

Stanley Kubrick Interviews Wordpress

Presents source material and the final draft of the screenplay for Stanley Kubrick's unproduced motion picture "Napoleon". The single-volume publication is based on the original limited collector's edition, which featured 10 books. Includes facsimile of the final draft of Napoleon: a screenplay / by Stanley Kubrick, dated September 29, 1969

This a highly illustrated guide to the work of film director, Stanley Kubrick.

The *Wolf at the Door* explores the remarkable formal and substantive patterns of cinematic discourse on Germany and the Holocaust in Stanley Kubrick's films. It is the first book on Kubrick to place his cinema into the full context of his life and times - his Jewish past, early years spent under the shadows of fascism and war, and his 1957 marriage into a German family of artists and filmmakers - all provoked his deeply ambivalent preoccupation with the history of Nazi Germany and the Holocaust. The *Wolf at the Door* draws on intensive study of all of Kubrick's family, and archival research in the United States, Germany, the Netherlands, Poland, and Israel.

Paring a novel into a two-hour film is an arduous task for even the best screenwriters and directors. Often the resulting movies are far removed from the novel, sometimes to the point of being unrecognizable. Stanley Kubrick's adaptations have consistently been among the best Hollywood has to offer. Kubrick's film adaptations of three novels—*Lolita*, *The Shining* and *Full Metal Jacket*—are analyzed in this work. The primary focus is on the alterations in the characters and narrative structure, with additional attention to style, scope, pace, mood and meaning, reduce violence, and render the moral slant more conventional. Instructors considering this book for use in a course may request an examination copy here.

A Narrative and Stylistic Analysis

Ridley Scott

The film director as superstar

Adapting the Sublime

Jim Jarmusch

Studies the style and themes of the films of Stanley Kubrick.

Twenty years since its release, Stanley Kubrick's *Eyes Wide Shut* remains a complex, visually arresting film about domesticity, sexual disturbance, and dreams. It was on the director's mind for some 50 years before he finally put it into production. Using the Stanley Kubrick Archive at the University of the Arts, London, and interviews with participants in the production, the authors create an archeology of the film that traces the progress of the film from its origins to its completion, reception, and afterlife. The book is also an appreciation of this enigmatic work and its equally enigmatic creator.

An engrossing biography of one of the most influential filmmakers in cinematic history Kubrick grew up in the Bronx, a doctor ' s son. From a young age he was consumed by photography, chess, and, above all else, movies. He was a self t ' taught filmmaker and self t ' proclaimed outsider, and his films exist in a unique world of their own outside the Hollywood mainstream. Kubrick ' s Jewishness played a crucial role in his idea of himself as an outsider. Obsessed with rebellion against authority, war, and male violence, Kubrick was himself a calm, coolly masterful creator and a talkative, ever t ' curious polymath immersed in friends and family. Drawing on interviews and new archival material, Mikics for the first time explores the personal side of Kubrick ' s films.

Stanley Kubrick: InterviewsStanley KubrickInterviews

Stanley Kubrick Produces

Perspectives on Stanley Kubrick

Michelangelo Antonioni

Hal Ashby

A Critical Companion to Stanley Kubrick

A collection of interviews with Francis Ford Coppola from the beginning of his career to the present shows how the acclaimed filmmaker has evolved from a film maverick to a studio-savvy Hollywood player. Simultaneous.

A Critical Companion to Stanley Kubrick offers a thorough and detailed study of the films of the legendary director. Labeled a recluse, a provocateur, and a perfectionist, Kubrick revolutionized filmmaking, from the use of music in film, narrative pacing and structure, to depictions of war and violence. An unparalleled visionary, his work continues to influence contemporary cinema and visual culture. This book delves into the complexities of his work and examines the wide range of topics and the multiple interpretations that his films inspire. The eighteen chapters in this book use a wide range of methodologies and explore new trends of research in film studies, providing a series of unique and novel perspectives on all of Kubrick's thirteen feature films, from *Fear and Desire* (1953) to *Eyes Wide Shut* (1999), as well as his work on A.I. Artificial Intelligence (Steven Spielberg, 2001).

Sheds new light on the aesthetic factors that shaped Kubrick's artistic voice by examining the links between his photojournalist work (done between 1945 to 1950) and his films.

If Stanley Kubrick had made only 2001: A Space Odyssey or Dr. Strangelove, his cinematic legacy would have been assured. But from his first feature film, *Fear and Desire*, to the posthumously released *Eyes Wide Shut*, Kubrick created an accomplished body of work unique in its scope, diversity, and artistry, and by turns both lauded and controversial.In this newly revised and definitive edition of his now classic study, film critic Michel Ciment provides an insightful examination of Kubrick's thirteen films—including such favorites as *Lolita*, *A Clockwork Orange*, and *Full Metal Jacket*—alongside an assemblage of more than four hundred photographs that form a complementary photo essay. Rounding out this unique work are a short biography of Kubrick; interviews with the director, as well as cast and crew members, including Malcolm McDowell, Shelley Duvall, and Jack Nicholson; and a detailed filmography and bibliography. Meshed with masterful integrity, the book's text and illustrations pay homage to one of the most visionary, original, and demanding filmmakers of our time.

Kubrick

Eyes Wide Shut

Stanley Kubrick, Arthur C. Clarke, and the Making of a Masterpiece

New York Jewish Intellectual

A Life in Pictures

A comprehensive exploration of American filmmaker Stanley Kubrick's cinematic life's work and creative process featuring film stills, articles and essays by Kubrick and Kubrick scholars, letters, interviews, notes, and photographs.

Part visual majesty, part meticulous science, part limitless imagination. Previously available as part of the multi-volume and instant sell-out Collector's Edition, this exhaustive compendium of photographs, pre-production paintings, and conceptual designs explores the genius behind 2001: A Space Odyssey, the sci-fi classic that remains the...

The critically acclaimed film director discusses various stages of his career and the many facets of his work in a collection of interviews that begins with a 1957 piece and ends in 2002 as he was preparing to direct his latest film, featuring conversations with James Baldwin, Michiko Kakutani, John Simon, and Vilgot Sjö man, among others. Simultaneous.

On Kubrick provides an illuminating critical account of the films of Stanley Kubrick, from his earliest feature, *Fear and Desire* (1953), to the posthumously-produced A.I. Artificial Intelligence (Steven Spielberg, 2001). The book offers provocative analysis of each of Kubrick's films, together with new information about their production histories and cultural contexts. Its ultimate aim is to provide a concise yet thorough discussion that will be useful as both an academic text and a trade publication. James Naremore argues that in several respects Kubrick was one of the cinema's last modernists: his taste and sensibility were shaped by the artistic culture of New York in the 1950s; he became a celebrated auteur who forged a distinctive style; he used art-cinema conventions in commercial productions; he challenged censorship regulations; and throughout his career he was preoccupied with one of the central themes of modernist art – the conflict between rationality and its ever-present shadow, the unconscious. War and science are key concerns in Kubrick's oeuvre, and his work has a hyper-masculine quality. Yet no director has more relentlessly emphasized the absurdity of combat, as in *Paths of Glory* (1957) and *Full Metal Jacket* (1987), the failure of scientific reasoning, as in 2001 (1968), and the fascistic impulses in masculine sexuality, as in *Dr Strangelove* (1964) and *Eyes Wide Shut* (1999). The book also argues that while Kubrick was a voracious intellectual and a life-long autodidact, the fascination of his work has less to do with the ideas it espouses than with the emotions it evokes. Often described as 'cool' or 'cold,' Kubrick is best understood as a skillful practitioner of what might be called the aesthetics of the grotesque; he employs extreme forms of caricature and black comedy to create disgusting, frightening yet also laughable images of the human body, creating a sense of unease that leaves viewers unsure of how to react.

The Bloomsbury Companion to Stanley Kubrick

On Kubrick

A Biography

Stanley Kubrick, History, & the Holocaust

John Huston

Anthony Frewin, who was Stanley Kubrick's assistant for over twenty-five years, has provided a comprehensive Introduction, a bibliography and notes to all the interviews which both contextualise and up-date the originals. Are We Alone? is a fascinating collection of essential contributions to one of the great unanswered questions of our time: Is anybody out there?

From his first feature film, *Fear and Desire* (1953), to his final, posthumously released *Eyes Wide Shut* (1999), Stanley Kubrick excelled at probing the dark corners of human consciousness. In doing so, he adapted such popular novels as *The Killing*, *Lolita*, *A Clockwork Orange*, and *The Shining* and selected a wide variety of genres for his films -- black comedy (*Dr. Strangelove*), science fiction (2001: *A Space Odyssey*), and war (*Paths of Glory* and *Full Metal Jacket*). Because he was peerless in unveiling the intimate mysteries of human nature, no new film by Kubrick ever failed to spark debate or to be deeply pondered. Kubrick (1928-1999) has remained as elusive as the subjects of his films. Unlike many other filmmakers he was not inclined to grant interviews, instead preferring to let his movies speak for themselves. By allowing both critics and moviegoers to see the inner workings of this reclusive filmmaker, this first comprehensive collection of his relatively few interviews is invaluable. Ranging from 1959 to 1987 and including Kubrick's conversations with Gene Siskel, Jeremy Bernstein, Gene D. Phillips, and others, this book reveals Kubrick's diverse interests -- nuclear energy and its consequences, space exploration, science fiction, literature, religion, psychoanalysis, the effects of violence, and even chess -- and discloses how each affects his films. He enthusiastically speaks of how advances in camera and sound technology made his films more effective. Kubrick details his hands-on approach to filmmaking as he discusses why he supervises nearly every aspect of production. "All the hand-held camerawork is mine", he says in a 1972 interview about *A Clockwork Orange*. "In addition to the fun of doing the shooting myself, I find it virtually impossible to explain what I want in a hand-held shot to even the most talented and sensitive camera operator". Neither guarded nor evasive, the Kubrick who emerges from these interviews is candid, opinionated, confident, and articulate. His incredible memory and his gift for organization come to light as he quotes verbatim sections of reviews, books, and articles. Despite his reputation as a recluse, the Kubrick of these interviews is approachable, witty, full of anecdotes, and eager to share a fascinating story.

A renowned movie critic on film's treatment of one of mankind's darkest behaviors: murder "[Thomson's] analysis of death in Hitchcock movies is gorgeous. His restlessness is palpable. There is an anxiety in this brief, hurried book that suits these political and medical times."--Lisa Schwarzbaum, *New York Times* Book Review's "Best Books to Give" holiday list, 2020 How many acts of murder have each of us followed on a screen? What does that say about us? Do we remain law-abiding citizens who wouldn't hurt a fly? Film historian David Thomson, known for wit and subversiveness, leads us into this very delicate subject. While unpacking classics such as *Seven*, *Kind Hearts and Coronets*, *Strangers on a Train*, *The Conformist*, *The Godfather*, and *The Shining*, he offers a disconcerting sense of how the form of movies makes us accomplices in this sinister narrative process. By turns seductive and astringent, very serious and suddenly hilarious, *Murder and the Movies* admits us into what Thomson calls "a warped triangle" the creator working out a compelling death; the killer doing his and her best; and the

entranced reader and spectator trying to cling to life and a proper sense of decency.

Stanley Kubrick is generally acknowledged as one of the world's great directors. Yet few critics or scholars have considered how he emerged from a unique and vibrant cultural milieu: the New York Jewish intelligentsia. Stanley Kubrick reexamines the director's work in context of his ethnic and cultural origins. Focusing on several of Kubrick's key themes—including masculinity, ethical responsibility, and the nature of evil—it demonstrates how his films were in conversation with contemporary New York Jewish intellectuals who grappled with the same concerns. At the same time, it explores Kubrick's fraught relationship with his Jewish identity and his reluctance to be pegged as an ethnic director, manifest in his removal of Jewish references and characters from stories he adapted. As he digs deep into rare Kubrick archives to reveal insights about the director's life and times, film scholar Nathan Abrams also provides a nuanced account of Kubrick's cinematic artistry. Each chapter offers a detailed analysis of one of Kubrick's major films, including *Lolita*, *Dr. Strangelove*, 2001, *A Clockwork Orange*, *Barry Lyndon*, *The Shining*, *Full Metal Jacket*, and *Eyes Wide Shut*. Stanley Kubrick thus presents an illuminating look at one of the twentieth century's most renowned and yet misunderstood directors.

Murder and the Movies

Francis Ford Coppola

Are We Alone?

The Stanley Kubrick Archives

Seventeen essays examine the career and films of director Stanley Kubrick from a variety of perspectives. Part I focuses on his early career, including his first newsreels, his photography for Look magazine, and his earliest films (Fear and Desire, Killer's Kiss). Part II examines his major or most popular films (Paths of Glory, The Shining, 2001: A Space Odyssey). Part III provides a thorough case study of Eyes Wide Shut, with four very different essays focusing on the film's use of sound, its representation of gender, its carnivalesque qualities, and its phenomenological nature. Finally, Part IV discusses Kubrick's ongoing legacy and his impact on contemporary filmmakers. Instructors considering this book for use in a course may request an examination copy here.

Barry Lyndon is a cinematic masterpiece without equal. At first misunderstood upon its 1975 release, it is now widely considered to be one of Kubrick's finest achievements. Each set in the Making of a Masterpiece series comes in a deluxe LP-sized folio and includes a DVD of the remastered film, the original poster, essays, interviews, and...

Stanley Kubrick is one of the most revered directors in cinema history. His 13 films, including classics such as Paths of Glory, 2001: A Space Odyssey, A Clockwork Orange, Barry Lyndon, and The Shining, attracted controversy, acclaim, a devoted cult following, and enormous critical interest. With this comprehensive guide to the key contexts - industrial and cultural, as well as aesthetic and critical - the themes of Kubrick's films sum up the current vibrant state of Kubrick studies. Bringing together an international team of leading scholars and emergent voices, this Companion provides comprehensive coverage of Stanley Kubrick's contribution to cinema. After a substantial introduction outlining Kubrick's life and career and the film's production and reception contexts, the volume consists of 39 contributions on key themes that both summarise previous work and offer new, often archive-based, state-of-the-art research. In addition, it is specifically tailored to the needs of students wanting an authoritative, accessible overview of academic work on Kubrick.

Although Stanley Kubrick adapted novels and short stories, his films deviate in notable ways from the source material. In particular, since 2001: A Space Odyssey (1968), his films seem to definitively exploit all cinematic techniques, embodying a compelling visual and aural experience. But, as author Elisa Pezzotta contends, it is for these reasons that his cinema becomes the supreme embodiment of the sublime, fruitful encounter between the two arts and, simultaneously, of their independence. Stanley Kubrick's last six adaptations--2001: A Space Odyssey, A Clockwork Orange (1971), Barry Lyndon (1975), The Shining (1980), Full Metal Jacket (1987), and Eyes Wide Shut (1999)--are characterized by certain structural and stylistic patterns. These features help to draw conclusions about the role of Kubrick in the history of cinema, about his role as an adapter, and, more generally, about the art of cinematic adaptations. The structural and stylistic patterns that characterize Kubrick adaptations seem to criticize scientific reasoning, causality, and traditional semantics. In the history of cinema, Kubrick can be considered a modernist auteur. In particular, he can be regarded as an heir of the modernist avant-garde of the 1920s. However, author Elisa Pezzotta concludes that, unlike his predecessors, Kubrick creates a cinema not only centered on the ontology of the medium, but on the staging of sublime, new experiences.

Essays on His Films and Legacy

Stanley Kubrick and the Art of Adaptation

American Filmmaker

Ingmar Bergman

Authorship and Genre in Photojournalism and Film

Stanley Kubrick Produces provides the first comprehensive account of Stanley Kubrick's role as a producer, and of the role of the producers he worked with throughout his career. It considers how he first emerged as a producer, how he developed the role, and how he ultimately used it to fashion himself a powerbase by the 1970s. It goes on to consider how Kubrick's centralizing of power became a self-defeating strategy by the 1980s and 1990s, one that led him to struggle to move projects out of development and into active production. Making use of overlooked archival sources and uncovering newly discovered 'lost' Kubrick projects (The Cop Killer, Shark Safari, and The Perfect Marriage among them), as well as providing the first detailed overview of the World Assembly of Youth film, James Fenwick provides a comprehensive account of Kubrick's life and career and of how he managed to obtain the level of control that he possessed by the 1970s. Along the way, the book traces the rapid changes taking place in the American film industry in the post-studio era, uncovering new perspectives about the rise of young independent producers, the operations of influential companies such as Seven Arts and United Artists, and the whole field of film marketing.

Collected interviews with the Italian filmmaker who directed L'aventura, La notte, Blow Up, and Zabriskie Point

Stanley Kubrick, director of the acclaimed filmsPath of Glory, Spartacus, Lolita, Dr. Strangelove, 2001: Space Odyssey, A Clockwork Orange, The Shining, and Full Metal Jacket, is arguably one of the greatest American filmmakers. Yet, despite being hailed as “a giant” by Orson Welles, little is known about the reclusive director. Stanley Kubrick—the first full-length study of his life—is based on assiduous archival research as well as new interviews with friends, family, and colleagues.Film scholar Vincent LoBritto provides a comprehensive portrait of the director, from his high school days, in the Bronx and his stint as a photographer for Look magazine, through the creation of his wide-ranging movies, including the long-awaited Eyes Wide Shut. The author provides behind-the-scenes details about writing, filming, financing, and reception of the director's entire output, paying close attention to the technical innovations and to his often contentious relationships with actors. This fascinating biography exposes the enigma that is Stanley Kubrick while placing him in context of film history.

The definitive story of the making of 2001: A Space Odyssey, acclaimed today as one of the greatest films ever made, and of director Stanley Kubrick and writer Arthur C. Clarke—“a tremendous explication of a tremendous film....Breathtaking” (The Washington Post). Fifty years ago a strikingly original film had its premiere. Still acclaimed as one of the most remarkable and important motion pictures ever made, 2001: A Space Odyssey depicted the first contacts between humanity and extraterrestrial intelligence. The movie was the product of a singular collaboration between Stanley Kubrick and science fiction visionary Arthur C. Clarke. Fresh off the success of his cold war satire Dr. Strangelove, Kubrick wanted to make the first truly first-rate science fiction film. Drawing from Clarke's ideas and with one of the author's short stories as the initial inspiration, their bold vision benefited from pioneering special effects that still look extraordinary today, even in an age of computer-generated images. In Space Odyssey, author, artist, and award-winning filmmaker Michael Benson “delivers expert inside stuff” (San Francisco Chronicle) from his extensive research of Kubrick's and Clarke's archives. He has had the cooperation of Kubrick's widow, Christiane, and interviewed most of the key people still alive who worked on the film. Drawing also from other previously unpublished interviews, Space Odyssey provides a 360-degree view of the film from its genesis to its legacy, including many previously untold stories. And it features dozens of photos from the making of the film, most never previously published. “At last! The dense, intense, detailed, and authoritative saga of the making of the greatest motion picture I’ve ever seen...Michael Benson has done the Cosmos a great service” (Academy Award-winning actor Tom Hanks).

Stanley Kubrick at Look Magazine

Kubrick's Barry Lyndon. Book & DVD Set

Stanley Kubrick: Interviews

Kubrick's 2001: A Space Odyssey. Book & DVD Set

The Wolf at the Door

This rich and compelling volume is an intimate tribute to the private life and public work of legendary director Stanley Kubick. Includes 200+ photos and images from his life and films.

Collected interviews with the British filmmaker of classics such as Blade Runner, Alien, and Gladiator

That Stanley Kubrick has maintained his mystique for nearly forty years is both a tribute to his exceptional powers as a film-maker and a consequence of his decision to live and work on his own terms, whatever the price. For decades his films have distilled the essence of the age - from 'Paths of glory' (1957), 'Lolita' (1962), 'Dr. Strangelove' (1964) and '2001 - A space Odyssey' (1968) to 'A clockwork orange' (1971), 'Barry Lyndon' (1975), 'The Shining' (1980) and 'Full metal jacket' (1987). With his latest film ('Eyes wide shut'), Kubrick has added to the gallery of indelible images that will last as long as the cinema. With the help of actors, writers, directors, technicians and childhood friends, John Baxter offers an account of Kubrick's extraordinary life and work.

Presents a collection of interviews with the American filmmaker.

Stanley Kubrick's "Napoleon"

Interviews

Three Novels, Three Films

Visual Poet 1928-1999

The Making of Stanley Kubrick's 2001: a Space Odyssey

A collection of articles on the American director's ten most crucial films and interviews with him, including those in Playboy and Rolling Stone. Among the topics are patterns of filmic narration in *The Killing* and *Lolita*, filming 2001: A Space Odyssey, photographing Barry Lyndon, and the unravelling of patriarchy in *Full Metal Jacket*. Includes a full filmography. Annotation copyright by Book News, Inc., Portland, OR

Over thirty years of interviews with the American director of such classic films as *The Maltese Falcon*, *Key Largo*, *The African Queen*, and *The Night of the Iguana*

Stanley Kubrick's epic mind-expanding adventure traces man's journey from prehistory into the uncharted universe of the future, inviting us to rethink everything we thought we knew. Each set in the Making of a Masterpiece series comes in a deluxe LP-sized folio and includes a DVD of the remastered film, the original poster, interviews, and...

From his first feature film, *Fear and Desire* (1953), to his final, posthumously released *Eyes Wide Shut* (1999), Stanley Kubrick excelled at probing the dark corners of human consciousness. In doing so, he adapted such popular novels as *The Killing*, *Lolita*, *A Clockwork Orange*, and *The Shining* and selected a wide variety of genres for his films -- black comedy (*Dr. Strangelove*), science fiction (2001: *A Space Odyssey*), and war (*Paths of Glory* and *Full Metal Jacket*). Because he was peerless in unveiling the intimate mysterye.

Space Odyssey

Stanley Kubrick and the Making of His Final Film

The Greatest Movie Never Made

Stanley Kubrick

A Film Odyssey

Collected interviews with the director who is sometimes called the "lost genius of the New Hollywood generation" for creating such films as *Harold and Maude*, *Being There*, *Shampoo*, and *Coming Home*