexual potency can be traced to an international communist conspiracy to poison the drinking water. Kubrick subtly reminds us of the general's obsession by a series of sexual metaphors that occur in the course of the film. As Ripper describes to Mandrake his concern about preserving his potency, which he refers to as his "precious bodily essence," Kubrick photographs him in close-up from below, with a huge phallic cigar jutting from between his lips all the time he is talking.

Later, when Mandrake tries to reach the president in order to warn him about the imminent attack on Russia, he finds that he lacks the correct change for the coin telephone—and that the White House will not accept a collect call! He demands that Colonel Guano (Keenan Wynn) fire into a Coca-Cola machine in order to obtain the necessary money. Guano reluctantly agrees, ruefully reminding Mandrake that it is he who will have to answer to the Coca-Cola Company. Guano blasts the machine, bends down to scoop up the cascading coins, and is squirted full in the face with Coke by the vindictive machine.

In the end a single U.S. bomber reaches its Russian target. Major "King" Kong (Slim Pickens), the skipper of the plane, manages to dislodge a bomb that has been stuck in its chamber as he sits astride it. As the bomb hurtles toward Earth, it looks like a mighty symbol of potency clamped between his flanks, thus rounding out the sexual metaphors that permeate the film. The bomb hits its target, setting off Russia's retaliatory Doomsday Machine. A series

of blinding explosions follow, while on the soundtrack we hear a popular ditty Kubrick resurrected from World War II: “We’ll meet again, don’t know where, don’t know when . . .” Kubrick used the original World War II recording by Vera Lynn, which served to bring back to popularity not only the song but Lynn as well.

In essence, *Dr. Strangelove* depicts the plight of fallible man putting himself at the mercy of his infallible machines and bringing about by this abdication of moral responsibility his own destruction. Kubrick further explored his dark vision of humanity in a mechanistic age in *2001: A Space Odyssey* (1968). In explaining how the original idea for the film came to him, he said, “Most astronomers and other scientists interested in the whole question are strongly convinced that the universe is crawling with life; much of it, since the numbers are so staggering, equal to us in intelligence, or superior, simply because human intelligence has existed for so relatively short a period.” He added, “Sometimes I think we are alone in the universe; sometimes I think we’re not. In either case, the idea is staggering.”

He got in touch with Arthur C. Clarke, author of the science fiction story “The Sentinel,” which Kubrick thought could provide the basis for a screenplay. They first turned the short story into a novel, in order to develop completely its narrative potential, and then turned that into a screenplay. MGM bought their package and financed the film for \$10 million. Before going on to win a large and appreciative audience, *2001* opened to indifferent and even hostile reviews. The film begins at the dawn of civilization, when an ape-man discovers how to employ a bone as a weapon in order to destroy a rival. In learning to extend his own physical powers through the use of a tool-weapon to kill one of his own kind, the ape-man has ironically taken a step in the development of humankind. As the victorious ape-man throws his weapon spiraling into the air, there is a dissolve to a spaceship soaring through space in the year 2001. “It’s simply an observable fact,” Kubrick has commented, “that all of man’s technology grew out of his discovery of the tool-weapon. There’s no doubt that there is a deep emotional relationship between

man and his machine-weapons; which are his children. The machine is beginning to assert itself in a very profound way, even attracting affection and obsession.”<sup>2</sup>

This concept is dramatized in the film when astronauts Dave Bowman (Keir Dullea) and Frank Poole (Gary Lockwood) find themselves at the mercy of computer HAL 9000 (voiced by Douglas Rain), which controls their spaceship. There are repeated juxtapositions in the film of man, with his human failings and fallibility, alongside machinery—beautiful, functional, but heartless. When Hal the computer makes an error, “he” refuses to admit the evidence of his own fallibility and proceeds to destroy the occupants of the spaceship to cover it up. Kubrick, as always, is on the side of man, and he indicates here, as in *Dr. Strangelove*, that human fallibility is less likely to destroy man than the machines to which he delegates all his responsibilities.

Thus it is particularly imperative, Kubrick believes, that man must gain mastery over himself and not just over his machines. “Somebody said that man is the missing link between primitive apes and civilized human beings. You might say that the idea is inherent in the story of *2001* too. We are semicivilized, capable of cooperation and affection, but needing some sort of transfiguration into a higher form of life. Since the means to obliterate life on Earth exist, it will take more than just careful planning and reasonable cooperation to avoid some eventual catastrophe. The problem exists as long as the potential exists, and the problem is essentially a moral and spiritual one.”

Hence the film ends with Bowman, the only survivor of the mission, being reborn as “an enhanced human being, a star child, a superhuman, if you like,” Kubrick explained, “returning to earth prepared for the next leap forward of man’s evolutionary destiny.” Kubrick feels that “the God concept is at the heart of the film” since, if any of the superior beings that inhabit the universe beyond Earth were to manifest itself to man, the latter would immediately assume that it was God or an emissary of God.<sup>3</sup> When an artifact of these extraterrestrial intelligences does appear in the film, it is represented as a black monolithic slab. Kubrick thought it better not to be too

specific in depicting these beings. “You have to leave something to the audience’s imagination,” he stated.

It is significant that *2001* was released a year before the first moon landing, yet it presents a fully realized vision of outer space; as such it is the yardstick by which subsequent science fiction pictures are judged. The overall implications of *2001* seem to suggest a more optimistic tinge to Kubrick’s view of life than had been previously detected in his work. For in *2001* he presents man’s creative encounters with the universe and his unfathomed potential for the future. Still, the early reviews of the film were unfavorable.

In the third film of Kubrick’s science fiction trilogy, *A Clockwork Orange* (1972), the future appears less promising than it was in *2001*. If in *2001* Kubrick showed the machine becoming human, in *A Clockwork Orange* he shows man becoming a machine. Ultimately, however, the latter film only reiterates in somewhat darker terms the theme of all of Kubrick’s previous work, namely, that man must retain his humanity if he is to survive in a dehumanized, materialistic world. Moreover, *A Clockwork Orange* echoes the warning of *Dr. Strangelove* and *2001* that man must strive to gain mastery over himself if he is to master his machines.

*A Clockwork Orange* is adapted from Anthony Burgess’s novel of the same name, a nightmarish fantasy about England in the near future. It concerns a young hoodlum named Alex (Malcolm McDowell), who is punished by the government by being deprived of his own free will. He therefore becomes “a clockwork orange,” someone who appears to be fully human but is basically mechanical in all of his responses (Burgess borrowed the term from the old cockney phrase “as queer as a clockwork orange”).

By contrast to *2001*, which ended with a close-up of the star child staring into the camera as it journeys back to earth in anticipation of the next step in man’s evolution, so *A Clockwork Orange* begins with a close-up of Alex staring into the camera with a smirk on his face as he looks forward to the coming night of sexual escapades and “ultra-violence” with his gang. Alex’s world as it is projected in the picture has a basis in reality, in that it reflects in an exaggerated form tendencies that already exist in contempo-

rary society. It is not so much a prediction of the future as a parody of the materialism, sexual indulgence, and mindless violence of the present. This is why Mr. Alexander, the writer in *A Clockwork Orange*, whose wife eventually dies of a vicious assault by Alex and his henchmen, remarks late in the film that his wife was really a victim of the Modern Age.

Eventually Alex’s crimes catch up with him, and he is sent to prison. In an effort to get his jail term shortened, Alex volunteers to undergo “the Ludovico treatment.” This is a brainwashing technique that renders him nauseous when confronted with opportunities for indulging in sex and violence, the very experiences that once gave him delight. Only the prison chaplain speaks up against the treatment. “Goodness comes from within,” he insists. “Goodness must be chosen; when a man can no longer choose he ceases to be a man.” But his remarks go unheeded.

Upon his release Alex is totally unprepared to cope with the callous and corrupt society that awaits him. He is beaten senseless by two of his old gang members, now policemen of a state that is becoming more and more fascist in its efforts to impose law and order on the populace. Alex attempts suicide but later realizes with great joy during his convalescence in the hospital that the effects of the brainwashing are wearing off; indeed, he is returning to his old self, complete with all of his former proclivities. In brief, Alex has regained his free will.

Because Kubrick was unsparing in depicting Alex’s depraved behavior in *A Clockwork Orange*, the film aroused great controversy when first released. In defending the film and the philosophy that underlies it, Kubrick countered, “The fact that Alex is evil personified—a sort of Richard III—is important to clarify the moral point that the film is making about human freedom.” He continued, “The chaplain really expresses the theme of the movie when he asserts, ‘The question is whether or not the Ludovico treatment really makes a man good.’” It is true, the chaplain concedes, that because of the treatment Alex ceases to be a wrongdoer. But he ceases also to be a creature capable of choice. “The essential moral question is whether or not a man can be good without having the option to be evil and whether such a

creature is still human.” In short, Kubrick concluded, “To restrain a man is not to redeem him. Redemption, as the prison chaplain maintains, must come from within.”

“It takes about a year to let an idea reach an obsessional state, so I know what I really want to do with it,” Kubrick said of the way that he initiates a new project. After spending some time looking for a project to follow *A Clockwork Orange*, he finally decided to reach back into the past and dramatize *Barry Lyndon*, a tale of an 18th-century rogue written by Victorian novelist William Makepeace Thackeray.

*Barry Lyndon* (1975), for which Kubrick wrote the screenplay, narrates the amorous adventures of a Don Juan who hops from bedchamber to gaming room with equal ease. Yet he never completely loses the engaging qualities of his youth, even as he gradually becomes more corrupt and dissipated with age. Barry (Ryan O’Neal) spends much of his time roaming across Europe, bilking unsuspecting aristocrats in posh gambling salons, until he meets Lady Lyndon (Marisa Berenson), a rich young widow, and marries her for her wealth and title. He then proceeds to dominate his wife and to exploit her fortune in a shameful fashion, until his stepson, Lord Bullingdon, who quite despises Barry, challenges him to a duel. The embittered young man wounds his stepfather in the leg, crippling him for life, and sends him packing. Barry thus turns out to be nothing more than a seedy soldier of fortune, who winds up with nothing to show for his wasted life but wounds and scars.

Kubrick believed that location shooting is just as viable for a period picture like *Barry Lyndon* as for a contemporary story like *The Killing*. “Most of the interiors of a period film can be shot in mansions and castles that are still preserved in Europe, where the furniture and decor are already there,” he pointed out. “You only have to move in your cast and crew and get to work.”

Kubrick told me at the time that he did not wish to turn out an elaborate period picture like those made especially in England in the forties—stodgy pageants filled with empty spectacle. After a steady diet of historical epics of this sort, one small-town

American exhibitor wrote to his distributor, “Don’t send me no more pictures about people who write with feathers!” In *Barry Lyndon*, Kubrick was determined that, although his characters might write with feathers, they would inhabit a historical era, not as part of a dead past, but of a living present.

The reputation of *Barry Lyndon*, which received a lukewarm reception upon its initial release, has steadily improved over the years. Indeed, the rediscovery of the film was the highlight of the Kubrick retrospective at New York’s Film Forum in 2000. The movie’s running time of just over three hours makes it one of the longest pictures Kubrick ever directed (after *Spartacus*).

Kubrick returned to the present with his next film, *The Shining* (1980), derived from the horror novel by Stephen King. Jack Torrance (Jack Nicholson), his wife Wendy (Shelley Duvall), and his son Danny (Danny Lloyd) move into an isolated resort hotel in the Colorado Rockies. Jack had signed on to be caretaker of the summer resort for the winter, feeling that the undemanding job would allow him to finally realize his dream of becoming a successful author. Immediately upon the day of his arrival, Jack cannot shake the eerie feeling that he has lived in the hotel before, even though he cannot remember any prior visit. Indeed, as the story develops, it appears that he has—in a previous incarnation—some 50 years before.

As time goes on, Jack begins to “shine”; that is, he experiences visions that project him back in time to his former life. These extrasensory experiences suggest that Jack was not a hotel employee during his former existence, but a successful writer. Now that he and his family are snowbound in the hotel as a result of a fierce storm, Jack finds the ensuing isolation and loneliness too much for him to bear. In the film’s chilling climax he finally goes totally berserk and seeks to take out his wild anguish and mental suffering on his hapless wife and son, whom he stalks throughout the hotel and grounds.

Although the film was a huge popular success, critical reaction was mixed. As Kubrick noted to me in a letter dated December 5, 1981, “Despite the usual critical love-it/hate-it syndrome, I believe audiences like it a lot.”

For his next subject Kubrick made an antiwar movie, entitled *Full Metal Jacket* (1987), from the book *The Short-Timers* by Gustav Hasford. The film, which Kubrick cowrote with Michael Herr and Hasford, examines the experience of several marines during the Vietnam War. Kubrick said that he was drawn to Hasford's novel because "the book offered no easy moral or political answers; it was neither pro-war nor anti-war. It seemed only concerned with the way things are." The movie is climaxed by an extended battle sequence in which a group of marines engage in fierce street fighting with some diehard snipers in a fire-gutted, rubble-strewn enemy town. Kubrick shot these scenes with the raw immediacy of a wartime documentary.

"If I'm forced to suggest something about the deeper meaning of the story," said Kubrick, "it would be that the movie is built around the concept of man's fundamental capacity for both good and evil"—a theme he had explored in *The Shining*. This idea is most clearly expressed in the movie when a hard-bitten old colonel observes that the hero, who is nicknamed Private Joker (Matthew Modine), is wearing a helmet that reads "Born to Kill," while he also sports a peace button on his uniform. When the confused officer confronts Joker about this apparent anomaly, he replies, "I suppose I was trying to say something about the duality of man." Kubrick added, "I don't see the characters in the story in terms of good or evil, but in terms of good *and* evil." Clearly *Full Metal Jacket* can be characterized as a thought-provoking picture, a film that offers no ready answers to the painful moral issues it raises.

The same can be said of Kubrick's last film, *Eyes Wide Shut* (1999), derived from the controversial Arthur Schnitzler novella *Traumnovelle* (*Dream Story*, 1926). It focuses on Dr. William Harford (Tom Cruise), who jeopardizes his marriage to Alice (Nicole Kidman) by making a foray into the unsavory netherworld of New York City. His dark journey is climaxed by his invading the realm of the decadent rich to attend a bizarre orgy at a weird Gothic mansion on Long Island, where the revelers wear monks' costumes, complete with cowls and masks, to hide their identities.

At the denouement Bill makes a clean breast of his sordid activities of the past 24 hours to Alice, as the only possible way of saving their marriage. Bill redeems himself by confessing his sins to his wife and begging her forgiveness. It is heartening to think that Kubrick's final film concludes on a note of hope and reconciliation; the last sequence ranks among the most touching scenes he ever directed. This is all the more impressive when one considers that happy endings in Kubrick movies are rare.

Kubrick delivered the final print of the film to Warner Bros. just four days before his death.

While he was working on the film, Kubrick contacted me by transatlantic wire to request that I send him pictures of medieval monks' robes. He was aware that I was a Catholic and taught in a Catholic university, and thought that I could supply photos of authentic monks' outfits. Even though the monks' apparel was for a costume ball in a contemporary setting, and not for a historical picture set in medieval times, he wanted the monks' costumes to be accurate in every detail. As one interviewer noted about him, "Kubrick is fiercely concerned with the accuracy of the small details that make up the background of his films, because he feels that helps the audience to believe what they see on the screen."<sup>4</sup>

Kubrick earned the reputation in some quarters of being difficult to work with. On the one hand, his meticulous attention to detail made him an exacting taskmaster; on the other hand, many of his collaborators came away from a Kubrick picture with an abiding respect for Kubrick as an extraordinary technician and a great director. In August 1998, *Punch* published an article which stated flatly that Kubrick was clinically insane. The shamelessly misinformed article simply recycled the same old unsubstantiated anecdotes that had been appearing in the press for years, describing Kubrick as a brilliant bully who was the scourge of actors, often pushing them to do countless takes of a scene.

His reputation as "Forty-Take Kubrick" was associated with his insistence on reshooting a scene until he was satisfied with it. He once told me that he would do several retakes when necessary, but there was always a good reason for it. Thus he considered it a loss when something good which might have

been in a scene did not come across, simply because an actor was missing a shade of meaning which the scriptwriter had intended. As one actor put it, “He’s a perfectionist, and nobody likes a perfectionist.” As for the other allegations, the *Punch* article was really parroting allegations made about Kubrick over the years by journalists who were frustrated because Kubrick rarely spoke to them; he would give interviews only when he had a picture coming out, and then only to those he trusted. Kubrick often complained about the misinformation purveyed in the press about him by reporters who were not above distorting the facts for the sake of a news story. “The only ‘story’ about me that is true is that I don’t like to fly, even though I have a pilot’s license,” he told me on one occasion. Asked why he shunned air travel, he responded laconically that, after observing air traffic controllers at work in various airports, he had concluded that air traffic control was not one of the exact sciences.

As for being a recluse, another oft-repeated term used about him by reporters that had never met him, his longtime personal assistant, Anthony Frewin, who contributed the foreword to this volume, has said, “You can’t be a hermit and make a film. Films require other people; it’s a social activity.” He was not an obstinate solitary genius; on the contrary, as Frewin indicates, Kubrick liked to bounce his ideas off both his actors and his crew when rehearsing a scene, so he frequently solicited their advice during a filming.

Similarly, Kubrick did not live in a massively guarded compound, as some reporters have alleged. “I live in a nice country house outside of London,” he has explained. “The only gate I have is one four feet high to keep our dogs from running onto the road.”

At all events, Kubrick sued *Punch* for libel, undoubtedly encouraged by Tom Cruise’s recent successful suit against an American gossip rag. The only defense that *Punch* could muster for its defamatory allegations was that Kubrick was autocratic, eccentric, and difficult to work with—a defense based on poorly researched articles in periodicals, including the yellow press. When the hearing was held before the high court the following winter, the

judge threw *Punch*’s defense out of court. Rick Senat, a senior vice president for Warner Bros., recalls that Kubrick was delighted to hear the verdict, explaining that “Rick and I have grandchildren,” and that his reputation was valuable to him.<sup>5</sup> In the matter of *Stanley Kubrick v. Punch, Ltd.*, the game was up and Kubrick had won his case.

In early January 1999, I received a holiday gift from Kubrick, a book of photographs by Jacques Henri Lartigue, a distinguished French still photographer. This was significant since Kubrick began his professional career by contributing still photographs to *Look* magazine while he was still in high school. His interest in the art of still photography had never diminished. When he died unexpectedly the following March, one of his staff commented, “I guess we all thought he was immortal.”

A host of obituaries and memorial articles by movie critics and film historians have since proclaimed him the greatest American director of his era. Kubrick virtually reinvented each genre in which he worked, whether it was horror or science fiction. With *Eyes Wide Shut* he chose to redefine psychological drama. Since he worked in so many areas, each of his films was different from the one before, and they were, as the *London Times* has put it, marked with rare distinction “in an industry that gorges on mediocrity.”<sup>6</sup>

Looking back on his long career, Kubrick reflected that a compelling story line is always the key to a successful film. “The problem with making a movie is that obviously you’ve got to make people pay attention long enough to get across what you’ve got to say,” he observed. On this point he liked to refer to E. M. Forster’s *Aspects of the Novel*, “where he tells about the first caveman telling his friends a story as they sit around a fire. They either fell asleep, threw a rock at him, or listened. Well, it comes back to somehow, by narrative surprise or whatever, you’ve got to keep their interest.”

Summing up his personal vision as it appears in his films, Kubrick said, “The destruction of this planet would have no significance on a cosmic scale. Our extinction would be little more than a match flaring for a second in the heavens. And if that match does blaze in the darkness, there will be none to

mourn a race that used a power that could have lit a beacon to the stars to light its own funeral pyre.”

Kubrick long ago earned a place in the front rank of American auteurs as a director whose films are characterized by preoccupation with moral and social issues, coupled with a consummate technical artistry that remains unsurpassed. Hence many accolades have been bestowed on him and his films. In 1988 he was the recipient, on the occasion of the release of *Full Metal Jacket*, of the Luchino Visconti Award, which honored his contributions to cinema at Italy’s David di Donatello Awards. In 1997 he received the Life Achievement Award from the Directors Guild of America and a Golden Lion from the Venice Film Festival for his contribution to the art of the cinema. In accepting the Directors Guild Award, Kubrick stated, “Anyone who has ever been privileged to direct a film also knows that, although it’s 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 that feeling.”

In an earlier tribute, *Dr. Strangelove* and *2001* were elected by the Library of Congress as among those American motion pictures to be preserved in the permanent collection of the National Film Registry. There has even been a tribute from the Pontifical Commission for Social Communications of the Vatican: In 1996, to commemorate the first centenary of motion pictures, the Vatican published a list of 45 films that it considered of special merit. Heading the list was Kubrick’s *2001*. Indeed, Pope John Paul II hosted a screening of *2001* at the Vatican on the occasion of the movie’s worldwide rerelease during the year 2001.

Similarly, the American Film Institute honored the best 100 American films made during the first century of cinema with a TV special aired on July 16, 1998. The films, chosen by a panel of film professionals and critics, included *2001*, *Dr. Strangelove*, and *A Clockwork Orange*. In addition, on the AFI salute to the 100 most thrilling American films, televised June 12, 2001, five Kubrick films were listed: *A Clockwork Orange*, *The Shining*, *2001*, *Spartacus*, and *Full Metal Jacket*. Kubrick was among the three top directors, along with Alfred Hitchcock and Steven

Spielberg, who had the most films on the list.<sup>7</sup> Furthermore, the official recognition accorded Kubrick by the Directors Guild of America, the American Film Institute, and the Library of Congress attests to his enduring contribution to American film.

Finally, Kubrick was awarded the Britannia Award by the British Academy of Film and Television Arts in Los Angeles (BAFTA/LA) in 1999 for his body of work. The award was then renamed the Stanley Kubrick Britannia Award for Excellence in Film to honor the late filmmaker. In announcing this tribute to Kubrick, BAFTA/LA stated, “The Stanley Kubrick Britannia Award is bestowed upon individuals who have distinguished themselves by way of their extraordinary contributions to the art and artistry of cinema.” The first honoree to receive the Stanley Kubrick Britannia Award in 2000 was Steven Spielberg.<sup>8</sup>

*Stanley Kubrick: A Life in Pictures*, a feature-length documentary directed by Jan Harlan, for which I served as research consultant, premiered at the 2001 Berlin Film Festival (see the entry in this volume on Jan Harlan). It is evident from this film that Kubrick continued, right up to the end of his career, to create films which would stimulate his audience to think about serious human problems. His canon of pictures testifies that Kubrick valued the artistic freedom which he worked so hard to achieve and used so well.

—Gene D. Phillips  
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## NOTES

- <sup>1</sup> Some of the material in this essay appeared in Gene D. Phillips, *The Movie Makers* (1973), and is reprinted here by permission of the author. This essay was expanded specifically for this volume.
- <sup>2</sup> William Kloman, “In 2001 Will Love Be a Seven-Letter-Word?” *New York Times*, April 14, 1968, sec. 2.15.
- <sup>3</sup> Eric Nordern, “Interview: Stanley Kubrick,” in *Stanley Kubrick: Interviews*, ed. Gene D. Phillips (Jackson: University Press of Mississippi, 2000), 62.
- <sup>4</sup> Joanne Stang, “Stanley Kubrick,” *New York Times Magazine*, October 12, 1958, n.p.

<sup>5</sup> Rick Senat, “Kubrick’s KO Punch,” *London Times*, September 8, 1999, p. 37.

<sup>6</sup> “Stanley on a Knife-edge,” *London Times*, November 1, 1997, n.p.

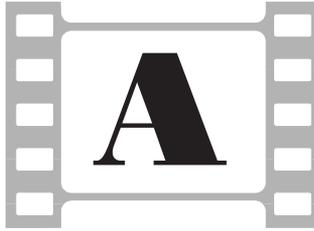
<sup>7</sup> David Germain, “The American Film Institute’s List of 100 Most Exciting Films: Hitchcock, Spielberg, and

Kubrick Lead the List,” *Chicago Sun-Times*, June 13, 2001, p. 4.

<sup>8</sup> “Weekly *Variety* Spotlight: Spielberg is the Kubrick Britannia Award Honoree,” *Daily Variety*, October 18, 2000, p. 17.

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The cooperation of Christiane Kubrick, Jan Harlan, Katharina Kubrick, and the Kubrick estate in preparing this volume is greatly appreciated.



**Adam, Ken** (1921– ) Klaus Adam, better known as Ken, studied at Französische Gymnasium, Berlin; St. Paul's School, London; and London University's Bartlett School of Architecture. His interest in a film career began when he met fellow exile Vincent Zolda, William Cameron Menzies's assistant on *Things to Come* (1936). During World War II, Adam was the only native-born German fighter pilot to serve in the Royal Air Force. After the war, he became the protégé of Oliver Messel, and he married the designer Maria Letizia in 1952. In the early 1960s, Ken Adam supplemented his income from films by designing London's first coffee bars. Later, having moved to the United States in 1979, he worked briefly for the National Aeronautics and Space Administration (NASA) from 1983 to 1984.

Aside from his two collaborations with STANLEY KUBRICK, Adam's notable design credits include *Night of the Demon* (1957), *Ten Seconds to Hell* (1958), *Sodom and Gomorrah* (1962), *Dr. No* (1962), *Goldfinger* (1964), *Sleuth* (1972), *Moonraker* (1979), *Pennies From Heaven* (1981), *King David* (1985), *Agnes of God* (1985), and *Crimes of the Heart* (1986).

Adam won his two Oscars for *BARRY LYNDON* and *The Madness of King George* (1994), both period pieces which utilized existing historical buildings. Admittedly, Adam saw his work on *Barry Lyndon* as being "much more reproductive than imaginative . . . We did enormous amounts of research. That's why it

was never that exciting to me as a designer, even though I won the Academy Award for it . . . We studied every painter of the period, photographed every detail we could think of. Bought real clothes of the period, which, incidentally, were almost invariably too small . . . There were enormous challenges too, such as the house of Lady Lyndon. That was like a jigsaw puzzle, a combination of about ten or eleven stately homes in England."

Adam is much better known for his fantastic, grandiose designs for *Dr. Strangelove*, seven James Bond films (in which he gave the cinema some of its most famous and imaginative prop gadgetry), *Chitty Chitty Bang Bang* (1968), *Pennies From Heaven* (1981), and *Addams Family Values* (1993). He refers to this approach as "heightened reality," whereby a designer and director get together and totally invent a filmic world.

Of his working relationship with Kubrick, Adam told *Sight and Sound*, "Though we had arguments we always seemed to work on parallel lines. Stanley is an extremely difficult and talented person. Kubrick has the mind of a chess player, and though he might instinctively know that my design was right he would say, 'Think of something else.' We went through all the possible permutations until we settled on the original design."

An exception to this "return to the original design" rule seems to be the famous "war room" set



The buffet table in Ken Adam's "war room" set, *Dr. Strangelove* (1964) (Author's collection)

of *DR. STRANGELOVE*. Adam recalled: "The first concept was quite different. It was almost like an amphitheater, with a gallery of spectators. [Kubrick] liked that very much. I then started the whole art department drawing it out, and after four weeks—and this is typical Stanley—he said to me, 'Gee, Ken, we need a lot of extras all around. Maybe you should come up with something different.' . . . I came up with this triangular shape, and that was purely instinctive. And he liked it."

In one of the rare instances of Kubrick's having worked on a film other than one of his own, Ken

Adam reported that Kubrick helped him set up the lighting of the tanker set of *The Spy Who Loved Me* (1977). The sets had been built, but the cinematographer was concerned about how the whole thing was going to be lit. Adam asked Kubrick to come in for some advice, and he agreed on the condition that no one know what was going on. Kubrick was afraid it might cause a scandal with the unions, and with the studio where he was supposed to be working on *THE SHINING* at the time. So late one night, when no one else was around the soundstage, Kubrick crept in to help with the set-ups.

In November 1999, London's Serpentine Gallery mounted the exhibition *Moonraker, Strangelove, and Other Celluloid Dreams: The Visionary Art of Ken Adam*. Adam's recent work includes *The Out-of-Towners* (1999) and *Taking Sides* (2001).

**References** Adam, Ken, interview with Frank Spotnitz, *American Film*, February 1991, 16–21; Adam, Ken, interview with James Delson. *Film Comment*, 18, no. 1; Jan–Feb 1982, pp. 36–42; Hudson, Roger, “Three Designers,” *Sight and Sound* 34, no. 1, winter 1964–65, pp. 26–27; “Ken Adam,” *Film Dope* no. 39 (March 1988): 3.

**Adams, Margaret** (1943– ) Margaret Adams was STANLEY KUBRICK's personal assistant, secretary and general assistant from 1968 until 1979. She returned to work as production coordinator for *FULL METAL JACKET* and again later as production manager of *EYES WIDE SHUT*.

**A.I. Artificial Intelligence** Warner Bros., 143 minutes, June 2001 **Concept:** Stanley Kubrick; **Executive Producers:** Jan Harlan, Walter F. Parkes; **Producers:** Bonnie Curtis, Kathleen Kennedy, Steven Spielberg; **Director:** Steven Spielberg; **Screenplay:** Steven Spielberg, Ian Watson (screen story), based on the short story “Supertoys Last All Summer Long,” by Brian Aldiss; **Cinematographer:** Janusz Kaminski; **Assistant Director:** Sergio Mimica-Gezzen; **Set Decoration:** Nancy Haigh; **Costumes:** Bob Ringwood; **Makeup:** Ve Neill, Robin Slater, and Stan Winston; **Sound:** Richard Hymns; **Special Effects:** Jim Charmatz, Michael Lantieri, Evan Schiff, and Stan Winston; **Special Visual Effects Advisers:** Scott Farrar and Dennis Muren; **Editing:** Michael Kahn; **Production Manager:** Patricia Churchill; **Cast:** Haley Joel Osment (David Swinton), Jude Law (Gigolo Joe), Frances O'Connor (Monica Swinton), Sam Robards (Henry Swinton), Jake Thomas (Martin Swinton), Brendan Gleeson and Daviegh Chase (Lord Johnson-Johnson), William Hurt (Professor Hobby), Jack Angel (Teddy, voice), Clara Bellar (Nanny Mecha), Keith Campbell (Road Warrior), Kelly Felix (Butler Mecha), John Harmon (Medic Mecha), Ben Kingsley (narrator), Katie Lohmann (Pleasure Mecha), Paul Issac (Crash Test Dummy), Chris Palermo (Red Biker Hound), Miguel Pérez (A.R.T. repairman), Chris Rock (Comedian Mecha), and Robin Williams (Dr. Know, voice)

In the near future, the greenhouse effect has melted the ice caps and submerged many coastal cities, including New York. Although natural resources are limited, technology has advanced rapidly to serve the reduced population. In particular, robotic sciences are producing appliances that serve every human need. Machines clean the house, tend the garden, babysit the kids, even provide sexual satisfaction for lonely men and women. Yet, no matter how sophisticated are these synthetic creatures, they do not have feelings. In an attempt to correct this failing, robotics scientist Professor Hobby (William Hurt) of Cybertronics Manufacturing devises “David,” an eight-year-old robot, a “mecha,” the first robot that can do something no artificial life-form has ever been capable of doing: experiencing *love*, and, hence, being able to speculate, to dream. David comes to Henry and Monica Swinton (Sam Robards and Frances O'Connor), who are facing the seeming loss of their cryogenically frozen, terminally ill son, Martin.

No sooner do David and his “parents” try to adjust to each other, than Martin is resuscitated and reunited with the family. Friction immediately develops as Martin teases and taunts his robot “step-brother.” When David seems unable to blend in with the family, Monica abandons him in the woods and tells him to wander out into the world and not come back. David, familiar with the story of Pinocchio's transformation into a real boy with the assistance of the Blue Fairy, is convinced that if he can seek her out and become “a real boy,” he can return and earn his mother's love.

Several adventures await the young vagabond. He is captured by a robot hunter named Lord Johnson-Johnson (Brendan Gleeson) and taken to a “Flesh Fair,” where spectators cheer on the ritualized destruction of discarded robots. But when these latter-day Luddites mistake David's pleas for help as coming from a real boy, they demand his release. David and his new friend Joe (Jude Law), a “lover” robot—that is, gigolo robot—flee the area. Anxious for information about the whereabouts of the “Blue Fairy,” David persuades Joe to take him to “Rouge City,” a frenzied, neon-lit pleasure palace, where they consult an electronic oracle named Dr. Know (the voice of Robin Williams). Armed with information

about the fairy's whereabouts, they head for the "city at the end of the world where the lions weep." That destination turns out to be a ravaged, deserted, half-submerged Manhattan. There David meets Professor Hobby, his maker. Hobby praises David's unusual "human" abilities and explains that he is manufacturing a new line of duplicate "David" robot models—all designed to bring love to childless families. David is horrified, and in a Luddite frenzy of his own, destroys one of them, by now aware that he is hardly the unique creation he had supposed himself to be.

Fleeing in an amphibious helicopter, David and his teddy bear plunge into the watery depths surrounding Manhattan. Deep, deeper they go. Finally, ahead, he sees the remains of a sunken Coney Island. And there, farther along, is a Pinocchio exhibit, complete with a Blue Fairy—or, at least, the statue of one. David sits in his vehicle, contemplating the angelic figure that is just out of reach. Urgently, he keeps whispering his prayerful plea, "Please make me a real boy . . . please make me a real boy . . ."

Two thousand years pass. David and the Blue Fairy have survived the long standoff. It's a curious tableau: Immobilized, he gazes at her figure limned in the ship's headlights; and she stands nearby, silent, rigid, promising, yet irrevocably out of reach. After the seas have frozen over, strange beings arrive. Tall, sleek, slender as willows, they are robots far advanced beyond their earlier prototypes. Humanity has disappeared, and they are the only remaining inhabitants of the planet. In David they see an entity that actually knew and walked among human beings. By means of telepathic probings, they learn of David's wish to return to his mother. They inform him that they can recreate his mother (from DNA in strands of her hair on the teddy bear), but that she can only survive for one day. David agrees to the conditions. His mother awakes from a sleep in a home that has been built according to David's memory. Mother and son enjoy a day together and celebrate his birthday. At the end, she falls asleep, and David, in bed beside her, closes his eyes, at last able to sleep, dream . . . and die . . . ?

The film is neatly divided into three sections—a domestic drama, a road picture, and a digitally enhanced dream. Each has its own peculiar tone, or atmosphere. The first is a soft-edged pastel fable of

childhood. The second marks David's induction into an adult world of hard colors, frenzied brutality, and cynical corruption. And the third loses itself in the dreamy, cosmic blur of David's transcendence. Beyond all the hardware and technical glitz—particularly impressive are the scenes in second part of the *Flesh Fair* and *Rouge City*, and in the third part of a submerged Manhattan—are several basic metaphoric superstructures, at once scientific and poetic. The first is a fable about the love between parents and children. In the film's opening scene, after Professor Hobby discusses the fashioning of a robot designed to love, a colleague asks him a very important and profoundly disturbing question—*will humans be willing to love the robot in return?* It is clear in the film that Monica Swinton is deeply divided in her feelings toward the robot boy who unreservedly loves her (his feelings are irrevocably "imprinted" in his circuitry). It is significant, perhaps, that the only way he can receive her love is by means of the DNA manipulations that bring her back to life for a day. She is not the same person now, no longer ambivalent in her love, but seemingly lost in a loving bliss that seems, ironically, almost mechanical. Is the disturbing message here that, in order to love him, she must become something of an artificial life-form herself? It is worth noting that another film about a robot boy, Simon Wincer's underrated *D.A.R.Y.L.* (1985), poses a different solution to the problem of mutual love between man and machine: The boy "Daryl" (an acronym for "Data/Analyzing/Robot/Youth/Life-form") is unable to live happily with his foster parents as long as he is "too perfect," that is, too smart and too willing to please (like the robot David in Aldiss's original short story, Daryl does not know that he is a robot). His lesson in living with humans consists in learning how to *disappoint* his parents, how to *fail* in his endeavors. The perfect machine has to learn to become an imperfect human. The lesson for Daryl's parents, in turn, is to love him for his faults, as well as his virtues. At the core of films like *A.I.* and *D.A.R.Y.L.* is a question that has distinct theological overtones: Inasmuch as mankind was created to love God, does that necessarily mean that God will love him in return, no matter how imperfect—*sinful*—he may turn out to be?

Many parents and children will recognize this as a metaphor for the institution and processes of adoption. The need the Swintons have for a boy is only partly satisfied by their acquisition of the robot David (the film never uses the preferred designation, “android,” which customarily refers to a biomechanical construction with synthetic flesh). The opening scenes of the film make it clear that no matter how hard he tries, and no matter how much the “parents” desire it, he may never be able to integrate completely into the human family, especially with his adoptive brother. David, in turn, yearns not only for mother love, but for contact with his “father,” his maker, Professor Hobby. No adopted child or adoptive parent can watch these scenes without recognizing the parallels. (Curiously, David’s relationship with his adoptive father is never explored. Mr. Swinton remains a vaguely defined figure whom the boy calls “Henry.”)

A second, but related, metaphor is the Pinocchio story. Although *A.I.*’s allusions to it are frequent and obvious, one must be careful to distinguish between the original tale by Carlo Lorenzini, first published in 1880 in the Italian journal *Giornale dei Bambini* under the pseudonym “Carlo Collodi,” and the 1940 Walt Disney film version (which itself departs drastically from the deeper meanings of Collodi’s story). The issue is confusing, since both David’s mother and Dr. Know allude to a Pinocchio story—but which one?

For the record, Collodi’s tale is about a puppet boy, a ruthlessly selfish, rough-and-tumble character who must endure a series of moral tests to become a real boy to his “father,” the toymaker Geppetto. After being separated from Geppetto, he is imprisoned by the puppeteer Stromboli, meets the ne’er-do-well and worldly Lampwick, indulges in the excesses of the Land of Toys (“Pleasure Island” in the Disney film), reunites with his creator inside the body of a gigantic shark (“Monstro the Whale” in the Disney film), and finally becomes a real boy by dint of the magic of the Blue Fairy. As commentator Douglas Street notes, “It is evident that for this character to receive a reward in the end, he must be taken through a rigorous process of purgation and education.” He must learn to redeem himself from his lazy, disobedient selfishness by learning the value of truth, compassion, and work; he must return in kind the

selfless care and nurturing that had been provided him by Geppetto and the Blue Fairy; and, finally, he must learn to discriminate for himself between good and evil.

A casual glance at *A.I.* reveals Professor Hobby to be Geppetto, Lord Johnson-Johnson to be Stromboli, Gigolo Joe to be Lampwick, Rouge City to be the Land of Toys/Pleasure Island, the submerged helicopter to be the shark/Monstro the Whale, etc. As for the Blue Fairy, she appears in a number of guises—in this case, in the virtual image projections of Dr. Know’s bazaar, the underwater figure of the angelic woman, the virtual figure fashioned for David by the robots, and, finally, as David’s mother (it is his reunion with her that transforms him at last into a real boy).

Beyond these surface features, however, the deeper parallels with Collodi break down and those with Disney take over. David, the robot boy, never develops in any moral sense at all. He says repeatedly that he wants above all only to reunite with and be loved by his mother—a wholly understandable desire, to be sure, but one that in this context merely reaffirms his essential self-centeredness. So fierce is this desire that nothing and no one can stand in the way of his quest. It is a degree of self-indulgence that results in outright disregard and cruelty to his companions, even to himself (as in the scene where in a ranting Luddite rage he smashes one of the rival robots built to replicate himself). At no time during David’s odyssey is it even suggested that he has achieved any of those virtues that Collodi’s Pinocchio has learned it takes to be a “real boy,” such as admission of his selfishness, a discriminating sense of values, and a compassion and empathy for others. “The hero here . . . has no conditions to meet and no temptations to overcome,” acknowledges critic Andrew Sarris. “He is instead a monomaniacal pilgrim in search of little-boyhood only as a means to an end, that end being the love of a real-life mother. Hence, there is no moral to the film, only the excitement of an emotionally driven adventure.”

What both Disney and Spielberg-Kubrick leave unanswered is a profound question: What happens when the puppet creation achieves the sought-for humanity? Must it then be subject to man’s ills and to the aging process? Must it—like its counterparts

in myth and folklore, the water spirits Undine, Rusalka, and the Little Mermaid, for example—sacrifice immortality for a mortal lifespan? At the end of the film, has David merely fallen asleep, or has he paid the ultimate price of death for his reunion with his mother? The issue is confronted squarely in an earlier film that somewhat resembles *A.I.*, Christopher Columbus's *Bicentennial Man* (1999): The robot man, Andrew Martin (Robin Williams), is not content to be a mere mechanical domestic. He demands a series of “upgrades,” acquiring fleshly outer skin, an expressive face, a nervous system, even sexual parts (although reproduction is beyond his technology). However, his petition to the World Congress to be officially recognized as human is refused. Finally, passionately in love with a mortal woman, he takes matters into his own hands: Refusing to watch her wither and die while he remains immortal, in a desperate final move he injects his body with tainted blood that will kill him within a few years. The film ends with him lying beside his dying beloved, both their bodies breathing their last. At issue no longer is that man will do anything to live forever, but that a machine will do anything—even die—to truly *live* for a few scant moments.

Thirdly, *A.I.* is but the latest in a long line of speculations about the future relationships between man and robot. Since Karel Capek's seminal *R.U.R.* (1921), Jack Williamson's classic novel *The Humanoids* (1949), and many stories by Isaac Asimov, Ray Bradbury, and Philip K. Dick (to cite just a few of the many literary precedents), great concern has been voiced about the relationship between man and machine—between the fallibility and organic perishability of the former as compared to the enduring mechanical perfection of the latter. It seems likely that humans will be conflicted between the life-extending benefits of machine technology—replacing their own body parts with mechanical substitutes (becoming, in effect, cyborg-like creatures as envisioned in the *Robocop* films)—and the terrifying possibility that machines might ultimately usurp humankind and take control of the world (envisioned in films as various as Joseph Sargent's *The Forbin Project* [1970] and Ridley Scott's *Blade Runner* [1982]). Perhaps, conversely, man himself will wage

war on his machine creations (James Cameron's *The Terminator*). Less melodramatically, perhaps, robots will start making robots, and each generation of “copies” will depart farther from the human original. Finally, as *A.I.* suggests, humans will either *evolve* into robots, or they will die off and be supplanted altogether by immortal machines (while the memory of their mortal makers gradually fades away). The servants will become the masters. A spectacular irony, in that event—and again, there is a suggestion of this in *A.I.*—is that perhaps the robots would themselves turn into creators and endeavor to construct human life forms.

A more cinematic extension of this is revealed in the current state and future implications of moviemaking. More and more films are either subordinating human elements to special effects and digital technologies, or replacing actors outright with digital imaging that can seem just as “human,” if not more so, than their fleshly counterparts. Ironically, critic Armond White sees in *A.I.*'s craft and imagery (if not in its themes) the hope “that people will be reawakened to the magnificence of the film medium before it all crashes down into digital-video slovenliness, zero craft, and impersonal storytelling.”

Like the character of David, *A.I.* hovers between two worlds, that of STEVEN SPIELBERG's Pinocchio/Disney-inspired fairy tale and Kubrick's grim vision of a dehumanized world. After buying the rights to Brian Aldiss's short story “Supertoys Last All Summer Long” (1969), Kubrick began planning a screen adaptation as early as 1980. Sporadically, over the course of two decades, and with the assistance of collaborators as various as Aldiss himself, Ian Watson, and Kubrick's personal assistant LEON VITALI (from whom he first got the idea of the “Pinocchio” allusions), he developed script ideas and commissioned thousands of artist's sketches and storyboards. In 1995, ultimately convinced that cinematic special effects technology was not yet up to the task, he shelved the project and turned to the film that would be his last project, *EYES WIDE SHUT*. Near the end of his life, however, Kubrick's interest in *A.I.* revived, and he consulted with Spielberg about a possible coproduction with Spielberg as director and himself as producer. “Stanley thought Steven might be the

right person to direct this for several reasons,” says JAN HARLAN, Kubrick’s brother-in-law and producer. “Using a real child actor is possible for Steven, who would shoot this film in twenty weeks while Stanley knew he would take years and the child might change too much. . . . [He also] saw in Steven one of the all-time great filmmakers of the next generation.” Another reason was Spielberg’s mastery of the computer-generated imagery so necessary for the requisite effects of the film.

After Kubrick’s death, Spielberg was determined to complete the film. He had not committed to a project in two years, since *Saving Private Ryan* (1998), and he had not written a screenplay since *Poltergeist* in 1982. When Warner Bros. chairman Terry Semel gave *A.I.* a green light, Spielberg called in many of his longtime colleagues, producer Kathleen Kennedy, special effects wizards and designers, editor Michael Kahn, Dennis Muren and Stan Winston, cinematographer Janusz Kaminski, and composer John Williams.

Setting down to write his own script, armed with Kubrick’s 90-page treatment and surrounded with thousands of drawings and storyboards, he was concerned with balancing his own creative priorities with Kubrick’s original intentions. Available to him, but not previously to Kubrick, was computer-generated technology. “When he sent me his first treatment, I said, ‘How are you going to do some of this stuff?’” recalled Spielberg. “And he said, ‘I don’t know if we can yet. But we will be able to, soon.’ Now, he’s right, anything is possible. With the computer you can do anything, you can show anything. The only limit is your own imagination.”

Whereas Brian Aldiss’s eight-page story had merely sketched out a poetic impression of a mother’s difficulty in relating to her “adopted” eight-year old robot boy, Spielberg fleshed it out with additional characters and situations. What resulted was far different from what Aldiss had envisioned during his own talks with Kubrick in the 1980s. For example, Aldiss had rejected the allusions to the Pinocchio story, preferring to confront his character of David, who hitherto had been unaware of his mechanical identity, with the revelation of his true nature. “It comes as a shock to realize he is a machine,” writes Aldiss. “He malfunctions. . . . Does he autodestruct?

The audience should be subjected to a tense and alarming drama of claustrophobia, to be left with the final questions, ‘Does it matter that David is a machine? Should it matter? And to what extent are we all machines?’” By the mid-1990s the working relationship between Aldiss and Kubrick was over, their issues unresolved.

Instead, Spielberg emphasized the theme of David’s search for mother love—prior examples of the “mother ship” in *Close Encounters* and the searches by Jim and Peter Pan and the Lost Boys for their mothers in *Empire of the Sun* and *Hook* immediately come to mind. And whereas Aldiss’s story had concluded with David’s apprehensions over the consequences of his mother’s giving birth to a child, Spielberg’s script transforms the boy into a fugitive, expelled from his home, encountering many perils on the way to a reunion with his mother. It is the kind of dramatic odyssey that appears in *Empire of the Sun*, where the adventures of the innocent boy Jim’s friendship and the worldly Basie parallel David’s relationship with Gigolo Joe. This relationship perhaps suggests the core reality of the friendship between Spielberg and Kubrick. As critic Lisa Schwarzbaum notes, “While David yearns to pedal home to Mommy, Joe knows with inhuman sureness that he’s programmed for a cold, vertiginous, Mommy-less world of violent Kubrickian sensation.”

In addition, the aforementioned allusions to the Pinocchio story were deeply personal for Spielberg. Not only had it been a thematic thread in *Close Encounters* (quotations from the Disney music appeared several times), but it imparted to the basic story line the fairytale-like quality he desired. “It was like getting my wisdom teeth pulled all over again,” Spielberg said, summing up the writing of the picture, “because Stanley was sitting on the set back behind me saying, ‘No, don’t do that!’ I felt like I was being coached by a ghost. I finally just had to be kind of disrespectful to the extent that I needed to be able to write this, not from Stanley’s experience, but from mine. Still, I was like an archaeologist, picking up the pieces of a civilization, putting Stanley’s picture back together again.”

Still, evidence of Kubrick’s presence is everywhere: in the prancing demeanor of the beautiful

Gigolo Joe, more elegant and delightfully amoral than any human; the ruthless scenes of persecution of the robots at the Flesh Fairs; the haunting image of David's amphibious helicopter forever locked in a stalemate with the frozen image of the Blue Fairy; and especially in the final section, in which the robot beings dispassionately regard the relics of a vanished humankind. "Stanley was convinced that one day artificial intelligence would take over and mankind would be superseded," writes Brian Aldiss, recalling their acquaintance during the early stages of the *A.I.* treatment. "Humans were not reliable enough, not intelligent enough."

Critical reactions to *A.I.* were mixed. "If you were wondering how Spielberg's pop exaltations would consort with Kubrick's dread and metaphysical dismay," writes David Denby in the *New Yorker*, "the answer is: strangely, confusingly." In the final analysis, Denby describes *A.I.* as "a ponderous, death-of-the-world fantasy, which leaves us with nothing but an Oedipal robot—hardly a redemption." Apart from his own quibbles, Andrew Sarris (who admits he has never had undue reverence for either Kubrick or Spielberg) applauds this Oedipal element as "a beautifully formulated meditation on the eternal intensity of filial love." He praises the "unwavering convictions" of the performances, resulting in a movie that is "an overwhelmingly haunting experience as well as an exquisite work of art." Moreover, he notes, "For myself, I regard *A.I.* as the most emotionally and existentially overwhelming Spielberg production since the ridiculously underrated and underappreciated *Empire of the Sun* (1987)." Armond White in the *New York Press* applauded it as a "breakthrough" in "raising fairytales to the level of great art."

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24, 2001, 1, 24; Schwarzbaum, Lisa, "Sci-Fi Channel," *Entertainment Weekly*, June 29–July 6, 2001, 109–110; Sarris, Andrew, "*A.I.*=(2001 + *E.T.*)<sup>2</sup>," *New York Observer*, July 4, 2001, 1; Street, Douglas, "Pinocchio—From Picaro to Pipsqueak," in Douglas Street, ed., *Children's Novels and the Movies* (New York: Frederick Ungar Publishing Company, 1983), 47–57; White, Armond, "Intelligence Quotient," *New York Press*, July 4, 2001.

—J.C.T.

**Alcott, John** (1931–July 28, 1986) STANLEY KUBRICK gave cinematographer John Alcott his "break" on *2001: A SPACE ODYSSEY*, asking him to step up from assistant to cinematographer six months into shooting, when GEOFFREY UNSWORTH, the credited director of photography, had to leave in order to fulfill other commitments. Alcott's first job as the functioning cinematographer on *2001* (although his credit reads merely "Additional Photography") was to oversee the stunning front-projection setups for the "Dawn of Man" sequence. Alcott's performance on *2001* earned him a "promotion" to cinematographer for Kubrick's next project, an altogether different kind of film. Alcott recalled, "*A CLOCKWORK ORANGE* employed a darker, obviously dramatic type of photography. It was a modern story taking place in an advanced period of the 1980s—although the period was never actually pinpointed in the picture. That period called for a really cold, stark style of photography." With only a handful of exceptions, all of the settings of *A Clockwork Orange* were filmed on location, as Kubrick wanted to utilize the existing ultramodern architecture of contemporary London to evoke the unspecified near future. New, faster lenses allowed Kubrick and Alcott to shoot in natural light under circumstances that would have been impossible before. When situations called for additional, artificial light, in most cases Kubrick and Alcott used primarily the "practicals," or lights actually seen in the set. This approach allowed for 360-degree pans and also removed the necessity of setting up bulky studio lights, thus saving precious time on the shooting schedule. The overall result is a curious blend of gritty realism and futuristic starkness.

Alcott's next collaboration with Kubrick became his crowning achievement, *BARRY LYNDON*, for which

he won the Academy Award for cinematography, as well as the award for outstanding cinematography from the National Society of Film Critics. Alcott strove to create the feeling of natural light throughout, although he did indeed use artificial lighting, contrary to the myth that has grown up around the picture. Alcott took his cues from the way the natural light actually fell on a setting, and then he would simulate that effect with a combination of natural light and lighting units to achieve an exposurable level of illumination. In a few scenes, Alcott used virtually no natural light at all, as in the scene in Barry's dining room when his son asks if Barry has bought him a horse. In that setup, Alcott simulated natural light using mini-Brutes, with a plastic diffusing material, which he preferred over tracing paper, on the windows. Every shot of *Barry Lyndon* was done in an actual location, presenting rather unique cinematographic challenges, as Alcott told the editor of *American Cinematographer*: "In some of the interiors used for shooting *Barry Lyndon*, there were lots of white areas—fireplaces and such. If you put a light through a window, these would stick out like a sore thumb . . . So most of the time, I covered them with a black net—the white marble of the fireplaces, the very large white three-foot panels on the walls, and the door frames that were white. I covered them with a black net having about a half-inch mesh. You could never see it photographically. It did wonders in toning down the white." In what he rated as the most difficult scene to shoot in *Barry Lyndon*, Alcott ran into a complex set of problems, due to the combination of natural and artificial light, as well as the nature of the location. Alcott describes the scene in the gentlemen's club, where Barry is given the cold shoulder: "That involved a 180-degree pan, and what made it difficult were the fluctuations in the weather outside. There were many windows, and I had lights hidden behind the brickwork and beaming through the windows. The outside light was going up and down so much that we had to keep changing things to make sure the windows wouldn't blow out excessively . . . What complicated it further was that this was one of those stately houses that had the public coming through and visiting at the same time we were shooting." Alcott's camera of choice was the

Arriflex 35BL, which he used for all of *Barry Lyndon*. "[One] feature I like about the camera is that you've got the aperture control literally at your fingertips," he explained. "It's got a much larger scale and therefore a finer adjustment than most cameras. This feature is especially important when you're working with Stanley Kubrick, because he likes to continue shooting whether the sun is going in or out . . . You've got to cater to this. That old bit that says you cut because the sun's gone in doesn't go any more." Alcott would ride the shots out by varying the aperture opening during each shot. "On most lenses there's not a great distance between one aperture stop and the next. There [aren't] actually on the Arriflex 35BL lenses either, but it's the gearing mechanism on the outside that offers the larger scale and therefore the possibility of more precise adjustment. It's like converting a 1/4-inch move into a one-inch move."

*Barry Lyndon* makes extensive use of the zoom lens, even though Alcott generally preferred prime lenses. He felt that many cinematographers misused the zoom simply as a means to speed up production by not having to change lenses. On *Barry Lyndon*, Alcott said, "the zoom enhanced the fluid look of the film and was used throughout the picture integrally." He used an Angénieux 10-to-1 zoom, in conjunction with ED DIGIULIO's joystick control, which starts and stops without jarring. "You can manipulate it so slowly that it feels like nothing is happening. This is very difficult to do with some of the motorized zoom controls."

Most cameras setups in *Barry Lyndon* are stationary, but on the handful of occasions when the camera moves, it does so elaborately and to stunning effect. The battle sequence involved an 800-foot track, with three cameras moving simultaneously along as the troops advanced. Alcott recalled, "We used an Elemack dolly, with bogie wheels on ordinary metal platforms, and a five-foot and sometimes six-foot wheel span. We found that this worked quite well in trying to get rid of the vibrations when working on the end of the zoom." In other words, Alcott was racking all the way in to the 250 mm end of the zoom for some of the tracking shots—quite a daring maneuver, considering that being fully

zoomed in tends to accentuate any vibrations.

One aspect of the myth surrounding Barry Lyndon's cinematography is true: all the candlelit scenes were done entirely without artificial light—by candlelight and reflectors alone, necessitating the development of custom lenses. Alcott told *American Cinematographer*, “Kubrick located three 50 mm f/0.7 Zeiss still-camera lenses, which were left over from a batch made for NASA. We had a non-reflex Mitchell BNC which was sent over to Ed DiGiulio to be reconstructed to accept this ultra-fast lens.” As the lens had virtually no depth of field in such low light, Alcott had to scale the lens's focal settings by doing hand tests from 200 feet down to 4 feet. Focus operator DOUGLAS MILSOME used a closed-circuit video system to keep track of depth of field as it related to the actors' positions. Alcott explained, “The video camera was placed at a 90-degree angle to the film camera and was monitored by means of a TV screen mounted above the camera lens scale. A grid was placed over the TV screen, and by taping the various artists' positions, the distances could be transferred to the TV grid to allow the artists a certain flexibility of movement, while keeping them in focus.” This is one example of many that illustrate the lengths to which Kubrick and his collaborators would go in order to achieve the result he wanted.

In preparation for *THE SHINING*, Kubrick gave Alcott the STEPHEN KING book almost a year before shooting was to commence. Although Alcott was working on other films and television commercials during that time, he was able to prepare extensively. He and Kubrick remained in constant touch, consulting on how the sets should be constructed, the number and placement of windows, the location of one set with respect to another, and so on. As further part of his preproduction effort on *The Shining*, Alcott had all the major sets built in miniature, so that he could work out the lighting setups well in advance; and while the actual sets were being constructed (also well in advance of shooting), he had his gaffers wiring extensively. Kubrick told Alcott that “he wanted [*The Shining*] to have a different approach from that of previous films. He stated that he wanted to use the Steadicam extensively and very freely without having any lighting equipment in the

scenes.” This mandate made conventional floor- and overhead-lights out of the question. Therefore, most of the lights used in *The Shining* were wired as “practicals” in the sets: lamps, chandeliers, wall brackets, and fluorescent tube lights—they were “part of the hotel.” Alcott had the practicals dimmed and raised from a control panel outside the soundstage. He would communicate with the control room via walkie-talkie, often changing the levels of various lights while a shot was in progress and the Steadicam was moving through the set, past the lights. Another result of the Steadicam's ubiquitous service on *The Shining* was that Alcott had to use video-assist extensively. Most of the crew were in the corridor off the set, so that they would not be caught on camera, and aside from video-assist, there was no other way to see how a scene was playing out, other than to wait for the rushes. Ironically, the roving nature of the Steadicam, which necessitated video-assist in the first place, made video-assist harder to achieve than it would have been with a fixed camera. In order to solve this problem, Kubrick had video antennas hidden in the walls of the set throughout, making it possible to transmit video from anywhere within the Overlook Hotel sets.

The entire Overlook Hotel (with the exception of the front façade—Timberline Lodge in Oregon) was built on a soundstage and back lot. The main lounge set nevertheless contained several very large windows, which appeared to face outside and let in a great deal of “daylight.” Achieving this effect involved a rather elaborate setup. Alcott custom-ordered an 80-by-30-foot diffusing panel, which went in front of a bank of 860 1,000-watt lamps, mounted at two-foot intervals on tubular scaffolding. Each lamp was on a pivoting mount, and they were all linked together, so that Alcott could vary the light from the control room.

Of his working relationship with Kubrick, Alcott said: “He is, as I've said before, very demanding. He demands perfection, but he will give you all the help you need if he thinks that whatever you want to do will accomplish the desired result. He will give you full power to do it—but at the same time, it must work.”

John Alcott clearly did his best work with Stanley Kubrick. His other noteworthy credits as cinematographer include *Fort Apache: The Bronx* (1981);

*Greystoke: The Legend of Tarzan, Lord of the Apes* (1984); *White Water Summer* (1987); and *No Way Out* (1987). At the time of his death from a heart attack in Cannes, Alcott was to start the photography on John Hughes's *Some Kind of Wonderful*, and he had been scheduled to photograph David Lean's *Nostramo* (which Lean never made) the following year.

**References** "John Alcott, Master of Light," program, National Film Theatre, London, December 1986; "John Alcott," (obit.) *Variety*, August 6, 1986, p. 93; "John Alcott," advertisement for Eastman Kodak Co., *Variety*, June 8, 1977, p. 25; Lightman, Herb, "Photographing Stanley Kubrick's *The Shining*," *American Cinematographer*, vol. 61, no. 8 (August 1980): 780–85+; "Photographing Stanley Kubrick's *Barry Lyndon*," *American Cinematographer*, vol. 57, no. 3 (March 1976): 269–75+; Saxon, Wolfgang, "John Alcott, an Oscar Winner For Cinematography, Is Dead," *New York Times*, August 3, 1986, p. 32.

**Aldiss, Brian** (1925– ) The author of "SUPERTOYS LAST ALL SUMMER LONG" (1969), the basis for the STANLEY KUBRICK–STEVEN SPIELBERG film, *A.I.*, is a distinguished SCIENCE FICTION writer, critic, and anthologist. A superb stylist and a socially committed thinker, Aldiss is a product of the "New Age" of science fiction in the 1960s and 1970s. He was born in England and educated at private schools. During World War II he served in the Royal Corps of Signals in Burma. After his demobilization in 1948 he began his writing career with a series of essays about bookselling which were collected under the title *The Brightfount Diaries* (1955). His true métier, however, was science fiction, and after publishing his first science fiction story, "Criminal Record" (1954), he embarked on a prolific career, writing short stories and novels. His first collection of stories appeared in America in 1959 under the title *No Time Like Tomorrow* and was quickly followed by two other collections, *Galaxies Like Grains of Sand* (1959), and *Starswarm* (1963). Among his classic novels are *Starship* (1958), *Breakthrough* (1959), the Hugo Award-winning *The Long Afternoon of Earth* (1962), *Greybeard* (1964), the *Helliconia* series (1982–1986), and *Frankenstein Unbound* (1974), a time-travel yarn whose characters were drawn from the real-life Mary Shelley's circle of friends and associates. (Aldiss claims

that science fiction was born in the "heart and crucible of the English Romantic movement.") An indefatigable anthologist, Aldiss has edited many titles in the Penguin Science Fiction series, and, with fellow writer Harry Harrison, titles in the Year's Best Science Fiction series. He also was the literary editor for many years of the daily newspaper *The Oxford Mail*.

In the foreword to a recent anthology, Aldiss affectionately recalls his relationship with Stanley Kubrick. After selling him the rights to "Supertoys," he met with Kubrick frequently in the early 1980s to hammer out a treatment of the film that would eventually be made as *A.I.* under the guidance of Steven Spielberg. "Every day, a limo would come to my door on Boars Hill," writes Aldiss, "and I would be driven to Castle Kubrick, Stanley's Blenheim-sized pad outside St. Albans. Stanley had often been up half the night, wandering his great desolate rooms choked with apparatus. He would materialize in a rumpled way saying, 'Let's have some fresh air, Brian.'" Inevitably, perhaps, their discussions, while amiable, ended in a stalemate. "[Kubrick] did not permit argument or the consideration of any line of development he did not immediately like," says Aldiss. For example, Aldiss rejected Kubrick's allusions to the Pinocchio story, preferring to confront his character of David, who hitherto had been unaware of his mechanical identity, with the revelation of his true nature. "It comes as a shock to realize he is a machine. He malfunctions. . . . Does he autodestruct? The audience should be subjected to a tense and alarming drama of claustrophobia, to be left with the final questions, 'Does it matter that David is a machine? Should it matter? And to what extent are we all machines?'"

By the mid-1990s Aldiss and Kubrick's working relationship was over, their issues unresolved. "He needed not only to sustain his independence but to nourish his myth," writes Aldiss, "the myth of a creative but eccentric hermit-genius."

In his history of science fiction, *The Billion Year Spree*, Aldiss proudly notes that science fiction "had made itself a part of the general debate of our times." He continues: "It has added to the literature of the world; through its madness and freewheeling ingenu-

ity, it has helped form the new pop music; through its raising of semireligious questions, it has become part of the underworld where drugs, mysticism, God-kicks, and sometimes even murder meet; and lastly, it has become one of the most popular forms of entertainment in its own right, a wacky sort of fiction that grabs and engulfs anything new or old for its subject matter, turning it into a shining and often insubstantial wonder.”

**References** Aldiss, Brian, *The Billion Year Spree: The True History of Science Fiction* (Garden City, N.Y.: Doubleday and Company, 1973); Aldiss, Brian, *Supertoys Last All Summer Long* (New York: St. Martin's Press, 2001).

—J.C.T.

**Also Sprach Zarathustra** (1896) In the history of film music there is no more famous example of a classical piece of music translated into cinematic terms than RICHARD STRAUSS's *Also Sprach Zarathustra* in STANLEY KUBRICK'S *2001: A SPACE ODYSSEY*. Friedrich Nietzsche, author of the original poem “Also Sprach Zarathustra,” had always felt that it might be realized someday as a musical composition. Indeed, it has subsequently been an inspiration for many composers, notably Mahler (in his Third Symphony) and Frederick Delius (in his *Mass of Life*). But by far the most famous example is Richard Strauss's tone poem, which premiered in Berlin in 1896. Undaunted by the challenge of devising a piece of purely orchestral program music around a series of 80 discourses on such subjects as virtue, war, chastity, womankind, science, etc., Strauss was attracted initially by Nietzsche's avowed antipathy to the established church and all conventional religious dogmas. Indeed, like Nietzsche, he was particularly opposed to the creed that declares, “Blessed are the meek, for they shall inherit the Kingdom of God.” Zarathustra (or Zoroaster) was a real person, a Persian who lived in the sixth century B.C. He proclaimed that he was the prophet of Ormazd, the spirit of light and good. Nietzsche seized upon Zarathustra as a vehicle for his own ideas on the purpose and destiny of mankind. He envisioned him as a seer who periodically cut himself off from humanity, retreating to a cave for contemplation, and returning occasionally to deliver to mankind the wisdom he gained from his solitude.

It is here we find Nietzsche's famous pronouncements on the *Übermensch*, or Superman: “I teach you the Superman. Man is a thing to be surmounted . . . what is the ape to man? A jest or a thing of shame. So shall man be to the Superman. . . . Man is a rope stretched betwixt beast and Superman—a rope over an abyss.” Accordingly, Strauss, who had just completed another of his famous tone poems, the rollicking *Til Eulenspiegel*, wrote that his musical realization would follow that evolutionary trajectory: “I mean to convey in music an idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the *Übermensch*.” The famous opening three-note motto in first section—marked *Von den Hinterweltlern* (“Of the Backworldsmen”)—is intended to symbolize a spectacular sunrise, the dawn of man, as it were. It is in the pure and simple tonality of C-major—rising from a tonic C to a G and then concluding with a C an octave above. It is declaimed three times by four trumpets in unison and leads to a *tutti* enunciation of the major and minor modes in alternation. This vacillation between the major and minor suggests man's perplexity at the sublime mysteries of nature. The majestic climax comes upon the heels of timpani triplets and a thundering organ pedal point that holds on by itself for a full two beats after the orchestra has ceased. Purportedly, Stanley Kubrick became aware of this music when it was used for a BBC series about World War I, and he immediately saw its application to *2001: A Space Odyssey*. He toyed with using it while in the preliminary stages of devising the music track. But it was not until composer ALEX NORTH had written 40 minutes of original music (including his own Strauss-like fanfare), that he decided to retain the *Zarathustra* music for the film and repeat it as a theme that links the three sections of the film. Doubtless more people heard this music by Strauss during the first run of *2001* than had heard it in all of Strauss's lifetime. Today, many film enthusiasts know it only as the “Theme from *2001*.”

**References** Del Mar, Norman, *Richard Strauss: A Critical Commentary on His Life and Works*, vol. 1 (London: Barrie and Jenkins, Ltd., 1978).

—J.C.T.

**Anderson, Richard** (August 8, 1926– ) Winning the lead role in his high school play set Richard Anderson on his career in acting, which was temporarily delayed by World War II. After serving in the military for 15 months, Anderson attended the Actors Lab in Hollywood, under the G.I. Bill of Rights. Having kicked around in a few movie bit roles, he performed three times on NBC's live TV screen-test program, *Lights, Camera, Action*, in 1949. He recalled, "Instead of making a movie screen test, you did it on live TV. It was seen by everybody in [Hollywood], because TV was very new and interesting, and everybody watched it." Apparently so; according to one version of the story, Cary Grant saw Anderson's performance and called up DORE SCHARY to tell him about it. As a result of these appearances, Anderson landed a seven-year contract at Metro-Goldwyn-Mayer (MGM). In six of those years, he appeared in more than 25 films, before successfully petitioning MGM to release him from his contract—enabling his appearance in STANLEY KUBRICK'S *PATHS OF GLORY*. As Major St.-Auban, Anderson delivers a fine, solid performance as the French army prosecutor in charge of the court-martial of three soldiers. His cold, detached, matter-of-fact manner during the court-martial symbolizes the official French position toward these men, who are sentenced to death. Later, during the execution, a few subtle facial gestures show that Anderson's character has transformed and regrets his part in the tragic fiasco. In an interview with *Starlog*, Anderson offers this anecdote: "United Artists [UA] didn't like the idea of the men being executed at the end; they stipulated that the three soldiers must not die. . . . But Kubrick was absolutely adamant: to make the picture work, the men had to be killed. Kubrick sent UA a copy of the final script, and in this script the men did die. Nobody read it at UA. So Kubrick went ahead and shot it his way. Of course, when UA saw the finished picture, they saw that the men did die, but all Kubrick had to do was say, 'Look here, it's in the final script which was approved.' But nobody even asked after they saw it, because they realized how powerful it was." This account differs markedly from the recollection of KIRK DOUGLAS, who says that Kubrick wanted the film to have a last-minute rescue to make it more commercial.

Besides *Paths of Glory*, Richard Anderson's best-known films include *The Long Hot Summer* (1958), *Compulsion* (1959), *Tora! Tora! Tora!* (1970), *Seven Days in May* (1964), and *Seconds* (1966). Anderson had wanted lead roles at MGM, but the studio used him almost exclusively as a supporting player, often in minor films. "The pressures of staying in the business demanded that you work," he said, "that you stay on screen. So I chose to stay on the screen . . . My strategy was to *work*."

Another strategy, perhaps, was to marry well. In January 1955, Anderson married Carol Lee Ladd, stepdaughter of actor Alan Ladd. The marriage lasted little more than a year. In the divorce proceedings, his wife testified, "He said I wasn't doing anything to help his career and that he should have married someone who could help him more." In August 1954, Anderson romanced Barbara Warner, daughter of studio head Jack Warner, and then in 1961, he married Katherine Thalberg, daughter of actress Norma Shearer and the late Irving Thalberg (former head of production at MGM), a marriage which ended in divorce in 1972, having produced three daughters.

After appearing in *Paths of Glory*, Anderson proclaimed himself a new man: wiser, more adult, more sophisticated, ready for more serious film roles than he had been dealt in the past. This was not to be, however, as the next phase of his career took him to the small screen. In the 1960s, Anderson made regular appearances on such TV series as *Bus Stop*, *Perry Mason*, *The Alfred Hitchcock Hour*, *The Fugitive*, *The Mod Squad*, *The FBI*, *Mannix*, and *Dan August*. Finally, in the 1970s, Anderson reached the height of his TV stardom portraying Oscar Goldman in *The Six Million Dollar Man* and *The Bionic Woman*. Strangely enough, when ABC canceled *The Bionic Woman* and sold it to NBC, Anderson became perhaps the only actor ever to portray the same character on two separate shows, running simultaneously, on two different networks.

After his divorce in 1972, Anderson again proclaimed himself a changed man, all but owning up to his opportunism of the past. He told *TV Guide*, "I felt that all my moorings were slipping away. I turned to the scriptures and developed a faith that is strong.

It's related to everything I do. It has been an extraordinary experience—the turning point of my life.”

**References** “Child to Richard Andersons,” *New York Times*, August 21, 1962; “Galaxy of Stars Sees Ladd Playing Father of the Bride,” UPI wire report, January 23, 1955; Raddatz, Leslie, “He Looks Like Old Money,” *TV Guide*, October 18, 1975, 21–22; “Richard Anderson—Biography,” Press release, ABC Press Relations, 1970–71; “Richard Anderson—Biography,” Press release, ABC Press Relations, 1974–75; “Richard Anderson,” undated press release, 1958?; Weaver, Tom, and Jon Weaver, “Tales of the Forbidden Planet,” *Starlog*, July 1990, 29–33.

**antiwar themes** Conventional wisdom would surely insist that STANLEY KUBRICK'S *PATHS OF GLORY*, *DR. STRANGELOVE*, and *FULL METAL JACKET* contain antiwar messages. But perhaps “antiwar” is too vague a rubric for these films, inasmuch as two of them are, more specifically, clearly antimilitary, and one is clearly antinuclear. *Paths of Glory* and *Dr. Strangelove* are dominated by mad generals in the case of the latter and vain, foolish generals in the case of *Paths of Glory* (generals who demand that innocent soldiers who have fought bravely be executed as scapegoats to cover up their superiors' incompetence and bad judgment).

One is tempted to ask whether any realistic war movie would not by definition also contain an antiwar statement. But consider the earliest war films, those contemporaneous with World War I, which were not really antiwar features. D.W. Griffith made *Hearts of the World* (1918), a story of love and war, as part of the war propaganda effort. Raoul Walsh's *What Price Glory?* (1926) was based on a play by Maxwell Anderson and Laurence Stallings that certainly asked the right question but whose plot consisted mostly of facile romantic melodrama and gruff macho comedy, while most of the fighting transpired offscreen. King Vidor's *The Big Parade* (1925) depicted “realistic” combat and grim mutilation—making the point that war may be hell but it is unavoidable. Among the exceptions were, of course, Lewis Milestone's classic *All Quiet on the Western Front* (1929), which anticipated *Full Metal Jacket* in its documentation of the rigorous indoctrination of young men into killing machines, and Ernst Lubitsch's *The Man I Killed* (1932, also known as *Broken Lullaby*),

which, like Hal Ashby's later *Coming Home* (1978), proves that an effective antiwar statement can be made in a story that transpires *after* war's end. (Lubitsch's story of a soldier obsessed by guilt over his killing of a soldier in battle is something of a curiosity inasmuch as its solemn, occasionally heavy-handed tone marks a significant departure from his better-known comic satires.)

Even though the isolationist United States had avoided involvement in World War I for years before U.S. troops entered the fray in 1917, patriotic responses were perhaps inevitable in these early films, which touched the hearts of the audience rather than confronting viewers with the graphic realities of combat.

Like those war films contemporaneous with World War I, war movies made during World War II and the Korean conflict celebrated the “guts and glory” paradigm of the 1940s and 1950s, with a few notable exceptions such as John Huston's powerful documentary *The Battle of San Pietro* (1945) and William Wellman's *Battleground* (1949). But it was not until the anxieties of the cold war era had been digested by popular culture that serious American antiwar films about World War II and Korea began to appear in the 1950s. Moreover, as the so-called protest generation grew to maturity in the late 1960s, antiwar films had a new, vulnerable target—Vietnam. These films, among them *Apocalypse Now* (1979), tended to be mythic, in order to demonstrate the collision of innocence with corruption—what Kurtz called “the horror”—as young warrior-adventurers were thrust into the “heart of darkness” by forces beyond their control. Such was the case with Francis Ford Coppola's *Apocalypse Now*, Michael Cimino's *The Deer Hunter* (1978), and Oliver Stone's *Platoon* (1986). Yet, arguably, Oliver Stone's strongest antiwar film was not *Platoon* (which was based on the director's own experience) but *Born on the Fourth of July* (1989), which was based upon the postwar experiences of marine Ron Kovic, who had been wounded in action and crippled as a result.

From a safer distance, filmmakers are moving beyond Vietnam back to a more patriotic, guts-and-glory tone of World War II. STEVEN SPIELBERG'S *Saving Private Ryan* (1998) was a tribute to the “greatest

generation” celebrated by historian Stephen Ambrose and journalist Tom Brokaw. Terrence Malick’s *The Thin Red Line* (1998) was a somewhat ponderous philosophical meditation upon the futility and waste of war in general. Michael Bay’s *Pearl Harbor* was by no stretch of the imagination an antiwar picture, but rather a patriotic valorization wrapped in an inept and anachronistic melodramatic plot. Released on Memorial Day weekend in 2001 to celebrate the 40th anniversary of the Japanese bombing of Pearl Harbor, Bay’s picture was marketed as a tribute to the disaster and its aftermath, but it was still the same old story, a tale of love and glory, bogged down by bad dialogue and sentimental nonsense.

Films like these seem especially problematic in the face of Stanley Kubrick’s *Paths of Glory* (1957), a trenchant indictment of the military-industrial complex, based on Humphrey Cobb’s 1935 novel, on the eve of American involvement in Vietnam. How could *any* war be celebrated or justified after Kubrick’s damning statement? Cobb’s novel, and by extension, Kubrick’s film, dissected the insane ironies and ruthless opportunism of “military justice” in its depiction of the unjust execution of several French soldiers brought before a tribunal on charges of cowardice.

What kind of antiwar message, if any, is contained in Kubrick’s Vietnam film, *Full Metal Jacket*? MICHAEL HERR, who collaborated with Kubrick on the screenplay, said that Kubrick “wanted to make a war movie” that would offer “a God’s-eye view of combat,” but, unfortunately, by 1987, Kubrick had been “overtaken by other filmmakers” on the subject of Vietnam. The film was based upon GUSTAV HASFORD’s short novel *THE SHORT-TIMERS*, perhaps the most brutal, nihilistic narrative to have come out of the Vietnam experience. *Full Metal Jacket* is not an easy film to watch, but it is not as disturbing as the source novel. Kubrick focused upon the dehumanizing process of boot camp, where young men are turned into killers before they are loosed into the jungles of Vietnam. Of course, war is hell, but in Kubrick’s view, it is also insane. The boot camp experience of Kubrick’s film was later to be imitated by Joel Schumacher in his film *Tigerland* (2000), which made a parallel statement about how young recruits under pressure could be driven insane.

Paradoxically, perhaps *Full Metal Jacket* should not be considered an anti-Vietnam War film at all, since the circumstances of the war and the issue of U.S. involvement are only obliquely examined. Indeed, one of the few overt references to the Vietnamese presence transpires in a scene late in the picture involving a female Viet Cong sniper. But the real point of this scene is not her politics or her patriotism, but her dehumanization. She has been as ruthlessly conditioned to be a killing machine as her U.S. counterparts. Moreover, the fact that scenes like this were not shot in Vietnamese locations but, as publicist Brian Jamieson has pointed out, rather in English forests absurdly presumed to look like Vietnamese jungles, suggests the illogic of accepting that this film is about Vietnam at all. Perhaps, Kubrick’s Vietnam is rather like Kubrick’s New York in *EYES WIDE SHUT*—a fantasy site, a convenient arena for Kubrick’s psychodrama. Indeed, what Kubrick is deploring in this film—and this theme is apparent everywhere in Kubrick’s films—is not so much the waste or futility of human endeavor but the loss of individual will.

Not just the insanity of the military-industrial complex but the unthinkable realities of nuclear holocaust are the subjects of *Dr. Strangelove, or: How I Learned to Stop Worrying and Love the Bomb*. Made in 1964 at the height of the cold war, it addresses “MAD” (an acronym based on the defensive strategy of “mutual assured destruction”) paranoia concerning the operations of the Strategic Air Command. Significantly, Kubrick decided not to follow the straightforward narrative of the source novel, *RED ALERT*, but to treat the story as an absurd black comedy and allegorical satire, populated with caricatures rather than fully developed characters. On the face of it, the possibility of a world gone insane—as a nutty general stumbles across the trip wire of nuclear devastation—seems too bizarre to be probable. But in JAN HARLAN’s documentary, *STANLEY KUBRICK: A LIFE IN PICTURES* (2000), former Warner Bros. CEO and president John Calley reminds us that military leaders like General Curtis LeMay have been subsequently revealed to have been “absolutely psychotic.” Thus, ironically, it took a MAD *Mad Magazine* cartoon approach to reveal a terrifying truth about our military leaders.

This was exactly the opposite approach to that taken at precisely the same time by the British filmmaker Peter Watkins, whose antinuclear film, *The War Game*, won an Oscar for best documentary in 1966. Watkins preferred a humorless, shock-to-the-system, graphically depicting with blunt, documentary-like accuracy what the effects and consequences might be if there were to be a nuclear strike on the county of Kent, south of London. For some viewers, and for the BBC, who financed the 47-minute film, this frontal assault on the viewer's sensibilities was rather too much of a bad thing, though *The War Game* became a cult favorite of the protest generation during the Vietnam era and was widely shown on college campuses.

Ultimately *Dr. Strangelove* wiped out the antinuclear competition of other, more plodding films, like Sidney Lumet's *Fail-Safe* (1964) and John Frankenheimer's *Seven Days in May* (1964). Satire, not lectures, connected with audiences of the day. In the final analysis, Kubrick's "antiwar" films are, like his other pictures, difficult to categorize precisely. In that very ambiguity, perhaps, lies their enduring strength.

—J.M.W. and J.C.T.

**Archer, Ernie** Ernie Archer was one of the production designers on *2001: A SPACE ODYSSEY*. He was responsible for the design of the "Dawn of Man" segment, which serves as the prologue of the film. This sequence depicts ape-men at the dawn of civilization in what would eventually come to be known as Africa. Archer and a photographer went to the Namibian desert in South-West Africa to shoot transparencies of the landscape for use in filming these scenes at Elstree Studios.

Kubrick was dissatisfied with the common method of rear-screen projection, whereby the actors would perform in front of a screen on which a projector behind the screen projected images of exterior locations, giving the illusion that the actors were in those locales. Rear-screen projection, however, yielded images that were not in sharp focus, and that was not good enough for Kubrick. So, for this segment he decided to experiment with the rarely used process called front-projection. This process involved a large reflective screen on which the background

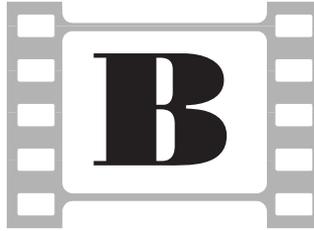
images photographed by Archer and his colleague in Africa were projected. In front of the screen Archer created the environment of rocks and desert which matched perfectly the projected background locales. Piers Bizony describes how the prologue was filmed: "In the process of 'front projection' pioneered for *2001*, the ape-man actors were photographed in front of a huge screen, 40 feet high and 100 feet wide, consisting of millions of microscopic glass beads, which absorbed light, bent it, and then hurled it back out again with negligible loss of brightness." More importantly, the images projected with front-projection were in much sharper focus than those projected in the old rear-projection process. Bizony recalled, "A transparency of the appropriate backdrop was projected onto this glassy surface, just as with a home slide projector. Illumination was derived from a powerful arc-lamp similar to the kind of bulb found in an anti-aircraft searchlight."

The dark costumes of the ape-men who were performing in front of the screen did not reflect any of this image as it was projected from the projector onto the screen behind them, even when they were standing close to the projector. The combination of the images projected on the screen, plus the rocks, caves, and desert, which Archer designed and built to match the terrain pictured on the screen, brilliantly created the milieu for the Dawn of Man.

The resulting prologue depicted the bands of prehistoric ape-men competing with each other to establish their turf and acquire food, millions of years before the film leaps from the prologue into the subsequent episodes set in the future. As Bizony observes, "Even the blandest astronauts are still little more than clever apes in disguise, with ancient survival instincts hard-wired into their brains."

Unfortunately, only one Academy Award was accorded the film for special effects, and that went to Stanley Kubrick. Clearly separate Oscars should have been awarded to the special effects team, which, besides Archer, included DOUGLAS TRUMBULL, WALLY VEEVERS, and TONY MASTERS.

**References** Bizony, Piers, *2001: Filming the Future* (London: Aurum Press, 2000).



**Baldwin, Adam** (February 27, 1962– ) No relation to actors Alec and brothers, Adam Baldwin, who portrayed Animal Mother in *FULL METAL JACKET*, grew up in Winnetka, Illinois, where he attended New Trier High School, the alma mater of such showbiz luminaries as Rock Hudson, Charlton Heston, Ann-Margret, Ralph Bellamy, and Bruce Dern. (Indeed, Rock Hudson was in the same high school class as Baldwin's father, Bill.) Baldwin's first two films were both helmed auspiciously by first-time directors in 1980: *My Bodyguard* (Tony Bill) and *Ordinary People* (Robert Redford). Baldwin found it "both refreshing and challenging to work with a first-time director. There's a certain excitement and energy revolving around that debut." In the mid-1980s, when Baldwin's agents approached him about playing a role in STANLEY KUBRICK's next film, *Full Metal Jacket*, he jumped at the chance. "I had always been a huge fan of Stanley's ever since I saw *A CLOCKWORK ORANGE*," he said, and he was also attracted to what he saw as the story's strong ANTI-WAR THEME. "War is for fools," he told *Interview*. "If I had been eighteen when the Vietnam War began, I wouldn't have fought." Hardly the words one would expect from Baldwin's character, the bloodthirsty marine recruit known as "Animal Mother." "There were guys like that," he explained to the *New York Times*, "and they had to be portrayed. I don't think by playing the part I'm making a right-wing statement

at all. There were guys like that who believed in the war, and once they got over there, it was a whole different thing." Like virtually everyone who ever worked with Kubrick, Baldwin found the experience to be grueling but ultimately rewarding, as he told the *Hollywood Reporter*: "I spent ten months working fifteen-hour days, six days a week, slogging through dirt and rubble, with bombs going off and everything. It was long and hard, but it was great. I'd do it again in a second."

In addition to *Full Metal Jacket*, Baldwin's films have included *D.C. Cab* (1983), *3:15* (1986), *The Chocolate War* (1988, directed by Keith Gordon), *Cohen & Tate* (1989), *Next of Kin* (1989), *Predator 2* (1990), *Radio Flyer* (1992), *How to Make an American Quilt* (1995), *Independence Day* (1996), and *The Patriot* (2000), as well as numerous TV movies and miniseries, including *From the Earth to the Moon*.

**References** "Adam Baldwin: Heir to an Impressive Tradition," in press kit for *My Bodyguard*, Twentieth Century-Fox Film Corporation, 1980; "After 'Metal Jacket,'" *New York Times*, September 4, 1987, p. C6; Baldwin, Adam, interview with the *Hollywood Reporter*, January 1989, p. 37; Baldwin, Adam, interview with *Interview Magazine*, September 1987, p. 39.

**Ballard, Lucien** (May 6, 1904–October 1, 1988) By the time he photographed STANLEY KUBRICK's brilliant FILM NOIR, *THE KILLING*, Lucien

Ballard was already a respected, veteran Hollywood director of photography. Over the course of his 50-year-plus career, Ballard shot more than 100 films, including four films for Josef von Sternberg (two of those starring Marlene Dietrich, with all the actress's attendant lighting concerns), five pictures with Henry Hathaway, six with Budd Boettinger, and five with Sam Peckinpah (who came to view Stanley Kubrick as his number-one cinematic rival). Other venerated directors with whom Ballard worked included Sam Fuller, Dorothy Arzner, and Rouben Mamoulian. Ballard was best known for the versatility of his cinematographic style. In a *New York Times* review of Hathaway's *True Grit*, Vincent Canby wrote: "Anyone interested in what good cinematography means can compare Ballard's totally different contributions to *The Wild Bunch* and *True Grit* [both 1969]. In *The Wild Bunch*, the camera work is hard and bleak and largely unsentimental. The images of *True Grit* are as romantic and autumnal as its landscapes, which, in the course of the story, turn with the season from the colors of autumn to the white of winter."

The movie business originally caught young Lucien Ballard's fancy when a Paramount script girl he was dating took him to a three-day party thrown by Clara Bow. Ballard enjoyed life in Hollywood, and he married moviestar Merle Oberon in 1945, after her divorce from Alexander Korda. Ballard photographed four of Oberon's films before their divorce in 1949. For many years, Ballard had worked under contract to Columbia, then Fox, before going freelance in 1956, at which time he was able to take on such projects as *The Killing*. Ballard's collaboration with Kubrick yielded its share of disagreements, but despite Ballard's years of experience and the director's status as a relative novice, Kubrick held his ground. The first hints of Kubrick's dissatisfaction came when he sent Ballard and a 10-man crew to get second-unit footage of an actual racetrack for the opening credits sequence. Ballard returned with thousands of feet of exposed film, which Kubrick found to be useless. Later, on the set, Kubrick and Ballard disagreed about camera angles, lenses, dolly moves, and the like. Finally, according to associate producer Alexander Singer, Kubrick calmly threat-

ened to fire Ballard from the production if he didn't put the camera where Kubrick wanted it, with the lens he wanted. Years later, Ballard told critic Leonard Maltin that the cinematographic style of *The Killing* was pretty much his own, standard, gritty black-and-white. He remembered thinking very little of Kubrick as a director at the time, even though Ballard admired Kubrick's narrative treatment of *The Killing*.

Despite his long career and stunning achievements in cinematography, Lucien Ballard never won an Oscar and was nominated only once: for *The Caretakers*, in 1963. But his importance as an artist of the cinema finds strong testament in the remarks of director Budd Boettinger: "I can put it very simply: My first casting job is to get Ballard. Then I get around to everyone else."

**References** Collins, Glenn, "Lucien Ballard, Cinematographer," *New York Times*, October 6, 1988, p. B26; "In Memoriam," *American Cinematographer*, December 1988, p. 122; "Lucien Ballard, Cinematographer," *Cinema* (Beverly Hills), vol. 5 no. 4, 1970, p. 47; "Lucien Ballard, 84, Made Hollywood Movies 50 Yrs.," *Newsday*, October 6, 1988, p. 45; McCarthy, Todd, "Cinematographer Lucien Ballard Dies at 84; Had Top Projects," *Variety*, October 5, 1988, p. 4; "Obituaries: Lucien Ballard," *The Times* (London), October 11, 1988, p. 20.

**Barry, John** (1935–June 1, 1979) No relation to the famous film score composer of the same name, John Barry was recognized as one of Britain's foremost production designers. He came to the film industry by way of architecture, in 1960, working as a draftsman on *Cleopatra*. He later described his contribution to that film as "the seventeenth draftsman from the left." He went on, "It wasn't a very creative job, but it was enough. I fell in love with the movies." Barry caught STANLEY KUBRICK's eye as the art director of *Decline and Fall of a Birdwatcher* (1968), in which he elegantly evoked the world of Evelyn Waugh. As a result, Kubrick hired Barry to do some preproduction work on the ill-fated NAPOLEON, but when he postponed the project, Kubrick looked to Barry to design *A CLOCKWORK ORANGE*. The film, with its outrageous vision of the not-too-distant future, epitomizes John Barry's trademark design

style: a combination of a streamlined, space-age look, and a futuristic wit. Although virtually all of *A Clockwork Orange* was shot on location, Barry's contribution to the film's singular look should not be underestimated. He and Kubrick spent countless hours poring over architectural magazines and other sources, indexing photographs in an elaborate, cross-referenced filing system, in order to find exactly the right location for every scene. Only a few scenes were shot in a studio, as fitting locations could not be found, and it fell to Barry to design those settings: the Korova milk bar; the prison check-in area; a mirrored bathroom; and the mirrored entryway of "Home."

Barry won the Academy Award for production design for his work on *Star Wars* (1977), which he called "a gritty assignment. We were after a used look, as if the film had been shot on location in outer space." In his review of *Star Wars* for the *New York Times*, Vincent Canby called Barry one of the film's "true stars." Barry was designing the first *Star Wars* sequel, *The Empire Strikes Back* (1980), when he died. His other credits include *Kelly's Heroes* (1970), *Superman* (1978), *Superman II* (1980), and three films for producer Stanley Donen: *Lucky Lady* (1975), *The Little Prince* (1974), and *Saturn 3* (1980; Barry himself was directing this film from his own story at the time of his death; Donen finished it himself). Barry also served as SAUL BASS's art director on *Phase IV* (1973), so he could indeed be called quite literally and justifiably a "designer's designer."

**References** Dingilian, Bob, "Biography: John Barry," from *Star Wars* press book, Twentieth Century-Fox, 1977; "John Barry—At Home with Superman," from *Superman* press book, Warner Bros., Inc., 1978; Maslin, Janet, "John Barry, Designer, Won Academy Award for 'Star Wars' Film" (obituary), *New York Times*, June 2, 1979, p. 19; Mason, Mary Moore, "This Looks Like a Job for . . . John Barry!," *TWA Ambassador*, December 1978, 20+; Vallance, Tom, "John Barry," *Focus on Film* 23 (winter 1974/75), pp. 9–10.

**Barry Lyndon** Warner Bros., 184 minutes, December 1975 **Producers:** Jan Harlan, Stanley Kubrick, Bernard Williams; **Director:** Kubrick; **Screenplay:** Kubrick, based on the novel by William Makepeace Thackeray; **Cinematographer:** John Alcott; **Assistant directors:** Brian W. Cook, Michael Stevenson, David Tomblin;

**Art director:** Roy Walker; **Costume Design:** Milena Canonero, Ulla-Britt Söderlund; **Sound:** Rodney Holland; **Film editing:** Tony Lawson; **Production design:** Ken Adam; **Cast:** Ryan O'Neal (Barry Lyndon/Redmond Barry), Marisa Berenson (Lady Lyndon), Patrick Magee (Chevalier de Balibari), Hardy Krüger (Captain Potzdorf), Steven Berkoff (Lord Ludd), Gay Hamilton (Nora Brady), Marie Kean (Barry's mother), Diana Körner (German girl), Murray Melvin (Reverend Samuel Runt), Frank Middlemass (Sir Charles Lyndon), André Morell (Lord Wendover), Arthur O'Sullivan (highwayman/Captain Feeny), Godfrey Quigley (Captain Grogan), Leonard Rossiter (Captain Quin), Philip Stone (Graham), Leon Vitali (Lord Bullingdon), Roger Booth (King George III).

In many respects, *Barry Lyndon* is STANLEY KUBRICK's biggest and most ambitious undertaking. The three-hour picture took three years and cost \$11 million to reach the screen. Adapted from WILLIAM MAKEPEACE THACKERAY's 1844 novel, *THE LUCK OF BARRY LYNDON*, it chronicles the rise and fall of an adventurer and an opportunist, an 18th-century Irishman intent on gaining social status by any means, fair or foul. It combines the visual spectacle of *2001: A SPACE ODYSSEY* with the satiric edge of *A CLOCKWORK ORANGE*, expending an extraordinary amount of screen time in establishing historical setting and social milieu in order to allow viewers to measure Lyndon against the larger outline of his age.

Kubrick's screenplay falls into two parts. The first part opens in Ireland with the death of Redmond Barry's father in a duel. When Redmond's cousin, Nora, becomes infatuated with a captain of a visiting British regiment, Redmond challenges the man to a duel and wounds him. In a rush to quit the scene, Barry leaves his mother and departs with part of his father's inheritance. After being robbed of his money and horse, he decides to join the army, where he establishes his mettle by besting one of the toughs in a fistfight. With his new friend Captain Grogan, Barry travels to the continent to fight in the Seven Years' War. Grogan is killed and a disillusioned Barry deserts his company in a stolen officer's uniform. He soon finds himself a soldier in the Prussian army. At war's end, Barry becomes a spy for the state police in Berlin. But instead of reporting on the activities

of his countryman, a chevalier, he and the chevalier conspire to send false reports. When the two men are expelled from the country, they gamble their way through the courts of Europe, and Barry dispatches any of the losers who refuse to pay up. Meanwhile, at the home of Sir Charles Lyndon, Barry meets and woos the beautiful Lady Lyndon behind her infirm husband's back. The cuckolded Sir Charles challenges Barry to a duel, but before he can carry it out, he expires from a coughing fit. Part one concludes with the narrator intoning Sir Charles's obituary.

Part two begins with the marriage in 1773 of Barry and Lady Lyndon. Barry proves to be a faithless husband, as he philanders with women at a local gentlemen's club. His alienated stepson, Lord Bullingdon, refuses to acknowledge Barry as his father, and Barry beats him as a consequence. With the birth of his own son, Bryan, Barry, on the advice of his mother, seeks a peerage. His drive for upward mobility soon depletes his resources. Moreover, as a

result of another fight with Bullingdon, Barry is rejected by the aristocracy, and he and Lady Lyndon grow more estranged. His fortunes decline ever more sharply when his son Bryan is killed in a riding accident. Sunk in despondency and drink, Barry is confronted by Bullingdon, who has returned to avenge his mother. After Bullingdon's first shot goes astray, Barry, in a moment of mercy, decides to shoot wide of his mark. But in the next exchange of shots, Barry is wounded in the leg. After the leg is amputated, Barry quits the estate and, at the behest of his mother, leaves for Ireland. He is given an annual allowance from Bullingdon and Lady Lyndon on condition that he remain there for the rest of his life.

Like other Kubrick protagonists, Barry has little control over the incidents that shape his life; the best he can do is contrive to work his way out of them. He is another of Kubrick's alienated men moving in a milieu that he only partially understands and in which he must struggle for survival. His victories are tempered by loss, usually resulting in the loss of his



Ryan O'Neal in *Barry Lyndon* (1975) (Kubrick estate)



Stanley Kubrick on location for *Barry Lyndon* (1975) (Photofest)

own individual dignity at the expense of societal mores.

The adaptation of Thackeray's original novel to the screen reveals much about Kubrick's thematic preoccupations and his methods. The most immediately perceived departure from Thackeray's novel is Kubrick's abandonment of the skeptical, bitterly ironic tone of the memoir's "editors" and the adoption instead of a dour commentator (the voice of MICHAEL HORDERN) who, ultimately, is sympathetic to Barry, regarding him as a victim of his social milieu. Commentator Bernard Dick says that Kubrick's narrator is "like the traditional voice of God, omniscient. The voice tells us about something before it happens or informs us of the outcome of an event without dramatizing it for us. When Lyndon is about to die, the voice even reads his obituary."

Not only is some of Thackeray's humor mislaid in the transition to the screen, but some of the dramatic intensity is too. Kubrick retools Lady Lyndon (MARISA BERENSON) into a much more passive wife than the intrepid lady with whom Barry (RYAN O'NEAL) has to contend in the book—a stubborn and resourceful woman who literally gives Barry a run for his money.

Given these reservations, however, one is compelled to admit that the majority of the revisions that Kubrick made in bringing Thackeray's novel to the screen enhanced it considerably. As the film unfolds, one sees that Kubrick wants us to sympathize with Barry much more than Thackeray did. The portrait of Barry which Kubrick has sketched for us is not that of a mere wastrel who is rotten from the start, but, in the words of commentator William Stephen-

son, an “Irish innocent” whose “simple sincerity” is conveyed by the “perpetual ingenuousness” of actor Ryan O’Neal: “He is a disadvantaged young man of the downtrodden Irish, exploited first by the warlords of continental Europe and later by a heartless English establishment that will never admit him to its ranks.” Arguably, watching Barry go from good to bad in the movie is much more interesting than watching him go from bad to worse in the book.

Barry’s downfall in the film is brought about by a pistol duel which he fights with his stepson, Lord Bullingdon. This scene derives from a single sentence on the last page of the novel that merely states that the young man met Barry Lyndon and “revenged upon his person the insults of former days.” Taking his cue from this cryptic remark, Kubrick builds a scene in which the embittered Bullingdon, who has suffered much from his stepfather’s selfishness, wounds Barry in the leg—crippling him for the rest of his itinerant life.

Although Kubrick does not consign Barry to debtors’ prison for the rest of his days as Thackeray did, the film’s ending is no less bleak than that of the novel. As Kubrick envisions Barry, he is a seedy soldier of fortune who in the end has nothing to show for his troubled life but wounds and scars; he is a born loser who learned the ways of a rogue, but never mastered the art of self-protection against those more crafty and cruel than he. The film ends with the following printed epilogue, which Kubrick took from the first chapter of the novel: “It was in the reign of George III that these personages lived and quarreled. Good or bad, handsome or ugly, rich or poor, they are all equal now.”

In readying Thackeray’s novel for the screen, Kubrick added some scenes, such as the duel between Barry and his stepson; but he also simplified Thackeray’s complicated plot whenever possible. Thus Kubrick summarily dropped Lady Lyndon’s old flame Lord George Poynings, who helps bring about Barry’s downfall in the book, because Lord Bullingdon is both resourceful enough and sufficiently motivated to accomplish that on his own in the picture. Kubrick also ignored Barry’s spurious political career and other plot elements which can only be called digressions in the novel.

Kubrick managed in this film not only to translate a historical novel to the screen, but to bring a bygone era vividly to life on film. There is some dispute, however, as to the accuracy of that vision. On the one hand, one might almost go so far as to say that, if the technical equipment to make a movie had been available in the 18th century, the films made then would look exactly like *Barry Lyndon*. On the other hand, as Stephenson argues, the film’s view of the 18th century reflects an outmoded perception that the “entire period was an Age of Reason, when emotions were kept suppressed beneath a glittering surface of wit, and when all manners were as studied as those of Lord Chesterfield.” To the contrary, it could be argued that recent historians “have begun to reinterpret the era as an Age of Sensibility, when fashionable people made a cult of expressing their emotions and following them out to their finest nuances.”

At any rate, *Barry Lyndon* certainly has a look that is unique, even for a visual perfectionist like Kubrick. He had been unimpressed with the standard “Hollywood” look of period films, and he reasoned that the only way to capture an age without electricity was to photograph the scenes with only natural light and candlepower. He and cinematographer JOHN ALCOTT had already discussed techniques of filming by candlelight during the making of *2001*, but only now, with the development of a Zeiss lens that was 50 mm in focal length with an aperture of f0.7 (a full two stops faster than the fastest lenses of the day), was he able to photograph such celebrated sequences as the candlelit gambling scenes.

Moreover, Kubrick was determined to avoid the soundstage artifice of fake sets and props by photographing mostly in actual period settings (it was the first Kubrick film to be shot entirely on location). Battle scenes were photographed near Dublin. Dublin Castle was used for the chevalier’s home. Castle Howard in England served as the Lyndon estate. A second unit was dispatched to Germany to photograph castles and period streets. Costumers Milena Canonero and Ulla-Britt Söderlund purchased 18th-century clothes, which were still available in England, and supervised the making of many more costumes modeled on actual designs. The eminent hairdresser Leonard of London fashioned dozens of



Kubrick shooting *Barry Lyndon* with Vivian Kubrick behind him and Anya Kubrick to the left of camera (1975). (Kubrick estate)

hairpieces, including the ornate wigs worn by Marisa Berenson. Period paintings by Fragonard and Watteau were carefully studied and imitated. Rather than shoot with his customary dolly and tracking shots, Kubrick and Alcott frequently employed zoom lenses, which had a “flattening” effect on the image, comparable to the surfaces of paintings. An exception to this technique came in the battle sequence, where a long tracking shot on an 800-foot track captured the action.

The sound of the music score was also intended to be authentic. Kubrick selected composer LEONARD ROSENMAN to select and arrange music from period composers and folk songs. Rosenman has subsequently complained that the final choice of music—at Kubrick’s behest—included a number of

anachronisms, such as Schubert’s E-flat Piano Trio, composed decades after events in the film. Moreover, complained Rosenman, one of the main musical motifs, a sarabande by George Friedrich Handel (also attributed to Arcangelo Corelli) was repeated so incessantly—particularly in the climactic duel scene—that it wore heavily on the viewer. “When I saw this incredibly boring film with all the music I had picked out going over and over again, I thought, ‘My God, what a mess!’”

The film was shot under the tightest security Kubrick had yet imposed on a project. Biographer VINCENT LOBRUTTO reports that Kubrick became likewise obsessed with the details of the postproduction, spending as many as 18 hours a day on the soundtrack and plotting the advertising and publicity

campaigns. “There is such a total sense of demoralization if you say you don’t care,” LoBrutto quotes Kubrick saying. “From start to finish on a film, the only limitations I observe are those imposed on me by the amount of money I have to spend and the amount of sleep I need. You either care or you don’t and I simply don’t know where to draw the line between those two points.”

After its premiere on December 18, 1975, *Barry Lyndon* drew a mixed critical reception in England and America. As had happened with *2001*, the stunning cinematography and production values were praised, while the development of character and motivation were damned as superficial. Also criticized were the inordinate length, desultory pacing, and the use of a narrator who all too often informed viewers of events *before* they happened, much in the manner of a D. W. Griffith silent film. In a more recent assessment of the film, William Stephenson complains that it “presents formidable obstacles to enjoyment by the viewer: a lethargic pace, a use of camera which forbids intimacy with the characters, a cold, terse style of dialogue, and an overall emotional barrenness in the storytelling which is in strong contrast to the film’s visual splendor.”

Indeed, as biographer Wallace Coyle notes, Kubrick does make unusual demands on an audience’s involvement and commitment: The viewer must bridge the gap between the real world and the cinematic world “by a willed sustaining of belief in the director’s vision.”

Among the film’s awards were Oscars to cinematographer John Alcott, production designer KEN ADAM, Leonard Rosenman (for best adapted score), and costume designers Ulla-Britt Söderlund and Milena Canonero. Kubrick was nominated by the academy as best director.

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**Bass, Saul** (May 8, 1920–April 25, 1996) The art of Saul Bass graced more than 60 motion pictures—in their title sequences, posters and ad campaigns, prologues, epilogues, and “special sequences.” Indeed, Bass achieved notoriety for having altogether and almost single-handedly revolutionized motion picture titles and marketing campaigns. His most remarkable collaborations were those with directors Otto Preminger (including *Carmen Jones* (1954), *Bonjour Tristesse* (1958), *Saint Joan* (1957), *The Man With the Golden Arm* (1955), *Advise and Consent* (1962), *Bunny Lake is Missing* (1965), and five others), Alfred Hitchcock (*Vertigo* (1958), *North By Northwest* (1959), *Psycho* (1960)), and Martin Scorsese (*Goodfellas* (1990), *Cape Fear* (1991), *The Age of Innocence* (1993), and *Casino* (1995)). Like STANLEY KUBRICK, Saul Bass was a native of the Bronx. He graduated high school at age 15, then went on to study at the Art Students’ League and Brooklyn College. At Brooklyn College he was influenced by Gyorgy Kepes, who had been a driving force in the establishment of the New Bauhaus movement in Chicago.

Saul Bass began his professional life as an art director for advertising agencies in New York. When one of these, Buchanan & Co., moved to Hollywood in 1948, Bass moved with it. Then in 1952 he started his own design firm, Bass and Associates (later Bass/Yager and Associates). Soon after, Otto Preminger hired Bass to design a logo for the poster campaign for the film *The Moon is Blue* (1953), which led to a similar assignment for *Carmen Jones*. For the latter, Bass proffered a flame superimposed over a rose, and then proposed to Preminger that they animate the logo. This suggestion led to Bass’s first title sequence, for *Carmen Jones*, a job that changed not only his career, but also the film industry’s entire approach to film credits.

Bass described the essence of his method as “graphic designs translated to film.” Eschewing the old-fashioned marketing ploy of offering “something for everyone,” Bass strove to uncover the singular

image that would stand for the film as a whole. In his own words: “I try to reach for a simple, visual phrase that tells you what the picture is all about and evokes the essence of the story. It’s like summarizing a 600-page book in six words—not the details but the fundamentals.”

Saul Bass’s credit sequence for *SPARTACUS* (1960) features a series of pieces of Roman statuary—heads and other body parts—culminating with a head which cracks into pieces, symbolizing the fall of Rome. In the original version that Bass presented to Kubrick, the dissolves between the Roman heads were much longer, bringing the total running time of the titles to five minutes. When Kubrick balked at the length, Bass sped up the dissolves, but he kept all the original imagery, shortening the sequence to its present length of three-and-a-half minutes. KIRK DOUGLAS and the other producers of *Spartacus* gave Bass carte blanche to work on any of the film’s design aspects he chose. His two other major contributions to the film were the gladiator school set and the final battle scene, which Bass sketched out and directed. While there has been some dispute as to the level of Bass’s involvement in “special sequences” of other films (notably *Psycho*), *Film Comment* avers that the fact that Kubrick asked Bass to direct the battles is “beyond dispute.” Curiously enough, though, the geometrical, chesslike battles seem to be among the most iconically “Kubrickian” scenes in *Spartacus*.

Although highly evocative of Bass’s work, *BARRY LYNDON*’s post-Oscar poster actually bears the signature of Jouneau Bourduge. Still, the striking design is reminiscent of Bass’s indelible *Anatomy of a Murder* (1959) poster image: the fragmented silhouette, from the waist down, of a man holding a pistol pointed at the ground, a red rose under his boot. This has become the film’s signature image, and indeed it strongly echoes what is generally considered the trademark Saul Bass style: a broken, disjointed, arresting image which suggests alienation and inner conflict. A few years later, Bass did give *THE SHINING* its haunting, unforgettable key art, the pointillist depiction of young Danny’s horrified face, trapped largely within the letter *T* of the title, a treatment that directly recalls Bass’s poster for Preminger’s *The Car-*

*dinal* (1963). Saul Bass had this to say about Kubrick: “Stanley is very monastic. He’s a great beard-scratcher. He thinks, he rubs his beard. He expresses himself quietly. He’s not a yeller. I found working with him terrific. I can’t say he’s reasonable; I can only say that he’s obsessive in the best sense of the word—because reasonableness doesn’t make anything good. There has to be a certain unreasonableness in any creative work, and he is that way.”

Along with his wife, the former Elaine Makatura, Bass made several forays into directing films himself. His short film “Why Man Creates” won the Oscar for best documentary short subject in 1968. In 1974, Bass’s first and only feature was released: the surrealist SCIENCE FICTION film *Phase IV*.

Outside the film world, Bass had a long career in graphic design. He was instrumental in the development of the very notion of corporate identity campaigns, and he was responsible for the ubiquitous corporate logos of AT&T, Alcoa, United and Continental Airlines, Girl Scouts, Minolta, Warner Communications, Quaker Oats, Hunt-Wesson Foods, Bell Telephone, and many others. Bass even designed a children’s playground, a multimillion-dollar pavilion for the 1964 World’s Fair, and gas stations (from the ground up) for Exxon and BP-America. His work may be found in the permanent collections of the Museum of Modern Art, Cooper-Hewitt museum, the Smithsonian Institution, and the Library of Congress.

“The real job of creative people,” he told *American Cinematographer*, “is to deal with what we know and, therefore, no longer see or understand. To deal with it in a way that develops a freshness of view which enables us to have an insight into something that we know so well that we no longer think, or respond, or see it. It’s to make the ordinary extraordinary.”

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*Village Voice*, July 12, 1988, 57–58; “Saul Bass,” *Film Comment*, vol. 18 no. 3 (1982): pp. 62+; Supanick, Jim, “Saul Bass: To Hit the Ground Running,” *Film Comment*, March/April, 1997, pp. 73–76+; Thomas, Jr., Robert McG., “Saul Bass, 75, Designer, Dies; Made Art Out of Movie Titles,” *New York Times*, April 27, 1996; Zeitlin, David, “Seen Any Good Titles Lately?” *Life*, February 7, 1964.

**Bates, Michael** (1920–1978) British actor Michael Bates was born in Jhansi, India, on December 4, 1920, the son of Sarah Clarke (Walker) and Harry Stuart Bates. He was educated at Uppingham and St. Catharine’s College, Cambridge. During World War II he served with the rank of Honorary Major with the Gurkhas. His first stage appearance was at the Connaught Theatre, Worthing, in January of 1947. He went on to play Shakespeare at Stratford-upon-Avon (1948–1952) and Stratford, Ontario (1953); later work followed at the Old Vic and the Royal Court in London. Bates began acting in films in 1954 and appeared in Richard Attenborough’s *Oh, What a Lovely War!* (1969) before going on to play the officious chief guard who transfers Alex from prison to the Ludovico treatment center in *A CLOCKWORK ORANGE* and later watches in wonderment the demonstration after Alex’s “cure.” Bates also made memorable screen appearances in *Patton* (1970) and Hitchcock’s *Frenzy* (1972).

—J.M.W.

**Baxter, John** (1939– ) Born in Sydney Australia, John Baxter, the author of *Stanley Kubrick: A Biography* (Carroll & Graf, 1997) first worked as a civil servant before becoming publicity director of the Australian Commonwealth Film Unit in 1966. He later moved to London, where he worked with the National Film Theatre and wrote for the *Sunday Times*, the *Daily Telegraph*, and *Sight and Sound*. An accomplished journalist and commercial writer, he is the author of film biographies of Ken Russell, Federico Fellini, Luis Buñuel, Woody Allen, STEVEN SPIELBERG, and George Lucas. He knew going into the STANLEY KUBRICK project that his work would not be authorized because of the director’s “passion for privacy.” After discussing his plans with JAN

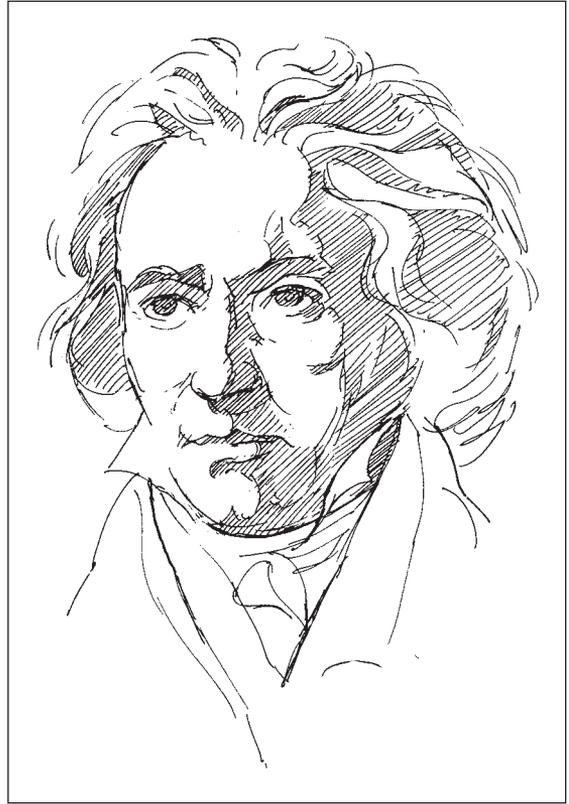
HARLAN, Kubrick’s business manager and brother-in-law, Baxter concluded that “Nobody was going to talk to me about Stanley.” But others outside of Kubrick’s inner circle did grant interviews which often became long monologues “during which people wept and laughed—well, mostly wept, really—as they recounted what it had been like to work with Kubrick.” Baxter, who now lives in Paris, has perfected a cookie-cutter formula for producing such books. His *Daily Telegraph* colleague BRIAN ALDISS wrote that Baxter “spares us extensive analyses for the sake of the wondrous narrative.” Novelist J. G. Ballard considered Baxter’s earlier biographies “among the best in their field,” adding “his account of Kubrick’s somewhat tortured soul is written in the same vivid prose” readers have come to expect of Baxter. Baxter’s desire “to unravel the mystery” of Kubrick’s reclusiveness is perhaps understandable, feeding the myth of Kubrick as an eccentric recluse, since Baxter was denied access to the man himself. Baxter’s unauthorized biography contains a wealth of information digested into a readable style.

**Beethoven, Ludwig Van** (1777–1827) The music of Ludwig Van Beethoven held a lifelong fascination for STANLEY KUBRICK. He was not the first, nor certainly the last, to indulge this passion. After attending a performance of the Ninth Symphony in 1841, Robert Schumann wrote, “BEETHOVEN—what a word—the deep sound of the mere syllables has the ring of eternity.” For many others, Beethoven’s turbulent life and the emotional nature, disruptive rhythms, dissonant harmonies, and unconventional forms of the music elicited a different kind of reaction. In his 1889 novel *The Kreutzer Sonata* (named after a Beethoven violin sonata), Leo Tolstoy tells the story of a maniacally jealous husband, Vasa Pozdnischeff, whose listening to Beethoven unleashes murderous impulses. After declaring that the music “produces a terrible effect”—“it seemed as if new feelings were revealed to me, new possibilities unfolded to my gaze, of which I had never dreamed before”—Vasa stabs to death the wife he presumes to have been unfaithful. This correlation of the music with violence has continued to this day. Hitler appropriated Beethoven for his own Nazi propaganda. At

the same time, across the English Channel, the British Broadcasting Corporation (BBC) prefaced each shortwave broadcast with a “V for Victory” motto, derived from the opening four notes of the Fifth Symphony, which parallel in their duration the three dots and one dash that stand for the letter “V” in international Morse code. In the 1970s the party newspaper of the People’s Republic of China denounced Beethoven’s music, accusing it of embodying “cruel oppression and exploitation of peasants.”

Serendipitously for Kubrick, the character of Alex in ANTHONY BURGESS’S *A CLOCKWORK ORANGE* likewise indulges his violent fantasies with Beethoven’s music. This, of course, gave Kubrick the opportunity to excerpt Beethoven’s Ninth Symphony during Alex’s dream sequences. (Beethoven worked on the symphony between 1817 and its premiere on May 7, 1824, at the Kaerthnerthor Theater in Vienna.) Featured in the film are the scherzo movement and the finale. The former, marked *Molto vivaci* (“very lively”), is in triple time and consists solely of repetitions of a single phrase of three notes. The celebrated choral finale utilizes portions of the text of Schiller’s “Ode to Joy” (1785). After completing *A Clockwork Orange*, Kubrick contemplated making a film on the life of Napoleon. Kubrick suggested to Anthony Burgess a script that would follow the narrative implications of another Beethoven symphony, the Third (“Eroica”), Opus 55. The first movement was to suggest struggle and victory, the second Napoleon’s public funeral, and the third and fourth movements the elevation of the man to mythic status. Although Burgess’s novel, *Napoleon Symphony: A Novel in Four Movements*, was indeed published by Alfred A. Knopf in 1974, Kubrick’s film project was abandoned.

Although Kubrick never made a movie about Beethoven, the composer has been the subject of many films, from Abel Gance’s *Un Grand Amour de Beethoven* (1938), to Walt Disney’s *The Magnificent Rebel* (1962), Paul Morrissey’s *Beethoven’s Nephew* (1987), and Bernard Rose’s *Immortal Beloved* (1994). If these films are fraught with biographical inaccuracies and musical distortions (listen to Walter Carlos’s transmogrifications of Beethoven in *A Clockwork*



Beethoven (John C. Tibbetts)

*Orange*), they at least bear out the words of Saki regarding works of historical fiction: They are true enough to be interesting but not true enough to be tiresome.

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**Benjamin, Burton** (October 9, 1917–September 18, 1988) After seven years as a newspaper journalist, Burton Benjamin came to film production in 1946 at RKO-Pathé. There, he spent 10 years producing and sometimes writing and directing a series of documentary short subjects called *This is America*, of which Kubrick’s documentary short, “DAY OF THE

FIGHT,” is a part. Curiously, though, Benjamin is not credited in “Day of the Fight,” but he did produce Kubrick’s second short, “FLYING PADRE,” for RKO-Pathé’s *Screenliner* series.

Professionally, Burton Benjamin was best known for his long tenure as a producer at CBS News, from 1957 until his retirement in 1985. His debut there, *The Twentieth Century*, a documentary film series narrated by Walter Cronkite, was as popular in the early 1960s as the average prime-time western, garnering Nielsen ratings in the low 20s. Benjamin’s secret was his faith in solid journalism over cheap thrills: “I operate on the theory that a man being shot out of a cannon is not the most exciting picture we can give a TV audience. As long as the subject meat is there . . . you don’t need shock footage or camera gimmickry.” For Benjamin, film was a priceless recorder of history. One of his greatest hopes was that people a hundred years into the future would look back at his films and series such as *The Twentieth Century* to see Churchill, Gandhi, and the liberation of Paris. Current awareness of the need to preserve film and video history may help see Benjamin’s hopes realized.

Burton Benjamin held the position of senior executive producer at CBS News from 1968–1975 and again from 1981–1985. In between, he served as executive producer of the *CBS Evening News With Walter Cronkite* and then as director of the news division. Over the course of this distinguished career, Benjamin won eight Emmy Awards, one Peabody Award, and the American Bar Association’s Silver Gavel Award. In 1983, Benjamin achieved his greatest public notoriety for what became known as “The Benjamin Report,” written for CBS in order to determine whether proper journalistic ethics had been followed in a TV documentary about General William C. Westmoreland. The film, “The Uncounted Enemy: A Vietnam Deception,” suggested that General Westmoreland, in order to maintain morale and public confidence during the Vietnam War, had deliberately underemphasized the strength of the enemy in his reports to President Johnson and Congress. As a consequence of the film, Westmoreland sued for libel, and CBS asked Benjamin to conduct an internal investigation. The Benjamin Report concluded that the filmmakers had not

fabricated facts, but they had ignored 10 precepts of the network’s journalistic code. Ultimately, however, a judge declared the report inadmissible, and General Westmoreland dropped the suit. The week before Benjamin’s death, his book-length account of the incident, *Fair Play: CBS, General Westmoreland, and How a Television Documentary Went Wrong* hit the stands, published by Harper & Row.

Benjamin’s old CBS colleagues remembered him for his obsession with fairness in the news and documentaries. Richard Kaplan, a former CBS News producer and executive producer for ABC’s *Nightline*, said, “It wasn’t just Edward R. Murrow who gave CBS its Tiffany shine; it was producers like ‘Bud’ Benjamin. He always had his sights set on higher ground.”

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**Berenson, Marisa** (February 15, 1948– ) Marisa Victoria Schiaparelli Berenson was born into prominence as the daughter of diplomat and shipping magnate Robert Berenson and Marisa Schiaparelli, who would become the Marchesa Cacciapuoti Di Juliana. Marisa (pronounced “mah-REE-za”) is a variation on Maria Louisa. Young Marisa’s grandmother, fashion maven Elsa Schiaparelli (1890–1973), dressed the leading names in entertainment and society for many years, and she was famous for introducing bold colors into fashion design, the most well-known being a variety of hot pink which she labeled “shocking pink.” Marisa’s great-uncle Bernard Berenson was an international socialite and art historian. Despite such a formidable family, Berenson bristles at the notion that her life was handed to

her on a silver platter. “I’ve always made my own money since I was seventeen! Everybody thinks I’m just a jetsetting playgirl,” she told *Cue* in 1975. However, she did not deny having a tidy cushion of trust funds. Elsa Schiaparelli did not support her granddaughter’s pursuit of a modeling career, chiding, “This is no work for a young lady of our rank.” Still, Schiaparelli’s connections did indirectly benefit Berenson, thanks especially to longtime family friend Diana Vreeland, editor of *Vogue* magazine, who took Marisa under her wing and helped make her an international modeling sensation.

Under the representation of Stewart Models Agency, Marisa Berenson appeared in countless fashion spreads and on magazine covers throughout the late 1960s and early 1970s, becoming truly one of the top models in the world. She was the first model to appear fully nude in *Vogue*, and by 1970 she was charging \$2,000 per hour to pose nude, compared with her standard modeling fee of \$125 per hour. *Elle* magazine once named her “the world’s most beautiful girl,” and Yves Saint-Laurent proclaimed her “the girl of the seventies.” Photographer David Bailey showed Berenson the ropes of modeling: “He taught me that you had to flirt with the lens,” a skill that would serve her well in front of motion picture cameras later on. Berenson told the *Christian Science Monitor*, “Modeling was a stepping-stone. It helped me use the camera . . . the lens. . . . The camera becomes like a person. . . . Modeling is routine once you learn the poses. Acting is much more strenuous. You have to get in the mood of a scene while surrounded by chaos. It’s hard to stay in that mood and concentrate solely on what you are doing. You work long hours as an actress, but I believe it’s more stimulating than being a model.”

If Marisa Berenson did not find modeling stimulating enough, she more than made up for the tedium through her extraordinary life as a socialite. Among her friends over the years, she has counted the Kissingers, Halston, Diane von Furstenberg, Liza Minnelli, Andy Warhol, and the king of Sweden. She studied transcendental meditation with the Maharishi Mahesh Yogi at the same time as the Beatles. Berenson’s wedding to aircraft millionaire James Randall drew such guests as agent Irving “Swifty” Lazar, actor George Hamilton, producer-director Joel



Marisa Berenson (Joseph M. Yranski collection)

Schumacher, and media mogul Barry Diller. The gossip columns noted that even the minister, not to be upstaged, came dressed in lavender chiffon. At various times, Berenson’s other romantic interests have included David de Rothschild (of the prominent Paris banking family), automobile heir Ricky von Opel, actor Giancarlo Giannini, and record-industry mogul David Geffen.

Marisa studied acting at Wynn Handman’s school and with the method acting master Lee Strasberg. Whether or not she really had been using modeling as a stepping stone to an acting career, her first film role came about quite by chance. She was dating actor Helmut Berger at the time, and they were frequent guests in the home of director Luchino Visconti. Visconti casually mentioned that Marisa would be perfect for a role in *Death In Venice* (1971), as the wife of Dirk Bogarde’s character. Visconti didn’t even bother to screen-test Berenson before giving her the nonspeaking part. Berenson’s next role, as the German heiress in *Cabaret* (1972), caught the eye of STANLEY KUBRICK. Without even meeting her,

Kubrick offered her the female lead in his upcoming film. Berenson told the *New York Times* that being cast in *BARRY LYNDON* was the biggest thrill of her life. She characterized the experience as: “Hard work! I’ve never worked so hard in my life! [Kubrick is] such a perfectionist. He pushed people until they almost couldn’t take it anymore.” She told Andy Warhol in *Interview*, “I love [Kubrick]. He’s really wonderful. He has a marvelous sense of humor. He’s very shy, especially with women, and very introverted. . . . On the set he’s not at all tyrannical with his actors; he’s always very calm . . .”

Her other films have included Clint Eastwood’s *White Hunter, Black Heart* (1990), and *Women (Elles)* (1997), in which Berenson stars alongside Carmen Maura, Marthe Keller, Miou-Miou, and Guesch Patti, portraying a lesbian who is recovering from heroin addiction. In 1997, Berenson returned with her daughter, Starlite, to New York. There, she opened B&B International Gallery, with her sister Berry (who was formerly married to Anthony Perkins and who died tragically, aboard one of the doomed jets of the September 11, 2001, terrorist attacks on the United States). In 1999, Marisa Berenson told *Newsday*, “Not a day goes by in my life without someone talking to me about *Barry Lyndon*, especially since Stanley died. . . . Such a huge loss for the world.” She remembered Kubrick as, “a warm, very funny man. A complex person but also very passionate about getting things right.”

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1999, p. B3+; Skolsky, Sidney, “In Hollywood: Tintype: Marisa Berenson,” *New York Times*, February 14, 1976, p. 58; Sloane, Leonard, “Product Potential: Does Marisa Have It?” *New York Times*, May 9, 1976, sec. 3, p. 1; Sterritt, David, “Who Said Glamour is Dead? Marisa Berenson—Star with a Taste for Taste,” *Christian Science Monitor*, March 19, 1976, p. 15; Travis, Neal, “We Missed Ya, Marisa!” *New York Post*, October 14, 1997, p. 9; Warhol, Andy, “Marisa,” *Interview*, January 1976, pp. 20–23; Wedemeyer, Dee, “Model to Act, Joins Bogarde Movie’s Cast,” *Newark Evening News*, July 25, 1970; Wolf, William, “A Woman Who Has Everything but Is Searching for More,” *Cue*, December 19, 1975, 27–28.

**Bizony, Piers** (1959– ) Piers Bizony, still awestruck decades after first having seen Kubrick’s space epic at the age of nine in rural Sussex, England in 1968, wrote *2001: Filming the Future*, a lavishly illustrated, beautifully produced book, published in 2000 in a revised second edition by Aurum Press Ltd., London. He became obsessed with the futuristic vision of this film and its grand topic, the exploration of both outer and inner space. Thirty years later Bizony is eager to demonstrate that the visual design of the film is still impressive and innovative. He wrote the book in cooperation with ARTHUR C. CLARKE, who wrote the source story for the film.

Bizony claims that “until the 1960s, SCIENCE FICTION films had been part of the ‘B’ movie stock-in-trade,” despite some notable exceptions Bizony ignores, such as *Destination Moon* (1951), *The Day the Earth Stood Still* (1951), and *Forbidden Planet* (1955), which, respectively, introduced Oscar-winning special effects, a cautionary cold war allegory about the nuclear arms race, and a Shakespearean allegory (loosely adapting *The Tempest*) to the genre. Kubrick and Arthur C. Clarke reinvented science-fiction cinema by looking ahead to the new frontier of space after the initial optimism of space travel expressed during the Kennedy administration: “I believe that this nation should commit itself to the goal, before this decade is out,” President Kennedy said in May 1961, “of landing a man on the Moon and returning him safely to Earth.” Bizony quotes that speech in his book to show that excitement was literally in the air.

By the early 1960s the Soviets had launched cosmonaut Yuri Gagarin into space, with the U.S.

National Aeronautics and Space Administration (NASA) soon in hot pursuit. Space travel had actually begun, so the low-budget approach would simply not do for the new Hollywood that Kubrick was a part of. His film *2001: A SPACE ODYSSEY* became a design paradigm for the new science fiction film and helped to create the kind of enthusiasm needed to keep the space program in orbit. Costing more than \$10 million, the film took more than three years to complete. In this respect, the film set a precedent for the ultra-expensive blockbuster approach that became almost commonplace two decades later, once Hollywood became convinced that in order to *be* good, a film had to *look* good.

Bizony recaptures some of the excitement that was generated by the film's premiere. Misunderstood by some critics and virtually ignored by the Motion Picture Academy, *2001* was recognized by many viewers as a mystic if not an utterly metaphysical experience. For some chemically-enabled viewers, the technical achievement of the film's conclusion was like looking into the face of God. Metaphysician Arthur C. Clarke, a wizard in his own right, wrote the foreword for Bizony's book. The visual wizards who enabled Kubrick to trip the light fantastic, such as designer-in-chief TONY MASTERS, cameraman GEOFFREY UNSWORTH, and DOUGLAS TRUMBULL, who created the trippy Stargate tunnel special effects, are all given their due. The book also includes the original MGM press release announcing the project in 1965 and reprints Penelope Gilliatt's enthusiastic review published in the *New Yorker* on April 13, 1968. Bizony's intelligent approach demands serious consideration, and his book is also valuable for its conceptual drawings and inspired background detail.

—J.M.W.

***The Blue Danube*** (1867) When the strains of JOHANN STRAUSS JR.'s waltz *The Blue Danube* accompany the first appearance of the spaceships in STANLEY KUBRICK'S *2001: A SPACE ODYSSEY*, it is a moment that can shock, even bewilder viewers at first. And yet that lilting tune and those graceful, balletic maneuvers of the spacecrafts seem to fit hand in glove. Ironically, what we are accustomed to hearing is not the way Strauss's most famous waltz was originally con-

ceived and performed. It was not written for orchestra at all, but for the Vienna Men's Choral Society. The year was 1867, and Vienna was recovering from defeat at the hands of Prussia the year before. In the hope that a new waltz might revive sagging spirits, Strauss seized upon a poem he had once heard that concluded with the lines, "*an der Donau, an der schoenen, blauen Donau*" ("To the Danube, the beautiful, blue Danube"). Although Strauss knew full well that the famous river was greenish-gray and sometimes silvery under the light of the moon (never blue), he fell into the spirit of the lines and wrote a 32-bar melody based on a single motive, the D-major triad. The waltz, Strauss's Opus 134, was soon set to a text by the Choral Society's house poet, Joseph Weyl, and premiered by the society's vocal ensemble on February 13, 1867. Amazingly, the public reception was only lukewarm, and the waltz had to wait for a later performance in Paris before *Le beau Danube bleu*, as the Parisians dubbed it, scored a brilliant success. By the time it was premiered in London in September of 1867, it was an international hit, and it has remained so ever since.

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—J.C.T.

**Brando, Marlon** (April 3, 1924– ) "Marlon Brando is one of the most brilliant and charismatic artists of the 20th century," applauds cultural critic Camille Paglia. "Like Elvis Presley, he is a supreme sexual persona, an icon who has entered our dreams and transformed the way we see the world. All contemporary actors owe a debt to Mr. Brando and are in some sense in his shadow." Widely considered the greatest screen actor of the post-World War II era, Marlon Brando grew up in the Midwest under a difficult family situation. *Time* magazine reported, "Brando had a stern, cold father and a dream-disheveled mother—both alcoholics, both sexually promiscuous—and he encompassed both their natures without resolving the conflict." Brando's mother, Dodie had been an aspiring actress, but her husband did not approve of her career—even though he himself appeared on the local stage in 1926 as a

pirate in *Captain Applejack*. Despite Marlon Sr.'s disapproval, Dodie helped to found the Omaha Community Playhouse, which launched the acting careers of Dorothy McGuire and Henry Fonda. Indeed, Dodie Brando was responsible for Henry Fonda's being hired by the company, and she costarred with him in a 1928 production of Eugene O'Neill's *Beyond the Horizon*.

As a young man, Marlon Jr. moved to New York and enrolled in the Dramatic Workshop of the New School for Social Research. There, while appearing in the long-running play *I Remember Mama* (1944), Brando studied acting with the noted coach Stella Adler, who chiefly is credited with influencing his technique. Brando adopted the "method approach," which emphasizes characters' motivations for actions. Brando said of Adler's influence, "If it hadn't been for Stella, maybe I wouldn't have gotten where I am—she taught me how to read, she taught me to look at



Marlon Brando (Joseph M. Yranksi collection)

art, she taught me to listen to music." In 1947, Brando made his Broadway debut in the role that many would consider his finest acting achievement and a performance that revolutionized the nature of acting, that of Stanley Kowalski in Elia Kazan's production of Tennessee Williams's *A Streetcar Named Desire*. In this role (one initially offered to John Garfield), Brando defied the boundaries of theater convention, giving a sexually charged, emotional portrayal of the troubled Stanley, with a fresh, interpretive approach that countless others have since tried to emulate. His stage success brought numerous offers from Hollywood to star in motion pictures, but Brando rejected all of them until he read the script for *The Men* (1950), a film about a paralyzed soldier's return from World War II. In Kazan's screen version of *A Streetcar Named Desire*, Brando reprised his signature performance as Kowalski, receiving an Academy Award nomination for best actor. After two more nominations for *Viva Zapata!* (1952) and *Julius Caesar* (1953), Brando finally won an Oscar in 1954 for his role in *On The Waterfront*. The appeal of Brando's acting style and of his most enduring characters lies in their complexity and apparent self-contradiction: alternately harsh and kind, selfish and generous; alienated yet sympathetic; inarticulate yet attractive; brutal yet vulnerable; possessing extreme physical power tempered by gentle restraint.

STANLEY KUBRICK grabbed Marlon Brando's attention with the highly acclaimed *PATHS OF GLORY*, and, at the suggestion of producer Frank P. Rosenberg, Brando also took a look at *THE KILLING*. The young actor was duly impressed with both films. Brando said of *The Killing* that Kubrick projected "such a completely distinctive style with so little previous filmmaking experience. Here was a typical, episodic detective story—nothing unusual in the plot—but Stanley made a series of bizarre and interesting choices which buttressed and embellished an ordinary story into an exciting film." Kubrick and producing partner JAMES B. HARRIS were eager to meet with Brando to discuss possible collaborations, which in their view would strengthen their reputations significantly. Initially Harris, Kubrick, and Brando wanted to make a boxing picture together, but nothing materialized in their weekly meetings

until Brando brought to the table a western that he had been developing. Based on the 1956 novel *The Authentic Death of Hendry Jones* (which in turn was loosely based on Pat Garrett's *The Authentic Life of Billy the Kid*), the script by Sam Peckinpah would eventually become *One-Eyed Jacks* (1961).

Stanley Kubrick worked during preproduction as director on the Brando-produced project, but their relationship deteriorated. Disagreements over the script and casting decisions mounted, and it became clear that Kubrick, the unstoppable force, could not budge Brando, the immovable object. Accounts of the events leading up to Kubrick's leaving *One-Eyed Jacks* vary. According to Brando biographer Charles Higham, Brando insisted that Rosenberg get rid of Kubrick, which he did with little flourish. Kubrick's contract with Brando did not allow him to discuss the conditions under which he left the project, but he did issue a statement saying that he resigned "with deep regret," citing his admiration for Brando as "one of the world's foremost artists." In his 1999 book *Eyes Wide Open*, Frederic Raphael relates a different story, as purportedly told to him by Stanley Kubrick in a telephone conversation: . . . "*One-Eyed Jacks*. Two years I spent on that. . . . Marlon was going to star and produce. . . . He couldn't make up his mind about things, and he wouldn't let anybody else. We never got the story straight. We never got anything straight. At the end of two years, Marlon decided to get decisive suddenly. He got everybody in and we had to sit round the table. He put this stopwatch on the table . . . He was going to allow everybody just three minutes to tell him what their problems were . . . and we could decide what needed to be done. He started around the table . . . and each of them, as soon as he'd had three minutes, the buzzer would go and—bop!—that was all the time they got, no matter if they'd finished or not. So it went all the way around the table, and Marlon looked at me and said, 'Stanley, what are your problems?' And he pressed the button. 'You've got three minutes.' I said, 'Come on Marlon, this is a stupid way to do things.' And he said, 'Now you've got two minutes fifty.' So I started with what I thought had to be done on page one and page two, and I'd maybe got to page five when he said, 'That's it, you've had your three minutes.' So I said, 'Marlon,

why don't you go fuck yourself?' He just got up and walked into the bedroom and slammed the door . . . He never came out of there. We sat around and finally all went home. I figured he'd call, but he never did. Truth was, it was all a setup. He wanted to direct the picture, which is what he did eventually. He wanted me out of there, and he couldn't figure how else to do it. That was Marlon."

Although this account has Kubrick working on *One-Eyed Jacks* for two years, according to VINCENT LOBRUTTO's biography, Kubrick was hired in May 1958 and let go in November of the same year. Given the vehemence with which Kubrick's family, friends, and associates have decried *Eyes Wide Open*, one has to question the veracity of this account.

After *One-Eyed Jacks*, the remainder of Brando's 1960s films were commercial failures that somewhat diminished his reputation among critics and audiences. But in 1972, his career bounced back with the role of mafia boss Don Vito Corleone in Francis Ford Coppola's masterpiece, *The Godfather* (1972). Brando won his second best-actor Oscar for this performance, but he refused to accept it. In a notorious moment in Oscar history, Brando sent actress Sacheen Littlefeather to reject the award on his behalf, and Littlefeather used the occasion to speak at length in protest of what she saw as Hollywood's degradation of Native Americans. (More than 20 years later, Brando told Marty Ingels, the broker in possession of the Oscar statuette, that he wished to have it back. Ingels refused.)

On the heels of Brando's triumph in *The Godfather* came another critically acclaimed role—considered by some to be the definitive performance of Brando's mature career—in Bertolucci's *Last Tango in Paris*. The great Brando, it seemed, was back. However, acting in *Last Tango* proved too strenuous for Brando, as he explains in his autobiography: "*Last Tango in Paris* required a lot of emotional arm wrestling with myself, and when it was finished, I decided that I wasn't ever again going to destroy myself emotionally to make a movie."

Even more than before, Brando now garnered notoriety for being extraordinarily difficult, a reputation which crystallized with Coppola's magnum opus, *Apocalypse Now*. Yet, Brando was and still is able

to command top dollar, even for very brief appearances such as his role in *Superman*; and his ability to earn large sums with relatively little effort has led Brando to accept roles sheerly for the money, with little regard for the quality of the films. He admits, in *Songs My Mother Taught Me*, “I’ve made stupid movies because I wanted the money. I’m writing this book for money.”

While critics lambast Brando for sinking to this level, one should bear in mind that, as he became more socially and spiritually aware, the actor developed indifference, even disdain, for his profession: “Acting has absolutely nothing to do with anything important . . . The only reason I’m in Hollywood is I don’t have the moral courage to refuse the money.” Furthermore, his need for money has been constant, as over the years Brando has given away large portions of his earnings (along with his time and energy), in support of various charitable and social objectives. They include the causes of Native Americans, UNICEF, the Black Panthers, the Southern Christian Leadership Conference, and protests against capital punishment and the persecution of Russian Jews. In early November 1963, Brando joined Paul Newman and Tony Franciosa on a trip to Gadsden, Alabama, to protest police brutality against African-American citizens. There, he witnessed firsthand the cruelty of the segregationists, in the form of scars left on the people’s bodies from cattle prods. A longtime, major supporter of the American Indian Movement, Brando has worked directly with that organization, sometimes in violent demonstrations, to protest the injustices done to Native Americans.

Brando’s more recent film appearances include *A Dry White Season* (1989); *The Freshman* (1990), in which Brando offers a subtle parody of Don Corleone; *Don Juan DeMarco* (1995), with Faye Dunaway and Johnny Depp; and truly one of his most bizarre renditions as the title character in *The Island of Dr. Moreau* (1996), with Val Kilmer.

Brando steadfastly refuses to discuss his marriages and his children, even in his autobiography. Despite his efforts to protect his family, a tragedy involving two of Brando’s adult children made headlines in the early 1990s in a series of exploitative, tabloid accounts. In addition to publicizing Brando’s per-

sonal suffering, the press in recent years has emphasized his poor choice of roles and his weight problems. Brando retorts, “Why shouldn’t a movie star grow fat just like any other old man?” Ultimately Brando has tried to live his life on his own terms. Whatever his shortcomings, they are far outweighed by the shining performances in his best films.

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**Brown, John** John Brown, assistant director of the Scottish Film Council from 1970 to 1989, is a Scottish screenwriter and critic who produced several television series, including *The Justice Game*. Brown wrote a chapter on STANLEY KUBRICK entitled “The Impossible Object: Reflections on *The Shining*,” for *Cinema and Fiction: New Modes of Adapting, 1950–1960* (Edinburgh University Press, 1992), edited by John Orr and Colin Nicholson. Although “completely dazzled” by *2001: A SPACE ODYSSEY*, Brown was no fan of Kubrick’s cinema, which he viewed as “essentially about failure and defeat” and distinguished by “a kind of nihilistic delight in the repeated representation of defeat.” The only “moment of positive triumph” was “the birth of the star-child in *2001*,” aside, perhaps, from *BARRY LYNDON*, which “presented its characters, self-deluded or malignant, with some generosity and compassion.” Brown’s faith in Kubrick was revived by *THE SHINING*, however, an “endlessly fascinating, astonishing and exhilarating” film which he considered “Kubrick’s masterpiece to date.” An extended speculation follows, surveying the film’s reception and positing three readings linked to contemporary literary theory. Setting aside the hypothesis of P. L. Titterington from *Sight and Sound* “that the film is a relatively unproblematic fable,” Brown’s readings suggest that the film may be “a self-portrait of Kubrick as an artist,” or “a kind of critical parody” of the horror genre, resulting in an “anti-horror movie, an inexplicit critique of the genre.” But Brown prefers a third reading, based on the postmodern assumptions of David Lodge and Philip Stevick concerning “the ‘writer’ in crisis and his alter-ego/enemy the almost mute child with the gift of shining that becomes a

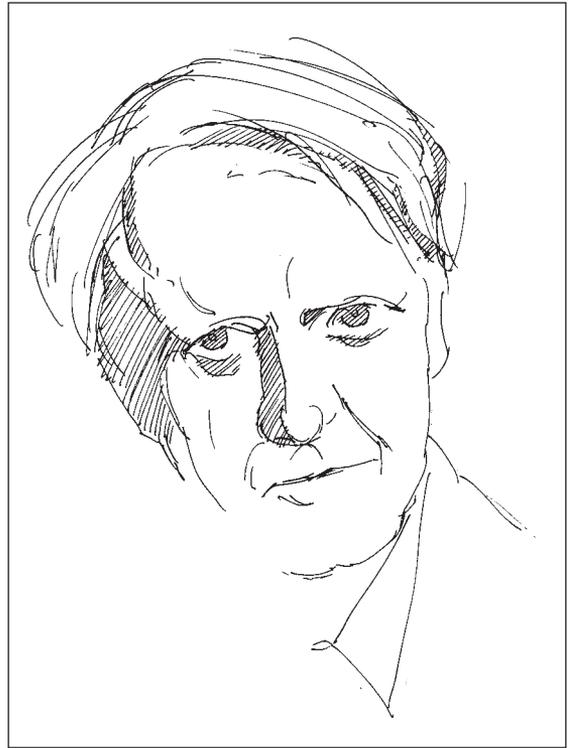
metaphor for the rival medium, cinema; the relishing of banalities in characterization, acting, and dialogue; the multiple references to other movies, including Kubrick's own; the playful use of conventionally-read symbols such as the hotel; the displaced black humor and the flat anti-logic of the plot; the lapses and 'mistakes' in detail and continuity that break the illusion of the illusionism; and the remorseless teasing of every narrative assumption, and of any hypothesis or reading which we might try to construct." For Brown, *The Shining* "both necessitates and defies the critical act."

—J.M.W.

**Burgess, Anthony** (February 25, 1917–November 25, 1993)

Hailed by author Gore Vidal as the most interesting English writer of the last half-century, Anthony Burgess wrote more than 50 novels, at least 15 non-fiction books, more than 60 musical compositions, and untold essays. Indeed, *Variety* claimed that neither Burgess's agent, his publisher, nor his entry in *Who's Who* could verify the exact number of books he had written. Born John Anthony Burgess Wilson, he showed a talent for drawing as early as age four. Seven years later, he earned £5 for a sketch that appeared in his local newspaper, the *Manchester Guardian*. Young master Wilson also wrote poems and essays very early on, and at 14, he taught himself to play piano and write music, passions which would stay with him for the rest of his life. He earned a degree in music in 1940 from Manchester University and in 1942 married Llewia Isherwood Jones, a distant relative of writer Christopher Isherwood. Burgess served in the army during World War II and afterward began his academic career at Birmingham University, where he was appointed a lecturer in phonetics.

His first book, *A Vision of Battlements* (written under his birth name, John Anthony Wilson), was being considered for publication at the same time as Burgess had been offered a teaching position with the Colonial Office in Malaya; when the book deal fell through, he accepted the post in Malaya. While there Burgess wrote three novels known as the Malayan Trilogy. The first of these, *Time for a Tiger*,



Anthony Burgess (John C. Tibbetts)

was his first novel to see publication—in 1956, when the author was 39 years old. The novels' anticolonial sentiments would not have found favor with the Colonial office, for which he served as an officer, so he adopted the pseudonym by which he would forever after be known, comprised of his two middle names: Anthony Burgess. Burgess taught in Malaya until 1959, writing three books in the interim, until he was diagnosed with a brain tumor and given less than a year to live. Fearful that he would leave his wife a destitute widow, Burgess returned to England and wrote five novels during what he thought would be the last year of his life. As it turned out, he did not have a brain tumor, but Burgess continued to write prolifically, producing his most notorious work in 1962: *A CLOCKWORK ORANGE*, adapted to film by STANLEY KUBRICK.

This controversial novella sprung partly from Burgess's views on religion and morality, clearly

major themes in *Clockwork*. “I was brought up a Catholic, became an agnostic, flirted with Islam, and now hold a position which may be termed Manichee. I believe that the wrong God is temporarily ruling the world and that the true God has gone under. Thus I am a pessimist but believe the world has much solace to offer—love, food, music, the immense variety of race, language, literature, the pleasure of artistic creation.” Sadly, in Burgess’s later musings, pessimism often wins out: “I think what makes us human is this . . . this inheritance of evil. One doesn’t want to believe in evil, but you’ve got to. It’s the only explanation there is for certain things.” One of the most profound themes of *A Clockwork Orange* is the paradox, central to the human condition, that we are capable at once of producing such great beauty and such dreadful, violent horrors.

The violence in *A Clockwork Orange* arises partly from an incident during World War II, in which Burgess’s wife was brutally raped by several U.S. servicemen. He told the *Village Voice* in 1972: “It was the most painful thing I’ve ever written, that damn book. I was trying to exorcise the memory of what happened to my first wife, who was savagely attacked in London during the Second World War by four American deserters. She was pregnant at the time and lost our child. This led to a dreadful depression, and her suicide attempt. After that, I had to learn to start loving again. Writing that book—getting it all out—was a way of doing it. I was very drunk when I wrote it. It was the only way I could cope with the violence. I can’t stand violence. I . . . I loathe it! And one feels so responsible . . . If one can put an act of violence down on paper, you’ve . . . why you’ve created the act! You might as well have done it! I detest that damn book now.”

Still, in a 1973 article for the *New York Times* in which he defends, even champions, pornographic and violent content in works of art, Burgess chided his book’s (and the film’s) moral detractors, saying that they, “seemed to miss the argument that the author himself has against his own book—that it was didactic rather than pornographic, since it preached the necessity of free choice, and that it is not the job of a work of art to be didactic . . . It is the purpose of all art to shock—that is, to impel the viewer, reader,

or auditor to see with new eyes what he has previously taken for granted, to recognize certain patterns or relationships in life that were formerly hidden or insufficiently apparent. Art that merely soothes is not art at all; it may even be thought of as anti-art . . . Freedom is always a terrible responsibility, but no human being may shirk it. To leave it to others to decide what is good or bad for us is a sinful abdication of a human right and a human duty.”

In the mid-1960s, Burgess sold the film rights to *A Clockwork Orange* for a few hundred dollars to SLITVINOFF and Max Raab, from whom Kubrick bought the rights in 1969. After the film’s phenomenal success, in 1973 Burgess brought suit against Litvinoff, Raab, and WARNER BROS., alleging fraud in misleading him to relinquish valuable rights. Kubrick was not named in the suit. Whether or not because of his disdain for Litvinoff and Raab, Burgess seemed to have soured on the idea of adapting good books to film, and indeed on the film industry as a whole. He complained in the *New York Times* of working in the film world as a writer: “There is too much collaboration, meaning too much friction, and far too many people who would like to be writers but are not. So they become re-writers.” Also in the *Times*, he commented on making novels into films: “Every best-selling novel has to be turned into a film, the assumption being that the book itself whets an appetite for the true fulfillment—the verbal shadow turned into light, the word made flesh. And yet, over and over again, film demonstrates that words do the job of story-telling far better.” Whether or not Burgess’s words were aimed at Kubrick is unclear. In a statement released to the press in 1973, Burgess asserted: “My feeling about Stanley Kubrick’s film has not substantially changed since I first saw the film in late 1971. I think it is a remarkable work, and is as truthful an interpretation of my own book as I could ever hope to find. . . . Most of the statements I’m alleged by journalists to have made have in fact been distortions of what I have really said. This can be blamed on the difficulties of telephonic communications between Rome, where I live, and London. But it can chiefly be blamed on the scrambling apparatus which resides in the brains of so many journalists.”

Either Burgess's opinion did change over the years, or the "scrambling apparatus" continued to do its work. In 1987, *Variety* contended that Burgess found the film to be "not a real adaptation of the book," because its "very visual" nature failed to do justice to the verbal qualities of the text.

As a juror at the 1975 Cannes Film Festival, Burgess characterized the pictures as "mediocre" on the whole: "Above all, how false the image of world prosperity, with its glossy handouts and its free champagne by the bad bucketful. The tawdry, corrupt, vulgar mediocrity, the bad breath and the fat-paunched ugliness, remind us how willing we are to pay, in terms of the loss of human dignity, for the dreams that sustain us. And I include myself there."

Despite his clear contempt for the motion picture industry, Burgess continued to work in film and television, writing numerous scripts for Italian television, including *Moses the Lawgiver* (1975) and *Jesus of Nazareth* (1977). Furthermore, Burgess collaborated once more with Kubrick, for a time, on the ill-fated NAPOLEON project. Burgess had been flirting with the idea of writing a novel in the shape of a symphony, thus merging his two chief professional paths: fiction and music. He told the *Village Voice*, "Kubrick wanted to make a film about Napoleon. This was going to be his next project after *2001*, but he'd had great difficulty in writing the script. He knew I'd been intending to write a novel—not about Napoleon—but a novel in the shape of a symphony . . . Kubrick got on the phone and said, 'Annnthony, if you're gonna write a symphony why don't you write about Napoleon, 'cause [you know] you've already got a symphony to work with: Beethoven's *Eroica*.'" Yet Burgess told the *New York Times*: "I was recently accused of making my *Napoleon Symphony* less as a novel than as a piece of artful cinema fodder. Nothing could be further from the truth. As the title ought to have made clear, I had in mind the terse themes and abrupt transitions of Beethoven's *Eroica*: never in a thousand years would so literary an artifact interest a film director."

Creatively, Burgess shared in common with Stanley Kubrick the quality that one never knew what he would do next; as Gore Vidal put it, "He could not be characterised." In addition to his novels and film

and TV work, Burgess wrote extensively as a musical composer, a linguist, a critic, and a biographer. He translated and adapted *Cyrano de Bergerac* for the modern stage in 1971, and by 1973 had made it into a musical. The Broadway production starred Christopher Plummer in the title role, and had previously opened to raves in Boston. Burgess also wrote a musical based on *Ulysses*, another based on the life of Houdini, and yet another based on *A Clockwork Orange*. Fluent in eight languages, Burgess wrote the textbook *English Made Plain* and taught linguistics, creative writing, and literature at numerous American universities. As a critic, Burgess gained early notoriety for having reviewed several of his own novels, which he had written under the pseudonym Joseph Kell. Gore Vidal quipped, "At least he is the first novelist in England to *know* that a reviewer has actually read the book under review." With its word-play, riddles, puns, and mythical allusions, Burgess's work was clearly highly influenced by James Joyce, and Burgess achieved some renown as a Joyce scholar. His 1965 study of Joyce, *Here Comes Everybody*, was published in the United States as *Re Joyce*. Burgess also edited *A Shorter Finnegans Wake* (1966). Other masters whom Burgess acknowledged included Evelyn Waugh, Laurence Sterne, and William Shakespeare. Burgess's autobiography came in two volumes, a few years apart: *Little Wilson and Big God* (1986), and *You've Had Your Time* (1990).

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**Burstyn, Joseph** (1901–November 29, 1953) Joseph Burstyn's involvement with STANLEY KUBRICK, as distributor of *FEAR AND DESIRE*, is a mere footnote to Burstyn's enormous contributions to film history and indeed to the history of America in the second half of the 20th century. His importance is twofold. First, Burstyn virtually invented the very concept of an international art cinema. In 1952, New York's *Park East* called Burstyn the "one-man catalyst who has brought Italian art films and New York audiences together." Secondly, as the U.S. distributor of Rossellini's *The Miracle* (1950), Burstyn instigated the single most important legal battle in American film history. "The Miracle Case," as it became known, went all the way to the U.S. Supreme Court and brought about First Amendment protection for motion pictures, immeasurably changing the American cinematic landscape.

In 1921 Joseph Burstyn came to the United States with his parents, fleeing the oppression of Poland. As a young man, he worked as a diamond polisher and salesman in the Midwest, but he soon entered the entertainment business as a press agent for a Yiddish theater in Cleveland. Eventually he landed in New York, working the Yiddish theater circuit as a press agent and stage manager for several years. Burstyn entered the motion picture business in 1930, initially bringing European films to wider audiences by dubbing them into English and adding music which he found in record shops. He met Arthur Mayer, then operator of the Rialto Theater (and former publicity director for Paramount), who became his business partner, an association which lasted until 1949, when Burstyn bought Mayer out.

By 1939, Burstyn had accumulated enough clout in the business to warrant his writing a piece for the *New York Times* on the contemporary French cinema. In it, he bemoaned the state of affairs of international cinema in the United States. He viewed it as a business fraught with problems, many of which persist in the year 2001. "Like step-children," Burstyn writes of French films, "they are relegated for the most part to some 250 intimate theaters around the country." He goes on to chide French producers and sales agents for harboring delusions of grandeur with respect to their films' financial prospects in the United States, citing outrageously high price tags attached to most of the pictures. He also warns his fellow distributors to resist the temptation to acquire foreign films that simply mimic Hollywood pictures. For Burstyn, the value of these international films was their difference and their freshness.

Burstyn's greatest successes came after World War II, with neorealist films from Italy. Burstyn introduced what would be termed Italian art cinema to American screens, with pictures such as *Rome: Open City* (1946), *Paisan* (1946), and *The Bicycle Thief* (1948). His contribution to the way we have come to think of international art cinema cannot be overstated. The *New York Herald Tribune* declared that when Burstyn first entered distribution in the 1930s, the total American market for international films was about 500,000 people. By the time of Burstyn's death in 1953, the U.S. art-house audience had ballooned to more than 7 million, thanks in large measure to his efforts.

His greatest notoriety came with *The Miracle*, which he combined with two other short films—*A Day in the Country* (1936) and *Jofroi* (1933)—into an omnibus film which he called *Ways of Love* (1950). The film opened at New York's Paris Theater to critical acclaim and enthusiastic audiences. The City License Commissioner, however, found *The Miracle* to be "personally and officially blasphemous," because a character in the film believes that she is carrying the child of St. Joseph. Subsequently, the State Board of Regents withdrew the film's license, effectively banning it from New York theaters. As Burstyn, together with the brilliant young attorney Ephraim S. London, fought the case all the way to

the U.S. Supreme Court, he garnered the support of organizations such as the New York Film Critics, the American Civil Liberties Union (ACLU), the American Jewish Congress, and the American Book Publishers Council. Burstyn's victory in the case rocked the film industry and indeed shaped the future of American film history. The Supreme Court declared that "expression by means of motion pictures is included within the free speech and free press guarantees of the First and Fourteenth Amendments." The court indicated that it would hold all previous cases of motion picture censorship to be unconstitutional. Even though the entire motion picture industry reaped the benefits of this landmark decision, Burstyn received no support from anyone in Hollywood while he waged the battle. Only afterward did some producers offer financial help—to assuage the tremendous costs Burstyn had incurred during the appeals process—which Burstyn refused. "None of them would lend their names to the fight," Burstyn complained bitterly to the *New York World Telegram*. "I could use their money, but if they would not stand up with me, I would rather be without it." Despite his understandable resentment, Burstyn retained a sense of humor about the ordeal. In accepting an award from the Italian movie industry in 1951, he quipped: "In five post-war trips to Italy I have . . . even learned to speak some Italian. I learned for example that *Città Aperta* means 'Open City'; that *Ladri di Biciclette* means 'The Bicycle Thief'; and that *Il Miracolo* means trouble."

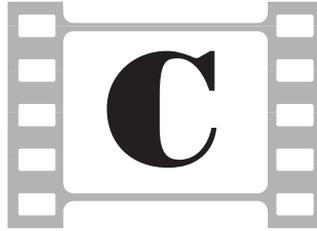
In an interview with *Park East*, Burstyn tried to explain his motivations in his historic court battle: "Why did I fight the *Miracle* case? It surely wasn't just for the principle, I wouldn't say that. I don't think I'm such a noble person. Principles don't always guide me in the other things in my life; I don't always do the things I'm supposed to. I don't know why. Maybe it was just self-protection, for myself as a small businessman, and for the country I

came to and adopted. The small man needs freedom more than the big one. Maybe it was because I have a feeling of frustration over not doing more creative work, and this was a form of expression that would have an original and permanent mark for the arts. I'm not sure. I do know that if I hadn't kept up this fight I would now be completely defeated as a person."

Burstyn's keen eye for quality spotted the young Stanley Kubrick. Indeed, given the fact that American independent cinema was in its infancy at the time, Burstyn may well have been the only distributor whom Kubrick could have hoped to approach with his low-budget first feature, which had been titled *Shape of Fear*. Burstyn enthusiastically lauded Kubrick as "a genius." Furthermore, he hailed the film (which he released under the provocative title *Fear and Desire*) as "an American art picture without any artiness." This sentiment resonated with critic James Agee, who later told Kubrick, "There are too many good things in the film to call it arty."

On November 29, 1953, shortly after distributing *Fear and Desire*, Joseph Burstyn died aboard a non-stop TWA flight from New York to Paris, apparently of natural causes.

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**Caras, Roger** The Columbia Pictures publicist for *DR. STRANGELOVE*, Roger Caras later managed STANLEY KUBRICK's independent production company, Hawk Films, and served as director of publicity for *2001: A SPACE ODYSSEY*. "After 2001 he launched out into production" on his own, Julian Senior, who replaced him as director of publicity on Kubrick's films, told MICHAEL CIMENT. "Caras had such a remarkable gift for organization that it satisfied even Stanley." Caras is credited with recommending British science fiction writer ARTHUR C. CLARKE, whom he had known since 1959, to Kubrick as coauthor of the screenplay for *2001*. Since Clarke's following was chiefly in Britain, Kubrick was not familiar with his work.

According to VINCENT LOBRUTTO, Caras said to Kubrick, "Why not get the best—Arthur C. Clarke?" Kubrick countered that he understood that Clarke was a recluse living in a tree somewhere in the Far East. Caras replied that Clarke lived in Ceylon (Sri Lanka) because he preferred the climate. With Kubrick's approval, Caras cabled Clarke in Ceylon to inform him that Kubrick was interested in working with him on a film about extraterrestrials: "Are you interested? Query: Thought you were a recluse. Stop." Clarke cabled back: "Frightfully interested in working with enfant terrible. Stop. What makes Kubrick think I'm a recluse? Query?"

The canny Caras intuited that Kubrick and Clarke would make a good match. Both were solitary by nature and both had strong personalities. "Arthur has a tremendous ego," Caras told Piers Bizony; "he takes pride in what he's done. I've never seen Arthur take a back seat to anybody his entire life, except for Stanley. But I believe Stanley was also very impressed by Arthur. When those two were together, bouncing ideas off each other, it was like watching two intellectual duelists."

John Baxter correctly comments that had Caras suggested Ray Bradbury, Isaac Asimov, or some other science fiction writer, *2001* would have been a different movie. But Clarke shared Kubrick's vision of science "as savior of mankind and of mankind as a race of potential gods destined for the stars," as science fiction writer BRIAN ALDISS states in Baxter's Kubrick biography. In sum, Roger Caras was responsible for bringing together two artists for one of the genuinely legendary collaborations of director and screenwriter in cinema history.

**References** Baxter, John, *Stanley Kubrick: A Biography* (New York: Carroll and Graf, 1997); Bizony, Piers, *2001: Filming the Future*, rev. ed. (London: Aurum, 2000); LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999).

**Carlos, Wendy (Walter)** (b. 1939) Wendy Carlos, the composer of original music for *A CLOCK-*

*WORK ORANGE* (1971) and *THE SHINING* (1980), remains one of the most important figures in the development of 20th-century electronic music. Carlos was a prodigy from the beginning. Born Walter Carlos, he began music lessons at the age of six, and at 10 wrote “Trio for Clarinet, Accordion and Piano.” An interest in science and technology led Carlos to build a small computer at age 14 (winning a Westinghouse Science Fair scholarship) and an electronic music studio at 17. Carlos pursued a dual major in music and physics at Brown University, received an M.A. degree in music composition at Columbia, and worked at the Columbia-Princeton electronic music center, the first such institution in the United States. Upon graduation, he began a collaboration with Robert Moog, becoming one of the first owners of the Moog synthesizer, an instrument Carlos would do much to popularize.

With producer and then-partner Rachel Elkind, Carlos was a seminal force in introducing electronically composed and performed music to the mass market. As Walter Carlos, he adapted classical compositions in an electronic idiom. *Switched-On Bach* (1968) and *The Well-Tempered Synthesizer* (1969) garnered platinum sales and multiple Grammy Awards. Carlos and Elkind ventured into film music in 1969, composing a score for the film *Marooned* that producers rejected. However, this experience led Elkind to pursue a possible collaboration with STANLEY KUBRICK, whose 1968 film, *2001: A SPACE ODYSSEY*, had greatly impressed Carlos. Kubrick was himself favorably impressed by Carlos’s work, and he hired Carlos and Elkind to work on *A Clockwork Orange*.

Music is central to the film, even on the level of the plot itself: its central character, Alex, is an aficionado of LUDWIG VAN BEETHOVEN. But Kubrick was also insistent that all the elements of his science-fiction fable be futuristic; Carlos’s synthesis of electronic and classical modes thus represented an ideal stylistic choice. Carlos and Elkind worked on test pieces to be integrated into the work print; many of these found such favor with Kubrick that they remained in the final release version. Particularly noteworthy among these is “Timesteps,” a piece Carlos had composed years before, inspired by ANTHONY BURGESS’s book. Carlos and Elkind joined Kubrick in

England, helping him experiment with various music cues for the film. Their collaboration continued at long distance when Carlos and Elkind returned to their New York studios; Carlos and Kubrick were both among the first people to purchase Dolby cassette tape recorders, and they exchanged musical suggestions on tape via air courier.

For the completed version of *A Clockwork Orange*, Carlos suggested and performed a sped-up, synthesized version of the *William Tell* Overture to replace the orchestral version Kubrick had used as a music cue in the work print. Another piece on which Kubrick insisted, Purcell’s “Music for the Funeral of Queen Mary,” was arranged into an electronic piece by Carlos for use over the titles and throughout the film. The completed score also featured one of the earliest uses of the Vocoder, a synthesizer that produces electronic treatments of the human voice. Like synthesizers themselves, the Vocoder later became widely used in mainstream pop music.

Carlos continued to record pioneering electronic pieces, including *Sonic Seasonings* (1972), a precursor to ambient/new-age environmental music; and reworkings of Bach’s Brandenburg Concertos, released as *Switched-On Brandenburg*, volumes 1 and 2, in 1979. Now Wendy Carlos (after a sex change), the composer was approached by Kubrick to work on *The Shining* in 1979. With no footage yet available, Carlos and Elkind composed music to match scenes in STEPHEN KING’s novel, their pieces inspired by Sibelius (to whose “Valse Trieste” Kubrick had been listening) and Mahler. They produced a half-hour’s worth of cues and demos, one of which was used in the *Shining* trailer. When finally shown a work print, including a number of scenes cut from the film, Carlos and Elkind continued their work, scoring many of the cut scenes. But Kubrick by this point was increasingly inclined to use previously recorded pieces. For example, Carlos and Elkind suggested that Kubrick use Berlioz’s *Requiem* in the film, and they recorded a version for synthesizers and small orchestra; Kubrick, however, preferred, and eventually used, an older, full-orchestra version. Though neither *The Shining* nor its soundtrack album contain much of Carlos’s work, Kubrick integrated many of her and Elkind’s sonic elements into the sound

design (including wind effects and a soundscape built around a heartbeat) often in combination with the more traditional orchestral pieces.

Since *The Shining*, Carlos only occasionally has done film soundtrack work, composing the scores for *Tron* (1982), and a British film called *Woundings* in 1998. She has also continued to record albums of electronic compositions, including 1984's *Digital Moonscapes*, 1987's *Beauty in the Beast*, and 1998's *Tales of Heaven and Hell*. Newly remastered versions of her classical adaptations were released in 1999, joining 1995's full revision of her landmark work, *Switched-On Bach 2000*.

**References** The All-Music Guide, [www.allmusic.com](http://www.allmusic.com); LoBrutto, Vincent. *Stanley Kubrick: A Biography* (New York: Da Capo, 1999); The Wendy Carlos Home Page, [www.wendycarlos.com](http://www.wendycarlos.com).

—P.B.R.

**censorship** STANLEY KUBRICK ran into censorship restrictions with *SPARTACUS* (homosexuality and violence), *LOLITA* (pedophilia), and *A CLOCKWORK ORANGE* (rape and violence) because of prohibitions in the Motion Picture Production Code and the Legion of Decency. The code had its origins in 1930 with Will Hays, the president of the Motion Picture Producers and Distributors of America (MPAA), who was approaching the end of his eighth year in endeavoring to maintain “the highest possible moral and artistic standards in motion picture production.” His system of recommended “Don’ts and Be Carefuls,” instituted since 1927, had not proved to be a satisfactory way to police the movie establishment. Some stronger document or code was needed to define strict guidelines for filmmakers. The Production Code, as it came to be called, was written by two men: Martin Quigley, a self-appointed “apostle of decency,” was the publisher of *The Motion Picture Herald*; and the Rev. Daniel A. Lord was a Jesuit priest at St. Louis University. Both were Catholics. Together with Will Hays, they went to Hollywood to present a proposed code, which was accepted in March 1930.

The code stipulated a list of prohibitions. In the first section there is a brief summary of those prohibitions; in the second section, called “The Reasons,” there is a discussion of basic principles to be followed

in making morally constructive pictures. The code was not aligned along strictly religious or denominational principles; rather, its moral construction hearkened to the Ten Commandments, universally accepted by the adherents of Judaism and Christianity. But, as historian ALEXANDER WALKER says, “It is the principle underlying the *wording* that reflects the Roman Catholic inspiration. For it is based on the belief that the sinful can be redeemed through the technique of penance. In the censorship manual, this goes under the name of ‘moral compensation.’ It means that whoever commits a sin or a crime in a film must be made to suffer remorse, or repentance, or retribution—the degree of each to be apportioned to the gravity of the offence.”

At the outset, the code’s General Principles distinguish between desirable entertainment—that which improves and refreshes the spirit of mankind—and that which is not—that which degrades humanity. This duality is maintained throughout the document. In addition, the code is explicitly states that movies can affect man’s moral standards. It is difficult, the code declares, to produce films intended for only certain classes of people. Movies must take into account the demographics of the cultivated, the illiterate, the mature and immature, the young and old, law-respecting and criminal. Thus, that which is permissible in a stage play (which presumably is directed at only certain classes of people) must necessarily be restricted in a movie.

Specific recommendations included the following:

1. Evil should not be presented in an attractive light.
2. Wrongdoers must not be sympathetically portrayed.
3. Natural and human law must not be ridiculed.
4. Right and wrong must be clearly demarcated.
5. Adultery in a comedy is to be avoided; in a drama never justified.
6. Seduction and rape are not permissible in comedies; in dramas they must only be *suggested*.
7. Murder shall not be graphically shown or justified. Revenge is prohibited and murderers must not be sympathetic.

8. Oaths shall not be muttered, save in reverence.
9. Nudity is never permitted.
10. Religions shall never be ridiculed.
11. Illegal drug traffic shall not be depicted.
12. Sex perversions are never permitted.

In addition to *Spartacus's* and *Lolita's* obvious violations of these Production Code restrictions—which occasioned many negotiations and subsequent changes in the script—Kubrick had to deal with the rating system of the Roman Catholic Legion of Decency. The Legion of Decency was formed in April 1934 by the Catholic bishops of the United States to provide moral guidance for practicing Catholics. The legion rated films in four categories: unobjectionable for general patronage; unobjectionable for adults; objectionable in part; and condemned. Although the legion had no legal authority, its threats of box-office boycotts of “objectionable” films carried considerable weight in Hollywood.

Because of the sexual perversions implied in *Lolita*, the Roman Catholic Legion of Decency placed *Lolita* on its “condemned” list (any Catholic who saw such “lewd” pictures would be committing a sin in the eyes of the church). Historian Gregory D. Black discusses in detail the objections to *Lolita* in his book *The Catholic Crusade Against the Movies, 1940–1975*. In this case Kubrick and his partner JAMES B. HARRIS hired Martin Quigley—frequently a mediator between film producers and the Legion of Decency—as a paid consultant “to guide them through the labyrinth of codes and Catholics.” Eventually, after many changes, the film was approved by the MPAA. Certainly, *Lolita* underwent “changes of a vital nature” in order to avoid a “condemned” rating. The casting of Sue Lyon, for example, helped to mollify the Legion of Decency censors because the actress looked older than the 12- or 14-year old nymphet of the novel. (Meanwhile, the British Board of Censors gave the film an X certificate, restricting the film to adult viewers.) As for *Spartacus*, the homosexual implications in the “snails and oysters” scene between Crassus (LAURENCE OLIVIER) and Antoninus (TONY CURTIS) were also objected to (a

scene later reinstated in the ROBERT A. HARRIS restoration). There is no question, according to historian Murray Schumach, that “this scene was killed because of the Legion.” Indeed, continues Schumach, “Some of the bloodiest violence was also eliminated for the same reason.” This refers, in particular, to battle scenes displaying dismemberment of the soldiers. Kubrick had used dwarfs and armless men with breakaway prosthetic limbs to convey a realistic illusion.)

By the time *A Clockwork Orange* was released in 1971, the Production Code had been replaced by Jack Valenti’s Ratings Administration. Its X rating went to films of an exceptional, or even pornographic, violent and/or sexual nature. This seriously impaired a film’s box office potential, as many newspapers refused to run advertisements for X-rated films. *A Clockwork Orange* was given an X rating which Kubrick strongly protested, but to no avail. Meanwhile, in London the film was also given an X certificate for its British release. Ironically, the severest act of censorship directed against the film came from Kubrick himself. In 1974, after an eruption in Britain of violent actions allegedly inspired by the film, Kubrick, who was highly disturbed by these allegations (and who was fearful of reprisals upon his family), ordered WARNER BROS. to remove it from circulation—perhaps the only instance in which a filmmaker had the clout to demand a major studio impose such a ban.

**References** Black, Gregory D., *The Catholic Crusade Against the Movies, 1940–1975* (New York: Cambridge University Press, 1997); Gardner, Gerald, *The Censorship Papers* (New York: Dodd, Mead and Company, 1987); Schumach, Murray, *The Face on the Cutting Room Floor* (New York: William Morrow and Company, 1964).

—J.C.T. and J.M.W.

**The Changing Face of Hollywood (radio interview)** The following brief excerpt is taken from the only radio interview still on record given by Stanley Kubrick. After seeing *Paths of Glory* at a Screen Writer’s Guild showing, Joseph Laitin sought out Kubrick and asked him to contribute to a one-hour radio documentary he was making for CBS called *The Changing Face of Hollywood*. The program aired in late

December 1958 and featured interviews with John Wayne, Sam Goldwyn, Kirk Douglas and others.

#### JOSEPH LAITIN

Some younger people have managed to enter the field of moviemaking in the last few years, most of them recruited from television . . . but one young man, still in his twenties, armed only with faith in himself and the motion picture, came to Hollywood uninvited . . .

#### STANLEY KUBRICK

This is Stanley Kubrick. I think that if the reigning powers had any respect for good pictures or the people who could make them that this respect was probably very well tempered by the somewhat cynical observation that poor and mediocre pictures might just as well prove successful as pictures of higher value. Television has changed this completely and I think that despite the unhappy financial upheaval that it has caused in the movie industry, it has also provided a very invigorating and stimulating challenge, which has made it necessary for films to be made with more sincerity and more daring. If Hollywood lacks the color and excitement of its early days with Rolls-Royces and leopard skin seat covers I think, on the other hand, it provides the most exciting and stimulating atmosphere of opportunity and possibilities for young people.

**the Chieftains** Paddy Moloney (b. 1938)—uilleann pipes, tin whistle; Seán Potts (b. 1931)—tin whistle, bodhran (member until 1978); Michael Tubridy (b. 1935)—flute, concertina, whistle (member until 1979); Martin Fay (b. 1936)—fiddle; Seán Keane (b. 1946)—fiddle, whistle (member since 1969); Peadar Mercier (b. 1914)—bodhran, bones (member from 1969–1976); Derek Bell (b. 1935)—harp, dulcimer, oboe (member since 1973); Kevin Conneff (b. 1945)—bodhran (member since 1976); Matt Molloy (b. 1947)—flute (member since 1979)

The Chieftains, who provide the original folk music in *BARRY LYNDON* (1975), are arguably the most recognized and respected folk group from Ireland, with a musical career spanning more than four decades. Their commitment to the legacy of Ireland's music

proved to be crucial in the transition from the pub folk of groups like the Dubliners and the Clancy Brothers to a traditional folk revival.

The group's original members (Moloney, Fay, Tubridy, and Potts) all received thorough musical training in traditional Irish music while performing with the Ceoltóirí Cualann folk orchestra from the late 1950s through the early 1960s. Mixing Moloney's original compositions with arrangements of traditional songs, the Chieftains borrowed heavily from their tutelage under composer and music historian Seán O'Raida (b. John Reidy, 1931, Cork City) in Ceoltóirí Cualann. Despite their regular work with O'Raida, the members only played and recorded sporadically as the Chieftains. Their first record was released in 1963 on Garech Browne's Claddagh label, but their semiprofessional status delayed their sophomore effort until 1969.

Almost all of the songs performed by the Chieftains were traditional Irish folk songs inflected by a growing interest in the Celtic music of the British Isles and Brittany. Moloney was introduced to Celtic music during a 1961 trip to France to participate in a Celtic music festival. "The word Celtic never meant anything to me before 1961. . . . That's when I fell in love with Breton music and I began to realize about Celtic culture and all the similarities." Through the inclusion of Celtic songs along with their Irish repertoire, the Chieftains rapidly gained a reputation as one of the finest purveyors of traditional folk music.

On the strength of their reputation, the group was asked to participate at the Cambridge Folk Festival in 1970. It was there that they came into contact with bands such as Fairport Convention, Steeleye Span, and Pentangle, who were at the forefront of the electric folk movement. Infused with a sense that a new audience was being exposed to their music, the Chieftains embarked on a recording career that would see them releasing an album nearly every year for the next 30 years. *Chieftains III* represented a critical turn for the group as they embraced the potential of high-quality studio production by recording in an eight-track studio with the new Dolby noise reduction system. To ensure the high quality of the recordings, then Dolby vice president Ioan

Allen was called in to serve as a technical engineer on the project.

Despite proclamations that they were still only semiprofessional musicians, the Chieftains retained the services of Steeleye Span's manager, Jo Lustig, in 1973. With the aid of their new manager, the group continued to tour extensively throughout Ireland and Great Britain. The Chieftains embarked on their first major tour of the United States in the autumn of 1974. By the time they reached the West Coast, their reputation had secured them a spot opening for Jerry Garcia's side project, the folk group Old And In The Way. Along with their increasing recording and touring schedule, the Chieftains also continued a number of songs to the soundtrack of the film *Ireland Moving* (1974).

In late 1974, Paddy Moloney received a call from STANLEY KUBRICK asking if he could use "Woman of Ireland" from *Chieftains 4* in his current film project, *Barry Lyndon*. Moloney met with Kubrick in London to discuss the project, as John Glatt recounts:

At their meeting Paddy took out his tin whistle to play some of the additional music he had in mind but Kubrick seemed unimpressed. The director looked Moloney straight in the face and said: "Come on Paddy, that's something you hear on a Saturday night in an Irish pub when everybody's plastered. That's not what I want."

Moloney felt his heart sink but then the director burst into fits of laughter and said he loved the tune and in the end asked him to do 25 minutes of music instead of the original five.

In Kubrick's attempt to achieve complete 18th-century stylistic verisimilitude, the final soundtrack featured several period compositions from Mozart ("March from *Indomeneo*"), Handel ("Sarabande"), Bach ("Concerto for Two Harpsichords and Orchestra in C Minor, BWV 1060"), Frederic II ("Hohenfriedberger March"), and Vivaldi ("Cello Concerto in E Minor"). Yet even though historical accuracy was central to *Barry Lyndon*, Kubrick was also interested in evoking the mood of the period and locations through the music of Schubert ("Trio for Piano, Violin and Cello in E Flat, no. 2, Opus 100,"

written in 1828) and the Chieftains. The soundtrack included "Woman of Ireland" and the original Moloney compositions "Piper Maggot's Jig," "The Sea," and "Tin Whistles."

After the film's release, a *Variety* headline read "What *The Third Man* Did For Anton Karas And His Zither, Stanley Kubrick's Upcoming *Barry Lyndon* Might Do For The Chieftains." The soundtrack proved to be extremely effective in the film and extremely influential in the music community. For his work scoring *Barry Lyndon*, LEONARD ROSENMAN received an Academy Award in 1976, while the Chieftains' songs on the soundtrack exposed the group to an entirely new audience.

On St. Patrick's Day in 1975, after a sold-out show at Albert Hall in London, the group acknowledged their growing musical status and decided to function as a full-time band. In the audience that night was Chris Blackwell, who immediately signed the band to his label, Island Records, known for its success with the rock bands Traffic and Free, but its most recent success was with reggae icons Bob Marley and the Wailers. The Chieftains, heavily promoted by their innovative new label, started to appeal to a new rock-and-roll audience in addition to their folk following. During the second half of the 1970s they played live with Eric Clapton, Emmylou Harris, and Mick Jagger, while attracting fans as varied as musicians Jackson Browne, Mike Oldfield, and Don Henley. In 1979, the group played their largest concert ever, in front of 1.3 million people for the papal celebration in Dublin's Phoenix Park.

The Chieftains expanded their musical horizons in the 1980s when they recorded a number of albums with classical flautist James Galway and became frequent collaborators with rock vocalist Van Morrison. They also continued to expand their interest in music from around the world, embracing such varied traditions as Chinese folk and American country music. The 1990s found the Chieftains recording several albums featuring myriad guest performers, among them Sting, Ry Cooder, Marianne Faithfull, Sinéad O'Connor, Tom Jones, Mark Knopfler, Bonnie Raitt, The Corrs, Natalie Merchant, Joni Mitchell, and the Rolling Stones. But the group has always been best known and revered for its interpre-

tation of Irish folk tunes, and their 2000 album *Water from the Well* returns to their roots of traditional airs, jigs, and reels.

**References** Ciment, Michel, *Kubrick*, translated from the French by Gilbert Adair (New York: Holt, Rinehart and Winston, 1993); Glatt, John, *The Chieftains: The Authorized Biography* (London: Century, 1997); Hardy, Phil, and Dave Laing, “The Chieftains,” in *The Faber Companion to 20th-Century Popular Music* (London: Faber and Faber, 1991); Larkin, Colin, “The Chieftains,” *The Virgin Encyclopedia of Eighties Music* (London: Muze UK, Ltd./Virgin Books, 1997); Meek, Bill, *Paddy Moloney and the Chieftains* (Dublin: Gill and Macmillan, 1987).

—J.S.B.

**Ciment, Michel** This French journalist and critic was granted considerable interview time by STANLEY KUBRICK for work that was then published in *L'Express* and the cinema journal *Positif*. Eventually Ciment collected these interviews into a larger book simply entitled *Kubrick*, first published in France in 1980, then translated into English by Gilbert Adair and published in a beautifully illustrated volume by Holt, Rinehart and Winston in 1982. The book also includes interviews with several Kubrick colleagues, such as producer JAMES B. HARRIS, designer KEN ADAM, cinematographer JOHN ALCOTT, and Julian Senior, in charge of publicity for WARNER BROS. “Everything is supervised by him,” Senior said of Kubrick, and that sort of control probably extended to the director’s dealings with critics such as Ciment. When Senior reported to Kubrick that BARRY LYNDON was doing well at certain key cinemas in France, such as the Heutefeuille, the Gaumont Champs-Élysées, and the Impérial, Kubrick responded, “Why are you telling me that? I can’t do anything if its good news. It’s only when there are problems that I can intervene.” Ciment is obsessive about his dedication to Kubrick, and the book offers a wealth of information. There may be a danger of information overload, however, as Ciment indicates by quoting Voltaire: “The secret of being boring is to say everything.”

—J.M.W.

**Clarke, (Sir) Arthur C(harles)** (1917– )  
The author of the screenplay (with STANLEY

KUBRICK) and novel, *2001: A SPACE ODYSSEY* (1968), Arthur C. Clarke is now regarded as one of the most important SCIENCE FICTION authors of the 20th century. Very early in life, Clarke displayed passion for astronomy, paleontology, and science fiction—perhaps unlikely pursuits for a boy growing up in England’s farm country. He later recalled: “As a child, I read all the science-fiction magazines I could get my hands on. Science fiction is an education in itself. . . . I became interested in science fiction when I read the March 30, 1930, issue of *Astounding* magazine. Don’t ask me why, but it did the trick.”

Clarke’s father died around this time, as a result of exposure to poisonous gas during World War I. Perhaps science fiction provided the 13-year-old Arthur a means of coping with the loss. Quickly graduating from fan to participant, Clarke published his first science fiction stories while still in high school. He studied physics and mathematics at King’s College, London, where he received his B.S. degree, with honors. During World War II, Clarke served in the Royal Air Force (RAF), working alongside physicist Luis Alvarez (who soon would be called away to the Manhattan Project), developing radio “talk-down” equipment to enable bombers to land in adverse weather. Clarke’s experience in the RAF led him to publish several scientific essays in technical journals after the war. In the most famous of these, in the October 1945 issue of *Wireless World*, Clarke laid out his forward-thinking proposal that synchronous satellites be used for purposes of communications. He later recalled, somewhat incredulously, “Many people thought I was some kind of nut when I predicted the enormous and revolutionary impact of communications satellites.”

Clarke went on to work as an auditor, then an editor, before finally settling into his long career as a full-time writer in 1951. He was an early proponent of space travel and believed that Great Britain would play a key role in its development. Clarke’s first book, *Interplanetary Flight* (1950) and its follow-up, *The Exploration of Space* (1951), offered nonfiction treatises on the necessity of space travel and the potential for profitability in that field.

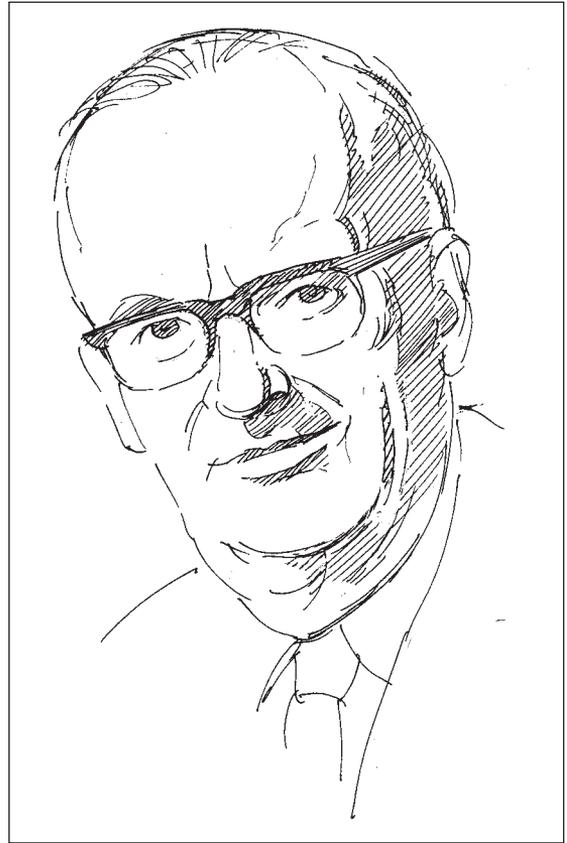
Clarke’s fiction oeuvre displays three prominent strains, according to literary scholar Peter Brigg: (1)

precise extrapolation from detailed scientific knowledge; (2) comical stories; and (3) transcendent, metaphysical speculation. These are not exclusive categories, and most of Clarke's work contains varying combinations of the three. The first type of story is characterized by a matter-of-fact narrative tone and a brisk writing style. In these extensions of hard science (either presently accepted knowledge or plausible speculation), Clarke covers tremendous amounts of narrative material in relatively short order. The focus is not on well-developed characters but rather on the science itself.

Clarke's comic stories, best exemplified in his collection *Tales from the White Hart* (1957), often employ characters that are stereotypes, such as scientist, bureaucrat, military man, or alien. The jokes in these stories often come as punch lines, surprise twist endings that Clarke conjures up and springs on the reader with much delight. The stories come sometimes as tall tales, "shaggy dog" scenarios, interspecies comedies of errors, or whimsical ghost stories. Brigg describes the results as mixed: often brilliant but sometimes dismally flat.

Although on several occasions Clarke has dismissed conventional religion as mere superstition, his stories in the third category, particularly *Childhood's End* (1953), often do touch on the human relationship to what some would term "God." Clarke's metaphysical stories usually begin with the mundane but reach into the unknown, to profound results.

By the time Stanley Kubrick contacted him in early 1964, Clarke was already a highly esteemed science fiction author, on par with Robert A. Heinlein and Isaac Asimov. Clarke's novel *Childhood's End*, which explores the possibility of cosmic intervention in human evolutionary history, is considered a classic of the genre. The combination in his work of speculative science fiction and real scientific thought made Clarke the perfect collaborator for Kubrick to make "the proverbial good science-fiction movie," as the director put it. Clarke's contribution to *2001: A Space Odyssey* springs mainly from three sources: his early mythic novels, his short story "THE SENTINEL," and another short story, "Encounter at Dawn." In the latter, Clarke broaches the idea of a superintelligent alien race tutoring prehistoric humans.



Arthur C. Clarke (John C. Tibbetts)

Clarke came to New York to work with Kubrick on the development of a booklength treatment for the project, whose working title was *Journey Beyond the Stars*. That treatment was to evolve into both screenplay and novel, by way of an extended collaboration between the two. Clarke set up lodging in New York City's famed Chelsea Hotel on West 23rd Street, the residence of authors Allen Ginsberg, William S. Burroughs, and Arthur Miller (and the former home of Dylan Thomas and Brendan Behan), among others. To this day, the Chelsea still boasts that the novels *Naked Lunch* (by William S. Burroughs) and *2001: A Space Odyssey* were written there.

During the 10-month process of writing the treatment, Kubrick and Clarke put in an average of

four hours a day, six days a week, according to VINCENT LOBRUTTO. When Clarke presented Kubrick with the first finished manuscript at Christmastime in 1964, Kubrick was ecstatic, and he told Clarke, “We have extended the range of science fiction.”

Literary scholar George Edgar Slusser describes an “Odyssey pattern” in much of Clarke’s work, involving a venturing out and a return, characterized by ambiguity (which he calls the “central idea in Clarke”) and an ironic use of mythical or cultural allusion. Slusser cites the choice of the name *Bowman*, for the hero of *2001* as an oblique reference to Odysseus. Clarke makes the association clear in his own *Lost Worlds of 2001*: “When Odysseus returned to Ithaca, and identified himself in the banquet hall by stringing the great *bow* that he alone could wield, he slew the parasitical suitors who for years had been wasting his estate.” (Emphasis added.) One

may only speculate whether this suggests a vengeful purpose in Bowman’s return to Earth as the star child at the end of *2001*—a possibility that seems more likely in Clarke’s novel than in Kubrick’s film.

Most of Clarke’s fiction lacks true villains, and PIERS BIZONY posits that the insertion of HAL-9000 into *2001*, as a sort of minotaur, was chiefly Kubrick’s contribution. Given Kubrick’s long-standing fascination with computers and considering his healthy cynicism, this does not seem farfetched. Of course, Clarke himself has shown a good deal of fascination with the potential of computers. Indeed, he has theorized that one day, humans and computers will be all but indistinguishable. In the distant future, he predicts, “we will not travel in spaceships; we will *be* spaceships.” Furthermore, he hopes for the day when computers will do all of the world’s work, allowing humans to lead lives of leisure and intellectual pursuits:



Arthur C. Clarke on the set of *2001: A Space Odyssey* (1968) (Author’s collection)

Pericles never had to go to a daily job. Neither did Socrates. No freeman of ancient Athens had to labor to live. Man's purpose in the universe should be to enjoy himself—and it is about time that he did. Future man will have millions of superior machines to do the world's work. . . . The goal of the future is full unemployment, so we can play. That's why we have to destroy the present politico-economic system. . . . One of the prominent changes of the future will be the disinvention of work.

The success of *2001: A Space Odyssey* brought Arthur C. Clarke his greatest fame, and it remains the work for which he is best known. With Kubrick, Clarke received an Oscar nomination for best original screenplay, and the coincidence of the film's release with NASA's accelerated efforts to put man on the moon landed Clarke squarely in the collective consciousness. He appeared alongside Walter Cronkite as a commentator during the historic Apollo 11 mission (a role he would reprise for Apollo 12 and 15). Keir Dullea, who was there with Clarke in the CBS newsroom when astronaut Neil Armstrong took his "one small step," recalled, "I remember looking over, and he [Clarke] had tears in his eyes."

The success of *2001* spurred increased awareness of an interest in Clarke's earlier work. In 1969 there were three reprintings of *Childhood's End*, and a movie based on that book went into production. And in just a few years, Clarke would reach what some critics hailed as a new artistic peak, at the age of 56, with *Rendezvous With Rama* (1973). Inevitably, sequels to *2001* would follow, and to date there have been three: *2010: Odyssey Tivo* (1982); *2061: Odyssey Three* (1987); and *3001: The Final Odyssey* (1997). Upon publication of *2010*, Clarke telephoned Kubrick and joked, "Your job is to stop anybody making it so I won't be bothered."

There was talk at the time of having Kubrick direct the film version of *2010*, but he declined, probably having no desire (and seeing no need) to repeat himself. (Indeed, one of the most oft-repeated evaluations of Kubrick's oeuvre is that he "never made the same picture twice.") However, this author has discovered some compelling evidence that, at

least for a time, Kubrick was seriously considering taking on a major creative role in the film sequel: In the fall of 1982, Arthur C. Clarke had been in New York and California, presumably engaged in talks with various studios about the film rights to *2010: Odyssey 2*, while also doing personal appearances to publicize the book's release. In a letter dated November 26, 1982, written from Hong Kong's Peninsula Hotel, after his lengthy stay in the United States, Clarke states quite plainly: "Just before I left, Spielberg rang to say he'll be in Sri Lanka 11 Dec. checking on *Raiders II* locations. And I left Hollywood with a phrase whispered in my ear: 'Tell Steven that if he'll direct, Stanley will produce.' My God . . ."

Ultimately, of course, Kubrick had no hand in the production of *2010: The Year We Make Contact*, other than collecting royalties due him under his original contract with Clarke; nor did STEVEN SPIELBERG. The film, directed by Peter Hyams, is a rather strained and clumsy attempt to "explain" the more elusive elements from the original film, and it is interesting to Kubrick aficionados only as a curious footnote.

Arthur C. Clarke's more recent novels include *The Ghost From the Grand Banks* (1990), about two entrepreneurs' efforts to raise the *Titanic*, and *The Hammer of God* (1993). Since the late 1980s, Clarke has become involved in several collaborations with other authors, including four novels with Gerry Lee from 1988 to 1993, and the novel *Richter 10* (1996) with Mike McQuay. Clarke has hosted two TV documentary series: *Arthur C. Clarke's Mysterious World* (1981) and *Arthur C. Clarke's World of Strange Powers* (1984)

His passion for science lies not only in the realm of space exploration; since the 1950s, Clarke has been an avid underwater explorer and photographer. Indeed, many of Clarke's short stories concern exploring the sea, rather than outer space; but their thematic concerns remain consistent with his other work. Photographer Mike Wilson introduced Clarke to the wonders of the undersea world, and they have collaborated on six books and a film. Clarke particularly enjoys skin diving off the Great Barrier Reef, and his fascination with the sea led him to Sri Lanka (Ceylon), which has been his home since 1956.

Over the years, Arthur C. Clarke has received numerous prizes and honors. Most notably, in 1961 he was awarded UNESCO's Kalinga Prize for the popularization of science, and in early 1998, he became the first person ever to be knighted primarily for writing science fiction. Turning from honoree to benefactor, Clarke has established an annual prize in his own name for the best science fiction novel published in Great Britain. In a fitting tribute to *2001: A Space Odyssey* (which won only one Oscar) Arthur C. Clarke appeared via satellite at the coincidentally eponymous 2001 Academy Awards to present the award for best original screenplay. Ironically, Clarke and Kubrick were nominated for the same award in 1969, but they lost to Mel Brooks, for *The Producers*. Though stories abound regarding on-again, off-again tensions between Clarke and Kubrick, in retrospect the two geniuses openly expressed their respect and affection for each other. Of Clarke, Kubrick once said: "Arthur's ability to impart poignancy to a dying ocean or an intelligent vapor is unique. He has the kind of mind of which the world can never have quite enough, an array of imagination, intelligence, knowledge, and a quirkish curiosity that often uncovers more than the first three qualities." On another occasion, he said: "One of the most fruitful and enjoyable collaborations I have had was with Arthur C. Clarke."

In a very touching foreword to Piers Bizony's *2001: Filming the Future*, Arthur C. Clarke offers this rather personal tribute to Kubrick's memory:

Just recently, I dreamed that Stanley and I were talking together. He was looking exactly the same as he did in 1964, when I first knew him. He turned to me and asked: 'Well, Arthur? What shall we do next?'

For the last three decades, I always felt there might really have been a 'next,' but when I received the shocking news that Stanley had died suddenly at the age of 70, I knew, with great sorrow, that he and I would not be able to welcome the year 2001 together. I shall miss him.

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**Clean Break** (1955) This classic heist novel by Lionel White was the basis for STANLEY KUBRICK'S *THE KILLING* (1956). Lionel White was a police reporter and newspaper editor before turning to writing crime novels in 1953. *Clean Break* chronicles the planning and execution of a racetrack robbery. It begins with vignettes of the various protagonists arriving at the New York apartment of ex-con Johnny Clay—gambler Marvin Unger, racetrack bartender Michael Henty, cashier George Peatty, and policeman Randy Kennan. Clay, the ringleader, has chosen them because they have no criminal records and because they need the money (Unger and Kennan have gambling debts, Henty wishes to move his family into a better neighborhood, and Peatty wants to indulge the expensive habits of his flirtatious wife). As they hatch out their plan, Sherry, George's wife, surreptitiously stands outside the room and overhears the details. Unbeknownst to the group, Sherry informs her hoodlum boyfriend, Val Cannon, of the impending caper. Although the heist comes off without a hitch, Cannon and his gang confront the robbers and there is a gunfight that leaves Peatty as the sole survivor. Johnny, in the meantime, has arrived late and, upon finding the police at the scene, flees to the airport. In pursuit is Peatty, who believes Johnny has seduced Sherry. In the climactic scene at

La Guardia Airport, Peatty guns down Johnny. The story ends with a policeman arriving on the scene and finding a blood-soaked newspaper with the headline, "Race Track Bandit Makes Clean Break with Two Million." For the screen adaptation Stanley Kubrick collaborated with veteran crime novelist JIM THOMPSON.

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**A Clockwork Orange** Warner Bros., 137 minutes, December 1971 **Producers:** Stanley Kubrick, Si Litvinoff, Max L. Raab, Bernard Williams; **Director:** Kubrick; **Screenplay:** Kubrick, based on the novel by Anthony Burgess; **Cinematographer:** John Alcott; **Assistant directors:** Derek Cracknell, Dusty Symonds; **Art director:** Russell Hagg, Peter Shields; **Costume design:** Milena Canonero; **Production design:** John Barry; **Film editor:** Bill Butler; **Sound editor:** Brian Blamey; **Cast:** Malcolm McDowell (Alex DeLarge), Patrick Magee (Frank Alexander), Michael Bates (Chief Guard Barnes), Warren Clarke (Dim/Officer Corby), John Clive (stage actor), Adrienne Corri (Mrs. Alexander), Carl Duering (Dr. Brodsky), Paul Farrell (tramp), Clive Francis (Joe the Lodger), Michael Gover (prison governor), Miriam Karlin (Cat Lady), James Marcus (Georgie), Aubrey Morris (P. R. Deltoid), Godfrey Quigley (prison chaplain), Sheila Raynor (Mrs. DeLarge), Madge Ryan (Dr. Branum), John Savident (Z. Dolin), Anthony Sharp (minister), Philip Stone (Mr. DeLarge), Pauline Taylor (Dr. Taylor), Margaret Tyzack (Rubinstein), Steven Berkoff (constable), Lindsay Campbell (detective) Michael Tarn (Pete), David Prowse (Julian), Jan Adair (handmaiden), John J. Carney (CID man), Vivienne Chandler (handmaiden), Richard Connaught (Billy Boy), Prudence Drage (handmaiden), Carol Drinkwater (Nurse Feeley), Cheryl Grunwald (rape victim), Gillian Hills (Sonietta), Craig Hunter (doctor), Virginia Wetherell (stage actress), Katya Wyeth (girl).

The underground writer, TERRY SOUTHERN, who had collaborated with STANLEY KUBRICK on the script for *DR. STRANGELOVE, OR: HOW I LEARNED TO*

*STOP WORRYING AND LOVE THE BOMB*, sent a copy of ANTHONY BURGESS's 1961 novella *A Clockwork Orange* to Kubrick, who was then immersed in the production of *2001: A SPACE ODYSSEY*. But he didn't have time to read the book, much less to consider it as a film project. Not to be deterred, Southern himself bought a six-month option on the novella for about \$1,000 against a purchase price of \$10,000, according to VINCENT LOBRUTTO. Southern adapted the book into a screenplay, which he shopped around unsuccessfully to several producers.

When Kubrick finally got around to reading the novella, he was immediately interested in bringing it to the screen. He told film critic Penelope Houston, "I started to read the book and finished it in one sitting. By the end of Part One, it seemed pretty obvious that it might make a great film. By the end of Part Two, I was very excited about it. As soon as I finished it, I immediately re-read it. . . . The story was of a size and density that could be adapted to film without oversimplifying it or stripping it to the bones."

By this time, Terry Southern had let his option drop, unable to afford the renewal fee, and the property had been picked up by his attorney, SI LITVINOFF, and another friend, Max Raab. Litvinoff and Raab sold it to Stanley Kubrick for a hefty profit. Although Terry Southern offered his services as screenwriter, Kubrick decided to go it alone, without a script collaborator. This marked the first of only two times that the director would be the sole screenwriter on one of his films. Kubrick remarked on several occasions that he found Burgess's book to be ideally adaptable to film, so apparently he saw no need of any outside help with the screenplay.

So much of what makes *A Clockwork Orange* such a remarkable work of cinematic art has to do with two pervasive stylistic elements: the eye-popping visuals and the revolutionary musical score. On the former, Kubrick's chief collaborators were production designer JOHN BARRY and cinematographer JOHN ALCOTT, and on the latter, the amazing team of WENDY (WALTER) CARLOS and Rachel Elkind. Although virtually all of *A Clockwork Orange* was shot on location, one should not underestimate Barry's contribution to the film's rather singular look. Indeed, many of the existing locations had to be

revamped entirely for shooting, as was the case with the DeLarge family apartment. Actor Clive Francis (“Joe the Lodger”) described shooting the scene in which Alex returns home from the Ludovico clinic, in an interview with Gene Siskel in 1972: “Kubrick searched all over London for the right apartment. He finally found one in Elstree. After he paid off and kicked out the couple that were living in it, he brought in his designer, and together they completely redecorated it, with tacky, futuristic furnishings, at a cost of about £5,000. After we had completed shooting, and the apartment had been returned to its original condition and returned to the couple, I got a call from Kubrick. He wanted to re-shoot two close-ups. We went back to the apartment in Elstree. The couple was again paid off and kicked out, and Kubrick again had the apartment completely redecorated.”

John Baxter reports that the mannequin furniture in the Korova Milk Bar was inspired by the sculptures of London pop artist Allen Jones, who had caused a sensation with three pieces of “furniture” based on the female nude in bondage. When Jones declined to have his work used in the film, Kubrick hired Liz Moore, who had done the “Star Child” model for *2001: A Space Odyssey*, to create the unforgettable signature pieces seen in the Korova. In *Literature/Film Quarterly*, Vivian Sobchak argues quite successfully that, “Kubrick has purposefully used the film’s decor to cinematically say what the novel only suggests: Art and Violence are two sides of the same coin, both the expression of that anti-social urge toward self-definition which equally characterizes the artist and the criminal. . . . Art and Violence spring from the same source; they are both expressions of the individual, egotistic, vital, and non-institutionalized man.”

As a counterpoint to the violent and quasi-pornographic nature of most of the artworks in *A Clockwork Orange*, Kubrick includes a relatively serene painting, visible in the scenes at the writer’s home, painted by his wife, the artist CHRISTIANE KUBRICK. An elaborate, crowded depiction of flowers and seedlings inside a greenhouse, *Seedboxes* offers not only a balance between nature and human constructs, common in Christiane Kubrick’s work (and perfectly suited to the themes of *A Clockwork*

*Orange*), but also a glimpse into a slice of life on the grounds of the Kubrick estate. Many of Christiane Kubrick’s still-lives and landscapes portray the everyday surroundings of the home she shared with her husband, daughters, and dogs and cats; *Seedboxes* is no exception. In the painting, two windows at the back of the greenhouse look out on a large, immaculate clearing, at the back of which stands a tent, with a game of Ping-Pong in progress inside. Vincent LoBrutto reasonably speculates that one of the players very well could be Stanley Kubrick. (Indeed, Stanley Kubrick was occasionally depicted in his wife’s work, notably in a portrait simply entitled, *Stanley*.)

A crucial contributor to the futuristic post-noir look of the film, director of photography John Alcott told *American Cinematographer*, “*A Clockwork Orange* employed a darker, obviously dramatic type of photography. It was a modern story, taking place in an advanced period of the 1980s—although the period was never actually pinpointed in the picture. That period called for a really cold, stark style of photography.” With so much location shooting, Kubrick and Alcott needed new, faster lenses in order to shoot in natural light under circumstances that would have been impossible before. When situations called for additional, artificial light, Kubrick and Alcott primarily used the “practicals,” or lights actually seen in the set, using photoflood bulbs. This approach allowed for 360-degree pans and also removed the necessity of setting up bulky studio lights, thus saving precious time on the shooting schedule. The overall result is a curious blend of gritty realism and futuristic starkness.

Equally innovative as the visual style is the film’s deployment of a wide range of music on the score. As in *2001: A Space Odyssey*, Kubrick infuses *A Clockwork Orange* with an often contrapuntal use of existing musical recordings, simultaneously giving new meaning to the music itself. The elements of visual style and musical scoring have their most rewarding meetings in the beautifully choreographed, highly stylized fight scenes, as Kubrick describes them to Penelope Houston: “Well, of course the violence in the film is stylized, just as it is in the book. My problem, of course, was to find a

way of presenting it in the film without benefit of the writing style. The first section of the film that incorporates most of the violent action is principally organized around the Overture to Rossini's *Thieving Magpie*, and, in a very broad sense, you could say that the violence is turned into dance, although, of course, it is in no way any kind of formal dance. But in cinematic terms, I should say that movement and music must inevitably be related to dance, just as the rotating space station and the docking Orion space ship in *2001* moved to 'The Blue Danube.' From the rape on the stage of the derelict casino, to the super-frenzied fight, through the Christ figures cut to Beethoven's Ninth, the slow-motion fight on the water's edge, and the encounter with the cat lady

where the giant white phallus is pitted against the bust of Beethoven, movement, cutting, and music are the principal considerations—dance?"

In *Velvet Light Trap*, Walter Evans astutely points out, "Kubrick reminds the viewer . . . that Beethoven's art—like that of Homer, Dante, Shakespeare, Michelangelo, and most of the world's greatest artists—is both profoundly violent and profoundly sexual. . . . Throughout, Kubrick obliquely yet powerfully reminds us that there could be no Christianity without violence, no Christ without a crucifixion." Perhaps the most iconic juxtaposition of sexual content and classical music in the cinema occurs in the ménage à trois in Alex's bedroom, which is set to an electronic version of the *William*



Stanley Kubrick directing *A Clockwork Orange* (1971) (Kubrick estate)

*Tell* Overture. Kubrick told Penelope Houston: “. . . The high-speed orgy—this scene lasts about forty seconds on the screen and, at two frames per second, took twenty-eight minutes to shoot. I had the idea one night while listening to *Eine kleine Nachtmusik*. The vision of an orgy suggested itself, shot at two frames per second. As it worked out in the film, though, the fast movement *William Tell* was more suitable to the purpose of the scene.”

Wendy Carlos (then Walter Carlos) together with a longtime associate, producer Rachel Elkind, had revolutionized classical music through the use of the Moog synthesizer on such albums as *Switched on Bach*. They created the first electronic “vocal” musical recording, of the choral movement of Beethoven’s Symphony no. 9. Carlos felt that an introductory piece was needed, to ease the listener into the synthesized Beethoven, and for that purpose composed “Timesteps,” which was heavily inspired by Burgess’s novel *A Clockwork Orange*. When Carlos and Elkind learned that Stanley Kubrick was doing a film version of the book, they sent tapes of “Timesteps” and the choral movement to Kubrick’s office. In short order, Kubrick brought them on board to supply the lion’s share of music in the film; indeed, Carlos and Elkind’s music constitutes one of the most stunningly original aspects of the film, truly unforgettable and unique among film scores.

On the whole, critical reception for Kubrick’s *A Clockwork Orange* was quite positive, and the New York Film Critics Circle not only named it the best film of the year, but the eminent group also honored Kubrick with the award for best director. No less a personage that Luis Buñuel declared, “It is the only movie about what the modern world really means.” Hollis Alpert of *Saturday Review* hailed Kubrick as “this country’s most important filmmaker,” and furthermore averred, “It is doubtful that any novel has ever been adapted for the screen as brilliantly as this one.” Judith Crist of *New York* magazine lauded the film as “a stunningly original work even as it does full justice to Anthony Burgess’s novel.” Vincent Canby of the *New York Times* chimed in: “It is brilliant, a tour de force of extraordinary images, music, words, and feelings, a much more original achievement for com-

mercial films than the Burgess novel is for literature.” Rex Reed, in the *Daily News*, called it “Kubrick’s greatest achievement. . . . The majesty and greatness of this film lie not only in its moral, but in every aspect of Kubrick’s mastery over the art of film itself. . . . *A Clockwork Orange* is one of the few perfect movies I have seen in my lifetime.”

A few glaring exceptions to this chorus of praise include critics Stanley Kauffmann, Andrew Sarris (who goaded his readers to see the film for themselves, “and suffer the damnation of boredom”), and Pauline Kael. Kael complains that, during the scenes of rape and beatings, “the viewer may experience them as an indignity and wish to leave,” and a few paragraphs later, declares that Kubrick intends us to “enjoy the rapes and beatings,” suggesting that Kubrick simply fails to hit the mark of his evil aim. Further, she chides Kubrick for offering us “the pleasure of watching that gang strip the struggling girl they mean to rape,” yet nothing in the film suggests that viewers are supposed to find pleasure in this act. The film’s ironic tone succeeds in putting audiences on Alex’s side, in making him attractive despite his repellent acts, but Kael interprets this mood as “exultant.” She further criticizes Kubrick for his use of the static camera to allegedly ponderous, limp effect: “When Alex’s correctional officer visits his home and he and Alex sit on a bed, the camera sits on the two of them. When Alex comes home from prison, his parents and the lodger who has displaced him are in the living room; Alex appeals to his seated, unloving parents for an inert eternity.” Other critics consider this essential to the unsettling effect of the scenes.

In a statement released to the press in 1973, Anthony Burgess—potentially the film’s harshest critic—asserts: “My feeling about Stanley Kubrick’s film has not substantially changed since I first saw the film in late 1971. I think it is a remarkable work, and is as truthful an interpretation of my own book as I could ever hope to find. . . . Most of the statements I’m alleged by journalists to have made have in fact been distortions of what I have really said. This can be blamed on the difficulties of telephonic communications between Rome, where I live, and London. But it can chiefly be blamed on the scrambling



Warren Clarke, Malcolm McDowell, and James Marcus in *A Clockwork Orange* (1971) (Kubrick estate)

apparatus which resides in the brains of so many journalists.”

Either Burgess’s opinion did change over the years, or the “scrambling apparatus” continued to do its work. In 1987, *Variety* contended that Burgess found the film to be “not a real adaptation of the book,” because its “very visual” nature failed to do justice to the verbal qualities of the text.

*Variety* reported in 1972 that Kubrick maintained a level of virtually unprecedented input with WARNER BROS. regarding the release pattern for the film. His office amassed two years’ worth of data on every theater in every city covered by *Variety*’s weekly box-office reports. From this, Kubrick determined what he thought to be the best theater for *A Clockwork Orange* in most major U.S. markets. Leo Greenfield, then vice president of U.S. sales for Warner Bros., found Kubrick’s suggestions to be astute, and he followed them, to great box-office suc-

cess. In its first two weeks of release, the film broke house records in New York, Toronto, and San Francisco. Kubrick’s business acumen prompted Ted Ashley, then head of Warner, to tell stockholders that Kubrick’s “genius” lay in his ability to combine aesthetics and fiscal responsibility. Advance ad campaigns for *A Clockwork Orange* ran with no Motion Picture Association of America (MPAA) rating listed. Just four days before the December 19, 1971, opening, the ratings administration slapped an X rating on the film, over which Kubrick purportedly had final cut. That version ran for nine months in major U.S. markets. Then, Kubrick reedited the film slightly, in order to get an R rating from the MPAA. A total of 30 seconds was cut from two sequences and replaced with an equal amount of less explicit footage from those same scenes: the undercranked, fast-motion ménage à trois involving Alex and the two young girls, and the gang-rape film Alex is forced to watch during the

Ludovico treatment. *Variety* reported that Kubrick felt that “no one but the MPAA will be able to tell the difference.” Critics of the ratings system found new fuel for their attacks in the fact that the MPAA demanded cuts in sexual content but did not object to the film’s portrayal of violence. Kubrick, ever as much a canny businessman as an artist, recognized the commercial necessity of an *R* rating, and he personally communicated with Dr. Aaron Stern, head of the MPAA ratings board, to thrash out the changes. Industry opinion speculated that the MPAA had considerably softened its request for changes since its prerelease demands. Still, the *New York Times* chided Kubrick for making the revisions, decrying them as “a particularly tawdry sell-out.” Per industry regulations, the film had to be withdrawn from release for 60 days before the new *R* rating became official, so Warner Bros. withdrew the *X* version in October 1972, so that the *R* version could be released to the remaining markets in time for the Christmas holiday. *A Clockwork Orange* opened to tremendous success in Kubrick’s adopted home of Great Britain. It was the first film ever to run for more than a year at the Warner West End Theatre in London. Furthermore, it subsequently ran an additional year in a “move-over” at the Cinecenta, pulling in more than \$2.5 million in nationwide film rental, a figure that *Variety* hailed as “phenomenal.”

Despite such bravura box-office performance, Kubrick withdrew *A Clockwork Orange* from distribution in Great Britain in 1974. Philip French asserts that it “suddenly disappeared from British screens. . . . Most people were unaware of its having been withdrawn until 1979, when no copy was available for the National Film Theatre’s Kubrick retrospective. . . . That Kubrick was behind the picture’s withdrawal is certain, but his motives remain obscure. The rumour that the lives of the director and his family had been threatened if it were not withdrawn has not been substantiated, and even seems to have been denied.” That rumor finally has been substantiated by Kubrick’s family. His adopted daughter, Katharina Kubrick, contributes generously to an “FAQ” (frequently asked questions) site on the Internet that is devoted to answering questions from fans about her father’s life and films. There, she states quite plainly

that Stanley Kubrick received death threats against himself and his family over *A Clockwork Orange*, and that he withdrew the picture from distribution as a direct result of those threats. This has been confirmed by ANTHONY FREWIN, longtime assistant to Stanley Kubrick and now a representative of the Kubrick estate.

In October 1993, Channel Four tested the self-imposed British “ban” on *Clockwork* by including clips in a 25-minute documentary about the film, using 12 minutes and 30 seconds of footage. The program focused on Kubrick’s withdrawal of the film from British distribution, citing copycat crimes as the reason behind the decision. Warner Bros. sued, but Channel Four was victorious, as the court ruled that the broadcaster was within “fair use” rights in including clips in a journalistic piece. Also in 1993, Time Warner sued the Scala Cinema Club in King’s Cross for illegally showing a bootleg copy of the movie. The Scala went out of business as a result. The *New York Times* reported that the reasons for the film’s withdrawal in the first place remained unclear, and that Time Warner refused to comment on the film or the distribution ban, and that efforts to reach Kubrick or his agent were unsuccessful. Furthermore, the article refers to numerous copycat crimes reported in the London papers of 1971: “In Lancashire, a young woman was raped by a gang of youths who sang ‘Singin’ in the Rain’ in imitation of Gene Kelly, just as Alex and the droogs did in the film. In another case, in which a 16-year-old wearing the white overalls, black bowler and combat boots favored by Alex was convicted of a savage beating, a British judge told the court, ‘We must stamp out this horrible trend, which has been inspired by this horrible film.’” Finally, in March 2000, a year after Stanley Kubrick’s death, *A Clockwork Orange* was rereleased in Great Britain.

Back in the United States, the film helped on some level to raise awareness of experimental behavior-modification and aversion-therapy techniques that were actually being used in U.S. prisons at the time. A 1974 article for the *New York Times* by Nick DiSpoldo, a writer and Arizona prison inmate, chronicles the use of electric shock “therapy” on prisoners as punishment to reduce the strength of will of those inmates

considered to be politically dangerous or rebellious. Arizona state senator John Roeder introduced a “Clockwork Orange” bill in order to curb such heinous practices. More than being merely a curious anecdote, this example illustrates the vast extent to which *A Clockwork Orange* has entered the collective consciousness of American culture.

There is one major thematic point in Kubrick’s *A Clockwork Orange* that merits detailed attention here: the film’s unrelenting condemnation of fascism. To mount a successful narrative analysis of any film, one must first make a sequential list of important narrative events, a process which film scholar David Bordwell and others have called “segmentation.” This involves breaking the film down into rational narrative chunks, or segments, which may or may not coincide with scenes of the film, but mark narrative development occurring within a unified space and time. Thus, the following segmentation of Stanley Kubrick’s *A Clockwork Orange* is offered:

1. Alex introduces himself and his droogs, in the Korova Milk Bar.
2. Alex and droogs attack an elderly homeless man.
3. In the derelict casino, Alex and droogs attack Billy Boy and company.
4. Alex and droogs take a spin in the Durango 95, through “real country dark.”
5. Alex and droogs pay a surprise visit to the home of Mr. and Mrs. Alexander.
6. Back at the Korova for a nightcap, Alex disciplines Dim for being rude after hearing a woman sing “Ode to Joy.”
7. Alex goes back to his apartment complex.
8. Alex prepares for bed.
9. Listening to Beethoven’s Ninth, Alex masturbates and fantasizes.
10. Next morning, Alex claims to be too sick for school. Mum and Dad discuss.
11. Mr. Deltoid pays Alex a surprise visit.
12. Alex shops for records and picks up two girls.
13. Alex and the girls have prolonged sex, to the *William Tell* Overture.
14. Droogs pay Alex a surprise visit, talk of a “new way” in which Alex will no longer lead.
15. Alex attacks Georgie and Dim to put them back in line.
16. At the Duke of New York, Georgie tells his plan to pull a big job.
17. Alex breaks in and attacks the Cat Lady, while the droogs wait outside. They betray him, and the police arrive.
18. Police interrogate Alex. Mr. Deltoid arrives, with news of the Cat Lady’s death.
19. Alex enters prison and encounters Chief Guard Barnes for the first time.
20. Prison chaplain gives sermon; Alex operates overhead transparency of hymns.
21. In the prison library, Alex has erotic and violent fantasies inspired by the Bible.
22. Alex asks the chaplain about the new (Ludovico) treatment he has heard about.
23. Minister of the interior visits the prison and chooses Alex to participate in the Ludovico treatment.
24. Prison governor (warden) speaks with Alex.
25. Alex enters the Ludovico clinic.
26. Dr. Branson gives Alex his first injection of experimental serum number 114.
27. Alex watches films and gets sick.
28. Dr. Brannon explains that, thanks to the treatment, Alex is getting healthier.
29. Alex views more films, one of which is scored with Beethoven’s Ninth. He screams in protest.
30. Minister of the interior demonstrates the success of the cure, by having Alex perform on stage.
31. Alex returns home to discover he is not welcome.
32. After contemplating suicide, Alex is attacked by homeless man from segment 2, along with others.
33. Georgie and Dim, now police officers, attack Alex.
34. Disoriented, Alex stumbles upon the Alexanders’ home from segment 5. He immediately recognizes Mr. Alexander, who eventually recognizes Alex.
35. Mr. Alexander’s political friends arrive and talk to Alex, who passes out, presumably from drugged wine.

36. Locked in a room, Alex is forced to listen to Beethoven's Ninth, as Mr. Alexander and company wait below. Alex attempts suicide, jumping from a second-story window.
37. Alex emerges from his comatose state in the hospital, wearing numerous casts.
38. Newspaper montage indicates that the current government (and the minister of the interior) are blamed for Alex's tragedy.
39. Dad and Mum visit Alex in hospital.
40. Alex takes a psychiatric test.
41. Minister of the interior visits Alex in hospital and offers him a deal. The visit culminates in a photo opportunity and the gift of an expensive stereo system, blaring Beethoven.
42. Alex fantasizes about sex on a ski slope, reflecting, "I was cured all right."

At first glance, this segmentation may appear to be a mere list of scenes. However, it allows one to notice some larger narrative chunks or "supersegments." On the one hand, we could break the film down into the classical "beginning, middle, and end," which would also correspond to the three major sections of Burgess's book. However, a more useful grouping of segments results in five, not three, supersegments. Segments 1 through 18 could be labeled "Alex as criminal and free individual." Segments 19 through 24 constitute "Alex in prison." Segments 25 through 30 are "Alex's treatment." Segments 30 through 36 comprise "Revenge upon Alex," and finally, "Alex's reward" consists of segments 37 through 42.

An analysis of the character interactions in Kubrick's film reveals a number of key relationships between Alex and various institutions, represented by synecdochal characters: the family, represented by Mum and Dad; religion, represented by the prison chaplain; the medical establishment, represented by the doctors at the Ludovico clinic, as well as the psychiatrist and other doctors in the hospital; the cultural elite, represented chiefly by Mr. Alexander and his political friends, and also by the "sophistos" in the Korova Milk Bar. But the most important relationship in the film exists between Alex and the government, represented severally on the one hand by the minister of the interior, the police, and the penal sys-

tem, and countered on the other hand by those operating outside the law—the criminal element, represented by many characters, most importantly Georgie, Dim, Alex himself, of course, and even the aforementioned representatives of "the law" as they also engage in criminal activities.

These relationships, considered in tandem with the five supersegments identified above, yield insight into the film's narrative trajectory. At first, Alex operates completely outside the law and establishment. Rather than working for a living, he merely "plucks from the trees" any material goods he desires, and he fulfills his violent sexual appetite chiefly through rape and other brutality, as well as transgressive, casual sex. The fact that all of the events depicted in segments 1 through 17 take place within just two days suggests that this is a typical slice of Alex's life. While Alex has had run-ins with the law before, the results have been none too serious, as we gather from Mr. Deltoid's dialogue in segment 11, where he identifies himself as Alex's postcorrective adviser and warns that any future infractions will land Alex in prison, rather than the juvenile correctional facility where we presume Alex has been more than once before. Eventually, though, Alex's crimes become severe enough and newsworthy enough to warrant retaliation from the power structure, and Alex goes to prison as punishment. There is no question whether prison life might rehabilitate Alex. On the contrary, the experience merely introduces Alex to forms of manipulation subtler than the gross violence he had practiced hitherto. In the words of the minister of the interior, prison teaches Alex "the false smile, the rubbed hand of hypocrisy, the fawning, greased, obsequious leer," as well as reconfirming him in his past bad habits. The scornful, sadomasochistic Chief Guard Barnes clearly derives equal pleasure from bending Alex to his will—forcing him to empty his pockets in a certain way, from behind a white line, making it difficult for Alex to put things down "properly," then to strip and submit to an intimate physical examination and a humiliating series of questions—as from himself taking a submissive role in the presence of the governor, the minister, and anyone else in a position of authority. This model clearly has far less to do with rehabilitation than with a fascistic beating down of



A Clockwork Orange, Korova Milk Bar set (Kubrick estate)

individual will—the forcible enactment of a law-and-order approach to government.

In the next supersegment, Alex's "cure" is far from a humane one. Rather, Alex is merely used as a pawn in a power play by the political party recently risen to prominence. Although it may appear to be kinder and gentler than prison life, the Ludovico treatment is equally forcible, and it offers a brand of torture rendered even more disturbing by its veneer of benevolence. While Alex sits in the "chair of torture," pleading that the doctors not use Beethoven in the procedure, Dr. Brodsky comments privately that "here's the punishment element, perhaps; the governor ought to be pleased." Upon Alex's release, he embarks upon a series of encounters in which he must face elements from his past, and in which prior situations are negated, in what Kubrick called "an almost magical coincidence of retribution." His sudden reappearance at home catches his parents off guard, as they had been unaware of the turn in Alex's fate until that very morning, when they read of his release in the newspapers. Having formerly lorded it over his "P and M," Alex now finds himself at their mercy, his status in the household little more than that of a beggar turned up at the door. The "bad son" has been replaced by the "good son," the lodger Joe, and one gets the impression that P and M, having enjoyed their months of peaceful living, have no intention of going back to life with Alex as it was before. If their turning him out is not an act of vengeance, at least it is done with only a pretense of regret. With nowhere to turn, and still feeling the effects of the illness brought on by his argument with Joe, Alex contemplates suicide as he stares into the dark, calmly swirling currents of the Thames. As if fate had led Alex to this particular spot by the river, the bum whom Alex and his droogs attacked in segment 2 appears, using the same words as before: "Can you spare some cutter, me brother?" Quickly recognizing Alex as his former assailant, the tramp rallies his cronies around, and they kick and beat the defenseless youth, with a bizarre glee in their sudden, presumably rare moment of power over the young. Then, in what may be the film's most striking irony, Georgie and Dim, now officers of the law, arrive to break up the fracas. They take the horrified Alex to

a remote spot on the outskirts of town, where they arduously torture him, almost to the point of death. Their laughter and cheerful manner disguise neither their rancorous motives nor the sadistic pleasure they take in inflicting pain on their former droog and deposed leader. The last character to take vengeance on Alex is Frank Alexander, the writer. Having drugged Alex's wine and enlisted the help of his companion, Julian, and two political conspirators, Frank subjects Alex to perhaps the cruelest torture of all, incessantly playing Beethoven's Symphony no. 9 until Alex can stand no more and attempts suicide—almost successfully—by jumping from a second-story window. As Alex screams for mercy from upstairs, Mr. Alexander listens joyfully from below, wringing his hands and fluttering his eyes in a state of near orgasmic bliss (and bearing a disturbing resemblance to Beethoven himself). And Mr. Alexander's dialogue has already belied his progressive veneer, revealing an underlying tendency toward fascism: "The common people must be led! Driven! Pushed!" F. Alexander, like all the characters who were victimized in one way or another by Alex, all too readily takes on the role of gleeful victimizer, given the least opportunity.

Before considering the final section of the film, rhetorically labeled here as "Alex's reward," we must address the question: For what is Alex rewarded? Certainly not for his earlier actions against the law, nor for his "good behavior" in prison, and indeed not really even as compensation for his suffering as a result of the Ludovico treatment. In fact, Alex is not "rewarded" so much as he is "paid off," in exchange for his willingness to "go along," to become, if not a "productive" member of "society," then at least to become a non-disruptive one—to fit into the system, to become essentially a cog in the clockwork of the status quo, his initial threat to which was the source of all his troubles. So, the end of the film is even more cynical than other analyses have allowed.

Although much has been made of the overt theme of the book and film—that free will makes the man and that it is better to have an evil man than a robot incapable of choice—the film actually goes beyond this theme, for so little (if any) of the events in the film have anything to do with good or evil. We

have already seen that Alex's victims lie ready to attack him at the first opportunity, so they can hardly be called "good." If they are not good, is Alex evil to have attacked them in the first place? And in the fictional world as in the real one, the law has nothing to do with morality; rather it is merely a fascist complex of power relationships. Individual characters shift easily from one side of the law to the other—Georgie, Dim, and the police are prime examples—and at any given moment, those on the right side of the law can be infinitely more sadistic than those on the wrong side. No, this film is not primarily about impulses of good and evil. Those concepts arise only in the laughable pleadings of the prison chaplain, who even during a sermon says "damn you" to members of his congregation. While Alex's narration in Burgess's book does explicitly iterate the theme that good must be chosen and not enforced, Kubrick wisely eliminates that overt thematic statement from his film (except, again, as it comes from the mealy-mouthed chaplain), allowing a more complex theme to emerge. Kubrick turns the focus away from morality toward the broader issue of the capacity for choice—"When a man cannot choose, he ceases to be a man"—an ability that fascism would quell.

Thus, rather than being about the moral quandary of "a clockwork orange," the narrative trajectory of the film chronicles the ultimately successful, multifaceted, fascistic process of making an "orange" into "clockwork." In a review of *A Clockwork Orange* for the *New Leader*, Edgar Hyman wrote, "Alex always was a clockwork orange, a machine for mechanical violence far below the level of choice, and his dreary Socialist England is a giant clockwork orange." As astute as Hyman's observation is, it makes the common mistake of confusing socialism with fascism. Furthermore, he misses the mark in asserting that Alex always is a clockwork orange. Rather, one might rightly say that almost everyone else in the story is already a clockwork orange: his parents, the agents of the law, the chaplain, even the mindless, consumerist girls whom Alex picks up for an afternoon tryst—all cogs in the giant clockwork society. But not Alex, who begins the story as a free agent, operating pretty much by natural law, answerable only to himself, taking what he wants from the

world without permission. In one way or another, every institution with which Alex comes into contact—family, religion, the penal system, the medical establishment—attempts to quell Alex's willful individuality, to rein him in, to integrate him into the clockwork—with little success. Mum and Dad are portrayed as lower-middle-class simpletons, who believe what they read in the papers ("It said the government had done great wrong to you") over what their own son tells them ("I've suffered, and I've suffered, and I've suffered"), not realizing for a moment that the papers are servants to a higher power structure. For whatever reason, they have failed to raise their son to be a sheep like they, hence his run-ins with the law. Religion, in the person of the prison "Charlie" (chaplain), derides the Skinneresque conditioning of the Ludovico treatment, but the chaplain's words of criticism could just as easily be leveled against the methods used by religion to keep people under control: "Self-interest, the fear of physical pain, drove him to that grotesque act of self-abasement." Indeed, the fear of hell, with its "flame hotter than any human fire," often drives people to acts of self-abasement such as self-flagellation, prostrating themselves before God, kissing rings on the fingers of religious leaders, and so on. The aim of religion, at least in this film, is made "as clear as an unmuddied lake," in the lyrics of the hymn sung in prison, which Alex helps to lead: "I was a wand'ring sheep; I did not love the fold. I did not love my shepherd's voice; I would not be controll'd." With Alex's sadomasochistic fantasies, induced by reading the Bible, we can imagine that he might make a fine crusader or inquisitor indeed, but never a sheep.

In the world of the film, where family and religion fail, prison is the next recourse. If rebellious tendencies such as thievery and unsanctioned murder (in Alex's case), open homosexuality (in the case of many of his fellow inmates), or political dissidence (in the case of Mr. Alexander at the end of the film) cannot be frightened out of the rebels, then they will be beaten out. And if not, the rebel "oranges" will at least be put away where they can do no harm to the status quo. Indeed, had Alex served his 14-year sentence, perhaps his willfulness would have been beaten down completely by that time. But the minister of

the interior finds some political usefulness in Alex and begins the process of treatment. But even this severest attempt to condition Alex's behavior, the Ludovico method, backfires politically, as public opinion shifts so easily. Finally, the minister sees what he must do: rather than trying to turn the orange into clockwork from the inside, he must seduce the orange into becoming a willing part of the larger clockwork, which he successfully does by offering Alex a comfortable job at a high salary in exchange for Alex's political complicity. The end of the film does not, as some critics have claimed, celebrate the return of Alex the criminal; rather, it laments (albeit sardonically) the victory of institutional fascism over individual human nature. Like the apocryphal drivers of Model T Fords—who could have any color they liked, as long as they liked black—Alex is allowed to choose, but only if he chooses to cooperate with the state.

In a rare explication of thematic intent, Kubrick elaborated on the film's various levels of meaning, including its stance toward fascism, in a 1972 *New York Times* interview:

The story functions, of course, on several levels: political, sociological, philosophical, and—what's most important—on a kind of dream-like psychological-symbolic level. Alex is a character who by every logical and rational consideration should be completely unsympathetic, and possibly even abhorrent to the audience. And yet in the same way that Richard III gradually undermines your disapproval of his evil ways, Alex does the same thing and draws the audience into his own vision of life. This is the phenomenon of the story that produces the most enjoyable and surprising artistic illumination in the minds of an audience. . . . Alex symbolizes man in his natural state, the way he would be if society did not impose its 'civilizing' processes upon him. What we respond to subconsciously is Alex's guiltless sense of freedom to kill and rape, and to be our savage, natural selves, and it is in this glimpse of the true nature of man that the power of the story derives. . . . Man isn't a noble savage, he's an ignoble savage. He is irrational, brutal, weak, silly, unable to be objective about anything where his own interests are involved

. . . and any attempt to create social institutions based on a false view of the nature of man is probably doomed to failure. . . . Many aspects of liberal mythology are coming to grief now—but I don't want to give any examples, or I'm going to sound like William Buckley. . . . But in this movie you have an example of social institutions gone a bit berserk. Obviously social institutions faced with the law-and-order problem might choose to become grotesquely oppressive. The movie poses two extremes: it shows Alex in his precivilized state, and society committing a worse evil in attempting to cure him. . . . The question must be considered whether Rousseau's view of man as a fallen angel is not really the most pessimistic and hopeless of philosophies. It leaves man a monster who has gone steadily away from his original nobility. It is, I am convinced, more optimistic to accept [Robert] Ardrey's view [from *The Social Contract*] that, ". . . we were born of risen apes, not fallen angels, and the apes were armed killers besides. . . . The miracle of man is not how far he has sunk but how magnificently he has risen. We are known among the stars by our poems, not our corpses." The thesis, so far from advocating that fascism be given a second chance, warns against the new psychedelic fascism—the eye-popping, multimedia, quadrasonic, drug-oriented conditioning of human beings by other human beings—which many believe will usher in the forfeiture of human citizenship and the beginning of zombiedom.

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**A Clockwork Orange** (1960–1961) ANTHONY BURGESS’S novella was written early in his literary career, in 1960 and 1961. At the time, Burgess had

been told that he had less than a year to live, and *Clockwork* was only one of several novels that he produced during an extraordinarily prolific year, in an attempt to leave his wife with as much financial security as possible.

The story revolves around Alex, leader of a small band of teenaged hooligans who viciously terrorize London and its surrounding countryside in the vague near future of the 1980s or 1990s. Eventually, Alex is caught after he brutally kills a woman in a robbery attempt, and he is sent to prison. Through a bit of luck and boldness, Alex is selected for a new Pavlovian–Skinnerian kind of “treatment” for criminals, the Ludovico technique, which conditions him against violence using a combination of drugs and films, essentially taking away his capacity for moral choice.

The name of the book and its main character carry numerous connotations, as Burgess explains in his book *1985*: “I had always loved the Cockney phrase ‘queer as a clockwork orange’, that being the queerest thing imaginable [not necessarily sexually ‘queer’], and I had saved up the expression for years, hoping some day to use it as a title. When I began to write the book, I saw that this title would be appropriate for a story about the application of Pavlovian, or mechanical, laws to an organism which, like a fruit, was capable of colour and sweetness. But I had also served in Malaya, where the word for a human being is ‘orang.’ . . . In Italy, where the book became *Arancia all’ Orologeria*, it was assumed that the title referred to a grenade, an alternative to the ticking pineapple. . . . The name of the antihero is Alex, short for Alexander, which means ‘defender of men.’ Alex has other connotations—a lex: a law (unto himself); a lex(is): a vocabulary (of his own); a (Greek) lex: without a law. Novelists tend to give close attention to the names they attach to their characters. Alex is a rich and noble name, and I intended its possessor to be sympathetic, pitiable, and insidiously identifiable with ‘us,’ as opposed to ‘them.’”

Burgess’s original (unpublished) manuscript did not employ Nadsat—the patchwork, invented slang drawn from Russian, cockney, Gypsy, and rhyming baby-talk for which both novella and film are now famous—but rather the actual, contemporary street lingo of various British youth gangs of the day.

Burgess later recalled, “This first version presented the world of adolescent violence and governmental retribution in the slang that was current at the time among the hooligan groups known as the Teddyboys and the Mods and Rockers. I had the sense to realise that, by the time the book came to be out, that slang would already be outdated, but I did not see clearly how to solve the problem of an appropriate idiolect for the narration. . . . My late wife and I spent part of the summer of 1961 in Soviet Russia, where it was evident that the authorities had problems with turbulent youth not much different from our own. The stilyagi, or style-boys, were smashing faces and windows, and the police, apparently obsessed with ideological and fiscal crimes, seemed powerless to keep them under. It struck me that it might be a good idea to create a kind of young hooligan who bestrode the iron curtain and spoke an argot compounded of the two most powerful political languages in the world—Anglo-American and Russian.”

At first, the resultant novella met with what Burgess called “an unaccountable delay” in publication. “My literary agent was even dubious about submitting it to a publisher, alleging that its pornography of violence would be certain to make it unacceptable. I, or rather my late wife, whose Welsh blood forced her into postures of aggression on her husband’s behalf, reminded the agent that it was his primary job not to make social or literary judgments on the work he handled but to sell it. So the novella was sold to William Heinemann Ltd. in London.” Burgess considered this publication to be the definitive version, with its 21 chapters intact (three sections of seven chapters each). That same year, W.W. Norton & Co., Inc., published an American edition, leaving off the 21st chapter, in which Alex “grows up” and realizes that he must become a responsible member of society. Burgess attached great thematic significance to the number 21, which represents in the United Kingdom and United States the age of full adult responsibility. Furthermore, he maintained that without the final chapter, the book is a mere fable, not a fully realized novel, as there is no real character development from beginning to end. Despite his protestations, according to Burgess, Norton would

publish the book only on the condition that chapter 21 be cut: “The American publisher’s argument for truncation was based on a conviction that the original version, showing as it does a capacity for regeneration in even the most depraved soul, was a kind of capitulation to the British Pelagian spirit, whereas the Augustinian Americans were tough enough to accept an image of unregenerable man. I was in no position to protest, except feebly and in the expectation of being overborne: I needed the couple of hundred dollars that comprised the advance on the work. . . . I needed money back in 1961 . . . and if the condition of the book’s acceptance was also its truncation—well, so be it.”

Eric Swenson of W. W. Norton offered an alternate account in 1986, when, for the first time, the complete novella was published in the United States. “The author and his American publisher . . . differ in their memories as to whether or not the dropping of the last chapter, which changed the book’s impact dramatically, was a condition of publication or merely a suggestion made for conceptual reasons.” The *New York Times* further quotes Swenson as asserting, “[Burgess] responded to my comments by telling me that I was right, that he had added the 21st, upbeat chapter because his British publisher wanted a happy ending.” The 1962 American edition also had added a Nadsat dictionary as an appendix, which Burgess found distasteful and unnecessary, and which was dropped from the 1986 version. Initially, the book received lukewarm reviews at best. In London, the reviewer for the *Times Literary Supplement* saw the book merely as a “nasty little shocker,” while other critics found Nadsat to be little more than a silly joke that did not quite come off.

Burgess’s “nasty little shocker” attained a certain cult popularity, especially among disaffected American youth, who were chiefly taken with the book’s language—which, according to Burgess, “became a genuine teenage argot.” Rock groups calling themselves “Clockwork Orange” sprang up on both coasts, and the Rolling Stones expressed interest in making a film version of *A Clockwork Orange*, but that project never came to fruition. In 1965, scenarist Ronald Tavel of Andy Warhol’s “Factory” adapted Burgess’s novella as the film *Vinyl*. In

the *Village Voice*, critic J. Hoberman describes the plot of the 70-minute film as “often indecipherable” and evoking “only the bare bones of the book.” Directed and photographed by Warhol, *Vinyl* presents the strange story of a juvenile delinquent, Victor (Gerard Malanga), who is betrayed to the police by his sidekick, Scum Baby (Bob Olivo). After being tortured by the Doctor (Tosh Carillo) and professional sadists, Victor becomes a “useful” member of society.

The first known stage version of *A Clockwork Orange* was adapted by John Godber and produced in 1980 at the Edinburgh Festival. In it, a wheelchair-bound narrator, Alex II, presides over the proceedings, perched high above the stage on a platform, while Alex I enacts events onstage. This unpublished version was revived in “pub” theaters in 1982 and 1984. Partly in response to these unauthorized “amateur” adaptations, Anthony Burgess wrote his own theatrical version, published in 1987 as *A Clockwork Orange: a Play with Music*. This official dramatization unfolds in two acts, and closes with a banal song by Alex and the company, set to the tune of “Ode to Joy”:

Do not be a clockwork orange  
Freedom has a lovely voice.  
Here is good, and there is evil—  
Look on both, then take your choice.

As they sing, “a man bearded like Stanley Kubrick” comes on, playing “Singin’ in the Rain” as counterpoint, on trumpet, and the company kicks him off the stage as the play ends.

Another authorized musical version, *A Clockwork Orange 2004*, debuted in 1990 at the Royal Shakespeare Company, with book by Burgess and music by U2 band members Bono and the Edge. After selling out the initial 35 performances—due in large measure to the rock score, no doubt—the show moved to the Royal Theatre in the West End. In the mid-1990s, various stage adaptations appeared in U.S. cities, including Los Angeles and Chicago.

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**Cobb, Humphrey** (1899–1944) Humphrey Cobb enlisted in the Canadian army in 1916 and was gassed and wounded in combat in World War I. After the war, he traveled in Europe and Africa before returning to the United States, where he found employment writing advertising copy. His literary reputation depends almost entirely on his novel *PATHS OF GLORY* (1935), which was dramatized for the stage by Sidney Howard. A second novel, *None But the Brave*, was serialized in *Collier’s Weekly* in 1938 but was never published in book form. Just as the title of *Paths of Glory* had been borrowed from Thomas Gray’s “Elegy Written in a Country Churchyard” (1751), the title for *None But the Brave* was borrowed from John Dryden’s poem “Alexander’s Feast” (1697): “Happy, happy, happy pair! None but the brave . . . deserves the fair.” Cobb died at Port Washington, Long Island, New York, in 1944.

**Cook, Elisha, Jr.** (1906–1995) The well-known veteran character actor Elisha Cook Jr. appeared in more than 120 movies—including STANLEY KUBRICK’s taut FILM NOIR, *THE KILLING* (1956). As George Peatty, the humble racetrack window clerk and henpecked cuckold, Cook creates a marvelous example of the kind of character for which he was most famous and which he portrayed so brilliantly: a nervous, bug-eyed, cowardly, self-loathing, penny-ante loser. Cook himself once described the kinds of roles he portrayed: “I played rats, pimps, informers, hopheads, and communists.”

In the elaborate caper that forms the centerpiece of *The Killing*, Peatty is the weak link that ultimately brings the whole scheme crashing down, as so often happens with the best-laid schemes of mousy men in film noir. Eager to please his indifferent wife, Sherry

(MARIE WINDSOR), George spills the beans about the plan to rob the racetrack where he works. Sherry in turn informs her lover, Val Cannon (VINCENT EDWARDS), a small-time hood—not much smarter than George, but more virile and more ambitious—who decides to horn in on the deal and keep the take for himself. The ensuing bloodbath necessitates a change of plan by ringleader Johnny (STERLING HAYDEN), who ultimately loses the loot to cruel fate. Thus the whole affair ends up, as Sherry puts it, “a bad joke without a punch line,” arguably thanks to George Peatty. In 1980, Elisha Cook Jr. recalled his work on *The Killing* in an interview in *New West*:

*The Killing* was one of the classiest suspense thrillers ever made, and it also had an exceptional cast. Marie Windsor and I played the husband and wife who get involved with the gangsters in the racetrack heist. We both had the feeling afterward that maybe we had reached a little beyond our normal range. . . . Mr. Stan Kubrick was 28 years old, just getting started as a writer-director, and his script was so original it startled people. Sterling Hayden read it and said, “We can’t do this.” I said, “Cut the bull; it’ll be a masterpiece.” Mr. Kubrick was brilliant and dedicated, and he brought the whole thing off on a budget of buttons and bones. Later, he asked me to do *Lolita* with him in London, but the Labor Ministry wouldn’t give me a permit to work in England, because I wasn’t a star.

Cook did not always portray such characters as George Peatty. He was a traveling stage actor in the East and Midwest from his early teen years. He made his way to New York, where Eugene O’Neill hand-picked him for the juvenile lead in *Ah, Wilderness!*, which ran on Broadway for two years. Cook also appeared in vaudeville acts, stock companies, and other Broadway productions such as *Lightnin’*, *Kingdom of God*, and *Her Unborn Child*. The 1929 film adaptation of the last marked Cook’s screen debut, but not until 1936 would he shift his attentions primarily to the cinema.

In the first few years of his film career, Cook appeared in youthful romances and comedies as a gung-ho collegiate type, alongside such up-and-

coming starlets as Gloria Stewart, Judy Garland, and Lana Turner. Then, with the advent of film noir in the early 1940s, Cook was redefined in such roles as the intense neurotic, the small-time thug, the spineless double-crosser, the fall guy, and the sexually ambiguous misfit, as exemplified by his signature character: the unforgettable, sycophantic hired gun, Wilmer, in *The Maltese Falcon* (1941), which starred Humphrey Bogart.

Cook’s acting career continued well into the 1980s. He would make the occasional appearance on stage, as in the 1963 revival of Bertolt Brecht’s *Arturo Ui*, but his bread and butter were in motion pictures. A few highlights from his film appearances include: *Stranger on the Third Floor* (1940), with Peter Lorre; *Phantom Lady* (1944), as a manic, sexually charged jazz drummer; *The Big Sleep* (1946), again with Bogart; *Born to Kill* (1949); *Shane* (1953); *ONE-EYED JACKS* (1961), which was to be directed by Kubrick; *Rosemary’s Baby* (1968); *Pat Garrett and Billy the Kid* (1973); the remake of *The Champ* (1979); STEVEN SPIELBERG’S *1941* (1979); and *Hammitt* (1982), directed by Wim Wenders. Notable television series in which Cook appeared include: *Alfred Hitchcock Presents* (1955), *Gunsmoke* (1955), *Perry Mason* (1957), *Bonanza* (1959), *The Fugitive* (1963), *The Wild, Wild West* (1965), *Batman* (1966), *Star Trek* (1966), *The Bionic Woman* (1976), *Magnum, P.I.* (1980), and *Night Court* (1984).

Sadly, Cook lost his ability to speak as a result of a stroke in 1990. Five years later, another stroke ended his life. At the time, he was the last surviving member of the *Maltese Falcon* principal cast. His last screen appearance was in the made-for-TV movie *The Man Who Broke 1,000 Chains* (1987).

**References** Cawkwell, Tim, and John M. Smith, eds., *The World Encyclopedia of Film* (London: Studio Vista, 1972); Cook, Elisha, Jr., interview, *New West*, June 2, 1980, pp. 58–59; “Elisha Cook, Jr.,” *Internet Movie Database*, www.imdb.com; Katz, Ephraim, *The Film Encyclopedia* (New York: Harper Perennial, 1998); Quinlan, David, *Illustrated Directory of Film Character Actors* (London: B. T. Batsford, Ltd., 1985).

**Cooper, Lester** (ca. 1919–June 6, 1985)  
Lester Irving Cooper began his film career as a writer

for WARNER BROS. in 1937. Drafted in 1941, he spent the next five years in the U.S. Army, where he wrote the first joint British-American film on the invasion of a French town. After the war, Cooper stayed in England, writing feature films for J. Arthur Rank and British National Productions, including *Meet the Navy* (1946). In 1949 Cooper returned to the United States and started his own film production company. He then joined *Esquire* magazine as chief copywriter and also wrote freelance magazine pieces. In 1953, the year after he produced STANLEY KUBRICK's documentary *THE SEAFARERS*, Cooper joined CBS News as a writer on the *Eye of New York* series. He also wrote a CBS News special titled *A Day Called X* (1957) and wrote for the series *FYI*. Departing CBS News in 1956, Cooper joined NBC News as a writer for *Today*, starring Dave Garroway. After several years with NBC, he left to become head writer and supervising producer of *PM*, the 90-minute nightly news and talk show with Mike Wallace for Westinghouse Broadcasting Company. A freelancer once more, Cooper produced a series of 11 shows with Dave Garroway called *Exploring the Universe*, which was nominated for an Emmy Award. He joined ABC News in 1964 as a staff producer for the weekly public affairs program *ABC Scope*, and was associated with numerous award-winning news specials. He was named an executive producer with the ABC News documentary unit in 1967, and in 1971 he was chosen as executive producer and writer of the Peabody Award-winning children's series, *Make a Wish*.

Cooper's other credits at ABC include *Hemingway's Spain: A Love Affair* (1968); *The Right to Live*, a study of Medicare and Medicaid; *Can You Hear Me?*, the story of the special problems encountered by a child born deaf; *Heart Attack*; *View From the White House*, featuring Lady Bird Johnson; and the children's series *Animals Animals Animals*. Cooper retired from ABC in 1984, the year before his death. He was survived by his wife, Audrey; son, Matthew; and daughters, Kim and Elizabeth.

**References** "Biography: Lester Cooper," ABC press relations, New York, 1975; "Lester Irving Cooper" (obituary), *Variety*, June 19, 1985, p. 109; "Lester Irving Cooper Is Dead; Produced TV Documentaries," *New York Times*, June 13, 1985, p. B12.

**Coyle, Wallace** Wallace Coyle, a professor of English at Northwestern University, wrote the first serious academic survey of STANLEY KUBRICK's career and reception, *Stanley Kubrick: A Guide to References and Resources*, published by G. K. Hall, Boston, in 1980, as part of the critical reference series on film directors edited by Ronald Gottesman. The book offers a biographical section, a critical survey of Kubrick's work through 1980, a complete annotated bibliography, a filmography listing cast and credit information for the films, writings by Kubrick himself, a list of archival sources, and a listing of film distributors. This book, though a bit outdated, still provides much essential information. The annotations are instructive and carefully written.

—J.M.W.

**Crothers, Scatman** (May 23, 1910–November 22, 1986) While still in high school, Benjamin Sherman Crothers learned to sing and taught himself to play drums and guitar in local speakeasies in his home state of Indiana. He formed his own band in the 1930s, adopting the stage name "Scatman" in 1932 as a result of auditioning for a radio show in Dayton, Ohio, as a drummer, singer, and guitarist. The show's director said that Crothers needed a snappy new name, so Crothers told him: "Call me Scatman, because I do a lot of scat singing." His band toured regionally throughout the Midwest and eventually moved to Los Angeles in 1948. There, Crothers became the first black person on Los Angeles television, in a show called *Dixie Showboat* (1948). After he costarred with Dan Dailey in Douglas Sirk's *Meet Me at the Fair* (1953), Crothers landed a series of film and television roles, establishing himself as a solid character actor.

Prior to *THE SHINING*, Scatman Crothers had worked with JACK NICHOLSON on three other pictures: *One Flew Over the Cuckoo's Nest* (1975), *The Fortune* (1975), and *The King of Marvin Gardens* (1972). Crothers's other notable film credits include STEVEN SPIELBERG's segment of *Twilight Zone: The Movie* (1983); *The Shootist* (1976); *Hello, Dolly!* (1969); *The Aristocats* (1970; voice of "Scat Cat"); and *Bronco Billy* (1980). As Dick Hallorann in *The Shining*, Crothers endured Kubrick's 148 takes of the seven-

minute scene between Hallorann and Danny (DANNY LLOYD) in the kitchen of the Overlook Hotel. Kubrick's methods were tough on the 69-year-old veteran actor. After 40 grueling takes of the shot in which Jack kills Hallorann with an axe, Nicholson urged Kubrick to ease up, for the sake of Crothers's health.

One of Crothers's last roles was on the CBS series *Morningstar*, *Eveningstar*. Other TV appearances include *Hill Street Blues*, *Hotel*, *McMillan and Wife*, *Roots*, and a four-year stint as Louie on *Chico and the Man*.

**References** "Scatman Crothers" (obituary), *Variety*, November 26, 1986, p. 150.

**Cruise, Tom** (July 3, 1962– ) Born Thomas Cruise Mapother IV, Tom Cruise dropped his father's surname after his parents' divorce when he was an adolescent. Cruise saw his father very little after that, until one final visit as his father lay dying of cancer. Cruise told *Vanity Fair*: "He was very, very . . . ah . . . tough on me. Very, very tough. In many ways. . . . Physically. . . . I mean, now you'd call it abuse. As a kid, I had a lot of hidden anger about that. I'd get *hit*, and I didn't *understand* it." In 1980, Cruise joined the Glen Ridge (New Jersey) High School production of *Guys and Dolls*, after a leg injury forced him off the school's wrestling squad. He recalls, "All of a sudden, I felt like I knew what I was doing. I got all this attention, and it just felt right." Within a year, he was appearing on the big screen, in *Taps* (1981), but his first film role was a small part in *Endless Love* (1981). "I didn't know who Franco Zeffirelli was," Cruise admits. "It was just a bunch of people wanting me to read." Next came a role in Francis Ford Coppola's *The Outsiders* (1983), which Cruise was filming when he tested for his breakthrough role as Joel Goodson in Paul Brickman's sleeper hit *Risky Business* (1983). For that film, Cruise won the Golden Globe Award for best actor. His next major role came in *All the Right Moves* (1983), in which he portrays a young man hoping that his football prowess will help him escape life in the depressed steel town in which he grew up. Following his role in Ridley Scott's *Legend*, Cruise portrayed a fearless jet pilot in Tony Scott's *Top Gun*, the number-one film at the box office in

1986. Then, Cruise began to establish a more serious reputation as an actor, costarring with Paul Newman in Martin Scorsese's *The Color of Money* (1986); with Dustin Hoffman in Barry Levinson's *Rain Man* (1988; a performance that Molly Haskell called "magnificent, generous"); and starring in Oliver Stone's *Born on the Fourth of July* (1989) as paralyzed Vietnam veteran Ron Kovic.

In 1994, already a huge international star, Cruise surprisingly attended Denver's StarCon, a science fiction convention, to promote the film version of Anne Rice's popular 1976 novel *Interview With the Vampire*. There, in response to Anne Rice's initial strong objections to having him play the lead role of Lestat, Cruise told *Fangoria*: "Originally, Anne [Rice] didn't think I was right for it; she was trying to protect these characters that she created and loved. . . . When Anne did see the movie, and she saw how her material was handled . . . she had enough grace and class to acknowledge what Neil [Jordan] and the other actors had accomplished. That meant a great deal to me."

One of Cruise's most profusely lauded performances was in the title role in Cameron Crowe's *Jerry Maguire* (1996), which earned Cruise the Golden Globe Award nomination, Academy Award nomination, Screen Actors Guild Award nomination, and National Board of Review Award, all for best actor; the Golden Satellite Award, best actor in a comedy or musical motion picture; MTV Movie Award, best male performance; and Blockbuster Entertainment Award, favorite actor in a comedy or romance. So far, the Oscar has eluded Tom Cruise, but he remains one of the top male stars, in terms of box-office draw, in the world; and Janet Maslin calls Cruise a real "old-fashioned movie star."

Cruise's tremendous star appeal made him Kubrick's top choice for the male lead in *EYES WIDE SHUT* (1999), the great director's underappreciated swan song. In his book *Eyes Wide Open*, Frederic Raphael relates a conversation which he had with Kubrick, in which the director describes having Tom Cruise and NICOLE KIDMAN come to his house to read the script: "They came out here to the house, by helicopter . . . landed right out there on the lawn. Sat right over there while I told them about the picture. They held hands. It was sweet. Now and again they'd

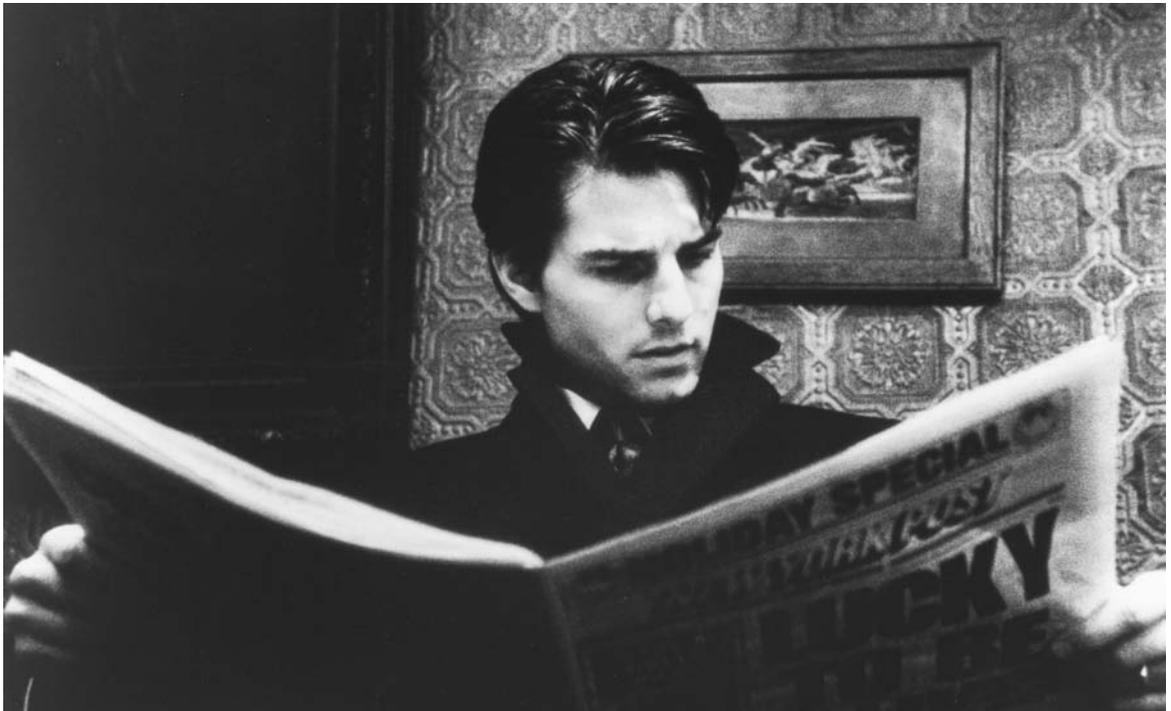
kinda consult together. He'd look at her, she'd look at him and he'd say, 'Okay, Nic?' and she'd say, 'If it is with you.' . . . It was kinda touching."

Of the match-up of Cruise and Kubrick, Molly Haskell writes: "You have to admire the actor for taking virtually three years out of his career at his bankable prime to offer himself up to the erratic genius of Stanley Kubrick. If the movie proved to be a disaster of overreaching, it was not Mr. Cruise's but Kubrick's fault, inasmuch as the director wanted to have it both ways: a moody art film with a Hollywood marquee star to boost the budget and bring in the crowds. The sexual insecurity and introspective bent of the protagonist in the Arthur Schnitzler novel . . . is something Mr. Cruise simply can't project. The reflective spirit of an intellectual, self-doubting man, anxious about middle age, is not in his repertory."

On working with Stanley Kubrick, Cruise offers: "He doesn't waste time; he's not indulgent. He worked seven days a week. I got faxes from him at 3,

4 in the morning with scenes. . . . He's not pretentious at all. Suddenly he'll say something to you, or you'll see how he creates a shot, and you realize this man is different; this man is profound . . . He takes his time. It takes him a long time to find a good story and something that he's interested in. He just works on the script and keeps working on it. . . . But I gotta tell you, it's very relaxed on the set. And he's got a wonderful sense of humor. There are a lot of misconceptions about Stanley."

After Kubrick's death, Cruise was jealously protective of *Eyes Wide Shut*, insisting on protecting Kubrick's vision to the best of his ability. When an NC-17 rating seemed imminent, Cruise proclaimed that anyone who intended to alter Kubrick's cut would have to go through him first. Nonetheless, the version released in the U.S. contained digital imaging, which blocked out offending areas of the frame in the notorious orgy sequence. The official story says that Kubrick himself had prepared this version in



Tom Cruise in *Eyes Wide Shut* (1999) (Kubrick estate)

anticipation of difficulties with the Motion Picture Association of America (MPAA).

As with any big star, Tom Cruise's life has been subjected to intense scrutiny, criticism, and speculation from the press. Some writers have fixated on Cruise's involvement with the Church of Scientology, founded by the late science fiction author L. Ron Hubbard, suggesting that the church controls every aspect of the actor's life. Cruise steadfastly refuses to discuss his religion with the press. In August, 1998, Cruise's lawyers threatened action over a book about homosexuality in the entertainment industry. The book discussed the rumors concerning Cruise's sexuality, although the author and publisher insisted the book did not portray Cruise as gay. The letter from Cruise's lawyers stated that while Cruise is not gay, he "does not disapprove of people who lead a homosexual lifestyle."

In the 1990s, Tom Cruise branched out into producing, with tremendous success. He shared with Paula Wagner the 1996 Nova Award for most promising producer in theatrical motion pictures, awarded by the Producers Guild of America, for *Mission: Impossible*. Cruise's other producing credits include *Without Limits* (1998), *Mission: Impossible II* (2000), *The Others* (2001), and *Vanilla Sky* (2001), and the upcoming *Criminal Conversation*. In the summer of 2000, Tom Cruise and Nicole Kidman gave their generous support to a Stanley Kubrick retrospective at New York's premier repertory cinema, Film Forum.

**References** Chase, Chris, "At the Movies," *New York Times*, August 5, 1983, p. C-8; Cruise, Tom, interview with Cameron Crowe, *Interview* 16, no. 5 (May 1986); Cruise, Tom, letter to the editor in "Cruise Control," *Premiere*, September 1993, p. 89; "Cruise, Tom," in *Contemporary Theatre, Film and Television*, vol. 26; Ginsberg, Merle, "Major Tom," *W*, January 1997, p. 109+; Goldstein, Patrick, "Tom Cruise," *Rolling Stone*, May 28, 1992, p. 36+; Haskell, Molly, "Tom Cruise, Team Player," *New York Times*, April 30, 2000, sec. 2A, p. 10+; Higgins, Bill, "Once and For All: Tom Cruise Is Not Gay," *Variety*, August 31, 1998, p. 4+; McDonnell, David, "Lestat Speaks!" *Fangoria* 139 (1994): 38+; Rensin, David, "20 Questions: Tom Cruise," *Playboy* (ca. 1986): 107+; Roach, Mary, "TomBoy," *USA Weekend*, May 17–19, 1986, p. 4–6; Sessums, Kevin. "Cruise Speed,"

*Vanity Fair*, October 1994, p. 190+; "Tom Cruise: 'Charlie Babbitt,'" press book for *Rain Man*, ca. 1988; "Tom Cruise: Biography," press book for *Losin' It*, Embassy Pictures Publicity Dept., ca. 1982; Weinraub, Bernard, "Cruise Talks but Cat Stays in the Bag," *New York Times*, September 15, 1998, p. E-1+.

**Cuneo, Melanie Viner** Melanie Viner Cuneo began working with STANLEY KUBRICK in 1997 on *EYES WIDE SHUT* and worked closely with him for two and a half years, seeing the production through to the end as the first assistant editor. Cuneo, who has also worked with such directors and editors as Kenneth Branagh and Tony Lawson (*BARRY LYNDON*) later served as editor for *STANLEY KUBRICK: A LIFE IN PICTURES*. She described the filmmaker, saying, "Stanley is an inspiration for all of us who worked with him—a director who marched to his own drummer and never compromised his own unique vision."

**Curtis, Tony** (June 3, 1925– ) A close contemporary of STANLEY KUBRICK, Tony Curtis was born Bernard Schwartz in Manhattan's Hell's Kitchen neighborhood and grew up in Kubrick's native Bronx, New York. Having trained on the New York stage, fresh out of Stella Adler's Dramatic Workshop, Curtis entered the movies in 1949, with a bit part in Robert Siodmak's *Criss Cross*, starring Burt Lancaster, with whom Curtis would later costar three times. Partly because of his good looks, and partly because of his Bronx accent—often resulting in such absurdly delivered lines as, "Yondah is da palace of my faddah, da caliph," in 1952's *Son of Ali Baba*—Curtis endured a measure of critical ridicule early on in his career. All that changed, however, with his stunning performance as the smarmy press agent Sidney Falco in Alexander Mackendrick's *The Sweet Smell of Success* (1957), for which Curtis was nominated for a BAFTA Film Award (British Academy Award) as best foreign actor. Curtis received the same nomination the following year, for his work in Stanley Kramer's socially conscious drama *The Defiant Ones*.

Not to be typecast, Curtis made perhaps an even bigger name for himself as a comic actor, especially

in the films of Billy Wilder and Blake Edwards. Curtis's singular collaboration with Wilder, *Some Like It Hot* (1959), is one of the last great slapstick sex comedies, which Roger Ebert deems "one of the enduring treasures of the movies." For Edwards, Curtis starred in four comedies, most notably 1959's *Operation Petticoat* (alongside Cary Grant, whom Curtis successfully mimics in *Some Like it Hot*) and *The Rat Race* (1960). In 1959, Curtis complained about working under the studio system which had made him a star, explaining his preference to work independently: "Sure, Universal made me a star. But they didn't give me a chance to develop. As far as they were concerned, I could still be playing those long-

haired, fresh-kid parts. Then when I became a star, they made things too easy for me. If a word was difficult to pronounce, or a scene hard to play, they would change it. There was no challenge, nothing I could really sink my teeth into. Not until I began doing things off the lot, independently, did I begin to grow as an actor. Nor was there much economic security. No matter how high my salary went, the government got 90 per cent of it. But once I started to work on independent deals, I got a piece of the picture in addition to the money. Right now, I have eight pictures working for me. It's like an annuity, and it makes it possible for me to pick and choose those roles I think will help me grow."



Tony Curtis (right) and Laurence Olivier in *Spartacus* (1960) (Author's collection)

In his autobiography, Curtis says that Stanley Kubrick was his favorite director and a genius with the camera. "His greatest effectiveness was his one-on-one relationship with actors," Curtis writes. Even before *SPARTACUS*, Tony Curtis had met with Stanley Kubrick to discuss the possibility of starring in a Harris-Kubrick production, following the success of *PATHS OF GLORY*. At the time, Curtis was a major star, married to the beautiful actress Janet Leigh, and the subject (or object) of countless celebrity profiles in the ubiquitous fan magazines of the day. The fact that such stars as Curtis, Gregory Peck, KIRK DOUGLAS, and others, were meeting with Kubrick indicates the extent to which the strong-willed young director had made an impression on the Hollywood establishment.

Through most of the 1960s, Curtis offered up breezy work in so-called sophisticated comedies such as *Sex and the Single Girl* (1964), and then reestablished his dramatic reputation with his chilling por-

trayal of Albert de Salvo in *The Boston Strangler* (1968). Curtis campaigned long and hard to win the role, much as he had lobbied Kirk Douglas for a part in *Spartacus*. He gained almost 30 pounds and sported a false nose to make himself look more like de Salvo. *The Boston Strangler* proved to be Curtis's last major film role to date, although a few minor parts in notable films have followed, such as that of the senator in Nicolas Roeg's *Insignificance* (1985). Perhaps Curtis's most unique role was as the voice of a parody of himself, "Stony Curtis," in an episode of Hanna-Barbera's animated series *The Flintstones*, in 1966. In the late 1990s he appeared in many cameos, low-budget and foreign films, and various made-for-television movies.

**References** "Curtis, Tony," *Current Biography*, May 1959; "It was Type Casting," *TV Guide*, September 25, 1965, p. 14+; "Tony Curtis—Biography," Universal International, May 18, 1951.



**Dall, John** (May 26, 1918–January 15, 1971)  
Born John Dall Thompson, Dall appeared in stock productions all over the United States in the 1930s and '40s, prior to his emergence as a leading man on Broadway and in Hollywood. A native of New York City and the son of an army civil engineer, Dall studied at the Horace Mann School and at Columbia University, where he too studied engineering. He abandoned that pursuit to devote himself to the stage. While attending Theodora Irvine's Dramatic School for two years, Dall spent his summers at the Chase Barn Playhouse at Whitefield, New Hampshire, and the Lakewood Theater in Skowhegan, Michigan. He also studied at the Pasadena Playhouse and the Petit Theater in New Orleans. Dall subsequently joined Clare Tree Major's Children's Theater and toured the country for 10 months as Little John in *Robin Hood*. This stint involved 400 performances, spread out over 30,000 miles, which the troupe traversed in trucks. After six years of stock work, Dall took a stab at Broadway and played two roles simultaneously, in the revival of *R. U. R.*, at the Ethel Barrymore Theater, and in *Janie* (1943), at the Henry Miller Theater. *Playbill* reported, "Although the two theatres weren't very far apart, he had to make three complete costume changes—one for each act—which meant literally dashing in and out of each house just in time to make his scene." Dall then landed the role of Quiz West in *Eve of St.*

*Mark*, appearing in both the Broadway and Chicago companies. This part won him a contract with WARNER BROS., where Dall's first screen assignment was the leading male role, opposite Bette Davis, in *The Corn is Green* (1945). Bosley Crowther of the *New York Times* found the performance "a shade too theatrical," but it nonetheless won John Dall an Oscar nomination.

Having seen Dall in *The Corn is Green* and onstage in *Dear Ruth*, which were running concurrently, *Boston Post* critic Prunella Hall noted the "considerable critical acclaim" which had been lavished upon the "tall, not too dark, not too handsome" actor. She went on to compare him to his future *Rope* (1948) costar, noting, "He looks a bit like Jimmy Stewart with a recalcitrant lock of hair." Despite a few major, promising roles, Dall's film career never really ignited, possibly because some perceived him as cold and distant. Ironically, these qualities served Dall well as the calculating Glabrus in *SPARTACUS*, which turned out to be his last major screen part.

Dall's leading roles in motion pictures included *Something in the Wind* (1947), *Another Part of the Forest* (1948; opposite Frederic March), *The Man Who Cheated Himself* (1950), and most notably, *Gun Crazy* (1950) and Alfred Hitchcock's *Rope*. Some of Dall's Broadway appearances were in *Red Gloves* (1949; with Charles Boyer), and the New York City Center revival of *The Heiress*. He toured in John Patrick's

play, *The Hasty Heart*, as the Scot. His last major stage appearance was in 1955 in Leslie Stevens’s *Cham-pagne Complex*. Dall also lent his talents to radio, starting on *Theater Guild on the Air* in “Quiet Wedding,” with Dana Lynn and Jessie Royce Landis. On television, Dall appeared in such programs as *Studio One* (1948), *Suspense*, *The Web*, *Broadway TV Theater*, *The Clock*, and *Lights Out*.

**References** “Actor John Dall, 50, Dies on Coast,” *New York Post*, January 18, 1971; “John Dall, 50, Oscar Nominee for ‘Corn is Green’ Role, Dies,” *New York Times*, January 18, 1971; Hall, Prunella, “Tall, Dark, Not Too Handsome,” *Boston Post*, December 10, 1944; “John Dall,” *Playbill*, *Dear Ruth*, December 13, 1944; “John Dall” (obituary), *Variety*, January 20, 1971, 56; *Playbill*, “Season of Choice,” April 13, 1959; “Who’s Who,” *Born Yesterday* theater program, Astor Theatre (Syracuse, N.Y.), September 29, 1953; “Who’s Who,” *The Moon is Blue* theater program, Lewis Harmon’s Clinton (Connecticut) Playhouse, June 27, 1953.

**“Day of the Fight”** 16 minutes, April 1951.

**Producer:** Jay Bonafield; **Director:** Stanley Kubrick; **Screenplay:** Robert Rein, based on Kubrick’s pictorial for *Look* magazine (January 18, 1949); **Assistant Director:** Alexander Singer; **Sound:** Kubrick; **Editor:** Julian Bergman and Kubrick; **Cast:** Douglas Edwards (narrator, voice), Vincent Cartier (Walter’s twin brother), Walter Cartier (himself), Nate Fleischer (boxing historian), Bobby James (Walter’s opponent), Kubrick (man at ringside with camera), Alexander Singer (man at ringside with camera), and Judy Singer (female fan in crowd)

STANLEY KUBRICK learned from his high school friend Alex Singer, who was then working for *The March of Time*, that each documentary short made for that newsreel series was budgeted for \$40,000. As a consequence, Kubrick set out to show that he could produce a short documentary for far less money. He completed his first short film, “Day of the Fight,” for under \$4,000. His subject was middleweight boxer Walter Cartier, who had also been featured in a picture story Kubrick had photographed for *LOOK MAGAZINE*. He rented a 35 mm Eyemo camera to make the 16-minute film.

The documentary begins with a neon sign announcing its topic: “Boxing Tonight!” As a middle-

aged fan purchases his ticket and is ushered to his seat, narrator Douglas Edwards wonders, “What do fight fans—or, rather, fanatics—seek?” The answer to this question is voiced over action scenes of boxers boxing: “They seek action, the triumph of force over force. But why do they—the fighters—do it? There is the prestige of the winners; but it is also a living.” Kubrick then introduces “one fighter out of the record book,” and goes on to document a day in the life of Walter Cartier, from early morning to later that night, when the fight takes place at 10 P.M. Walter gets up at 6 A.M. to go to early morning Mass, because “Cartier doesn’t place all of his faith in his hands.”

The film is more about the waiting and the preparation for the fight than the fight itself. At one point, before leaving for the arena, Cartier examines his face in a mirror, as if wondering what kind of image the mirror might reflect the next morning. Finally, he is at the arena, getting ready to enter the ring. The crowd cheers as the fighters are introduced, and the camera shifts to the streets, where a young man (Stanley Kubrick) is listening to his portable radio. When the fight begins, Kubrick shoots the action from numerous angles, editing the shots together in rapid succession to suggest the intensity if not the brevity of the contest. Cartier knocks out his opponent, and then, as he is led by his manager back to the dressing room, the narrator concludes, matter of factly, “A day in the life of a man who fights for his existence, the end of another working day.” Neither the sport nor the boxer is glamorized.

Having made the film for \$3,900, Kubrick managed to sell it for \$4,000 to RKO Pathé News for its *This Is America* series. He had proved himself as a filmmaker and had realized a modest profit. When RKO advanced him \$1,500 to make his second short documentary, *THE FLYING PADRE* (1951), Kubrick lost interest in still photography and quit his job for *Look* magazine. He was ready for his second career.

See also GERALD FRIED.

—J.M.W. and G.D.P.

**de Rochemont, Richard** (December 13, 1903–August 4, 1982) Best known as a central figure in the “March of Time” newsreel organization,

Richard de Rochemont was producing a broader range of film projects by the early 1950s. Although not officially credited in any of STANLEY KUBRICK's films, de Rochemont played an important role as a mentor early on in Kubrick's career. They first met when, in 1950, Kubrick walked into de Rochemont's Lexington Avenue office with a script in hand, an early version of what would become *FEAR AND DESIRE*, cowritten by his high school buddy, Howard Sackler. Richard de Rochemont and his associates were so impressed with the young man's chutzpah that they unofficially took him under their wing. When Kubrick and *Fear and Desire* producer MARTIN PERVELER encountered problems with the American Federation of Musicians, concerning payment owed the union for the use of GERALD FRIED's score, de Rochemont stepped in to help, lending Kubrick and Perveler enough money to placate the union. In January 1953, Kubrick and Perveler signed a deal with de Rochemont for finishing funds for *Fear and Desire*, giving de Rochemont 2 percent of Kubrick's share of the film profits. Kubrick's professional association with the man he referred to as "my good friend, Dick de Rochemont," continued into the mid- and late 1950s. When the actor and producer Norman Lloyd needed a second unit director for his five-episode television series on Abraham Lincoln, de Rochemont recommended Stanley Kubrick. After screening *Fear and Desire*, Lloyd offered Kubrick the job, which he accepted. Richard de Rochemont's interest in Kubrick continued, as he lent his name in Kubrick's efforts to raise money for his second feature, *KILLER'S KISS*. Later, de Rochemont was one of a few associates who urged Kubrick to consider adapting VLADIMIR NABOKOV's novel *LOLITA* to the screen.

Richard de Rochemont, born in Massachusetts to French Huguenot parents, attended Cambridge Latin School and Williams College, and he graduated from Harvard College in 1928. He married Jane Louise Meyerhoff, who worked for *Life* magazine and also as a photographic stylist. Professionally, he started as a newspaper reporter for the *Boston Advertiser*, the *New York American*, and the *New York Sun* in the late 1920s, but soon moved into the nascent newsreel business with Fox-Movietone News in 1930. Four

years later, he joined The March of Time—then headed by his brother Louis de Rochemont—where his first job was as an actor. "Meals were my salary on that first job. My brother Louis was in charge of shooting a story . . . called 'Speakeasy Street'—yes, 52nd Street—and the main scene was in Twenty-One. Louis wanted to show a raid on the club, and because his budget was a little too tight for enough actors, I put on a policeman's uniform and helped stage the raid. The club liked the publicity, so Jack and Charley let the crew and actors eat all their meals at Twenty-One."

As European managing editor of March of Time—a post he held until 1940—de Rochemont produced episodes exploring such topics as prewar Nazi Germany; strife between Finland and Russia before the trouble had escalated into battle; and the Vatican's attitude toward the war, including footage of parts of the Vatican never before seen by outsiders. About the difficulty of producing timely newsreels, de Rochemont told the *New York Sun* in 1940: "We have to guess so far ahead. We have to get out films before trouble [in Europe] begins. It takes a while [for the newsreels] to get back to [the United States]." From 1943 to 1946, de Rochemont served as president of France Forever, an organization of Americans supporting the liberation of France. In that capacity, de Rochemont addressed the People's Congress of the East and West Association (led by author Pearl S. Buck) in May 1945, on "The People of France," for that group's series "What Do the Peoples of Europe Want?"; that same evening, de Rochemont also presented the film, "The Liberation of Paris." For his tireless efforts in the Free France movement, de Rochemont earned numerous honors from the French government, including being named Commander in the French Legion of Honor and in the Order of the Merite Nationale.

De Rochemont received his only Academy Award in 1949, for "A Chance to Live," March of Time episode about Boys Town in Italy. Having worked in March of Time's New York offices since 1940 when he was made managing editor, de Rochemont left Time-Life when its newsreel unit was shut down in 1951. That same year, he formed Production Developments, Inc., along with Jean Benoit-Levy, Dr.

Edmond Parker, and Mr. and Mrs. Robert L. Gruen, “for the purpose of developing and dealing with stories, plays, novels, and other dramatic and musical material for motion pictures, television, radio, and theatre.” In 1955, de Rochemont started his own production company, Vavin, Inc., to make “informational films.”

Aside from his long, distinguished film career, de Rochemont coauthored the books *Contemporary French Cooking* (1962) and *Eating in America* (1976) with Waverly Root, and wrote *The Pets Cookbook* (1964). He retired from Vavin, Inc., in 1980; two years later he died, after a prolonged illness. The *New York Times* described de Rochemont as “a hard-headed liberal with an ardent belief in the sanctity of the facts,” with “a reporter’s traditional inquisitiveness and an equally traditional skepticism about anything that smells of ballyhoo and buncombe.”

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**De Vries, Daniel** Daniel De Vries, a graduate of Calvin College in Grand Rapids, Michigan, and a reviewer for the Grand Rapids *Interpreter* and for *The Reformed Journal*, wrote a 75-page monograph entitled *The Films of Stanley Kubrick*, published in 1973 by the William B. Eerdmans Publishing Company in Grand Rapids. The monograph ends with a filmography that goes through *A CLOCKWORK ORANGE*. De Vries objects to STANLEY KUBRICK’s “twisted” adaptation of the ANTHONY BURGESS novel, concluding that “the trend in Kubrick’s work is downhill”; he then offers Kubrick advice about how to emend his “bad habits.” His

writing is journalistic, dated, superficial, and not essential reading.

—J.M.W.

**Dies Irae** The strains of the sinister *Dies Irae* (“The Day of Wrath”) are heard frequently in STANLEY KUBRICK’s films, particularly throughout *THE SHINING* and in portions of *A CLOCKWORK ORANGE*. This most famous Christian doomsday hymn has been attributed to the 13th-century composer Thomas of Celano. In the 16th century it became an obligatory part of the Requiem Mass, which has its place at funerals, memorial services, and on All Souls’ Day (November 2). It evokes the apocalyptic picture of the dissolution of the world into ashes and implores the Lord not to cast the repentant sinner into outer darkness. According to music historian Nicolas Slonimsky, “It is monodic and not easily classified as to its modality . . . , a symbolic invocation of millennial resignation.” Numerous classical composers have quoted it in their works, to demonic effect, most notably Hector Berlioz in the *Symphonie Fantastique* (1831), where it appears in the fifth section, “The Dream of the Witches’ Sabbat”; Franz Liszt in the monumental *Totentanz for Piano and Orchestra* (final version, 1865), a series of five variations on the theme; Camille Saint-Saëns in the *Danse Macabre* (originally a song, 1873), Ottorino Respighi in the *Brazilian Impressions* (1928), in the second movement, “Butantan”; and Rachmaninoff in many compositions, particularly in the closing pages of the *Rhapsody on a Theme of Paganini* (1934) and his last work, the *Symphonic Dances* (1940).

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—J.C.T.

**DiGiulio, Ed (Edmund)** Ed DiGiulio is an electronics engineer and president of the Cinema Products Corporation, a Los Angeles company that specializes in designing custom equipment for film and television applications. At the behest of STANLEY KUBRICK, DiGiulio developed special camera equipment for *A CLOCKWORK ORANGE* (1971), *BARRY LYNDON* (1975), and *THE SHINING* (1980).

DiGiulio works as a direct liaison with filmmakers and helps to translate their stylistic needs into workable technologies. During the last 30 years, Cinema Products has developed numerous custom lenses, cameras, camera stabilization units, and monitoring systems for 16- and 35 mm film production and video production. “We attempt to define a ‘hole’ in the market, and then set about to develop a product that will fill that vacuum,” according to DiGiulio. Receiving his initial training as an electronics engineer in the aerospace and computer industries, Ed DiGiulio started working as director of engineering for the Mitchell Camera Corporation in 1963. While at Mitchell, DiGiulio discovered that few changes were being made to the camera designs despite the growing needs of filmmakers. With this in mind, he left the company in 1967 and started Cinema Products Corporation in 1968, solely with the purpose of modifying cinematic equipment. The first major success of the company was the addition of reflex viewing units for Mitchell’s BNC cameras, allowing through-the-lens viewing without parallax distortion (the inaccuracy of framing resulting from a side-mounted viewfinder that does not give the same view as through the lens). Another early development was the J-4 Zoom Control, a motorized device to facilitate motionless zoom changes during shots. The J-4 “joystick” zoom control received one of its first cinematic tryouts during several exceptionally smooth zoom shots in Stanley Kubrick’s *A Clockwork Orange*.

In the late 1960s, the introduction of lightweight, portable audio equipment, such as the Nagra IV quarter-inch tape recorder, created a need for cameras that were equally portable while also being silent enough to use in proximity to the microphone. Moreover, there was a need for the tape recorder to be synchronized with the camera during location shooting. In the studio, this was done through an “umbilical cord” that linked the recorder to the camera. However, during location shooting, it proved difficult, if not impossible, to tether the two devices together. Cinema Products, in conjunction with the Research Center of the Association of Motion Picture and Television Producers, developed a crystal-controlled direct current motor to provide the

necessary synchronization and power to drive the camera. As a result, the camera and tape recorder could operate independently while maintaining perfect synchronization, thereby granting both the camera and sound teams greater latitude during shooting.

Cinema Products Corporation also recognized the need for new, super-lightweight 16 mm news and documentary cameras to accommodate the growing media outlets. The workhorse of the news-reel industry previously had been the single-system Bach-Auricon Cine Voice camera, which, in 1973, served as the template for the Cinema Products’ new CP-16 camera. In order to meet the changing needs of location news-gathering, the camera was made significantly lighter and given a shorter viewfinder and a quick-change film cartridge design. The real advantage of the CP-16 was the dual-system sound capability of its new Crystasound amplifier network, which enabled camera operators to run the camera in sync with a crystal-controlled tape recorder or to record the sound directly onto the film. In the latter mode, camera operators had the flexibility to shoot and record sound simultaneously, and the camera rapidly became the preferred field recorder in the United States and Latin America. The following year the camera was further advanced with the inclusion of a reflex viewfinder for in-studio work.

Along with designing cameras, Cinema Products Corporation was also the exclusive worldwide distributor of Canon’s ultra-fast aspheric zoom lenses, that allowed for “night-for-night” shooting on location. Already familiar with Cinema Products Corporation from *A Clockwork Orange* and curious about their ultrafast lenses, Stanley Kubrick contacted Ed DiGiulio about the custom use of a number of specialty lenses on *Barry Lyndon*. Although it was unusual for Cinema Products Corporation to develop hardware specifically for a single film or filmmaker, Kubrick’s strong cinematic vision provided a unique challenge to DiGiulio and the company’s engineers. Slightly perplexed by Kubrick’s desire to custom-design the lenses when several existing lenses were adequate for the job (with the addition of some fill light), DiGiulio asked the director the purpose behind the request.

Kubrick replied that he was not doing this just as a gimmick, but because he wanted to preserve the natural patina and feeling of these old castles at night as they actually were. The addition of any fill light would have added an artificiality to the scene that he did not want. To achieve the amount of light he actually needed in the candlelight scenes, and in order to make the whole movie balance out properly, Kubrick went ahead and push-developed the entire film one stop—outdoor and indoor scenes alike.

In order to provide the realistic sense of lighting for the scene, Kubrick had the company adapt two Zeiss 50 mm still-camera lenses, originally designed for NASA satellite photography, for the nonreflex Mitchell BNC camera. A special focusing barrel was added, as the rear element of the lens needed to be 2.5 millimeters away from the film stock. These low-light lenses, with an extraordinarily low f-stop of 0.7, allowed for the filming of interior scenes with nothing more than candlelight. A second Zeiss 50 mm lens was fitted with a Kollmorgen projection lens adapter to create an even wider focal length of 36.5 mm, while maintaining the f/0.7 aperture. Both lenses were used to dramatic effect in the film, but a third 24 mm version of the lens was scrapped due to noticeable distortion.

The Angénieux Company of France developed a number of extremely long zoom lenses for work with still cameras and 16 mm motion picture film. The lenses were designed to offer extreme zoom ratios (between 15-to-1 and 20-to-1) with no distortion. Stanley Kubrick had the Cinema Products Corporation modify a 20-to-1 Angénieux zoom for use on *Barry Lyndon*. Similar to the Samuelson Film Service 20-to-1 lens used on *A Clockwork Orange*, the Angénieux lens was used for many long, slow zooms out as well as for a number of extreme long shots. This new lens design, called the Cine-Pro T9, allowed for extreme changes in focal length to be accomplished as part of a particular sequence. The reframing of a scene from the maximum zoom (480 millimeters) to the maximum wide-angle setting (24 millimeters) served to emphasize the relationship between the cinematography in *Barry Lyndon* and the

emergence of forced perspective in painting in the 18th century.

Another development of the Cinema Products Corporation, in conjunction with its inventor Garrett Brown, was the STEADICAM camera stabilization system, a device that piqued Kubrick's interest early in its development. After a number of refinements, the Steadicam was used extensively in *The Shining*, and Kubrick's modification to include a video tap became standard for the device in the 1980s.

Cinema Products Corporation and Ed DiGiulio radically refined their 16 mm film camera with creation of the ultraminiaturized GSMO camera with its direct "gun sighting" and coaxial feed magazine for news and documentary work. In the 1980s and 1990s, the company continued its innovations with a number of stabilization control devices, such as the Mini-Mote remote-controlled pan-and-tilt head and Garrett Brown's Skycam. They continue to provide accessories and camera modifications for the film and television industries, while exploring new advances and techniques in cinematography.

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—J.S.B.

**Dolby Laboratories** The name *Dolby* is immediately recognizable as an established audio noise-reduction system and film sound platform since the mid-1970s. The company provided its patented soundtrack noise reduction technology on *A CLOCKWORK ORANGE* (1971), *BARRY LYNDON* (1975), *THE SHINING* (1980), *FULL METAL JACKET* (1987); and the Dolby Digital 5.1 stereo soundtrack for *EYES WIDE SHUT* (1999). Dolby Laboratories, founded by Dr. Ray Dolby, was set up as an independent corporation dedicated to reducing the noise associated with magnetic media. The original Dolby noise-reduction system was designed for use on magnetic recording tape, but in 1970 the company started work on improving film sound. In 1974 the company debuted its optical stereo soundtrack, Dolby Stereo, which would become the predominant film sound platform for the next two decades.

In May 1965, Dolby Laboratories opened in London and began work on a noise reduction system for both audio and video systems. Magnetic recording media are prone to noise created during the recording process, most notably the addition of high-frequency tape “hiss.” By the fall of 1965, Dolby Laboratories demonstrated the prototype of its Dolby A-type noise reduction system for the Decca Recording Company. This system resulted in an increase in dynamic range of 10 decibels while dramatically reducing the amount of added noise. This gave the recording system a much more “transparent” sound, making the recorded material after

noise reduction virtually identical to the original signal.

This proved to be invaluable in the professional field of multitrack recording, where it was quite common to rerecord and remix tracks, with each rerecording adding 3 decibels of noise. With the addition of noise reduction, multitrack recordings could have as low an amount of noise as first-generation live recordings. Decca was impressed with the Dolby A-type system, and by the end of 1966 the first LP made from Dolby-encoded master tapes was released. Over the next year, several other recording companies began to use Dolby-A type noise reduction, and Dolby Laboratories started to develop a simplified noise reduction system for consumer use, known as Dolby B-type, which caught on very quickly with its application to prerecorded cassette tapes. By the early 1970s, Dolby Laboratories was looking for new markets for its noise reduction devices and started experiments in both FM broadcasts and film sound.

In 1970, three basic film sound formats existed: the standard monophonic optical soundtrack, known as Academy mono, and two magnetic formats, 70 mm 6-track stereo or 35 mm 4-track stereo. The Academy mono optical soundtrack had remained unchanged since its acoustical characteristics were set in 1938, accommodating only the limited frequency range of early theater speakers. Magnetic soundtracks were technically superior to optical, but they cost nearly 10 times as much per print to produce. Dolby Laboratories recognized the need for providing high-quality sound from the low-cost optical soundtrack, and in 1970 they experimented with the application of A-type noise reduction to a reel of the film *Jane Eyre*. Although the film was not released with the Dolby-ized portion, the results were extremely promising, and the experiment demonstrated that films would greatly benefit from the application of noise reduction.

The first film to take advantage of Dolby’s innovation was STANLEY KUBRICK’S *A Clockwork Orange*. Dolby A-type noise reduction was used on all of the premixes and master recording, to prevent the buildup of noise during the mixing process. Although the film was released in standard, non-Dolby encoded, Academy mono, the soundtrack

is extremely dynamic and clear for a film from 1971.

Dolby Laboratories was still interested in providing better sound in theaters, and the company recognized that any attempt to improve cinema sound would have to take into account the entire sound chain from production and postproduction through distribution and exhibition. In early 1972, they introduced the Model 364 unit for decoding Dolby A-type monophonic optical soundtracks. The following year, the Dolby Model E2 Cinema Equalizer was introduced, to help theaters take advantage of the increased dynamic and frequency ranges of A-type encoded soundtracks. A few films were released in the encoded optical format from 1972 to 1974, all with sound quality that rivaled magnetic, but they were unable to offer the stereophonic presentation available in the magnetic formats.

While Dolby Laboratories was experimenting with improvements to the monophonic optical soundtrack, Ron Uhlig, an engineer at Eastman Kodak, was exploring the possibility of using Dolby noise reduction on split-channel optical tracks. Uhlig's experiments were initially applied to 16 mm film, but Dolby Laboratories saw a much greater use for the technology. Working in conjunction with Uhlig, Kodak, and the RCA Company, Dolby Laboratories designed a 35 mm stereo variable-area optical soundtrack known as Dolby Stereo. Dolby A-type noise reduction was used to restore the fidelity lost due to the reduced track width, and the new Dolby CP100 Cinema Processor decoded the two-channel soundtrack into three channels (left, right, and a derived center channel) to provide a high-quality, multichannel soundtrack from an optical source. And since the soundtrack had two variable-area components, it could be played back on an Academy monophonic sound system without the loss of any sonic information.

Satisfying the many of the needs of the film industry, Dolby Stereo made its commercial debut in 1975 with the releases of Ken Russell's *Tommy* and *Lisztomania*. Stanley Kubrick's *Barry Lyndon* was supposed to be the third film released in Dolby Stereo; however, the film was finally released in mono. According to the *Hollywood Reporter*:

Stanley Kubrick's *Barry Lyndon* was almost made [in Dolby Stereo] but Dolby says Kubrick decided against it during the last week of post-production on the film, citing time restrictions as the reason. The film had been recorded in stereo sound, however, using Dolby equipment and even some technical assistance from the company on a kind of try-it-and-see basis. Since Kubrick was not obligated up front in any way, Dolby says his company lost \$25,000 on the deal.

The next film that featured Dolby Stereo, *A Star Is Born*, also included a surround channel that was encoded onto the two optical tracks and then decoded through a matrix upon playback. This allowed for a full four channels of sound to be encoded onto the two-track optical soundtrack, obviating the need for the more expensive four-channel 35 mm magnetic format. Dolby recognized that the six-channel 70 mm magnetic format still provided the best sound quality available, and they improved its sound with the addition of A-type noise reduction and the rechanneling of the tracks to provide an enhanced low-frequency "baby boom" track starting with *Star Wars*.

Dolby Stereo for 35 mm and 70 mm films met with a rapid acceptance in the late 1970s, and by the time the Dolby CP 200 Cinema Processor was introduced in 1980, more than 50 films had been recorded in Dolby Stereo. Despite the rising acceptance of Dolby systems and stereophonic presentation in the 1980s, it is interesting to note that both *The Shining* and *Full Metal Jacket* were released in mono. This was not due to any resistance to stereo on Kubrick's part—standard Dolby contracts had been signed for each—but because the films spent so much time in postproduction, the stereo mixes were abandoned.

Throughout the 1980s Dolby Laboratories continued to refine its cinema sound technologies and applied the principles of Dolby Stereo to home video releases with Dolby Surround sound. In 1986, Dolby Spectral Recording (Dolby SR) noise reduction debuted and was applied to film soundtracks with the releases of *Innerspace* and *Robocop* in July 1987. Over the last decade, Dolby Laboratories made

its move into digital film sound with the development of Dolby Digital sound, which remains the most widely utilized digital sound format today.

In a sad postscript, the first Stanley Kubrick film to be released in a Dolby stereo format was also his last. Kubrick passed away before the soundtrack for *Eyes Wide Shut* could be mixed, leaving the film's final stereo mix to be completed without him.

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—J.S.B.

**D'Onofrio, Vincent** (June 30, 1959– ) Vincent Philip D'Onofrio moved from Brooklyn to Miami with his three older sisters at a young age, and he also spent some of his formative years in Hawaii. When he was 18, D'Onofrio returned to New York to study acting at the American Stanislavski Theater. After touring with that company for several years, he

earned the leading role in the 1984 Broadway production of *Open Admissions* at the Music Box Theater. D'Onofrio's first film role was a small part in Troma Studios' teen sex comedy *The First Turn-On!* (1983), but it was his haunting performance as Leonard Lawrence ("Private Pyle") in STANLEY KUBRICK'S *FULL METAL JACKET* that made him famous. Cinematographer DOUGLAS MILSOME says of Pyle's murder-suicide scene, "That scene was very powerful; D'Onofrio flashes what people are now referring to as the 'Kubrick crazy stare.' Stanley has a stare like that which is very penetrating and frightens the hell out of you sometimes. I gather he's able to inject that into his actors as well."

D'Onofrio landed the job based on several videotaped auditions and an audio tape which he mailed to Kubrick. He originally learned of the part through his old friend and future costar MATTHEW MODINE. "I rented a home video camera, found a green stoop that resembled an Army barracks, put on an Army cap and green fatigues, and did a monologue about a rookie cop, except that I left out all of the lines about cops. I sent it off and got a call right back." Kubrick said of this particular bit of casting: "Pyle was the hardest part to cast in the whole movie. I wanted to find new faces. We received about three or four thousand videotapes."

To fit the part of the overweight, self-conscious Private Pyle, the normally physically fit D'Onofrio put on more than 70 pounds, of which he said, "Physical transformation is part of being an actor. If for every role I could delve deeply into a character, I would. That's how I was trained, the same way as De Niro and Duvall, and the people who change themselves when they do things. The emotion can come, but the physicalness is very important. The secret is to put yourself totally in the circumstances of your character. . . . I gained weight everywhere; my thighs were tremendous, my arms were tremendous, even my nose was fat. I had a tough time tying my shoelaces, but this was the only way I could play Leonard, because I had to be weakminded in the same way. Because of the weight and the fact that he was totally out of his element, Leonard's mind became weak. He was slow to start, a country bumpkin, but I don't think he was insane. What they did to

Leonard was they made him into a very efficient killing machine. . . . I'm not fashion conscious; but during that time I had to always think about what I was wearing and what I looked like. I wore big pants and big shirts for ease of movement."

As a result of all the excess poundage, D'Onofrio tore a ligament in his knee while shooting *Full Metal Jacket*. Doing the marching scenes after the injury proved to be a frustrating, painful experience for the actor, whose mental state during filming may have found expression in the more than 200 oil paintings he created during the production: "The colors were very red, black, and gray, but as the shooting ended for me, more blue and green appeared. . . . I haven't talked to [Kubrick] since the day I left. He's the kind of guy I would work with again in a second, but you don't necessarily want him as your friend, and he doesn't necessarily want you as his friend, either."

For a long time after *Full Metal Jacket*, D'Onofrio found himself typecast, seemingly inescapably bound to Private Pyle: "Everyone thought I *was* [that] character. . . . After *Full Metal Jacket* I got endless offers to play either really fat people or psychotics. But I wanted people to see me as a normal guy. I wanted to start being looked at for romantic leading man roles." Despite that sentiment, Vincent D'Onofrio has focused much of his career on independent films of a darker, more serious nature, including *The Player* (1992), *Claire Dolan* (1998), and *The Whole Wide World* (1996, in which he stars as pulp fantasy author Robert E. Howard). D'Onofrio later said, in apparent self-contradiction, "It was always my plan to build a reputation as a character actor. I have this niche, and I'll be working forever. I don't look like a leading man. I look more like the guy who'll fix your car than steal your girl."

Leading man or not, D'Onofrio's career came to fruition as he turned out to be one of Hollywood's busiest actors of the 1990s, starring in more than 21 new theatrical releases in that decade. Many of those were independent films, but D'Onofrio also appeared in some mainstream blockbusters, such as *Men in Black* (1997). He explained, "Doing a studio film fills my bank account up, so I can take some time off and produce my own films or work in new directors' films, which don't pay so much. So, I don't mind

doing studio films if the situation is right." Indeed this strategy has paid off, allowing D'Onofrio to produce or executive-produce such films as *Steal This Movie* (2000), *The Velocity of Gary* (1998), *Guy* (1996), and *The Whole Wide World*. His TV appearances include *Miami Vice*, *The Equalizer* (1985), and *Homicide: Life on the Street* (1993), and *Law and Order: Special Victims Unit*. His theater work has included Sam Shepard's *The Tooth of Crime*, in 1997. More recent films include *The Cell* (2001), Ethan Hawke's *Chelsea Walls* (2001), and with Jodie Foster, *The Dangerous Lives of Altar Boys* (2001).

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**Douglas, Kirk** (December 9, 1916– ) Few film actors have garnered the sort of international stardom that Kirk Douglas has enjoyed during his remarkable career of more than 53 years, encompassing some 80 motion pictures. Douglas has commanded the screen in a wide variety of roles, essaying a body of work rich in spirit, humor, and daring. His vital and charismatic performances, ranging from consummate cowboy to tortured artist, have made him one of the most intriguing leading men in the history of the American film industry.

Born Issur Danielovitch Demsky, the son of illiterate Russian immigrants, Douglas was driven to leave behind the poverty of his upbringing. He told *Parade* magazine, "I feel like my parents came from the Middle Ages, and that I went from there to the 20th century." His means of escape was a wrestling scholarship to St. Lawrence University, and he also

worked as a janitor to pay his school expenses. A second scholarship, from the American Academy of Dramatic Arts, put him on the road to a stage career. Douglas made his Broadway debut as a singing Western Union messenger in *Spring Again*, but he put his career on hold in 1942 to enlist in the U.S. Navy, where he served as a communications officer in anti-submarine warfare. After the war, in 1945 he returned to Broadway in a widely acclaimed role as a ghost soldier in *The Wind is Ninety*. Lauren Bacall, who had dated Douglas when they were acting students together, recommended him to producer Hal Wallis, who saw the actor on the New York stage. As a result, Douglas landed his first film role, portraying Barbara Stanwyck's sniveling husband in *The Strange Love of Martha Ivers* (1946).

Three years later, Douglas won stardom and his first Academy Award nomination for his role as the cynical boxer in Stanley Kramer's *Champion* (1949). He received his second Oscar nomination in 1952 for his role as an opportunistic movie mogul in Vincente Minnelli's *The Bad and the Beautiful*. A third nomination came for the portrayal of Vincent van Gogh in Minnelli's *Lust for Life*, for which Douglas won the New York Film Critics' Circle Award for best actor of 1956.

On several occasions throughout his career, Kirk Douglas worked alongside his fellow actor Burt Lancaster, and the two became great friends over the years. Their first film together was a 1947 melodrama produced by Hal Wallis, *I Walk Alone*. Other films in which they costar include *Gunfight at the O.K. Corral* (1957), *The Devil's Discipline* (1959), *Seven Days in May* (1964), and *Tough Guys* (1986).

When STANLEY KUBRICK and JAMES B. HARRIS were developing *PATHS OF GLORY*, they came to realize that in order to get the film made, they had to have a big-name star attached. They wanted Kirk Douglas for the lead role of Colonel Dax, so they had their agent send him the script. In his autobiography, Douglas recalls telling Kubrick in their initial meeting about *Paths of Glory*, "Stanley, I don't think this picture will ever make a nickel, but we *have* to make it."

After some uncertainty as to when Douglas would be free to start shooting the film, he finally committed to the project. His agent, Ray Stark, drove



Kirk Douglas in *Paths of Glory* (1957) (Wisconsin Center for Theater and Film Research, Kirk Douglas collection)

a hard bargain on his client's behalf, netting Douglas a salary of \$350,000 and a five-picture contract in which Harris and Kubrick were essentially to work for Bryna, Kirk Douglas's production company. Even though the deal only left Harris and Kubrick with salaries of roughly \$25,000 for the film, not to mention the five-film commitment to Bryna, they felt they had to accept Douglas's terms. After all, Kirk Douglas could get the film made—which indeed he did, forcefully persuading United Artists to finance *Paths of Glory* when no other major studio would bankroll it.

When Douglas arrived in Munich to start production, he discovered that the script with which he had been so enamored had been changed beyond recognition. "Stanley . . . had revised it on his own, with Jim Thompson," Douglas recalls in his autobiography. "It was a catastrophe, a cheapened version of what I had thought had been a beautiful script. The dialogue was atrocious. My character said things like:



Kirk Douglas with Stanley Kubrick on the set of *Paths of Glory* (1957) (Wisconsin Center for Theater and Film Research, Kirk Douglas collection)

'You've got a big head . . . You're so sure the sun rises and sets up there in your noggin you don't even bother to carry matches.' . . . Speeches like this went on for pages, right up to the happy ending, when the general's car arrives screeching to halt the firing squad and he changes the men's sentence to thirty days in the guardhouse. . . . I called Stanley and Harris to my room. 'Stanley, did you write this?' 'Yes.' Kubrick always had a calm way about him. I never heard him raise his voice, never saw him get excited or reveal anything. He just looked at you through those big, wide eyes. I said, 'Stanley, why would you do that?' He very calmly said, 'To make it commercial. I want to make money.' I hit the ceiling. I called him every four-letter word I could think of . . . I threw the script across the room. 'We're going back to the original script, or we're not making the pic-

ture.' Stanley never blinked an eye. We shot the original script."

Their contentious relationship prompted Douglas to say at the time: "He'll be a fine director some day, if he falls flat on his face just once. It might teach him how to compromise." And later, in retrospect: "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."

In 1958, Douglas broke the notorious Hollywood blacklist when he publicly announced that black-listed screenwriter DALTON TRUMBO—a member of the "Hollywood Ten," who had been jailed because of his alleged communist affiliations—was writing the screen adaptation for *SPARTACUS*. Executive producer Douglas and his longtime associate, producer EDWARD LEWIS, had originally hired Trumbo secretly, listing Lewis as the screenwriter and funneling payments to "Sam Jackson," the pseudonym that Trumbo was using at the time. Finally, Douglas and Lewis grew so uncomfortable with the situation that they abandoned the ruse and openly declared Trumbo the screenwriter. In 1988, the American Civil Liberties Union paid tribute to Kirk Douglas with the Bill of Rights Award, for "bringing to a close a shameful period of persecution."

Edward Lewis had brought HOWARD FAST's novel *Spartacus*, to Kirk Douglas's attention in 1957. It seemed a perfect fit for Douglas—as both producer and star—for its socially conscious themes and extraordinarily heroic main character. Getting the project off the ground proved quite a challenge for Douglas, as United Artists (UA) announced its simultaneous development of a film also based on the historical figure of Spartacus, to be directed by Martin Ritt and starring Yul Brynner. With a tenacity befitting Spartacus himself, Douglas went toe to toe with UA head Arthur Krim, who finally agreed to let Douglas move ahead using the title *Spartacus*.

Despite the clashing of egos on *Paths of Glory*, Kirk Douglas's first choice of director for *Spartacus* was the young genius Stanley Kubrick, who was under contract to Bryna. Universal Studios, however, insisted on veteran director Anthony Mann. But after

just two weeks of shooting, Douglas saw that Mann did not have the mettle to direct successfully, given the forceful personalities involved: LAURENCE OLIVIER, CHARLES LAUGHTON, and PETER USTINOV. Universal relented, allowing Douglas to remove Mann gently from the helm and replace him with Kubrick, whom Douglas hired onto the project with only 24 hours' notice.

As the star of *Spartacus*, Kirk Douglas delivers a prime example of his signature performance style, playing the role of a fiercely individualistic rebel and champion of the people. Some aspects of the production, however, required Douglas to extend his

range. For the grueling gladiator training and battle scenes, Douglas studied under a team of six professional stuntmen who taught him to fight like a gladiator and a rebel warrior.

According to VINCENT LOBRUTTO, throughout the production Douglas attempted to stay on good terms with Kubrick, but Kubrick seemed disinterested in being a part of the “family” of the film. But star/producer and director did share some aesthetic sensibilities, notably their affinity for using music to set the mood for a scene as it was being shot. This practice had been used widely in the silent era in order to create a mood off which actors could



Kirk Douglas (left) and Charles McGraw in *Spartacus* (1960) (Author's collection)

emote, and Douglas and Kubrick used it extensively on *Spartacus*.

Ultimately, though, *Spartacus* proved a tremendously frustrating experience for Kubrick creatively. He told GENE D. PHILLIPS: “*Spartacus* is the only film on which I did not have absolute control. When Kirk offered me the job of directing *Spartacus*, I thought that I might be able to make something of it if the script could be changed. But my experience proved that if it is not explicitly stipulated in the contract that your decisions will be respected, there’s a very good chance that they won’t be. The script could have been improved in the course of shooting, but it wasn’t. Kirk was the producer. He and Dalton Trumbo . . . and Edward Lewis . . . had everything their way.”

Kirk Douglas’s relationship with Stanley Kubrick came to an end in December 1961. Kubrick and his attorney, Louis Blau, negotiated with Douglas to release Kubrick from his contract with Bryna Productions, a settlement that Douglas later lamented: “In the . . . years since *Spartacus*, Stanley has made only seven movies. If I had held him to his contract, half of his remaining movies would have been made for my company.”

In 1963, Douglas bought the dramatic rights to Ken Kesey’s 1962 novel *One Flew Over the Cuckoo’s Nest* and starred in the Broadway production. For the next 10 years, he tried unsuccessfully to bring the story to the big screen. Finally in 1975, his son Michael Douglas produced the film and won an Oscar for best picture.

In 1981, President Jimmy Carter awarded Kirk Douglas the Presidential Medal of Freedom, the nation’s highest peacetime civilian award, in recognition of the many trips around the world Douglas and his wife had made to speak to university students and others about why democracy works and what freedom means. Douglas visited West Germany, India, Thailand, the Philippines, Yugoslavia, Greece, Turkey, Poland, Romania, Hungary, Tunisia, the USSR, and other countries. Since then, Douglas has delivered the same message in Japan, Hong Kong, and China. He visited U.S. Marines in war-torn Beirut, and Red Cross hospitals and Afghan refugee camps near the Khyber Pass. In 1979 in France, for his stature in cin-

ema arts and the high esteem in which he is held by the French public, Douglas was made a commander in the Order of Arts and Letters. In 1985, he was made a chevalier of the Legion of Honor for services to France, and in 1990 he was elevated to an officer of the Legion of Honor. These awards hold a tinge of irony, considering that *Paths of Glory* was originally banned in France and in French-controlled sectors of occupied Berlin, due to its negative portrayal of French military justice. In 1989, the government of Portugal presented Douglas with the Golfinho Life Achievement Award; that same year, Italian movie critics presented him with the Merit of Achievement Award for his distinguished career and his perennial popularity with the European film-going public.

While doing research for his starring role in *Amos* (1985), a TV movie produced by his son Peter, Kirk Douglas became aware of the tragic abuse of the elderly in the United States. His efforts to bring this problem to public attention have included editorials and letters to newspapers, appearances on national television, and testimony before Congressman Claude D. Pepper’s Select Subcommittee on Aging.

Douglas’s autobiography, *The Ragman’s Son*, published in 1988 by Simon & Schuster, became an international best-seller, occupying a spot on the *New York Times* best-seller list for 34 weeks. His second book, a novel entitled *Dance With the Devil*, appeared in 1990 and also made the *New York Times* best-seller list. Six other books have followed from the Bryna Company and Random House.

In his 1991 picture, *Veraz*, a French-Spanish-Italian coproduction, Douglas stars as a hermit who imparts his love for the wilderness to a teenage boy obsessed with computers. This demanding role required that Douglas act out each of his scenes twice: once in French and once in English. Douglas’s most recent film, as of this writing, is *Diamonds* (1999), in which he costars with his former schoolmate, old flame, and longtime friend, Lauren Bacall.

In February 1991, Douglas was returning home from the farm of Uriela Obst, his editor and close friend, when the helicopter he was in collided with a small plane just 50 feet above the landing strip of the Santa Paula, California, airport. The two men in the plane died, and Douglas sustained serious

injuries. As a result of the tragedy, he experienced a spiritual reawakening. Since then, Douglas has devoted much of his life to the study and practice of Judaism, his religion by birth, which he had neglected for many years.

On the occasion of Douglas's winning the American Film Institute's Lifetime Achievement Award in 1991, George Stevens Jr. offered the following tribute: "For nearly five decades now, hardly a year has gone by without a film from Kirk Douglas. No other leading actor was ever more ready to tap the dark, desperate side of the soul—and thus to reveal the complexity of human nature. His special gift had been to show us the flaws in every hero and the virtues in every heel. And that same, unique intensity, that sense of depth and defiance that made him a star, served him as a producer—gambling on a young director for *Paths of Glory*, standing firm for a black-listed writer on *Spartacus*. Was it the ragman's son or the young fighter in *Champion* who first said: 'I don't want to be a "Hey, you . . ." I want people to call me "Mister," and I want to amount to something.' What Mister Kirk Douglas amounted to is what brings us together to honor him with AFI's Silver Star. He is an American original, a hero with a thousand faces, but a single, fiery, unforgettable spirit."

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***Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*** Columbia Pictures, 93 minutes, January 1964 **Producer:** Stanley Kubrick; **Director:** Kubrick; **Screenplay:** Peter George; **Cinematographer:** Gilbert Taylor; **Assistant Director:** Eric Rattray; **Art Director:** Peter Murton; **Wardrobe:**

Bridget Sellers; **Makeup:** Stuart Freeborn; **Sound:** John Cox; **Special Effects:** Wally Veevers; **Special Photographic Adviser:** Vic Margutti; **Editor:** Anthony Harvey; **Cast:** Peter Sellers (Group Capt. Lionel Mandrake/President Merkin Muffley/Dr. Strangelove), George C. Scott (Gen. Buck Turgidson), Sterling Hayden (Brig. Gen. Jack D. Ripper, Commanding Officer, Burpelson Air Force Base), Keenan Wynn (Col. Bat Guano), Slim Pickens (Major T. J. "King" Kong, pilot), Peter Bull (Russian ambassador Alexi de Sadesky), James Earl Jones (Lt. Lothar Zogg, bombardier), Tracy Reed (Miss Scott, General Turgidson's secretary), Jack Creley (Mr. Staines), Frank Berry (Lt. H. R. Dietrich), Robert O'Neil (Admiral Randolph), Glen Beck (Lt. W. D. Kivel), Roy Stephens (Frank), Shane Rimmer (Capt. G. A. "Ace" Owens, copilot), Hal Galili (Burpelson defense team member), Paul Tamarin (Lt. B. Goldberg, communications officer), Laurence Herder (Burpelson defense team member), Gordon Tanner (General Faceman), and John McCarthy (Burpelson defense team member).

STANLEY KUBRICK's seventh feature film, *Dr. Strangelove, or: How I Learned to Stop Worrying and Love the Bomb*, was released in January 1964, became a smash hit, enjoyed 17 weeks as one of the 15 top films in the United States, and went on to become a pop culture landmark. Writing in 1994, *New York Times* film critic Janet Maslin referred to *Dr. Strangelove* as perhaps "the most warmly remembered of cold war artifacts," thanks to "its pitch-black humor." Earlier that same year, Eric Lefcowitz suggested that the film "has entered the pop vernacular, a metaphor for the deadly consequences of science—and government—gone awry." Michael Foot's book about the 21st-century threat of nuclear war from such countries as India and North Korea was entitled *Dr. Strangelove, I Presume*, giving credence to Lefcowitz's claim. The film has been cited on *The Simpsons* and included as one of the essentials on Turner Classic Movies, and directors STEVEN SPIELBERG and Oliver Stone have acknowledged its influence on their own work.

Though a popular favorite for nearly 40 years, *Dr. Strangelove* is also very much a product of cold war anxieties about nuclear devastation. As U.S.-Soviet tensions heated up throughout the 1950s and early

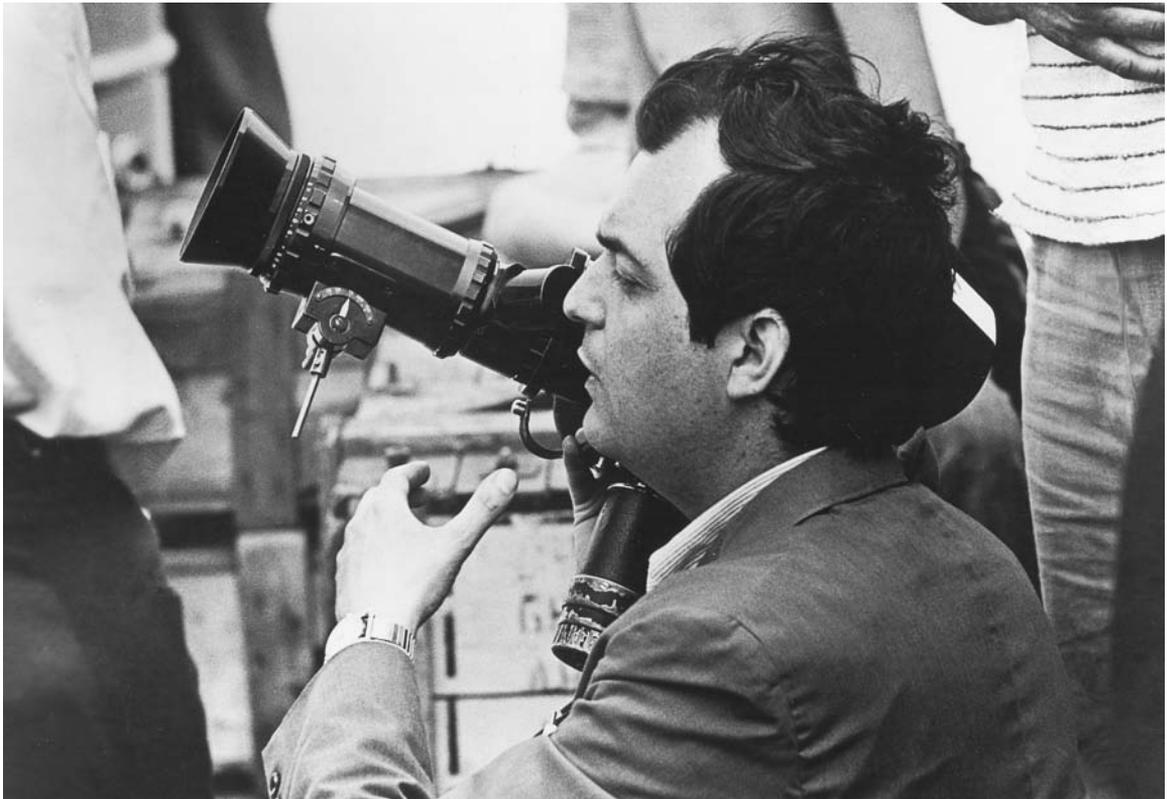
1960s, Kubrick became increasingly concerned about the prospect of all-out nuclear war. In 1963, Kubrick reported that

*Dr. Strangelove* came from my great desire to do something about the nuclear nightmare. I was very interested in what was going to happen, and started reading a lot of books about four years ago. I have a library of about 70 or 80 books written by various people on the subject and I began to subscribe to the military magazines, the Air Force magazine, and to follow U.S. Naval [Institute] proceedings. [ . . . ]

I was struck by the paradoxes of every variation of the problem from one extreme to the other—from the paradoxes of unilateral disarmament to the first strike. And it seemed to me that . . . it was very important to deal with this problem dramatically

because it's the only social problem where there's absolutely no chance for people to learn anything from experience.

The director began discussing his interest in nuclear war with Alastair Buchan, the head of the Institute of Strategic Studies in London, who recommended a novel called *Two Hours to Doom* to him. Written in 1958 by former Royal Air Force flight lieutenant PETER GEORGE under the pseudonym Peter Bryant, *Two Hours to Doom* was published in the United States as *RED ALERT*. The novel, which concerned the possibility of a mentally unstable general unleashing atomic bombs on the Soviet Union, interested Kubrick, so coproducer JAMES B. HARRIS purchased the rights for \$3,500. The project was announced in May 1962, and shooting was to begin



Stanley Kubrick on the set of *Dr. Strangelove* (1964) (Kubrick estate)

in October of that year at the Shepperton Studios in London.

Seven Arts agreed to back the film, and Kubrick and Peter George began work on the screenplay for *Two Hours to Doom*, which was to be a serious adaptation of a serious book about serious issues. Early on, the film was to be a kind of documentary from the point of view of an alien culture that discovers evidence of Earth's destruction, a conceit that Peter George would borrow for his 1963 novelization of the finished screenplay. GEORGE C. SCOTT, STERLING HAYDEN, and JAMES EARL JONES were cast as the non-comic versions of the characters they were to play in the finished film. Kubrick tried to sign John Wayne to play the leader of the B-52 crew, but he declined the role. When the Harris-Kubrick partnership dissolved late in 1962, Seven Arts withdrew its commitment, forcing Kubrick (who formed Hawk Films to produce the picture) to look elsewhere for a distributor. Columbia Pictures agreed to distribute the film, but only if PETER SELLERS, who had starred in the successful *LOLITA*, would star in this film, too. Sellers would again play several characters, as he had done in *Lolita*.

Even as Kubrick had to determine how to handle a nuclear war thriller with a comic actor as its star, Peter George was embroiled in a lawsuit with Harvey Wheeler and Eugene Burdick, authors of the best-seller *Fail Safe*, which had been acquired by United Artists' Max Youngstein prior to its publication. George had brought suit against the two writers for plagiarism, and he ended up winning an out-of-court settlement, but the film version still had the green light and there was some fear that it might be finished before *Two Hours to Doom*. JOHN BAXTER, in his biography of Kubrick, suggests that this development, which necessitated product differentiation, coupled with the casting of Sellers in the film, led Kubrick to "a radical reassessment of the whole project."

In an interview with *Films and Filming* in 1963, Kubrick suggested that the transformation of *Two Hours to Doom* into *Dr. Strangelove* was more of an organic process: "I found that in trying to put meat on the bones and to imagine scenes fully one had to keep leaving things out of it which were either

absurd or paradoxical, in order to keep it from being funny, and these things seemed to be very real." In 1964, he told Eugene Archer of the *New York Times* that "the more I worked on it, the more I was intrigued by the comic aspects—the façade of conventional reality being pierced." In *Newsweek*, Kubrick posed the question, "How the hell could the President ever tell the Russian Premier to shoot down American planes? . . . Good Lord, it sounds ridiculous." It was this interest in the absurdities of an all-too-real scenario, Kubrick claimed, that led him to develop George's novel into a "nightmare comedy."

In December 1962, Kubrick contacted writer TERRY SOUTHERN, coauthor of the critically acclaimed best-seller *Candy* and author of *The Magic Christian*, the latter of which Kubrick had read after Peter Sellers gave him one of the 100 copies he had ordered for all his friends. According to Southern, Kubrick felt *The Magic Christian* included "certain indications" that Southern would be the right person for the job of transforming the script into a black comedy. Southern is generally given credit for much of the film's humor, including the creation of sexually suggestive names for some of the characters (Pres. Merkin Muffley, Group Capt. Lionel Mandrake, Gen. Buck Turgidson, and Dr. Merkwurdichliebe himself), the comic renaming of others (Col. Bat Guano, Maj. T. J. "King" Kong, Russian Premier Dmitri Kissoff), and many of the wilder lines of dialogue in the film.

Kubrick would later deny Southern's extensive involvement in the production, going so far as to threaten a lawsuit against Metro-Goldwyn-Mayer (MGM) and Filmways, Inc. when an advertisement for Tony Richardson's 1965 film *The Loved One*, appeared to suggest that Southern was the sole writer of *Dr. Strangelove*. Kubrick claimed that, at the time Southern was brought to England to help out with the picture, "[t]he concept of nightmare comedy was now about eight months old, the actors were happy with their parts." According to Kubrick, Southern was involved in the film only peripherally and for a brief period of time prior to shooting, at which time "many substantial changes were made in the script by myself and/or Peter George, and sometimes together

with the cast during improvisations. Mr. Southern took no part in these activities, nor did he receive any further employment, nor did he serve in any consulting role. He visited the studio from time to time but never in any professional capacity. The most accurate way for me to sum up Mr. Southern's contribution to the film is to say that I am glad he worked on the script and that his screenplay credit in third place is completely fitting and proportionate to his contribution." According to John Baxter, Kubrick's claims are rather inaccurate, as Southern was a fixture on the set of the film and at Kubrick's home in London during the shoot. Southern has claimed that the script by Kubrick and Peter George was not funny and that Kubrick had a poor memory. Many critics of the film recognized Southern's satirical style in the finished film's dialogue, as well. Southern remembers doing rewrites with Kubrick in the car on the way to Shepperton on the mornings those scenes were to be filmed.

Whatever the extent of Southern's contribution to the film, *Dr. Strangelove* did go into production as a comedy in early 1963, a fact that rankled Columbia's executive producer Mo Rothman, who told Southern "Just tell Stanley . . . that New York does *not* see anything *funny* about the end of the world!" The U.S. military also saw very little to laugh about. The air force kept its B-52 bombers off limits to the filmmakers, refusing even to give out photographs for assistance in the building of the set for the plane—called *The Leper Colony* after a plane in the 1949 film *Twelve O'Clock High*—that would drop the nuclear warheads in the film. Once *Dr. Strangelove* was completed, the armed forces succeeded in persuading Columbia to add a disclaimer at the beginning of the film declaring that "[I]t is the stated position of the United States Air Force that their safeguards would prevent the occurrence of such events as are depicted in this film."

Production designer KEN ADAM, who had done the sets for *Dr. No*, the first of the Sean Connery James Bond films, ended up using photographs from British military magazines to construct the cockpit of the plane. According to *Newsweek*, the cockpit set cost \$100,000, while "each shot of the B-52 in flight, made with a 10-foot model and a moving matte, cost

more than \$6,000." Adam's War Room set, which everyone who worked on the film found quite impressive, was based on the *Dr. No* set. As Ken Adam told John Baxter, the set began, "as a sort of two-level control room, with a mezzanine, loosely based on NORAD and places which I'd researched. [Kubrick] seemed to be very thrilled by that, so I started working drawings. But after three weeks, he said, 'Ken, this second level is going to be a nuisance. Who's going to be up there? I'm going to have to fill it with extras and so on. I think you'd better come up with a different concept.' . . . So I started scribbling away again, and Stanley, as he often did, was standing behind me. And he said, 'Oh, I quite like this triangular shape. Isn't the triangle one of the strongest geometrical forms?' I agreed. Then he said, 'How would you treat the walls?' And I suggested reinforced concrete. 'Like a gigantic bomb shelter.' And that convinced him."

The set was enormous, but, as Adam has pointed out, Kubrick decided not to include any establishing shots of the War Room "with the lights on" because "he didn't want it to be like a Bond movie, where you have a chance to admire the set. He didn't want any sense of geographical boundaries to this claustrophobic bomb shelter."

The third major location of the film, Burpelson Air Force Base, where Sterling Hayden's General Ripper holds out against the U.S. troops and tells Mandrake about the fiendish communist plot to sap Americans' "vital bodily fluids" through the fluoridation of drinking water, was far less spectacular; but, in scenes where the army attacks Ripper, Kubrick did shoot some of the exteriors with a hand-held camera, giving those sequences an added sense of realism.

After shooting had begun, Peter Sellers, who had signed on to play Group Captain Mandrake, President Muffley, Dr. Strangelove, and Major Kong, began expressing his discomfort with this last role. He sent Kubrick a telegram reading,

Dear Stanley:

I am so very sorry to tell you that I am having serious difficulty with the various roles. Now hear this: there is no way, repeat, no way, I can play the Texas pilot, 'Major King Kong.' I have a complete block



Peter Sellers in *Dr. Strangelove* (1964) (Kubrick estate)

against that accent. Letter from Okin [Sellers' agent] follows. Please forgive.

Peter S.

Kubrick tried to convince Sellers to perform the part, and Terry Southern, himself a Texan, recorded the dialogue for Sellers to listen to and practice. Southern claims that Sellers mastered the accent and some scenes were shot with the actor playing Kong. However, Sellers suffered a hairline fracture in a fall outside a restaurant, leaving him physically incapable of performing the scene where Kong rides out of the B-52 on top of the bomb, which involved a fall of

three meters (about 10 feet) on the set. Kubrick was forced to recast the part. He tried Dan Blocker, the actor who played Hoss on television's *Bonanza*, but the actor's agent called the script "too pinko for Dan—or anyone else we know for that matter." Kubrick finally chose SLIM PICKENS, a rodeo cowboy who had acted previously only in *ONE-EYED JACKS*. The cast was now set, with Sellers starring in three of the film's major roles, George C. Scott as Gen. Buck Turgidson, Hayden as Gen. Ripper, Keenan Wynn as Col. Bat Guano, Peter Bull as Ambassador de Sadesky, James Earl Jones as Lt. Lothar Zogg, and Tracy Reed, daughter of director Carol Reed, as Miss Scott (Miss Foreign Affairs).



Sterling Hayden, Peter Sellers, and Stanley Kubrick on the set of *Dr. Strangelove* (1964) (Kubrick estate)

Principal photography ended on April 23, 1963, and editor ANTHONY HARVEY set to work. The finished *Dr. Strangelove*, which cost \$2 million and ran a crisp 94 minutes, was ready for release in the winter of 1963, and the film was previewed in New York at that time. However, the assassination of President Kennedy in November forced Columbia to delay its general release until January 1964. Furthermore, Pickens's line in reference to the condoms and money found in the crew's survival packs, "A guy could have a great weekend in Dallas with this," was changed to "a great weekend in Vegas" in postproduction, in order not to conjure unpleasant memories of the president's murder.

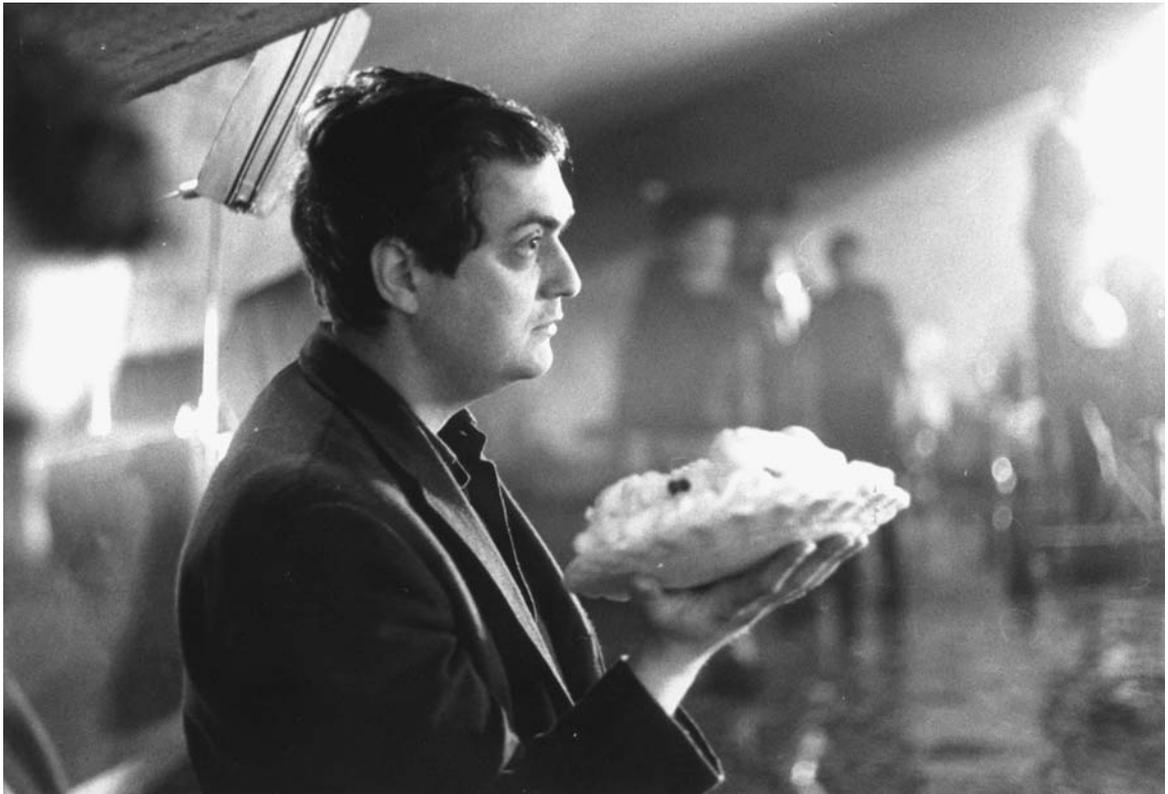
Other scenes that were cut from the film are worth mentioning, as well. A scene was shot in which Sellers' President Muffley talked to a sentient computer, which John Baxter argues "metamorphose[d] into HAL 9000 in *2001*." Another key scene that was cut was the original ending to the film, which actor Peter Bull remembers as "a mad custard-pie melee." Bull remembers the scene taking "a fortnight" to shoot and that "at least 2,000" shaving cream pies were used in the battle. Southern remembers the pie fight as a "truly fantastic" long-take sequence. According to Southern, it was meant to lampoon the armed forces' rivalry over government appropriations, which "precludes any chance of

reducing our absurdly high defense budget.” Kubrick ended up cutting the scene because, in his words, “it was too farcical and not consistent with the rest of the film.”

According to Terry Southern, Kubrick was sorely disappointed with the way Columbia was handling the marketing of the film. Apparently, Mo Rothman had told Kubrick that “[t]he publicity department is having a hard time getting a handle on how to promote a comedy about the destruction of the planet.” Southern claims that, after *Dr. Strangelove*’s release, “the studio continued to distance itself from the film. Even when *Strangelove* received the infrequent good review, it dismissed the critic as a pinko nutcase and on at least one occasion the Columbia Pictures publicity department defended the company against the film by saying it was definitely not ‘anti-U.S. mili-

tary,’ but ‘just a zany novelty flick which did not reflect the views of the corporation in any way.’”

Despite Southern’s complaints, though, the studio did come up with an interesting publicity campaign for the film. Most of the advertisements contained in the studio pressbook refer to the film as “the hot-line suspense comedy” or “the wild hot-line suspense comedy,” while a few dub the film a “red-hot suspense story that’s rocking and shocking the world!” Several of the ads seek to draw audiences in by showing pictures of various characters on the phone next to captions containing intriguing questions like, “Why did General Jack D. Ripper unleash his H-Bombers to attack Russia?” or “Why did Dr. Strangelove want ten women for each man?” Many of the ads are accompanied by glowing reviews, including CBS’s reference to the film as the “first



Stanley Kubrick preparing the deleted pie-throwing scene for *Dr. Strangelove* (1964) (Kubrick estate)

important American movie of 1964,” and *Time*’s assessment that “*Dr. Strangelove* is the most original American comedy in years and at the same time a super-sonic thriller that should have audiences chomping their fingernails right down to the funny bone!”

Theater owners were encouraged to display the full title of the film on their marquees, using “worth-while marquee underhangs that add up to a built-in word-of-mouth gimmick for a distinctly word-of-mouth boxoffice attraction.” Some unusual promotions were attempted, as well. Sterling Hayden’s autobiography *Wanderer*, was recommended as potential promotional material. Colpix Records put out a disc featuring a song called “Love That Bomb” by Dr. Strangelove and the Fall-Outs for distribution to theaters to play in their lobbies. Newspapers and schools were targeted as potential sites for advertising through debate about the issues raised in the film. Probably the strangest promotion of all involved the suggestion that theaters order tiny “Nuclear Bomb Effects Computers” (like the one Kubrick himself kept on his desk) for a dollar apiece (or 75 cents if ordered in bulk) from the U.S. government. The computers estimated the “biological and medical effects of nuclear bomb bursts at various heights and of various yields,” as well as information on the “effects of exposure to radiation and to degrees of heat,” and were to be given to “VIP’s—editors, critics, radio and TV personalities.”

Most critics probably did not need Nuclear Bomb Effects Computers to give the film the praise it deserved. Indeed, the film was generally well received. Tom Milne in *Sight and Sound* wrote that “[a] film which maintains the courage of its convictions is rare enough; even rarer is one which pursues its course with such relentless logic.” Jackson Burgess of *Film Quarterly* wrote, “Whatever your most cherished value, in *Dr. Strangelove* you’ll find a scene, a line, a character, to assimilate you to the madness it portrays.” Dwight MacDonald named it “The funniest and most serious American movie in a long time” and called Kubrick the “boldest” of directors. Arthur Schlesinger Jr. found the film “fresh and funny and fascinating and terrible” and called it “a triumph of artistic virtuosity,” despite his reservations that the

film was “overcrowded with ideas, effects, points, insights, some good, some less good, all slightly hurried and flattened by the tight artistic control.”

Even the film’s detractors usually acknowledged its intelligence and wit. Bosley Crowther, who called the film “a bit too contemptuous of our defense establishment,” still pointed out that it was “cleverly written and skillfully directed and played,” calling it “a devastating satire.” Stephen Taylor, writing in *Film Comment*, found the film “a disappointment,” but called Sellers’ Dr. Strangelove “marvelous” and suggested that, if nothing else, the film was a conversation starter. Pauline Kael wrote that “*Dr. Strangelove* was clearly intended as a cautionary movie; it meant to jolt us awake to the dangers of the bomb by showing us the insanity of the course we were pursuing. But artists’ warnings about war and the dangers of total annihilation never tell us how we are supposed to regain control, and *Dr. Strangelove*, chortling over madness, did not indicate any possibilities for sanity,” suggesting that she, like Crowther and Susan Sontag, as well, recognized the film’s cleverness but had some difficulty, to paraphrase a line from the studio press-book, learning to stop worrying and love the movie.

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—B.B.V.

**Dullea, Keir** (May 30, 1936– ) Ironically, Keir Dullea's most famous screen role, and perhaps the single performance for which he will be remembered best, as Dr. David Bowman in *2001: A SPACE ODYSSEY*, is also the most understated in a career in which Dullea has shown a great deal of acting talent. In an interview with the *New York Times*, Dullea said, "[2001] is a director's film, not a performer's. The problems of the role were just as challenging as others, but it's just not a showy role." Despite Dullea's opinion that the part of Dave Bowman may not have done anything to further his career, he told *USA Today*, "it's among the films I'm most proud to be in." Dullea went on to hail STANLEY KUBRICK as "absolutely the most fantastic and consistent film genius around." And Dullea does not seem to mind being remembered chiefly for this one character, created some 35 years ago, as he told *Biography* magazine in 1999: "People often ask me, 'How does it feel being associated with only one film?' I think they expect me to be upset or bitter, because I've done more than twenty features. But I suppose it's like the model who posed for the *Mona Lisa*. She might have posed for a lot of good painters, but all we know now is the one hanging in the Louvre for hundreds of years. I think she would consider that pretty terrific."

Indeed, Keir Dullea apparently has nothing but good to say about *2001: A Space Odyssey* and about Stanley Kubrick. In 1965, Dullea told the *New York Morning Telegraph* that he expected *2001: A Space Odyssey* to be one of the most startling pictures ever to be shown on screen. "Believe me, it will be one of

the most astonishing pictures you have ever seen." He told the *World Journal Telegraph*, "I find it very difficult to describe [2001]; it's fantastic. I truly think it will have the same impact that *Citizen Kane* and the Eisenstein films had. Kubrick is doing things that have never been done before on the screen. He's one of the four or five great movie directors today, and he is certainly the greatest American director in my opinion. . . . People call the movie science-fiction, but in a way it isn't. Kubrick actually is trying to show the future as accurately as possible . . . so it isn't going to have the usual trappings people expect from science-fiction."

Dullea told *Films and Filming*, "During the shooting, for me it was like being in this fantastic playground, being amongst those incredible sets. Above all, what will remain memorable was working with a genius like Stanley Kubrick. He instilled incredible devotion on the part of his actors. He likes actors. I



Keir Dullea in *2001: A Space Odyssey* (1968) (Author's collection)

found him a very gentle director. He's kind of a benign Napoleon, in the sense that he can get actors to do things that I don't think they would do for any other director—not by exercising any kind of obvious power in the sense of being on a power trip or screaming at people. Quite the opposite. But he is able to marshal his forces, and people tend to have allegiance to him, particularly the actors. I find the best directors—the ones who have gotten the most out of me—create an atmosphere of safety. Stanley Kubrick was that way. . . . An actor's got to be able to fail if he's to create something very unusual. If an actor doesn't feel safe, then he'll fall back on things he has done in the past. . . . There are always things you can call upon that you do easily, but that are far less creative than taking a chance and doing something that might even be stupid. You have to be an idiot. It's part of the nature of the game to be willing to be foolish. That's what acting is . . . the willingness to be absolutely and totally private—publicly.”

Upon seeing *2001: A Space Odyssey* for the first time, Dullea was most impressed by the “Dawn of Man” sequence. “It made the hair on the back of my neck stand on end when the ape-man was fiddling around with the bones and then suddenly something purposeful enters his motions.” He saw the film's meaning as “a kind of Eastern philosophical view of existence, a cyclical view that all things come around again.” In 1969, Dullea was invited to tape a CBS interview to be used during the historic broadcast of Neil Armstrong's first walk on the moon. Arthur C. Clarke was also present in the studio when Armstrong took his “giant leap for mankind,” and Dullea couldn't resist watching Clarke's reaction. He told *USA Today*, “When I looked over, he had tears in his eyes.”

Early in his career, Keir Dullea was for a while typecast, as he put it, as an “intense, ultra-serious, all-American neurotic . . . a crazed-killer type,” beginning with his 1960 film debut as the punk killer in *The Hoodlum Priest*, the American film entered into competition at the Cannes Film Festival. The following year, Dullea's impressive portrayal of a psychotic adolescent in *David and Lisa* won him the best-actor award at the San Francisco Film Festival, as well as a Golden Globe for most promising newcomer. That

performance prompted the *Washington Post* critic Richard L. Coe to tout, “This wholly controlled young actor reveals with his strong but sensitive playing that he is a major actor of limitless future.” Other mentally unstable or deranged characters followed, in *Mail Order Bride* (1964), *The Thin Red Line* (1964), as a young recruit crazed and brutalized by war, and Otto Preminger's *Bunny Lake is Missing* (1965). These stereotypes carried over into some of Dullea's stage roles of the period as well. In a revival of *Cat on a Hot Tin Roof* (1974), which moved to Broadway from Stanford, he played a troubled alcoholic who limped around on crutches and was unable to have sex with his wife. And in another role dealing with infirmity, Dullea originated the part of a blind young man in *Butterflies are Free* (1969), with Eileen Heckart and Blythe Danner.

Though born in Cleveland, Ohio, the actor considers himself a native New Yorker, as his Scottish-Irish parents, Robert and Margaret (Rutain) Dullea moved him to the big city when he was three years old. He attended the Grace Church School and the George School, a Quaker boarding school in Pennsylvania. Then he enrolled at Rutgers University in New Jersey but left after a year, eager to see more of the United States.

In the spirit of the burgeoning beat generation, Dullea hitchhiked his way across the country to San Francisco. He told *Screen Stars*, “I took what little money I had out of the bank and headed west. I didn't know where I was going, and I didn't care. I just wanted adventure, escape, freedom, new worlds. And I knew that there was a guy out there somewhere—me—that I had to find and analyze and identify once and for all.”

While in San Francisco, Dullea became acquainted with a number of writers and actors, and at the Actors' Workshop he met Jules Irving, who would later head the Repertory Theater at New York's Lincoln Center. Dullea found Irving's influence so exciting that he decided to enroll at San Francisco State University as a drama major because Irving taught there. After a year of study, Dullea's ambitions for an acting career had crystallized. He reversed his original “go west” impulse and returned to New York to join the famed Neighborhood Play-

house, where he studied under Sanford Meisner and noted dancer and choreographer Martha Graham. The following summer he won his first professional acting job as a resident juvenile lead at the Totem Pole Playhouse in Pennsylvania. Soon after he made his first Broadway appearance in *Sticks and Stones*, a revue starring Hermione Gingold. Dullea left Broadway temporarily for stock training periods at the Berkshire Playhouse and at the Hedgerow Theater, but he returned to the New York stage in 1959 in *Season of Choice*, starring Betsy von Furstenburg and Douglas Watson. During this period, Dullea also made a number of television appearances, ranging from soap opera fluff to characterizations of Sean O'Casey and Ernest Hemingway.

Other major films of the 1960s in which Dullea appears include the remake of *Madame X* (1966), starring Lana Turner; *The Fox* (1968), a lesbian-themed drama also starring Oscar-winner Sandy Dennis, in which Dullea portrays a virile young seaman; and as the title character in Samuel Z. Arkoff and James H. Nicholson's *De Sade* (1969), starring John Huston and Lilli Palmer, and written by Richard Matheson.

For his entire career, Keir Dullea (much like Kubrick in this respect) has preferred to remain independent, and he has never been under studio contract. He told *Films and Filming*, "I was very prejudiced against being a movie star. I was a New York actor, and there's a schism between New York and Hollywood. . . . If you were going to be a film actor—let alone a star—you had to move to the West Coast and kiss Broadway goodbye. Well, I wasn't prepared to do that, and I certainly wasn't willing to go under contract. Right after *The Hoodlum Priest* I was offered a contract at MGM and a seven-year contract with Walt Disney, and I turned them both down and went back to New York and did a Broadway play instead."

Having fixed on a preference for acting on the stage over film, Keir Dullea has devoted his career primarily to the theater since the early 1980s. In 1982 he moved to Westport, Connecticut, with his wife, Susie Fuller (now deceased); together they founded the Theater Artists' Workshop of Westport, modeled on Theater East in Los Angeles. In 1999, a

few years after Fuller's untimely death, Dullea married Tony-nominated actress Mia Dillon.

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**Duvall, Shelley** (b. 1949) Shelley Duvall was named after *Frankenstein* author Mary Shelley—perhaps appropriately, considering her connection to STANLEY KUBRICK'S 1980 horror film, *THE SHINING*, (based on STEPHEN KING'S novel) in which she portrays Wendy Torrance. Duvall made her feature film debut in Robert Altman's 1970 film *Brewster McCLOUD*. She then became something of an Altman regular, appearing in *McCabe and Mrs. Miller* (1971), *Thieves Like Us* (1973), and *Buffalo Bill and the Indians, or Sitting Bull's History Lesson* (1976), and turning in a memorable performance as the quirky and confused runaway, L.A. Joan, in *Nashville* (1976). She also had a very funny cameo in Woody Allen's *Annie Hall* (1977), as Pam, a too-energetic, younger girlfriend to Allen's hapless protagonist.

Stanley Kubrick cast her as Wendy Torrance, the female lead in *The Shining*, in 1978, and production proved to be a nerve-shattering experience for the actress. According to DIANE JOHNSON, coscreenwriter

of *The Shining*, “Shelley seemed quite crazy . . . She told me later that she was *driven* crazy by the process of shooting this film. She felt that Kubrick didn’t like her and drove her unmercifully.” The six-month shooting schedule forced Duvall, costar JACK NICHOLSON (Jack Torrance), and DANNY LLOYD (Danny Torrance) to spend an inordinate amount of time together; and Kubrick and Duvall did not get along particularly well, either. In *Newsweek*, Jack Kroll reported, “No one on *The Shining* felt [Kubrick’s velvet] glove more than Shelley Duvall, who had perhaps the toughest job . . . Kubrick would say, piercingly, but never raising his voice, ‘Shelley, that’s not right. How long do we have to wait for you to get it right?’” According to John Baxter, Kubrick played chess with Duvall on the set, something he often did with performers to “wear down their resistance.” When Kubrick asked her to play chess with him again several years later, Duvall said she considered it, “And then I thought, ‘No . . .’”

Some film reviewers were especially hard on Duvall’s performance. The critic for *Variety*, who hated the film and saw only the performances of Danny Lloyd and SCATMAN CROTHERS (Hallorann) as salvageable, said that “Shelley Duvall . . . transforms the warm, sympathetic wife of the book into a simpering, semi-retarded hysteric whom nobody could be locked up with for the winter without harboring murderous thoughts.” John Simon stated that Duvall was “unable to fashion a whole character out of disparate fragments.” Robert Asahina of the *New Leader* claimed that “[t]he effect is deadening whenever Duvall is on screen, with her homely and expressionless face.” And Henry Bromell of the *Atlantic* said that she “looks vague, as if she’s forgotten something, like her lines, or her character.” James Hala has argued persuasively that Duvall’s somewhat wooden performance seems to be what Kubrick intended, pointing out the way Danny associates her with his toys, due to her unsettling passivity in the face of Jack’s abuse and intensifying insanity. Still other Kubrick scholars have echoed the critical dismissal of Duvall’s acting in the film, as has JOHN BAXTER, who claims that her “largely unconvincing performance” was the result of her being accustomed to Altman’s loose, improvisational style and being unable to cope

with “the rigour of a Kubrick production.” Baxter also cannot resist making some bizarre comments about her unconventional appearance, stating that “Duvall, with her tombstone teeth, long Easter Island face and giant pop eyes rolling like those of a spooked horse, evoked panic the moment one saw her.”

Despite all the harsh criticism, it is possible to see Duvall’s contribution to *The Shining* as a fine, stylized performance indeed. Her Wendy Torrance goes through various psychological states in relation to her family, starting off with an unconvincing (even to Wendy herself, perhaps) attempt to be optimistic and enthusiastic about their lives and prospects for the future, while trying to dismiss Jack’s prior abuse of Danny. Gradually, as the weeks wear on at the Overlook Hotel, Wendy becomes increasingly concerned, bewildered, and finally horrified at Jack’s behavior. These emotions fairly burst forth from Duvall, in shrieks, whimpers, and pleas with Jack. And Duvall’s reactions of sheer terror, as Jack chops his way (with an obscenely gleaming axe) into the bathroom where she is hiding, are so on-target that they form part of the basis for the international poster campaign of the film. Certainly, Duvall’s performance is exaggerated, even over the top; but to paraphrase something Kubrick once told Jack Nicholson, it may not be real, but it is interesting.

Since *The Shining*, Duvall has continued to act, and has also found a great deal of success as a producer of quality television series for cable. In 1981, she starred as Olive Oyl in Altman’s live-action musical version of *Popeye*, a role that absolutely depended on her unusual physical characteristics. She appeared in Terry Gilliam’s *Time Bandits* (1981), the Steve Martin comedy *Roxanne* (1987), Tim Burton’s short fantasy *Frankenweenie* (1984), and Steven Soderbergh’s *The Underneath* (1995).

In the 1980s, Duvall began producing for Showtime. Her critically acclaimed *Faerie Tale Theatre* series drew the talents of such luminaries as Robin Williams, Mick Jagger, and Francis Ford Coppola. In 1988, *Channels: The Business of Communication* named her one of “Ten to Watch” in cable television after she founded Think Entertainment, the first production company devoted solely to cable (Duvall was

also the company chair). Turner Network Television, the Disney Channel, and the Discovery Channel all began expressing interest in Think. Duvall continued working for Showtime, producing *Tall Tales and Legends* and *Nightmare Classics* for the network. The latter series included episodes adapted from Henry James's *The Turn of the Screw*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, and J. Sheridan Le Fanu's creepy vampire tale, *Carmilla*, among other sources. The series was intended, according to Duvall, "for teens and up. The focus is psychological, not blood and guts, but that only makes the effect stronger."

In a 1989 profile of Duvall, *American Film* called her "a mogul, or at least a minimogul," citing the stellar casts and talented directors Duvall was able to assemble for *Nightmare Classics*. Duvall told the magazine, "If the '50s were the golden age of television, then the '90s are going to be the golden age of cable

TV. You have more creative freedom, more of a sense of cooperation from those networks." *American Film* gave credit for Duvall's success as a producer to her acting career, noting that "she had been paying attention on the set; and she had the good fortune to have worked almost exclusively with great (not just good) directors: Robert Altman, Woody Allen, Stanley Kubrick."

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—B.B.V.



**Edwards, Douglas** (July 14, 1917–October 13, 1990) Best known as a network TV news anchor—indeed, the first—Douglas Edwards reported on the world scene for CBS News for more than four decades. He anchored a daily national television news broadcast continuously for most of that time. Edwards anchored the *CBS Afternoon News* for six years in the mid-1940s, and from 1948 to 1963 was anchorman on *Douglas Edwards with the News*, which won a Peabody Award in 1956 for best television news. He also broadcast regularly on the CBS radio network, as anchorman of *The World Tonight*.

In 1947, Edwards became the first major radio newsmen to make the transition to television, and in 1948—along with Edward R. Murrow and Quincy Howe—anchored the first gavel-to-gavel television coverage of a political convention. “We did very well, the three of us, on those conventions,” he told the *New York Times*. “Afterward, CBS asked me to go into television, and I did it with some fear and trepidation, not because I was nervous about being on television—I had done quite a bit of it—but because radio was the power.” Indeed, Murrow and other colleagues initially berated Edwards for the perceived “step down” from radio to television—a perception that would not last long.

On the occasion of Edwards’s death in 1990, former colleague Eric Sevareid recalled, “He was one of the very few who set the standards of objectivity and

coolheadedness for the anchor position. He never tried to bend the news. When TV came along, with all its emphasis on personalities, he was never one of those who tried to act the news.” Ironically, the very qualities that Sevareid lauds may have cost Edwards his job as the CBS evening news anchor. In 1962, in response to the rising popularity of NBC anchors Chet Huntley and David Brinkley, CBS replaced Edwards with Walter Cronkite, who was regarded as a more forceful personality. Cronkite eventually led CBS back to the rank of number one for network news.

Some of the highlights of Edwards’s remarkable career include an at-the-scene report on the attempted assassination of President Truman in 1947 and an exclusive, eyewitness account, from an airplane, of the sinking of the Italian liner *Andrea Doria* in 1956. That same year, *Douglas Edwards with the News* made broadcast history, with the first-ever use of videotape on television. Furthermore, the show had been the first newscast to go coast to coast and the first to use color. The show also introduced the now-ubiquitous two-way conversation between a newscaster and a personality in the news. In 1957, the show ranked as the world’s single largest news medium, with an audience of more than 34 million viewers weekly.

In 1951, as STANLEY KUBRICK was making his first motion picture, the documentary short “DAY OF THE FIGHT,” Douglas Edwards had been a constant pres-

ence on CBS News for almost 10 years on the radio and for three years on television. Although Kubrick had initially considered hiring Montgomery Clift—whom he had photographed for *LOOK*—to do the film's narration, he eventually opted for Edwards, whose cool, “objective” tone fit the film perfectly. Thanks to his ubiquity in presenting the news to a nation, Edwards lends not only a reportorial quality to the picture, but also the kind of “voice-of-God” authority that had been de rigueur in the newsreel tradition out of which *Day of the Fight* partly emerges. Accidentally or not, the subtlety of Edwards's delivery also prefigures the kind of distanced performances that Kubrick would elicit from actors throughout his career, almost always to startling effect. For a brief moment in *Day of the Fight*, just as the bout is to begin, Edwards heightens his narration just slightly, just enough to increase the suspense of the dramatic moment between the waiting and the fight—the moment when boxer Walter Cartier transforms into “another man.” Without the overall understated quality of Edwards's performance, this elegant effect would have been lost; indeed, a toned-down reading seems essential to the piece, in order to balance the poetic nature of Kubrick's written narration and to avoid a melodramatic effect.

Edwards began his career in broadcasting very early. At age 15, he first became a radio reporter in Troy, Alabama. After high school, he studied at the University of Alabama, Emory University, and the University of Georgia. He then became a reporter at WAGF in Dothan, Alabama, and an assistant news editor for the *Atlanta Journal* and for the paper's sister radio station, WSB. In 1938 he moved to WXYZ in Detroit, where he worked alongside his future CBS colleague Mike Wallace. Edwards joined the CBS radio news staff in December 1942. During World War II he was heard on such news series as *Report to the Nation* and *The World Today*, and he joined Edward R. Murrow's legendary London staff in the final months of the war. After serving as chief of CBS News's Paris bureau, he was sent in 1945 on an 8,000-mile roving assignment throughout Europe and the Middle East. In 1946, he reported on post-war German elections and helped prepare the CBS News coverage of the Nuremberg trials.

At the time of his retirement from CBS in April 1988, Edwards was anchoring the midmorning edition of *Newsbreak* and the award-winning Sunday morning series, *For Our Times*, as well as the radio series *The World Tonight*, which he had anchored since 1966. Charles Kuralt, who got his start writing for *The World Tonight*, recalled “Doug Edwards was an old-fashioned journalist of the best kind—always diligent and always fair. He helped establish the credibility of news on the air.”

**References** “Biographies: Douglas Edwards,” CBS Television Network press information, 1974–75; “Douglas Edwards,” CBS Biographical Service, February 3, 1943; “Douglas Edwards” (obit.), *Variety*, October 22, 1990, 87; “Former CBS Executives and Douglas Edwards Honored at NAB Fete Marking 20th Anniversary of Videotape,” press release, CBS Television Network press information, March 22, 1976; Hevesi, Dennis, “Douglas Edwards, First TV Anchorman, Dies at 73,” *New York Times*, October 14, 1990; p. 33; Maksian, George, “Doug Edwards closing career at CBS News,” *Daily News*, February 19, 1988, p. 112; “Tireless Talker,” *New York World Telegram*, December 4, 1954, 2.

**Edwards, Vincent** (July 9, 1928–March 11, 1996) Broadway, television, and motion picture actor Vince Edwards who portrays Val Cannon in *THE KILLING* (1956), also made his mark as a recording artist, nightclub headliner, and director, but Edwards is unquestionably best remembered for his starring role in the hit ABC dramatic series *Ben Casey*, which ran from 1961 to 1966. His portrayal of the handsome, brooding, brilliant but troubled brain surgeon brought him accolades and worldwide recognition. *Ben Casey*'s producer described the title character as “a tender hunk of rock”; Edwards himself called Casey “a no-nonsense, rough-hewn doctor with no bedside manner whatsoever.” The dedicated but difficult Dr. Casey's idealism often pitted him against the medical establishment on the show, but fortunately his mentor, Dr. Zorba (Sam Jaffe), was always on hand for guidance. A review in *Time* said that *Ben Casey* “accurately captures the feeling of sleepless intensity in a metropolitan hospital.” Edwards reprised his most famous character in a 1988 TV movie, *The Return of Ben Casey*.

Apparently, Vince Edwards was one of the few actors who maintained a social relationship with STANLEY KUBRICK after having completed a film with him. According to VINCENT LOBRUTTO, in the early 1960s Edwards regularly played poker with Kubrick, along with JAMES B. HARRIS, CALDER WILLINGHAM, Martin Ritt, and Everett Sloane. JOHN BAXTER reports, “Kubrick handed out copies of Yardley’s *Education of a Poker Player* to friends like Vince Edwards, and urged them to use its tables of when to bet and when to fold.”

Born Vincent Edward Zoine, one of seven children of Italian immigrants Vincenzo and Julia Zoine, he attended public schools 155 and 73 in Brooklyn, New York, and at East New York High School he was captain of the swimming team. From the age of 14, he worked during the summers as a lifeguard at Coney Island, except for one summer when he worked with his father, a bricklayer, on New York’s Eighth Avenue subway line, wielding a pickax for 10 hours a day.

A New York State swimming champion, young Vincent was also a member of the 1947–1948 national swimming team. His prowess won him an athletic scholarship to Ohio State University. In his junior year, he transferred to the University of Hawaii, noted for its aquatic champions. However, he missed the finals of the national swimming championships due to acute appendicitis.

Much of his extracurricular time in college had been devoted to amateur theater, and while recuperating from his appendectomy, he decided to leave the University of Hawaii to pursue acting. He studied at the American Academy of Dramatic Arts in New York, where his classmates included Grace Kelly, Anne Bancroft, and John Cassavetes. In 1947 Edwards landed a small singing part in the hit Broadway musical *High Button Shoes*, and he toured with a road company in *Come Back, Little Sheba*.

In 1951, producer Hal Wallis signed Edwards to a contract with Paramount Pictures, and for the next decade the actor essayed gangster roles in such “B” FILMS NOIR as *City of Fear* (1959), *The Night Holds Terror* (1955), *Murder By Contract* (1958), and *The Killing*. Television soon followed, and Edwards appeared in some 50 live TV shows in New York, including virtu-

ally all the major anthology series such as *Philco Playhouse* and *General Electric Theatre*, *The Untouchables* (1959), and Henry Fonda’s series *The Deputy* (1959, in a prophetic role as a frontier doctor).

Starting in the 1960s, Edwards enjoyed a moderately successful singing career, eventually releasing six LPs, including the best-seller, *Vince Edwards Sings*. He also performed at the Riviera Hotel in Las Vegas and Harrah’s in Reno, and he broke house records at New York’s Copacabana and the Coconut Grove in Los Angeles.

Edwards’s success as Ben Casey afforded him the opportunity to direct some episodes of the show. He continued in this vein and in the early 1970s wrote and directed the TV movie *Maneater* (1973), starring Ben Gazzara and Richard Basehart. Edwards went on to direct many top-rated television dramas of the 1970s and ’80s, including episodes of *Fantasy Island*, *Police Story*, and *Battlestar Galactica*.

**References** “ABC Biography: Vincent Edwards,” publicity release, ABC-TV, New York, 1964; “ABC Biography: Vincent Edwards,” publicity release, ABC-TV, New York, 1970; Grimes, William, “Vince Edwards, 67, the Doctor In the Hit TV Series ‘Ben Casey,’” (obituary) *New York Times*, March 13, 1996, p. B-9; “Vince Edwards: Biography,” press book for *The Seduction*, Avco Embassy Pictures, Los Angeles, 1982; “Vincent Edwards,” (obituary) *Variety*, March 18, 1996, p. 54.

**Ermey, Lee** (b. 1944) With his bravura performance as Gunnery Sergeant Hartman, Lee Ermey steals the first half of *FULL METAL JACKET* (1987) and, along with MATTHEW MODINE, could be considered the star of the film. The *Daily News* called it “the role he was born to play,” and indeed Ermey was able to draw extensively from his own military experiences in creating the sadistic Hartman. “I put all of me into the performance,” he said; “Every time Stanley yelled, ‘Cut!’ I collapsed.” For his efforts, Ermey received a Golden Globe nomination and was named best supporting actor by the Boston Society of Film Critics. The role remains his most famous.

Ermey joined the U.S. Marines in 1960; he served in Vietnam as a helicopter pilot and then became a drill instructor. Before the end of the war, he returned to combat in Da Nang with the First Marine Divi-

sion. He sustained injuries there from a rocket explosion, resulting in a medical discharge in 1971.

He told the *Daily News*: “My character is a real mean fellow. I took the ten worst drill instructors I knew and combined them to come up with the nastiest human that could ever walk the earth. I have known Sergeant Hartmans before, though I was not one myself. I was always firm, and I sometimes had to be the bad and tough guy; but I also got to play the nice guy.” In the *New York Times*, Ermev elaborated, “Hartman was warped: too rough, too harsh, too demanding. But he was real.”

On screen, Ermev is brilliant at portraying the “bad and tough guy,” and apparently he was pretty adept in the role in real life as well, when he had to be. He told the *New York Post*, “As a D.I. I could walk down a line of recruits and drop every third or fourth one of them to his knees, and you’d never catch me at it. Just give him a little elbow, drop him like that.”

Much of the profanity spoken by Hartman is Ermev’s own, improvised contribution to the film, placing him in the ranks of the very few actors (among them PETER SELLERS) whom STANLEY KUBRICK granted such creative input. Kubrick told ALEXANDER WALKER that approximately half of Hartman’s dialogue came from Ermev’s improvisations. Ermev recalled, “A lot of it was in the book; then I ad-libbed some. In my day there was no way you could be a drill instructor without the jargon. I love stringing those words together.” Ermev found himself occasionally breaking up during takes. “I would get in their noses and yell: ‘YOU MISERABLE PIECE OF SHIT! DID YOUR PARENTS EVER HAVE ANY CHILDREN THAT LIVED?!’ The kids would look at me so pitifully that it was tough not to laugh. I had my moments where I’d break down and giggle, and so would they.”

To cure Ermev of his laughing problem, Kubrick had LEON VITALI throw tennis balls at him while he rehearsed his lines. This went on for days, until Ermev could do the lines perfectly without being distracted. The result was a brilliant, chilling performance, so intensely real that Ermev paralyzed some of the other actors with fear. “It was terrifying to those actors. My objective was intimidation. No

one had ever invaded their private space; no one had ever put his head close to them. The first time I came up to Vincent [D’Onofrio], all he had to say was ‘Yes, sir,’ and ‘No, sir,’ and he was so shocked he blew his lines three or four times.”

To maintain this atmosphere of tension, Kubrick kept Ermev from rehearsing with the other actors and from socializing with them during off time. Ermev recalled, “I am the type of guy that when I take my hat off I am a very social animal. I am very kind. But I did not hang out with those guys . . . They are city dwellers, and I hate the city. When I came to London, I told Stanley I wouldn’t live in the city, so he had me pick from six country houses.”

Halfway through shooting, Ermev lost control of his car and crashed in Epping Woods. He broke all of his ribs on one side, and the production was shut down for five months as a result. According to VINCENT LOBRUTTO, cinematographer DOUGLAS MIL-SOME noticed an improvement in Ermev’s performance after his recovery from the calamity. Indeed, in many of Ermev’s scenes, one detects an undercurrent of inner pain and self-consciousness in the character of Hartman—not enough to elicit sympathy from the audience, but enough to suggest that perhaps some of Hartman’s brutality springs from the unknown ordeals and humiliations the character himself has suffered. Ermev will not discuss the Vietnam War. He told the *New York Times*, “If a person’s wife and children were killed in a terrible automobile accident, twenty years later it will bother him to talk about it.”

“After medical retirement from the Corps, I didn’t know what to do,” he told *Entertainment Weekly*, “so I bought a rundown bar and whorehouse in Okinawa . . . I was doing a little black-marketing, and the Okinawan FBI was hot on my trail, so I boogied on out to the Philippines.”

Ermev attended college in Manila under the GI Bill and studied criminology and drama. He appeared in numerous Philippine television commercials hawking what he termed “macho merchandise”: blue jeans, watches, running shoes, and rum.

While in the Philippines, Ermev met Francis Ford Coppola and landed a bit part in *Apocalypse Now*, as a helicopter pilot. He went on to portray drill sergeants in *The Boys in Company C* and *Purple Hearts*.

Ermeý also worked as a technical adviser on all three films, and it was in that capacity that Kubrick hired him in 1984 for *Full Metal Jacket*.

Ermeý told the *Daily News*: “I got terribly excited when Stanley called me. He was not offering me the role. They actually had a contract with another actor to play the part, but I went to London with the intent of going after the role, and once there, I continued to pursue it.”

When Lee Ermeý first asked for the part, Kubrick told him that he wasn’t vicious enough. Not to be put off so easily, Ermeý began to humiliate the young men who were auditioning for the roles of the recruits. Kubrick was so impressed that he gave Ermeý the role of Hartman, calling him a “super-intimidator.”

Over the years, Ermeý has lent his talents to almost 60 motion pictures, including *Seven* (1995), *Mississippi Burning* (1988), *Dead Man Walking* (1995), and *Leaving Las Vegas* (1995). The versatile character actor actually prefers comedy to drama, and his whimsical side surfaces in such films as *Fletch Lives* (1989), the *Toy Story* series (voice of “Sarge”), and *Saving Silverman* (2001).

**References** Burden, Martin, “Lee Ermeý: Marine Right to the Corps,” *New York Post*, July 2, 1987, p. 38; Forer, Bruce, “The Sergeant Just Does It,” *Entertainment Weekly*, January 31, 1997, p. 38; Harmetz, Aljean, “‘Jacket’ Actor Invents His Dialogue,” *New York Times*, June 30, 1987, p. C-13+; LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: D. I. Fine, 1997; Lurie, Rod, “Born to Bully,” *Daily News*, Close-Up section, July 5, 1987, p. 5; “R. Lee Ermeý,” Internet Movie Database, www.imdb.com.

***Eyes Wide Shut*** Warner Bros., 159 minutes, 1999.

**Producer:** Stanley Kubrick; **Director:** Kubrick; **Screenplay:** Kubrick, based on a novella by Arthur Schnitzler; **Cinematographer:** Larry Smith; **Assistant Director:** Brian W. Cook; **Art Director:** John Fenner and Kevin Phipps; **Set Decoration:** Lisa Leone and Terry Wells; **Costume Design:** Marit Allen; **Makeup:** Robert McCann; **Sound:** Paul Conway; **Special Effects:** Garth Inns and Charles Staffell; **Production Assistant:** Nelson Pena; **Editor:** Nigel Galt; **Cast:** Tom Cruise (Dr. William “Bill” Harford), Nicole Kidman (Alice Harford), Madison Eginton (Helana Harford), Jackie Sawiris (Roz), Sydney Pollack (Victor Ziegler), Leslie Lowe (Illona), Peter Benson

(bandleader), Todd Field (Nick Nightingale), Michael Doven (Ziegler’s secretary), Sky Dumont (Sandor Szavost), Louise J. Taylor (Gayle), Stewart Thorndike (Nuala), Randall Paul (Harris), Julianne Davis (Mandy), Lisa Leone (Lisa), Kevin Connealy (Lou Nathanson), Marie Richardson (Marion), Thomas Gibson (Carl), Mariana Hewett (Rosa), Gary Goba (naval officer), Vinessa Shaw (Domino), Florian Windorfer (Maitre D’, Café Sonata), Rade Serbedzija (Milich), Leelee Sobieski (Milich’s daughter), Sam Douglas (cabdriver), Angus MacInnes (gateman #1), Fay Masterson (Sally), and Phil Davies (stalker), Leon Vitali (Red Cloak), Abigail Good (mysterious lady), Alan Cumming (hotel desk clerk).

STANLEY KUBRICK sometimes nursed ideas over long periods before he was able to bring them to fruition. In an essay he wrote in 1960, shortly after finishing the historical epic *SPARTACUS*, he stated, “I know I would like to make a film . . . of a contemporary story that really gave a feeling of the times, psychologically, sexually. I would like to make that more than anything else. And it’s probably going to be the hardest film to make.” A decade later, in a 1971 interview with Michael Hofess, Kubrick was more specific; he mentioned that he planned to do an adaptation of *TRAUM-NOVELLE (Dream Story)*, a novella that the Viennese novelist and playwright ARTHUR SCHNITZLER published in 1926. Nearly three decades later, the controversial novella, which deals with sexual obsession and jealousy in 19th-century Vienna, became Kubrick’s final film, *Eyes Wide Shut*. The film’s title is a reference to the novella’s title, in that “eyes wide shut” suggests a dream, or “seeing with your eyes closed.”

Although he lived for more than three decades in Britain, the bulk of Kubrick’s films have American settings. Thus he transplanted his last film from Vienna to New York City, and he updated the story to the present as well. Kubrick delivered the final cut to WARNER BROS. only four days before his death on March 7, 1999.

Kubrick’s last film focuses on Dr. William (Bill) Harford (TOM CRUISE) who jeopardizes his marriage to Alice (NICOLE KIDMAN) by making a foray into the unsavory netherworld of New York City. Early in the movie Alice confesses to Bill a sexual fantasy she had the previous summer about a young naval officer to

whom she was passionately attracted. In a fit of jealousy Bill walks out of the apartment and prowls the shadowy streets, where he is tempted more than once to have a sexual encounter with provocative strangers. Bill's nightmarish journey is climaxed by his attending a grotesque masked ball, which is really a satanic bacchanal, in a forbidding mansion on Long Island.

It is, in fact a black mass, a mockery of Roman Catholic ritual presided over by an imposing figure (Leon Vitali) dressed in the scarlet robes of a cardinal. (His forbidding, imperious manner suggests the Grand Inquisitor of the Spanish Inquisition of centuries past.) Bill is inevitably exposed as an interloper at the pagan orgy and fears for his life—until a masked prostitute mysteriously offers to sacrifice

herself for him. The presiding “cardinal” decrees that Bill's punishment for intruding on the saturnalian rite will be visited upon the prostitute as his proxy.

The following night, the sinister Victor Ziegler (SYDNEY POLLACK), informs Bill that he spied him at the orgy and warns him against again invading the revelries of the dissolute rich. Ziegler coolly mentions that the prostitute who offered to redeem Bill succumbed after the orgy to a drug overdose—she did not die as a result of paying for his life with her own. Ziegler ends by urging Bill to put the whole experience behind him, observing cynically, “Life goes on. It always does, until it doesn't.”

Some reviewers complained that Ziegler's long speech to Bill explains too much. On the contrary, it



Stanley Kubrick (left), Tom Cruise (center) and Alan Cumming (right) on the set of *Eyes Wide Shut*, Pinewood Studios (1999) (Kubrick estate)



Tom Cruise, Stanley Kubrick, Larry Smith (far right) and Julieanne Davis (lying down) in *Eyes Wide Shut* (1999) (Kubrick estate)

explains nothing conclusively. As Jonathan Rosenbaum notes, Ziegler is the only thoroughly evil character in the film, although his evil comes “wrapped in impeccable manners.” His unambiguously corrupt nature points to the unreliability of all that he says. Indeed, there is a good chance that he reassures Bill that the prostitute died of an overdose solely in order to discourage Bill from telling the police that he suspects that she was murdered. In fact, in the novella her corpse is dragged from the river where it had been dumped after she was poisoned in a smart hotel; so there is no doubt in the book that she was

murdered at the behest of the wealthy sybarites at the orgy.

At the denouement of *Eyes Wide Shut*, Bill confesses his sordid activities of the past 24 hours to Alice, as the only possible way of saving their marriage. He redeems himself by confessing his sins to his wife and begging her forgiveness, an act clearly fraught with spiritual meaning. Essentially, *Eyes Wide Shut* is about what happens when the trust between husband and wife is threatened, and what it takes to restore it when it is damaged. It is heartening to think that Kubrick’s final film concludes on a note of hope and reconcili-

ation; the last sequence ranks among the most touching scenes that he ever directed. This is all the more impressive when one considers that happy endings in Kubrick films are scarce.

The unsavory incidents of debauchery and drug addiction in the film exemplify the jabs at the modern world which punctuate the picture, and they further indicate that in his last film, at the close of a dazzling career, Stanley Kubrick was still intent on taking the temperature of a sick society.

*Eyes Wide Shut* received a mixed reception when it premiered in the summer of 1999. In his roundup of critical opinion about the film, Matt Mueller dismissed the movie as a musty tale “exhumed from a bygone era of Freudian fascination”; at the other end of the spectrum, Glenn Kenny deemed *Eyes Wide Shut* an “uncanny masterpiece.”

More than one critic hazarded that, had Kubrick lived to see it through postproduction, he might have left a film more worthy to stand with his other works. On the contrary, all of the documentation about the film, including published interviews with individuals involved in the production, indicate that the final print which Kubrick delivered to Warner Bros. shortly before his demise was for all intents and purposes the film he wanted to release. He personally made a minor alteration in the orgy sequence in order to satisfy the censor and ensure that the movie would receive an *R* rating, since he was contractually obligated to obtain an *R* for the picture. Tom Cruise told *Time* magazine that “there is nothing in the picture that Stanley didn’t approve.” Some critics, who surmised that *Eyes Wide Shut* would have been a better picture had Kubrick lived to polish it further, were arguably indulging in the sort of special pleading which the film does not need. Several major critics lauded the film when it was released in July 1999, pointing to Tom Cruise’s and Nicole Kidman’s nuanced performances, and singled out film director Sydney Pollack (*Out of Africa*) for his chilling performance as the dissolute Victor Ziegler. Richard Schickel deemed the movie “Kubrick’s haunting final masterpiece”; and Janet Maslin, who placed *Eyes Wide Shut* on the *New York Times* list of the 10 best films of 1999, hailed it upon release by saying that “Mr. Kubrick left one more

brilliantly provocative tour de force as his epitaph.” *The Chicago Tribune*’s Michael Wilmington went further still: In granting *Eyes Wide Shut* his highest rating of four stars, he affirmed that “the great filmmaker’s last feature is a spellbinder, provocatively conceived, gorgeously shot and masterfully executed.” Perhaps the editors of *Sight and Sound* had the last word: In introducing their special Kubrick issue, published on the occasion of the release of *Eyes Wide Shut*, they opined that any thought-provoking film by a director whose work has been central to what we think of as great cinema since the 1950s deserves—and repays—the careful consideration of every serious filmgoer.

Although *Eyes Wide Shut* was released after Kubrick’s death; it seems that he anticipated the mixed reception accorded the film in an interview with Francis Clines in 1987, when he said, “My films have all had varying critical opinion when they were released, and it’s always been subsequent critical reaction that settles the score.” It is safe to bet that, in time, the movie will be recognized as one of Kubrick’s richest works. As film director Keith Gordon (*A Midnight Clear*) put it in 2000, “Like all of Kubrick’s films, *Eyes Wide Shut* will rise in stature.”

**References** Clines, Francis, “Stanley Kubrick: An Interview,” in *Stanley Kubrick: Interviews*, ed. Gene Phillips (Jackson: University Press of Mississippi, 2001), pp. 171–176; Gross, Larry, “Too Late the Hero: *Eyes Wide Shut*,” *Sight and Sound*, Special Kubrick Issue, 9 (n.s.), no. 9 (September 1999): 20–23; Herr, Michael, *Kubrick* (New York: Grove Press, 2000), pp. 73–96; Kubrick, Stanley, “Director’s Notes,” in *Perspectives on Stanley Kubrick*, ed. Mario Falsetto (New York: G. K. Hall, 1996), pp. 23–25; Kubrick, Stanley, and Frederic Raphael, *Eyes Wide Shut: A Screenplay*; Maslin, Janet, “Bedroom Odyssey: *Eyes Wide Shut*,” *New York Times*, July 16, 1999, sec. B, pp. 1, 18; Peacock, Richard, *The Art of Moviemaking From Script to Screen* (Upper Saddle River, N.J.: Prentice-Hall, 2001), pp. 234, 524; Raphael, Frederic, *Eyes Wide Open: A Memoir of Stanley Kubrick* (New York: Ballantine Books, 1999); Rosenbaum, Jonathan, “In Dreams Begin Responsibilities: *Eyes Wide Shut*,” *Chicago Reader*, July 23, 1999, sec. 1, pp. 46–49; Schickel, Richard, “All Eyes on Them: *Eyes Wide Shut*,” *Time*, July 5, 1999, pp. 66–74; Wilmington, Michael, “*Eyes Wide Shut*,” *Chicago Tribune*, July 16, 1999, sec. 7, pp. A, F–G.



**Falsetto, Mario** Mario Falsetto has written and edited two critical studies on the cinema of STANLEY KUBRICK. The first was *Stanley Kubrick: A Narrative and Stylistic Analysis*, published by Greenwood Press in 1994, that gave particular attention to *2001: A SPACE ODYSSEY*, *A CLOCKWORK ORANGE*, and *BARRY LYNDON*, which Falsetto claims is “Kubrick’s most ambitious and complex accomplishment.” The book was criticized for its organization and lack of a clear theoretical perspective. Falsetto’s second book was a benchmark for Kubrick critics, however. It was entitled *Perspectives on Stanley Kubrick* and published by G. K. Hall in 1996, in the *Perspectives on Film* series edited by Ronald Gottesman of the University of California and Harry M. Geduld of Indiana University. Though Falsetto himself wrote the career overview that opens the book and contributed a study called “Filmic Narration in *The Killing* and *Lolita*,” the rest of this eminently useful collection was written by other critics and writers (including ANTHONY BURGESS on the adaptation of *A Clockwork Orange*) and other Kubrick associates, such as JOHN ALCOTT, the cinematographer for *Barry Lyndon*, and DOUGLAS TRUMBULL, who contributed “Creating Special Effects for *2001: A Space Odyssey*,” originally published in *American Cinematographer*. Four Kubrick interviews are also reprinted, including Eric Nordern’s for *Playboy* and Tim Cahill’s for *Rolling Stone*. The scope of the collection goes through *FULL*

*METAL JACKET*, covered by Thomas Doherty of Brandeis University and by British critic Michael Pursell of *Literature/Film Quarterly*.

—J.M.W.

**Farnsworth, Richard** (September 1, 1920–October 6, 2000) With his weathered face, lanky frame, sweeping mustache, and folksy manner, Richard Farnsworth looked and sounded like the archetypal man of the wide open spaces, but he was born in Los Angeles, the son of a civil engineer. He did grow up loving horses, and by the age of 17 he was making a meager living as a rodeo competitor throughout the Southwest. In 1937, while working at a Hollywood stable that rented horses to the movie industry, Farnsworth answered a casting call for horsemen and subsequently made his screen debut as a stunt rider, playing one of 500 Mongolians in the Gary Cooper picture *The Adventures of Marco Polo*. Farnsworth later recalled, “I would saddle up ten horses in the morning, ride all day as this crazy Mongolian, and then unsaddle the horses at midnight.” Continuing on the rodeo circuit through the 1930s and ’40s, Farnsworth eventually turned exclusively to stunt work in 1946 with *Red River*, the Howard Hawks western that established Montgomery Clift as a star. He recalled in 1999, “Monty was an Eastern boy, you know, so part of my job was to teach him how to ride and wear a cowboy hat and roll a ciga-

rette.” During his 40 years as a stuntman, Farnsworth worked with such notable directors as Cecil B. DeMille—driving chariots through the parting of the Red Sea—John Ford, Raoul Walsh, and Sam Peckinpah. He also worked with Ronald Reagan in *Stallion Road* (1947), took a tumble for Henry Fonda in *The Tin Star* (1957), and raced motorcycles with Marlon Brando in *The Wild One* (1954).

On *SPARTACUS*, Farnsworth performed stunts and also helped teach KIRK DOUGLAS and others how to fight like gladiators. He also appeared, uncredited, as various gladiators and members of Spartacus’s slave army. “For sixteen months I wore this short little skirt with my bony knees knockin’ on the back lot of Universal,” he recalled. “I looked about as much like a gladiator as my granddaughter, but I held my own. What could I do? Not handsome enough for a leading man, not mean enough for a heavy.”

Farnsworth also rode and performed stunts in films like *Angel and the Badman* (1947), *The Caine Mutiny* (1954), *Major Dundee* (1965), *Cat Ballou* (1965), and *Paint Your Wagon* (1969), as well as countless television westerns in the 1950s and ’60s, including *Bonanza* and *High Chaparral*. Incredibly, through all of this, Farnsworth never broke a bone. “I wasn’t what you’d call a gung-ho stuntman,” he said in 1985. “Horses and wagons—that was my specialty . . . I never did a stunt I couldn’t walk away from. If it looked too tough, I’d tell them to put the clothes on someone else.”

As an actor, Farnsworth made his speaking debut in *The Duchess and the Dirtwater Fox* (1976) as a stagecoach driver, followed by Claude Lelouch’s *Another Man, Another Chance* (1977) and a role as Jane Fonda’s faithful old cowhand, Dodger, in *Comes A Horseman* (1978). In addition to an Oscar nomination, the part garnered Farnsworth the National Film Critics Award for best supporting actor, as well as a brand new career at an age when many begin to consider retirement. He went on to appear in *Tom Horn* (1979), starring Steve McQueen, and *Resurrection* (1980), with Ellen Burstyn. For his portrayal of the legendary “gentleman bandit” Bill Miner in 1983’s *The Grey Fox*, Farnsworth won Canada’s equivalent of the Academy Award. More starring roles followed, such as John Foster, a hard-headed, soft-hearted old cowboy in

Tim Hunter’s *Sylvester* (1985). Richard Farnsworth’s final, triumphant role came in David Lynch’s *The Straight Story* (1999), in which he plays Alvin Straight, a Midwestern widower who sets out across the country on a John Deere tractor to reunite with his estranged brother. Upon finishing *The Straight Story*, Farnsworth offered these eerily prescient words: “I’ve been a gambler all my life, and if I cash in now, I win.” Tragically, after being diagnosed with terminal cancer, at age 80 Farnsworth ended his own life in October 2000 with a self-inflicted gunshot wound.

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## Fast, Howard (b. 1914)

Here is the story of Spartacus, who led the great slave revolt against Rome. I wrote this novel because I considered it an important story for the times in which we live. Not in the mechanical sense of historical parallels, but because there is hope and strength to be taken from such a story about the age-old fight for freedom—and because Spartacus lived not for one time of man, but for all times of man. I wrote it to give hope and courage to those who would read it, and in the process of writing it, I gained hope and courage myself.

—Howard Fast

Author of more than 80 works, including the novel *SPARTACUS* (1951), playwright, historian, novelist, and screenwriter Howard Melvin Fast dislikes the term *prolific*. He insists, “I’m not prolific; I’m just here a long time.” According to a *New York Times* critic, “Mr. Fast is unusually successful in conveying the mood and impression he depicts. He possesses also the knack of creating life-like characters; his leading figures, in their outlines, have reality and act on their own volition, and the minor figures emerge as distinct individualities.”

Although he has dabbled in several popular genres, Fast is best known for historical novels. Indeed,

his very first book, *Two Valleys*, published when he was 18, depicted life on the American frontier during the Revolutionary War. With *Citizen Tom Paine* (1943), Fast made his first foray into fictional biography. Another example of this subgenre is Fast's single most famous work, *Spartacus*, a fictional account of the real leader of the slave revolt of 71 B.C.

Howard Fast saw the decline of Rome as a direct effect of the empire's dependence upon slaves, and *Spartacus's* themes of oppression and revolt are also present in many of his other novels, including *Freedom Road* (set during Reconstruction) and *Citizen Tom Paine*. Indeed, all of Fast's books deal with the concept of servitude, particularly *Moses*, *Prince of Egypt* and *Power* (about exploited mine workers). For Fast, slavery need not be literal; it includes the "wage slavery" of the mines and factories of the 19th, 20th, and 21st centuries. All of these concerns bespeak Fast's dedicated involvement in the American Left, alongside other such eminent figures as W. E. B. DuBois, Langston Hughes, Dashiell Hammett, Leonard Bernstein, Norman Mailer, and Mary McCarthy.

During World War II, Fast served as a member of the overseas staff of the Office of War Information from 1942 to 1944. He essentially wrote propaganda, including the well-known *Voice of America* radio broadcasts to occupied Europe. He also acted as a correspondent for the Special Signal Corps; as a war correspondent in the China-India-Burma Theater; and as a foreign correspondent for *Esquire* and *Coronet* in 1945. Also at this time, however, Fast became a card-carrying member of the American Communist Party, largely out of an antifascist sense of patriotism, for which he ironically endured his fair share of persecution during the McCarthy era. Fast quit the Communist Party in 1957, when he became fully aware of the horrific details of life under Stalin. Overnight, he went from being one of the most widely taught U.S. authors in the Soviet Union to being a nonentity there. He would later run for the U.S. Congress, 23rd New York District (Bronx), in 1952, as the American Labor Party candidate.

In 1950, while serving a federal prison term for withholding information from the House Un-American Activities Committee, Fast first became

aware of the historical figure of Spartacus. He learned of Rosa Luxemburg's socialist organization, the Spartacists, and became curious about the origin of the group's name. Fast later read about Spartacus in *The Ancient Lowly*, a history of the ancient working classes.

Fast's novel tells the story of Spartacus through a series of flashbacks and multiple points of view, as various characters recall having seen or encountered the gladiator-warrior at one time or other during their travels. The major events and characters of the novel are largely preserved in the film version, although the novel's relatively byzantine structure is not. Andrew Macdonald characterized the book as, "highly cinematic, with quick cutting between scenes, extensive use of flashbacks, heavy reliance on dialogue, and minutely described settings."

Due primarily to FBI director J. Edgar Hoover's efforts to suppress Fast's works by intimidating the large publishing houses, Fast was forced to self-publish *Spartacus* himself in 1951. The book sold 48,000 copies before being picked up in 1952 by Citadel Press. Many critics found *Spartacus* inferior to Fast's earlier works, and the *New York Times* called it "dreary proof that polemics and fiction cannot mix." Still, hundreds of thousands of copies sold in the 1950s.

EDWARD LEWIS, working on behalf of KIRK DOUGLAS's Bryna Productions, optioned the novel from Fast in 1957. As that initial option was about to run out, Fast granted a 60-day extension in exchange for one dollar and the privilege of adapting the screenplay. Bryna had little choice but to agree. Douglas quickly determined that Fast's script would be unusable, however; so while the author continued to crank out pages, Douglas brought blacklisted screenwriter DALTON TRUMBO onto the project secretly, with Edward Lewis as Trumbo's "front." According to VINCENT LOBRUTTO, Fast detested Trumbo's adaptation, calling ersatz author Lewis "the world's worst writer."

Fast told reporters in 1960 that he was "directly responsible for at least half of the finished script of the film version of the book." He went on to say that, although his script had undergone revisions, he was "never told that Dalton Trumbo worked on it nor who [would] get screen credit for the film."

His major works include: *Conceived in Liberty: A Novel of Valley Forge* (1939); *Citizen Tom Paine* (1943); *Freedom Road* (1944); *The American: A Middle Western Legend* (1946); *Spartacus* (1951); *Thirty Pieces of Silver* (play, 1951); *The Naked God: The Writer and the Communist Party* (1957); *Moses, Prince of Egypt* (1958); *The Jews: Story of a People* (1968); *The Immigrants* (1977); *The Hill* and *The Hessian* (screenplays); and numerous other works under the pseudonyms E. V. Cunningham and Walter Ericson. Several of Fast's books and stories have been adapted to film, including: *The Winston Affair* (filmed in 1964 as *Man in the Middle*), "Mirage," *Penelope, Fallen Angel* (filmed in 1968 as *Jigsaw*), and *The Immigrants* (1978; TV miniseries).

Fast's long and productive career has brought him numerous prestigious awards, including: the Bread Loaf of Literary Award, 1937; the Schomburg Award for Race Relations, 1944; the Newspaper Guild Award, 1947; the Jewish Book Council of America Award, 1947; the \$25,000 Stalin International Peace Prize of the USSR, 1953; the Screenwriters Annual Award, 1960, for *Spartacus*; the Secondary Education Board Book Award, 1962; and the American Library Association Notable Book Award, 1972, for *The Hessian*.

Fast told Mervyn Rothstein in the *New York Times*: "I have been very fortunate, no question about it, because even during the blacklist period my books were selling by the millions all over the world. . . . I was born and grew up in the greatest, the noblest achievement of the human race on this planet—which was called the United States of America."

**References** "Credit to Trumbo Disputed by Fast," *New York Times*, February 23, 1960, p. L-36; Cutler, B. J., "Reds Attack Howard Fast as 'Deserter,'" *New York Herald Tribune*, August 25, 1957; Gareffa, Peter M., "Fast, Howard (Melvin)," in *Contemporary Authors*, New Revision Series, vol. 1. Ann Evory, ed. (Detroit: Gale, 1981), 185–186; "Howard Fast," *Current Biography*, April 1991; "Howard Fast to Run," *New York Times*, September 9, 1952; LoBrutto, Vincent. *Stanley Kubrick: A Biography* (New York: D. I. Fine, 1997); Macdonald, Andrew, *Howard Fast: A Critical Companion* (Westport, Conn.: Greenwood, 1996); Margulies, Stan, ed., *Spartacus: The Illustrated Story of the Motion Picture Production* (St. Louis, Mo.: Western Printing and

Lithographing Co., 1960); Rothstein, Mervyn, "Howard Fast in a New Mode," *New York Times*, March 10, 1987.

**Fear and Desire** (Alternate titles: *Shape of Fear, The Trap*) Joseph Burstyn, Inc., 68 minutes, 1953. **Producer:** Stanley Kubrick, Martin Perveler; **Director:** Kubrick; **Screenplay:** Kubrick and Howard Sackler; **Cinematography:** Stanley Kubrick; **Art Director:** Herbert Lebowitz; **Makeup:** Chet Fabian; **Editor:** Kubrick; **Production Manager:** Bob Dierks; **Cast:** Frank Silvera (Sergeant Mac), Kenneth Harp (Lieutenant Corby/enemy general), Paul Mazursky (Private Sidney), Steve Coit (Private Fletcher/aide-de-camp), Virginia Leith (young girl), David Allen (narrator).

After cutting his teeth by making some documentary shorts, young director STANLEY KUBRICK then decided to make his first feature film. He borrowed \$10,000 from his father and his uncle, a Los Angeles druggist, and added \$3,000 of his own. Then he went on location to the San Gabriel Mountains, near Los Angeles, to shoot the picture, which is about a futile military patrol trapped behind enemy lines in an unnamed war.

The script was written by playwright Howard Sackler (author of *The Great White Hope*), an old friend of Kubrick's from high school. Other friends helped out during the location shooting in the mountains, assisting Kubrick in setting up and putting away the equipment each day. Kubrick's first wife, Toba, served as dialogue director. But it was Kubrick himself who filled most of the jobs associated with shooting a film: he was director, cinematographer, prop man, and general factotum.

Since he had saved money by shooting his short subjects without sound and adding the soundtrack to the film afterward, Kubrick tried the same method with *Fear and Desire*. However, because postsynchronizing a sound track for a feature film is more complex than dubbing sound for a short, Kubrick ran into problems that added \$20,000 to the \$9,000 that had already been spent on shooting the picture. As a result, *Fear and Desire* never earned back its initial investment, even though independent distributor JOSEPH BURSTYN was able to book the picture on the art house circuit, where it garnered some good



Stanley Kubrick on the set of *Fear and Desire* (1953) (Kubrick estate)

reviews. For example, one critic singled out as visually compelling scenes such as the one in which an enemy general is shot. Norman Kagan reports in his book on Kubrick that it was the respected critic James Agee whom Kubrick recalled as making the kindest remark about the movie. After seeing the film, Kubrick and Agee had a drink in a Sixth Avenue bar in Greenwich Village in New York. “There are too many good things in the film,” said Agee, “to call it arty.”

Nonetheless, Kubrick later thought of the film as inept and pretentious, although it was still important in helping the 25-year-old director to gain invaluable experience in his craft. In a letter to the distributor, dated November 16, 1952, quoted by Kagan, Kubrick described *Fear and Desire* as a poetic allegory, “a drama of man lost in a hostile world—deprived of material and spiritual foundations

—seeking his way to an understanding of himself, and life around him.” There is, furthermore, “an unseen but deadly enemy” lurking around him, an enemy who is shaped from the same mold that he is. Because this film is no longer in circulation, it is appropriate to summarize the scenario in some detail. (This writer has seen it.)

The allegorical intent of the picture is made clear from the beginning, as a narrator sets the mood of the film: “There is war in this forest; not a war that has been fought, nor one that will be, but any war. And the enemies that struggle here do not exist unless we call them into being. . . . Only the unchanging shapes of fear and doubt and death are from our world. These soldiers that you see keep our language and our time, but have no other country but the mind.”

The four men who make up the military patrol on which the film focuses are Lieutenant Corby

(Kenneth Harp), Mac (FRANK SILVERA), Fletcher (Stephen Coit), and Sidney (PAUL MAZURSKY, later the director of such films as *Bob and Carol and Ted and Alice*, 1979). Their plane has crashed behind enemy lines and Lieutenant Corby suggests that they build a raft and float down the river out of enemy territory. While they are moving through the woods, the quartet comes upon some enemy soldiers, whom they summarily ambush and kill. Next they happen upon a girl whom they tie to a tree and gag, fearing that she would otherwise turn them over to the enemy. Sidney, who has been on the verge of hysteria ever since the plane crash, becomes more and more upset as his craving for the girl grows inside of him. Finally he unties the struggling girl and, as she tries to run from him, shoots her dead. In a panic he disappears into the forest.

When the others return, Mac persuades them to kill an enemy general whose headquarters they have come across nearby. Mac insists that this one courageous act will finally give meaning to their otherwise aimless lives, and they agree. Corby and Fletcher are to move in on the general and his aide and kill them while Mac employs diversionary tactics to preoccupy the general's guards. When Corby focuses on the general and his aide through his binoculars, he discovers that the general is a double for him and the general's aide is a double for Fletcher (the general and his aide are played by the same actors who enact the roles of Corby and Fletcher). Fletcher shoots both of the men, but the general does not die immediately. He crawls toward the edge of the porch and Corby fires, finishing him off. As Corby looks into the general's dead face, he sees his own countenance staring back at him. These images thus round off the film's theme that the basic brotherhood of mankind cannot be destroyed even by war, for the enemy is but a reflection of one's self.

At the end of the film, Mac, severely wounded, is seen lying on the raft which he and his comrades had built earlier, floating toward the shore. With him is Sidney, still traumatized by what he has done, whom Mac has picked up along the way. Standing on the shore waiting for them are Corby and Fletcher, who show no signs of satisfaction over having successfully completed their mission.

Kubrick was too hasty in writing off *Fear and Desire* as a "student film." Among the film's virtues is Kubrick's handling of the camera, with which he creates limpid visual images, particularly in the shadowy forest scenes. Mazursky stands out as Sidney, who succumbs to fear of death and desire for the girl whom he attacks and then murders. His plight underscores the thought that one's most deadly enemy is the person within, and that therefore it is in the country of the mind that humanity's real battles are fought.

Kubrick's own description of the film—as a drama of man deprived of material and spiritual foundations, lost in a hostile world in which he seeks to understand himself and the life around him—could well serve as the keynote of all of his films. In each of them Kubrick presents someone who is trying to cope with the tough world in which he finds himself, just as he does in *Fear and Desire*.

**References** Baxter, John, *Stanley Kubrick: A Biography*. (New York: Carroll and Graf, 1997); Howard, James, *Stanley Kubrick Companion* (London: Batsford, 1999); Kagan, Norman, *The Cinema of Stanley Kubrick*, rev. ed. (New York: Continuum, 1989); LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999).

**film noir** It is easy to identify STANLEY KUBRICK'S *KILLER'S KISS* (1955) and *THE KILLING* (1956) as examples of the kind of noir films that reflect the corruption of a postwar world. The term *film noir* was not in common use in the film industry itself at the time. It was not until the 1960s that the term gained widespread currency. Film actress MARIE WINDSOR has since said that, after a number of film noir pictures were made, the term became generally known. At the time she was making *The Killing*, she added, she thought she was just making a routine gangster film.

Kubrick began making films just as the trend in American cinema known as film noir was nearing its end. Postwar French reviewers had noticed "the new mood of cynicism, pessimism, and darkness that had crept into American cinema," writes Paul Schrader in one of the most influential essays on film noir in English. Never before had Hollywood films "dared to take such a harsh, uncomplimentary look at Ameri-

can life.” The new pessimistic tinge exhibited by several American movies in this period grew out of disillusionment resulting from the war, a disillusionment that would continue into the cold war, the period of uncertainty that was the war’s aftermath. The world was gloomier and more complicated than it had ever been before. This disillusionment, Schrader maintains, was often mirrored in melodramas in which a serviceman returns home from the war to encounter a society that has grown corrupt. Moreover, as film director Michael Cristofer (*Original Sin*) observes: “Born of the post–World War II culture, film noir owed much to the disillusioned cinematic artists” who began to emerge in Hollywood at the time. The American cinema co-opted their pessimistic vision, “married it to the Hollywood gangster films of the 1930s, blurred the edges between good and evil, and created a dark, menacing, paranoid universe in which many a film hero was drawn and then destroyed by forces he could not understand or control.” Noir films often are preoccupied with the past and therefore make frequent use of flashbacks intended to show how the characters must confront the past if they are to cope with the present.

Also in keeping with the conventions of film noir is an air of spare, unvarnished realism, typified by the stark, documentary quality of the cinematography, especially in grim scenes that take place at night, often in murkily lit rooms, alleys, and side streets. In essence, the sinister nightmare world of film noir is one of seedy motels, boarding houses, shabby bars, and cafes, a night world of distorted shapes, where rain glistens on windows and windshields and faces are barred with shadows that suggest some imprisonment of body or soul. “There is nothing the protagonist can do,” comments Schrader. “The city will outlast and negate even his best efforts.” (This is why the hero of *Killer’s Kiss* flees the city at film’s end.) It is a world in which a woman with a past can encounter a man with no future in the insulated atmosphere of a tawdry cocktail lounge. The heroine is often discovered propped against a piano, singing an insolent dirge. The hero is a cynic who has been pushed around once too often by life. As the seductive temptress Mona Stevens in the 1948 noir film *Pitfall* observes, “If you want to feel completely out

of step with the rest of the world, sit around a cocktail lounge in the afternoon.”

Schrader rightly contends that film noir is not a separate movie genre, since it depends on the conventions of established genres, such as the gangster film and the science fiction film. Hence, it is necessary to “approach the body of films made during the noir cycle as . . . expressions of pre-existing genres.”

Noir films were frequently shot on a tight shooting schedule and a low budget. Still, many noteworthy examples of film noir, including Kubrick’s *Killer’s Kiss* and *The Killing*, were turned out under these conditions. Foster Hirsch, in *The Dark Side of the Screen: Film Noir*, writes that the trend prospered between the early 1940s to the late 1950s. To be more precise, the outer limits of the cycle stretch from John Huston’s *The Maltese Falcon* (1941) to Orson Welles’s *Touch of Evil* (1958). Furthermore, the low-budget, high-quality thrillers that surfaced in the 1940s had a profound influence on the crime film throughout the later 1940s and 1950s. Indeed, the term *film noir* has continued to be applied to certain movies that have been influenced by the noir tradition in succeeding decades.

Hirsch states that *Killer’s Kiss* is steeped in noir conventions. Boxing arenas figure prominently in noir films because they provide visual metaphors of enclosure and entrapment. The hero of *Killer’s Kiss* is a prizefighter; the packed, smoke-filled arena in which he loses his last bout is an image of his destiny, as Hirsch explains: “The beating that he gets within the tight, fixed frame of the ring reflects the kind of battering that is doled out to him in the outside world.” With the eye of a born filmmaker, Hirsch writes, Kubrick chose his settings effectively: “a smoky gym where the boxer trains, a dance hall where the heroine works, a bizarre mannequin factory where the climactic fight is staged. . . . True to noir tradition, the story begins at the end, and is told in flashback, with the beleaguered hero serving as the narrator of his own downfall.”

Kubrick’s next film, *The Killing*, is a far more accomplished noir film; it is a tough, tightly knit crime thriller about a racetrack robbery carried out by a group of small-time crooks led by Johnny Clay (Sterling Hayden); they hope to pull off one last big

job to solve all of their individual financial crises. In his book on film noir, Arthur Lyons writes that in *The Killing* “a combination of bad luck and personality flaws brings about the destruction of the gang and foils what would have been the perfect crime. . . . Such fatalism is typical of film noir.” As producer Amy LaBowitz puts it, “I feel a general sense that life is unforgiving in noir films. You can make one mistake—just one—and you’re finished.” Putting it another way, film director Martin Scorsese notes in his documentary, *A Personal Journey Through American Movies*, “There is no reprieve in film noir; you pay for your sins.” *The Killing* proves the rule.

*The Killing* and *Killer’s Kiss* came toward the end of the film noir cycle. “After ten years of steadily shedding romantic conventions,” Schrader opines, “the later noir films finally got down to the root causes” of the disillusionment of the period; the loss of heroic conventions, personal integrity, and finally psychic stability. The last films of the trend seemed to be painfully aware that “they stood at the end of a long tradition based on despair and disintegration and did not shy away from the fact.” Furthermore, *The Killing* also reflects another element of film noir that Schrader points out as endemic to that type of movie: it utilizes a complex scheme of flashbacks to reinforce a sense of hopelessness and lost time in a disoriented world.

It is Schrader who has pointed out the triple theme inherent in these films: “a passion for the past and present, but also a fear of the future. The noir hero dreads to look ahead, but instead tries to survive by the day, and if unsuccessful at that, he retreats into the past. Thus film noir’s techniques emphasize loss, nostalgia, lack of clear priorities, insecurity.”

This analysis of film noir could well serve as a description of the way that *Dr. Strangelove*, in crystalizing humanity’s fears of the future, is rooted in Kubrick’s earlier pictures. This sardonic science fiction film shares with other noir films what Hirsch calls “a bleak vision of human destiny and a sense of man as the victim of forces he is unable to control.”

All of the films mentioned above show how the corrupt world of today (*Killer’s Kiss*, *The Killing*) will lead to the dark, forbidding world of tomorrow (*Dr. Strangelove*). For Kubrick’s vision suggests that

humankind’s failure to cooperate in mastering the world of the present can only lead to humanity’s being mastered by the world of the future. And this is precisely what happens in *Dr. Strangelove*.

It is clear, then, that the tenets of film noir were conducive to Kubrick’s developing personal vision in the first part of his career.

**References** Christopher, Nicholas, *Somewhere in the Night: Film Noir* (New York: Henry Holt, 1998), pp. 1–32; Cristofer, Michael, “Lost Hollywood: Film Noir,” *Premiere* 14, no. 7 (March 2001), 58–59; Gifford, Barry, *Out of the Past: Film Noir* (New York: Henry Holt, 1998), pp. 1–32; Giannetti, Louis, and Scott Eyman, “Film Noir,” in *Flashback: A Brief History of Film* (Upper Saddle River, N.J.: Prentice Hall, 2001), pp. 220–223; Hirsch, Foster, *The Dark Side of the Screen: Film Noir* (New York: Da Capo, 1983), pp. 85–86, 136–138; ———, *Detours and Lost Highways: A Map of Neo-Noir* (New York: Limelight, 1999), pp. 1–20; Lyons, Arthur, *Death on the Cheap: Film Noir and the Low Budget Film* (New York: Da Capo, 2000), pp. 9–10; Naremore, James, *More than Night: Film Noir* (Los Angeles: University of California Press, 1998), pp. 155–58; Schrader, Paul, “Notes on Noir,” in *Film Noir Reader*, ed. Alain Silver and James Ursini (New York: Limelight, 1998), pp. 53–63.

**Flippen, Jay C.** (1898–1971) Flippen was born in Little Rock, Arkansas, on March 6, 1898. He debuted on Broadway in 1920 and continued to perform on the stage until he settled in Hollywood after World War II. Jules Dassin’s *Brute Force* (1947), a prison picture with Burt Lancaster, was the first FILM NOIR he appeared in. He also appeared in other noirs, among them Nicholas Ray’s *They Live by Night* (1949), an early version of the Bonnie and Clyde saga.

In STANLEY KUBRICK’S *THE KILLING* (1956) Flippen enacts the role of Marvin Unger, who gets involved in a racetrack heist masterminded by his young friend Johnny Clay (STERLING HAYDEN), who has just gotten out of prison. It is clear from the outset that the shabby individuals whom Johnny has brought together to execute the racetrack robbery comprise a series of weak links in a chain of command that could snap at any point. For a start, all of the members of the gang are inexperienced in committing crimes, except for Johnny. They have joined

the gang because each of them has a pressing need for money. Add to this the possibility of unexpected mishaps that dog even the best of plans, and the viewer senses that the entire project is doomed from the start.

In describing his motley crew to his girlfriend, Fay (COLLEEN GRAY), Johnny explains: “None of these guys are criminals in the ordinary sense of the word. They all have little problems they have to take care of. Take Marvin Unger, who is nice enough to let me stay here in his apartment. He is no criminal.”

Although Marvin, a homosexual, is involved in the heist because he wants to salt away some money for his old age, his principal motive in taking part is his need to be near Johnny. At one point Marvin pathetically pleads with Johnny to go away with him after the robbery—rather than with Fay. “You remind me of my kid,” he says. “Wouldn’t it be great to go away, just the two of us?” Johnny fobs off Marvin’s suggestion by assuring him that, although they will probably never see each other again after the robbery, he will always remember Marvin as “a stand-up guy.” Marvin is crestfallen.

Writer Barry Gifford says of Flippen and the rest of the actors playing the social misfits who comprise Johnny’s gang: “Each face is right for the part. Everyone looks so worried and concerned,” as they plan and execute the caper, that “their features are marred, twisted, bent, screwed up in the physical as well as the psychological sense.” This description is as true of Marvin as of any of the other members of the gang, which includes a rogue cop and a henpecked husband.

*The Killing* is a film about the end of things, inhabited by crooks who are past their sell-by date, touched throughout by the shadow of mortality. These remarks are particularly applicable to Flippen’s Marvin, the oldest member of the group, who feels old and obsolete. Kubrick, in stepping away from film noir’s flashier heists, has made a stealthy, potent movie that tracks Marvin and the others to their doom.

After *The Killing*, Flippen made mostly westerns, including *Cat Ballou* (1965). While filming that picture, he contracted an infection that led to the amputation of his right leg. Thereafter, he continued to act in a wheelchair, as Lionel Barrymore did in his later

years. Flippen’s last film, *Seven Minutes* (1971), was noteworthy only because he appeared with other veteran Hollywood actors, including Yvonne De Carlo and John Carradine.

**References** Gifford, Barry, *Out of the Past: Adventures in Film Noir* (Jackson: University Press of Mississippi, 2001), pp. 99–100.

***Flying Padre*** RKO Radio, 9 minutes, 1952. **Photography, Editing, Sound:** Stanley Kubrick; **Music:** Nathaniel Shilkret.

This short documentary was STANLEY KUBRICK’S second film. Earlier he had spent his savings, \$3,900, to make his first short documentary, “DAY OF THE FIGHT” (1950), which the RKO circuit bought for \$4,000. By the age of 22, Kubrick had made a film on his own which had shown a profit, however modest. From that time onward he was hooked for life on moviemaking. RKO advanced him \$1,500 for the second short, *Flying Padre*, for its RKO Pathé Screenliner series.

“It was about Father Fred Stadtmueller, a priest in New Mexico who flew to his isolated parishes in a Piper Cub,” Kubrick explained. The opening shot is a pan over the vast plateaus and canyons of New Mexico, after which the camera tilts upward to encompass the little plane coming in for a landing. Two lone cowboys on horseback await the priest to escort him to a funeral service which he is to conduct.

Even at this early stage of his career Kubrick was interested in bringing the viewer into the action as much as possible. Here, for example, he photographs Father Stadtmueller inside the cockpit of his plane from various angles, even shooting upward at one point from the floor through the controls. He was also aware of the importance of catching the significant details that bring a scene to life. Consequently, the burial scene is punctuated with close-ups of an aged man and woman watching the ceremony as the little group of mourners huddles together around the grave. Later, when the priest has to fly a mother and her child to a hospital, Kubrick puts us in the cockpit of the plane with the priest, showing the land below rushing by and finally disappearing as the Piper Cub gains speed and takes flight.

Although Kubrick did not make a profit on *Flying Padre*, as he had on “Day of the Fight,” he did break even. As a result, he made one final documentary short, *THE SEAFARERS* (1953), before finally moving on to features.

**References** Baxter, John, *Stanley Kubrick: A Biography* (New York: Carroll and Graf, 1997), pp. 38–39; Howard James, *Stanley Kubrick Companion* (London: Batsford, 1999), p. 31; LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999), pp. 71–72.

**Foley, Jack** (1891–1967) While his first name may not elicit recognition in movie fans, undoubtedly most have heard of the technique which bears his surname: Foley, or the act of performing sound effects during postproduction to match the action of the picture—a technique that he brought to bear in creating special sound effects for *SPARTACUS* (1960). Despite never receiving a sound credit for any of the films he worked on, Jack Foley was responsible for developing an entire approach to recording sound for motion pictures. Because of his cinematic anonymity, there is very little documentation about his life and his work in Hollywood. Most of what has been written was culled from a long-circulating anonymous article with no verifiable source. What follows attempts to fill in the gaps of that article and to offer a fuller perspective on the life and work of Jack Foley.

Born in Yorkville, New York, in 1891, Jack Donovan Foley grew up in the Seagate area of Coney Island, where he attended P.S. 158 with classmates James Cagney and Bert Lahr (future actors), and Arthur Murray (future dancer). Like many young New Yorkers of the time, Foley took on jobs at an early age, working as an order clerk on the docks and playing semipro baseball before he moved to California in the early 1910s. Finding work at the fledgling movie studios that had also moved from New York to Los Angeles, he worked briefly as a stunt double where he developed both a sense of timing and an appreciation for the movie-making process.

After the outbreak of World War I, Jack moved to the town of Bishop in east-central California, where he worked at a hardware store, occasionally con-

tributed to the local paper, and served in the American Defense Society, guarding the Sierra Nevada watershed against enemy poisoning. When, in an ironic turn, the property around Bishop and the Owens Valley was sold to the City of Los Angeles to provide a steady water supply, Bishop and its surrounding farms needed a new source of income. Making the most of his brief experience in the industry, Jack Foley convinced the studios to utilize the Owens Valley as an ideal location for filming Westerns.

Foley was signed on to several films as a location scout until he returned to Los Angeles to work at Universal Studios. At Universal he not only wrote several Westerns for director William James Craft, but he also did second-unit directing, shooting inserts and background fill shots. But it was not until a call went out for anyone with radio training to volunteer for the Universal sound department that Jack found his métier. Universal was one of the last studios to convert to sound, because of studio president Carl Laemmle’s steadfast belief that sound in film was just a passing fad. The studio held out until June 1928 (WARNER BROS. had released *Don Juan* and a collection of Vitaphone shorts on August 6, 1926), when they refitted their Fort Lee, New Jersey, studios to produce sound shorts. Within a matter of weeks they had produced their first “talkie,” the lopsided *Melody of Love*, which received poor reviews primarily due to the inaudibility of the accompaniment. Reeling from the musical silence of *Melody*, Laemmle and Universal needed to demonstrate that they could provide a film that combined all the elements of both a theatrical presentation and a silent film’s orchestral score. The problem they faced was how to convert from silent to sound the many films that were then in production. Jack Foley stumbled onto a solution when he set up a team to provide synchronous sound effects.

In 1929 Foley was asked to coordinate the sound effects for the musical film *Show Boat*. Originally shot as a silent in 1928, *Show Boat* had been shelved when Universal realized that it would somehow have to add sound and music after the fact. Jack Foley came up with a unique solution to the problem, as David Lewis Yewdall explains:

Engineers set up a rented Fox-Case sound unit interlocking the picture to project onto a screen on Stage 10, where a forty-piece orchestra, under the direction of Joe Cherniavsky, would perform the music visually to the picture. In an isolated area to the side, Jack Foley and his team also watched the projected picture as they performed various sound effects, even performing crowd vocals such as laughing and cheering, as well as clapping while the orchestra performed, a technique that became known as “direct-to-picture.”

With the success of the added sound on *Show Boat*, other pictures started to arrive at Stage 10 for soundtracks and Jack Foley’s “direct-to-picture” group found a permanent home for the next 30 years.

In the early years of sound cinema, the microphones were not very sensitive, and though they could pick up the sound of voices, other sounds such as footsteps and body movements were not heard. Recognizing that this gave films a certain unrealistic quality, sound editors began to cut together prerecorded sound effects from growing effects libraries to fill in the soundtrack. While this worked well for “hard” effects such as gunfire or automobile engines, it proved extremely difficult to time and match the rhythms of footsteps or the rustle of fabric. Jack Foley’s “direct-to-picture” method provided the solution, as Foley or one of his counterparts would “walk” an actor’s performance to provide the sound of missing footsteps. Stage 10 accumulated a number of different floor types to match the desired scene and hundreds of different shoes were on hand to approximate the correct footwear. The idea of adding live footsteps to a performance was not new—it had been done in radio for more than a decade—but what was new was achieving exact synchronization with the film.

At first this was done one reel at a time, with Foley and his team adding all the effects on the fly. Not only did this require an exquisite sense of timing performed by a large team, but also any mistake would destroy the entire take. A better method was achieved by synchronizing short loops of the film to a specially built optical recorder. This meant that timing could be rehearsed by watching the film loop

multiple times, and when a take was indicated, the recording mixer would activate the sound recorder. After the takes were developed, they would then be edited together to provide the effects track for the film, which would be mixed with the music and dialogue to create the final soundtrack. This provided a method for achieving exact synchronization with fewer mistakes and it meant that one or two people could provide all the effects for a single film.

Jack Foley rapidly acquired a reputation as one of the finest “direct-to-picture” artists in the industry. His method was to add the sound effects in layers on separate tracks: first walking the footsteps of the actors, then adding the rustle of cloth and body movement, and finally the sound of any synchronous effects, such as jewelry or props. This also provided a consistency of sounds, with the same sound-effects person providing the sounds for the entire film, rather than having several editors working on different reels at the same time. It also allowed the effects “walker” to develop a repertory of styles to match the actors on screen. This required more than just a practical skill of creating sounds in sync with the film. Joe Sikorski, a colleague of Foley, explained, “When Jack performed a scene he got into the actor’s head, becoming the character. You have to act the part and get into the spirit of the story. It makes a big difference.”

While developing an acute sense for character, Foley also developed an ear for choosing just the right sound effect for a scene. In 1959, STANLEY KUBRICK had finished the principal shooting on *Spartacus*, but he still needed specific sound effects for several key scenes. Because the film was going to be released in Super Technorama 70 mm six-track stereo, Kubrick felt that the sound effects needed to be as grand in scale as the picture. To simulate the sound of thousands of cheering Romans, Universal shipped one of its three-channel recorders to a Michigan State University football game against Notre Dame. At halftime, some 76,000 fans participated in the recording, shouting lines like “Hail, Crassus!” and “I am Spartacus.” It was a huge success, and the sound effects were incorporated into the movie to simulate the majesty of Rome. However, not all of the sound effects were created on such a

monumental level. For one of the largest battle sequences, where Spartacus and the other slaves are attacked by a legion of Roman troops wearing heavy armor, Kubrick believed that he needed to organize hundreds of costumed extras to recreate the sounds of the advancing army. Before this was done, Jack Foley asked if he could try something first. After consulting with the film's composer, ALEX NORTH, Foley discovered that the score used heavy strings and brass instruments that would dominate the low end of the sound spectrum. In response Foley improvised a length of rope onto which he attached numerous keychains and metal objects that were shaken in rhythm with the advancing troops. On its own, the effect sounded hollow and incomplete, lacking footfalls or motion sounds, but in combination with North's martial music the effect was astounding.

*Spartacus* was the last film that Jack Foley worked on, as he retired from Universal Pictures after it was bought by Revue Pictures. Although Jack Foley never received screen credit for his work in sound effects, his legacy lives on behind the screen. When Desilu Studios built their "direct-to-sound" stage in late 1950s, they named it the Foley stage in tribute to Jack Foley. The name stuck, and many sound effects walkers and "direct-to-sound" artists started calling themselves Foley artists, honoring one of the most innovative pioneers of film sound.

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—J.S.B.

**Fraser, John** (1928– ) Born in London in 1928, John Fraser used STANLEY KUBRICK's film *A CLOCKWORK ORANGE* as a springboard for his study *Violence in the Arts*, published by Cambridge University Press in 1974. He was an exhibitioner of Balliol College, Oxford, and subsequently earned a Ph.D. at the University of Minnesota, where he was a cofounder and editor of the *Graduate Student in English*. He married the artist Carol Fraser and went on to teach at Dalhousie University in Canada. Fraser uses *A Clockwork Orange* as a "convenient starting point" for his study, because, in his view, that film "has done the most to set off complaints in the early 1970s about excessive violence in movies." The book's jacket shows Alex and his droogs about to attack the helpless drunk in the film's opening sequence. Fraser considers *A Clockwork Orange* a "striking example of a genre" that he goes on to identify as the "violation movie." He described *Bonnie and Clyde* as the "American source for the kind of aestheticizing and distancing of violence in *A Clockwork Orange*" and the "earlier movies of Jean-Luc Godard" as the European source.

—J.M.W.

**Frees, Paul** (1920?–1986) Few vocal artists have made as sizable a contribution to American popular culture as Paul Frees, who provided voice-over dubbing for several characters in *SPARTACUS* (1960). One might be tempted to say that Frees was best known for any one of a number of his vocal characterizations: Boris Badenov (from the TV cartoon *The Adventures of Rocky and Bullwinkle*), the Pillsbury Doughboy, Toucan Sam, Rudolph the Red-Nosed Reindeer—the list goes on and on. But though his creations are internationally famous, Frees himself was never a household name.

Frees started his show business career in vaudeville in the early 1930s as a comic, using the stage name "Buddy Green." He then moved to radio and then to feature films, where he did a tremendous amount of work, dubbing and looping movies, as a voice double

for such actors as Humphrey Bogart, TONY CURTIS, Peter Lorre, Orson Welles, and Toshiro Mifune. It was in this capacity that Frees made his contribution to *Spartacus*, dubbing the voices of KIRK DOUGLAS and several other actors. During the postproduction sound process, Douglas himself often was too occupied with larger concerns as producer of the film to spend time looping lines, and many of the other actors were unavailable, having moved on to other projects. Here is where Frees stepped in.

Frees's many jobs brought him an annual income of more than \$1 million. His career spanned 54 years, and he was still regularly working at the time of his death.

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**French, Brandon** (1944– ) Brandon French was an assistant professor of English at Yale University and curator of the Yale Collection of Classic Films when she wrote "The Celluloid *Lolita*: A Not-So-Crazy Quilt," published in *The Modern American Novel and the Movies*, edited by Gerald Peary and Roger Shatzkin and published by Frederick Ungar in 1978. This essay works a careful comparison of the novel and film adaptation. Kubrick wrote in 1961: "People have asked me how it is possible to make a film out of *Lolita* when so much of the quality of the book depends on Nabokov's prose style. But to take the prose style as any more than just a part of a great book is simply misunderstanding just what a great book is." Kubrick provides "a version of Nabokov's banal *Lolita*," French concludes, but "the other *Lolita*"—"the little deadly demon" with "the elusive, shifty, soul-shattering insidious charm" whom "we *must* experience to appreciate adequately both the agony and the hilarity of Humbert's dilemma—eludes both Kubrick and us." French quotes VLADIMIR NABOKOV's response: "My first reaction to the picture was a mixture of aggravation, regret, and reluctant pleasure."

Brandon French grew up in Chicago and Los Angeles and earned a Ph.D. in English from the Uni-

versity of California, Berkeley. Her independently produced film *Brandy in the Wilderness* (1969) won 15 American film festival awards and was a Society of Directors selection at the Cannes Film Festival. She is also the author of *On the Verge of Revolt: Women in American Films of the Fifties*, published by Frederick Ungar in 1978.

—J.M.W.

**Freud, Sigmund** (1856–1939) Now known as the founder of psychoanalysis, Freud enrolled in the University of Vienna in 1873 as a medical student; he later entered the General Hospital of Vienna in 1882 to qualify for private practice. He soon joined the staff of the psychiatric clinic at the hospital, presided over by Theodor Meynert, an outstanding anatomist of the brain. In 1885 Freud studied in Paris under Jean Martin Charcot, the renowned neuropathologist; 10 years later, in collaboration with his mentor and colleague, Josef Breuer, a famed Viennese physician, Freud would publish *Studies in Hysteria*.

From 1892 to 1895 Freud developed his psychoanalytic method of therapy. In his essay on Freud and literature, Michael Zeitlin of the University of British Columbia gives Freud's one-sentence summary of his theory: "The division of the psychological into what is conscious and what is unconscious is the fundamental premise of psychoanalysis."

More precisely, literary critic Richard Rorty writes, "Freud tells us that each of us is steered through life by . . . a unique set of quirky, largely unconscious fantasies. These fantasies were installed in us as a result of childhood experiences and later family experiences. "The struggles and the conflicts of the original family drama," contends Zeitlin, have a profound and lasting influence on the individual.

Moreover, Freud maintained, in the words of Freud Scholar D. M. Thomas, that "a constant struggle goes on between the three components of personality: the id (the unconscious, the instincts), the ego (the conscious mind), and the superego (parental lessons and prohibitions)." "The ego, or the self," Michael Zeitlin explains, "is surrounded by powerful and unruly unconscious forces, or the id," while it tries to honor the "demands and prohibitions of the superego, or the conscience."

In 1899 Freud published his key work, *The Interpretation of Dreams*. In it Freud elaborated his theory that dreams are “the royal road to a knowledge of the unconscious.” In essence, Freud argued that dreams, when properly decoded, opened a window on a person’s unconscious mind. “Freud placed into focus,” Zeitlin maintains, “the never-ending flow of unconscious fantasy into the everyday mental and social experience of the subject.”

This view of the unconscious was disturbing, fraught with forbidden desires, the Oedipus complex (a child’s conflicting love for his or her parents), and guilt complexes. Freud constantly revised the book throughout the balance of his career and defended the analysis of dreams as “the securest foundation of psychoanalysis.” He wrote to Carl Jung that, “with *The Interpretation of Dreams* I have completed my life work.” One of Freud’s last major works was *Civilization and Its Discontents* (1930). In 1938, in the wake of the Anschluss, the the annexation of Austria by the Nazis, Freud moved to London, where he died of cancer the following year.

Freud’s explorations have helped define the way we study human behavior by enlarging our sense of the psyche’s life; no one has illuminated the human condition more than Sigmund Freud. Furthermore, Louis Breger, in his study of Freud, praises Freud’s huge contribution to human self-understanding, from his theories about dreams to his ideas about the emotional conflicts endemic to childhood. Psychoanalysis, contends Breger, still stands as a fascinating blend of psychology and literature. For example, in Sophocles’ *Oedipus Rex* he discovered the paradigm for the child’s conflicting love for his parents, whereby the child’s deep attachment to his mother causes in him a jealous resentment of his father; Freud called this phenomenon the Oedipus complex, which is the lynchpin of Freudian doctrine.

A brief sketch of Freud’s influence on fiction and film is in order before considering the resonances of Freudian theory in STANLEY KUBRICK’s films. The relationship of Freudian psychology to literature has always been significant. In fact, Freud’s theories have been applied to the works of D. H. Lawrence and other major novelists. Lawrence’s *Sons and Lovers* (1913), an autobiographical tale of the obsessive love

between a mother and a son, vividly illustrates the Oedipus complex. In addition, ARTHUR SCHNITZLER, a Viennese physician and writer and a contemporary of Freud, interested himself in psychiatry; his depiction of the role that dreams play in people’s lives in his fiction and plays shows his familiarity with Freudian theory. Indeed, he explored human psychology in novels like *Traumnovelle* (1926), which examine the complexities of the erotic life, often focusing on the corruption and deception of men and women in the grip of lust. Kubrick filmed *Traumnovelle* as *EYES WIDE SHUT* (1999).

For his part, Freud refused to have anything to do with cinema, since he apparently thought that the film medium, which was still young during his lifetime, was not an art form to be taken seriously. As a matter of fact, he declined to cooperate with the German filmmaker G. W. Pabst in the making of *Secrets of a Soul* (1926), a film about a hallucinating chemist who attempts to cut his wife’s throat. The movie’s dream sequences were something of a lesson in elementary psychology—but too elementary for Freud to be involved with.

Still, Freudian themes cropped up in films as well as fiction. After all, dream sequences provide a short-hand method by which the filmmaker can project the subjective view of reality which the characters nurture for themselves. Indeed, by the 1940s, Freud’s titillating grab bag of theories about sex and dreams, and the dramatic case histories he utilized to exemplify them, gradually captured the public’s imagination on both sides of the Atlantic.

Alfred Hitchcock’s *Spellbound* (1945) turned out to be the first in a series of films employing Freudian psychology to “explain” their characters’ actions. *Spellbound* is the story of psychiatrist Constance Petersen (Ingrid Bergman), who must decide whether or not John Ballantine (Gregory Peck) is an amnesiac who is guilty of a murder that he cannot recall committing. The film’s most crucial scene is a heavily Freudian dream sequence designed by Salvador Dali, the Spanish surrealist painter.

Hitchcock commissioned Dali to conceive the fantasy sequence because he wanted to have it photographed in the vivid way that Dali painted. Traditionally, Hitchcock explained, dream sequences in

films had always been enveloped in swirling smoke and filmed slightly out of focus to make them look misty and blurry. But dreams, he continued, are not like that at all; they are very vivid.

In fact, it has been said that Dali was closer to cinema than any other artist of his day, in part because he was obsessed by the power of cinema to make dreams immediate. Accordingly, the dream sequences that Dali devised for *Spellbound* display a visually clear-cut definition; and Kubrick followed suit in creating the fantasy sequence in *Eyes Wide Shut*, as we shall shortly see.

One of Kubrick's most obviously Freudian scenes occurs in *KILLER'S KISS* (1955), a scene that is permeated with Freud's concept of the guilt complex. Davy, the hero (Jamie Smith) wanders around the small apartment of Gloria, the heroine (IRENE KANE), a girl he has only recently met. Noticing some family photographs, he inquires about the people in the photos. One is of her sister Iris (RUTH SOBOTKA), who is wearing a ballet costume.

As Gloria recalls her, we have an image of the girl dancing alone on a dark stage, illuminated by a spotlight. Gloria's mother had died when she was born and her older sister Iris grew up to be the image of their dead mother. As a result, their father, Mr. Price, favored Iris over Gloria. When Iris was 20, she gave up her promising dance career to marry an older man who agreed to support his bride's ailing father and younger sister in the bargain. Mr. Price died after a prolonged illness and Gloria hysterically berated Iris for making them all miserable. Iris then went to her room, turned on a recording of one of her favorite ballets, left Gloria a note asking forgiveness for meddling in other people's lives, and slashed her wrists.

As the vision of Iris pirouetting on the lonely stage fades slowly away, Gloria concludes her monologue by saying that she took her job at Pleasureland, the tawdry dance hall where she works as a hostess, partially as a penance for her ingratitude to her dead sister. "I told myself," she concludes, "that at least Iris never had to dance in a place like that, a human zoo. And then I felt less unhappy."

NORMAN KAGAN comments in his book on Kubrick that Gloria's story, "besides being cookbook Freud, has little to do with the rest of the film." On

the contrary, this flashback sheds light on Gloria's character as surely as the stage spotlight illumines Iris. Through Gloria's memories we learn how a basically decent girl like her wound up working at a shabby dance hall like Pleasureland, and why she continues to work there: out of a vague sense of expiation to her dead sister. Kubrick, who had read Freud's *General Introduction to Psychoanalysis* by this time, knew better than to suggest that past traumas can easily be eradicated; consequently, Gloria continues to be burdened with a sense of neurotic guilt about her sister's death.

Kubrick had read Freud's essay "The Uncanny" when he was preparing to make *THE SHINING* (1980). Kubrick expert Dennis Bingham points out that, for Freud, the uncanny is the revelation of an eerie, frightening element in an otherwise ordinary situation. For Freud it is "something which ought to have remained hidden but which is brought to light." The hidden brought to light is a recurring theme in ghost stories and hence turns up in *The Shining*.

In the film Jack Torrance (JACK NICHOLSON), his wife Wendy (SHELLEY DUVALL), and their son Danny (DANNY LLOYD) are living in a summer resort hotel, now closed for the winter, where Jack is caretaker. As in the novel by STEPHEN KING on which the film is based, the uncanny intrudes into their seemingly routine situation. Jack, apparently under the influence of the ghosts which haunt the hotel, gradually descends into madness and threatens the lives of his wife and son. An Oedipal struggle erupts between Jack and Danny, as the boy takes refuge in his mother as a source of safety from his deranged father. Mother and son join forces to escape from the monstrous father, who is bent on committing mayhem.

Novelist-screenwriter DIANE JOHNSON, who collaborated with Kubrick on the screenplay for *The Shining*, told the *New York Times* that the director was drawn to the novel because of its "psychological underpinnings. A father threatening a son is compelling." In fact, she adds, the horror in the film does not reside in the ghosts, but in the Oedipal tensions within the family.

Bingham confirms Kubrick's use of the Freudian Oedipus complex in the movie, citing film scholar William Paul: "There is an almost naked Oedipal pattern in Kubrick's film: the father is killed, and the

child goes off with the mother.” Both Bingham and Paul see *The Shining* as a recasting of Freud’s theory of the Oedipus complex, in that in Freud’s scenario, the father does not really wish physical harm on the son, as the boy fears. But in *The Shining* the father is in fact murderous, and therefore the father-son conflict is resolved only when the father is actually destroyed. To that extent, Bingham concludes, “in Kubrick’s film childlike fantasy exceeds the Freudian Oedipus complex.”

When Kubrick was a young filmmaker, he not only discovered the writings of Sigmund Freud, but also came across, in his wide reading, the novels and plays of Arthur Schnitzler, a Viennese physician and friend of Freud’s. In 1968 Kubrick began to consider filming Schnitzler’s novella *Traumnovelle* (*Dream Story*). The filmmaker’s widow, CHRISTIANE KUBRICK, remembers him asking her to read the book at that time, but she was not impressed by it because she was “allergic to psychiatric conversations.” Asked to explain her remark, she told Nick James that she was familiar with Schnitzler’s work when she was growing up in Germany, and she was aware of Schnitzler’s reliance on Freudian psychology. In the 1950s, she continued, there was a reaction in Europe, which she shared, against the American preoccupation with psychoanalysis: “When I came to America with Stanley, I was astonished that so many people were in analysis,” and spoke so freely about their most intimate personal problems—something that Europeans seldom do. So, with this negative attitude toward the way that, in her view, Freudian psychoanalysis was becoming a mere fad in America, she felt that Schnitzler’s work was not worth filming. As she told her husband, after finishing *Dream Story*, “It was dull Viennese stuff. Forget it.” Nevertheless, Kubrick remained interested in the novella and finally got around to filming it a quarter of a century after first discussing it with Christiane.

As a matter of fact, Schnitzler had been inspired to write *Dream Story* by his conversations with Freud about the significance of dreams in understanding an individual’s psychic life. Indeed, Freud was at times astonished at the way that Schnitzler’s psychological insights matched his own. James Howard, in his book on the director, cites Kubrick as saying that Schnit-

zler’s work “was psychologically brilliant and greatly admired by Freud.” Kubrick goes on to explain that he was fascinated by *Dream Story* because it explores sexual conflicts in marriage “and tries to equate the importance of sexual dreams and ‘might-have-been’ reality.”

In *Eyes Wide Shut*, as in *Dream Story*, Alice Harford (NICOLE KIDMAN), taunts her husband, Bill (TOM CRUISE), a physician, with the tale of a brief encounter she had at a seaside resort the previous summer, where she cast a lascivious eye on a naval officer. Nothing came of it. But, she adds, in lines nearly identical in book and film: “Had he called me—I thought—I could not have resisted him. . . . If he had wanted me for only one night, I was ready to give up everything for him.” Bill stalks out of the apartment in a fit of jealousy. Throughout the ensuing night, while he is wandering around contemporary New York City (which Kubrick substituted for Schnitzler’s 19th-century Vienna) he is haunted by powerfully erotic fantasies of his wife making love to the naval officer.

Like the dream sequence in *Spellbound*, Bill’s fantasies of his wife making passionate love to the officer are visualized clearly; they are not murky and blurry as dream sequences in films often are. Kubrick, like Hitchcock, believed that dreams are quite vivid to the dreamer and should be depicted accordingly on film. In the course of Bill’s nocturnal journey, he has several opportunities to exact revenge on his wife by engaging in sex with a variety of provocative strangers. He ultimately invades a grotesque costume ball on a wealthy estate, where the masked orgiasts disport themselves with great abandon. But for various reasons Bill does not indulge in a sexual escapade with any of the potential partners he encounters, both before and during the saturnalia. He eventually returns to his wife and makes a clean breast of his wayward activities during his night on the town.

Summarizing the Freudian implications of *Eyes Wide Shut*, Janet Maslin calls the picture “Kubrick’s posthumous dream work, a voyage into sexual mistrust and the uneasy balance” between the id (instinct) and the superego (propriety). The picture is a nightmare concocted by a director “who never lost

his fascination with the dissolution of man's civilized veneer."

As film historian Hans Feldman contends, Freud maintained in *Civilization and Its Discontents* that civilization progresses as it develops forms and institutions to control the spontaneous expression of the id's primal, instinctual urges. Kubrick shows in his films that the converse is also true: a civilization in decline would be marked by the increasing ineffectuality of those forms to control the expression of the id." The debauchery in *Eyes Wide Shut*, epitomized by the orgy scene, exemplify the broad-ranging jabs at the modern world that punctuate the film. They further demonstrate that in his last film, like all those that preceded it, Stanley Kubrick was still intent—like Sigmund Freud before him—in taking the temperature of a sick society.

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**Frewin, Anthony** (1947– ) Anthony Frewin was born in Edgware, Middlesex, England, and

later held a number of odd jobs before going to work for STANLEY KUBRICK as an assistant in September 1965 on the preproduction of *2001: A SPACE ODYSSEY*. He remained with him until 1969, working also on *A CLOCKWORK ORANGE* before going to work as an editor and book designer in the 1970s. Frewin returned to Kubrick as an assistant in 1979 and remained with him until his death in 1999, a total of nearly 25 years. The author of 12 books, both fiction and nonfiction, Frewin attributes his success as an author to Kubrick. "I was seventeen when Stanley first employed me and he had more confidence in me than I ever then had myself. He pushed me and made me realise, like he made all of us realise, that the only limit on our achievement is our imagination."

**Frewin, Eddie (Edward Albert)** (1921–1982) Born in Cologne, Germany, during the British occupation of the Rhine, Frewin worked in the British film industry after the war in a number of positions, becoming assistant head of studio operating at MGM Studios in Boreham Wood. He later quit to work for STANLEY KUBRICK on *2001: A SPACE ODYSSEY* as Kubrick's driver, unit manager, and production manager. He worked on the aborted NAPOLEON project and *A CLOCKWORK ORANGE*. Frewin, the father of ANTHONY FREWIN, died in Elstree, Hertfordshire, in 1982.

**Frewin, Nick (Nicholas Anthony Edward)** (1971– ) Born in Dover, England, Nick Frewin became a computer graphics designer and STANLEY KUBRICK's main computer guru from a young age in the early 1980s until Kubrick's death in 1999. He also worked as a maker of military models and an art department assistant on *FULL METAL JACKET* and did computer work on *EYES WIDE SHUT* and *STANLEY KUBRICK: A LIFE IN PICTURES*.

**Fried, Gerald** (1928– ) The film score composer for several STANLEY KUBRICK films, Gerald Fried was born in New York City in 1928. He attended the Juilliard School of Music and grew up in the Bronx, a borough of New York City where

Kubrick also spent his youth. “I played on a ball club called the Barracudas in the Bronx,” Fried told Peter Bogdanovich. Kubrick “wanted to get into the game; but he wasn’t a good athlete and the guys didn’t want him. And I said, ‘Come on, give him a chance.’ We let him play, and his face lit up.” Alexander Singer, a mutual friend of Kubrick and Fried, had attended William Howard Taft High School with Kubrick, and when Kubrick was making his first documentary short, “DAY OF THE FIGHT” (1950), Singer, who would one day be a filmmaker himself, suggested to Kubrick that he get Fried to score the film.

The *March of Time* documentary shorts, which accompanied feature films in theaters at the time, were well known to Kubrick, but they utilized canned background music from the studio music library. Kubrick, however, wanted a score composed especially for his 16-minute short, so he hired Fried to provide one. Fried knew nothing about scoring movies, and so he and Kubrick would go to pictures together and compare notes about the score of each film. “It was exciting!” Fried told VINCENT LOBRUTTO; “we were in our early twenties; it was a great adventure.” Kubrick, who had been a drummer in a swing band in high school, had a feel for music, according to Fried, so the two collaborated very well.

“Day of the Fight” centers on boxer Walter Cartier and depicts “a day in the life of a man who fights for his existence,” as the film’s narrator, DOUGLAS EDWARDS, points out.

Fried composed “The March of the Gloved Gladiators” as the short’s principal motif; the theme is built around a stirring fanfare, which Fried employed as a big buildup to the fight which climaxes the movie. “Fanfares are exciting,” he explained, “and fights are exciting.” In fact, Fried’s march is in essence a musical tribute to boxers everywhere. Fried orchestrated the music and conducted 19 musicians whom he brought together for the recording session at RCA’s New York studios.

“I hired the best musicians I knew, all of whom were about my age, twenty-two, which was also Stanley’s age,” Fried recalls in the liner notes for the CD *Music from the Films of Stanley Kubrick*. But the burly studio guard would not let him and his musi-

cians in. “You kids can’t go in there!” he bellowed. “We’ve got a professional recording scheduled!” His career, Fried observes, almost ended before it got started on that fateful day.

Afterward Fried went on to score Kubrick’s first four features. He explains that he conceived the musical ideas for his scores for these films by “a kind of gathering of all of the theatrical music I’d ever heard, and forging, molding them into a style of my own.” Fried scored Kubrick’s first feature, *FEAR AND DESIRE* (1953), a low-budget effort about four soldiers caught in enemy territory during an unidentified war. *Fear and Desire*, Fried points out, are the two dominant human passions. All four of the soldiers fear for their lives while they are behind enemy lines, and one of them, Sidney, desires a native girl whom they have captured. The music had to be “profound, meaningful, touching, despairing, but yet triumphant” when two of the four soldiers escape from the ordeal unscathed.

The theme entitled “A Meditation on War” reflects in its inexorable forward motion the dangerous trek of the small squad through hostile territory. “Madness,” another theme, occurs after Sidney tries to rape the native girl and then shoots her dead so she cannot tell on him. David Wishart, in his commentary on Fried’s film music, writes, “The blatantly eccentric tonalities and ominous mounting intensity of ‘Madness’ realizes in music” Sidney’s hysteria, when he is driven to insanity in the wake of what he has done. Walter Winchell, in noticing the movie in his popular column, singled out Fried’s underscore for praise.

Fried then scored Kubrick’s second feature, another B movie, *KILLER’S KISS* (1955), a film noir about Davy, a small-time boxer who saves Gloria, a taxi dancer, from the clutches of Vince Rapallo, her mobster boyfriend. Fried employed a restless Latin jazz piece for the scenes in which Davy frantically searches for Gloria in the seedier parts of Greenwich Village, as he seeks to save her from Vince, who has kidnapped her. Latin rhythms are always exciting, Fried points out, and hence they are helpful for scenes of suspense. For Davy’s showdown with Vince, which takes place in a warehouse filled with department store dummies, Fried composed “Murder

'mongst the Mannikins," an eerie theme scored for high strings and muted brass, with an insistent undercurrent of drums, leading up to the moment when Davy kills Vince in self-defense. Kubrick was very satisfied with Fried's score, and asked him to provide the music for his next picture, *THE KILLING*, another film noir thriller.

*The Killing* (1956) has since been acknowledged as a classic film noir. Because Kubrick commanded a bigger budget on this film than on any of his previous movies, this time around Fried had a 40-piece orchestra to work with. Johnny Clay (Sterling Hayden), an ex-con, gets together a motley gang to pull off a racetrack robbery which ends with disastrous results for all concerned. The pulsating theme for the opening credits, comments Wishart, "both elicits the hustle and bustle of the racetrack" and grimly foreshadows the violent outcomes of the caper with "urgently etched staccato tones." Fried was particularly happy with his use of the bellowing, brassy horns in the main title music, which gave the music "a forward thrust," he says. "The movie had gotten started and, like a runaway train, it just never lets up." Among the musicians in the orchestra Fried conducted for the film was the pianist André Previn, who later scored several films himself, including *Elmer Gantry* (1960).

*PATHS OF GLORY* (1957), Fried's last film score for Kubrick, was an antiwar picture set on the French front during World War I. The movie, which was shot and scored at the Geiseltal Studios in Munich, focuses on a battalion of French soldiers who fail to capture a strongly fortified enemy position. General Mireau denounces the entire unit for cowardice to the High Command, and accordingly court-martials and executes three infantrymen to serve as a warning to the rest of the battalion. Fried relied heavily on percussion for the background music of this movie, sometimes using percussion alone in certain scenes. With no budgetary restrictions, Fried explains, he was able to use the entire orchestra, rather than just the percussion section, at times. He recalled: "In Munich we were permitted to hire as many musicians as we wished." As a matter of fact, Fried had the entire Bavarian Philharmonic at his disposal.

He relied on percussion throughout the score, he says, because "Stanley and I were both drum crazy." Indeed, Kubrick's experience as a drummer in high school made him partial to percussion, and Fried maintains that "percussion instruments just by themselves are exciting." For example, a suspenseful scene in which a French officer leads a reconnaissance mission into the field on the night before the big battle, is scored solely for percussion. The scene with the night patrol, Fried points out, "seemed to be the perfect place for a percussion solo," which sounds in this context very sinister and menacing as the little band of soldiers inches its way toward the enemy lines.

The opening credits are accompanied by "La Marseillaise," the French national anthem, played in a foreboding minor key, followed by the pulsating sound of military snare drums. When the French government vociferously protested the use of their anthem in a film which it considered to be rabidly anti-French, Fried substituted a percussion track for the French national anthem in the opening credits for countries particularly sympathetic to France. (The movie itself was banned in France until 1976.)

By the time Kubrick was hired to replace Anthony Mann as director of *SPARTACUS* (1960), the studio had already commissioned a musical score from ALEX NORTH, so Kubrick and Fried went their separate ways after *Paths of Glory*. Fried went on to score a number of films, including Alexander Singer's *A Cold Wind in August* (1960), a tale of a teenager's infatuation with a wayward woman; Robert Aldrich's gangster picture *The Grissom Gang* (1971); *Nine to Five* (1980), a comedy with Jane Fonda about secretaries rebelling against a bossy employer, and many more.

Fried clearly cherishes his musical scores for the five Kubrick films on which he worked. In retrospect, he muses that most of the films were preoccupied in various ways with power—from *Killer's Kiss's* Vince Rapallo and *The Killing's* Johnny Clay bossing their gangs to *Paths of Glory's* General Mireau tyrannizing his troops. The use of power fascinated him, he concludes, because he was a young man when he collaborated on these pictures; and young people are preoccupied with power possibly because, as young people, "they generally don't have any power."

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**Full Metal Jacket** Warner Bros., 116 minutes, June 1987 **Producer:** Stanley Kubrick; **Director:** Kubrick; **Screenplay:** Gustav Hasford (based on his novel *The Short-Timers*), Michael Herr, and Kubrick; **Cinematography:** Douglas Milsome; **Assistant Director:** Terry Needham; **Costume Design:** Keith Denny; **Sound:** Nigel Galt, Joe Illing, Edward Tise; **Special Effects:** John Evans; **Editor:** Martin Hunter; **Cast:** Matthew Modine (Private Joker [Private James T. Davis]), Adam Baldwin (Animal Mother), Vincent D’Onofrio (Private Gomer Pyle [Leonard Lawrence]), Lee Ermey (Gunnery Sergeant Hartman, drill instructor), Dorian Harewood (Private Eightball), Arliss Howard (Private Cowboy), Kevyn Major Howard (Private Rafterman), Ed O’Ross (Lt. Walter J. “Touchdown” Timoshky), John Terry (Lieutenant Lockhart), Kieron Jecchinis (Crazy Earl), Bruce Boa (pogue colonel), Kirk Taylor (Private Payback), Jon Stafford (Doc Jay), Tim Colceri (door gunner), Ian Taylor (Lieutenant Cleves), Gary Landon Mills (Donlon), Sal Lopez (T.H.E. Rock), Papillon Soo Soo (Da Nang hooker), Ngoc Le (V.C. sniper), Peter Edmund (Snowball [Private Brown]), Tan Hung Francione (A.R.V.N. pimp), Leanne Hong (motorbike hooker), Marcus D’Amico (Hand Job), Costas Dino Chimona (Chili), Gil Koppel (Stoke), Keith Hodiak (Daddy D.A.), Peter Merrill (TV journalist), Herbert Norville (Daytona Dave), and Nguyen Hue Phong (camera thief).

*Full Metal Jacket* is an antiwar film that recalls *PATHS OF GLORY*; it is derived from GUSTAV HASFORD’s book *THE SHORT-TIMERS* (1979). The movie, which STANLEY KUBRICK cowrote with Hasford and MICHAEL HERR, examines the experience of some marines during the Vietnam War. The movie’s title refers to the copper casing of the rifle cartridge that is the standard ammunition used by the marines in the field—per-

haps a metaphor for the hard shell a tough fighting man is supposed to develop in order to face combat.

The picture begins at the Parris Island marine corps boot camp, where a fresh group of recruits are training to fight in Vietnam. Among the rookies is the hero, Jim Davis, nicknamed Private Joker (MATTHEW MODINE), as well as Leonard “Gomer Pyle” Lawrence (VINCENT D’ONOFRIO), a well-meaning but inept slob. The sadistic drill sergeant, Gunnery Sergeant Hartman (LEE ERMEY), enjoys persecuting Leonard when he consistently fails to meet the physical demands of the training ground. If Hartman’s last name is meant to suggest “heart of man,” then surely the dark heart of man has never been so relentlessly portrayed on the screen as in this monstrous drill sergeant.

Leonard inevitably becomes increasingly morose, withdrawn, and deeply disturbed before the training program is completed. The night before the group is to be shipped out to Vietnam, Hartman discovers Leonard, now totally deranged, in the latrine, brandishing a loaded rifle at Hartman. Leonard summarily shoots his persecutor dead and then turns the rifle on himself.

Several months later, Joker and his comrades, now serving in Vietnam, enjoy a temporary cessation of hostilities occasioned by the holiday season, the Vietnam Lunar New Year (Tet). When the enemy instigates surprise attacks on the marine forces, the results are devastating. The film is climaxed by an extended battle sequence in which Joker and his platoon become engaged in street fighting with snipers in a fire-gutted, rubble-strewn town held by the enemy. An unseen sniper systematically picks off three members of Joker’s platoon before Joker locates the sniper in the ruins of a demolished building. The sniper turns out to be a Vietnamese girl; by this time she has been mortally wounded by another marine. She abjectly begs Joker to end her suffering, and he reluctantly complies by shooting her at point-blank range in the head. The film ends with Joker and his comrades moving on to their next encounter with the enemy through the dark desolation of war.

Asked about the deeper implications of the picture, Kubrick usually replied that the film is built around the concept of humanity’s fundamental

capacity for both good and evil: altruism and cooperation on the one hand, aggression and xenophobia on the other. This idea is most clearly articulated in the movie when a hard-bitten old colonel notices that Joker is wearing a helmet that bears the slogan, “Born to Kill,” while he also sports a peace button on his battle fatigues. When the officer presses Joker for an explanation, he replies, “I suppose I was trying to say something about the duality of man.” The contrary inclinations in human nature toward altruism and aggression, then, are epitomized by the two emblems which Joker continues to wear throughout the picture. In any case, the officer can only sputter in reply to Joker, “It’s a hardball world, son; we’ve got to keep our heads.”

Joker’s own ambivalence about his attitude toward the war is brought into relief in the battle scene described above, when he gazes down upon the mortally wounded sniper who has killed three of his buddies. When the sniper, a young girl, beseeches him to finish her off, he at first hesitates and then complies. Is his act principally motivated by mercy or revenge? Joker does not seem to know himself.

On the one hand, film scholar Luis Mainar writes that Joker appears to kill her out of compassion: “The fact that Joker kills her to spare her the pain of a slow death reconciles the act of killing with America’s constant justification for its presence in Vietnam: it intervened to help the Vietnamese.” Joker therefore is “helping the Vietnamese” by putting the girl out of her misery. On the other hand, as Claude Smith suggests in *Literature/Film Quarterly*, “Although one might argue that the action is a mercy killing, one can just as readily interpret it as a classic ‘payback’ for the sniper’s having wasted Joker’s comrades.”

Yet, one suspects, his conflicting emotions about the fate of the sniper are meant to represent once more the contrary inclinations in human nature toward altruism and aggression—drives which, as already mentioned, are epitomized by the two emblems which Joker wears throughout the movie. Clearly *Full Metal Jacket* can be characterized as a disturbing war movie that offers no ready answers to the painful political and moral issues it raises.

During the scene in which one of Joker’s comrades is ambushed by the sniper, a tall, monolithic

building looms large in the background as the soldier lies dying. Some critics assumed that the building was meant to recall the monolith that served as an omen in *2001: A SPACE ODYSSEY* that extraterrestrial intelligences were monitoring the human race; Kubrick responded that the building’s resemblance to the monolith in *2001* was not intentional on his part, but it remains a thought-provoking reference to the earlier film, just the same.

*Full Metal Jacket* relentlessly takes the recruits from boot camp, where they are trained by the military machine, to combat, where they have become part of the killing machine. Giannetti and Eyman single out the battle scenes as “stunning in their power and technical brilliance,” thereby recalling the battlefield sequences of *Paths of Glory*. Indeed, the battle scenes in the present film, which are “totally unnerving, . . . are among the best ever filmed.”

ALEXANDER WALKER, in his book on Kubrick, opines that the film has the most conventional plot of any Kubrick movie. On the contrary, to define the plot of this episodic film, which is really more of a character study of men at war than a plot-driven movie, is like trying to define the melodic line of a symphony. Surely Kubrick’s epic *BARRY LYNDON* has a much more conventional plotline than *Full Metal Jacket*.

*Full Metal Jacket* is similar to Kubrick’s other pictures, in that the characters fail frequently through a mixture of unforeseen chance happenings and human frailty. In a Kubrick film, human weakness or malice and chance are always waiting in the wings to foil the heroes and antiheroes. Thus in *THE KILLING*, the gang’s scheme, to get away with a carefully planned racetrack robbery, ultimately comes to nothing, while in *SPARTACUS* the slave revolt is squelched by the armies of Rome. In *Full Metal Jacket*, the surprise attacks mounted by the enemy during the holiday cease-fire turn the tide of war against the marines. In addition, Sergeant Hartman’s determined efforts to manufacture Leonard into a dehumanized killing machine backfire when Leonard kills both Hartman and himself—the killing machine has killed too soon.

Kubrick’s dark vision suggests that the best-laid plans often go awry, as human imperfections and the



Matthew Modine (foreground) and Adam Baldwin (background) in *Full Metal Jacket* (1987) (Kubrick estate)

laws of chance militate against his characters. Since Kubrick's films reflect the extreme precariousness of everything, it is not surprising that he was meticulous in planning his films. He told Gene Phillips that he wanted to keep the disorder and confusion that dog human existence away from his set as much as possible.

*Full Metal Jacket* turned out to be a box office winner, but did not please some of the critics, who found the film too discouraging and downbeat. One British periodical went so far as to assert that at film's end, when the marines stride onward toward perdition, Kubrick offers the viewer the despair of an ear-

lier novelist such as Joseph Conrad (*Heart of Darkness*, 1902). On the other side of the ledger, some critics endorsed Kubrick for reinventing the genre of the antiwar film with a picture that is neither jingoistic nor sentimental. Indeed, Kubrick's depiction of the smoking hell of Vietnam presents man as God made him in a world God never made.

Some critics were positively impressed with the manner in which Kubrick adroitly employed pop tunes of the period on the soundtrack, such as Nancy Sinatra's "These Boots are Made for Walking." The original music for the film was composed by ABIGAIL MEAD, who was really Kubrick's youngest daughter,

Vivian (she used a pseudonym so that her dramatic underscore would be judged on its own merits).

Reassessments of the movie over the years have proved ever more positive. *Full Metal Jacket* is “a powerful visceral experience which leads the audience through the horror of Vietnam in a riveting fashion,” records Thomas Nelson in his book on Kubrick; “it remains one of the best and most uncompromising of the Vietnam films.” Robert Kolker adds in *The Cinema of Loneliness* that no other Vietnam film except *Apocalypse Now* “so expresses the hopelessness and confused motivations of that war” with such uncompromising realism. Gerry Reaves further notes in *Literature/Film Quarterly*, “Whatever one may feel about the morality of war, Kubrick drives home the paradox of wartime atrocities done in the name of humanism and democracy.” Perhaps Richard Corliss said it best in *Time*: “A viewer is left to savor . . . the Olympian elegance and precision of Kubrick’s filmmaking. It fails only by the standards the director demands be set for him. By normal movie standards, with whatever reservations one may entertain, the film is a technical knockout.”

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**Furst, Anton** (1944–November 24, 1991) Born in England, the son of a well-to-do London coffee broker descended from Latvian royalty, the future production designer Anthony Francis Furst attended Brighton College and later the Royal College of Art, where he studied sculpture and architecture. During college Furst visited the set of *2001: A SPACE ODYSSEY* and knew then what he wanted to do with his life. He told the *New York Times*, “Film seemed the perfect marriage of all my interests. I was fascinated with technology . . . art . . . the theater, and . . . the idea of making new worlds. Film allows you to construct your own reality, which is wonderful, and film also extends its horizons well beyond what is possible on the stage . . . I see my job as being rather like an illustrator of books . . . Fellini’s remark, that reality is only the extent of your imagination, is my philosophy.”

His first film job was on a science fiction film, (never completed), working under TONY MASTERS, who had been the production designer on *2001: A Space Odyssey*. In the mid-1970s, as one of the early creators of laser special effects, Furst developed and designed “The Light Fantastic,” a holographic laser show used on tour by The Who. His London-based special effects company, Holoco, worked on such films as *Star Wars* (1977), *Alien* (1979), *Superman* (1978), *Moonraker* (1986), and *Outland* (1981).

After designing Neil Jordan’s *The Company of Wolves* in 1984, Furst got a call from STANLEY KUBRICK, who had liked the film’s look. Kubrick appreciated Furst’s references to Gustave Doré, Samuel Palmer, and other artists, and asked him to design *FULL METAL JACKET*. Furst later recalled his two years of working with Kubrick as being exhilarating, instructive, and exhausting, “like being suspended in a black hole of high thought and creativity.” Anton Furst constructed Kubrick’s Vietnam at Pinewood Studios; on an airfield near Cambridge; on the Isle of Dogs; and in some hangars in Enfield.

In an interview in *The Face*, Furst recounted some of his experiences on *Full Metal Jacket*. “Stanley is

hard work. But if you're absolutely up front and honest about the possibility of fucking up and you *tell* him, then I've never met anyone easier. Stanley doesn't travel; everything comes to him, so there was no question of visiting Vietnam. Therefore when he told me we'd be creating Vietnam in England, my reaction was, 'Great, we can do it better!' . . . because we could blow the bloody thing up. Go for broke. I don't think you could fault it in terms of looking like Vietnam . . . We had *huge* amounts of research material. But everybody was saying, 'What about the weather? Vietnam is tropical!' The irony was, every time the sun came out, Stanley refused to shoot. Decided he hated the sun. But if you look at Vietnam reportage film, you hardly see any sunny sky—the place was shot to pieces, dusty."

For his design work on Tim Burton's *Batman* (1989), Furst received an Academy Award, which he shared with set decorator Peter Young. Other films on which Furst worked as production designer include *Lady Chatterley's Lover* (1981), *High Spirits* (1988), and *Awakenings* (1990). Furst also designed New York's Planet Hollywood, which opened not long before his death.

On the day of his death, Furst had checked himself into a hospital, having recently been treated for alcohol and drug problems. He inexplicably left the hospital and subsequently leapt off the eight floor of a nearby parking garage. In addition to his problems with addiction, perhaps another contributing factor to his death was the fact that Furst had been strug-

gling with a conflict between art and commercialism during the last year of his life. He had been lured from England to Hollywood by Columbia Pictures and had moved into the high-pressure area of producing films. Director Penny Marshall, with whom Furst had worked on *Awakenings*, told the *New York Times*, "Anton was such a great, innocent spirit, and sometimes this place squelches that." Furst had lobbied to have his offices adjacent to Marshall's at Columbia, telling her, "I have to be able to talk so someone who won't lie to me."

Although his death was officially reported as suicide, members of Furst's family believe it was accidental, that he was perhaps hallucinating as a result of mental and physical disorientation. He had several major projects in development at the time, including *Midknight*, which was to star the reclusive pop idol Michael Jackson.

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**Gaffney, Robert** Robert Gaffney was second-unit photographer on *LOLITA* and *2001: A SPACE ODYSSEY*. He had known STANLEY KUBRICK since the days when Kubrick was just beginning his career in films, making low-budget movies. Because Kubrick shot *Lolita* in England, he asked Gaffney to film exterior footage around the United States to establish the American setting of the story. Denis Stock, the second-unit director, Gaffney, and a third photographer took to the road in two station wagons, photographing material that could be employed in the scenes where Humbert (JAMES MASON) and Lolita (SUE LYON) drive across the country. The actors would be filmed in a mock-up of a station wagon on a soundstage in England, while the traveling footage shot by the second unit was projected on a screen behind them. Gaffney and his colleagues also shot some footage of one of their station wagons tooling down the highway to represent the station wagon carrying Humbert and Lolita. The other station wagon had a hole in the roof; at times Gaffney photographed the scenery by standing on the seat, shooting through the hole.

Their footage was turned over to Kubrick back in England after he completed principal photography on *Lolita*. Kubrick and his wife CHRISTIANE KUBRICK joined Gaffney to shoot some additional second-unit photography, driving the U.S. freeways in the two station wagons. "We spent two or three weeks on the

road," Gaffney told VINCENT LOBRUTTO. "We drove up through Rhode Island and then over through Albany to Newport," with Kubrick "setting up the shots they way he wanted them. . . . We had the cheapest crew in the world."

Kubrick subsequently called upon Gaffney to do second-unit photography on *2001*. Gaffney remembers Kubrick instructing him to film scenes in Monument Valley, Utah, flying as low over the terrain as possible. Kubrick wanted him to photograph footage of the Star Gate sequence near the end of the film, when astronaut Dave Bowman (KEIR DULLEA) is plunged into a stunning space corridor. As his voyage nears its end, he spies some familiar shapes from the window of his space pod: first a mountain range, then a canyon appears, awash in varying shades of color and photographed in negative. This material was filmed by Gaffney over Page, Arizona, and Monument Valley; it emerged in the final film as an alien landscape over which Bowman flies after his space pod leaves the Star Gate corridor of light.

Gaffney continued to help Kubrick from time to time on other projects, including Kubrick's aborted film about NAPOLEON. He always enjoyed working with Kubrick. "Stanley is a man with an open mind," he says in LoBrutto's book. Kubrick would ask him his advice about such aspects of the filmmaking process as whether or not *2001* should be shot in 70 mm or Cinerama. "He will listen, evaluate it, and

see whether it works for him . . . I spent hours on the phone with him."

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**Gavin, John** (1932– ) Actor John Gavin was born in Los Angeles. His mother was Hispanic, and this prompted him to major in Latin American history at Stanford University. He served in the Korean War as an air intelligence officer. Gavin went into pictures in 1956 and costarred in three important films in a row: *Imitation of Life* (1959), opposite Lana Turner; Alfred Hitchcock's *Psycho* (1960), as the fiancé of a murder victim played by Janet Leigh; and as Julius Caesar in STANLEY KUBRICK'S *SPARTACUS* (1960).

In *Spartacus*, Gracchus (Charles Laughton), a sly Roman senator, talks Caesar into allowing Spartacus and his slave army to leave Italy in the ships of Tigranes (HERBERT LOM) and his Cilician pirates; that is Gracchus's way of getting rid of Spartacus and his army in an expeditious manner. Caesar balks at the notion of the Roman senate bargaining with criminals—but only momentarily. As Gracchus puts it, "If the criminal has what you want, you do business with him." Caesar's silence clearly implies assent.

Gavin continued in films through the 1970s. He starred in *Romanoff and Juliet* (1961) with PETER USTINOV (who also appeared in *Spartacus*), the author and director of the film; and he played opposite Julie Andrews in *Thoroughly Modern Millie* (1967). He was president of the Screen Actors Guild from 1971 to 1973.

His interest in Latin American affairs continued over the years, and he served as an adviser to the Secretary General of the Organization of American States, 1961–1973; as a consultant on Latin-American affairs to the State Department; and finally as U.S. ambassador to Mexico, 1981–1986. He is married to actress Constance Towers.

See also CHARLES LAUGHTON.

**Geduld, Carolyn** Carolyn Geduld wrote *Filmguide to 2001: A Space Odyssey* (1973), one of the

first issues of the Indiana University Press Filmguide monograph series, edited by Harry M. Geduld and Ronald Gottesman. This publication put STANLEY KUBRICK in a league with Alfred Hitchcock, Carl Dreyer, John Ford, and Buster Keaton, the other directors whose work was selected for the first books in the series. A standard format is followed, including cast and credits, a plot synopsis, a chapter on the director, an extended analysis of the film, and a summary critique, constituting a reception study of the film. The Kubrick film became a cult feature, despite negative reviews from such prominent critics as Pauline Kael, Stanley Kauffmann, and Andrew Sarris, all of which are summarized. Geduld captures both the controversy and the enthusiasm stimulated by the film's release. George Rehrer wrote in 1982 that any viewing of *2001* would be "greatly enhanced by use of this volume before and after the film experience." Of particular interest is the book's annotated bibliography.

—J.M.W.

**Gelmis, Joseph** (1935– ) This film critic for the Long Island, New York, paper *Newsday* was one of the first to recognize the genius of STANLEY KUBRICK by designating him a "superstar" and including him in a collection of interviews with older, proven luminaries of the film world, such as Lindsay Anderson, Bernardo Bertolucci, Milos Forman, and Roman Polanski. Born in Brooklyn in 1935, Joseph Gelmis graduated from the Columbia Graduate School of Journalism in 1960 before becoming a regular film critic for *Newsday*. Gelmis elevated Stanley Kubrick to "superstar" status in his book *The Film Director as Superstar*, published in Doubleday & Company in 1970. The book operates from the auteurist assumption then coming into vogue that the director was "no longer simply another name in the credits, a small cog in a huge machine," but "the artist in control." Gelmis considered *2001: A SPACE ODYSSEY* "the most awesome underground movie ever made." The book concludes with a 23-page interview with Kubrick recorded in 1968 in New York and London.

—J.M.W.

**George, Peter** (c. 1925–1966) Author Peter George wrote *RED ALERT* (1958; published in Britain as: *Two Hours to Doom* under the pseudonym Peter Bryant), the source novel for *DR. STRANGELOVE, OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB* (1964). He coauthored the screen adaptation along with STANLEY KUBRICK and TERRY SOUTHERN, and he is also credited with the 1964 novelization, also entitled *Dr. Strangelove*. However, there has been some speculation that George had little to do with either the screenplay or the novelization.

George had been a pilot for the Royal Air Force during World War II, as well as a British intelligence agent, and he brought that experience to bear in the exacting detail of *Red Alert*, which often gets bogged down in technical and procedural descriptions. George's book is a serious treatment of one of his major concerns: the possibility that nuclear war could be started accidentally. The book lacks the edge of dark comedy that Kubrick and Southern brought to the film.

On the heels of the success of *Dr. Strangelove*, George wrote a sequel to *Red Alert* in 1965, called *Commander-1*. It examines the struggle for power between the major nations that have survived a nuclear war started by Communist China.

Peter George's seven other books, all written under pseudonyms, are mostly crime and mystery novels. They include *The Big H* and *Hong Kong Kill*. George once said, "If you learn how to construct a mystery, you learn how to write."

**References** "Peter George, 41, British Novelist" (obituary), *New York Times*, June 3, 1966; Tibbetts, John C., and James M. Welsh, eds., *The Encyclopedia of Novels into Film* (New York: Facts On File) 1998.

**Giannetti, Louis D.** Known primarily for his reader-friendly and therefore popular textbook *Understanding Movies* (1972, and many subsequent revised editions), Louis Giannetti devoted Chapter 17 ("Grey Matter") of his *Masters of the American Cinema* (Prentice-Hall, 1981) to STANLEY KUBRICK's career, up to and including *A CLOCKWORK ORANGE*. This substantial chapter begins by characterizing Kubrick as "the least romantic of American filmmakers," a "cold, ironic, detached" filmmaker who was

"unsentimental about the human species," but a "bravura technician." In his youth, Kubrick "was liberal and humanist in his values, but his vision has grown darker over the years," Giannetti claimed. "He believes that most people are irrational, weak, and incapable of objectivity where their own interests are involved." This constitutes "a pessimistic view of the human condition." Giannetti concludes his survey by agreeing with Hollis Alpert that Kubrick "is this country's most important filmmaker, fit to stand on a pedestal beside Europe's best, Bergman and Fellini."

Born and raised in Natick, Massachusetts, Giannetti took his B.A. degree in English at Boston University and his M.A. and Ph.D. degrees at the University of Iowa, specializing in Theater Arts and English and American literature. He began writing on film for *Cleveland* magazine after taking an academic post at Case Western Reserve University. His theoretical writings are collected in *Godard and Others: Essays in Film Form* (1975). In 1986 he collaborated with Scott Eyman to write *A Brief History of Film*, also published by Prentice-Hall. Chapter 12 of *A Brief History* traces Kubrick's career through *Barry Lyndon* and *The Shining*. The revised edition was published in 2001.

—J.M.W.

**Golitzen, Alexander** (1907– ) The future production designer on *SPARTACUS* was born in Moscow on February 28, 1907. He immigrated to America at age 16 and studied architecture at the University of Wisconsin. In 1933 he went to Hollywood, where he worked as an assistant art director. He ascended to the post of production designer in 1935. After designing sets at various studios, he became supervising art director at Universal in 1954. Among the distinguished pictures he worked on were Fritz Lang's *Scarlet Street* (1945), Max Ophüls's *Letter from an Unknown Woman* (1947), and Orson Welles's *Touch of Evil* (1958).

Although Golitzen was designated as production designer for *Spartacus*, Saul Bass, who created the title sequence for the film, was named design consultant on the film. Bass scouted locations for the movie; for example, he chosen Death Valley as the site for the mine where Spartacus and his fellow

slaves work. Nevertheless, Golitzen was responsible for the major sets in the picture; he and his staff worked under the watchful eye of STANLEY KUBRICK, the director, who was a stickler for historical accuracy.

Golitzen was uncomfortable with Bass's title of design consultant, since it seemed to imply that Bass was impinging on Golitzen's official role as production designer. Accordingly, Golitzen asked Edward Muhl, production chief at Universal, to change Bass's title to visual consultant. Kubrick intervened at this point and noted that that designation seemed to suggest that Bass was poaching on his territory as director, since the director, after all, is primarily concerned with the visual dimension of the film. Bass sided with Kubrick when Muhl advised Bass that he wanted to honor Golitzen's request that Bass be deemed visual consultant, not design consultant.

Bass told VINCENT LOBRUTTO that he insisted with Muhl that he stick with the original title he had been given, design consultant. He maintained that he felt that he must support the position of the director, who was the creative force behind the picture. If Kubrick was uncomfortable with his being called visual consultant, then he had to insist that he be officially credited as design consultant, whether Golitzen liked it or not. To his credit, Golitzen accepted Bass as design consultant and collaborated with Bass on designing the battlefield set on the exterior location they had chosen for the climactic battle sequence; in this scene Spartacus's slave army battles with the Roman legions sent to put down the slave revolt. Most of the battle sequence was shot near Universal Studios. In fact, these scenes, which involved masses of extras portraying the slave army and the Roman soldiers, were shot on the grassy hillsides on the edge of the Universal lot. Suburbanites who lived near the studio were awakened early on several mornings as troop movements took place almost in their back yards. (There are other reminders of *Spartacus* at Universal to this day. The Cinema Pavilion Museum has preliminary sketches for some of the scenes framed and hung on the walls, while close by there is a glass case containing a Roman sword and helmet. These are interesting indications of the esteem in which the studio itself holds the film.)

The scene following the battle, in which the Roman army destroys Spartacus's slave army, was originally supposed to be filmed on the Universal back lot. But Kubrick opted to shoot the aftermath of the battle, which shows the hillside strewn with corpses, on a soundstage, so that he could control the light better, since the scene takes place at sunset. Actually, the elaborate exterior set which Golitzen erected inside covered three soundstages. When Kubrick arrived to survey the completed set, he had a Polaroid shot made of it. After studying the photo, he decided that the set looked phony and said, "I don't like it; I want to do it outside." So the studio had to absorb the cost of the huge unused indoor set, and Kubrick shot the scene outdoors, according to the original plan.

Withal, Golitzen received an Academy Award for *Spartacus*. He also earned Oscars for *The Phantom of the Opera* (1943) and *To Kill a Mockingbird* (1962). He retired after working on *Earthquake* (1974), and is still regarded as one of Hollywood's outstanding production designers.

**References** LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999).

**Gray, Colleen** (1922– ) Colleen Gray was born Doris Jensen on October 23, 1922, in Staplehurst, Nebraska. She graduated with honors from Hamline University, where she appeared in several college productions. Afterward she was active in little-theater productions before going to Hollywood in the mid-1940s. Her first movie was the Rodgers and Hammerstein musical *State Fair* (1945). She appeared in some FILM NOIR movies, including *Kiss of Death*, opposite Richard Widmark, and *Lucky Nick Cain* (1953), with George Raft.

Given Gray's association with film noir, it is not surprising that STANLEY KUBRICK chose her for his classic noir, *THE KILLING* (1956). Hence JOHN BAXTER seems ungracious in his Kubrick biography when he implies that Kubrick selected her because she was at the time the mistress of Max Youngstein, production chief at United Artists, which was releasing the picture.

*The Killing* revolves around a racetrack heist planned by Johnny Clay (STERLING HAYDEN), an ex-

convict. Early in the film, Johnny opens a bottle of beer in the dingy kitchen of the flat where he is staying, while he describes his accomplices to his girlfriend Fay (Colleen Gray) and fills her in on his planned caper. To quell Fay's misgivings about Johnny's getting involved in a major crime after recently getting out of prison, Johnny says, "Anytime you take a chance you had better be sure that the stakes are worth it because they can put you away just as fast for taking ten dollars as for taking a million." Johnny arranges to meet Fay at the airport after the robbery, as they plan to go away together. Fay reasserts her faith in her lover as he sends her away. Fay's loyalty to Johnny, comments NORMAN KAGAN, "is the dependency of the weak" on the strong.

Colleen Gray recalled working with Kubrick on the movie for Peter Bogdanovich: "He was a small man wearing army fatigues and clodhopper shoes, and had bushy hair and was very quiet." Referring to the scene just described, she said, "I kept waiting for him to direct and nothing happened." When was he going to tell her what to do? "He never did, which made me feel insecure. Maybe that fact that I felt insecure was fine for the part—the girl was insecure." Fay had good reason to be insecure, as she fretted about whether or not Johnny could bring off the robbery and make good his escape with her to the tropics.

The robbery goes off without a hitch, but Johnny's gang is killed in a shootout with a rival mob that tries to steal their loot. At the climax of the film, Johnny, the only surviving member of the gang, drives to the airport to meet Fay as planned. En route he buys the largest suitcase he can find and stashes the cash in it. He finds Fay and they proceed to the check-in counter, passing two FBI agents who are quite clearly sizing up everyone who enters the air terminal. With nervous nonchalance Johnny demands that the airline allow him to lug his huge suitcase on board with him, rather than stow it in the luggage compartment. Throughout his bickering with the airline personnel, which Kubrick records in a single take, the bulky bag stands inertly in the center of the frame, as Johnny futilely tries to minimize its size.

The scene begins to take on the flavor of black comedy, as the obliging clerk suggests that Johnny transfer some of the contents of the valise into some of his other bags and then asks Johnny to consider insuring the suitcase. "Just give me some idea of what is in it and its estimated value," he says with mannered friendliness, "and we'll take care of it." Realizing that he is causing a scene, Johnny capitulates and watches apprehensively as the bag is tossed onto the conveyor belt and disappears from sight.

Johnny and Fay near at the departure gate as the baggage wagon proceeds across the airfield toward the plane. Standing nearby is a flighty dowager with a yapping poodle. Suddenly her dog runs barking into the baggage truck's path, and the woman screams. As author Barry Gifford describes the scene, the driver of the truck swerves to avoid hitting the animal, and Johnny's hefty case "tumbles off the baggage cart and bursts open; and the bills are blown to hell and back by the wind from the airplane's propellers," as Johnny and Fay stare in stunned horror.

The fate of the money in *The Killing* recalls how the gold dust in John Huston's *Treasure of the Sierra Madre* (1948) blows across the desert sands. In that film, as Barry Gifford states, "the . . . Mexicans cut the bags of gold dust off the mules and scatter it to the winds, unaware of what they're doing." When the men who slaved to acquire the gold find out what happened, they can only laugh hysterically when they contemplate how it has drifted away from them.

By contrast, Johnny and Fay stumble toward the taxi ramp, where they hopelessly attempt to flag a cab. When Fay urges Johnny to make a run for it, he stoically shrugs off the suggestion. Resigned to their fate, Johnny and Fay turn resolutely around to face the two men advancing toward them through the glass doors of the flight lounge. Working out of the grand noir tradition, Kubrick managed in *The Killing* to give a new twist to the story of a man trapped by events he cannot control.

Colleen Gray played in a number of crime melodramas in later years, including the gangster films *Johnny Rocco* (1958), opposite Steven McNally, and *P.J.* (1968), with Raymond Burr. She disappeared

from films in the 1970s and 1980s, making a final appearance in *Cry from the Mountain* in 1986.

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*Magazine*, July 4, 1999, pp. 18–25, 40, 47–48; Gifford, Barry, *Out of the Past: Adventures in Film Noir* (Jackson: University Press of Mississippi, 2001), pp. 99–100; Kagan, Norman, *The Cinema of Stanley Kubrick*, rev. ed. (New York: Continuum, 1989), pp. 33–46.

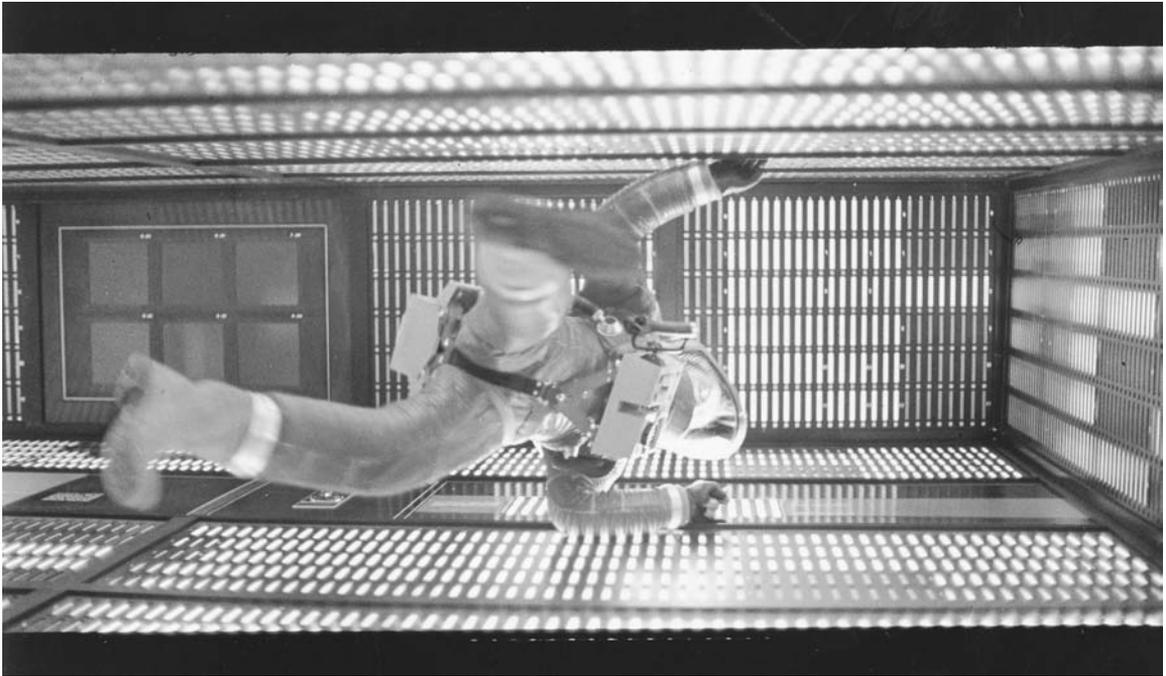


**HAL-9000** The computer known as HAL controlled the operations of the spaceship *Discovery-1* in STANLEY KUBRICK'S *2001: A SPACE ODYSSEY* (1968). Released a year before the first moon landing, the film presents a fully realized version of outer space, and is the yardstick by which subsequent science fiction films are judged. Hence it is important to examine the film, and HAL's crucial role in it, in detail. In explaining how the original idea for the movie came to him, Kubrick told William Kloman, "There's no doubt that there is a deep emotional relationship between man and his machine—weapons, which are his children. The machine is beginning to assert itself in a profound way, even attracting affection and obsession."

That concept is dramatized in the central episode of the film, when astronauts Dave Bowman (KEIR DULLEA) and Frank Poole (GARY LOCKWOOD) find themselves at the mercy of computer HAL-9000 (voiced by DOUGLAS RAIN). This segment of the picture begins with a title, "Jupiter Mission," and takes place after *Discovery-1* has been launched on an expedition to Jupiter. Inside are the two astronauts, Bowman and Poole, who consider themselves merely "caretakers" of the craft, because the spaceship is really controlled by the computer, HAL. It is so named because it is a heuristically programmed algorithmic computer. (When it was pointed out to Kubrick that H-A-L are the letters immediately pre-

ceding I-B-M in the alphabet, he responded that he had not consciously intended any reference to IBM in calling the computer HAL; it was a coincidence, pure and simple.) In this part of the film there are repeated juxtapositions of man and his human failings and fallibility immersed in machinery—beautiful, functional, but heartless. Kubrick, as always, is on the side of humanity. We shall shortly see that human fallibility is less likely to destroy humanity than is the relinquishing of moral responsibilities to supposedly infallible machines like HAL.

There are three other astronauts on board *Discovery-1* who have been sealed in refrigerated hibernation cases to preserve their energy—and the supplies on board—until the end of the nine-month journey. All of this is explained by a BBC-TV announcer on a news program which Bowman and Poole watch on their separate television receivers. The pair had taped an interview with the news commentator a day or two earlier. The announcer further tells his listeners that the HAL-9000 computer is programmed to mimic most of the workings of the human brain, including speech. HAL obligingly informs the TV audience that "he" and his twin computer, back at Mission Control in Houston, are, "by any practical definitions of the words, foolproof and incapable of error." Bowman adds during the interview that HAL acts as if he has genuine emotions, "but that is something no one can truthfully



Keir Dullea with HAL-9000 in *2001: A Space Odyssey* (1968) (Author's collection)

answer.” By the end of the film that question will be answered.

If in HAL we see Kubrick’s vision of the machine becoming human, in Bowman and Poole we observe how humans are becoming dehumanized and machinelike because of their close association with technological “offspring.” The astronauts are portrayed as being out of touch with genuine human feelings. Indeed, the two men rarely interact, except in a crisis, and are hardly ever photographed in the same frame. They even mutely watch the same program on separate TV receivers. Bowman and Poole talk to HAL more often than they converse with each other.

In one conversation with Bowman, HAL hedgingly asks him if he has any ideas about the true nature of the mission, something that still remains a secret from Bowman and Poole at this point. “Maybe I’m just projecting my own feelings,” HAL goes on, “but those strange stories before we left about something being dug up on the moon . . .” Bowman’s

shrewd reply is, “You’re working up your crew psychology report, aren’t you, HAL?”

HAL’s soothing voice actually belongs to Canadian actor Douglas Rain, whom Kubrick had engaged to do the film’s original narration (which was ultimately not used). After HAL’s part had been recorded by Martin Balsam with a lot of expression, the director decided that Rain’s reading of the lines in an even-toned, unemotional manner would lend an intriguing ambiguity to HAL’s statements, teasing the filmgoer into wondering at times what HAL is really “thinking” and “feeling.”

When HAL nonchalantly announces that he has detected a potential failure in the Alpha-Echo-35 (AE-35) communications unit in the antenna outside the spaceship, Poole and Bowman do not suspect that this apparently routine eventuality will lead to catastrophe. Bowman decides that the unit will have to be checked immediately, since the antenna system is *Discovery-1*’s sole means of maintaining contact with the Earth, 500 million miles away.

Bowman enters one of the space pods aboard *Discovery-1*, used for extravehicular activity, and steers it outside the ship and as near as possible to the suspect antenna. He then leaves the pod long enough to remove the AE-35 communications unit for inspection and replace it with a spare. Back inside *Discovery-1*, Bowman and Poole can detect no malfunction in the unit.

They are informed by their contact at Mission Control in Houston that HAL's twin computer there has reported that HAL is in error. (The Mission Control contact is played by Chief Warrant Officer Franklin Miller, a U.S. Air Force traffic controller in England when the film was made.) HAL, ostensibly unruffled by this disclosure, suggests, with some electronic throat-clearing, that the astronauts put their unit back in operation and let in fail: "We can afford to be out of communication with Earth for the short time it will take to change it. Then the cause of the trouble can be found. Any mistake must be attributed to *human* error." HAL emphasizes the word *human* with disdain, noting, "the 9000 series has a perfect operational record." Humans, the implication seems to be, do not.

Bowman and Poole enter one of the space capsules, where they intend to discuss the situation out of HAL's "earshot." But they do not realize that they are not out of his eyesight. In a marvelous bit of editing, Kubrick shows us a close-up of the luminous red "eye" of the computer, intercut with shots of the camera panning back and forth between the moving lips of the two men. HAL is reading the astronauts' lips.

Their plan is to reinstall the original AE-35 unit. If it does not fail as HAL predicted, it will be clear that HAL—and not the communications unit—is faulty. "That would pretty well wrap it up as far as HAL is concerned, wouldn't it?" says Poole impassively. HAL would then have to be disconnected so that the mission could be run via remote control by his twin computer at Mission Control. In Gene Phillips's book on Kubrick, ARTHUR C. CLARKE, who cowrote the screenplay for the film, comments that at this point one can still sympathize with HAL, since any miscalculation he may have made is ultimately traceable to the technicians at Mission Control who programmed

him: "HAL is indeed correct in attributing his mistaken report to human error." In other words, no machine can be any more infallible than the fallible human beings who have built it, and humanity's greatest error is its failure to grasp that fact.

Poole takes a space pod outside *Discovery-1* to replace the AE-35 unit as planned. While he is in the process of doing so, the space capsule, which has been dutifully standing by, suddenly moves toward the helpless astronaut like an assassin. Kubrick cuts away from the pod stalking its prey to the body of Poole falling into space, his air hose having been snapped in the collision with the pod, which HAL has engineered.

At first, the viewer is so startled by this abrupt turn of events that the whole thing seems to be another mechanical miscalculation, this time a deadly one. Gradually the realization steals over the viewer that HAL is deliberately trying to eliminate his rivals for control of the spacecraft by systematically putting them out of the way. There is no doubt that this is the case, once Bowman has left the ship in a second pod to attempt to retrieve Poole's body.

In Bowman's absence, HAL moves against the three hibernating scientists. We watch in horror as the glowing life-function charts register the trio's quick demise—a flashing red sign, accompanied by a screaming siren, proclaims: "Computer Malfunction," followed by "Life Functions Critical," and finally "Life Functions Terminated." Never before has a film portrayed multiple murder with such shattering indirection.

Bowman is unaware of what has transpired while he has been making his fruitless effort to reclaim Poole's body before it drifts off forever into infinity. HAL does not respond to his command to open the pod bay doors for his reentry into *Discovery-1*. "Hello, HAL, do you read me?" "Affirmative, Dave," comes the icily courteous reply. "This mission is too important for me to allow you to jeopardize it. I know you and Frank were planning to disconnect me and I cannot allow that to happen." When Bowman shouts frantically, "Where the hell did you get that idea, HAL?" the computer replies with sinister finality, "This conversation can serve no purpose anymore. Good-bye."

A shot of Bowman's space helmet resting back inside *Discovery-1* tips off the viewer to what Bowman himself now realizes: in his haste to leave the ship to save Poole, he forgot to don his helmet. Bowman nevertheless is able to outwit HAL by a stroke of genius which, because it involves improvisation, is beyond the capabilities of any machine. Once again, Kubrick, as always, is rooting for humankind.

The astronaut uses the explosive bolts on his space capsule doors, which are meant to eject the pilot from the pod in case of an emergency, to propel him, not only *out* of the capsule, but *into* the emergency entrance of *Discovery-1* and through the vacuum shaft that leads into the interior of the spacecraft. Kubrick photographs Bowman spiraling right at the camera, which is placed at the end of the silent, airless tunnel through which Bowman must pass to safety. Helmeted once more, Bowman proceeds with angry determination to the "brain room," which houses the computer's intricate mechanism. The soundtrack registers Bowman's heavy breathing inside his space suit, reminiscent of the operational sound of an iron lung.

Bowman ignores HAL's incessant pleas not to render him inoperative—to, in effect, kill him—as the astronaut methodically disconnects each component of HAL's intelligence: the memory bank, the logic terminal, and so on. HAL says in his ever-reassuring manner that he is confident that everything is all right now and that, if Dave would just take a stress pill and relax, he could think things over. "I know I have made some poor decisions lately," HAL concedes with monumental understatement, "but everything is now back to normal."

As HAL loses his grip on intelligent consciousness, his remarks become increasingly disoriented and childish: "Dave, stop. I'm afraid, Dave. My mind is going. I can feel it." Just before Bowman completes HAL's lobotomy, the computer repeats the first message it had ever received: "Good afternoon. I am a HAL-9000 computer. I became operational at the HAL plant in Urbana, Illinois, in 1992. My instructor, Mr. Langely, taught me to sing a song. It is called 'Daisy. . .'"

Kubrick is never at a loss to wring the last drop of irony out of a popular song when he employs it in a

film. (Another example is his use of "We'll Meet Again" at the end of *Dr. Strangelove*.) The lyrics of "Daisy" are superbly ironic at this moment in *2001*. "Daisy, Daisy, give me your answer do" can well refer in the film's context to the fact that HAL has been programmed to conceal the true nature of the Jupiter mission from Bowman and Poole. "I'm half crazy" now appropriately describes HAL's losing his mind and becoming an ordinary, mechanical monitoring device. His voice slows down and slides into distortion, like the running down of an old Victrola, and finally lapses into permanent silence.

Quite unexpectedly, Dr. Heywood Floyd (WILLIAM SYLVESTER), chairman of the National Council of Astronauts, now appears on the monitoring device that once was HAL and reveals the truth of what the Jupiter mission is all about. His message apparently was triggered by HAL's shutdown. "Good day, gentlemen," he begins. "This is a prerecorded briefing made prior to your departure and which for security reasons of the highest importance has been known on board during the mission only by your HAL-9000 computer. Now that you are in Jupiter space and the entire crew is revived, it can be told to you. Eighteen months ago, the first evidence of intelligent life off the earth was discovered. It was buried forty feet below the lunar surface, near the crater Tycho. Except for a single, very powerful radio emission aimed at Jupiter, the four-million-year-old black monolith has remained completely inert, its origin and purpose a total mystery."

This statement, typical of Floyd's remarks throughout the film, raises more questions than it answers. Significantly, his last words, "total mystery," are also the final verbal utterance in the entire film, and as such they reverberate to the end of the movie. This information, ALEXANDER WALKER has written, comes from Floyd at a time when—because of all that has happened—it can be of no use whatever to the sole survivor of the Jupiter mission. Not only has the crew been decimated, but *Discovery-1* is no longer in contact with Mission Control, so the mission cannot proceed even by remote control. Accordingly, Bowman abandons ship, and in the last segment of the film, "Jupiter and Beyond the Infinite," goes off in a space capsule to encounter new adventures in space.

Arthur C. Clarke, who coscripted the film with Kubrick from his short story “THE SENTINEL,” gives a more complex explanation for HAL’s panicky, homicidal behavior. That HAL blows his cool and becomes paranoid in the prose treatment (which Kubrick and Clarke had composed prior to writing the script) is traceable to the emotional conflict he suffers in that earlier draft of the story, which is not developed in the movie. In the prose treatment this conflict originated from the programming HAL underwent immediately prior to the Jupiter mission. HAL, it seems, was programmed to lie to Bowman and Poole if they asked him about the true objective of their mission. He therefore feels that he has been living a lie all during the course of the mission, a lie that has progressively eaten away at his integrity and impaired his dedication to accuracy and truth. This growing realization of his continuing deception ultimately causes him to lose his grip and to make mistakes that finally cost him his intelligent life.

This deeper explanation of HAL’s emotional problem did not survive in the final shooting script since it is complicated and really unnecessary to the progression of the plot. The fact that an error has been detected in his computations is sufficient in the film to raise doubts about his infallibility and to set off his paranoid fears about disconnection. This is an instance of how the final shooting script of the film has refined and simplified material that is more complex in the treatment.

Nevertheless, Clarke later regretted having to jettison the deeper explanation. “I personally would like to have seen this rationale for his behavior,” Clarke told Gene Youngblood. “It’s perfectly understandable and in fact makes HAL a very sympathetic character, because he has been fouled up by those clods back at Mission Control.” Still he concedes that giving this more complicated explanation for HAL’s behavior “would have slowed things down too much.”

Interestingly, Clarke wrote a sequel to *2001* entitled *2010*, published in 1982. Kubrick, never one to repeat himself, was not interested in directing the film version. The novel was adapted for film by writer-director Peter Hyams (*Capricorn One*) in 1984. Hyams states in VINCENT LOBRUTTO’s biography of Kubrick that he diffidently contacted Kubrick

and asked his blessing on the project. “Sure. Go do it,” Kubrick responded. “Don’t be afraid. Just go do your own movie.”

In *2010*, a joint team of Russian and American scientists rendezvous in their spaceship with *Discovery-1*, which never made it to Jupiter. Their mission is to “reawaken” HAL (again voiced by Douglas Rain), find the meaning of the monolith discovered on the Moon, and unravel the puzzling skein of events that culminated in Bowman disappearing without a trace from the spaceship which has remained stranded in space.

When his fellow astronauts hesitate to put HAL back in service, the computer expert Chandra (Bob Balaban) informs them that he has discovered data that explains why HAL acted as he did. The explanation which Chandra uncovers is precisely the one which Clarke and Kubrick left out of the script of *2001*: that HAL had a psychological conflict over being programmed to lie to Bowman and Poole about the purpose of their mission for reasons of security, since he was dedicated to the pursuit of truth. HAL, unaccustomed to ethical dilemmas, simply had a nervous breakdown. So HAL, reprogrammed to tell the truth this time around, is free of psychological and ethical conflicts, and hence proves to be quite reasonable after all.

The film ends with a monolith signaling Earth that the extraterrestrial intelligences will allow Earth to live in peace, unless the political conflicts between nations on that planet threaten the universe. Kubrick and Clarke scrapped this psychological explanation for HAL’s behavior in *2001*, and this denser explanation of HAL’s behavior, as elaborated by Chandra in *2010*, does indeed slow down the narrative drive of the film. As a matter of fact, the critical consensus is that Hyams’s follow-up to *2001* proved to be much too literal in laboriously explaining HAL’s behavior and everything else to which Kubrick and Clarke had attached an air of mystery in the original film. As Kubrick commented on *2001*, part of the fascination of the original film “is rooted in the fact that one must puzzle out its mystery.”

Although HAL disappears from *2001* at the close of the “Jupiter Mission” episode, he is one of the most memorable characters in the entire picture. As a

matter of fact, in a poll conducted of its readership by *Premiere* Magazine in 1999, HAL was voted one of the 10 most memorable villains in cinema history. It is a tribute to Kubrick's cinematic genius that HAL could be included with such human villains as JACK NICHOLSON's Jack Torrance in *THE SHINING* (1980). According to Bernard Dick, HAL, the villainous computer, has entered the movie vocabulary, joining such unforgettable names as Rhett Butler and Michael Corleone. Small wonder that PBS-TV produced in 2001 a documentary, under the supervision of computer scientist David Stork of Stanford University, entitled *The Legacy of HAL*.

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**Harlan, Jan** (1937– ) STANLEY KUBRICK's executive producer from *BARRY LYNDON* onward was born in Germany in 1937, the younger brother of Susanne Christiane Harlan, who would later marry Kubrick. After Christiane was born in 1932 in Braunschweig, Germany, the Harlans moved to Karlsruhe. Soon after the outbreak of World War II, Jan and his sister were separated from their parents and evacuated to Reihen, a village 30 kilometers south of Heidelberg, in 1941. Growing up in Nazi

Germany during World War II, of course, was a trial for both the young Harlans.

Christiane appeared in Kubrick's *PATHS OF GLORY* (1957), and they were married the following year in Hollywood. Jan Harlan was educated in Germany and later worked in the field of business planning in Frankfurt, Zurich, and Vienna. He emigrated to the United States in 1963 and formed a close relationship with his brother-in-law, Stanley Kubrick. Harlan returned to Frankfurt and Zurich, and it was not until 1969 that he decided to accept an invitation from Stanley to join him for the making of *NAPOLEON*, a film project to be shot in Romania. Harlan was to be a liaison with the Romanian government and the Romanian army, which supported the project, in planning the production. He moved to England for early preproduction on the picture. When the project was abandoned, he stayed in Britain and worked as production assistant on Kubrick's *A CLOCKWORK ORANGE* (1971). Harlan was, in due course, put in charge of business matters for Kubrick, and was the link between Kubrick and the outside world for all financial and legal affairs.

Asked how Kubrick managed to work in England for a fraction of what it cost to film in Hollywood, Harlan told Peter Bogdanovich, "On our pictures, we spent in a week what big movies spend in a day. That's why we could afford to have almost a year of shooting. We had a very small crew."

Harlan notes that, when Kubrick died in March 1999, the family got permission from the local authorities in St. Albans, the town near the Kubrick estate, to have him buried in the garden. "In Hertfordshire it was only the second time—the first was George Bernard Shaw." Harlan was one of the several mourners who spoke at the burial service.

Harlan subsequently decided to direct a feature-length documentary, *STANLEY KUBRICK: A LIFE IN PICTURES*, which premiered at the Berlin Film Festival in February 2001. Inventively edited by MELANIE VINER CUNEO, the film includes appearances by numerous actors who appeared in Kubrick's films, along with observations by other major directors. The actors range from PAUL MAZURSKY (who later became a director himself), who appeared in Kubrick's very first feature, *FEAR AND DESIRE* (1953)

to TOM CRUISE, who starred in Kubrick's last film *EYES WIDE SHUT* (1999). (Cruise also narrates the documentary.) The directors who appear in the film include STEVEN SPIELBERG, Martin Scorsese, and Woody Allen.

Although Harlan was related by marriage to Kubrick and is now associated with the Kubrick estate, his documentary is by no means a hagiography intended to canonize the director. The film goes chronologically through Kubrick's life, using his 13 films as a frame. Harlan and his collaborators—ANTHONY FREWIN, associate producer, and Melanie Viner Cuneo, the editor—felt strongly that they were making a film about a great man they all respected and honored. “Stanley does not need to be further polished,” Harlan told this writer in correspondence; so there was no “censorship” involved in the telling of Kubrick's story—critical remarks and controversial topics are all included in the documentary.

One of the bonuses which the documentary affords the viewer is the home-movie footage made by Jack Kubrick, Stanley's father, which show Stanley as a child pounding the piano or jitterbugging with his kid sister, while he mugs for the camera. Some of these shots are repeated during the film's closing credits, so that the last image of Kubrick that we see in the movie is the cheerful youngster who would one day become a filmmaking genius. The review of the movie from the Berlin Film Festival, where it premiered, calls *Stanley Kubrick: A Life in Pictures* “the definitive documentary on the mercurial, immensely gifted, challenging and usually controversial filmmaker.”

**References** Bogdanovich, Peter, “What They Say About Stanley Kubrick,” *New York Times Magazine* (July 4, 1999), pp. 18+; LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999); Salomon, Julie, “A Memorial to Kubrick: *Stanley Kubrick: a Life in Pictures*,” *New York Times*, June 12, 2001, sec. B, p. 8; *Stanley Kubrick: A Life in Pictures*, dir. Jan Harlan, 141 min., Warner Bros. Home Video Production, 2001; Stratton, David, “Film Review: *Stanley Kubrick: A Life in Pictures*,” *Variety*, March 20, 2001, pp. 2+.

**Harlan, Manuel** A production photographer for BBC-TV, Film Four, the Royal Shakespeare

Company, and numerous other film and stage companies, Manuel Harlan became the first unit stills photographer on a STANLEY KUBRICK production since *2001: A SPACE ODYSSEY* when he came on board to photograph *EYES WIDE SHUT*. Harlan had previously spent 18 months working for Kubrick as video assist operator for *FULL METAL JACKET*, and later spent a year photographing possible locations for *Eyes Wide Shut* before the start of shooting. Harlan notes that “people forget Stanley was a photographer before he became a film director. He was the youngest staff photographer ever employed by *Look* magazine and the keen photographic eye that he developed then never deserted him.”

**Harris, James B.** (1928– ) The producer-director James B. Harris was born on August 3, 1928, in New York City. His father was a wealthy insurance broker. He spent a year at the Juilliard School of Music before he decided that being a jazz drummer (which STANLEY KUBRICK also wanted to be at one point) was not his vocation. By 1949 Harris was employed by Realart, a distributor of foreign films in America. He then served in the U.S. Army Signal Corps during the Korean War. Because he had some experience in the film business, he was assigned to the Signal Corps Photographic Center at Paramount's old Astoria Studios on Long Island, where training films were produced. There he became acquainted with Alexander Singer, a classmate of Kubrick's at William Howard Taft High School in the Bronx; Singer later became a film director himself.

Singer says in JOHN BAXTER's biography of Kubrick, “My sense was that Jimmy Harris was at twenty-two as shrewd and as hard a money dealer as he would ever be.” Borrowing equipment from the Astoria Studios, Harris and Singer spent a weekend at the Harris family's Manhattan apartment shooting a 15-minute detective story they had written. Singer invited his old high school chum Stanley Kubrick, who was himself busy with his second low-budget feature, *KILLER'S KISS* (1955), to kibitz. Harris remembers that he was nervous when Kubrick, already established as an independent filmmaker, showed up to watch. But Kubrick proved very encouraging. Harris recalls Kubrick treating him and

Singer, who were just fumbling around with a short subject, as if they were all in the same boat. “I never forgot that,” he says.

In 1954, after Harris had been demobilized from the army, he cofounded Flamingo Films, a film and TV distribution company, with David L. Wolper, later a film producer. One day he met Kubrick on the street in New York, and Kubrick brought him along to an advance screening of *Killer’s Kiss* (1955). “I was very impressed with Kubrick,” Harris recalls in VINCENT LOBRUTTO’S Kubrick biography, because Kubrick had made two features “all by himself”: Kubrick had done the lighting, the camera work, the sound, and the editing of both movies. “This guy is going to be a great director,” Harris said to himself.

Kubrick and Harris hit it off very well, even discovering that they had been born six days apart in New York City. “We were not only partners, but we became best friends,” Harris told Peter Bogdanovich. They did a lot of things together, like playing touch football and having Thanksgiving dinner with their friends or families. They soon pulled up stakes in New York and moved to Los Angeles, with the hope of setting up their own production company. Harris reasoned that, with his experience at Flamingo Films, he could help Stanley with the business end of moviemaking—acquiring the rights to a property for filming, obtaining financial backing, and the like.

Harris found a crime novel entitled *CLEAN BREAK* by Lionel White, about a racetrack robbery, in the mystery section of a bookstore; Kubrick thought the thriller was terrific. With that, Harris bought the rights to the novel and sought studio backing for the movie. But he found that Kubrick’s not-too-impressive track record (two low-budget features that had not performed well at the box office) was a distinct drawback in financing the film. “But I swore to Stanley that, on this or any other project, I would never ditch him as director just to keep the film alive.” At long last, Harris arranged for United Artists to distribute the film, once they had secured STERLING HAYDEN (famous for *The Asphalt Jungle*, 1950) to star.

Jim Harris believed enough in the project—and in Kubrick—to put up more than one-third of the film’s \$320,000 budget, with United Artists providing the rest. Harris-Kubrick Productions was on its way.

“We worked with a very prestigious cameraman named Lucian Ballard” (who had shot Otto Preminger’s *Laura*, 1944) Harris told Jill Bernstein. But it was not long before Ballard stopped coming to the screenings of the footage they had shot, because “Stanley was telling him how to light the scenes.”

“We edited the film the way we wanted to—the way the script was written,” Harris continued. Kubrick portrays the racetrack heist in a series of fragmented flashbacks, as each partner in crime carries out his assigned task to bring off the robbery. “Many people said they thought . . . the flashbacks would irritate people.” They held a sneak preview, with the usual walkouts by filmgoers not interested in a crime picture. “Afterward, Sterling Hayden’s agent told us that we had ruined the picture and hurt his client. If enough people tell you you’re sick, maybe you should lie down.” So Harris and Kubrick went back to New York, rented an editing room, and, before delivering the picture to United Artists, “broke the whole thing down and started over.” When they put all the scenes in chronological order and eliminated all of the flashbacks, they looked at each other and said, “This stinks.” After all, it was the flashbacks, Kubrick told Harris, that made *The Killing* “more than just a good crime film.” Consequently, he recalled, “we put it back the way we had had it.”

Only one person was present when they screened the picture for United Artists: Max Youngstein, the head of production. When the screening was over, Max said, “Good job. Let’s keep in touch.” Kubrick and Harris had to follow him down the hall, asking, “Where do we go from here?” Youngstein replied, “What about out the door?” Kubrick said, “You have other producer-filmmaker teams. Where would you rate us with all of those people?” Youngstein answered, “Not far from the bottom.” Adds Harris, “We never forgot that.” Still “Stanley had absolute awareness of his own talent. He knew he was doing good work.” As a matter of fact, when *The Killing* opened, Kubrick was compared in the *Time* review to the young Orson Welles, and the film turned a modest profit. Indeed, today it is considered a classic example of FILM NOIR.

Undaunted, Kubrick picked the next project. He suggested HUMPHREY COBB’S *PATHS OF GLORY*, an

angry novel about World War I that Kubrick had read in high school. No major studio showed much interest in financing the film. “Not because it was an anti-war film about World War I,” Kubrick told Gene Phillips; “They just didn’t like it.” Then KIRK DOUGLAS became interested in playing the lead, and United Artists agreed to back the project for \$935,000—despite Youngstein’s brushoff of Kubrick and Harris after *The Killing*. Nevertheless, it was still not a big budget by studio standards, but it was astronomical compared to the budgets that Kubrick and Harris had previously worked with. The film was released under the banner of Douglas’s independent company, Bryna Productions, which was one of the star’s stipulations for appearing in the movie. Kubrick pointed out, however, that “although Jim and I had to give Bryna a production credit, it had nothing whatsoever to do with the making or financing of the film.”

Kirk Douglas was “pretty dictatorial,” Harris recalled for Jill Bernstein; “but Stanley earned people’s respect, and Kirk could tell immediately that Stanley knew what he was doing.” Because the movie presents a very negative picture of the French High Command during World War I, Kubrick opted to shoot it at the Geiselgasteig Studios in Munich, since filming in France was out of the question.

When Kubrick and Harris screened *Paths of Glory* around Los Angeles before it opened, in order to drum up some word-of-mouth publicity, “the lights would come up and people would just sit there,” says Harris. “There was no applause or anything. I think they were just stunned.” Harris and Kubrick finally surmised that the silence which greeted the end of the film was actually a positive reaction on the part of the viewers.

When Douglas had agreed to star in *Paths of Glory*, he had stipulated that Kubrick and Harris would have to commit themselves to a five-picture deal with his Bryna Productions. Later on, Douglas asked Kubrick to direct *SPARTACUS* (1960), a Roman epic about a slave revolt led by Spartacus (Douglas), which Douglas not only was to star in but to serve as executive producer. Harris agreed with Kubrick that he should direct *Spartacus* because “we wanted to buy our way out of this five-picture contract we had with Kirk,” Harris explained to Bernstein.

Kubrick was dissatisfied with DALTON TRUMBO’S script. For example, there was no battle scene portraying the Roman legions defeating Spartacus’s slave army, as Harris points out in JAN HARLAN’S documentary, *STANLEY KUBRICK: A LIFE IN PICTURES* (2001). The climactic battle scene, as depicted in the script, was done in a sort of symbolic fashion, “with helmets floating down the water with bloodstains, and battle sounds in the background.” Kubrick, of course, contended that “you can’t make a spectacle movie and not have a battle scene in it.” So Kubrick persuaded Douglas to film the battle scene in Spain, “where he could get all those extras” to play the opposing armies very cheaply.

The next film made by Harris-Kubrick Productions was the screen adaptation of VLADIMIR NABOKOV’S controversial novel *LOLITA* (1962), about the sexual obsession of Humbert Humbert (JAMES MASON) for a nymphet named Lolita (SUE LYON). At a book luncheon at the Waldorf Astoria in New York, Harris was introduced to Nabokov, who was told that Harris had just purchased Nabokov’s book. Assuming that Harris had merely bought a copy of the novel to read, Nabokov replied, “I hope you enjoy reading it.”

Later, Harris and Kubrick commissioned Nabokov to write the screenplay, which Kubrick heavily revised; indeed, Nabokov’s first draft was 400 pages long, and Harris remembers that he and Kubrick “could hardly lift it!” The big problem with the movie, Harris explained to Bernstein, was “how we were going to get this picture made, with the censorship restrictions” they would have to cope with. “We didn’t want to make it void of suggestiveness; we just didn’t want to be explicit.” In fact, Harris and Kubrick had to guarantee Metro-Goldwyn-Mayer (MGM), which was distributing the film, that the movie would receive the industry censor’s official seal of approval.

Kubrick and Harris were aware that the industry’s censorship code forbade any explicit depiction of the relationship between a middle-aged man and an underage girl. In order for the film to receive the industry seal, they promised Geoffrey Shurlock, the industry censor, that the relationship of Humbert and Lolita would be portrayed with subtlety and sophis-

tication, and even be leavened with some black humor. One way that Kubrick and Harris mollified the censor at the outset was to cast 14-year-old Sue Lyon as Lolita, since they rightly assumed that Shurlock would not hear of Lolita being played by a girl of 12, Lolita's age in the book.

On May 25, 1961, Shurlock granted the film industry's official seal of approval (seal #2000) to *Lolita*. But then Kubrick and Harris had to contend with the Legion of Decency, which rated the acceptability of films for its Catholic constituency. Nevertheless, in the absence of an industry rating system—which would not be inaugurated until 1968—the legion's ratings were followed by many non-Catholics. Hence studio bosses tended to do the legion's bidding in order to avoid receiving an objectionable rating for a movie, which would damage the film's chances at the box office. MGM therefore insisted that Kubrick and Harris avoid a condemned rating for *Lolita* at all costs. In Jan Harlan's documentary, Harris states that the Legion of Decency advised them that it was prepared to condemn the film on the basis of a couple of scenes which they felt were objectionable. So Kubrick and Harris accordingly arbitrated with the legion to change the rating.

As Harris points out in his documentary, in the scene in which Humbert, who was married Lolita's mother, Charlotte, just to be near her daughter, embraces Charlotte on the bed, he surreptitiously gazes beyond Charlotte to the picture of Lolita on the bedside table. This implies that Humbert prefers his sexual encounters with Charlotte to Lolita. Monsignor Thomas Little, the director of the legion, maintained that this emphasized Humbert's obsession with the girl too blatantly. As Harris affirms in the documentary, "We agreed to change that," by simply reducing the number of times Humbert is shown looking at Lolita's photo. In the documentary Harris stops just short of saying that, as a direct result of the minor modifications which he and Kubrick made in the film at the behest of the Legion, *Lolita* was spared the condemned rating; but that is the fact. Monsignor Little, in concert with his advisory board, finally gave the legion's blessing to the picture, with the condition that the movie's ads state that *Lolita* was "for persons over eighteen only."

In sum, by making concessions, first to the industry censor, then to the legion, the picture was approved for mature audiences across the board. It was one of the first times that the Legion of Decency recognized officially that not every film had to be suitable for the entire family—that there could be responsible adult film fare. "The one thing I know is that being explicit was never of any interest to us," Harris says today. Although the freedom of the screen had not advanced to the point it has reached in the 21st century, Harris still contends that the relationship of Humbert and Lolita in their film would be presented no differently if the film were made today. "We assumed that everybody was familiar with the book," he comments. "We didn't have to dwell on" the sexual dimension of the story. The audience would see it for themselves: "It wasn't necessary to show it."

*Lolita* was the last film made by Harris-Kubrick Productions. Harris later became a director himself. "I said to Stanley that I felt comfortable about going back to California to pursue a directing career," Harris says in James Howard's book; Kubrick planned to continue making pictures in England, where *Lolita* was filmed. Kubrick had encouraged Harris to try directing, since Harris had started out directing shorts with Alexander Singer in the 1950s. "He just felt that I could do it," Harris remembered. Kubrick also said that Harris would find directing more fulfilling than producing.

Harris began by directing *The Bedford Incident* (1962), about the confrontation of an American destroyer with a Russian nuclear submarine in the Arctic during the cold war. If Kubrick's next film, *DR. STRANGELOVE* (1964) was to be a nightmare comedy about nuclear war, *The Bedford Incident* was a serious take on the same subject. The film was well received, but Harris admitted that directing was not as easy as it looked. "I watched Stanley direct three films," he says, "and it looked easy when he did it." He adds that *The Bedford Incident* "turned out okay, but it was a lot of pain and compromise and trying to second guess." Harris had a terrific cast (among them Richard Widmark and Sidney Poitier); "I just got lucky with all those people working for a first-time director—I could use all the help I could get."

Harris went on to direct *Some Call It Loving* (1973), a comic fantasy inspired by the story of *Sleeping Beauty*, with Carol White; *Cop* (1983), with James Woods, a crime film based on the James Ellroy novel; and *Boiling Point* (1993), a psychological study of a federal agent determined to avenge his partner's death, with Wesley Snipes and Lolita Davidovich.

Harris attended Kubrick's funeral in March 1999, but he did not speak at the burial service. "I don't think I could have stayed composed enough to do it," he told Peter Bogdanovich. He listened to a number of people speak who he thought did not really know Kubrick. "I felt that I was the only one there, aside from the family, that knew him"—not the heads of studios and the major movie stars who were speaking. "I'm the guy that played Ping-Pong with him," he reflected, "and watched football games with him and drank beer with him"; he was "the guy who was my pal."

Harris's main claim to fame is the three pictures which he coproduced with Kubrick. Recalling their relationship, Harris observes that when they first got together, Kubrick said, "We should never have a falling out and we should never have any kind of dispute that reaches an impasse because we're both intelligent, we're both articulate; and one should be able to convince the other. If both people are intelligent they should be able to buy the other's argument if it's on the right track." Harris concludes, "So I must be the most intelligent person in the world, because he convinced me every time."

**References** Baxter, John, *Stanley Kubrick: A Biography* (New York: Carroll and Graf, 1997); Bernstein, Jill, et al., "Stanley Kubrick: A Cinematic Odyssey," *Premiere* 12, no. 7 (August, 1999), pp. 85+; Bogdanovich, Peter, "What They Say about Stanley Kubrick," *New York Times Magazine*, July 4, 1999, pp. 18+; Howard, James, *Stanley Kubrick Companion* (London: Batsford, 1999); Leff, Leonard, and Jerold Simmons, "Lolita," in *The Dame in the Kimono: Hollywood and Censorship* (Lexington: University Press of Kentucky, 2001), pp. 219–246; LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999); Phillips, Gene, *Stanley Kubrick: A Film Odyssey* (New York: Popular Library, 1977).

**Harris, Robert A.** One of the country's leading practitioners of motion picture restoration,

Robert A. Harris has supervised some of the best known and most financially successful restorations of film classics. They have included: *SPARTACUS* (1960); *My Fair Lady*: Abel Gance's 1927 silent epic, *Napoleon* (with Kevin Brownlow); David Lean's *Lawrence of Arabia* (1976; with Jim Painten, Harris's fellow producer on *The Grifters*); and Alfred Hitchcock's *Vertigo* (1958) and *Rear Window* (1954) (both with James C. Katz).

Universal Studios agreed in 1990 to finance Harris's reconstruction of the original, uncut version of *Spartacus*. Originally, a 202-minute version was test-screened in 1960. That was cut down to a version that ran 197 minutes, including ALEX NORTH's overture, intermission, and closing music. An additional five minutes of footage was cut because it was considered too violent or sexually suggestive. Harris spent months doing research before he ever touched a single frame of film. He went through roughly 15,000 pieces of paper from studio and lab records in order to determine what footage had been removed.

Once Harris had figured out what the original version should be, he then faced the equally daunting task of determining what materials were available. Harris relied on Universal's 300-page inventory of duplicate negatives, interpositives, color separations, and A&B rolls to begin his reconstruction. He also received invaluable help from private collectors around the world who had copies of materials no longer to be found in the Universal archives.

The most noticeable scenes restored in Harris's version are: the homoerotic "oysters and snails" scene between LAURENCE OLIVIER and TONY CURTIS; the blood of WOODY STRODE's character hitting Olivier's face; the slave couple's burial of their baby; and the extended crucifixion scene. But much of the added footage is not as noticeable, because some of the extensions are only a few seconds in length. Harris explains:

For example, the close-up of Kirk's hands on the back of Chuck McGraw's head as he holds him in the soup pot is extended. Another extended scene, during the revolt at the gladiators' school, is when Kirk falls into an indoor pool with a guard and stabs him. This time you see the blood, and he stabs him

again, and then the camera follows Kirk as he runs off. There are many other scenes like that which involve the restoration of little trims and cuts.

STANLEY KUBRICK made himself available to Robert Harris during the restoration process, but according to Harris, Kubrick's participation was not extensive: "There weren't real choices to be made, although Stanley was available. I just had to pick up the phone, and he was generally there. We went over technical problems, optics and things like that, and how to solve them. Technically, he is very, very savvy."

Kubrick did direct ANTHONY HOPKINS for the dubbing of Olivier's "oysters and snails" lines, but he did so by means of a fax, now in Harris's possession:

October 10, 1990

Dear Anthony,

I'm very sorry I can't get down there tonight, though I'm not at all sure you're in need of my presence. I greatly admire your work and would like to have met you. The scene is, of course, a play on Socratic questioning of the unsuspecting victim, except that Larry's performance had a troubled and somewhat remote edge to it, and Tony was not altogether unsuspecting. There was nothing suggestive or camp about Larry. Thank you very much for doing this.

Best regards,

Stanley

Harris refers to himself as an activist—"restoration police"—in the effort to save deteriorating classic films. Together with James C. Katz, he has reportedly compiled a list of two dozen large-format films, including *Around the World in 80 Days* (1956), *Ben-Hur* (1959), *West Side Story* (1961) and *The Alamo* (1960) that he would like to see restored.

**References** "Harris, Robert A.," Internet Movie Database, [www.imdb.com](http://www.imdb.com); Harris, Robert A., "Resurrecting Spartacus," interview with Gary Crowds and Duncan Cooper, *Cineaste* (undated clipping file); "Rear Window To Get A Cleaning," *Studio Briefing*, September 29, 1997.

**Harvey, Anthony** (1931– ) Anthony Harvey was born in London, on June 3, 1931; he would become the film editor of *LOLITA* and *DR. STRANGELOVE*. Harvey studied acting at the Royal Academy of Dramatic Art and performed on both stage and screen, including in the film version of Bernard Shaw's *Caesar and Cleopatra* (1945). He became an assistant film editor in 1949 and a full-fledged editor in 1956. He edited the comic social satire *I'm Alright, Jack* (1959), which was directed by John Boulting and produced by his brother Roy and which starred PETER SELLERS as a benighted union official.

After Harvey finished editing Bryan Forbes's *L-Shaped Room* (1962), he wrote to STANLEY KUBRICK indicating his high opinion of *PATHS OF GLORY*, and inquired about the possibility of editing Kubrick's *Lolita* (1962), which Kubrick was shooting at Associated British Studios, outside London. Kubrick then interviewed Harvey, asking about his work habits and the kinds of hours he was willing to work, in order to be sure that Harvey would be available seven days a week, if necessary, Harvey explains. Indeed, Harvey wound up working very long hours, but valued the opportunity of collaborating with such a fascinating and brilliant director.

Harvey told journalist John Gallagher that Kubrick favored long takes while photographing the film. An extended take, uninterrupted by cuts to other angles, enables an actor to give a sustained performance of a long speech and thus build steadily to a dramatic climax. Kubrick rarely opted to interrupt these extended takes by the insertion of reaction shots. "His great thing was, don't cut to a reaction shot if the actor is giving a brilliant performance; you imagine the reaction shot for yourself," says Harvey.

In *Lolita*, for example, there is the long take in the scene in which Humbert (JAMES MASON) is staying in a hotel with his nubile stepdaughter Lolita, to whom he is sexually attracted. Clare Quilty (Peter Sellers), who has designs on the girl himself, wants to thwart Humbert's plan to bed down Lolita in their hotel room. In a long monologue, Quilty, who is impersonating a police detective, suggests that it is inappropriate for Humbert to share a bedroom with his

own stepdaughter, especially since she is such a “lovely, sweet girl.” By the time Quilty has finished his prolonged spiel, strewn with sly innuendos, Humbert is sufficiently intimidated to cancel his plans of possessing Lolita on that occasion.

Director and editor developed a genuine rapport while working on *Lolita*, and Kubrick consequently asked Harvey to edit *Dr. Strangelove* (1964). Kubrick completed principal photography on that film on April 23, 1963, at Shepperton Studios, outside London. Harvey had been gradually assembling the footage into a rough cut while Kubrick was shooting the movie, and he finished his first cut shortly after filming was finished. Then Kubrick joined him to produce the director’s cut of the film. When Harvey and Kubrick looked at Harvey’s cut, they were depressed. “As with all first cuts,” says Harvey, “you want to slit your throat, and everyone runs off in different directions looking for a knife! The balance of one scene to another is such a delicate thing that sometimes it can’t really be put on paper.

“We started with the first reel” and went through to the last “in minute detail,” Harvey recalls. “I remember I took the whole film apart. Stanley and I put cards up on a big corkboard and rearranged them in many different ways until it looked like a more interesting way to cut it. We recut the whole film, the juxtaposition of placing one scene to another was totally different. When you’ve got the film on the Moviola [editing machine], one so often does rearrange things—it was major in this case.”

The dark satire of *Dr. Strangelove* broke new ground. The straight-faced humor permitted filmmakers to laugh at the notion of nuclear destruction. “The Boulting brothers, who I started with, always said that if you start laughing” while the scene is being shot, “God help you,” Harvey told Gallagher. “Comedy is very serious. When an actor thinks he’s funny and starts playing to the crew, it’s death. When it comes on film, it’ll never work.” So Kubrick had his cast play their scenes with deadpan seriousness.

In editing the film with Harvey, Kubrick originally included a scene in which the War Room personnel engage in a slapstick fight with pies from a buffet table. Kubrick retained most of this sequence until the first preview. After seeing the film with an

audience, he had Harvey edit out the entire scene, since slapstick was not in keeping with the more muted satire in the rest of the movie.

The movie was ready for screening in November 1963; when the news came on November 23 that President John F. Kennedy had been assassinated, Harvey remembered ruefully a line in the pastry-throwing sequence, when President Muffley is hit with a pie. One of the generals says, “Gentlemen, our beloved president has been struck down in his prime.” That line, along with the whole pie fight, was no longer in the picture.

When this writer talked with Harvey at the Cannes Film Festival, Harvey recalled that Kubrick once quipped to him, “You’ve become quite impossible; you’d better direct your own pictures from now on, before you drive me crazy.” Harvey did turn director with *Dutchman* (1966), which he also edited; it is a racial allegory from the one-act play by Le Roi Jones. Harvey then directed the historical drama *A Lion in Winter* (1968), for which Katharine Hepburn won an Academy Award, and which was rereleased in a restored print in 2001. Harvey turned to TV in the 1970s with a fine version of Tennessee Williams’s *Glass Menagerie* (1973), starring Katharine Hepburn. But his last work (and last pairing with Hepburn), the unfunny comedy *Grace Quigley* (1984), was disappointing. The two Kubrick films that Harvey edited and the magnificent *A Lion in Winter*, which he directed, represent the peaks of his career.

**References** Gallagher, John, *Film Directors on Directing* (New York: Greenwood Press, 1989); LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999).

**Hasford, Gustav** (1948–1993) Gus Hasford was born in Alabama in 1948. He reached the age of 20 in time to serve his country in Vietnam. His autobiographical novel *THE SHORT-TIMERS* (1979) has been regarded as one of the most disturbing and authentic narratives of the Vietnam War, along with Tim O’Brien’s *The Things They Carried* (1990) and MICHAEL HERR’s *Dispatches* (1978). Private Joker, narrator of *The Short-Timers*, is Hasford’s alter ego. Hasford wrote and published two additional novels, *The Phantom Blooper* (1990), tracing the further adven-

tures of *Private Joker*, this time in a more poetic idiom, and *A Gypsy Good Time* (1991), a private-eye narrative. STANLEY KUBRICK hinted that Hasford worked with Michael Herr in adapting his novel to the screen as *FULL METAL JACKET*, but although Hasford might have initially been consulted, the completed screenplay is believed to be mainly Kubrick's work. Hasford petitioned for screenwriting credit for the Academy Award-nominated screenplay.

After the war, Hasford lived in southern California with a college librarian. Symptoms of emotional instability developed in Hasford in 1988, when he was arrested in San Luis Obispo "for stealing nearly 10,000 books from dozens of libraries in the United States and Britain," according to Marc Leepson, book editor for *The Veteran* magazine. He served three months "of a six-month sentence after promising to turn over more stolen-book money with the proceeds of his second novel." After living in San Clemente and El Cajon, he fell ill from diabetes in Tacoma, Washington, in 1991, and was treated at a Veterans Administration hospital. Against the advice of his friends, he then went to Europe. He died of heart failure while visiting a Greek island on January 29, 1993.

**Reference** Marc Leepson, "Gus Hasford: The Life and Death of a Soldier," *Baltimore Sun*, (March 28, 1993).

**Hayden, Sterling** (1916–1986) Sterling Hayden was born in Montclair, New Jersey, in 1916, and would become a Hollywood leading man in the 1940s and 1950s. As a youngster he served as a mate on a schooner, and rose to become a ship's captain by 1938. Blond, rugged, handsome, and six feet, five inches tall, Hayden was a model before making his film debut in *Virginia* (1941). The studio publicity department worked overtime in billing him as the "blond Viking god" of the movies. He gained further attention by marrying his costar in *Virginia*, Madeleine Carroll; the marriage lasted four years.

Hayden enlisted in the marines in 1942 and subsequently became an undercover agent for the Office of Strategic Services (OSS) behind enemy lines in Greece and Yugoslavia. (The OSS was the forerunner of the Central Intelligence Agency.) Out of sympathy for the Yugoslav Communists with whom he was

associated in the OSS, he joined the Communist Party after the war for six months. He returned in 1947 to Hollywood, where he used part of his earnings to buy his own sailing vessel. Three years later, he got his first really significant role, in John Huston's *Asphalt Jungle* (1950), as a hard-nosed hoodlum.

Because of his brief membership in the Communist Party in 1946, he was summoned before the House Un-American Activities Committee (HUAC) in 1951. He avoided being blacklisted in Hollywood by serving as a "friendly witness," that is, one who informed on associates in the film industry who he thought to be "fellow travelers" (Communist sympathizers).

Hayden is quoted by Paul Boyer as expressing remorse for turning state's evidence before HUAC, admitting that he had done so in order to "remove the cloud over my name," and to avoid being consigned to oblivion by the film industry, as were other actors like Larry Parks (*The Jolson Story*). Becoming a member of the party, he confessed, was "the stupidest, most ignorant thing I have ever done in my life. I was the only person to buy a yacht and join the Communist Party in the same week." "The way to loyalty to one's country," he added sardonically at the time, was "down the muddy informer's trail."

His career hit another high point with his appearance in STANLEY KUBRICK'S *THE KILLING* (1956), about a racetrack heist, in which his role of the hard-boiled gang leader had definite resonances of his similar part in *The Asphalt Jungle*. After that film and before *The Killing*, he played mostly second leads and made some cheap westerns which United Artists (UA) peddled to exhibitors for a flat rental fee of \$100 apiece. So he was pleased when JAMES B. HARRIS, who was coproducing *The Killing* with Kubrick, offered him the lead in that film. Hayden's agent, Bill Schiffrin, was not so enthusiastic; not surprisingly, he had not heard of Stanley Kubrick at this early period in Kubrick's career and inquired of Harris if it was Stanley Kramer (*Not as a Stranger*, 1955) who was directing the picture. Still, Hayden signed on.

UA, which was releasing the movie, was equally unenthusiastic about Hayden, who was not considered a box-office draw by the studio moguls. In addition, his appearance before HUAC had discredited

him in the film community, as much for “naming names” as for admitting that he once belonged to the Communist Party. UA declined to invest more than \$200,000 in the film, because, in its view, that was all a Sterling Hayden movie was worth. Max Youngstein, UA’s production chief, informed Kubrick and Harris that they would have to find the rest of the financing on their own. Youngstein even suggested that they cut costs by replacing Hayden with an actor who was willing to do the picture for less than Hayden’s asking price of \$40,000. “Nobody will know the difference,” he assured them, as JOHN BAXTER records in his Kubrick biography. Possibly because Kubrick remembered Hayden from *The Asphalt Jun-*

*gle*, he was determined to keep Hayden. In addition, Harris believed enough in the project to invest \$130,000 of his own money in the film. “It was the first time,” Kubrick told Gene Phillips, “that I could afford really good actors, like Sterling Hayden.”

*The Killing* is a caper film—a movie dealing with the planning and execution of a bigtime robbery. In this film, Johnny Clay (Sterling Hayden) masterminds a robbery with a gang of down-at-the-heels losers, who are all desperately in need of cash and hope to make a pile of money by holding up a San Francisco racetrack.

Kubrick portrays the holdup by means of fragmented flashbacks, as each member of the gang car-



Elisha Cook Jr., Sterling Hayden, and Jay C. Flippen in *The Killing* (1956) (Author's collection)

ries out his assigned role in the heist. From this point onward, Kubrick follows each separate strand of the robbery plot through to its completion, cutting from one gang member to another and doubling back each time to show how each of the elaborate plan's elements is implemented simultaneously with all the others. Kubrick repeats the shots from the credit sequence of the horses getting into starting position for the seventh race each time he turns back the clock to develop a different step in the complex robbery plan, thereby situating the viewer temporally.

Through a series of sudden and unforeseen mishaps, the members of Johnny's gang are all killed in a shootout with a rival mob, who attempt to make off with the loot from the heist. Johnny, the only survivor of the caper, and his girl endeavor to make their getaway with the stolen money in a valise at San Francisco airport. But the rickety suitcase falls from a baggage truck, and they watch in dismay as the \$2 million take is winnowed in aircraft slipstream. As the film ends, the stunned Johnny helplessly gives himself up to the two armed police detectives advancing toward him.

Watching the rushes of the previous day's shooting each night, Kubrick said, "I haven't seen rushes like these since *The Asphalt Jungle*." Although Hayden personally found Kubrick at times cold and detached, he noted, "I have worked with few directors that good. He's like the Russian documentarians, who could put the same footage together five different ways, so it really didn't matter what the actors did—Stanley would know what to do with it."

Nevertheless, Hayden's confidence in the film was shaken when Bill Schiffrin saw it at an early private screening. Schiffrin complained to Kubrick that the fragmentary structure of the flashbacks made hash of his client's performance, and ruefully warned that the film, if released in its present form, would damage Hayden's career. Because Schiffrin's remarks implied a threat of litigation, Kubrick re-edited the picture in strict chronological order, with no flashbacks, in order to present the events as a conventional narrative, and thus allow the viewer to follow the action more easily. After viewing the results, however, Kubrick was more convinced than ever that it was the handling of the time sequence that made the

original version of the film "more than just a good crime film." So he delivered the film to UA exactly as he had originally made it.

*The Killing* has since earned the reputation of a classic film noir and, quite contrary to Schiffrin's warnings, gained positive praise for Hayden's performance. Nevertheless, Hayden's career did not flourish after the release of *The Killing*. Disappointed with some of the mediocre roles he was subsequently offered in minor films, he abandoned the screen in 1958 and returned to the sea, sailing to Tahiti with the four children from his second marriage aboard his schooner, *The Wanderer*. Asked why he left the screen, he remarks laconically in James Howard's book on Kubrick's films that there is nothing wrong with being an actor, "but there is everything wrong with achieving exalted status because one photographs well and can handle dialogue." His agent added that Hayden was born in the wrong century: "he should have been a sea captain in the 1800s." In the early 1960s, he lived on a houseboat in Paris, where he wrote an account of his voyage to the South Seas entitled *The Wanderer*, after his schooner.

Kubrick had not forgotten Hayden, however, and offered him a key part in *DR. STRANGELOVE* (1964). Hayden played the deranged general, Jack D. Ripper, who orders a group of B-52 bombers to launch an aerial attack inside the Soviet Union. According to history professor Paul Boyer, Hayden's character was based on the head of the Strategic Air Command (SAC) during the 1950s: "The cigar-chewing Curtis LeMay provided an easily recognizable prototype for the film's fanatical General Jack D. Ripper. LeMay never met a bombing plan he didn't like." In 1957 he declared to a congressional committee charged with investigating U.S. military policy that, if a Soviet attack ever seemed likely, he planned to "knock the shit out of them before they ever got off the ground," according to Boyer. Reminded by the committee members that a preemptive first strike was not official government policy, he retorted, "No, it's not official policy; but it's my policy." (In addition, in Roger Donaldson's film *Thirteen Days* [2000], which focuses on the Cuban missile crisis, General LeMay is correctly portrayed by Kevin O'Connor as advising President Kennedy to make a preemptive air strike

on the missile sites in Cuba, followed by an invasion of the island.) Hayden's dialogue in the film, says Boyer, "caught the lingo" of the general.

As *Dr. Strangelove* begins, Group Capt. Lionel Mandrake (PETER SELLERS), a British officer, is taking a telephone call from his immediate superior, General Ripper. Hayden appears in long shot, sitting at his desk with only a fluorescent lamp overhead to pierce the darkness. "The base is being put on Condition Red," he informs Mandrake. "This is not an exercise. It looks like we are in a shooting war. My orders are to seal the base tight." Trapped in his office, Ripper resembles nothing so much as Adolf Hitler in his bunker during the last days of the Third Reich. Hayden, says one critic, plays this scene with exquisite conviction.

This gripping scene continues as the guards and enlisted men at Burpelson stand in little groups around the base, tensely listening to Ripper's proclamation of the red alert over the public-address system. In several of these shots, the SAC motto can be seen posted prominently in the background: "Peace is our profession." This banner appears on the wall behind General Ripper as he sits at his desk making his speech, grasping a cigar in one hand and a slender hand microphone in the other. Ripper, who we shall shortly learn has severe sexual problems, is here shown sporting a phallic symbol in each hand.

"Your Commie has no regard for human life, not even for his own," Ripper announces with foreboding. "The enemy may even come in the uniform of our own troops." Later on, when President Merkin Muffley (also played by Peter Sellers) orders U.S. troops to break into Burpelson Air Force Base and put Ripper in immediate telephone communication with him, this is precisely what the general assumes has happened.

Mandrake desperately attempts to dissuade Ripper from initiating the bombing attack, but to no avail. "A decision is being made by the president and the Joint Chiefs of Staff in the War Room of the Pentagon," Ripper says to Mandrake, "and when they realize that there is no possibility of recalling the wing, there will be only one course of action open: total commitment." Ripper condescends to reveal to Mandrake some of his reasons for putting Plan R

(the red alert) into action. "Clemenceau once said that war was too important to be left to the generals. But today war is too important to be left to the politicians. They have neither the time, the training, nor the inclination for strategic thought. I can no longer allow Communist infiltration, Communist indoctrination, Communist subversion and the international Communist conspiracy to sap and impurify all of our precious bodily fluids."

As Ripper, Hayden is grimly realistic as he goes on to describe in this and later scenes his fears about preserving his male potency, to which he refers as his "precious bodily fluids" or his "bodily essence." Kubrick photographs him in close-up from below, with a huge phallic cigar between his teeth all the while he is talking. As we stare at close range at his face, we almost feel that Kubrick is taking us into the twisted mind of this man.

Kubrick himself states in Phillips's book that the serious threat remains that a psychotic figure somewhere in the command structure could start a war. Even if it involved only a limited exchange of nuclear weapons, he believed that it could devastate large areas. "I'm not entirely assured that somewhere in the Pentagon's . . . upper echelons there does not exist the real-life prototype of General Jack D. Ripper."

President Muffley orders a detachment of soldiers to invade Burpelson Air Force Base and force General Ripper to phone him. Meanwhile, back at the base, Ripper sits forlornly listening to the approaching gunfire outside his citadel, which is proving more and more pregnable by the minute, and talking to Mandrake, who is at a loss to know how to reach his commanding officer, sunk as he is in the depths of his psychosis. Mandrake adopts a tentative, patronizing manner, seeking to ingratiate himself with Ripper to the point where the general will confide to him the secret code prefix that will enable him to recall the wing. Instead Ripper begins to reveal to him the full range of his paranoid psychosexual complex.

Ripper launches into an extended, complicated monologue. Sterling Hayden remembered experiencing Kubrick's abiding respect for good actors while he was filming this scene. His first day of filming was torture; he found that he could not handle the technical jargon in his lines, as he states in Phillips's book.



Stanley Kubrick directs Sterling Hayden in *Dr. Strangelove* (1964). (Kubrick estate)

“I was nervous, scared, did forty-eight takes,” he continues. “I was utterly humiliated.” He expected Kubrick to explode at him; instead, Kubrick was gentle and calmed him. “He told me, ‘The terror on your face may yield just the quality we want, and if it doesn’t, the hell with it. We’ll shoot the thing over.’ He was beautiful. A lot of directors like to see an actor wallow. Stanley wasn’t one of them.”

Throughout this scene Hayden clearly overshadows Sellers, who is really just a straight man feeding him cues. Hayden’s monologue represents not only one of his finest moments on the screen, but also one of the most memorable scenes in the entire movie. Consequently it deserves to be presented here in some detail:

“Mandrake, do you realize that the Commies drink vodka but never water? Yet water is the source

of all life. Seventy percent of you is water, and we need fresh water to replenish our bodily fluids. I drink only distilled water or grain alcohol of rainwater. Fluoridation is the most monstrosly conceived Communist plot we’ve ever had to face.”

Ripper is interrupted by a volley from the soldiers who are fighting their way into the building. He is fearless, unstoppable, as he grabs a machine gun and an ammunition belt which are hidden in his golf bag. “Mandrake, in the name of his majesty and the Continental Congress, come here and feed me this belt, boy!” he shouts, excited about being in a shooting war. “Come on, Mandrake, the Redcoats are coming,” he yells with the logic of a lunatic. He blasts away with a few rounds of ammunition at the advancing troops which he thinks are Communist soldiers disguised in American uniforms. Ripper

then continues explaining his decision to launch a nuclear attack, all the while sucking on a cigar:

“Do you realize that there are studies under way to fluoridate salt, flour, milk, even children’s ice cream, Mandrake?” Ripper first became aware that there was an international Communist conspiracy to poison the drinking water “during the physical act of love. A profound sense of fatigue, a great sense of emptiness followed. Luckily I was able to interpret these feelings correctly as a loss of essence.” In other words, in his frantic effort to explain away his impotency, Ripper has applied his ongoing paranoid suspicions of Russian conspiracies to his situation and convinced himself that the blame even for his sexual inadequacy can be laid at the door of the Russians.

By now Burpelson’s defense force has surrendered. “My boys have let me down,” Ripper moans disconsolately, sitting in the middle of the chaos that was once his office. His cigar, which has, significantly, gone out, wilts limply between his tight lips; his sickly face is covered with perspiration. “They are going to be in here soon,” he mumbles. “I don’t know how I would stand up under torture. They might force the code out of me.” “Give me the code and I’ll keep it from them,” says Mandrake spiritedly, snatching at any possibility of getting Ripper to confide in him.

But the general only lumbers on, in the grip of his madness. “I believe in a life hereafter, and I know I can answer for what I have done.” Having relinquished his cigar, Ripper takes yet another phallic symbol in hand, a loaded pistol, and retreats into the bathroom, where he blows his brains out—as if he were unconsciously aping Adolf Hitler to the last.

As with *The Killing*, Hayden drew excellent notices for his performance in *Dr. Strangelove*. Robert Brustein sums up Hayden’s performance by commenting that it is deliciously mad: “his eyes fanatically narrowed, his teeth clenched on a huge cigar, as he drawls to his aide” his motivation for his irrational actions.

Biographers Morgan and Perry write that Hayden’s “two finest performances were for Stanley Kubrick in the pulp thriller *The Killing* and in the dark satire *Dr. Strangelove*.” He was at his best in unsa-

vory roles, as in *The Asphalt Jungle* and his two Kubrick films.

Hayden again dropped out of circulation after *Dr. Strangelove* and returned to the sea. He staged a comeback in the 1970s with his sterling performances as a corrupt cop assassinated over pasta in Francis Ford Coppola’s *Godfather* (1972) and as an alcoholic writer modeled after Ernest Hemingway in Robert Altman’s *The Long Goodbye* (1973). Still, these two films were the exceptions to the rule that good parts did not come his way in his later years. John Huston, according to James Howard, said that he considered Hayden “one of the few actors I know who continued to grow over the years.” Hayden’s seasoned performances in his two Kubrick films and in his two later movies for Coppola and Altman certainly bear out Huston’s observation.

**References** Baxter, John, *Stanley Kubrick: A Biography* (New York: Carroll and Graf, 1997), pp. 70–89; Boyer, Paul, “*Dr. Strangelove*,” in *Past Imperfect: History According to the Movies*, ed. Mark Carnes (New York: Henry Holt, 1995), pp. 266–269; Brustein, Robert, “Out of This World,” in *Perspectives on Stanley Kubrick*, ed. Mario Falsetto (New York: G. K. Hall, 1996), pp. 136–139; Howard, James, *Stanley Kubrick Companion* (London: Batsford, 1999), pp. 43–51, pp. 87–98; Morgan, Robin, and George Perry, eds., “Sterling Hayden,” in *The Book of Film Biographies* (New York: Fromm, 1997), pp. 80–81; Phillips, Gene, *Stanley Kubrick: A Film Odyssey* (New York: Popular Library, 1977), pp. 29–38, pp. 107–126.

**Herr, Michael** (1940– ) The novelist, journalist, and screenwriter Michael Herr was born in Syracuse, New York. He filed several reports for *Esquire* while serving as a civilian war correspondent in Vietnam; these crystalline first-person accounts, really a series of vivid snapshots of the war, were eventually collected into a book entitled *Dispatches* (1977), generally considered one of the best studies of the Vietnam conflict ever penned. Herr was commissioned by Francis Ford Coppola to write the narration for Coppola’s Vietnam film, *Apocalypse Now* (1979), which was voiced on the soundtrack by the film’s hero, Captain Willard. “Willard’s narration is vitally important to the film’s impact,” writes film

historian Karl French; “it provides a powerful commentary on the action.”

Not surprisingly, STANLEY KUBRICK invited Herr to collaborate with him on the screenplay for *FULL METAL JACKET*, derived from the novel *THE SHORT-TIMERS* by GUSTAV HASFORD. Kubrick was impressed by *Dispatches*, which he much admired, as well as Herr’s contribution to *Apocalypse Now*. In addition, Hasford had acknowledged the influence of *Dispatches* on his novel.

(Kubrick later asked Hasford to work on the screenplay of *Full Metal Jacket* as well. Like Herr, Hasford had been a combat correspondent in Vietnam, but as a member of the U.S. Marine Corps, he contributed reports to the corps’ own magazine, *Leatherneck*, from 1966 to 1968: in fact, *The Short-Timers* is really a fictionalized account of his own tour of duty.)

Herr recalls in his foreword to the published screenplay that when he first met Kubrick in the spring of 1980, the director told him that he wanted to make a film about Vietnam. Herr recalled that Kubrick “didn’t have the story”; and since *Dispatches* was a collection of nonfiction essays, it could not serve as the groundwork for a fictional film. When Kubrick came across Hasford’s novel in 1983, he realized that he had found his story, “and he knew immediately that he wanted to film it.”

“*The Short-Timers*,” Kubrick later told journalist Tim Cahill, “is a very short, very beautifully and economically written book, which, like the film, leaves out the mandatory scenes . . . that seem so arbitrarily inserted into every war story and merely bog it down”—for instance, “the scene where the guy talks about his father, his girl friend, . . .” In addition, Kubrick biographer JOHN BAXTER points out that Kubrick was favorably inclined toward *The Short-Timers* because of the book’s stark simplicity, “with its terse sentences, thumbnail characterizations, and reliance on the ritualized dialogue of boot camp and the front line” (called “Gruntspeak” in the service); as such, concludes Baxter, the novel was well on its way to being a film script.

The book’s title refers to “the short time”—385 days—of an enlisted man’s tour of duty in Vietnam, following his training period in boot camp at Parris

Island, South Carolina. Hasford spent seven years composing his dark novel, which was rejected by several publishers over a three-year period, because it was written by a “first-timer” (an unpublished novelist), and because it was uncompromising in depicting the war in the grimmest and goriest terms imaginable. It was ultimately published by Harper and Row in 1979, after that house had initially rejected it.

Kubrick decided to change the novel’s title, since he felt the mass audience would not know what it meant. He discovered the movie’s title while thumbing through a gun catalog. *Full Metal Jacket* refers to the copper casing of the rifle cartridge that is the standard ammunition employed by marines in the field. Kubrick thought the title “tough and kind of poetic,” since it symbolized the hard shell that a soldier develops in order to face combat.

There is a passage in *Dispatches* that sums up the sort of war film Kubrick envisioned. Writing of the marine recruits, Herr observes, “For those who had been brought up on the powerful images of John Wayne’s mythic heroism, there was much that had to be unlearned if one was to understand what the war was about and thus stay alive.” Kubrick’s film would be far removed from Wayne’s jingoistic, chauvinistic *Green Berets* (1968) as it was possible to be.

Since Hasford’s book served as the source of the script of *Full Metal Jacket*, it is important to examine the novel itself before analyzing the screenplay. Hasford’s novel is divided into three parts. Part one, “The Spirit of the Bayonet,” is set at the Marine Corps Recruit Depot at Parris Island. Private James T. Davis, better known as Private Joker, the book’s narrator, portrays how the fierce, inflexible drill instructor (D.I.), Master Gunnery Sergeant Gerheim (changed to Hartman in the film), a ranting, sadistic monomaniac, molds the raw recruits, Joker among them, into efficient fighting machines—“ministers of death.”

Private Leonard Pratt, christened “Gomer Pyle” by D.I. Gerheim, is relentlessly persecuted by the drill instructor because the oafish, overweight Pyle finds it hard to meet the physical demands of the training ground. Pyle becomes increasingly withdrawn and finally degenerates into madness. On the last night

before he and his comrades are to be shipped overseas, Pyle confronts Gerheim in the latrine with a loaded rifle and shoots him dead, and then commits suicide with the same weapon. Ironically, Pyle has become the minister of death that Gerheim trained him to be.

Part two, “Body Counts,” shifts the action abruptly to Vietnam, where Joker, now a war correspondent, is sent to the front to report the war. Kubrick commentator Thomas Nelson notes that Joker and his buddies have been transplanted from the harrowing marine corps indoctrination program to “the brutal devastation of America’s most absurd war.” Joker is now a “pogue.” He explains in his role of narrator that this derisive term is applied by grunts—soldiers on active duty at the front—to the desk-bound soldiers who chose to remain “in the rear with the ear.” Specifically, Joker works for the Information Services Office as a reporter for *Stars and Stripes*, the armed services’ official newspaper. He is, in Nelson’s words, merely a pogue who perpetuates such marine propaganda as “winning the war also requires winning the hearts and minds of the very people whose country they are helping to destroy.”

As mentioned, Hasford’s *Short-Timers* was influenced by, and sometimes echoes, Herr’s *Dispatches*. Herr states in *Dispatches* that combat correspondents like himself were not in Vietnam to “kill gooks” (the North Vietnamese), as the grunts were: “I was there to watch.” Similarly, Joker opines in the novel that, as long as he remains a journalist for *Stars and Stripes*, he is simply an observer: “I don’t kill. I write. Grunts kill. I only watch.” But Joker’s role as observer is doomed to be short-lived.

Part three of *The Short-Timers*, “Grunts,” shows Joker transforming from pogue to grunt during the Tet offensive in the early winter of 1968, when the North Vietnamese soldiers carried out several surprise raids on the U.S. Army—during what was supposed to be a holiday cease-fire. The campaign was climaxed by more than a week of harrowing fighting in the ancient city of Hue.

While Joker, in the company of Rafterman, a photojournalist, is covering the Tet offensive for *Stars and Stripes*, he meets Cowboy, a fellow recruit from boot camp, who is in charge of a platoon. Joker stays

with Cowboy’s squad when they go into action. A sniper kills a couple of the men; Joker and Rafterman spy out the sniper, a Vietnamese girl, and Rafterman shoots her, wounding her fatally. The platoon is about to move on, but Joker lingers, wondering if he should accede to the girl’s entreaty to kill her and spare her further suffering. He at last finishes her off with another bullet. Does Joker’s act amount to a mercy killing, or to an act of vengeance against the enemy sniper who has shot some of his comrades? He cannot say, but one thing is certain: Joker, no longer the war correspondent “observer,” has made his first confirmed kill.

Hasford’s cynical, savage novel concludes with a battle that escalates into an appalling bloodbath, during which Joker dispenses death a second time, this time to one of his buddies. Cowboy is struck down by another sniper and lies gravely wounded in the open. The sniper is using Cowboy as bait, daring the squad to move forward in a futile effort to save their felled comrade, so that he can shoot them from his hidden vantage point, just as he shot Cowboy. In order to keep the platoon from facing almost certain death in their proposed attempt to save Cowboy, and also to put Cowboy out of his misery, Joker aims his gun squarely at Cowboy’s face. While his doomed friend urges him to kill him, Joker blows Cowboy’s brains out.

Nelson notes that the novel depicts “a group of post-adolescent American males,” epitomized by Joker, “undergoing a rite of passage” that takes them from the dehumanizing training program at Parris Island to the diabolical landscape of Vietnam and their brutalizing war experiences. Joker reflects stoically, as the squad moves toward the next skirmish, “We try very hard not to think about anything important, . . . and there’s a long walk home.” Like Private Pyle before him, Joker has ultimately been transformed into the minister of death that D.I. Gerheim had expected him to be. This evocation at novel’s end of the drill instructor from the opening section of the book implicitly knits the sections of the novel together.

Hasford’s principal contribution to the film was authoring the book from which the script was derived, since the bulk of the novel is in the film.

Kubrick compared notes with Hasford during several extended phone conferences over a period of months. But Hasford met only briefly with Kubrick twice during a visit to England; nothing much came of either meeting. It is true that Kubrick asked Hasford to try his hand at sketching out some isolated scenes from the script, but only one of them—the killing of Cowboy, comprising four lines of dialogue—was incorporated into the shooting script.

Kubrick and Hasford continued their marathon phone conversations about the screenplay after Hasford visited England, but Herr remembers that their relationship “became increasingly strained,” as Herr stated in a letter to John Baxter, dated February 29, 1996. Herr respected Hasford as “a born writer,” but he was painfully aware that Hasford was emotionally unstable, “a sort of scary guy, . . . deeply paranoid.” Consequently, adds ALEXANDER WALKER, Kubrick found Hasford difficult to relate to or work with, given Hasford’s “unpredictable and even threatening” behavior. As a result, Kubrick worked closely with Herr on the script, while Hasford was relegated to the sidelines.

Herr’s contributions to the screenplay were substantial. To begin with, he and Kubrick had endless phone conversations about Kubrick’s proposed Vietnam film while Kubrick was still looking for a story. Late in 1982, Kubrick rang Herr to say he had finally discovered a book that impressed him; and, as Herr told Baxter, “we agreed to work on the film together.” They began to collaborate on the film adaptation of Hasford’s book in 1983. Herr was living in London at the time, so they met every day for a month, breaking down the narrative into brief scenes which were recorded on file cards.

Herr recalls in *Kubrick*, his memoir of the director, that, when he would arrive at Kubrick’s home outside London, they would often meet in the “War Room” (a reference to the Pentagon’s conference room in *Dr. Strangelove*), which was “crammed with desks and computers and filing cabinets, long trestle tables littered with sketches, plans, contracts, hundreds of photographs” of scenes associated with the Vietnam War.

When they finished mapping out the scenario, Herr wrote an extended prose treatment based on

the file cards, “sending pages out to Stanley via his driver. We’d talk that night on the phone about what I’d done that day.” Herr remembers some of the feedback that he got from Kubrick on these occasions. For example, “one scene, where a bunch of marines sit around in the evening talking,” while the platoon rests between battles, “wasn’t only too long, but too talky,” according to Kubrick, who was never one to mince words while working. Herr produced a detailed treatment in nine weeks.

Then Kubrick proceeded to turn Herr’s treatment into a full-scale screenplay; and Herr, in turn, revised Kubrick’s script. “I think of it now as one phone call lasting three years, with interruptions,” Herr says, referring to the time that they first started discussing the project until they finished the shooting script in the summer of 1985, when principal photography commenced. This essay will refer to the screenplay as the work of Kubrick and Herr, since both have testified in print that Hasford was not actually involved in the composition of the shooting script that Kubrick and Herr hammered out—though Hasford’s book, of course, remained the abiding inspiration of their work.

Indeed, in composing the script, Herr and Kubrick agreed that, in order to remain as close as possible to the spirit of Hasford’s novel, they should retain Joker’s first-person narration from the book intermittently throughout the film. They were aware that the novel’s two principal assets were the hard-boiled, acidic dialogue and Hasford’s use of first-person narration. The screenplay presents Joker’s detached, sardonic narration as voice-over on the soundtrack, whenever it is appropriate, thereby employing in the script as much as possible Hasford’s colorful language verbatim. In this manner the screenplay places Joker in the foreground, not only as the principal character, but as a presence, someone whose comments, color the viewer’s perception of events.

The Kubrick–Herr screenplay focuses on D.I. Sergeant Hartman (D.I. Sergeant Gerheim in the novel) in the 44-minute opening section of the film. Thomas Doherty styles Hartman as the “poet laureate of verbal vulgarity.” Hartman, played by LEE ERMEY—himself a former drill instructor—spews

out a never-ending stream of abuse at the raw recruits (“You are all equally worthless”). Hartman, says Doherty, is a “virtuoso of vile invective.” Kubrick and Herr lifted the most memorable phrases verbatim from Hasford’s book, bestowing on Hartman the film’s best lines, as when Hartman barks, “It’s a hard heart that kills—a rifle is only a tool.” They accordingly enable Ermeley to give the film’s most riveting performance.

Following Hasford’s lead in the novel, Kubrick and Herr make a clear demarcation in the screenplay between the Parris Island segment and the Vietnam section. The opening portion of the film, at boot camp, is a self-contained episode in which Hartman bullies his recruits mercilessly. This segment concludes with the gash and gore of strongly brewed melodrama, as Pyle (VINCENT D’ONOFRIO) exterminates Hartman and then takes his own life. This final scene in part one therefore serves as a prelude to the main part of the story, which depicts the war itself with some white-knuckle action sequences.

After the fade to black, following the scene of carnage which concludes the Parris Island portion of the story, the 72-minute-long Vietnam section begins with shots of a Vietnamese hooker plying her trade in the streets of Da Nang. She propositions Joker (MATTHEW MODINE), as he sits at a table in a sidewalk café.

This second segment of the film seems like a different story altogether. Kubrick and Herr have fashioned a screenplay that is more of a study of men at war than a plot-driven movie. Indeed, with the exception of Joker and Cowboy (Arlliss Howard), the same set of characters do not persevere from part one to part two of the movie. Overall, the film, particularly in the Vietnam portion, seems to be a notebook of compelling episodes, rather than a film with a strong narrative line. It is an ensemble piece, a dense weave of episodes grounded, not in character, but in a charged, topical theme—“war seen from all sides of the battlefield,” as one critic put it.

Actually, the shift from Parris Island to Vietnam in the film is as startling as the abrupt transition from the “Dawn of Man” segment of *2001: A SPACE ODYSSEY* to the “Jupiter Mission” section of the same

film. As Nelson notes, “the clean-cut, well-starved, obedient” recruits of part one evolve into the “scruffy, slouchy” survivors in part two. The one link between part one and part two, as noted above, is the violence which climaxes the basic-training segment of the film with the grisly deaths of Hartman and Pyle, and which foreshadows the violent battle sequences in the film’s second portion. To that extent, violence in boot camp serves as a bridge to violence at the front.

As in the book, Joker, who is covering the fighting for *Stars and Stripes* with Rafterman, the photographer, attaches himself to Cowboy’s squad as they engage in skirmishes with the enemy amid the devastation of the enemy city of Hue. The adherence of Kubrick and Herr’s script to their literary source is evident in the scene in which Joker tracks down the female sniper who has been killing members of his unit. When the mortally wounded girl begs Joker to kill her, Animal Mother (ADAM BALDWIN), an unrefined, egotistical loudmouth, and a natural-born killer, insists that they leave her to die a slow death among the rats and rubble. There is a close-up of Joker’s face which lasts on film for more than a minute, as he ponders whether or not to pull the trigger of his rifle. Joker can be seen to be wearing on his helmet the sign, “Born to Kill,” while he displays a peace button on his uniform. Here the script implies in purely visual terms the ambivalence of human nature, suggesting the contrary inclinations toward compassion and aggression which Joker experiences at this juncture. After he decides to defy Animal Mother and finally fires his rifle, Joker continues to gaze down at the girl in silence, and then stares blankly into space.

This wordless passage is a fine example of the care and solid craftsmanship with which Kubrick and Herr invested their film adaptation of Hasford’s book; they do not try to soften the malevolent, tragic material. Kubrick, who always declined to explain what precisely was in Joker’s mind when he wasted the sniper, is cited by Nelson as commenting that perhaps Joker’s decision to kill the girl reflected “humanity rearing its ugly head,” rather than a payback for the buddies of Joker that she had eradicated.

The screenplay adroitly portrays at film's end Joker's conviction that he has proved himself by shooting the enemy sniper. "The act of killing her," states critic Luis Mainar, "is the climactic moment in Joker's process of becoming a soldier." In a voice-over, Joker "confides to us that he has learned to survive in the war and that that is the only thing that matters." As Joker puts it, "We have nailed our names in the pages of history enough for one day. I am happy that I am alive and in one piece," he concludes, "and I am not afraid." As he and his comrades move beyond the Tet offensive, Joker is aware that he has confronted his fear of death, and he therefore modestly hopes that he can cope with whatever fate has in store for him. Speeches like the one just quoted, with its muted optimism, are not to be found in Hasford's novel.

The book, we recall, has two sniper incidents. "The first, like the conclusion of the movie," NORMAN KAGAN writes, "has Joker finish off the wounded girl sniper." In the second instance, which is only in the novel, Cowboy is shot by a second enemy sniper, and Joker is himself forced to obliterate the stranded Cowboy, his last friend, rather than let his squad lose their lives attempting to save him. Says Kagan, "Certainly by ending his film with the first sniper incident," and having the girl sniper, not Joker, kill Cowboy—who dies in Joker's arms in the film—Kubrick spares himself—and viewers—the full savage thrust of the wholesale slaughter which permeates the final pages of the novel. By comparison with the book's ending, Kagan concludes, "Kubrick's ending is almost upbeat."

Indeed, the last scene in the screenplay is more affirmative than Hasford's bitter, nihilistic ending. At the fade-out, the platoon is marching on, silhouetted against the flames of the burning buildings in the background; as they continue their long day's journey into night, they are singing, not the "Marine Hymn," but the "Mickey Mouse Club" song from the television show they watched as kids: "Boys and girls from far and near you're welcome as can be . . . to join our family. Who's the leader of the club that's made for you and me? M-I-C-K-E-Y- M-O-U-S-E." Alexander Walker comments, "Marching to the cadence of a chant extolling Mickey Mouse,

Kubrick's exhausted warriors revert to the tranquilizing certainties of childhood."

Perhaps this little ditty was suggested to Kubrick by a line in *Dispatches*, which Hasford chose as the epigraph of his novel: "I think that Vietnam is what we had instead of happy childhoods."

Like the song that the war-weary French troops hum at the end of Kubrick's other ferocious antiwar film, *PATHS OF GLORY*, the good-natured song that Joker and his squad sing at the end of *Full Metal Jacket* implies that they have not lost their humanity, despite the inhuman conditions in which they live and die.

Although Hasford found much that he liked in the Herr-Kubrick script, he was not pleased with the film's ending, which he deemed too positive. As a matter of fact, Hasford alludes to Mickey Mouse in the novel, but he does not indicate that the marines sing the Mickey Mouse song in order to cheer themselves up. Significantly, it appears that the concluding episode of *Full Metal Jacket* was originally more in keeping with the gruesome ending of Hasford's novel than it is in the release prints of the film.

Ali Sujo, a correspondent for Reuters International News Service, reported at the time of the film's premiere that Kubrick excised from the final cut of the film an incident that was in both the book and the Herr-Kubrick script. Sujo cites *Los Angeles Times* journalist Robert Koehler, "who has seen copies of the shooting script," as describing the deleted footage. "Koehler reports that in a climactic display of one-upsmanship between Joker and Animal Mother," the latter "decapitates the young woman who has kept his platoon on the business end of a Russian rifle," just as he does in the novel.

Koehler spoke with Adam Baldwin, who played Animal Mother, after the film's first screening, and noted that the actor "was visibly disappointed to see his crowning moment sliced out of the finished film. "But, after all," Baldwin added, "it's a director's medium, isn't it?" Sujo hazarded that the decision to cut the scene was obviously motivated by Kubrick's concern that the incident would have made "one of the bleakest mainstream U.S. films in years."

Michael Herr comments on Hasford's intransigence in LoBrutto's biography of Kubrick, saying that he was agreeable to giving Hasford another

screen credit for additional dialogue, since a substantial amount of Hasford's dialogue had been transferred from the book to the script, including passages of narration spoken as voice-over on the sound track by Joker. But Herr had serious reservations about Hasford receiving an official credit as co-author of the script with Kubrick and himself. "I suppose I felt that I'd been involved in this for such a long time. But I didn't make a terrible issue of this."

In the end, Gustav Hasford's relentless efforts to gain official acknowledgment as cowriter of the film eventually wore Kubrick down (not an easy thing to do). Herr adds that Kubrick wished to avoid having "a pissed-off Vietnam vet" complaining to the press about a film he had been associated with. In any case, the self-destructive Hasford became increasingly disoriented and manic as time went on. He subsequently squandered his earnings from the film and was reduced to living in squalor in a small town north of Los Angeles. "I received a few long, mad letters from him," Herr wrote to John Baxter; "then he died, as much of loneliness as of diabetes."

Kubrick continued to be friends with Herr; indeed, Kubrick had arranged with Herr to do an interview about *EYES WIDE SHUT* before the film opened in July 1999, but he died in March, before giving Herr the interview. Herr then wrote a memoir of Kubrick which was published after Kubrick's death. In it he explodes the misconception that Kubrick was a recluse: "He was in fact a complete failure as a recluse." On the contrary, Herr maintains that Kubrick was a gregarious man with a sense of humor. In this context Herr recalls one afternoon in which Kubrick decided to give him a break from working on the screenplay of *Full Metal Jacket*; he took Herr to a local gun club to shoot on the range. Kubrick was surprised that Herr, who had spent much time at the front as a war correspondent, was such a poor shot. "Gee, Michael," said Kubrick, imitating D.I. Hartman, "I'm beginning to wonder if you have got what it takes to carry a rifle in my beloved corps." Herr concludes, "Amazing, the number of people who loved him, and the size of the hole he made in our lives by dying."

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**Hite, Bob** (1913?–2000) The narrator of STANLEY KUBRICK's second short, *FLYING PADRE*, Bob Hite was best known as the announcer for radio's *Lone Ranger* series, a job that he began in the 1930s at Detroit station WXYZ. There, he also announced other shows, including *The Green Hornet*. During World War II, Hite worked for CBS Radio in New York, where he read news reports from war correspondents overseas. Around that time he met Walter Cronkite, who became a lifelong friend.

To the narration of *Flying Padre*, Hite brings a crisp, matter-of-fact, journalistic style, with a flair for drama at key moments. In a similar vein, he provided narration for several other short documentaries and narrative films for the RKO Screenliner series in the early- and mid-1950s.

Hite retired from CBS in 1979 and moved to Florida with his wife, Nancy. Upon Hite's death in 2000, Walter Cronkite told the *Tampa Tribune*, "He was a wonderful, generous man. I considered him one of my very closest friends."

**References** Associated Press, "Bob Hite, Announced 'Lone Ranger' on Radio," *Newsday*, February 21, 2000, p.

A-17; "Bob Hite Sr., 86, Voice on 'Lone Ranger,'" *New York Times*, February 22, 2000.

**Hobbs, Philip** (b. 1952) The coproducer of *FULL METAL JACKET* (1987) and STANLEY KUBRICK's son-in-law, Philip Eugene Hobbs got his start in the film business as a caterer. His father, who had been a glider pilot during World War II, had started the company, Location Caterers, after the war. It became a huge success, but Mr. Hobbs died relatively young, leaving the family business in the hands of Philip, who was just 16 at the time.

Philip Hobbs carried on the company with the help of his mother and uncle, and it continued to thrive. Location Caterers fed thousands of people on hundreds of films, including *A Bridge Too Far* (1977), *Gandhi* (1982), all the "Indiana Jones" films, and *Far and Away* (1992). While catering *BARRY LYNDON* (1975), 20-year-old Hobbs was introduced to Stanley Kubrick's 19-year-old daughter, Katharina, by June Randall, the continuity supervisor on the film. KATHARINA KUBRICK recalls:

I decided I thought [Philip] was rather nice, so I sort of followed him around a bit . . . He was quite handsome, so we embarked on this very clandestine thing . . . But it was all supposed to be terribly secret, because Daddy didn't want me fraternizing with the crew . . . He said, "I don't want you chasing the boys." . . . Anyway, my father found out about it and disapproved. We split up . . . And ten years later, I was working at Pinewood [Studios], on *Supergirl* [1982], when he walked into the bar . . . and we started going for drinks; and the rest, as they say, is history.

Katharina Kubrick married Philip Hobbs on March 10, 1984. Nothing if not pragmatic, Stanley Kubrick saw in his new son-in-law someone who could organize complex events extremely well, who knew a lot of people in the British film industry, and, most importantly, who would be loyal, who would not try to cheat him. So Hobbs was the ideal candidate for coproducer (essentially line producer) on *Full Metal Jacket* (1987). According to Katharina Kubrick, "Philip did a huge job, did it very, very well, and I know that Stanley was very grateful to him."

An illness prevented Philip Hobbs from working on Kubrick's next film, *EYES WIDE SHUT* (1999). Then, upon Stanley Kubrick's death, it fell to Hobbs to organize his father-in-law's funeral. On top of the sadness of such a task, Hobbs successfully faced the bureaucratic nightmare of getting the necessary permits to have Kubrick buried in the family's garden, per Kubrick's wishes. Not a simple funeral by any means, the event became a day of veneration for one of the world's great artists, with high-profile celebrities in attendance, offering their tributes. Philip Hobbs put all of this together in the space of five days. "He organized that funeral so brilliantly," says Katharina.

Since then, Hobbs has been overseeing the renovation of the Kubrick family home, Childwickbury House, as well as archiving Stanley Kubrick's notes, files, photos, films, photographic and cinematic equipment, and other effects. He currently is developing a number of film and television projects, in collaboration with JAN HARLAN and others.

**References** Kubrick, Katharina, interview with Rodney Hill, New York, May 15, 2001; LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999). "Philip Hobbs," Internet Movie Database, [www.imdb.com](http://www.imdb.com).

**Hollenbeck, Don** (1905–1954) The on- and offscreen narrator of STANLEY KUBRICK's third short, *THE SEAFARERS*, Don Hollenbeck was known as a news analyst for CBS Radio. He got his start as a newspaperman in his native Nebraska and then moved from the Midwest to New York in 1937, to take a job as picture editor for the Associated Press (AP). Two years later, AP transferred him to its San Francisco bureau.

During the last two years of World War II, Hollenbeck's voice became familiar to American households, thanks to his radio work for the Office of War Information, first in London and then in Algiers. Perhaps his greatest achievement in that regard came with the battle-action recordings he made of the British troops landing at Salerno. During the conquest of southern Italy, Hollenbeck moved northward with the troops and was one of the first correspondents to begin broadcasting from Naples when the U.S. Army Signal Corps set up transmit-

ters. He continued broadcasting from England, Germany, and France in 1945.

Hollenbeck joined the staff of CBS News in October 1946. There he was heard on several network news programs and on his best-known show, *CBS Views the Press*. *Cue* magazine called the program “a quiet, incisive analysis of the manner in which New York City’s press has handled the week’s news.”

“We are neither muckrakers nor crusaders,” Hollenbeck told *Cue*. “We simply feel that mutual criticism is a healthy thing.” The show won Hollenbeck accolades from the American Newspaper Guild, as well as the coveted Peabody Award.

Hollenbeck brings an air of benevolent confidence to his role as narrator in *The Seafarers*, Stanley Kubrick’s third documentary short, which was commissioned by the Seafarers’ International Union. Essentially an industrial film, *The Seafarers* no doubt was intended to be shown exclusively to new and prospective members of the union. Hollenbeck’s tone of delivery is conversational and pleasant, with an adult, deadpan sense of humor—much as it had been in his radio broadcasts—and as poet Carl Sandburg once described it, Hollenbeck’s appearance is somewhat “Lincolnesque.” This screen presence lends a palpable legitimacy and integrity to the documentary and indeed to the union itself, as one imagines that Hollenbeck would have been perceived as a trustworthy, reassuring figure at the time.

After suffering severely from stomach ulcers, Hollenbeck ended his life in June 1954, by inhaling gas in his Manhattan apartment. He was still making daily radio broadcasts for CBS at the time of his death.

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**homosexual subtexts** At the time STANLEY KUBRICK began making films in the 1950s, Joseph Ignatius Breen, the industry censor, maintained that homosexuality was too strong a subject for American motion pictures. He was backed up by the Motion Picture Production Code, which stated flatly that any

reference to “sex perversion” was forbidden. Oscar Wilde called homosexuality “the love that dare not speak its name,” and the film censors wanted to keep it that way. As Lily Tomlin says in narrating *The Celluloid Closet*, the 1995 television documentary about homosexuality in the movies, “The film censor didn’t erase homosexuals from the screen; he just made them harder to find.”

Since Breen insisted that the restrictions of the industry’s CENSORSHIP code prohibited Kubrick from depicting homosexuality in any explicit way, Kubrick managed to suggest a hint of homosexuality in *THE KILLING* (1956). Thus he implies that Marvin Unger (JAY C. FLIPPEN), one of the accomplices of Johnny (STERLING HAYDEN) in planning a racetrack robbery, has a covert homosexual attachment to the much younger Johnny. “There isn’t anything I wouldn’t do for Johnny,” he says. In fact, Marvin’s participation in the caper seems to be motivated by his need to be near Johnny, rather than by greed for money.

He even suggests that he and Johnny go off together after the heist, “and let the world take a few turns” while they are alone together without any women along, so they “can take stock of things” on their own. But his invitation is pointedly ignored by Johnny. As screenwriter Jay Presson Allen says in *The Celluloid Closet*, a clever director like Kubrick could get around the restriction on portraying homosexuality by hints and suggestion. As writer Gore Vidal states in the same documentary, “It was perfectly clear” to the cognoscenti “who were on the right wavelength” when a character was homosexual.

There is a major sequence with a homosexual subtext in *LOLITA* (1962). Humbert Humbert (JAMES MASON) stops at a hotel with Lolita (SUE LYON), his underage innamorata Clare Quilty (PETER SELLERS), who also has designs on Lolita, happens to stop at the same hotel. He decides to employ a crafty ruse in a jealous effort to discourage Humbert from bedding down Lolita that night. Impersonating a homosexual, he introduces himself to Humbert on the shadowy hotel terrace. When Humbert, feigning nonchalance, asks the stranger whom he is with, the response is unsettling: “I am not with someone; I am with you.”

As Humbert starts to bow out, Quilty says, “No, you don’t have to leave at all.” Quilty then launches

into a seemingly casual but really coldly calculated monologue, in which he discusses, among other things, his having been arrested for “standing around on street corners,” presumably looking for male companionship. Humbert does not know what to make of Quilty’s stream of chatter and finds it all the more threatening for that reason.

“I couldn’t help noticing when you checked in tonight,” Quilty continues. “I noticed your face, and I said to myself when I saw you, ‘That’s a guy with the most normal face I have ever seen in my life.’ Because I’m a normal guy and it would be great for two normal guys like us to get together—and talk about world events, you know, in a normal sort of way.” Now Quilty bears down a bit more on his victim. “I noticed you had a lovely little girl with you,” he says. “Your daughter? I figured you might want to get away from your wife. If I was married I would want to get away from my wife.” With that last thrust, Humbert is completely undone by Quilty and hastily goes upstairs to his room. At all events, the censor had no problem with this scene, since Quilty’s behavior toward Humbert was not portrayed as a blatant homosexual advance; Kubrick instead employed artistic indirection to imply how Quilty managed to scare Humbert into scrapping his elaborate plans to seduce Lolita on that occasion.

Another Kubrick film in which homosexuality plays more than a tangential role is *SPARTACUS* (1960), made just before *Lolita*. While Crassus, a Roman general (Laurence Olivier) is lounging in the splendor of his luxurious villa, he receives a gift of some slaves from the governor of Sicily. One of them, Antoninus (TONY CURTIS), strikes his fancy. “You shall be my body servant,” Crassus says. It is a matter of historical record that Roman generals indulged their proclivities for young specimens of their own sex, as well as for the members of the opposite sex.

In a subsequent scene, Crassus is being helped out of his bath by Antoninus. As both men stand nearly naked by an open window, Crassus points to some soldiers marching by in the distance. “That, boy, is Rome; the might, the majesty, the terror that is Rome. You must serve her, abase yourself before her, grovel at her feet; you must love her.” In the context

of the homosexual references of the scene, Crassus is making a veiled pass at his body servant. Since he is a powerful general, Crassus symbolizes the might and majesty of Rome, of which he has just spoken. Therefore, it is himself whom he is suggesting that Antoninus must serve, grovel before, and love.

Putting it another way, Crassus says to Antoninus, “Do you consider the eating of oysters to be moral and the eating of snails to be immoral? Of course not. It’s all a matter of taste. And taste is not the same as appetite, and therefore not a question of morals. . . . My taste includes both oysters and snails.” Antoninus has not missed the meaning of Crassus’s remarks, for when the general turns to see what effect his speech has had on the young man, he discovers that he has been addressing an empty room.

Vito Russo comments in his book *The Celluloid Closet* (1981), on which the 1995 documentary of the same title was based, “Antoninus’s fear of being involved homosexually with Crassus causes Antoninus to flee” and join Spartacus and the other slaves in revolt.

After the roadshow engagements of *Spartacus* were completed, Universal eliminated from the film the scene in which Crassus subtly attempts to seduce Antoninus. The studio probably felt that the general audience would find any hint of homosexuality offensive. With this scene deleted, however, Crassus’s later behavior toward Antoninus was simply inexplicable.

Late in the movie, after the failure of the slave revolt, Crassus spies Antoninus among the prisoners who are to be crucified. “Hold this man to the end,” he says, staring vindictively at his former body servant. Since the crucial scene that established the general’s sexual interest in Antoninus had been removed from the film, the motive for Crassus’s peculiar hatred for Antoninus is not entirely clear in the cut version of the film. In reality, it is Crassus’s humiliating sense of rejection by the young man, and not just that the slave had escaped from his household, that prompts him to single out Antoninus for special punishment.

*Spartacus* was released to video in 1991 in a restored version, with the missing footage between Crassus and Antoninus described above reinstated into the film by Kubrick himself. As it happened,

Geoffrey Shurlock (who had replaced Joseph Breen as industry censor) had, in concert with his advisory board, amended the censorship code so that homosexuality no longer was outlawed as a legitimate subject for American motion pictures.

For the record, film director Otto Preminger was largely responsible for getting homosexuality removed from the code's list of taboo topics in Hollywood pictures. Preminger petitioned the censor, in the case of his film *Advise and Consent* (1962), that the code be amended to allow the depiction of homosexuality on the American screen. Preminger could point to the precedent established by John Trevelyan, the British film censor, in 1958, when he had decreed that films with homosexual themes would not be banned in England, provided that the subject was treated responsibly. The censor acceded to Preminger's request. The official press release on this occasion read: "In keeping with the culture, the mores, and values of our time, homosexuality . . . may now be treated with care, discretion, and restraint" in American films.

However, when the soundtrack was to be reinserted in the video version, it was discovered that it had not survived. Accordingly, Tony Curtis redubbed his dialogue while Anthony Hopkins read the late Laurence Olivier's lines for the scene.

By the time Kubrick made *BARRY LYNDON* (1975), he was largely free of the censorship restraints about homosexuality that dogged him on *Spartacus*. Thus he could portray two obvious homosexual types in the film. In order to escape from military service, Barry Lyndon (RYAN O'NEAL) steals the uniform of one of the two homosexual officers bathing in the river.

Asked why he introduced two homosexuals into the film who were not in Thackeray's novel, Kubrick told Michel Ciment: "The problem was how to get Barry out of the British army. The section of the book dealing with this is fairly lengthy and complicated. The function of the scene between the two gay officers was to provide a simpler way for Barry to escape. It leads to the same end result as the novel, but by a different route." Barry eavesdrops on the two officers and overhears that one of them must carry some secret documents to an army general.

"Barry steals the papers and uniform of a British officer, which allow him to make his way to freedom," Kubrick continued. "Since the scene is purely expositional, the dramatic situation helps to mask our intention," which is to move the story forward. Although the two men seem on the surface to be stereotypical movie homosexuals, they nevertheless display a devotion to each other that gives their characters some depth, as they lament their imminent separation from each other, while holding hands and staring into each other's eyes.

In Kubrick's horror show, *THE SHINING* (1980), Wendy (SHELLEY DUVALL), the wife of the caretaker of a resort hotel that is closed for the season, views a spectral orgy populated by some bizarre ghosts. At one point, she sees among the heterosexual revelers a man wearing a teddy bear costume, apparently engaging in oral sex with a gentleman in white tie and tails. "This homosexual intrusion, appearing as a frightening specter," writes Robert Kolker, suggests to the terrified woman "that all sexuality is to be feared and loathed." Needless to say, this explicit depiction of homosexuality could not have appeared in the film before the code was changed.

The same can be said of the references to homosexuality in *EYES WIDE SHUT* (1999), as Kolker notes. During an excursion into Greenwich Village, the hero, Bill Harford (TOM CRUISE) is set upon by a gang of rowdy boys (who recall the hoodlums in *A CLOCKWORK ORANGE*); they berate his manhood by calling him a 'switch-hitter,' and a gay hotel desk clerk sidles up next to him in a gesture of sexual familiarity.

The incident with the hotel clerk occurs when Bill inquires about his friend Nick, who had tipped him off about a private orgy for which Nick was engaged to play the organ. Bill attends the saturnalia strictly as a gate-crasher, and is found out. Fearing that Nick has suffered reprisals for breaking the code of silence that surrounded the orgy, he is distressed when he is told by the hotel clerk (Alan Cumming) that Nick was spirited away from the hotel in the wee hours by a couple of hoods. The clerk's remarks to Bill are freighted with homosexual innuendo, since he assumes that the "old friend" that Bill says he is looking for is a "buddy" of Bill's. He says

that the two men who strong-armed Nick to check out of the hotel and to leave with them were “big guys, not the kind of people you’d like to fool around with.” With that, he gives Bill a knowing smile, covers his face with his hand, and titters. When Bill takes his leave, the clerk says that he would be happy to “help Bill anytime,” and looks after him with longing. The clerk’s implication seems to be that, if Bill’s old friend is gone for good, he is still around. Interesting enough, there is no hint in the corresponding scene in the novella that the desk clerk is homosexual, much less that he comes on to Bill as he does in the film. Kubrick presents him as one more character in the film looking for a sexual encounter, which is the order of the day with several of the characters.

Although homosexuality was no longer a forbidden subject for Hollywood films at this point, Kubrick still preferred artistic indirection to suggest a homosexual advance, rather than to portray it blatantly, because the hotel clerk would obviously have to be discreet in seeking to ingratiate himself with Bill. By contrast, it is evident that Kubrick was free of the censorship restrictions that limited him in dealing with homosexuality in his early films in the brief episode with the rowdy college boys harassing Bill on the street. They do not mince words, as they deride him as a “faggot” and push him against a parked car, assuming he is homosexual simply because he is walking the streets of Greenwich Village late at night without a girl on his arm.

In summary, in his later films Kubrick no longer had to skirt the issue of homosexuality when it served the purposes of his story. He represented homosexuality on the screen, not as a curiosity, but as an integral part of the human condition. Indeed, in portraying pathetic figures like Marvin Unger in *The Killing* and the desk clerk in *Eyes Wide Shut*, as well as the two hapless officers in *Barry Lyndon* in a compassionate light, he suggested that homosexuals are sad and mixed up, like everybody else.

**References** Bourne, Stephen, *Brief Encounters: Homosexuals in British Cinema, 1930–71* (New York: Cassell, 1996), pp. 141–144; Ciment, Michel, *Kubrick*, trans. Gilbert Adair (New York: Faber and Faber, 2001), pp. 167–177; Kolker, Robert, *A Cinema of Loneliness*, rev. ed.

(New York: Oxford University Press, 2000), pp. 158–159; Nelson, Thomas, *Kubrick: Inside a Film Artist’s Maze*, rev. ed. (Bloomington: Indiana University Press, 2000), pp. 277–278; Phillips, Gene, *Exiles in Hollywood: Preminger and Other Directors* (Cranbury, N.J.: Associated University Presses, 1998), pp. 125–127; Russo, Vito, *The Celluloid Closet: Homosexuality in the Movies*, rev. ed. (New York: Harper and Row, 1987), pp. 119–120; Tyler, Parker, *Screen Homosexuality in the Movies*, rev. ed. (New York: Da Capo, 1993), pp. 343–352.

**Hopkins, Anthony** (1937– ) Born in Port Talbot, South Wales, on December 31, 1937, the son of Muriel Annie (Yeats) and Richard Arthur Hopkins, Anthony Hopkins attended Cowbridge Grammar School, Glamorgan, before going on for his stage training at Cardiff College of Drama and the Royal Academy of Dramatic Art (1961–1963). He began his stage career at the Manchester Liberty Theatre in 1960 appearing in Brendan Behan’s *The Quare Fellow*. After repertory work in Leicester and Liverpool, Hopkins first appeared on the London stage at the Royal Court Theatre in November of 1964. He then built his stage credentials with the National Theatre Company at the Old Vic in London for seven years, and in 1974 he took over the role of Dr. Martin Dysart from Richard Burton for the American production of Peter Shaffer’s *Equus*. Hopkins returned to the National Theatre to play Lambert le Roux in Howard Brenton and David Hare’s *Pravda*, which won him Britain’s prestigious Laurence Olivier Award in 1985. Hopkins made his film debut in 1968 in *The Lion in Winter*, followed in 1969 by his role as Claudius in the Tony Richardson film production of *Hamlet*. Several films followed, directed by Richard Attenborough—*Young Winston* (1972), *A Bridge Too Far* (1977) and *Magic* (1978). In 1980 Hopkins played Dr. Frederick Treves in *The Elephant Man*, directed by David Lynch, but his breakthrough movie-star role was that of Dr. Hannibal Lecter for Jonathan Demme’s *The Silence of the Lambs* in 1991. That same year, STANLEY KUBRICK asked him to do the redubbing of Laurence Olivier’s lines for the restored version of *Spartacus*, in the role of Crassus. The most remarkable scene of the restoration was that in which Olivier’s Crassus revealed “his polymorphous sexual-

ity to Tony Curtis's slave boy, Antoninus," in what critic Stephen Hunter called "clearly recognizable tones."

**References** Hunter, Stephen, "'Spartacus' brings grandeur, romance back to the movies," *Baltimore Sun, Maryland Live*, May 3, 1991, 15.

—J.M.W.

**Hordern, Michael** (1911–1995) After a brief career in teaching, Michael Hordern made his stage debut in 1937 and eventually appeared in 80 productions. His first appearance in film was in an uncredited role in *The Adventures of Robin Hood* (1938), followed by *A Girl Must Live* (1939); but his acting efforts were put on hold by a stint in the military during World War II. In 1946, he resumed his film career with roles in no less than four films that year, including David Lean's *Great Expectations*. He later appeared in the delightful Ealing Studios comedy *Passport To Pimlico* (1949), and was a memorable Jacob Marley in the classic film of *A Christmas Carol* (1951; released in Britain as *Scrooge*), opposite Alastair Sim's Scrooge. (Hordern would later reprise Marley's ghost in a 1972 television version of the Dickens classic; still later, he would play Scrooge in a 1977 TV production.)

Hordern's film roles most often veered into comedy, as he played easily frustrated government officials and/or henpecked husbands, as in Richard Lester's *A Funny Thing Happened On The Way To The Forum* (1966), and *The Bed-Sitting Room* (1969). He was also known for his Shakespearean performances, as King Lear and as Prospero in productions of *The Tempest*.

Hordern's work for STANLEY KUBRICK consists of a single role, that of the narrator in *BARRY LYNDON* (1975). The narrator is Kubrick's departure from the novel, as WILLIAM MAKEPEACE THACKERAY's novel consists of Barry's first-person narrative. Never appearing onscreen, Hordern's narrator describes the action, interprets the characters' motivations (seldom flatteringly), and even makes pointed political commentary.

The narrator opens the film with what amounts to a joke. As two men stand in a field, preparing for a duel, we learn from the narrator that Barry's (RYAN

O'NEAL) father had been "bred to the profession of the law, and that he would doubtless have made an eminent figure in that profession." As the narrator pauses, the figures in the field fire upon each other; one falls dead, and the narrator finishes his sentence: ". . . had he not been killed in a duel, which arose over the purchase of some horses." By the end of the film, however, the narrator is no longer laughing, nor is he timing his delivery to such comic effect. His final words amount to a shrug, as he admits he has not the power to follow Barry's final years with any accuracy. He does make one last statement of fact, though—that Barry never saw Lady Lyndon (MARISA BERENSON) again.

It is worth noting that the acid content of the narration lessens in the later sections of the film, as Barry's fortunes turn for the worse. What are virtually the narrator's only positive words about Barry come in a description of Barry's abilities as a father to young Brian, soon followed by the revelation that the child has not got long to live. Hordern's tones are warm and mellow, serving to deepen the tragedy to come, and the restraint with which he expresses relief that the child is at least in no pain is one of the most moving moments in the film.

Hordern was knighted in 1983, for services to the theater. His last screen role was in the 1994 TV miniseries *Middlemarch*, as Peter Featherstone.

**References** "Michael Hordern," Internet Movie Database, [www.imdb.com](http://www.imdb.com); "Michael Hordern" (obituary), *Variety*, May 5, 1995, p. 64.

—T.D.

### horror: "old dark house" subgenre

The setting of the Overlook Hotel in the STANLEY KUBRICK–STEPHEN KING film *THE SHINING* (1980) belongs to the "old dark house" tradition in Gothic literature. Ever since the ghost of Hamlet's father stalked the battlements of Elsinore Castle, the whole stock-in-trade of horror romanticism, especially the ghost story, has consisted of the inhabitants, properties, and atmosphere of the haunted house.

Without the haunted house, says Eino Railo in his 1964 study of the subject, titled *The Haunted Castle*, "the whole fabric of romance would be bereft of its foundation and would lose its predominant atmos-

phere." These literary "old dark houses"—Stephen King refers to them as "bad places"—include such archetypal edifices in English and American gothic literature as Prince Manfred's castle in Horace Walpole's *Castle of Otranto* (1764)—an eerie distortion of Walpole's own residence at Strawberry Hill; the strange country house in Clara Reeve's *The Old English Baron* (1778); Montoni's mountain fortress in Ann Radcliffe's *The Mysteries of Udolpho* (1794); Ambrosio's Capuchin monastery in Matthew Lewis's *The Monk* (1796); the Mettingen estate in Charles Brockden Brown's *Wieland* (1799); Mr. Vileny's family home in Jane Austen's *Northanger Abbey* (1816); Roderick Usher's bog-engulfed mansion in Edgar Allan Poe's "The Fall of the House of Usher" (1839); the infernally possessed house in Bulwer-Lytton's *The Haunted and the Haunters*; the legend-haunted ancestral Pyncheon estate in Nathaniel Hawthorne's *House of the Seven Gables* (1851); the vampire-infested Carfax Abbey in Bram Stoker's *Dracula* (1897); the doppelgänger-inhabited New York town house in Henry James's *The Jolly Corner* (1908); the house that serves as a gateway to the cosmos in William Hope Hodgson's *The House on the Borderland* (1911); the deranged Hill House in Shirley Jackson's *The Haunting of Hill House* (1962); the gleaming new suburban home in Anne Rivers Siddons' *The House Next Door* (1973); the house that literally feeds off its inhabitants in Robert Marasco's *Burnt Offerings* (1973); and the isolated, malevolent Overlook Hotel in Stephen King's *THE SHINING* (1977). Usually there is a specific room or area that is the source of the most intense ghosting, such as room 217 in *The Shining* (room 237 in Stanley Kubrick's film). It might be the attic from which unholy shrieks and gibberings emanate in Charlotte Brontë's *Jane Eyre* (1847); or an upstairs room locked and bolted against intruders in J. B. Priestley's *Benighted* (1927); or the secret crypt under the Belasco mansion in Richard Matheson's *Hell House* (1971). And what spectral doings enliven these dreadful places! Thin-sheeted phantoms slip noiselessly through the corridors, half-seen forms shamble down the stairs, a gigantic armored man stalks the

galleries, a wall portrait drips real blood, eldritch hands slip the latch.

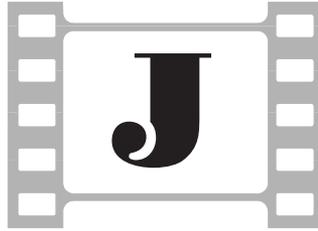
"How these antique towers and vacant courts chill the suspended soul," wrote Walpole, "Till expectation wears the cast of fear; And fear, half-ready to become devotion, Mumbles a kind of mental orison It knows not wherefore." Add the natural elements to this conspiracy of dread—sudden gusts of wind that extinguish the fleeing heroine's candle, streaks of lightning that fitfully illuminate the horrors emerging from under the bed, and cracks of thunder that punctuate the wails of lost souls—and the recipe for terror is complete.

Dramatists and filmmakers quickly adopted the "old dark house" formula for popular consumption. Just a few of the classic plays include Matthew Lewis's *Castle Spectre* (1797), G. K. Chesterton's *Magic* (1913), George M. Cohan's *Seven Keys to Baldpate* (1913), Mary Roberts Rinehart's *The Bat* (1920), W. B. Yeats's *Purgatory* (1938), Patrick Hamilton's *Angel Street* (filmed as *Gaslight*, 1938), and Agatha Christie's *Three Blind Mice* (1952). From Hollywood came a plethora of hauntings, from silent films like D. W. Griffith's *One Exciting Night* (1923) and Paul Leni's *The Cat and the Canary* (1927)—remade as a vehicle for Bob Hope in 1939—to James Whale's *The Old Dark House* (1932), to such modern classics as Robert Wise's *The Haunting* (1965).

British haunted-house thrillers have come in fits and starts, beginning in the 1930s with a few Hollywood-style gothics, like *The Ghoul* (1932), whose second half features Boris Karloff as an "undead" creature stalking a house full of heirs to a fortune, and a cycle of Tod Slaughter guignol pictures.

*Dead of Night* (1945), an anthology film with several sequences set in disturbed houses, promised great things, but that potential was not realized until the 1960s and beyond with classics like Roman Polanski's *Repulsion* (1965), about a young woman's descent into madness in a London flat, and, of course, Stanley Kubrick's *The Shining* (1980), an adaptation of Stephen King's novel.

—J.C.T.



**Jamieson, Brian** (1942– ) Vice president of international marketing at WARNER BROS., New Zealander Brian Jamieson was also involved with special projects and talent liaisons and worked closely with STANLEY KUBRICK in marketing his films. His latest project was marketing *STANLEY KUBRICK: A LIFE IN PICTURES* (2001). Jamieson was involved, in his own words, “from the beginning, about a week after Stanley passed away.” He met with JAN HARLAN, “the creator and driving force behind that documentary,” in Los Angeles at the Four Seasons for breakfast to discuss making a definitive documentary on Stanley, “something we could never have done while Stanley was alive. He was never into self-promotion while he was alive and would have never allowed it, but we felt that maybe the time was right to deal with some of the myths and the misconceptions and all of the press speculations that had been going on. Initially I was involved in working with Jan on the production budget and working with our legal people on the clearances.”

Born on July 12, 1942, in Auckland, New Zealand, Brian Jamieson grew up with a love for American cinema. He recalls, “When I was about nine or ten, we moved to a small country town with a single theater. The manager of the theater took a chance on me when I was ten years old and put me in charge of changing the posters around town. I was earning \$1.90 a day.” Later, Jamieson was educated at

Tauranga College, on the east coast of the North Island of New Zealand.

“Once I left school. I went into an advertising agency for a while,” Jamieson told the authors in a Kansas City interview (July 2001). “Then I went into managing movie theaters, which I did for eight and a half years. From there I got involved in advance publicity for live shows they used to bring in from England. I was in Wellington managing the flagship theater, one of those beautiful old picture palaces, seated about 2,800 people, when I was first offered the job of advertisement publicity director.”

Jamieson joined Columbia-Warner in New Zealand at the end of 1975. His first encounter with Kubrick came the following year: “I first became acquainted with Stanley in 1976 when I was in the theatrical office for Warner Bros. in New Zealand,” Jamieson explained in June of 2001. “I got a phone call from Stanley one day when we were working on the theatrical reissue of *A Clockwork Orange* in New Zealand and that really indicated to me how hands-on he was, how interested he was in the minutiae. Stanley did take a long time in shooting his films but the budgets were very lean and mean, [and] his crews were lean and mean.

“He never went over budget on his pictures,” Jamieson claimed. “He was so involved in the marketing of his films. We learned something from this man in terms of marketing during the 1970s and into

the 1980s. He wasn't afraid to take risks and explore different ways. All of the films pretty much turned a profit. *Barry Lyndon* was probably a failure in the United States, but it was very much a success in Europe, it was embraced in France, and it was embraced in Europe as a whole."

After New Zealand, Jamieson was transferred to the United Kingdom, where he headed up theatrical marketing for Britain and Ireland and continued his association with Stanley Kubrick there, with films like *THE SHINING*. Then, in early 1984, he was transferred to Burbank, California. As director of international marketing, he soon became fully immersed with the theatrical release of *FULL METAL JACKET*. His affection and respect for Kubrick was obvious.

"Stanley was a terrific man for the telephone," Jamieson concluded. The English director "John Boorman had what he called a 'telephone relationship' with Stanley. He never met Stanley in person, but often Stanley would call him. One day Boorman, who was living in Dublin, called to say he was coming to London and could meet him for dinner. And Stanley said, 'Why? I like it just the way it is.' And that was it. I think they were all in awe of Stanley."

**References** Jamieson, Brian, interview by authors, Kansas City, Missouri, July 2001.

—J.C.T. and J.M.W.

**Jenkins, Greg** (1952– ) Greg Jenkins is the author of *Stanley Kubrick and the Art of Adaptation: Three Novels, Three Films*, published by McFarland & Company in 1997. Jenkins restricts his study to three films, *LOLITA*, *THE SHINING*, and *FULL METAL JACKET*, following an introductory chapter titled "The Problem of Adaptation" as it relates to STANLEY KUBRICK. He concludes, not surprisingly, that "As Kubrick remakes the original narrative, he tends, with some exceptions, to simplify it," subtracting "more material than he adds." The director "makes his heroes more virtuous than the novels' and his villains more wicked." At times, Kubrick "invents his own material outright, and imposes it on the new narrative." Kubrick also "lowers the amount and intensity of violence found in the original," true not only of *Full Metal Jacket*, which Jenkins examines but also of *A CLOCKWORK ORANGE*. The book might have gone

on to consider other adaptations such as *PATHS OF GLORY*, *A Clockwork Orange*, and *BARRY LYNDON*, since most of the director's films were adapted from literary sources, but it is a sincere attempt to analyze the films treated.

—J.M.W.

**Johnson, Diane** (1934– ) Educator, scenarist, and novelist, Diane Johnson's stories of international romance and manners have been compared to the works of Edith Wharton. Born in Moline, Illinois, her upbringing by a high school principal led to her Ph.D. in English at UCLA and a desire to write. Her first successful books, *Loving Hands at Home* (1968) and *Burning* (1970), were dissections of troubled marriages. *Lesser Lives* (1972) was a biography of poet Mary Ellen Meredith, wife of writer George Meredith. *The Shadow Knows* (1974) was a psychological portrait of a woman alone terrorized by an unknown stalker. Some of its situations, including an attack on her door by an ax-wielding madman, resemble scenes in STEPHEN KING's novel *THE SHINING*, which doubtless led STANLEY KUBRICK to approach her about cowriting the scenario for his screen adaptation of the novel. Johnson's follow-up novel, *Lying Low* (1978) was hailed by critics as surpassing its predecessor in terms of its foreboding atmosphere and violence. Years abroad with her husband, a physician, produced such travel pieces as *Persian Nights* (1986) and *Natural Opium: Some Traveler's Tales* (1993). Her 1997 novel *Le Divorce* chronicles the misadventures of two sisters from California who make a modern pilgrimage to Paris. Johnson divides her time between Paris and San Francisco.

Although she has written many screenplays, including an adaptation of *The Shadow Knows*, the only one to actually reach the screen to date is *The Shining*. She recalls that Kubrick talked to her more like a novelist than a filmmaker: "I was impressed with how Stanley Kubrick talked like a novelist, without bringing into discussion of the script the visual imagery he was perhaps holding at bay, the way a novelist can visualize what he is writing about, but does not actually do so until he must put into words." She is most sympathetic to the female characters in all her novels: What continues to

be Johnson's triumph is that she writes strong, resilient, resolute female characters who find hidden reservoirs of strength and determination just when they need it most, who persevere in the face of menace, mockery, and dismissal, and that she manages to tell their tales in an engaging, witty, and totally believable style.

**References** *A Reader's Guide to the Novels of Diane Johnson* (New York: Plume, 2001); Johnson, Diane, "Writing for the Movies Is Harder Than It Looks," *New York Times*, April 14, 1985.

**Johnson, William** British-born writer and critic William Johnson edited the *Focus on the Science Fiction Film* anthology published by Prentice-Hall in 1972. Lightman considers STANLEY KUBRICK'S 2001 "a prime example of the *auteur* approach to filmmaking" since there is no doubt "that Stanley Kubrick is the author. It is *his* film," even though he was assisted by many "skilled and dedicated craftsmen." Geduld describes the film "as one of the most stunningly beautiful films I have ever seen." Writer BRIAN ALDISS is also represented, stating that in general a SCIENCE FICTION film adapted from book or story is likely to be better than a film made from an original science-fiction screenplay. Aldiss believes that Alain Resnais's *L'Année dernière à Marienbad* ("Last Year at Marienbad") "is the masterpiece of the genre" and also praises Peter Watkins's Swedish-made *The Gladiators* and Godard's *Weekend*. Johnson considers 2001 "the landmark SF film of the 1960s." Kubrick's film is a centerpiece for the anthology.

—J.M.W.

**Jones, James Earl** (1931– ) The African-American actor who played Lothar Zogg in *DR. STRANGELOVE* (1964) was born in Arkabutla, Mississippi, January 17, 1931. His father, Robert E. Jones, was a boxer-turned-actor. James Earl Jones attended Norman Dickinson High School in Brethren, Michigan, and earned a bachelor's degree in drama at the University of Michigan, Ann Arbor, in 1953. After serving in the U.S. Army from 1953 to 1955, Jones studied acting at the American Theater Wing with Lee Strasberg in New York from 1955 to 1957. He debuted on the New York stage in 1957 and

joined Joseph Papp's New York Shakespeare Festival in 1960. STANLEY KUBRICK saw Jones playing the prince of Morocco in *The Merchant of Venice* in New York's Central Park in 1963, opposite GEORGE C. SCOTT. Jones recalls in his autobiography that Kubrick offered Scott a role in *Dr. Strangelove*, then added, "I'll take the black one too."

Jones played the bombardier, Lt. Lothar Zogg, in *Dr. Strangelove*. The film tells the story of how the emotionally unstable Gen. Jack D. Ripper (STERLING HAYDEN) issues the command to B-52 bombers to attack Russia. Maj. T. J. "King" Kong (SLIM PICKENS), a pilot from Texas, commands *The Leper Colony*, the only bomber to reach its Russian objective.

Jones explains in his book that *Dr. Strangelove* was the first film that opened up the threat of nuclear war to comedy. One curious thing was that Kubrick often had the flight crew eating: "Every time he'd cut to us, we'd be eating a Twinkie. That was a comment about how people deal with fear. I think he liked the mundane aspect of horrific events."

Zogg was a key role in the original script for the film; he was the one who questioned whether the "go-code" which the crew receives to attack Russia is valid or not. Jones remarked, "I think all I say in the movie is, 'Well, could it be some sort of loyalty test?' I guess Stanley didn't want the one protesting the combat mission to be a black guy." Jones remembers receiving a revised version of the script one day and finding that his role had been considerably reduced. He went to Kubrick and inquired about it, saying, "Gee, I took the role for all that good stuff" that had been excised. Kubrick replied, "We don't need it." That was it; "it was a command decision," Jones comments.

Jones recalls that, although Kubrick seemed quiet and unassuming on the surface, he was a powerful director. But he did not express it externally. He would not walk on the set with a riding crop, as Cecil B. DeMille sometimes did. In fact, "his manner was casual. Very laid back. Cool." Kubrick was irritated with Jones one day when Jones had overlooked a section of the script he was supposed to memorize. Kubrick snapped, "You don't know these words? Why don't you know these words?" Jones concludes, Kubrick was "pissed off quietly; but he was pissed off."

In the course of the film the navigator aboard the bomber reports that a missile is tracking the aircraft, so Kong institutes evasive action that results in the plane’s being damaged but not destroyed. Indeed, in this scene, in which Jones figures, Kubrick creates a marvelous sense of realism when the missile strikes: the voice of the navigator grows more and more apprehensive as he watches on his indicator the distance between the missile and the plane rapidly closing and announces this over the intercom. The shock of the explosion follows and the plane is filled with smoke and flames as it sways, trailing smoke.

The viewer is aware—as Kong and his crew are not—that if *The Leper Colony* reaches its target inside the Soviet Union, it will automatically detonate the Russians’ retaliatory Doomsday Machine. As the plane approaches its objective, Lieutenant Zogg finds that the bomb doors will not open. Zogg methodically moves toggle switches and presses buttons, reporting to Kong on the intercom, “the detonator is set, but the bomb door circuit—negative function.” He switches on the backup circuit, then engages the emergency power, only to have to report laconically, “Still negative function, sir.” Kong declares, “Stay on the bomb run, boys; I’m going to get those doors open.” He sits astride one of the bombs and fusses with wires, until he makes one final adjustment that causes the bomb bay doors to open. The bomb is released, with Kong riding it like a bronco to its Soviet target far below, waving his cowboy hat all the way down. There follows a blinding explosion as the screen goes white.

Admittedly, Jones did not have a memorable role in *Dr. Strangelove*, but the picture’s enormous success helped him win meatier roles on the stage and screen. He scored a triumph on Broadway as Jack Jefferson in *The Great White Hope* in 1968, playing a character modeled on Jack Johnson, the first black American heavyweight champion, and repeated the role in Martin Ritt’s 1970 screen version of the play. Jones’s resonant bass voice was heard to great advantage when it issued from behind the visor of the villainous Darth Vader in the *Star Wars* trilogy (1977–1983). Although the malevolent Vader was played by another actor (DAVID PROWSE), Jones’s dub-

bing of Vader’s lines demonstrates that an expert actor can shape a characterization by his voice alone.

Among his many, varied films are *Field of Dreams* (1989), in which he played a reclusive writer, opposite Kevin Costner; *Patriot Games* (1992), as the mentor of CIA agent Jack Ryan (Harrison Ford); and the sequel, *A Clear and Present Danger* (1994). He married Julianne Marie Hendricks in 1967 and, after his divorce from Hendricks, Cecilia Hart in 1982.

**References** Jones, James Earl, with Penelope Niven, *Voices and Silences* (New York: Scribner’s, 1993).

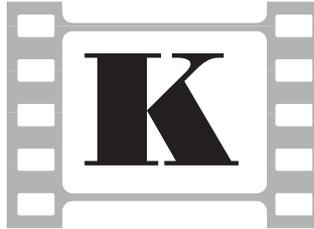
**“Journey Beyond the Stars”** “Journey Beyond the Stars” was the working title for STANLEY KUBRICK’S *2001: A SPACE ODYSSEY*, as Metro-Goldwyn-Mayer (MGM) initially described the project in a press release dated February 23, 1965, titled “STANLEY KUBRICK TO FILM ‘JOURNEY BEYOND THE STARS’ IN CINERAMA FOR MGM.” The picture was to begin production on August 16th and to be filmed on location in Britain, Switzerland, Africa, Germany, and the United States. “Journey Beyond the Stars” was described as “an epic story of adventure and exploration, encompassing the Earth, the planets of our Solar System, and a journey light-years away to another part of the Galaxy.” The screenplay “will be written by Kubrick and [Arthur C.] Clarke.”

Kubrick quoted the biologist J. B. S. Haldane extensively: “The Universe is not only stranger than we imagine; it is stranger than we *can* imagine.” Considering that “in our Galaxy there are a hundred *billion* stars, of which our Sun is a perfectly average specimen, and that present estimates put the number of Galaxies in the visible Universe at a hundred *million*, Haldane’s statement seems rather conservative,” Kubrick continued. “Space is one of the great themes of our age, yet,” Kubrick claimed, “it is one still almost untouched in serious art and literature.” But now, with manned spaceships actually being built, “it is time to break away from the clichés of Monsters and Madmen. There will be dangers in space—but there also will be wonder, adventure, beauty, opportunity, and sources of knowledge that will transform our civilization, as the voyages of the Renaissance brought about the end of the Dark Ages.”

Kubrick goes on to pose basic questions the film will pursue: “Since *we* are about to explore space, has anyone already visited Earth? If so, did they come 100, 1,000, or 1,000,000 years ago? Does intelligent life exist on other planets of this Sun, such as Mars or Venus—or will we have to span the million-times greater distance to the other *stars* before we encounter intelligent things?” Kubrick explains that the story “opens in the year 2001, when permanent bases have been established on the moon, manned expeditions have visited Mars, and automatic probes have been sent to all the major planets of this Solar System. Then, unexpectedly, and from uncomfortably close at hand, comes the electrifying discovery of extra-terrestrial intelligence.”

Credentials are listed for ARTHUR C. CLARKE, “credited in official Communications Satellite Corporation histories as the first person to describe in detail, in *Wireless World*, October 1945, the communications satellite system.” Clarke is identified as “President of the Ceylon Astronomical Society and Past Chairman of the British Interplanetary Society.” The press release, reproduced in its entirety in PIERS BIZONY’s book *2001: Filming the Future* (London: Aurum Press, 2000), provides a glimpse of what Kubrick had in mind when the *2001* project first got underway.

—J.M.W.



**Kagan, Norman** Norman Kagan was completing his work toward a Ph.D. in cinema studies at New York University and had taught film criticism at the New School when he wrote *The Cinema of Stanley Kubrick*, published by Holt, Rinehart and Winston in 1972. The approach was based on the auteur theory, “which assumes a film director has the same freedom and control to shape his creations as writers, painters, and other artists,” Kagan noted, claiming that STANLEY KUBRICK “is clearly an *auteur* critic’s dream,” since Kubrick “writes, shoots, directs, edits, and often handles his own publicity.” This early auteurist survey concludes with *A CLOCKWORK ORANGE* and includes a filmography. Kagan’s book, using an obvious but trendy auteurist framework, was rather eclipsed by ALEXANDER WALKER’s *Stanley Kubrick Directs* (1971), mainly because Walker had Kubrick’s cooperation and was able therefore to draw upon his personal knowledge of the director, whom he had interviewed extensively.

Kagan went on to teach cinema at Fairleigh Dickinson University and the College of New Rochelle and to write other cinema-related books, such as *The War Film*, *American Skeptic: The Genre Commentary Films of Robert Altman*, and *Greenhorns: Foreign Filmmakers Interpret America*. A revised and updated edition of *The Cinema of Stanley Kubrick* was published in 1989 by Continuum, which also

published Kagan’s *The Cinema of Oliver Stone* in 1995.

—J.M.W.

**Kane, Irene (Chris Chase)** (b. 1933) In STANLEY KUBRICK’s second feature, *KILLER’S KISS* (1955), Irene Kane plays the female lead, Gloria Price, opposite JAMIE SMITH’s Davey Gordon. Gloria and Davey live in adjacent apartment buildings, and indeed they can see into each other’s apartment; yet they have never met, until one night when Davey comes to Gloria’s aid after hearing an argument between her and her boyfriend, the small-time gangster Vincent (FRANK SILVERA), who flees the scene.

Davey falls for Gloria immediately and quickly professes his love to her, but she is too jaded by her years of hard knocks to believe him. When Davey asks how Gloria ended up working in a dance hall for Vincent, she tells him the story of her older sister, Iris (RUTH SOBOTKA) and their sickly father. Iris gave up a promising career as a ballet dancer to marry a wealthy suitor, so that she could pay her father’s mounting medical bills. Having sacrificed her career and finding herself married to a man she did not love, Iris was overcome with remorse when her father finally passed away. Shortly afterward, she committed suicide. Thus, Gloria was left alone in the world, and she took the first job she could get: as a



Frank Silvera, Irene Kane, and Stanley Kubrick shooting *Killer's Kiss*. (Kubrick estate)

dance partner in a New York dance hall, with Vincent all too ready to fill the role of father-protector.

Davey convinces Gloria to leave New York with him, but Vincent proves a stubborn obstacle to their plans. Vincent kidnaps Gloria and tries to kill Davey, who eventually escapes, leaving Gloria behind for the moment. In the end, Davey kills Vincent in self-defense, and he tells the police where Gloria is being held. The two reunite at Penn Station, where they presumably will take a train out of town together.

Although the *Daily News* called her “no beauty by Hollywood standards,” Irene Kane does bring a frank, unadorned beauty to the character of Gloria, offering a touching riff on the stock character of the moll. Clearly, Gloria is a good woman who simply has fallen on bad times and gotten mixed up with the wrong crowd. She does what she has to do in order to get by in the cruel city, but she does not like it. She

longs for a better life, but she does not dare expect it to materialize, even in the face of Davey’s love for her. She emerges as the film’s only really heroic character in the end, as she meets Davey at the station—despite the fact that he seemed to abandon her when Vincent held them both captive. She takes a chance that Davey’s love is real, and she forgives him, in an ending that is uncharacteristically happy for FILM NOIR and for Kubrick.

Kane was working as a model in the early 1950s, when a photographer she knew suggested she audition for Kubrick’s film. She told the *Newark Sunday News*:

The photographer brought Stanley to my house one day with a thick script. I literally crouched behind the TV set—I was so scared. Stanley said, “What a strange girl.” He asked me if I wanted to read the

starring part. I took one look at the script and said, "I can't do it!"

He finally talked me into reading some of it, and when I'd finished he said—I guess in jest—Why, you're going to be a great star!"

Irene Kane made numerous appearances on the New York stage in the 1950s and '60s, including the off-Broadway show *Threepenny Opera*, as well as *The Ponder Heart* on Broadway. She was cast in the Preston Sturges company of *The Golden Fleecing*, but Sturges and the cast were summarily fired 10 days into rehearsals, due to "differences with the producers." Kane had better luck with the Hal Prince/Bobby Griffith/George Abbott production of *Tenderloin* in 1961. Her other stage credits include the 1959 production of Gore Vidal's comedy *A Visit to a Small Planet*, with Arthur Treacher. During the 1960s, Kane was best known for her recurring role in the daytime television drama, *Love of Life*.

**References** "Irene Kane: Jessica," program notes for *Tenderloin*, October 1960; Kane, Irene, "The Memoirs of a Nobody," *Herald Tribune: The Lively Arts*, March 19, 1961, p. 3; Little, Stuart W., "Female Lead in 'Golden Fleecing' . . .," *New York Herald Tribune*, January 7, 1959; Masters, Dorothy, "Camera Builds Suspense Here," *Daily News*, September 22, 1955, p. 71; Smith, Bea, "Grateful for Break," *Newark Sunday News*, August 9, 1959, E-4.

**Kean, Marie** (1922–1994) Considered by some to be one of the finest Irish actresses of her time, Marie Kean studied at Loreto College and the Gaiety School of Acting. She enjoyed a long, successful career on the stage and screen. Kean was best known to American audiences for her roles in the films *BARRY LYNDON* (1975), in which she portrayed Barry's (Ryan O'Neal) mother, and David Lean's *Ryan's Daughter* (1970).

Marie Kean held STANLEY KUBRICK in the highest esteem and thought nothing of doing a scene 30 times. "I was well used to that working for David Lean and Roman Polanski," she said. In *Barry Lyndon*, Kean offers a restrained yet impassioned performance as Mrs. Barry, a woman of intense determination. Barry's mother, we learn in the film's opening narration, has devoted her life to the mem-

ory of her departed husband, as well as to her son's well-being. A largely passive figure during the first half of the film, Mrs. Barry asserts her influence more pronouncedly after Redmond has married Lady Lyndon (MARISA BERENSON). She discreetly but firmly urges Redmond to obtain a title, so that he will be protected financially should any misfortune befall his wife and benefactor. Later, when Barry and Lady Lyndon are incapacitated by grief after the death of their son, Mrs. Barry seizes the opportunity to make a power play. With Lord Bullingdon (LEON VITALI) already gone from the household, she takes it upon herself to dismiss Reverend Runt (Murray Melvin), thus diminishing the forces that would rally round her daughter-in-law against the neglectful and adulterous Barry. Unwittingly, Mrs. Barry thus invites the vengeful return of Lord Bullingdon and the downfall of her son, "Mr. Redmond Barry." Still, ever the staunch matriarch, she remains at Barry's side, the one person who has stood by him through all his successes and failures.

Marie Kean joined the Abbey Theatre Company in 1949, an affiliation that she would maintain for the rest of her life. There, from 1949 to 1951, she appeared in productions of *Juno and the Paycock*, *The Plough and the Stars*, and *The Playboy of the Western World*. Later, in London, she worked with Peter Brook's company, as well as the Royal Shakespeare Company. One of her most celebrated stage performances (and her personal favorite) was the role of Winnie in a 1963 production of Samuel Beckett's *Happy Days*, in which she appears buried up to the neck in sand. In 1971, as part of the Dublin Festival, she appeared in a one-woman show called *Soft Morning, City*, playing the type of ardent, downtrodden character that had become her specialty.

In 1970, London's *Stage and Television Today* called Kean "one of the most impressive Irish actresses to emerge in recent years . . . an artist of considerable emotional depth and theatrical command." The following year, John Lambert of the *Christian Science Monitor* called her "possibly the best living Irish actress." Her final film role was in John Huston's swan song, *The Dead* (1987).

**References** "Limelight," *Stage and Television Today*, August 20, 1970, 10; "A Marathon Part," *The Stage*,

December 12, 1963; “Marie Kean (‘Auntie Mae’),” press notes for *Danny Boy* (1982); “Marie Kean” (obituary), *Daily Telegraph*, April 18, 1994, p. 21; “Stanley Kubrick’s Irish Odyssey,” press notes for *Barry Lyndon* (1975).

**Kidman, Nicole** (1968– ) Actress Nicole Kidman began her film career in Australia, where she grew up; she first gained international attention with the Australian film *Dead Calm* (1988) a thriller in which she played opposite Sam Neill and Billy Zane. She costarred with TOM CRUISE in *Days of Thunder* in 1990, her first Hollywood movie; they married later that same year.

A WARNER BROS. press release dated December 15, 1995, announced that “Stanley Kubrick’s next film will be *Eyes Wide Shut*, a story of jealousy and sexual obsession, starring Tom Cruise and Nicole Kidman,” from the 1926 novella by Austrian writer ARTHUR SCHNITZLER entitled *TRAUMNOVELLE* (*Dream Story*). Speculation about the film in the press and on the Internet had proliferated by the time principal photography commenced in November 1996.

The *London Times* took note of *EYES WIDE SHUT*’s teaming of Cruise and Kidman with STANLEY KUBRICK by publishing a piece which quoted unnamed “friends” of Cruise and Kidman, who feared for the sanity of the superstars while they were making “*Eyes Wide Open*” [sic] for “the most feared director in Britain.” James Howard observes in his Kubrick book that the article was “shamelessly padded” with gossip about Kubrick that misinformed reporters who had never met the director had been regurgitating for years, particularly in the tabloids. The *London Times* piece stated that Kubrick had shown Cruise and Kidman the script only once prior to their signing their contracts. Furthermore, it was reported that they both had signed open-ended contracts, by which they agreed to work on the film until Kubrick released them, however long that turned out to be. Nicole Kidman told Cathy Booth in *Time* magazine that she would have agreed to do the picture even if Kubrick had not shown her the script. “I didn’t need to read the script,” she affirmed; “I wanted to work with Stanley.” She added that the open-ended contract was not a problem: “You don’t

think that way artistically.” She was fully aware of the level of commitment involved in a Kubrick project. Both she and Cruise were willing to spend extra time on *Eyes Wide Shut* for a chance to work with a director of Kubrick’s stature.

Kidman remembers the first time she and Cruise went to Kubrick’s home in rural England to meet him face-to-face; she was “terrified,” as she told Rene Rodriguez in the *Chicago Tribune*: “I was sure I wasn’t going to live up to his expectations.” When she walked into Kubrick’s kitchen, however, she was relieved to find him to be, not the eccentric hermit of the press clippings, but a congenial family man.

Kidman, her husband, and their two adopted children moved into a house close to Pinewood Studios for the duration of the shoot, which lasted until January 31, 1998—an unprecedented 52 weeks, spread over 15 months (the longest shoot on record for a mainstream Hollywood picture). Nevertheless, Kubrick stayed within his \$65 million budget; this is because of Kubrick’s customary practice of utilizing a small technical crew, which evoked from Kidman the remark that it was “almost like making a student film.” Yet, she says, Warners never tried to hurry Kubrick: “Stanley was given a budget. He brought the picture in on budget, and that was it.”

In September 1997, while the film was still in production, Kubrick was awarded a Golden Lion award by the Venice Film Festival for his contribution to the art of the cinema. As usual, Kubrick begged off when it came to accepting the award in person, so Kidman accepted it on his behalf; she took the occasion to speak enthusiastically of working with Kubrick.

Because of the prolonged shooting schedule, filming proceeded at a leisurely pace. “Stanley didn’t work under the gun,” says Kidman. Always the perfectionist, Kubrick continued to rewrite the screenplay during the production period, sometimes faxing changes to the actors as late as 4 A.M. Not surprisingly, Kidman at times wondered what she had gotten herself into: “Sometimes it was frustrating because you were thinking, ‘Is this ever going to end?’”

But Kidman affirms that she found Kubrick much more collaborative than he was rumored to be—not the image of “the most feared director in Britain,” as



Nicole Kidman in *Eyes Wide Shut* (1999) (Kubrick estate)

the *London Times* had it. She pointed to the film's opening sequence, in which Dr. Bill Harford (Cruise) and his wife, Alice (Kidman), attend a swanky Christmas party; Alice gets tipsy while fending off the amorous advances of a middle-aged Hungarian lothario named Sandor (Sky Dumont). "As it was originally written," she recalls, "there was no talk of Alice being drunk." But after Kidman rehearsed the scene several times, she started getting bored with it and thought, "Maybe I should have a glass of champagne" in the course of the scene. So she got a glass of champagne from a passing waiter, "and Stanley saw me—he observed *everything* on the set." Suddenly he decided to write into the script "a moment where Alice walks off and has a glass of champagne, and slowly the scene evolved into what you see in the film, where she's drunk." That Alice has had one too many gives some additional interest to the scene, since the viewer wonders if a drunken Alice will be

more susceptible to Sandor's blandishments than she would have been, were she sober. "So much of my character evolved through little things like that, just me doing things and Stanley watching," Kidman says. "Then he'd go off, write some more and come back."

One of the most complex scenes in the whole movie occurs when Bill and Alice smoke marijuana together. Accompanied by Shostakovich's romantic waltz from his Second Jazz Suite (which plays during both the opening and closing credits as well), Bill hazards that Alice would never be unfaithful to him. Alice resents his taking her for granted and says so. This scene clearly belongs to Kidman, as Alice responds to Bill's remark with a rather defiant confession. She recalls the spasm of desire which she experienced for a naval officer one day last summer, while she and Bill were vacationing at Cape Cod. She gazed at the officer erotically for a moment and

never laid eyes on him again. “Yet,” she says, in dialogue taken verbatim from Schnitzler’s novella, “I thought of him the rest of the day. If he called me—I thought—I would not have resisted him. If he wanted me for only one night, I was ready to give up everything for him; but when I realized he was gone I was relieved.” Alice shocks Bill by revealing that her sexual desires could have led her to jeopardize her marriage. As Alice is speaking, she is sitting in front of a window with red curtains; she is framed by the red drapes, which symbolize how her recollection of that erotic experience inflames Bill with both jealousy and a passionate desire to search for some sexual excitement of his own that very night.

This scene is central to the plot, writes Larry Gross, since Alice’s confession is “the crucial event that will generate the rest of the narrative.” For Bill then leaves Alice behind in the apartment, as he wanders the streets for the rest of the night, with a view to indulging in a sexual escapade.

Kubrick obviously awarded this scene to Kidman, as she passionately delivers this intense monologue as if Alice were a patient addressing a psychiatrist, with Bill as the silent analyst taking it all in.

Kidman recalls having to do several takes of this scene, so many that she lost count. “The shot where I had to drag on the spliff—how many different ways can you drag on a spliff, right? But Kubrick wanted the camera to move in a particular way, and for me to drag on it in a particular way and at a particular time.”

Kidman thus testifies, as have countless actors before her, that Kubrick insisted on doing as many takes of a scene as were necessary to get everything just right. Still, she says in retrospect, working for “Forty-Take Kubrick,” as he has sometimes been called, was a useful experience for her. “He taught me you can do the same thing over and over again, many different ways, and discover something different every single take. It’s a lot like working on the stage, actually.”

As a matter of fact, after principal photography was completed on *Eyes Wide Shut*, Kidman and Cruise remained in London while she made her stage debut in the West End in David Hare’s play *The Blue Room*, an updated version of Arthur Schnitzler’s

*La Ronde*, just as *Eyes Wide Shut* is an updated version of Schnitzler’s *Dream Story*. She later appeared in the Broadway production of *The Blue Room* as well.

As filming on *Eyes Wide Shut* progressed, the director and his two stars became virtually inseparable. Kidman had long discussions with Kubrick about politics and other topics. The bond between the three became so strong that, when they learned of his death in March 1999, just days after they had viewed Kubrick’s final cut of *Eyes Wide Shut*, Kidman was devastated. “He had become a big part of my life,” she said to Cathy Booth. “It just didn’t seem possible.” She remembered his coming to see her in *The Blue Room* during the play’s London run; “I was so nervous the night he came.” He came back to her dressing room afterward “and I was thinking, ‘Wow, Stanley Kubrick is standing in my dressing room in London.’ To think that he’s gone . . .”

In 2001, Nicole Kidman and Tom Cruise divorced. They cited the demands of their divergent film careers, which kept them apart for long periods, as a reason for their separation. They had too seldom been able to work together on the same film, as in the case of *Eyes Wide Shut*.

Kidman’s next film was *Moulin Rouge* (2001), which meshes popular songs with the Paris of legendary artist Toulouse-Lautrec. In it she plays Satin, a courtesan who bewitches a naive poet (Ewan McGregor). She was working in 2000 with another world-class director, Baz Luhrmann (*Strictly Ballroom*, 1992). The hero’s descent into the netherworld of a large city, looking for adventure, of course, recalls Bill Harford’s trek through Greenwich Village in *Eyes Wide Shut*.

**References** Booth, Cathy, “Three of a Kind,” *Time*, July 5, 1999, pp. 72–74; Ebert, Roger, “Doctor’s Strange Love,” *Chicago Sun-Times*, July 16, 1999, sec. NC, pp. 28, 33; Gross, Larry, “Too Late the Hero: *Eyes Wide Shut*,” *Sight and Sound*, Special Kubrick Issue, 9 (n.s.), no. 9 (September, 1999): 20–23; Howard, James, *Stanley Kubrick Companion* (London: Batsford, 1999), pp. 175–180; Jameson, Richard, “Ghost Sonata,” *Film Comment* 35, no. 5 (September–October 1999): pp. 27–28; Kroll, Jack, “Dreaming with ‘Eyes Wide Shut,’” *Newsweek*, July 19, 1998, pp. 62–63; Rodriguez, Rene, “Behind the Scenes,” *Chicago Tribune*, July 22, 1999, sec. 5, p. 7; Seiler, Andy, “Disputing Kubrick’s

Eccentric Reputation," *USA Today*, July 16, 1999, sec. E, p. 2; Tresniowski, Alex, "Hearts Wide Shut: Tom and Nicole Split," *People*, February 19, 2001, pp. 48–55.

**Killer's Kiss** United Artists, 67 minutes, 1955 **Producer:** Morris Bousel and Stanley Kubrick; **Director:** Kubrick; **Screenplay:** Kubrick; **Cinematographer:** Kubrick; **Assistant Director:** Ernest Nukanen; **Music:** Gerald Fried; **Sound Department:** Walter Ruckersberg and Clifford van Praag; **Editor:** Kubrick; **Production Manager:** Ira Marvin; **Cast:** Frank Silvera (Vincent Rapallo), Jamie Smith (Davy Gordon), Irene Kane (Gloria Price), Jerry Jarret (Albert, the fight manager), David Vaughan (conventioner), Alec Rubin (conventioner), Ralph Roberts (gangster), Phil Stevenson (gangster), and Ruth Sobotka (ballerina/Iris).

STANLEY KUBRICK'S second feature, *Killer's Kiss*, was initially titled *Kiss Me, Kill Me* when it was coscripted by Kubrick and Howard Sackler. Kubrick shot the film in the shabbier sections of New York, which gives it a visual realism unmatched by the postsynchronized sound track (although Kubrick had become more expert at postdubbing than he had been a few years earlier, when he made *FEAR AND DESIRE*). A relative, a Bronx druggist, financed the film.

The hero is a boxer named Davy Gordon (Jamie Smith) who is young but already a has-been. We discover him pacing in the waiting room of Grand Central Station, awaiting the departure of his train. Over the soundtrack we hear his voice as he begins to recount the events of the past few days in an effort to sort them out for himself. "It all began just before my fight with Rodriguez," he muses, and we cut to a poster advertising Davy's fight, then to Davy examining his face in the mirror of his cheap furnished room. His only companion seems to be his pet goldfish, which he dutifully feeds, indicating a softer side of his nature. There is one shot of Davy seen through the fishbowl as he peers into it, symbolizing that he is as imprisoned in his narrow life as the fish in its bowl.

In his loneliness he has taken to staring at Gloria Price (IRENE KANE), the girl who lives across the way, whose window is just opposite his. That she is equally lonely is reflected in the fact that at other times she

snatches looks at him from her vantage point. They are two isolated individuals whose habit of watching each other from a distance only further emphasizes their separateness. Later, they leave their building at the same time, their paths crossing in the lobby as Davy makes for the subway on his way to his fight and Gloria meets her boss, Vince Rapallo (FRANK SILVERA), who is waiting at the curb to drive her to Pleasureland, the dance hall where she works as a hostess.

The scene shifts to the arena for what Peter Cowie calls in *Seventy Years of Cinema* (1969) "one of the most vicious boxing matches ever seen on the screen." Kubrick's experience in making his short documentary "DAY OF THE FIGHT" (1950) undoubtedly helped him to give the arena scenes in *Killer's Kiss* their authenticity. He photographs much of the fight through the ropes to make the viewer feel that the bout is being seen from ringside. At crucial moments the director moves his hand-held camera into the ring, first showing Davy's opponent, Kid Rodriguez, lunging at the camera as if at Davy's jaw, and then showing Davy slumping to the floor in a daze. At this point Kubrick turns the camera upward to catch the overhead lights glaring mercilessly down on the prostrate fighter.

While Davy broods in the darkness of his room about his final failure to make it as a fighter, he sees Gloria enter her room across the way and begin to undress for bed; Davy watches with undisguised interest until his phone rings. It is his uncle George, offering his condolences over the bout and inviting Davy to come back to Seattle to live and work on the family farm. The camera is on Davy as he talks; behind him is a dresser, in the mirror of which we can see Gloria's reflection as she gets into bed. In a single shot, perfectly composed, Kubrick shows us Davy's erotic interest in the girl registering on his face as he talks distractedly to Uncle George, while at the same time we see the dreamlike image of Gloria in the mirror which is the true object of his attention at the moment.

Later Davy is awakened by a scream and sees through the window that Gloria is being assaulted by Vince. Her assailant flees when he hears Davy coming, leaving him to comfort Gloria. She explains that

Vince had come to ask her to become his mistress, and when she sneered at the idea he became violent. Davy assures her that Vince will not come back.

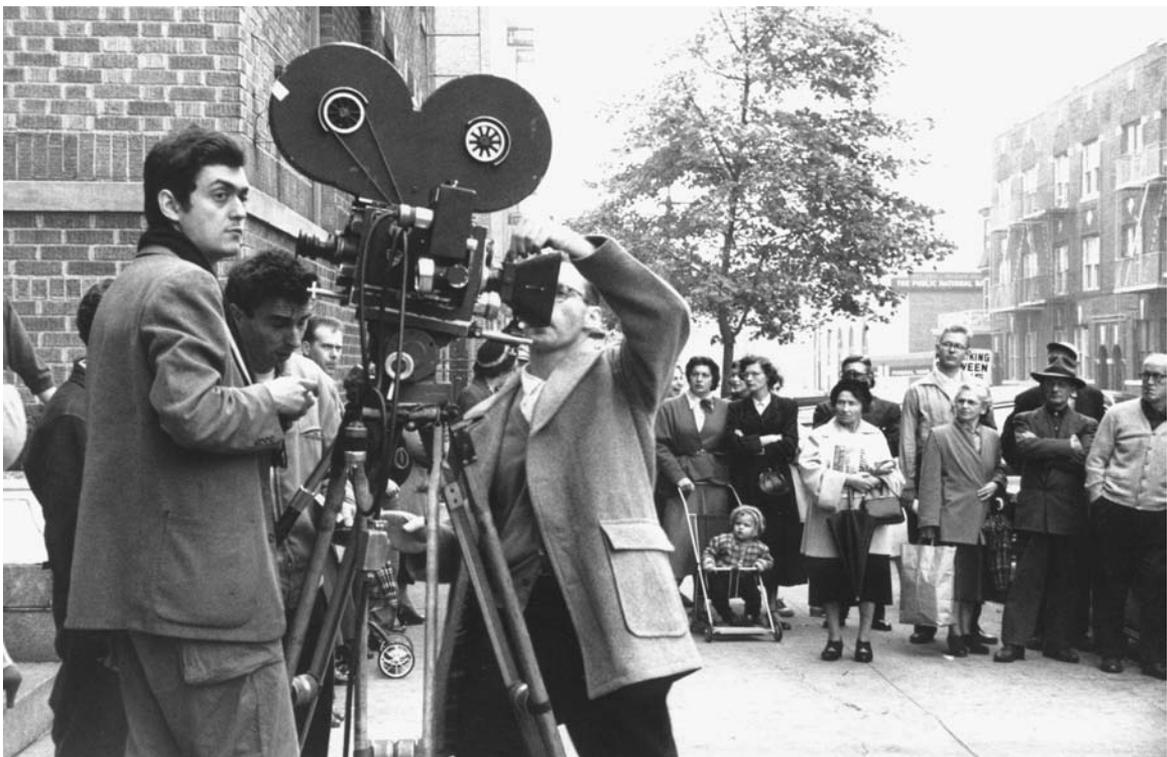
The next morning, as Davy and Gloria breakfast together, Gloria tells him about her dead sister, Iris, who was a ballerina; and we see Iris (played by RUTH SOBOTKA, a member of the New York City Ballet and Kubrick's wife at the time) in a flashback, dancing alone on a dark stage, illuminated by a spotlight. Gloria explains in a voice-over how Iris became despondent after she gave up her dancing career and finally slashed her wrists. The sequence adds interest to Gloria's character by illuminating her tragic background as surely as the stage spotlight illumines Iris.

In Grand Central Station once more, we see Davy still nervously awaiting his train for Seattle, recalling now how he told Gloria of his plans to return to the farm. The viewer at last learns the source of Davy's anxiety while he paces the station floor: he desper-

ately hopes that Gloria will arrive in time to go with him as she had promised. This is a nifty suspense hook on which to hold the filmgoer's interest as Davy goes on with his story.

After Vince kidnaps Gloria, Davy tracks him down and forces Vince at gunpoint to take him to the warehouse loft where Gloria is being held. At the warehouse, Vince's men overpower Davy, but he escapes and runs down the street. (In the chase scene that follows, Davy's white socks change unaccountably to black—the only lapse in continuity in any Kubrick film.) Finally Davy takes refuge in the storeroom of a department store which is filled with mannequins. Vince finds him and the two men face each other for what both of them know is going to be a struggle to the death.

The partially dismantled dummies grotesquely prefigure the violence that the two protagonists inflict on each other. Vince hurls a torso at Davy, then



Street shooting in New York City, *Killer's Kiss* (Kubrick estate)



Stanley Kubrick (left) and Frank Silvera (center), *Killer's Kiss* (Kubrick estate)

grabs a fire ax from the wall. Davy fends off his assailant with the broken bodies of the mannequins until he is able to seize a spike-topped window pole. Finally Davy delivers the death blow off camera. There is a close-up of the smashed head of a dummy as Vince's scream of pain elides with the screech of a train whistle in Grand Central Station.

Davy brings the story up to date by recounting that he was cleared of charges in Vince's death because he acted in self-defense, but he fears he has lost Gloria. Up to this point, the exterior scenes in the film have taken place mainly at night. This dark, brooding atmosphere is quickly dispelled as the camera cuts to a bright, sunshiny day outside the station, where a cab is just drawing up to the curb. Gloria gets out and rushes inside to join Davy in his flight from the city to the fresher life on the farm. They

embrace and kiss as the camera pulls away, losing sight of them in the congested crowd of passersby hurrying through the station. In their departure from the brutal big city, which has proved a harsh and unpleasant place for both of them, one can see early indications of Kubrick's dark vision of contemporary society which are elaborated in his later films. Critics found *Killer's Kiss* the work of a talented amateur, who showed promise of better films to come.

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**The Killing** United Artists, 85 minutes, 1956 **Producer:** James B. Harris and Alexander Singer; **Director:** Stanley Kubrick; **Screenplay:** Kubrick, Jim Thompson (dialogue), based on the novel, *Clean Break*, by Lionel White; **Cinematographer:** Lucien Ballard; **Music:** Gerald Fried; **Assistant Director:** Milton Carter; **Art Director:** Ruth Sobotka; **Set Decoration:** Harry Reif; **Wardrobe:** Jack Masters and Rudy Harrington; **Makeup:** Robert Littlefield; **Sound:** Earl Snyder; **Special Effects:** Dave Koehler; **Editor:** Betty Steinberg; **Cast:** Sterling Hayden (Johnny Clay), Colleen Gray (Fay), Vince Edwards (Val Cannon), Jay C. Flippen (Marvin Unger), Ted De Corsia (Randy Kennan), Marie Windsor (Sherry Peatty), Elisha Cook (George Peatty), Joe Sawyer (Mike O'Reilly), James Edwards (parking attendant), Timothy Carey (Nikki Arane), Kola Kwariani (Maurice Oboukhoff), Jay Adler (Leo), Tito Vuolo (Joe), Dorothy Adams (Ruthie O'Reilly), Joseph Turkel (Tiny), William Benedict (airline clerk).

Stanley Kubrick's first important film, *The Killing*, marks the true beginning of his career. The script, by Kubrick and crime novelist JIM THOMPSON (*The Grifters*, 1963), is based on Lionel White's novel, *CLEAN BREAK*. The tightly constructed screenplay follows the preparations of a makeshift gang bent on making a big pile of money by holding up a race-

track. They have planned the robbery to coincide with the actual running of the seventh race, and Kubrick photographs the heist in great detail with all of its split-second timing. He builds suspense with great intensity by quickly cutting from one member of the gang to another in a series of flashbacks that show how each has simultaneously carried out his part of the plan. All of these parallel lines of action lead inexorably to the climactic moment when the ringleader gets away with the loot. Edward Buscombe remarks: “This early Kubrick picture shows all of his characteristic precision and care in the construction of the narrative, pieced together through flashback and voice-over narration.” Kubrick was confident that his method of telling the story by means of fragmented flashbacks would work as well on the screen as it did in the novel. “It was the handling of time that may have made this more than just a good crime film,” he told Gene Phillips.

*The Killing* gives us a glimpse into the seedy lives



Colleen Gray and Sterling Hayden in *The Killing* (1956)  
(Author's collection)

of each gang member involved in the robbery, thereby lending the movie a touch of sleazy authenticity that likewise raises it well above the level of the ordinary crime film. Furthermore, the director elicited a high order of ensemble acting from a group of capable Hollywood supporting players who rarely got a chance to give performances of such substance. STERLING HAYDEN plays Johnny Clay, the tough organizer of the caper; JAY C. FLIPPEN is Marvin Unger, the cynical older member of the group; ELISHA COOK JR. is George Peatty, the timid track cashier who hopes to impress his voluptuous wife Sherry (Marie Windsor) with stolen money since he cannot otherwise give her satisfaction; and Ted De Corsia is Randy Kennan, a crooked cop. They and other cast members help Kubrick create the brutal atmosphere of the film.

Some of the strongest dramatic scenes in the movie are those between mousy George Peatty and his sluttish wife, Sherry. George is hopelessly in love with Sherry and is constantly afraid that she will two-time him with another man—something she has already done repeatedly. Maddened by her constant condescension, George blurts out that he is involved with a big operation that will make them rich. Sherry shrewdly tries to pry more of the details from him, but George, unaware that he has already said too much, becomes evasive. Later Sherry tells her lover, Val (Vince Edwards), what she has been able to wheedle out of her husband. Ironically, she is as submissive to this cheap crook as George is to her.

At the meeting which Johnny has called with his fellow conspirators, he goes over the intricate plans which he has laid. A single overhead lamp illumines their worn, defeated faces as they talk, leaving them surrounded by a darkness that is almost tangible. It is this darkness that seems to hover around Kubrick's characters in many of his films and which they desperately seek to keep from engulfing them—usually without success.

As a matter of fact, the thematic note that is found repeatedly in Kubrick's films is initially sounded in this film, his first major success. As critic Michiko Kakutani puts it, Kubrick was “obsessed with the notion that ‘if something can go wrong, it will.’” In the “off-kilter world” of Kubrick, “the perfect crime



Colleen Gray and Sterling Hayden in *The Killing* (1956) (Author's collection)

inevitably goes awry, . . . the carefully plotted scheme unravels." This uncertainty principle is the engine that generates suspense, Kakutani concludes, as here in the present film.

Tension begins to mount as the day of the holdup dawns. "Four days later, at 7 A.M., Sherry Peatty was wide awake," says the narrator. Badgering her nervous spouse at the breakfast table, she gets him to admit that today is the day. The two performers breathe a great deal of emotion into these scenes, particularly Elisha Cook Jr. (*The Maltese Falcon*, 1941), whom Penelope Houston describes in *Contemporary Cinema* as "the prototype of all sad little men."

From this point onward Kubrick begins to follow each separate strand of the robbery plot through to its completion, doubling back each time to show

how each of these elements is implemented simultaneously with all of the others. Kubrick repeats the shots of the horses getting into starting position for the seventh race each time he turns back the clock, to develop a different step in the complex robbery plan, thereby situating the viewer temporally.

Kubrick builds his film from the beginning toward the peak where all of Johnny's meticulous planning suddenly converges on the moment when he enters the cashiers' office and scoops up \$2 million. Johnny is wearing a rubber mask; with typical Kubrick irony, the face on the mask is frozen into a perpetual grin. After Johnny fills his large laundry sack with all the money it will hold, he makes his getaway.

Kubrick begins to draw the last threads of the plot



James B. Harris (left, with hands in pockets) with Stanley Kubrick (center) shooting *The Killing* in Los Angeles (1956). (Kubrick estate)

together as Johnny's companions in crime assemble in Marvin's shabby living room to await Clay's appearance with the money. "Where's Johnny?" George whines nervously. "Why does his timetable have to break down *now*?" There is a knock at the door, but instead of Johnny and the cash it is Val and one of his mobsters. They force themselves into the room, expecting to grab the swag for themselves. A shoot-out ensues that leaves everyone in the room dead—except George, who is mortally wounded. For a moment Kubrick trains his hand-held camera on the pile of corpses spread around the room. The room is silent, except for the sound of bouncy Latin music pouring from the radio, providing an ironic

counterpoint to the carnage of the scene.

George Peatty has enough life left in him to struggle into his car and drive home. He is moving with the determination of a man who knows he must accomplish something before he takes his last breath. Once there, he finds Sherry packing to go away with Val, just as he suspected she would. She tries to mollify him with a prefabricated alibi, but for once in his life George is not to be forestalled by his scheming wife. He blasts away with his pistol, the impotent husband finally penetrating his wife with bullets. As George himself falls forward toward the camera he knocks over a birdcage, symbol of his pitifully narrow existence, which is now

at an end.

Johnny meets Fay at the airport, where they intend to board a plane for the tropics. Johnny and Fay arrive at the departure gate just in time to see the baggage truck drive out onto the windy airfield. They watch in mute horror as the ramshackle case falls off the top of the mountain of luggage onto the tarmac and springs open, flooding the airstrip with stolen bills that blow right at the camera.

Fay and Johnny are in a daze. She supports his arms as they walk to the street and hopelessly try to hail a taxi, before the two FBI agents who have been watching them all along can reach them. Fay tells Johnny to make a run for it; but Johnny, resigned to his fate, can only murmur, almost inaudibly, "What's the difference?" Johnny and Fay had hoped to escape the corrosive atmosphere of the big city by flight to a cleaner climate. Earlier, Marvin had encouraged Johnny to go away and "take stock of things." But for Johnny, brutalized by a life of crime, it is already too late.

When *The Killing* was released, reviewers applauded it as an expert suspense film with crisp, incisive cutting and in-depth characterizations. *Time* endorsed Kubrick for having shown "more imagination with dialogue and camera than Hollywood has seen since the obstreperous Orson Welles went riding out of town."

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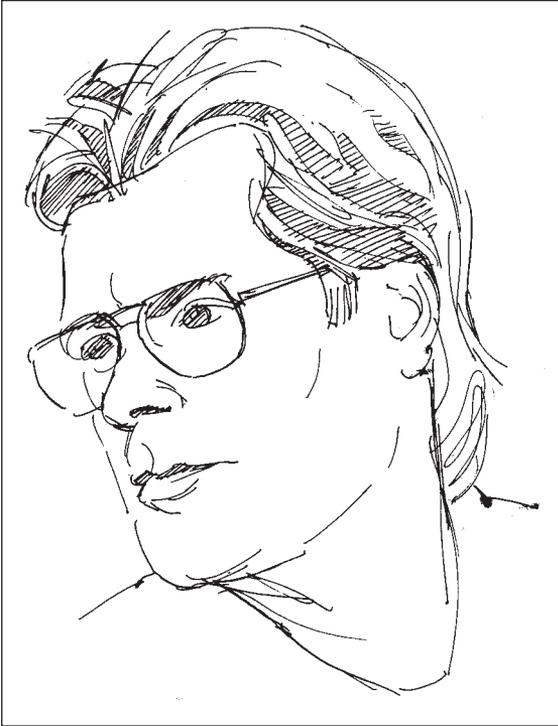
**King, Stephen** (1947– ) Author of the novel *THE SHINING* (1977), on which STANLEY KUBRICK based his 1980 film, Stephen King is one of the most popular contemporary American novelists working

in any genre. King's trademark is his ability to create believable, everyday characters and put them into situations that begin innocently but descend into sheer, gripping horror. His early literary inspirations included such horror comics as *Tales From the Crypt*, as well as the classic macabre tales of H. P. Lovecraft.

King has authored scores of books, many of which have found their way to the big screen. Among them are: *Carrie* (1974), filmed by Brian De Palma in 1976, with Sissy Spacek and John Travolta; *'Salem's Lot* (1975) which in 1979 became a made-for-television film, directed by Tobe Hooper and starring JAMES MASON and David Soul; David Cronenberg's 1983 adaptation of *The Dead Zone* (1979), starring Martin Sheen (a TV series based on *The Dead Zone* is in production as of 2001); *Christine* (1983), filmed by John Carpenter in 1983; *Cujo* (1981), which also hit the big screen in 1983; *Firestarter* (1980, film 1984); Rob Reiner's *Stand By Me* (1986, from King's novella, *The Body*, published in *Different Seasons*, 1982), which launched the careers of Wil Wheaton and River Phoenix; and of course *The Shining*, adapted for the cinema by Stanley Kubrick (and remade into a TV miniseries, produced by ABC and WARNER BROS., in 1997). In 1980, King became the first author ever to have three books simultaneously on the best-seller lists: *Firestarter*, *The Dead Zone*, and *The Shining*. Then in 1983, he became the first living author to have three film versions of his work in theatrical release (*Cujo*, *The Dead Zone*, and *Christine*), with two more in production, all within the same calendar year.

King's career had taken off at a moment when horror fiction was beginning to penetrate the mainstream to an unprecedented degree. As he told the *Aquarian*:

I came along at a time, in the mid-'70s, when the ghetto of fantasy [had] been cracked by Ira Levin, who wrote *Rosemary's Baby* [1967], and the fellow who wrote *The Exorcist* [1971], William Peter Blatty. The Levin book was so strong and so well written that it broke out, and everyone read it. The Blatty book followed a few years later, and the same thing happened. And pretty soon publishers were looking for that.



Stephen King (John C. Tibbetts)

King's parents separated when he was a small child. As a result, he spent various periods living in Fort Wayne, Indiana; Stratford, Connecticut; Malden, Massachusetts; and Pownall and Durham, Maine. His adult life, with his wife, Tabitha, and their three children, would be equally peripatetic, as the family lived in England, Boulder, and several towns in Maine, including Bangor, Bridgton, Center Lovell, and Orrington.

After earning his B.A. degree in English from the University of Maine at Orono in 1970, King married Tabitha Spruce, whom he had met at the university library. With King unable to find a teaching position, the couple lived in a rented trailer, subsisting on Stephen's earnings as a laborer in an industrial laundry, Tabitha's student loans, and the occasional money Stephen earned from the sale of a short story—usually around \$35, primarily from men's magazines such as *Gent*.

In the fall of 1971, King began teaching English at the Hampden (Maine) Academy high school.

He wrote in the evenings and on weekends, producing short stories and novels. So far, his first four novels had met with nothing but rejection from publishers. But in 1973, the tide began to turn. King sold his short story "Trucks" (which would later form the basis for the 1986 film *Maximum Overdrive*, directed by King himself) for the respectable sum of \$250. Then, three months later, Doubleday accepted King's novel, *Carrie*, for publication, paying him a \$2,000 advance for the hard-cover rights. Soon afterward, a major paperback sale would make it possible for him to leave teaching and write full time.

He immediately went to work on his next novel, *Salem's Lot*, which he finished the following spring. Six months later, in the fall of 1974, the family left Maine for Boulder, Colorado, where they lived for almost a year. King's next project initially centered around a family stranded at an abandoned amusement park, but that story did not pan out. Still, King kept after the theme of isolation, which would lead him to write one of his most chilling novels, *The Shining*.

King's inspiration for *The Shining* came from a hotel called the Stanley, in Estes Park, Colorado, where he and Tabitha had stayed in 1974:

Tabby and I had heard about this hotel, and somebody said we ought to spend the night there. The hotel was totally deserted except for us. We went down to dinner, and these waiters in tuxedos were coming over and playing it up. We had the only table that was occupied; the other ones were all covered with clear plastic dropcloths, with the chairs turned over on top of them. There was also an orchestra playing to this empty dining room. The whole scene was really spooky, and I said, "This is it!"

*The Shining* was nominated for a Hugo Award in 1978, from the World Science Fiction Convention, but its reviews in the mainstream literary press were mixed at best. The *New York Times Book Review* found King's writing to be inelegant, pretentious, and gimmicky. Furthermore, that critic found the plot elements to be highly derivative, pointing out obvious narrative similarities between *The Shining* and the

works of H. P. Lovecraft and Edgar Allan Poe, as well as the films *Psycho*, *Village of the Damned*, and *Diabolique*.

On the other hand, Mark Laidlaw, writing in *Nyclatops*, calls King's creation of atmosphere in *The Shining*, "masterful":

King takes the stance that he should give the readers a hint of the ultimate horror early in the game, and then—when they're sure to be afraid that it's actually going to happen—give them exactly what they've been nervously waiting for. It's a technique that works rather well, though in this case the intimations of doom are more frightening than the doom itself.

King told Paul Hendrickson that the only occasion on which his own writing had scared him was during a rewrite of a section of *The Shining*. The offending chapter is the one in which the corpse of an old woman, lying decaying and bloated in the bathtub of room 217 (room 237 in the film), rises from the tub to pursue young Danny, who scratches and claws at the door, trying to get out.

When Stanley Kubrick decided to make *The Shining* as his next film, he chose not to read the screenplay that Stephen King had already written. VINCENT LOBRUTTO characterizes Kubrick's relationship to King as similar to the one he had with ANTHONY BURGESS ON *A CLOCKWORK ORANGE*: Kubrick did not want the author to become too closely involved in the process, but he did want to consult with King on key conceptual and philosophical points. King told *American Film*:

The first time he called, it was 7:30 in the morning. I was standing in the bathroom in my underwear shaving, and my wife comes in and her eyes are bugging out. I thought one of the kids must be choking in the kitchen or something. She says, "Stanley Kubrick is on the phone!" I was just floored. I didn't even take the shaving cream off my face. Just about the first thing he said was, "The whole idea of a ghost is always optimistic, isn't it?" And I said, with a hangover and one eye almost open, "I don't under-

stand what you mean." He said, "Well, the concept of a ghost presupposes life after death. That's a cheerful concept, isn't it?" . . . Then I said, "But what about hell?" There was a long pause on his end, and then he came back in a very stiff voice and said, "But I don't believe in hell."

King visited Kubrick's set just once, toward the end of production on *The Shining*. He told *Fangoria*:

I got out to the set the second to last day of shooting, and I got a chance to look around. The security was extremely tight: there was everything but guard dogs around the place. I didn't see any rushes, but I saw some lovely Kodachrome stills of the set. . . . Danny is on his tricycle in the lobby. He looks so small. The feeling you get is one of this gigantic hotel that swallowed this kid. Just the still is extremely ominous, which bodes well, I think, for the film. . . . I've heard that they had done a life-sized head of Jack Nicholson that at some point was going to split open and spill out worms. I do know that there are not going to be any of the hedge animals that move. Apparently, Kubrick's replaced it with a hedge maze. . . . It wasn't that he didn't like the idea, but he went to a lot of special-effects people in England and Europe, and they said they could make the hedge animals move—they just couldn't guarantee that they'd look realistic enough to satisfy Kubrick's need for perfection. From that it seems clear that Kubrick is obviously a man who is in control of what's going on there. . . . And I think from the way things sound that he's updated the Overlook considerably. I saw it as a kind of grand old manor; but I understand that there is one sequence in the movie where Danny goes into this game room that's full of electronic games. Apparently, Kubrick assembled every advanced kind of electronic game in England and put them in this room; when the kid comes in, they all come to life. I don't see a whole lot of potential in that myself, though.

Shortly after Kubrick's film was released, King voiced his general displeasure:

The problem with *The Shining* is that it doesn't have any heart. A horror movie has to have the involvement of the director and the writer. It's got to be hot; you can't make a horror movie that's cold and distant. . . . If I had directed *The Shining*, it would have looked exactly the same, but it would have been hot, constantly going.

Despite King's disparagement, the film met with some immediate critical success and is now considered a classic. In *Newsweek*, critic Jack Kroll said that Kubrick had "gone after the ultimate horror movie . . . The result is the first epic horror film, a movie that is to other horror movies what his *2001: A Space Odyssey* was to other space movies." Similarly, critic Richard Schickel of *Time* called it "a movie that will have to be reckoned with on the highest level."

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**Klein, Michael** (1939– ) Educated at the University of Rochester, the University of California, Berkeley, and Sussex University in England, Michael Klein was on the faculty of Rutgers University when he edited (with Gillian Parker) *The English Novel and the Movies* (Frederick Ungar, 1981), which included his chapter on BARRY LYNDON, "Narrative and Discourse in Kubrick's Modern Tragedy." Klein examines the way STANLEY KUBRICK "both compressed and expanded" WILLIAM MAKEPEACE THACKERAY's original text. Such changes "alter the proportion of the narrative, shifting our attention to scenes in which Barry is a victim and hence more sympathetic." Although only one-tenth of the novel concerned Barry's downfall, a quarter of Kubrick's film is devoted to Barry's

"misfortune and distress." Kubrick's "minimalist narrative" establishes a "double vision" in which Barry as an 18th-century character is secondary to "Barry as a figure of modern alienation."

—J.M.W.

**Kleinerman, Isaac** (b. 1916) The editor of STANLEY KUBRICK's second documentary short, "FLYING PADRE," Kleinerman worked in film and television for roughly half of the 20th century. During World War II, he served with the U.S. Army Signal Corps, working on training films and some of the *Why We Fight* series, which were produced in Astoria, Queens. After the war, he worked as an editor, alongside producer BURTON BENJAMIN, on a number of documentary series for RKO-Pathé, including *Screenliner* (of which "Flying Padre" is a segment) and *This is America*—the company's answer to RICHARD DE ROCHEMONT's *The March of Time*. (Although Kubrick's previous short, "DAY OF THE FIGHT," was part of *This is America*, Kleinerman had no hand in that film.)

In the 1950s, Kleinerman was hired by the NBC television network to produce a new series, *Victory at Sea*, a compilation of wartime footage shot primarily by the U.S. Navy, comprising 26 episodes. Kleinerman left NBC in 1957 to join longtime colleague and "very good friend" Burton Benjamin at CBS, where they developed the series *Twentieth Century*, which aired until 1966.

One of the most challenging aspects of Kleinerman's duties on *Twentieth Century* was tracking down footage that had been suppressed by various governments or was believed to be destroyed. For example, through underground contacts, Kleinerman located footage of Juan and Eva Perón that the revolutionary junta in Argentina had thought destroyed; he obtained films, shot by Communist regimes in China and the USSR, that had to be smuggled out; and he was able to air documentary footage of the actual street fighting in Budapest during the Hungarian uprising against the Russians.

Kleinerman continued to produce CBS news specials—among them *Harvest of Mercy* (1966), *Hitler and his Henchmen* (1970), and *The Great Depression* (1976)—until he left to form his own company, Elkar

Productions, in 1976. That company has been responsible for such programming as the series *The Unknown War* (1980) and *Hello China* (1982).

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**Kolker, Robert Phillip** Robert Kolker was an associate professor of film studies in the Department of Communication Arts and Theater at the University of Maryland, College Park, when he wrote *A Cinema of Loneliness: Penn, Kubrick, Coppola, Scorsese, Altman*, published by Oxford University Press in 1980. In this survey of directors constituting an "American New Wave," Kolker's extensive chapter on STANLEY KUBRICK runs to 70 pages, paying particular attention to Kubrick's recurrent themes of isolation, helplessness, violence, passivity, solitude, and doomed heroism. Kolker considered Kubrick's films "more intellectually rigorous than the work of any other American filmmaker." The book was organized around a clearly defined thesis and represented an original approach. Kolker described the book as "deeply opinionated, but hardly final." The revised, expanded edition was published in 2000.

—J.M.W.

**Krause, Georg** The cinematographer of *PATHS OF GLORY* (1957), Georg Krause entered the film industry of his native Germany in the 1920s, as an assistant to cinematographer Axel Graatkjaer. Krause worked prolifically in German films, right through World War II and beyond. Besides *Paths of Glory*, his other best-known film in the United States is Elia Kazan's *Man on a Tightrope* (1953). Krause also did three films for director Robert Siodmak in the 1950s and '60s.

Film critic Markku Salmi characterizes Krause's films as typically concerning themselves with war—hot and cold—and crimes, big and small. Gray, dead landscapes, dimly lit stairwells, and the like populate

Krause's photographic scenarios. Much of his work could be classified as FILM NOIR, but with added punch, as if shot by a newsreel cameraman who harbors greater aspirations.

According to VINCENT LOBRUTTO, one advantage in shooting in Germany for STANLEY KUBRICK was that it freed him from the union regulations of Hollywood. Thus, he was able once again to operate the camera himself if he chose to do so. Perhaps still mindful of his difficulties with cinematographer LUCIEN BALLARD on *THE KILLING* (1956), Kubrick no doubt enjoyed having a less prominent, presumably more accommodating cinematographer on *Paths of Glory*.

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**Krüger, Hardy** (1928– ) Actor Hardy Krüger was born on April 12, 1928, in Berlin. He portrayed Captain Potsdorf in *BARRY LYNDON*. Krüger began his stage and screen career in his native Germany, making his film debut in the 1943 German movie *Junge Adler (Young Adler)* at the age of 15. He first attracted attention outside of Germany by taking the role of the German flyer Franz von Werra, who escaped from several British prisoner-of-war camps during World War II, in the British biographical film *The One that Got Away* (1957). Krüger garnered international praise in Joseph Losey's *Blind Date* (released in the U.S. as *Chance Meeting*, 1959), a British mystery with Krüger as a young painter framed for the murder of his mistress. Krüger costarred in several American films, among them Howard Hawks's *Hatari!* (1975), opposite John Wayne; but he continued to appear in movies originating in Germany, France, England and even Russia, such as *The Red Tent* (1970).

Hardy Krüger replaced another international star, the Viennese actor Oskar Werner, in STANLEY KUBRICK's *Barry Lyndon* (1975), derived from the WILLIAM MAKEPEACE THACKERAY historical novel. In the movie, Barry Lyndon (RYAN O'NEAL) joins the English army during the Seven Years' War, in which the British and the Prussians are fighting the French and their allies. Werner enacted the role of Captain Potsdorf, an officer in Frederick the Great's Prussian

army, for three weeks before Kubrick decided that he was unsuited for the part; Kruger then came in to play Potsdorf.

Barry Lyndon, ever the opportunist, has managed to pose as a British officer, when in fact he is only an enlisted man—until the canny Captain Potsdorf sees through Barry’s masquerade. Potsdorf dresses Barry down in the following terms: “You’re idle, dissolute, and unprincipled. You have done a great deal of harm to the men, and for all your talents and bravery, I’m sure you will come to no good.”

Barry shrugs off Potsdorf’s criticism by blaming his bad companions for his conduct unbecoming a soldier. As a matter of fact, Potsdorf’s evaluation of Barry is endorsed by the film’s narrator, who comments in voice-over on the soundtrack: “At the close of the Seven Years’ War, the army so renowned for its disciplined valor was officered by native Prussians. But it was composed for the most part of men from the lowest levels of humanity,” who had been press-ganged from almost every country in Europe. “Thus Barry fell into the very worst of courses and company and was soon very far advanced in the science of every kind of misconduct.”

Because Potsdorf has the goods on Barry for impersonating an officer (a capital offense), after Barry is demobilized, Potsdorf blackmails him into becoming a police spy on a disreputable pseudo-nobleman who poses as the Chevalier de Balibari (PATRICK MAGEE). The chevalier makes his living by cheating at cards in various European gambling salons. The spurious nobleman converts Barry into an expert cardsharp, and together they rook the aristocrats at the gaming tables.

Krüger has since directed some TV documentaries and he has appeared in a handful of films since *Barry Lyndon*, including *A Bridge Too Far* (Britain, 1977) and *The Inside Man* (Britain, 1984).

**Kubrick, Anya** (1959– ) Anya Renata Kubrick is STANLEY KUBRICK’s first daughter. He was already a stepfather to Katharina, his wife Christiane’s daughter by a previous marriage. Kubrick named the independent production company that he created to produce *LOLITA* (1962) “Anya Productions” after his daughter. Anya Kubrick told journalist Nick James

that her father was always a genuine presence in the lives of his daughters. “He always worked at home as much as he could; and my mother, who is a painter, was also working at home. . . . The result is we’re all visually well trained. Each of us is a reasonable photographer.”

When Kubrick was filming, he was really happy for his girls to go on the set, Anya remembers; they always felt they could watch him work. “He wasn’t a remarkable father; he was a remarkable filmmaker. He was a very nice, good, rather Jewish father—probably over-protective but no more so than many. He would always be there for us and he was fantastic in a crisis.” Even if he was immersed in making a film, Anya felt she could phone and say, “I have to speak to you. I’ve really got a problem.” And he would oblige.

Anya is married to Jonathan Finney, a conductor and opera singer, and runs her own opera company; she has one son. Over the years she has resented the allegations in the press that her father was a misanthrope, a recluse who never left the house. “It’s very easy to make anybody’s behavior sound odd. You take anyone doing anything out of context, and it sounds peculiar.” People say he had no friends: “It’s exaggerated,” she counters. It is true, she explains, that he did not go out much—he lived in a big country house and friends came to see him.

Concerning the gossip about Kubrick that has proliferated, especially in the yellow press: “There are certain themes—his being a hermit—that are journalistic exaggerations of his characteristics.” She remarks that, the more she reads about her father, the more she thinks that Howard Hughes was a perfectly normal person. “Recluse is a word that gets thrown at him in practically every article; and as far as I can work out, a ‘recluse’ must be defined as someone who doesn’t talk to journalists.” Kubrick did not talk to journalists as a rule, because he thought them untrustworthy reporters; “but he spoke to everyone else. And those who knew him well liked him and respected him.”

Reporters at times described Kubrick as manipulating his associates in the film industry by being passive-aggressive in dealing with them. Anya counters that he was neither manipulative nor passive-

aggressive; rather, he was a negotiator of the first order. “He argued his point and often won” when negotiating with studio executives; he was a debater. When he was trying to persuade someone to see his point of view, “he argued hard. ‘Manipulate’ has the idea that he was pulling strings, being sneaky. He was not sneaky; he was direct. The point was to get things right. . . . He was a challenge.”

Anya affirms that it was Kubrick’s custom not to respond to the misinformation about him in the press. “He never answered back. After a while it became obvious you could say just about anything, and he wasn’t going to retaliate.” He would usually say, “Don’t worry about it.” But she adds, “He was starting to worry about it and minding the maliciousness and inaccuracy.”

Anya concedes that the family is not going to be able to modify the myths about Stanley Kubrick very much. But she believes that they should speak out. “We can reinterpret certain things. It’s a kind of sloppiness to say that someone was a perfectionist, which he certainly was,” when it came to making his movies, but then to also say that he was obsessive. “There’s a world of difference between the two. Obsessive is a medical condition.”

She concludes, “We figure: let’s get ourselves into the clippings file,” although people will say it is special pleading on the part of Kubrick’s family. “At least it will be there, and we do have the advantage that we did know him rather well. If we say nothing, then our silence will be seen as confirmation.”

**References** James, Nick, “At Home with the Kubricks,” *Sight and Sound* 9 (n.s.), no. 9, Special Kubrick Issue, (September 1999); 12+.

**Kubrick, Christiane** (1932– ) STANLEY KUBRICK’S third wife was born Suzanne Christiane Harlan in Braunschweig, Germany. As a child she was interested in drawing and sketching. She was compelled to join the Nazi youth movement as were all children at the time.

In 1941 Christiane and her younger brother JAN HARLAN (who was to become Kubrick’s executive producer in the years ahead), were separated from their parents and evacuated to a village near Heidel-

berg with other children. She entertained the others by putting on puppet shows, constructing all of the puppets herself and playing all of the parts in the shows that she put on.

When the war ended in 1945, she was in her early teens. Her parents enrolled her in Salem Boarding School, where she designed the sets for school plays. Because of the postwar depression in Germany, Christiane’s family was in dire financial straits, so she had to leave school at age 16 and seek employment. She always wanted to be a painter, but decided to become an actress, under the stage name of Suzanne Christian; that she chose the acting profession was not surprising, since she came from a family of opera singers and stage personalities. Christiane was soon earning major roles in operettas, on radio and TV, and in films.

In 1952 Christiane married German actor Werner Bruhns and gave birth to a daughter, Katharina, the following year. The marriage was dissolved in 1956. Around that time, Stanley Kubrick got his first glimpse of Christiane. “He saw me on television in Munich,” where he was shooting *PATHS OF GLORY*, she told Peter Bogdanovich. He immediately thought of using her in the epilogue which he had already planned for the movie. “He called my agent and hired me,” she says.

In the epilogue that Kubrick had in mind for the film, a captured German peasant girl is forced to sing a German folk song, “Der Treuer Husar” (“The Faithful Hussar”) for some drunken French soldiers in a café. The soldiers initially intend to ridicule the hapless girl, but they are moved to tears when she sings the ballad about love in wartime, and instead hum along with her. JAMES B. HARRIS, the film’s producer, told MICHAEL HERR that Kubrick came to him with this concept for an epilogue for *Paths of Glory*, which he knew would make the ending of his stark antiwar film less grim. Testifying to the power of the epilogue, Tim Cahill writes in his interview article about Kubrick that this scene, “on four separate viewings, has brought tears to my eyes.”

In late 1957 Christiane came back with Kubrick to Hollywood, where he made *SPARTACUS*. Stanley Kubrick married Christiane in 1958, when Kubrick’s divorce from his second wife, RUTH SOBOTKA,



Suzanne Christian (now Christiane Kubrick) on location for *Paths of Glory* (1957). (Wisconsin Center for Theater and Film Research, Kirk Douglas collection)

became final. In 1959, while *Spartacus* was still in production, Kubrick became a father when ANYA KUBRICK was born; a year later VIVIAN KUBRICK was born, just as her father was finishing up *Spartacus*. In 1962, after completing *LOLITA* in London, Kubrick moved his family to a large apartment on the Upper East side of Manhattan, where Christiane studied painting at the Art Students League of New York. The Kubricks returned to England, where the director shot *DR. STRANGELOVE*, but came back to New York afterward. Christiane took further courses in drawing and painting at the Art Students League in 1964.

While working on *2001: A SPACE ODYSSEY*, Kubrick finally decided to take up permanent residence in England, where he could make films more economically, and consequently more easily obtain the backing of American capital. He moved his family into a large house in Elstree, just outside London. Kubrick commandeered some rooms in the house for his production facilities, while Christiane set up a

studio in one of the rooms, in which she could maintain her career as an artist. She has exhibited her work at the Grosvenor Gallery and the Royal Academy in London.

The present writer remembers that when he interviewed Stanley Kubrick in the early 1970s, Christiane Kubrick impressed him as a handsome, gracious woman, very tastefully attired. She joked at the time that her husband, who always was too preoccupied with his work to care much about his wardrobe, dressed like “a balloon peddler,” adding that “Stanley would be perfectly happy with eight tape recorders and one pair of pants.” Similarly, Kubrick has been described by one interviewer as having the bohemian look of a riverboat gambler.

Her paintings include a portrait of her husband entitled *Stanley*, in which Kubrick is depicted relaxing in a chair, gazing intently at his artist-wife. In the background is an outdoor winter scene, so different from innumerable indoor photographs of him on movie sets. One of Christiane’s larger canvases, *Seedboxes*, is hanging in the home of the writer and his wife who are assaulted by a gang of toughs in *A CLOCKWORK ORANGE*. Kubrick meant the painting, filled with plants and flowerpots, to reflect the domestic bliss of the couple, thereby providing a sharp contrast to the savage violence inflicted on them by the gang. Paintings by Christiane and her daughter Katharina adorn the walls of the New York apartment of Dr. Bill Harford (TOM CRUISE) and his wife Alice (NICOLE KIDMAN) in Kubrick’s last film, *EYES WIDE SHUT*—a set which is a replica of the Central Park West apartment that the Kubricks inhabited in New York City in the early 1960s.

After Kubrick’s death in 1999, Christiane, who had rarely spoken to the press while he was alive, granted some interviews, because she was convinced that much of what had been said about her husband over the years, and especially in the wake of his death, gave a mistaken impression of him.

Christiane and two of her daughters, Anya and Katharina, were interviewed by Nick James for *Sight and Sound*. Christiane mentioned several oft-repeated misconceptions about Kubrick; for example, that he was afraid to drive more than 30 miles an hour: “Once he hurt his back and couldn’t move; so

he drove at thirty miles an hour,” but only for a short period.

Journalists often speculated why Kubrick did not make more films. Christiane responded to Bogdanovich on this point that Kubrick chose his projects very carefully. “A lot of scripts he wrote he never made because he ultimately decided it was a waste of time. It made him very sad—he wanted to make more films. But he didn’t want to launch a film unless he was 100 percent certain” that it was worthwhile.

Some reporters were irritated because Kubrick did not talk much to the press. As for his avoiding journalists, Christiane told Bogdanovich that he was not comfortable when asked to make public pronouncements about his pictures: “The minute someone stuck a mike in front of his mouth, he said, ‘My mind is blank; and I say nothing, or the most stupid stuff.’ That’s why he didn’t want to give interviews. He said, ‘Why should I work very hard on a film and then make a fool of myself?’” He had a lot of friends, she maintains; he was often on the phone with them, “he just didn’t talk to the press.”

Christiane observes that her policy, since her husband’s death, has been to “tell nice things about Stanley, which is the only way to counter the allegations . . . Stanley was amazingly tolerant, taking the most extraordinary abuse. It takes strength to do that.”

Since Kubrick’s death, Christiane has at times made public appearances. She attended the screening of *Eyes Wide Shut* on the opening night of the Venice Film Festival in the fall of 1999, and she was present in October 2000, when STEVEN SPIELBERG received the Stanley Kubrick Britannia Award from the British Academy of Film and Television Arts—Los Angeles. The prize, previously known as the Britannia Award, was conferred on Kubrick himself under that name in 1999. It was then renamed the Stanley Kubrick Britannia Award, and conferred on Spielberg under the new name. She also attended the premiere of the documentary *STANLEY KUBRICK: A LIFE IN PICTURES*, made by veteran members of his production team, when it was shown at the Berlin Film Festival in 2001.

**References** Bogdanovich, Peter, “What They Say About Stanley Kubrick,” *New York Times Magazine*, July 4,

1999, pp. 18–25, 40, 47–48; Cahill, Tim, “The *Rolling Stone* Interview,” in *Stanley Kubrick: Interviews* (Jackson: University Press of Mississippi, 2001), pp. 189–203; Herr, Michael, *Kubrick* (New York: Grove Press, 2000); Higgins, Bill, “BAFTA Hails Spielberg,” *Daily Variety*, November 6, 2000, p. 19; James, Nick, “At Home with the Kubricks,” *Sight and Sound*, Special Kubrick Issue, 9 (n.s.), no. 9 (September 1999), 12–18; Kubrick, Christiane, *Paintings* (New York: Warner, 1980); LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999); Senat, Rick, “Kubrick’s KO Punch,” *London Times*, September 8, 1999, p. 37.

**Kubrick, Katharina** (1953– ) Katharina is the first daughter of CHRISTIANE KUBRICK by her first marriage, to German actor Werner Bruhns. After Christiane married STANLEY KUBRICK in 1958, Kubrick regarded Katharina as his daughter, and she has always considered him her father. She recalls,

What I remember very profoundly was him sitting me on his lap, and saying, “It would be nice if you would call me ‘Daddy,’” because I called him “Stanley” like my mother did . . . It’s funny, because several years later I was on the set of *The Shining* [1980], and I called him “Daddy,” and he said, “Call me ‘Stanley’ on the set.” So we had come full circle.

In fact, to this day she alternately refers to him as “Daddy” and “Stanley.” In a 1999 interview with Nick James, she recalls, “He could easily have sent us off to boarding school” [referring also to her sisters, ANYA KUBRICK and VIVIAN KUBRICK], but Kubrick wanted his daughters to live at home. “He was interested in almost every aspect of our lives. He was a bit strict with me, his oldest daughter, about parties. I now have a teenage son who worries the life out of me. So not only do I understand why he was strict, although I resented it bitterly at the time, but I also think he probably wasn’t strict enough.”

Partly influenced by her mother, Katharina studied art at college, and she has been painting ever since. She favors the still life and paints with meticulous, exacting detail. She explains, “If I tell you that the 16th- and 17th-century Dutch and Flemish painters are my heroes, it gives you some idea. I’m

into water drops, reflections, textures, glass and metal, and all that stuff.”

For 10 years she also enjoyed a rather successful career in the British film industry, in the art departments of such films as *Midnight Express* (1978), *Supergirl* (1982), *The Dark Crystal* (1982), *Saturn 3* (1980, for directors JOHN BARRY and Stanley Donen), *The Sphinx* (1981), and *The Spy Who Loved Me* (1977, working for production designer KEN ADAM). On the last, she designed the teeth for the “Jaws” character, played by Richard Kiel.

She also confirms that Stanley Kubrick helped with the lighting for the interior super-tanker set on *The Spy Who Loved Me*, as a favor to Ken Adam:

It was a huge set, and the lighting cameraman [Claude Renoir] was actually losing his eyesight at the time and didn't know how to light it. So Ken

called in a favor. And so Daddy came very, very low-key—“the man who wasn't there”—and made a few suggestions, and it worked perfectly. And of course, Daddy did the thing he always did: he used the practical lights, the lights that “would be” there.

Katharina Kubrick also worked on her father's films, mostly doing location scouting and prop buying. Kubrick sent her to Alaska to find second-unit locations for *The Shining*, but that footage ended up being shot in the United Kingdom, as Anchorage had no snowstorms that winter. She also traveled to the American Southwest to acquire Native American rugs and other objects to be used as set dressings. Her work was more extensive on Kubrick's previous film, *BARRY LYNDON* (1975), for which Katharina did a great deal of location scouting. She recalls:

I was in art school by that time, and Stanley didn't want me to stay home, because the whole family was going over to Ireland. Anya and Vivian are younger than I am, so he said, “There's no way you're staying here; you're coming with us.” So we all went to Ireland, and I was put to work in the art department, sticking hundreds of location photos together to make “pans,” and putting them along the walls of the long corridor outside the art department rooms—which were actually the top floor bedrooms of the Ardree Hotel in Waterford. Stanley had shown me how to take pictures and develop them . . . And so I looked for locations, photographing everything from 18th-century-looking muddy tracks to stately homes . . . Stanley said, “Take photographs of the houses in such a way that I can say to the second unit cameraman, ‘Shoot it from this angle.’” So I would cover it 360, but then I would say, “Look, I think this is the shot.”

While working on *Barry Lyndon*, Katharina met PHILIP HOBBS, who was catering the picture. They dated for a while, but Kubrick did not want his daughter “fraternizing with the crew,” as she recalled. So Hobbs and Katharina split up, and she left the shoot to return to art school. Some 10 years later, she and Hobbs met again and rekindled their romance. On March 10, 1984, they were married.



*White Hare on Green Metallic Card*, by Katharina Kubrick, oil on canvas, 36 x 26 cm (Katharina Kubrick)

They have three sons: Alexander, Joseph, and Jack. Alexander Hobbs, the oldest, appears with his mother in a cameo in *EYES WIDE SHUT* (1999). The scene occurs early in the film, in the office of Dr. Bill Harford (TOM CRUISE). Alexander plays a patient who is having his sore throat examined, and Katharina plays his mother.

Katharina's other major contribution to the film is that four of her paintings hang, alongside her mother's, in the Central Park West apartment of Bill and Alice Harford (NICOLE KIDMAN). Her most noticeable painting in the film is of a cat, *Polly*, a beloved family pet that lived to the age of 22. She explains:

Polly loved Dad. She would sleep on his chest if he let her. I painted the picture of her for his 60th birthday . . . I consider his placing that painting in such a prominent position in *Eyes Wide Shut* as a huge compliment, and a "thank you" from Stanley.

Along with other members of her family, Katharina Kubrick has found the misrepresentation of her father in the press to be maddening. "What Daddy didn't know about females was not worth knowing," she says, "yet people say he was a misogynist, and he didn't know about women." As for the old chestnut that Kubrick was a recluse, she responds that, "he knew an extraordinary amount of people, and when we were children we had writers and scientists and actors and zoologists and anthropologists visiting Stanley. We were exposed to all these interesting people."

Katharina Kubrick appears in the documentary *STANLEY KUBRICK: A LIFE IN PICTURES* (2001), produced and directed by her uncle, JAN HARLAN. She is also seen in a "making-of" documentary that appears on the DVD release of *The Spy Who Loved Me*. She contributes to an online "FAQ" (frequently asked questions) about her father, sponsored by the discussion group alt.movies.kubrick.

In May 2001, she represented the Kubrick family at a ceremony inducting her father into the Bronx Walk of Fame. The honors took place on the Grand Concourse, Bronx, New York, in the same neighborhood where Stanley Kubrick spent his boyhood.

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**Kubrick, Stanley** (1928–1999) In a career that spanned 40 years—but included a mere baker's dozen feature films, released in ever slower sequence as his notorious tendencies toward the micromanagement of projects became more pronounced—Stanley Kubrick established a distinctive but divided reputation as a director, famous for controversy and unpredictability as much as for meticulous professionalism and technical innovation; and for producing works that have consistently divided critics as well as broader audiences. *2001: A SPACE ODYSSEY* (1968) and *THE SHINING* (1980) essentially reclaimed the previously pulpish genres of SCIENCE FICTION and popular horror for the big-budget cinematic mainstream, but Kubrick was equally at home adapting relatively obscure literary works like WILLIAM MAKEPEACE THACKERAY'S *BARRY LYNDON* and ARTHUR SCHNITZLER'S *TRAUMNOVELLE* (the source for *EYES WIDE SHUT*, 1999), working in established genres like that of the war film (*PATHS OF GLORY*, 1957, and *FULL METAL JACKET*, 1987), or inventing entirely new categories of film (as he did most notably in the nuclear-war comedy *DR. STRANGELOVE*).

The range of genres across which Kubrick worked makes his body of films difficult to categorize, although some basic common ground can be found. On a thematic level, all of Kubrick's films feature a dark, sometimes even malevolent skepticism about the effectualness of human aspirations in the face of an unknowable cosmos. In structural terms, many of his works involve highly divided plots (most obvious, perhaps, in *Full Metal Jacket*, but characteristic of other Kubrick films as well). On a technical level, they are marked by striking visual compositions (especially favoring a haunting symmetry), fluid camera movements (often employing newly developed technologies), and memorable use of musical scores.

Kubrick was born on July 26, 1928, in the Bronx, New York, to a family of Romanian heritage. Critic Anthony Lane finds it highly significant that his father's gift to the young boy of a still camera and a chessboard was "an inspired, if slightly ominous, combination." Kubrick, like novelist VLADIMIR NABOKOV, continues Lane, "would later be hailed as the grand master of aesthetic strategy—or, if you prefer, as the Bobby Fischer of cinema, the hermit wonk who used his players like pawns and trapped his harried audiences in check." When Kubrick was 17, he got a job at *LOOK MAGAZINE* and continued in that position for four years before resuming his education. But in a very real sense, this *was* his education, as he noted to interviewer ALEXANDER WALKER: "Four and a half years of working for *Look* magazine, traveling all over America, seeing how things worked and the way people behaved, gave me some useful

insights plus important experience in photography." He also cites Max Ophuls's films, Stanislavsky's acting methods, and Vsevolod Pudovkin's book *Film Technique* as seminal influences on his camera strategies and directing and editing practices. After fashioning a trio of short documentaries, beginning with the self-financed "DAY OF THE FIGHT" (1951), Kubrick plunged into feature films with *FEAR AND DESIRE* (1953), a war film about four soldiers lost behind enemy lines in an unnamed war. He followed this with *KILLER'S KISS* (1955), a boxing picture shot in New York City locations. Later, Kubrick told Gene Phillips that he saw the picture as a modest achievement: "The only distinction I would claim for it is that, to the best of my belief, no one at the time had ever made a feature film in such amateur circumstances and then obtained world-wide distribution for it." More interesting was the noirish *THE KILLING*



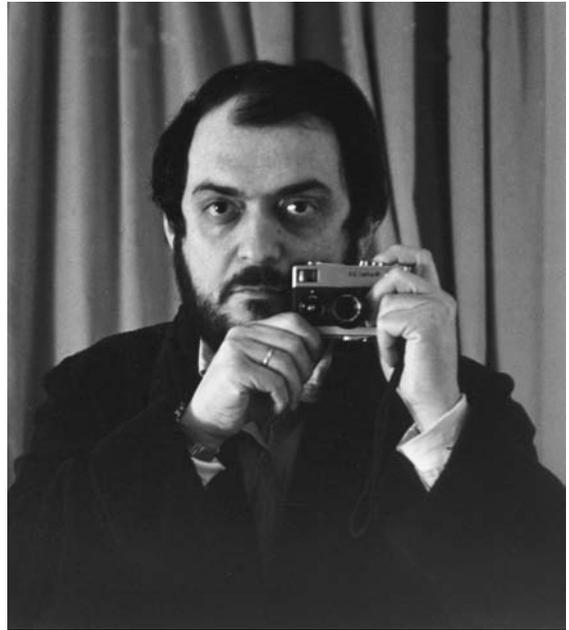
Stanley Kubrick with his sister Barbara, sitting on their father's car, in the Bronx, circa 1937 (Kubrick estate)

(1956), a racetrack heist tale enlivened by STERLING HAYDEN's portrayal of a just-paroled con man and the script assistance of novelist JIM THOMPSON. It was also the first film on which Kubrick was proud to have his name.

It is with *Paths of Glory* (1957), however, that Kubrick comes into his own. Again working with Thompson on the script, and with KIRK DOUGLAS as his leading actor, Kubrick fashions a devastating critique of military hierarchies and class systems amid a brutal portrait of the trench warfare of World War I. *Paths* is divided between battle action, which recreates much of the horror of the trenches, and a court-martial of three soldiers accused of refusing to follow orders who have been chosen to be made examples of for the rest of the fighting forces. The battle sequences feature aggressively filmed dramatic action reinforced by the sounds of war, while the court-martial proceeds in relative silence, framed incongruously by an elegant French château. If the horrors of war provide the background to the story, its narrative focuses even more decisively on the French high command's class-based indifference to the plight of the common soldier.

Douglas would give Kubrick his next directing job, hiring him to take over the troubled shooting of *SPARTACUS* (1960) from Anthony Mann. An epic account of a Roman gladiator who led a slave revolt, the film remains a classic among the era's many historical reenactments of the Roman past, but Kubrick's inability to exert control over the studio's final cut cemented his disenchantment with the Hollywood studio system. After this experience, he moved to the semirural region of Hertfordshire, just outside London, and would for the rest of his career direct at an ocean and a continent's distance from Hollywood. It is true, declared, British critic Alexander Walker in 1971, that Kubrick's seclusion in the English countryside assured him a quiet place "where time, energy, inspiration, confidence cannot be eroded by too much contact with the world"; however, continues Walker, it was also a location where he "finds it easy and attractive to keep in contact with the international film scene, and, indeed, with the larger world, from wherever he happens to be."

Kubrick's distrust of studio systems would be



Stanley Kubrick, self-portrait, early 1970s (Kubrick estate)

further reinforced by the difficulties surrounding his adaptation of Vladimir Nabokov's controversial novel *Lolita* (1962). Kubrick can be said, in response to the constraints of the time, to have found a way to substitute Humbert's ironic subjectivity (relying heavily on JAMES MASON's insightful portrayal) for the more open sensuality the novel would seem to have demanded, but the resulting film was still controversial and suffered at the hands of the Hollywood censors. "I wasn't able to give any weight at all to the erotic aspect of Humbert's relationship with Lolita in the film," Kubrick told interviewer GENE D. PHILLIPS, "and because I could only hint at the true nature of his attraction to Lolita, it was assumed too quickly by filmgoers that Humbert was in love with her. In the novel this comes as a discovery at the end, when Lolita is no longer a nymphet but a pregnant housewife; and it's this encounter, and the sudden realization of his love for her, that is one of the most poignant elements of the story." Still, many critics, including Pauline Kael, liked the results. "The surprise of *Lolita* is how enjoyable it is; it's the first new American comedy

since those great days in the forties when Preston Sturges created comedy with verbal slapstick. *Lolita* is black slapstick and at times it's so far out that you gasp as you laugh."

If *Paths of Glory* established Kubrick as a director, his next project, *Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb* (1964), loosely based on PETER GEORGE's novel, *RED ALERT*, secured his independence. A wild dark comedy about nuclear holocaust, the film employs a talented cast (most notably including PETER SELLERS, in a range of roles, and GEORGE C. SCOTT) to create a menagerie of human grotesques responsible for carrying out the nightmare scenario of accidental nuclear destruction. Starkly outrageous in its portrait of out-of-control militarism, in its linkage of nuclear policy and Nazism, and in its celebratory rendition of the destruction of humanity, the film hardly seemed an obvious candidate for popular success in the duck-

and-cover age of cold war nuclear fears, but Kubrick's bleak slapstick hit a receptive nerve. "My idea of doing it as a nightmare comedy came in the early weeks of working on the screenplay," Kubrick told Phillips. "I found that in trying to put meat on the bones and to imagine the scenes fully, one had to keep leaving things out of it which were either absurd or paradoxical in order to keep it from being funny; and these things seem to be close to the heart of the scenes in question."

The film *2001* appeared four years later and marked a striking shift in tone, pace, and theme. About man's exploration of space, but also about intelligent life beyond Earth (and the possibility that that life has guided human development), with side plots about the principle of violence underpinning human evolution and the capabilities of artificial intelligence, and featuring the memorable psychedelic roller-coaster ride of its concluding segment, the film is a metaphysical mystery that works more through evocation than a deliberate narrative. Regarding the celebrated opening sequence in which an ape discovers digital dexterity, Kubrick told Phillips: "Somebody said that man is the missing link between primitive apes and civilized human beings. You might say that the idea is inherent in the story of *2001* too. We are semicivilized, capable of cooperation and affection but needing some sort of transfiguration into a higher form of life." The film also involved Kubrick in extensive technical research, ensuring insofar as possible both the accuracy of his futurist vision and the technical means to bring it to the screen.

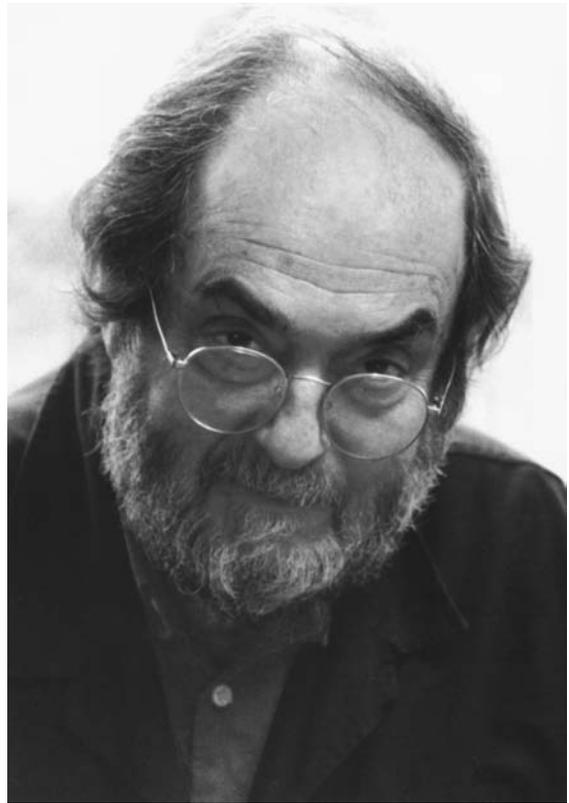
Kubrick followed *2001* with an adaptation of ANTHONY BURGESS's 1962 novel *A Clockwork Orange*. Released in 1971, the film was a dystopian nightmare vision of youth culture gone awry, a portrait of an ultraviolent British future dominated by hedonist gangs inclined toward excess. Coming in the wake of a series of increasingly violent Hollywood releases, its controversy was enhanced because the film's tone appeared deeply ambiguous, seemingly celebrating as much as condemning the dark violence of its vision, mixing brutality and slapstick, layering comic-book images into its most violent scenes, and offering a final "redemption" that plunged its hero back into the realm of gangster excess. Above all, the film was a



Stanley Kubrick and Gary Lockwood on the set of *2001: A Space Odyssey* (1968) (Author's collection)

kind of “dance of death.” “It was necessary to find a way of stylizing the violence, just as Burgess does by his writing style,” Kubrick explained to critic Andrew Bailey. “The ironic counterpoint of the music was certainly one of the ways of achieving this . . . and in a very broad sense, you could say that the violence is turned into dance, although, of course, it is in no way any kind of formal dance. But in cinematic terms, I should say that movement and music must inevitably be related to dance, just as the rotating space station and the docking Orion spaceship in *2001* moved to the ‘Blue Danube.’” In 1974, disturbed by accounts of real-life violent acts attributed to screenings of the film, he ordered the film pulled from circulation in Britain, although it remained in release elsewhere.

It has been claimed that in no subsequent film has Kubrick as successfully conveyed his vision or attained such solid commercial and critical acclaim. If that is true, it is less a matter of lost control of craft—he continued to pioneer new film techniques, to bring actors to masterful exertions, and to produce films of elegant technical mastery, although continuity flaws, a mark of his method, become increasingly apparent—than of a faltering unity of vision, perhaps exacerbated by an increasing obsessiveness (evident in the slowing pace of releases and the multiple takes). After *Clockwork Orange* (and several failed projects), Kubrick shifted gears again with *Barry Lyndon*, a slow-paced, narrative-heavy period piece set in the 18th century. The vision of humanity offered in its leisurely tour through the battlefields and drawing rooms of that era is every bit as dark as that in his earlier work, although the restraint of the period style and the elegance of the settings somewhat ameliorates the pessimism of the tale. *The Shining* (1980) transforms STEPHEN KING’s pulp novel into a richly envisioned but distinctly interior meditation on insanity, spiced with the occultism and cathartic bursts of violence the genre demands. Kubrick contributed to the burgeoning Vietnam War genre of the later 1980s with *Full Metal Jacket* (1987), but the bitter antiwar drama confused some audiences with its starkly split narrative and its detachment. It suffered in comparison with Oliver Stone’s *Platoon*’s grunt’s-eye view of the war, which it had the misfortune to



Stanley Kubrick (Kubrick estate)

follow in release. Kubrick’s last film, *Eyes Wide Shut* (1999), adapted from Arthur Schnitzler’s 1926 novel *Traumnovelle*, was a dreamy, dark allegory about eroticism and human desire (rather than fulfillment). Released shortly after the director’s death, it received a decidedly mixed reception, divided between those who celebrated its brilliance and those who found its allusive ambiguities merely irritating.

In a career highlighted by long development and work on multiple projects, Kubrick is almost as famous for films that were never made as for those he finished. Particularly noteworthy among these is *ONE-EYED JACKS*, a project with MARLON BRANDO that had faltered by 1961, and an epic picture about NAPOLEON, envisioned by Kubrick in the late 1960s (and alluded to in both *Clockwork Orange*’s musical choices and *Barry Lyndon*’s emblematic final scene).

Another long-term project, *A.I.* (for artificial intelligence), was taken over by STEVEN SPIELBERG and released in the summer of 2001. Kubrick's genius tends to obscure an essential emptiness in his films, declares critic Anthony Lane: "He wanted to make everything new—the plushest costume drama ever, the most baroque science fiction, the war to end all wars—but, for all his erudition, he rarely paused to ponder what might lie in the bedrock of the old, or the ordinary, or the much loved."

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—T.P.

**Kubrick, Toba Metz** (1928– ) Toba Metz, a classmate of STANLEY KUBRICK at William Howard Taft Senior High School in the Bronx, New York, married Kubrick in 1947, two years after graduating in 1945, and later worked with him as script girl and dialogue director on *FEAR AND DESIRE*. They divorced in 1952, at which time Kubrick married RUTH SOBOTKA, a dancer with Balanchine's City Center ballet company.

—J.M.W.

**Kubrick, Vivian** (1960– ) STANLEY KUBRICK's daughter by his third wife, CHRISTIANE KUBRICK, is the youngest of Kubrick's three daughters. At age five she appeared in *2001: A SPACE ODYSSEY* as the daughter of Dr. Heywood Floyd, chairman of the National Council of Astronauts. Floyd (WILLIAM SYLVESTER) puts in a videophone call to his daughter while he is en route to the Moon on a spaceship, and talks with her while viewing her on a TV screen. He inquires what she wants for her birthday, and she requests a bush baby. Pauline Kael, who

wrote a vociferous review of *2001*, scoffed at this scene. She termed *2001* "the biggest amateur movie of them all, complete even to the amateur-movie obligatory scene—the director's little girl (in curls) telling daddy what kind of present she wants." By contrast, other critics found this little vignette charming.

While in her late teens, Vivian Kubrick directed a half-hour documentary, *The Making of "The Shining,"* which was originally screened on the BBC arts program *Arena* in 1980, the year *THE SHINING* was released. It provides the only filmed record of Stanley Kubrick at work on a film. Since Kubrick granted his daughter unlimited access to the set, the documentary shows various aspects of the filmmaking process—technicians lighting the set, actors rehearsing their dialogue, the director revising a scene that does not work.

Vivian Kubrick's cinema verité documentary shows her father "chatting, cajoling, and fussing over his work," film historian Richard Combs comments. One is surprised to hear Kubrick speaking with a Bronx accent, recalling the section of New York City where he grew up—despite the fact that he had been living in England since the early 1960s. At one point Kubrick is seen sitting in a corner of the soundstage, flailing away at a portable typewriter with his two index fingers, utilizing the hunt-and-peck system of typing, in order to grind out a rewrite of the scene at hand.

Gertrude Kubrick, the director's mother, is shown listening to JACK NICHOLSON explain how additional pages of last-minute revisions which are inserted into a shooting script are customarily printed on different-colored paper, in order to indicate that they supersede earlier versions of the same material. Nicholson jokes that Kubrick makes so many revisions in the script during rehearsals that at times he feels as if "we are just making it up as we go along."

Kubrick's directions to the actors during rehearsals are simple and to the point; when he is dissatisfied with one of Nicholson's line readings, he states with quiet persuasion that it sounds "phony." Nicholson subsequently comments in the documentary, "When I disagree with a director, I want them to have control."

In 1996 Vivian Kubrick's *Making of the Shining* resurfaced on British TV. On the occasion of a retrospective of Kubrick's films on BBC Channel 4, a documentary entitled *The Invisible Man* was broadcast, which in fact incorporates much of the footage of *The Making of the Shining*. The *London Times* published an article which was ostensibly about *The Invisible Man*, but focused mostly on the material from *The Making of "The Shining."* Referring to Kubrick as the "tinsel-town tyrant," the piece described a purported scene in Vivian Kubrick's documentary in which SHELLEY DUVAL, who plays Nicholson's beleaguered wife in the film, has retreated to her dressing room in tears, only to have Kubrick shamle in, "shouting and swearing at her"; he drags her back to the set, declaring, "I have no sympathy for Shelley."

Richard Combs states that the *London Times* account is a blatant misdescription of this scene in *The Making of "The Shining."* He says, "Shelley Duvall isn't weeping"; she is sniffing because she has a typical English cold. Furthermore, Kubrick does not barge in and drag her back to work, but escorts her back to the set. Moreover, Kubrick's remark about having no sympathy for Duvall is misquoted, as Combs notes; it is rather "part of a joking exchange" between him and the cast. In the documentary at this point Kubrick mischievously tells the cast, "Don't sympathize with Shelley"; he then explains to her, "It doesn't help you," (in her characterization of the dis-

traught wife, who gets no comfort from her heartless husband). Throughout the documentary Kubrick appears to manifest a great deal of self-control, as he calmly explains to cast and crew what he wants in a given scene.

Shelley Duvall says in the course of the documentary that Kubrick's "volley of ideas and butting heads" with her has brought out in her performance more than she knew she had in her. "I really like him as a director and as a person," she concludes. "He taught me more in this film than I learned in any of the other films I've done."

Principal photography on *The Shining* ran from May 1978 to April 1979—46 weeks. Gordon Stainforth, an assistant editor on *The Shining*, helped Vivian edit her documentary during the summer of 1979. Excerpts from *The Making of "The Shining"* are included in the feature-length documentary about Kubrick, produced during 2001 by veteran members of Kubrick's production staff and entitled *STANLEY KUBRICK: A LIFE IN PICTURES*, directed by JAN HURLAN; the documentary is included on the DVD release of *The Shining*.

Vivian Kubrick went on to compose the background music for *FULL METAL JACKET* seven years later, under the pseudonym of ABIGAIL MEAD.

**References** Combs, Richard, "Kubrick Talks!" *Film Comment* 32, no. 5 (September/October 1996), pp. 81–84; Kael, Pauline, *Going Steady* (New York: Marion Boyars, 1994), pp. 121–124.



**Laughton, Charles** (1899–1962) The British character actor Charles Laughton was born on July 1, 1899, in Scarborough, England. Laughton, a Catholic, was educated by the Jesuits at Stonyhurst College. He followed his father into the hotel business and became a hotel clerk, before serving in World War I. He was gassed at the front and went into acting after the war as a means of exercising his impaired vocal cords. He was granted a scholarship to the Royal Academy of Dramatic Art, where he appeared in plays throughout 1925. He made his debut in London's West End in 1926. He met and married the actress Elsa Lanchester, who was also appearing on the London stage at the time. Because he was homosexual, theirs was a companionate marriage. She said after his death that they were good company for each other. Laughton appeared in his first British movie in 1929.

Laughton and Lanchester went to Broadway in 1931 with the play *Payment Deferred*, and both appeared in the Hollywood film version the following year. He played the emperor Nero in Cecil B. DeMille's *Sign of the Cross* (1933) and played Nero as effeminate, with a young favorite, a demure slave boy, sitting next to his throne. Nevertheless, he was not typecast in homosexual roles afterward.

He returned to England to take the title role in *The Private Life of Henry VIII* (1933), winning an Academy Award for his portrayal of Nero. Laughton

continued to make movies in both England and America. His role as the tyrannical Captain Bligh in the U.S. film *Mutiny on the Bounty* (1935), opposite Clark Gable, remains one of his best-remembered parts. After starring in Alfred Hitchcock's British film of Daphne Du Maurier's *Jamaica Inn* (1939) as the mastermind of a secret smuggling operation, he went back to America, where he remained for the majority of his career and became an American citizen in 1950.

Laughton directed only one film, *Night of the Hunter* (1955), a mesmerizing nightmare thriller featuring Robert Mitchum as a diabolical parson. Because the film was a critical success, but a commercial failure, Laughton returned to acting for good and won plaudits in Billy Wilder's movie adaptation of Agatha Christie's *Witness for the Prosecution* (1958), with Marlene Dietrich, Tyrone Power, and Elsa Lanchester. He played an eminent barrister who undertakes the defense of a fortune hunter accused of murdering a rich widow.

STANLEY KUBRICK told GENE D. PHILLIPS that Charles Laughton gave him a lot of trouble during the making of *SPARTACUS*, a spectacle about a slave revolt led by the gladiator Spartacus in pre-Christian Rome. Laughton, who enacts the role of the Roman senator Gracchus, an old political enemy of General Marcus Crassus (Laurence Olivier) in the Senate, was always an intractable actor for directors to deal with.

Indeed, the reason that an earlier historical epic, *I, Claudius* (1937), was abandoned after a month of shooting was due largely to the friction between Laughton and the film's equally strong-minded director, Josef von Sternberg.

Kubrick remembered Laughton as living up to his reputation for being difficult during the making of *Spartacus*. He was a temperamental actor who was all too eager to take offense at slights and insults, real or imagined. Laughton was not at all pleased that Olivier's salary of \$250,000 for the picture hugely outclassed what he viewed as his measly \$41,000. Furthermore, he complained bitterly that DALTON TRUMBO's revision of the screenplay enhanced Olivier's role and diminished his role. As a matter of fact, Olivier had accepted the role of Crassus on condition that Trumbo would beef up his part; moreover, Crassus, as Spartacus's chief adversary, was obviously a more pivotal role than Gracchus.

In addition, Laughton thought Olivier lorded it over him in rehearsals, presuming at times to advise Laughton how to read a speech. Conversely, Olivier felt that Laughton was often discourteous and sarcastic. The animosity between them reached the point where Olivier, before rehearsing a major scene with Laughton, requested that Kubrick have someone other than Laughton sit on the sidelines and feed him his cues. Little wonder that Alfred Hitchcock summed up working with Laughton by reflecting, "You can't direct Laughton in a picture. The best you can hope for is to referee."

In the course of *Spartacus*, Gracchus plots to keep Crassus from assuming command of the corps of Roman soldiers who are being sent to quell the revolt of Spartacus and his slave army. Gracchus rightly suspects that Crassus wants the Senate to grant him dictatorial powers to put down the revolt, with the hope that they will allow him to permanently rule as dictator of the Roman Empire after he defeats Spartacus. Gracchus simply will not submit to the dictatorship of Crassus, and declares his stand vehemently in the Senate.

While steaming in the Roman baths, Julius Caesar (JOHN GAVIN) learns that 19,000 men have been lost in a recent engagement. Crassus overhears Caesar's conversation with Gracchus about this recent

military setback. He bargains with them to allow him to lead the legions against Spartacus.

After Crassus departs, Gracchus whispers to Caesar that he had made a deal with some Cilician pirates to spirit Spartacus's army out of Italy for a price: "We won't interfere with them while they are transporting Spartacus and his tribe out of Italy. With Spartacus out of the way, there will be no need to make Crassus dictator." "Is the Senate to bargain with pirates?" Caesar chides, apparently attempting to retain the shred of integrity he still has left. "If a criminal has what you want, you do business with him," is the sum of Gracchus's political philosophy.

But Crassus bribes the pirates with a larger sum of money than Gracchus had offered them, and so they leave Italy without Spartacus and his slaves. Crassus accordingly leads a Roman legion against Spartacus's army of slaves and scores an overwhelming victory. He finally identifies Spartacus among the slaves who have been taken prisoner after the engagement. "Crucify him," the general orders; "I want no grave or marker. His body is to be burned and his ashes scattered in secret."

Batiatus (PETER USTINOV), an old ally of Gracchus, wants to aid Gracchus in making life uncomfortable for Crassus. Batiatus tells Gracchus that Varinia (JEAN SIMMONS), Spartacus's wife, has borne a baby boy, and that she and the baby have been taken into custody by Crassus. "Let's steal the woman," Gracchus suggests with a wicked gleam in his eye. "I can no longer hurt Crassus in the Senate, but I can hurt his pride."

Batiatus brings Varinia and the baby to Gracchus, who had hoped to claim Varinia and the child as part of his victory against Spartacus. Gracchus gives them all senatorial passes to leave the city, along with articles of freedom for her and the child. Gracchus is painfully aware that Crassus's victory spells defeat for him, since Gracchus has been Crassus's sworn enemy for some time. He has, we know, no intention of trying to acclimate himself to Crassus's regime. Almost thinking out loud, he says to Batiatus and Varinia, "I'm going on a journey too."

After they have all gone, he picks up a sword and walks slowly down a corridor, away from the camera, a lone figure diminishing in the distance. As he makes his last exit, the formerly powerful senator is pictured

as metaphorically reduced in stature by Kubrick's canny camera placement. Gracchus goes through a doorway and draws a curtain behind him. The curtain has closed on his career and his life.

Despite the difficulties that Laughton caused the director during shooting, Kubrick was the first to see that Laughton gave his usual strong performance in *Spartacus*. Laughton lived to make only one more film, Otto Preminger's *Advise and Consent* (1962), in which he played a U.S. senator; the story revolves around a fellow senator who commits suicide when his homosexual past comes to light. Although Laughton did not play a homosexual in the film, he took the part because the film shed sympathetic light on a homosexual who is dogged to suicide because of what one senator refers to in the film as the young senator's "tired old sin." The character of the hapless young senator resonated for Laughton because he was tortured by the need to be secret about his own sexual orientation. In any case, Laughton's portrayal of the aging U.S. senator in *Advise and Consent*, along with his depiction of the Roman senator in *Spartacus*, were two fine parts for him to bow out with.

**References** Halliwell, Leslie, *Who's Who in the Movies*, rev. ed., ed. John Walker (New York: HarperCollins, 1999), p. 244; Phillips, Gene, *Stanley Kubrick: A Film Odyssey* (New York: Popular Library, 1977), pp. 65–78.

**Lewis, Edward** (b. 1920) In more than 30 years of filmmaking, producer-writer Edward Lewis—producer of *SPARTACUS* (1960)—has been involved in a myriad of high-profile films, ranging from *Lone Are the Brave* (1962), to *Grand Prix* (1966), to *Missing* (1982), as well as films directed by such luminaries as John Huston, STANLEY KUBRICK, John Frankenheimer, and Robert Aldrich. Predisposed toward films dealing with social issues and real events, Lewis's success stems from a rare ability to combine business acumen with an appreciation of motion pictures as an art form.

The prodigious son of Florence and Max Lewis attended Bucknell University at the age of 15 and there started writing songs and dramatic material. During World War II, he served four years in the U.S. Army, rising from the rank of private first class in the air corps in 1942, to captain in the special services

corps in 1946. This latter post brought Captain Lewis to Hollywood to round up talent for tours to Mid-western military hospitals.

After the war, Lewis settled in Hollywood, where he commenced writing screenplays, with limited success at first. In 1949 he produced *The Lovable Cheat*, his own screen version of a story by Balzac, along with another film, *The Admiral Was a Lady* (1950). Lewis formed a television company in 1951 with Marion Personette and went east to produce *The Faye Emerson Show*, the first television show to be filmed for national distribution. His other early TV producing efforts included the *China Smith* series and 50 episodes of *Schlitz Playhouse of Stars*. (The industry practice of using individual episodes of an anthology series as pilots for new series originated with the *Schlitz Playhouse*.)

A series Lewis wrote for Procter & Gamble earned him enough money to concentrate on writing another film script, *Mavourneen*, which KIRK DOUGLAS's Bryna Productions bought in 1956. Bryna signed Lewis to a writer-producer contract, and within two years he was the company's vice president. Lewis's wife and producing partner, Mildred, introduced HOWARD FAST's novel, *Spartacus*, to her husband. Lewis was impressed with its themes of social consciousness and suggested it to Kirk Douglas for development by Bryna Productions. Part of the deal Bryna struck with Howard Fast allowed the novelist to write the screenplay, but it soon became apparent to Douglas and Lewis that this arrangement would not work out.

Secretly, the two producers hired blacklisted screenwriter DALTON TRUMBO to adapt the script, with Edward Lewis acting as Trumbo's "front," that is, taking the screenwriting credit and passing payments along to Trumbo under the table. As the screenplay began to circulate among potential stars such as LAURENCE OLIVIER and CHARLES LAUGHTON, Lewis became increasingly embarrassed at receiving praise for a script he had not written. Finally, all parties concerned decided to go out on a limb and give screen credit to Dalton Trumbo, in spite of the industry's unspoken blacklist. Years later, Trumbo would thank Lewis for being "the man who gave me my name back." Lewis furthermore has the distinction of

producing more of Dalton Trumbo's screenplays than anyone else, including: *Spartacus*, *Lonely Are the Brave* (1962), *The Fixer* (1968), *The Horsemen* (1971), *Executive Action* (1973), and *The Last Sunset* (1961).

Although the discord between Kubrick and Kirk Douglas on *Spartacus* is legendary, Edward Lewis, whose loyalties naturally lay with Douglas at the time, maintains a fairly objective, even somewhat favorable opinion of the director:

Stanley is in command, always. I remember the first day he was given a script, when we needed a new director; he read it quickly and said, "Yes"; and I remember Kirk and I saying to him, "How much time do we shut down?" for him to get ready. And he said, "No, we'll start shooting on Monday," and we lost no time. And he came on the set and just announced to the cast that this is the way the picture's going to be made, that he's the director. I mean, he was a young director and hadn't done a really big picture, and here he was with Kirk Douglas, Olivier, Ustinov, Laughton, and a huge, epic-scale picture, which he had never tried before—costume, period. Nothing intimidated him at all. He just was cool, collected, he knew what he wanted, and nobody got his dander up. And if they yelled at each other, it went in one ear and out the other. I remember his once saying, "I'll listen to anything you have to say, but in the end we will do it my way." . . . So Stanley was in control, in that he didn't play the games that any of these actors wanted. He knew what he wanted. But it was never his project, as you know. He likes to—I think always has—initiate the projects that he's going to do, write them. It was a case of a young director having a big opportunity thrust at him.

In addition to *Spartacus*, Edward Lewis's involvement with Bryna Productions yielded several other outstanding pictures, among them *Lonely Are the Brave*, *The List of Adrian Messenger* (1963), and *Seven Days in May* (1964). The last marked the beginning of Lewis's longtime association with director John Frankenheimer, which resulted in such films as *Seconds* and *Grand Prix* (both 1966), *I Walk the Line* (1970), and *The Horsemen* (1971). Lewis served as

executive producer for American Film Theater's first three productions—*The Iceman Cometh* (1973), *Rhinoceros* (1973), and *Lost in the Stars* (1974)—and in the same capacity for *The Blue Bird* (1976), the first Soviet-American coproduction, starring Elizabeth Taylor, Jane Fonda, Cicely Tyson, Ava Gardner, Richard Pearson, and Will Geer. In 1964, Lewis planned to produce the film version of *One Flew Over the Cuckoo's Nest*, which was enjoying a successful Broadway run under the steam of its producer-star, Kirk Douglas, but it would be fully another decade before *Cuckoo* finally would be adapted for the screen, with Michael Douglas, not Lewis, producing.

Much of Lewis's writing and producing work has been done in collaboration with his wife, Mildred. Together, they coproduced the 1982 Costa-Gavras film *Missing*, starring Jack Lemmon and Sissy Spacek. Among Mildred Lewis's other films is *Harold and Maude* (1971), for which she was executive producer. Edward Lewis's other films include *The River* (1983), with Mel Gibson, Sissy Spacek, and Scott Glenn.

**References** "Biographical Notes: Edward Lewis," *Lost in the Stars*, press book, 1974; "Edward Lewis: Biography," *Brothers*, press book, Warner Bros., undated; "Edward Lewis: *Crackers*," Universal Press Department, December 16, 1983; Lewis, Edward, audio commentary, *Spartacus* (1960), Criterion Collection 1992/2001. DVD; Sabinson, Harvey, "Edward Lewis: Co-Producer," *One Flew Over the Cuckoo's Nest* (Broadway), press book, undated; Stevens, Tracy, ed., *International Motion Picture Almanac*, 72nd edition (La Jolla, Calif.: Quigley), 2001.

**Ligeti, Gyorgy** (1923– ) STANLEY KUBRICK used music by Ligeti in three films, *2001: A SPACE ODYSSEY*, *THE SHINING*, and *EYES WIDE SHUT*. Born in Hungary, Ligeti was a leading figure in the eastern European avant-garde. His characteristic sound consists of dense, polytonal tone clusters which transform gradually into increasingly sinister textures and colors. His *Atmospheres* (1961) is heard during the "Jupiter" sequence in *2001*. Although a great variety of instruments are used, the densely interlocking textures submerge the individual voices in a haunting, emotionally charged sound space (Ligeti himself called the work a "musical hallucination"). Elsewhere

in 2001, when the black monolith appears to the apes, an excerpt from Ligeti's *Requiem* (1963–1965), the “Kyrie,” is heard. Again, the wash of sound submerges voices and individual instruments into a soundspace that seems at once primordial and contemporary. In *The Shining*, Ligeti's *Lux Aeterna* (1966), for a capella voices, and *Lontano* (1967), for orchestra, lend their sonic ambiguities to the hauntings in and outside the Overlook Hotel. In *Eyes Wide Shut*, selections from Ligeti's *Musica Riservata No. 2* (1953) provide a haunting theme as performed on solo piano by Dominic Harlan.

**References** Burbank, Richard, *Twentieth Century Music* (New York: Facts On File, 1984).

**Litvinoff, Si** Along with his business partner, Max L. Raab, attorney Si Litvinoff sold STANLEY KUBRICK the film rights to the ANTHONY BURGESS novel *A CLOCKWORK ORANGE* (1962), in the late 1960s, receiving an executive producer credit on the film. Litvinoff had been an active theatrical attorney for several years, representing scores of stage productions and films and such notables as Alan Arkin, TERRY SOUTHERN, Andy Warhol, Jean Genet, Nicol Williamson, the Circle in the Square theater, and *The Paris Review*. Litvinoff coproduced *Leonard Bernstein's Theater Songs* (1965) and entered the Broadway arena full force in 1966 as the producer of *Hail Scrawdyke!*, directed by Alan Arkin.

Together with Max L. Raab, Litvinoff formed Linus Films International in 1966, to produce motion pictures from “important books,” such as Saul Bellow's *Henderson the Rain King*; Harry Kemelman's best-seller, *Friday the Rabbi Slept Late*; John Barth's *The End of the Road*; and *A Clockwork Orange*.

Litvinoff initially joined forces with Terry Southern to develop a screen version of *Clockwork*. They planned to shoot the film (from Southern's script) independently in England in February 1968. That version was to star David Hemmings as Alex, and John Boorman had agreed to direct.

Litvinoff's other producing credits include Nicolas Roeg's *Walkabout* (1971) and *The Man Who Fell to Earth* (1976).

**References** “Clockwork Orange,” *New York Times*, April 2, 1967; Funke, Lewis, “News of the Rialto: Friday

the Rabbi Went to the Theater,” *New York Times*, November 20, 1966, p. D-3; “Si Litvinoff,” *Playbill* (*Hail Scrawdyke!*), November 28, 1966.

**Lloyd, Danny** (1975– ) The son of James and Ann Lloyd, Danny Lloyd came from a small town in Illinois where his father was a railroad engineer. Lloyd was five and a half years old when STANLEY KUBRICK cast him as Danny Torrance in *THE SHINING*. Kubrick told MICHEL CIMENT that he had his assistant, LEON VITALI (who played Barry Lyndon's stepson in *BARRY LYNDON*) interview some 5,000 boys in Chicago, Cincinnati, and Denver over a six-month period. Vitali winnowed the group down to a handful of lads who could really act, and did brief improvisations with each of them on videotape for Kubrick, who chose Danny Lloyd.

The child labor laws in England, where the movie was shot, were stringent; Danny could only work until 4:30 in the afternoon and for 40 days in a calendar year. Rehearsal days in which Kubrick did no actual filming did not count. So Kubrick rehearsed Danny one day and shot the scene the following day. “He was a terrific boy,” said Kubrick. “He was very smart, very talented, and very sensible. Danny always knew his lines; . . . he was always reasonable and very well behaved.”

In the film, Jack Torrance (JACK NICHOLSON), his wife, Wendy (SHELLEY DUVALL), and son, Danny, move into the Overlook Hotel, a summer resort in the Colorado mountains, where Jack has taken the job of winter caretaker. Jack hopes to use his considerable spare time to write a book. He has an alcohol problem, and in a drunken rage some months earlier had injured Danny's shoulder.

Danny, traumatized by the episode, has taken refuge in talking to an imaginary buddy named Tony and has even begun to “shine”; that is, he possesses the psychic power to experience visions from the past and the future. He explains his ability to shine by saying that his make-believe friend Tony sends him messages. “When Danny shines,” writes critic Pauline Kael, “he often waggles his forefinger and talks in the guttural voice of his imaginary playmate, Tony, who, Danny says, ‘lives in my mouth.’ Danny, with his shining, is picking up warnings.” Thus Tony is given to

croaking “redrum,” which is *murder* spelled backward—a premonition that his father has some sinister designs on him and his mother. He frequently rides a tricycle through the hotel corridors and lounges, further withdrawing into himself.

As Kubrick told Ciment, “Danny has had a frightening and disturbing childhood. Brutalized by his father and haunted by his paranoid visions, he has to find some psychological mechanism within himself to manage these powerful and dangerous forces. To do this, he creates his imaginary friend Tony, through whom Danny can rationalize his visions and survive.”

Jack begins to “shine” as well; it develops that he was a guest in the hotel 50 years earlier, in a former existence in which he was apparently a successful author. In one of his trancelike visions Jack meets up with a phantom bartender and waiter who knew him in those days. Moreover, Jack discovers by way of his extrasensory experiences that the hotel is haunted by the ghost of a previous caretaker, who killed his wife and child and then took his own life. Danny also sometimes has visions of the ghostly children.

Jack’s reincarnation as a mere caretaker who has failed to restore his writing career this time around—coupled with the isolated and lonely life in the snow-choked hotel—gradually leads him into madness. He even feels driven, in his insane state, to repeat the brutal crimes of the earlier caretaker as he lurches through the hotel and grounds, brandishing a fire ax. He calls himself “the Big Bad Wolf,” in a reference to the classic fairy tale *The Three Little Pigs*, as he axes his way into the family bathroom to capture Wendy and Danny: “I’ll huff, and I’ll puff, and I’ll blow your house in.” Critic Jonathan Romney comments that Jack chases his wife and son through the hotel with “an inarticulate animal roar,” signaling that he has finally degenerated into a savage beast.

Since Leon Vitali had known Danny Lloyd since he first interviewed him in Chicago, Kubrick assigned Vitali to be Danny’s guardian around the studio and to coach him personally in his part. One of Danny’s early scenes involved his being examined by a doctor (Anne Jackson), shortly after the family arrives in Colorado, since Wendy feels that Danny has not been himself since his father attacked him.

Anne Jackson, who was interviewed by Jill Bernstein, remembers that, when Kubrick showed up on the set to film the scene in the doctor’s office, he did not look like a typical movie director: “He wore a lumber jacket like the boys in East New York when I was a kid. It didn’t look like a grown-up man’s gear.” Still she was impressed with the way he handled Danny Lloyd. He did not intimidate Danny, she says: “What was wonderful about him was that he really gave direction, but it didn’t seem as if he was doing it.”

When Kubrick came to the scene late in the movie in which Danny hides in the hotel kitchen from Jack, who is on the rampage, Kubrick noted that it involved no dialogue. So he decided to employ a technique used in the days of silent cinema: talking an actor through a scene while the cameras were turning. Kubrick advised Vitali that he would shoot the scene silent and to tell Danny to follow his directions.

The filming of this scene was captured in VIVIAN KUBRICK’S documentary *The Making of the Shining*. “Listen to Stanley,” Vitali says into an intercom as a camera on a dolly is ready to follow Danny’s movements. In the scene, Danny runs into the kitchen and shuts himself in a kitchen cabinet. When the cameras rolled, Kubrick directed Danny through a megaphone. “Danny, run fast along the corridor, look scared. . . . Danny, start to slow down, see the cabinet door, look in the cupboard, quickly get in the cupboard, Danny.” Danny Lloyd dutifully clambered into the cabinet with the pots and pans.

Danny Lloyd told Bernstein, “Stanley had a really good way of speaking to me: ‘Okay, Danny, this is what we want you to do, and we want you to look really scared. . . .’ He put it on a level that a kid could understand, and he didn’t bark orders.” SCATMAN CROTHERS, who played Dick Hallorann, the cook at the Overlook Hotel who becomes friends with Danny before Hallorann departs the Overlook for the winter, says in the documentary that he loved working with Danny Lloyd. “Just like my son,” he explains as he bursts into tears. “I’ll never forget this.” Kael complimented Danny Lloyd on his performance, saying that he had “a clear face and a grave, unchildish voice; he has a lovely, calm, trancelike quality.”

Yet Danny Lloyd did not continue his screen career beyond making one further appearance, this

time in a TV docudrama, *The Autobiography of G. Gordon Liddy* (1982). Liddy was a member of President Nixon's staff who spent four years in prison for his part in the Watergate scandal. Lloyd played Liddy as a boy.

**References** Bernstein, Jill, et al., "Stanley Kubrick: A Cinematic Odyssey," *Premiere* 12, no. 7 (August 1999), pp. 85–93, 98–100; Ciment, Michel, *Kubrick*, trans. Gilbert Adair (New York: Faber and Faber, 2001); Combs, Richard, "Kubrick Talks: The Making of *The Shining*," *Film Comment* 32, no. 5 (September/October, 1996): 81–84; Kael, Pauline, *Taking It All In* (New York: Holt, Rinehart, and Winston, 1984), pp. 1–7; Romney, Jonathan, "Resident Phantoms: The Shining," *Sight and Sound*, Special Kubrick issue (n.s.), no. 9 (September 1999): 8–11.

**LoBrutto, Vincent** Vincent LoBrutto is the author of *Stanley Kubrick: A Biography*, published in 1997 by Donald I. Fine Books, a subsidiary of Penguin Books, New York. A member of the faculty of the film, video, and animation department of the School of Visual Arts in New York City, LoBrutto described his work as "neither an officially authorized nor officially unauthorized biography." LoBrutto sent STANLEY KUBRICK his credentials and a letter declaring his intentions to write the book, but got no answer. Although Kubrick neither cooperated nor interfered, the author's research effort involved "four years of intensive research and interviews" with those who knew and worked with Stanley Kubrick. The book therefore is comprehensive, befitting an artist the author considered "the greatest living film director" at the time he wrote the book. LoBrutto's earlier work included a book on Elia Kazan and interview collections, such as *Selected Takes: Film Editors on Editing* (Praeger, 1991) and *Sound-On-Film: Interviews with Creators of Film Sound* (Praeger, 1994). In the prologue to his Kubrick biography, titled "The Myth of the Reclusive Auteur," LoBrutto announces his intent to find the man behind the myth that portrayed Kubrick as "an intense, cool, misanthropic cinematic genius who obsesses over every detail, a man who lives a hermetic existence, doesn't travel, and is consumed with phobic neuroses."

—J.M.W.

**Lockwood, Gary** (1937– ) John Gary Yulsolfsky was born on February 21, 1937 in Van Nuys, California. As Gary Lockwood, he portrayed Frank Poole in *2001: A SPACE ODYSSEY*. Gary Lockwood began his career as a stuntman and as a stand-in for Anthony Perkins; he then got second leads in such films as Elia Kazan's *Splendor in the Grass* (1961). He gained more recognition in the TV series *The Lieutenant* (1963–1964) and a few years later, when STANLEY KUBRICK chose him to play an astronaut in *2001: A Space Odyssey*.

In the central section of the film, David Bowman (KEIR DULLEA) and Frank Poole realize, in the course of their journey to Jupiter aboard the spacecraft *Discovery*, that HAL-9000, the computer that controls the *Discovery*, has decided that they are not competent to carry out their mission, and hence he should proceed without them. Douglas Brode writes that HAL (voiced by DOUGLAS RAIN) can approximate the functions of the human brain, including speech; what's more, HAL seems to possess the emotions lacking in the two astronauts. "They are Ivy League, cleancut zombies, more machine-like than the machine." Thus Poole, lying languidly under a sunlamp and wearing tinted sunglasses, appears totally disinterested in the birthday greetings sent to him via videophone by his parents back on Earth.

Recalling the filming of the scenes aboard the spacecraft, Lockwood told Jill Bernstein that the most impressive thing about the *Discovery* set was "the huge wheel [the centrifuge] that Vickers Aircraft made" for the film. The centrifuge, 38 feet high, was like a rotating Ferris wheel which had desks, consoles, and bunks built into it for the astronauts. In the first sequence, which features the centrifuge, Poole is seen jogging around it, shadow-boxing. Jeremy Bernstein notes that Lockwood appears to be "jogging around the complete interior circumference of the centrifuge" in a 360-degree circle. When he asked Kubrick how he achieved this effect, which defies the laws of gravity, the director refused to tell him. He did tell Bernstein why he had Poole's exercising accompanied by a Chopin waltz, however—Kubrick thought an intelligent man in 2001 might well choose Chopin for doing his exercises to music.

Kubrick directed these scenes from outside the centrifuge set, employing a closed-circuit television monitor. In fact, there were certain shots that did not allow for a camera operator inside the centrifuge; in those cases Lockwood or Dullea would have to start the camera and then proceed to play the scene, once the camera was rolling.

When Poole and Bowman have reason to believe that their presumably infallible computer has made a technological error, HAL cannot accept the evidence of his own fallibility. The domineering computer accordingly determines to eliminate Poole and Bowman as stumbling blocks to the accomplishment of “his” mission. In short, HAL suffers a nervous breakdown and aims to cover up his error by killing Poole and Bowman, the witnesses of his failure.

Poole goes outside the *Discovery* in a space capsule in order to examine the surface of the spacecraft for a flaw. While he is outside, the space pod, which has been standing by, suddenly moves toward him without warning and severs his air hose with its double-jointed mechanical arms—thereby catapulting him off into infinite space. HAL, of course, has engineered the space module’s lethal action against Poole in order to get rid of him.

When Bowman realizes what HAL has done, he is aware that the “almost human” computer has gone off “the neurotic deep end,” as Hollywood journalist Herb Lightman puts it: HAL is a menace and must be put out of commission. Lockwood states in VINCENT LOBRUTTO’s book on Kubrick that he and Keir Dullea were never given a complete script by Kubrick during the shooting period: “There was a



Gary Lockwood with Stanley Kubrick, Pod Bay set, *2001: A Space Odyssey*, MGM Studios, Boreham Wood (Kubrick estate)

lot that was going on that we weren't supposed to know." Hence Lockwood did not know why HAL went haywire and had Poole liquidated, because this information was not revealed in the pages of the screenplay he received.

"Scenes of the astronauts floating weightlessly in space outside the *Discovery*," Lightman writes, "and especially those showing Gary Lockwood tumbling off into infinity after he was murdered by the vengeful computer," required some tricky special effects. Indeed, Kubrick told Lightman that he was at pains to see to it that none of the wires supporting the actor would show. Consequently, Kubrick had the ceiling of the entire soundstage draped with black velvet curtains, and he photographed Lockwood from below, so that his own body would hide the wires by which he was suspended from the ceiling. "The pod was suspended from the ceiling also," Kubrick said, so that the effect on the screen was that the pod moved toward Poole to attack him.

Lockwood enjoyed working with Kubrick, who would take the blame for a scene that was not going well. He remembers the scene in which he and Dullea attempted to discuss HAL's malfunction without HAL eavesdropping on their conversation. Lockwood told Jill Bernstein, "The scene wasn't going well, and I spilled coffee all over everything." Kubrick was actually relieved, because it gave him the chance to wrap things up for the day and have time "to figure out what the hell to do" to fix the scene.

Lockwood was involved in the shoot from February through September 1966. When principal photography was over, Kubrick spent several months working on the special effects, and the film did not open until the spring of 1968. Meanwhile Lockwood appeared in some lackluster movies like *The Model Shop* (1969), about a disillusioned Los Angeles architect.

William Woodfield, who had been still photographer on *SPARTACUS*, had become a television producer, most notably of *Mission Impossible*. He made an attempt to cash in on the success of *2001* by suggesting to ABC-TV a series entitled *Earth II*, starring Gary Lockwood as an astronaut. When ABC asked Kubrick for the miniature spacecrafts and scale models of the space stations that had been used in *2001*,

they were told that he could only provide them with some sketches for the special effects, because the models and miniatures had been destroyed after filming.

Woodfield soldiered on, however, and cowrote a feature-length pilot for the series, which starred Gary Lockwood and Anthony Franciosa as astronauts. But ABC-TV lost interest in doing the series, and so on November 21, 1972, *Earth-II* was broadcast as a made-for-TV movie. Carolyn Geduld calls it "a conscious imitation of *2001*," which takes place on *2001*'s space station, with "footage, effects, and plot structure strikingly similar to *2001*."

Lockwood's career never really took off after *2001*, and he continued to make rather ordinary fare like the cop movie *The Wild Pair* (1987), costarring and directed by Beau Bridges. Lockwood's last film, *Night of the Scarecrows* (1995), is a routine horror flick. Lockwood was married once (1966–1974), to TV actress Stefanie Powers.

**References** Bernstein, Jeremy, "Profile: Stanley Kubrick," in *Stanley Kubrick: Interviews*, ed. Gene Phillips (Jackson: University Press of Mississippi, 2001), pp. 21+; Bernstein, Jill, et al., "Stanley Kubrick: A Cinematic Odyssey," *Premiere* 12, no. 7 (August 1999): pp. 85+; Brode, Douglas, *The Films of the Sixties* (New York: Carol, 1993); Lightman, Herb, "Filming *2001: A Space Odyssey*," in *The Making of 2001: A Space Odyssey*, ed. Stephanie Schwam (New York: Modern Library, 2000), pp. 94+; LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999).

**Lolita** Metro-Goldwyn-Mayer, 152 minutes, 1962  
**Producer:** James B. Harris; **Director:** Stanley Kubrick;  
**Screenplay:** Vladimir Nabokov, based on his novel; **Cinematographer:** Oswald Morris; **Assistant Director:** René Dupont; **Art director:** William C. Andrews; **Costume design:** Gene Coffin; **Makeup:** George Partleton; **Film editor:** Anthony Harvey; **Production manager:** Robert Sterne; **Cast:** James Mason (Professor Humbert Humbert), Shelley Winters (Charlotte Haze), Sue Lyon (Dolores "Lolita" Haze/Mrs. Richard Schiller), Gary Cockrell (Dick Schiller), Jerry Stovin (John Farlow), Diana Decker (Jean Farlow), Lois Maxwell (Nurse Mary Lore), Cec Linder (physician), Bill Greene (George Swine, hotel night manager), Shirley Douglas (Mrs. Starch, piano teacher), Marianne Stone (Vivian Darkbloom, Clare Quilty's companion), Marion Mathie (Miss Lebone), James

Dyrenforth (Frederick Beale Senior), Maxine Holden (hotel receptionist), John Harrison (Tom), Colin Maitland (Charlie Sednick), Terry Kilburn (man), C. Denier Warren (Potts, hotel assistant manager), Roland Brand (Bill Crest), Peter Sellers (Clare Quilty).

STANLEY KUBRICK settled in England to make *Lolita* because Metro-Goldwyn-Mayer had funds frozen there. He remained in England to make all of his subsequent films because financing continued to be easier to come by in Britain. Nevertheless, *Lolita*, like most of his other films made there, had an American setting.

He engaged VLADIMIR NABOKOV, the author of the original novel, to write the screenplay for the film. Kubrick vividly recalled his consternation when he received Nabokov's first draft and discovered that it would run for several hours if all of its 400 pages were filmed as they stood. The novelist then prepared a shorter version, of which he speculated afterward that Kubrick finally used about 20 percent. When Nabokov finally saw *Lolita* at a private screening, he declared in the published version of his film script that Kubrick was "a great director, and that his *Lolita* was a first-rate film with magnificent actors," even though much of his version of the script had gone unused. In fact, Nabokov concluded that "infinite fidelity may be the author's ideal but can prove the producer's ruin."

In *Lolita*, PETER SELLERS plays Clare Quilty, a TV personality who is the rival of middle-aged Humbert Humbert (JAMES MASON) for the affections of 12-year-old Dolores Haze (SUE LYON), known to her friends as Lolita. Because, at the time that Kubrick made the movie, the freedom of the screen had not advanced to the point it later reached, he had to be more subtle and indirect than Nabokov had been in the novel about suggesting the sexual obsession of an older man for a nymphet. Yet Kubrick has managed to suggest something of the erotic quality of Humbert's relationship with Lolita from the very beginning. The first image of the film, seen behind the credits, is Humbert's hand reaching across the wide screen to caress Lolita's foot as he begins to paint her toenails, thus indicating the subservient nature of his infatuation for Lolita.



Peter Sellers and James Mason in *Lolita* (1962) (Kubrick estate)

In order to avoid giving the plot too serious a treatment, Kubrick decided to emphasize the black comedy inherent in the story. Pauline Kael writes in *I Lost It at the Movies* (1994), "The surprise of *Lolita* is how enjoyable it is; its the first new American comedy since those great days in the forties when Preston Sturges recreated comedy with verbal slapstick. *Lolita* is black slapstick and at times it's so far out that you gasp as you laugh." Kubrick strikes this note of black comedy at the outset in the prologue that follows the credits.

Humbert threatens Quilty with a gun as the latter stumbles around the cluttered rooms of his grotesque mansion, trying to cope with a hangover. At one point he wraps a sheet around himself like a toga and says, "I am Spartacus. Have you come to free the slaves or something?" (This jibe at the unpleasant experience that making *SPARTACUS* had been for Kubrick must have given him some consolation.) Quilty does not take too seriously Humbert's threats to kill him, until it is too late. Quilty seeks refuge behind a painting that is propped up against a piece

of furniture, and we watch the painting become filled with bullet holes as Humbert empties his gun into it.

In the course of the film Quilty dons a variety of disguises in his efforts to badger Humbert by a succession of ruses into giving up Lolita. Because of Sellers's brilliant flair for impersonation, these scenes are among the best in the film. Consequently, it is appropriate to examine one of these key scenes in detail.

At one point Humbert's relationship with Lolita has become increasingly stormy because he is jealous of her male contemporaries at school; he accordingly discourages her from dating boys her own age. One afternoon Humbert is visited by Quilty, disguised as Dr. Zempf, the school psychiatrist; he is wearing thick glasses and a mustache, and speaks with a smooth German accent. In the novel an authentic

member of the school faculty discusses his concerns about Lolita with Humbert. It is much more effective to have Quilty perform this function in the film, to telegraph to the viewer that Quilty is himself interested in Lolita and wants to spirit her away from Humbert.

"Dr. Humbert," Quilty begins, "we are wondering if anyone has instructed Lolita in the facts of life. The onset of maturity seems to be giving her trouble. She has poor concentration and sighs a good deal in class and seems to be suffering from some acute repression of the libido of her natural instincts. She wrote yesterday an obscenity on a health pamphlet. We Americans believe it is important to prepare the majority of young people for satisfactory mating and successful child rearing."



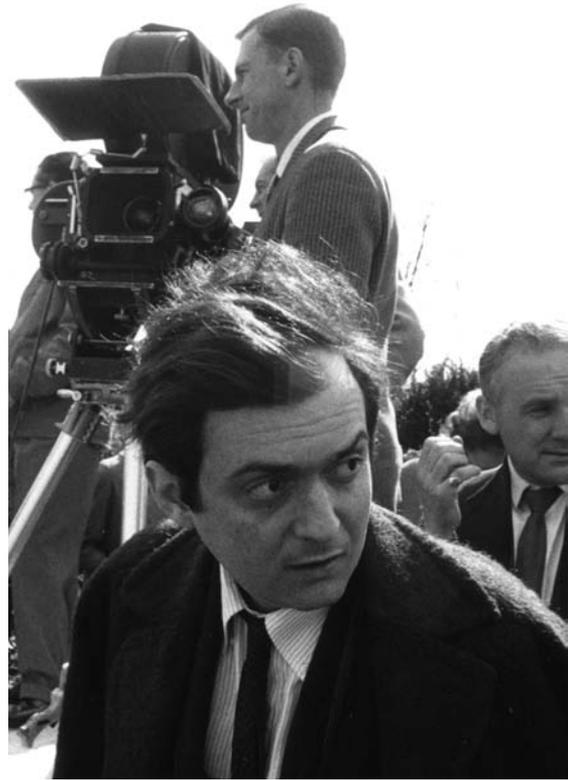
James Mason in *Lolita* (1962) (Kubrick estate)

With disarming illogic, Dr. Zempf winds up his spiel with the proposition that “Dr. Humboldt, you should loosen up on the dating and the dancing. Otherwise a quartet of psychologists will have to come and inspect the home situation. We don’t want these people fiddling around in the home situation, do we?” Humbert, of course, agrees. At his wit’s end, he does not notice that when Quilty prepares to light a cigarette he has to lift his thick glasses in order to see what he is doing—clearly giving away his disguise to the viewer, if not to Humbert. The flustered Humbert is intimidated by Quilty’s monologue, but is not prepared to give up Lolita at this point.

As the plot unfolds Lolita begins to understand that Humbert’s sexual obsession with her has at last turned into genuine love. “It is in their last encounter,” Kubrick told Gene Phillips, “in which Humbert expresses his love for Lolita, who is no longer a nymphet but a pregnant housewife, that we realize that this is one of the most poignant elements of the whole story.” Lolita declines Humbert’s invitation to leave her husband and come away with him.

He proceeds immediately to Quilty’s mansion, intent on shooting him, not just because Quilty had lured Lolita away from him but because, after he had done so, Quilty had merely used her for a while and then coldly discarded her. In the final sequence Kubrick repeats footage from the prologue and we see Humbert enter Quilty’s lair, searching for him. The film ends with a shot of the portrait behind which Humbert had finally trapped Quilty, riddled with bullet holes. A printed epilogue informs us that “Humbert Humbert died in prison of coronary thrombosis while awaiting trial for the murder of Clare Quilty.”

The ending of *Lolita* is unique. One is hard pressed to think of another film that creates as much compassion for the tragic end of its obsessed hero by employing a simply worded epitaph on the screen at the fade-out. One cannot help feeling somewhat sorry for a man who organized his whole life around the pursuit of a goal that would be short-lived in any event: the love of a nymphet who could never remain a nymphet for long. It is Humbert’s recognition that he has used Lolita and must suffer for it,



Stanley Kubrick, on location for *Lolita* (Kubrick estate)

however, that humanizes him in our eyes to the point where he is worthy of whatever pity we wish to give him.

In reassessing *Lolita* for the *New York Times* in 1998, Caryn James dismissed Kubrick’s movie as a “weirdly distorted film,” in which James Mason’s Humbert comes across as a dirty old man, leering at Sue Lyon as Lolita.” On the contrary, as noted above, Kubrick treated the film’s sensitive subject with taste and discretion; as a matter of fact, it was approved as a film suitable for mature audiences by both the film industry’s censor and by the National Legion of Decency, which rated the acceptability of movies for its Catholic constituency. In JAN HARLAN’s documentary *STANLEY KUBRICK: A LIFE IN PICTURES* (2001) JAMES B. HARRIS, who coproduced *Lolita* with Kubrick, states that initially the legion was prepared to condemn the picture on the basis of two scenes

which they objected to. But Harris adds, “We agreed to change them,” and they did so. Hence the film was recognized by the legion as responsible adult fare.

That the film passed muster with the legion as well as the industry censor was due in no small part to James Mason’s widely acclaimed portrayal of a man who has been victimized by his own obsession, but who strives nevertheless to maintain an air of surface propriety in his relationship with Lolita. There is, for example, the look of consternation that steals across his face when Lolita’s dowdy mother (SHELLEY WINTERS), whom Humbert married only to be near Lolita, tells him that she has packed her daughter off to summer camp so that they can be alone.

Peter Sellers is equally good as Clare Quilty, especially in the scenes in which Quilty wears various disguises in his effort to con Humbert into relinquishing Lolita. In sum, Kubrick’s *Lolita* remains a classic of American cinema. Indeed, it took on even greater stature when it was compared to Adrian Lyne’s inferior remake of *Lolita* (1997).

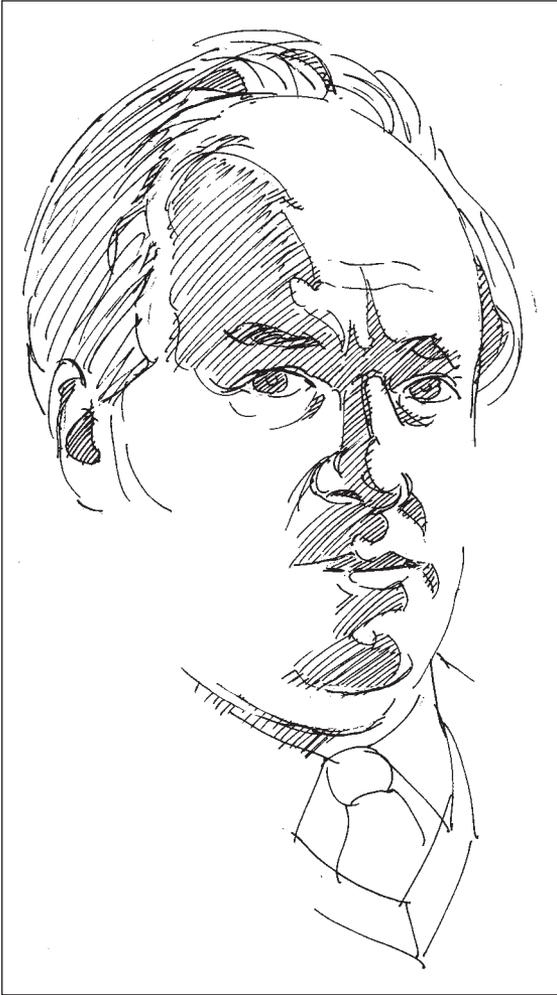
Adrian Lyne (*Fatal Attraction*, 1987) announced his film adaptation of *Lolita* in a press release which promised “explicit sex scenes and nudity,” indicating that his version of the story would not be as discreet as Kubrick’s. Admittedly, the cast boasted some fine actors; but Jeremy Irons’s Humbert was not in the same class with James Mason’s, just as Melanie Griffith’s Charlotte was not in the same league with Shelley Winters’s, nor was Frank Langella’s Clare Quilty the equal of Peter Sellers’s; finally, newcomer Dominique Swain came across as merely a spoiled teenage brat, with none of the implicit allure that marked Sue Lyon’s portrayal of the title character. In general, the cast was hamstrung by Stephen Schiff’s turgid screenplay and Lyne’s mediocre directing. To be fair, it would be hard for any remake to come within striking distance of Kubrick’s movie; remaking a classic film, after all, is a risky business under the best of circumstances. Kubrick’s *Lolita* remains the definitive screen adaptation of Nabokov’s novel.

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Corliss, Richard, *Lolita* (London: British Film Institute, 1994); Howard, James, *Stanley Kubrick Companion* (London: Batsford, 1999), pp. 73–85; Kael, Pauline, *I Lost It at the Movies* (New York: Marion Boyars, 1994), pp. 203–209; Kobel, Peter, “Nabokov Won’t Be Nailed Down: Translating Nabokov to Film,” *New York Times*, April 22, 2001, sec. 2, pp. 19, 26; Mainar, Luis, *Narrative and Stylistic Patterns in the Films of Stanley Kubrick* (Rochester, N.Y.: Camden House, 2000), pp. 48–58, passim; Nabokov, Vladimir, *Lolita: A Screenplay* (New York: McGraw-Hill, 1974), pp. vii–xiii, Phillips, Gene, “Caryn James and Lolita,” *New York Times*, March 29, 1998, sec. 2, p. 33; ———, *Stanley Kubrick: A Film Odyssey* (New York: Popular Library, 1977), pp. 83–103; Tibbetts, John, “*Lolita*,” in *The Encyclopedia of Novels into Film*, rev. ed., ed. John Tibbetts and James Welsh (New York: Facts On File, 1999), pp. 134–138; Walsh, Frank, *Sin and Censorship: The Catholic Church and the Motion Picture Industry* (New Haven, Conn.: Yale University Press, 1996), pp. 301–305.

**Lolita** (1955) VLADIMIR NABOKOV was still a relatively unknown expatriate teaching Russian literature at Cornell University when he published *Lolita* in 1955. It was his eighth novel, and to this day it remains his most celebrated, if controversial, work. It appeared in an earlier version in 1939 under the title *Volshebnik* (*The Enchanter*), about a man who marries a widowed mother in order to molest her 12-year-old daughter (he dies after the act in a traffic accident). *Lolita*’s story of a middle-aged man’s obsession with a 12-year old girl created a scandal immediately, and it was banned in Paris for two years (1956–1958), and not published in full in America and the United Kingdom until 1958.

The story begins as European expatriate Humbert Humbert languishes in a prison psychiatric ward. He is penning a diary account of his fascination with pubescent “nymphets.” His seriocomic chronicle begins with a description of his love as a child for a little girl named Annabel Leigh, who had died prematurely of typhus. In later years, the adult Humbert, after periodic bouts of mental instability, immigrates to the United States where he establishes himself as a French literature scholar. He settles down in the New England town of Ramsdale, where he meets and marries Charlotte Haze. The marriage is merely



Vladimir Nabokov (John C. Tibbetts)

a pretext for Humbert to get closer to Lolita, Charlotte's 12-year old daughter. He claims that the child reminds him of his childhood sweetheart, Annabel Leigh. After Charlotte dies in a freak car accident, Humbert is free to take his stepdaughter on a cross-country automobile trip. Before he can seduce her, she seduces him, and he discovers that she had lost her virginity some time before. He and Lolita end up at Beardsley College, where he passes her off as his daughter. But their relationship, tenuous as it is, begins to sour. Humbert decides to take her on a sec-

ond cross-country trip, but this time she leaves him somewhere in Arizona. Distraught, he searches for her for years. By the time he finds her again, she is 17, married, and pregnant. Lolita tells Humbert that she left him to be with Clare Quilty, a popular playwright and pornographic filmmaker, but that now she has left Quilty and needs money. Enraged with jealousy, Humbert kills Quilty. Humbert is imprisoned and subsequently dies of a heart attack. One month later, Lolita dies in childbirth after delivering a stillborn daughter.

Key to understanding the novel is Humbert's unreliable narrative voice. The novel's introductory pages are penned by the hilariously pompous "Dr. John Ray," who warns the reader that Humbert is a "demented diarist" and a "panting maniac." This is confirmed by Humbert's frequent asides, which hint at his unbalanced mental state. For example, after noting Lolita's charms in a florid rhetorical style, Humbert declares, "You can always count on a murderer for a fancy prose style." The reader becomes complicit in Humbert/Nabokov's conspiracy of reality and hallucination. As critic Michael Wood puts it succinctly, "The difficulty with *Lolita* is not that it is an immoral book, but that it is soaked in Humbert's morality, that it leaves us scarcely anywhere else to go."

Nabokov collaborated with Stanley Kubrick on a screen adaptation of his book. And although Nabokov received sole screen credit for the screenplay, Kubrick rewrote much of the screenplay after Nabokov left the project.

**References** Appel, Alfred, Jr., *Nabokov's Dark Cinema* (New York: Oxford University Press, 1974); Tibbetts, John C., "Lolita," in John C. Tibbetts and James M. Welsh, eds., *Novels into Film* (New York: Facts On File, 1999), pp. 134-148.

**Lom, Herbert** (1917– ) Herbert Lom, who portrayed Tigranes in *SPARTACUS*, was born Herbert Charles Angelo Kuchacevich ze Sluderpachern in Prague, Czechoslovakia, on September 11, 1917. He went to the University of Prague and then studied acting at the Prague School of Acting. Lom began appearing onstage and onscreen in his native land in 1936; in 1939 he went to England, where he won

scholarships to the London Embassy School and the Westminster School and trained at the Old Vic. He worked in England until the 1950s in such films as Carol Reed's *Young Mr. Pitt* (1942), in which he played Napoleon; and *The Seventh Veil* (1946), as a psychiatrist, opposite James Mason. He eventually switched to Hollywood, where he again played Napoleon in King Vidor's adaptation of *War and Peace* (1956), with Henry Fonda.

Lom took the role of Tigranes, a Sicilian pirate, in STANLEY KUBRICK's *Spartacus* (1960). Kubrick, who took over the direction of the film from Anthony Mann, moaned that he was saddled with an inferior script by DALTON TRUMBO, which was hardly faithful to what history tells us about Spartacus, the slave who precipitated a slave revolt in ancient Rome. Author James Howard quotes Lom to the effect that his character had been invented simply as a way of explaining the plot, "which had gaping holes in it." Be that as it may, Tigranes suited Lom's screen image as an ambiguous foreign character, whose suave voice could mask duplicity.

In the film, Spartacus (KIRK DOUGLAS) arranges with the Cilician pirates to carry him and his army out of Italy, in order to avoid engaging in battle with the Roman legions led by General Crassus (Laurence Olivier) which have been sent to destroy the revolt. Tigranes, the emissary of the Cilician pirates, seals the agreement to transport Spartacus and his ever-growing family of men, women, and children out of Italy as soon as Spartacus's army can reach the sea-coast. In his dimly lit tent, Spartacus presents Tigranes with the treasure he has been able to collect as payment for the passage of his people out of Italy. NORMAN KAGAN comments that the swarthy pirate departs in a downpour; the darkness and the storm are a portent of the bleak future that awaits Spartacus and his troops.

Indeed, Spartacus is informed that the Cilician pirates have set sail without him and his army. Crassus, it seems, has outbid Gracchus and bribed the mercenary pirates to depart ahead of schedule. His jaw set, Spartacus proclaims to his army, "The Romans hope to trap us here with our backs to the sea. We have no choice but to march toward Rome and face Crassus and end this war the only way it

could have ended: by winning this battle and freeing every slave." But Spartacus's army is no match for the might of Rome, and the battle ends in an ignominious defeat for Spartacus's slaves. The treachery of Tigranes and the Cilicians is the beginning of the end for Spartacus's revolt.

After *Spartacus*, Lom went on to appear in Anthony Mann's historical spectacle *El Cid* (1961), with Charlton Heston. He also played the title role in the 1962 remake of *The Phantom of the Opera* (1962). Lom made films in a variety of genres in the 1970s and 1980s, but he has secured a place in film history largely on the strength of his continuing role as Chief Inspector Charles Dreyfus in Blake Edwards's comic *Pink Panther* series. Dreyfus is steadily driven to madness in film after film by his ineffectual, accident-prone subordinate officer, Inspector Clouseau (PETER SELLERS). Lom first appeared in *A Shot in the Dark* (1964), followed by *The Return of the Pink Panther* (1974) and other entries in the series. The final film of the series, *Son of the Pink Panther* (1993) was made after Sellers's death, and it was also Lom's last film appearance.

**References** Howard, James, *Stanley Kubrick Companion* (London: Batsford, 1999); Kagan, Norman, *The Cinema of Stanley Kubrick*, rev. ed. (New York: Continuum, 1989).

**Look magazine** In the spring of 1945, still in high school and not yet 17 years old, STANLEY KUBRICK sold a photograph to *Look* magazine. Shot on April 12, it depicted a despondent New York City newsstand vendor, surrounded by headlines carrying the sad news of President Franklin Delano Roosevelt's death.

After a few freelance photo assignments for *Look*, Kubrick joined the magazine's staff as a photographer. He told MICHEL CIMENT:

I worked for *Look* magazine from the age of seventeen to twenty-one. It was a miraculous break for me to get this job after graduation from high school. I owe a lot to the then picture editor, Helen O'Brian, and the managing editor, Jack Guenther. This experience was invaluable to me, not only because I learned a lot about photography, but also because it gave me a quick education in how things happened

in the world. To have been a professional photographer was obviously a great advantage for me . . . It was tremendous fun for me at that age, but eventually it began to wear thin, especially since my ultimate ambition had always been to make movies. The subject matter of my *Look* assignments was generally pretty dumb. I would do stories like: “Is an Athlete Stronger Than a Baby?”, photographing a college football player emulating the “cute” positions an 18-month-old child would get into. Occasionally, I had a chance to do an interesting personality story. One of these was about Montgomery Clift, who was at the start of his brilliant career. Photography certainly gave me the first step up to movies. To make a film entirely by yourself, which initially I did, you may not have to know very much about anything else, but you must know about photography.

In his biography of Kubrick, VINCENT LOBRUTTO gives an excellent account of virtually all of Kubrick's photos that appeared in *Look*. This author has found only one issue of *Look* (January 1947) containing Kubrick's work, that LoBrutto does not mention. It features a high-angle, behind-the-scenes shot of a TV studio set, as well as five portraits of “average Americans,” who were asked the question, “What part of America would you like to see this year?” Rather than duplicate LoBrutto's descriptions of all the other photos here, this essay will mention instead just a few particularly interesting cases:

The October 1, 1946, issue of *Look* contains a two-page spread of 18 photos taken by Kubrick, depicting as many individual patients in a dentist's waiting room. While the sequence does not exactly constitute a narrative, some of the individual shots achieve a commendable level of characterization and even humor. In one shot, a middle-aged woman fidgets as she waits, a look of consternation on her face. The caption reads, “Well! What's the use of fretting about a tooth?” In another, a young man is so preoccupied over his impending doom that he fails to notice the shapely legs of the young woman seated next to him—“That thumping jaw keeps him oblivious of everything.”

Critics who have mistakenly cited Kubrick's inability to convey human emotion need look no

further than his photo story, “Wally Conquers Polio,” in the October 12, 1948, issue. One photo depicts young Wally, football in hand, running away from his elated father. Another shows Wally's mother giving him his therapeutic exercises. Like much of Kubrick's motion picture work, this photo's rather dispassionate treatment of the subject matter makes it all the more effective: the event itself is full of real emotion and tenderness, and Kubrick's photo does not need to embellish its human content.

The January 1950, issue features Kubrick's photography in a story on Dwight D. Eisenhower, then president of Columbia University. Half of the first page of the story is taken up by Kubrick's portrait of a smiling Eisenhower, against a black background, his face sculpted perfectly by a single, optimally placed light.

The many celebrity portraits that Kubrick did in his later years at *Look* no doubt helped prepare him for dealing with star personalities on film sets. After all, if, at the tender age of 21, the young photographer was able essentially to direct people such as Frank Sinatra, Leonard Bernstein, and General Eisenhower in photo shoots, it should come as no surprise that later in his career, Kubrick would never be intimidated by anyone.

**References** Ciment, Michel, *Kubrick*, trans. Gilbert Adair (New York: Faber and Faber, 2001); LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo) 1999.

**Lovejoy, Ray** Film editor Ray Lovejoy, an Academy Award nominee in 1987 for his work on *Aliens*, was an assistant editor in the 1960s on such films as David Lean's *Lawrence of Arabia* (1961) and STANLEY KUBRICK's *DR. STRANGELOVE, OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB* (1964). Lovejoy stepped up to the position of film editor for the first time on *2001: A SPACE ODYSSEY* (1968), and he worked with Stanley Kubrick for the third and last time as film editor on *THE SHINING* (1980). According to VINCENT LOBRUTTO, Stanley Kubrick oversaw the entire editing process, and in fact the director selected every shot, determining exactly where it would begin and end.

Ray Lovejoy's other credits include: writer-director of *Radio One on the Road*, a documentary for the BBC

and GTO Films; director of *Caterina Valenti in Concert*; supervising film editor on filmed concert performances by Jethro Tull, Pink Floyd, and others; and editorial consultant on *Zorro*, *The Gay Blade* (1981). Lovejoy has edited at least five films directed by Peter Yates, including *The Dresser* (1983), *Eleni* (1985), *Suspect* (1987), and *The House on Carroll Street* (1988). He has continued to work steadily as a film editor on major films, including *Batman* (1989), *Inventing the Abbotts* (1997), *Lost in Space* (1998), and the Chevy Chase comedy, *Vacuums*, scheduled for a 2002 release.

**References** “Ray Lovejoy,” Internet Movie Database, www.imdb.com; press book for *Aliens*, ca. 1986; “Ray Lovejoy: Biography,” press book for *Suspect*, ca. 1988.

***The Luck of Barry Lyndon*** (1844) The source material for STANLEY KUBRICK’S *BARRY LYNDON* is WILLIAM MAKEPEACE THACKERAY’S picaresque novel of an 18th-century rogue. Originally titled *The Luck of Barry Lyndon, A Romance of the Last Century*, by George Savage Fitz-Boodle, it was Thackeray’s first novel, and it was written hurriedly, in installments, as a magazine serial for *Fraser’s Magazine*. Thackeray’s purpose was to create a tale about a Casanova of the Tom Jones variety, but to turn on him the cold light of irony and show him up for the scoundrel he really was. *Barry Lyndon* is a rarity, a book that turns against its hero, and Kubrick’s film takes the same stance toward Barry.

In the novel, the hero is Redmond Barry, a rascal who, thinking he is relating a favorable picture of his life, is in fact giving himself away with his every sentence. However, although Barry gradually becomes more corrupt and dissipated as he gets older, he never completely loses the engaging qualities of his youth, such as his ability to snap back after facing whatever reversals fortune hurls in his way. He is constantly battling people who are every bit as wicked as he is. Therefore Barry continues to fascinate us in much the same way that a villain like Richard III does.

Thackeray styles himself as not the author but the “editor” of Barry Lyndon’s “autobiography,” employing the pseudonym of George Savage Fitz-Boodle. In the role of editor, writes Walter Metz, Thackeray offers a bevy of critical comments “in the form of footnotes ridiculing Barry,” and a scathing critique of

Barry’s memoirs after Barry’s death, once again “by the fictional George Savage Fitz-Boodle.”

As a youth in Ireland, Barry naively falls in love with Nora, a coquette who delights in making him suffer. She is really in love with Captain Quin, a young officer whom Barry foolishly challenges to a duel. Thinking he has killed Quin, Barry flees and eventually joins the British army, which is currently engaged, along with the Prussians, in prosecuting the Seven Years’ War against the French and their allies. Barry’s descriptions of his lot as a common soldier are eloquent testimonies to a squalid way of life. “It is all very well,” says Barry in the book, “to dream of glorious war in a snug armchair at home, or to make it as an officer, surrounded by gentlemen, gorgeously dressed, and cheered by chances of promotion. But those chances do not shine on poor fellows [in the ranks].” Barry fares no better when he is press-ganged into the Prussian army, which is composed, he observes, “of men hired or stolen like myself from almost every nation in Europe.”

After the war Barry is hired by the Prussians to spy on the Chevalier de Balibari, who is himself suspected of espionage. The chevalier turns out to be his long-lost uncle and a scoundrel in his own right. Together they roam across Europe, bilking unsuspecting aristocrats in the gambling salons. The handsome Barry gets involved with a succession of women, all the while on the lookout for a rich widow whom he can marry for her money and title. Of one such woman, whom he did not find physically attractive, Barry tells the reader with his sublimely unvarnished candor, “It was her estate I made love to; as for herself, it would be a reflection of my taste as a man of fashion to own that I liked her.”

Barry meets the elderly and ill Sir Charles Lyndon, who jokingly suggests that Barry is pursuing his friendship with a view to marrying Lady Lyndon when he has passed on. Sir Charles, needless to say, is absolutely right. Once the old knight is dead, however, Barry has to contend with several other suitors who have been waiting in the wings for the opportunity to marry this most eligible of widows. Older and more unscrupulous than when he wooed Nora Brady, Barry draws on a seemingly bottomless bag of tricks to press his advances on Lady Lyndon.

Once Barry has succeeded in browbeating Lady Lyndon into marrying him and giving him access to her fortune and title, he decides that “we often buy money very much too dear.” For Lady Lyndon turns out, on closer inspection, to be an unpleasant, vain young woman who is at once attracted physically to her undeniably good-looking husband and repelled by his coarse and irresponsible ways. Only her infatuation with him explains why she puts up with his weaknesses for as long as she does. At one point in the novel Barry notes, concerning his ill-treatment of his wife, that he only struck her when he was drunk—at least for the first three years of their marriage.

As Barry turns more and more to other women, Lady Lyndon finally divorces him and leaves him to the tender mercies of his creditors. Ending his days in a debtors’ prison, Barry can only shrug, “I am one of those born to make, and not to keep, fortunes.” He remains the same irrepressible individual he had been throughout his life right up to the end of his story. As soldier, gambler, wife-beater, con man and finally prisoner, Thackeray’s Barry Lyndon is portrayed as an antihero at large in a raffish and generally reprehensible society.

In writing *Barry Lyndon*, Thackeray was departing drastically from the romantic presentation of the adventurous heroes of the historical novels that had preceded his first venture into that genre. Since the novelist wanted to expose the underside of corruption beneath the elegant surface of that bygone era, Barry Lyndon is anything but an Errol Flynn-type of swashbuckling hero; rather, Barry is a seducer, cardsharp, bully, and fraud. Thus Thackeray, in the person of Fitz-Boodle, the editor of Barry’s autobiography, hints in a footnote to the text why Barry included so many duels in his memoirs: “Whenever he is at an awkward pass or does what the world does not consider respectable, a duel, in which he is victorious, is sure to ensue, from which he argues that he is a man of undoubted ‘honor.’”

Among the major changes that Kubrick made in adapting Thackeray’s novel to the screen were alterations in Barry’s character (he was made to seem more the victim rather than the initiator of unfortunate circumstances) and the abandonment of Barry’s

narrative voice, replacing it with a more omniscient narrator (voiced by MICHAEL HORDERN). Kubrick managed in this film not only to translate a historical novel to the screen, but to bring a bygone era vividly to life on film. One might almost go so far as to say that, if the technical equipment to make a movie had been available in the 18th century, the films made then would look exactly like *Barry Lyndon*.

**References** Dick, Bernard, *Anatomy of Film*, rev. ed. (New York: St. Martin’s Press, 1998), p. 31; Duffy, Martha, and Richard Schickel, “Kubrick’s Grandest Gamble: *Barry Lyndon*,” in *Stanley Kubrick: Interviews*, ed. Gene Phillips (Jackson: University Press of Mississippi, 2001), pp. 159–170; Mainar, Luis, *Narrative and Stylistic Patterns in the Films of Stanley Kubrick* (Rochester, N.Y.: Camden House, 2000), pp. 163–196; Metz, Walter, “*Barry Lyndon*,” in *The Encyclopedia of Movies into Film*, ed. John Tibbetts and James Welsh (New York: Facts On File, 1998), pp. 27–28; Miller, Mark, “Kubrick’s Anti-Reading of *The Luck of Barry Lyndon*,” in *Perspectives on Stanley Kubrick*, ed. Mario Falsetto (New York: G. K. Hall, 1996), pp. 226–242; Rosenberg, Harold, “*Barry Lyndon*,” *New York Times*, February 29, 1976, sec. 2, p. 17; Thackeray, William Makepeace, *The Luck of Barry Lyndon*, ed. Martin Anisman (New York: New York University Press, 1970).

**Lyon, Sue** (1946– ) Born in Davenport, Iowa, Sue Lyon began modeling at age 12 and took to acting in TV commercials at 13. A year later, in 1960 she appeared in an episode of the *Loretta Young Show* drama series, which STANLEY KUBRICK happened to see. He was looking for a young actress to play Lolita, the nymphet who is obsessively pursued by a middle-aged professor, Humbert Humbert (JAMES MASON). Lolita is 12 when she first encounters Humbert in VLADIMIR NABOKOV’s novel, but Kubrick was well aware that the film industry’s censor would never stand for Lolita being played by a 12-year-old actress. Moreover, Nabokov told Kubrick that, while it was all right for him to picture Lolita as 12 in the book, because she existed only in his imagination, it would be sinful to exploit a real 12-year-old by casting her in the role. As it happened, Sue Lyon was 14 when Kubrick considered her for the part.

Kubrick placed Lyon’s photograph in a stack of pictures of young hopefuls who wanted to play Lolita

and showed them to Nabokov. In his study of *LOLITA*, Richard Corliss notes that Nabokov singled out Lyon's photo, saying, "No doubt about it; she is the one." When principal photography commenced, Sue Lyon was 14 years and four months old; when the film wrapped, she was 14 years and nine months old.

Several critics have questioned the casting of Sue Lyon in the title role, saying that she looked too old for the part and accusing Kubrick of copping out by giving the impression that Humbert was infatuated, not with a 12-year-old nymphet, but with a teenager. "She was actually the right age for the part," Kubrick told Gene Phillips. "Lolita was twelve-and-a-half in the novel and Sue was fourteen. I suspect that many people who read the book had a mental image of a nine-year-old."

Pauline Kael laid this objection definitively to rest in her review of the film: "Have reviewers looked at the schoolgirls of America lately? The classmates of my fourteen-year old daughter are not merely nubile; some of them look badly used." She complimented Kubrick and company for not dolling up Sue Lyon in childish clothes and pigtails, since "the facts of American life are that adolescents and even pre-adolescents wear nylons and make-up and two-piece strapless bathing suits and have *figures*." In effect Kubrick opted for accuracy over the filmgoer's preconception of how Lolita should look.

Sue Kerr Lyon, the young actress's mother, was aware that her family of five children could use the earnings that young Sue would glean from making the film. Nevertheless, she consulted her parish priest about her daughter's acting the part of a notorious young vixen. The priest assured her that playing the part in the film was merely work and thus would not harm her daughter psychologically.

James Mason writes in his autobiography, *Before I Forget* (1982), that, during the rehearsals that preceded the filming of each sequence, Stanley Kubrick discovered that Lyon "had so conscientiously memorized all her lines that they were inclined to come out parrot-fashion." She "needed to be induced to think of the lines in a particular scene as something that came out of the feeling of the character in that scene." So, at Kubrick's suggestion, "we started improvising—during rehearsals—forgot the lines

we'd learned and got to grips with the situation instead. . . . Sue Lyon made a considerable contribution to many of the scenes because she spoke the same language as the character she was playing."

Kubrick observed in JAMES HOWARD's book on his films that it was interesting to watch Sue Lyon work on the set. She did not play Lolita as a giggly teenager; rather, she was cool. "She could keep people guessing about how much Lolita knew about life," he recalled.

Humbert sees Lolita for the first time while Charlotte Haze, her widowed mother (SHELLEY WINTERS), is giving him a tour of her home with a view to coaxing him to move in as a lodger. When Charlotte leads Humbert into the garden, he spies Lolita in her flowered bikini, feathered hat, and harlequin sunglasses, striking an attitude that radiates a sex appeal belying her tender age. Humbert takes one look at her and decides on the spot to move in. This scene would not have worked so well "without Lyon's slow sizzle," comments critic Richard Corliss. "Lyon's Lolita is interested in Humbert the way a tigress is interested in a gazelle: as pretty prey."

By the next scene, Humbert, Lolita, and Charlotte have taken to going out together. Charlotte is as interested in pursuing Humbert as an eligible bachelor as Humbert is in pursuing her nubile daughter. They are watching a horror film at a drive-in theater. The domineering Charlotte is behind the wheel of the car, an indication of how she always seeks to be in the driver's seat when dealing with others, especially her daughter and her would-be lover. Humbert, significantly, is sitting between the two females. Registering fright, Charlotte shrewdly grabs Humbert's hand. He in turn just as shrewdly takes Lolita's hand and slips his first hand out of Charlotte's grip to scratch his nose. Lolita, absorbed in the horror picture, puts her other hand on top of his. He places his remaining hand over hers, and Charlotte, not to be outdone, slaps her hand on top of them all.

Humbert's obsession for Lolita is growing, we infer from a montage of images, such as the one in which Lolita twirls a hula hoop around her hips and Humbert slyly leers at her across the top of the book he is pretending to read. As the film unreels, Humbert marries Charlotte in order to stay near Lolita,

and Charlotte is later killed in a traffic accident while Lolita is away at a summer camp for girls.

Humbert drives to the camp to bring Lolita home; he has told her in advance only that her mother is ill and in the hospital, not that she is dead. As he drives the Haze station wagon into the campgrounds he passes a huge sign that welcomes him to Camp Climax. The place is aptly named, we later learn, when Lolita tells Humbert that Charlie, an employee, initiated her into the mysteries of sex.

On their return trip, Humbert decides that they should stay overnight in a hotel. He arranges to have a roll-away bed placed in their room, in order to give the decidedly false impression that he has no intention of sleeping with his stepdaughter. Nevertheless, when Humbert hears that the hotel is hosting a police convention, he decides to sleep on the cot.

But Humbert's troubles for the night are not yet over. A hilarious slapstick sequence follows, which Kubrick inserted for comic relief in this grim tale of sexual obsession. In it, Humbert, with the aid of a

bumbling bellboy, attempts to set up the recalcitrant roll-away bed. Their grappling with the cot represents one of the incidents in a Kubrick movie of a mechanical apparatus refusing to submit to man's presumed dominion over it. As Humbert wearily climbs into the apparently vanquished bed, it once more collapses, signaling the total collapse of Humbert's plans to possess Lolita that night.

In the morning Lolita awakens Humbert and asks him coquettishly if he would like to play a game that she learned from Charlie at camp. As she whispers the details in his ear, a look of lecherous anticipation steals across Humbert's face and the scene discreetly fades. Very tactfully, Kubrick has managed to get across to the audience that, in spite of all of Humbert's intricate plans to seduce Lolita, she has in effect finally seduced him.

Geoffrey Shurlock, the industry censor at the time, was particularly concerned about this seduction scene. Kubrick and JAMES B. HARRIS, his coproducer on the picture, promised that Lolita would be attired



Sue Lyon in *Lolita* (1962) (Kubrick estate)

in a heavy flannel nightgown and Humbert would be wearing pajamas and a bathrobe—there would be no suggestion of nudity between the underage girl and her stepfather in the scene as filmed. They also agreed to have Lolita whisper her solicitation in Humbert's ear, rather than state it, just before the fade-out. Beyond these concessions, however, Kubrick insisted that the scene could not be altered further, because it represented a turning point in the story.

Afterward, as they continue their trip in the station wagon, Lolita insists on stopping to call her mother in the hospital. Just before shooting the scene, Kubrick called for a Coke and a bag of potato chips for Sue Lyon, in order to add just the right flavor of incongruity to the scene in which Humbert is forced to tell Lolita that her mother is deceased. When Humbert finally convinces the girl that he is not fooling about her mother's death, she stops munching and bursts into tears.

"Accompany us now to Beardsley College," says Humbert, who narrates the film in a voice-over on the sound track, "where my poetry class is in its second semester." By this time the relationship of stepfather and stepdaughter has become increasingly stormy. He is jealous of her male contemporaries, whom he has observed her with at the Frigid Queen ice cream parlor. He accordingly refuses to allow her to be in the school play. "You don't love me," she screams. "You just want to keep me locked up with you in this filthy house."

In the course of the movie, Clare Quilty (a TV personality who had an affair with Charlotte Haze) assumes various disguises in his determined efforts to badger Humbert by a series of clever impersonations into releasing his grip on Lolita. As one critic put it, actor PETER SELLERS turned these masquerades into episodes of unsavory innuendo and crafty, leechlike persistence.

When Humbert returns from class he finds an uninvited visitor awaiting him in his dark study. When he switches on the light, Quilty, disguised as Dr. Zempf, the school psychiatrist, materializes like an apparition. He is wearing thick glasses and a mustache, and speaks with a heavy German accent. Dr. Zempf informs Humbert in no uncertain terms that the school board is growing suspicious of his rela-

tionship with his stepdaughter; for example, he will not even allow her out of the house to participate in the school play.

The viewer can see through Quilty's disguise, though Humbert is too upset by the veiled threats implied in his visitor's remarks about further investigating Lolita's "home situation" to catch on. The clues are beginning to mount up for the filmgoer, if not for Humbert, that Lolita is involved with another older man.

Lolita gets a part in the annual school play, in the wake of Dr. Zempf's visit to her stepfather. On the night of the play's performance, she stands backstage waiting to go on and exchanges knowing smiles with Quilty, who is also in the wings. He later observes Humbert dragging Lolita out of the auditorium after the play is over. Humbert has discovered in the course of a conversation with Lolita's music teacher that she has not appeared for a lesson for weeks. Humbert assumes that she has been seeing one of her male classmates, but we suspect by this time that it may be Quilty.

Still wearing her stage makeup and gaudy costume, Lolita looks like a garishly dressed kept woman as she sulks on the couch and argues with Humbert. Fed up with the strain of trying to conceal his sordid relationship with his stepdaughter, Humbert proposes that he and Lolita go away for a long trip around the country "so we can get back the way we were before." Lolita screams at Humbert the way she used to yell at her mother, "No! I hate you! Why don't you leave me alone?!" After making a phone call, however, she sweetly agrees to the extended journey. Humbert is so relieved that it does not occur to him, as it does to the viewer, that she has probably gotten advice from Quilty to string along with Humbert for a while, until she can break away from him.

Our suspicions are confirmed when Lolita is hospitalized shortly after they take off on their trip; when Humbert goes to release her from the hospital, he finds to his great consternation that she has already been released in the custody of her "uncle."

The novel chronicles Humbert's fruitless efforts to track down Lolita, but Kubrick wisely bypasses this episode and cuts immediately to an unseen Lolita

laboriously typing a note to Humbert asking him for money to help her and her husband prepare for the coming of their baby. Following this lead, Humbert drives through a big city slum and stops at a dead end in front of a shabby little house.

The ensuing scene is discussed from Humbert's point of view in the entry in this volume on James Mason; here it is presented from Lolita's perspective. Wearing horn-rimmed glasses, her hair askew, and looking every day of her six months' pregnancy, Lolita is no longer the sleek, sensual girl that Humbert had enshrined in his memory. As she escorts Humbert into her sloppy kitchen, she says laconically, "You'll have to excuse my appearance, you caught me on ironing day."

Lolita then explains why she disappeared from the hospital. "Do you remember Dr. Zempf? Mother's old flame," who showed up at the school play? She also refers to the various threatening phone calls which Humbert received from anonymous callers. "All of them were Clare Quilty. I had had a crush on him ever since he used to visit Mother. He wasn't like you and me; he was a genius. He had a kind of beautiful Oriental philosophy. I guess he was the only guy I was ever crazy about." Humbert is visibly hurt by this; but, characteristically, Lolita does not notice. "Oh, my husband Dick is very sweet, but it's not the same. Quilty took me to a dude ranch near Santa Fe. He had a bunch of weird friends staying with him: painters, writers, nudists, weight lifters. But I figured I could take anything for a couple of weeks because I loved him. He promised to get me a movie contract, but it never turned out that way. Instead, he wanted me to cooperate with the others in making some kind of art movie. No, I didn't do it," she snaps, flaring up for a second like the old Lolita, not to say like her mother, whom she is beginning to resemble more and more. Indeed, Lolita, paunchy with pregnancy and wearing a seedy maternity dress, is already becoming a slatternly matron very much like her dead mother. Humbert realizes regretfully that he has helped to rob her of her youth.

Her husband, Dick, now enters this domestic scene. He is a friendly young man, not particularly handsome, who wears a hearing aid. She had met him in Phoenix, where she was working as a waitress

after Quilty abandoned her. He invites his stepfather-in-law to stay with them for a few days. Humbert winces slightly as Dick smilingly addresses Humbert as "Professor Haze." "He can't stay, Dick," says Lolita emphatically in the direction of his hearing aid.

After Dick leaves the room, Humbert makes his final, desperate plea to Lolita to allow him to rescue her from what he sees as her present squalid circumstances. "Lolita, between here and that old station wagon is twenty-five paces. Come with me now, just the two of us." Lolita assumes she is still dealing with the same lust-driven Humbert of old: "Oh, you'll give us something if I'll go to a hotel with you." Hurt by her crude remark, Humbert replies in a husky voice, "No, you've got it all wrong. I want you to leave your husband and this awful house and live with me, do everything with me. We'll start fresh. It's not too late."

Lolita begins to understand that Humbert's sexual obsession with her has at last turned into genuine love. "It is in this encounter," Kubrick told Gene Phillips, "in which Humbert expresses his love for Lolita, who is no longer a nymphet but a pregnant housewife, that is one of the most poignant elements of the story." Lolita also understands that she must decline Humbert's invitation. She has wrecked too many lives and she will not hurt Dick. Humbert turns over to her the money from her mother's estate and makes for his car.

He takes to the highway, driving straight to Quilty's dilapidated mansion to shoot him dead—not for robbing Humbert himself of Lolita, but for callously abandoning her after he had grown tired of her. A printed epilogue states that Humbert died in prison of a heart attack, while awaiting trial for killing Quilty. In the novel Lolita likewise dies—in childbirth, while delivering a stillborn daughter, but Kubrick does not mention this in the film.

Concerning Lolita, Sue Lyons says in Corliss's book, "I feel sorry for her. She's neurotic and pathetic, and she is only interested in herself." Adds Corliss, "Yet as an actress Lyon never editorializes; . . . she never lets you see her disapproval of the character. She shows imagination and authenticity in all of Lolita's gestations: temptress, dominatrix, and brat." He concludes, "Once she knows she has Humbert's

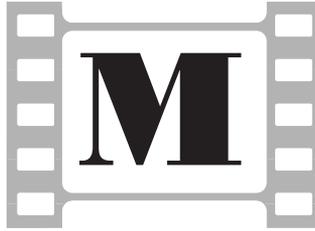
undivided obsession, she tunes out and pursues a more elusive male. It is a wonderful portrayal of the banality of lust.”

Sue Lyon’s notoriety for playing the title role in *Lolita* did not result in a successful career in pictures. As Charlotte Goodall in John Huston’s film of Tennessee Williams’s *Night of the Iguana* (1964), she played a teenager once more pursuing an older man (Richard Burton); in John Ford’s last film, *Seven Women* (1966), she was one of the seven missionaries staffing a Chinese mission in 1935 when it was overrun by bandits; and she played opposite Frank Sinatra in the thriller *Tony Rome* (1967). After that, good parts gradually ceased to come her way, and Lyon lost interest in making movies. Her last film of consequence was *Alligator* (1980), a spoof of monster pictures, with Robert Forster and other stars of the second magnitude.

In a 1997 interview, cited by Howard, she opined, in the wake of three failed marriages and a moribund

film career, “I defy any girl rocketed to fame at fifteen in a sex-nymphet role to stay on an even keel.” It goes without saying that Sue Lyon’s *Lolita* overshadowed Dominique Swain’s drab performance in the same role in Adrian Lyne’s 1997 remake. For his part, Nabokov never forgot Lyon’s performance. “Sue Lyon is marvelous,” he says in Howard’s book; “she is *Lolita*.”

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**Macready, George** (1899–1973) George Macready was born in Providence, Rhode Island, August 29, 1899, and attended Brown University with a view to becoming a journalist. But film director Richard Boleslawski persuaded him to become an actor. He started out on the stage, and his first role on Broadway was in *The Scarlet Letter* in 1926; thereafter he often costarred with Katharine Cornell. When he got into films in the early 1940s, he was usually the villain, as in *Gilda* (1946), in which he played Rita Hayworth’s vile husband, and as the abortionist in William Wyler’s *Detective Story* (1951), opposite KIRK DOUGLAS.

Macready, trained in the theater, had a resonant voice that was perfect for his role as the power-hungry General Mireau in STANLEY KUBRICK’S *PATHS OF GLORY* (1957). Furthermore, he had a scar on his right cheek, sustained in an auto accident; Kubrick had the makeup artist accentuate the scar on Macready’s face to make Mireau look all the more menacing.

*Paths of Glory* is set in France in 1916, during World War I. General Broulard (ADOLPHE MENJOU) visits General Mireau in the sumptuous château that is his headquarters. Broulard pressures Mireau to order his troops to attack the Ant Hill, a strongly fortified enemy position. Mireau at first hesitates when he hears about the contemplated onslaught on the Ant Hill, though Broulard assures him that he is the only man who can see it through. “You know the

condition of my troops,” Mireau explains. “My division has been cut to pieces. We are not in a position to hold the Ant Hill, let alone take it.”

Broulard wheedles Mireau into accepting the challenge by indicating that there will be a promotion in it for him if his men accomplish this objective. Having displayed token concern for his troops, Mireau’s tone gradually shifts to one of determination: “Nothing is beyond them once their fighting spirit is aroused. We might just do it!” Mireau finally agrees to the Ant Hill attack, for it will be Colonel Dax (Kirk Douglas) who will have to lead the attack.

Mireau marches through the trenches on his way to inform Dax of his mission, stopping awkwardly along the way to buck up the men’s spirits as he passes by. He is oblivious to the squalor in which they live, an ugly contrast to the splendor of the château which he has just left. It is a matter of record that the trenches used in World War I were laid with wooden planks which served as a floor. Kubrick was consequently able to wheel his camera down the length of an entire trench just ahead of George Macready, thereby getting the whole scene in a single take.

“Hello, soldier, ready to kill more Germans?” the general asks condescendingly each time he pauses en route. “Are you married?” he asks Private Ferol. “No? Well then, I bet your mother is proud of you.” “Looking over your rifle, soldier?” he inquires of Corporal Paris. “Good; it’s a soldier’s best friend. You be good to

it and it will be good to you.” As he moves on, he next encounters Private Arnaud and thus has seen, without realizing it, the three men whose lives he will later seek to sacrifice to save his own reputation.

When he asks another, older soldier if he is married, the man stammers, “My wife—I’m never going to see her again. I’m going to be killed.” Mireau’s friendly façade immediately cracks, and he strikes the man, a gesture that brings to mind General George Patton’s controversial slapping of a soldier in an army hospital during World War II. A sergeant who is standing by suggests to Mireau that the man is suffering from shell shock and Mireau—again, like General Patton—bristles in return, “There’s no such thing as shell shock! I want the immediate transfer of this baby out of my division. I won’t have my men contaminated by him.”

To round out the irony of the scene, Mireau’s aide, Major Saint-Auban (Richard Anderson), says to Mireau as they reach Colonel Dax’s quarters, “These tours of yours have an incalculable effect on the fighting spirit of the men. In fact, their spirit derives from them.” Mireau smiles in agreement and, as a shell explodes overhead, fastidiously brushes falling debris from his immaculate cape.

If Mireau is out of place in the world of the trenches, Dax belongs to it in a way that no officer living in the remote world of the château can. Mireau has to stoop to enter Dax’s dark, shabby quarters, and quips patronizingly to him, “Quite a neat little spot you’ve got here.” Dax offers Mireau a straight-backed chair, but Mireau refuses it, stating grandly that he remains always on the move. “I cannot understand these armchair generals behind a desk, waving papers at the enemy, worrying that a mouse might run up their leg.” “With a choice of mice or Mausers,” Dax notes, not without sarcasm, “I would take the mice every time.”

Mireau looks at the Ant Hill through binoculars, which is as close as he and his fellow generals ever get to the field of battle. “It’s not something we can grab and run away with,” he mutters, “but it certainly is pregnable.” He does not notice the hastily bandaged casualties passing by him at that moment, a portent of the severe losses that will be sustained during the attack on the Ant Hill.

Using the same methods to get Dax to acquiesce to the plan that Broulard had used on him, Mireau begins by complimenting him on his record in the army and even recalls his success as a criminal lawyer in civilian life. Then he gets down to business and informs Dax that his men are to take the Ant Hill the following morning. He proceeds to outline his estimate of the projected casualties as if he were reeling off batting averages: “Five percent of the men will be lost going over the top, another five percent in reaching the enemy’s wire, let’s say another twenty-five percent in actually taking the Ant Hill. And we will still have enough men left to keep it.”

When the stunned Dax points out that nearly half of his men are calculated to die, Mireau offers him the meager consolation that those who are killed will allow others to advance and that the Ant Hill will at long last change hands. Dax is decidedly unimpressed by the general’s exhortation about carrying out the attack in the name of France and tells him so, ending with a reference to Samuel Johnson’s renowned observation that patriotism is the last refuge of scoundrels.

Mireau explodes, attacking Dax in his most vulnerable spot, just as Broulard had done to him; in Dax’s case, however, it is not the tantalizing suggestion of promotion but rather the threat that he will be separated from his men. Shaken, Dax capitulates: “If anyone can take the Ant Hill, we can.” “And when you do,” Mireau adds with a flourish, “you men will have a long rest.”

Just before the battle is to begin at dawn, Mireau once more scans the objective through binoculars and offers his aides a swig of cognac in anticipation of victory. Dax now makes the same journey, from one end of the trench to the other, that Mireau made earlier, and the contrast is striking. As Dax gives a reassuring glance to his men, it is clear that there is a mutual respect between officer and men of which there was no hint when Mireau made his earlier tour.

Dax leads the attack on the Ant Hill, which is a disaster. The soldiers who leave the trenches are cut down almost immediately. To make matters worse, some of the troops cannot even leave the trenches because of merciless enemy shelling, as the attack turns into a rout and a retreat.

There is a shot of the battlefield as seen through binoculars, which provides a transition that leads us back to the command post where Mireau is watching the proceedings. Kubrick once more reminds the audience that field glasses are the generals' only contact with the scene of the hostilities. Mireau searches the horizon for the troops that are supposed to constitute the next wave of the attack. "Miserable cowards, they're still in the trenches!" He calls Captain Rousseau, the battery commander, on the field telephone and orders him to fire on the men who are still in the trenches. "They have mutinied," he maintains, "by refusing to advance." On the other end of the telephone line, Captain Rousseau respectfully requests that the general put his order in writing: "Suppose you were killed, General. Then where would I be?" "You'll be in front of a firing squad in the morning. Place yourself under arrest and report to my headquarters," Mireau screams and slams down the receiver.

Mireau is informed that the attack has failed all along the line. His eyes blaze and light falls across the scar on his cheek that serves as a symbol of his mutilated personality. He roars apoplectically that he will convene a general court-martial for 3 P.M. "If those little sweethearts won't face German bullets, they will face French ones!"

For the first time in the movie we see Dax in the unreal world of the château, listening impassively as Broulard and Mireau bicker over the number of soldiers who should be shot to serve as an example to the rest of the troops. Aware that the two generals are bargaining with the lives of the men, Dax tries to reason with them.

On the wall behind Mireau as he talks is a pastoral painting, an emblem of the romantic decor with which he has surrounded himself in his medieval palace, so distant from the harsh realities of the trench warfare. This attitude enables him to speak now like a warrior from some heroic epic of yore: "It was the duty of the men to obey orders whether they thought they were possible or not. If it were impossible to take the Ant Hill, the only proof would be their dead bodies lying in the trenches. The whole rotten regiment is scum; a pack of sneaking, whining, tail-dragging curs. It's an incontestable fact."

Broulard directs Mireau to settle for a token number of soldiers to be shot and be done with it. He is delighted with Mireau's concession to have each company commander select one man from the first wave of the attack, three in all. Despite Mireau's protests to the contrary, Broulard appoints Dax to defend the accused.

The court-martial is a mere charade and ends with the three defendants sentenced to be executed by a firing squad. That night, Dax learns of Mireau's order to Captain Rousseau to fire on the men who were still in the trenches. He confronts Broulard with Rousseau's sworn statement. Broulard disregards Dax's charges for the moment, and personally attends the execution with Mireau.

There is a shot of Mireau and Broulard looking on in stern dignity, and then Kubrick's camera moves behind the members of the firing squad to record their blast of bullets as the three victims in the distance crumple forward in death. Kubrick cuts from the barrage of gunfire to the clatter of silverware, as Mireau exults at breakfast about the wonderful way that the men died, for he is the god on the altar of whose ego the three hapless soldiers were sacrificed. "I'm glad you could be there, George," he says to Broulard. "These things are always grim, but this one had a kind of splendor." Mireau even feels expansive enough to compliment Dax, who has just arrived, on how well his men died.

With studied nonchalance, Broulard informs Mireau that he is to be relieved of his command and to be subject to an inquiry into his behavior during the failed attack on the Ant Hill. Mireau, of course, is outraged that Broulard, who instigated the plan of attack on the Ant Hill, is going to let Mireau take the fall for the whole affair.

"I have one last thing to say to you, George," says Mireau, throwing down his napkin. "The man that you stabbed in the back is a soldier." He retreats from the camera, stalking toward the door at the opposite end of the room, his diminishing figure a visual metaphor for his irretrievable loss of status. Presumably he will do the "proper thing" and blow his brains out, once more vindicating the inflexible military code of honor.

Macready brought Mireau to life in a stunning and savage performance. He continued to act in films

after *Paths of Glory*, playing a host of unsympathetic characters for another decade, although one of his last parts was not a villain, but the role of U.S. diplomat Cordell Hull in *Tora! Tora! Tora!* (1971), about the Japanese attack on Pearl Harbor.

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**Magee, Patrick** (1924–1982) Born in Northern Ireland, Patrick Magee became a successful character actor on the British and American stage and screen. The Irish playwright Samuel Beckett wrote *Krapp’s Last Tape* and some of his other plays with Magee in mind. One of Magee’s first sizeable parts was in the first commercial feature directed by Francis Ford Coppola, *Dementia 13* (1963). It was a slasher picture produced by Roger Corman, known in Hollywood as the “King of the B’s” for his low-budget movies. Magee soon graduated to *A* pictures such as Bryan Forbes’s British thriller *Séance on a Wet Afternoon* (1964). He got international attention playing the Marquis de Sade in both the London Old Vic and the New York Broadway productions of *Marat/Sade*; in the latter production, he won a Tony Award. He repeated his role in Peter Brook’s 1966 film version of the play. Magee’s most remembered screen appearances are in *Marat/Sade* and in the two STANLEY KUBRICK films in which he appeared, *A CLOCKWORK ORANGE* and *BARRY LYNDON*.

In *A Clockwork Orange* (1972), derived from the ANTHONY BURGESS novel, Magee plays a character that was in fact based on the novelist himself. Specifically, the novel was inspired by an incident in the British novelist Burgess’s own life. When he was stationed in Gibraltar during World War II, he received a letter from a friend of his wife, regretfully informing him that his wife Lynne had been brutally attacked late one night in England by four American G.I.’s who had deserted from the U.S. Army. They sadistically beat her and robbed her; she was pregnant at the time, lost the baby as a result of soldiers’ mindless brutality, and remained ill, both physically and mentally, for some time after her horrible experience.

In 1959, after teaching abroad for some years, Burgess returned to England and was appalled to observe the ugly and erratic behavior of the teenaged street gangs who called themselves Teddy Boys. He began to compose a novel entitled *A Clockwork Orange* (1962), a nightmarish fantasy of England in the not-too-distant future. In it he dramatized his wife’s traumatic experience 15 years before as a way of exorcising the dreadful memory of what had happened to her. In the novel, Mr. Alexander, a writer, is working on a social polemic entitled *A Clockwork Orange*.

Alexander’s home is invaded by a young tough named Alex (MALCOLM MCDOWELL) and his gang of juvenile delinquents, who are wearing grotesque masks. They punch and kick him mercilessly, and he is then forced to watch while they gang-rape his wife. She eventually dies of the assault in the movie, though not in the novel.

The film parallels the book, as Alex winds up in prison in the course of the film. He volunteers to undergo a brainwashing technique, in order to guarantee him an early release from jail. “The Ludovico treatment,” as this type of aversion therapy is known, makes his previous vicious behavior repugnant to him. After his release from prison, he happens upon a welcoming neon sign, “HOME,” which seems to beckon him to hospitality. As luck would have it, it is the home of Frank Alexander.

The ensuing sequence is one of the most crucial episodes in the film. Alex is admitted by Julian, a nurse who looks after the invalid writer, who is permanently crippled as a result of the pummeling he endured from Alex and his hoodlums. As soon as he sees Frank Alexander in his wheelchair, Alex realizes with concealed horror that it is he who helped confine his host to that chair. But Alex banks on Frank’s not recognizing him, because of the mask that he wore the last time that they met.

This scene is patently built around Patrick Magee’s portrayal of Frank Alexander. The writer does recognize Alex as the recipient of the Ludovico treatment, which he has read about in the newspapers, and, as a member of a radical left-wing group, he schemes to make political capital out of Alex’s experience: “Tortured in prison,” he says with maniacal glee. Alexander phones some of his fascist cohorts and explains

how they will be able to use Alex to discredit the party in power at the next election: they will inveigh against the government's use of debilitating brain-washing techniques in the name of law and order. "Before we know where we are," he concludes, "we will have the full apparatus of totalitarianism."

Then, without being aware of it, Alexander reveals his own totalitarian propensities: "The common people will sell liberty for a quieter life. That is why they must be led, driven, pushed!" Here we have another wheelchair-bound Dr. Strangelove seeking to control the destiny of his fellow men. (See *DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB.*)

As Alexander wheels himself away from the phone, he suddenly notices that Alex is humming "Singin' in the Rain" while he lolls in the bathtub upstairs. An apoplectic look of shock distorts the writer's features, because that is precisely the song that Alex sang while beating Alexander and raping his wife with the aid of his buddies.

Having no misgivings about being recognized, Alex casually inquires about Mrs. Alexander over dinner. In a trembling voice her husband responds that she was raped by some thugs and later died in the course of a flu epidemic. "The doctors told me it was pneumonia, but I knew what it was. She was a victim of the Modern Age." The world of *A Clockwork Orange* has a basis in reality, in that it depicts an exaggerated future, in order to focus on tendencies that already exist in modern society—such as senseless violence and sexual indulgence. That is why the writer in the film, whose wife eventually dies as the result of a vicious attack by Alex and his gang, says that she was really a victim of the Modern Age.

Alex is interrogated by two of Alexander's fellow conspirators just before he passes out, having been drugged by Alexander's dinner wine. He awakens to find himself locked in a bedroom by the husband of the woman he raped and killed. Alex escapes from his imprisonment by hurling himself out of the window.

Kevin Jackson, in writing of *A Clockwork Orange*, states baldly that "Kubrick's greatest crime against the art of acting is the performance he extorts from Patrick Magee as Mr. Alexander." This sort of acting, he opines, is referred to as chewing the scenery.

MARIO FALSETTO describes Magee's performance as exhibiting an exaggerated acting style in the sequence above. As the leftist Alexander recognizes Alex from the newspapers as the victim of the Ludovico technique, the actor "shakes and trembles. He blinks his eyes rapidly, bites his nails." But Falsetto comments that Magee's performance is appropriate as a satirical interpretation of "the lunatic left." Moreover, as Falsetto points out, Magee's over-the-top performance, which Kubrick encouraged, evokes his work in earlier films in which he played depraved characters, as in the films he appeared in for Roger Corman, and especially his quintessential role, as the Marquis de Sade in *Marat/Sade*.

As the scene progresses and Mr. Alexander suddenly recognizes Alex as the leader of the gang that assaulted him and his wife, he becomes hysterical. Kubrick films Magee in an extreme low-angle, distorted shot, "with his hands on his knees, eyes rolling, mouth open and body shaking," says Falsetto. Given the impact on Alexander of his shock of recognition that Alex is the one who treated him and his wife so cruelly, Magee's bravura acting seems justified in the context of the scene.

ALEXANDER WALKER likewise sees Magee's "chewing the scenery" in this whole sequence as acceptable. Alexander's "excited cries, as the prospect of retribution shakes his crippled body," once again suggest his kinship with Dr. Strangelove, another mad ogre in a wheelchair. Magee's performance in this episode, Walker concludes, is to "key the film to a pitch of baroque horror," as he speaks in "a parched, excited voice that is rabid for revenge."

By contrast, Magee's performance as the Chevalier de Balibari in Kubrick's *Barry Lyndon* (1975) is definitely low key. Barry (Ryan O'Neal) is an 18th-century rogue and adventurer, who serves for a period in the British army during the Seven Years' War, in which the English and the Prussians battled against the French and their allies. When Barry leaves military service, he falls into the hands of the chevalier, a bogus nobleman. The chevalier (although he is not Barry's long-lost uncle as he is in the Thackeray novel) entices Barry into becoming his confederate in touring European gambling casinos and fleecing the aristocrats at the gaming tables.

The scene in which Barry meets the chevalier for the first time sets the tone of their relationship. Having left behind the squalid existence of a soldier in the ranks, he is dazzled by the air of aristocratic self-indulgence reflected in the chevalier's palatial apartment, as Kubrick scholar THOMAS ALLEN NELSON notes. Barry is further overwhelmed by the chevalier's appearance: "a white wig, a powdered and rouged face, a black patch over his right eye, and beauty marks both above and below his left eye." As the protégé of this painted scoundrel, Barry cultivates a taste for wealth and luxury and is determined to marry a rich widow, who can support him in the manner to which he has become accustomed. Leaving the chevalier behind, he ultimately marries Lady Lyndon, who is just the kind of wealthy widow he has been seeking.

Although Patrick Magee disappears from the film at this point, his performance as the crafty cardsharp, who serves as a decidedly corrupting influence on Barry, lingers in the viewer's memory. Magee's performance, modulated to suit the sly, manipulative behavior of a con artist, is impressive, as he teaches Barry how to adroitly cheat the dissolute aristocrats in the gambling salons. Affirming Kubrick's reputation for doing several takes of each scene, Magee is cited by Martha Duffy and RICHARD SCHICKEL as saying, "The catch-words on the set are, 'Do it faster, do it slower, do it again.' Mostly, 'Do it again.'"

Among Magee's subsequent films, *Chariots of Fire* (1981), Hugh Hudson's multi-Oscar winner, stands out. Appropriately, the final film in which Magee, the distinguished interpreter of Beckett, appeared, was a 1982 documentary, *Samuel Beckett: Silence to Silence*.

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2000), pp. 166–194; Walker, Alexander, *Stanley Kubrick, Director*, rev. ed. (New York: Norton, 1999), pp. 196–223.

**Mason, James** (1909–1984) James Mason was England's biggest box-office attraction in the 1940s. He was born in Huddersfield, England; his father was a wool merchant. He took a degree in architecture at Cambridge University in 1931, but decided to go on the stage; he eventually made his first film in 1935. There followed a series of low budget "quickies," but he made his mark in two major films that won him stardom in England: *The Seventh Veil* (1945), in which he played a stern Svengali who dominated his protégé, and Carol Reed's *Odd Man Out* (1947), in which he took the role of a wounded Irish Republican Army gunman on the run from the Irish police.

He then moved to Hollywood, where his impersonation of Field Marshall Rommel in *The Desert Fox* (1951) was outstanding. He excelled in the role of an alcoholic actor, opposite Judy Garland, in George Cukor's *A Star is Born* (1954) and as a dapper enemy agent in Alfred Hitchcock's *North by Northwest* (1959) with Cary Grant.

Surprisingly, Mason declined the role of Humbert Humbert in *LOLITA* (1962) the first time STANLEY KUBRICK offered it to him. He preferred to star in a Broadway musical, an adaptation by the songwriting team of Howard Dietz and Arthur Schwartz, of *The Affairs of Anatol*, to be called *The Gay Life*. It was derived from a stage play by ARTHUR SCHNITZLER, whose novella *TRAUMNOVELLE* (*Dream Story*) became Kubrick's last film, *EYES WIDE SHUT* (1999). Admittedly, Mason was no singer, but he pointed out to Kubrick that neither was Rex Harrison, who had scored a triumph in *My Fair Lady* by half-talking, half-singing his songs in the musical. "Kubrick sounded a little surprised," Mason wrote in his autobiography; "but he made no effort to dissuade me."

Still, friends and colleagues who heard that Kubrick had approached Mason made every effort to make him accept this plum part. So Mason bowed out of *The Gay Life*, which proved to be no *My Fair Lady* when it opened in 1960, and opted to sign on with Kubrick. "I contacted Kubrick and thank God that I caught him before some unworthy rival had inherited the part that I had in fact longed to play

ever since I read the novel.” For his part, Kubrick felt that Mason represented perfect casting.

Although Kubrick started production with a completed screenplay, he made further changes in it in the course of the shooting period. During the rehearsals that preceded the filming of each sequence, the actors read through the dialogue with Kubrick and chose to keep the lines that seemed to work best. Then they would sit at a table and improvise additional dialogue for the passages they had selected. Kubrick would then type the revised version of the scene into the shooting script prior to filming it.

Mason found these intense rehearsals wearing and reportedly stalked off the set more than once, when he got fed up. His impatience stemmed from the fact that American actors are more prone to improvise than are English actors. British actors, with the notable exception of PETER SELLERS, who played Clare Quilty in the film, tend to be wary of improvising, because they have more respect for the text than American actors do. This goes back to the tradition of the English theater, to which Mason belonged and Sellers decidedly did not. Consequently, Sellers’s inclination to improvise, in order to experiment with a variety of ways of handling a scene, sorely tested Mason’s patience at times.

Mary Day Lanier, a production assistant on *Lolita*, told Peter Bogdanovich that “James Mason got the most terrible eczema on his hands” when his nerves were on edge. At one point during production he “had to hide his hands because they were totally swelled up. But Stanley knew how to be very gentle; he shut down the set and talked to him for a long time.” As a matter of fact, Mason praised Kubrick in his autobiography for the way that he dealt with actors during rehearsals. In retrospect, he believed, “It was evident that Kubrick had learned a great deal about screen acting, and had become a director of enormous sophistication when it came to handling our group.”

*Lolita* was adapted from VLADIMIR NABOKOV’s controversial novel. It tells the tale of Humbert Humbert (Mason) and his sexual obsession with Lolita Haze (SUE LYON), a prepubescent girl. Kubrick is able to imply the erotic nature of Humbert’s infat-

uation with Lolita in the opening credits, in which Humbert’s hand applies toenail polish to Lolita’s foot, thereby suggesting the subservient quality of his fascination with her.

After the credits there is a prologue in which Humbert drives up to Clare Quilty’s ramshackle mansion. He enters the house, gun in hand, intent on forcing a showdown with Quilty, who lured Lolita away from him. Their confrontation ends with Quilty hiding behind a painting that is leaning against some furniture; Humbert empties his revolver into the painting, which is filled with bullet holes. The remainder of the film consists of an extended flashback which leads up to this catastrophe.

Some critics questioned whether or not Kubrick should have transferred Quilty’s murder from its place at the end of the novel to the opening of the film. In his preliminary discussions with Nabokov about the screenplay of the story, Kubrick saw that much of the interest in the novel centered around Humbert’s machinations to possess Lolita and at the same time preserve an air of surface propriety in his relationship with her. When Lolita later disappears and he tracks her down, Humbert learns that Quilty had snatched her from him after playing several grim tricks to get Humbert to relinquish his hold on the girl.

By shifting Humbert’s final encounter with Quilty to the beginning of the film, Kubrick exchanged the surprise ending of the novel for the suspense of making the moviegoer wonder how and when Humbert will realize what Quilty is up to. Of course, we still do not get the full explanation of what Quilty has done until Lolita fits the pieces into place for Humbert in their last meeting. Nonetheless, the film viewer has the satisfaction of being aware all along about Quilty’s ingenious bamboozling of Humbert.

With a title that reads “Four years earlier,” the story proper gets underway after the prologue. Humbert acts as narrator and thus become an ongoing presence in the film. He explains, via voice-over on the sound track, how he came to meet Lolita: “I had recently arrived in America, where many Europeans have found a haven. I was given a lectureship at Beardsley College in the fall. But I decided to stay in Ramsdale, a small resort town, for the summer and

was looking for a place to stay.” Humbert chooses the home of Charlotte Haze (SHELLEY WINTERS) after he gets one look at her preteen daughter, Lolita, whom Humbert sees as an alluring nymphet.

In the book Humbert quotes copious passages from the diary he kept while staying with the Hazes. In the movie we see him occasionally committing his experiences to his pages. At one point he begins to expound on “the twofold nature of the nymphet: the mixture of tender, dreamy childishness and a kind of eerie vulgarity. . . . I know it is bad to keep a diary, but it gives me a strange thrill to do so.” Presumably Humbert’s occasional comments on the sound track are quotations from this diary. Charlotte, who is a widow, almost immediately becomes smitten with Humbert and initiates a campaign to win his affections. Piqued by the way Lolita’s presence makes it difficult for her to pursue Humbert with the gusto she would like, Charlotte tells Humbert that she is going to pack her irritating daughter off to summer camp so that they can spend more time together. Mason’s immaculately understated performance is perfectly attuned to the demands of the scene. When he hears this piece of news, a look of consternation steals across his face that faultlessly mirrors Humbert’s feelings at the moment. “Is something wrong with your face?” Charlotte inquires, noticing his pained expression. He excuses himself on the pretext of going upstairs to nurse a toothache.

The next morning Humbert sulks in Lolita’s room while she and her mother pack her things in the Haze station wagon for the trip to the girls’ camp. When the car has pulled away, Humbert hurls himself on Lolita’s bed and sobs into her pillow, for he believes that he will never see her again, since he is to depart for Beardsley College before she returns from camp. Film critic Richard Corollas notes that, ironically, Humbert is behaving like a woozy teenager himself, mooning over the loss of his inamorata.

Then the Hazes maid presents him with a note which alters the situation entirely; in it, Charlotte proposes to Humbert. He bursts out laughing uncontrollably, understanding as he does that he will have to accept Charlotte’s marriage proposal if he is

to remain in a position to carry out his designs on Lolita.

Humbert accepts his fate, and the marriage takes place, as he informs us in a voice-over. As Charlotte embraces him on their marriage bed at one point, Humbert slyly looks beyond his wife to the photograph of Lolita on the bedside table. Even an amateur psychologist could deduce that he refers his sexual encounters with Lolita to those with the girl’s mother. To say that Humbert’s sexual obsession with the nymphet has to be implied by Mason’s meaningful looks in the film, therefore, is still saying quite a bit. When Charlotte inevitably discovers why Humbert married her, they have a violent quarrel. Afterward, she rushes hysterically out of the house into the street, where she is run over by an oncoming car.

One of the best examples of the black comedy which permeates the film, and a scene which Mason plays flawlessly, is the one in which Humbert, like an ex-convict savoring the first moments of his parole, floats dreamily in the bathtub sipping Scotch, drinking in the realization that Lolita is completely his, now that Charlotte—the last obstacle (as far as he knows) to possessing her—has been removed, like a captured chess piece from the board.

His neighbors, the Farlows, concerned for Humbert’s morale, burst into the bathroom. They mistake his mellow alcoholic detachment for a severe state of shock. “Try to think of Lolita,” says Jean, ladling out unneeded consolation. “She is all alone in the world and you must live for her.” (As if Humbert had been doing anything else.) Humbert hardly listens, his thoughts already preoccupied with his plans to spirit Lolita away from summer camp.

Richard Corliss compliments Kubrick’s direction of Mason in the scene: Humbert “lounges in the bathtub, blotto with his good fortune, on his chest a cocktail tumbler that protrudes above the bathwater like a lighthouse in polluted seas, while neighbors offer him condolences. Even Nabokov saluted ‘that rapturous swig of Scotch in the bathtub; it struck me as appropriate and delightful.’” Pauline Kael adds: “Mason is better than what almost anyone could have expected,” as his handsome face “gloats in a rotting smile.” Humbert drives off to the camp to

bring Lolita home; after he picks her up, the pair stop for the night at a large hotel, where Quilty is staying as well. Quilty eavesdrops on Humbert's interchange with the desk clerk, who has only a single room left. To maintain a surface propriety, Humbert requests that a cot be installed in the room, an item which he has no intention of using. Humbert plans to seduce a minor, however, abruptly founder when a stranger introduces himself on the terrace and mentions that a police convention is currently staying at the hotel.

Quilty is the stranger on the terrace, and he will in fact shadow Humbert until he wins Lolita away from him. Quilty introduces himself as a state trooper and, correctly sizing up the situation, pointedly says that he has noticed the "lovely little girl" Humbert is with, and wonders if they are staying in the bridal suite. Quilty further upsets Humbert by suggesting that he is a homosexual interested in Humbert himself. This is all too much for Humbert, who promptly jettisons his plans to possess Lolita that night.

The next morning, however, Lolita wakes Humbert and suggests that they play a game she learned at camp from a male employee. We realize, as the scene fades out on Humbert's lascivious smile, that Lolita has in fact turned the tables and seduced Humbert, in the wake of his failed attempts to seduce her.

Quilty continues to stalk Humbert; later in the film Humbert and Lolita are again travelling cross-country. Humbert says ruefully over the sound track, as he and Lolita spin along the highway, "I cannot tell you when I first knew that a strange car was following us. Queer how I misinterpreted the designation of doom." Humbert's fears are allayed, for the moment at least, by the disappearance of the other car.

Lolita falls ill and is committed to a hospital in the nearest town; and Humbert visits her with flowers. Back in the motel where he is staying, Humbert receives a telephone call, which is Quilty's last and most menacing impersonation: "Is this Professor Humbert? My department is concerned with the bizarre rumors about you and that lovely, remarkable girl. You are classified in our files as a white widowed male. I wonder if you would be prepared to give us a report on your current sex life, if any." Kael com-

ments wryly that Quilty is the sneaky villain who dogs Humbert's footsteps, "and he digs up every bone that Humbert ineptly tries to bury, and presents them to him. Humbert can conceal nothing."

Completely unhinged, Humbert dashes frantically to have Lolita released from the hospital, only to find that she left earlier in the evening in the company of her "uncle." As Humbert rages down the corridor to Lolita's empty room, he is tackled by two hospital attendants who send him sprawling to the floor toward the camera. A doctor examines the pupils of Humbert's eyes and calls for a straitjacket with evident relish. This is more than even Quilty had bargained for. Mason musters all of his English reserve as Humbert says quietly, "I really ought to be moving on now," as if he were taking leave of a boring hostess. "Uncle Gus came for her. I forgot about him. He's very easy to forget." He is set free and walks down the hall, away from the camera, a sad, defeated character retreating into the distance. It is one of Mason's finest scenes in the movie. Indeed, many reviewers singled out Mason's haunting, harrowing scene in the hospital as superb—poignant and expertly played. Kael describes Humbert as "slavishly, painfully in love, absurdly suffering, the lover of the ages who degrades himself, who cares about nothing but Lolita; he is the classic loser."

Following the hospital episode, Humbert receives a letter from Lolita, begging him for money to help her and her husband prepare for the coming of their baby. After two years of searching for Lolita, Humbert follows this lead and finds her living in a tawdry bungalow in a slum neighborhood. He takes a gun from the glove compartment of his car, determined to shoot the man who took Lolita away from him.

Lolita is now a matron with an upswept hairdo, shell-rimmed glasses, no makeup, wearing a maternity smock. Humbert decides against using his gun as soon as he learns that Lolita's husband is not the man who spirited her away from the hospital. "Do you remember that car that followed us around? That cop you talked to at the hotel?" she inquires. "And that guy who called you at the motel?" For his benefit, Lolita explains, "All of them were Clare Quilty. I had had a crush on him ever since he used to visit Mother." Quilty lured her away from the hospital,

promised her the sky, drained her dry emotionally and sexually, and pitched her out.

Humbert abjectly begs Lolita to go away with him, insisting that he can surely support her in a more fitting manner than her working-class husband. Commenting on Humbert's relationship with Lolita throughout the film, Kubrick told Corliss that he regretted that he was not able to give more emphasis to the erotic aspect of Humbert's relationship to Lolita in the picture. "The eroticism of the story serves a very important purpose in the book, which was lacking in the film: It was very important that Nabokov delayed an awareness of Humbert's love for Lolita until the end of the story."

By contrast, in the movie, Kubrick could only hint at the true nature of Humbert's attraction to Lolita; and, he noted, "It was assumed too quickly by filmgoers that Humbert was in love with her," as opposed to being merely sexually attracted to her. As he told Gene Phillips, "in the novel this comes as a discovery at the end, when Lolita is a pregnant housewife." It is in her final encounter with Humbert, and her sudden recognition of his love for her, he concludes, "that is one of the most poignant elements of the story."

Lolita of course decides to stay with her husband, the father of her child, so Humbert turns over to her the money from her mother's estate. He makes for his car, trying to avert the tears that have started coursing down his cheeks. It is Mason's most touching moment in the entire film.

Humbert proceeds immediately to Quilty's mansion, intent on using the gun he carries in his pocket. He plans to shoot Quilty, we now understand, not because Quilty lured Lolita away from him, but because Quilty merely used her for a while and then coldly discarded her.

In the final sequence Kubrick reprises footage from the prologue, and we see Humbert enter Quilty's lair, searching for him, gun in hand. The film concludes with a shot of the bullet-hole-riddled portrait behind which Humbert had finally trapped Quilty. A printed epilogue informs us that "Humbert Humbert died in prison of coronary thrombosis while awaiting trial for the murder of Claire Quilty."

This ending is unique: one can think of no other

movie that creates as much compassion for the tragic end of its obsessed hero by employing a simply worded epitaph on the screen at the fade-out. One cannot help feeling somewhat sorry for a man who organized his whole life around the pursuit of a goal that would be short-lived in any event, the love of a nymphet who could never remain a nymphet for long. It is Humbert's recognition that he has used Lolita and must suffer for it, however, that humanizes him in our eyes to the point where he is worthy of whatever pity we wish to give him.

Mason's performance was widely acclaimed, and he was gratified by that. Still, he mentions in his autobiography that "many different films could be extracted from *Lolita*. If one of the now-young directors attempts another version, I assume that the sex will be prominently featured; but from no matter what viewpoint, I am sure we have not seen the last of her."

Mason's prediction came true when Adrian Lyne announced his film adaptation of *Lolita* (1998) in a press release which promised "explicit sex scenes and nudity." He then dismissed Mason's portrayal of Humbert as "totally hateful," implying that Jeremy Irons would give a more faithful interpretation of Humbert than Mason had. But Irons's glum Humbert was simply not in the same class with Mason's Humbert. As Norman Kagan has written, Mason "underplays his role, making Humbert always desperate and often pathetic, despite his urbane voice and unshakeable smile."

As Mason grew older he played character roles with distinction: the evil pirate in Richard Brooks's film adaptation of Joseph Conrad's *Lord Jim* (1965), opposite Peter O'Toole; Dr. Watson to Christopher Plummer's Sherlock Holmes in *Murder by Decree* (1978); and the sly corporate lawyer in Sidney Lumet's *The Verdict* (1982), with Paul Newman. Among this gallery of characterizations, Humbert Humbert has a special place, since Mason caught the tricky voice of Nabokov's self-destructive hero and played him to perfection.

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Kagan, Norman, *The Cinema of Stanley Kubrick*, rev. ed. (New York: Continuum, 1989), pp. 81–109; Mason, James, *Before I Forget* (London: Hamish Hamilton, 1981); Phillips, Gene, *Stanley Kubrick: A Film Odyssey* (New York: Popular Library, 1997), pp. 83–102; Tibbetts, John, “Lolita,” in *The Encyclopedia of Novels into Film*, rev. ed., ed. John Tibbetts and James Welsh (New York: Facts On File, 1999), pp. 134–138.

**Masters, Tony** (1919–1990) Tony Masters was born in England and served as production designer-in-chief on *2001: A SPACE ODYSSEY*. He was a major in the Royal Artillery during World War II and began working in the film industry in 1946, after he was demobilized. By the time STANLEY KUBRICK called upon him for *2001*, he had risen to the top of his profession, while working as an art director on such films as David Lean’s *Lawrence of Arabia* (1962) along the way.

Masters was chiefly responsible for the interior sets that were constructed at Elstree Studios for the film. His widow, Heather, told PIERS BIZONY that, once her husband began work on *2001* in 1965, she rarely saw him before 10 o’clock at night. Even at home, Masters often conferred with Kubrick by telephone. One of Masters’s major achievements was in the last episode of the film.

After astronaut David Bowman (KEIR DULLEA) abandons the *Discovery*, the spaceship that was supposed to take him to Jupiter but is now stranded in space, he journeys into deep space in a space capsule. Without warning, Bowman is plunged into a stunning space corridor. As his voyage comes to its conclusion, the view from his window begins to take on familiar shapes.

What he sees through the space vehicle’s window is all the more extraordinary because in a sense it is so ordinary. Bowman has journeyed beyond the infinite only to wind up in what looks like a hotel suite decorated in the period of Louis XVI—exquisitely designed by Tony Masters. Bowman steps into the room and looks around. When he surveys himself in the bathroom mirror, he sees that his face has aged considerably as the result of his just-completed trip. Hearing the clatter of silverware behind him, he turns around to see himself, older still, seated at a small dining table. The wineglass slips from the old

man’s feeble fingers and smashes to the floor with an echoing crash. The elderly version of Bowman turns around and notices an ancient specimen of himself dying on the bed. The echoing voices and sounds in the room imply that Bowman is passing his life away in some kind of observation chamber, tricked out in sumptuous elegance to make him feel comfortable and at home. He is under the scrutiny of the extra-terrestrial intelligences who wish to study the first human being to reach their ambit of existence.

After two years of stretching his imagination to create the extraordinary settings for *2001*, Masters’s contract was up and he moved on to design Lewis Gilbert’s film adaptation of Harold Robbins’s lurid novel *The Adventurers* (1970). Kubrick told Masters that he still needed one more set design for *2001* before Masters departed: the landing site at the Clavius Base on the moon. Worn out by two long years of toil on the film, Masters was anxious to be on his way. So he abruptly picked up a scratch pad, sketched a landing pad on it, dropped the pad on Kubrick’s desk, and left.

Masters’s dazzling sets for the film, epitomized by the futuristic/Victorian room in the last segment of the movie, bring into relief the imaginative work he did throughout production. John Baxter notes that Masters’s Pan American space ship, staffed by stewardesses in bubble helmets, and the lobby of the space station’s Hilton Hotel, with its cream decor and scarlet easy chairs, all helped to portray a credible future for the viewer. As was the case with the other designers on the film, including ERNIE ARCHER, DOUGLAS TRUMBULL, and WALLY VEEVERS, the production artists did the best work of their career on *2001*.

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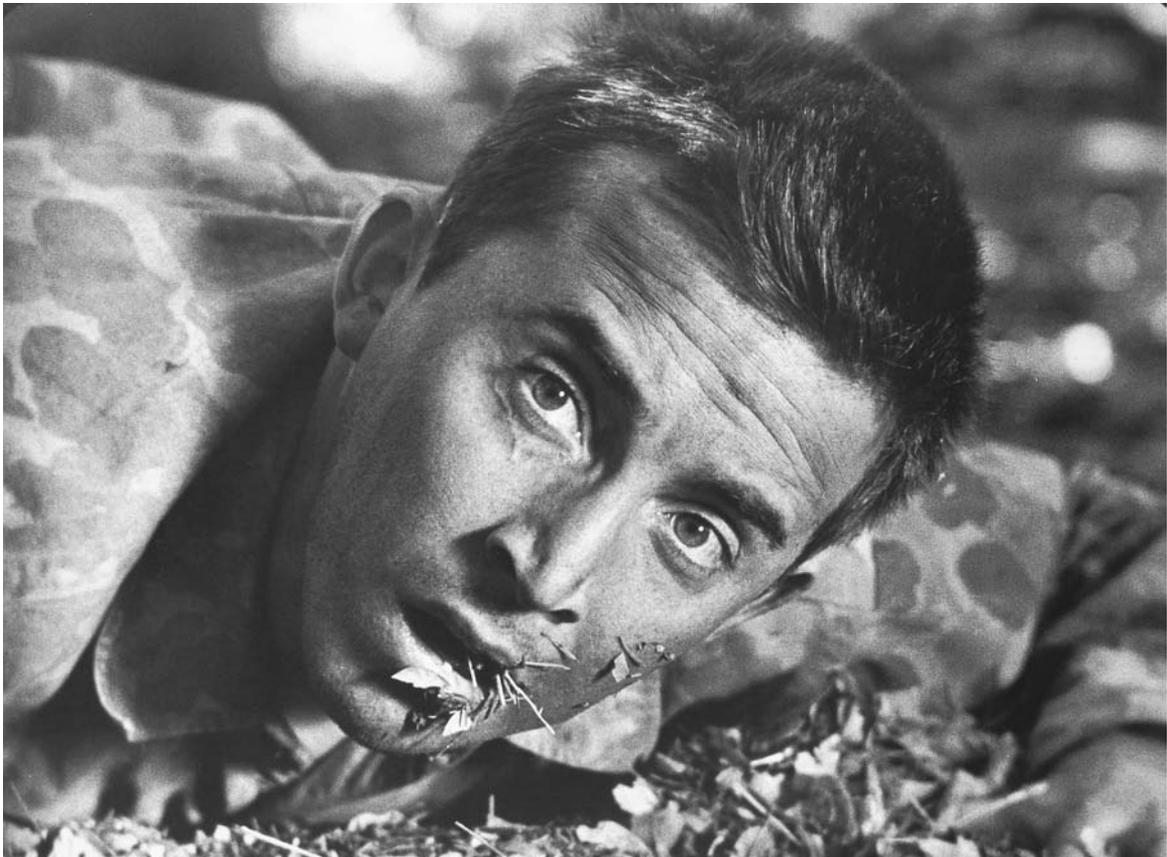
**Mazursky, Paul** (1930– ) The director-screenwriter-actor Paul Mazursky was born Irwin Mazursky on April 25, 1930. While majoring in literature at Brooklyn College, he took up acting and studied at the Actors Studio with Lee Strasberg. He appeared on the stage and on TV; while appearing in an off-Broadway play, Mazursky auditioned for the part of Sidney, a soldier, in STANLEY KUBRICK’s first

feature, *FEAR AND DESIRE* (1953). “You’ve got the part,” the young Kubrick told him; “but you’ll need to spend a month in California,” since the film was to be shot in the San Gabriel Mountains near Los Angeles.

Mazursky told Peter Bogdanovich that, while working with Kubrick on his first low-budget feature, he was impressed with Kubrick’s determination. Kubrick had borrowed \$3,000 from his uncle Martin, a Los Angeles druggist, to make the picture. The money his uncle invested, however, ran out before the film was finished. “So Kubrick drove down from where we were shooting in the San Gabriel Mountains to see his Uncle Martin, with me and Frank Silvera,” another actor in the movie, in the back seat. Kubrick needed an additional \$5,000 to finish the

picture, and he said, “I’m gonna get the money from him no matter what.” Needless to say, adds Mazursky, “he got the money.” Furthermore, Mazursky was impressed by the way that Kubrick made the film almost singlehandedly: “He had to do everything, all the lighting, the camerawork, the editing.”

In the film four soldiers are stranded behind enemy lines in an unnamed war. They capture a native girl, tie her to a tree, and gag her, so that she cannot give them away to the enemy. Sidney, the youngest of the soldiers (Paul Mazursky), is designated to guard her. Lusting for the girl, he says plaintively, “I know you hate me. Please try to love me.” He hugs and kisses her; then he unties her, intent on raping her. When she struggles to escape from him,



Paul Mazursky in *Fear and Desire* (1953). (Kubrick estate)

he shouts, “You’re going to tell on me!” The hysterical young soldier then shoots her dead. As she lies face down in the dirt, Sidney disappears into the forest. At film’s end, Sidney remains in a state of shock because of what he has done, while his three comrades plan their escape from enemy territory.

In the course of the movie the forest becomes a metaphor for the jungle of the human psyche, the heart of darkness of which Joseph Conrad wrote in his novella, *Heart of Darkness*. In Sidney’s case, the border he crosses when he enters the forest represents the boundary between the civilized and the savage; for, in his brutal treatment of the native girl, he has turned savage.

When *Fear and Desire* was previewed in Los Angeles, Kubrick got some negative feedback from members of the audience who thought Mazursky’s performance was too overwrought. Nevertheless, the movie helped to establish Mazursky as an actor in Hollywood; indeed, it landed him the part of a juvenile delinquent in Richard Brooks’s *The Blackboard Jungle* (1955), opposite Sidney Poitier and Glenn Ford. In the late 1950s Mazursky took film courses at the University of California at Los Angeles, and in the 1960s acted on TV and became a writer for TV shows. Finally he got his chance to direct a feature film, *Bob and Carol and Ted and Alice* (1969), a film about the permissive society of the 1960s, with Natalie Wood, which launched him as a director. His best films thereafter were *An Unmarried Woman* (1978), starring Jill Clayburgh as a woman deserted by her husband, and *Enemies: A Love Story* (1989), a tragicomedy about a Holocaust survivor, with Angelica Houston.

In the 1990s he turned more and more to acting, in such films as *Why Do Fools Fall in Love* (1988), while continuing to direct with less frequency. He also played one of the Mafia chief’s poker-playing buddies in the TV series *The Sopranos* in 2000. In 1998 he made the television docudrama *Winchell*, about the controversial newspaper columnist Walter Winchell.

**References** Bogdanovich, Peter, “What They Say About Stanley Kubrick,” *New York Times Magazine*, July 4, 1999, pp. 18+.

**McDowell, Malcolm** (1943– ) Malcolm McDowell was born in Leeds, England, in 1943. He

worked as a waiter in his father’s pub and later became a regional salesman for a coffee firm in Yorkshire. McDowell enrolled in an acting class, with a view to liberating himself from the sales force, all the while laboring to eradicate his working-class, regional accent. Eventually, he became a minor player in the Royal Shakespeare Company for a year and a half, until he moved on to acting on British television.

Lindsay Anderson spotted McDowell on TV and cast him as an insolent, rebellious boarding school student in his controversial British film, *If . . .* (1968). The movie, which reflected a cold, queasy view of reckless youth, encouraged STANLEY KUBRICK to give McDowell the central role in *A CLOCKWORK ORANGE* (1971).

*A Clockwork Orange* catapulted McDowell to international stardom overnight; the 1970s continued to be his peak years, ending with Nicholas Meyer’s *Time after Time* (1979), a SCIENCE-FICTION FILM in which McDowell played the young H. G. Wells experimenting with a time machine. His career then leveled off with a series of mostly undistinguished movies in the 1980s and 1990s. The exceptions were Blake Edwards’s *Sunset* (1988), in which McDowell played opposite Bruce Willis and James Garner in a picture about Hollywood in the silent era, and *Star Trek: Generations* (1994), one of the better entries in the *Star Trek* series. For a time (1975–1980), he was married to Margaret Bennett Dullea, the ex-wife of KEIR DULLEA.

*A Clockwork Orange*, an adaptation of the ANTHONY BURGESS novel, is an anti-utopian story set in England in the not-too-distant-future (policemen in the movie wear an emblem of Elizabeth II on their lapels). The story concerns a young hoodlum named Alex (Malcolm McDowell), whose only salutary characteristic seems to be his predilection for Beethoven, to whom he refers affectionately as Ludwig Van. In order to keep Alex from committing any more crimes, the state deprives him of his free will, and he therefore becomes “a clockwork orange,” something that appears to be fully human but is basically mechanical in all of his responses. Burgess borrowed the term from an old cockney phrase, “as queer as a clockwork orange” (*queer* meaning strange, not homosexual).

As Stanley Edgar Hyman writes in his afterword to the novel, anti-utopian fiction like Evelyn Waugh's *Love Among the Ruins*, George Orwell's *1984*, and Burgess's *Clockwork Orange* are not so much predictions of the future as depictions in an exaggerated fashion of the materialism, sexual promiscuity, and brutal violence of the present.

In essence, the ugly and erratic behavior of Alex and his clan of latter-day Teddy Boys is their way of asserting themselves against the depersonalized regimentation of the socialized state in which they live. (Teddy Boys was the name used by juvenile gangs in England in the early 1960s). Alex, for example, lives with his family in Municipal Flat Block 18A, a characterless apartment building. Later on, when his crimes catch up with him and he is sent to prison, he is referred to from the start as 655321. But one wonders if he can be any more anonymous in jail than he was when he was a member of the regimented society that lies beyond the prison walls. Or, as Hyman puts it, "Alex always *was* a clockwork orange, a machine for mechanical violence far below the level of choice, and his dreary Socialist England is a giant clockwork orange."

Kubrick selected McDowell, then 27 years old, to play the lead in the film, even though Alex is a teenager in the book. "Malcolm McDowell's age is not that easy to judge in the film," Kubrick told MICHEL CIMENT; "and he was without the slightest doubt the best actor for the part." In fact, Kubrick had McDowell in mind right from his third reading of the novel. "It might have been nicer if Malcolm had been seventeen, but a seventeen-year-old actor without Malcolm's extraordinary talent would not have been better." A director does not often run across actors of McDowell's genius, Kubrick concluded; nor does an actor often find a character as challenging to play as Alex.

Kubrick gave him a copy of the novel, and McDowell states in VINCENT LOBRUTTO's biography of Kubrick that after reading it, he was convinced that the book was a modern classic. He phoned Kubrick and inquired, "Are you offering me this?" Kubrick assured him that he was. McDowell then invited Kubrick to come to his home to discuss the film with him. Kubrick, says McDowell,

showed up with "a sort of convoy. I didn't realize it was such a big deal for Stanley Kubrick to leave his home."

Kubrick decided to have Alex narrate the film, just as he narrates the novel. So Kubrick's screenplay retains Alex's first-person narration from the novel as a voice-over on the sound track, and hence utilizes verbatim in the script much of Burgess's colorful language from the book. In this manner, Alex remains an abiding presence in the movie, as McDowell delivers Alex's detached, sardonic narration with tongue firmly in cheek.

*A Clockwork Orange* begins with a close-up of Alex, sneering at the camera, as he introduces himself and his three "droogs" (gang members), Pete, Georgie, and Dim. The camera pulls back to show them sitting in the Korova Milk Bar, as they plot out a night of sadistic sexual activities. The Korova Milk Bar, Alex says, "sold milk-plus, which is what we were drinking. This would sharpen you up and make you ready for a bit of the old ultra-violence."

With Alex's first words the viewer is aware that he is speaking some sort of unfamiliar lingo. Actually it is a type of slang which Anthony Burgess calls Nadsat. He developed it for the novel and Kubrick carried it over into the film. The novelist explains in his essay on *Clockwork Orange* that he constructed his own brand of teenage jargon for Alex and his buddies to use, since the ephemeral Teddy Boy talk in vogue when he was writing the book would be obsolete in a short time anyhow.

He consequently devised Nadsat, which uses Russian roots, "odd bits of old rhyming slang, and a bit of gypsy talk too," he says, in order to create a timeless vocabulary for the gang. The meaning of these words is usually clear from the context in which they appear. "Gulliver," for example, means head (from the Russian *golova*), and is furthermore a deliberate reference to the satire of *Gulliver's Travels*, which has resonances in the novel and film.

Alex and his droogs are surrounded by the grotesquely functional statuary and furniture of the milk bar. Fiberglass nudes kneel on all fours to serve as tables; others dispense milk-plus from their nipples. Alex and his mates are dressed in equally bizarre outfits, which include white trousers com-

plete with codpieces, offset by black combat boots and derbies.

Once outside the bar, the boys begin their nightly prowling. Alex and his droogs eventually go joy-riding in a stolen sports car. “What we were after now was the old surprise visit,” he says. “That was a real kick, and good for laughs and lashings of the old ultra-violence.” The house he selects for “the old surprise visit” is one that has a welcoming neon sign in the yard that spells out “HOME.” It is occupied by Frank Alexander, a writer (PATRICK MAGEE), and his wife (Adrienne Corri). The writer is a rabid radical who believes passionately in helping the underdog. Accordingly, he ignores his wife’s suspicions of night callers and accepts the story of the young man at the door, who claims that he must use their telephone to report an accident. Frank tells his wife to let the lad in and Alex forces the door all the way open to admit his companions, who are wearing bizarre clown masks.

This is one of the scenes in the movie that benefited most from what Kubrick calls the “crucial rehearsal period.” Kubrick customarily revised a script while a film was in production. During rehearsals he worked out the details of the action, listening to all the suggestions that the cast and crew had to offer. He then weighed all of these carefully against his own ideas and finally decided on how the scene should be handled. He would then film a master shot of the action and go home and type the revised version of the scene into the script, prior to actually filming the scene, shot by shot.

This period of rehearsal is one of maximum tension and anxiety, Kubrick states in Gene Phillips’s book, “and it is precisely here where a scene lives or dies.” The subsequent choice of camera angles, he felt, was relatively simply by comparison with the working out of the scene with the actors in rehearsal. Kevin Jackson records that McDowell remembers that Kubrick sometimes would bring a copy of the novel to the set, look at the scene in question, and ask the cast, “How shall we do it?” The actors would then spend hours, even days, in discussion and rehearsal with the director before finally filming the scene.

In the case of the present scene, the rehearsal period took three days. “This scene, in fact, was

rehearsed longer than any other in the film,” Kubrick recalled, “and it appeared to be going nowhere.” Then he got the idea of having Alex sing a song while he stomps Alexander and prepares to rape his wife. Malcolm McDowell adds that, when Kubrick asked him to sing a song, “Singin’ in the Rain” was the only one that came to mind to which he knew all of the lyrics. During the lunch break Kubrick arranged to have one of his aides obtain the necessary copyright clearance to use the song in the film. Here, then, is an excellent example of how a mixture of careful planning and inspired improvisation can produce a dramatically effective scene on film, as the result of “the crucial rehearsal period.”

The purpose of the song, says McDowell, was to show the contradictions in Alex’s character: Here is Alex larking about, singing a light-hearted song, to accompany the ferocious violence he is inflicting on Alexander and his wife. “This is why Stanley Kubrick is such a great director for actors,” McDowell comments in Vincent LoBrutto’s biography of Kubrick, “because he will allow you to create.”

The lyrics of “Singin’ in the Rain” take on a shattering irony in the case of the circumstances in which Alex sings them at this point in the picture. When he exults that “I’ve a smile on my face for the whole human race,” we see Alexander lying on the floor, beaten, bound, and grotesquely gagged with a red rubber ball that has been forced into his mouth and secured there with Scotch tape wrapped around his head. As Alex continues, “The sun’s in my heart and I’m ready for love,” he is snipping off Mrs. Alexander’s pajama suit in preparation for what he always refers to as “the old in-out-in-out.”

McDowell recalls in MICHAEL HERR’s book that when he and the other actors would come to Kubrick for direction, Kubrick would sometimes tell them to decide how they wanted to play a given scene, in order to see what they could come up with on their own. “Malc,” Kubrick said to him on one occasion, “I’m not RADA” (a graduate of the Royal Academy of Dramatic Art); “I hired you to do the acting.” Adds McDowell, “He encourages you and accepts what you have. If he trusts you, you’re alright.”

As a matter of fact, Kubrick operated the camera himself, as he did in shooting all of the scenes in the

film in which the handheld camera figured. “In addition to the fun of doing the shooting myself,” he explained, “I find it virtually impossible to describe what I want in a handheld shot to even the most talented and sensitive camera operators.”

Kubrick cuts to the Korova Milk Bar, to which the gang has repaired for some liquid nourishment, “it having been an evening of some small energy expenditure,” our narrator says in voice-over. A woman at a nearby table bursts out with a passage from the choral movement of Beethoven’s Ninth Symphony for no ostensible reason. Dim (Warren Clarke), one of Alex’s droogs, ridicules her with a Bronx cheer and Alex smashes him across the legs with his cane. The oafish Dim whimpers like a wounded puppy as Alex lectures him on his lack of respect for the few beautiful things in life. Besides establishing Alex’s love for Ludwig Van, this encounter also indicates the first rumblings of the gang’s discontent with Alex’s high-handed ways. In fact, a palace revolution is in the offing. After a subsequent ultraviolent escapade, Alex’s droogs knock him out and abandon him at the scene of the crime, to await the arrival of the police.

“This is the real weepy and like tragic part of the story beginning, O my brothers and only friends,” intones the voice of Malcolm McDowell, as “your humble narrator” continues the story. An aerial shot of a prison compound now appears on the screen.

Alex patronizes the prison chaplain (Godfrey Quigley) and presses him for information about the Ludovico technique, which reportedly enables a prisoner to leave prison for good after two weeks. Alex is soon transferred to the Ludovico Medical Facility. As the treatment begins, Alex is given a shot by a physician and then transported to a screening room. “I was bound up in a straight-jacket and my gulliver was strapped to a headrest with wires running away from it. Then they clamped like lidlocks on my eyes, so that I could not shut them no matter how hard I tried.” Alex sits bug-eyed watching a film portraying a gang rape, clearly indicating that these movies parallel the crimes that Alex and his droogs committed earlier in the film. When he watches a succession of similar film clips, a feeling of revulsion slowly engulfs

Alex and he begs the attending physician to stop the show, but the movies roll on.

Later a doctor assures him that, with the help of drugs, his body is learning to respond to sex and violence with revulsion. The next day, while viewing newsreels of Nazi atrocities, Alex is inconsolable when he realizes that the background score for the film is Beethoven’s Ninth Symphony. He wails in agony that it is sinful to use Ludwig Van in this manner, but the doctors remind him that he chose to undergo the treatment and now he must see it through. And so he does.

The shooting of this sequence was a physical ordeal for McDowell. His eyes were kept open by clamps, as Alex is compelled to watch the films that are part of the Ludovico treatment’s aversion therapy. Kubrick employed a piece of standard surgical equipment called a lidlock; even though McDowell received a local anesthetic to get him through the scene, it was still an unpleasant experience for him.

McDowell states in JOHN BAXTER’s biography of Kubrick, “I scratched the cornea of my left eye” during the filming of the scene. “It hurt. I couldn’t see.” When Kubrick saw McDowell with a bandage over his eye, he ran up to him, inquiring, “Are you alright?” Then he added, “Let’s go on with the scene. I’ll favor the other eye,” by shooting McDowell from the right side. McDowell took this as an example of Kubrick’s black humor. “I’m very fond of Stanley, in a love-hate way,” he reflects. “He’s a genius, but his humor’s black as charcoal.”

Obviously Kubrick wanted to continue filming, in order not to extend the time spent on this scene, which he was aware was an ordeal for McDowell. Delaying the shooting would have simply prolonged the agony of filming it. One of the worst fantasies one can imagine, Kubrick observed afterward, is being strapped to a chair in a straitjacket and being unable to blink one’s eyes.

McDowell also suffered some broken ribs when an actor in one of the prison scenes, who was to throw him on the floor and stomp on him, stomped too hard. After principal photography was completed, Kubrick wrote McDowell, expressing his regret at what he had endured while making the pic-

ture. Recalling the production period later, McDowell says in LoBrutto's book, "I was totally seduced by the man. I loved him. I hated him."

As the film unreels, Alex is judged after two weeks of brainwashing to be ready to be returned to society. The treatment has effectively deprived Alex of his free will, and in doing so, transformed him into a clockwork orange, a machine incapable of moral choice. At one point the chaplain warns Alex about the Ludovico technique, and thus expresses the theme of the film: "The question is whether or not this treatment really makes a man good. Goodness comes from within. Goodness must be chosen. When a man cannot choose, he ceases to be a man." These theological reflections elude Alex, since he only sees the treatment as a shortcut to winning his freedom.

After his release Alex by chance falls into the clutches of Frank Alexander. Alexander decides to punish Alex, with the help of his cohorts, for crippling him and killing his wife. While Alex is being interrogated by Alexander's cohorts, he inadvertently tells them how he was conditioned against Beethoven during the course of his treatment. Alex is summarily locked in a bedroom, while Beethoven's Ninth Symphony resounds around him. Alex hysterically rushes to the window and throws himself through it, just as Frank Alexander had hoped that he would.

Alex survives the fall, however, and he realizes during his hospital convalescence that the effects of the Ludovico brainwashing are wearing off. As Alex says in voice-over, "I was cured all right"—meaning that he is returning to his old self, and is fully able to return to his iniquitous behavior. Alex has regained his free will and is no longer a clockwork orange.

Because Kubrick was uncompromising in depicting Alex's depravity, *A Clockwork Orange* has been a source of continuing controversy. Thus Eric Stein remarks that some moviegoers were simply appalled by the film's violence, in particular in the rape scene: It is "all narrated by Alex in language crackling with spite, sneers, and animal pleasures," while his brutality is scored to a cheery rendition of "Singin' in the Rain."

Glenn Kenny defends the film on the grounds that Kubrick details Alex's "ignorant brutality," coexisting so comfortably with raffish charm, "in order to

forge an indictment of society's ability to give birth to such brutality and then have no clue about how to deal with it."

In essence, *A Clockwork Orange* has been attacked on the grounds that Kubrick glamorizes, even evokes sympathy for Alex, a ruthless criminal. In dealing with this objection, Kubrick told critic Gene Siskel, "The essential moral of the story hinges on the question of choice, and the question of whether man can be good without having the choice to be evil, and whether a creature who no longer has this choice is still a man." The fact that Alex is evil personified is important, Kubrick contends, to clarify the point that the film makes about human freedom. "If Alex were a lesser villain, then you would dilute the point of the film. It would then be like one of those Westerns which purports to be against lynching and deals with the lynching of innocent people (e.g., *The Ox Bow Incident*). The point of such a film would seem to be, 'You shouldn't lynch people because you might lynch innocent people,' rather than, 'You shouldn't lynch anybody.' Obviously, if Alex were a lesser villain, it would be very easy to reject his 'treatment' as inhuman. But when you reject the treatment of even a character as wicked as Alex, the moral point is clear."

In short, to restrain a man is not to redeem him; goodness must come from within. *A Clockwork Orange* is thus the deeply troubling story of one who gets everything he thinks he wants, but cannot get the one thing he really needs: redemption. Anthony Burgess and Malcolm McDowell defended the film at the time of its release, as cited in Phillips's book:

"The film and the book are about the danger of reclaiming sinners through sapping their capacity to choose between good and evil," Anthony Burgess stated at the time. "Most of all I wanted to show in my story that God has made man free to choose either good or evil, and that this is an astounding gift." Malcolm McDowell's own feelings about Alex at the end of the film bears out Burgess's remarks, as well as Kubrick's: "Alex is free at the end; that's hopeful. Maybe in his freedom, he'll be able to find someone to help him without brainwashing. If his Ludwig Van can speak to him, perhaps others can."

The movie was denounced in Britain, particularly by the religious right, for allegedly inspiring copycat crimes by youth gangs who apparently modeled themselves on Alex and his droogs. Deeply shocked by these allegations, Kubrick withdrew the film from distribution in England in 1974. When one gang of juvenile delinquents committed a serious crime in England while the film was still in release, McDowell pointed out the absurdity of blaming the movie for their actions, even when, according to the yellow press, they were reportedly dressed in the sort of outfits worn by Alex and his droogs in the picture. “If they dressed like Alex,” McDowell remarked, “the police would know where to find them; I mean, in a codpiece and a bowler?” The evidence that *A Clockwork Orange* encouraged violent crime among teenagers was tenuous at best, since the link between a dress fad on the one hand, and the urge to rape and kill on the other, was a flimsy one.

The film was finally rereleased in England in March 2000, a year after Kubrick’s death. British critic Danny Leigh wrote at the time, “Viewing a wholly legitimate copy of Kubrick’s long-illicit classic” is accompanied by a sense of relief at “actually being able to make out the visual details so many murky tenth-generation copies obscured.” The film, he concluded, remains as fascinating as it ever was.

Although he defended the film itself against allegations that it was immoral, McDowell had some personal gripes against Kubrick which he repeated in interviews over the years. Kubrick, as we have seen, improvised the action of the rape scene, as well as some other scenes, during rehearsals. Consequently, McDowell believed that Kubrick should not have taken sole credit for composing the script. “I mean, you don’t exactly *see* any other name, do ye?” he snaps in John Baxter’s biography of Kubrick.

The fact remains that, as Kubrick told Gene Phillips, it was Kubrick who was responsible for shaping the scenes he improvised with the cast into their final form and integrating them into the revised shooting script. Moreover, Kubrick, for his part, always was the first to acknowledge the substantial changes that were made in the script during improvisations on the set of *A Clockwork Orange*, and on other films as well.

Malcolm McDowell’s previously expressed complaints about Kubrick abated in later years, according to James Howard. “He’s a brilliant director and an extraordinary man, and I loved pretty much 98% of the time I spent with him,” McDowell stated around the time he appeared at the Venice Film Festival in 1997 for a screening of *A Clockwork Orange*. He remains convinced that this motion picture is “one of the greatest pieces of work that I shall ever do—one of the greatest parts ever written for a film actor.” As for Kubrick himself, McDowell noted that he loved making films because it enabled him to be in charge of vast numbers of people like a general. In another life, McDowell concludes, Kubrick would have been “a General Chief of Staff.”

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**Mead, Abigail** (1960– ) In 1980 VIVIAN KUBRICK’S documentary about the making of *THE SHINING* was first broadcast on the BBC. Seven years later she composed the background music for *FULL METAL JACKET*, under the pseudonym of Abigail Mead. The name is a reference to Abbot’s Mead, the

English country house where she and her sisters grew up. She employed the pen name, which appears in the film's credits and on the album of music from the film's sound track, so that her work would be judged on its own merits.

VINCENT LOBRUTTO reports in his biography of STANLEY KUBRICK that in early January 1988, when the Academy Award race was drawing attention in the press, Robert Koehler, a journalist for the *Los Angeles Times*, identified Mead as Vivian Kubrick, the 27-year-old daughter of the director. Kubrick had asked Vivian for a sample of some music that he might use in the film. He liked what she came up with so much that he commissioned her to compose the film's score. When her original score was submitted to the music branch of the Motion Picture Academy for Oscar consideration, John Addison, chairman of the committee, declared that the movie's music did not stand up as a substantial body of music for dramatic underscoring on the grounds that pop tunes were used throughout the film and only 50 percent of its music was composed by Mead. Vivian Kubrick told Koehler that she thought it unfair to deem her unqualified for consideration. She contended that her original music accounted for 22 minutes and 26 seconds of the music on the sound track, while the pop tunes ran only 17 minutes and 39 seconds. The committee, however, counted 4 minutes of onscreen music, consisting of a marching song sung by the marine recruits (led by the drill sergeant as they tramp along a road), as part of the film's scoring which was not contributed by Abigail Mead; that brought the amount of music not composed by Mead up to nearly 22 minutes. This factor allowed the committee to maintain that 50 percent of the score was not original, thus disqualifying Mead's music for an Oscar nomination.

The committee invoked a clause in the rules governing the music category for Oscar nominations to prove their point—a clause which was in fact inserted in the committee's rules the same year that Vivian Kubrick's score was under consideration: "Scores diluted by the use of . . . pre-existing music" not written by the composer "are not eligible." Addison stated flatly that the new rule was designed to

make the guidelines more useful in assessing scores for outstanding achievement.

JAN HARLAN, executive producer of *Full Metal Jacket* and Kubrick's brother-in-law, countered that his niece's music, a synthesizer score performed on a Fairlight Series III music computer, made a substantial contribution to the movie in the way that it "advances the dramatic narrative." Be that as it may, the academy excluded Abigail Mead's score from consideration for an Oscar nomination.

In any event, Vivian Kubrick's avant-garde underscore, when it surfaces on the sound track during the picture, is quite impressive, as even Addison was prepared to concede in his pronouncement about the academy's dispute with Abigail Mead. For example, the electronic theme which accompanies the deranged Private Pyle, as he prepares to shoot the drill sergeant who has persecuted him throughout basic training, is suitably eerie and menacing. In addition, during the later battle scene the music features electronic percussion which at times blends very effectively with the sound of rifle fire. In addition, David Wishart comments in his program notes for the CD of music from Kubrick's films that the "bleak tones" of Abigail Mead's music, "cooly reflect the disorientating and debasing Vietnam experience."

Vivian Kubrick's final word on the subject was that her father would not have devoted four years of his life to *Full Metal Jacket*, "and then risked it all with lousy music" provided by one of his daughters. "He believed in me, that I would do a good sound track."

Production designer KEN ADAM (who had also worked on DR. STRANGELOVE), a friend of Kubrick's, told Peter Bogdanovich that Vivian Kubrick "adored Stanley," but found him an "overpowering" presence in her life. So she left England "to make her own life in Los Angeles" in the mid-1990s. CHRISTIANE KUBRICK adds in Bogdanovich's article that Kubrick "was extremely sad when she decided to go there."

**References** Bogdanovich, Peter, "What They Say about Stanley Kubrick," *New York Times Magazine*, July 4, 1999, pp. 18–25, 40, 47–48; LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999); Wishart, David, "Program Notes," in *Dr. Strangelove: Music from the Films of Stanley Kubrick* (New York: Silva Screen Records, 1999), p. 5.

**Meeker, Ralph** (1920–1988) Ralph Meeker (Corporal Paris in *PATHS OF GLORY*, 1957) was a prolific American actor, performing lead and character roles from the 1950s through the 1970s. He appeared for the last time on cinema screens in 1980, after having performed in nearly 50 films in addition to his television work. On television, Meeker appeared in such prestigious, high-profile anthology series as *Alfred Hitchcock Presents* (four times), *The Goodyear Television Playhouse* (twice), *The Alcoa Hour*, *The Outer Limits*, *The United States Steel Hour* (twice), and the quasi-anthology series *Route 66* (twice) and *Police Story*. He played in such Western series as *Wanted: Dead or Alive*, *Barbary Coast*, *The Virginian*, *Wagon Train*, *Zane Grey Theater*, and *High Chaparral*; he also appeared in a number of crime dramas, including *The F.B.I.*, *Cannon*, *Ironside*, *Harry O*, and the crime-horror hybrid *The Night Stalker*. Meeker even tried his hand at producing with 1978's *My Boys Are Good Boys*, which contained his last top-billed film role.

Meeker had been a stage actor through the 1940s and was Henry Fonda's understudy in the stage version of *Mister Roberts*. Meeker got his big break when he replaced MARLON BRANDO in the Broadway production of Tennessee Williams's *A Streetcar Named Desire*, and he went on to play the lead in William Inge's *Picnic* in 1953. That same year, he garnered his first major film role, in Anthony Mann's *The Naked Spur*, playing a discharged cavalryman enlisted by James Stewart to aid in capturing outlaw Robert Ryan.

Meeker played that character with the same kind of moral ambiguity that would be the hallmark of his best-known role: as Mickey Spillane's popular series detective Mike Hammer, in Robert Aldrich's *Kiss Me Deadly* (1955). Hammer has had numerous incarnations over the years, played by actors as varied as Biff Elliot (in the first screen version of *I, the Jury*, 1953), Stacy Keach (two Hammer television series), Armand Assante (a remake of *I, the Jury*, 1982), and even Mickey Spillane himself (*The Girl Hunters*, 1963). Meeker's Hammer, however, is far from the straightforward hero played by Spillane and Keach, or the brooding protagonist essayed by Assante. Where Spillane's novels are marked by frankly reactionary politics, Aldrich views Hammer from a liberal perspective. Rather than softening the character's right-

wing edges, however, Aldrich presents Hammer as perhaps the epitome of the FILM NOIR antihero. As played by Meeker, Hammer is preening, crassly opportunistic, manipulative, and self-absorbed. The violence and misogyny of the book are retained in Aldrich's film, but viewed with far more critical detachment. Meeker's Hammer possesses an all-too-evident sadism, his upper lip curling with gleeful cruelty as he beats and tortures helpless characters to obtain information, or forces his secretary to prostitute herself in pursuit of a lead. The end result is a tour de force of acting and directing, and Meeker's Hammer remains an indelible portrait of American cold-war masculinity run amok.

Meeker acted in a handful of films in the next few years, most notably Samuel Fuller's *Run of the Arrow* (1957). That same year, he played Cpl. Phillip Paris in STANLEY KUBRICK's *Paths of Glory*. Paris goes on a reconnaissance mission early in the film with his commanding officer, Lieutenant Roget (WAYNE MORRIS), and Private Lejeune. Roget panics in the course of the mission, retreats, and throws a grenade that kills Lejeune. Paris, who has long known and disliked Roget, confronts him. Later in the film, officers are called upon by their superiors to nominate men who will face court-martial for cowardice in battle, and Roget nominates Paris. The implication is that he does so in order to keep Paris quiet about Roget's own irresponsibility and cowardice. Roget's actions constitute one of many instances of leaders demonstrating a blithe willingness to betray their own troops, and Paris remains the most sympathetic victim of this callousness and selfishness.

The other two men chosen for court-martial are Private Arnaud (JOE TURKEL) and Private Fereol (Timothy Carey). Arnaud's response is to get drunk, whereupon he rails hysterically against the hypocrisy of the situation and, in a rage, attacks a priest. Paris subdues him, in the process fracturing Arnaud's skull; Arnaud remains mostly unconscious until his execution. Fereol reacts cynically at first, though he holds onto the hope that Colonel Dax will save them all. When it becomes clear that Dax will fail to do so, Fereol collapses into fear and panic; when he is led to his fate, he cries and pleads for mercy until the end.

This leaves Paris as the focus of our sympathy. Paris despairs at his fate but retains self-control. Despite his own lack of religion, he delivers his confession to the priest, whom he then defends against Arnaud. Paris breaks down on the day he is to be killed, but he regains his dignity to save his family's honor. He dies courageously, refusing a blindfold, defiantly facing Roget, whom Dax has assigned as the presiding officer over the execution. Among the three victims, it is Paris, then, who carries the weight of our reaction to the tragedy that befalls all of them. Though KIRK DOUGLAS'S Colonel Dax is the film's protagonist—the character who articulates the film's antiwar (or, more precisely, antimilitary) rhetoric, and whose response to his men's predicament mirrors our own—it is Paris who most clearly validates our outrage at the injustices perpetrated on all three doomed soldiers. Meeker's work is restrained but convincing, not least when he abruptly breaks down in tears, yet manages to collect himself before facing his fate. Meeker skillfully balances fear, despair, resignation, and determination in this scene.

After a number of film roles in the early 1960s, Meeker did not appear again on American screens until Aldrich's *The Dirty Dozen* (1967). In that film, Meeker plays a mild-mannered army captain who aids Lee Marvin in his struggle to shape the titular soldiers, all under sentence of death, into a crack fighting unit. This role signaled Meeker's transition from lead to supporting actor, and it is in this capacity—as sidekick, boss, or villain—that he continued to work in film. Credits from this later phase of his career include Roger Corman's *The St. Valentine's Day Massacre* (1967), *The Detective* (1968), John Frankenheimer's *I Walk the Line* (1970), and Sidney Lumet's *The Anderson Files* (1971). After a series of roles in television, including a number of made-for-TV features, Meeker returned to film in the mid-'70s, appearing in films of such highly varied quality as the John Wayne cop drama *Brannigan* (1975), the low-budget, giant-mutated-animals horror pic *Food of the Gods* (1976), and William Richert's brilliantly subversive, satiric conspiracy thriller, *Winter Kills* (1979).

Meeker was twice married; his first marriage, to actress Salome Jens, ended in divorce in 1966. His second marriage, to Colleen Meeker, lasted until his death of a heart attack in August 1988.

**References** “Ralph Meeker,” Internet Movie Database, [www.imdb.com](http://www.imdb.com); Katz, Ephraim, *The Film Encyclopedia* (New York: HarperCollins, 1994).

**Menjou, Adolphe** (1890–1963) Adolphe Menjou was born in Pittsburgh on February 18, 1890. He was educated at Culver Military Academy in Indiana and studied engineering at Cornell University. In 1911 he moved to New York City, where he began his film career in 1914 at the Vitagraph Studios. After serving in World War I from 1917 to 1919 in the ambulance corps, he resumed his film career. He made a name for himself in *A Woman of Paris* (1923), a serious drama directed by Charles Chaplin, in which Chaplin did not star. He worked for other great directors, such as Ernst Lubitsch in *The Marriage Circle* (1924) and D. W. Griffith in *The Sorrows of Satan* (1927), in which he played Satan. Menjou often played dapper, debonair gentlemen, and he reinforced this screen image by maintaining an elegant wardrobe which gained him the reputation as one of America's best-dressed men.

He slipped into supporting roles in the 1940s and 1950s, including a fine performance as a crooked politician in Frank Capra's *State of the Union* (1948), opposite Katharine Hepburn and Spencer Tracy. The cold war period that followed World War II spawned Senator Joseph McCarthy's anticommunist witch hunt and the hearings of the House Un-American Activities Committee. Adolphe Menjou was one of the “friendly witnesses” who testified early in the proceedings; these friendly witnesses declared their patriotism in ringing terms, with Menjou stating wryly that he intended to “move to Texas because I believe the Texans would shoot Communists on sight.” One of his last roles was in *PATHS OF GLORY* (1957).

When STANLEY KUBRICK asked the 68-year-old actor to play General Broulard, the commander of the French forces during World War I, Menjou hesitated to do so. As a graduate of a military academy, a veteran of World War I, and a political conservative, he was chary about appearing in an antiwar film. But Kubrick convinced Menjou that his part would dominate the picture. Kubrick even advised Menjou that Broulard is a good general who does his best in trying to cope with the pressures of command. Actu-

ally, Kubrick was selling Menjou a bill of goods. Broulard is really a sly and crafty officer, who manipulates his subordinates to his own advantage. Kubrick knew that if Menjou saw Broulard in this light that he would not have accepted it. So Kubrick provided him only with the pages of the script in which he had dialogue.

During shooting at Geiseltasteig Studios in Munich, Menjou reportedly grew impatient with Kubrick's desire for several retakes on a scene. He became angry when the director insisted after 17 takes on doing the scene yet another time. Menjou blew a fuse and made some condescending references to the 29-year-old director's inexperience "in the art of directing actors." Kubrick listened in courteous silence and then explained in measured tones, "It isn't right, and we are going to keep doing it until it is right; and we *will* get it right, because you guys are good!" By that time Menjou's anger was spent, and he went on with the scene. For his part, Menjou said after completing the picture that Kubrick reminded him of Chaplin, because Kubrick, like Chaplin, always took into consideration the actor's suggestions while working out a scene; and, like Chaplin, Kubrick believed that the director should have the final say. Moreover, according to VINCENT LOBRUTTO's Kubrick biography, Menjou asserted that Kubrick was more like Chaplin than any other director he knew. "He'll be one of the ten best directors," he concluded, by the time Kubrick finished another picture.

*Paths of Glory* opens with the "La Marseillaise," played in an ominous minor key, accompanying the credits, after which the music gives way to the insistent sound of snare drums. A title appears on the screen: "France, 1916." It is superimposed on a shot of the grand château where French army officers live in luxury while the soldiers die amid the mud and barbed wire of the trenches. A narrator speaks his opening piece and disappears: "War began between Germany and France on August 3, 1914. By 1916, after two years of grisly trench warfare, the battle lines had changed very little. . . . Successful attacks were measured in hundreds of yards—and paid for by hundreds of thousands of lives."

While this commentary is being spoken, a squad of soldiers takes its place in two columns at the front

door of the château, and an open car drives in the front gate, stopping at the door. General Broulard emerges. The handsome general's elegant manner belies his callous and ruthless nature. Broulard seems to belong to the château's sumptuous setting as he lounges in an ornate chair and toys with the barely concealed hopes of the ambitious General Mireau (GEORGE MACREADY) for a promotion. By the most adroit coaxing, Broulard is able to manipulate Mireau into agreeing to launch what amounts to a suicidal charge against an impossibly fortified enemy stronghold called the Ant Hill as the first step in an all-out offensive.

Broulard begins by softening Mireau with compliments: "This is a splendid, superb place, Paul. I wish I had your taste in carpets and pictures." The charming, corrupt Broulard patronizes Mireau, comments critic Robert Kolker, "intending to cajole and bribe him to lead his troops to disaster." He tells Mireau that he has a top-secret matter to discuss with him, a task which he is sure that Mireau can handle for him. Mireau at first hesitates when he hears about the contemplated onslaught on the Ant Hill, though Broulard assures him that he is the only man who can see it through. "You know the condition of my troops," Mireau explains. "My division has been cut to pieces. We are not in a position to hold the Ant Hill, let alone take it."

"I had better not bring up the other thing that was on my mind," says Broulard coyly, preparing to needle Mireau where he is most vulnerable. "If I mention it now you will misunderstand; you might think that I was trying to influence your decision. But as your friend maybe I should tell you that the Twelfth Corps needs a fighting general and you are long overdue for that extra star. If you captured the Ant Hill, the Twelfth Corps would be yours."

Having displayed token concern for his troops, Mireau's tone gradually shifts to one of determination: "Nothing is beyond them once their fighting spirit is aroused. We might just do it!" Mireau finally agrees to the Ant Hill attack for, after all, it is not he but Colonel Dax (KIRK DOUGLAS) who will have to mount the actual attack and watch his men slaughtered.

The attack on the Ant Hill inevitably fails; indeed, some of Dax's troops are unable even to leave their

trenches because of the heavy enemy bombardment. By field telephone, Mireau commands artillery commander Captain Rousseau to fire on those soldiers who failed to leave the trenches. He refuses to do so without a written order. Afterward, Mireau demands that, in order to restore military discipline, Broulard must set up a court-martial, whereby three soldiers will be tried for cowardice because they failed to leave their trenches during battle. Broulard appoints Dax to defend the scapegoats, and closes the conference by demurring from making an appearance at the court-martial in order to let Mireau handle the whole affair. In reality Broulard is shrewdly keeping his white-gloved hands from getting soiled by having any official connection with the proceedings.

The verdict of the court-martial is a foregone conclusion, and the three men are sentenced to be shot by a firing squad.

Dax, exhausted after the trying events of the day, lies down on his cot to rest when Rousseau, the captain of artillery, intrudes with information that he feels has some bearing on the court-martial. Startled, Dax is jolted into alertness. This new development serves as an injection of suspense into the action, allowing the audience to hope that justice may yet be done. Kubrick cuts to a glittering military ball being held at the château, apparently in the same gigantic room where the court-martial had taken place only a few hours earlier. Mireau is waltzing with a lady in a grand gown and Broulard is chatting with a couple when Dax asks to see him in the library.

Never without his ready smile, Broulard greets Dax with the news that the records of casualties show that Dax's men must have acquitted themselves well in the battle for the Ant Hill. This factor, however, is no reason why the execution should not go ahead as scheduled. With his customary mixture of charm and duplicity, Broulard tries to win Dax to his point of view. "We think we're doing a good job running this war. The general staff is subject to all kinds of pressure from the press and from politicians. Perhaps it was an error of judgment to attack the Ant Hill. But if your men had been a little more daring, you might have taken it. We'll never know. Why should the general staff have to bear more criticism than we have to? Besides, these executions will be a tonic for the

entire division. There are few things more fundamentally encouraging and stimulating than seeing someone else die. Troops are like children; just as a child wants his father to be firm, so troops crave discipline. In order to maintain discipline, you have to shoot a man now and then."

The staggering illogic of these remarks is all too obvious to Dax, but it is pointless to dispute with Broulard. The general turns to leave the room and Dax follows him. Both men recede into a long shot as they walk toward the door at the far end of the library. Dax nonchalantly mentions that he happens to have with him sworn statements by the men who witnessed Mireau's command that the artillery gunners fire on their own trenches. As Broulard hears this, he slams shut the door through which he was about to exit and, in close-up, has a look of shock on his face that he cannot conceal.

Broulard is already considering the wide-ranging implications of Dax's revelation before the colonel can point out to him that the high command would not allow the execution to proceed if they knew that the same man who ordered the court-martial had already, earlier that same day, ordered his own soldiers to be shot in the trenches. "What would your newspapers and politicians make of that?" Dax concludes pointedly, employing Broulard's own propensity for understatement. Typically, Broulard excuses himself with a noncommittal phrase about a host being too long away from his guests.

Because we cannot as yet guess what steps Broulard will take to prevent Dax's charges against Mireau from erupting into an international scandal, the execution sequence which follows opens with an air of suspense: the viewer wonders if Broulard will cancel the execution in order to keep the whole affair from coming to light. Broulard's presence at the execution, however, is the filmgoer's tipoff that Broulard has taken no action to stop the proceedings; there will be no last-minute rescue of the condemned.

While breakfasting with Mireau and Dax the following morning, Broulard remarks in the most off-hand manner imaginable, "By the way, Paul, Colonel Dax here has come to me with a story that you ordered your artillery to fire on your own men during the attack." Mireau, shattered that Broulard has

found out, sputters about the falsity of the charges and Dax's efforts to discredit him.

Broulard continues, still urbane and smiling, "You can't imagine how glad I am to hear that there is no truth at all in the charge, Paul. I'm certain that you'll come through the hearing all right. The public soon forgets these things, and you deserve the chance to clear your name." As the specter of a public hearing rises before Mireau, he realizes that his career is ruined, regardless of the cheery terms in which Broulard has informed him of it.

Broulard is always careful to arrange everything so that the blame for whatever might go wrong can be placed on someone other than himself. Broulard was willing to indulge even the neurotic Mireau's ruthless tactics, so long as they brought success in battle and no embarrassment to himself. In order to save his own position, therefore, Broulard is completely prepared to let Mireau take the rap while he goes scot-free.

"It had to be done," shrugs Broulard. "France cannot afford to have fools guiding her military destiny." He then offers Dax Mireau's command, jovially adding with a knowing look, "Don't overdo the surprise, my boy; I know you've been maneuvering for his job from the start." That Broulard considered Dax an opportunist like himself was suggested the first time they met, when Broulard chided Mireau for not bringing such an up-and-coming young officer to his attention before. Hence Broulard has consistently mistaken Dax's opposition to Mireau for a calculated attempt to take over his job. Broulard's vision has been so totally corroded that he is no longer capable of recognizing integrity when he sees it.

"I am not your boy," Dax rejoins in contempt. "I certainly didn't mean to imply any biological relationship," Broulard returns defensively, commanding Dax to apologize instantly for telling him what he can do with the promotion. "I apologize," Dax smolders; "I apologize for not revealing my true feelings sooner; for not calling you a degenerate, sadistic old man."

Regaining his veneer of charm, which never deserts him for more than a second, the general replies smoothly, "Colonel Dax, you are a great disappointment to me. You've spoiled the keenness of

your mind by sentimentality. You really did want to save those men, and you were not just angling for Mireau's command. You are an idealist—and I pity you as I would the village idiot. We're fighting a war that we've got to win. Those men didn't fight, so they were shot. You bring charges against General Mireau and I insist that he answer them." Finally, he asks, "What have I done wrong?" Dax searches the elderly, distinguished face and gasps, "If you don't know the answer to that question, I can only pity you."

Adolphe Menjou accepted the role of Broulard from Kubrick, commenting, "I'll be very interested to see how *this* picture turns out." Menjou figured out, as shooting progressed, that Broulard is a thorough hypocrite who systematically uses others for his own ends. He gave a superb portrayal of Broulard, but he never acknowledged to Kubrick or to anyone associated with the picture that Kubrick had hoodwinked him into taking the part by assuring him that Broulard was a sincere officer, though Kubrick certainly admits it in LoBrutto's biography.

Adolphe Menjou's Broulard is one of the most subtle portraits of evil in all of cinema. The filmgoer can hardly resist being taken in by the general's suave, engaging manner, in order to be able to realize that Broulard is no less ruthless than Mireau, only shrewd enough never to overplay his hand as Mireau has done; and he is for that reason all the more insidious. In Gene Phillips's book on Alfred Hitchcock, Hitchcock explains why he always made his villains charming and polite (in the way that Broulard is): "It's a mistake to think that if you put a villain on the screen, he must sneer nastily, stroke his mustache, or kick a dog in the stomach. The really frightening thing about villains is their surface likeableness." Hitchcock could well be describing Menjou's Broulard, for Menjou played Broulard with all of the surface charm the role called for, and did a brilliant job which won him some of the best notices of his long career.

Menjou did only one more film after *Paths of Glory*, Disney's *Pollyanna* (1960), in which he played an elderly recluse. The film is noteworthy because it includes several veteran actors in the cast besides Menjou: Jane Wyman, Donald Crisp, and Agnes Moorhead. The last two of Menjou's three marriages

were to actresses: Kathryn Carver (1928–1933) and Verree Teasdale, from 1934 to his death at age 73. After completing *Paths of Glory*, Menjou added Kubrick's name to the list of great directors (among them Charles Chaplin) he had worked with.

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**Metty, Russell** (1906–1978) The eminent cinematographer who shot *SPARTACUS* was born in Los Angeles in 1906. He was employed as a laboratory assistant at Paramount Studios in 1925; in 1929 he went to RKO as an assistant cameraman. In 1935 he was promoted to director of photography. Metty moved from such big-budget films as Howard Hawks's *Bringing Up Baby* (1938), with Katharine Hepburn, to low-budget films, such as *The Falcon's Brother* (1942), an entry in the Falcon detective series, and back again with ease. His black-and-white photography on two Orson Welles films, *The Stranger* (1946), with Welles as a Nazi war criminal hiding out in New England, and *Touch of Evil* (1958), with Welles as a rogue cop, was outstanding. Physically, Metty was large like Welles, and even chewed on a cigar like Welles.

Metty was renowned for his complicated crane shots, such as the one which opens *Touch of Evil*, in which the camera, mounted on a 22-foot crane, surveys the entire main street of a town on the Mexican border. Richard Chatten quotes Charlton Heston, who costarred with Welles in *Touch of Evil*, as saying that many cameramen would ask the director, “Do you want it fast or do you want it good?” Comments Heston, “With Russ, you got both.”

Metty was also adept at color cinematography, as in Douglas Sirk's tearjerker, *Imitation of Life* (1959), starring Lana Turner. Consequently, KIRK DOUGLAS, who was both the star and the executive producer of *Spartacus* (1960), a Roman spectacle about a slave revolt, hired Metty, who was under contract at Universal where *Spartacus* was filmed, as cinematographer. STANLEY KUBRICK, brought in to replace

Anthony Mann as director of *Spartacus*, did not get on with Metty, who scoffed at the young director as a kid.

Douglas did not help matters by likewise viewing Kubrick as a youngster—despite the fact that Kubrick had directed him in the critically lauded *PATHS OF GLORY* (1957). Douglas recalls Kubrick's first day on the set in Gene Phillips's book: “Here was Kubrick with his wide eyes and pants hiked up looking like a kid of seventeen.” (Kubrick was actually 30.) Similarly, Metty saw Kubrick as “just a kid,” as TONY CURTIS, who plays a slave in the picture, recounts in his autobiography. Thus, when Kubrick would climb up on the camera crane to compose a shot, Metty, with his gray crew cut and coffee cup filled with Jack Daniel's whiskey, would smirk, “Get that little Jew-boy from the Bronx off my crane.” Kubrick simply declined to acknowledge such remarks. Metty was astounded to see Kubrick looking through the camera and setting up shots. “This kid is going to tell me where to put the camera?” he exclaimed. “You've got to be kidding!”

Metty advised Kubrick in no uncertain terms that directors usually just issued instructions before disappearing into their trailers: “Russell, I want a wide shot here, a close-up there, come in tight on that.” Kubrick, directing his fifth feature, was accustomed to participating actively in photographing a film. He was, after all, one of the few movie directors to belong to the cinematographer's union.

Friction inevitably developed between director and cameraman when they disagreed on how a shot should be lit. Tony Curtis remembers Kubrick filming the scene in which Spartacus (Kirk Douglas) makes a deal with a Cilician pirate (HERBERT LOM) to get the ships for Spartacus's people to escape from Italy. “We rehearsed it three or four times, and then the stand-ins went in so Metty could do his lighting. When that was finished, . . . in came Kirk, me, and Herbert. Kubrick was sitting on the side, and Metty was in his big chair with his coffee cup, watching.” Finally Kubrick got up, looked over the shot, and went over to Metty and said, “I can't see the actors' faces.”

“Russ Metty, who was red-faced to begin with, got purple. He never said a word, but he was fuming in that high chair with his name on the back. By

chance, next to his high chair, there was a little light no larger than the circumference of, say, a beer bottle—a little thin-necked spotlight with shutters on it, about five feet tall, on a tripod. Russ Metty just lifted up his foot and gave it a big kick, and it skidded its way onto the set.” The light went rolling onto the set and finally came to a halt. When it stopped, Metty looked at Kubrick and asked, “Now is there enough light?” Kubrick looked at it, looked back at Metty, and replied, “Now there’s too much light.”

The rancor that characterized the relationship between Kubrick and Metty did not otherwise interfere with their collaboration in shooting the picture. This is evident in the scene in which Spartacus and his intrepid band of slaves escape from the gladiator school where they are being trained for the Roman arena. They slash their way into the courtyard and scale the wall that stands between them and freedom. The blue sky suddenly appears overhead as they reach the top of the wall and then drop to the other side.

This sequence is as good as any in the film to demonstrate Kubrick’s assured handling not only of the wide-screen frame, but also of color. Regarding the wide-screen ratio, Kubrick told Gene Phillips that he had never been unduly concerned about composing shots in this format. “The first thing you do is make sure you have the action in the front of the frame blocked out properly,” he said; “and then what is taking place on either side and in the background of the shot will take care of itself.”

So in this scene, as Spartacus and his men latch onto the spear-pointed gate which they are climbing like a ladder to reach the top of the wall, Metty’s camera looks down on them in their grubby slave vesture, which is the same muddy color as the earth below. When they go over the top the camera turns upward to give them the brilliant blue sky, symbol of the freedom they have just won, as a background. This camera work was obviously calculated to take advantage of the vast expanse of space provided by the wide screen and employ it as a background against which the action is being played.

Metty, accustomed to working quickly, was frustrated when Kubrick lavished great care on each scene and slowed down the rate of shooting. The cinematographer particularly fumed at the amount of

time and effort Kubrick expended on the sequence following the climactic battle, in which the Roman army squelches Spartacus’s slave revolt once and for all. The aftermath of the battle shows the sun setting on a hillside strewn with hundreds of dead slaves. The sunset, of course, symbolizes the eclipse of Spartacus’s hopes for freedom for himself and his fellow slaves. Initially this sequence was to be filmed on the Universal back lot, but Kubrick insisted on shooting it on a soundstage, where he could control the light. So production designer ALEXANDER GOLITZEN had to build an elaborate exterior set inside, where it covered three soundstages. Metty had used an enormous number of crimson and scarlet gels on the lights, in order to create a sunset glow against the cyclorama that served for the sky.

When Kubrick arrived to shoot the scene on the completed set, he had the stills photographer, William Woodfield, take a Polaroid shot of the set. Woodfield says in JOHN BAXTER’s book that Kubrick studied the Polaroid and commented wryly that the sunset looked phony—it was a typical “Russ Metty sunset.” He then ordered that the sequence would be shot out-of-doors after all, on the studio back lot; so the studio had to absorb the expense of the indoor set.

With that, Metty had a meeting with Edward Muhl, the studio chief, and Kubrick. According to Woodfield, Metty snapped, “I quit.” Muhl responded, “You can’t quit. You’re under contract.” Metty answered, “Then let me do my job.” Kubrick then intervened: “You can do your job by sitting in your high chair and shutting up.” Kubrick had obviously not forgotten the incident when Metty cavalierly kicked a light onto the set without leaving his chair.

Thereafter, Kubrick and Metty developed an uneasy truce: when Kubrick would take exception to the way that Metty was lighting a shot and suggest an alternative, the camera crew would look to Metty, who would nod in silence. Kubrick had won the day, to the extent that the Universal hierarchy supported him in his skirmishes with Metty; Metty could console himself with the Academy Award which he won for his color photography on *Spartacus*.

Metty afterward worked on some major motion pictures in the 1960s, among them John Huston’s *The Misfits* (1961), with Clark Gable and Marilyn

Monroe. But in the 1970s he kept busy with TV series like *Columbo*, starring Peter Falk as the rumpled, shrewd detective. William Link, coproducer of the series, told biographer Joseph McBride that—much to Metty’s chagrin—he and his partner, Richard Levinson, had hired STEVEN SPIELBERG to direct an episode because they wanted to encourage young blood.

History repeated itself, and Metty treated Spielberg with the same condescension that he had visited upon Kubrick—only more. “He’s a kid!” Metty griped, “Does he get a milk and cookie break? Is the diaper truck going to interfere with my generator?” For the 24-year-old Spielberg to be working with the crusty, aging Metty was “not a generation gap,” concluded Link; “it was a generation *chasm*.” The producers stood behind Spielberg, as Edward Muhl had supported Kubrick; they said to Metty, “He’s the director. Do what he says.”

Metty retired in 1974, leaving behind an impressive track record. In a career that spanned nearly four decades, he served as director of photography for some of the best directors in American cinema, from Orson Welles to Stanley Kubrick.

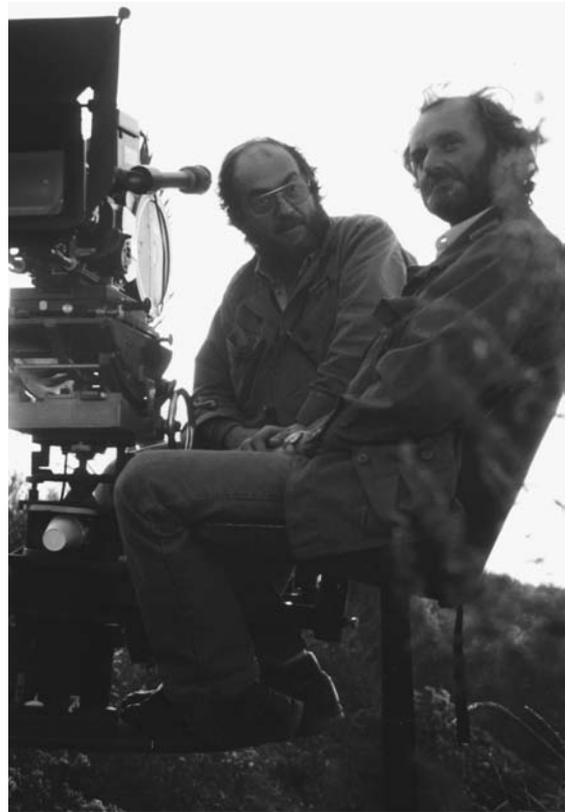
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**Milsome, Douglas** Douglas Milsome worked for STANLEY KUBRICK as focus-puller on *A CLOCKWORK ORANGE* (1971) and *BARRY LYNDON* (1975), camera operator and second-unit cinematographer on *THE SHINING* (1980), and as director of photography on *FULL METAL JACKET* (1987).

In a 1987 interview with *American Cinematographer*, Milsome talks about his relationship with cinematographer JOHN ALCOTT and with Kubrick. Alcott, he says, “lit like no other cameraman, so effectively with little or no light. Most of his lighting went into one suitcase, and that’s what I like, and it’s what Stan-

ley likes, too.” One thing Milsome learned from Kubrick and Alcott was the ability to disguise lighting instruments as either natural light sources or practical lights in the set. For the opening scene of *Full Metal Jacket*, in which the camera tracks through the barracks in front of LEE ERMEY, we eventually see the full 360 degrees of the set. This was achieved in much the same way that the Overlook Hotel lobby was lit in *The Shining*: banks of lights were placed outside the barracks windows, and the intense light streaming in was made to appear as sunlight. No other light was used in the scene.

Always the innovator, Kubrick was notorious for modifying existing equipment to suit his needs, using it in ways that had never occurred to anyone before. Milsome describes a rather unusual “dolly” that was



Douglas Milsome with Stanley Kubrick, *Full Metal Jacket* (Kubrick estate)

used in the battle scenes of both *Barry Lyndon* and *Full Metal Jacket*. For tracking across fields, a traditional dolly simply would be too shaky, so Kubrick had his crew modify a camera car, removing the engine to make it lighter. Thus, six grips could push the car quite easily, and it delivered a remarkably smooth ride across the uneven ground.

Regarding Kubrick's well-documented perfectionism, Milsome is of two minds: "He's a drain, because he saps you dry, but he works damn hard himself and expects everybody else to . . . I've actually had a lot harder time working for a lot less talented people than Stanley."

A native of London, Milsome started as a camera assistant at Pinewood Studios, where he worked with the Arthur J. Rank motion picture company for seven years. He began freelancing as a cameraman in 1958, and his films as camera operator include *The Bounty* (1984), *Blade Runner* (1982, additional photography, uncredited), and the television version of *All Quiet on the Western Front* (1979). His credits as cinematographer include *Wild Horses* (1983), *The Beast* (1984), *Desperate Hours* (1990), and *Body of Evidence* (1993).

**References** "Douglas Milsome," Internet Movie Database, [www.imdb.com](http://www.imdb.com); "Douglas Milsome," *The Beast* press book; Magid, Ron, "Full Metal Jacket: Cynic's Choice," *American Cinematographer* (September 1987): 74–84.

**Modine, Matthew** (1959– ) Matthew Modine, the actor who portrayed Private Joker in *FULL METAL JACKET* (1987), was born in Loma Linda, California, on March 22, 1959. He and his six brothers and sisters were raised in Utah, where his father was manager of a drive-in theater. He went to New York at age 18 to study at the Actors Studio with Stella Adler. While trying to break into the film business, he started out acting on TV commercials and soap operas. His earliest film roles included two pictures that dealt with the Vietnam War: Robert Altman's *Streamers* (1983) and Alan Parker's *Birdy* (1984), in which he played an emotionally unstable veteran. STANLEY KUBRICK picked him to act the role of the wisecracking marine recruit in *Full Metal Jacket*.

In *Full Metal Jacket*, Modine plays Private James Davis, nicknamed Private Joker, a military journalist

during the Vietnam War who participates in the hostilities at the front with his fellow marines when the occasion demands. Three of Modine's older brothers and one of his sisters served in Vietnam, so he was interested in playing the part.

Modine told Susan Linfield that he was impressed with how Kubrick grounded the film in reality. "Everything that happens in *Full Metal Jacket* exists. The boot camp sequence," which accounts for the first 45 minutes of the movie, "is probably the most realistic portrayal of boot camp in the Marines that has ever been put on film, with the exception of a training film shot at Parris Island," the location of the Marine Training Center. Modine understood Kubrick's concept of presenting the boot camp scenes with unvarnished realism, he told critic Caryn James: "You're taught your whole life not to hurt other people, not to kill other people"; but at Marine boot camp, "those rules suddenly don't apply anymore."

MARIO FALSETTO asserts that *Full Metal Jacket* argues that, "given enough time, training, and ideological conditioning, everyone contains the potential for extreme violence"; Joker is no exception to the rule. By film's end, he has exterminated a female sniper—it is his first kill, but, one assumes, not his last. Modine explained, "The reason that Stanley's stories are shocking is because they're so truthful. He doesn't try to create some sympathy for somebody because it's a film, because he wants to win the audience over."

Thus Joker "has so many contradictions; that's what I think is great about the film," Modine continued. "When you watch it, you don't know who to cheer for. You want to live in a world of peace, but if you scrape the veneer a little bit and get into man's psyche, he becomes an animal; there's a beast just beneath this thin façade of peace." On this point, Falsetto mentions a telling moment in the movie, while Joker is serving his tour of duty in Vietnam. When Joker "tries to explain to an aggressive officer why he wears a peace-symbol button and has the words 'Born to Kill' scrawled on his helmet," Joker says that it has something to do with the duality of man. "The notion that opposite traits make up human nature," Falsetto opines, "is central to Kubrick's world view."

Joker expresses his conflicted feelings about the marines' role in the Vietnam War during a scene in which a documentary film crew interviews members of his squad. Joker, Falsetto notes, lives up to his nickname by giving the most flippant response to the interviewer. He says he looked forward to coming to Vietnam because "I wanted to see exotic Vietnam, the jewel of Southeast Asia. I wanted to meet interesting and stimulating people of an ancient culture—and kill them. I wanted to be the first kid on my block to get a confirmed kill."

Like *LOLITA* and *A CLOCKWORK ORANGE*, *Full Metal Jacket* uses a voice-over narration by the film's protagonist; in this case, Private Joker, who speaks lines brought over from the GUSTAV HASFORD novel, *THE SHORT-TIMERS*, from which the film was derived. Consequently, the filmgoer to some degree views events through his eyes. This makes him an abiding presence in the movie, and as a result the movie builds a relationship between him and the viewer. Joker's reflections on the sound track reveal, among other things, his attitude toward his fellow recruits: "They are ready to eat their own guts and ask for seconds. The Marine Corps does not want robots. The Marine Corps wants to build indestructible men. Men without fear."

Near the close of the picture, Joker's transformation into such a fearless man is complete, as he states flatly in his last voice-over, after he has gotten his first confirmed kill: "I am in a world of shit, yes; but I am alive. And I am not afraid." In short, *Full Metal Jacket* chronicles the metamorphosis of Joker from an innocent recruit in boot camp into a trained killer at the front.

In speaking afterward about working with Kubrick, Modine affirmed in VINCENT LOBRUTTO's book that Kubrick "is probably the most heartfelt person I ever met. It's hard for him, being from the Bronx with that neighborhood mentality, and he tries to cover it up. Right underneath that veneer is a very loving, conscientious man, who doesn't like pain, who doesn't like to see humans suffering or animals suffering. I was really surprised by the man."

After *Full Metal Jacket*, Modine had some more good parts; for example, as the inept FBI agent in

*Married to the Mob* (1988), the young landlord bedeviled by a psychotic tenant in John Schlesinger's *Pacific Heights* (1990), and in other films. His career suffered a severe setback, however, when he appeared in *Cut-throat Island* (1995), a film which was a huge financial failure. In the wake of that debacle Modine had to settle for parts in films of no great consequence, such as the role of a failed actor who is also a jerk in *The Real Blonde* (1997). His trio of Vietnam films, most especially *Full Metal Jacket*, represent his best work in the cinema.

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**Mollo, John** (b. 1931) For much of his life, John Mollo has been passionate about European and American military uniforms. He has written six books on military costumes, often illustrating them as well. At least one of them, the massive *Military Fashion*, which deals with European and American uniforms and fashions from 1640 to 1914, is widely hailed as a standard volume on the subject.

Mollo entered the motion picture industry in 1967 as a technical adviser on Tony Richardson's *The Charge of the Light Brigade*. He then worked in the same capacity on *The Adventures of Gerard* (1970), *Nicholas and Alexandra* (1971), and *BARRY LYNDON* (1975).

Mollo made his first full-fledged foray into costume design, on George Lucas's epic SCIENCE FICTION film *Star Wars* (1977), for which Mollo won the Oscar. His other films as costume designer include *Alien* (1979); *Gandhi* (1982), which won Mollo his second Oscar for best costume design; *King David* (1985); *White Hunter, Black Heart* (1990), starring MARISA BERENSON; *Chaplin* (1992); and *Event Horizon* (1997).

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Century–Fox, 1977; “John Mollo,” Internet Movie Database, www.imdb.com.

**Morris, Oswald** (b. 1915) The cinematographer of *LOLITA*, Oswald Morris, was born November 22, 1915, in Ruislip, England. He worked as a projectionist while in high school and dropped out of school at age 16 to become an apprentice in the film industry. By 1935 he was an assistant cameraman and by 1938 a camera operator on low-budget British movies. Morris served as a bomber pilot in the Royal Air Force during World War II, and after the war assumed the duties of a camera operator once more. He worked on such films as David Lean’s film of Dickens’s *Oliver Twist* (1948). He then became a director of photography in 1951, photographing such distinguished movies as John Huston’s *Moulin Rouge* (1952), the fictionalized biography of French painter Toulouse-Lautrec, and John Huston’s *Moby Dick* (1956). He also filmed Carol Reed’s *The Key* (1958) and *Our Man in Havana* (1959), from the Graham Greene novel, before beginning work on STANLEY KUBRICK’S *LOLITA* (1962). While the movie was being shot at Associated British Studios, outside of London, Morris realized that Kubrick was a perfectionist: he took his time in coaching the cast during rehearsals, especially paying attention to SUE LYON, who was making her screen debut as the nymphet Lolita in Kubrick’s film of the VLADIMIR NABOKOV novel. Still, because of his long experience as a lighting cameraman, Morris was sometimes nettled by the way that Kubrick personally supervised the cinematographer’s work, since many directors left the lighting of a scene to the cameraman.

Morris recalls in Richard Corliss’s book on *Lolita* that Kubrick would say, “Now I want the scene lit as though there’s just one lightbulb in the middle of the set.” Fifteen minutes later, he would come back and say, “What are all those lights? I told you just one light bulb.” Morris would reply, “It’s basically and faithfully lit as if with one lightbulb.” Morris concludes, “So we used to fight, you see. . . . It all got a bit boring, inquest after inquest about the lighting.”

The scene Morris refers to is the one in which Clare Quilty (PETER SELLERS) wants to win the suc-

culent nymphet Lolita away from her stepfather, Humbert Humbert (JAMES MASON), who, like Quilty, is sexually drawn to her. In an effort to come between Humbert and Lolita, Quilty shows up at Humbert’s home wearing thick glasses and a fake mustache, impersonating a school psychologist. He questions Humbert about the propriety of his relationship with his lovely young stepdaughter. He sits in Humbert’s shadowy living room, where only a slim shaft of light illuminates the scene. Kubrick’s concern about seeing to it that the scene was dimly lit, as if by a single lightbulb, was to make it credible for the viewer that Humbert would not see past Quilty’s disguise and recognize Quilty, whom he had encountered before. Despite his differences with Kubrick, Morris’s atmospheric lighting in this and other scenes in *Lolita* was a hallmark of the film’s technical quality.

Writer Anwar Brett points out that Morris maintained his status as a freelance cinematographer throughout his career. His reputation was such that he did not have the need to work under contract with any one studio in order to assure himself steady work. “His overwhelming talent seems to have been his ability to work with some of the more demanding directors of the period” such as Stanley Kubrick, Brett writes. “Matched with his professional competence and adaptability, his solid and unostentatious work lent character and depth to a wide variety of films. He provided vivid and provocative images” in Martin Ritt’s *The Spy Who Came in from the Cold* (1966); Carol Reed’s *Oliver!* (1968), the musical version of the Dickens story he had photographed for David Lean as a straight drama; Norman Jewison’s *Fiddler on the Roof* (1971), for which he received an Academy Award; and *The Seven-Per-Cent Solution* (1976), in which Sherlock Holmes meets Sigmund Freud. His last film was *The Dark Crystal* (1982), featuring Jim Henson’s Muppets in a dazzling fairy tale.

“No matter how fearsome the reputation of those with whom he worked,” Brett concludes, “Morris discharged his duties with quiet authority, proving himself to be unflashy but thoroughly dependable.”

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Oswald Morris with Stanley Kubrick, on location for *Lolita* (Kubrick estate)

duction Artists, rev. ed., vol. 4, ed. Grace Jeromski (Detroit: St. James Press, 1997), 596+; Corliss, Richard, *Lolita* (London: British Film Institute, 1994).

**Morris, Wayne** (1914–1959) In STANLEY KUBRICK'S *PATHS OF GLORY* (1957), actor Wayne Morris portrays perhaps the most pathetic character in the film: the alcoholic, incompetent, cowardly Lieutenant Roget. During a nighttime reconnaissance mission into no man's land with two of his subordinates, Roget's bad judgment and cowardice result in his accidentally killing one of the men, Lejeune (Ken Dibbs). The other soldier, Corporal Paris (RALPH MEEKER) confronts Roget, who in response threatens to trump up charges against Paris. Later, when asked to select one of his men to be executed, as one of three scapegoats for the entire company's "cowardice under fire," Roget chooses Paris. Before his court-martial, Paris relates Roget's actions to

Colonel Dax (KIRK DOUGLAS), who later appoints Roget as the officer in charge of the execution, as a poetically just punishment for Roget's cowardice.

A native of Los Angeles, Wayne Morris won a scholarship to the Pasadena Playhouse, where he was discovered by WARNER BROS. The studio put him under a 15-year contract, during which time he starred in a spate of now largely forgotten films, including *Brother Rat* (1938), *Submarine D-1* (1937), *Valley of the Giants* (1938), *Bad Men of Missouri* (1941), *Deep Valley* (1947), and *Task Force* (1949). It was a picture called *Kid Galahad* (1937), in which he played the title role of a rising young prizefighter, that elevated Morris into instant stardom and great popularity (as evidenced by the innumerable fan-magazine articles devoted to him in the 1940s and '50s).

Between film commitments in the 1950s, Morris appeared onstage, starring in the touring companies of *The Tender Trap* and *Mister Roberts*. He made his Broadway debut in the William Saroyan comedy, *The Cave Dwellers* (1957). Morris had also appeared in the 1948 film version of Saroyan's *The Time of Your Life*. His final film, *Buffalo Gun*, was released posthumously in 1961.

**References** "Wayne Morris," Internet Movie Database, [www.imdb.com](http://www.imdb.com); "Wayne Morris: The Duke," *Playbill* (*The Cave Dwellers*) October 19, 1957; "Wayne Morris" (obituary), *Variety*, September 16, 1959.

### **Mr. Lincoln (Omnibus, CBS TV, 1952)**

Television producer RICHARD DE ROCHEMONT contacted STANLEY KUBRICK to do second-unit work for a five-part Abraham Lincoln program scripted by James Agee for the legendary *Omnibus* series, considered a benchmark for quality television, and directed by Norman Lloyd. Although live broadcasting was the favored method of television production at the time, *Mr. Lincoln* was to be shot on film and on location. Kubrick was therefore sent to Hodgenville, Kentucky with cinematographer Marcel Rebieri to shoot Marian Seldes (Nancy Hanks) and Crahan Denton as Lincoln's mother and father, and child actors as young Lincoln and his sister Sarah, in a reconstructed log cabin. All of Kubrick's footage was used, but when Kubrick later joined Lloyd in

New Salem, Illinois, Lloyd declined any further help from the 23-year-old Kubrick, realizing that creative differences were sure to develop. Norman Lloyd directed almost all of the series, starring Royal Dano as the mature Lincoln, Joanna Roos as Mary Lincoln, Joanne Woodward as Ann Rutledge, and James Agee as Lincoln's friend Jack Kelso. Writer James Agee, who had "a lifelong fascination with Lincoln," in the words of historian Frank Thompson, "wanted the programs to show 'how a child born into the humblest depth' would begin 'to ripen into one of the greatest men who ever lived.'" Deliberately paced and extremely effective in its use of silence, *Mr. Lincoln* was unlike most conventional Hollywood films of the period. Thompson considered the program "a remarkable, evocative song of Lincoln's youth, not bound by history but infused with a sense of authenticity," concluding that "there is more insight here on what kind of people the Lincolns were, and what their lives must have been like, than in any other Lincoln film ever made." *Mr. Lincoln* was broadcast from November 16, 1952, to February 5, 1953.

**References** Bergreen, Laurence, *James Agee: A Life* (New York: E. P. Dutton, 1984); Kramer, Victor A., *James Agee* (Boston: Twayne, 1975); LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Donald I. Fine, 1997); Thompson, Frank, *Abraham Lincoln: Twentieth-Century Popular Portrayals* (Dallas, Tex.: Taylor Publishing, 1999).

—J.M.W.

**Music for Strings, Percussion and Celesta** (1936) Much of the haunting eeriness that pervades STANLEY KUBRICK'S *THE SHINING* derives from the accompanying music from Béla Bartók's *Music for*

*String, Percussion and Celesta*. Bartók (1881–1945) was one of the great amalgamators of music, integrating folk materials from his native Hungary with modern dissonant harmony. His *Music for Strings, Percussion and Celesta* was composed during the summer of 1936 and premiered in Basel, Switzerland, on January 21, 1937. It is scored for two string quartets, percussion, double basses, and celesta. The four movements are marked *andante tranquillo*, *allegro*, *adagio*, and *allegro molto*. The third movement, which Kubrick incorporated into *The Shining*, is one of Bartók's most famous "night pieces." The twisting chromatic melody, the slithery glissandi for timpani and strings, the mysterious tappings of the xylophone, and the series of fortissimo climaxes create a disquieting and neurotic mood. In the opinion of historian Jack Sullivan, this work belongs to a select group of Bartók masterpieces that evoke terror and anxiety. They include the opera *Bluebeard's Castle* (1911), with its "ghostly echoes of Debussy" and its "blood-drenched lyricism"; the slow movement of the *Out of Doors* suite for piano (1926), "which treats the piano as a percussion instrument shimmering and vibrating with the sounds of nocturnal birds and insects"; and the pantomime ballet, *The Miraculous Mandarin* (1918), a "lurid, violent" work that "treats the orchestra like an instrument of aggression." Sullivan describes the latter work "as blood-curdling as anything in music."

**References** Gillies, Malcolm, *The Bartok Companion* (Portland, Oreg.: Amadeus Press, 1994), pp. 303–314; Sullivan, Jack, *The Penguin Encyclopedia of Horror and the Supernatural* (New York: Viking Press, 1986) pp. 22–23.

—J.C.T.



**Nabokov, Vladimir** (1899–1977) Born in St. Petersburg, Nabokov grew up in pre-Revolutionary Russia. He took a degree in literature at Trinity College, Cambridge, in 1922, and thereafter lived in France and Germany, where he wrote novels in Russian. Nabokov immigrated to the United States in 1948 and switched to writing fiction in English; he also accepted a teaching post as professor of Russian and European literature at Cornell University in upstate New York. His first novels in English, *The Real Life of Sebastian Knight* (1941) and *Bend Sinister* (1947) were inferior to his best Russian novels such as *The Defense* (1930).

Despite his literary credentials, Nabokov had difficulty in finding a publisher for his novel *Lolita*, which he finished in 1954, because it dealt with a college teacher obsessed with a preteen girl. The manuscript was rejected by four U.S. publishers, none of whom he suspected read it to the end, as he mentions in the afterword which he wrote for the book. The novel was finally brought out in 1955 by the Olympia Press in Paris, which specialized in erotica. Thus *Lolita* joined the ranks of controversial works by James Joyce and D. H. Lawrence that were initially thought to be too explicit in dealing with sexual matters at the time that they were first visited upon the reading public.

Richard Corliss, in his book about Kubrick's film of the novel, cites Nabokov's letter to fellow novelist

Graham Greene, in which Nabokov comments on the controversy surrounding the book at the time: "My poor Lolita is having a rough time. The pity is that if I had made her a boy, . . . philistines might not have flinched." Still the novel found champions in literary circles when it was published in America and in Britain in the late 1950s. In fact, Greene stoked serious interest in the book when he gave it a rave review in the *London Times*. Over the years, Nabokov's novel has been reexamined and recognized as a superb, elegantly written piece of fiction. When Kubrick acquired the rights to the novel, however, it was still something of a succès de scandale. In fact, when Kubrick undertook to film it, there was much speculation in the trade press as to how he would tackle a story that deals with the perverse love of an older man for a prepubescent girl. Part of the problem was rooted not so much in the novel itself, but in the sensational reputation the book had acquired since its publication and still retained to some extent, especially in the minds of those who had never read it.

The book is narrated by Humbert Humbert, a college professor who falls hopelessly in love with 12-year-old Dolores Haze, known to her friends as Lolita. He commits the tale to his diary (changing all the names in the story, including his own, "to protect the guilty"), while imprisoned in a psychiatric ward for the murder of Clare Quilty, his rival for the affec-

tions of the young girl with whom he was infatuated. (Nabokov always insisted that he chose that name for his heroine simply because he found it appealing, and denied that it was a veiled reference to Charles Chaplin's second wife, actress Lillita McMurray, who was known professionally as Lita Grey. Lillita McMurray was 16 when she married Chaplin in 1924 and 19 when she divorced the hapless comedian after a spectacularly sensational divorce trial, in which she contended that she was too young to be married to a "demanding" husband like Chaplin. The press, however, played up both the marriage and the divorce as if Lillita were a pubescent "nymphet.")

Humbert in the novel calls himself a "nympholept," a word by which Nabokov sought to suggest the term "lepidopterist," a butterfly specialist, something Nabokov had been for years. (As a matter of fact, there is a minor character in the novel named Vladimir Nabokov, a butterfly hunter.) The metaphor works perfectly in the story, since Humbert, in trying to snare his butterfly, is enmeshed in the net himself and never possesses for long the object of his obsession. Furthermore, the word *nympholepsy* had already come to mean a frustrating attachment to an unattainable object, lending universal implications to Humbert's plight.

At novel's end, Humbert meets Lolita one last time; by now she is a pregnant housewife, and he discovers that his sexual obsession for her has at last turned into genuine love. Even Lolita begins to understand that Humbert is expressing sincere love for her; still, she declines his offer to go away with Humbert, since she is committed to her husband, the father of her unborn child. Humbert goes off with blood in his eye, to murder Clare Quilty, his rival for Lolita in the past, who had taken her away from him. He wishes to kill Quilty, not because Quilty had won her away from him, but because Quilty had merely used and discarded her as damaged goods. In the end, we learn that Humbert succumbed to a heart attack in jail while awaiting trial for the murder of Clare Quilty.

Critic Richard Corliss reports that Nabokov, commenting on the deeper implications of the novel, stated that "*Lolita* is a tragedy. . . . Further, this is at heart a novel of redemption. It is about a lust that matures, under fire, to love."

Despite the difficulties attendant on making the picture, the novel fairly begged to be committed to celluloid. On one page, while eyeing the "wanted" posters in a post office lobby, Humbert says in an aside to the reader, "If you want to make a movie out of my book, have one of these faces gently melt into my own while I look at it." On another page he reflects, while recalling Lolita and himself engaging in horseplay, "A pity no film has recorded the curious pattern . . . of our simultaneous and overlapping moves." Elsewhere Humbert muses on watching Lolita play tennis and says that he regrets that he had not immortalized her in "segments of celluloid" which he could then run in "the projection room of my pain and despair."

With so many cinematic references in the novel, it is not surprising that Kubrick engaged Nabokov to write the screenplay for *Lolita*. In Nabokov's foreword to his version of the script, which he published in 1974, Nabokov recounts that, after Kubrick had received his first draft of the screenplay, which ran to 400 pages, the director indicated to him that the script was too unwieldy, contained several superfluous episodes, and would run for seven hours if the screenplay were filmed in that form. Nabokov accordingly made several deletions and resubmitted the revised script—shorter by half—to Kubrick. He speculated that Kubrick ultimately used about 20 percent of the revised screenplay.

Even the published version of the screenplay, however, is not an exact replica of Nabokov's shortened script, for he restored some of the scenes which he originally had deleted at Kubrick's behest and in other ways altered it further. Reading through Nabokov's published screenplay, nevertheless does give viewers some idea of why Kubrick revised the novelist's script so extensively.

For one thing, Nabokov includes a scene depicting the death of Humbert's mother, to which he refers in the novel: after she is struck by lightning at a picnic, "her graceful specter floats up above the black cliffs, holding a parasol and blowing kisses to her husband and child who stand below, looking up, hand in hand." This is the kind of background material that helps enrich a character in a novel, but

which must be sacrificed in the interest of keeping a film to a reasonable running time.

In addition, Nabokov added other scenes to his script, such as the burning down of the house where Humbert was to have stayed before he moved in with Lolita and her mother, which are based on unused material that he had regretted discarding from the published novel, and which he therefore reinstated in the screenplay. Again, these incidents would have complicated further a film which eventually was to run a full two and a half hours in its final version.

When Nabokov finally saw *Lolita* at a private screening, he recalled in his foreword to his screenplay, he found that Kubrick was “a great director, and that his *Lolita* was a first-rate film with magnificent actors,” even though much of his version of the script had gone unused. Alfred Appel, of Northwestern University, who had several interviews with Nabokov, told Gene Phillips that the novelist never had anything but good comments to make about Kubrick’s film of his book, largely because after the writer had spent six months working on the scenario himself he came to realize vividly how difficult adapting a novel to the screen really is.

“I am no dramatist,” he confesses in his foreword; “I’m not even a hack scenarist.” On the one hand, he felt that only “ragged odds and ends of my script had been used.” On the other hand, he realized that Kubrick’s final shooting script was, after all, derived from his own revised screenplay, and that hence all of Kubrick’s revisions of his script were not sufficient to erase his name from the credit titles as author of the screenplay. He added that Kubrick’s inventions were, by and large, “appropriate and delightful.” The scenes in which SUE LYON, as Lolita, and JAMES MASON, as Humbert, travel cross-country, he notes, “are moments of unforgettable acting and directing.” The macabre killing of Quilty (PETER SELLERS) “is a masterpiece.” He still feels, however, that had he had more to do with the actual shooting of the movie, he would have stressed certain things that were not emphasized in the film; this fueled his decision to publish his revised version of the script. He also admits that “infinite fidelity may be an author’s ideal but can prove a producer’s ruin”; and so he offers his published

screenplay “not as a pettish refutation of a munificent film but purely as a vivacious variant of an old novel.”

**References** Ciment, Michel, “*Lolita*,” in *International Dictionary of Films and Filmmakers: Films*, vol. 1 rev. ed., ed. Nicolet Elert and Aruna Vasudevan (Detroit: St. James Press, 1996), pp. 588–589; Corliss, Richard, *Lolita* (London: British Film Institute, 1994); Howard, James, *Stanley Kubrick Companion* (London: Batsford, 1999), pp. 73–85; Kael, Pauline, *I Lost It at the Movies* (New York: Boyars, 1994), pp. 203–209; Mainar, Luis, *Narrative and Stylistic Patterns in the Films of Stanley Kubrick* (Rochester, N.Y.: Camden House, 2000), pp. 48–58, passim; Nabokov, Vladimir, *The Annotated Lolita*, ed. Alfred Appel (New York: McGraw-Hill, 1970); ———, *Lolita: A Screenplay* (New York: McGraw-Hill, 1974); Tibbetts, John, “*Lolita*,” in *The Encyclopedia of Novels into Film*, rev. ed., ed. John Tibbetts and James Welsh (New York: Facts On File, 1999), pp. 134–138.

**“Napoleon”** (unproduced screenplay, 1969) Of all the many projects never finished by STANLEY KUBRICK, arguably the most sorely missed by his devotees and certainly the most legendary is “Napoleon.” Kubrick harbored a longtime fascination with Napoleon Bonaparte that naturally led him to attempt to bring the great emperor’s life to the screen—an endeavor that would occupy Kubrick off and on for several years.

Kubrick found all other filmic depictions of Napoleon’s story to be inadequate. This assessment applied even to Abel Gance’s 1927 epic; although Kubrick did admire that film for its cinematic technique, he felt that it fell short as a treatment of Napoleon’s life. Stanley Kubrick’s first full-swing attempt at the project was in 1968; he intended it to be his next film after *2001: A SPACE ODYSSEY*.

After immersing himself in Napoleonic history (having had several hundred books on the subject delivered to his office), Kubrick engaged one of the world’s leading English-language scholars on Napoleon, Professor Felix Markham, as a historical consultant. Furthermore, Kubrick purchased the rights to Markham’s biography of Napoleon, in order to ground the screenplay legally in a specific work and thus to thwart any potential lawsuits by other Napoleonic scholars. Kubrick also enlisted

a number of graduate students in history at Oxford University to assemble a detailed master file on the lives of the dozens of principal characters, enabling him to determine where any one of them was and what that person was doing on any particular date.

Stanley Kubrick’s 1969 screenplay traces the life of Napoleon Bonaparte from early childhood, through military school and his rise to military prominence; to his passionate love affair and troubled marriage to Josephine Beauharnais; his brilliant military strategies and resultant victories and eventual ascension as emperor; Napoleon’s tenuous alliances with former enemies, notably Emperor Francis II of Austria and Czar Alexander of Russia; his divorce from Josephine due to her inability to produce an heir; his subsequent marriage to Marie-Louise, Archduchess of Austria; the birth and early life of their son, the king of Rome; and finally Napoleon’s overreaching attempt to conquer Russia, leading to his downfall and exile. At 148 pages, the script was supposed to translate to roughly 180 minutes of screen time. This length did not worry Kubrick, as films such as *Gone With the Wind* (1939) had shown that audiences could remain captivated by a commercial film for well over three hours.

Given the extent of Kubrick’s sheer determination as a filmmaker and his careful attention to planning, it is easy to see why he was so enamored of “Napoleon.” Indeed, in a few passages in the screenplay, it seems that the speaker might just as easily be Kubrick himself, rather than Napoleon, as in the following two instances:

#### NAPOLEON (V. O.)

There is no man more cautious than I am when planning a campaign. I exaggerate all the dangers, and all the disasters that might occur. I look quite serene to my staff, but I am like a woman in labor. Once I have made up my mind, everything is forgotten, except what leads to success. . . .

#### NAPOLEON (V. O.)

Duroc, I have a bill here for 600,000 francs from Tirot, for building the Imperial throne and six dec-

orated arm-chairs. The amount is absurd—and, at least twice too much.

Furthermore, at certain moments Kubrick seems to use Napoleon as a mouthpiece to articulate his own worldview. The following passage clearly echoes and attempts to justify Kubrick’s pessimistic opinion of humanity, which would find its clearest articulation in *A CLOCKWORK ORANGE*, but which surfaces throughout Kubrick’s oeuvre.

[addressing dinner guests]

#### NAPOLEON

The Revolution failed because the foundation of its political philosophy was in error. Its central dogma was the transference of original sin from man to society. It had the rosy vision that by nature man is good, and that he is only corrupted by an incorrectly organized society. Destroy the offending social institutions, tinker with the machine a bit, and you have Utopia—presto!—natural man back in all his goodness.

[Laughter at the table.]

#### NAPOLEON

It’s a very attractive idea but it simply isn’t true. They had the whole thing backwards. Society is corrupt because man is corrupt—because he is weak, selfish, hypocritical and greedy. And he is not made this way by society, he is born this way—you can see it even in the youngest children. It’s no good trying to build a better society on false assumptions—authority’s main job is to keep man from being at his worst and, thus, make life tolerable, for the greater number of people.

#### MONSIEUR TRILLAUD

Your majesty, you certainly have a very pessimistic view of human nature.

#### NAPOLEON

My dear Monsieur Trillaud, I am not paid for finding it better.

Stylistically, the *Napoleon* script offers a few direct, visual rhymes with other Kubrick projects. For instance, the following description anticipates a scene in BARRY LYNDON (1975) involving young Brian, the son of Barry (RYAN O’NEAL) and Lady Lyndon (MARISA BERENSON):

EXT. TUILERIES GARDEN—DAY

King of Rome, now 1½ years old, riding in a magnificently decorated cart, pulled by two lambs, supervised by Napoleon, Marie-Louise, Duroc and Murat.

Furthermore, the script begins and ends with Napoleon’s childhood “teddy bear.” This odd anachronism clearly resonates with the character of “Teddy,” from BRIAN ALDISS’s story “SUPERTOYS LAST ALL SUMMER LONG,” the basis for Kubrick’s long-standing project, *A.I.: ARTIFICIAL INTELLIGENCE* (which Kubrick was considering as early as 1969).

“Napoleon” was the first project on which JAN HARLAN worked as producer for his brother-in-law, Stanley Kubrick. In his 2001 documentary, *STANLEY KUBRICK: A LIFE IN PICTURES*, Harlan characterizes Kubrick’s interest in the subject: “Napoleon represented for him the worldly genius that at the same time failed. And Stanley was fascinated by the fact that somebody so intelligent and so talented could make such mistakes.”

Together, Kubrick and Harlan made considerable progress in the preproduction stages of “Napoleon.” Romania and Yugoslavia were each prepared to supply up to 30,000 troops to act as extras although Kubrick found it unlikely that he would require more than half that number. Both countries had also agreed to make first-rate costume uniforms at a cost of \$40 each, a substantial savings over normal costume costs. Far more significant was a solution offered by a New York company that could print color uniform designs onto a durable paper “fabric,” at a cost of one to four dollars each. These paper costumes would be used for distant shots of 30 yards or more and at that range looked quite believable.

For interiors, Kubrick planned to use actual palaces, already decorated to period, that he had found in France, Italy, and Sweden. Additionally, he

intended to continue the innovative use of front-projection, which he had pioneered in *2001: A Space Odyssey*. Kubrick (and presumably ED DIGIULIO) researched extremely fast lenses, with the aim of being able to extend daylight shooting hours and to be able to shoot interiors using only the sunlight streaming through windows during the day and only candlelight for nighttime interiors—this as early as November 1968, whereas conventional wisdom has it that Kubrick made these developments later for *Barry Lyndon*.

Kubrick had his eye on JACK NICHOLSON to play Napoleon, according to VINCENT LOBRUTTO. Nicholson was extremely interested in the part, and in fact he eventually became just as obsessed with Bonaparte as Kubrick was.

Despite their advanced stage of development on the project, however, Kubrick and Harlan were unable to get financing in 1969–1970 for “Napoleon.” This was due largely to the general economic situation in Hollywood, a climate in which investors seemed reluctant to invest in huge, spectacular epics. Jan Harlan and others have suggested that part of the reason lay in the commercial failure of the big-budget film *Waterloo* (1970), starring Rod Steiger, which effectively scared off the potential financial backers of “Napoleon.” So Kubrick shelved the project for the time being and made *A Clockwork Orange*, with the intention of filming “Napoleon” next.

After his successful adaptation of ANTHONY BURGESS’s novella, Kubrick suggested that the author write a book based on Napoleon’s career. Burgess had been intrigued for some time by the challenge of writing a novel in the shape of a symphony. Kubrick intimated that Napoleon would be the perfect subject matter for such an undertaking, especially considering that there was already a symphony dedicated to Napoleon Bonaparte: LUDWIG VAN BEETHOVEN’S *Eroica*.

Anthony Burgess did write the book *Napoleon Symphony: A Novel in Four Movements* (1974), but Kubrick never attempted to adapt it to film. Indeed, Kubrick’s ambitious dream of filming Napoleon’s extraordinary life never came to fruition.

**References** Kubrick, Stanley, “Napoleon: Production Notes,” unpublished, November 22, 1968; ———,

“Napoleon,” unproduced screenplay, September 29, 1969; LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo Press, 1999); Phillips, Gene D., ed., *Stanley Kubrick: Interview* (Jackson: University of Mississippi Press, 2001).

**Nelson, Thomas Allen** Thomas Allen Nelson, a professor of English at San Diego State University, is the author of *Kubrick: Inside a Film Artist's Maze*, published by Indiana University Press in two editions, the second expanded in 2000 to include new chapters on *FULL METAL JACKET* and *EYES WIDE SHUT*, “undoubtedly his most ‘personal’ film.” The new edition also expanded the introductory chapter, “Kubrick and the Aesthetics of Contingency.” Nelson’s goal is not only to demonstrate “how Kubrick’s work reveals his belief in film as an art form for the expression of a complex personal vision,” but also “to show how his collected work reveals an equally important conviction—that film, as a popular commercial form, can touch the lives of millions of people in profound ways only when it explores the universal (i.e., generic) myths and archetypes of both our shared cultural experience and our collective unconscious.” *Library Journal* called the first edition “the best book written to date about Kubrick’s films.” The book successfully places Kubrick in an historical and theoretical context and was highly praised for offering “a penetrating, comprehensive examination of the style and substance of Kubrick’s canon.” The approach is scholarly, comprehensive, carefully considered, yet eminently readable.

—J.M.W.

**Nicholson, Jack** (1937– ) Actor and director Jack Nicholson was born on April 22, 1937, in Neptune, New Jersey. He began as an office boy at Metro-Goldwyn-Mayer while still in his teens. He trained at the Players Ring Theater in Los Angeles, and eventually got into film via independent producer-director Roger Corman, who made low-budget pictures for the youth market. His first film for Corman was *The Cry Baby Killer* (1958). Nicholson came into his own in *Easy Rider* (1969), a counterculture film in which he played a failed lawyer. His

directorial debut, *Drive, He Said* (1970), a movie about nonconformists, fizzled. Still, his portrayal of a hapless private eye in Roman Polanski’s *Chinatown* (1974) proved an early peak in his career, as did *One Flew Over the Cuckoo’s Nest* (1975), in which he played a mental patient and for which he garnered an Academy Award. He directed another film, *Goin’ South* (1978), a Western, before playing Jack Torrance in STANLEY KUBRICK’s film *THE SHINING* (1980), based on the STEPHEN KING horror novel.

Jack becomes the off-season caretaker of the Overlook Hotel, a summer resort in Colorado, during the winter months. Jack, his wife, Wendy (SHELLEY DUVALL) and his son, Danny (DANNY LLOYD), become ensconced in the caretaker’s quarters, where Jack hopes to achieve his ambition of composing a novel in the free time which his job affords him. It develops that Jack was a guest at the Overlook in a previous existence a half-century earlier, when he was a distinguished author.

As time goes on, Jack learns of the hotel’s lurid past history, in which a previous caretaker killed his family and himself. Jack gradually begins to “shine,”—he experiences visions that propel him back into his former life. As Tony Williams writes, Jack “begins to experience past manifestations from the Overlook’s history, such as a masked ball” held in the Roaring Twenties in the Gold Room, the hotel’s swanky ballroom. There he meets a waiter and a bartender who knew him in his previous incarnation. (Indeed, Jack appears in a 1921 photograph hanging in the hotel lobby, picturing him among the guests at the Fourth of July celebration in the Gold Room.)

By contrast, the ghosts Jack encounters later on are hideous ghouls, and these apparitions undermine Jack’s already tenuous hold on sanity. To make matters worse, Jack experiences a severe case of cabin fever from being imprisoned in the Overlook during an interminable snowstorm. That, plus his writer’s block, begin to drive him to insanity.

Moreover, Jack’s obsession with the previous caretaker’s slaughter of his family and subsequent suicide finally push him over the edge. He becomes a monster, pursuing Wendy and Danny, even attempting to break down the family bathroom door while yelling a cliché from American TV, “Here’s Johnny!” Finally

Jack, pursuing his family outdoors, dies of exposure, while his wife and son survive.

As Kubrick conceived the character of Jack Torrance, he is already slipping into lunacy when he arrives at the hotel. He explained to MICHEL CIMENT, “Jack doesn’t have very much further to go for his anger and frustration to become completely uncontrollable. He is bitter about his failure as a writer. He is married to a woman for whom he has only contempt.” Indeed, Wendy seems to be precisely the sort of woman “who would marry Jack and be stuck with him.” In addition, Jack and his son hate each other. Kubrick directed Nicholson to play Jack as emotionally unstable right from the beginning of the movie.

When Jack is haunted by ghosts from the Overlook’s past, he spirals downward into insanity. Kubrick intended these specters to be actual apparitions of spirits from the dead, and not mere hallucinations produced by Jack’s fevered imagination. This is evident from the fact that Wendy, who is manifestly sane, at times sees them too. There is, Kubrick concluded, no other explanation but the supernatural.

In an early press release, Nicholson states that when Kubrick phoned him about playing Jack Torrance, he accepted automatically, because he wanted to work with Kubrick. After he read the book, he thought it a great opportunity for him as an actor. When choosing a role, he explained, “I look first for something that holds my attention in the story, and then for the overview of a great director.”

“I believe that Jack is one of the best actors in Hollywood,” Kubrick told Ciment. “His work is always interesting, clearly conceived. . . . Jack is particularly suited for roles that require intelligence.” “In



Jack Nicholson and Shelley Duvall in *The Shining* (1980) (Author's collection)

*The Shining* you believe he's a writer, failed or otherwise."

Kubrick acceded to the request of his daughter VIVIAN KUBRICK to film a half-hour documentary, *The Making of The Shining* (1980). In her short film and also in JAN HARLAN's documentary *STANLEY KUBRICK: A LIFE IN PICTURES* (2001), Nicholson concedes that the director could be tough to deal with at times. Kubrick did 36 takes of the scene between Jack Torrance and the ghostly bartender. After finishing the picture, Nicholson said, "I'm glad to be off that one; that was rough duty."

MATTHEW MODINE, who starred in *FULL METAL JACKET*, told Peter Bogdanovich that he once asked Kubrick why he did so many takes. Kubrick replied that it was because the actors did not know their lines. When Jack Nicholson came to rehearsals, Kubrick recalled, "he kind of fumbled through his lines. He'd be learning them while he was there and then you'd start shooting." After 14 or 15 takes, "he started to understand what the lines meant. So by takes thirty or forty" he would be going great. In the scene with the bartender, Kubrick continued, "Jack produced his best takes near the highest number," adding that actors "don't do their homework. The only thing I can do is spend time doing multiple takes," while the actors are learning their dialogue.

"Stanley's demanding," Nicholson comments in NORMAN KAGAN's book. "He'll do a scene fifty times. Stanley's approach is, how can we do it better than it's every been done before? It's a big challenge. A lot of actors give him what he wants. If you don't, he'll beat it out of you—with a velvet glove, of course." Be that as it may, Nicholson states in Vivian Kubrick's documentary that he had enormous respect for Kubrick and wanted to follow his direction. When he comes across a good director, he says, "I want them to have the control."

Once an actor had mastered the dialogue for a given scene, Kubrick would encourage him to improvise if he were so inspired. One of Nicholson's legendary improvisations on this film was his bellowing, "Here's Johnny!" as he smashes the bathroom door with an ax to get at his wife. The line was a reference to the way the announcer introduced Johnny Carson on his long-running late-night talk show.

Nicholson was preoccupied with projecting Jack Torrance's psychosis. The book implied that Torrance was deranged, he pointed out; "and I just blew it up." Nicholson actually modeled his performance on Charles Manson, the cult leader whose followers had murdered actress Sharon Tate, the wife of director Roman Polanski, and her friends in 1969. Patrick McGilligan observes in his biography of Nicholson that, as Jack Torrance descended into lunacy, Jack Nicholson's hair became mangier, "his eyes zoned out, his tongue lolled around inside his mouth." He grinned evilly "as he lunged down empty corridors running from ghosts and chasing his victims."

Nevertheless, Frank Manchel reports that Stephen King found Nicholson's performance to be over the edge and overdone; some critics concurred. Richard Jameson complained that Kubrick "encouraged Jack Nicholson in the most outrageous display of drooling mania." It is true that Kubrick directed Nicholson to play his role over the top, and then selected Nicholson's most overwrought and manic takes for the final cut of the film. But in the years since the film was released, Nicholson's performance has been assessed more positively.

MARIO FALSETTO notes that initially, Nicholson's performance seems "wild and extreme, verging on the hysterical." On the contrary, "it is precisely these risky, over-the-edge qualities that make his performance and the film so invigorating," as Nicholson strives to communicate the frustration and seething anger of the character, which leads ultimately to his complete mental collapse. Similarly, Luis Mainar affirms that Nicholson's performance is on target in expressing "the character's madness, his incapacity to escape from his fantasies, to stop being ruled by his decaying mind."

In summary, McGilligan confirms that "time has sided with the minority, who even then felt that *The Shining* ranked with Kubrick's finest." It is a clever, unsettling horror movie, which, although it requires the audience to believe in ghosts, rewards them with an intelligent and satisfying thriller. Thus, he concludes, in some eerie manner the movie seems to get better every year.

After *The Shining*, Nicholson began to take supporting roles as well as leads, if they were challeng-

ing; he received a best supporting actor Oscar for his portrayal of a former astronaut in *Terms of Endearment* (1983). John Huston directed him as a hit man in *Prizzi's Honor* (1985). He both directed and starred in *The Two Jakes* (1990), the disappointing sequel to *Chinatown*; but he won another best actor Oscar for a comedy about a chronic malcontent, *As Good as It Gets* (1997), opposite Helen Hunt.

Nicholson and Kubrick remained friends after *The Shining* was completed. When Kubrick was awarded the Life Achievement Award from the Directors Guild of America (DGA) in 1997, he sent a videotaped message to the DGA and asked Nicholson to accept the award for him at the festivities in Hollywood.

*The Shining* is still acknowledged to be among Nicholson's finest roles. In a poll conducted of its readership by *Premiere* magazine in 1999, Jack Nicholson's Jack Torrance was voted one of the 10 most memorable villains in cinema history, along with HAL, the malevolent computer in *2001: A SPACE ODYSSEY*.

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**North, Alex** (1910–1991) The composer of the film score of *SPARTACUS*, Alex North, was born on December 4, 1910, in Chester, Pennsylvania. He studied music at the Curtis Institute, the Juilliard

School of Music, and the Moscow Conservatory—and with Aaron Copland, who also wrote some film scores. North composed underscores for some 50 short documentaries between 1937 and 1950. During this period he also wrote background music for some Broadway plays, most significantly Arthur Miller's *Death of a Salesman* (1949), and composed ballet music for choreographers Martha Graham and Agnes de Mille. His orchestral compositions include a piano concerto (1939, revised 1957) and three symphonies.

North's first major film score was for Elia Kazan's film of Tennessee Williams's *A Streetcar Named Desire* (1951), which ranged from gutbucket New Orleans jazz to passages of full-blown symphonic music. He subsequently scored such important movies as Martin Ritt's *The Long Hot Summer* (1959), with Paul Newman, before turning to *Spartacus* (1960).

North was engaged to compose the musical score for *Spartacus* before STANLEY KUBRICK replaced Anthony Mann as director, and had nearly a year to write it. Lee Tsiantis writes in her career essay on North, "For *Spartacus* North attempted to capture the feeling of pre-Christian Rome, using contemporary musical techniques," since the film tells the story of a slave (KIRK DOUGLAS) who instigates a slave revolt against the Roman Empire, an insurrection which is savagely quelled by the might of the imperial legions. North "researched music of the period and unearthed unorthodox instruments such as the dulcimer and the *ondioline* in a quest for exotic tone color."

Contrary to what is generally thought, North did compare notes with Kubrick while he was writing the underscore. Kubrick suggested that he study the music that Sergei Prokofiev wrote for Sergei Eisenstein's Russian historical epic *Alexander Nevsky* (1938). "Inspired by Prokofiev's score," Tsiantis continues, "North utilized a large brass section to evoke the barbaric quality of the times. He withheld the violins' appearance until the film's love story blossomed" between Varinia, a slave girl (JEAN SIMMONS), and Spartacus; at that point, North proved himself "more than equal to the lyrical efflorescence of the 'traditional' film scores of the past." Indeed, the love theme was delicately orchestrated at various points with solos for oboe or English horn, demonstrating North's lyric gifts.

David Wishart comments on the CD liner notes that North's score for *Spartacus* is "abrasive, rhythmically challenging, and almost wholly uncompromising: Discords, dense blocks of brass, impertinent woodwinds, monumental percussion and complex syncopation create a raucous anthem for a barbarous era." The music for the opening credits, for example, includes generous helpings of brass and percussion, while snare drums crackle with intensity and the trumpets and trombones blast away with tuckets and fanfares, joined by crashing cymbals and strident strings.

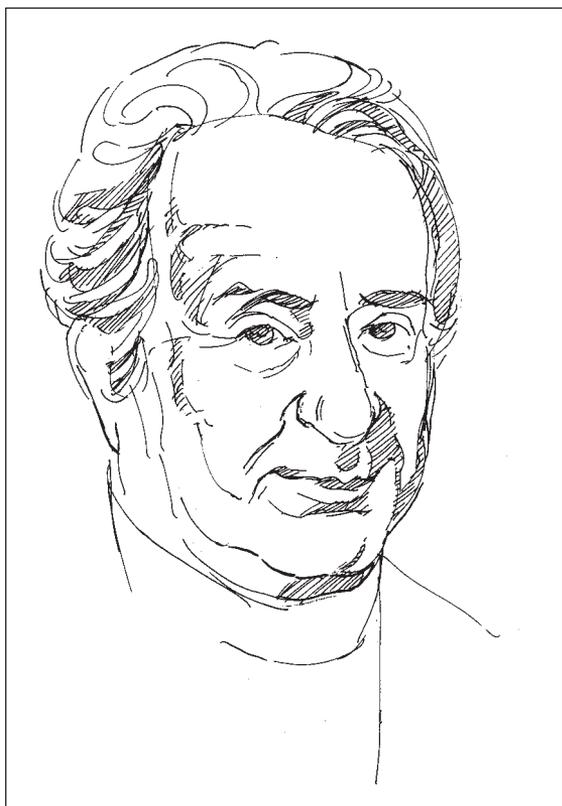
While Kubrick was editing *Spartacus*, he toyed with the idea of introducing some previously recorded music here and there, which was not composed by North. For example, he contemplated employing a melancholy theme from Chaplin's *Lime-*

*light* (1951) for Spartacus's death scene. Though Kubrick ultimately stuck with North's score throughout, he would turn again to the concept of using preexisting music in *2001: A SPACE ODYSSEY*.

North received an Academy Award nomination for *Spartacus* and subsequently composed the score for another Roman epic, *Cleopatra* (1963), for Joseph Mankiewicz. In December 1967, Kubrick phoned North with an offer to create the music for his SCIENCE FICTION FILM *2001: A Space Odyssey* (1968). Kubrick pointed out that North would have to compose the score for the film without seeing a complete rough cut of the finished picture, because the complicated special effects would not be completed until the end of postproduction. He told North to get started, however, by creating a waltz to accompany scenes of spaceships in flight.

North flew to London, where the film was being made, and spent two days with Kubrick, who played the temporary music tracks he had used during the initial phase of editing the film; it included works by JOHANN STRAUSS JR., RICHARD STRAUSS, and Aram Khachaturian. Andrew Birkin, who worked on the special effects for the film, recalls in *2001: Filming the Future* that he played a recording of Strauss's THE BLUE DANUBE one day, while he was screening some special effects footage with Kubrick. The director suddenly turned to him with a gleam in his eye and said, "Wait a minute. Could we actually use this for real? Am I crazy, or would this be a stroke of genius?" Birkin states that that was the first time Kubrick ever mentioned the possibility of retaining the temporary tracks for the movie's actual musical score on the sound track.

As North recalls in *The Making of 2001: A Space Odyssey*, "Kubrick was direct and honest with me concerning his desire to retain some of the 'temporary' music tracks which he had been using. . . . But I couldn't accept the idea of composing part of the score interpolated with other composers. I felt I could compose music that had the ingredients and essence of what Kubrick wanted and give it a consistency and homogeneity and contemporary feel." North returned to London on December 24, 1967, to start work for recording his score on January 1, after having viewed and discussed with Kubrick the



Alex North (John C. Tibbetts)

first hour of film for scoring. Kubrick arranged a posh apartment for him in Chelsea, on the banks of the Thames, and furnished him with a record player, tape machine, and the like. "I worked day and night to meet the first recording date, but with the stress and strain, I came down with muscle spasms and back trouble. I had to go to the recording in an ambulance." Henry Brant, who helped North orchestrate his score, conducted while he monitored the recording session in the control room.

"Kubrick was present, in and out," North continues. "He made very good suggestions, musically. . . . So I assumed all was going well, what with his participation and interest in the recording. But somehow I had the hunch that whatever I wrote to supplant Strauss's *Thus Spake Zarathustra*" for the opening fanfare of the picture "would not satisfy Kubrick, even though I used the same structure but brought it up to date in idiom and dramatic punch."

At all events, after having composed and recorded more than 40 minutes of music in those two weeks, North waited around for the opportunity to look at the balance of the film and spot places for additional music. Kubrick even suggested over the phone certain emendations that could be made for a subsequent recording session. "After eleven tense days of waiting to see more film, in order to record in early February, I received word from Kubrick that no more score was necessary" for the balance of the film; he was going to use sound effects alone in the remainder of the movie. "I thought perhaps I would still be called upon to compose more music; I even suggested to Kubrick that I could do whatever was necessary back in L.A. at the MGM studios. Nothing happened. I went to the screening in New York" in April 1968, "and there were most of the 'temporary tracks' on the sound track, in place of his score.

"Well, what can I say? It was a great, frustrating experience," North concluded. He deemed the pre-recorded music of mostly classical composers that Kubrick had utilized on the sound track was "just not in keeping with the brilliant concept" of Kubrick's film.

Tsiantis comments, "It is a tragedy that, in their only subsequent collaboration" after *Spartacus*, "Kubrick decided to jettison the forty minutes of

original music North wrote for *2001: A Space Odyssey*. The director fell in love with his classical 'temporary' track and decided to retain it." Because aficionados of North's music have vehemently protested Kubrick's scuttling North's score, Kubrick set the record straight in talking to MICHEL CIMENT:

"However good our best film composers may be," he began, they are not Richard Strauss, Johann Strauss, or Aram Khachaturian. "Why use music which is less good when there is such a multitude of great orchestral music available from the past and from our own time? When you're editing a film, it's very helpful to be able to try out different pieces of music to see how they work with the scene." This, of course, is common practice. In the case of *2001*, Kubrick decided that the temporary tracks could become the final score. "When I had completed the editing of *2001*, I had laid in temporary music tracks for almost all of the music." Then, as is customary, he engaged the services of a film composer, Alex North. "Although he and I went over the picture very carefully, and he listened to these temporary tracks and agreed that they worked fine and would serve as a guide for the musical objectives of each sequence, he nevertheless wrote and recorded a score which could not have been more alien to the music we had listened to; and, much more serious than that, a score which, in my opinion, was completely inadequate for the film."

With the premiere looming, Kubrick had no time left even to consider having another score written by a different composer. "Had I not been able to use the music I had already selected for the temporary tracks, I don't know what I would have done." North is cited above as maintaining that he was unaware that Kubrick did not intend to use his score until he attended the premiere; Kubrick counters that North's agent was aware of this turn of events. "The composer's agent phoned ROBERT O'BRIEN, then the head of MGM, to warn him that, if I didn't use his client's score, the film would not make its premiere date," he said.

The agent's point was that Kubrick did not have time to have a substitute underscore written by another composer, and that hence Kubrick would have to use North's music in order to avoid postpon-

ing the premiere. By the same token, if North was chagrined to see that none of his music was in the final film, he must have thought that, at the very least, the score would be a combination of his music and the preexisting music Kubrick had selected. After all, Kubrick had initially told North that from the beginning, he wanted the movie's music to combine North's compositions with at least some of the pre-recorded music. North's chagrin when he attended the premiere, then, was based on the fact that it never occurred to him (or to his agent) that Kubrick would ultimately use the preexisting music exclusively on the sound track.

In any case, says Kubrick, "O'Brien trusted my judgment," and endorsed his using the prerecorded tracks for his musical score in the film. "He is a wonderful man," Kubrick concluded; "and one of the very few film bosses able to inspire genuine loyalty and affection from his filmmakers."

In 1993 North's score was issued by Varèse Sarabande in a recording by the National Philharmonic, conducted by film composer Jerry Goldsmith. With this recording, one can compare North's background music for *2001* to the score that Kubrick actually used. North was right in guessing, as he suggests above, that Kubrick did not think his opening fanfare for the film was a match for Richard Strauss's fanfare from *Thus Spake Zarathustra*. North employs brass and percussion and even chimes in a spirited theme which implies jubilation; the Strauss music is awesome and fraught with foreboding brass statements that are overwhelmed by thunderous tympani. Although both North and Strauss conclude their respective fanfares with an impressive sustained organ chord, North's opener, which suggests a parade march, is not as appropriate a lead-in to the "Dawn of Man" sequence, which is the first episode of *2001*, as the Strauss selection, since the opening episode is rather somber.

What's more, Johann Strauss's "Blue Danube Waltz," which accompanies the docking of a spaceship at a space station, has a flow and tranquility which the waltz that North composed for the same sequence cannot duplicate. When one listens to the actual film score for *2001* alongside North's unused

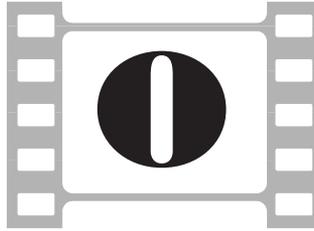
underscore, it is difficult to see how North's music would have been an improvement on the background music that Kubrick finally chose for the film.

Frank Miller extols Kubrick for being the first film director "to create a best selling score entirely pasted together from the classical canon," a score which proved popular as a soundtrack recording. For the record, Kubrick's scrapping of North's music did not prove to be the career setback for North that the composer feared it would be. He continued to write distinguished music for films for another two decades. In fact, he was a favorite composer of John Huston, who commissioned him to score four films for him: *Wise Blood* (1979); *Under the Volcano* (1984); *Prizzi's Honor* (1985), which starred JACK NICHOLSON and Anjelica Huston, and *The Dead* (1987), from the James Joyce novella.

North's last background score was for a French film about the holocaust starring the British actor Tom Courtenay, *The Last Butterfly*, released in 1991, the year of North's death. For his part, North saw that the function of film scoring was "to extend the characters on screen by writing music that penetrates the soul of the individual," as he says in Tsiantis's essay.

He was the first film composer to be awarded an honorary Academy Award for his lifetime achievement. It was bestowed on him at the Oscar ceremonies in 1985 and praised "his brilliant artistry in the creation of memorable music for a host of distinguished motion pictures." Among that number is his music for *Spartacus*.

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**O’Neal, Ryan** (1941– ) Patrick Ryan O’Neal was born in Los Angeles on April 20, 1941, the son of screenwriter Charles O’Neal and actress Patricia O’Neal. An amateur boxer, he competed in the Los Angeles Golden Gloves championship in Los Angeles in 1956 and 1957. He got into show business as a television stuntman in the 1960s. He gained popularity as an actor, playing a spoiled rich boy in the prime time soap opera *Peyton Place* (1964–1969), appearing in 514 episodes. He found stardom in pictures in the tearjerker *Love Story* (1970) and enjoyed more success in two films directed by Peter Bogdanovich which were toasts to the screwball comedies of the 1930s, *What’s Up, Doc?* (1972), with Barbara Streisand, and *Paper Moon* (1973), opposite his young daughter Tatum, who got an Academy Award for her performance in the movie.

STANLEY KUBRICK picked him for the lead in *BARRY LYNDON* (1975), from WILLIAM MAKEPEACE THACKERAY’s novel about an 18th-century adventurer and Lothario. (See *THE LUCK OF BARRY LYNDON*.) The press expressed doubts about O’Neal’s suitability for the part, since his screen image up to that point was as a lightweight romantic actor.

“He was the best actor for the part,” Kubrick later explained to writer MICHEL CIMENT; he looked right and possessed a greater talent as an actor than he had been able to demonstrate in several of his previous films. “In retrospect, I think my confidence in him

was fully justified, and I still can’t think of anyone who would have been better for the part.” O’Neal spent a year prior to filming taking lessons in fencing and dancing.

In filming *Barry Lyndon*, Kubrick had selected a tale that departed significantly from the portrayal of romantic adventurous heroes so common in earlier screen swashbucklers like *The Adventures of Robin Hood* (1938) and *The Adventures of Don Juan* (1948), both Errol Flynn vehicles. By contrast, Barry Lyndon is a Casanova who degenerates into a sly fortune hunter and a first-class scoundrel. Nevertheless, Barry never completely loses the engaging qualities of his youth, even as he gradually becomes more corrupt and dissipated with age. In fact, watching Barry slide from good to bad in the course of the movie makes his character all the more interesting. Because Barry is constantly battling people who are as wicked as he is, he never ceases to fascinate us, in much the same way that Shakespeare’s Richard III does.

Moreover, Kubrick elicits some compassion for Barry early in the movie when he is portrayed as a disadvantaged young Irishman, whose simple sincerity is reflected in the ingenuous, innocent face of Ryan O’Neal. Barry is then exploited by clever, calculating individuals in whom he naively places his trust. Thus Barry’s first love, Nora Brady, shamelessly takes advantage of his feelings for her. Even the person whom Barry respects most, Captain Jack Grogan

(Godfrey Quigley), participates in the Brady family's plot to force Barry to leave Ireland by making him believe that he has killed his rival for Nora's hand in marriage in a duel. Grogan's later offer to share with Barry the hush money which he received from the Bradys does not really alter his disloyalty to Barry. Ironically, when Grogan is later killed in the war against the French, we are told by the film's narrator that one of the last positive influences on Barry's character is now gone.

Next, Barry falls into the clutches of a con artist masquerading as an aristocrat, the Chevalier de Balibari (PATRICK MAGEE), who teaches Barry how to make a bundle by cheating at cards in posh European gambling salons. When Barry swiftly marries Lady Lyndon (MARISA BERENSON) a rich widow, for her money, his moral deterioration is complete. Moreover, when his only son, Brian, is killed in a riding accident, it seems that the last spark of real warmth and human love is extinguished in Barry's nature.

Yet, as we learn in the celebrated duel scene between Barry and his estranged stepson, Lord Bullingdon (LEON VITALI), that is not the case. Bullingdon despises Barry as an interloper and social climber who has squandered his mother's wealth. In fact, Barry allows the estate to fall into ruin while he becomes a drunk and womanizer.

In William Stephenson's essay on the film, he writes, "Lord Bullingdon challenges his stepfather to a duel with pistols." By the time the duel takes place, Barry has acquired enough self-knowledge to realize that the lad has suffered a good deal because of Barry's own selfishness. Therefore, Barry "goes through the ritual of firing a shot, but fires into the ground." Refusing to acknowledge Barry's act of contrition, "Bullingdon takes his shot with deliberation and manages to shatter Barry's leg. He has crippled his stepfather for life, an act of savagery done with exquisite decorum," as befits an English gentleman.

Hans Feldmann adds that, in the duel between Bullingdon and his stepfather, "Barry is the true victor." O'Neal's performance in the scene implies that Barry, in standing his ground to receive Bullingdon's shot, which permanently disables his leg, "achieves a dignity that Bullingdon betrays with the joyful expression of gratified rage, when he hears Barry's

cry of pain." The film concludes with Barry "boarding a stagecoach to oblivion."

There is no doubt, then, that Kubrick wants us at this late point in the film to feel some degree of sympathy for Barry. Kubrick explained to Ciment: "Thackeray referred to *Barry Lyndon* as 'a novel without a hero.' Barry is naive and uneducated. He is driven by a relentless ambition for wealth and social position. . . . This leads to great misfortune and unhappiness for himself and those around him. Your feelings about Barry are mixed, but he has charm and courage and it's impossible not to like him, despite his vanity, his insensitivity, and his wickedness." After all, Kubrick concluded, Barry is not very bright; he is an overreacher, who gets in over his head in situations he cannot fully understand or cope with. In short, "He is a very real character who is neither a conventional hero nor a conventional villain."

Even though *Barry Lyndon's* running time of just over three hours makes it one of the longest movies Kubrick made (only *SPARTACUS* is longer), it still reflects the kind of cinematic economy that we expect from his work. Frequently, a single telling image can communicate more to the film viewer than several lines of dialogue or narration, and Kubrick proved himself a master at creating such visual symbolism. He shoots the scene in which Barry discovers Nora Brady flirting with his rival in the late afternoon, so that the dying sunlight can signal the demise of Barry's hopes for ever winning Nora for himself. Later, in the scene in which Barry is engaged in flirting, ever so discreetly, with Lady Lyndon across a gaming table, a candelabra stands in the foreground of the shot. In this manner Kubrick emphasizes the flame that has been kindled in the lady for Barry's youth and beauty, and the flame that has been kindled in Barry for her wealth and status.

In photographing a scene lit solely by candles Kubrick marked an advance in cinematography, since no scene in a motion picture had ever been lit with so little illumination. He accomplished this by using an extremely sensitive lens, which originally had been developed by the National Aeronautics and Space Administration for photographing the instrument panel of a space ship. Director Billy Wilder (*Some Like It Hot*, 1959) was not impressed. He told writer

Cameron Crowe that Kubrick “worked like six months trying to find a way to photograph somebody by candlelight, not artificial light. And nobody really gives a damn whether it is by candlelight or not.” For his part, Kubrick was gratified that, even when making a costume picture, he was able to adapt the latest technical developments in other fields to cinema.

Kubrick’s vision is not a pleasant one. He sees the superficially civilized world of the 18th-century as a selfish place where the people who win the battle of survival do so because they are stronger or more crafty, not more noble. Hence, when we contemplate how the promise-filled young Irishman Barry Lyndon, as played by O’Neal, turned into a disillusioned and vindictive older man by succumbing to this corrupt and violent world, and became old before his time through his dissolute living, we pity him almost in spite of ourselves. Kubrick adds a printed epilogue at film’s end which reminds us that the story took place long ago and that the characters “are all equal now.” “The equality,” comments Stephenson, “is that of dusty death.”

Critic Pauline Kael complained when the film was released that Ryan O’Neal’s bland good looks were all wrong for the wastrel Barry Lyndon. By contrast, Dana Polan agreed with Kubrick that O’Neal was perfectly cast: “*Barry Lyndon* puts former *Peyton Place* and *Love Story* lover boy Ryan O’Neal into the role of a rough-cut Irish lad who will never really be assimilated into the aristocracy, and whose very un-English accent signals his inability to cross rigorously drawn social lines.” Alan Spiegel concurs that O’Neal undoubtedly looks the part: “Certainly the body is right—sloping shoulder blades, hefty torso, and splay feet—a rustic even in a castle, and the face is emotionally apt”: soft, bland features “with a spoiled boy’s pout.”

The critics Martha Duffy and Richard Schickel likewise endorsed O’Neal’s performance, noting, “It is mainly by the look in O’Neal’s eyes, a sharp glint when he spies the main chance, a gaze of hurt befuddlement when things go awry,” that we understand what he is thinking.

In discussing the film in later years, O’Neal told Jill Bernstein that, while Kubrick was shooting on location in Ireland, Kubrick received threats from the

Irish Republican Army (IRA). It seems that one morning, two men arrived at Kubrick’s rented house, pretending to be house painters. The cook ruefully informed CHRISTIANE KUBRICK, the director’s wife, “I know these lads. They’re not painters. Don’t let them in.” The IRA was irate, O’Neal explained, because “we had a lot of British people on the picture.” The following day O’Neal was in the makeup department and was told by one of the hairdressers, “Did you hear that there was an IRA threat today? Somebody called and asked for Mr. Kubrick, and they said, ‘You tell him he has twenty-four hours to get out of Ireland.’” O’Neal ran to his dressing room, where he found Kubrick waiting for him. As he walked by a window, Kubrick snapped, “Duck down. They could shoot you through the window. Let’s go back to England. Today.” To quote the old adage, when Kubrick’s unit departed, “They couldn’t see us for dust.”

O’Neal was not pleased that Kubrick did not have him narrate the film, since Barry tells his own story in Thackeray’s novel. Instead of Barry, Kubrick had an anonymous narrator tell Barry’s story in voice-over. “In the book Barry Lyndon narrates his own deranged view of things,” said O’Neal, and having him tell his own tale “was what made the story work. He was an eighteenth century crackpot. I was supposed to narrate the movie”; but then Kubrick decided to get an English character actor, MICHAEL HORDERN, who sounded to O’Neal like a tour guide in a museum. More than one critic stated that Kubrick’s using a nameless narrator was less effective than having Barry narrate the film.

O’Neal recalled the number of takes that Kubrick required to get a scene right, as many as 25, and said that it drove him to exhaustion at times. But he told Duffy and Schickel that, nevertheless, he had some pleasant memories of the shoot. Once, after considerable effort, he finally managed to deliver what Kubrick was looking for in a particular scene. “He found a way to walk past me, giving instructions to the crew,” O’Neal remembered; “but as he passed me, he grabbed my hand and squeezed it. It was the most beautiful and appreciated gesture in my life. It was the greatest moment of my career.”

After finishing *Barry Lyndon*, O’Neal opined that it was the most serious picture he had ever made—

or that he ever would make. His prediction proved all too accurate. In *The Main Event* (1979) he played a boxer, harkening back to his Golden Gloves days. He was directed by Norman Mailer in *Tough Guys Don't Dance* (1987), a film which proved that, as a movie director, Mailer was a good novelist. O'Neal virtually dropped out of films soon after and made only two films in the 1990s, the last of which was *Zero Effect* (1998), a private eye yarn with Bill Pullman. O'Neal was married to Joann Moore (1963–1966) and had two children, Tatum O'Neal and Griffin O'Neal, both of whom had brief acting careers. Ryan O'Neal's second marriage, in 1967, to actress Leigh Taylor-Young, ended in divorce, as did his third marriage, to Farrah Fawcett (in 1997). Withal, *Barry Lyndon* fixed a place for Ryan O'Neal in film history.

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**O'Brien, Robert** Robert O'Brien became president of Metro-Goldwyn-Mayer (MGM) in 1962 and was in office while STANLEY KUBRICK was making *2001*. He had a deep respect for great directors, and he clearly thought Kubrick belonged to that class. Nevertheless, his advisers cautioned him against giving Kubrick the green light on an expensive SCIENCE FICTION movie, since king-size spectacles were going out of fashion at the time, as evidenced by the box office failure of epic movies

like *Mutiny on the Bounty* (1962). Still, O'Brien had faith in Kubrick, and he felt that *2001* could use up some of the overhead at MGM's underused Boreham Wood Studios in England, where Kubrick planned to shoot the picture.

O'Brien supported Kubrick throughout the production period, as when Kubrick decided to jettison ALEX NORTH's score for the film in favor of using existing classical music for the underscore. In March 1968 O'Brien attended a preview of the film in Washington, D.C., prior to the New York premiere on April 1. The end of the picture was greeted with scattered applause, largely from the MGM brass who were present. At the official premiere in New York on April 1, the picture fared no better.

The audience on this occasion, which included several New York critics, was not prepared for the unprecedented visual experience to which they were treated. So *2001* took some time to build an audience and hence the box office growth was slow. The film opened to indifferent, even hostile reviews, which subsequent critical opinion completely overwhelmed. But that was no consolation to O'Brien during the weeks when it was not performing well at the box office. Moreover, some other MGM releases had not done well in 1968 either, such as *The Shoes of the Fisherman*, a lackluster religious epic about the papacy. O'Brien was fired at the beginning of 1969 and replaced by Louis Polk, an executive who came to MGM with experience in the cereal industry.

Kubrick had nothing but praise for O'Brien, as he said to MICHEL CIMENT: "He trusted my judgment. He is a wonderful man, and one of the very few bosses able to inspire genuine loyalty and affection from his filmmakers."

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**Olivier, Laurence** (1907–1989), The actor and director was born on May 22, 1907, in Dorkey, Surrey, England. The son of an Anglican clergyman, he took up acting while at St. Edward's School in Oxford. He was a member of the Birmingham Repertory Company from 1926 to 1928, and made his debut on Broadway in 1929. He first appeared on

the English screen in *Too Many Crooks* (1930), and made his first Hollywood movie, *The Yellow Ticket*, the following year. He soon returned to Britain, where he made a number of unremarkable movies. Indeed, he did not become a star until he returned to Hollywood to play the morose Heathcliff in William Wyler's adaptation of Emily Brontë's *Wuthering Heights* (1939), followed by his role as Maxim de Winter, a wealthy widower with a guilty secret, in Alfred Hitchcock's film of Daphne Du Maurier's *Rebecca* (1940). After serving in the air force of the Royal Navy during World War II, he made the first of the three Shakespeare films that he both directed and starred in, *Henry V* (1944), which won him a Special Academy Award. After being knighted in 1947, he directed and starred in *Hamlet* (1948), winning Oscars as both best director and best actor. *Richard III*, which he also directed and acted in, followed in 1955. KIRK DOUGLAS later sought him to appear in *Spartacus*.

Kirk Douglas had begun production on *Spartacus* (1960), of which he was executive producer as well as star, with Anthony Mann (*The Naked Spur*) in the director's chair. Because of his artistic differences with Douglas, Mann left the picture after two weeks of shooting. Mann reportedly believed that Douglas was using his status as executive producer to interfere in the direction of the picture. Furthermore, Douglas seemed to think that Mann was too chummy with the English actors that Douglas had cast in the movie.

Douglas's idea was to employ British actors Laurence Olivier, CHARLES LAUGHTON, and PETER USTINOV to play the Roman patricians and Americans like himself and TONY CURTIS to enact the slaves. The polished voices of the English actors would make a neat contrast with the more pedestrian voices of the Americans in the cast and neatly reflect the class barrier between the two types of characters being portrayed. Douglas did not carry through this concept of casting with consistency, however, since the British JEAN SIMMONS plays a slave girl and the American John Gavin is Julius Caesar. But by and large Douglas's international casting works well in the picture.

At any rate, Olivier and the other British actors apparently felt that Douglas was more of a movie star

than a seasoned actor; furthermore, they found him abrasive. In particular, Douglas's first meeting with Olivier had not been pleasant. When he met with Olivier to offer him the role of General Crassus, Olivier countered that he preferred to play Spartacus, as well as to direct the picture himself. Olivier eventually gave up the notion of directing the film and playing the title role; his time on the film was limited by the fact that he was committed to playing the lead in *Coriolanus* at Stratford-upon-Avon, and he could not invest the time needed to direct the picture or play the longer role of Spartacus. So he settled for a second lead as Crassus. Nevertheless, Douglas never quite got over the fact that Olivier had suggested that he could have played Spartacus better than Douglas, while directing the picture in the bargain.

In the wake of his differences with Mann, Douglas was more than happy to replace him with STANLEY KUBRICK, with whom he had made the critically acclaimed *Paths of Glory* in 1957. If the British actors were condescending toward Douglas, the latter decided to treat Kubrick in a similar manner, just to show everyone who was boss on the picture. Consequently, Douglas did not have the same rapport with Kubrick on *Spartacus* as they had while shooting *Paths of Glory*, where Douglas was star but not producer. Douglas's subsequent references to Kubrick's contribution to *Spartacus* smacked of condescension. He is quoted in Gene Phillips's book on Kubrick as recalling Kubrick's first day on the *Spartacus* set with Laurence Olivier, Charles Laughton, Peter Ustinov, and Jean Simmons all present. Said Douglas: "It was a funny scene. Here was Kubrick with his wide eyes and pants hiked up looking like a kid of seventeen. [Kubrick was actually 30.] You should have seen the look on their faces. It was as if they were asking, 'Is this some kind of joke?'"

Douglas's anecdote seems hardly fair in retrospect, especially since he had enough confidence in his young director at the time to entrust him with the job of steering a \$12 million production with a cast of 10,000 extras.

Still, at first Kubrick did not get on with the British actors as well as Anthony Mann had. Admittedly, the director who walked off the picture was considerably older and more experienced than the

director—whom one member of the *Spartacus* unit termed “just a kid from the Bronx”—who replaced him. Christine Kubrick told Peter Bogdanovich that Olivier and the other distinguished British actors “treated him, because he was so young, with a certain arrogance.”

VINCENT LOBRUTTO quotes Peter Ustinov as describing an early rehearsal in which Olivier would make suggestions on how his fellow actors should read their lines, while ignoring Kubrick—thereby giving credence to Douglas’s statement that Olivier had wanted to direct the film himself in the first place. After Charles Laughton read a lengthy speech, Olivier commented, “No, Charles, that speech should be read thus”; he then offered to read the speech for Laughton. When he had finished, Laughton snapped, “If I only understood it a little bit before, I understand it not at all now.”

Olivier always stated publicly that he and Laughton got along splendidly; but Peter Ustinov records in his autobiography that there were displays of temperament and some squabbles on the set, like the incident just described.

Having to remind Olivier and his compatriots who was directing the movie made Kubrick somewhat paranoid, as Arliss Howard, who appeared in *FULL METAL JACKET*, told Peter Bogdanovich. Howard remembered Kubrick telling him that “Olivier, Ustinov, and Laughton were always muttering,” and he was sure they were talking about him. But he discovered when he snuck up behind them one day that they were actually rehearsing their lines. Kubrick commented, “This is something American actors don’t do at all; they do not learn text.” Olivier and the other Brits never came on the set not knowing their lines, while some of the Americans in the cast did.

As time went on, Kubrick began to get on better with Olivier and the other English members of the cast. Like Kubrick, they believed there was something to be said for shooting in the insulated atmosphere of the studio, rather than on location. “I think that much too much has been made of making films on location,” Kubrick wrote after finishing *Spartacus*. “It does help when the atmosphere, circumstances, and locale are the chief thing supposed to come

across” in an action scene; thus Kubrick shot the battle scenes on location in Spain. But working in the “almost classical simplicity of a film studio, where everything is inky darkness and the lights are coming from an expected place and it is quiet, . . . provides the actor with much better concentration and the ability to use his full resources.” It is much more congenial for filming dramatic sequences.

“When *Spartacus* was being made, I discussed this point with Olivier and Ustinov, and they both said that they felt that their powers were just drifting off into space when they were working out of doors. Their minds weren’t as sharp and their concentration seemed to evaporate. They preferred that kind of focusing-in that happens in a studio with the lights pointing at them and the sets around them.”

*Spartacus* opens with a narrator who creates the historical context of the film for the audience: “In the last century before the birth of the new faith called Christianity, which was destined to overthrow the pagan tyranny of Rome and bring about a new society, the Roman Republic stood at the very center of the civilized world. Yet, even at the zenith of her power, Rome lay stricken with the disease called human slavery. The age of the dictator was at hand, waiting in the shadows for events to bring it forth. At that time a slave woman added to her master’s wealth by giving birth to a son named Spartacus, a proud, rebellious boy. He lived out his youth and young manhood dreaming of the death of slavery. It was two thousand years before it finally would die.” The film will be half over before further reference is made to the age of the dictator, which would be embodied in General Marcus Licinius Crassus (Laurence Olivier).

After the film gets underway, *Spartacus* (Kirk Douglas) is being trained in the gladiator school run by Lentulus Batiatus (Peter Ustinov, in an Academy Award-winning performance). Crassus arrives with three companions: Helena, a Roman matron (Nina Foch); Claudia, a younger woman (Joanna Barnes); and Claudia’s fiancé Glabrus (John Dahl), who is also Crassus’s protégé. The general orders a gladiatorial match “to the death,” as Helena adds pointedly.

Crassus pulls a veil from the bust of his archenemy in the Senate, Gracchus (Charles Laughton), which

Batiatus, the host, had diplomatically covered. “How far do I have to go to escape from that face?” Crassus laughs.

When Spartacus and his best friend Draba (Woodie Strode) take to the field, the Ethiopian Drabs lunges at his opponent with a trident. Draba, having thrown Spartacus to the ground, turns his eyes pleadingly toward the guests of honor. Helena jabs her thumb downward. Draba, enraged, refuses to acknowledge the signal for him to kill Spartacus. Instead, he pulls the triple-pointed spear away from his friend’s throat and hurls it toward the quartet on the balcony. As he climbs up the wall toward Crassus, a guard spears him in the back and his blood spatters across Crassus’s immaculate white boots. Crassus finishes the job by slashing his neck tendons with a dagger and Draba’s body slides into the dust. Crassus’s action instantly establishes his ruthless character.

Enraged by the cruelty that he and his fellow slaves must endure in the gladiator school, Spartacus soon ignites a revolt against their Roman oppressors. Now the leader of an impromptu insurrection, Spartacus and the other gladiators break out of the school, and he continues to recruit more slaves for his army as he and his band roam the countryside—including the slave girl Varinia (Jean Simmons), who proves a kindred spirit for Spartacus. They eventually have a son.

Gladius is dispatched to put down the revolution of slaves. Meanwhile, Crassus becomes enamored with Antoninus (Tony Curtis), one of his slaves. Historians record that Roman generals were known to have a taste for both sexes, and Crassus is no exception. Indeed, Crassus attempts to seduce Antoninus, but the slave escapes from Crassus’s villa and joins Spartacus’s army. (See *HOMOSEXUAL SUBTEXTS*.)

An individual who was on the set of *Spartacus* (and who spoke on condition of anonymity) declares that it was an open secret in acting circles that Olivier was bisexual. As a matter of fact, Olivier made a joke about the parallel between Crassus and himself: “He would cross his legs, pull down his tunic, and say coquettishly, ‘A girl must keep her skirt down.’ He also clowned around with a handsome young extra, according to this member of the unit, who concluded: “Here was the greatest actor in the world,

making absolutely no pretense at all, not masking the fact in the least that he was bisexual.”

As the plot unfolds, Spartacus and his men make surprise attacks on the Roman camp by night and the ineffectual Gladius is quickly brought to his knees. Spartacus enjoins him to go back to the Senate: “Tell them we want our freedom. We hate Rome and mean to leave her.”

Standing now in the Senate, encircled by its members, Gladius delivers Spartacus’s ultimatum. He is forced to admit to Crassus, his mentor, that he failed to take the usual precautions to safeguard his campsite against a surprise attack. “After all,” he mumbles with manifest embarrassment, “they were only slaves.” “Crassus sponsored the young man,” Gracchus, who has been Crassus’s political enemy in the Senate for some time, notes smugly. “Let him name the punishment.” “The punishment of banishment is known to all,” the exasperated Crassus rejoins. “And I will not dissociate myself from his disgrace. I shall retire to private life.”

Gracchus, like Crassus a corrupt politician, already divines Crassus’s long-term strategy. The general wants to bide his time until the threat of Spartacus grows to the point that the Senate will give him dictatorial powers to end the slave revolt. “I won’t take the dictatorship of Crassus,” Gracchus shouts to the assembly. “That is what he is out for and that is why he’ll be back.” As the narrator told us in the film’s spoken prologue, “The age of the dictator was at hand, waiting in the shadows for events to bring it forth.”

Crassus learns that Gracchus has made a pact with some Cilician pirates to transport Spartacus and his ever-growing family of slaves out of Italy, as soon as Spartacus’s army can fight its way to the sea. If the plan works there will no need for the Senate to grant Crassus dictatorial powers to rid Rome of the slave army. But Spartacus is later informed that the Cilician pirates have set sail without him and his army. Crassus, it seems, has outbid Gracchus, and bribed the mercenary pirates to depart ahead of schedule. His jaw set, Spartacus says, “Crassus is inviting us to march on Rome so he can confront us and become the savior of the city; that would be his final victory over the Senate. That is why he wants to meet us.”

Spartacus goes out to address the slaves, and Kubrick intercuts his speech with Crassus's oration to the Senate and the people of Rome, recalling the manner in which Shakespeare in his history plays has opposing generals addressing their respective troops in parallel fashion before a major battle. Spartacus tells his people, dressed in their ragged, weatherworn garments, "We've traveled a long way together. Now we must fight again. Maybe there is no peace in this world for anyone. As long as we live we must stay true to ourselves. We are brothers and free. We march tomorrow."

Crassus, for his part, stands before a seemingly endless formation of soldiers, all gleaming helmets and spears. As Crassus, Olivier speaks in a clipped, haughty tone very different from that employed by Douglas as Spartacus, which is calm and affectionate. "I have been elected commander in chief of the armies of the Senate and the people of Rome," Crassus declaims. "I promise a new Italy and a new empire. And I promise you the body of Spartacus. I have sworn." When it came to giving forceful, declamatory orations, Olivier was without peer.

Crassus's superior forces inevitably crush Spartacus's makeshift army; afterward, Crassus futilely searches for Spartacus's corpse, to make good his promise to the Senate. As the slaves who have been taken prisoner file by him on their way to crucifixion, the victorious general spies Antoninus and Spartacus walking side by side. "Hold this man to the end," he says, staring vindictively at his former body servant, "and that one too," he adds, motioning toward Spartacus. Crassus apparently recognizes Spartacus from the time that Spartacus fought before him in the gladiator's school.

Kubrick's chief complaint about working on *Spartacus* was that Douglas would not accept his suggestions about improving the script, which, he felt, was saddled with a weak plot. In general, the story line seems to hold up well, however, until the end of the film, where the story begins to slow down instead of gaining momentum. Perhaps it is these later scenes that the director had in mind when criticizing DALTON TRUMBO's screenplay. Surely no other Kubrick film grinds to a halt the way *Spartacus* does.

The following scene, which involves Olivier as Crassus, is the worst offender in the whole movie, in terms of being awkward, overlong, and in the end unnecessary; for it tells the viewer little that has not already been established with more taste. In it Crassus tries to seduce Varinia with jewels and finery, finally threatening to kill her child if she does not acquiesce. Varinia says what the filmgoer is already thinking: that threats are hardly calculated to win Varinia's love. When Crassus asks her about Spartacus, she says in so many words what had been more skillfully implied in the foregoing scenes in which Crassus arranged to take custody of Varinia and the child, in the wake of Spartacus's defeat. "You are afraid of him," she taunts. "That's why you want his wife, to soothe your fear by having something that he had. When you're so afraid, nothing can help you. We shall win."

As Spartacus and Antoninus sit shackled together, awaiting their turn to die, Crassus unveils his insidious plan to torture the two slaves in a way that they had not suspected. The sadistic streak Crassus displayed when he cut Draba's throat comes to the fore once again. Crassus has them unchained and commands them to fight to the death before him; the victor is to be crucified. "We will test this myth of slave brotherhood," he says. Once more Spartacus has to face a friend in a deadly encounter as he did with Draba at the school.

"Don't give Crassus the pleasure of a contest," Spartacus whispers to his companion. "Lower your guard and I'll kill you. It is my last order." Antoninus grimly refuses to obey Spartacus's last command. He is determined not to allow Crassus to crucify Spartacus if he can help it. But Spartacus overpowers him, murmuring, "Forgive me," as he plunges his dagger into his friend.

Spartacus is ultimately defeated by the superior forces of Crassus, but the might of the Roman empire is already weakening from within, as evidenced by the skulduggery that generals and senators alike practice throughout the picture in an effort to use the crisis that Spartacus has precipitated to their own political advantage. Now that the age of the dictator has arrived, as the film's prologue foretold that it would, the Romans have in effect enslaved them-

selves to Crassus, in exchange for his delivering them from Spartacus.

Peter Ustinov writes in his autobiography that he admired Olivier: "So utterly controlled, immaculately rehearsed; playing opposite him was more in the spirit of a fencing match." In fact, Olivier's performance was singled out in the notices of the movie as masterful.

After *Spartacus* was acknowledged by critics as one of the better spear-and-sandal spectacles, Kubrick asked Olivier to play Humbert Humbert, a middle-aged professor who is obsessed with a preteen girl in *LOLITA*, and the actor agreed. But Olivier's agent broke the deal, reasoning that Olivier could not be associated with such a film, as it would tarnish his image. Instead, Olivier played a down-at-the-heels vaudevillian in both the stage and screen versions of John Osborne's *The Entertainer*, with the 1960 film directed by Tony Richardson.

Olivier became director of Britain's National Theater Company in 1963, but continued to appear on both stage and screen. He was granted a peerage in 1970, and became a member of the House of Lords. He was stricken with a crippling muscular disease, which precluded further stage appearances, but he continued in movies. In 1975 the London theater's equivalent of Broadway's Tony Awards was named the Olivier Awards. In 1979 a Special Academy Award was bestowed on him at the Oscar ceremonies for his lifetime achievement in films.

Laurence Olivier was married three times, each time to an actress: Jill Esmond (1930-1940), Vivien Leigh (1940-1960), and Joan Plowright, his widow (1960-1989). He continued to appear in pictures in the 1970s and 1980s because he wished to provide for the growing children from his third marriage. Among his better roles in his later years was the Nazi war criminal hiding out in New York City in John Schlesinger's *Marathon Man* (1976)—his first Hollywood film since *Spartacus*. His last film appearance was in *Wild Geese II* (1985), about the Nazi war criminal Rudolph Hess.

Perhaps the Academy of Motion Picture Arts and Sciences put it best when they described his career at the time of his honorary Oscar: he was lauded for "the unique achievements of his entire career and his lifetime contribution to the art of the film."

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**One-Eyed Jacks** (1961) This film began as a STANLEY KUBRICK project. MARLON BRANDO had been hankering to make a Western since the mid-1950s, encompassing "the beautiful hills and the wild life of the old West," according to JOHN BAXTER's biography. By the spring of 1958, after some false starts, Brando had what he considered to be a screen-worthy property; he decided to ask Stanley Kubrick to direct it because he had liked Kubrick's *THE KILLING* and *PATHS OF GLORY* very much. Brando handed to Kubrick a screenplay entitled *The Authentic Death of Hendry Jones*, a variation on the legend of Billy the Kid. The script was the work of Sam Peckinpah, later a major director himself (*The Wild Bunch* and others).

After perusing the screenplay, Kubrick said that he would be glad to do a film with Brando if the screenplay could be substantially overhauled. On May 12, 1958, Kubrick was hired as director, and CALDER WILLINGHAM was asked to collaborate with him on the rewrite. Brando, however, disliked the Kubrick-Willingham version of the story. Initially, Brando got on well with Kubrick, and indicated to Joan Stang, a journalist that Kubrick "brings to a new project an original point of view." But as the weeks of bickering about the script wore on, Brando found Kubrick increasingly difficult to deal with, and had second thoughts about allowing Kubrick to direct the picture.

Kubrick got bored with the endless script conferences, which lasted throughout the summer, and by August he gradually began to turn his attention to his proposed screen adaptation of *LOLITA*. By then Brando's project had been retitled *One-Eyed Jacks*, a reference to poker parlance, and the script was still unacceptable to Kubrick. Paramount was impatient about the long delays over the script, and production

chief Y. Frank Freeman pressured Brando to stop delaying the starting date of principal photography.

Brando began dominating the script conferences when he finally realized that Kubrick could not be charmed or manipulated into doing his bidding. Brando had an Oriental gong next to him at the conference table and would hit it with a rubber mallet to stop the discussion when it was not going the way he had anticipated, and he always had a “yes” man present to support his position.

When Brando fired Willingham, Kubrick’s only ally, Kubrick sensed that his position was untenable. With shooting announced to begin in December, Brando had a showdown with Kubrick at Brando’s home in mid-November. The occasion of the confrontation was Brando’s casting choices—in particular his insistence on having Karl Malden, who had costarred with Brando on stage and screen in *A Streetcar Named Desire*, play a major role. Kubrick was holding out for Spencer Tracy when Brando announced that he had already put Malden on salary without telling Kubrick. According to Brando’s autobiography, Kubrick said at this point, “I don’t know what this picture is about.” Brando replied that it was about the casting of Malden, to whom Brando was committed. Kubrick responded, “Well, if that’s what it’s about, I’m in the wrong picture.” One of Brando’s aides took Kubrick aside afterward and tentatively broached the possibility that Kubrick could be fired. “I guess I’d survive,” he answered. “I always have.”

Brando from the beginning saw *One-Eyed Jacks* as his own pet project and was not going to allow anyone to tell him who could or could not be in the picture. Accordingly, on November 21, Walter Seltzer, the film’s executive producer, said to Kubrick, “This isn’t working, Stanley.” With that, he informed Kubrick that he was out of a job. Brando, said Seltzer, had decided to direct the picture himself.

Kubrick received \$100,000 to walk off the picture, which was the salary he was to have received for directing it. He issued a press release which affirmed that he was departing “with deep regret because of my respect and admiration for one of the world’s foremost artists, Marlon Brando.” Kubrick added, “Mr. Brando and his assistants have been most understanding of my

desire to commence work on *LOLITA*.”

According to Baxter’s biography of Kubrick, Seltzer surmised that Brando had wanted to direct the film himself all along and had temporarily enlisted Kubrick as director to appease the studio brass, who were chary about a star with no experience as a director taking the helm. Then, after he had dismissed Kubrick, Brando told the studio he was forced to direct the picture himself, since there was no time left before the start of production to bring in another director, and no director he had approached wanted the job—possibly they had heard what happened to Kubrick.

For his part, Kubrick was relieved that Brando replaced him. If Brando had hired another director, he reasoned, it might have appeared that Kubrick was lacking in talent. “But if Marlon directs it, I’m off the hook.” And so, after six months of desultory script conferences with the star, Kubrick left the picture, and Brando directed the film himself. Considering the fiasco that *One-Eyed Jacks* turned out to be, Kubrick was well rid of his commitment.

John Baxter, in *Hollywood in the Sixties*, confers on Brando the “prize for prodigality”: “Delays because of Brando’s insistence that actors improvise (rewards up to \$300 were offered to extras, out of Brando’s own pocket, for the most effective reactions in key scenes like the hero’s flogging and mutilation), and his insistence on ‘perfect’ waves in the seacoast sequences that kept the crew waiting for weeks (at \$50,000 a day) made *One-Eyed Jacks* a commercial disaster.” The disciplined Kubrick simply could not have functioned in that kind of situation. Moreover, the film’s financial losses ended forever Brando’s ambitions to be a director.

Colin Young, in a 1959 article on young directors, states that Kubrick “recently withdrew from the unit about to start shooting *One-Eyed Jacks*, Marlon Brando’s independent production, ostensibly to begin work on *Lolita*,” which is what Kubrick had said in his press release. In actual fact, Kubrick had nothing like a viable screenplay for *Lolita* at this point. So when KIRK DOUGLAS asked him to replace Anthony Mann as director of *SPARTACUS*, Kubrick agreed. Brando had replaced Kubrick as director of *One-Eyed Jacks*, and now Kubrick was replacing

Anthony Mann on *Spartacus*.

A decade later Kubrick told Joseph Gelmis that “I spent six months working on a screenplay for a Western, *One-Eyed Jacks*, with Marlon Brando and Calder Willingham.” Surprisingly, Kubrick added, “Our relationship ended amicably a few weeks before Marlon began directing the film himself.” Kubrick apparently thought his break with Brando was “amicable” to the extent that he was paid his director’s fee in full, despite the fact that he did not direct a single scene of the movie.

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*Paths of Glory* United Artists, 86 minutes, 1957



**Producer:** James B. Harris; **Director:** Stanley Kubrick; **Screenplay:** Humphrey Cobb, Kubrick, Jim Thompson, Calder Willingham, based on the book of the same name by Cobb; **Cinematographer:** George Krause; **Music:** Gerald Fried; **Assistant directors:** Dixie Sensburg, Franz-Josef Spieker, Hans Stumpf; **Art director:** Ludwig Reiber; **Costume design:** Ilse Dubois; **Makeup:** Arthur Schramm; **Sound Department:** Martin Müller; **Film editor:** Eva Kroll; **Production manager:** John Pommer; **Special effects:** Erwin Lange; **Cast:** Kirk Douglas (Colonel Dax), Ralph Meeker (Cpl. Phillip Paris), Adolphe Menjou (Gen. George Broulard), George Macready (Gen. Paul Mireau, 701 Regimental Commander), Wayne Morris (Lieutenant Roget/singing man), Richard Anderson (Major Saint-Auban), Joe Turkel (Pvt. Pierre Arnaud), Christiane Kubrick (German singer), Jerry Hausner (proprietor of café), Peter Capell (Colonel, judge of court-martial), Emile Meyer (Father Dupree), Bert Freed (Sergeant Boulanger), Kem Dibbs (Private Lejeune), Timothy Carey (Pvt. Maurice Ferol), Fred Bell (shell shock victim), John Stein (Captain Rousseau, battery commander), Harold Benedict (Captain Nichols, artillery spotter).

STANLEY KUBRICK acquired the rights to *Paths of Glory*, HUMPHREY COBB's angry 1935 novel about World War I, which he had read when he was 14, and developed it into a screenplay with the aid of CALDER WILLINGHAM and JIM THOMPSON. The title of this stark story is a reference to Thomas Gray's poem,

“Elegy in a Country Churchyard,” in which the poet remarks that the “paths of glory lead but to the grave.” It becomes increasingly clear as the plot progresses that the paths of glory which the irresponsible French generals are pursuing lead not to *their* deaths, but to the graves of men who are decreed to die in battles that are fought according to a strategy that the commanding officers manipulate for their own self-advancement.

The ghastly irresponsibility of the French officers toward their troops is epitomized by the behavior of a general who hopes to gain a promotion by ordering his men to carry out a suicidal charge in the course of an attack. When they falter, he orders other troops to fire into the trenches on their own comrades. Colonel Dax must then stand by while three soldiers are picked almost at random from the ranks of his men to be court-martialed and executed for dereliction of duty, as an example to the rest of the troops. Although some film critics questioned whether or not French officers could be so cruel, Tom Wicker testifies in his essay on films about World War I that the story is “based on an actual Great War incident.” *Paths of Glory*, which he believes is the best film ever made about World War I, is “another true story of individual lives ruthlessly sacrificed to a commander's or a nation's vanity and indifference to justice and humanity.”

The French government was outraged by the

film's depiction of the French army as being presided over by a high command that would sacrifice innocent lives to maintain the image of the military. It was made clear that *Paths of Glory* would not be released in France; so United Artists, the film's distributor, was advised that it would be futile to present the film to the French censor, given the movie's critical view of the French military establishment. In late 1974 French president Valéry Giscard d'Estaing stated that there would be no political censorship of films offered for distribution in France, as there had been in the past. That was Kubrick's cue to announce plans to release the picture in France, in both a subtitled and original version; and in due course, the film was released in Paris in four first-run theaters in 1976.

The novel is divided into three parts: before the attack; the attack itself and its aftermath; the court-martial and execution. Kubrick followed this tripartite division of the story in his film adaptation of the novel. As Anthony Ambroglio notes, Kubrick's film, "true to its source, is practically Aristotelian in its unity of action, time, and place; . . . it has a constant, driving rhythm."

"The film's anti-war message," MARIO FALSETTO points out in his book on Kubrick, "clearly has its source in Cobb's novel." He further observes that Kubrick amplified the role of Colonel Dax (KIRK DOUGLAS) from a marginal character in the book to the central character of the film. Colonel Dax thus becomes the character who most cogently articulates the film's ANTIWAR THEME. When Dax, who is the attorney for the defendants, delivers his emotional speech to the court, Falsetto concludes, "it is a direct plea to the audience."

"Sometimes I am ashamed to call myself a human being, and this is one of them," he begins. "This trial is a stain on the flag of France." The camera is slightly below Dax, emphasizing his imposing figure, as he finishes his statement: "Gentlemen, to find these men guilty will be a crime to haunt each of you to the day you die. I can't believe the noblest impulse in man, his compassion for another, can be completely dead here. Therefore I humbly beg you to show mercy to these men."

Peter Cowie has written in *Seventy Years of Cinema*



Jerry Bresler (left, producer of *The Vikings*), James B. Harris (producer), Kirk Douglas, and Calder Willingham (writer) on the set of *Paths of Glory* (1957) (Wisconsin Theater and Film Research, Kirk Douglas collection)

that Kubrick employs his camera in the film "unflinchingly, like a weapon"—darting into close-up to capture the indignation on Dax's face, sweeping across the slopes to record the wholesale slaughter of a division, or advancing relentlessly at eye level toward the stakes against which the condemned men will be shot.

Kubrick's mastery of the camera is exemplified in his deft handling of the breathtaking battle scene that is at the center of the movie. When Dax leads his men into battle, Kubrick shows them pouring onto the battlefield in a high overhead shot of an entire line of soldiers, which reaches from one end of the screen to the other. Then he shifts to a side view of the troops sweeping across the slopes toward the enemy lines. As bombs explode overhead and shrapnel cascades down on the troops, they crouch, run, and crawl forward, falling in and out of shell holes, stumbling over their comrades' corpses. The director intercuts close-ups of Dax, a whistle clamped between his teeth, as he sees his men dying on all sides of him and as the attack turns into a rout and a retreat.

The film is filled with ironies, both visual and ver-



*Paths of Glory* (1957) (Author's collection)

bal, which reinforce the theme. Toward the end of the key battle scene, Dax must lead yet another hopeless charge on the impregnable German lines. As he climbs the ladder out of the trench, exhorting his men all the while to renew their courage, he is thrown backward into the trench by the body of a French soldier rolling in on top of him. In the scene in which the condemned await execution, one of them complains that the cockroach he sees on the wall of their cell will be alive after he is dead. One of his comrades smashes the cockroach with his fist, saying, "Now you've got the edge on him."

The novel ends with the execution, but Kubrick's film goes beyond that episode. A group of hell-raising French soldiers in a cabaret ridicule a timid German singer (CHRISTIANE KUBRICK). But when the diffident girl prisoner sings her sad song about

love in wartime, the troops go quiet and become teary-eyed as they hum along with the song. Dax, who has observed the scene, walks away, convinced by the good-natured singing that his men have not lost their basic humanity, despite the inhuman conditions in which they live and die.

*Paths of Glory* has lost none of its power in the years since it was made. Its examination of the moral dilemmas that are triggered by war and which are sidestepped by the policy makers who should be most concerned about them, has become more relevant than ever in the wake of the Vietnam War. Indeed, the film's reputation has steadily grown since its release. Judith Crist is cited in *Stanley Kubrick: A Film Odyssey* (1977) as reassessing the film at the time it was released to television; she judged that "this 1957 film has grown in stature through the years, not

only as an example of the filmmaker's art but also as an ultimate comment on the hypocrisies of war." The French army in World War I is the subject of the film, she continues, but any army in any war could serve this story. As a matter of fact, in his first feature film, *FEAR AND DESIRE*, Kubrick deliberately did not specify the actual war during which the story was set, in order to underline the universal implications of the plot. Crist continues, "It is a bitter and biting tale, told with stunning point and nerve-racking intensity in eighty-six brilliant minutes. Kirk Douglas has never been better than as the colonel caught between generals and privates."

Barry Norman points out that Kubrick returned to the underlying theme—the dehumanizing effect of war—in *DR. STRANGELOVE* and *FULL METAL JACKET*: "but, admirable as both films are, *Paths of Glory* covers the subject with greater and more chilling effect." For the record, Lawrence Quirk records that, because of the unpalatable true story that the

film told, the picture was banned in France for 20 years. "The film has attracted a large cult following in the decades since it was made," he concludes, because it is not only a superb example of the adaptation of fiction for film, but also a searing commentary on war as "sinister, corrupt, cynical, and manic."

The ultimate accolade to Kubrick's film was paid by Stuart Klawans in his survey of films about World War I. He states emphatically that there has been "only one first-rate film about the First World War" in the last half century, Stanley Kubrick's *Paths of Glory*: "He gave us human disaster, impeccably realized."

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Timothy Carey, Ralph Meeker, and Joe Turkel in *Paths of Glory* (1957) (Author's collection)

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***Paths of Glory*** (novel, 1935) This angry antiwar novel by combat veteran HUMPHREY COBB takes its title from a line in poet Thomas Gray’s “Elegy Written in a Country Churchyard” (1751) that reads “The paths of glory lead but to the grave.” The novel was regarded as a masterpiece of antiwar propaganda, attacking, as *The Christian Science Monitor* noted in 1935, “not the slaughter and stink of the ‘field of honor’ so much as the rotten, ruthless system of militarism that robs men of their most primitive rights.” Cobb’s hatred of war and the incompetence of the officers who conducted it, Warren Eyster wrote in his afterword to the Avon paperback edition of 1971, made Erich Maria Remarque’s *All Quiet on the Western Front* “seem merely sentimental.” Cobb’s novel was inspired by a dispatch published in the *New York Times* (July 2, 1934), headlined: “French Acquit 5 Shot for Mutiny in 1915; Widows of Two Win Awards of 7 Cents Each.” After explaining that “all characters, units, and places mentioned in this book are fictitious,” Cobb refers the reader to his sources, among them *Le fusillé* by Blanche Maupas, “one of the widows who obtained exoneration of her husband’s memory.”

The novel tells the story of a World War I French regiment, the 181st, serving under Colonel Dax, which is long overdue for rest and recreation after valorous service at the front during World War I, but which is ordered instead to capture a well-fortified position known as “the Pimple” (called the “Ant Hill” in the film), described as “a miniature Gibraltar.” By mistake, headquarters had been told that the Pimple had been taken, which was not the case. The army commander, who intends to correct this “regrettable error,” speculates that the attack he will

order “will be the last one of the war.” The 181st Regiment had suffered heavy losses in a previous battle and was undermanned with untrained raw recruits. The soldiers attack at dawn on the very day the war ended in November 1918, only to be cut down by heavy machine-gun fire. (STANLEY KUBRICK’s film moves the time frame back to 1916.) The attack fails. Enraged by what he falsely considers a mass display of cowardice, General Assolant (the name is evocative of his character; Kubrick’s film renames him General Mireau) not only orders the French artillery to fire on their own lines but later demands a scapegoat. Four men, one from each company, are to be court-martialed in a kangaroo court and then shot. Since the soldiers were not cowardly, each company commander is ordered to select a representative scapegoat. One officer, Captain Renouart, refuses to follow orders because, he claims, “There is no member of my company against whom charges of cowardice in the face of the enemy can either be made or found tenable.” Captain Renouart is able to stand his ground only because his superiors believe he might be related to a powerful politician.

Three soldiers from the other companies—Langlois (called Corporal Paris in the film), Didier, and an ex-convict named Férol—are executed after having been selected by lottery. All are victims of an absurd military bureaucracy ruled by petty vanity and petulance, and a system of military justice that is anything but just. Langlois is a key character in the novel. “It takes a fool to make war,” he remarks before the attack, “if you judge by those who are making this one. This attack they’re pushing us into now, it’s just plain murder.” After the court-martial, Langlois writes to his wife, asking that the case be fully investigated: “I was drawn by lot. The sergeant-major bungled the drawing, so it had to be made again. It was on the second drawing that I was chosen. . . . Please, please, get a lawyer and have my case investigated. . . . See that my murderers pay the penalty of murder.” One of the victims, a brave, mortally wounded soldier named Didier, is carried to the firing squad strapped to a stretcher.

The novel was a Book of the Month Club selection, highly praised by critic Elizabeth Bowen and others, but it was not a great popular success, and it



Kirk Douglas in *Paths of Glory* (Author's collection)

was Cobb's only published novel. Kubrick's film adaptation made Colonel Dax the hero—moving him to the foreground and giving him precedence over the victims—and eliminated several of Cobb's characters, such as Captain Renouart, Lieutenant Paolacci, Captain Etienne (who argues that the condemned men were not cowards, but heroes), and Duval, an idealistic younger soldier who admires Langlois for his medals but is later ordered to serve in the firing squad that shoots him down. The film makes all the officers seem corrupt and all the soldiers seem decent, whereas in Cobb's novel the corruption is universal and hardly anyone is blameless. Of all of Kubrick's adaptations, *Paths of Glory* has had the least attention in terms of comparing the film to the source novel.

**Perveler, Martin** (1910– ) Martin Perveler was an uncle of STANLEY KUBRICK. He was born in New York on March 8, 1910, a brother of Kubrick's mother Gertrude; he helped to finance Kubrick's first feature film. Perveler became a pharmacist in 1938

and eventually founded a chain of pharmacies in Los Angeles. When Stanley Kubrick decided to make his first feature, *FEAR AND DESIRE*, he sought financial backing from his father, Dr. Jack Kubrick, and his uncle Martin, who would receive an official screen credit as coproducer.

Perveler was willing to invest in his nephew's film because he was impressed with the shorts that Stanley had already made and saw him as a promising young filmmaker. Perveler offered Kubrick a contract which stipulated that Kubrick would have to pay him a percentage of the profits, not only of *Fear and Desire*, but of all of his subsequent films as well. Kubrick flatly refused to sign a contract that would have him paying his uncle for the rest of his professional life; and he visited his uncle in Los Angeles in order to obtain more favorable terms in return for Perveler's financial backing. "I'm a businessman," was his uncle's laconic response. Stanley and Uncle Martin were still arguing even as Perveler drove his nephew to the airport. Finally, minutes before Kubrick's plane took off, Perveler relented and excised the percentage clause from the contract, agreeing to make a one-picture deal with Kubrick on *Fear and Desire*. In retrospect it is clear that from the outset of his career he was going to drive a hard bargain with investors in his films. As JAMES B. HARRIS, coproducer of some of Kubrick's early films, has observed, Kubrick started out as a shrewd businessman and remained so.

*Fear and Desire* centers on some soldiers lost behind enemy lines in a forest, so Kubrick shot the forest scenes on location in the San Gabriel Mountains, near Los Angeles. This enabled Uncle Martin to keep an eye on how Kubrick was spending his production funds. While he was filming in the mountains, Kubrick went over budget, so he drove down to Los Angeles with two of the cast members in order to finagle an additional \$5,000 from his uncle. He was determined to get the \$5,000 he needed to finish the picture—and he did.

*Fear and Desire* never earned back its initial investment, however, although JOSEPH BURSTYN, an independent distributor, was able to book the movie into some art houses. Not surprisingly, Martin Perveler did not invest in Kubrick's next independent feature, *KILLER'S KISS*, so Kubrick turned to another relative,

a Bronx druggist, to help finance *Killer's Kiss*.

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**Phillips, Rev. Gene D., S.J.** (1935– ) Father Phillips is a professor of English at Loyola University of Chicago, where he has taught for more than 30 years and written many books on film directors, many of whom he has known personally and interviewed. After receiving his master's degree from Loyola University, Father Phillips earned his doctorate in English literature at Fordham University. He is a founding member of the editorial board of both *Literature/Film Quarterly* and *The Tennessee Williams Journal*. His first extended treatment of STANLEY KUBRICK can be found in chapter 7 of his book *The Movie Makers: Artists in an Industry* (Chicago: Nelson-Hall, 1973). That chapter was later expanded and revised for *Major Film Directors of the American and British Cinema* (Bethlehem, Pa.: Lehigh University Press, 1990) and again for the 1999 edition. His first book entirely devoted to the director was *Stanley Kubrick: A Film Odyssey* (New York: Popular Press, 1975), described as a "fine review of Stanley Kubrick's films," from *Day of the Fight* to *Barry Lyndon* (1975), which was in production as the book was being written. In 2001 Father Phillips edited *Stanley Kubrick Interviews* (Jackson: University Press of Mississippi). He also served as research adviser to director JAN HARLAN for the documentary film *STANLEY KUBRICK: A LIFE IN PICTURES*, which premiered at the Berlin Film Festival in 2001. ANTHONY FREWIN, Kubrick's assistant for 30 years, wrote in July 1999 that Father Phillips "has been a good friend to us over the years and wrote what Stanley thought was the best book on his films."

—J.M.W.

**Pickens, Slim** (1919–1983) Slim Pickens was born Louis Bert Lindley Jr. in Kingsberg, California, in 1919, and started out as a Texas cowhand. He took the pseudonym of Slim Pickens when he joined the rodeo circuit as a clown in the 1930s. He also competed as a rider of bucking broncos and finally drifted into movies as a stuntman. One of his first films was *The Story of Will Rogers* (1950). He was

largely associated with Westerns, and was given the part of a deputy sheriff in *ONE-EYED JACKS* (1961) by STANLEY KUBRICK, before the star, MARLON BRANDO, fired Kubrick as director and took over the direction of the film himself. Kubrick remembered Pickens when he was casting *DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB*.

*Dr. Strangelove* (1964) is a SCIENCE FICTION film built around the decision of the mentally unbalanced Gen. Jack D. Ripper (STERLING HAYDEN) to order B-52 bombers holding at their fail-safe points to commence a nuclear strike on the Soviet Union. The paranoid General Ripper's reason for instigating a nuclear attack on Russia is his belief that his sexual impotence has been caused by an international communist plot to poison the drinking water. As Ripper discourses on how the fluoridation of America's drinking water has sapped his sexual potency, Kubrick shows him in close-up, with a phallic cigar between his lips.

In the film, PETER SELLERS plays not only the title role of the eccentric scientist, but also the president of the United States, Merken Muffley, and Group Capt. Lionel Mandrake, the British officer who tries to dissuade General Ripper from the bombing attack. Kubrick had also intended Sellers to play the Texas pilot Maj. T.J. "King" Kong, the commander of the only bomber to get through to its Russian target. But Sellers struggled with the part of Kong for a week and could not master the major's Texas twang. He asked Kubrick to allow him to give up this fourth role, but Kubrick remained adamant that he play it.

Finally, Sellers accidentally cracked his ankle, when he tripped while emerging from his limousine, and begged off from doing Kong's scenes. Kubrick complied, but wondered if Sellers had suffered the fall "accidentally-on-purpose," to get out of playing a part he was not comfortable with.

To replace Sellers, Kubrick then thought of the cowboy he had cast in *One-Eyed Jacks*. He phoned Pickens from London, where the film was being shot, at Pickens's horse farm near Fresno, California, on a Friday night and offered him the part of Major Kong. After agreeing to play Kong, Pickens drove into town the following day to get a passport, since he had never left the United States before. On the

Monday after Kubrick's call, Pickens was on his way to England. He arrived at Shepperton Studios sporting a 10-gallon hat, a cowboy shirt, blue jeans, and boots. The cast assumed that he had brought his own costume, but Pickens was merely wearing what he normally wore on his horse farm. Kubrick did not show him any of the footage that was already in the can; he simply advised Pickens to play his role straight, delivering his lines in a deadpan manner.

During rehearsals, Kubrick invited the actors to make suggestions on how best to work out the details of the action in a given scene. Then he would incorporate into the script the suggestions that he liked the most. "Stanley is a very quiet person and a brain picker," Pickens says in Gene Phillips's book. "He surrounds himself with a bunch of bright people, and when anybody comes up with a bright idea, Stanley uses it."

At the beginning of the film, a narrator explains that, in order to guard against the possibility of surprise attack, the U.S. Strategic Air Command (SAC) maintains a force of planes airborne 24 hours a day, spread out from the Persian Gulf to the Arctic Ocean. "But they all have one geographic factor in common. They are all two hours from their targets inside Russia." Hence Ripper has placed the planes in his command on Plan R, according to which they will all proceed to bomb their specifically allotted primary and secondary targets within the Soviet Union.

Inside one of the bombers, the crew sits around lackadaisically as they fly their routine mission. Major Kong pages through *Playboy*, pausing at the centerfold; one of the crew members performs card tricks for his own amusement; the radio operator, Lieutenant Goldberg, munches a candy bar until he receives the transmission of Wing Attack Plan R. Major Kong thinks Goldberg is playing a practical joke and insists on having the message confirmed by Burpleson Air Base, which is under General Ripper's command.

"Goldie, how many times have I told you guys I don't want no horsing around on the airplane," he says irritably, as if he were addressing the unruly occupants of a school bus. Here is an example of how much of the humor—and horror—of the movie is rooted in the fact that the individuals most seriously involved in the crisis around which the film turns either do not

grasp the enormity of what is happening or fall back on patterns of behavior that would be perfectly acceptable under normal circumstances, but which become madly incongruous, given the situation. "General Ripper wouldn't give us Plan R unless them Rooskies had already clobbered Washington and a lot of other places," Kong says over the intercom.

When the orders are duly confirmed, Kong dramatically opens the book of instructions labeled *Plan R*, clamping on his trusty Stetson just as the insistent strumming of "When Johnny Comes Marching Home" commences, all drums and bugles, on the sound track. This melody will continue to be heard in every one of the flight deck scenes, its incessant snare drum accompaniment building tension. Robert Kolker points out the irony of Kubrick's choice of music, since we realize by film's end that neither Johnny nor anyone else is going to come marching home from this battle.

"Well, boys, I reckon this is it," Kong intones solemnly, "nuclear combat toe-to-toe with the Rooskies." Like a cavalry officer in some forgotten Civil War film, Kong reminds his men that the folks back home are counting on them and that "there will be some important promotions and citations when we come through this. And that goes for every last one of you," he concludes generously, "regardless of your race, your color, or your creed!"

Kong and his men open their survival kits, while over the intercom the major itemizes the incongruous contents. There are, among other things, one drug issue containing morphine pills and vitamin pills, pep pills and tranquilizers; one miniature combination Russian phrase book and Bible; one issue of prophylactics; three lipsticks; and three pairs of nylon stockings. "Shoot," Kong comments, "a fella could have a pretty good weekend in Vegas with all that."

When Kong's plane enters Soviet air space, the navigator reports that a missile is tracking the aircraft, so Kong institutes evasive action which results in the plane's being damaged but not destroyed. The plane is filled with smoke and debris after the explosion, and it rocks under the impact of the missile. Radio operator Goldberg discovers as the plane settles back on course that the radio mechanism is out of commission: "I think the auto-destruct apparatus was hit and it blew

itself up.” So the plane can have no further communication with Burpleson Air Base or anywhere else.

Because of all of those World War II movies in which the viewer was supposed to root for the U.S. bomber to complete its mission in the face of enemy attack, the filmgoer gets so caught up in the scenes on the flight deck that one momentarily empathizes with Major Kong’s satisfaction that the bomber can still reach both its primary and secondary targets, despite the damages the plane has sustained. Then the viewer is jolted into realizing that if the plane, aptly named *The Leper Colony*, reaches either target, it will ignite the Doomsday Machine. Earlier we learned (but the crew aboard the plane did not) that the Doomsday Machine is Russia’s retaliatory device: It will be automatically triggered in retaliation for a nuclear attack, and, incapable of being deactivated, it will destroy human and animal life on Earth for nearly a century.

Kong, of course, does not know this, and he assures his crew, “Well, boys, we got three engines out and we got more holes in us than a horse trader’s mule. The radio’s gone and we’re leaking fuel, and if we were flying any lower we would need sleigh bells on this thing. But at this height the Rooskies won’t spot us on no radar screen.”

The navigator of *The Leper Colony*, however, is much less sanguine than Kong about the plane’s potential to carry out its mission. He advises Kong that because the rate of fuel loss is accelerating, the aircraft can no longer reach either its primary or its secondary target. With a determination that increases in inverse proportion to the obstacles that are mounting to bar the way, Kong fumes, “Well, shoot! We didn’t come this far to dump this thing in the drink. What’s the nearest target?” The navigator sets a new course and the plane is on its way to the only target it can hope to reach before it runs out of gas.

As the airship approaches its new objective, the bombardier finds that the bomb doors will not open. “Stay on the bomb run, boys; I’m going to get those doors open,” Kong vows. The drumming musical theme associated with all of the scenes on the flight deck becomes steadily louder and more persistent as Kong drops into the bomb bay, moving toward the camera between the two huge nuclear bombs in the foreground. He sits astride one of the bombs and

fusses with wires on the bomb door circuits, which spit and flare at him defiantly, while the navigator overhead announces on the intercom that the plane is approaching its target.

As the navigator says anxiously, “Target in sight! Where the hell is Major Kong?!” the bomb bay doors swing open. With the immensities of space yawning beneath him, Kong manages to dislodge the bomb on which he is seated from its chamber and he begins to plummet with it toward Earth. Kong waves his Stetson in the air and gives out with a rodeo shout as he hurtles downward. The bomb between his legs looks like a gigantic symbol of potency; the immense phallic image recalls General Ripper’s fear of impotency, which had triggered the bombing mission in the first place. The screen turns a dazzling white as the bomb lands on target and sets off a string of explosions as the Doomsday Machine goes into action and Armageddon is at hand.

KEN ADAM, the film’s production designer, recalls in VINCENT LOBRUTTO’s biography of Kubrick that it was at the point that Kubrick thought of casting Slim Pickens, a real bronco buster, as the pilot from Texas that he got the inspiration for the cowboy to ride the nuclear bomb like a bronco to its target. More than one film scholar has said that it was perhaps fortuitous that Sellers refused to play Kong, since it is hard to picture Sellers giving a performance that could match Pickens’s winning portrayal.

For the record, the world was fearful of nuclear annihilation at the time Kubrick made *Dr. Strangelove*; but eventually the superpowers found the expense of maintaining fleets of nuclear bombers at fail safe points was prohibitive, and came to a mutual agreement to abandon the failsafe option. But Kubrick’s film takes place before that eventuality occurred.

After *Dr. Strangelove*, Pickens continued to play mainly in Westerns throughout the 1960s and 1970s, working for major directors at times, as in three films, *Major Dundee* (1965) with Charlton Heston, *The Ballad of Cable Hogue* (1970) with Jason Robards, and *Pat Garrett and Billy the Kid* (1973) with James Coburn—all directed by Sam Peckinpah. One of Pickens’s last films was the elegiac *Honeysuckle Rose* (1980), opposite Willie Nelson as an aging country-western music star. In any case, Slim Pickens gave the performance

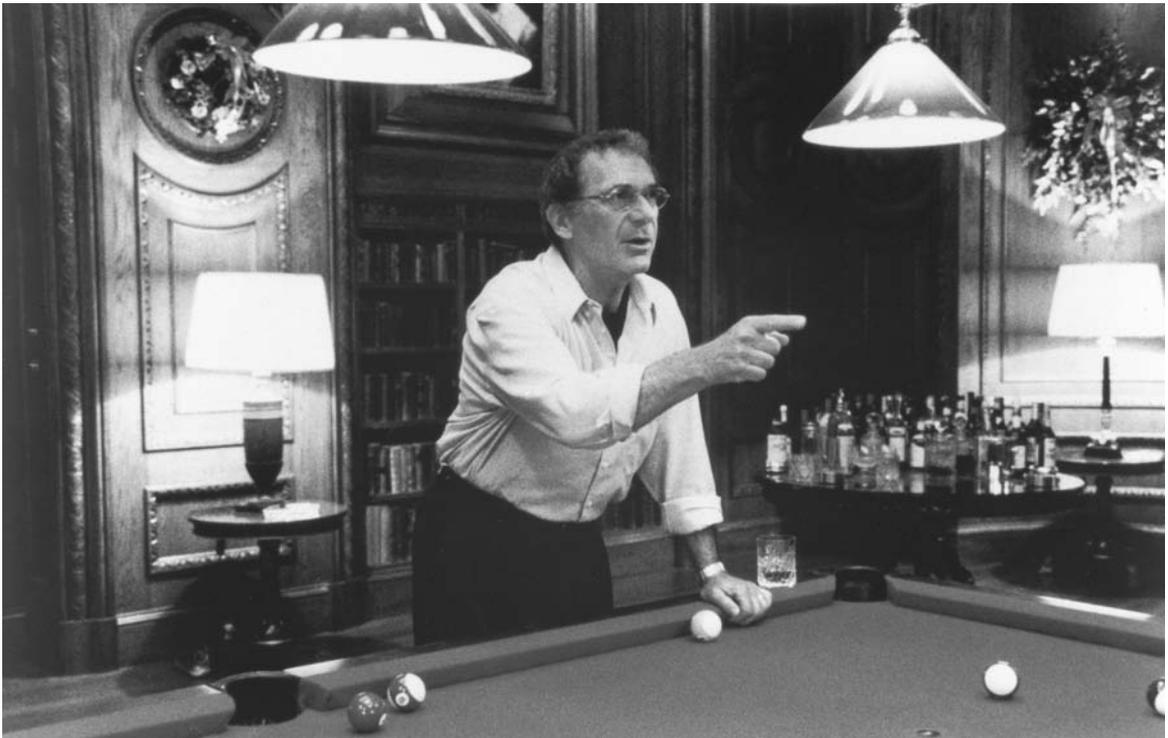
of his career as the good-natured, benighted Texan in *Dr. Strangelove*.

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**Pollack, Sydney** (1934– ) Sydney Pollack was born on July 1, 1934, in Lafayette, Indiana, near South Bend, where he was educated. He graduated from high school in 1952 and moved to New York, where he studied acting at the Neighborhood Playhouse School of the Theater. Later, he became an acting instructor there. Pollack began acting in television dramas in New York, but soon moved to Los Angeles to direct episodes of TV series. His first

feature film as a director was *The Slender Thread* (1965), with Sidney Poitier. Other notable films Pollack directed include *They Shoot Horses, Don't They?* (1969), a tragic drama about a dance marathon, and a comedy, *Tootsie* (1982), with Dustin Hoffman. (In it Pollack also played a skeptical actor's agent.) *Out of Africa* (1985), starring Meryl Streep and Robert Redford, won Academy Awards for best director and best picture. Pollack continued to act occasionally, playing a harried husband in Woody Allen's *Husband and Wives* (1993). That same year, he directed TOM CRUISE in *The Firm*, from John Grisham's thriller. It was Pollack who put STANLEY KUBRICK in touch with Cruise, when Kubrick wanted to cast Cruise in *EYES WIDE SHUT* (1999), in which Pollack also played a role. After *Eyes Wide Shut*, Pollack returned to directing with *Random Hearts* (1999), starring Harrison Ford.

As it happened, Pollack replaced Harvey Keitel,



Sydney Pollack in *Eyes Wide Shut* (1999) (Kubrick estate)

who had a conflicting commitment that prohibited him from participating in Kubrick's customarily long shoot for *Eyes Wide Shut*, which lasted 15 months. Pollack took over the role of Victor Ziegler, a decadent millionaire and a patient of Dr. William Harford (Tom Cruise). Bill and his wife, Alice (NICOLE KIDMAN), attend a fancy Christmas party at Ziegler's sumptuous Manhattan town house. In the course of the evening, Ziegler calls Bill to an upstairs bathroom and asks him to revive Mandy, a prostitute he had just had sex with, who has passed out from a drug overdose. Typically, Ziegler is more concerned about keeping the whole episode quiet than he is about the girl's health.

The following night Bill attends a costumed orgy in a country house on Long Island as an uninvited guest. He is inevitably unmasked as a gate-crasher, and he fears for his life—until a masked harlot offers to sacrifice herself for him. Soon after, she turns up dead, ostensibly from a drug overdose; but Bill suspects that he has been indirectly responsible for her death.

Ziegler brings Bill to his home once more, this time to assure Bill that the prostitute did in fact die of an overdose after the orgy at which he too was present. He maintains that her demise had nothing to do with the sponsors of the orgy, who included himself. Yet the devious Ziegler is wholly unreliable in what he says. Ziegler contends that the prostitute's pretending to sacrifice herself for Bill at the costume party was merely a charade designed to discourage him from invading Ziegler and his rich cohorts' future clandestine revelries. This scene, writes Richard Jameson, is essential for "enlarging Ziegler's corruptness," though his explanation "leaves us profoundly unsatisfied." The marvel of the scene, comments Larry Gross, "is the subtle variations in Pollack's tone," from benign to sinister. The only benediction that Ziegler can offer Bill is hardly consoling: "Someone died—it happens all the time. Life goes on, until it doesn't." Pollack told Peter Bogdanovich that his initial take on this extended scene (13 minutes) was different from Kubrick's. "I came in with the idea of being tougher with the character of Tom Cruise. And Stanley had this idea of my wanting to manipulate him more and therefore be kinder"; and that is the way Pollack played it.

Pollack's performance was applauded by critics, as

when Roger Ebert wrote, "Sydney Pollack is the key supporting player, as a confident, sinister man of the world, living in old-style luxury, deep-voiced, experienced, decadent." Jonathan Rosenbaum compares Pollack's performance to that of ADOLPHE MENJOU as the highly cultivated General Broulard in Kubrick's *PATHS OF GLORY*—the true villain of that film. Like Broulard, Ziegler is polished and urbane on the surface, but all evil underneath.

Asked for his interpretation of *Eyes Wide Shut*, Pollack replied to Richard Schickel, "This is the story of a man who journeys off the path" of moral rectitude "and then finds his way back onto it." When "he realizes that what he's lived through was about values so far below what he's lived his life for, he's devastated."

As a fellow director, Pollack envied Kubrick's long shooting schedule. He told Schickel, "Stanley had figured out a way to work in England for a fraction of what we pay" in Hollywood. Kubrick cut costs by working with a small technical crew. "While the rest of us poor bastards are able to get sixteen weeks of filming for \$70 million with a \$20 million star, Stanley could get forty-five weeks of shooting for \$65 million." Looking back on working with Kubrick, Pollack reflected, "I found him to be the warmest, nicest, most interesting person I'd met in a long, long time."

**References** Bogdanovich, Peter, "What They Say about Stanley Kubrick," *New York Times Magazine*, July 4, 1999, pp. 18–25, 40, 47–48; Ebert, Roger, "Doctor's Strange Love," *Chicago Sun-Times*, July 16, 1999, sec. NC, pp. 29, 33; Gross, Larry, "Too Late the Hero: Eyes Wide Shut," *Sight and Sound*, special Kubrick issue, 9 (n.s.), no. 9 (September 1999): 20–23; Jameson, Richard, "Ghost Sonata: Eyes Wide Shut," *Film Comment* 35, no. 5 (September–October, 1999): 27–28; Rosenbaum, Jonathan, "In Dreams Begin Responsibilities: Eyes Wide Shut," *Chicago Reader*, July 23, 1999, sec. 1, pp. 46–49; Schickel, Richard, "All Eyes on Them: Eyes Wide Shut," *Time*, July 5, 1999, pp. 65–70; Seiler, Andy, "Disputing Kubrick's Eccentric Reputation," *USA Today*, July 16, 1999, sec. E, p. 2; Stone, Judy, "Sydney Pollack," in *Eye on the World: Conversations with Filmmakers* (Los Angeles: Silman-James, 1997), pp. 753–756.

**Pook, Jocelyn** (1964– ) Composer of the original music for *EYES WIDE SHUT* (1999), Jocelyn Pook graduated from the Guildhall School in En-



Jocelyn Pook, composer for *Eyes Wide Shut* (1999)  
(Author's collection)

gland, where she studied viola. She has performed with various pop and alternative artists, including Meat Loaf, Massive Attack, and P. J. Harvey. Co-founder of the musical group Electra Strings, Pook has collaborated musically with such key figures as Laurie Anderson, Lyle Lovett, Paul Weller, Peter Gabriel, and Nick Cave.

She has composed theme music for numerous British television shows, including *The Alien* and *Half the People*. STANLEY KUBRICK'S *Eyes Wide Shut* marked her first work on a major film. Since then, she has composed the scores for *Nasty Neighbors* (1999), *My Khmer Heart* (1999), and *The Sight* (2000, made for TV).

**References** "Jocelyn Pook," Internet Movie Database, [www.imdb.com](http://www.imdb.com); "Jocelyn Pook," press book for *Eyes Wide Shut*, Warner Bros., 1999.

**Prowse, David** (b. 1934 or 1935) At 6 feet, 7 inches tall, with a chest measurement of 50 inches, David Prowse brings an imposing presence to his

character, Julian (the bodybuilding companion of Mr. Alexander [PATRICK MAGEE]), in *A CLOCKWORK ORANGE* (1971). The relationship between Julian and Frank Alexander never really is explained in the film, but Julian's introduction subtly hints at homoeroticism. This second sequence in the Alexander home stylistically mirrors the first, as the camera tracks past Frank, while the doorbell rings and Frank asks, "Who on earth could that be?" The second time around, however, instead of Mrs. Alexander on the other side of the room, we find Julian, wearing skin-tight short-shorts and an undershirt, leaving little of his musculature to the imagination. Prowse has sparse dialogue, so his contribution to the film is almost entirely visual, as a marked counterpoint to the frail, crippled Frank. The mere presence of Julian implies a bodily threat to anyone who would harm Frank, and it finally enables Frank to subdue Alex (MALCOLM MCDOWELL) and enact revenge upon him.

Prowse retired as the undefeated British heavy-weight weightlifting champion in 1964, after winning the distinction three years running. He went on to become one of the most ubiquitous British film "heavies" of the late 20th century, having appeared in numerous motion pictures and dozens of television productions. His most famous role is arch-villain Darth Vader in the first three *Star Wars* films (a character for which JAMES EARL JONES provided the voice). When *Starlog* asked if he enjoyed doing SCIENCE FICTION films, Prowse responded, "Yes, I do, though I'm not a great lover of science fiction, to be honest. I can't seem to get into written SF. But I quite like the SF films and television."

Prowse also has portrayed the rampaging Frankenstein's monster in at least seven films, including the Hammer productions *Horror of Frankenstein* (1970) and *Frankenstein and the Monster from Hell* (1974).

**References** Dingilian, Bob, "Biography: David Prowse," press book for *Star Wars*, Twentieth Century-Fox, 1977; Hirsch, David, "David Prowse: Darth Vader Forever," *Starlog* (June 1979): 53-5; Prowse, David, interview, *Cinefantastique* (spring 1978): 31; Summer, Anita, "The Villain Nobody Knows," *Sunday News* (May 18, 1980), Leisure section, p. 5.



**Rain, Douglas** (b. 1928) A veteran of the international stage, Canadian actor Douglas Rain gives one of the most memorable performances in any STANLEY KUBRICK film—although he never appears on screen—as the voice of the HAL-9000 computer, in *2001: A SPACE ODYSSEY* (1968). Without detracting from the fine performances of KEIR DULLEA and GARY LOCKWOOD, one might even go so far as to say that Rain’s HAL is the star of the show. In an inimitable, soft, soothing, yet cool and distant voice, Rain makes HAL as impenetrable as he is well spoken, and ultimately as bone-chilling as he is initially reassuring.

Rain’s opportunity to work on *2001* came as a result of a film he did for the National Film Board of Canada, called *Galaxy*. ARTHUR C. CLARKE had seen the film, which attempts to explain the origins of the solar system, and called it “the best of its kind I have ever seen.” Clarke recommended the film to Kubrick for informational purposes, and the director was so impressed that, according to the *Toronto Daily Star*, he “tried to hire the whole production team. Failing that, he settled for Rain.” Initially, Rain was hired to do the opening narration of *2001*, which Kubrick ultimately discarded.

Rain attended the Old Vic School in London, where he studied with actors Michel St. Denis, Glen Byam Shaw, and George Devine. After a year with the Old Vic Company, he returned to Canada and began a longtime association with the Stratford

(Ontario) Festival in 1952. There, the Winnipeg-born actor understudied for Alec Guinness, before going on to play top Shakespearean roles for the festival, including Prince Hal in *Henry IV*, Malvolio in *Twelfth Night*, and Iago, King John, Dromio of Syracuse, and Wolsey, in *Henry VIII*. Rain’s other stage appearances have taken him to Chicago, Washington, and Broadway. He directed a 1973 production in Winnipeg of Tom Stoppard’s *Rosencrantz and Guildenstern are Dead*. Rain has also made hundreds of appearances on Canadian and American television.

Rain parodied the HAL-9000 computer, when he did the voice for the “evil computer” in Woody Allen’s *Sleeper* (1973). Then, in 1982, Rain reprised his role as the voice of HAL in Peter Hyams’s sequel, *2010: The Year We Make Contact*.

**References** Cohen, Nathan, “Galaxy did wonders for Douglas Rain’s star,” *Toronto Daily Sun* (May 24, 1968), 31; “Douglas Rain and Martha Henry Signed for Stratford Festival This Summer,” press release, Stratford Festival, March 1, 1971; “Douglas Rain,” program notes for *The Golden Age* (November 1963); “Guinness Understudy,” *New York Herald Tribune*, May 18, 1954; “Douglas Rain,” Internet Movie Database, [www.imdb.com](http://www.imdb.com); Press release, Shaw Festival, Court House Theatre (Niagara-on-the-Lake, Ontario): February 1967.

**Raphael, Frederic** (1931– ) Born in Chicago in 1931 and a graduate of Cambridge Univer-

sity, screenwriter Frederic Raphael has worked mostly in Britain. His screenplays for two of John Schlesinger's films may have prompted STANLEY KUBRICK to invite him to coauthor the script for *Eyes Wide Shut*. Schlesinger's *Darling* (1965), for which Raphael won an Academy Award, deals with the decadence of modern society, as does *Eyes Wide Shut*. *Far from the Madding Crowd* (1967) was Raphael's faithful adaptation of a classic novel by Thomas Hardy. Since Kubrick wanted to make *Eyes Wide Shut* a faithful rendition of a classic novella by ARTHUR SCHNITZLER, a book which, like *Darling*, focuses on sexual mores, Raphael seemed to be the proper collaborator for Kubrick on the script. Schlesinger has compared the relationship of writer and director to a tennis match, in which both strain to return each other's ideas. That metaphor fits Raphael's work, both with Schlesinger and with Kubrick.

Since Arthur Schnitzler's novella *TRAUMNOVELLE* (1926; published in English as *Dream Story*, 1927), was the source of Raphael's script, it is useful to examine it in some detail. The English translation of Schnitzler's story quickly went through four printings; the book was popular on both sides of the Atlantic. (A new translation by J. M. Q. Davies was published at the time the film was released.) The story opens with Dr. Fridolin, an affluent Viennese physician, casually discussing with his wife, Albertina, an elaborate soiree they had attended the previous evening, including the covert attraction that each of them felt for one or other of the guests. Then the conversation turns serious, as Albertina recalls secretly lusting after a handsome, blond young man whom she observed only in passing while on a holiday. She admits that she would have freely given herself to him, had he but asked her to do so. Fridolin is disturbed by his wife's admission and inflamed with a desire to search for sexual excitement that very night.

He wanders through the red-light district of Vienna and is lured by a prostitute to her apartment. Initially, he is intrigued by her, but is nevertheless squeamish about having sex with her, so he decides to resist her blandishments and be on his way. In effect, "he leaves the dugout," says MICHAEL HERR in

his book on Kubrick, "but doesn't step up to the plate." As a matter of fact, Fridolin's passing up the hooker proves salutary, as he subsequently learns that she was a victim of syphilis.

In a café, he happens upon an old friend named Nachtigall, a dropout from medical school whom Fridolin knew in his student days. Nachtigall plays piano to earn a living, and he divulges to Fridolin that he is waiting for a coach to take him to a masked ball, where the participants are dressed as monks. He must perform with his eyes bandaged, he explains, because of the scandalous nature of the proceedings. Fridolin commandeers a monk's cowl and cape from a costume shop, and at his behest, Nachtigall smuggles him into the bacchanal, where he pursues his voyeuristic adventure.

At the height of the festivities, the women shed their costumes and continue to frolic with the men. Fridolin is revealed to be an uninvited guest and is threatened with reprisals. But one of the masked women offers to redeem him by suffering the consequences of his brazen intrusion and thus serving as a scapegoat. The next day, Dr. Fridolin examines in the hospital morgue the body of a woman that has been dredged up from the river. She is identified in the press only as "a countess," who was poisoned under mysterious circumstances in a smart hotel. He suspects that it is the corpse of the woman who rescued him the preceding night, but he is not sure, since she was wearing a mask.

The disconsolate Fridolin returns home and is aghast to discover the mask, which he had mislaid at home after the costume ball, lying on his pillow. His wife, who presumably placed it there, expects an explanation of the mask, since it betokens that he went to a masquerade party without her. Fridolin confesses his wayward experiences of the previous night to his wife, and Albertina forgives him. She adds, "I think we ought to be grateful that we have come unharmed out of all our adventures," referring to her obsession with the blond young man, as well to Fridolin's recent night on the town.

The screenplay hews close to the novella in several key scenes: the confession of Alice (the novella's Albertina) to Bill (the book's Fridolin) about her unfulfilled sexual desire for the blond man, a naval

officer in the film; Bill's encounter with the prostitute; Bill's chance meeting with Nick Nightingale (the novella's Nachtigall); his subsequent invasion of the fancy-dress ball at a Gothic mansion, where the timely intervention of a mysterious woman saves him; Bill's viewing of the corpse in the morgue; and his last confession to Alice. All of these events are incorporated into the screenplay, virtually intact from the book.

In addition, the script even retains much of Schnitzler's dialogue in Alice's confession about her sexual attraction to the naval officer, in the orgy scene, and in the reconciliation scene between Bill and Alice at film's end.

A salient example of how Kubrick and Raphael remain true to their literary source is the orgy sequence. Following the book, the licentious participants at the saturnalia are wearing monastic garb; moreover, they are presided over by a sinister figure clad in a cardinal's robe of scarlet. The whole affair appears to be a diabolical black mass, a blasphemous mockery of a religious rite carried out by some sort of satanic cult.

Still, Kubrick and Raphael found it necessary to revise Schnitzler's novella in various ways. For a start, Kubrick decided to set the film in New York City at the end of the 20th century, instead of in Vienna at the end of the 19th century. Raphael recalls in *Eyes Wide Open* that Kubrick decided to update the story because he was convinced that the relationships of men and women had not changed appreciably since Schnitzler's time; Raphael agreed.

In transplanting the story to American soil, Kubrick and Raphael found American analogues for the European settings in the book. Thus Vienna's red-light district, where the hero does his nocturnal wanderings in *Dream Story*, becomes New York City's Greenwich Village in *Eyes Wide Shut*. For the Viennese *Schloss* where the bacchanal is held in the book, the screenplay substitutes a country house on Long Island, New York.

By the same token, the coauthors of the script came up with contemporary equivalents for some episodes originally set in 19th-century Vienna. One significant example concerns the prostitute whose services the hero forgoes in the book: She is infected

with syphilis in *Dream Story*, but has HIV in *Eyes Wide Shut*.

In adapting the novella to the screen, Kubrick and Raphael also extended the plot of Schnitzler's slim volume with some ingenious additions of their own. The film begins with a sumptuous Christmas party attended by Dr. Bill Harford (TOM CRUISE), a Manhattan physician, and his wife, Alice (NICOLE KIDMAN). This social event is only referred to in the opening conversation between husband and wife in the novella as a ball which they had attended the previous night. Raphael remembers Kubrick asking him at times how they were going to handle an episode which Schnitzler had not developed in detail in the book. "Arthur doesn't tell us much," he said. Thus the party which the hero and heroine only discuss at the beginning of the story is not portrayed in the book, but the scriptwriters decided to build it into a major sequence in the film.

In the picture, this affair is a Christmas party hosted by millionaire Victor Ziegler (SYDNEY POLLACK), a patient of Bill's. The dissolute Ziegler—the only major character that the cowriters invented for the film—urgently summons Bill away from the Yuletide festivities to minister to Mandy, a call girl with whom he has just had sex in the upstairs bathroom; she had overdosed on drugs, and Bill is able to snap her out of a coma. As Michael Herr puts it, the opulent Christmas celebration, all colored lights and glowing Christmas trees, degenerates at this point into a sordid pagan bacchanal.

Thomas Nelson remarks that the Victor Ziegler character and the related episode of Mandy have no authority in *Dream Story*, "except for Schnitzler's fondness for generalizing about aristocratic decadence." In fact, the Ziegler-Mandy incident, Nelson continues, has resonances in the later orgy scene in the Gothic castle, which it foreshadows. For Bill strongly suspects that it was Mandy who offered herself to redeem him for intruding on the secret saturnalia, as is clear from the morgue scene. As Bill views the corpse he thinks is Mandy, we hear Mandy, in a voice-over on the sound track, warning him to leave the party before he is unmasked as an intruder.

In another scene not to be found in Schnitzler's book, Ziegler summons Bill to a conference with him

in the billiard room of his town house. Ziegler advises Bill that it was indeed Mandy who was the female wearing the feathered mask who intervened on his behalf, and that she did in fact die of a drug overdose afterward. Indeed, the newspaper report of her demise has a headline which reads, “Ex-beauty queen in hotel drug overdose.” But Ziegler insists that her death was not a question of her paying for Bill’s life with her own. Ziegler recapitulates these recent events as they stand near his garish red pool table.

Ziegler dismisses Mandy’s unfortunate death, Nelson writes, “as if it were nothing more than an impersonal statistic in the life of a hooker,” who overdosed simply because, in Ziegler’s phrase, it was “always just gonna be a matter of time with her.” Ziegler reminds Bill pointedly that Bill had warned her of such an eventuality when he revived her in Ziegler’s bathroom. He concludes, “Listen, Bill, nobody killed anybody. Someone died. It happens all the time. Life goes on. It always does, until it doesn’t. But you know that, don’t you.”

Ziegler thus maintains that Mandy’s “phony sacrifice” was merely a “charade” designed to scare Bill into staying away from the sybaritic revelries of the rich in the future. But the sinister, devious Ziegler is filled with duplicity, and hence he is hardly a man whose explanations can be accepted as sincere or credible. As ALEXANDER WALKER quips sardonically in his study of Kubrick, “Who would trust a man with a red billiard table?” To be more precise, it is just as likely that Ziegler’s dismissal of Mandy’s death as resulting from an accidental drug overdose, similar to the one she experienced at Ziegler’s Christmas party, is meant to manipulate Bill into renouncing any notion of going to the police with his suspicions about her murder. Such an action on Bill’s part, after all, would precipitate a horrendous scandal, involving the members of the East Coast upper crust who were present at the soiree. In the novella, the woman in the morgue had been poisoned in a hotel room and dumped in the river; so there is no doubt that Schnitzler meant to suggest that she was murdered.

For the record, Mandy is listed in the credits as being played by Julianne Davis and the “mysterious woman” with the feathered mask by Abigail Good. That Kubrick employed two different actresses to

play the same role in different sequences was presumably dictated by the film’s lengthy shooting schedule of 15 months, which meant in practical terms that Julianne Davis simply was not available at the point when Kubrick shot the masked ball on location at Mentmore, the Rothschilds’ country house. Still, there is no doubt that Kubrick and Raphael intended Mandy and the mysterious woman at the orgy to be one and the same—as is evident from Ziegler’s recapitulation speech, and from Mandy’s voice-over on the sound track when Bill views her corpse in the morgue. Although in the novella, the hero never knows for sure whether or not the dead woman in the morgue is the individual who acted as his scapegoat, Walker is correct in saying that in the film, the hooker whom Bill revives in Ziegler’s bathroom is the harlot who “will shortly become his ‘redeemer’ in a life-threatening confrontation when he himself is the helpless victim.”

In the novel and in the film, Bill returns home after seeing Ziegler, only to find the mask that he had worn during the orgy, which he had mislaid in the apartment, resting on his pillow—presumably placed there by Alice. There follows the reconciliation scene, wherein Bill and Alice reach a rapprochement. Their rapprochement is solidified in the final scene, in which Bill and Alice are in a toy store, buying a Christmas present for their daughter.

The movie ends as it began, in the festive atmosphere of twinkling Christmas decorations. Kubrick and Raphael opted for a Christmas setting for the film, which is not suggested in the novella, because the atmosphere presents a jarring counterpoint to the sinister events in the story. Herr observes that there is a Christmas tree in nearly every room in the movie, except in the mansion where the pagan orgy is held.

In the cheerful atmosphere of the toy store, Bill and Alice agree to put the past behind them and get on with their lives. In a speech taken directly from the novella, Alice refers to Bill’s recent misadventures by reflecting, “The reality of one night, let alone that of a whole lifetime, is not the whole truth” about any marriage. Husband and wife seem to be reconciled and vow to refresh their commitment to each other.

Frederic Raphael documents in some detail his experience of collaborating on the script of this film

in his memoir, *Eyes Wide Open*. Raphael labored with Kubrick on four drafts of the script for the movie at Kubrick's manor in rural England, as well as by phone and fax, from the fall of 1994 until early 1996. Each of the revised versions of the script, as Kubrick himself admitted, was not just a matter of "a wash and a rinse," but a full-scale reworking of the material.

Looking back on the ordeal of revising the screenplay with Kubrick for more than a year, Raphael complains in his memoir that Kubrick, in the last analysis, did not want the script to carry any authorial stamp but his own. Therefore, Raphael goes on, Kubrick cut or simplified some of the dialogue that Raphael had written. Although Kubrick "admired the sharpness of my dialogue," he states, the director "did not seem interested in words"; he saw the script only as a blueprint for the film he was going to shoot, "and film alone was his art." Raphael concludes, "He had indeed digested my work," and made it his own. Elsewhere he adds, "The writer on a movie is like someone running the first leg of a relay race"; the second leg is run by the director, when he actually puts the film into production. In a similar vein Raphael opines that he saw from the beginning that Kubrick selected him merely to be the "outside caterer, but it would still undoubtedly be his party."

In his book Raphael is fundamentally restating the age-old conflict of the screenwriter and the director. Raphael's frustration about working on *Eyes Wide Shut* was that a Kubrick film must be all Kubrick. Apparently, Raphael has never been completely reconciled to the fact that filmmaking is a collaborative art; and that, once the screenplay is completed, it falls into the hands of the director, who is the guiding force behind the making of a motion picture. For example, Raphael recalls ruefully referring to the front office at WARNER BROS. the distributor of the picture: "They might not like the script," he said. "Who's they? There is no they," Kubrick shot back. "There's me and there's you; and that's it." Kubrick was, in effect reminding Raphael that, as producer-director of the film, he had complete control over every aspect of the production, including the script. Nevertheless, Raphael ends his memoir by giving Kubrick a compliment. Kubrick, his cowriter, was "a

hard master to please," says Raphael; but among the filmmakers in the business, "he is one worth pleasing."

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**Red Alert** (1958) Peter George had first published his novel *Red Alert* (under the title *Two Hours to Doom*) in England in 1958. His own experiences in the Royal Air Force provided a background to the events depicted in the novel. Although George's primary concern was with accidental nuclear war, the novel glorifies the military-industrial complex and is dense with technical descriptions and procedures. Its jingoistic tone led its publishers to advertise it as a wartime adventure story. In their examination of the novel, writers Jeffrey Townsend, John Tibbetts, and James Welsh note, "*Red Alert* seems hopelessly blind to the absurdity of the 'big stick' rationality it places so much faith in, making it hard to believe the George could ever stop worrying and truly love the bomb."

The story takes place on "the day after tomorrow." General Quinten, the terminally ill and deeply disturbed commander of Senora Air Force Base, dispatches a fleet of B-52 planes to drop nuclear bombs on the Soviet Union. He believes that once the Pentagon realizes the futility of calling the planes back (since only Quinten knows the return code), they will commit to a full-scale attack. The president

rejects this, since he knows that political instability within the Soviet Union has led to a policy by which, if attacked and unable to retaliate, the premier would be forced to detonate stockpiles of nuclear bombs hidden in the Ural Mountains, thereby rendering the world uninhabitable for the next six months. The president dispatches troops to capture Quinten, but Quinten has foreseen this measure and sealed his base off from attack. Before he can be captured, Quinten kills himself, thus ensuring no one can get the return code. However, an associate successfully divines the code—but not before one bomber, the *Alabama Angel*, slips through and continues on its deadly mission. The president concedes to the premier that if the plane bombs its target, he will sacrifice a comparable U.S. city. Just before it is shot down by Soviet fighter planes, the *Alabama Angel* releases a nuclear warhead. But the bomb has been disabled by the Russian fighters, and it lands on its target without doing any serious damage. The Russian premier accordingly does not release a nuclear bomb on the United States. Peace is declared once more between the two megapowers.

**References** Townsend, Jeffrey, John C. Tibbetts, and James M. Welsh, “Red Alert,” in John C. Tibbetts and James M. Welsh, eds., *Novels into Film* (New York: Facts On File, 1999), pp. 183–186.

**Riddle, Nelson** (1921–1985) Grammy- and Oscar-winning composer Nelson Riddle, who wrote and conducted the score for *LOLITA* (1961), was perhaps most famous for his lush, orchestral background music for pop singers, ranging from Frank Sinatra to Nat “King” Cole to Linda Ronstadt. One of his single most famous compositions was 1962’s “Theme from *Route 66*.” His Academy Award came in 1975, for *The Great Gatsby* (1974).

The theme for *Lolita* was actually composed by Bob Harris, brother of producer JAMES B. HARRIS. The theme was not written specifically for the film, but when STANLEY KUBRICK heard it, he decided he had to use it. According to VINCENT LOBRUTTO, Kubrick had initially approached legendary film music composer Bernard Herrmann to score *Lolita*, but Herrmann declined when he learned that he would have to use Bob Harris’s theme song.

*Lolita* employs Riddle’s music in an appropriately schizophrenic manner: Some scenes are supported with “wall-to-wall,” melodramatic music, of the lush variety for which Riddle is well known. By contrast, long sections of the film, particularly after the death of Charlotte Haze (SHELLEY WINTERS), unfold with no music at all. This strategy allows an ironic tone to emerge whenever the music is on full blast—as in many of the scenes in the Haze household, which typify the film’s satirical stance toward suburban life. The result is far more effective than Riddle’s initial impulse would have been: originally, he scored the love theme in a minor key, to give a dissonant counterpoint the feelings that Humbert (JAMES MASON) harbors for Lolita (SUE LYON). Kubrick and Harris insisted that the love theme be played straight, so as not to go after a too-easy disparagement of Humbert’s character.

As a boy, Nelson Riddle’s first musical instrument was the piano, but at age 14 he took up the trombone. After serving in World War II, he played in a number of prominent big bands, including those of Charlie Spivak, Jerry Wald, and Tommy Dorsey. In the late 1940s, Riddle worked as a staff arranger for NBC in Hollywood. Then he was hired by Capitol Records, where he did arrangements for Cole and Sinatra. Soon garnering the reputation as the best arranger in Hollywood, Riddle worked with many of the top singers of the day, including Ella Fitzgerald, Judy Garland, Dinah Shore, Betty Hutton, Johnny Mathis, and Peggy Lee.

Riddle’s other work in film scoring has included *Can-Can* (1960), *Oceans Eleven* (1960), *El Dorado* (1967), and *Paint Your Wagon* (1969). He also wrote music for several television shows, including *Batman*, *The Man From U.N.C.L.E.*, *Laugh-In*, *Barnaby Jones*, *Emergency!*, and *The Love Boat*.

Riddle served as music director at the inaugurations of both President John F. Kennedy, in 1961, and President Ronald Reagan, in 1985. His last concert appearance was in September 1985, scarcely three weeks before his death, when he provided the music for the Emmy Awards Governors Ball.

**References** LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999); “Nelson Riddle, Award-Winning Composer-Arranger, Dead at 64,” *Variety*,

October 9, 1985; “Nelson Riddle,” Internet Movie Database, [www.imdb.com](http://www.imdb.com).

**Rosenman, Leonard** (b. 1924) Leonard Rosenman, who won an Academy Award for adapting existing musical works for *BARRY LYNDON* (1975), has achieved one of the most notable and enduring careers in motion picture scoring. Born to Polish immigrants who owned a small grocery store, Rosenman was 15 before he displayed any musical talent. At age 17, he won top prize in a piano competition, and he soon abandoned his desire to study painting, in favor of music. Rosenman studied with Arthur Schoenberg, Roger Sessions, Ernst Bloch, and Luigi Dallapiccola. In the early 1950s, he was awarded a fellowship to study at Tanglewood, Massachusetts, where he later returned as composer in residence.

Well on his way to securing a place in the classical music establishment, Rosenman befriended one of his piano students, a young James Dean, in the early 1950s. Dean brought Rosenman’s compositions to the attention of director Elia Kazan, who offered Rosenman the job of scoring *East of Eden* (1954). Initially hesitant, Rosenman accepted, on the advice of his friends the composers Leonard Bernstein and Aaron Copland. Still, Rosenman’s acceptance carried a rather unusual condition, as he later recalled: “I insisted on working the way Russian composers worked. This involved being constantly on the set during production, so that when the film was rough cut, the music would be rough cut.”

Involvement during the production phase (as opposed to the usual method of starting to compose the score only after the film is finished) allowed him to compose the music for a scene and play it for the actors before the scenes were shot. Rosenman acknowledged, “This was almost unheard of. But it produced very positive results. It helped the actors enormously with their mood and preparation. They really thought it was wonderful.”

In addition to turning out modern, almost avant-garde scores for such films as *The Cobweb* (directed by Vicente Minnelli, 1955) and *Fantastic Voyage* (1966), Rosenman has also shown a mastery of more conventional musical tropes. *Pork Chop Hill* (1959) uses

variations on an ancient Chinese tune, while *A Man Called Horse* (1970) employs traditional Native American music. Rosenman won two successive Oscars for his adaptations of existing music in *Barry Lyndon* and in Hal Ashby’s *Bound for Glory* (1976). His deft use of source material for these two films—the works of Mozart, Vivaldi, and Handel for *Barry Lyndon*, the earthly folk music of Woody Guthrie for *Bound for Glory*—illustrates his versatility and prodigious grasp.

Rosenman attests that composing for film is entirely different than most classical musical composition: “The effort, the attitude, the form, all that stuff, is entirely different. It’s so different that I’m almost inclined to say, and I have said, to the consternation of my colleagues, that film music is not music. It has all the ingredients of music—it has counterpoint, harmony, melody, all that—but basically its propulsion is not by musical ideas but by literary ones.” For Rosenman, then, a film score propels action, defines character, reveals psychological subtext, and provides a subtle link between characters and audience—tasks not necessarily assigned to a stand-alone classical piece.

Indeed, Rosenman’s adapted score for *Barry Lyndon* functions in precisely these ways. From the first note, under the WARNER BROS. logo, the main theme establishes a tone of majestic melancholy that defines the overall mood of the film. And in the first scene in which Redmond (RYAN O’NEAL) appears, playing cards with his cousin, Nora Brady, the music conveys the exquisite, delicate tenderness passing between the two characters, where words would fail. Like many scenes throughout the film, this one relies sparingly on dialogue, and the music steps up to the task of conveying the palpable, largely unspoken emotions. Another outstanding instance of Rosenman’s putting musical arrangement to pointed dramatic effect occurs during the duel between Barry and Lord Bullingdon (LEON VITALI). Once again, dialogue is kept to a minimum in what may be the film’s most dramatically charged scene. A simple, ominous, bass solo offers a variation on the film’s main musical theme, creating an almost unbearable, fatalistic tension, as Barry’s world suddenly is shattered.

Despite the awards and adulation piled upon the brilliant score for *Barry Lyndon*, Rosenman has expressed some dissatisfaction with the final result. He feels that Kubrick overused the main theme, a SARABANDE attributed to Handel, at the expense of many other variations Rosenman composed.

Leonard Rosenman has remained active in composing for motion pictures. His other film scores include: *Rebel Without a Cause* (1955), *Fantastic Voyage* (1966), *Beneath the Planet of the Apes* (1970), *The Lord of the Rings* (1978), *Star Trek IV: The Voyage Home* (1986), *Robocop II* (1990), and *Levitatio*n (1997).

The promise of his early, “legitimate” career notwithstanding, Rosenman’s film work largely estranged him from the classical musical establishment. Not until the 1980s did he begin to regain some recognition in that arena, with the premieres of his *Chamber Music V* and *Violin Concerto II*, among other pieces.

Leonard Rosenman has conducted the Los Angeles Philharmonic, London Symphony, Orchestra of RAI, Santa Cecilia Orchestra, and Los Angeles Chamber Orchestra. He has taught and/or been a guest lecturer at the University of Southern California, California Institute of the Arts, University of Illinois, University of California at Berkeley, University of California at Los Angeles, University of Massachusetts, Mount Holyoke College, Smith College, Claremont College, Harvard University, the New School, and Yale University.

**References** Attanasio, Paul, “The Movies’ Music Man,” *Washington Post*, February 1, 1987, p. F-1+; “Leonard Rosenman: Biography,” Nonesuch Public Relations, New York, ca. 1987; Ness, Richard R., “Rosenman, Leonard,” in Tom Pendergast and Sara Pendergast eds., *International Directory of Films and Filmmakers: Writers and Production Artists* (Detroit: St. James Press, 2000); Peyser, Joan, “A Composer Seeks Artistic Prestige After Hollywood,” *New York Times*, August 29, 1982, pp. C-15+; Stevens, Tracy, editorial director, *International Motion Picture Almanac*, 72nd edition (La Jolla, Calif.: Quigley, 2001).

**Rossiter, Leonard** (1926–1984) The successful British character actor Leonard Rossiter makes memorable appearances in two STANLEY KUBRICK films: as the inquisitive Dr. Smyslov in *2001: A SPACE*

*ODYSSEY* (1968) and as Capt. John Quin, in *BARRY LYNDON* (1975). Although best known for his television work in British comedy, Rossiter had a busy career in cinema, appearing in such films as *A Kind of Loving* (1962), *This Sporting Life* (1963), *Billy Liar* (1963), *The Wrong Box* (1966), *Oliver!* (1968), and *Voyage of the Damned* (1976).

Rossiter came to acting comparatively late in life. His earliest ambition was to study languages, but the death of his father in World War II left young Leonard to support his mother. While working as an insurance claims inspector in his native Liverpool, he landed a role in a local drama society production. After several years of further amateur work, he turned professional at the age of 28. He worked steadily throughout the 1950s in local repertory companies, gradually getting a good deal of television work, and films soon followed.

In *2001: A Space Odyssey*, Rossiter plays Dr. Andreas Smyslov, one of a group of Russian scientists returning to Earth from the Moon. Rossiter’s Smyslov tries to worm information from Dr. Heywood Floyd (WILLIAM SYLVESTER) about what exactly the big secret is at the American moon base Clavius. In his one brief scene, Rossiter manages to suggest layers of deviousness in Smyslov that a lesser actor might have overemphasized. His brief pause after describing how a Soviet ship was denied emergency landing rights at Clavius tells us everything we need to know about the event.

In *Barry Lyndon*, Rossiter makes an even more memorable figure out of Capt. John Quin, Redmond Barry’s (RYAN O’NEAL) rival for the hand of Nora Brady (Gay Hamilton). Quin is first seen in all his glory, leading his men in a display of military might for the locals, and next dancing with Barry’s beloved cousin Nora. His bold demeanor quickly evaporates under Barry’s assaults, however. His verbal dexterity in his brief love scene with Nora turns to sputtering, inarticulate rage after Barry flings a glass of wine in his face, and his strutting arrogance turns to sheer terror as he faces Barry’s fire in their duel—which Quin does not realize has been fixed in his favor.

Rossiter scored major successes in British television series like *Rising Damp* (1974) and *The Fall And*



Leonard Rossiter, William Sylvester, and Margaret Tyzack in *2001: A Space Odyssey* (1968) (Author's collection)

*Rise of Reginald Perrin* (1976). His television career was so successful, in fact, that Rossiter's *New York Times* obituary does not even mention his appearances in Kubrick's films, concentrating more on *Perrin*, which was being run on New York public television at the time. Rossiter died in October 1984, during a performance of Joe Orton's *Loot*, in which he was playing Inspector Truscott. Having missed an entrance, he was found slumped in his dressing room, the victim of a heart attack.

**References** Kennedy, Shawn G., "Leonard Rossiter" (obituary) *New York Times* October 7, 1984; "Leonard Rossiter," Internet Movie Database, [www.imdb.com](http://www.imdb.com); Lustig, Robin, "If the Face Doesn't Fit . . . It's Leonard Rossiter," *London Observer*, Sunday magazine section, November 26, 1976; Morley, Sheridan, "Two Actors—Leonard Rossiter and Alan Howard," *Plays and Players* (September 1969); "Rossiter, Leonard" (obituary), *Variety* October 10, 1984.

—T.D.



**Samuels, Charles Thomas** (1936–1974) “Death by his own hand at the age of thirty-eight,” critic John Simon wrote, was “the only thing that prevented Charles Thomas Samuels from becoming the most important film critic of our time.” His essay “The Context of *A Clockwork Orange*” was published in the posthumous collection *Mastering the Film, and Other Essays*, published by the University of Tennessee Press in 1977 and edited by Lawrence Graver. Samuels discusses STANLEY KUBRICK’s career before tearing into *A CLOCKWORK ORANGE*. He defends the film’s antihero, Alex, against charges that Alex “is too charming and clever,” a “shortsighted” charge, since “Alex must appeal to us or we won’t care enough about him to comprehend the film’s total situation. A thoroughly repulsive criminal raises no doubts about the proper response: he must simply be eradicated.” Samuels objects to the violence, however, which “lacks appeal because it is so manifestly unnecessary.” He adds that Kubrick’s film was “artful for finding cinematic means to display Burgess’s ironic equation between lawlessness and the presumed alternatives.” Kubrick is “a master visualizer,” but though visualization may be “the essence of cinema,” it is not “the whole of the art.” Kubrick’s “expertise is undeniable, but it is also narrow and unedifying.” If he is “the best American filmmaker, this fact merely reminds us of the terribly limited achievement of his native context.”

Samuels was born on February 20, 1936, in Brooklyn, and educated at Syracuse University, Ohio State, and the University of California at Berkeley, where he received his Ph.D. in 1961. From 1970 to 1974 he was film columnist for the *American Scholar* and was a frequent contributor to the *New Republic*, *the Nation*, *the Atlantic*, *Commonweal*, and the *Hudson Review*. During his tenure at Williams College in the late '60s and early '70s, he published several books, including *John Updike* (1969), *A Casebook on Film* (1970), *The Ambiguity of Henry James* (1971), and *Encountering Directors* (1972).

—J.M.W.

**sarabande** This stately dance melody, utilized by STANLEY KUBRICK and composer LEONARD ROSEMAN as a leitmotif in *BARRY LYNDON*, is wrongfully attributed to the baroque composer George Frideric Handel. Actually, it predates Handel by a century. As a 16-bar ground bass, the sarabande was used as the basis of variations for many composers, most notably Arcangelo Corelli (1653–1713) in his “La Follia” variations in G Minor, Opus 5, No. 12. Corelli was one of the most celebrated Italian composers of his day, enjoying great popularity during his career in Rome, where he wrote music in the service of Cardinal Ottoboni, a nephew of the pope. His Opus 5 consists of 12 parts—11 sonatas and the concluding “La Follia” variations. The 23 variations pair the ground bass

with an accompanying melody in chaconne rhythm. The tune has been the subject of many other sets of variations, including those by Bach, Vivaldi, and Liszt. Most notable among these, however, is Sergei Rachmaninoff's *Variations on a Theme of Corelli*, Opus 42, one of his masterpieces for solo piano.

**Schary, Dore** (1905–1980) Legendary writer, producer, director, and production chief Dore Schary came very close to playing a major role in STANLEY KUBRICK's career during Kubrick's rise to prominence in the late 1950s. As VINCENT LOBRUTTO explains, Schary had seen and admired *THE KILLING* (1956), which at the time was in “distribution limbo.” Schary tried unsuccessfully to buy the film from United Artists; but he was able to attract the producing-directing team of JAMES B. HARRIS and Kubrick to come and work under his tutelage at Metro-Goldwyn-Mayer (MGM).

Under contract with Schary and MGM, Harris-Kubrick pitched *PATHS OF GLORY* as their first project, but Schary balked. Instead, he suggested that they adapt one of the hundreds of novels already owned by the studio, and Kubrick settled on Stefan Zweig's novel *The Burning Secret*. While that project was in development, with CALDER WILLINGHAM on board as screenwriter, the top brass at MGM suddenly fired Schary. *Variety* suggests the move was the result of a personal vendetta against Schary on the part of Joseph Vogel, then the new president of Loews. With Schary's departure as head of the studio, MGM terminated its contract with Harris-Kubrick.

Had Schary not been fired from MGM, the course of Kubrick's life and career might have turned out quite differently; Schary was well known for producing daring, controversial, leading-edge films such as *Crossfire* (1947) and *Nazi Agent* (1942), by such maverick, young filmmakers as Edward Dmytryk, Nicholas Ray, and Joseph Losey. He and Kubrick would have made a formidable team indeed; and one can easily imagine that, had Kubrick made that first film with Schary, he might well have had a long and productive term in Hollywood. But of course this was not to be.

Dore Schary got his professional start as a newspaper reporter and columnist. He soon became involved

in local stock theater productions, as an actor, director, and writer. Schary's talent got noticed by producer Walter Wanger, who put him under contract with Columbia as a writer, for \$100 a week, in 1932.

Five years later, then with MGM, Schary finally achieved prominence as a screenwriter with *Boys Town* (1937), for which he won an Oscar, with cowriter Eleanore Griffin. After a number of other successful screenplays, Schary was emboldened to ask for a substantial raise; instead, Louis B. Mayer made Schary the head of the studio's faltering B-unit. During the early 1940s, Schary oversaw a number of fine, low-budget B pictures for the studio, working with such promising, young directors as Jules Dassin and Fred Zinneman.

After a falling-out between Schary and studio executives, David O. Selznick offered him control of Selznick's new Vanguard Pictures. There, from 1943 to 1946, Schary supervised such minor classics as Robert Siodmak's *The Spiral Staircase* (1946), *I'll Be Seeing You* (1944), and *The Bachelor and the Bobby Soxer* (1947).

But Schary arguably did his most impressive film work as production head at RKO, from 1947 to 1948, and at MGM from 1948 to 1956. At RKO, with directors Ray, Losey, Jacques Tourneur, Robert Wise, and others, Schary turned out such unforgettable pictures as *Out of the Past* (1947), *Fort Apache* (1948), *They Live By Night* (1949), and *I Remember Mama* (1948). Schary resigned from RKO when it became clear to him that tycoon Howard Hughes, who owned a controlling interest in the studio, could not resist becoming personally involved in all the productions there.

Shortly afterward, Schary's old boss, Louis B. Mayer, offered him essentially the same position that the late Irving Thalberg had held at MGM, with the implicit understanding that Schary would take over entirely when Mayer was ready to retire. During his tenure at MGM, Schary oversaw production on some 272 films, including some of the studio's most enduring classics: *On the Town* (1949), *Adam's Rib* (1949), *Annie Get Your Gun* (1950), *Father of the Bride* (1950), *The Asphalt Jungle* (1950), *An American in Paris* (1951), *Singin' in the Rain* (1952), *The Bad and the Beautiful* (1952), *The Band Wagon* (1953), and

*Mogambo* (1953). Despite this impressive track record, Schary was dismissed by Loews president Joseph Vogel in November 1956.

Schary devoted much of the following year to his old passion, playwriting. The resulting play, *Sunrise at Campobello*, is the story of the young Franklin D. Roosevelt's struggle with infantile paralysis and his return to politics in 1924. It opened in January 1958, with Ralph Bellamy in the lead, and became a major Broadway hit. Schary produced the film version two years later, at WARNER BROS.

Schary was an anomaly among studio chiefs, in his social consciousness, cultural ambition, and sense of civic responsibility. In 1948 he announced that one of MGM's principal aims would be "to maintain a balance between being a picture maker, a citizen, and a creative artist." Despite his liberal politics, however, Schary was one of the authors of the Waldorf Conference Statement, something he later regretted. In the statement, most of the studio heads agreed not to employ any of the "Hollywood Ten" (some of whom had done some of their best work with Schary) unless they essentially "named names" in cooperation with the House Committee on Un-American Activities.

Dore Schary's last big stage hit was *The Unsinkable Molly Brown* (1960), which he produced and directed. Schary spent the rest of his career developing plays and films independently, with progressively diminishing success. His last play, *Herzl* (1976), about the founder of the Zionist movement, closed after just eight performances.

**References** "Dore Schary," Internet Movie Database, [www.imdb.com](http://www.imdb.com); LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999); McCarthy, Todd, "Schary, Former Studio Chief, Dies At Home In New York," *Variety*, July 9, 1980.

**Schickel, Richard** Film critic Richard Schickel weighed in on STANLEY KUBRICK with his essay "The Futuristic Films of Stanley Kubrick" for *Omni's Screen Flights/Screen Fantasies: The Future According to Science Fiction Cinema*, edited by Danny Peary and published by Doubleday/Dolphin in 1984. Schickel describes Kubrick as "one of the true intellectuals" in America "ever to make movies." The director's "tricks with superbly misleading ex post

facto rationalizations" compels "a certain caution when confronting his work critically." *DR. STRANGE-LOVE* is "not to be read solely as a cautionary tale comically put." In *2001: A SPACE ODYSSEY*, Kubrick speculates on "the reverse of what he considered in *Strangelove*. It is not the triumph of unreason, but the triumph of reason that is presented here as a cause for alarm." The "bitterly ironic" *A CLOCKWORK ORANGE* lacks "the antic spirit of *Dr. Strangelove*, or the soaring optimism of *2001*," but it is, "in terms of sheer technique, Kubrick's most arresting work as well as his most morally ambivalent one." In the last film of this "intellectual trilogy," Schickel continues, Kubrick reminds us "that life is indeed too short, that salvation, rebirth of the kind he has proposed, is not a matter of hasty reform, not something to be quickly and easily achieved."

Besides being the first-string film critic for *Life* magazine until it ceased publication in 1972 and for *Time* magazine since 1973, Richard Schickel wrote and produced several television specials and series, including *Life Goes to the Movies*, *The Movie Crazy Years*, *Hollywood: You Must Remember This*, and *The Men Who Made the Movies* for PBS. Besides a novel, *Another I, Another You*, he has written star biographies of Cary Grant, Marlon Brando, and James Cagney, as well as *D.W. Griffith: An American Life* (1984), and *Clint Eastwood: A Biography* (1996). Schickel's critical studies include *The Disney Version: The Life, Times, Art, and Commerce of Walt Disney* (1968), *Second Sight: Notes on Some Movies, 1965–1970*, *His Picture in the Papers: A Speculation on Celebrity in America, Based on the life of Douglas Fairbanks, Sr.* (1973), and *Intimate Strangers: The Culture of Celebrity* (1985). The essay annotated above was also reprinted under the title "Stanley Kubrick: The Unbearable Brevity of Being" in the collection *Schickel on Film* (1989).

—J.M.W.

**Schnitzler, Arthur** (1862–1931) The author of *TRAUMNOVELLE* ("Dream Novel," 1926), which was the basis for STANLEY KUBRICK's last film, *EYES WIDE SHUT* (1999), was born, lived, and died in his beloved Vienna. He was the son of a famous Jewish throat specialist who was also the founder of a leading medical journal of the day. Arthur followed in

the profession and received his medical degree at the University of Vienna in 1885 with a thesis on the hypnotic treatment of neurosis. Like SIGMUND FREUD, he was deeply interested in the subconscious, which played a major role in many of his plays and novels. The plays *Anatol* (1893) and *Reigen* (1896–1903) for example, and novels like *Lieutenant Gustl* (1901) and *Traumnovelle* dissect the erotic sexual encounters and dysfunctional relationships among their characters, probing their psychological roots and proving there is an enormous difference between desire and love. His Viennese were men and women of wealth and leisure, bent on indulging the pleasures of the moment. Their lives outwardly seemed graceful and charming, but ultimately they were only empty and doomed. Schnitzler's seeming preoccupation with sexual themes, despite his dispassionate and cynical tone ran him afoul of conservative critics of the day—*Reigen* was confiscated and banned in Germany, resulting in several public court proceedings, and it was not premiered in Vienna until 1921—but his stature as a serious artist has long since been vindicated. As Oscar G. Brockett and Robert R. Findlay note in their estimable (1973 study of modern theater, *A Century of Innovation*, Schnitzler “was a keen observer of surface detail and sensitive to subtle nuance, but he lacked the doctrinaire naturalist's naïve belief that science can correct society's ills.” Historians Block and Shedd praise him as an artist of “courage and fortitude” and place him alongside his contemporaries August Strindberg, Gerhardt Hauptmann, and Frank Wedekind: “A master of psychological realism, he possessed a limited but sure talent that enabled him to probe sensitively and deftly, like a skillful physician, into the innermost recesses and cleavages of modern life.” His works were banned by the Nazis during World War II, and only recently have been enjoying a revival.

In addition to *Eyes Wide Shut*, other screen adaptations of Schnitzler's works include Cecil B. DeMille's *The Affairs of Anatol* (1921), in which Wallace Reid appears as “Anatol DeWitt Spencer,” a Park Avenue socialite whose philandering jeopardizes his marriage to Vivian (Gloria Swanson); Max Ophuls's classic *La Ronde* (1950), which in setting, tone, and theme, is close to Schnitzler's original; and

Roger Vadim's *The Circle of Love* (1964), a tepid remake of the Ophuls film.

**References** Block, Haskell M., and Robert G. Shedd, eds., *Masters of Modern Drama* (New York: Random House, 1962); Brockett, Oscar G., and Robert R. Findlay, *A Century of Innovation* (Englewood Cliffs, N.J.: Prentice-Hall, 1973).

**science fiction** The term *science fiction* (hereafter SF) was coined in the 1930s, but definitions of the genre encompass many earlier works. Though SF can be considered a subset of the fantastic along with horror and fantasy fiction, it can be distinguished from these by its emphasis on science, both fact and, especially, speculation. Whether a particular SF story is set in the future of Earth or on some distant planet, it typically depicts a world that is scientifically and technologically advanced from the perspective of the period in which the story itself was created. However, some argue that speculation may be more fundamental to the SF tradition than science per se; that is, scientific speculation may be incidental to any specific story being told, a matter of background and setting rather than thematic or narrative focus. Consequently, SF's speculative tradition encompasses works that deal with a wide range of issues, including technological, social, or metaphysical matters as well as scientific. In all these cases, SF works comment on the known world through extrapolation from present conditions to future developments. As a genre definition, this is, clearly, a wide net, but whatever the subject matter, SF deals with a world that is “discontinuous from the one we know” and one in which that discontinuity stems from natural, rather than supernatural, causes within the world of the fiction.

SF is one of the most studied genres. A full exegesis of its cross-media history, themes, subgenres, and major figures is far too great a task for this entry. Thus, a quick overview of SF's historical development will introduce aspects of the genre most relevant for a consideration of STANLEY KUBRICK's work, specifically the theme of the “dystopia.” For those interested in learning more, *The Encyclopedia of Science Fiction*, edited by John Clute and Peter Nicholls, is highly recommended; much of what follows is a redaction of historical arguments made in that text.

Nicholls argues that while there are numerous

far-flung literary precedents, the genre did not really coalesce until the late 19th century. Nonetheless, those precedents are worth noting, including works depicting a utopian future celebrating the potential of scientific progress, such as Francis Bacon's *The New Atlantis* (1627–1629), and satires of such notions, like Samuel Johnson's *Rasselas* (1759) and Jonathan Swift's *Gulliver's Travels* (1726). Early in the 19th century, such writers as Mary Shelley and Edgar Allan Poe wrote gothic romances that were informed, to a degree, by contemporary scientific progress, in particular such pseudosciences as mesmerism and alchemy (titles include the former's *Frankenstein*, 1818, and the latter's "The Facts in the Case of M. Valdemar," 1845, and "The Masque of the Red Death," 1842). Jules Verne's novels, however, were much closer to our contemporary conception of the genre, and among his Extraordinary Journeys series are such familiar and noteworthy titles as *Journey to the Center of the Earth* (1863), *From the Earth to the Moon* (1865), and *Twenty Thousand Leagues Under the Sea* (1870). Perhaps the single most important figure in the genre's development, however, was H. G. Wells, whose work was inspired chiefly by socialism and Darwinian evolution. In *The War of the Worlds* (1898), Wells introduced the concept of the invasion of Earth by malevolent aliens. Other works, such as *The Time Machine* (1895) and *The Shape of Things to Come* (1933), presented a distinctive combination of scientific speculation and fantasy that became a basic template for the genre. The 1880s and '90s saw an explosion of SF writing by Wells's contemporaries, including Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and Edward Belamy's *Looking Backward, 2000–1887* (1888).

The advent of pulp fiction magazines in the late 19th and early 20th centuries encouraged the development of the cruder pulp SF tradition (including the "space opera," adventure stories set in outer space), in contrast to the philosophically informed speculation of Wells. Hugo Gernsback's *Amazing Stories* magazine, founded in 1926, represented a crucial step toward the establishment of SF as a distinct and separate body of literary norms, while doing little to improve the genre's standing as serious literature. By the mid-'20s, then, a marked split can be seen

between mainstream SF (written by mainstream authors dabbling in the genre, such as Stevenson), and genre SF (written within a clearly delineated tradition with its own conventions and audience). This distinction did not, however, prevent numerous "serious" writers from trying their hand at the genre, resulting in such trenchant works of politically- and sociologically-oriented speculation as Aldous Huxley's *Brave New World* (1932) and George Orwell's *1984* (1949). Late-20th-century authors who have dabbled similarly in speculative fiction include Thomas Pynchon and David Foster Wallace.

By the mid-20th century, there was a plethora of important writers specializing in SF, including Isaac Asimov, Alfred Bester, Robert A. Heinlein, Ray Bradbury, ARTHUR C. CLARKE, Philip K. Dick, Frank Herbert, and Frederik Pohl. Each began his career writing for SF pulp magazines, and went on to publish some of the most canonical examples of the genre. Such titles as Asimov's *Foundation* series, Clarke's *Childhood's End* (1950), Bradbury's *Fahrenheit 451* (1951), Bester's *The Demolished Man* (1953), Heinlein's *Stranger in a Strange Land* (1961), Dick's *The Man in the High Castle* (1961), and Herbert's *Dune* (1965) remain influential. These authors and others like them benefited from the rise of the post-World War II paperback market, as numerous publishing houses instituted SF imprints. The ambitions of such authors were likewise encouraged by the establishment in the 1950s and 1960s of a handful of new SF magazines emphasizing literary style and satirical social and political content. Following this, and in the wake of the above writers, a tradition of stylistically and thematically ambitious SF fiction has flourished, including such practitioners as J. G. Ballard, Michael Moorcock, Samuel R. Delaney, Doris Lessing, Norman Spinrad, William Gibson, Greg Bear, Neal Stephenson, and Iain M. Banks. SF as a literary genre has become established and widely recognized, and continues to encompass pulpy adventure fiction as well as the more "respectable" work of the aforementioned creators.

In fact, SF has primarily been a written genre, but following from its early-20th-century burst in popularity, SF has appeared in every form of popular media. Fantasy and SF have been central to comic

strips and books since, at least, Winsor McCay's *Little Nemo in Slumberland* (1905–1911); indeed, the superhero tradition that dominates comic book publishing has integral SF components (as in *Superman*, 1939–present). The first SF radio serials appeared in 1929, and included such popular programs as *Buck Rogers in the 25th Century*, *Flash Gordon*, and *Space Patrol*, as well as anthology series which often featured adaptations of popular SF novels and stories. Indeed, perhaps the single most significant event in audio SF was the infamous 1938 radio broadcast of Orson Welles's adaptation of H. G. Wells's *The War of the Worlds*. Television (which quickly replaced radio as a popular home entertainment form in the United States) has featured SF fare from the very beginning (*Captain Video*, 1949–1956). Even during phases in which SF all but disappeared from cinema screens, SF television remained popular, and has included such programs as *The Outer Limits* (1963–1965), *Dr. Who* (1963–1989), *Star Trek* (1966–1969), *The Prisoner* (1967–1968), *The Six-Million-Dollar Man* (1973–1978), *Space 1999* (1975–1978), *Battlestar Galactica* (1978–1980), *Blake's Seven* (1978–1981), *Max Headroom* (1987–1988), and *The X-Files* (1993–present).

In this book, however, the history of SF film is most pertinent. The opportunities for spectacle offered by SF made it a natural genre for the cinema, and Georges Méliès took advantage of this in his 1902 film *A Trip to the Moon*. Feature-length SF films followed later in the silent era, most notably the German film *Metropolis* (1926). Directed by Fritz Lang, *Metropolis* featured serious social and philosophic content (comparable to Wells, if less sophisticated), and lavish set design that has remained an influence on mise-en-scène in SF cinema. However simplistic its narrative may now seem, *Metropolis* depicted the first cinematic SF dystopia (a theme that will be explored later in relation to Kubrick). Through the 1930s and 1940s, Hollywood studios developed a wide variety of SF fare, including both SF serials for children (the most popular of which was *Flash Gordon*, 1936, 1938, and 1940), and (relatively) prestigious adaptations of literary titles, such as *Frankenstein* (1931), *Dr. Jekyll and Mr. Hyde* (1932), and *Things to Come* (1936, based on Wells's *The Shape of Things to Come*). After a lull in the 1940s, SF cinema returned

with a vengeance in the 1950s, largely in the shadow of the atomic bomb and the cold war. Alien invasion themes dominated SF of this period, whether in the form of all-out, UFO-powered warfare on the human race—as in *It Came from Outer Space* (1953) and *The War of the Worlds* (1953), among others—or through more covert means, such as the replacement of humans by identical alien counterparts. This plot device, often argued to be a reflection U.S. fears of communist infiltration, can be found in *Invaders from Mars* (1953) and *Invasion of the Body Snatchers* (1956). The domination of SF cinema by cold war fears in this period can be extended to SF/horror hybrids that took as their subjects horrifying mutations wrought by radiation, often the result of atomic explosions; *Gojira* (1954; released in the United States as *Godzilla* with added footage in 1956) is the classic example, and it is telling that Japan, in particular, has produced an enormous number of films built around similar premises. The seeming imminence of atomic holocaust fueled *The Day the Earth Stood Still* (1951), as well as more “serious,” realistic treatments of this theme, including *On the Beach* (1959) and *Fail-Safe* (1964), while *DR. STRANGELOVE, OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB* (1964) presents a comic version of the same.

While space travel had been important in the premises of space operas like *Flash Gordon*, the efforts of Earth's scientists and militaries to conquer outer space formed the central subject matter of a number of SF films in the 1950s, including *Destination Moon* (1951) and *When Worlds Collide* (1951); space travel was also central to films like *Forbidden Planet* (1956). By the late 1960s and early 1970s, however, SF largely turned to more terrestrial concerns, speculating on the consequences for Earth societies of technology, student uprisings, overpopulation, censorship, and the like. Some commentators have attributed this to the social upheaval of the period, but it can also be directly tied to the success of *Planet of the Apes* (1968), a film that revisited themes of nuclear holocaust within a narrative context derived from both SF and social problem pictures. As a result, *Apes* came closer than almost any other picture of its period to achieving a parallel to the serious postwar SF of authors like Asimov, Heinlein, or Bradbury. SF films

of this period that manifest a similar orientation toward social themes include *Charly* (1968), *Colossus: The Forbin Project* (1969), George Lucas's *THX 1138* (1970), *Soylent Green* (1973), *The Terminal Man* (1974), and *Rollerball* (1975). These films, all set on Earth, tended to adopt a realist visual style that was consistent with the widespread influence of documentary realism on Hollywood genre filmmaking in this period. *2001: A SPACE ODYSSEY* (1968) stands in some contrast to this, with its stately pace and emphasis on spectacle, such as the psychedelic Star-gate sequence. That film set new parameters for the depiction of space opera; a similar sense of pacing and moments of visual near-abstraction demonstrate that film's impact on significant passages of such later productions as STEVEN SPIELBERG's *Close Encounters of the Third Kind* (1977), *Superman* (1978), and *Star Trek: The Motion Picture* (1979). The film *2001* is similarly domestic in its concerns, though these are largely metaphysical rather than social; the same cannot be said of late-1970s SF.

A large-scale move away from realist style and social issues in SF cinema proceeds largely from the enormous box-office success of Lucas's *Star Wars* (1977), a space opera heavily in debt to 1930s SF serials. The self-conscious return to classical Hollywood style and subject matter set the stage for much subsequent SF film, including remakes of such films as *Invasion of the Body Snatchers* (1978), *The Thing* (1982), and *Invaders from Mars* (1986), and escapist fare like *Flash Gordon* (1980), Spielberg's *E.T.: The Extra-Terrestrial* (1982), and Robert Zemeckis's *Back to the Future* trilogy (1985, 1989, 1990). Recent SF blockbusters in this lighter vein include *Demolition Man* (1993), *Independence Day* (1996), and *Men in Black* (1997). Nonetheless, a subtler, darker blending of action-oriented SF and speculative commentary can be seen in films of 1980s–1990s SF, including George Miller's *Mad Max* trilogy (1979, 1981, 1985), Ridley Scott's *Alien* (1979) and *Blade Runner* (1982), James Cameron's *The Terminator* (1984), *Aliens* (1986), *The Abyss* (1989), and *Terminator 2: Judgment Day* (1991), and Kathryn Bigelow's *Strange Days* (1995). Scott's films, in particular, did much to reshape visual style in SF cinema, and indeed were a formative influence on the work of such "cyberpunk" novelists

as William Gibson. More recently, the Wachowski brothers' *The Matrix* (1999), which borrows from both cyberpunk literature and Hong Kong action films, promises to wield a comparable impact on Hollywood SF filmmaking.

SF film is hardly limited to the Hollywood mainstream, however. A small but significant tradition of art house SF cinema should be noted, beginning with the likes of Jean-Luc Godard's *Alphaville* (1965), François Truffaut's *Fahrenheit 451* (1966), and Andrei Tarkovsky's *Solaris* (1972), and continuing through Lizzie Borden's *Born in Flames* (1983), Slava Tsukerman's *Liquid Sky* (1982), Alex Cox's *Repo Man* (1984), John Sayles's *The Brother from Another Planet* (1984), Eliseo Subiela's *Man Facing Southeast* (1986), and Jeunet and Caro's *Delicatessen* and *City of Lost Children* (1991 and 1995, respectively). *2001* itself can be characterized as an art film produced and distributed by a major studio; recent films that pose similar categorical difficulties include David Lynch's *Dune* (1984), Terry Gilliam's *Brazil* (1985), and several films by David Cronenberg, including *Scanners* (1980), *Videodrome* (1982), *The Fly* (1986), *Crash* (1996), and *eXistenZ* (1999). *A.I.: ARTIFICIAL INTELLIGENCE* (2001) is interstitial in all kinds of ways, giving rise to questions of authorial attribution (Kubrick? Spielberg?) and audience expectation (blockbuster? art film?). If nothing else, however, it can be noted for an emphasis on spectacle, on unprecedented and eye-popping sights, such as been largely absent in SF since the 1970s.

If some of the earliest examples of SF can be called *utopian*, containing depictions of future worlds in which society has progressed to a state of perfection, the flipside to this, dystopian SF, has an equally rich history, including the likes of *1984*, *Brave New World*, and most of Dick's novels. *Dystopia*, of course, is the reverse of utopia, and "denotes that class of hypothetical societies containing images of worlds worse than our own," in the words of Clute and Nicholls. Dystopian fiction has flourished throughout the history of SF, from the late 19th century forward. Much dystopian SF from the turn of the 20th century into the 1940s centered on the damaging potential of particular sets of political or social theories, including such works as Jack London's critique of unfettered

capitalism, *The Iron Heel* (1907), and Ayn Rand's attack on socialism, *Anthem* (1938). Whatever the particular political philosophy an author inveighs against, one consistent dystopian theme concerns the subjugation of the individual to a society founded on a malevolent, inhuman belief system. Often, technology becomes a crucial means by which this is effected, a tool enabling one social group to oppress another more effectively—through surveillance devices, for example, as in *1984* and *Brave New World*. Just as often, dystopian SF reacts to technological advances per se, through stories of humanity's increasing dependence on, and slavery to, machines.

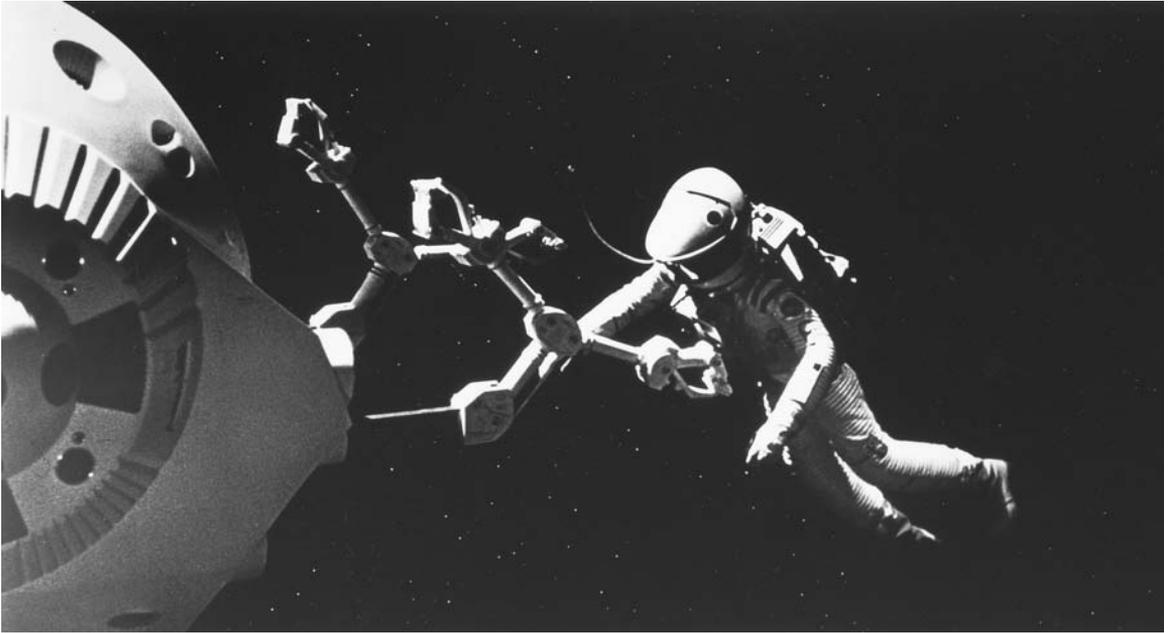
In this sense, *Dr. Strangelove* can be categorized as dystopian SF. In that film, a nuclear apocalypse is partly a consequence of the "safeguards" built into advanced American military procedures and technologies, in conjunction with a futuristic Russian "deterrent" that in fact brings about the end of civilization. Though dystopian SF often presents similar horrific events coming to pass, its rhetorical thrust is to suggest that a change in direction is urgently needed. *Dr. Strangelove*, by contrast, is infinitely more cynical; the film is both SF and comedy, and its satirical perspective on the government, science, and the military suggests that the fate humanity suffers in the film is virtually inevitable. *Dr. Strangelove* can thus be read as a dystopia proceeding from the ascendance of the military-industrial complex. Finally, *Dr. Strangelove* is one of the few instances in the genre (along with contemporaries like *Fail-Safe*) that centers entirely on the apocalyptic event itself. Far more common are those cases in which a holocaust represents a turning point for society, and the fiction centers on humanity's reaction to events, either immediately following the event (*Things to Come*, *Independence Day*), or in a distant future (*Planet of the Apes*, *The Road Warrior*).

*2001: A Space Odyssey*, though one of the canonical SF films, and one that draws on numerous recurring themes of the genre (human versus machine, alien intelligences, evolution, and so on), presents a far subtler dystopian vision. Film dystopias often portray worlds that are quite visibly on the wane; consider the suggestions of stagnation and decay in the set designs of *Brazil* and *Blade Runner*. In other instances, such as

*Metropolis*, extravagantly stylized, futuristic set design may be contrasted to equally exaggerated, oppressive environments in which the downtrodden lurk, that disjunction being a central means by which such works illustrate their themes. The film *2001*, though, depicts a consistently squeaky-clean, bright, thoroughly futuristic environment, a mise-en-scène more familiar from the utopias of *Things to Come* or *Star Trek*. Kubrick's innovative "techno-dystopian" vision influenced such later films as *THX 1138* and *Logan's Run* (1976).

For indeed, there is no question that *2001's* future is dystopian. However extensively *2001* depicts space travel, its concerns are terrestrial and largely related to Kubrick's continuing concern with the deleterious effects of technology. Even its metaphysics relate to inner space as much as outer, much as in the work of Olaf Stapledon and Stanislaw Lem. In *2001*, such concerns are addressed through a vision of the future in which, as author Vivian Sobchack puts it, humankind's progress has turned to regress. Kubrick, she argues, does not deny the aesthetics of technology, but certainly those aesthetics, as presented in *2001*, constitute a denial of humanity. Kubrick's depiction of the future, then, is pointedly antiseptic: the sets are dominated by visual abstraction and cool colors. From the food to the communication systems to the logistics of space travel, the strange and unfamiliar is mixed with the uniform and banal. As Joseph Morgenstern wrote, in *2001* space has been "conquered" (à la 1950s SF space-travel films), but also "commercialized and . . . domesticated." Indeed, while Kubrick creates a potent sense of awe regarding space travel in the section taking place onboard the *Discovery* (and after), the price paid for this technological sophistication is at the heart of his concerns. The *Discovery*, Sobchack writes, "barely tolerates and ultimately rejects human existence." The ship is vast, yet claustrophobic: there is no privacy, no way to escape the observation (and intervention) of HAL-9000, the on-board computer. As in much classic dystopian literature and film, technology dominates human life and interaction, and so becomes malevolent.

As has often been remarked, part of what makes HAL so memorable is that this computer appears to experience more recognizable, potent human emo-



*2001: A Space Odyssey* (1968) (Kubrick estate)

tions than any of the human characters. The astronauts are bland and passive until forced to deal with the HAL problem. The dialogue is emphatically banal throughout this section, seen perhaps most strikingly in the figure of Dr. Floyd in the moon segment. As

Sobchack points out, in a film that runs 138 minutes, there is only 43 minutes of dialogue; one might, then, reasonably expect what little dialogue there is to be laced with profundity. Instead, when the dialogue comes, it is nearly drained of meaning, largely

a series of hollow, rote exchanges that are entirely inadequate to what is being depicted, a disjunction that creates an acute sense of irony. This is parallel to the use of military terminology in *Dr. Strangelove*, and indeed, to concerns with the limitations of language in other Kubrick films. It is also essential to Kubrick's analysis of human progress in the world of *2001*, wherein developments in technology have not been accompanied by greater intellectual, emotional, or spiritual understanding. Indeed, part of his dystopian argument may well be that this lopsidedness is inevitable; the transition from prehistory to "future history" creates the sense of a trade-off, progress in one arena matched by regress in others. With technological advances, humans become less human, less even than the technology itself, a point reinforced, in a deeply Kubrickian irony, by HAL's emotionalism. A profoundly dark film, *2001* ends on a note of hopefulness, with the Starchild representing the possibility of some restoration of that which has been lost.

This concern with dehumanization continues into Kubrick's next and last SF film, *A CLOCKWORK ORANGE* (1971), based on Anthony Burgess's novel. That film, set in the near future, presents a far more obvious, recognizable dystopia, in both the abstract stylization of settings like the Korova Milk Bar and the houses the droogs invade, and the dilapidation of the council housing-type buildings where Alex and his gang live (pointing to class conflicts not unlike those depicted in *Metropolis*). Moreover, thematically, the film arguably draws on a classic SF theme; the authors of the *Clockwork Orange* entry in *The Encyclopedia of Science Fiction* claim that the film is a Frankensteinian allegory, a warning that it is dangerous to unmake a monster by depriving it of free will. Again, technology is the enemy, though the source and impact of the horror is social. The central claim seems related to that made in *2001*: that so-called progress may threaten the soul. If this is so, Alex is the yang to the Starchild's yin, the personification of that which is dark, brutal, and horrific within ourselves. To deny Alex, Kubrick and Burgess imply, is to deny ourselves; likewise, to rob Alex of free thought and will is to imperil our own. However monstrous Alex's actions, he remains our de facto hero, and the true object of Kubrick's scorn is the oppressive, quasifas-

cist government and its brainwashing scientists. The result is an idiosyncratic take on the kinds of criticism that Orwell and Huxley leveled at bureaucracy, but in the context of a more focused, relentless vision of human darkness and morality. At the end of his life, Kubrick returned to the genre, reportedly intending to follow *EYES WIDE SHUT* (1999) with his long-nurtured *A.I.* project. Upon his death, that filming of *A.I.* devolved onto Steven Spielberg, with whom Kubrick had discussed the film at length. *A.I.* deals, in part, with some familiar Kubrickian concerns, such as the blurring of distinctions between human and mechanical capacities for emotion. Like *THE SHINING* (1980) and *Eyes Wide Shut*, *A.I.* is an investigation into familial emotional ties. However, while Spielberg can be complimented for his facility in achieving a Kubrickian effect in much of the film, it remains a mystery what Kubrick would have done with it in the end.

Regardless, Kubrick's contributions to SF filmmaking are unsurpassed; few major filmmakers returned to the genre with Kubrick's frequency, and fewer still had a comparable impact on SF and its history. None have bested him.

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—P.B.R.

**Scott, George C.** (1926–1999) Born in Wise, Virginia, George C. Scott attended the University of Missouri, where he majored in journalism until he found that he preferred acting. He appeared in campus productions and graduated to Off-Broadway and Broadway after leaving college. He then went on to television and films. Among his first roles were the prosecuting attorney in a case involving rape and murder in Otto Preminger's *Anatomy of a Murder* (1959), opposite James Stewart, and a nasty gambler in Robert Rossen's *The Hustler* (1961), with Paul Newman.

Later, Scott went back to the New York theater, and STANLEY KUBRICK saw him play Shylock in *The Merchant of Venice* in Central Park in the summer of 1963. Kubrick thought him right to play U.S. Air Force Chief of Staff Gen. Buck Turgidson in *DR.*

*STRANGELOVE* (1964) and offered him the part. Scott had already achieved the reputation of being a temperamental actor, but the word on the set was that Kubrick impressed Scott by beating him at chess while still tending to the direction of the picture. Kubrick told Gene Phillips that Scott was impressed by his abilities as a director, not as a chess player; but the legend persists that Kubrick, who did not believe in biting the hand that might strangle him, as one onlooker put it, tamed Scott with his expertise at chess. Scott himself comments in James Howard's book on Kubrick, "Kubrick is most certainly in command, and he's so self-effacing that it's impossible to be offended by him. No pomposity. No vanity."

Speaking of what Kubrick called the crucial rehearsal periods, Scott remembered Kubrick rewriting scenes on the set in tandem with the cast, and Scott contributed some dialogue to the scenes in which he appeared. "I used to kid him that I should have gotten a screen credit for *Dr. Strangelove*," Scott quipped, "because I wrote half of the goddam picture," echoing MALCOM MCDOWELL's comments on his contributions to *A CLOCKWORK ORANGE*.

There has been a good deal of critical ink spilled over Scott's performance in this film. While some film scholars and critics maintain that PETER SELLERS, who played three parts in the picture, dominated the proceedings, others are convinced that Scott stole the movie from Sellers while playing only one role. It is therefore appropriate to examine Scott's scenes in the film with care.

In *Dr. Strangelove* the paranoid, insane Gen. Jack D. Ripper (STERLING HAYDEN) suspects that the Soviets have initiated a sneak attack on the United States. He has accordingly placed Burpelson Air Force Base on red alert and has issued the "go-code" (Plan R) to his fleet of B-52 bombers to attack targets in the USSR.

The phone rings in the bedroom of Gen. Buck Turgidson (George C. Scott) and is answered by his secretary/mistress, Miss Scott (Tracy Reed, a daughter of British director Carol Reed). Miss Scott is referred to in publicity layouts for the film as "Miss World Affairs," though she is never called that in the film. She tells the caller, General Buttridge, that General Turgidson is in the powder room and cannot

come to the phone. Turgidson finally appears, first seen coming toward the phone in the wall mirror behind Miss Scott. Turgidson is wearing shorts and a sport shirt open down the front; he punctuates his dialogue by slapping his bare tummy. He obviously considers himself a he-man and a sexual athlete. Buttridge explains that General Ripper has implemented Plan R and sealed off Burpelson, so that he cannot be reached even by phone.

With forced nonchalance, Turgidson tells Miss Scott that he is going to "mosey over to the War Room," take a look at the "Threat Board," and see what is happening. Turgidson's two obsessions are war and sex, and he talks constantly about one in terms of the other. Hence he consoles Miss Scott, "I'm sorry, baby. Start your countdown without me, and I'll be back before you can say, 'Blast off!'"

The War Room is a murky, cavernous place, where President Merkin Muffley (Peter Sellers) sits at a vast circular table with his advisers, reminiscent of King Arthur and his knights of the Round Table. Overhead is a bank of lights which bathes the men below in a suitably eerie glow. At one end of the room is the Big Board, a huge map with twinkling indicators that show the progress of the bomber wing toward its Russian objectives. "The aircraft will begin penetrating Russian radar cover in—about twenty-five minutes," Turgidson informs the assembly, summing up the situation.

The president indignantly inquires how Ripper could have managed to exceed his authority in such a spectacular way, since only the president can authorize the use of Plan R. Almost sheepishly, Turgidson reminds Muffley that he himself had approved the emergency clause in the procedures governing nuclear attack, according to which a lesser official could invoke Plan R in the event of a sneak attack by the enemy.

It is now evident to all that the very existence of life on this planet is in jeopardy, because a psychotic general has been able to manipulate according to his own paranoid fantasies the presumably foolproof U.S. security measures governing nuclear attack.

Muffley asks Turgidson about the reliability of the psychological tests that approve a man like Ripper



George C. Scott and Stanley Kubrick play chess on the set of *Dr. Strangelove* (1964). (Author's collection)

for high command, and Turgidson responds meekly, "I wouldn't be too hasty, Mr. President; I don't think it's fair to condemn a whole program because the human element has failed us." (Of course, in the context of Kubrick's films, this re-mark is ironic. Kubrick often suggests in his movies that it is not the human element that is ultimately at fault, but man's increasing tendency to place more and more faith in his "infallible" machines, even to the point where the human element can no longer intervene to set things right when they go askew.)

Turgidson, with his rabid military mind, gleefully maintains that things have already gotten to the point where the only recourse possible is to back Ripper's attack with an all-out nuclear offensive against the Russians before they can retaliate. "If we attack now," he exclaims with typical crudity, "we have a good

chance of catching the Commies with their pants down."

Scott often complained at the time of the picture's release that Kubrick directed him to play his role way over the top, and then chose Scott's most overwrought and manic takes for the final cut of the movie. As a result, he felt that in this and some other scenes in the film he came across as a fast-talking, blithering buffoon—frowning, grimacing, and yelping as he fences verbally with the president.

Roger Ebert emphatically disagrees, contending that Scott gives the best performance in the movie: "I found myself paying special attention to the tics and twitches, the grimaces and eyebrow archings, the sardonic smiles and gum-chewing, and I enjoyed the way that Scott approached the role as a duet for voice and facial expression," with his sandpaper voice rang-

ing from whiplash harshness to silky persuasion as the occasion demanded, as he clutched to his breast a military volume entitled *World Targets in Megadeaths*.

Kubrick endorsed Scott's facial gymnastics, Ebert continues, because the actor never allows his plastic facial movements to slide into mugging or overacting. "Scott's work is hidden in plain view. Yet you don't consciously notice his expressions because Scott sells them" with urgency and conviction; the expressions accompany his dialogue, rather than distract from it.

Turgidson forges on. As the scene continues he respectfully maintains that the president must decide between the lesser of two evils: one in which 20 million people will die as a result of his plan to back up Ripper's attack on Russia; the other in which 150 million people will be annihilated because of Russian retaliation to Ripper's bombing of Russia. Turgidson, writes Robert Kolker, is "particularly apt at laundering language of meaning, substituting jargon for information," and speaking of the end of the world in terms a businessman might use: "I'm not saying we wouldn't get our hair mussed," Turgidson concedes with thinly concealed disdain for the casualties involved. "I'm saying ten to twenty million people killed—tops—depending on the breaks."

Robert Brustein applauds the manner in which Scott delivers his speech: "in a fine frenzy of muscle-flexing pugnacity—stuffing his mouth with wads of chewing gum and flashing an evil smile as he outlines his plan to obliterate the 'Commie punks' entirely."

In the War Room, there is general rejoicing over the announcement that the recall code, which has been transmitted to the wing, has been acknowledged by the B-52s. In a moment of pseudoreligious sentiment, Turgidson summons the assembly to attention while he addresses the Almighty as if he were a superior officer: "Lord, we have heard the wings of the Angel of Death fluttering over the Valley of Fear." Turgidson is interrupted by a call on the hot line from Russian premier Kissoff, who stormily informs President Muffley that one of the planes is still airborne and headed for its target.

When the president asks Turgidson if that plane might possibly reach one of its targets, the general replies with mindless euphoria: "If the pilot's really good he can barrel that baby in so low—you just got

to see it sometimes—a big plane like a B-52, its jet exhaust frying chickens in the barnyard. Has he got a chance of reaching his target? Why, hell yes, he has!" Finally grasping the implications of what he has just said, Turgidson, for once, is struck dumb.

While Turgidson is demonstrating to the president how the B-52 bomber has a good chance of avoiding Russian radar and delivering its payload, Scott spreads his arms wide like wings and nods his head in admiration of how good his pilots are—so good, in fact, that one of them is about to bomb its designated target. In the end, a single bomber does reach its Russian target, setting off the Russians' retaliatory Doomsday Machine, meaning that life on this planet is doomed to extinction for the next century.

Meanwhile, back in the War Room, Dr. Strangelove (also played by Sellers), one of the president's advisers, explains that the survivors could be sheltered in deep mine shafts, and this small nucleus of the human species would be engaged in propagating the human race anew, to make up for all of the dead above ground. Strangelove's listeners are intrigued by the 10-to-1 ratio of women to men that his plan involves. Even in a moment of utter desolation, Dr. Strangelove is never at a loss for a plan for the survival of himself and his colleagues, whatever the fate of humanity at large.

The sexual implications of Strangelove's plan of course appeal particularly to Turgidson, who asks with feigned detachment, "Doctor, wouldn't this necessitate the end of the so-called monogamous sexual relationship?" Indeed it will; because the male survivors will have to breed many offspring, "the women will be selected for their sexual characteristics, which will have to be of a highly stimulating nature," the doctor replies. Life in the mine shafts, as pictured by Strangelove, will involve assembly-line sex—just the sort of process that would appeal to Turgidson.

Because of Turgidson's preoccupation with sex, Kubrick gave him a last name freighted with sexual innuendo. It is made up of an adjective meaning swollen (referring in this case to the penis) and the word for male offspring.

Even in the midst of cosmic calamity, man remains true to his perverse inclinations; and Turgidson, with his abiding paranoia about Russian conspiracies,

which is surpassed only by General Ripper's, begins yammering at the president that the Soviets may try "an immediate sneak attack to take over our mine shaft space. Mr. President, we cannot allow a mine shaft gap!" A series of blinding explosions follow this scene, signaling the end of civilization as we know it.

Although George Scott, as we know, initially had reservations about the way Kubrick had shaped his performance, Howard records that Scott looked back on working with Kubrick more benignly over the years. "Kubrick has a brilliant eye," he said; "he sees more than the camera."

Contrary to Scott's expectations, many critics liked his playing of Turgidson and did not think he overplayed his role, given the nature of the character. He went on to triumph in the title role of *Patton* (1970), winning an Academy Award for his portrayal of the heroic, if egomaniacal, Gen. George S. Patton, a role he enacted with force and authority. The following year, he won an Emmy for a TV production of Arthur Miller's *The Price*. Scott refused to accept both awards, maintaining that he boycotted awards because he did not believe actors should be in competition with each other. His two outings as a director, *Rage* (1972) and *The Savage Is Loose* (1974), both failed with the public, although he gave creditable performances in both. But he won plaudits as Thomas Hudson, a character modeled on Ernest Hemingway, in *Islands in the Stream* (1977), a film that was adapted from Hemingway's semiautobiographical novel of that name and directed by Franklin Schaffner, who also made *Patton*. In later years, Scott turned increasingly to television, reprising his role of Patton in the sequel *The Last Days of Patton* (1986), playing the skipper of the *Titanic* in the TV-movie version of the disaster, entitled *Titanic* (1996), a year before Jim Cameron's feature film version was made.

Scott was married five times, each time to an actress, most notably Colleen Dewhurst, whom he wed twice (1960–1965, 1967–1972). Their son Campbell (named after George Campbell Scott) became a prominent actor. It is still generally thought that *Dr. Strangelove* and *Patton* remain Scott's finest hours on the screen.

**References** Brustein, Robert, "Out of This World," in *Perspectives on Stanley Kubrick*, ed. Mario Falsetto (New

York: G. K. Hall, 1996), pp. 136–139; Ebert, Roger, "Great Movies: *Dr. Strangelove*," *Chicago Sun-Times*, July 11, 1996, sec. E, p. 6; Howard, James, *Stanley Kubrick Companion* (London: Batsford, 1999), pp. 87–98; Kolker, Robert, *A Cinema of Loneliness*, rev. ed. (New York: Oxford University Press, 2000), pp. 121–129; Phillips, Gene, *Stanley Kubrick: A Film Odyssey* (New York: Popular Library, 1977), pp. 107–126.

***The Seafarers*** Pietrzak Filmways, 30 minutes, 1953  
**Producer:** Lester Cooper; **Director:** Stanley Kubrick;  
**Writing credits:** Will Chasen; **Cinematographer:** Kubrick; **Film Editing:** Kubrick; **Sound Department:** Kubrick; **Cast:** Don Hollenbeck (narrator).

*The Seafarers* is STANLEY KUBRICK's last documentary short, following "DAY OF THE FIGHT" and *FLYING PADRE*. The Atlantic and Gulf Coast district of the Seafarers International Union commissioned him to make a half-hour documentary entitled *The Seafarers* about the life of those who man U.S. cargo ships. One might be tempted to dismiss the movie as a mere industrial documentary, except for the fact that it contains several instances of a young filmmaker reaching to photograph in an inventive and creative way what could otherwise have been a perfunctory film done as a routine assignment. What's more, it is Kubrick's first film in color.

In the early hiring hall sequence, Kubrick moves among the men with his camera, photographing their intense expressions as they vie for good berths on their favorite ships. In fact, Kubrick, who as usual served as his own cameraman at this point in his career, constantly moves his camera about in each scene, whether on ship or off, in order to keep visually alive what could so easily have been a static documentary. He is forever looking for—and finding—interesting images to punctuate his film. The scene in the seamen's bar starts with a close-up of a mermaid carved out of wood to look like an ornament on the prow of a ship, and then the camera pulls back to show the men grouped around it in a circular bar. The sequence at the Marine Hospital begins with a shot of the flower garden on the grounds, filling the screen in stunning color, before moving on to show the convalescents enjoying the view and the sunshine.

Only rarely does the film look like a conventional documentary, as when a group of seamen are pictured spending some of their shore time in reading and in writing letters in the union library. There is a somewhat stagey quality about the way that they are rather self-consciously “arranged” at the tables from foreground to background. On the other hand, one shot in particular hints at the promising things to come for the young director. Several seamen are grouped at a table discussing grievances with a union representative. A single lamp hangs above their heads, shedding light on their conference. This lighting and composition would be repeated to great dramatic effect in *THE KILLING*, in the scene in which the thieves plan their strategy for the race-track robbery.

All in all, *The Seafarers* is a worthy piece of work by a filmmaker still finding his way and gaining experience, and is all the more significant for being the only movie that Kubrick shot in color until *SPARTACUS*, almost a decade later. After one last documentary, Kubrick moved on to features, having earned his spurs as a filmmaker with his short subjects.

**References** Baxter, John, *Stanley Kubrick: A Biography* (New York: Carroll and Graf, 1997), p. 51; Howard, James, *Stanley Kubrick Companion* (London: Batsford, 1999), p. 32; LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999), pp. 73–75.

**Seafarers International Union** This organization commissioned STANLEY KUBRICK’s documentary *THE SEAFARERS*, in 1953. The Atlantic and Gulf Coast district of the Seafarers International Union, which is associated with the American Federation of Labor, hired Kubrick to direct the 30-minute color documentary, which was produced by LESTER COOPER, who turned over to Kubrick the screenplay, by Will Chasan. The movie was intended to promote membership in the ranks of the Seafarers Union and was filmed entirely on location in New York: it was designed to portray a typical day in the life of a seaman on shore leave.

The production was supervised by the staff of the *Seafarers Log*, the union’s official newspaper, so Kubrick had little editorial control over the picture—unlike his other two documentaries, “DAY OF

THE FIGHT” and *FLYING PADRE*, which he wrote as well as directed. But making this movie did afford Kubrick valuable experience in working in color, an experience that would stand him in good stead when he directed his first color feature, *SPARTACUS*, in 1960.

**Sellers, Peter** (1925–1980) Richard Henry Sellers was born in Southsea, Hampshire, England, in 1925. He joined the Royal Air Force at 17 and became an entertainer at military bases. He gained popularity as a mimic on BBC radio’s “Goon Show,” and entered British films in the early 1950s. Sellers made his mark as a cello-playing hoodlum in *The Ladykillers* (1956) and as the blustering union leader in *I’m Alright, Jack* (1959), among other movies. In the early 1960s he became a world-class movie star as a result of his two STANLEY KUBRICK films, *LOLITA* (1962) and *DR. STRANGELOVE* (1964). In Blake Edwards’s *The Pink Panther* (1964) he essayed the role of the bumbling Inspector Clouseau. The many sequels to *The Pink Panther* curtailed his comic invention and his potential as an actor. Heart disease interfered with his later career. *Being There* (1979), his last movie of note, earned him an Academy Award nomination in the role of an eccentric gardener who is mistaken for a homespun philosopher.

In *Lolita*, which is derived from VLADIMIR NABOKOV’s novel, the middle-aged Humbert Humbert (JAMES MASON) is obsessed with 12-year-old Lolita (SUE LYON). Sellers plays Clare Quilty, a television personality who is Humbert’s rival for Lolita’s affections. In order not to give the story of an older man’s perverse attachment to an underage girl too somber a treatment, Kubrick opted to emphasize the black comedy inherent in the plot; and Sellers was very much his ally in this regard.

Kubrick would sometimes make additions to a scene based on the suggestions of Sellers and other actors as they rehearsed on the set. These give-and-take sessions at times yielded some significant moments in the picture; the movie’s prologue is a prime example of Kubrick’s working out a scene with Sellers on the set before the cameras rolled. Indeed, Sellers contributed some particularly excellent bits of dialogue to the prologue. The prologue, which follows the film’s opening credits, shows

Humbert arriving at Quilty's musty mansion for a decisive showdown with him about Lolita. This sequence firmly establishes the air of black comedy that permeates the picture. In fact, Sellers, in close collaboration with Kubrick, built this scene into a masterpiece of black comedy, in which Sellers displayed his talent for mimicry to perfection. Nabokov himself declared this macabre murder scene in the film a masterpiece. Hence it deserves to be carefully analyzed as a superb example of a director exploiting an actor's creative talent to maximum effect.

The scene opens with Humbert stumbling about among the cluttered rooms of Quilty's bizarre castle; he is brandishing a revolver with which he intends to shoot Quilty, and shouting Quilty's name. In the novel Humbert bumps into Quilty as the latter emerges from the bathroom. In the film, Kubrick introduces Quilty by having him begin to stir under the dust cover of one of the chairs in the living room, which is strewn with empty bottles and other remnants of the previous night's orgy. The disheveled Quilty, dressed in pajamas and slippers and trying

vainly to cope with a hangover, wraps the sheet around himself like a toga and says with a lisp, "I am Spartacus. Have you come to free the slaves or something?" Quilty's quip indicates that he is not taking Humbert's threats to kill him very seriously. Taking his cue from the Spartacus remark and the toga effect, Sellers suggested during rehearsals that Quilty challenge Humbert to play a game of Ping-Pong, like two civilized Roman senators.

Quilty bats the ball at Humbert, who, perhaps without being completely aware of what he is doing, returns the ball. Quilty's frivolous and erratic behavior is in arch counterpoint to Humbert's single-minded, broken-voiced despair—"Do you remember a girl named Lolita?" Quilty shrugs and continues his aimless patter. Then, eyeing Humbert's gun, he makes a remark which ostensibly refers to Humbert's lack of dexterity at Ping-Pong, but which really is Quilty's way of saying that Humbert should accept his loss of Lolita as inevitable: "Gee, you're a bad loser, Captain. I never had anyone pull a gun on me just for losing a game."

"You are going to die," says Humbert; but Quilty, wrapped in the haze of his hangover, is beyond grasping the situation. He glides into an imitation of an old sourdough, reminiscent of countless sagebrush epics. "That's a durlin' gun you got there, mister." Making every effort to ignore the horseplay, Humbert forces Quilty to read from a confession that he has composed for him; but Quilty blithely carries on the charade. "What's this, the deed to the ranch?" Nevertheless, Quilty takes up the paper and focuses his bleary eyes. "'Because you took advantage of a sinner,'" he reads haltingly; "'because you cheated me and took her at an age when young girls—' It's getting smutty, mister."

Fed up, Humbert snatches the paper back and Quilty dons boxing gloves, announcing that he wants to "die like a champion." Humbert opens fire and grazes Quilty's boxing glove, prompting the latter at last to try to reason with Humbert a little more seriously. "Listen, Captain, stop trifling with life and death. I'm a playwright. I know all about this sort of tragedy and comedy and fantasy." As he sits down at a piano, like a composer in some forgotten Hollywood musical biography, Quilty seeks to distract his tor-



Peter Sellers in *Dr. Strangelove* (1964) (Kubrick estate)

mentor from his set purpose by saying, “You look like a music lover to me. Why don’t I play you a little thing I wrote last week.” Launching into a Chopin polonaise, he adds, “We could dream up some lyrics, share the profits. ‘The moon is blue and so are you. She’s mine tonight’—I mean, ‘She’s yours tonight!’”

Finally bedeviled beyond endurance, Humbert fires again and nicks Quilty in the knee. The wounded man drags himself up the grand staircase. “If you were trying to scare me you did a pretty good job,” he moans. “My leg will be black and blue in the morning.” Quilty scrambles behind a painting of a genteel 18th-century noblewoman which is propped against the wall. The camera lingers on the painting, and we watch it fill up with bullet holes as Humbert empties his gun into it. The rest of the film unfolds in flashback.

Peter Sellers’s dexterity in improvisation and impersonation has never been better employed than in *Lolita*. In subsequent scenes, Sellers proves himself a masterful monologist as he impersonates a bogus school psychologist and a homosexual policeman, in his endeavors to intimidate Humbert into renouncing Lolita.

Sellers’s versatility was likewise demonstrated to great advantage in *Dr. Strangelove* (1964). While making that film, Kubrick and Sellers employed the same sort of improvisation that they utilized in making *Lolita*. *Dr. Strangelove* concerns the decision of the deranged Gen. Jack D. Ripper to order a group of B-52 bombers to launch an attack inside Russia.

Sellers plays not only the title role of the eccentric scientist, but also the president of the United States, Merkin Muffley, and Group Capt. Lionel Mandrake, the British officer who tries to dissuade General Ripper from initiating the bombing attack. Kubrick had also intended Sellers to play Maj. “King” Kong, the Texan who commands the only bomber that gets through to its Russian target. Sellers hesitated to take on the fourth role, because he was uncertain that he could master Kong’s cowboy accent. Kubrick was disappointed that Sellers declined to play the fourth part, since, in his view, that would have meant that almost everywhere the viewer looks, there is some version of Peter Sellers holding the fate of the world in his hands. Nevertheless, Sellers enacted the roles of the three men behind the scenes who are most

deeply involved in trying to keep Major Kong from carrying out the mission that he has been led to believe by Ripper’s orders is his duty.

Kubrick allowed Sellers to improvise scenes during rehearsals as he had on *Lolita*. “Some of the best dialogue was created by Peter Sellers himself,” Kubrick says in Gene Phillips’s book. This is true of the scene set in the War Room, a murky, cavernous place where President Muffley sits at a vast circular table with his advisers, reminiscent of King Arthur and his Knights of the Round Table. During this emergency conference called by the president, Gen. Buck Turgidson (GEORGE C. SCOTT) gleefully informs President Muffley that things have already gotten to the point where the only possible recourse is to back Ripper’s attack with an all-out nuclear offensive against the Russians before they can retaliate. The president, who is not quite the simp that some critics have made him out to be, counters sensibly that it is the avowed policy of the United States never to strike first with nuclear weapons and that General Ripper’s action was not an act of national policy; furthermore, he contends, there are still other alternatives to the acts of aggression that Turgidson is proposing. He accordingly phones the Russian premier.

The monologue in which President Muffley attempts to arbitrate the crisis with Premier Kisseff constitutes a brilliant comic monologue, in which Sellers once more proves, as he did in *Lolita*, that he is a master of improvisation and of black comedy. Therefore, we must consider it thoroughly. Kubrick commented that Sellers was always at his best in dealing with grotesque and horrifying circumstances that other actors might not think playable at all. This made him the perfect ally for the director, of whom ALEXANDER WALKER has written, “Comedy, for Kubrick, makes it possible to deal with issues that would be unbearable in any other form.”

President Muffley begins by endeavoring to explain the critical state of affairs in such a way that Premier Kisseff will not go into a rage that will prompt him immediately to initiate retaliatory measures against the United States. The situation is not helped by the fact that the Premier is drunk. “Now then, Dimitri,” the president says to the inebriated premier, “you know how we’ve always talked about the

possibility of something going wrong with the bomb—the hydrogen bomb. Well now, one of our base commanders went a little funny in the head and did a silly thing. He ordered his planes to attack your country. . . . Well, can you imagine how I feel about it?”

The president goes on to say that the bombers will not reach their objectives for another hour; then Muffley haltingly offers to give to the Russian air staff a complete rundown on the targets for which the B-52s are aiming, along with their flight plans and defense systems. “We can’t recall them,” he says, dreading the sound of his own words, “we are just going to have to help you destroy them.”

Kubrick shot Sellers’s monologue in a long take without much camera movement or cutting. In fact, the camera work throughout the scene is markedly unobtrusive. Asked about this, Kubrick pointed to Charles Chaplin’s ability to create his films with a minimum of camera dexterity. As he told Gene Phillips, “If something is really happening on the screen, it isn’t crucial how it is shot. Chaplin had a simple cinematic style, but you were always hypnotized by what was going on.” Certainly Sellers’s monologues, here and elsewhere in the film, deserve this kind of treatment.

In the end, one of the U.S. bombers (the one commanded by Major Kong) reaches its Russian target. The bomb hits its target, setting off the Russians’ retaliatory Doomsday Machine. In this moment of desolation, Dr. Strangelove speaks up. He is not at a loss for a plan for the survival of himself and his colleagues, whatever may happen to humanity at large as a result of the denotation of the Doomsday Machine. Dr. Strangelove, an ex-Nazi atomic scientist, historian Paul Boyer observes, was based on Wernher von Braun, a former Nazi rocket scientist, who headed America’s space research after the war.

Dr. Strangelove, as Sellers portrays him, is more of a robot than a human being: he is confined to a wheelchair; his mechanical arm spontaneously salutes Hitler, his former employer; his mechanical hand, gloved in black, tries to strangle him. James Howard cites Sellers as recalling that “Stanley suggested I wear a black glove, which would look rather sinister on a man in a wheelchair. I gave the arm a life of its own; that arm hated the rest of the body; . . . that arm was a Nazi.”

Just at the moment when the Doomsday Machine is set off, Dr. Strangelove miraculously rises from his wheelchair. “*Mein fuhrer*,” he exclaims, “I can walk!” Strangelove, with all of his false limbs, is more of a machine than a man. Therefore, once the Doomsday Machine has been denoted, he experiences a surge of energy, a sympathetic vibration, as it were, with the ultimate and decisive triumph of the machine over humankind. Dr. Strangelove, it seems, still delights in the means of mass murder. As a matter of fact, Dr. Strangelove’s “resurrection” from his wheelchair was the product of one of Sellers’s improvisation sessions with Kubrick during rehearsals.

Commenting on Sellers’s achievement in playing three roles in *Dr. Strangelove*, Kubrick says in James Howard’s book that each of the parts required a singular talent. “If there is only one man who has that talent, then he must play all three roles.”

Sellers’s two films with Kubrick unquestionably mark the high point of his career. His inspired work in both *Lolita* and *Dr. Strangelove* provided some of the most memorable moments in both films. Consequently, they are deservedly Sellers’s best remembered roles.

**References** Boyer, Paul, “Dr. Strangelove,” in *Past Imperfect: History According to the Movies*, ed. Mark Carnes (New York: Henry Holt, 1995), pp. 266–269; Chion, Michel, *Kubrick’s Cinema Odyssey* (London: British Film Institute, 2001); Corliss, Richard, *Lolita* (London: British Film Institute, 1994); Dundy, Elaine, “Stanley Kubrick and *Dr. Strangelove*,” in *Stanley Kubrick: Interviews*, ed. Gene Phillips (Jackson: University Press of Mississippi, 2001), pp. 9–16; Ebert, Roger, “Great Movies: *Dr. Strangelove*,” *Chicago Sun-Times*, July 11, 1996, sec. E, p. 6; Howard, James, *Stanley Kubrick Companion* (London: Batsford, 1999), pp. 78–84, 91–97; Kolker, Robert, *A Cinema of Loneliness*, rev. ed. (New York: Oxford University Press, 2000), pp. 119–128; Phillips, Gene, *Stanley Kubrick: A Film Odyssey* (New York: Popular Library, 1977), pp. 83–102, 107–136; Quirk, Lawrence, *The Great War Films* (New York: Carol, 1994), pp. 184–185; Tibbetts, John, “‘Lolita,’” in *The Encyclopedia of Novels into Film*, rev. ed., John Tibbetts and James Welsh, eds. (New York: Facts On File, 1999), pp. 134–138; Walker, Alexander, *Stanley Kubrick, Director*, rev. ed. (New York: Norton, 1999), pp. 114–158.

**Semel, Terry** (1943– ) A studio executive born in New York City, Semel received his degree in accounting from Long Island University. He was employed as a sales trainee at Warner Bros. after college and rose to the position of branch manager and, later, president of distribution. In 1980 he became president and chief operating officer of the film division of Warner Bros. and from 1996 to 1999 he was co-chief-operating officer with Robert Daly. Semel worked closely with STANLEY KUBRICK from BARRY LYNDON onward. Semel told Jill Bernstein:

In 1975 I was Warner Bros.’ president of distribution, and I flew to London with John Calley and [others] to meet with Stanley and see *Barry Lyndon*. Every day, Stanley would call either John or myself to basically say, “I need another day.”

I was blown away by the beauty of the film. I remember thinking that this was my first major assignment as the head of distribution, and to what extent was this a commercial film, what was the best way to distribute it? I knew, at the moment of leaving the theater, that Stanley would be standing by to discuss it. My first thought was that the master would think, Who is this young kid talking to me? But he was not that way at all. He was very smart, very collaborative.

Stanley developed a relationship with people at all levels in our company, throughout the world. Wherever you would be, in Hong Kong or in Germany, there was always someone who was in fairly regular contact with Stanley. He would communicate with who did the prints, or the person who was doing the ads or hiring the translators.

Kubrick delivered his final cut of his last film, *EYES WIDE SHUT*, to Warners four days before his death on March 7, 1999. A couple of days before his death, Kubrick spent an hour on the transatlantic wire with Semel, discussing the screening of a brief trailer for the film at the ShoWest exhibitors convention in Las Vegas, held the following week. Semel recalled for Peter Bogdanovich:

I had talked to him two different times the day that he died. He called me for about an hour apiece, and he was in great spirits. And his second call, which

would have been the early morning of the night he actually died, was really to kind of review millions of details on the marketing of the movie. He was more outspoken and more excited than I think I had ever heard him.

After the release of *Eyes Wide Shut* in the summer of 1999, Semel and Daly parted company and left Warners to pursue other career opportunities.

**References** Bernstein, Jill, “Stanley Kubrick: A Cinematic Odyssey,” *Premiere* 12, no. 7, August 1999, pp. 86+; Bogdanovich, Peter, “What They Say About Stanley Kubrick,” *New York Times Magazine*, July 4, 1999, pp. 18+.

**“The Sentinel”** (1948) STANLEY KUBRICK became interested in the search for extraterrestrial intelligence (SETI) in the universe when two Cornell University physicists employed microwave radio to communicate between the stars. After reading ARTHUR C. CLARKE’s short story “The Sentinel,” about the possibility of extraterrestrial life, he got in touch with its author. He told Clarke he thought the story could serve as the basis of a screenplay. They first turned the short story into a novel, in order to develop completely the potentialities of the plot, and then transformed that into a movie script. Metro-Goldwyn-Mayer bought their package, originally entitled *Journey Beyond the Stars*, and financed the color widescreen film, which took four years to make and was renamed *2001: A SPACE ODYSSEY*.

“The Sentinel” was originally published by Clarke in 1948. In the preface to a 1983 edition, he acknowledges that it is his best-known story, next to “The Star” and “The Nine Billion Names of God.” It was written for a short story competition sponsored by the BBC, but, as he says, it was “bounced.” Later, he realized that a story by Jack London, “The Red One,” written decades before, in 1918, contained many similar elements. “I wonder if this is the first treatment of a theme which has suddenly become topical,” Clarke commented, “now that the focus of the SETI debate has changed from ‘Where’s Everyone?’ to the even more puzzling ‘Where Are Their Artifacts?’” “The Sentinel” is narrated by a geologist who is part of a lunar expedition in 1996.

In the course of the investigation party’s exploration of the region known as Mare Crisium, he notices a distant object atop a mountain peak, glittering as it catches the sunlight. When he induces his assistant to climb the mountain to examine the artifact, he learns that it is a pyramid-shaped object, 12 feet high, which he takes to be a shrine of some sort. He conjectures that perhaps some lunar civilization, long since extinct, placed it here.

On further investigation, however, the narrator realizes that “it was as alien to the moon as I myself.” The shimmering pyramid is surrounded by an invisible shield which the geologist and his assistant are able to break through only after two decades of experiments. They then dismantle the artifact, only to find that its advanced technology is completely incomprehensible to them.

The narrator theorizes that millions of years before, representatives of a civilization that perhaps even then had surpassed our own left the pyramid on the Moon as a token of their passage. It was a sentinel designed to signal to them when the human race had achieved a sufficient degree of civilization to have conquered space and reached the Moon. The story ends on a tense note of expectancy: “We have set off the fire alarm and have nothing to do but wait. I do not think we will have to wait very long.”

With this neat little open-ended short story as a starting point, Clarke and Kubrick set to work developing a fully realized plot that would explore all of the implications hinted at in “The Sentinel.” Thus *2001* started as a novel-length prose treatment which could serve as the raw material for the screenplay which Kubrick and Clarke were going to write.

As Clarke explains in his essay, “Christmas, Sheperton (1965),” the procedure of writing a novel that can be used as the source of a screenplay is not as unorthodox as it may sound. It is beneficial to compose a script from a novel-length treatment, since this enables the writer of the screenplay to imagine the action and the characters more fully and to create them with more substance than if there had been no extended treatment on which to base the script. All of the material in the treatment is there implicitly in the background of the film, providing the firm support on which the screenplay is built. As Noel Cow-

ard once said, a filmmaker must know the characters backward and forward: “You ought to know what they would eat for breakfast, though you never have a scene in which they eat breakfast.” This sort of background material is not to be found in the dull shorthand of a script.

Accordingly, writes Clarke, “Before embarking on the drudgery of the script,” he and Kubrick let their imaginations “soar freely in the form of a complete novel” derived from “The Sentinel.” Clarke recalls Kubrick saying to him more than once while they were working on the novel-length treatment, “If you can describe it, I can film it.”

The novel entitled *2001: A Space Odyssey*, which Clarke published shortly after the release of the film, is basically the prose treatment which he, in consultation with Kubrick, had constructed from the short story prior to working on the shooting script; and hence the present writer shall refer to it throughout this essay as the treatment for the movie script of *2001*. It is a great help in detecting how Clarke and Kubrick’s ideas changed in the course of their developing the treatment into a finished screenplay.

Clarke and Kubrick began to compose the prose treatment of *2001* from “The Sentinel” in the spring of 1964. By the end of the year the first draft of the prose treatment was completed. As they revised their work, the “female” computer named ATHENA became the “male” computer HAL-9000; and the monolith, which began in “The Sentinel” as a pyramid, became a rectangular black block. Even while they were still writing the script under the tentative title of *Journey Beyond the Stars*, Kubrick and Clarke were aware of parallels between their story and Homer’s epic poem *The Odyssey*. To the ancient Greeks, Kubrick told Jeremy Bernstein at the time, the vast stretches of the sea must have had the same sort of mystery and remoteness that space has for people in the space age. Moreover, the islands that Homer’s Ulysses visited “were no less remote to his readers than the planets that our astronauts will be encountering are to us. *Journey* also shares with *The Odyssey* a concern for wandering, exploration, and adventure.” With all these resonances of Homer’s *Odyssey*, it is not surprising that Kubrick and Clarke changed the name of the film on which they were

working to *2001: A Space Odyssey* before shooting began at Shepperton Studios around Christmastime in 1965.

When they finished the prose treatment, they incorporated some of the explanatory narration from the treatment into the shooting script, mostly in the “Dawn of Man” prologue, in which an ape-man learns to use a bone as a weapon to destroy a rival ape-man, thereby taking a step toward humanity. But Kubrick eventually opted to eliminate from the final version of the film all the explanatory narration that he and Clarke had composed for the film.

In expanding the short story into a feature-length film, Clarke and Kubrick felt that they had really done their job not wisely but too well, for the script initially was too long and top-heavy with plot details and didactic narration. Kubrick is cited in Gene Phillips’s book on Kubrick’s films as stating that he was convinced that “the feel of the experience is the important thing, not the ability to verbalize or analyze it.” He wanted to elicit a response from his audience at a deeper level than that of narration and dialogue. He and Clarke ultimately fashioned a screenplay for a superspectacle that for the first time did not depend on a strong plot line to carry the audience along. Indeed, the same set of characters do not even persevere throughout the film. This makes the movie seem, superficially at least, to be a series of episodes that are only remotely connected. It is principally through images rather than words, then, that the film unfolds. “Less than half of *2001* has dialogue,” Kubrick noted. “It attempts to communicate more to the subconscious and to the feelings than to the intellect.”

Given its epic scope, it is perhaps surprising that the film uses background music relatively sparingly (although the use of music from RICHARD STRAUSS’S *ALSO SPRACH ZARATHUSTRA* remains one of its most memorable devices).

Carolyn Geduld writes that, in effect, the early cuts made by Kubrick took much of the science out of the film’s science fiction. But the shadowy drift further and further away from the prose treatment “is part of *2001*’s great achievement.” In discussing the evolution of *2001* from page to screen it is worth noting along the way some of the things that appear

in Clarke’s published version of the film’s prose treatment that did not find their way onto the screen when the motion picture was released in April 1968. While it is true that the film of *2001* stands on its own as a motion picture without the amplifications of the material that are found in the published prose treatment, the latter does enable one to savor more fully the experience of *2001*, as evidenced by the million copies of the book that have been sold.

The “Dawn of Man” prologue was originally intended to have opened with the narrator describing the Earth before the creation of humankind: “The remorseless drought had lasted now for ten million years, and would not end for another million. The reign of the terrible lizards had long since passed, but here on the continent which would one day be known as Africa, the battle for survival had reached a new climax of ferocity, and the victor was not yet in sight. In this dry and barren land, only the small or the swift or the fierce could flourish, or even hope to exist. The man-apes of the field had none of these attributes, and they were on the long, pathetic road to racial extinction.” This heavily explanatory narration might well have given the film the air of a wide-screen educational documentary and robbed the movie right from the start of some of its mystery.

As this episode continues, one morning a black, rectangular, monolithic slab mysteriously appears, standing upright in a clearing. An ape-man, named Moon-Watcher (Dan Richter) in the treatment, but nameless in the film, approaches the monolith curiously and cautiously and touches it. The narrator was to introduce Moon-Watcher as a being in whose gaze there was already something beyond the capacity of any ape: “In those dark, deep-set eyes is a dawning awareness—the first intimations of an intelligence that would not fulfill itself for another four million years.” In harmony with this statement, Kubrick and Clarke at first conceived the monolith as a teaching device for the ape-men, rather than as a mystical presence that oversees and inspires their evolutionary progress. Thus, healthy apes eating game that they had killed were to materialize on the surface of the monolith in order to encourage the ape men to learn how to capture and kill other animals. This concept was abandoned, however, because the

monolithic slab might have looked like some sort of prehistoric drive-in theater screen that had been incongruously erected in the wilderness. In the film, Moon-Watcher’s acquisition of the knowledge and experience of how the bone-club extends his reach and his power is economically depicted in one neatly edited sequence. In a confrontation with a rival ape-man, he picks up a bone and clubs his rival to death. In learning to extend his own physical prowess through the use of a tool-weapon to kill one of his own kind, Moon-Watcher has taken a step toward becoming human. He victoriously throws his weapon spiraling into the air, and there is a dissolve to a spaceship soaring through space in the year 2001. The cut from the soaring bone to the floating spaceship indicates, says PIERS BIZONY, “that even the blandest astronauts are still little more than clever apes in disguise, with ancient survival instincts hard-wired into their brains.”

The next section of the film was to have begun with a narrative bridge that would explain that America and the Soviet Union were still neck-and-neck in the space race and trying to maintain the “balance of terror” (that was the basis of *DR. STRANGELOVE*). This was to have been illustrated by shots of Soviet and American satellites carrying nuclear bombs that could be released at a moment’s notice as they orbited the Earth. There is no reference to this situation anywhere in the final version of the film.

The episode that follows the “Dawn of Man” prologue described above takes place 3 million years later. As this segment unreels, Dr. Heywood Floyd (WILLIAM SYLVESTER), chairman of the National Council of Astronauts, leads a party of astronauts to investigate a black monolith, recently discovered, which was buried beneath the lunar surface 4 million years ago. The discovery of this extraterrestrial artifact is the key episode in the short story, and it fuels the plot of the rest of the picture. Arriving at the excavation site, Floyd observes the monolith closely. Just at the moment he touches it, a shaft of sunlight streams down on the slab for the first time since it was dug up, touching off a piercing scream which reverberates inside the radio receivers of Floyd and his fellow astronauts.

This radio signal emitted by the monolith, Arthur

Clarke points out, is a kind of burglar alarm which telegraphs to those beings that buried it on the Moon that humans have developed technologically to the point that they have reached the Moon and found the monolith. Humans have thereby proved themselves a species worthy of the help of these extraterrestrial intelligences, superior beings that inhabit the universe beyond Earth, toward further technological progress.

Because the radio signal was aimed at the planet Jupiter, a mission is outfitted to pursue the investigation of extraterrestrial intelligent life to that remote planet, by seeking the target at which the radio signal was aimed. This leads to the next episode of the film, “Jupiter Mission,” in which astronauts Dave Bowman (KEIR DULLEA) and Frank Poole (GARY LOCKWOOD) find themselves at the mercy of computer HAL-9000 (voiced by DOUGLAS RAIN), which controls their spaceship, *Discovery-1*.

In the balance of this episode, Bowman and Poole discover that HAL made a crucial error in assessing some data; they accordingly decide to disconnect HAL. Unfortunately, HAL suspects their plan to “kill” him and summarily murders Poole by terminating his life support system. HAL then tells Bowman menacingly that he cannot allow him to disconnect him and so jeopardize the mission. Bowman consequently disconnects HAL’s higher functions, with a view to taking control of the spaceship.

The title “Jupiter and Beyond the Infinite” appears on the screen and leads into the final portion of 2001’s space odyssey. In it Bowman, the only survivor of the mission, is reborn through the intervention of the extraterrestrial intelligences, as a superhuman “star child,” returning to Earth prepared for the next leap forward in humanity’s evolutionary destiny.

The treatment tells us more than does the finished film about the extraterrestrial intelligences and how they have been monitoring humans’ behavior throughout the previous 4 million years by means of the monoliths. The nature of these creatures is only hinted at in the short story. There was an attempt at one stage of production to have some of these beings from outer space appear in the film. Kubrick decided against attempting to present them in any concrete form, however. In this manner, Kubrick coaxes the audience to bring their own imaginations into play.

“When you are implying that god-like entities are at work in the universe,” he says in Gene Phillips’s book on his films, “you can’t hit something like that head-on without its looking like instant crackpot speculation. You’ve got to work through dramatic suggestion.”

Furthermore, he told JOSEPH GELMIS that he did not want these preternatural beings looking like some plastic or rubber monsters. “That’s one of the reasons we stayed away from the depiction of biological entities, aside from the fact that truly advanced beings would probably have shed the chrysalis of a biological form at one stage of their evolution. You cannot design a biological entity that doesn’t look either overly humanoid or like the traditional bug-eyed monster of pulp fiction.”

In summary, the final version of 2001, which neither shows or explains too much, enables moviegoers to participate more fully in creating for themselves the experience which constitutes the film, leaving them to speculate freely about its philosophical and allegorical content.

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**Sharp, Anthony** (1915–1984) Anthony Sharp manages to embody the living image of the British establishment in his two roles for STANLEY KUBRICK: as Lord Hallon in *BARRY LYNDON* (1975), and most especially as the minister of the interior in *A CLOCKWORK ORANGE* (1971). In each role, Sharp plays a sort of malign mentor to the hero of the respective film. Lord Hallon advises Barry (RYAN O’NEAL) in his ill-fated quest to acquire a peerage, and the minister recommends Alex (MALCOLM MCDOWELL) for the terrible Ludovico Technique.

At the age of 22, Sharp made his professional acting debut as the sergeant in a touring production of *Macbeth*. Further roles in repertory companies followed, until World War II interrupted his career. After serving for six years in the Royal Artillery, Sharp returned to the stage, working steadily in and around

London, in plays from the classic repertory as well as in new works. Sharp directed many plays, and was also a playwright, with *The Conscience of the King* and an adaptation of Thomas Love Peacock’s *Nightmare Alley* to his credit. In later years, he worked often on television, appearing in such series as *Upstairs Downstairs* and *To The Manor Born*.

In *A Clockwork Orange*, Sharp plays the Machiavellian minister of the interior with all of the oily charm he can muster. Upon arriving at the prison to search for likely subjects for the Ludovico treatment, the minister stops for a moment in what can only be Alex’s cell, decorated as it is with a small bust and picture of LUDWIG VAN BEETHOVEN. Oozing urbane sophistication, the minister rubs his hands with delight at having found such a worthy subject. He describes Alex as “enterprising, aggressive, outgoing, young, bold, vicious.” Minus the adjective, ‘young,’ the minister could very well be describing himself.

The two characters are further linked in their use of language. If Alex’s teenage Nadsat slang, a Slav-influenced rhyming dialect, often obscures meaning, the minister’s mastery of English goes to the other extreme. The minister manages, with consummate diplomatic skill, to duck the very real moral concerns raised by the prison chaplain (Godfrey Quigley) around Alex’s reconditioning. And in the final scene, the minister, addressed familiarly by Alex as “Fred,” also negotiates an armed truce with Alex, while using only the most polished and urbane diction to disguise his series of veiled threats and blackmail.

Sharp’s performance in *Barry Lyndon* amounts to little more than a cameo, but it is memorable nonetheless. As Lord Hallon, Sharp is again the polished nobleman, who advises Barry to seek out the assistance of Lord Wendover in acquiring a peerage. Sharp’s final appearance in the film is worth noting: a medium closeup during Barry’s attack on Lord Bullingdon, clearly muttering to himself, “What frightful behavior!” Sharp’s other films include *Never Say Never Again* (1983) and *The Confessional* (1975). He was married to the actress Margaret Wedlake.

**References** “Anthony Sharp,” Internet Movie Database, [www.imdb.com](http://www.imdb.com); “Anthony Sharp” (obituary), *Variety*, August 8, 1984.

—T.D.

**Shilkret, Nathaniel (Nat)** (1889–1982) A famous bandleader, accompanist, composer, and musical director from the 1920s through the 1940s, Nathaniel Shilkret composed the musical score for STANLEY KUBRICK's second documentary, *FLYING PADRE* (1951). Shilkret was best known for his recordings for the Victor Talking Machine Co. in the 1920s, and for RCA Victor in the 1930s, many of them credited to "Nat Shilkret and the Victor Orchestra." The music for *Flying Padre* is fairly unremarkable, somewhat typical fare for a short documentary of the time. Shilkret's orchestral arrangements underscore the film's action appropriately, shifting moods as the film moves, from reverent, to whimsical, to urgent, and finally to celebratory. There is one instance in which the music makes a pointed narrative joke of sorts, in a scene involving a little girl who enlists Father Stadmueller's help against a bully who has been teasing her. As the priest scolds the boy, we see a medium shot of the girl, looking rather smug; at that moment, the music shifts to a brief cue suggesting a child's taunt: "nah nah, nya nah nah," as if the girl is thinking, "now I've got you." The result is a funny moment of ambiguity, playfully suggesting that perhaps not all the mischief has been instigated by the little boy.

Classically trained from the start, Shilkret began to learn music as a very young boy, when his father taught him to play the clarinet. He studied piano at an early age as well, under Charles Hambitzer, who also taught the young George Gershwin. At age 7, Shilkret played in a boys' orchestra, touted as a child prodigy. By age 13 he was playing professionally in such orchestras as the Russian Symphony and Walter Damrosch's Metropolitan Orchestra. He later performed in several concert bands, including the one led by John Philip Sousa. (Later on, from 1923 to 1925, Shilkret would step up to lead Sousa's band.)

Shilkret's work in motion pictures began when his popular song of the 1920s, "Jeannine, I Dream of Lilac Time," became the theme song for the Colleen Moore movie, *Lilac Time* (1928). He composed the remainder of that score as well, and in 1935 he moved to Hollywood. Shilkret was general musical director for RKO Radio Pictures in the late 1930s, and during that time he also continued to work for

RKO's sister company, RCA Victor. In Hollywood, Shilkret served as musical director and/or composer on dozens of films, including the Astair-Rogers vehicle *Swing Time* (1936), John Ford's *Mary of Scotland* (1936), starring Katharine Hepburn, and *Shall We Dance* (1937). Shilkret also appeared in some short musical films of the period, including Paramount's *Radio Salutes* (1931) and Columbia's *Yankee Doodle Home* (1939). Nat Shilkret's brother, Jack, was also a well-known pianist and recording artist of the 1920s and '30s. His grand-niece, Julie Warner, is a successful film and television actress working in Hollywood today.

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**The Shining** Warner Bros., 146 minutes, May 1980  
**Producers:** Stanley Kubrick, Jan Harlan, Robert Fyer;  
**Director:** Kubrick; **Screenplay:** Diane Johnson and Stanley Kubrick, based on the novel by Stephen King; **Cinematography:** John Alcott; **Art Direction:** Leslie Tomkins; **Assistant Director:** Brian W. Cook; **Costume Design:** Milena Canonero; **Makeup:** Tom Smith; **Sound Department:** Dino DiCampo, Jack T. Knight, Wyn Ryder; **Editor:** Ray Lovejoy; **Production Manager:** Douglas Twiddy; **Cast:** Jack Nicholson (Jack Torrance), Shelley Duvall (Winifred "Wendy" Torrance), Danny Lloyd (Danny Torrance), Scatman Crothers (Dick Hallorann), Barry Nelson (Stuart Ullman), Philip Stone (Delbert Grady), Joe Turkel (Lloyd), Anne Jackson (Doctor), Tony Burton (Larry Durkin), Lia Beldam (young woman in bath), Billie Gibson (old woman in bath), Barry Dennen (Bill Watson), Lisa Burns (Grady daughter), Louise Burns (Grady daughter), Robin Pappas (nurse), Alison Coleridge (Ullman's secretary), Burnell Tucker (policeman), Jana Sheldon (stewardess), Kate Phelps (receptionist), and Norman Gay (injured guest with head wound/former caretaker).

When STANLEY KUBRICK was looking for a subject dealing with the preternatural, he told Harlan Kennedy in 1980, he perused stacks of horror novels, flinging each one across the office and against the wall when it failed to please him. One day he came upon a story that intrigued him, and he exclaimed,

“This is it!” He was reading STEPHEN KING’s 1977 novel, *THE SHINING*.

Although King himself had written a screen adaptation of his novel, Kubrick decided against reading it, preferring to write it himself in collaboration with DIANE JOHNSON, a novelist and university professor he had met earlier when he was considering filming her suspense novel, *The Shadow Knows* (1974). He told MICHEL CIMENT that he was confident she would be an ideal collaborator. For her part, Johnson worked with Kubrick using what she called “the Socratic method,” in which they would ask each questions about the experiences, manner, and dress of the novel’s characters in an effort to flesh them out. They commenced working together in earnest in December 1977 and continued for the next three months. Every day, in the early afternoon Kubrick’s chauffeur picked her up at her London apartment and delivered her to Kubrick’s country house, where they would discuss each scene. The following day, she would submit her script revisions to him. “Stanley wants to make the best horror movie ever made,” declared Johnson in an article in the *New York Times* on November 6, 1978. Preproduction work transpired in Washington state, with location shots filmed at Montana’s Glacier National Park, Timberline Lodge near Mount Hood, and in Oregon. Four sound stages at the EMI-Elstree studios in London served for the sequences involving the Overlook Hotel and the garden maze. Lensing the proceedings were cinematographer JOHN ALCOTT and camera operator Garrett Brown. Typically, Kubrick worked on closed sets and forbade actors and crew members to give interviews about the project. A disastrous fire destroyed one of the sets in January 1979, incurring damages of more than \$2 million for forcing the addition of several weeks to the shooting schedule.

Kubrick’s film retains several of the basic elements of the novel. Jack Torrance (JACK NICHOLSON), his wife, Wendy (SHELLEY DUVALL), and son, Danny (DANNY LLOYD), move into a resort hotel in the Colorado Rockies. After losing his teaching position and struggling with a drinking problem, Jack had signed on to be caretaker of the summer resort for the winter, feeling that the undemanding job would give

him time to realize his unfulfilled aspirations to become a successful author. His son, Danny, is possessed of a curious psychic ability, which lately includes frightening visions of a word crudely scrawled in red letters: “REDRUM.”

Right from the day of his arrival, Jack cannot shake the eerie feeling that he has lived in the hotel before, even though he cannot remember any prior visit. As the story develops, Jack begins to “shine,” that is, experience visions that seem to reflect aspects of a past life in the Overlook. “Maybe things that happen leave other kinds of traces behind,” Hallorann, the hotel cook, had said earlier. “Not things that anyone can notice, but things that people who ‘shine’ can see. Just like they see things that haven’t happened yet, well, sometimes they see things that happened a long time ago.” In the course of these extrasensory experiences, Jack encounters a bartender and a waiter in the hotel’s posh nightclub, the Gold Room, both of whom recognize him. Given the deference that both men show him, it appears that Jack was not a hotel employee during his former existence, but an honored guest—perhaps a successful author. The tip-off that Jack was not a mere caretaker in the establishment last time around is a photograph hanging unobtrusively in the hotel lobby among other pictures, which shows Jack posing with some other guests at a swanky party in the ballroom; the photo is dated July 4, 1921.

Coming back to the same luxury hotel in his present existence as a miserable menial becomes a subconscious source of resentment and frustration for Jack, as does the fact that he has gotten absolutely nowhere on his writing project. Moreover, when he and his family become snowbound in the hotel as a result of a fierce storm, Jack finds the isolation and loneliness attendant on being marooned in the hotel—coupled with his painful awareness of his failure to make anything of himself as a writer—too much for him to bear.

As Jack descends into madness, his trancelike states of shining degenerate into macabre visions of his previous life, although they had initially seemed so pleasant when he found himself chatting with the bartender and the waiter in the Gold Room and moving among the other guests. By contrast, in these

later visions, the charming party guests with whom he had once frolicked have now been transformed into blood-spattered ghouls, cackling crones with decomposing flesh, and even skeletons covered with cobwebs. When Jack at one point enters one of the guest rooms, he sees a lovely nude woman giving him a come-hither look from the bathtub. When she steps from the tub and approaches him, he embraces her. She is instantly transformed into a hideous old hag with rotting flesh, cackling in maniacal glee as he recoils from her.

Author Dennis Bingham quotes Paul Mayersberg as stating that the scene “in which Jack’s apparition of a beautiful woman turns into a zombie . . . is a rewrite of the shower scene in Hitchcock’s *Psycho*. In *Psycho* it is the lady in the shower who is threatened by a monster outside. In *The Shining* this is reversed.”

Meanwhile, Wendy is besieged by a host of phantom guests within the hotel late in the picture. A

group of ghouls having a bizarre fancy-dress party suddenly materialize before her. She spies a man in a teddy bear costume performing fellatio on a gentleman in white tie and tails; and she is even toasted by another man, impeccably clothed in a tuxedo, who seems blithely unaware that he has a gaping wound in his forehead. Up to this point we may have assumed that all of Jack’s apparitions were figments of his fevered imagination. But when Wendy, who is patently sane, is terrorized by ghosts too, we realize that these spirits are absolutely real. As Kubrick says in James Howard’s book, at this point “you are left with no other explanation but the supernatural.” At the film’s chilling climax, after the riddle of “REDRUM” has been divined, Jack finally goes totally berserk, and seeks to take out his wild anguish and mental suffering on his hapless wife and son, whom he stalks with an ax (rather than the croquet mallet of the novel) throughout the hotel grounds. At this point the film



Shelley Duvall, Danny Lloyd, and Jack Nicholson in *The Shining* (1980) (Author’s collection)

departs radically from King's novel: Hallorann, who has returned to help Danny after receiving his telepathic call for help, is brutally cut down by Jack's axe. Danny and Wendy escape. Jack wanders out into the hedge maze outside, where he freezes to death. The Overlook does not explode, as in the novel, but survives to claim its next victim. (Screenwriter Diane Johnson reports that she and Kubrick agreed that "blowing up the hotel was banal.")

*The Shining* is a standout example of the horror film genre, because Kubrick often suggests, rather than spells out, the dark, disturbing implications of the grotesque happenings he depicts. As in the novel, Jack's awareness that the hotel's previous caretaker had killed his wife and children and then shot himself leaves us to infer that perhaps Jack has become so obsessed with this atrocity that he finally feels compelled, in the depths of his insanity, to repeat the savage crimes. Like Norman Bates in Alfred Hitchcock's *Psycho*, Jack started out enjoying his visions of the past and wound up with his visions destroying him. For Jack ultimately became so haunted by the past that he lost his grip on the present and finally withdrew into a state of madness that destroyed him. He has retreated into his own maze, as it were. Indeed, Kubrick's use of the Steadicam's celebrated tracking shots through the endless hallways of the Overlook and the maze tunnels of the garden suggest, writes Gary Don Rhodes in his extensive examination of the film, that the Overlook (including its maze-patterned carpet) and the film itself "are both structured very much in the manner of a labyrinth." When Jack does chase Danny in the garden labyrinth," notes Rhodes, "Wendy runs frantically about the hotel in much the same fashion—bumping into various dead ends and pockets of images and ghosts replaying themselves before her."

Kubrick did not apologize for making a genre film, since he was interested in giving his audience a good scare. He added that he was fascinated by horror stories because they show the evil side of the human personality, and he was very much preoccupied with bringing to light the dark corners of the human psyche. Kubrick explained that he wanted his film to be "good enough to raise the hairs on the back of your neck. . . . I hope the audience has had a

good fright and has believed the film while they were watching it." Indeed, *The Shining* is the kind of film that continues to linger in the filmgoer's memory long after one has seen it.

Although movie reviewers were divided about the picture, the moviegoing public was fairly unanimous in initially endorsing the film. In its first four days, it garnered \$626,052 at the box office, the biggest opening WARNER BROS. had ever had in New York or Los Angeles. However, in subsequent weeks the box-office take dropped drastically. Nonetheless, *The Shining* was Kubrick's most commercially successful film up to that time. Among those critics who gave the movie a favorable welcome was Richard Schickel in *Time*: "It is impossible not to admire Kubrick for flouting conventional expectations of his horror film" by virtually reinventing the horror genre in the movie, just as he reinvented the science-fiction genre in *2001*. "Certainly he has asked much of Jack Nicholson, who must sustain attention in a hugely unsympathetic role, and who responds with a brilliantly crazed performance." Indeed, in a poll conducted by *Premiere* in 1999, Nicholson's performance was voted by the magazine's readership to be one of the 10 most memorable screen villains of all time.

In his analysis of the film and the novel, Tony Williams notes that while the book depicts Jack and Wendy as victims of a dysfunctional family situation, "Kubrick satirically views them as part of a culture of grotesque comic-strip banality." Far from achieving his dream of becoming a great writer, Jack is finally reduced to typing out nonsense words, endlessly repeated, on ream after ream of paper. Moreover, Williams continues, Jack becomes "a dehumanized 'Big Bad Wolf' or Roadrunner (with ax rather than roque mallet), pursuing Danny as Wile E. Coyote and attempting to break down the family bathroom door while voicing banalities from American television—"Heeeeeere's Johnny!"

Stephen King had reservations about Kubrick's film of his novel, complaining it abandoned the complex and essentially sympathetic relationship between the "shining" Danny and his emotionally disturbed father. "You have got to love the people," King had written years before. "There is no horror without love and feeling . . . because horror is the contrasting

emotion to our understanding of all the things that are good and normal." Later, upon the release of the picture, King commented in the *New York Times*, "You know what? I think [Stanley] wants to hurt people with this movie. I think that he really wants to make a movie that will hurt people."

In 1996 King wrote the teleplay for a five-hour TV miniseries derived from his story and served as executive producer of the miniseries as well. It starred Rebecca De Mornay and Steven Weber as Wendy and Jack Torrance, under the direction of Mick Garris. Given the running time of the miniseries, King could obviously include all of the novel's subplots, which Kubrick did not have room for in his feature film. At other times, however, King's teleplay seemed to be following Kubrick's adaptation of his story, rather than his own novel, with Weber apparently imitating Nicholson's performance in the Kubrick film as Jack descends into madness in the teleplay. Surprisingly, King ends his TV script with a scene that is not in his novel. James Howard describes "the cringingly awful closing scene in which we see a late-teenage Danny graduating from college ten years later." As Wendy sits proudly in the audience, "Jack's immaculately tailored ghost makes a special appearance on stage," to reassure his son, "I love you." This syrupy ending makes for an embarrassingly sentimental finale for the telefilm; and more than anything else in the TV movie, it gives the lie to King's contention that the miniseries was more faithful to his book than Kubrick's movie. Indeed, in ruder, less experienced hands, the film's supernatural effects might have suffered. But Kubrick delivers them with a silken twist, obscuring King's schematic narrative with filmic smoke and mirrors. His film is elegant, solidly played, and frequently gripping. "Kubrick's movie," Schickel contended, "will be more than just another horror yarn. It will have to be reckoned with on the highest level" of cinematic art.

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***The Shining*** (1977) Stephen King's third published novel (it was preceded by *Carrie* and *Salem's Lot*) was inspired by a vacation he took with his family in Colorado, late in the summer of 1974. Upon visiting the Stanley Hotel in Estes Park, King decided it would be a perfect location for a ghost story. Moreover, his own recent struggles with a drinking problem (which he discusses in *On Writing*, 2000) fed into his conception of the character of the tortured and abusive Jack Torrance.

Former schoolteacher and wannabe playwright Torrance and his wife, Wendy, and their five-year-old boy, Danny, move into the Overlook Hotel, a summer resort isolated in the Rockies. As the winter caretaker, Jack's responsibilities are to keep the resort in working order until the next vacation season. Jack has every reason not to take this job: He has learned that the hotel has a violent history, which includes the former caretaker's murder of his family and the caretaker's subsequent suicide. Moreover, his marriage is in trouble, he is fighting a drinking problem, and he is struggling with a tendency toward abusive behavior—he has just been dismissed from school following an assault upon a student and recently struck his own son in a fit of temper.

Upon arriving at the Overlook, the family meets Hallorann, the cook, who immediately recognizes in Danny the gift of the "shining"—psychic powers that include precognition and telepathy (Danny has already

had premonitory visions of a strange word scrawled in red letters, “REDRUM,” and of a menacing figure swinging a mallet). After warning the child of strange presences in the house and assuring Danny that he can use the “shining” if it becomes necessary to call for help, Hallorann departs, leaving the family alone.

As the weeks pass, Jack and Danny begin to experience strange manifestations that hint at the hotel’s sinister past—conversations with the ghostly Grady (the former caretaker), the vision of a depraved masked ball, the apparition of a woman who committed suicide in Room 217, and hedgerow animals on the grounds that appear to move. In the basement, Jack discovers a scrapbook that contains news clippings of violent events in the hotel’s history. Eventually, Jack realizes that there are presences in the hotel that are attempting to influence him into committing acts of violence against Wendy and Danny. After an unsuccessful attempt to murder his wife, he is knocked unconscious by her and confined in the large hotel pantry.

Meanwhile, Danny realizes that his vision of the word *redrum* is a mirror image of *murder*, and he uses his “shine” to send a telepathic call for help to Hallorann, who is summering in Florida. Rushing through the blizzard and fighting his way past the predatory hedge animals in the garden, he manages to get inside the Overlook. He confronts Jack, who has escaped from the pantry and is battering Wendy with a croquet mallet, but is overpowered. His murderous mallet upraised, Jack next turns to Danny. Caught between the destructive influence of the Overlook, which is bidding him kill his son, and the last vestiges of parental love for his son, Jack pauses while he fights a terrific moral battle within himself. At last he turns the mallet upon himself, disfiguring his face. In the ensuing confusion, Wendy, Danny, and Hallorann escape. In the meantime, the boiler of the Overlook, which has reached dangerously high pressure, explodes, destroying the Overlook and all its inhabitants, living and dead.

The epilogue reveals the survivors living in western Maine, where Hallorann looks after Wendy and Danny. Commentator Charles Avinger suggests that this “restoration of order following horrific chaos” is a hallmark of classic tragedy: “Although Wendy, Danny, and Hallorann are physically and emotionally

scarred by their experience, the novel’s optimistic epilogue suggests that they will recover from the nightmare of the Overlook.”

The Overlook Hotel is a classic example of what King has called “the Bad Place,” an “inhuman place that makes human monsters.” Its rooms and corridors are haunted by horrific events and wicked characters that repeat endlessly in an incestuous embrace: “In the Overlook all things had a sort of life. It was as if the whole place had been wound up with a silver key. The clock was running. The clock was running.” Jack Torrance’s emotional and psychological vulnerability to such a place sets him squarely alongside the haunted protagonists of other classic American haunted-house stories, dating back to Charles Brockden Brown’s 1798 classic, *Wieland* (which it resembles in many ways), and continuing through Poe’s “The Fall of the House of Usher” (1839), Hawthorne’s *The House of the Seven Gables* (1851), and Shirley Jackson’s *The Haunting of Hill House* (1961). King’s other works dealing with ghosts and hauntings include *Christine* (1983), about a haunted Plymouth automobile; and the short story “Sometimes They Come Back,” in which a schoolteacher is troubled by the spirits of teenagers from his past.

Many critics complained that Kubrick’s adaptation of *The Shining* failed in its departures from King’s basic story line and in its inability to present Jack as an essentially sympathetic father figure. “That one of the best films adapted from King’s fiction should meet such resistance from critics and fans,” writes Avinger, “attests to the popularity and power of the source novel, a highlight of King’s career and a classic of horror fantasy.”

**References** Avinger, Charles, “The Shining,” in *Magill’s Guide to Science Fiction and Fantasy Literature*, vol. 3, Dawn P. Dawson, ed. (Englewood Cliffs, N.J.: Salem Press, 1996), pp. 826–827; King, Stephen, *On Writing: A Memoir of the Craft* (New York: Scribner, 2000); Rhodes, Gary Don, “The Shining,” in *Cinematic Hauntings*, Gary J. Svehla and Susan Svehla, eds. (Baltimore, Md.: Midnight Marquee Press, 1996), pp. 261–283; Williams, Tony, “The Shining,” in *Novels into Film*, John C. Tibbetts and James M. Welsh, eds. (New York: Facts On File, 1999), pp. 204–205; Winter, Douglas E., *Stephen King: The Art of Darkness* (New York: New American Library, 1984).

***The Short-Timers*** (1979) Writer GUSTAV HASFORD served as a combat correspondent with the First Marine Division in Vietnam, and out of that experience wrote his first novel, *The Short-Timers*. The story begins at the U.S. Marine Corps Recruit Depot in Parris Island, South Carolina. In the novel's first section, "The Spirit of the Bayonet," fresh recruits are taken through boot camp. The senior drill instructor, Gunnery Sergeant Gerheim (called Sergeant Hartman in STANLEY KUBRICK's 1987 adaptation, *FULL METAL JACKET*), "an obscene little ogre in immaculate khaki," strips them of their civilian identities in order to turn them into "ministers of death." The narrator of the novel (Hasford's alter ego) is nicknamed Private Joker because of his tendency to crack wise and imitate John Wayne. Only one character is given a regular surname and first name, Leonard Pratt; he becomes the unit's scapegoat. Beginning a continued pattern of harassment and humiliation, the drill instructor calls him "Gomer Pyle." Eventually Leonard is transformed into a killer, but not a marine. He becomes an insane "minister of death" who snaps, kills the drill instructor, and then commits suicide. Joker describes Leonard as "a defective instrument" for the power that was flowing through him at that point. As Joker says in the novel, "It is a hard heart that kills, not the weapon."

This statement becomes a major motif throughout the novel. The second section of the novel, "Body Count," follows Joker, now a combat correspondent, to Da Nang. The time is 1968, "Tet: The Year of the Monkey." At this point Hasford explains the novel's title: "Almost every Marine in Viet Nam carries a short-time calendar of his tour of duty—the usual 365 days—plus a bonus of 20 days for being a Marine." The Vietcong's Tet offensive is at hand. Joker gives advice to a marine nicknamed Rafter Man ("Rafterman" in the film): "In this world of shit you won't have time to understand. What you do, you become." The action moves to Hue, the Forbidden City. There is a brutal encounter with a female Vietcong sniper, who is seriously wounded. Joker puts her out of her misery. Joker's colleagues are killed, one by one. Rafter Man is run over by a tank and cut in half.

The last section of the novel, entitled "Grunts," takes Joker to Khe Sanh. He is no longer a "new

guy," but a hardened "grunt." As Joker explains, fatalistically, "I'm not the author of this farce, I'm just acting out my role." One marine is pinned down by sniper fire. A corpsman goes out to rescue him, and both of them are shot to pieces. The sniper hits a boot-camp friend of Joker's named Cowboy, who has gone out on a mission of mercy to put the others out of their misery. Joker puts Cowboy out of his misery. By this time Joker is "hard," a leader and a killer. The novel is astonishingly brutal and repulsively graphic. Kubrick's filmed treatment, which also seems brutal, in fact sanitizes the violence.

Hasford puts the emphasis on combat as the ultimate experience that turns men into trained killers. Kubrick's film, *Full Metal Jacket*, puts the emphasis on basic training, and that is the reason the boot camp sequence weighs so heavily in the film version. *The Short-Timers* might be considered a "writing cure," as Hasford attempts to put the trauma of Vietnam behind him. The novel is a work of surreal incoherence, a nihilistic response to an apparently absurd universe. Working with journalist MICHAEL HERR (the author of *Dispatches* 1977, about the Vietnam War), Kubrick transformed the novel into a coherent narrative.

**References** Hasford, Gustav, *The Short-Timers* (New York: Harper & Row, 1979).

**Silvera, Frank** (1914–1970) Frank Silvera, an actor who appeared in *KILLER'S KISS* and *FEAR AND DESIRE*, was born in Kingston, Jamaica. He attended Northwestern Law School before turning to the stage. He mostly played villains in Hollywood movies in the 1950s and 1960s. Silvera appeared in Elia Kazan's *Viva Zapata!* (1952), opposite MARLON BRANDO, so working for the neophyte director STANLEY KUBRICK on Kubrick's first two low-budget features was something of a comedown for him. In *Fear and Desire* (1953), Kubrick's very first film, Silvera is Mac, one of four soldiers trapped in enemy territory in an unspecified war.

"With the exception of Frank Silvera," Kubrick told Jeremy Bernstein, "the actors were not very experienced, and I didn't know anything about directing *any* actors." Silvera plays Mac as a tough brute of a soldier. When the group happens upon the enemy's command post, Mac convinces Corly and

Fletcher that they should attempt to assassinate the enemy general. Mac, who is an angry, primitive type, is determined that they should exterminate the general; as he explains to the others, “I’m thirty-four years old, and I’ve never done anything important.” When the war is over, he continues, he will spend the rest of his life fixing radios and refrigerators. Hence he wants to do something significant for once in his life. Mac, comments NORMAN KAGAN, is a “burning, chaotic jumble of hatred and self-hatred.” Mac raves, “You try every door, but the knobs come off in your hand. . . . It’s better to make your life all in one night!”

Mac, along with Corby and Fletcher, approach the general’s headquarters, leaving Sidney (PAUL MAZURSKY), the fourth member of their little band, behind to guard a native girl whom they have captured. Mac shoots at the sentries guarding the general, in order to draw their fire away from Corby and Fletcher, who successfully rub the general out. Although they all get away, Mac himself is seriously wounded by the guards.

Still, he manages to get aboard the raft that Sidney has commandeered, and they float down the river together. Sidney is dazed and confused as a result of his attempted rape of the native girl, whom he killed when she tried to escape from him. Mac and Sidney are soon joined by Corby and Fletcher, and they escape on the raft back to their own lines.

“The ideas which we wanted to put across were good,” Kubrick commented to ALEXANDER WALKER; “but we didn’t have the experience to embody them dramatically.” Nevertheless, a great deal of the thought-provoking content of the movie does come across, especially in Mac’s insistence on lending some meaning to his empty life by doing something courageous while he still has a chance.

Silvera agreed to appear as the villain in Kubrick’s second opus, *Killer’s Kiss* (1955), provided that he received top billing since, once again, he was the only truly experienced actor in the cast; but he, like the rest of the cast and crew, worked for modest salaries. (Kubrick saved money by shooting his bleak FILM NOIR on location in lower Manhattan. As with *Fear and Desire*, Kubrick handled most of the production chores himself: lighting, camera work, sound recording.)

Kubrick was shooting a scene in a Greenwich Village loft one chilly night, and—already a perfectionist—he took a long time to light the set. The disgruntled technical crew and the actors began to gripe about the cold, the long hours, and the low pay. Silvera complained in particular that he had passed up the chance to do an off-Broadway play to stay with this movie. Kubrick listened patiently and then announced that they would knock off for the rest of the night. After all, he really could not afford to alienate these people who were willing to work for him in such stringent conditions.

*Killer’s Kiss* is the story of Davy Gordon (JAMIE SMITH), a third-rate boxer, who falls for Gloria (IRENE KANE), his neighbor in a rundown apartment building. When Vince Rapallo (Frank Silvera), Gloria’s boss, picks her up to drive her to Pleasureland, the dance hall where she works as a hostess, Vince eyes Davy coming out of the building next to Gloria, on the way to his next fight. Vince’s possessiveness is immediately apparent when he inquires how long Gloria has known Davy. “He just lives in the building,” Gloria replies in a bored tone of voice.

There follows a series of shots of Davy in his dressing room getting ready for the fight, intercut with shots of Gloria dancing with a succession of anonymous partners in Pleasureland to canned music from an old phonograph. In his office, Vince turns on his television set to watch Davy’s bout and invites Gloria in on the pretext of seeing the fight. By the device of Gloria and Vince looking at Davy’s match on TV, Kubrick neatly joins the two parallel lines of action for a moment. The TV fight announcer describes Davy’s career as one long promise without fulfillment. The announcer’s remarks prove to be prophetic, as Davy is summarily flattened by his opponent.

As Davy lies on the mat and the announcer gives an obituary for Davy’s career in the ring, the scene returns to Vince’s office, where he is busy seducing Gloria. It almost seems as if the neurotically jealous Vince feels that he has won Gloria from Davy by having had her watch the hapless prizefighter lose the bout.

The disconsolate Davy goes home to bed. He is shortly awakened by Gloria’s screams, as Vince breaks into her apartment and attempts to assault her. But

Vince flees when Davy bursts into Gloria's apartment to save her. The next morning, Gloria tells Davy of her past history, which is tinged with Freudian guilt. Davy tells Gloria of his plans to return to the family farm in Seattle in the wake of his failed boxing career; she agrees to go with him, so that they can start a fresh life together.

Davy accordingly asks Albert, his manager, to pay him for his last fight immediately, so that he can make the trip to Seattle with Gloria. Albert agrees to meet him at 8:15 P.M. in front of Pleasureland, where Gloria must go to tell Vince that she has quit her job and to pick up her last paycheck. This situation sets up the intricate and ironic plot twists that lead to the climax of the picture. While Davy awaits Albert in front of the dance hall, two drunken Shriners snatch his scarf and he pursues them down the street. In Vince's office Gloria once more turns down his offer to stay on as his mistress. Angered when Gloria sneers at his pathetic efforts to keep her, Vince throws her out without paying her salary. Unbeknownst to Gloria, Vince sets in motion a plan to dispose of Davy, his rival for Gloria, and to kidnap Gloria in the bargain. But in the very next scene Vince's plans go awry.

For this scene Kubrick places his camera at the top of the stairs that lead up to Pleasureland from the street. Below, Albert can be seen through the double glass doors as he stands next to Gloria. Both of them, unknown to each other, are waiting for Davy, who has not yet returned with his scarf. One of Vince's henchmen goes down the stairs and through the door and motions Gloria to come upstairs with him, while his partner waits on the landing above. As the first man accompanies Gloria back up the stairs, toward the camera (and past a sign that warns, "Watch Your Step"), the other hood proceeds down the staircase, away from the camera, and takes up a position outside the building next to Albert.

When Davy returns with his scarf, there is no one in the doorway in front of Pleasureland. Vince's boys, who think Albert is Davy, have backed him into an alley where they bash the luckless fight manager's head in. Meanwhile, Gloria and Davy finally meet in the doorway at Pleasureland and then go back to the tenement to pack. But when Davy goes to Gloria's

room to meet her after he has moved out of his own room, he finds that she and all her belongings are already gone. This shock is followed by another, as he overhears the building superintendent being informed by the police that Davy is wanted for the murder of his manager.

Davy tracks down Vince and forces him at gunpoint to take him to the warehouse loft where Gloria is being held. At the warehouse, Vince's men overpower Davy, but he escapes by jumping through a window to the street below. Davy runs down streets and through alleys, up a fire escape and across rooftops in his efforts to elude Vince and the hoods. At one point, Kubrick stations his camera on a flat rooftop and watches Davy jog from the farthest edge of the roof toward the camera, thereby giving the viewer the feel of Davy's exhausting flight without ever moving the camera. Finally Davy takes refuge in a warehouse storeroom filled with department store mannequins. Vince finds him, nonetheless, and the two men face each other for what both of them know is going to be a struggle to the death.

Vince comes at Davy with a fire ax and Davy defends himself with a pike-tipped window pole; Davy may have been a failure in the boxing ring, but he is younger and stronger than Vince and manages to finish off his opponent. Davy's killing of Vince is, of course, ruled self-defense subsequently.

Kubrick held *Killer's Kiss* in only slightly more esteem than he did *Fear and Desire*, regarding them both as amateur efforts. Yet *Killer's Kiss*, which he made outside the Hollywood studio system, nevertheless was distributed by United Artists, a major company, although it mostly played as a second feature.

Silvera continued acting in movies, including some Westerns like *Hombre* (1967) with Paul Newman, and his last film, *Valdez Is Coming!* (1971) with Burt Lancaster. After completing the latter movie, his untimely death occurred when he was accidentally electrocuted by a faulty home appliance.

**References** Bernstein, Jeremy, "Profile: Stanley Kubrick," in *Stanley Kubrick: Interviews*, ed. Gene Phillips (Jackson: University Press of Mississippi, 2001), pp. 21+; Kagan, Norman, *The Cinema of Stanley Kubrick*, rev. ed. (New York: Continuum, 1989); Walter, Alexander, *Stanley Kubrick, Director* (New York: Norton, 1999).

**Simmons, Jean** (1929– ) Born in London on January 31, 1929, Jean Simmons was educated at the Aida Foster Stage School in North London. While still in her teens she began working in the movies. She was outstanding as the haughty young Estella in David Lean's film of Charles Dickens's *Great Expectations* (1946). Moreover, she gained wide attention when Laurence Olivier, who was later to costar with her in STANLEY KUBRICK'S *SPARTACUS*, cast her as Ophelia in the 1948 version of *Hamlet* he directed and starred in. For that role, she won the best actress prize at the Venice Film Festival. Simmons married actor Stewart Granger in 1950 and went with him to Hollywood. She was under contract to Howard Hughes at RKO, where she only received one meaty role, that of the deranged girl in Otto Preminger's *Angel Face* (1952), who is responsible for the deaths of her parents and her lover. After she left Hughes and RKO, some big films followed: *The Robe* (1953), a Roman spectacle, in which she played an early Christian; Joseph Mankiewicz's musical *Gypsy and Dolls* (1955), as a member of the Salvation Army; and William Wyler's epic Western *The Big Country* (1958), opposite Gregory Peck and Charlton Heston.

Simmons divorced Granger in 1960 and married director Richard Brooks, for whom she played an evangelist in Brooks's film of Sinclair Lewis's *Elmer Gantry* (1960), with Burt Lancaster. Then came *Spartacus* (1960), her second costume drama about ancient Rome. Stanley Kubrick had replaced Anthony Mann as director of the film by the time she came on the picture.

KIRK DOUGLAS, who was both star and executive producer of the picture, had originally decided against hiring Simmons to play the slave girl Varinia. His plan was to have British actors play the Roman patricians and Americans play the slaves, so that the upper-class accents of the British would contrast with the more pedestrian voices of the Americans. He therefore rejected Simmons because of her rather prim English accent. Douglas chose instead the little-known Sabina Bethmann, who possessed more beauty than she did acting ability. When Douglas dismissed Anthony Mann, in favor of Kubrick, the latter fired Bethmann almost immediately, explaining that the role called for an actress of Jean Simmons's

caliber. Consequently, Kubrick insisted that Douglas make an exception to his rule of British actors not playing slaves, and Douglas acceded to his demand to cast Simmons. That was not the last of Kubrick's differences with Douglas.

Indeed, they had several disagreements about what Kubrick terms DALTON TRUMBO'S "pretty dumb script, which was rarely faithful to what is known about Spartacus," the leader of a slave revolt against the Roman Empire. Kubrick explains in James Howard's book that he achieved only limited success in making the film visually interesting, as a way of counteracting Trumbo's pedestrian dialogue. Douglas was prepared to admit that Kubrick was adept at developing visual concepts. He pointed out that, when Jean Simmons meets Spartacus for the first time in the movie in the slaves' quarters, "Stanley came up with the idea of losing the dialogue, just using music. It worked much better."

In that scene, Spartacus and the new recruits are rewarded for devoting themselves to the training program at the gladiatorial school by having a woman sent to their cells for the night. Kubrick deleted Trumbo's dialogue between Spartacus and Varinia as she enters his cell; instead, she materializes in the semidarkness like some celestial apparition. Spartacus's innate sensitivity and respect for her prevents him from taking advantage of her; and she soon departs.

Varinia next appears in the sequence in which Batiatus (PETER USTINOV), who runs the school where slaves are turned into gladiators, entertains General Crassus (Laurence Olivier) and his protégé Glabrus (JOHN DALL), while Varinia is serving his guests wine. Glabrus grabs Varinia by the ankle as she fills his cup and the slave girl dumps the remainder of the pitcher's contents on his head. Here is an independent spirit chafing under the constraints of servitude; she will prove a kindred spirit for Spartacus. Crassus, too, is drawn to her: "I like her; she has spirit. I will buy her." Pauline Kael writes of Simmons in this scene that "she has never been more beautiful, and the emotions that appear on her humor-filled face are blessedly sane."

Later on, Marcellus, the chief trainer, directs Spartacus's attention through the barred window to Varinia, riding in a cart as part of Crassus's entourage,

on her way to Rome. “Take a look at her,” Marcellus gloats; “she has been sold.” When the stricken Spartacus asks where she is going, the slave trainer swats him across the face with a whip: “No talking in the kitchen, slave!”

Fed up with the sadistic treatment meted out to himself and the other slaves, Spartacus goes berserk and throttles Marcellus, thereby touching off a jail-break that soon turns into a massive slave revolt under Spartacus’s leadership. As Spartacus and his men make forays over the countryside, gathering ever greater numbers of slaves to their cause, they come upon a group of slaves waiting to join them, among whom is Varinia. She has run away from Batiatus, who was taking her to Rome. “He was too fat to catch up with me,” she laughs. “No one will ever sell you again,” says Spartacus, overjoyed at their reunion. He sweeps her onto a horse and they gallop off into an incandescent sunset—a fine example of Kubrick’s mastery of color and widescreen. In this instance, the dazzling sunset becomes a symbol of the freedom which Spartacus and Varinia have recently won.

General Crassus, who commands the Roman armies, is bent on destroying the slaves’ revolutionary fervor. On the eve of the clash between the forces of Crassus and Spartacus, the slave leader walks among his men to enliven their spirits. Spartacus comes upon Varinia, who has been pregnant for some time. “He hits me with his fist sometimes,” she says of her child with maternal pride. “He wants to see his mother,” Spartacus returns. Then, thinking of the dim future, he adds, “No matter how often we beat the Romans they always have yet another army. We’ve started something that has no ending. I pray for a son who will be born free.”

Spartacus and his army are faced with a display of Roman might—phalanxes of Roman soldiers in perfect military formation. Crassus’s troops completely demolish Spartacus’s slave army; and the prisoners, including Spartacus, are to be crucified. Crassus sequesters Varinia and her newly born son in his villa; he informs her with considerable bravado that she and the child now belong to him. Varinia responds with utter disdain, “You are afraid of him. That’s why you want his wife, to soothe your fear by having

something that he had. When you’re afraid, nothing can help you. We shall win.”

The Roman senator Gracchus (CHARLES LAUGHTON), who has been Crassus’s sworn enemy in the senate all along, enlists the aid of Batiatus in saving Varinia and the child from Crassus out of sheer spite for the Roman general. He arranges for safe conduct passes to allow Varinia and the baby out of Rome, and secures articles of freedom for them as well.

While Batiatus is presenting their papers to the guard at the city gate, Varinia walks with her baby to the foot of Spartacus’s cross nearby and looks up at him. “This is your son,” she says. “He is free.” Spartacus looks down and knows that his hope that his son would be born free has been fulfilled. She continues, “He’ll remember you, Spartacus, because I’ll tell him who his father was and what he dreamed of.” Then she gets into the cart and Batiatus drives down the avenue lined with crosses which leads them beyond the gates of Rome.

Pauline Kael, who wrote favorably of *Spartacus*, dismissed Bosley Crowther, critic for the *New York Times* at the time, by saying that Crowther “can always be counted on to miss the point.” “A great deal more is made of Miss Simmons’s postwar predicament than of the crucifixion of six thousand slaves,” he had written in his notice. On the contrary, Kael emphasizes that the movie has gone to great pains to make it clear that the survival of Spartacus’s only son as a free man will serve as an inspiration that will overshadow the defeat of the slave revolt. Hence it is the fate of Spartacus’s son and not merely “Miss Simmons’s postwar predicament” that matters at the end of the film.

Simmons made some significant films in the 1960s; she was nominated for an Academy Award for *Happy Ending* (1969), as a woman reflecting on 15 years of an unhappy marriage. It was directed by Richard Brooks, whom she divorced in 1977. She temporarily retired from films when she toured for two years in *A Little Night Music*, the Stephen Sondheim musical play. Afterward she returned to the screen, but mostly worked in TV, including a miniseries derived from Dashiell Hammett’s *The Dain Curse* (1978). She played in another adaptation of *Great Expectations* (1989), this time as the mad Miss

Havisham, for British television. In the 1990s, her only appearance on the big screen was in *How to Make an American Quilt* (1995), a nostalgic look at the lives of some older women.

**References** Howard, James, *Stanley Kubrick Companion* (London: Batsford, 1999) pp. 63–72; Kael, Pauline, *5001 Nights at the Movies* (New York: Henry Holt, 1991), p. 699.

**Smith, Jamie** In *KILLER'S KISS* (1955), the second feature by STANLEY KUBRICK, Jamie Smith portrays Davy Gordon, a boxer on the wrong side of 30 whose career has taken a downturn. After a particularly brutal defeat, Davy decides to leave New York City and accept his uncle's offer to come and live on his farm near Seattle. As is always the case in FILM NOIR, fate steps in, threatening to upset Davy's plans and perhaps to ruin his life.

One evening, Davy looks out his apartment window and sees into the building across the way, where a violent scene is brewing between Gloria Price (IRENE KANE) and her boyfriend, the small-time hood Vincent (FRANK SILVERA). Davy rushes over to the rescue, and although it is the first time he has met Gloria, he soon falls in love with her. Inevitably, Vincent learns of Gloria and Davy's plans to leave town together, and he tries several times to injure and even to kill Davy. In an unusual departure from noir conventions (and in a rare turn for Kubrick), the film ends happily, with Vincent dead, and Gloria meeting Davy at the last minute to catch that train out of town. The *New York Daily News* said that, in *Killer's Kiss*, Smith "handles himself well in a role involving both mental and physical friction."

Jamie Smith was born in Paradise, Pennsylvania, in Lancaster County. He studied drama at Carnegie Tech and he graduated after a stint with the Office of Strategic Services during World War II. From 1947 to 1948 he was a member of actor José Ferrer's theatrical company, and his stage credits include road companies of *The Glass Menagerie*, *All My Sons*, *Anastasia*, and *Joan of Lorraine*. Smith's first Broadway appearance was in *Barnaby and Mr. O'Malley*. He was approached by Tennessee Williams and Bill Lieblich to replace MARLON BRANDO in *A Streetcar Named Desire*, but Smith turned them down, as he felt no other actor could possibly fill the role.

He went to Paris to study at the Sorbonne, and while there he acted as assistant director and narrator for a number of documentary films. He also joined Orson Welles's company, appearing in *Faust* and *Blessed are the Damned* on the Paris stage, and in Welles's film version of *Othello*. In 1951 producer-director Josef Leytes signed Smith to his first starring feature-film role, the romantic lead in *Faithful City*. In that film (the first all-English production made in Israel) Smith portrays an American who takes a job helping children who are victims of the war.

Jamie Smith appeared on television in many of the major New York shows of the 1950s, including *Kraft Television Theatre* and *Schlitz Playhouse*. During that time he also acted in numerous dramatic shows for the British Broadcasting Corporation.

**References** Gross, Ben, "Television and Listening In" *New York Daily News*, June 7, 1952; "Jamie Smith (Dr. Sirensky)," *The Playgoer (Anastasia)*, May 29, 1956; Masters, Dorothy, "Camera Builds Suspense Here," *New York Daily News*, September 22, 1955, p. 71; Prince, Don, "Jamie Smith," from press book for *Faithful City*, RKO Radio Pictures, 1952.

**Sobchack, Vivian Carol** Author of *The Limits of Infinity: The American Science Fiction Film*, published by A. S. Barnes in 1980, Vivian Sobchack drew several examples from *DR. STRANGELOVE, 2001: A SPACE ODYSSEY*, and *A CLOCKWORK ORANGE* in her survey of the genre, while attempting to define the look, the sounds, and the iconography of SCIENCE FICTION films. She was born in Brooklyn and educated at Barnard College as an English major and at the University of California at Los Angeles (UCLA) where she specialized in film studies. An officer of the Society for Cinema Studies and associate editor of *The Journal of Popular Film & Television*, she had taught at UCLA, the University of Vermont, and the University of Utah at the time she wrote this book.

—J.M.W.

**Sobotka, Ruth** (1925–1967) The second wife of STANLEY KUBRICK, Ruth Sobotka appeared in *KILLER'S KISS* (1955) as the ballerina, Iris. She also served as art director on Kubrick's next picture, *THE KILLING* (1956).

The daughter of stage actress Gisela Schonau and distinguished architect and interior designer Walter Sobotka, the Viennese-born Ruth Sobotka embarked on her artistic career at age six, when her playful dancing caught the attention of Walter Sobotka's client, Hedy Pfundmayr, a Vienna Opera ballerina. Pfundmayr's instruction and supervision provided young Sobotka with the opportunity to appear in several productions at Vienna's famous Burgtheater.

In 1938, due to their Jewish heritage and the escalation of the Nazi regime, Sobotka and her parents immigrated to the United States. Ruth Sobotka graduated from Julia Richmond High School at the age of 16 and subsequently attended the University of Pennsylvania and the Drama Department at the Carnegie Institute of Design, where she majored in scenic design. Upon her return to New York City, she attended the American School of Ballet, and in 1947 was invited to join the Ballet Society under George Balanchine. She soon joined his fledgling New York City Ballet Company, where she performed for almost 10 years. Her contribution to the City Ballet was not restricted to dancing, however—in 1951 she was commissioned by Balanchine to design the costumes for Jerome Robbins's groundbreaking ballet *The Cage*. In subsequent years she designed costumes for other productions at the City Ballet, as well as at the Pennsylvania Ballet and the National Ballet, and continued to work as a costume designer for television dramas, plays, and ballets until her death in 1967.

Ruth Sobotka's first film appearance was in Hans Richter's 1947 surrealist film *Dreams That Money Can Buy*. The film comprised six dream sequences, each written by a different artist—Alexander Calder, Marcel Duchamp, Max Ernst, Fernand Leger, Man Ray and Richter. Sobotka appeared in Man Ray's sequence, "Ruth, Roses, and Revolvers." Described by the British Film Institute as an "ambitious attempt to bring the work of the European avant-garde to a wider cinema audience," *Dreams That Money Can Buy* was commercially released by Century Films and is generally regarded as the first feature-length avant-garde film.

Ruth Sobotka's appearance in Richter's film attests to her active creative and social involvement in New York's thriving avant-garde art world. Through

her, Stanley Kubrick was introduced to a number of important figures in that world. In addition, she also introduced him to Austrian literature, including ARTHUR SCHNITZLER's *TRAUMNOVELLE*, which would later form the source material for *EYES WIDE SHUT*. Likewise, through Kubrick, Sobotka would have the opportunity to further extend her creative talents into feature film work.

Ruth Sobotka met Stanley Kubrick in late 1952, during the production of *FEAR AND DESIRE*. He moved into her apartment in east Greenwich Village shortly after, and became good friends with her colleague, former roommate, and friend David Vaughan. Kubrick and Sobotka were married on January 15, 1955, in Albany, New York. That same year, United Artists released Kubrick's film *Killer's Kiss*. In formulating the plot for *Killer's Kiss*, Kubrick had asked David Vaughan to choreograph a ballet sequence—he wanted Sobotka to be in the film. In the resulting flashback sequence, Sobotka dances alone on stage as the female lead, Gloria (IRENE KANE), narrates a story about her father and her sister Iris, a ballet dancer. (Adjacent photographs of Ruth Sobotka and her father Walter also appear in the scene.)

Sobotka's contribution to Kubrick's next film, *The Killing*, was of a much more collaborative nature—she acted as art director, and she was one of the first women to do so for a Hollywood production. To work with Kubrick in such a manner had been a desire of hers, according to David Vaughan: "Ruth really wanted to be his collaborator, not just his girlfriend or wife." Judging by the critical success of the film and its role in swiftly elevating Stanley Kubrick's directorial status, their collaboration was a successful one. However, their move to Los Angeles and the subsequent advancements in Kubrick's career did not necessarily bode well for their marriage. In October 1956, David Vaughan visited the couple in Los Angeles, and felt that "things were in a terrible state between them." He observed that Kubrick would spend all day at the studio while Sobotka stayed at home, and said that "Ruth really didn't want to be left at home and have dinner ready for Stanley when he came home—which is what he seemed to want." Ruth Sobotka returned to New York in December 1956 and rejoined the New York City Ballet shortly

after. She and Stanley Kubrick were legally separated in 1958, and they reached a final divorce settlement in 1961.

Sobotka continued dancing with choreographer-designer James Waring's company at the Living Theater and the New York City Ballet until 1961. In the subsequent years leading up to her death, while continuing to work as a costume designer, she fervently pursued her acting interests, working in television and with experimental theater groups, and studying with such prominent figures as Herbert Berghof, Uta Hagen, and Lee Strasberg.

Ruth Sobotka's sudden death in 1967 cut short a rich, varied, and fruitful artistic career. Her influence on Stanley Kubrick and his films was significant. Despite the ultimately divergent directions of their respective careers, Sobotka and Kubrick shared an intense, perfectionist dedication to artistic craft. According to David Vaughan: "In some ways Ruth was in tune with an aspect of Stanley's personality. She was the kind of person that anything she undertook she would become the best at it."

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—K. L.

**Southern, Terry** (1926–1995) Terry Southern was born in Alvarado, Texas, and was educated at Southern Methodist University, the University of Chicago, Northwestern University, and the Sorbonne. He attracted public notoriety with an erotic novel, cowritten with Mason Hoffenberg, entitled *Candy*, when it was first brought out in the late 1950s by the Olympia Press in Paris, which specialized in erotica (the same publisher first published VLADIMIR NABOKOV'S *LOLITA*). Southern's novel *The Magic Christian* (1959), about an eccentric millionaire who enjoys playing cruel practical jokes, garnered a cult following. Southern gained distinction as a screenwriter his first time out, when STANLEY KUBRICK invited him to

help him and PETER GEORGE adapt George's novel *RED ALERT* for a film to be shot in London.

Kubrick had originally planned *DR. STRANGE-LOVE* as a straightforward melodrama, which is precisely what *Red Alert* is. He told JOSEPH GELMIS that his idea of doing the film as black comedy came early, while he was collaborating with George on the script. As Kubrick endeavored to imagine the scenes more fully, "ideas kept coming to me which I would discard because they were so ludicrous." He would say to himself, "I can't do this; people will laugh." But he gradually began to realize that "all the things I was throwing out were the things that were most truthful." After all, he reasoned, what could be more absurd than two superpowers starting a nuclear war because of the actions of a lunatic in the high command? "The only way to tell the story was as a nightmare comedy, where the things you laugh at" are close to the heart of the scenes in question.

PETER SELLERS had given Kubrick a copy of *The Magic Christian* a year earlier, and Kubrick liked Southern's wild imagination and irreverent black humor. Kubrick made a point of meeting Southern on a trip to New York, and three months later asked him to come to London to collaborate on the script for *Dr. Strangelove*. Kubrick explained to Southern that he had finally decided that the concept of nuclear war was a hideous joke which was too outrageous to be treated seriously. So Kubrick asked Southern to add some comic touches to the screenplay. Southern, who was fresh out of funds, jumped at the chance to make \$2,000 for a month's work on the film.

During their period of collaboration, Kubrick would pick up Southern at his London hotel in his chauffeured limousine at 5 A.M., and they would work on the script en route to Shepperton Studios. In Kubrick's old Bentley, they would work on separate little tables in the back seat. Kubrick's cynical humor, a vestige of the back streets of the Bronx, where he grew up, and in Greenwich Village, where he spent his early years as an adult, meshed with Southern's off-the-wall humor.

In their essay on Kubrick's film version of *Red Alert*, Jeffrey Townsend, John Tibbetts, and James Welsh state that "the most memorable moments in

the Kubrick-Southern screenplay are not in the novel.” As they point out, Kubrick and Southern departed from the novel’s fundamentally sympathetic approach to the characters and created instead a bizarre gallery of grotesques: “Major T. J. ‘King’ Kong (Slim Pickens) is a Texas cowboy more at home on a bucking bronco than in the pilot’s seat of a B-52; the crazed General Jack D. Ripper (General Quinten in the book), is a paranoid survivalist who firmly believes that the Russians have contaminated America’s drinking water, thus rendering him impotent. General Buck Turgidson (George C. Scott) is a right-wing Pentagon ‘hawk.’” In addition, Kubrick and Southern gave Peter Sellers three roles: Royal Air Force Group Captain Mandrake, assigned to General Ripper, who tries to make Ripper rescind the order for the bombing mission he has sent to Russia; the hapless U.S. president, Merkin Muffley; and Muffley’s chief security adviser, Dr. Strangelove.

One of the humorous elements of *Dr. Strangelove* is the collection of absurd names with which Kubrick and Southern have blessed their major characters. Many have sexual connotations, such as Gen. Jack D. Ripper, named for the notorious sexual psychopath. Ripper reveals his fears of impotency to Captain Mandrake, who is named after the mandrake root, a plant which in mythic lore is said to encourage fertility. The bald Merkin Muffley’s first name is a reference to female pubic hair. All of these names contribute to the black comedy of this dark political satire.

The tone of the screenplay, as revised by Kubrick and Southern, neatly straddles the line between straightforward realism and straight-faced farce. The flight deck of Major Kong’s B-52, for example, was constructed in authentic detail at Shepperton Studios, in what one visitor to the set described as an area about the size of a packed linen closet. It is just this air of realism and the inexorable plausibility with which the story unfolds that led Columbia Pictures (encouraged by the State Department) to add a printed preface at the beginning of the film, after advising Kubrick that nuclear war was no laughing matter. It reads:

“It is the stated position of the United States Air Force that their safeguards would prevent the occurrence of such events as are depicted in this film. Furthermore, it should be noted that none of the

characters portrayed in this film are meant to represent any real persons living or dead.” In actuality, General Ripper (STERLING HAYDEN) was based on the real Gen. Curtis LeMay, and Dr. Strangelove was modeled on Wernher von Braun, a rocket scientist.

Once this official disclaimer—which was inserted in the film over Kubrick’s objections—is disposed of, the film gets under way. An expanse of clouds is seen stretching across the screen, with mountain peaks poking through in the distance. Over the soft whirring of the wind a narrator says: “For more than a year ominous rumors had been privately circulating among high-level Western leaders that the Soviet Union had been at work on what was darkly hinted to be the ultimate weapon, a Doomsday device. Intelligence sources traced the site of the top-secret Russian project to the perpetually fog-shrouded wasteland below the Arctic peaks of the Zhokhov islands. What they were building, or why it should be located in such a remote and desolate place, no one could say.”

The picture will be more than half over before further reference is made to the top-secret Doomsday Machine, which will in the end reduce the world to the trackless waste pictured in the very opening image of the film.

The credit sequence begins with a close-up of the nose of a plane protruding proudly toward the camera like an erect phallus. To the strains of “Try a Little Tenderness” played softly on the sound track, a nuclear bomber is refueled in midflight by a tanker aircraft. This symbolic coupling sets the tone for the sexual metaphors that are spread throughout the movie, underscoring the sexual obsessions of various characters, chiefly General Ripper, whose fear of impotency is symbolized by a limp cigar between his teeth. Over this scene the credits unfold, looking as if they were chalked on the fuselage of a plane in the manner of air force pilots who chalk morale-boosting slogans on their planes before going into combat. When the refueling is finished, the B-52 flies off, the credits end, and the music fades.

As the story unfolds, the president learns of Ripper’s insane action. He summons his top advisers for an emergency conference in the War Room; these include General Turgidson and Dr. Strangelove. The Russian ambassador, Alexei de Sadesky (Peter Bull),

has been summoned to the War Room by the president in spite of Turgidson's protests that "the Commie" will see the "Threat Board." De Sadesky's first act is to select some delicacies from an elaborate buffet table laden with goodies. Kubrick had originally included a scene in the film, devised in collaboration with Southern, in which the War Room personnel engage in a free-for-all with pastry from the buffet table. Southern, in a talk at Yale University in 1995, recounted that the sequence as originally filmed began with de Sadesky, attempting to avoid a body search for a hidden camera or recording equipment, hurls a pie at Turgidson, which hits the president instead.

Kubrick devoted five days to shooting this sequence. KEN ADAM, the production designer, told MICHEL CIMENT, "It was a very brilliant sequence, with a *Hellzapoppin* kind of craziness. Undoubtedly one of the most extraordinary custard pie battles ever filmed. The characters were hanging from chandeliers and throwing pies which ended up by covering the maps of the General Staff. Shooting lasted a week, and the sequence ended with the President of the United States and the Soviet ambassador sitting on what was left of the pies and building 'pie castles' like children on a beach."

In shooting the pie fight, which involved 30 actors, many of them in military dress, the participants heaved 1,000 pies a day at each other. Peter Bull says that the corridors and dressing rooms looked like some creature from outer space had invaded the premises. Kubrick retained the bulk of the slapstick pastry-throwing scene until he had the movie previewed. He told Gene Phillips that, after watching this segment with an audience, he decided to delete it completely from the final print of the film "because it was too farcical and not consistent with the satiric tone of the rest of the film." Kubrick added that the humor in *Strangelove* is basically of the tongue-in-cheek variety, not slapstick.

After shooting the pie fight, Kubrick had to film the final scene in the War Room, which he worked out with the actors during a rehearsal. Peter Bull remembers the look on the face of the proprietor of the dry cleaning establishment near Shepperton Studios when the pile of costumes that had been saturated with pastry in the course of shooting the pie

fight was delivered one Friday evening; they had to be ready for shooting the following Monday.

*Red Alert* ends with the thwarted bombing mission and the hope that the world is safe once more. In the shooting script, however, Major Kong's bomber reaches its target and successfully unloads its nuclear warhead on its Russian target. The Russians' Doomsday Machine retaliates, and Earth is engulfed in a series of nuclear explosions, which will render Earth uninhabitable for the next 100 years.

The movie concludes with Dr. Strangelove advising the president how key military and political figures and their descendants can survive in America's mine shafts for a century, until the nuclear fallout has finally been dissipated. Even in the midst of utter desolation, humankind remains true to its perverse inclinations. The Russian ambassador surreptitiously takes pictures of the "Big Board" with a camera concealed in his watch, disregarding the fact that these photos will be of no earthly use for normal espionage purposes, now that life on this planet is doomed to extinction for a century. And Turgidson, with his abiding paranoia about Russian conspiracies, emphatically exhorts the president that the Russians may try "an immediate sneak attack to take over our mine shaft space. Mr. President, we cannot allow a mine shaft gap!"

Once the Doomsday Machine has been detonated, setting off blinding explosions, on the sound track we hear a popular ditty which Kubrick resurrected from World War II: "We'll meet again/Don't know where, don't know when. . . ." Southern and Kubrick wanted to incorporate the song into the film (using the original recording by Vera Lynn) because, in the context of the film's ending, the song becomes an anthem of the millions who will be extinguished by the radioactive fallout precipitated by the Doomsday Machine. The singer fondly reflects that the survivors "will be happy to know that as you saw me go I was singing this song." Another verse speaks of the future, when the blue skies will drive the dark (radioactive) clouds away. This is illustrated by the vision of a distant sunset amid the black clouds now enveloping the earth.

*Dr. Strangelove* tells a story that happens in several places at once. Kubrick develops the parallel lines of action in *Strangelove* by cutting abruptly back and forth

from one place to another in midscene. This lets the audience know how what is happening in another location is influencing what is taking place in the scene now before them, and vice versa. Consequently, the script of *Strangelove* is tightly knit and brilliantly constructed. Only repeated viewings can indicate the subtlety and skill with which it has been put together.

*Dr. Strangelove* is basically about a crisis of communication. The film takes place in three locations, each of which is totally shut off from the others: the air base where the demented Ripper sits in a locked room; the B-52 (named *The Leper Colony*) which is presided over by a pilot obsessed with carrying out what he thinks is his duty; and the War Room, where the film ends, which is ultimately dominated by the mad nuclear scientist of the film's title.

Summing up the film, one can say that the humor which Kubrick had originally thought to exclude from *Strangelove* provides some of its most meaningful moments. These moments, as devised by Kubrick and Southern in the revised screenplay, are made up of the incongruities, the banalities, and the misunderstandings that we are constantly aware of in our lives. On the brink of annihilation they become irresistibly absurd.

Pauline Kael, however, was not happy with *Strangelove's* foray into black comedy: "*Dr. Strangelove* opened a new movie era. It ridiculed everything and everybody it showed, *Dr. Strangelove* was clearly intended as a cautionary movie; it meant to jolt us awake to the dangers of the bomb by showing us the insanity of the course we were pursuing. But artists' warnings about war and the dangers of total annihilation never tell us how we are supposed to regain control, and *Dr. Strangelove*, chortling over madness, did not indicate any possibilities for sanity."

Kubrick's response to this kind of criticism was to point out, as he does in Phillips's book, that "in the deepest sense I believe in man's potential and in his capacity for progress. In *Dr. Strangelove* I was dealing with the inherent irrationality in man that threatens to destroy him; that irrationality doesn't imply celebration of it; nor a sense of despair and futility about the possibility of curing it."

In *Dr. Strangelove* Kubrick and Southern turn the searchlight of satire on the "balance of terror" that

the nuclear powers seek to maintain to hold each other in check. In so doing, Kubrick has illuminated the common foibles of ordinary humanity as well, human flaws that are all the more obvious when they come to the surface in the context of cosmic catastrophe.

Elaine Dundy interviewed Terry Southern on the set of *Dr. Strangelove*, and he owned that it was great working with Kubrick, but that he found him unpredictable. He recounted a visit to Kubrick's home, wherein Kubrick offered him a drink and discovered that there were no glasses in evidence; so he said, "We'll drink out of the bottle then." Southern comments: "Inessentials don't bother him. No, he's something else, probably a genius."

Kubrick finished principal photography for *Dr. Strangelove* on April 23, 1963, after 15 weeks of shooting. Southern moved on to other projects. Tony Richardson, who had directed *Tom Jones* (1963), commissioned Southern to collaborate with Christopher Isherwood on *The Loved One* (1965), from Evelyn Waugh's satirical novella about a young Englishman who gets involved in the American funeral business in California. On August 9, 1964, producer Martin Ransohoff ran an ad in the *New York Times*, proclaiming that Terry Southern, "the writer of *Dr. Strangelove*," was going to join Tony Richardson, "the director of *Tom Jones*," to film Waugh's book. Kubrick had noticed that, when the film was released, some reviewers had referred to Terry Southern as if he were the sole author of the screenplay, but he had let that misconception pass at the time. But, as he told Gene Phillips, he thought the *New York Times* ad for *The Loved One* was the right occasion for setting the record straight.

Kubrick responded to the ad with a press release which stated, "Terry Southern was employed on *Dr. Strangelove* from November 16 to December 28, 1962, during which time I wrote in close collaboration with him." But Kubrick continued to revise the script during production, which commenced on January 28, 1963: "Many substantial changes were made in the script by myself and Peter George, sometimes together with the cast during improvisations. Some of the best dialogue was created by Peter Sellers himself." For example, Kubrick worked out the revised

ending for the final scene in the War Room with the aid of Sellers and the other principles, once the pie-throwing scene had been scuttled.

Although Southern visited the set while the film was in production, Kubrick affirmed, he had no part in the revisions of the shooting script made during the shooting period, “nor did he serve in a consulting role.” Significantly, Elaine Dundy mentions in her interview with Southern on the set of *Dr. Strangelove* during production that the official list of credits at that time stated, “script by Stanley Kubrick and Peter George, additional dialogue by Terry Southern.” Asked afterward why he upgraded Southern in the film’s opening credits to coauthoring the screenplay, as opposed to merely contributing bits of additional dialogue to the script, Kubrick is cited by JOHN BAXTER as explaining that “I am glad he worked on the script; I guess I was being generous when I gave him” an official screen credit as coauthor of the screenplay, rather than for additional dialogue; “but I hoped that it would help him get more work.”

Southern replied in a typically sardonic fashion, “Stan may be long on ‘generosity’ (ha-ha), but I’m afraid he is short on humor (not to mention memory).” Southern insisted that his contribution to the screenplay during the period that he worked on it with Kubrick was considerable, and that the script, as it existed before he and Kubrick revised it, simply “wasn’t funny.”

There is no doubt that Southern’s influence on the screenplay at the point at which he collaborated with Kubrick was significant—whether or not he continued to help with revisions during shooting. For the final shooting script, as revised by Southern and Kubrick, is earmarked with Southern’s wacky, biting brand of black humor, starting with the two planes “coupling” during the opening credits. Still, as Claire Dederer says, Southern worked best when he was “rebounding off other people’s ideas”; he was basically “a credit sharer, a co-author.” There is also no doubt that his association with the film gave Southern’s career a much-needed boost, as is evident from the *New York Times* ad for *The Loved One*. As for the latter film, which was based on Evelyn Waugh’s satire on the American way of death, Southern and Christopher Isherwood, the two

authors of the script, allowed the satirical flavor of Waugh’s novella to turn sour, as their myriad additions to Waugh’s original story ranged further and further afield. A few years later, Southern coscripted Dennis Hopper’s *Easy Rider* (1969) with Hopper and Peter Fonda, but complained—as he did in the case of *Dr. Strangelove*—that his contributions to the counterculture film were not properly acknowledged. Southern adapted his own novel, *The Magic Christian* (1969) for film, with the star, Peter Sellers, contributing some of the dialogue, as he had on *Dr. Strangelove*.

Southern told Elaine Dundy that he was going to write a novel, “modelling the hero on Stanley. . . . He said it might make a good movie.” The novel turned out to be *Blue Movie*, which Southern wrote in between script assignments over a period of years. It centers on Boris Adrian, a top director who is obviously meant to be Stanley Kubrick (Boris is 34, the age of Kubrick when Southern started to write the book). Boris plans to make the first big-budget pornographic flick. Southern sent the novel to Kubrick, who decided that he lacked the temperament to make a film revolving around the porn industry. Southern finally published the novel in 1970, dedicated to “the great Stanley K”; but the book was never filmed.

Still trying to connect with Kubrick again, Southern gave Kubrick a copy of ANTHONY BURGESS’S novel *A CLOCKWORK ORANGE*, hoping that they might adapt it for the screen. Kubrick phoned him in late 1969, saying that he was interested in making a picture from the book. Southern then offered him a screenplay which he had cowritten with Michael Cooper, but Kubrick replied that he preferred to try his hand at writing the script himself, and did so. So Southern never worked with Kubrick again after *Dr. Strangelove*. Daniel O’Brien writes that in the 1970s and 1980s Southern spent “nearly two decades in the unproduced screenplay wilderness.” He did write a couple more films that got produced during this period, but nothing he did after *Strangelove* measured up to that classic work. O’Brien concludes, “It remains to say (as Southern readily confessed) that the looming shadow of *Dr. Strangelove* was just too big to escape.”

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**Spartacus** Universal-International, 184 minutes, October 1960 **Producer:** Kirk Douglas and Edward Lewis; **Director:** Stanley Kubrick; **Screenplay:** Dalton Trumbo, based on a novel by Howard Fast; **Cinematographer:** Russell Metty; **Music:** Alex North; **Art Direction:** Eric Orbom; **Set Decoration:** Russell A. Gausman and Julia Heron; **Costume Design:** Bill Thomas and Fred Valles; **Makeup:** Bud Westmore; **Sound Department:** Waldon O. Watson; **Editor:** Robert Lawrence; **Production Manager:** Norman Deming; **Production Designer:** Saul Bass, Alexander Golitzen; **Cast:** Kirk Douglas (Spartacus), Laurence Olivier (Marcus Licinius Crassus), Jean Simmons (Varinia), Charles Laughton (Sempronius Gracchus), Peter Ustinov (Letulus Batiatus), John Gavin (Caius Julius Caesar), Nina Foch (Helena Glabrus), John Ireland (Crixus), Herbert Lom (Tigranes Levantus), John Dall (Marcus Publius Glabrus), Charles McGraw (Marcellus), Joanna Barnes (Claudia Marius), Harold J. Stone (David), Woody Strode (Draba), Peter Brocco

(Ramon), Paul Lambert (Gannicus), Robert J. Wilke (guard captain), Nicholas Dennis (Dionysius), John Hoyt (Caius), Frederick Worlock (Laelius), and Tony Curtis (Antoninus).

KIRK DOUGLAS asked STANLEY KUBRICK to direct the film of HOWARD FAST’s novel *Spartacus* (1951) after Anthony Mann quit as director. Douglas was both the star and executive producer. When Douglas invited Kubrick to direct the film, Kubrick told Gene Phillips he thought at the time that he might be able to make a good picture, if he were allowed to revise the screenplay: “The script could have been improved in the course of shooting, but it wasn’t.” Douglas had initially hired novelist Howard Fast to adapt his own book to the screen, but his script turned out to lack the requisite dramatic punch, Douglas went on to hire DALTON TRUMBO. Although Trumbo, like Fast, had been sympathetic to communist ideology and also had served prison time for refusing to cooperate with the House Un-American Activities Committee, they were not “comrades” in any sense of the word. When Fast met him to discuss the adaptation of the novel, he not only pronounced Trumbo the world’s worst writer, but he dismissed him as a “cocktail Communist” and chided him for not holding classes on marxism for his fellow prison inmates. For his part, Trumbo wrote off Fast as a fanatic. Fast took one look at Trumbo’s script and pronounced its author the world’s worst writer. Nevertheless, Trumbo’s screenplay was better than Fast was prepared to admit. Thus Trumbo scuttled the incident in Fast’s book—which was pure fabrication—that the Romans sold the corpses of the vanquished rebels for sausages after they were crucified. In addition, he added the suspenseful episode in which Spartacus negotiates with Cilician pirates to transport him and his slaves out of Italy to escape Roman reprisals (an incident cribbed from Arthur Koestler’s novel about Spartacus, *The Gladiators*.)

As for the source of the friction between Douglas and Kubrick while *Spartacus* was being made, someone who was involved with the production and spoke on condition of anonymity relates the following incident. Initially Douglas was disposed to accept Kubrick’s suggestions and changes, but when he heard Fast remark that he (Douglas) was lucky to have found

such an accomplished director on such short notice, Douglas was offended at the implication that the director, not Douglas, was responsible for the film's future. Thereafter, Douglas's comments on Kubrick to the press were mostly snide and self-serving.

Kubrick stated, "My experience proved that if it is not explicitly stipulated in the contract that your decisions will be respected, there's a very good chance that they won't be. Of course, I directed the actors, composed the shots, and edited the movie. But *Spartacus* remains the only film over which I did not have absolute control." Yet because Kubrick did direct, compose, and edit *Spartacus*, it deserves more scrutiny as a Kubrick film than it has received in the past. At 196 minutes, it is, the longest film in the Kubrick canon. Consequently, it is important to fill in that lacuna here by treating the movie at some length.

As the film opens in 73 B.C. Spartacus (Kirk Douglas) is a slave working in the Nubian mountains. When he defends himself against a slave master by biting through the man's ankle, he is bought by Batiatus (PETER USTINOV) and taken to Capua in southern Italy to be trained as a gladiator. He and other trainees are treated brutally, beaten, and ritually humiliated. After Spartacus's friend, Draba (WOODY STRODE) is fatally stabbed by General Crassus (Laurence Olivier), Spartacus stages a mass revolt of the slaves, who break out of the slave compound. Spartacus marshals the fugitives into an army of crusaders fighting for freedom from their Roman oppressors. He recruits more escaped slaves as he and his slave army travel across Italy, including Varinia (JEAN SIMMONS), whom he marries, and Antoninus (TONY CURTIS), who becomes his best friend. Ultimately, Spartacus plans to escape with his army from Italy in ships bought from Tigranes, the leader of a band of Cilician pirates. He is aided in this enterprise by Gracchus (CHARLES LAUGHTON), a Roman senator, who persuades Julius Caesar (JOHN GAVIN), to allow the slaves to escape, since Rome will be well rid of them.

The wily Crassus, a Roman general persuades Caesar and the Senate to allow him to quell the slave revolt in order to demonstrate the might of Rome to all the world. He really intends to win fresh laurels as a conquering hero by destroying Spartacus, who is already a legend among the populace. He accord-

ingly bribes the mercenary pirates to depart ahead of schedule. When Spartacus is informed that the Cilician pirates have set sail without him and his army, he exhorts his crusaders as follows: "The Romans hope to trap us with our backs to the sea. We have no choice but to march toward Rome and face Crassus and end this war the only way it could have ended: by winning this battle and freeing every slave. I'd rather be here, free among brothers, than be the richest citizen in Rome."

As the Roman army engages Spartacus's men in combat, Kubrick's cameras seem to be everywhere at once, framing the two armies in breathlessly static shots, burrowing into the bloody pileups of combatants who fight furiously, until at the end of the day the carnage is complete. Dolly shots across the heaps of corpses mutely testify to the brutal defeat of Spartacus's army.

Crassus rummages among the bodies in a fruitless effort to find Spartacus's corpse, while a tribune announces that the surviving slaves will be spared crucifixion if they will identify their leader's remains. In what is one of the most moving scenes in all cinema, Antoninus, who has been sitting next to Spartacus, stands up and shouts, "I am Spartacus!"—and he is joined by a whole host of his comrades who stand up and shout the same cry. Crassus stares in amazement at this demonstration of devotion to a leader, even as he realizes that his hope to make an example of Spartacus has been frustrated. The slaves who have survived the battle are condemned to be crucified outside the gates of Rome. Batiatus, meanwhile, brings Varinia and her baby son to Gracchus, who gives them all senatorial passes to leave the city, along with articles of freedom for her and the child. Gracchus, who has been a political enemy of Crassus all along, does not want Crassus to claim Spartacus's widow and child as his own personal spoils of victory.

While Batiatus is presenting their papers to the guard at the city gate, Varinia walks with her baby to the foot of Spartacus's cross nearby and looks up at him. "This is your son," she says, "He is free!" Spartacus looks down from his cross, an image clearly intended to represent him symbolically as a crucified Christ figure. He repeats the single word *free*, as his head falls back against the cross.



Stanley Kubrick, Tony Curtis, and Laurence Olivier on the set of *Spartacus* (1960) (Kubrick estate)

*Spartacus* fits into Kubrick's total canon of films better than most critics of his work are prepared to admit. ALEXANDER WALKER points out perceptively in his book on Kubrick that films like *Spartacus* touch upon a theme that is a frequent preoccupation of Kubrick's films: the presumably perfect plan of action that goes wrong through human weakness or chance. Spartacus had devised an apparently foolproof plan to lead his crusaders to freedom, a plan which fails in the end through a mixture of chance and human frailty. Crassus's bribe of the Cilician pirates is just as decisive in bringing about Spartacus's downfall as the might of the Roman army. In a Kubrick film, human weakness and/or malice, along with chance, are always ready to disrupt the best-laid plans of his heroes and antiheroes.

We see reverberations of this theme most notably in films like *DR. STRANGELOVE*, in which a mad general upsets the carefully planned U.S. nuclear fail-safe system, and in *2001: A SPACE ODYSSEY*, in which *HALL-9000*, the infallible computer, goes lethally awry.

*Spartacus* was shortened from 196 minutes to 184 minutes for a 1967 reissue, but the missing footage was restored by Kubrick himself for the 1991 release of the movie on video. Admittedly, the picture does seem somewhat overlong, particularly in the restored version, because of the dramatic weaknesses in the screenplay.

In any case, the reviewers of the finished film, when it was released in 1960, paid court to the director's success in raising the film above the level of the

average spear-and-sandal epic. They pointed to the staggering battle scenes, to ALEX NORTH's stunning underscore, and to the standout performances of Laurence Olivier, Charles Laughton, and Peter Ustinov. Indeed, Ustinov went on to win an Academy Award for his performance. Another Oscar went to Russell Metty, for his cinematography. In the last analysis, Kubrick proved with *Spartacus* that he could handle commercial subjects with distinction.

There is little doubt that Ridley Scott's *Gladiator* (2000) was inspired by Kubrick's *Spartacus*. There are several parallels between the two films, with Russell Crowe in the latter movie playing a rebellious slave who, like Spartacus, becomes a champion gladiator. The scenes in the school for gladiators and the scenes in which the hero bests his opponents in the arena all recall *Spartacus*.

**References** Phillips, Gene, *Stanley Kubrick. A Film Odyssey* (New York: Popular Library, 1976), pp. 65–78; Solomon, Jon, *The Ancient World in the Cinema* (New York: A. S. Barnes and Company, 1978), pp. 34–38; Walker, Alexander, *Stanley Kubrick* (New York: Norton 1999) pp. 50–52.

**Spartacus** (1951) HOWARD FAST began work on *Spartacus* in 1950 while serving a six-month prison sentence on a charge of contempt of Congress for his refusal to testify before the House Un-American Activities Committee about his alleged communist activities. As a result of receiving rejections from several publishers who had published his earlier works—the results of a “blacklist” that would dog his career for several years—he decided to publish *Spartacus* himself under his imprint, the Blue Heron Press, in 1951. Despite a general disinterest from the literary establishment, the novel sold more than 48,000 copies in its first three months and remains to this day one of his most popular books.

*Spartacus* told the story of the slave rebellion led by the historical Spartacus, which lasted a little less than two years (73–71 B.C.) but which shook Rome to its foundations. The novel chronicles how Spartacus, a prisoner of war from Thrace, was impressed into slavery. With 70 other slave gladiators, he broke out of the training school of Lentulus Batiatus at Capua, established a base on the slopes of Mount Vesuvius, organized a large army, led several victories

over contingents of Roman soldiers, and was eventually defeated by an army commanded by M. Licinius Crassus. Spartacus was killed in the battle, and 6,000 survivors from his army were crucified along the 132 miles of the Appian Way between Capua and Rome.

“Who will write of our battles and what we won and what we lost?” cries out Spartacus. “And who will tell the truth?” Indeed, Fast suggests the elusiveness of the truth by adopting a complex narrative scheme. In the manner of *The Decameron*, he constructs Spartacus's story from an aggregate of tales and recollections told by several characters gathered for several days at an inn, the *Villa Salaria*, on the Appian Way—the young patrician Caius, general Licinius Crassus, the politician Gracchus, and the orator Cicero. Additional historical contexts and meditations on the institution of slavery and the dream of freedom are contributed through several dramatic interludes involving the gladiator trainer, Batiatus, Spartacus's great friend-in-arms, the Jew David, and Spartacus's wife, the lovely Varinia. As a result, Spartacus himself remains a rather shadowy figure, kept at arm's length from the reader, as it were, by the fragmentary and sometimes contradictory information provided in this tangle of recollections. “Spartacus is a mystery as far as we are concerned,” says Cicero. “According to the official records, he was a Thracian mercenary and highwayman. According to Crassus, he was a born slave out of the gold mines of Nubia. Whom do we believe? . . . And who will write about him? People like myself.”

Spartacus has already been defeated and killed on the field of battle when the novel begins. The crucified bodies of his men line the Appian Way. Pausing on their journey to Capua to regard the torn and lifeless bodies are the young patrician Caius Crassus and his two companions. They know little of the fabled Spartacus; he is already a myth that may outlive the armies that cut him to pieces. Caius reaches an inn where he joins Crassus, Gracchus, Cicero, and others for the night. He first turns to Crassus for more information about Spartacus. Crassus confesses he never met the man, although they contended on the battlefield. He relates how years before, while Spartacus still held Rome in thrall, Crassus had gone



Kirk Douglas in *Spartacus* (this page and next) (1960) (Author's collection)

to the gladiator trainer Lentulus Batiatus for information about the slave rebel. Batiatus had told him about his first encounter with Spartacus at the gold mines of Nubia where the Thracian *koruu* (a third-generation slave) Spartacus is held in veneration and called “father” by his fellow slaves even though he is only in his early twenties. This portrait is offered of the fellow, laboring under the unrelenting sun: “What is he like, this man Spartacus? . . . His skin is burned brown as his dark, intense eyes, which peer out of his cadaverous face like hateful coals. . . . The face is broad, and because the nose was broken once by the blow of an overseer’s rod, it appears flatter

than it actually is. . . . Under the bear and the dust, the mouth is large and full-lipped, sensuous and sensitive, and if the lips move back—in a grimace, not in a smile—you see that the teeth are white and even.”

Back at the inn following his conversation with Crassus, Caius recalls his own memories of Spartacus: Four years previously, he had visited Batiatus’s gladiator compound in Capua, where he witnessed the fight to the death between Spartacus and the black man, Draba. Before either combatant could slay the other, however, Draba bolted from the arena toward the Roman grandstand. Spartacus watched on helplessly as Draba was speared just before he could reach

the onlookers. A few days later, Spartacus's revolt began as a speech to his fellow gladiators in the mess hall: "I will never be a gladiator again. I will die first. Are you my people? Now we must be comrades, and all together like one person. . . . We will go out and fight, and we will make a good fight, for we are the best fighting men in the whole world." Overpowering the Romans, Spartacus and his forces broke out of the compound and into the fields neighboring Capua. Their small army grew swiftly as slaves from the surrounding regions joined in their march.

The narrative shifts back to Gracchus, who sifts through his own memories of the revolt. He remembers how slow he and others in the Senate were to appreciate the seriousness of the situation. Fragmentary images come and go, of battles engaged and lost



by the Consular Armies, of Spartacus's defiance of the Roman Senate.

Late in the novel an extended stream of consciousness from the tortured last hours of the crucified Jew—Spartacus's great friend, David—provides more information about Spartacus's battle tactics, last days, the relationship with his beloved Varinia, and ideals of brotherhood. It is here that a few details are given about the last great battle, when Spartacus was at last defeated by Crassus's army.

The novel ends after the travelers depart the inn and Gracchus and Crassus are back in Rome. Former rivals in politics and war, they now find themselves rivals for the love of Spartacus's widow, Varinia. Crassus owns her, and he refuses Gracchus's extravagant offer to purchase her. Undaunted, Gracchus arranges to have her spirited out of Crassus apartment and brought to him. Hopelessly in love with her, and now embittered with the life he had led in Rome, he offers her freedom if she will just stay the night and talk with him. She agrees, and the next morning departs for the foothills of the Alps, where she will remarry and bear more children before her death. Gracchus, after mourning Varinia's departure, falls on his sword and kills himself.

Doubtless Fast was initially drawn to the Spartacus story because of his leftist politics. He constructs an implicit parallel between Spartacus and his fellow slaves as tools of the Roman ruling class and Marx's portrait of the masses as slaves of the modern capitalist state. The historical events, fragmentary as they are, had already attracted the attention of revolutionary leaders like Marx and Engels, who saw in Spartacus an authentic representative of the ancient proletariat. Fast seized upon the story not only to dramatize his vision of the marxist ideal, but to critique modern-day corrupt capitalism. He frequently punctuates the narrative with effusions about how Roman society was "built upon the backs of slaves," as contrasted with the brotherhood of Spartacus, "where all men, and women too, had been equals and there was neither master nor slave and all things had been held in common." Flushed with his first victory against the Roman soldiers, Spartacus envisions a new world: "Whatever we take, we will hold in common . . . We will make an end of Rome, and we will make a

world where there are no slaves and no masters." His wife, Varinia, explains it to Gracchus, who has himself become sympathetic to Spartacus's dream: "He wanted a world where there were no slaves and no masters, only people living together in peace and brotherhood." Before his suicide, Gracchus declares that the Roman ruling class has ruthlessly exploited the proletariat: "You see, we live in a republic. That means that there are a great many people who have nothing and a handful who have a great deal. And those who have a great deal must be defended and protected by those who have nothing."

As a result, the novel's story and character development sag under the burden of the ideological message. The convoluted narrative strategy further works to distance Spartacus himself from the reader. Vivid as are the details of gladiatorial training and Roman life, clearly *Spartacus* required a substantial overhaul if it were to become a Hollywood film.

**References** Fast, Howard, *Spartacus* (New York: Dell Books, 1979); Wald, Alan, "The Legacy of Howard Fast," in *The Responsibility of Intellectuals: Selected Essays on Marxist Traditions in Cultural Commitment* ed. Alan Wald (Atlantic Highlands, N.J.: Humanities Press, 1992), pp. 92–101.

**Spielberg, Steven** (1947– ) Spielberg was born in Cincinnati in 1947, but was raised in Arizona. He began making short films as a teenager in Phoenix, Arizona, and he made five student films while he was earning a degree in English at California State College. *Amblin'* (1969) marked his debut as a professional filmmaker, as it was shown at the Atlanta Film Festival and earned him a contract with Universal to make films for TV. His first theatrical feature was "The Sugarland Express (1974), which was followed by his first blockbuster, *Jaws* (1975), a suspense film about a monstrous shark that was welcomed by viewers and critics alike.

*Close Encounters of the Third Kind* (1977) was another critical and popular success, a SCIENCE FICTION film that reflects the sort of inquisitive awe for the unknown that recalls STANLEY KUBRICK'S *2001: A SPACE ODYSSEY*. (In fact, Spielberg screened *2001* several times while he was making *Close Encounters*, because he regards it as a model science fiction film.) He went on to make *Raiders of the Lost Ark* (1982), an

adventure tale, which spawned two sequels. *E.T. The Extraterrestrial* (1982), which concerns the friendship of a boy and an alien, was the most successful movie of all time, until Spielberg made *Jurassic Park* (1993), about dinosaurs running amok in a contemporary amusement park, and the film surpassed *E.T.* as the all-time box office champion.

In 1984 Spielberg formed Amblin Entertainment (named for his first commercial short subject), an independent production company. In 1994 he joined forces with two multimedia moguls, David Geffen and Jeffrey Katzenberg, to found Dreamworks, one of Hollywood's largest and most influential independent production companies. Like Stanley Kubrick, Spielberg's preoccupation with the business side of the moviemaking, as evidenced by his involvement in Amblin and Dreamworks, indicates his determination to have total creative control of the films he directs. And like Kubrick, Spielberg instills in his films his own personal vision.

Spielberg received the Irving Thalberg Award for his body of work from the Motion Picture Academy at his Oscar ceremonies in 1986. He received his first Academy Award as best director for *Schindler's List* (1993), a drama of the Holocaust, and his second best director Oscar for *Saving Private Ryan* (1998), a World War II epic. His telling the story of *Private Ryan* from the point of view of the common soldier, and the overall documentary-like realism of the movie parallel Kubrick's own antiwar picture, *FULL METAL JACKET*.

Asked by Chris Hodenfield to analyze his favorite movie, Spielberg picked Kubrick's *DR. STRANGELOVE*. "This is one of the few films I've ever seen that is nearly a perfect motion picture," Spielberg explains. "There are things in that film that are 100 percent technically perfect." For example, in the sequence where the Russian missile tracks the American B-52 bomber and explodes, "the shock wave sets the B-52 on fire, and sparks and smoke and fire erupt inside the cockpit and fuselage. Kubrick personally operated the camera; it was handheld. It was just the way you experience a *60 Minutes* report. The eye Kubrick has for detail—that makes the movie different." The brilliance of *Dr. Strangelove*, Spielberg continues, is that "the reality was so true to life. . . . At least for my gen-

eration that's a film that will live as a nearly perfect example of movie making. And storytelling."

"I admired Kubrick for the sheer variety of his films," Spielberg goes on; *THE SHINING* is "the best haunted house story ever put on film. *Paths of Glory* was the best anti-war film ever made. . . . *Lolita* was, for me, the best picture about the social mores in America. It was way ahead of its time. It was the best film about kids and adults ever made."

Spielberg recalls going to England in 1978, when *Close Encounters* was chosen for the Royal Command Film Performance that year; but he remarks that he went over, not to meet the Queen, but to meet Stanley Kubrick, with whom he spent an entire day. He told Hodenfield that Kubrick turned out to be very different from the remote, solemn individual he had imagined him to be. There he was, "with his sleeves rolled up, with wrinkled clothes . . . I was happy to find that he was a nice guy, that he laughed and *liked* movies. He talked about the films he liked, as opposed to so many of my other contemporaries, who . . . don't give that much credit to other people."

Little did Spielberg realize when he met Kubrick that one day their careers would intersect, to the extent that Spielberg would eventually see through to completion a project that Kubrick did not live to finish. The project in question was a science fiction film that Kubrick had intended to make entitled *A.I.* (for artificial intelligence), on which he worked off and on for years.

In 1974 BRIAN ALDISS, a science fiction writer, published a history of science fiction called *Billion Year Spree*. "In a footnote I said that surely Stanley Kubrick is the great science-fiction writer of the age," Aldiss told *Premiere* magazine. Kubrick responded by requesting that Aldiss send him some of his stories; and Aldiss, in turn, dispatched to him a collection of his short fiction, which included a 1969 story called "Supertoys Last All Summer Long." "It's about a five-year-old android boy who isn't aware he's an android," says Aldiss. Kubrick expressed interest in adapting the story for film at some point in the future. In Aldiss's short story, an executive of a company that manufactures androids (artificial humans) brings home an android boy named David for his

wife, since he and his wife are childless. Neither the reader nor David, who complains that his “mother” does not love him, knows until the conclusion that David is an android.

Kubrick put the project on hold while he devoted himself to other pursuits; then, in 1982, he got around to buying the rights to “Supertoys.” “Stanley was really crazy about that story,” Aldiss explains. “And he said to me, ‘If we work together, we could make this into a major movie.’ I couldn’t see it myself; I thought I had written a vignette which was too slight to serve as the foundation of a feature film.” But Kubrick was convinced that the short story could be expanded for film, in much the same manner as he had expanded ARTHUR C. CLARKE’s short story “THE SENTINEL” into *2001*.

At all events, “Supertoys” nevertheless remained on the back burner until 1990, when Kubrick got together with Aldiss to work on the project in earnest. It seems that Spielberg’s *E.T.* had given Kubrick a fresh concept of the film. *E.T.*, a sentimental, dreamlike science fiction picture about a boy’s love for an alien creature, suggested to Kubrick that *A.I.* could be an enchanting fable. Aldiss remembers that the script which he and Kubrick were developing seemed to have a marked affinity with *Pinocchio*, the Disney film version of the Italian tale about the wooden puppet that longs to become a real boy. Indeed, Kubrick began referring to *A.I.* as his “Pinocchio story.” Aldiss states in Howard’s book on Kubrick that he spent six months laboring “ten hours a day, eyeball-to-eyeball” with Kubrick at Castle Kubrick. During each script conference with Kubrick, Aldiss would take copious notes, and then go back home and “write up the next bit of screenplay,” based on the notes. Aldiss says that, as a matter of fact, he wound up writing the equivalent of three novels. “We gave it our best shot,” he concludes; “but in the end we came to a dead end.”

Undaunted, Kubrick persisted with the project, and collaborated with three other science fiction writers on the proposed film—Bob Shaw, Ian Watson, and Sara Maitland—between 1990 and 1995. While working on the scenario, Kubrick had commissioned Chris Cunningham, a special effects expert, to build and test robot heads, “to see,” in Cunningham’s words,

“if the little robot boy could look half-real, half-odd.” Cunningham told *Premiere*, “I was quite negative about the whole thing, that you couldn’t make an animatronic creature look real.” Eventually Cunningham gave up and left the project. Kubrick then decided that the best special effects technology available at the time was simply not good enough for the futuristic vision of *A.I.* which he had conceived.

JAN HARLAN told Cindy Pearlman that Kubrick had considered casting a child actor as David, the robot, but decided against it, since he tended to take well over a year to shoot a picture; the boy would be a teenager before shooting was completed. Still Cunningham’s experiments produced a robot that “looked very unattractive. It wasn’t life-like enough.” (In the end, Spielberg opted to cast Haley Joel Osment as David.)

When Kubrick saw Spielberg’s *Jurassic Park*, however, with its genetically engineered dinosaurs wreaking havoc in a theme park, he was deeply impressed by the film’s computer-generated special effects. Indeed, the digitally created special effects represented a genuine breakthrough in special effects technology. Accordingly, Kubrick gained renewed confidence that his “Pinocchio story,” about a robot boy’s quest to transcend his android nature and become human, could be realized on the screen.

Throughout 1995 Kubrick was collaborating simultaneously with Sara Maitland on *A.I.* and with FREDERIC RAPHAEL on the screenplay for *EYES WIDE SHUT*; another film that Kubrick had been interested in for a long time. Maitland remembers that she and Kubrick got stalled on their transmillennial version of the Pinocchio fable. As she puts it in Nelson’s book on Kubrick, “You just can’t load two and a half thousand milleniums onto the poor little Pinocchio story.” Meanwhile, the script for *Eyes Wide Shut* had reached fruition, and so Kubrick elected to make that film instead of *A.I.*

A press release, issued by WARNER BROS. on December 15, 1995, declared that *Eyes Wide Shut* would be Kubrick’s next film, and added, “*A.I.*—believed to be one of the most technically challenging and innovative special effects films yet attempted—will follow *Eyes Wide Shut*.” But Kubrick’s death in March 1999, only days after fin-

ishing the final cut of *Eyes Wide Shut*, ended all hopes that he would make *A.I.* Accordingly, Steven Spielberg stepped into the breach and announced that he would complete *A.I.*, working from a revised version of Kubrick's prose treatment and turning it into a full-scale screenplay.

Spielberg recalls how Kubrick had discussed with him the computerized, digital technology which he had utilized on *Jurassic Park* in some of their transatlantic phone conversations. "When we spoke on the phone, our conversations lasted for hours," Spielberg states in Howard's Kubrick book. He added pointedly that Kubrick had gotten "a bum rap" by being labeled a recluse, "just because he didn't do a lot of press. He actually communicated more than many people I know."

Spielberg felt challenged by taking over a Kubrick project, calling Kubrick "the grand master of film making. He copied no one, while all of us were scrambling to imitate him." Kubrick is listed in the screen credits as coproducer of *A.I.*, since he was responsible for developing the film from its inception. Kubrick had prepared a 90-page prose treatment of the story and had commissioned illustrator Chris Baker to execute more than 1,000 storyboards, visualizing individual shots in the film. In shooting the movie, Spielberg estimates that he utilized 600 of Baker's original storyboards, while Kubrick's preliminary scenario guided him throughout his composition of the script. In addition, Spielberg told Pearlman, "Stanley was with me in spirit every day on the set."

Jude Law, an Oscar nominee for best supporting actor for his 1999 picture *The Talented Mr. Ripley*, told Peter Biskind that Spielberg rang him in the spring of 2000 to offer him a part in *A.I.*: "He had just decided *A.I.* was the next one he was going to make." Spielberg had just finished the screenplay based on the Kubrick scenario. "He filled me in on the whole history of it and how he'd become involved with Kubrick and how after Kubrick's death" he believed that the torch had been passed to him to make *A.I.*, "and get it out for 2001 and sort of close the circle."

So Law met with Spielberg that same weekend, read the script with him, "and got on board. Just to be in the world of Kubrick and Spielberg combined,

I would have been happy with either—but to have them both . . .!" In the film Law plays opposite the child actor Haley Joel Osment, another Academy Award nominee for best supporting actor, for his 1999 film *The Sixth Sense*.

Spielberg and Kubrick both got their share of awards. Spielberg accepted a Golden Lion for Career Achievement at the Venice Film Festival in 1993, while Kubrick was accorded the same prize four years later at Venice. In 1997 the Directors Guild of America bestowed its Life Achievement Award on Kubrick, and he responded with a videotaped acceptance speech, in which he referred to Spielberg. Kubrick apologized for not being present in person: "I'm in London making *Eyes Wide Shut*. At about this time I am probably in the car on the way to the studio." He then recalled a recent conversation with Spielberg, who, said Kubrick, summed up the experience of directing a movie profoundly: "He thought the most difficult and challenging thing about directing a film was getting out of the car."

Like the Venice Golden Lion, the Britannia Award for Excellence in Film was conferred by the British Academy of Film and Television Arts in Los Angeles (BAFTA/LA) on both Kubrick and Spielberg. The honor, which is given for extraordinary contributions to the artistry of cinema, was bestowed on Kubrick in 1999. The award was then renamed the Stanley Kubrick Britannia Award; Steven Spielberg was the first honoree to receive the Stanley Kubrick Britannia Award, in the fall of 2000. BAFTA/LA stated that there was no one more deserving of the award than Spielberg, "whose very name evokes a generation of brilliant, unforgettable motion pictures." Prince Edward, Duke of York, presented the award to Spielberg.

In his acceptance speech Spielberg said, "The Britannia Award is very special to me this year, as it is named in honor of Stanley Kubrick." He went on to say that he was just finishing principal photography on *A.I.*, "and I am doubly honored to be directing Stanley's vision and receiving this award." In speaking of *A.I.*, Spielberg stated that "I tried to infuse enough of myself" in the picture, "while retaining enough of Stanley." Richard Corliss says of Osment's

portrayal of David, the android boy “He lets humanity seep into him: that’s . . . enough to make any mother love him. Not to mention his two fathers, Spielberg and Kubrick.”

One of Spielberg’s well-wishers at the ceremony was actor Harrison Ford, who wondered, “What’s left in life for you except a knighthood?” The following January, Spielberg was summoned to the British Embassy in Washington to be knighted “for his extraordinary contribution to the entertainment industry.” Spielberg summed up his lifelong esteem for Kubrick when he said that people who care about movies have always known that, when you saw one of Kubrick’s films, “you committed yourself to its being part of your life.” The screen credits of *A.I.* end with a dedication to Kubrick.

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***Stanley Kubrick: A Life in Pictures*** Warner Bros., 140 minutes, 2001 **Producer:** Jan Harlan; **Associate Producer:** Anthony Frewin; **Director:** Harlan; **Cam-**

**era and Sound:** Manuel Harlan; **Editor:** Melanie Viner Cuneo; **Narrator:** Tom Cruise.

The image is memorable: Atop a 20-foot-tall camera platform, at ease in a side-saddle perch, sits STANLEY KUBRICK. He’s surveying the chaos below of yet another day’s shooting of the epic *SPARTACUS*. Yet, high above it all, he’s as cool and casual as if he were enjoying a teatime break.

This photograph is just one of hundreds of still images, along with fascinating behind-the-scenes film footage in JAN HARLAN’s documentary, *Stanley Kubrick: A Life in Pictures*, that reveals Kubrick as a wry observer of a patient participant in the madness that is the filmmaking process. Far from the adjectives that are constantly applied to him—“reclusive,” “obsessive,” and “eccentric,” blare out the newspaper headlines in the documentary’s opening montage—this view of Kubrick emphasizes his identity not just as an admittedly relentlessly driven filmmaker—the viewer loses count of the number of images depicting him viewing the world through a lens viewfinder—but also as a devoted and soft-spoken friend of many and family man of a wife and three children. Apart from a few acerbic remarks from SHELLEY DUVALL concerning tensions on the set of *THE SHINING*, there is scarcely a discouraging word heard from the galaxy of collaborators, friends, and relatives.

Intercut into a roughly chronological narrative of Kubrick’s life, narrated by actor TOM CRUISE, are anecdotes and encomiums by a host of luminaries who knew him, lived with him, worked for him, or simply admired him—including directors STEVEN SPIELBERG, Martin Scorsese, Woody Allen, SYDNEY POLLACK, PAUL MAZURSKY, and Tony Palmer; family members and colleagues Alex Singer, JAMES B. HARRIS, Jan Harlan, Barbara Kroner (Kubrick’s sister), CHRISTIANE KUBRICK (Kubrick’s third wife); and many artists with whom Kubrick collaborated, like writer ARTHUR C. CLARKE, composer GYÖRGY LIGETI, critic Richard Schickel, musician WENDY CARLOS, and actors PETER USTINOV, MATTHEW MODINE, Shelley Duvall, NICOLE KIDMAN, and Tom Cruise. Specially important are the contributions by Christiane Kubrick, seated informally in her painting studio, two of her canvases prominently displayed

around her. She remembers her first meeting with her husband-to-be on the set of *PATHS OF GLORY* (where she sang the affecting German folk song in the film's memorable conclusion) and speaks matter-of-factly, yet affectionately, about the 42 years she subsequently spent with him.

"This film is a document about a man who remained silent whether he was being applauded or damned," intones Cruise's narrative voice. It is clearly intended to remove some of the veils of gossip and misinformation that surrounded Kubrick for most of his career—and which persisted because of Kubrick's unwillingness to grant interviews or speak out on his own behalf. Yet, ironically, one of the most fascinating parts of *Stanley Kubrick: A Life in Pictures* is a fragment of a CBS radio interview he gave in 1958 in which he reflects on the new challenges Hollywood must face due to the advent of television. Here, it is the sound of his voice—gentle, wise, and calm—that convinces as well as any image or tribute could of his innate sympathetic nature and commanding intelligence.

Each of the Kubrick films, from the short documentary "DAY OF THE FIGHT" to the 13 features (including the early *FEAR AND DESIRE*), is given its due. Particularly interesting are DOUGLAS TRUMBULL's explanations of technical processes in *2001: A SPACE ODYSSEY*, MALCOLM MCDOWELL's poignant regret that his close friendship with Kubrick did not extend past the shooting of *A CLOCKWORK ORANGE*, JACK NICHOLSON's comments on on-set improvisations in *The Shining*, demonstrations of the Zeiss-lens photography for the interior scenes in *BARRY LYNDON*, and the hilarious recollections by Tom Cruise and Sydney Pollack of interminable retakes during a billiards scene in *EYES WIDE SHUT*.

*Stanley Kubrick: A Life in Pictures* is an impressive achievement and a welcome introduction to Kubrick's life and work. This is largely due to the fact that producer-writer Jan Harlan worked with Kubrick for 30 years and doubtless knew him as well as anyone. He began in 1969 as a special assistant during the preparation on "NAPOLEON" and remained with Kubrick as an assistant on *A Clockwork Orange* and executive producer of *Barry Lyndon*, *The Shining*, *FULL METAL JACKET*, *Eyes Wide Shut*, and (with Steven Spielberg) *A.I.* "We really wanted to set the record

straight about Stanley," Harlan explains. "So much had been said about him over the years that was simply not true. This would be an opportunity for those of us who knew him so well to have *our* say."

Immediately after Kubrick's death on March 7, 1999, Harlan gained the approval and backing of Terry Semel, former WARNER BROS. chairman, and, after Semel's departure from Warner, Warren Lieberfarb, president of Warner Home Video, to make this documentary. Filming took place during a 12-month period and involved nearly 60 hours of interview footage and home-movie footage provided by Christiane Kubrick. The latter scenes are particularly interesting. "When you see home movies of Stanley jumping and playing as a child," comments Christiane, "you realize the sense of joy that never left him as an adult. Along with a great deal of other material that has been included, we hope that audiences will get a feel for where Stanley came from and how he lived his life." The documentary premiered at the Berlin Film Festival on February 17, 2001.

It must be said that in his directorial debut Harlan's own filmmaking skills are up to the demands of the subject. For example, he displays a canny sense of musical accompaniment to the images every bit as effective as Kubrick's. Most subtly affecting is a continuing musical leitmotif in the documentary—a fragment of piano music that is quietly resigned and gentle in tone—derived from the piano postlude of the last song of Schumann's song cycle, *Dichterliebe*, Opus 48. The words from Heine's text immediately preceding that passage are apt:

The bad old songs,  
The bad and evil dreams,  
Let us now bury them.  
Bring a large coffin. . . .  
Do you know why indeed the coffin  
Is so big and heavy?  
I also buried my love  
And my sorrow in it.

Released in tandem with eight Kubrick features, *Stanley Kubrick: A Life in Pictures* is in the DVD collection (Dolby Digital/Stereo 5.1 format). LEON VITALI, assistant to Kubrick from 1976 to 1999, helped prepare the material for the digital age. He

and Kubrick initiated this project as early as 1997. “We understood the work required was going to mean starting almost from scratch,” explains Vitali, “going back to the basic picture elements to improve the source material from which to do the transfers on new and highly sophisticated digital transfer machinery, and of course, remixing the sound tracks from the original mono mixes of the past and updating them into the 5.1 and 2-track stereo mixes required today.” In all, *The Stanley Kubrick Collection*, of which the Kubrick documentary is a part, took two years of constant work. “This collection, digitally remastered and digitally remixed,” continues Vitali, “is a testament to his spirit, his originality, and his stature as one of the greatest moviemakers of all time.”

*Stanley Kubrick: A Life in Pictures* ends with a reprise of black-and-white, home-movie footage shot by Stanley’s father of the boy Stanley and his sister Barbara seated at a piano. Happy and smiling, the youngsters plunk away at the keyboard at some forgotten piano piece. The silence and the intermittent white flashes on the film stock remind us how fragile the fading film material is. Yet somehow Stanley himself, sensitive and driven as he was—perhaps to an extreme—did endure for 70 years.

And, thanks to these new efforts in digitizing Kubrick’s work by Harlan, Frewin, Vitali, Warner Bros., and the Kubrick family, the legacy of his work will outlast us all.

—J.C.T.

**Steadicam** This camera stabilization system, invented and operated by Garrett Brown and distributed by Cinema Services Corporation, is used extensively in *THE SHINING*, *FULL METAL JACKET*, and *EYES WIDE SHUT*.

The Steadicam was the first practical body-mounted motion stabilization platform for achieving nearly jiggle-free cinematography. Developed and perfected over several years in the mid-1970s, the Steadicam was the brainchild of Philadelphia-based filmmaker Garrett Brown. In his work producing commercials, Brown sensed the need for smoother handheld camera shots and set forth to construct a mounting platform that used the camera operator’s body to stabilize the camera.

By the early 1970s, the film industry almost exclusively relied on tripods, dollies, crabs (specialized dollies whose wheels could rotate 90 degrees), and cranes to provide camera stabilization. Because these devices required either flat surfaces or the construction of smooth tracks to accommodate tracking shots, it meant that camera mobility was often limited by location and shot construction. With the introduction of lightweight 35 mm handheld cameras, such as the Arriflex 35 BL in 1972 and Panavision’s Panaflex in 1974, it became possible to film in tight locations and to follow actors through increasingly complicated shot setups. Unfortunately, what was gained in freedom of motion was often lost in stability, as the handheld cameras suffered from the unavoidable shake and jitter of the cameraperson’s movement.

Brown’s earliest experiments began, simply enough, with a pole—the camera mounted on top and a set of weights as counterbalance on the bottom. While the “pole rig” did provide stability, it relied entirely on the camera operator for support. Not only did the operator have to hold the entire apparatus at arm’s length, but also there was no way to observe the scene through the viewfinder. In 1973, the next model included a body support for the craning apparatus and a fiber-optic eyepiece that allowed the operator to view through the lens, even at a distance. But the increased weight of the system meant that only lightweight 16 mm cameras could be used, and then only by the strongest of operators. Brown was able to dramatically reduce the weight of the crane and greatly increase camera mobility in his third prototype, the Brown Stabilizer. Still somewhat bulky and unable to crane up and down, the camera mount had several advantages that paid off almost immediately. A series of tests were performed, and a demonstration film was put together outlining all of the Brown Stabilizer’s capabilities; in October of 1974, it secured Brown a marketing deal with ED DIGIULIO’s Cinema Products Corporation.

Cinema Products was well known in the film industry for its work improving the design on 35 mm cameras and for its custom manufacturing of lenses and lens mounts. But camera stabilization devices were new to the company, and despite Brown’s relative degree of success with his unit, it required exten-

sive refinement to function over a wide range of filming circumstances. Cinema Products spent two years and an estimated \$700,000 redesigning the stabilizer, renaming it the Steadicam in the process. Director John G. Avildsen had seen the Steadicam demo film while he was in the planning stages for *Rocky* (1976), and he was particularly taken with a shot in which Brown runs up the steps of the Philadelphia Art Museum. The shot was replicated in Avildsen's film, and the Steadicam figured prominently in many of the boxing scenes.

On John Schlesinger's film *Marathon Man* (1976), cinematographer Conrad Hall valued the discreet quality of the Steadicam, as he was able to shoot on location without the device attracting the attention of passersby. In March 1978, Garrett Brown and Cinema Products Corporation won a Class I Scientific/Technical Academy Award, the highest technical award given by the Academy of Motion Picture Arts and Sciences.

STANLEY KUBRICK had been interested in the artistic potential of the Steadicam from the time of Brown's demo. Kubrick telexed DiGiulio in November of 1974 pledging his commitment to the product and demonstrating a curiosity about whether there was a minimum height at which it could be used. Each film that had utilized the Steadicam relied on it to film tracking shots that would have required extensive dolly or crane work. However, when Kubrick was planning *The Shining*, all aspects of the film were designed with the Steadicam in mind. This resulted in the most rigorous test of the device and its capabilities, in what Garrett Brown has affectionately called the "Steadicam Olympics."

One of the advances of the newest Steadicam model, the Universal II, was the ability to place the camera in the underslung position, making it possible for the lens to ride as low as 18 inches above the ground—a design change based on Kubrick's request. Another change made at his request was the addition of a simple video transmitter, to send the video signal to a set that was monitored by Kubrick and his cinematographer, JOHN ALCOTT. *The Shining* would push the Steadicam to its limits, and according to Brown: "Kubrick wasn't just talking of stunt shots and staircases. He would use the Steadicam as it was intended

to be used—as a tool which can help get the lens where it's wanted in space and time without the classic limitations of the dolly and crane."

Most of Kubrick's films made extensive use of the long reverse-tracking shot; however, in *The Shining* it would be taken to a new level of complexity. Several sets, particularly the hotel kitchen and the hedge maze, were designed specially for the Steadicam. Because Kubrick's primary demand was the repeatability of each shot, the Steadicam was mounted to a number of dolly devices to ensure exact speed and free Brown from having to navigate. One such device was the wheelchair camera mount, designed by Ron Ford a decade earlier for use on *A CLOCKWORK ORANGE* (1971). The wheelchair could be pushed with Brown operating the camera and Steadicam, while focus-puller DOUGLAS MILSOME and the sound person rode along on the back of the chair. On *The Shining*, this setup enabled Brown to lower the camera to within a few inches of the floor, creating the extraordinary shots of Danny riding his Big Wheel tricycle around the hotel's hallways. British camera operator Ray Andrews also used the wheelchair mount to provide the dramatic low-camera shots of Wendy dragging the unconscious Jack into the pantry.

Perhaps the most dramatic use of the Steadicam in *The Shining* occurs in the gigantic hedge maze, seen twice in the film. The first time Wendy and Danny explore the maze, the Steadicam is very close to the actors, either behind or in front. This results in complicated movements and camera reversal whenever the actors change direction. But the true challenge for Brown came when the set was "snowed" in, as the Styrofoam "snow" proved a monumental challenge for shooting. The speeds required to film Danny fleeing from Jack meant that Brown often had to maneuver through the maze while running in reverse, with the sound recordist and focus-puller leading the way. A final complication occurred when a shot required Danny to double back on his own footprints to leave a false trail. To achieve the shot, Brown had to wear modified miniature stilts that were outfitted with a child's shoes on the bottom, allowing him to walk in the same footprints as Danny.

Ultimately, despite the rigors imposed on the production crew and the equipment, the Steadicam exceeded the expectations of both Kubrick and Cinema Products Corporation. The camera effects from *The Shining* set a new mark for cinematic excellence, and the Steadicam rapidly found a place in mainstream filmmaking during the 1980s and '90s. Today, the device is used regularly in both films and television and continues to be redesigned to allow for more dramatic shots. In 1999, Garrett Brown won his second Academy Award, for the Skyman flying platform for the Steadicam, and he continues to work as a Steadicam operator for such directors as Martin Scorsese and Jonathan Demme.

**References** Brown, Garrett, "The Steadicam and 'The Shining,'" *American Cinematographer* 61, no. 8, August 1980: 786–789, 826–827, 850–854; Cook, David A., "Chapter 9—Technological Innovation and Aesthetic Response," *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam: 1970–1979*, Vol. 9, History of the American Cinema series, Charles Harpole, general editor (New York: Charles Scribner's Sons, 2000); DiGiulio, Ed, "Steadicam-35—A Revolutionary New Concept in Camera Stabilization," *American Cinematographer* 58, no. 7 (July 1977): 786–787, 802–803; "The First Use of Steadicam-35 on 'Bound for Glory,'" *American Cinematographer* 58, no. 7, (July 1977): 788–791, 778–779; Jurgens, John, "Steadicam as a Design Problem," *SMPTE Journal* 87, no. 9 (September 1978): 587–591; Lightman, Herb, "Photographing Stanley Kubrick's 'The Shining,'" *American Cinematographer* 61, no. 8 (August 1980): 780–785, 840–845; Salt, Barry, *Film Style & Technology: History & Analysis*, 2nd Expanded Edition (London: Starword, 1992).

—J.S.B.

**Stiglitz, Bruce M.** In 1964 Bruce Stiglitz became associated with Louis Blau, an attorney for STANLEY KUBRICK, and began working on tax planning for the Kubrick family. Later Blau and Stiglitz became partners in the firm of Loeb & Loeb. Stiglitz continued working closely with the Kubrick family on tax, estate planning, and financial matters for more than 35 years, consulting with Kubrick at least once a week, except during filming, when financial matters took a back seat. Although Stiglitz retired from practice in 2001, he remains active as a fiduciary for the Kubrick family.

In 1960, Bruce M. Stiglitz received a J.D. degree from the University of Michigan Law School where he was an editor of the Michigan Law Review. He obtained an LL.M. degree from the Harvard Law School in 1961, specializing in international taxation. He is the coauthor of the BNA Portfolio "Taxation in the Motion Picture Industry," and a number of articles relating to the international taxation of entertainers.

**Stone, Philip** (b. 1924) Philip Stone began acting in television in 1961, in episodes of *The Avengers*. Screen roles soon followed, and Stone has acted in such films as *Thunderball* (1965), *O Lucky Man!* (1973), *Voyage of the Damned* (1976), and *Indiana Jones and the Temple of Doom* (1976). He also had a busy stage career, appearing in productions of *Loot*, *An Inspector Calls*, *The Contractor*, *Six Characters In Search of an Author*, and *John Gabriel Borkman*.

Philip Stone and JOE TURKEL, with three performances each, are tied for the most appearances by any actor in STANLEY KUBRICK's films. Stone can be seen as the father of Alex (MALCOLM MCDOWELL) in *A CLOCKWORK ORANGE* (1971), Graham the accountant in *BARRY LYNDON* (1975), and the sinister Delbert Grady in *THE SHINING* (1980). With the possible exception of Graham, who barely registers until the final scenes of *Barry Lyndon*, Stone creates characters as vivid and interesting as any in the Kubrick canon, all the more interesting for being comparatively minor characters.

Each of Stone's roles for Kubrick includes a scene of negotiation, in which the character masks his true motives behind a veneer of good manners. "Pee" (as Alex calls his father) must find a way to keep Alex from moving back in; Graham buys off Barry Lyndon (RYAN O'NEAL), and Delbert Grady exhorts Jack Torrance (JACK NICHOLSON) to commit murder. As Alex's father, Stone is first glimpsed at breakfast with his wife, somberly wondering what exactly it is that Alex does when he goes out at night. He seems to have wondered about this topic more than once, and to have been less than happy at his conclusions. When next seen, he is dealing with the surprise reappearance of the freshly rehabilitated Alex, and desperately fishing for excuses to keep Alex from taking

his old place in their lives. Stone's slow diction, almost a trademark in Kubrick's films, is most effective as he gradually finds a way to justify turning Alex out into the street. Finally, we see him talking to Alex in the hospital, with a loudly sniffing Mum by his side, promising Alex his old home back.

Graham, in *Barry Lyndon*, is a much smaller role, nearly a cameo. Graham is the accountant at Castle Lyndon. As the film progresses and the financial difficulties of the family increase, Graham appears with more regularity, shuffling through bills as Lady Lyndon (MARISA BERENSON) signs them. It is Graham who discovers Lady Lyndon after her suicide attempt, and apparently he brings news of it to Lord Bullingdon (LEON VITALI). Stone's big scene comes in the film's penultimate sequence, as he visits Barry and his mother (MARIE KEAN), describing the terms under which the Lyndon family will continue to support Barry. The placid dignity with which Graham has appeared up until then is gone, as Graham appears, all sweaty and out of breath. Stone beautifully depicts Graham's embarrassment in the situation.

Philip Stone probably makes his greatest impression as *The Shining's* ghostly Delbert Grady. Grady first appears at the Overlook Hotel's supernatural ball, spilling a tray of yellow liqueur (avocaat) on Jack Torrance, then escorting Jack to the bathroom to see to the stains. As Torrance recognizes him as the long-ago caretaker who murdered his own wife and children, Grady freezes. All warmth disappears from his demeanor, and he seems to be wondering how to escape from this apparently demented guest of the hotel. Quickly, though, his motives become clear, as he chillingly reminds Torrance that, "You are the caretaker; you've always been the caretaker." Grady speaks proudly of how he "corrected" his wife and daughters—by which he plainly means that he hacked them to pieces with an ax. The vicious relish with which Stone says the word *corrected* is as disturbing as anything else in the film. Stone continues this malign politeness in his final moment in the film, as an unseen Grady speaks to Torrance through the dry-locker door. He appeals to Torrance's masculine ego, reminding him of how his wife seems to have gotten the better of him, and advises him that the matter will have to be dealt with in the harshest possible way.

In 1999, Stone appeared the TV film *Doomwatch: Winter Angel*. He may also be seen in the Italian-produced documentary, *Stanley and Us* (2000).

**References** LoBrutto, Vincent, *Stanley Kubrick: A Biography* (New York: Da Capo, 1999); "Philip Stone," Internet Movie Database, www.imdb.com.

—T.D.

**Strauss, Johann, Jr.** (1825–1899) The "Waltz King," as Johann Strauss Jr. was known, was born in Vienna on October 25, 1825, the son of composer and conductor Johann Strauss Sr. He studied the violin and by 1844 was conducting his own dance band in a Viennese restaurant. When his father died in 1849, Johann combined his orchestra with that of his father, and in 1865–1866 toured Europe and Russia to great acclaim. He conducted equally successful concerts in New York and Boston in 1876.

Johann Strauss Jr. composed several Viennese operettas, including *Die Fledermaus* (*The Bat*, 1874). Furthermore, he wrote 150 waltzes; the most perennially popular of them all is *An der schönen, blauen Donau* ("On the Beautiful Blue Danube," 1867). Indeed, its main theme is one of the best-known melodies in all of 19th-century music.

Composer GERALD FRIED had worked a Strauss waltz, *Künstlerleben* ("Artist's Life," 1867) into the scene at the officer's ball in *PATHS OF GLORY* (1957); and STANLEY KUBRICK employed "The Blue Danube" in the temporary music track for his film *2001: A SPACE ODYSSEY* (1968), while he was editing the picture. Originally, all of the temporary tracks, which also included an excerpt from Richard Strauss's *ALSO SPRACH ZARATHUSTRA*, were to be replaced by an original underscore by ALEX NORTH. But Kubrick ultimately opted to retain the "temporary" tracks for the final musical score of the movie, in place of North's original music.

Film composer Jerry Goldsmith recorded North's unused score for *2001* with the National Philharmonic for Varèse Sarabande in 1993. He said at the time that he had had the occasion to hear North's score before he saw *2001*. "The use of 'The Blue Danube Waltz' was amusing for a moment," he commented; "but it quickly became distracting because it is so familiar." By contrast, North's waltz, composed

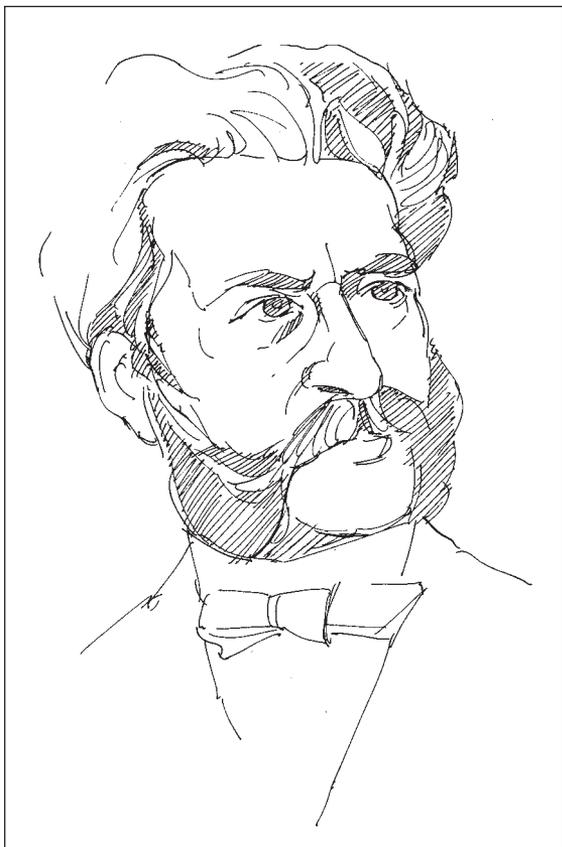
for the same scene (a spaceship landing at a space station), was “original and provocative.”

On the contrary, “The Blue Danube,” that accompanies the docking of a spaceship at Space Station 5, which orbits 200 miles above the earth, expresses the order and harmony of the universe, and possesses a flow and tranquility lacking in North’s waltz for the same scene. As for the familiarity of Strauss’s waltz, David Wishart responds that “The Blue Danube,” which Kubrick invoked to accompany flights from Earth to the Moon, is “a musical foray so familiar and so comfortable,” that its “inherent gloriousness allays the piece from descending into the realms of Muzak,” the sort of music heard in elevators.

In addition, “the brilliant idea of using ‘The Blue Danube’ not only invokes the music of the spheres

with a deliciously buoyant humor,” maintains MICHEL CIMENT, “but adds a dash of Kubrick’s characteristic nostalgia for a period when Johann Strauss’s melody cradled travellers on board the Big Ferris Wheel in Vienna’s Prater” amusement park. As a matter of fact, Space Station 5 resembles a revolving Ferris wheel as it spins gracefully on its way, hundreds of miles above the Earth, to the strains of “The Blue Danube.” “It’s hard to find anything much better than ‘The Blue Danube,’” Kubrick told Gene Phillips, “for depicting grace and beauty in turning. It also gets as far away as you can get from the cliché of space music.”

**References** Ciment, Michel, *Kubrick*, trans. Gilbert Adair (New York: Faber and Faber, 2001); Phillips, Gene, *Stanley Kubrick: A Film Odyssey* (New York: Popular Library, 1977); Wishart, David, *Music from the Films of Stanley Kubrick*, CD liner notes (New York: Silva Screen Records, 1999).



Johann Strauss Jr. (John C. Tibbetts)

**Strauss, Richard** (1864–1949) The German composer of tone poems and operas Richard Strauss was born in Munich on June 11, 1869. He was first known as a conductor in the concert hall and then as a composer of several symphonic poems, such as *Don Juan* (1889), and finally for such operas as *Der Rosenkavalier* (*The Knight of the Rose*, 1911). *Don Juan* was his first widely appreciated work; by 1900 he had written seven distinguished tone poems, including *ALSO SPRACH ZARATHUSTRA* (*Thus Spake Zarathustra*, 1886).

Strauss never understood politics and was uninterested in World War I because it did not touch him personally. As a renowned German composer, he refused to allow his name to be associated with propaganda during the war; in fact, he considered the war to be an interruption of his career as a composer and conductor in the opera house. His reputation as a composer declined after World War I, but he continued to be esteemed as a conductor.

With the rise of Hitler in 1933, he was appointed president of the *Reichsmusikerkammer* (Chamber of State Music), which he accepted because he felt that, with the Nazis, he could exercise a positive influence on behalf of musicians. As the essay on Strauss in *Our Times*, a history text, points out, “Just before World War II, the aging composer—politically naive, iso-

lated in his music—was prey for the Nazis, who made him director of the state music bureau.”

In 1935 he wrote a letter to his librettist, Stefan Zweig; he praised Zweig, a Jew, at the expense of the Nazis, who held him in contempt because of his race. The letter was intercepted by the Nazis. Zweig escaped to South America, but Strauss stayed on in Germany—only to be forced to resign the presidency of the music bureau, and prohibited from conducting in Germany. He was, however, permitted to conduct his “Olympic Hymn” at the opening of the Olympic Games in Berlin in July 1936.

Strauss spent World War II living in Vienna with his family; because of his fall from grace, he wrote an obsequious letter to Hitler in order to protect them. After the war, he was exonerated by the Allies’ denazification tribunal, and he went into exile in Switzerland. He conducted a festival of his music in London in 1947, where he was always appreciated, and returned in 1949 to Germany, where he died in Bavaria that same year.

Strauss was a masterful orchestrator, which is patent in his tone poem *Also Sprach Zarathustra*, which STANLEY KUBRICK used in *2000: A SPACE ODYSSEY* (1968), his epic science fiction film. In *2001* Kubrick was the first film director to punctuate an entire picture with previously written music, instead of using a score especially composed for the film—as he had originally intended to do.

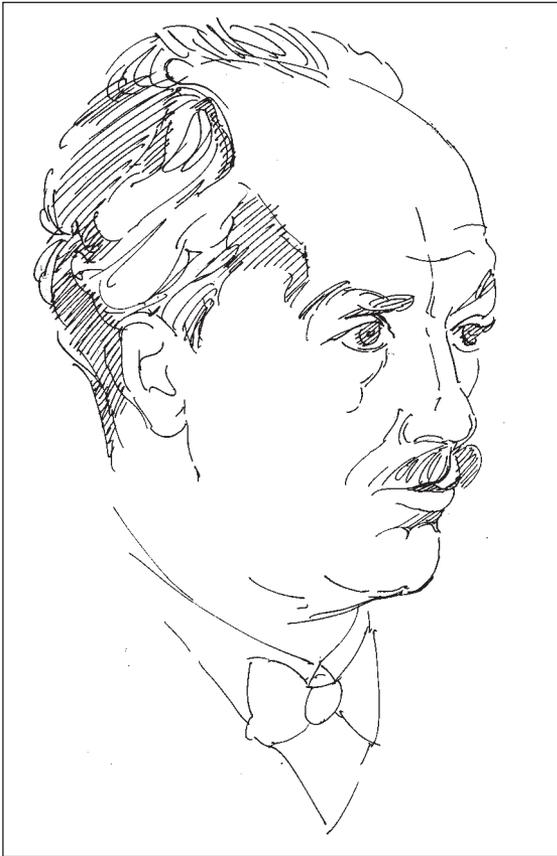
During the long months of production, the director had relied on “temporary” music tracks of classical music to provide the proper atmosphere for the scenes he was working on. When it came time to replace the prerecorded music with the original background music provided by veteran cinema composer ALEX NORTH, however, Kubrick decided to stick with the selections that he had already gotten accustomed to working with. The popularity of the recording of the sound track music from *2001* makes it clear that the music Kubrick chose also caught the imagination of filmgoers. Indeed, Strauss’s *Also Sprach Zarathustra* in particular has become as closely associated with *2001* as has the “Colonel Bogey March” with *The Bridge on the River Kwai* (1957) or Rossini’s “*William Tell* Overture” with the Lone Ranger.

The opening image in *2001*, before the credits, shows the Earth, Moon, and Sun in vertical alignment with a black monolith below them. This shot is accompanied by the crashing opening chords of Richard Strauss’s *Also Sprach Zarathustra*. This symmetrical arrangement of a group of heavenly bodies with respect to a black monolith often occurs in the film, along with the Strauss music, when humankind is about to make a further evolutionary leap forward.

Friedrich Nietzsche, the 19th-century philosopher, wrote a narrative fable called *Also Sprach Zarathustra*, which inspired Strauss’s symphonic poem of the same name. In Nietzsche’s fable, a sixth-century Persian philosopher named Zoroaster (*Zarathustra*, in German) serves as a mouthpiece for Nietzsche: he propounds Nietzsche’s theory of the superman—a heroic, life-affirming figure who aspires to greatness. In the course of his treatise, Nietzsche reflects, “The distance between the ape and man is not so great as that between man and the superman.” This remark is associated with the first episode in *2001*. The opening tableau described above is followed, after the credits, by the prologue, “The Dawn of Man.” The sunrise that fills the wide screen is a metaphor for the dawn of civilization, as prehistoric ape-men of the Pleistocene epoch begin to appear and prance about.

One morning, they find a huge black monolith standing in a nearby clearing. Moonwatcher (so named in the script, but never referred to by that name in the film), one of the ape-men, touches it tentatively. The three heavenly bodies align above the monolith. Shortly thereafter, Moonwatcher grasps a bone which he senses can be put to use as a tool-weapon to kill other animals for food. As he picks up the bone and hits the ground with it, Strauss’s fanfare from *Zarathustra* reverberates on the soundtrack, signaling that the ape-man has taken a step toward humanness. After subsequently killing an enemy with his tool-weapon, Moonwatcher sends the bone flying upward; as it spins, there is a cut to an orbiting spaceship.

There is a direct connection between the opening stanzas of Strauss’s *Also Sprach Zarathustra* and the early scenes of Kubrick’s film, states David Wishart: “Strauss’s tone poem commences as does *2001*, with a sunrise—and the concept of a new dawn informs



Richard Strauss (John C. Tibbetts)

Kubrick's treatise; the film pivots on a series of dawnings, of new beginnings, of fresh enlightenments." Moreover, Strauss's opening motif, an ascending series of three notes (C-G-C), is known as the "World Riddle" theme, an especially appropriate introduction "for a labyrinthine film infused with mystery and enigma." The opening chords of *Also Sprach Zarathustra* resonate on the sound track for the last time at the close of the movie, as the fetus of "a Star Child, a superhuman, if you like," Kubrick told Gene Phillips, "returning to Earth prepared for the next step forward in the evolutionary destiny." We last see the Star Child floating through space, staring out at us, a look of wide-eyed expectation on its face. Michel Ciment affirms, "2001 postulates the same progression as in Nietzsche's works from ape to man,

then from man to superman." Indeed, the film portrays Nietzsche's axiom that the distance between the ape and man is not as great as that between man and superman.

**Reference** Ciment, Michel, *Kubrick*, trans. Gilbert Adair (New York: Faber and Faber, 2001); Glennon, Lorraine, and John Garraty, eds., *Our Times: The History of the Twentieth Century* (Atlanta: Turner, 1995); Phillips, Gene, *Stanley Kubrick: A Film Odyssey* (New York: Popular Library, 1977); Wishart, David, *Music from the Films of Stanley Kubrick*, CD liner notes (New York: Silva Screen Records, 1999).

**Strode, Woody (Woodrow)** (1914–1994) As Draba, the gladiator chosen to fight to the death with KIRK DOUGLAS in *SPARTACUS* (1960), Woody Strode creates one of the film's most memorable characters (and what *Variety* calls "one of Strode's most notable and physical roles"), even though he has only two lines of dialogue:

SPARTACUS

What's your name?

DRABA

You don't want to know my name; I don't want to know your name.

SPARTACUS

Just a friendly question.

DRABA

Gladiators don't make friends. If we're ever matched in the arena together, I'll have to kill you.

Not surprisingly, Spartacus and Draba eventually are matched in the arena together, for the amusement of Crassus (LAURENCE OLIVIER) and his guests, in a fight to the death. With his well-developed musculature, his 6 foot, 4 inch, frame, and his imposing demeanor, Strode makes a formidable adversary indeed. But even as in his career Strode alternated between villains and heroes, here his character straddles that line perfectly. Although Draba is seen as a very real and immediate threat to the hero, Spartacus, one can scarcely call him a villain; he and Spartacus

at this point are both only pawns in the Romans' game. In one of the first displays of nobility by any character in the film—the other being a moment of tenderness between Spartacus and Varinia (JEAN SIMMONS) as she is feeding the gladiators—Draba refuses to kill Spartacus for the Romans' amusement. Instead, he flings his trident up into the viewing box, imperiling the spectators themselves (and also implicating the filmgoers as spectators). Then, in a rage, he climbs up to the box and grabs hold of Crassus's leg. Before Draba can do any real damage, a Roman guard impales him from behind, and Crassus slits the back of Draba's neck, as bulls are ceremonially killed in a bullfight.

Draba's motivation for sparing Spartacus is not entirely clear. No doubt he had been forced to kill in the arena before, and his prior onscreen interaction with Spartacus is limited to the brief exchange noted above. One might speculate that Draba admired the humanity in Spartacus and saw in him some hope for change. After all, one might wonder, how long had it been since another gladiator asked Draba his name? The result of Draba's self-sacrifice, of course, is that Spartacus lives on, to lead the massive slave revolt against the Roman oppressors. And even though it, too, is ultimately unsuccessful, it leads to further hope for the future, as Varinia escapes Rome with Spartacus's son. This theme of sacrificing oneself for the greater good is, of course, the essence of Christian mythology—a fact not lost on the filmmakers, as we see thousands of slaves crucified, Spartacus among them. Of course it is also the essence of marxist thought—not surprising given the political leanings of novelist HOWARD FAST and screenwriter DALTON TRUMBO. Rarely, if ever, in another big-studio production does one find so close and so appropriate a parallel between Christianity and marxism.

The fact that Draba is portrayed by a black man in 1960 cannot be overlooked, precisely because in the arena, race becomes irrelevant. Draba and Spartacus, like the first pair of (white) gladiators who fought, are (to paraphrase another STANLEY KUBRICK film) "equally worthless" in the eyes of the Romans. The basis of their abuse is an economic one and has nothing to do with race. The class inequity is driven home as the four gladiators sit in the holding cell awaiting

their "fate," while the Romans lounge, literally above them, engaging in small talk and jovialities. (Here "fate" is in quotations because, as Strode's character shows, the gladiators need not accept the script that the Romans have thrust upon them; by choosing his battles carefully, Draba is able to play his part in effecting change.)

This scene illustrates the marxist position that racial disharmony is almost always a red herring used to deflect attention away from the issue of class struggle. Coming in 1960, when many black Americans were demanding their civil rights, the sequence in retrospect reads like a desperate and ultimately unheeded wake-up call, pleading for the oppressed classes (poor whites and poor blacks) to come together and fight the real enemy, rather than fighting among themselves.

The son of a Los Angeles brick mason, Woody Strode entered the University of California at Los Angeles in 1936 on a football scholarship. He majored in history and education, and he played football alongside teammate Kenny Washington. Later he played defensive end with the Los Angeles Rams, as one of the first black players in the reintegrated National Football League. He also played professionally in the Canadian League in 1948, where he was named all-pro end, and for several years in the late 1940s and early '50s he was a professional wrestler.

Strode's film career began inauspiciously in 1941, with a walk-on part in a Walter Wanger production, *Sundown*. It would be another decade before he graced the screen again, this time for Walter Mirisch, in *The Lion Hunters* (1951). While continuing his wrestling career, Strode took other small film roles in the 1950s, as in DeMille's *The Ten Commandments* (1956), in which he plays a slave.

By the late 1950s Strode was acting full time. One of the first important roles came in Lewis Milestone's *Pork Chop Hill* (1959), in which Strode described his part as:

a reluctant black soldier who didn't want to fight. At one point in it, I pretended to be crazy. "Don't you move, I'm aiming straight at your body," I said to my superior officer, Gregory Peck. He tells me, "But all the boys are fighting," and I said, "But you ought to

see where I live back home. You sonofabitch, I wouldn't die for that, and I'll be goddam if I'm going to fight for Korea.”

Strode played the title role in John Ford's *Sergeant Rutledge* (1960), about a black cavalry officer accused of raping a white woman—a charge that is clearly trumped up. Strode later recalled, “I've never gotten over *Sergeant Rutledge*. That was a classic. It had dignity. John Ford put classic words in my mouth.” He made three more films with Ford: *The Man Who Shot Liberty Valance* (1962), *Two Rode Together* (1961), and Ford's last western, *Seven Women* (1966, with SUE LYON).

In the late 1960s and early 1970s, Strode made appearances in at least five “spaghetti westerns,” (Italian-made Westerns) including his unforgettable, wordless portrayal of Stony, the gunman who is killed in the opening of Sergio Leone's masterful *Once Upon a Time in the West* (1969). Strode's other notable films include Richard Brooks's *The Professionals* (1966), *The Cotton Club* (1984), *Lust in the Dust* (1985), and his last screen appearance, in Sam Raimi's *The Quick and the Dead* (1995).

In a 1992 audio commentary for *Spartacus*, Peter Ustinov recalls, “Woody Strode I remember with great affection. He was a very, very nice man. He was enormous—and frightfully athletic. And we all looked at him with amazement.”

At the time of Strode's death, Harry Carey Jr., who appeared with him in *Two Rode Together*, remembered Strode as, “One of the finest guys I ever knew . . . A true professional . . . Woody was not only a superb physical specimen but a superb human being.”

**References** Hunter, Charlayne, “Woody Strode? ‘He Wasn't the Star But He Stole the Movie,’” *New York Times*, September 19, 1971, p. D-5; Shipman, David, “Woody Strode” (obituary), *The Independent*, January 5, 1995, p. 31; “Woody Strode, 80, Character Actor,” (obituary), *New York Times*, January 4, 1995, p. D-18; “Woody Strode,” (obituary), *Variety*, January 16, 1995, p. 99; “Woody Strode,” (obituary), *Western Clippings*, no. 4 (March–April 1995).

**“Supertoys Last All Summer Long”** (1969) The source for the STANLEY KUBRICK-

STEVEN SPIELBERG film, *A.I.*, appeared in 1969 in BRIAN ALDISS's story collection *Moment of Impact*. It was later reprinted in *Man In His Time: The Best Science Fiction Stories of Brian W. Aldiss* (1988). Although it is but an eight-page sketch, it is profound in its implications. The story is set in a vaguely defined near-future, when overpopulation has necessitated strict State control of reproduction. Prospective parents must wait in line for governmental permission to have children. Monica and Henry Swinton have had to wait four years for their number to come up. In the meantime, they have acquired a substitute child, three-year-old David, a computerized android, the product of biochemistry and synthetic flesh. David is no mere machine, however; he is capable of aesthetic pleasure and love. This places him apart from the standard artificial life-forms that have been developed—“plastic things without life, supertoys,” as his “father,” Henry, describes them. Puzzled by his own awakening consciousness, David feels alienated from a “mother” who does not love him, who is incapable of fostering love for a machine. Clumsy and inarticulate in his uneasy posture between human and machine—repeatedly, he asks himself, “Am I real?”—David's future is uncertain with the imminent arrival of the Swinton baby. Perhaps, muses Mr. Swinton, “[David will] have to go back to the factory again.” The revelation of David's true identity as an artificial life-form comes only at the very end of the story. It is a shock, poignant and bittersweet. “Toys” perfectly embodies Aldiss's definition of SCIENCE FICTION, which appears in Aldiss's history of science fiction, *The Billion Year Spree* (1973): “Science fiction is the search for a definition of man and his status in the universe which will stand in our advanced but confused state of knowledge.”

**References** Aldiss, Brian, *The Billion Year Spree: The True History of Science Fiction* (Garden City, N.Y.: Doubleday, 1973);———*Man in His Time* (London: House of Stratus, 2001).

—J.C.T.

**Sylvester, William** (1922–1995) The Oakland, California-born actor William Sylvester, perhaps best known for his role as Dr. Heywood Floyd in *2001: A SPACE ODYSSEY* (1968), worked extensively

in British stage and screen productions, usually playing Americans. Sylvester had won amateur boxing titles while studying business administration at the University of California at Stanford. He was told by no less than John Barrymore, a friend of the family, that he should go to England and study at the Royal Academy of Dramatic Arts (RADA); and he did exactly that after leaving the merchant navy in 1947.

While he was at RADA, a student production of *Dark of the Moon* led to Sylvester's being cast in Peter Brook's *The Ambassadors* in 1949, and to more work in *Summer and Smoke*. A two-year run in the London production of *The Teahouse of the August Moon* followed, with Sylvester as Captain Frisby. He also played assorted Shakespearean roles, in productions of *As You Like It*, *Othello*, and *Macbeth*. His screen work was rather less lofty, usually in low-budget British thrillers. Such films as *The Devil Doll* (1964), *Devils of Darkness* (1965), *The Hand of Night* (1966), and *Gorgo* (1961) make up most of his film résumé prior to *2001*.

In *2001*, Sylvester's Heywood Floyd is usually seen in bureaucratic mode, being met and greeted on his way to the Moon base Clavius, engaging mostly in official chitchat. However, a more human side of Floyd emerges during the famous video-phone call that he makes from orbit, during which he speaks to his daughter, "Squirt" (VIVIAN KUBRICK). His warm façade cracks only once, when he bumps into a group of Soviet scientists, with one of whom he is friendly. The warm banter turns very chilly when Dr. Smyslov (LEONARD ROSSITER) brings up the subject of Clavius, and Floyd has to refuse, point-blank, to answer any questions on the



William Sylvester in *2001: A Space Odyssey* (1968) (Author's collection)

matter. Someone quickly changes the topic of conversation, and Floyd is again all good fellowship, as Sylvester ably navigates the twists and turns of a deceptively simple scene.

Sylvester returned to California in the late sixties, and worked regularly in television and films until his death.

**References** Bergan, Ronald, "A Yank at Denham Studios," *Manchester Guardian*, March 7, 1995; "William Sylvester," Internet Movie Database, [www.imdb.com](http://www.imdb.com).

—T.D.



**Taylor, Gilbert** (1914– ) The director of photography on *DR. STRANGELOVE* was born April 12, 1914, in Bushey Heath, England. He started in British films at age 15 as a camera assistant and became an eminent cinematographer by the late 1940s, with such films to his credit as *Seven Days to Noon* (1950), about a deranged atomic scientist who threatens to blow up London (a plot which in some ways foreshadows that of *Dr. Strangelove*). STANLEY KUBRICK was much taken with Taylor's work on *The Dam Busters* (1955), in which the British blow up the Nazis' Ruhr Dam during World War II.

Kubrick asked Taylor to shoot the credit sequence of *LOLITA* (1962), which he did not get to until the film's lighting cameraman, OSWALD MORRIS, had departed for another assignment. The credits are superimposed on a shot of Humbert's hand caressing Lolita's foot as he begins to paint her toenails, thereby implying the subservient nature of his infatuation with the young girl. The action is set against a background of satin drapes, and Taylor photographs the images in soft and delicate tones.

Kubrick then brought Taylor in to photograph *Dr. Strangelove* (1964), in which a paranoid air force general commands a fleet of nuclear aircraft to unleash their bombs on the Soviet Union. But Taylor had to undergo a searching interview with Kubrick before he got the job. He recalls Kubrick paging through a copy of *American Cinematographer*,

the movie cameraman's bible, and asking him technical questions about how various process shots are accomplished through trick photography. No one else had ever dared to test Taylor in this fashion, in order to ascertain if he was technically qualified to shoot a film.

Taylor had served as a combat photographer during World War II and had flown on bombing missions over Germany. This helped him to lend a realistic quality to *Dr. Strangelove*, especially in the scenes aboard *The Leper Colony*, the only B-52 bomber to reach its Russian target. He photographed a great deal of footage of the vast, trackless Arctic wastes for the scenes in which the plane relentlessly flies toward its objective.

President Merkin Muffley (PETER SELLERS) meets with his military advisers in the War Room to discuss the crisis. The Pentagon's War Room, writes ALEXANDER WALKER, "is one of the most functional and imaginative sets ever designed for a film." President Muffley sits at a circular conference table with his advisers, over which Taylor had placed a bank of lights which bathes the men in an eerie glow. At one end of the room is a huge map with winking lights that chart the progress of the bomber wing toward its Russian targets. In lighting the set, Walker comments, Kubrick and Taylor "achieve an effect that is spectral and nightmarish," as befits Kubrick's nightmare comedy about nuclear war.

Kubrick favored source lighting for the film; that is, there is always an identifiable light source on the set, from which light would ordinarily come in real life, such as a window in the daytime or a lamp at night. Source lighting gives the film a stark, documentary-like flavor. Taylor recalls Kubrick prowling around the set, a cigar clamped in his mouth, checking out every detail of the set and lighting.

Journalist Lyn Tornabene, who visited the set, observes: "This overwhelming omnipresence of the director had a strange effect on the camera crew. Awestruck and respectful, they would frequently stand off and watch him rechecking details of their work." There was loyalty on the set, she adds, but there were no humorous pranks. As a matter of fact, Taylor felt that in general, Kubrick lacked a sense of humor while he was working. When "Mr. K." smiled, it was usually at the completion of a difficult scene. "For instance," Tornabene writes, "interior shots of his killer plane . . . were done in an area about the size of a packed linen closet. When he had finished a take of the plane being struck by a defensive missile, and accomplished rocking that linen closet and filling it with smoke and debris, he laughed in delight," and so did Taylor and his camera crew.

Elaine Dundy, a journalist who also was on the set of *Strangelove*, noted that Kubrick was brisk in giving orders to the crew. She told this writer that she recorded in her article about the film that, when Kubrick was lining up a shot and Taylor was inadvertently in his line of vision, he snapped, "'Get out of the way, Gil!'" When Kubrick read the transcript of the article prior to publication, he requested that she drop that incident from her piece, because Kubrick feared that otherwise no cameraman would subsequently be willing to work for him. So she altered her remarks as follows in the published version of the article: "'Get out of the way,' he will say casually and inoffensively to anyone who is in it."

In any event, Taylor's superb cinematography was much praised when the film opened, and Kubrick invited him back to do some shots on *2001* after cinematographer GEOFFREY UNSWORTH had moved on to another project. Taylor served as director of photography on several important films, including *The Bedford Incident* (1965), which was the first directorial

effort of JAMES B. HARRIS, who had acted as coproducer on Kubrick's early films; Alfred Hitchcock's *Frenzy* (1972); and George Lucas's *Star Wars* (1977). Taylor's last major film was the thriller *The Bedroom Window* (1986).

**References** Dundy, Elaine, "Stanley Kubrick and *Dr. Strangelove*," in *Stanley Kubrick: Interviews*, ed. Gene Phillips (Jackson: University of Mississippi, 2001), pp. 9+; Tornabene, Lyn, "The Bomb and Stanley Kubrick," *Cosmopolitan*, November 1963; Walker, Alexander, *Stanley Kubrick, Director*, rev. ed. (New York: Da Capo, 1999).

**Thackeray, William Makepeace** (1811–1863) The friend and great literary rival of Charles Dickens, Thackeray was an English novelist, comic illustrator, essayist, and lecturer. The son of a high government official in India, Thackeray was born in Calcutta in 1811. After his father died in 1815, he was sent to England to pursue his education. Thackeray attended Trinity College, Cambridge, but, an indolent student, he left there without a degree in 1830. He became adept at drawing caricatures (and at one point aspired to illustrating Dickens's novels) and at writing little comic sketches for magazines. He displayed versatility as a journalist by penning predominately humorous pieces in the form of travel sketches, stories, and burlesques, which he contributed to *Punch*, *Fraser's Magazine*, and other periodicals. In 1836 Thackeray married Isabella Shawe, who subsequently proved incurably insane. His care for his deranged wife and for his two daughters prohibited him from ever attaining financial security, though he mingled with upper-class society.

Thackeray turned to the writing of fiction in due course, and his first notable novel was *The Luck of Barry Lyndon* (1844), the story of an 18th-century rogue, which showed the writer's promise as a novelist. His novel *Vanity Fair* (1848), which was particularly admired by Dickens, chronicles the adventures of Becky Sharp, an attractive, clever, scheming young adventuress who lives during the Napoleonic period. (*Vanity Fair* was filmed by Rouben Mamoulian as *Becky Sharp* in 1935, and it claimed the distinction of being the first full-Technicolor feature motion picture.)

Among his other novels are *Henry Esmond* (1852), set in England during the days when the Stuarts were

playing a losing game to claim the crown of England. (The hero futilely supports the Stuart cause and ultimately migrates to Virginia at novel's end.)

In these novels, Thackeray wrote convincingly about all levels of English society in a witty, urbane, and sophisticated style, portraying a society marred by greed and hypocrisy; he created a rich tapestry of English high life and low life in a perceptive and pungent manner. This serves as a backdrop against which the characters conduct their lives and which mirrors the complex interrelationships of society at large. Literary critics have praised Thackeray's lucid, fluent prose, and, more importantly, his ability to create lifelike characters. He commented that, once he had created his characters, they seemed to take on a life of their own, and he simply followed them wherever they led, as if some occult power was moving his pen.

Stanley Kubrick reached back to Thackeray's earlier book, *The Luck of Barry Lyndon*, for the source of his 1975 epic film, *BARRY LYNDON*. This picaresque novel traces the amorous adventures of a handsome 18th-century rogue, who hops from a lady's bedchamber to a gambling table with equal ease. Throughout the novel Barry roams across Europe, encountering a varied succession of adventures wherever he goes. When Barry wounds someone in a duel, he runs away, joins the army, and winds up fighting against the French in the Seven Years' War. Although Barry often gets into trouble, he retains his resilience, and is usually able to snap back after each misfortune that fate visits upon him.

In writing *Barry Lyndon*, Thackeray was departing significantly from the portrayals of romantic heroes so common in historical fiction. In filming the book Kubrick chose a story that likewise departed from the highly romantic historical movies of the past. Many of these, like Rouben Mamoulian's *Becky Sharp* (1935), and especially those made in England in the 1940s, were what Penelope Houston describes as examples of "kitchen maid realism." She goes on to explain how these movies gloried in the endless permutations of the same basic plots, in which the swashbuckling hero "flung himself into Regency disguise, took to the roads as a highwayman, poisoned off his enemies with, if memory

serves, doses from large bottles obligingly labeled *poison*."

By contrast, Kubrick, following Thackeray's lead, depicts Barry Lyndon as an unmitigated scoundrel, opportunist, and fraud in a very sardonic light. Thus Kubrick sought to bring Thackeray's characters to life on the screen in the way that the novelist had brought them to life on the printed page. In fact, the director coordinated the story with the paintings and music of the period. Kubrick managed in this film not only to translate a historical novel to the screen but to evoke the past as a vivid present.

Thackeray's writings seem at times almost cinematic in style. In one of his travel books, *The Irish Sketchbook*, he describes a mountain range in minute detail and then, dissatisfied with what he considers to be his inadequate attempt to evoke the scene for the reader, comments, "Printer's ink cannot give these wonderful hues, and the reader will make his own picture at his leisure." Written in the same pictorial style, *The Luck of Barry Lyndon* is as filmable a book as any STANLEY KUBRICK has made into a motion picture.

**References** Carroll, Noel, "Becky Sharp Takes Over: *Vanity Fair*," in *The English Novel and the Movies*, ed. Michael Klein and Gillian Parker (New York: Ungar, 1981), pp. 108–120; Thackeray, William Makepeace, *The Luck of Barry Lyndon*, ed. Martin Anisman (New York: New York University Press, 1970); Prawer, S. S., *W.M. Thackeray's European Sketch Books: A Study of Literary and Graphic Portraiture* (New York: Peter Lang, 2000).

**Thompson, Jim** (1906–1977) The man who worked with STANLEY KUBRICK on the screenplays of *THE KILLING* and *PATHS OF GLORY* is the legendary author of many acclaimed "hard-boiled" crime novels of the 1950s and 1960s. With Mickey Spillane, Thompson most exemplified the paranoia and incipient violence of America's immediate postwar years. The petty crooks, corrupt law officers, small-town dropouts of his crime noir paperback novels represented the underside of American life on the margins of society.

He was born on September 27, 1906, in Anadarko, Oklahoma. His father was "Big Jim"

Thompson, the sheriff of Caddo County in Oklahoma, who regaled his son with wild tales of territorial misdeeds and lawlessness. But Big Jim was guilty of graft and corruption, and he fled the town and his family just ahead of imprisonment. The powerful, charismatic lawman who was also an unstable criminal became a model for many of the characters to come in novelist Thompson's books.

After leaving the University of Nebraska, young Jim married early and worked at a variety of jobs to support his wife and three children. During the 1930s he was appointed director of the Oklahoma Writers Project. After the financial failure of his first two novels, *Now and on Earth* (1942) and *Heed the Thunder* (1946), the 43-year-old Thompson published his breakthrough work, *Nothing More than Murder* (1949), the first of the noteworthy paperback originals he wrote in the early 1950s.

His novel *The Killer Inside Me* (1952)—a portrait of the mental disintegration of a small-town sheriff with a lust for murder—came to the attention of Stanley Kubrick, who pronounced it as “probably the most chilling and believable first-person story of a criminally warped mind I have ever encountered.” Thompson went to work for Kubrick, adapting Lionel White's novel *CLEAN BREAK*. Retitled *The Killing*, it was Thompson's first screenplay, although he was credited only with “additional dialogue.” For *Paths of Glory*, he received coscreenwriting credit with Kubrick and CALDER WILLINGHAM. After that, while battling alcoholism, Thompson wrote television scripts, short stories, and more crime novels (his last novel was *King Blood* in 1973) until his death from several strokes on April 7, 1977. His fiction has been adapted to the screen by Sam Peckinpah (*The Getaway*, 1972), Stephen Frears (*The Grifters*, 1990), and James Foley (*After Dark, My Sweet*, 1990). “Thompson's slippery, self-reflexive novels begin with the appearance of integration and order,” writes biographer Robert Polito, “then chart a descent into madness and extinction.” In his study of Thompson, Charles L. P. Silet declares, “Thompson depicted a fictional world of unrelieved rage and self-destructiveness, full of sadomasochistic relationships, that erupts into outbursts of stag-

gering violence. . . . Such savage extravagance gives Thompson's writing a hard edge missing from much other crime noir, and it signaled a shift in fictional tone that came to mark the noir writing after him.” Biographer Polito succinctly characterizes the experience of reading a Thompson story: “Reading a Thompson novel is like being trapped in a bomb shelter with a chatty maniac who also happens to be the air-raid warden.”

**References** Polito, Robert, *Savage Art: A Biography of Jim Thompson* (New York: Vintage Books, 1995); Silet, Charles L. P., “Crime Noir,” in Robin Winks, ed., *Mystery & Suspense Writers*, vol. 2 (New York: Charles Scribner's Sons, 1998), 1009–1028.

**Traumnovelle** (*Rhapsody: A Dream Novel*) Originally published in German in 1926, ARTHUR SCHNITZLER's novella forms the basis for FREDERIC RAPHAEL and STANLEY KUBRICK's screenplay for *EYES WIDE SHUT* (1999). Schnitzler's story bears one significant characteristic in common with ANTHONY BURGESS's *A CLOCKWORK ORANGE* (1962): it is short enough to allow a reasonably faithful adaptation to film. Except for the transposition of period and locale—the Schnitzler book is set in Vienna at the end of the 19th century—*Eyes Wide Shut*, set in New York on the eve of the 21st century, follows the original story fairly closely. *Traumnovelle* examines the marriage of a physician named Fridolin and his wife, Albertine, who, after years together, begin to confess the temptations they have had over the years to be unfaithful to each other.

After an evening out at a masked ball, at which both Fridolin and Albertine have flirted with other guests, Albertine (partly motivated by jealousy, to get revenge for Fridolin's flirtations) tells her husband about a sailor who had caught her fancy the prior summer, while the couple was on holiday on the coast of Denmark. Fridolin retaliates with a story of a pubescent girl he encountered near the beach one morning, on that same Danish holiday; the girl had exchanged knowing looks with him, and he admits to his wife that he had to make a great effort in order to keep from pursuing the girl.

Though the hour has grown quite late, Fridolin is called away; one of his patients, a prominent lawyer,

has taken a turn for the worse. When Fridolin arrives at the posh home of the Court Counsellor, the man has already died. Marianne, the adult daughter of the deceased, blurts out a declaration of love for Fridolin, who is embarrassed by her advances, especially as her fiancé is in the house. As soon as he is able, Fridolin leaves and starts walking home.

In the street, he is harassed by a group of drunken fraternity students. Maturity prevents Fridolin from scuffling with the young men, and he walks away; yet he is disturbed by his failure to stand up to them, and he even feels emasculated by the incident. His troubled thoughts distract him from his intended route, and he soon finds himself in an unfamiliar area.

A prostitute approaches him and invites him to her apartment. Fridolin declines sex with the young woman at first, preferring simply to talk to her. Assuming he is afraid of contracting syphilis, the woman says he is right to be cautious. Fridolin then attempts to make love to her, but the prostitute now is uncomfortable, and he desists.

Back out in the street, Fridolin wanders into a café, where there is soft piano music in the background. After a while, he recognizes a man seated nearby as Nachtigall (Nightingale in the 1999 English translation), formerly a fellow medical student. Nachtigall joins him and confesses that it was he who had been playing the piano. After they both “catch up,” Nachtigall tells Fridolin of the unusual gatherings for which he occasionally plays piano—ritualistic orgies, with all the men masked and in robes and all the women wearing only masks, during which Nachtigall plays blindfolded. There is to be such a gathering that night, and Fridolin convinces Nachtigall to help him get in. Against his better judgment, Nachtigall gives Fridolin the password for entry: “Denmark.” Fridolin notes the ironic coincidence.

Fridolin knows of a costume shop that might be open late, so he goes there to rent a monk’s habit and a black mask. While the proprietor, Gibiser, is assisting him, they hear a noise in the shop. Gibiser discovers two men—dressed in red judges’ robes and white wigs—in a compromising position with his very young daughter. The girl runs over to

Fridolin and embraces him, “with mischief and desire” in her eyes. Gibiser threatens loudly to call the police on the two men, and he hints that the girl is mentally ill. Fridolin leaves with his costume just in time to follow Nachtigall’s carriage to the mysterious gathering.

Soon after Fridolin gains entry, a female reveler warns him that he must leave immediately, while there is still time. Heedless, Fridolin remains, watching the gaily costumed men dancing with the nude, masked women. He senses that some of the men are becoming suspicious, and a second woman approaches him, inviting him to join in the fun. Then the first woman reappears and steals Fridolin away momentarily, to offer him one more warning. She is whisked away by one of the other men, and Fridolin finds himself alone. Suddenly, one and then several men demand the “password to the house,” from Fridolin. As he is unable to supply it, they demand that he remove his mask. By this time, all the revelers are looking on. Just as someone begins to forcibly remove Fridolin’s mask, the woman who had warned him offers herself, so that Fridolin might be spared his fate. Despite Fridolin’s protestations, he is escorted out and warned sternly against attempting to investigate further. A carriage drives Fridolin to the outskirts of town.

He arrives home at 4 A.M., locking the mask and habit away in his office. He finds Albertina asleep, but suddenly she breaks into hysterical laughter, apparently dreaming. He wakes her, and she describes the nightmare she had just been having: The dream begins as a metaphor for their love for each other, their marriage, and the struggles to make a life together. But while Fridolin is away, gathering precious gifts for Albertine, she becomes distracted by a lover, who may be one man or several. She lies nude with him in a meadow with thousands of other naked couples, and she can see an angry mob pursuing Fridolin, intent on killing him. As they are about to crucify him, the princess of the land offers to save him if he will marry her and become prince. Fridolin refuses, to remain true to Albertine, who rises up to go to him. She laughs at the absurdity of Fridolin’s fidelity, that he would sacrifice himself for her. She wants to get to him, not to save him, but so that he

can hear her laughter as he is being nailed to the cross. So she starts laughing as loudly as she can. That is the moment at which Fridolin awakes her from the dream.

The next day, Fridolin is filled with a profound hatred of Albertine, and he is convinced that there is no course for him but divorce. Meanwhile, he discovers that Nachtigall has vanished, having been spirited away from his rooming house the night before by two imposing men.

Fridolin then returns to the costume shop, under pretense of inquiring about the mental health of Gibiser's daughter. Again he sees the two men who had been dressed as judges, and he asks Gibiser if he had not called the police. Gibiser replies that they have "come to a different understanding," and he strongly hints that, for a price, Fridolin too can know the pleasures of his young daughter.

Later that day, Fridolin manages to find the mysterious house where the dark proceedings had unfolded the night before. A servant meets him at the gate, with a letter addressed to Fridolin by name. The letter offers a second warning that he must give up his inquiries at once.

That evening, he pays a visit to Marianne, half hoping that she will try to seduce him and that he will thus be able to take some revenge on Albertine for the cruelty of her dream. Instead, Fridolin is appalled at the pathos of the situation, as Marianne seems to be genuinely in love with him and crushed that he does not try to prevent her impending marriage.

Fridolin wanders the streets, half considering the possibility of leaving town altogether to start a new life elsewhere. He finds himself at the apartment house of the prostitute, Mizzi, from the night before, but her roommate informs him that Mizzi has been hospitalized (we presume for syphilis).

As he continues to wander the streets, for no other reason than to avoid going home, Fridolin stops in a café and reads the newspaper. In it, he learns of a young woman, a "Baroness D.," who had committed suicide by poison the night before. He gets the idea that Baroness D. could be the woman who warned him at the orgy, so he goes to the morgue to inspect the corpse. Fridolin is deeply

moved by the dead woman's body, although he is not certain it is the same woman.

Leaving the shadows of the previous night behind him, Fridolin returns home at last. He finds Albertine sleeping, and on the pillow next to her lies Fridolin's black mask. He unexpectedly breaks into tears. Albertine awakes, and Fridolin tells her of the previous night's adventures. Afterward, in the gray light of dawn, the two of them decide that they are lucky to have survived all their pitfalls, whether dreams or real; awake for the moment, they get ready to face a new day together.

Kubrick had been introduced to Schnitzler's work by his second wife, RUTH SOBOTKA. In 1960, he explained his admiration for the writer in an interview with Emmett Ginna:

It's difficult to find any writer who understood the human soul more truly and who had a more profound insight into the way people think, act, and really are, and who also had a somewhat all-seeing point of view—sympathetic if somewhat cynical.

When Frederic Raphael first read *Traumnovelle*, he told Kubrick that he found it to be somewhat dated, and that quite a lot of work would be required to translate the story to present-day New York. In *Eyes Wide Open*, Raphael recounts their conversation:

S.K.: Dated in what way?

ER.: No cars, no phones, but that's not the problem [indeed there are phones in the story].

S.K.: What's the problem?

ER.: Underlying assumptions. Which are dated, aren't they? About marriage, husbands and wives, the nature of jealousy. Sex. Things have changed a lot between men and women since Schnitzler's time.

S.K.: Have they? I don't think they have.

ER.: (After thought) Neither do I.

The popular press could not have disagreed more. *Eyes Wide Shut* met with much critical hostility and public consternation. Rather than recognizing the film's exploration of the emotional and psychological complexities of a marriage, critics faulted the film for failing to be what they expected: a quasi-pornographic, erotic thriller. Part of the blame lies in the way the film was marketed and publicized, as "the sexiest film ever made." Furthermore, audiences and critics seemed to miss the dreamlike quality of the film and the story itself, offering such banal observations as that the streets in the film look nothing like New York City streets.

Frederic Raphael saw the bulk of Fridolin's adventures as a dream, but in *Eyes Wide Open*, he reports that Stanley Kubrick did not. Raphael quotes Kubrick as saying, "It can't *all* be a dream . . . if there's no reality, there's no movie." Yet Raphael is correct to point out that Schnitzler suggests that Fridolin's night of adventure is a dream. Having the password be "Denmark" mirrors the fact that Albertine and Fridolin had seen their fantasy lovers, the sailor and the young girl, in Denmark—something they had been discussing just before Fridolin went out for the night. Raphael points out the highly Freudian aspects to the story, and Kubrick mentions that, in fact, Schnitzler knew SIGMUND FREUD.

On the other hand, Kubrick was right to dismiss Raphael's facile contention that "the whole thing is meant to be read as a dream." Schnitzler's story navigates the gray area between reality and dreams (or fantasy), between action and desire, between the conscious and the unconscious—waters through which some of the best literature and films, like *Traumnovelle* and *Eyes Wide Shut*, take us, if we allow them to do so.

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**Trumbo, Dalton** (1905–1976) Dalton Trumbo was one of Hollywood's highest-paid screen-

writers in the 1940s, with such films as *A Guy Named Joe* (1943) and *Tender Comrade* (1944) to his credit. He was born in Montrose, Colorado, on December 9, 1905. He attended the University of Colorado at Boulder (1924–25), and the University of California at Los Angeles (1925–27), and finally the University of Southern California at Los Angeles (1927–29). He married Cleo Fincher in 1939. He began his professional career as a writer as a newspaper reporter in 1930, then became a script reader at Warner Bros. in 1935. In 1936 he wrote his first screenplay, *Love Begins at Twenty*. He became a prominent screenwriter; then, in 1947, in a tense period of uncertainty known as the cold war, came the anti-communist witch-hunt, encouraged by Senator Joseph McCarthy and carried on by the hearings conducted by the House Un-American Activities Committee (HUAC). The committee, which attempted to target communist elements in the film industry, was chaired by J. Parnell Thomas, a notorious Redbaiter. The hearings began in Washington, D.C., on October 22.

Some "friendly witnesses" were self-proclaimed patriots such as actor Ronald Reagan and movie mogul Louis B. Mayer, who fulminated against the Red Menace. Others, who were suspected of having communist affiliations, were granted immunity from prosecution in exchange for informing on friends in the film industry, most of whom had long since abandoned any interest in leftist politics. Indeed, the testimony of these witnesses about the individuals in Hollywood whom they fingered as suspected communists was usually unsubstantiated and often amounted to little more than character assassination, founded on hearsay and malice.

"Unfriendly witnesses" were those accused of alleged communist activities who steadfastly refused to reveal their political past or the political connections of their associates. Ten such witnesses, including screenwriters Dalton Trumbo, Ring Lardner Jr., and director Edward Dmytryk, declined to cooperate with HUAC. They either invoked the First Amendment of the Constitution or challenged the authority of HUAC. Lardner (*Woman of the Year*, 1942) recalls in his autobiography that, when Thomas asked

him if he was committed to the Communist Party, he replied, “I could answer, but I would hate myself in the morning.”

They were all charged with contempt of Congress and were subject to imprisonment. The group was dubbed the “Hollywood Ten,” or “the Unfriendly Ten,” whereupon director Billy Wilder quipped that a few of them had talent; the rest were just unfriendly. Trumbo had written *Kitty Foyle* (1940), for which Ginger Rogers won an Academy Award. Ironically, according to John Howard, the actress’s mother, Lela Rogers, testified against Trumbo during the hearings. Mrs. Rogers claimed that in another Trumbo film, *Tender Comrade*, Ginger had refused to speak the line, “Share and share alike—that’s democracy,” declaring it smacked of communist ideology. Moreover, Mrs. Rogers maintained that the picture, which was directed by Edward Dmytryk (*Murder, My Sweet, 1944*), contained other “anti-American speeches” which other members of the cast were made to say.

The Hollywood Ten futilely appealed their cases; in May 1950, the Supreme Court refused to review the case, and the (by now) infamous group were given jail sentences in various prisons around the country. Dalton Trumbo spent 10 months at the federal penitentiary in Ashland, Kentucky. Parnell Thomas, ironically, was also sent to prison around this time for putting nonexistent employees on his Congressional payroll. Ring Lardner remembered encountering him in the federal correctional institution in Danbury, Connecticut.

After their release from prison, they were blacklisted by the film industry. In fact, they were advised by the Motion Picture Association of America that suspected communists and other subversives thought to have communist sympathies would not knowingly be employed in Hollywood. The year Trumbo spent in the federal prison, he told Judy Stone, “changed my life.” In his salad days in Hollywood, Trumbo’s salary had risen to \$4,000 a week; in the wake of his jail sentence he could command only \$2,500 a week—and then only for screenplays that he ground out under various aliases, including such pseudonyms as “Les Crutchfield” and even “Sally Stubblefield.” (The phenomenon of blacklisted writers compos-

ing scripts was known in Hollywood as “the black market.”)

Trumbo won an Academy Award in 1953 for *Roman Holiday*, which he wrote under the pseudonym of Ian McLellan Hunter, and copped another Oscar in 1957 for *The Brave One*, which he wrote with the pen name of Robert Rich. Neither “Hunter” nor “Rich” appeared at the Oscar ceremonies to pick up their awards, but it was an open secret in Hollywood that both Hunter and Rich were in fact Dalton Trumbo.

A few years later, director Otto Preminger hired Trumbo to write the screenplay for *Exodus* (1960); and on January 19, 1960, he held a press conference to announce that Dalton Trumbo would receive an official screen credit for his script. Lardner writes in his autobiography that the American Legion protested Preminger’s action; but the director told the legionnaires that they had a right to their opinion, just as he had a right to hire anyone he pleased. In openly supporting Trumbo, Preminger staunchly maintained that in a democracy a person’s political views are his personal concern. As a result of his stand, Gerald Mast and Bruce Kawin comment, “Preminger was instrumental in vanquishing the blacklist.” Preminger no doubt took this position because he vividly remembered the suppression of freedom of expression in his native Austria, while it was under Nazi domination.

KIRK DOUGLAS, who was executive producer as well as star of *SPARTACUS* (1960), had also commissioned Trumbo to write that film, derived from the novel by HOWARD FAST, who had himself served time for admitting his membership in the American Communist Party. But when Douglas had hired Trumbo, more than a year before Preminger’s public stance about Trumbo, he initially utilized Edward Lewis, the film’s producer, as a “front” for Trumbo, claiming that Lewis was the author of the script. (The practice of fronting was common during the blacklisting era, and was the subject of the Woody Allen vehicle *The Front* (1976), a movie which was directed by Martin Ritt and written by Walter Bernstein—both of whom had been blacklisted in the McCarthy era.)

VINCENT LOBRUTTO, in his biography of Kubrick, reports that, at a meeting of Kubrick, Douglas,

and Lewis, Edward Lewis expressed misgivings about being named author of the script. LoBrutto states that Kubrick suggested that if they were unwilling to credit the real author of the screenplay, Dalton Trumbo, they might just as well attribute both the script and the direction of the film to him—much to the consternation of Douglas and Lewis.

Kubrick's suggestion was not as self-serving as it might at first appear. As long as Trumbo was not to receive an official screen credit for the screenplay, it made more sense for the director, rather than the producer, to be listed as author. As Kubrick told Gene Phillips, "I directed the actors, I composed the shots, and I edited the movie." Kubrick was, after all, on the creative side of the production, while Lewis was strictly on the business end of the project.

As filming proceeded, Douglas officially stated that "Sam Jackson" (Trumbo's favorite alias) was the screenwriter. *Spartacus* was still at the editing stage, and Douglas and Lewis were still bickering about Trumbo's screen credit, when Preminger publicly named Trumbo as author of the *Exodus* script. *Exodus* was released some months before *Spartacus*, with Trumbo listed as author of the screenplay. Douglas opted to follow suit and award the screen credit for *Spartacus* to the script's rightful author.

Nevertheless, Douglas contended ever after that he had broken the blacklist by crediting Trumbo with the script for *Spartacus*. As a matter of fact, the record shows that *Exodus* was released on March 27, 1960, with Trumbo's name in the credits, whereas *Spartacus* was released October 19, 1960. *Exodus* was Trumbo's first screen credit after the blacklisting era, not *Spartacus*. Consequently, Preminger, more than Douglas, was instrumental in vanquishing the iniquitous blacklist.

Neither *Spartacus* nor *Exodus* suffered appreciably at the box office because of Trumbo's screen credit for both films. There were minor skirmishes surrounding the release of both movies, with picketing by the American Legion and the American Nazi Party in Chicago, Los Angeles, and other major cities. In addition, the American Legion sent out a mailing of 17,000 letters, denouncing *Spartacus* because the

"communist" Dalton Trumbo was involved in the picture. But the protests were short-circuited by a lack of public support and because both pictures were major spectacles that were well publicized and featured superstars with considerable marquee value. *Spartacus*, for example, boasted not only Kirk Douglas but LAURENCE OLIVIER and JEAN SIMMONS. When the name of a blacklisted writer appeared on the American screen for two Hollywood epics, it was obvious that the blacklisting period was for all practical purposes over. (Senator Joseph McCarthy was ultimately censured by the Senate and died in disgrace.)

Helen Manfull, the editor of Trumbo's published correspondence, *Additional Dialogue*, writes that Preminger "cannily made himself the herald of the end of the blacklist" and essentially outmaneuvered Kirk Douglas, who at long last had finally agreed to give Trumbo credit for the *Spartacus* script. But Douglas never ceased to maintain that he, and not Preminger, had broken the blacklist. In Dean Mitchell's television documentary, *Otto Preminger* (2000), Preminger's daughter Victoria has this to say: "There was an organization [which she declines to name] that was going to give an award to Kirk Douglas for breaking the blacklist after Dalton Trumbo's death in 1976. His widow, Mrs. Dalton Trumbo, called the organization and said, 'That's not true—the man who broke the blacklist was Otto Preminger.' But the organization said that Douglas was a big movie star and was very popular, so they went ahead and gave the award to Douglas."

When Douglas brought in Kubrick to direct *Spartacus*, Kubrick had no problems with Trumbo's politics. Thus he did not question Trumbo's slipping contemporary political references into the script. The film concerns a rebellious slave who foments a slave revolt against the forces of the Roman Empire, led by General Crassus (Laurence Olivier). Shortly before Crassus's troops are to meet Spartacus's slave army in the film's climatic battle sequence, Crassus lays plans with his general staff at his battlefield headquarters. "I'm not out for glory," he says. "I'm out to kill the legend of Spartacus." Batiatus, the slave trader (PETER USTINOV), is then summoned to the general's presence and asked for a physical description of

Spartacus. Batiatus surprises the commander-in-chief by telling him that he has seen Spartacus before: "He once trained under your auspices. You and your friends saw him when you visited my gladiatorial school. If it isn't subversive of me to say it, I made him what he is today." This quip about subversion is undoubtedly a reference by Trumbo to the investigations of HUAC during the Red Scare, only a few years before. Batiatus, however, agrees to finger Spartacus for Crassus, which recalls the treachery of the "friendly witnesses" at the HUAC hearings.

After Crassus's overwhelming victory against Spartacus, Gracchus (CHARLES LAUGHTON), an old political enemy of Crassus in the Senate, knows that Crassus's victory spells his defeat. Summoned to the Senate, Gracchus sits sullenly in the darkened, almost empty chamber as Crassus snarls at him, "If your political followers falter in loyalty to the State, they will be imprisoned. Lists of the disloyal have been compiled." There is little doubt that this statement too was inspired by Trumbo's bitter personal experiences with HUAC. "Is my name on such a list?" Gracchus inquires, already sure of the answer. Crassus grandly responds that he intends to let Gracchus live as long as he is willing to help acclimate his former followers to the new regime.

Edith Lee comments that Trumbo's scripts for films like *Spartacus* lack sophistication. His screenplays, she continues, "tended to be preachy and 'more liberal than thou.'" Still, Kubrick's reservations with the script were not aimed at Trumbo's politics, but at the overall quality of the screenplay. *Spartacus*, Kubrick told JOSEPH GELMIS, "had everything but a good story." The script, he continued, could have been improved in the course of shooting, but it was not.

Both Douglas, the executive producer, and Lewis, the producer, were in Trumbo's corner; and hence they by and large ignored any suggestions that Kubrick made about the screenplay. Trumbo's correspondence with Lewis, as published in *Additional Dialogue*, makes it abundantly clear that he and Lewis in particular had a close professional association, which endured through the many scripts which Lewis commissioned Trumbo to write for films

which Lewis produced over the years. Therefore, Lewis, and Douglas with him, sided against Kubrick when the latter suggested that Trumbo make script revisions.

Kubrick's chief complaint about working on *Spartacus*, as mentioned, was that the screenplay was saddled with a weak story line. Since the known facts about Spartacus's slave revolt are few, Trumbo invented a number of subplots in order to create the script for a king-size film of more than three hours' running time, leaving the film overlong and top-heavy with plot details.

Film historian Edith Lee asserts that Trumbo concentrated too much on multiplying additional plot complications and not enough on inventing incidents calculated to reveal character, in order to examine motivation more deeply and to make it more easy for the filmgoer to identify with the key characters.

Among Trumbo's later screenplays are *Lonely are the Brave* (1962) and *Hawaii* (1966). In the early 1970s Trumbo was finally able to bring to the screen his 1939 anti-war novel *Johnny Got His Gun* (1971), directing the film himself; it won a prize at the Cannes Film Festival. He belatedly received an Academy Award in 1975 for his screenplay for *The Brave One* (1956), which he had written under the pseudonym of Robert Rich. He died of a heart attack at age seventy on September 10, 1976.

Trumbo's scripts, says Edith Lee, deal with important issues like freedom versus tyranny, but they are painted with broad, melodramatic strokes: Thus *Spartacus* is a "message picture" about human rights as much as it is a historical epic. This is not to say the film does not have some memorable moments; Lee perhaps best sums up Trumbo's achievement as a screenwriter when she concludes, referring to his being blacklisted, "Unfortunately for the history of cinema, Trumbo's life was more gripping" than any of his screenplays, *Spartacus* included.

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**Trumbull, Douglas** (1942– ) The special effects director on *2001: A SPACE ODYSSEY* was born on April 8, 1942, in Los Angeles. He studied architecture at El Camino College in Torrance, California. (PIERS BIZONY, in his book on STANLEY KUBRICK, mistakenly calls Trumbull “a Canadian lad.”) Trumbull then joined Graphic Films in Los Angeles to collaborate on recruiting films for NASA and the U.S. Air Force. Kubrick happened to see Trumbull’s first promotional short, *To the Moon and Beyond* (1964), which was shown at the New York World’s Fair. He invited Trumbull to work on the special effects for *2001: A Space Odyssey* (1968) while Trumbull was still with Graphic Films. He eventually asked Trumbull to come over to England to be one of the supervisors of the special photographic effects on *2001*, the film which confirmed Trumbull’s reputation as a special effects expert.

Trumbull recalls in Bizony’s book that he jumped at the chance to work on *2001* in England. He phoned Kubrick and said, “Hey, I want really to stick

with this thing. Can I come over and work on it now?” “Sure,” Kubrick replied. Trumbull comments, “I sensed this was a big opportunity for me, though when it began I really had no idea where it was going.” As one of Kubrick’s staff put it, “Douglas Trumbull had Kubrick’s greatest respect. He worked very hard and very creatively. He was a driven young man.” Kubrick put Trumbull in charge of a crew of special effects artists. “The whole crew—we were learning as we went along,” says Trumbull. “It was like a film school for me.”

In May 1966, Kubrick finished shooting with the cast and then went on to spend another year and a half creating the 205 special effects process shots which comprise about half of the total film and account for more than half of the movie’s budget. Kubrick did everything possible to make each special effect completely authentic, seeing to it that it conformed to what scientists projected, on the basis of known data, that space travel would be like in the 21st century.

When the script called for a process shot that no known cinematic technique could provide, Kubrick, Trumbull, and their technical staff had to devise ways of creating the effect in question. Jeremy Bernstein, who visited the set of *2001* while the film was in production at Borehamwood studios, outside London, remembers watching a group of Trumbull’s staff working on minutely detailed scale models of spacecrafts that would be made to look, through the wonders of process photography, like the real thing. (Kubrick referred to their working area in the studio as “Santa’s Workshop.”) Trumbull even studied model spaceships which he had gotten from an international model exhibition in Germany in order to help him with the design of the *Discovery*, the spaceship which is on an expedition to Jupiter in the film.

Each special effects shot might include several elements, each of which had to be photographed separately. For example, one shot might include a scale model spacecraft sailing through the atmosphere with drawings of the various planets in the background that would be visible at this point in flight. The shot of the spacecraft would have to be superimposed on the shots of the planets in order to create a single image on the screen.

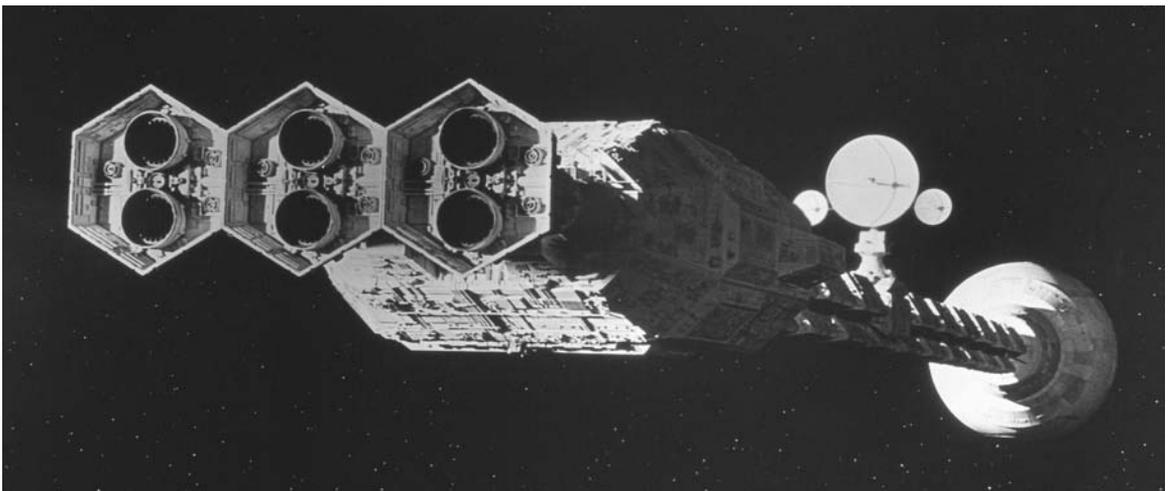
Joseph McBride writes that Trumbull and Kubrick experimented with concepts of alien beings which materialize at various points in the movie, but the tests proved too costly and time-consuming. Kubrick finally decided not to risk losing credibility with the audience by showing aliens on screen. As Kubrick said to JOSEPH GELMIS, a filmmaker cannot design a preternatural being “that doesn’t look either very humanoid or like the traditional bug-eyed monster of pulp fiction.” He continued, “You can’t hit something like this head-on—without its looking like instant crackpot speculation. You’re got to work through dramatic suggestion.” As a result, he and Trumbull decided against presenting these extraterrestrial creatures in concrete form. “The film’s elliptical approach,” concludes McBride, “befitted Kubrick’s detached, cerebral view of mankind’s first contact with extraterrestrials.”

The special effects work was the principal cause of the escalation of the film’s budget, and Kubrick had an abiding gratitude for ROBERT O’BRIEN, who was in charge of production at Metro-Goldwyn-Mayer when *2001* was being made. “He realized,” Kubrick told Gene Phillips, “that it was necessary for us, somehow, to overcome the previously unsolved problems of making the special effects in the film look completely realistic, and he understood

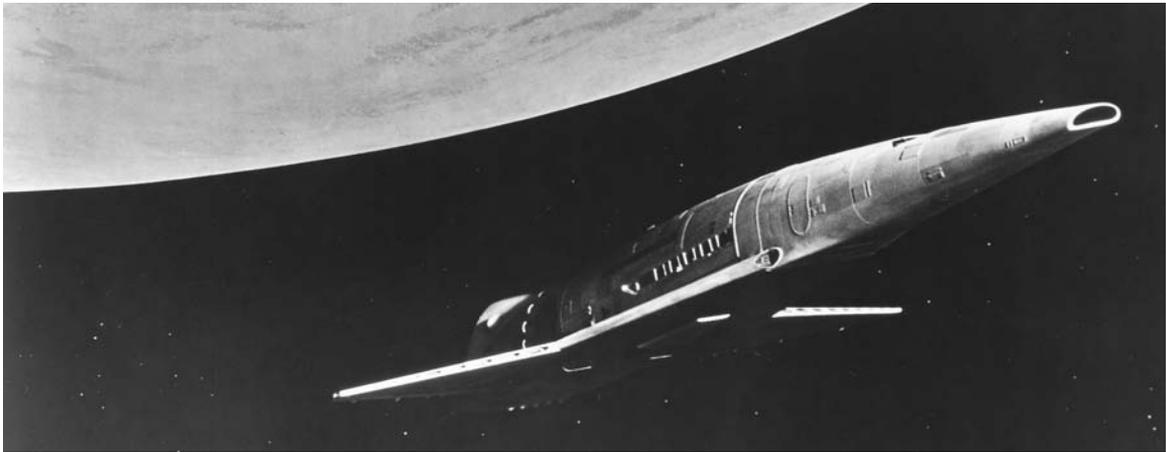
that new techniques were being devised. There were probably great pressures on him from the other studio executives, but he never mentioned them to me.”

Trumbull’s crowning achievement was the dazzling cosmic ride experienced by astronaut David Bowman (KEIR DULLEA), the only astronaut to survive the *Discovery* mission to Jupiter. At the film’s finale, Bowman goes off in a space capsule to encounter fresh experiences in space. For this segment of the picture, sometimes called “the Stargate corridor of light” sequence, Trumbull employed aerial shots of Monument Valley, Utah, photographed through colored filters, which were combined with footage utilizing a “slit-scan photography process,” which creates the impression of headlong motion.

“One of the best examples of my contribution to the film is what’s known as the slit-scan sequence, the Stargate sequence,” Trumbull explains in JAN HARLAN’s documentary, *STANLEY KUBRICK: A LIFE IN PICTURES* (2001). “There was a lot of evolution to the concept of how you would be transported from one dimension to another; it was never really solved in the screenplay. I had remembered knowing of an experimental filmmaker who was exploring this whole idea of long time exposures; while the camera shutter was open he would move all kinds of art



*The Discovery*, in *2001: A Space Odyssey* (1968) (Author's collection)



Space shuttle in *2001: A Space Odyssey* (1968) (Author's collection)

work or slits around in front of the camera to scan colored objects onto the film in a rather unusual way.

“And I thought, if you took what he was doing, you could create this streak exposure—a streak exposure is like a time exposure of car headlights on a freeway. If you leave the camera shutter open, the car headlights become a streak of light. It occurred to me that there might be some way to apply that to the *Stargate* sequence.” He walked immediately down to Kubrick’s office and said, “Stanley, I think this is the answer to the *Stargate*.” Kubrick replied, “I think you could be right. You have *carte blanche* to do whatever you need to do.” That incident typified Trumbull’s experience on *2001*, he continued; “support from Stanley to experiment, take risks and produce something that is different.”

For the slit-screen effect, Frank Miller writes, Trumbull “kept the camera shutter open on a single frame of illuminated artwork, while moving the light source toward the camera.” When the entire reel of finished and processed footage was projected on a motion picture screen at the normal speed of 24 frames per second, the effect was one of rapid motion, sometimes creating fantastic patterns.

The resulting kaleidoscope of colorful images gives the viewer the impression that Bowman is flying through the vast outreaches of space. “The Star-

gate tunnel of light,” Bizony affirms, “was Douglas Trumbull’s particular achievement.”

Kubrick spurred Trumbull on to create this episode as imaginatively as possible. “Kubrick’s attitude was that people never knew what they were capable of achieving if they didn’t keep trying, and he didn’t know precisely what he wanted until he saw it,” says Trumbull. He concludes, “I was supposed to be on the film for nine months and ended up there for more than two years.”

Bizony asserts that the Motion Picture Academy’s bestowing a single Academy Award on Kubrick for best visual effects was an inadequate accolade for *2001*. Certainly Trumbull and the other principal special effects artists should have received individual Oscars along with Kubrick. Yet Trumbull was often referred to in the press in subsequent years as the artist who “did the special effects for *2001*.” Trumbull remembers that Kubrick would phone him, after reading such an item and inquire, “Why are you claiming to be the only guy who did the special effects?” Trumbull would then explain, “I never said that”: He points out that he feels that the special photographic effects in the picture were *designed* by him and his colleagues and *directed* by Kubrick. “I think it is one of those rare times in movie history,” he points out, “when a director was so integrally involved in the effects; but it was a collaborative

process involving a lot of people.” Critic Barry Norman said it all when he stated that *2001* “is so imaginative, it breaks new ground”; so that “it stands as a landmark in the evolution of cinema.”

Trumbull turned director himself after *2001* and made *Silent Running* (1971), with Bruce Dern, about botanists in 2001 attempting to restore vegetation on planet Earth in the wake of a nuclear explosion. He then created the special effects for STEVEN SPIELBERG’s *Close Encounters of the Third Kind* (1977), which concerns aliens landing in a spaceship in Indiana farm country. Joseph McBride cites Spielberg as paying tribute to Trumbull by saying, a year after the movie was released, “I’d still be on the Columbia back lot trying to get a cloud to materialize out of thin air,” if it had not been for Trumbull’s contribution to the movie. Trumbull then did the special effects for Ridley Scott’s *Blade Runner* (1982), with Harrison Ford tracing down androids in 21st-century Los Angeles.

Still, Trumbull hankered to return to directing, so he took over a stalled project, *Brainstorm* (1983). His technological expertise, however, could not save the film, which was doomed not only by a weak script but by the death by drowning of star Natalie Wood late in production. After directing two more films, *New Magic* (1984) and *Leonardo’s Dream* (1989), both of which sank without a trace, Trumbull moved away from Hollywood altogether.

As Douglas Gomery indicates, Trumbull founded Future Generation Corporation in order to develop his pet project, Showscan: “Shot at sixty frames per second (versus twenty-four frames per second for traditional 35mm film), Trumbull sought to bombard the viewer with 150 percent more visual information. By using a larger screen, set closer to the audience, plus a powerful, state-of-the-art stereo sound system, plus 70mm film stock, Trumbull wanted to make the ticket buyer unaware she or he was even watching a motion picture.” But Trumbull’s dream never passed the experimental stage. He was unable to persuade the mass audience to want this “super realism.” Trumbull gave up and turned to designing rides for theme parks, among them the “Back to the Future” attraction at the Universal Studios theme park.

His work as special effects artist for the films of Stanley Kubrick, Steven Spielberg, and Ridley Scott remains his finest, lasting achievement.

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**Turkel, Joe** (b. 1927) Joe Turkel’s career as a character actor spanned six decades. In 1949, he made his film and television debuts, appearing in three films (*City Across the River*, *Sword in the Desert*, and *Angels in Disguise*), and two episodes of *The Lone Ranger*. He appeared in such notable films as *Hellcats of the Navy* (1957; Ronald Reagan and Nancy Davis’s only film together), Samuel Fuller’s *Verboten* (1958), *The Carpetbaggers* (1964), Robert Wise’s *The Sand Pebbles* (1966), Roger Corman’s *The St. Valentine’s Day Massacre* (1967), and Wise’s *The Hindenburg* (1975). In addition, from the ’50s through the ’70s, he appeared in episodes of such television series as *The Adventures of Rin-Tin-Tin*, *Bat Masterson*, *Bonanza*, *Wagon Train*, *The Andy Griffith Show*, *The Untouchables*, *Adam-12*, and *Kojak*.

But Turkel made his mark on film culture in four films, including three roles for STANLEY KUBRICK—Tiny in *THE KILLING* (1956), Pvt. Pierre Arnaud in *PATHS OF GLORY* (1957), and Lloyd in *THE SHINING* (1980)—in addition to what is perhaps his signature role, Dr. Eldon Tyrell in *Blade Runner* (1982).

Early in *The Killing*, we hear this voice-over narration:

Waiting for the race to become official, he began to feel as if he had as much effect on the final outcome of the operation as a single piece of a jumbled jig-

saw puzzle has to its predetermined final design. Only the addition of the missing fragments of the puzzle would reveal whether the picture was as he guessed it would be.

Certainly, the character played by Turkel in the film, a hood named Tiny, is but a very small part of the whole puzzle, but that part is emblematic of the carefully interwoven threads of the narrative. Tiny first appears in a bar in which one of the racetrack thieves, Patrolman Randy Kennan, meets his loan shark. Kennan greets Tiny casually before his meeting. We think nothing of it. Later, another of the thieves, George Peatty (ELISHA COOK JR.), tells his wife, Sherry (MARIE WINDSOR) about an upcoming job that will make both of them rich. Unfortunately, Sherry is cheating on George with Val Cannon (VINCE EDWARDS), and tells Val of the job. The two concoct a plan whereby Val will steal George's money, and the two adulterers will be rich. Val has slightly different plans and reckons to steal all the money from the heist. Whom does he enlist for help? Tiny. Tiny and Val spy on the thieves' meeting and later, after the robbery, burst in on them and demand the money. An enraged George comes out firing, and when the shots have died down, the other thieves (minus the hero, Johnny Clay, played by STERLING HAYDEN), Val, and Tiny all lie dead. George survives only long enough to avenge himself on his wife. Turkel's role is minor, and he has virtually no dialogue. But by becoming one thread that connects two separate narrative strands (Kennan's debts, Sherry's cheating) purely by chance, Tiny's presence helps reinforce the film's central impression of looming, predetermined fate, a spiderweb design that catches and dooms each of the characters.

Turkel's role in *Paths of Glory* is more substantial. In that film, French army commanders decree that three soldiers must be tried and executed in order to set an example to the supposedly cowardly troops that failed to carry out what was in fact an impossible plan of attack, foisted on them by ambitious, venal generals. Turkel plays Private Arnaud, a brave, decorated soldier randomly chosen by his sergeant for court-martial. Arnaud reacts to his situation by plunging into despair, and eventually drunkenness.

He rails against the generals' hypocrisy, and when a priest tries to elicit his confession, he instead pleads fealty to "the Holy Bottle." Nearing hysteria, Arnaud attacks the priest, only to be fought off by another of the sacrificial lambs, Corporal Paris (RALPH MEEKER). Paris accidentally causes Arnaud to suffer a skull fracture. Arnaud remains unconscious for the rest of the film, except for a moment when he is woken up in front of the firing squad. Of the three executed soldiers, Fereol (Timothy Carey) has the more colorful role, and Paris the more sympathetic. But each has a distinct function, and it is Arnaud's particular fate that crystallizes the absurdity of the situation. He is an exceptional soldier, chosen for death purely by chance, not because his own actions in the battle were in any way exceptional. His skull fracture is a serious injury, and indeed one that may have led to his death, but the medics bandage and medicate him so that he might die in the specific manner ordained by his superiors. At his execution, he is carried into the courtyard on a stretcher, the stretcher is tied to the post, and he is unconscious when shot. His fate is perhaps not the one that elicits the most outrage, but it is certainly the one that elicits the bitterest sense of the ridiculous. Turkel's performance convincingly ranges from restraint to high emotion to unconsciousness.

In *The Shining*, Turkel's role is small but highly memorable, and he is at his most restrained yet insinuating. Turkel plays one of the Overlook Hotel's most notable ghosts, Lloyd the bartender. When Lloyd serves Jack a drink at the hotel bar, this becomes the first instance in which the hotel directly contacts Jack, and it is significant that it does so by appealing to the darkest element of Jack's past, his alcoholism. Lloyd's only function is to pour drinks for Jack, but because this scene is a turning point in the film, and our clearest indication to that point of both the hotel's power and the extent of Jack's vulnerability, the scene is iconic in relation to the film as a whole. Indeed, the production still of Jack and Lloyd at the bar is among the film's most frequently reproduced images. Aside from context, Turkel certainly deserves part of the credit for the impact of his scenes. With age, his voice had deepened, and the lines of his face had become even sharper, suggesting

considerable, if hidden, menace. Turkel's performance in this role is cold, impassive, and thus genuinely eerie and threatening. It is open to speculation whether this effect was achieved through or in spite of Kubrick's shooting takes for this scene, as many as 36 times. If the latter, as seems likely, Turkel is to be praised.

Two years later, Turkel would appear in his most important role, as Dr. Tyrell in Ridley Scott's landmark SCIENCE FICTION film, *Blade Runner*. The emotionlessness seen in his work as Lloyd is carried to its logical end here. In *Blade Runner's* future Los Angeles, Tyrell is a sort of god—he creates the replicants who have become “more human than human.” Turkel plays Tyrell as a cool, cerebral, smug, officious man, and his performance is a striking contrast to the (relative) emotional expressivity of Harrison Ford's Deckard, William Sanderson's Sebastian, Rutger Hauer's near-operatic Batty, even the slowly melting glacier that is Sean Young's Rachael. Indeed, Tyrell, the man who did most to create the temperamental replicants whom Deckard must track and kill, is the coldest, most impassive, and remotest character in the film, even at the moment when he faces his own death.

Turkel has worked only sporadically since then, appearing in such television series as *Tales from the Darkside* and *Miami Vice*. On film, he appeared in *The Dark Side of the Moon* in 1990 and in a 2000 documentary on the making of *Blade Runner*.

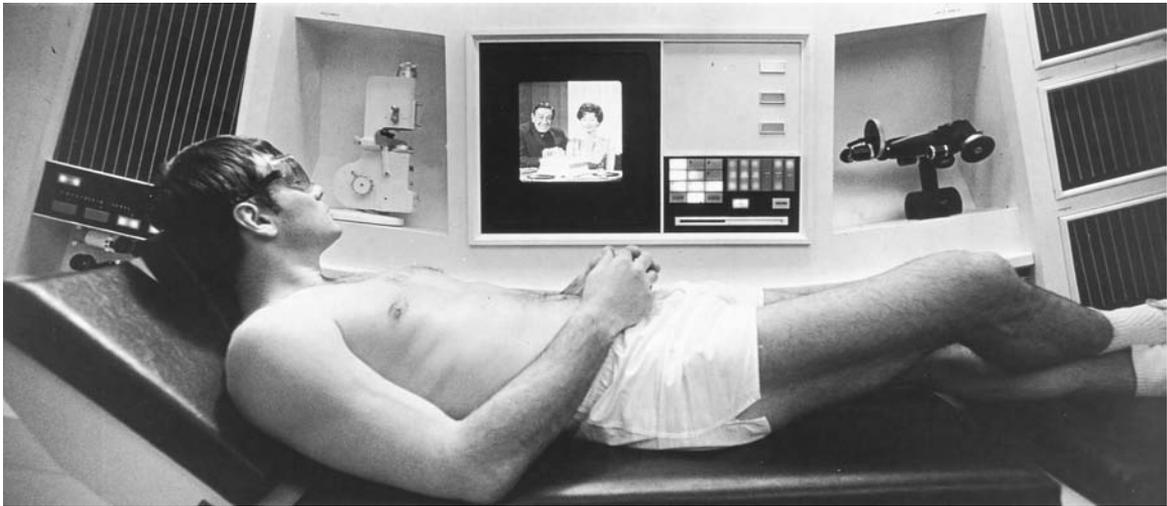
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—P.B.R.

**2001: A Space Odyssey** (Alternative titles: *Journey Beyond the Stars*, *Two Thousand and One: A Space Odyssey*) MGM (Metro-Goldwyn-Mayer), 139 minutes (final cut), 156 minutes (premiere cut), April 1968 **Producer:** Stanley Kubrick; **Director:** Kubrick; **Screenplay:** Arthur C. Clarke and Kubrick, based on Clarke's story “The Sentinel”; **Cinematographers:** John Alcott and Geoffrey Unsworth; **Assistant director:** Derek Cracknell; **Art director:** John Hoesli; **Costume design:** Hardy Aimes; **Makeup:** Colin Arthur, Stuart Freeborn; **Sound:** H. L. Bird, Winston Ryder, J. B. Smith, A. W. Watkins; **Editor:** Ray

Lovejoy; **Production design:** Ernest Archer, Harry Lange, Anthony Masters; **Special photographic effects supervisor:** Tom Howard; **Special visual effects supervisor:** Con Pederson; **Cast:** Keir Dullea (Dr. David “Dave” Bowman), Gary Lockwood (Dr. Frank Poole), William Sylvester (Dr. Heywood R. Floyd), Daniel Richter (Moonwatcher), Leonard Rossiter (Smyslov), Margaret Tyzack (Elena), Robert Beatty (Dr. Halvorsen), Sean Sullivan (Michaels), Douglas Rain (voice of HAL-9000), Frank Miller (mission controller), Ed Bishop (lunar shuttle captain), Alan Gifford (Poole's father), Edwina Carroll (stewardess), Penny Brahms (stewardess), and John Ashley (ape).

One should not underestimate the influence of *2001: A Space Odyssey* on recent generations of filmmakers and audiences around the world. With its release in 1968 it transcended preconceived notions of the SCIENCE FICTION film genre, reaching for such grandiose themes as the role of humankind in a mechanistic age and its creative interaction with the universe. Whether or not the film achieves its lofty goals is still up for debate. What is assured, however, is that there were science fiction films before *2001* and science fiction films after *2001*. That they bear little resemblance to each other—they neither *look* nor *sound* alike—is a testament to the film's profound impact on the genre. No longer are pencil-shaped rocketships with fins (think of Cadillac automobiles of the 1950s) the norm; *2001's* enormous building-block vehicles (looking for all the world like Lego constructions) have replaced them. The film's pioneering special effects work (for which it won an Academy Award, STANLEY KUBRICK's only one) anticipated today's digital effects and set the standard for all subsequent efforts. The aggregate of classical music themes that comprise its music track boosted sales in the record stores. And its enigmatic ending has provoked more controversies and debate than any science fiction film before or since. That the film continues to mesmerize new audiences today speaks to Kubrick's singular talent and uncompromising vision. STEVEN SPIELBERG, an ardent Kubrick admirer, has called the film “not so much science fiction as science *eventuality*,” complimenting the realism of the production and its effect on every futuristic movie produced in its wake.



Gary Lockwood in *2001: A Space Odyssey* (1968) (Author's collection)

Metro-Goldwyn-Mayer (MGM) released the film in 1968, although its production had its genesis much earlier. ARTHUR C. CLARKE, the prominent science fiction author, wrote a short story in 1950 entitled "THE SENTINEL." Upon reading the story, Stanley Kubrick expressed interest in turning it into a film. Beginning their collaborative effort in 1964, Kubrick and Clarke had intended to cowrite a novel fleshing out the story and use it as the basis for a cowritten screenplay, originally entitled "JOURNEY BEYOND THE STARS." Each would receive higher credit in his respective medium—Clarke for the novel, and Kubrick for the film. Although ultimate credit for the novel was given solely to Clarke, their efforts on the film and its ideas were truly collaborative. Clarke and Kubrick spent two years working on the novel and subsequent screenplay adaptation.

Production began on December 29, 1965, at the MGM Shepperton Studios, where everything but a few front-projection transparencies of Africa was shot on soundstages. Most of the special effects work was not begun until March 1966. Working with cinematographers GEOFFREY UNSWORTH and JOHN ALCOTT were WALLY VEEVERS, DOUGLAS TRUMBULL, Con Pederson and Tom Howard, who supervised a 106-member special effects crew. They had to con-

trive more than 205 shots, which Kubrick had demanded "look completely realistic." It is in the area of special effects that *2001* advanced film technology to previously unknown heights. As documented in Jerome Agel's *The Making of Kubrick's '2001,'* meticulous care was given to each of the film's shots to provide both authenticity to then-current possibilities of space travel, and realism to audiences whose expectations for science fiction special effects had not matured beyond the cheap, unimpressive effects characteristic of most films of the 1950s and 1960s, like *Destination Moon* (1951) and *Conquest of Space* (1955). However, Kubrick had doubtless been encouraged by the precedent set by *Forbidden Planet*, an MGM science fiction film released in 1956 that held out great promise for the future of the genre with its exceptional effects, stellar cast, electronic music score, and thoughtful moral about the dangers of unchecked human arrogance. (There was even some Freud and Shakespeare thrown in for good measure.) Surely, Kubrick reasoned, since MGM had financed such a project, it would finance Kubrick's.

Also impressive are *2001's* depictions of humankind's simian forebears. Special care was taken with the apeman costumes, which were created to make sure that they didn't simply look like ape suits.

The actors had to have exceptionally thin arms and legs and narrow hips, as well as excellent control of their facial muscles, to manipulate their masks' expressions. To create a realistic setting for the apes, large-scale, front-screen projection was employed in the studio, in addition to more than 1,500 individual

ceiling lamps. A special front-screen projector was created by the crew specifically for the film.

The film's soundtrack is as crucial to the overall experience as any of the visuals, and it must be noted that although the choice of several popular classical music pieces may seem like a perfect fit to the fin-



Stanley Kubrick, Keir Dullea, and Gary Lockwood on the set of *2001: A Space Odyssey* (1968) (Kubrick estate)

ished film, they were not originally intended as such. ALEX NORTH, a film composer who had just completed work on *Who's Afraid of Virginia Woolf?*, was selected by Kubrick (after his work on Kubrick's *SPARTACUS*) to compose an original soundtrack for the film. Kubrick had mentioned to North his desire to include, in some form, several of the classical pieces he had used when editing the film himself. North nonetheless attempted to compose original music for the film, but was afraid that no matter what he came up with, it would not supplant the classical pieces, such as excerpts from Aram Khachaturian's *Gayne* ballet, RICHARD STRAUSS'S *ALSO SPRACH ZARATHUSTRA*, JOHANN STRAUSS JR.'S *THE BLUE DANUBE*, and three works by GYÖRGY LIGETI, *Atmospheres*, *Lux Aeterna*, and *Requiem*. Indeed, after North had devoted one and a half months to work on almost one hour of original music, Kubrick called North and said that no original soundtrack was necessary.

Although the film differs in several respects from Clarke's novelization (as many adaptations, out of necessity, must), the general idea of intelligent life visiting Earth millions of years earlier can certainly be understood as the bedrock theme of all three stories that structure the film.

The film itself is divided into three major parts, and includes an intermission, although it should be noted that these distinct parts do not often resemble the three-act narrative structure that most viewers are accustomed to. These parts are divided into sequences which span an enormous amount of time, certainly millions of years. The first part begins with the subtitle, "The Dawn of Man." We are shown a group of apemen surrounding a watering hole on a desert plateau. Soon thereafter, the apemen discover what appears to be a large black monolith on their plateau. An apeman touches the monolith, whose alignment with the Sun suggests some newfound awareness or knowledge to come. One of these apemen, "Moonwatcher," learns how to use the first primitive tool after picking apart an animal carcass. Catching up a bone and wielding it like a hammer, or weapon, he hurls it in the air. In one of the most famous cuts in film history, the bone spirals upward in slow motion, its trajectory interrupted (but con-

tinued) by a shot of a spaceship, shaped like the bone. The music of Strauss's *Blue Danube* wells up on the soundtrack, suggestive of an outer-space "ballet" of satellites and spaceships.

The year is 2001, and interior shots of a spacecraft show humans on board, reacting to zero gravity. Kubrick intends to show that life in deep space is quite ordinary, even banal. Meals are served, a toilet is shown, and the electronic guidance systems in the spacecraft are depicted in loving detail. One sleeping passenger, Dr. Heywood Floyd (WILLIAM SYLVESTER), is on his way to a conference dealing with an occurrence on Clavius. Dr. Floyd arrives at the space station, has a teleconference call with his daughter, and meets some fellow scientists from Russia. These scientists ask about the rumors of activity on Clavius, but Floyd responds, "I am not at liberty to say." Floyd then leaves on another spacecraft for Clavius, where he briefs a group of scientists from other countries. He promises to keep everyone informed of the developments and leaves to visit the large crater on Clavius created by a large black monolith (similar to the one in the prehistoric scenes). The scientists are assembling for a group picture when a loud, piercing tone is heard. The scientists must cover their ears.

The second part is subtitled "Jupiter Mission, 18 Months Later." Astronauts Poole (GARY LOCKWOOD) and Bowman (KEIR DULLEA) are two of a five-man crew carrying on routine tasks on the spaceship *Discovery*. While the others are in deep hibernation chambers, the astronauts take part in exercises, eating meals, and playing chess with HAL-9000 (the voice of DOUGLAS RAIN), a computer that monitors all aspects of the mission, including crucial control systems onboard the spaceship. HAL notes a potential failure of the communications system. Poole goes outside the ship in one of the space pods to fix the system and discovers no problem. Another computer, from mission control, corrects HAL, but HAL insists that the error is a human error and that he is correct about the original prediction. Poole and Bowman go to one of the space pods, believing it to be secure from HAL's "eyes and ears." However, HAL reads their lips and realizes his own potential termination.

There is a break for intermission.

Poole leaves the ship for a space walk to replace the unit he removed earlier, allowing HAL to cut off Poole's oxygen line and send Poole hurtling through space. Bowman attempts to rescue Poole but forgets his space helmet. HAL terminates life support systems for the other three astronauts in hibernation. Bowman retrieves Poole's body, and asks HAL to open the pod bay doors. HAL refuses the order, instead saying goodbye to Bowman. Bowman sets off an explosive charge that blasts him into the preparation chamber, where he immediately closes the door. At this point, Bowman realizes that HAL must be shut down, and proceeds to the main computer room to terminate HAL's connection. HAL pleads with Bowman to spare his "life," but Bowman begins the process of shutting the computer off. As Bowman works, HAL slowly winds down, reminiscing on the first days of his "life," singing the popular tune, "Daisy," as he dies. Once the computer is terminated, a prerecorded message is heard from Dr. Heywood Floyd, explaining the mission's goals. Floyd states that, "the first sign of intelligent life off the Earth was discovered below the lunar surface . . . the four-million-year-old black monolith has

remained completely inert, its origin and purpose a total mystery."

Part three begins with the subtitle, "Jupiter and Beyond the Infinite." Bowman leaves the *Discovery* in one of the space pods, hurling toward the black monolith as if magnetized. In the celebrated "Star Gate" sequence, designed by Douglas Trumbull, the speed of the pod increases, and in one of the most famous "trips" in the history of the movies, Bowman views a fantastic display of lights and colors. (As Kubrick biographer JOHN BAXTER has explained, Trumbull borrowed techniques from the work of experimental filmmaker Jordan Belson and used an optical printer and a slit-scan camera "which photographed a slowly moving roll of artwork through a vertical slit, tracking from as close as two or three centimeters to as far away as five meters. Once photographed, the images were projected at high speed above and below the horizon line of the image.") The pod suddenly stops, and Bowman walks into a green-and-white room, with Renaissance-style decorations. Bowman sees an elderly man at the table eating, who appears to be Bowman himself, although aged now by several years. The man at the table drops



Gary Lockwood and Keir Dullea in *2001:A Space Odyssey* (1968) (Kubrick estate)

the wine glass he is holding, and in the next scene appears in a large bed in front of the black monolith. He is now a very old man. His next incarnation is as an embryo, who ultimately takes his place in the galaxy as a “star child” overlooking the planet Earth.

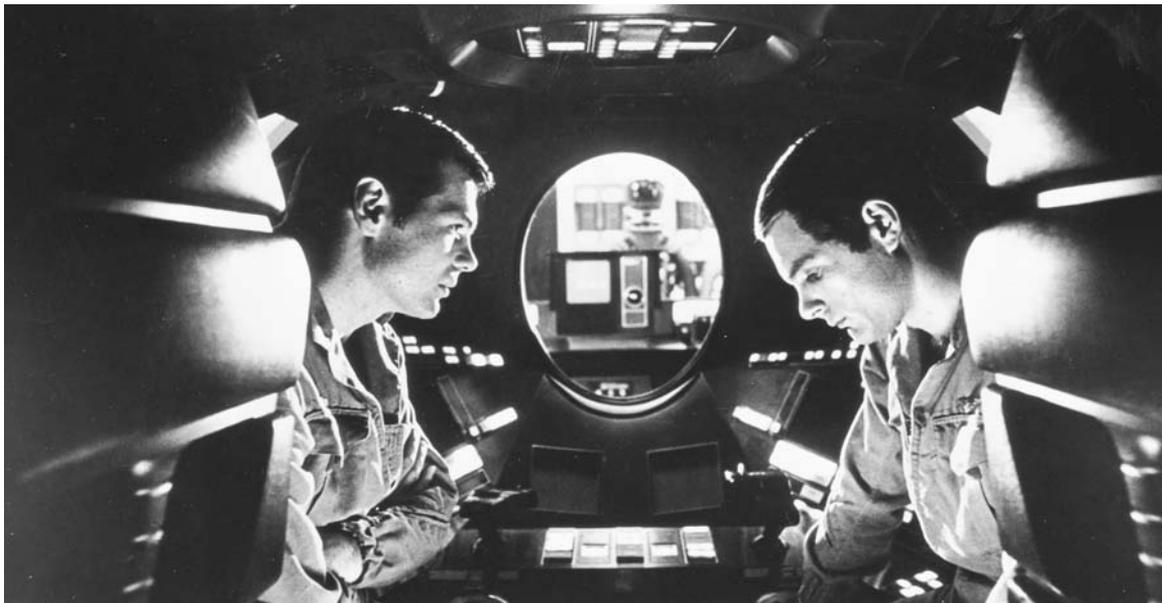
There are only 43 minutes of dialogue in the entire two-and-a-half-hour film. Against the spectacular visuals, the mechanical and artificial environments, and the overwhelming sense of deep space, the human presence seems almost irrelevant. As commentator Vivian Sobchack notes in her study of the science fiction film, *The Limits of Infinity*, “The paucity of dialogue creates an interesting effect; since characters speak so infrequently, when they do open their mouths it seems natural to expect something significant to come out, something saved up, something important or informative . . . [yet] what is delivered is puny, weak, unfulfilling, stillborn.” By contrast, HAL, the machine, has a rich voice and speaks with emotion and clarity. The implication is clear, concludes Sobchack, “Our language—and, therefore, our emotions and our thought patterns—have not kept up with either our technology or our experience.” And as critic Penelope Gilliatt has chill-

ingly observed, “[The characters] are spent and insufficient, like the apes.”

Compared to Steven Spielberg’s *Close Encounters of the Third Kind*, which was released nine years later, Kubrick’s view of humankind’s place in the cosmos is decidedly downbeat. As historian Phil Hardy points out, whereas Spielberg depicts a confrontation between humans and extraterrestrials on relatively equal terms, Kubrick implies that the never-seen aliens are man’s superiors, monitoring and manipulating his destiny. “For Kubrick,” concludes Hardy, “man is little more than the property of unseen aliens: for Spielberg man achieves his own destiny.”

A preview of *2001* at New York’s Capitol Theater on April 1, 1968, elicited several complaints, including frustration at the film’s length, boredom with its longeurs and moments of banality, and bafflement at its disjointed narrative and enigmatic conclusion (although Kubrick pointed out that older audiences do not react as positively as younger viewers). Kubrick ended up editing out 19 minutes of footage, though he insisted that no one requested the cuts.

Critics were equally divided on the film, with most recognizing the film’s technical brilliance but



Gary Lockwood and Keir Dullea in *2001:A Space Odyssey* (1968) (Kubrick estate)

markedly fewer willing to grapple with the film's narrative (or non-narrative). Renata Adler, of the *New York Times*, seemed to speak for those who couldn't decide one way or the other about the film when she called it "somewhere between hypnotic and immensely boring." Stanley Kaufman, critic for the *New Republic*, called the film a "major disappointment," pointing to the long production schedule leading to what he believed nothing more than a distraction.

More recently, critical acclaim for the film has grown virtually unanimous, with many critics voicing praise for a film "years ahead of its time." The American Film Institute placed it among the top 100 films of all time, and its legion of fans seems only to grow, with DVD technology able to replicate in home theaters what was originally seen in 70 mm Cinerama. Significantly, the production time of the film encompassed a period of accelerated changes in computer technology, space suit design, rocketry, and cryogenics. When shooting of the film began, *Luna 1* had just become the first spacecraft to escape from earth's gravity; when the film was released in 1968, *Apollo 8* put three Americans into Moon orbit.

In retrospect, *2001* was both behind and ahead of its time. Arthur C. Clarke notes that a prediction of a huge base constructed under the lunar surface was "hopelessly optimistic." At the same time, no one could have predicted that *before* the year 2001, the *Voyager* probe would fly on past Saturn on its way out of the solar system; that a mission to Jupiter and its moons could be achieved; and that color images would be beamed back to Earth from the planet Mars. "Mars, Venus, and other distant worlds about which absolutely nothing was known when we first began work on *2001* have since become real places." In sum, writes author Piers Bizony, in its concatenation of realism and fantasy, experience and conjecture, the film possesses a kind of "honorary reality." Hammering wild imagination and surmise into discrete visual images was perhaps Kubrick's greatest accomplishment in not just this, but in all his films.



Stanley Kubrick on the set of *2001: A Space Odyssey*  
(Author's collection)

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—J.A.



**Underwood, Tim** (1952– ) Horror fans Tim Underwood and Chuck Miller collected STEPHEN KING interview materials from 1979 to 1987 that occasionally touch upon his collaboration with STANLEY KUBRICK on *THE SHINING* in their book, *Bare Bones: Conversations on Terror with Stephen King*, published by McGraw-Hill in 1988. King is asked “Why did Kubrick acquire *The Shining*?” and gives an account that may or may not be true. Elsewhere King compared Kubrick’s “beautiful film” to a “great big gorgeous car with no engine in it,” and claims that “nothing in the movie is really scary.” King was “deeply disappointed in the end result,” though he does admit in an earlier interview that “parts of the film are chilling, charged with a relentlessly claustrophobic terror.” King believes that JACK NICHOLSON, “though a fine actor, was all wrong for the part.” If Jack Torrance “is nuts to begin with, then the entire tragedy of his downfall is wasted.” Kubrick’s adaptation is “a film by a man who thinks too much and feels too little.” Responses to Kubrick’s film are scattered throughout the book but rather difficult to locate, since the book lacks an index.

—J.M.W.

**Unsworth, Geoffrey** (1913–1978) The cinematographer of *2001: A SPACE ODYSSEY*, Unsworth began as a camera assistant in British films in 1932

and became a camera operator by 1937. He was promoted to the post of director of photography in 1946, working on *Scott of the Antarctic* (1949); *A Night to Remember* (1958), about the Titanic disaster; and *Beckett* (1964). Unsworth was noted for his color cinematography on such films as *Scott and Beckett*, a costume drama, and LAURENCE OLIVIER’S *Othello* (1968). Hence he was called upon by STANLEY KUBRICK to photograph *2001: A Space Odyssey* (1968).

A giant centrifuge serves as the main compartment of the spaceship *Discovery*, which is voyaging to Jupiter in the central segment of the film; the centrifuge posed technical problems for Kubrick and Unsworth. Herb Lightman describes the centrifuge as a rotating “Ferris wheel,” which had built into it consoles, desks, and bunks for the astronauts, David Bowman (KEIR DULLEA) and Frank Poole (GARY LOCKWOOD). Kubrick directed the scenes taking place in the centrifuge by watching a closed-circuit TV monitor, which relayed to him and Unsworth the shots being photographed inside the centrifuge set, while they watched outside the set.

“It took a lot of careful pre-planning with the lighting cameraman, Geoffrey Unsworth,” Kubrick told Lightman, “to devise lighting that would look natural and, at the same time, do the job photographically. All of the lighting for the scenes inside the centrifuge” came from lights concealed along its walls, so that the filmgoer would not see them.

In filming the sequences aboard the *Discovery* spacecraft, Kubrick and Unsworth employed a Polaroid camera loaded with monochrome film (because the color emulsion was not consistent) in order to make still photos of each new camera setup, prior to photographing a given scene. They found this a rapid and effective way to check for the correct exposure and the proper light balance of each shot.

After taking a photo of each camera setup for a scene, they would mount the photographs on a board and study the lighting and composition of each one, before finally shooting the scene later in the day. Kubrick and Unsworth took some 10,000 Polaroid shots in the course of filming, and they were all filed for ready reference throughout production.

As PIERS BIZONY points out, today's cinematographers "regard instant film as a standard tool for checking camera setups." As often happened, Kubrick, who had been using a Polaroid camera on the set of a film as early as *SPARTACUS* (1960), was ahead of his contemporaries in utilizing inventive techniques while filming a motion picture.

It was unusual, however, for a director to collaborate so closely with a cinematographer in setting up shots, since many directors simply issued general instructions to the director of photography about the lighting of a set and let the lighting cameraman take it from there. When Jeremy Bernstein noticed Kubrick personally checking lighting effects with Unsworth, he asked Kubrick if it was customary for movie directors to participate in the photographing of a motion picture in such a "hands on" fashion. Kubrick replied succinctly that he "never watched any other movie director work."

Kubrick not only conferred with Unsworth about camera setups and lighting, but also operated the handheld camera himself in all of the sequences in which the handheld camera was called for. "I find it difficult to explain what you want in a handheld shot to even the most talented and sensitive camera operator," he explained to Philip Strick and Penelope Houston.

Still, Unsworth's relationship with Kubrick was cordial, and he never thought of Kubrick as trespassing on his turf—as cinematographer RUSSELL METTY complained while photographing *Spartacus* for

Kubrick. Unsworth respected Kubrick's encyclopedic knowledge of cameras, lenses, and lighting and hence accepted his collaboration. Unsworth had been shooting *2001* since December 29, 1965; by the end of June 1966, he had to move on to another commitment, since *2001* was considerably behind schedule. He was replaced by JOHN ALCOTT, his first assistant cameraman, who would then serve as director of photography on the next three Kubrick films.

Unsworth won a British Academy Award for *2001*, an Oscar for *Cabaret* (1972), and both a British Academy Award and an Oscar for Roman Polanski's *Tess* (1978), from the Thomas Hardy novel. He also worked on *Superman* (1978), but died before its release. *Superman* was dedicated to his memory.

**References** Bernstein, Jeremy, "Profile: Stanley Kubrick," in *Stanley Kubrick: Interviews*, ed. Gene Phillips (Jackson: University Press of Mississippi, 2001), pp. 21+; Bizony, Piers, *2001: Filming the Future* (London: Aurum Press, 2000); Lightman, Herb, "Filming *2001: A Space Odyssey*," in *The Making of 2001: A Space Odyssey*, ed. Stephanie Schwam (New York: Modern Library, 2000), pp. 94+; Strick, Philip, and Penelope Houston, "Modern Times: An Interview with Stanley Kubrick," in *Stanley Kubrick: Interviews*, ed. Gene Phillips (Jackson: University Press of Mississippi, 2001), pp. 126+.

**Ustinov, Peter** (1921– ) Peter Ustinov was born on April 16, 1921, in London. His father, a journalist, was of Russian origin; his mother, an artist, of French descent. He was trained in acting at the London Theatre Studio, and made his debut as an actor at 17. He was successful on the British and American stage and screen. He first made his mark on the screen in British war films during World War II, playing a priest in *One of Our Aircraft is Missing* (1942). His first venture into directing was another war film, *The School for Secrets* (1946), a comedy/drama, for which he also supplied the screenplay. Among the movies he acted in were the British *Hotel Sahara* (1951) and the American *Quo Vadis* (1951), in which he portrayed the emperor Nero. He continued to play in movies in America and Britain, and was tapped for *SPARTACUS*, another historical epic of ancient Rome, this time about Spartacus's slave revolt.

Anthony Mann (*The Man from Laramie*, 1955) was slated to direct, though he would eventually be replaced by STANLEY KUBRICK. Even before shooting began, trouble was brewing, as Ustinov records in his autobiography. For a start, KIRK DOUGLAS, who was executive producer as well as star of *Spartacus*, had cast some distinguished English thespians in the movie, including LAURENCE OLIVIER, CHARLES LAUGHTON, and Ustinov. The British actors were not impressed with Douglas's acting abilities, seeing him as merely a movie star. Even during the preliminary rehearsals, before filming began, Ustinov went to Hollywood parties and quipped that "you have to be careful not to act too well" in a Douglas picture, for fear of outshining the star. Moreover, the Brits found Douglas high-handed and pontificating as executive producer.

Things began to heat up still more when Douglas, who was painfully aware that he was unpopular with the English members of the cast, sensed that Mann was getting on with them much better than he was; he suspected that Mann and the Brits were forming a coalition against him. In addition, a good deal of infighting developed within the "colony" of British actors in the movie. Ustinov writes that the production was "as full of intrigue as a Balkan government in the good old days," and he was certainly a part of it. A screenwriter himself, Ustinov proposed to DALTON TRUMBO, the author of the script for *Spartacus*, some suggestions that would enhance his role—much to the consternation of his fellow Englishmen, not to mention Douglas. Trumbo accepted most of his revisions, since he found Ustinov sympathetic to his plight as a blacklisted writer in Hollywood. Because Trumbo had run afoul of the House Un-American Activities Committee's anticommunist witch-hunt in Hollywood, he was officially unemployable in the film colony. At this point, Douglas intended to make Trumbo write the script under a pseudonym. Ustinov scoffed at Douglas's "masquerade" about Trumbo's screen credit as "too ludicrous for words."

Charles Laughton, always a temperamental actor, jealously complained that, while Ustinov's part was being improved, his own role as Gracchus, a Roman senator, was being eroded as Trumbo continued to revise the script. Most importantly, he believed that

his role was too much overshadowed in the screenplay by that of Laurence Olivier, who was enacting General Crassus, Gracchus's principal enemy in the Roman senate. Olivier resented Laughton's grouching about Olivier's role being favored in the script over Laughton's because Crassus, as Spartacus's chief adversary throughout the film, was simply a more important character than Gracchus. Ustinov, a compatriot of both actors, "was picked as a confidant of both." So he tried to arbitrate between Laughton and Olivier in this matter, and even revised some of their dialogue to strike a better balance between their roles. Ustinov explains that "I rewrote all of the scenes I had with Laughton; we rehearsed way into the middle of the night," and the next day Ustinov presented the revised material to the company during rehearsals.

In JAN HARLAN's documentary, *STANLEY KUBRICK: A LIFE IN PICTURES* (2001), Ustinov states that coping with Olivier and Laughton was not easy because the two actors "hated one another." According to Ustinov's autobiography, principal photography commenced on January 27, 1959, in Death Valley, California, with the opening scene of the picture, in which Ustinov was involved. Anthony Mann was at the helm at that point. As the scene begins the camera is trained on Spartacus (Kirk Douglas) as he helps a fellow slave to rise after he has fallen under the weight of the load of rocks he is carrying. A Roman guard orders Spartacus to get on with his own work and lashes him to the ground for good measure. Spartacus sinks his teeth into the soldier's leg and is beaten by several guards before he will let go. He is then chained to a wall as further punishment. While he is manacled there, Lentulus Batiatus (Peter Ustinov) examines him, with a view to including Spartacus in the new batch of slaves which he is gathering for training at his gladiatorial school. The fat, foppish slave trader is impressed when he learns that Spartacus is strong enough to have injured a soldier not an hour before. "Marvelous," he mutters. "I wish I'd been there."

At the end of the first week of shooting in Death Valley, Douglas offered Ustinov and stills photographer William Woodfield a lift back the hotel. En route, Douglas suddenly blurted out, "I need a new

director. It's not working out." Mann had implied more than once that Douglas was overacting, particularly when he mauled the actor playing the Roman soldier whom Spartacus attacks. It is surprising that Douglas would have discussed this matter with Ustinov, because one of Douglas's complaints about Mann was that he had approved changes that Dalton Trumbo had made in the script which improved Ustinov's role, changes made at Ustinov's behest. He further thought that Mann deferred too much to Ustinov, who was himself a director, by allowing Ustinov virtually to direct himself in the scenes they were currently shooting.

At all events, when Douglas asked him to suggest possible replacements for Mann, Ustinov, not surprisingly, suggested British directors like David Lean (*The Bridge on the River Kwai*, 1957). Douglas responded, "I don't want a goddamned Englishman." Woodfield chimed in, saying, "Why don't you get the guy who directed the best picture you ever made—*Paths of Glory*—Stanley Kubrick?" "Because he's an ingrate," Douglas answered; "I made that picture at a loss in salary." And then Kubrick had declined to direct for Douglas a picture which he thought unpromising. Still, even Douglas was forced to concede that Kubrick had been his first choice to direct the film in the first place; it was the studio brass who had insisted that the more experienced Anthony Mann direct. And so Douglas turned to Kubrick, smugly advising the front office that he had made the right choice of Kubrick at the outset and that they had erred in pressing Mann on him. Douglas fired Mann at the end of the second week of shooting, on Friday, the thirteenth of February. Douglas phoned Kubrick that evening and told him to be ready to start shooting the following Monday, February 16, 1959.

Ustinov says in Harlan's documentary that he was pleased to have Kubrick on board because he thought *PATHS OF GLORY* was one of the best films he had ever seen; he had no reason to change his mind when Kubrick took over, since he "admired the way the young American handled celebrated British actors" like Olivier and Laughton.

The production moved from the location work at Death Valley to the studio, where Kubrick began

shooting the scenes in Batiatus's school for gladiators. As one of these scenes opens, the new students are granted female companionship for an evening, because they are responding well to their training. Spartacus draws Varinia (JEAN SIMMONS). "I've never had a woman before," he whispers as she enters his cell. But he is overheard by Batiatus, who leers down voyeuristically at him through the barred window in the ceiling of his cell. Feeling more than ever like a caged beast, Spartacus grabs at the bars overhead and shouts, "I am not an animal!" "You may not be an animal," chortles Batiatus, "but this sorry show gives me little hope that you'll ever be a man." Batiatus's mincing mannerisms lend a touch of irony to his quip.

The training school is stirred with excitement when a messenger reports that Marcus Licinius Crassus (Laurence Olivier), the distinguished Roman general and senator, is going to pay the school a visit in order to observe some exhibition matches. The agitated Batiatus commands a slave, "Serve my best wine—in small goblets." It is Ustinov's deft handling of such witty lines, in this case showing how Batiatus's desire to please the visiting dignitary is in conflict with his innate stinginess, that no doubt contributed to the actor's winning an Academy Award for his performance. Crassus arrives with his entourage: two aristocratic ladies and Glabrus (JOHN DALL), Crassus's protégé. The general orders the gladiators to fight to the death. Batiatus is once more in a dither: "We don't fight to the death here; it would cause ill feeling among the students; that is for later." "Name your price," snaps Crassus; Batiatus does.

Spartacus and his Ethiopian friend, Draba (WOODY STRODE) are chosen for combat. While they prepare for their ordeal by combat, Batiatus entertains his guests with his best wine (in small goblets). Although Spartacus and Draba were commanded to fight to the death, Draba refuses to kill Spartacus, once he has thrown him to the ground. Crazed with anger, Draba turns his trident on Crassus, who summarily cuts his throat with a dagger.

Fed up with the inhuman cruelty meted out to him and the other slaves in the training school, Spartacus fomented a mass revolt, gathering ever greater numbers of slaves from all over the countryside. They

include Varinia (who eventually will bear Spartacus a son). Varinia escapes from Batiatus, who had sold her to Crassus. Meanwhile, the corpulent Batiatus is conferring with the equally obese Bracchus about the loss of Varinia. This scene affords a fine opportunity for two skilled British actors. Pauline Kael writes of this scene, “Peter Ustinov is superb as a slave dealer, who along with his groveling sycophancy and his merchant’s greed has his resentments; and Charles Laughton is a wily old Roman senator (the two of them chat about the beneficial effects of corpulence.)” Batiatus confides his hatred of Crassus to his friend, blaming the general for causing the rebellion, which began with Crassus’s insistence that the exhibition match be to the death. The slave trader further bemoans the fact that Varinia escaped before Crassus had paid for her, so it is he who has had to bear the financial loss. Gracchus, ever looking for ways to annoy Crassus, offers to buy Varinia from Batiatus when she is caught.

General Crassus leads a legion of Roman soldiers into battle against Spartacus’s slave army and totally vanquishes the ill-equipped force. After the battle Crassus asks Batiatus to locate Spartacus among the prisoners. Batiatus reminds Crassus that he should himself recognize Spartacus if he comes upon him, since Spartacus was one of the gladiators who fought before Crassus at the training school. Nevertheless, in exchange for the franchise to auction off the slaves who survive the battle, Batiatus, ever the opportunist, agrees to finger Spartacus for Crassus. When Batiatus fails to do so, the exasperated Crassus has Batiatus flogged out of camp. Crassus eventually does identify Spartacus among the prisoners and orders him to be crucified.

Meanwhile, Batiatus, smarting under the flogging he received by Crassus’s order, has taken refuge with Gracchus, his old ally, and is tempted to help him make life uncomfortable for Crassus, his perennial enemy. Batiatus informs Gracchus that Varinia has given birth to a son, and both have been taken by Crassus to his household as part of his spoils of victory. Batiatus accordingly arranges to spirit the mother and child away from the clutches of Crassus and to escape from Rome, armed with senatorial papers provided by Gracchus, which grant her and

the child freedom from slavery. In this way Batiatus and Gracchus thwart Crassus’s plan to use Varinia and the child as trophies of his victory.

As Varinia sits in a wagon driven by Batiatus, she spies Spartacus expiring on a cross near the city gates. She stops the cart and shows him his son; she then gets back in the wagon and Batiatus drives down the avenue which leads beyond the gates of Rome, as the picture ends.

Ustinov notes in Harlan’s documentary, “The great virtue of the film was that it was the only epic of that scale that didn’t have Jesus,” taking place as it did in pre-Christian Rome. Ustinov’s remark is less facetious than it at first might appear. What he is really saying is that *Spartacus* is a good Roman spectacle because it omits all the clichés associated with that genre: Christian martyrs devoured by lions in the arena, chariot races, and orgies of scantily clad dancing girls. To that extent, the young Kubrick had outdone Cecil B. De Mille (*The Sign of the Cross*), the scion of the Hollywood costume epic, in making an inventive historical movie.

When Douglas had commandeered Ustinov for *Spartacus*, Ustinov was touring the United States in *Romanoff and Juliet*, his cold-war comedy about the offspring of American and Russian ambassadors falling in love, a play which he wrote, directed, and starred in. Because he had a supporting role in *Spartacus*, he was needed only intermittently during filming; so he managed to squeeze in both the Los Angeles and San Francisco engagements of *Romanoff and Juliet* while appearing in the movie. Asked at the time what he did for a living, he replied, “*Spartacus*.”

Ustinov continued to appear mostly in American films for the balance of his career. He wrote and directed and starred in the film version of *Romanoff and Juliet* (1961), opposite JOHN GAVIN, who plays Julius Caesar in *Spartacus*. He then wrote, directed, and starred in his adaptation of Herman Melville’s *Billy Budd* (1962), a chilling parable of good and evil aboard a British naval vessel in 1797, with Terence Stamp in the title role. He won another Oscar for *Topkapi* (1964), a caper film about some inept thieves attempting to rob a museum.

Ustinov played Agatha Christie’s Belgian detective Hercule Poirot in three films, *Death on the Nile*

(1978), *Evil Under the Sun* (1982), and *Appointment with Death* (1985), and once on TV in *Thirteen at Dinner* (1985). His final film was *Stiff Upper Lip* (1998), a British send-up of English period dramas. He was married to actress Susanne Cloutier from 1954 to 1971. Ustinov is best remembered for his two Oscar-winning films, as well as for *Quo Vadis*, in which he

essayed the role of the emperor Nero in another Roman epic.

**References** Kael, Pauline, *5001 Nights at the Movies*, rev. ed. (New York: Henry Holt, 1991), p. 699; Stratton, David, "Film Review: Stanley Kubrick: *A Life in Pictures*," *Daily Variety*, February 20, 2001, p. 20; Ustinov, Peter, *Dear Me: An Autobiography* (London: Heinemann, 1977).



**Veevers, Wally** (1907– ) Born in England in 1907, Wally Veevers was a special effects supervisor on *DR. STRANGELOVE* and *2001*. Veevers had served his apprenticeship on the groundbreaking British SCIENCE FICTION film, *Things to Come* (1936), under the tutelage of William Cameron Menzies, the foremost production designer of his day.

While making *Dr. Strangelove*, KEN ADAM, the production designer, advised Veevers that Kubrick had decided to have Major Kong (SLIM PICKENS) sit astride the nuclear bomb that he is releasing on its Russian objective at the film's climax; he dislodges it from the chamber in which it is stuck and then rides it all the way to its target far below. Adam is cited by JOHN BAXTER as saying that he was very fond of Wally Veevers; whenever he had a tough technical problem he would take it to Veevers.

When Adam asked Veevers how they might accomplish the complicated shots just described, Veevers responded, "Give me overnight to think about it, and tomorrow I'll tell you what we'll do." The next day Veevers told Adam how to accomplish this special effect. Kong first descended into the bomb bay of the B-52, which had been built on a soundstage at Shepperton Studios; Kong then mounted a nuclear bomb. At this point "we cut away to Kong sitting on the bomb outside the plane"; the bomb was suspended from the rafters of a soundstage, Adam continued. Veevers took an ordinary

photograph of the Earth as seen from a plane and had it enlarged; he then projected it on a screen behind Kong. Then he had the camera crane backward away from Pickens, thereby giving the impression that Kong was riding the bomb as it plummeted downward toward its destination.

Kubrick was fascinated with Veevers's cinematic sleight of hand; and Adam believes that "it started his interest in special effects," which in turn helped to draw Kubrick to make another science fiction film, *2001*. Indeed, Kubrick phoned Veevers when he began planning *2001* and invited him to assume the chores of a special effects supervisor on the film. Veevers, who had suffered a heart attack after finishing *Dr. Strangelove*, demurred. So Kubrick, whom Adam says thought the world of Veevers, visited him in the hospital and drew from him a promise to come on board for three months—an assignment that stretched into three years.

Wally Veevers was an expert at nondigital special effects, which were the order of the day during the bulk of his career; and Kubrick encouraged him to employ his "old-fashioned" methods on the effects he produced—leaving DOUGLAS TRUMBULL and other effects technicians to experiment with the latest computer-generated effects. Under Veevers's supervision, 103 model makers created spacecrafts and planets to create shots portraying the immensities of outer space.

Thus a star field was created by having the crew splatter stars on a backdrop with toothbrushes, and then Veevers would maneuver his miniature spacecrafts against this background. “The models had to move absolutely smoothly,” Veevers explains in Baxter’s book, because Kubrick wanted the spaceships to glide with swanlike grace through the star-filled sky. The model of the spacecraft *Discovery*, which is manned by astronauts Dave Bowman and Frank Poole as they pursue their mission to Jupiter, was actually 54 feet long and moved very slowly along a track 150 feet in length. “And each time we photographed it, it had to move at exactly the same speed,” in order to have continuity from one shot to the next.

Often Veevers was ailing during the making of *2001*; yet his work on the film, as one of the principal architects of its special effects, capped a long and distinguished career.

**References** Baxter, John, *Stanley Kubrick: A Biography* (New York: Carroll and Graf, 1997); Bizony, Piers, *2001: Filming the Future* (London: Aurum Press, 2000).

**Vitali, Leon** (1948– ) Vitali, born in Leamington Spa, Warwickshire, was educated at the Felton School (1955–1966) and then the London Academy of Music and Dramatic Art (1968–1971). He appeared as an actor on stage, screen, and television, including the Emmy-winning made-for-television film *Catholics*, before taking the part of Lord Bullingdon in STANLEY KUBRICK’s film *BARRY LYNDON*. In 1976 he returned to work for the director as an assistant, involved in every stage of preproduction, production, and postproduction of *THE SHINING*, *FULL METAL JACKET*, and *EYES WIDE SHUT*. He variously took on the duties of acting, casting, coaching actors, researching, editing, marketing, preparing artwork, overseeing film-to-video transfers of Kubrick’s films, and much more. After Kubrick’s death in 1999, Vitali personally supervised the renovation of Kubrick’s camera negatives and subsequent digital transfers, including remixing mono tracks for stereo and 5.1 surround sound, for release of “The Kubrick Collection.”



**Walker, Alexander** Born in Ireland, British journalist and film critic for the London *Evening Standard* Alexander Walker was named “Critic of the Year” in 1970. The following year, he produced a substantial study of Kubrick’s career to *A CLOCKWORK ORANGE* (in production as the book was being written). Entitled *Stanley Kubrick Directs*, the book was published by Harcourt Brace Jovanovich as part of the short-lived Visual Analyses of Film Techniques series and included a filmography plus 350 stills and photographs. (A second book in this series was John Simon’s *Ingmar Bergman Directs*, published in 1972, putting Kubrick on par with Sweden’s greatest film director.) At the time he wrote the book, Walker had known Kubrick for 10 years and had interviewed him extensively. The goal of the book was to reveal Kubrick’s thoughts on filmmaking in his own words, augmented by Walker’s analyses. After Kubrick’s death, Walker brought out a revised and expanded version, working in collaboration with editor and journalist Sybil Taylor and award-winning designer Ulrich Ruchti, entitled *Stanley Kubrick, Director: A Visual Analysis*, published by W.W. Norton in 1999. This book brought the career up to date and claims to be “the only book ever written with Kubrick’s cooperation.” But Gene Phillips’s *Stanley Kubrick: A Film Odyssey* and MICHEL CIMENT’S *Kubrick* also were written with Kubrick’s collaboration. Walker makes the point that although Kubrick was “stereotyped as

a ‘recluse’ by the media, he was far less reclusive than other creative people with famous names but almost unidentifiable faces,” such as writers J. D. Salinger and Thomas Pynchon. Walker reports that “well over 100” friends and associates attended the private burial at Kubrick’s country home on March 12, 1999, a very large turnout to pay tribute to an alleged “hermit.” Walker’s book is a loving tribute to a director he obviously admired.

—J.M.W.

**Warner Bros.** STANLEY KUBRICK enjoyed an unusually privileged association with Warner Bros., a studio that released all of his pictures, beginning with *A CLOCKWORK ORANGE* and continuing to the present day, with *A.I.* (originally a Kubrick project and completed by STEVEN SPIELBERG). According to BRIAN JAMIESON, current vice president for international marketing at Warner (who worked with Kubrick for more than 20 years), Kubrick’s tenure at Warner began when John Calley, chief of production, brought Kubrick to the studio and established for him an atmosphere of relative creative freedom. Supporting this arrangement were other studio heads, including Stephen Ross, Ted Ashley, and, later, TERRY SEMEL. After Calley’s retirement, Semel continued Calley’s support of Kubrick. “It was Terry who embraced Stanley and nurtured the relationship and became the key liaison between Stanley and Stu-

dio,” says Jamieson, “and insured that he had absolute carte-blanche in terms of his own creative control.” From Warner’s point of view, having Kubrick on board was an asset to Warner’s Wall Street standing. Moreover, says Jamieson, “he never went over budget and, despite his reputation for protracted and meticulously controlled shoots, was always mindful of his budgets and worked with small, efficient crews. He was so involved with the marketing of his films that we learned something from him.” All of Kubrick’s films turned a profit, excepting *BARRY LYNDON*, which, although it was a failure in America, was successful in Europe.

Warner Bros. was one of Hollywood’s “Big Five” films studios in Hollywood’s golden age and the only one operated by a family. Harry, Albert, Sam, and Jack Warner were the sons of a Polish immigrant who had come to America in the early 1880s by cattle boat. After dabbling in various nickelodeon projects, the brothers moved to Los Angeles and in 1918 produced their first important feature film, *My Four Years In Germany*. The studio moved into high gear in the 1920s with its most popular stars, John Barrymore and the legendary canine, Rin-Tin-Tin. An important acquisition came in 1925 when the brothers bought the Vitagraph Company, a Brooklyn-based studio from the early days of the silent film. Experiments began in 1926 with Western Electric to develop a sound-on-disc synchronized-sound system for talking pictures. Numerous short films and features like *Don Juan* (1926) and *The Jazz Singer* (1927), with Al Jolson, stimulated the talkie revolution. Warner’s first all-talking features appeared in 1928—including *The Lights Of New York*, *The Terror*, and *The Singing Fool* (with Jolson).

The four brothers held the following responsibilities: Sam was the technological experimenter (although he died shortly before the release of *The Jazz Singer*); Jack oversaw all production at the Burbank studio; Albert was in charge of overseas distribution; and Harry acted as president from his New York office. An energetic policy of theater acquisition was consolidated in 1929 with the purchase of the First National chain. More than most studios, Warner in the 1930s established its own “look” and style, largely due to its efficient factory system and the

supervision until 1933 of all production by Darryl F. Zanuck.

“Social consciousness” films and contemporary dramas in the 1930s included gangsters films like *The Public Enemy* (1930), and *Little Caesar* (1930); problem dramas like *Five-star Final* (1931) and *I Am A Fugitive From A Chain Gang* (1932); biographies like *The Story Of Louis Pasteur* (1936); musicals like *42nd Street* (1932) and the “Gold Diggers” series. Directors of Warner films known for their fast, lean style included Mervyn LeRoy and William Wellman.

Apart from the Walt Disney studio, no other Hollywood studio contributed more to the World War II effort than Warners. First to release an anti-Nazi film, *Confessions of a Nazi Spy* (1939), the studio went to make numerous short subjects, documentaries, and features promoting the Allies (*Casablanca* (1942); *Air Force* (1943); *Mission to Moscow* (1944); and others). In 1956, after selling its pre-1948 films to television for \$21 million, and after divesting itself of its theaters due to antitrust government activities, the studio sold rights to its theatrical releases to Associated Artists, which in turn sold them to United Artists. In 1967 Jack, by now the only partner left in the business, sold out to Seven Arts; and two years later the company was renamed Warner Communications. Time, Inc., merged with it in 1989 to form Time-Warner, Inc., which now supervises film production.

—J.C.T. and J.M.W.

**Wheat, Leonard F.** After retiring as an economist with the Economic Development Administration of the U.S. Department of Commerce in 1997, Leonard F. Wheat wrote *Kubrick’s 2001: A Triple Allegory*, published by Scarecrow Press in June 2000. The book first examines “The Surface Story,” then turns to the triple allegorical subtext, discussing “The Odysseus Allegory,” “The Man-Machine Symbiosis Allegory,” and “The Zarathustra Allegory,” while attempting to explain the film’s mysteries and building a case for his assertion that *2001: A SPACE ODYSSEY* is the “grandest motion picture ever filmed.” Wheat, an associate editor of the *Journal of Regional Science*, is also the author of two book-length governmental studies and several journal articles in his field. He also is the author of *Paul Tillich’s*

*Dialectical Humanism: Unmasking the God above God*, published by Johns Hopkins University Press in 1970. Dr. Wheat received his Ph.D. in political economy and government from Harvard University in 1958 and is a resident of Fairfax County, Virginia.

—J.M.W.

**Willingham, Calder** (1922–1995) Calder Willingham was an American novelist, born on December 23, 1922, in Atlanta, Georgia, the son of Eleanor Churchill and Calder Baynard Willingham, a hotel manager. He was educated at the Citadel in South Carolina (1940–1941) and at the University of Virginia (1941–1943). His first novel, drawn from his experience at the Citadel, *End as a Man* (1947) was successful enough to bring Willingham to Hollywood in 1957 to write the screenplay for the novel's adaptation, retitled *The Strange One*. STANLEY KUBRICK then asked Willingham to adapt Stefan Zweig's story "The Burning Secret" to the screen. Although that screenplay was never filmed, Kubrick turned to Willingham again to adapt HUMPHREY COBB's *PATHS OF GLORY*, working with JIM THOMPSON. Willingham's later work as screenwriter included *ONE-EYED JACKS* (1961), *The Graduate* (1967, with Buck Henry), and *Little Big Man* (1970, for Arthur Penn).

**References** Millichap, Joseph, "Calder Willingham," in *American Screenwriters: Second Series*, ed. Randall Clark. (Detroit, Mich.: Gale Research, 1986), pp. 416–419.

—J.M.W.

**Windsor, Marie** (1922–2001) Marie Windsor was born Emily Marie Bertleson on December 11, 1922, in Marysville, Utah. She attended Brigham Young University and trained as an actress with character actress Maria Ouspenskaya. After years of stage and radio experience, she broke into films, where she began getting featured roles in 1947 with *Song of the Thin Man*, a FILM NOIR starring William Powell as the private eye from Dashiell Hammett's novel. She appeared in the classic noir *Narrow Margin* (1952). Windsor, who appears in JAN HARLAN's 2001 documentary *STANLEY KUBRICK: A LIFE IN PICTURES*, recalled that Stanley Kubrick viewed *Narrow Margin* when he was casting for Sherry, the femme fatale in

*THE KILLING* (1956), and said to his coproducer JAMES B. HARRIS, "That's my Sherry."

Windsor told Peter Bogdanovich that she remembered Kubrick as unlike any other director she had worked with. "He always wore those tan pants that laborers wear; I never saw him out of them." He was a gentle, quiet man, who never yelled at the crew. "When he had some idea for me to do or change something, he would wiggle his finger and we would go away from the action and he would tell me what he wanted," she said. "He didn't direct you in front of the crew." In Harlan's documentary she adds, "He was a kid with tremendous confidence."

In the movie, Johnny Clay (STERLING HAYDEN) plans a robbery at a racetrack, and Sherry's husband, George Peatty (ELISHA COOK JR.) is in on it. George, a milquetoast, comes home from his job at the track as a betting-window teller to find Sherry sprawled on the couch reading a magazine. Windsor told Bogdanovich that Kubrick, always a stickler for realistic detail, said to her when rehearsing this scene, "I want you to move your eyes when you're reading." In this scene, Kubrick gives us a thumbnail sketch of their unhappy marriage in just a few lines of dialogue. Trying to lure his wife's attention away from the pulp magazine she is reading, George opens with, "I saw something sweet on the way home tonight." "Was it a candy bar, George?" she asks without looking up (and moving her eyes as she reads). Undaunted, George goes on, "It was a couple sitting in front of me on the train. They called each other papa and mama." "Is that what you want us to do, George?" she asks in a voice dripping with condescension. "Forget it, Sherry. What's for dinner?" he replies. "Steak. If you can't smell it cooking, it's because it's still down at the supermarket."

Their conversation, comments MARIO FALSETTO, concerns the lack of love and money in their marriage and the obvious disappointments of their life together. As Sherry continues her put-downs and pouting, George hints that everything will change after the planned robbery and mentions a meeting later that evening with Johnny and the group. The only possible weakness in the film is the implausibility of Sherry's marrying George in the first place: He obviously cannot satisfy her lust for sex (she cheats

on him repeatedly) or for money. But the two performers breathe a great deal of credibility into their handling of these scenes, particularly Marie Windsor. She is made up to look slightly tarnished, complete with garish blonde hair and a gaudy frock, in order to suggest the stereotypical slut. In other words, Kubrick wanted her to look as tawdry as the Peattys' shabby apartment.

Later that evening Sherry tells her lover Val (VINCE EDWARDS), a cheap gangster, what she has picked up from George about the racetrack caper. Falsetto points out the "disparity between the youthful, muscular Val and the older Sherry." Little wonder that she is as submissive to Val as George is to her.

George attends the meeting at which Johnny, the mastermind, lays out the plans for the robbery. Sherry unexpectedly interrupts these deliberations when she is heard snooping around in the corridor outside the apartment. George weakly whimpers that she must have found the address while going through his pockets, since she is a very jealous wife. This incident shakes the whole group's sense of security about the venture, but Johnny is able to reconfirm their confidence that the plan has not been damaged by Sherry's interference.

The group eventually disperses, and Marvin, one of the conspirators, goes out onto the street to smoke a cigarette. As he leaves the building, he passes a parked car, and Kubrick's camera moves in to show Val, Sherry's boyfriend, and one of his henchmen casing the place.

Back home, George presses Sherry to find out if Johnny tried anything with her, and she denies it. Given Johnny's scorn for Sherry, she is probably telling the truth for once. George nonetheless is thinking of pulling out of the whole deal because of the harsh way in which Clay treated them both. But Sherry, getting into bed and pulling George toward her in a fatuous embrace, gets him to agree to stick with the gang for their cut of the swag.

Sherry, of course, spills the beans about the robbery to Val, who throws a wrench in the works. The heist goes off as planned, but when the gang meets later to divide the swag, Sherry's boyfriend and his goons come in and attempt to steal it away from them. Everyone is killed, except Johnny, who shows

up later, and George, who limps home to murder the unfaithful Sherry, for blabbing and cheating on him. Barry Gifford notes, "Marie Windsor is, as always, the big-breasted blonde who falls for the wrong guy"—in this case, Val. Even Johnny could not have predicted that Sherry's liaison with Val would result in a massacre after the heist.

When the mortally wounded George lurches into the apartment, Sherry is packing a suitcase—unaware that she is not going away with Val and the loot, because he has been killed in the shootout. George stumbles into their bedroom leaking blood. As she spies the gun in George's hand, she instantly realizes that the jig is up; desperately, hopelessly, she endeavors to reason with her vengeful husband. To no avail. "Why did ya do it, Sherry? I never loved anyone but you," George mumbles painfully, as he pumps bullets into her; it is the logical consummation of their wretched marriage. As Sherry crumples to the floor, a look of dismay and consternation steals across her face: Sherry learns—too late—that the worm has finally turned.

Asked if she was aware that she was working in the genre of film noir, she responded, "As far as I know, nobody put a name to it at that time. As for *The Killing*, "I just thought it was interesting photography and it was a job."

Windsor continued to make noir films like John Farrow's *Unholy Wife* (1957), opposite Rod Steiger, and westerns like *Cahill, U.S. Marshall* (1973) with John Wayne. Her last film was *Commando Squad* (1987). Although she appeared in only a few scenes in *The Killing*, the part of Sherry Peatty proved the most significant role of her career. In this regard, Marie Windsor exemplifies the fact that the size of a part does not matter, if one is under the direction of an expert like Stanley Kubrick. Her riveting portrayal of Sherry Peatty won her a place in film history as the quintessential femme fatale.

**References** Bogdanovich, Peter, "What They Say about Stanley Kubrick." *New York Times Magazine*, July 4, 1999, pp. 18–25, 40, 47–48; Falsetto, Mario, *Stanley Kubrick: A Narrative and Stylistic Analysis* (Westport, Conn.: Praeger, 1994), pp. 30–33; Gifford, Barry, *Out of the Past: Adventures in Film Noir* (Jackson: University Press of Mississippi, 2001), pp. 99–100.

**Winters, Shelley** (1922– ) Shelley Winters was born Shirley Schrift in 1922 in St. Louis, Missouri, but was raised in Brooklyn, New York. She began her acting career early, in high school plays and in summer stock, before making her debut on the Great White Way in 1941. Columbia Pictures brought her to Hollywood two years later. After some inconsequential parts, she got her big break when she played a promiscuous waitress strangled to death by Ronald Colman in George Cukor's *A Double Life* (1948). Later, she portrayed the victim of the murderous Montgomery Clift, her opportunist lover, in George Stevens's *A Place in the Sun* (1951), another classic film.

By the 1960s she was taking more matronly roles and won an Academy Award as a Jewish refugee, a woman constantly fearful of being arrested by the Nazis, in Stevens's *Diary of Anne Frank* (1959). She was married three times during this period, twice to actors (Vittorio Gassman, 1952–1954; Anthony Franciosa, 1957–1960).

When STANLEY KUBRICK was casting his movie version of VLADIMIR NABOKOV's novel *LOLITA*, released in 1967, he wrote to Winters from England, asking her to play Charlotte Haze, the widowed mother of Lolita, the nymphet to whom Humbert Humbert (JAMES MASON) is obsessively attached. Because Kubrick wanted Nabokov to have some say in the casting, he requested that Winters meet the novelist at the Sherry Netherland Hotel in New York City, to discuss the novel. Winters recalls in the second volume of her autobiography, *Shelley II* (1989), that she was busy campaigning for John F. Kennedy, who was running for president at the time; but she read the book while she was on the campaign trail with Kennedy. She even read it on the platform while waiting for political rallies to start. When Kennedy spied her reading the controversial novel, she recalls, he said jokingly that "I should get a brown paper cover for the book, if I had to read it in public places." Nabokov was favorably impressed with Winters, and she got the role of Charlotte.

During rehearsals of each scene, Kubrick would start with the dialogue as written in the shooting script, and then encourage the cast to improvise new material as the rehearsal progressed, to replace lines



Shelley Winters (New York Public Library, Joseph M. Yranski collection)

that were not working. Then Kubrick would type the revisions into the screenplay, prior to shooting the scene.

Winters found working with James Mason and with PETER SELLERS, cast as Clare Quilty, the man who takes Lolita away from Humbert, a stressful experience. When Sellers in particular began improvising additional dialogue for a scene, she remembers, he at times seemed, to her at least if not to Kubrick, to be straying too far from the script. She thought he was "acting on a different planet; I never could connect with him."

When she was rehearsing with Mason, she found him somewhat distant and remote, and hence hard to relate to. Sometimes he delivered a line very softly, as in the scene in which Charlotte inquires while playing chess with Humbert, "Are you going to take my Queen?" and Humbert answers cryptically, casting a sideways glance at Lolita, "That was my intention." Winters comments that Mason's asides "were so quiet, when we were acting, I never even heard

them.” She concludes, “I felt terribly frustrated in doing a scene with Mason.”

When Winters complained to Kubrick about her difficulties in “trying to connect with my two leading men, he would agree with me—but he didn’t change their performances. I never felt anyone was listening to me when I talked, except the sound man.” Later she realized that the frustration that she experienced in attempting to cope with Sellers and Mason came out in her performance as Charlotte, making Charlotte come across as frustrated too, rendering Charlotte both “sad and funny.”

Nevertheless, Kubrick thought Winters too temperamental and got fed up with her carping about her male costars, according to cinematographer OSWALD MORRIS. In Howard’s book on Kubrick, Morris says, “Shelley Winters was very difficult,” and was nearly fired from the film. At one point, an exasperated Kubrick said to Morris, “I think the lady’s gonna have to go.” This would have been a serious setback for the production schedule. “But he’d have got rid of her,” Morris concludes, if he really thought it was necessary; “he really didn’t care about the consequences.” Kubrick eventually decided to keep Winters, however, reasoning that the character of Charlotte would disappear from the film halfway through.

In her autobiography Winters takes a more benign view of her production experience on *Lolita*. In the last analysis, she found Mason (if not Sellers) worth all the trouble she had in acting with him; his performance was “hilarious and marvelous.” As for Kubrick, she holds him in high esteem: “I had known a pseudo-intellectual suburbanite like Charlotte during my childhood days; and Stanley Kubrick knew what buttons to press in my acting computer to bring her back,” Winters writes. “Kubrick had the insight to find the areas in me that were pseudo-intellectual and pretentious. We all have those things in us.” Certainly Charlotte does, who considers herself the apex of small-town sophistication. In the end, “I was enchanted with Charlotte and very proud of her.”

Charlotte enters the film when Humbert, a college professor newly arrived from Europe, is looking for a place to stay near Beardsley College in Ohio, where he has a lectureship in French literature. He

chooses the home of Charlotte Haze. Charlotte, a bumptious, dowdy widow approaching middle age, guides Humbert on a tour of her house, pretentiously waving a cigarette holder at him and calling him Monsieur. “Culturally we are a very advanced group and very progressive intellectually,” she says. “I’m chairman of the Great Books Committee. Last season I had Clare Quilty lecture on Dr. Schweitzer and Dr. Zhivago.” She pairs the names as if both were equally noted physicians.

In opening her campaign to win Humbert’s attentions, she ever so casually makes it clear that she is a widow, pointing to her husband’s picture (it looks like a photo of a younger Nabokov) and to the urn containing his ashes. Humbert retrieves his hand just as he is about to touch the urn, which he had taken to be a vase. As Charlotte steers Humbert around the house, wearing skintight black leotards and waving her cigarette holder, she at times stands six inches too close to this handsome stranger, and then strikes artful poses in a doorway. “Winters keeps talking,” says critic Richard Corliss; “her Charlotte is impervious to the aggression in her body language or to the recoil in Humbert’s.” In short, “she is a woman who must make this sale (of herself) to this prospective client (husband).” She is a mixture of ten-cent sophistication, woman’s club energy, and sexual hunger. Her “modern woman *savoir faire*,” adds Corliss, “is constantly sabotaged by her desperation,” as when she spies one of Lolita’s discarded bobby socks. Her whole attempt at a highbrow intellectualism is demolished by her asking Humbert to “excuse the soiled sock.”

As Charlotte continues yammering to Humbert about her congenial home, she leads him into the backyard, where he sees Lolita for the first time and is obviously bedazzled. The girl lounges languidly in the sun in an abbreviated swimsuit, exuding a sex appeal far beyond her years. Humbert instantly agrees to move in with the Hazes.

Later on, at a high school dance which Humbert and Charlotte are helping to chaperone, Humbert is content to feast his eyes on Lolita from his vantage point behind a floral decoration, but Charlotte spies him out and insists that they socialize. Clare Quilty (Peter Sellers) makes his first appearance in the movie proper at the dance. “Hello *again*,” Charlotte greets

him meaningfully, dancing into his arms. “I’ve been the local authority on you ever since that afternoon that changed my life—when you lectured to us.” Finally recognizing her, Quilty grins knowingly, “Don’t you have a daughter with a lovely, lilting name?” In retrospect, the viewer will later infer from this interchange that Quilty had seduced Charlotte to gain access to Lolita, just as Humbert will marry the hapless Charlotte for the same reason.

After the dance, Lolita goes off to a party and Charlotte dragoons Humbert home for a “cozy supper.” Humbert has been dreading the moment when Charlotte will drop her posture as the sedate widow and make an overt play for him, and it is now at hand. She slips into something more comfortable and seductive, a provocative gown with a leopard-skin design. Then she switches on some Latin music with an emphatic beat and offers to teach the middle-aged professor the latest steps. Pretending not to notice the possible sexual connotations of her invitation, Humbert demurs politely, “I don’t even know the old ones.” Not to be put off, at least not just yet, Charlotte steers Humbert around the living room floor, in the driver’s seat as usual, and finally backs him up against the wall, passionately protesting that, although she swore she would never marry again, she now feels that “life is for living. Take me in your arms. I can’t live in the past any longer.”

Commenting on the filming of this scene, Winters notes that it exemplifies Kubrick’s delicate manner of handling actors. She told Peter Bogdanovich that “he would discuss the scene with you and you never thought you were being directed, until you saw the rushes the next day. You almost said, ‘Gee, wasn’t I clever to think of that?’ But it was Stanley who had sort of planted it in your head. Like the dance I did with James Mason—a sexy sort of South American dance—he didn’t really tell me to make it a sexy dance. I decided to flirt with Mason while I was dancing, and Kubrick said, ‘That’s it.’”

While Charlotte is enticing the reluctant Humbert into a tryst, Lolita picks just this moment to return from the party, and Humbert is saved from submitting to his landlady’s blandishments. Tears of frustration in her eyes, Charlotte coaxes Humbert to go for a drive, but he courteously bows his way out

of the room and goes to bed, leaving Charlotte alone. She dumps an unopened champagne bottle into an ice bucket and begins to weep.

This is perhaps Shelley Winters’s best scene in the film and points up the consistently fine performance which she turns in as Charlotte. She demonstrates her ability to make us laugh at Charlotte’s frowsy gentility and dreams of youthful romance, and at the same time she stirs our compassion for the young widow’s vulnerability and loneliness. As she whimpers and cries at the end of the scene, we realize for the first time just how deeply the actress has made us understand Charlotte. She is a pathetic, sad, lonely widow, Corliss observes; “and she probably knows she can’t hide it. In her pursuit of Humbert (a man already in love with her daughter),” Charlotte herself comes across as a foolish teenager, mooning over an inaccessible man that has given her the go-by. In the novel, Humbert calls Charlotte a diluted version of Marlene Dietrich, a burlesque of the pretentious suburban frump, steadfastly refusing to admit that she is well past her prime.

In due course, Charlotte decides to send Lolita off to a summer camp, so that she and Humbert can be alone. On the day that she drives Lolita off to camp, Humbert is inconsolable at the thought of losing the object of his infatuation. To his great surprise, Charlotte leaves behind a hastily scribbled note for him:

“This is a confession; I love you. Last Sunday in church the Lord told me to act as I am now doing and write you this letter. I am a passionate and lonely woman. You are the love of my life. And now will you please go. Scram! *Départez!* Your remaining would mean that you are ready to link your life with mine and be a father to my little girl.”

Humbert, unable to contain his contempt for this benighted female, giggles out loud at her clumsily written declaration of love. He is stoically resigned to marrying Charlotte in order to remain close to Lolita, the love of his life, as he informs us in voice-over on the sound track, in his role as the movie’s narrator. And the marriage takes place. Since he no longer enjoys the same kind of privacy that he had when he was a boarder, Humbert must now take refuge in the bathroom to commit his thoughts to his diary. While he is busy making his entry about the

wedding, Charlotte, as possessive as ever, knocks on the bathroom door, solicitously pining, “Dear, the door is locked. Sweetheart, I don’t want any secrets between us.” Through the door she prattles at him about the past. “Were there a lot of women in your life before me?” Nettled, Humbert shouts back through the door that stands symbolically between them, “I’ll make you a complete list. Will that satisfy you?” “I don’t care about any of the others. I know that our love is sacred; all of the others were profane,” she proclaims operatically.

We have now arrived at Shelley Winters’s climactic scene in the picture. After Humbert emerges from the bathroom, Charlotte shows Humbert her dead husband’s revolver, which in this context takes on a phallic significance, especially when she says as she fondles it, “This is a sacred weapon, a treasure. But don’t worry, it isn’t loaded.” He had bought it when he learned that he was ill. “Happily he was hospitalized before he could use it.” Pursuing Humbert’s affections with the savagery of a cavewoman, Charlotte embraces him on the bed.

Then Charlotte abruptly informs Humbert that she intends to send Lolita straight from camp to boarding school and then to college, ending with what sounds to Humbert like a death sentence: “It’s going to be me and you alone forever.” He looks wistfully at the photo of Lolita on the bedside table, which now seems so desperately out of reach. Charlotte goes off to the bathroom and Humbert thoughtfully contemplates his predecessor’s gun, toying with the idea of ridding himself of his unwanted spouse once and for all. He advances toward the bathroom, where he can hear the bathtub filling with water; the door is slightly ajar. “She splashed in the tub, a clumsy trusting seal,” Humbert says in a voice-over. “What do you know, folks: I just couldn’t make myself do it.” Humbert points the gun at the camera, then lowers it and stares helplessly ahead. He slowly pushes the door open—and she is not there.

The “trusting” Charlotte, he discovers, is in his study, busily prying into his diary. She reads: “That Haze woman, that cow, the obnoxious mama!—You are a monster. I am leaving you and you are never going to see that miserable brat again.” She locks herself in the bedroom and this time it is Humbert who

is outside knocking beseechingly at the door. She holds up the book to her husband’s urn and blubbers, “Harold, look what happened. Darling, forgive me.” Winters wrings every drop of pathos out of the line.

Downstairs, Humbert mixes a batch of martinis, still hoping to mollify his distraught wife and not lose Lolita for good. He receives a phone call, informing him that Charlotte has been hit by a car. The wind blows the front door open and he sees an ambulance race by the front of the house. We see the aftermath of the accident as Humbert arrives at the scene: a policeman dispersing the curious onlookers who are standing in the pouring rain; the driver of the car that accidentally struck Charlotte down; and finally the corpse underneath a blanket that someone has placed over it to shield it from the downpour. In his autobiography, *Before I Forget*, Mason justly refers to this whole sequence as the most skillfully executed segment of the entire film, and this is largely due to Winters’s skilled performance.

In *Lolita*, Shelley Winters essays what is arguably the best performance of her career, although she won Academy Awards for two other films, and not for *Lolita*. Her characterization, writes Corliss, is “so daring, so right.” And when she first meets Quilty, “she dances around him like an elephant in heat. In bed with Humbert she is both pouty and calculating, making Humbert a henpecked husband.” Yet the audience cannot withhold its pity from her, “when Charlotte discovers, through Humbert’s diary, his loathing for her and his lust for Lolita.” Shortly thereafter Winters disappears from the film, but her multifaceted portrayal of a woman hopelessly deceived continues to linger in the viewer’s mind, far overshadowing Melanie Griffith’s portrayal of Charlotte in Adrian Lyne’s 1998 remake of *Lolita*.

Later highlights of Winters’s career include her second Oscar, for her portrayal of the domineering mother of a blind girl in *A Patch of Blue* (1965); her role as an alcoholic floozy in the thriller *Harper* (1966), with Paul Newman; and her appearance in the blockbuster disaster film, *The Poseidon Adventure* (1972), as part of an all-star cast. She continued working in mostly routine pictures thereafter, well into the 1990s, playing character parts. Most notable among these was Jane Campion’s adaptation of Henry James’s

*Portrait of a Lady* (1996), opposite Nicole Kidman in the title role. Shelley Winters was never better than she was as Charlotte Haze in Kubrick's *Lolita*, in which she gave the definitive characterization of a kitschy, befuddled suburban matron.

**References** Bogdanovich, Peter, "What They Say about Stanley Kubrick," *New York Times Magazine*, July 4, 1999, pp. 18–25, 40, 47–48; Corliss, Richard, *Lolita* (London: British Film Institute, 1994); Tibbetts, John, "Lolita," in *The Encyclopedia of Novels into Film*, rev. ed. John Tibbetts and James Welsh (New York: Facts On File, 1999), pp. 134–138; Winters, Shelley, *Shelley II: The Best of Times, the Worst of Times* (New York: Simon and Schuster, 1989).

**Wynn, Keenan** (1916–1986) Wynn was born Francis Xavier Aloysius Wynn in New York City in 1916. He was the son of comedian Ed Wynn and grandson of silent-film actor Frank Keenan. He was educated at St. John's Military Academy. He became a serious character actor in films in the 1950s and 1960s. When he began his acting career, he took the name of Keenan Wynn, after his grandfather. His career began in radio and on Broadway, but he turned to films in 1942. Among his first important roles was that of the fast-talking, second-rate comic Buddy Hare in *The Hucksters* (1947), opposite Clark Gable. Wynn also appeared in other major motion pictures, such as *The Three Musketeers* (1948), a historical adventure with Gene Kelly, and in the Cole Porter musical *Kiss Me, Kate* (1953), in which he shone as a two-bit crook.

In *DR. STRANGELOVE* (1964), he had one brief but very effective scene as Col. Bat Guano. In the course of the film, the insane Gen. Jack D. Ripper (STERLING HAYDEN), commander of Burpleson Air Base, orders a nuclear air strike on the USSR. He eventually commits suicide, before his second-in-command, Group Capt. Lionel Mandrake (PETER SELLERS), a British officer, can extract the recall code from him. But Mandrake, in studying the doodles left behind on Ripper's scratch pad, finally figures out the recall code, which he intends to transmit to President Merkin Muffley (also played by Peter Sellers), so that the president can recall the fleet of bombers before they carry out an attack that will inevitably provoke retaliation from the Soviets.

Meanwhile, the president has sent a battery of troops to capture Ripper. Col. Bat Guano, one of the officers in charge of the squad, breaks into Ripper's office, where he finds Mandrake. Colonel Guano shoots the lock off the office door and enters, his rifle poised for further use. Sizing up Mandrake in a uniform that is unknown to him, Guano asks caustically, "What kind of suit is that?" Mandrake, deeply offended that his rank has been questioned, replies icily, "This happens to be a Royal Air Force uniform. I am General Ripper's executive officer. I think I know the recall code. I have to call the president immediately."

Guano, who has kept his rifle trained on Mandrake all this time, has some curious sexual preoccupations, mixed with paranoia. He thinks that sexual "perverts" are responsible for the current crisis. His assessment of the situation: "I think you are some kind of deviated pervert and that you were organizing some kind of mutiny of perverts and that General Ripper found out about it." Mandrake's retort is swift, and implies that this proper Englishman is still nettled by Guano's slur on his uniform: "If you don't let me call the president, a court of inquiry will give you such a trimming that you'll be lucky to get to wear the uniform of a bloody toilet attendant." He convinces Guano to allow him to phone the president from a nearby booth, since all of the other phones in the building are dead as a result of Ripper's determination to make himself incommunicado, once he had ordered the air strike. Guano gives his permission with a warning that has become one of the most frequently repeated comic lines from the film: "If you try any preversions in there, I'll blow your head off." In fact, one critic nominated this bit of dialogue as one of the all-time great movie lines in cinema history. In one of the film's many ironies, Mandrake discovers that he lacks the correct change for the coin telephone, and that the White House will not accept a collect call. He demands that Guano fire into a Coke machine in order to obtain the necessary money. Guano reluctantly agrees, warning his prisoner, with an angular stare of suspicion, that it will be Mandrake's responsibility to explain his action to the Coca-Cola Company.

Guano shoots into the machine, bends down to scoop up the cascading coins and is squirted full in the face with Coke. Not only does this final comic touch bring the scene to a hilarious close, but it further symbolizes that the mechanical devices in the movie are beginning to turn against humans, as if in anticipation of the final triumph of the Russians' retaliatory Doomsday Machine. The Coke machine, then, seems to be in collusion with all of the other rebellious mechanical apparatus in the picture.

Kubrick told Elaine Dundy that "most of the humor in *Strangelove* arises from the depiction of everyday human behavior in a nightmarish situation, like . . . the reluctance of the U.S. officer to let a British officer smash open a Coca-Cola machine for change to phone the President about a crisis on an air force base, because of his conditioning about the sanctity of private property."

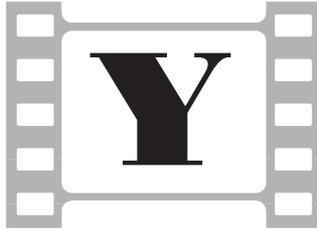
Dundy records that Sterling Hayden, contemplating the film's theme of worldwide nuclear devastation, remarked to Keenan Wynn during rehearsals, "Wait till audiences see this one. They'll have night-

mares." "That's what what we're here for, isn't it?" answered Wynn quietly.

Keenan Wynn continued to be one of the screen's most durable character actors after *Dr. Strangelove*, giving a satirical portrayal of a bigoted Southern politician in Francis Ford Coppola's *Finian's Rainbow* (1967), with Fred Astaire, and playing a vile villain in John Boorman's crime film *Point Blank* (1967), with Lee Marvin. Still Wynn's solitary scene in *Dr. Strangelove* has been called one of the most perfectly controlled episodes in the whole picture, with Wynn delivering his outrageous dialogue in an understated, deadpan fashion. His cameo appearance in this film is a highlight in a movie brimming with fine characterizations.

Tracy Keenan Wynn, Keenan Wynn's son, became a prominent screenwriter for both TV and films, marking another generation of Wynns in show business.

**References** Dundy, Elaine, "Stanley Kubrick and *Dr. Strangelove*," in *Stanley Kubrick: Interviews*, ed. Gene Phillips (Jackson: University Press of Mississippi, 2001), pp. 9–16.



**Youngblood, Gene** Gene Youngblood was an enthusiastic advocate of *2001: A SPACE ODYSSEY*, which he reviewed for the *Los Angeles Free Press* on April 19, 1968, calling STANLEY KUBRICK's work a "masterpiece." For Youngblood the film offered a combination "every underground filmmaker dreams of": both "a personal artistic statement" and "a million dollar corporate investment." Youngblood later expanded his coverage of the film in his book *Expanded Cinema*, published by E. P. Dutton in 1970, considering the film not only "a technical masterpiece" but also an "epochal achievement of cinema." The title of *Expanded Cinema* reflected the optimism

of a generation that believed in the potential of the film medium and was evocative of the spirit of the times: it concerned not only "expanded" technical possibilities but also expanded consciousness and creativity. Kubrick, of course, was not an "underground" filmmaker, but his method was far more experimental than Hollywood was used to. Youngblood's interview with ARTHUR C. CLARKE, which originally appeared in the *Free Press*, is included in *The Making of 2001: A Space Odyssey*, ed. Stephanie Schwain (Modern Library, 2000).

—J.M.W.

# AFTERWORD



As I write this, I'm sitting in my office about 50 yards from the house of the Stanley Kubrick family. It's a beautiful summer evening in St. Albans, and I'm catching up on work I left behind while I was in Burbank recently.

This is a lovely location, with rolling hills, rather like the area where I was born, in Leamington Spa, in Warwickshire. From here, you can be out in the countryside in minutes and in London in just 20. When Stanley was alive, I frequently worked in a room in his house, which gave me extremely close contact with him day and night. I spent 27 years with him altogether, beginning in 1976 when I auditioned for the role of Lord Bullingdon in *Barry Lyndon*. (I auditioned on video tape—I think Stanley was one of the first directors to audition his actors that way.) I had graduated in the late 1960s from one of the top drama schools in England at the time, the London Academy of Music and Dramatic Art. Stanley liked what I did, and we finally met on the set in Salisbury, in Wiltshire, at Wilton House, when I turned up for the shooting. I felt a tap on my elbow, and I turned around and there he was. And he very quietly said, “Hello, Leon, I'm Stanley Kubrick.” It just went from there. Originally, I was to shoot for 13 days over a period of eight weeks. It stretched to something like nine months, because he had written some extra scenes.

We had a real rapport right from the start. There are many reasons for that, I suppose. We had the same

birth date, July 26, but 20 years apart. If you're astrologically inclined, you might think that had something to do with it. Also, we shared exactly the same interest and felt very easy in each other's company. It also helped that as an actor I knew my craft, and anybody who knew their work got on quite well with Stanley. And people who showed a genuine interest in the process of filmmaking always appealed to him. Stanley encouraged me to ask questions, and he would patiently answer them all very fully. Even during the days I wasn't shooting on *Barry Lyndon*, I still had a close contact with him. We talked about acting, play texts, sports, soccer, and just about everything under the sun. I quickly discovered what a mine of information he was.

As an actor I particularly appreciated the improvising Stanley encouraged us to do. The way he worked with an actor was inspirational: He would come to the set and ask you to just play the scene while he wandered around with a viewfinder. He insisted you do every rehearsal and every take for real, in case something accidentally happened that might change the whole way he thought about the scene. It's so stimulating for an actor to be told, “Show me what you can do, and give me everything you think about it.” You always felt like it was just you and he on the floor, no matter how many people might be around. For his part he would come up with ideas of his own at the most casual

moments, sometimes when we were just standing around. Suddenly, he would throw a suggestion at the actors just to see how they would react. He was very open like that when he was working. There's this myth about him being so closed off and secretive and almost misanthropic. You can't be like that when you make films. He was one of the most communicative directors I ever worked for or worked with.

After *Barry Lyndon*, I thought things might end, but later while I was living in Stockholm, he sent me a book through the post with one of his terse notes: "Read this!" I read it. It was *The Shining*. The next evening, the phone rang and it was Stanley's voice, saying, "Did you read it? Did you read it?" I told him I thought it was fantastic. Then he asked me if I would go to America and do the casting search for the part of little Danny. I was to follow the same process he had done in casting my part in *Barry Lyndon*, that is, find a boy more through a process of improvisation rather than sitting applicants down and having them read through lines. I saw upward of 4,000 boys for the video auditions, over a period of six months.

In later years, in addition to conducting more auditions, I did some acting coaching for *Full Metal Jacket* and *Eyes Wide Shut*. And there was so much else to do. I quickly learned that Stanley was always working. Even during slack times away from a picture he and I worked on the video transfers and the telecine [a film-to-video process] for screening of his films on television. His films were always being shown somewhere in some form. We would do layouts for point-of-sale material, video wraps, and posters for everywhere in the world, except for America.

There were all sorts of reasons why I have often felt like a member of his extended family. Very often we would work in the kitchen while eating. If Stanley was comfortable with you, he would want you back on other projects. This fact can be clearly seen when you consider the number of times people such as the cinematographers Douglas Milsome and John Alcott, Margaret Adams, his production coordinator who often did the job of producer during production, Les Thompkins and Ray Walker, production designers, and June Randall who worked on conti-

nunity on many productions, worked with him over the years.

There was always something going with Stanley, right up to the very end. When people ask about *A.I.* and its Pinocchio theme, it reminds me of the time around 1990 when I was reading the story for my little boy, Max. I was reading the original version to him, and a little time afterwards, I started finding copies of it lying around Stanley's house. So I asked him if he was reading it, and we talked about its darkness, and he wanted to know if I wasn't worried reading it to my son. I said I felt the darkness in it was a positive thing and he started telling me how he thought it could fit integrally into *A.I.* As you know, that project went on for a very long time before his death. He kept putting things off because he doubted that the necessary special effects would be possible. There's no doubt that after finishing the video marketing and video mastering around the world for *Eyes Wide Shut*, we would have gone straight into *A.I.*, had he lived. It's difficult to say how he would have proceeded with the script, especially the ending. Stanley always had several alternative ideas in play at any given time. That was certainly true of his other films. None of them would ever be firm until the last moment. In the case of *The Shining*, for example, he finally discarded an ending he shot in favor of what we have, something much more ambiguous.

Recently, I've been supervising the digital transfers of Stanley's films for the DVD release of *The Stanley Kubrick Collection*, seven films plus the documentary (*Stanley Kubrick: A Life in Pictures*). Stanley and I began this particular project three years ago. We understood that the work required was going to mean starting almost from scratch, going back to the basic picture elements to improve the source material from which to do the transfers onto new and highly sophisticated digital machinery. And of course, we mixed the sound tracks from the original mono mixes of the past and updated them into the 5.1- and 2-track stereo mixes required today. I think this collection is a testament to his spirit, his originality, and his stature as one of the greatest moviemakers of all time.

His death came as an absolute shock. But, come to think of it, you can look back at that time and see

how extremely tired he was, readying *Eyes Wide Shut* for the heads of Warner Bros. to see in New York. But in our last conversations he was talking very normally about future projects. Those were on a Friday and a Saturday. He wanted me to get a detailed screenplay written from the finished film. We were probably on the phone for two or three hours. I was ready to come in on a Sunday morning to start work. And that was when I heard the news. It didn't really strike home, I suppose, because there was so much work to do to get the film ready. It was when I kicked the last foreign version out of the lab in October that it really came home to me. So, for about two or three months, I went through quite a serious depression.

If you could see my office here at St. Albans, you might think it a shambles. It's both a personal working space and a kind of Kubrick archive as well. I have kept a very full inventory of just about everything pertaining to his films. Sometimes Stanley was not very meticulous about preserving or organizing

the paper trail he left behind him on his films—handwritten notes to himself, tape recordings of his comments on the set, photographs, that sort of thing. When Jan Harlan was working on the documentary, it was difficult to get everything together (although he had more material that he could put in). Also here is a lot of personal memorabilia of my family, bits of art work, and a picture of Stanley—the one you know with him looking over the top of his glasses.

I can still hear his voice. If I think I've been lazy about some detail or other, I can hear him yet, urging me to get on with it. I'm still a fan. I've seen every one of his films hundreds of times, simply because of my work. But if I see one on television, I can sit back and enjoy them without being bothered by all that—just watch them to enjoy. I loved him deeply.

—Leon Vitali  
Assistant to Stanley Kubrick  
St. Albans  
June 26, 2001

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