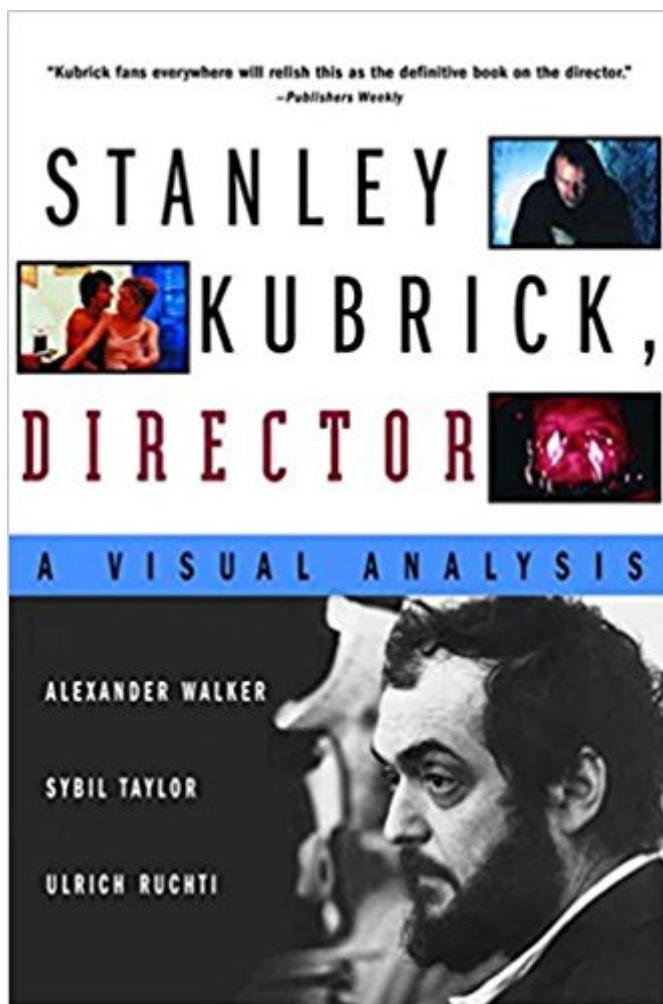


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Stanley Kubrick, Director: A Visual Analysis



Synopsis

Alexander Walker's *Stanley Kubrick, Director* is the only book ever written with Kubrick's cooperation. This new edition, revised and expanded to discuss all of Kubrick's films—including *Eyes Wide Shut*—again received the approval of the reclusive director, who before his death allowed the use of illustrations taken directly from his films' frames. The result is a frame-by-frame examination of the inimitable style that infuses every Kubrick movie, from the pitch-perfect hilarity of *Lolita* to the icy supremacy of *2001: A Space Odyssey* to the baroque horror of *The Shining*. The book's beautiful design and dynamic arrangement of photographic stills offer a frame-by-frame understanding of how Kubrick constructed a film. What emerges is a deeply human study of one remarkable artist's nature and obsessions, and how these changed and shifted in his four decades as a filmmaker. Black-and-white illustrations throughout, 8 pages of color.

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Customer Reviews

A longtime friend of Kubrick's who remembers the days when the great director was mysteriously collecting Japanese science fiction movies in what turned out to be preparation for *2001*, Walker rankled Warner Bros. and the Kubrick estate when he printed a rave review of *Eyes Wide Shut* weeks before the movie was released. In this book, he offers a similarly enthusiastic tour through the Kubrick oeuvre, from the first film (*Fear and Desire*, 1953) to the last (*Eyes Wide Shut*, 1999). Walker describes Kubrick as a guarded, suspicious, obsessive, controlling, paranoid workaholic,

and makes us feel that he's bestowing a compliment. Each movie is given a thorough analysis, reinforced by the extensive use of stills in each case. He explains what that black obelisk in 2001 is and elaborates the various parallels between Kubrick and the character Jack Torrance in the filming of *The Shining*. Perhaps unavoidably, however, the section on *Eyes Wide Shut* seems merely to be a synopsis and lacks the detachment and detail that characterize the other chapters. One can only wish that Walker had waited for some critical perspective on his friend's final work. Nevertheless, its eulogistic tone aside, Kubrick fans everywhere will relish this as the definitive book on the director. (Sept.) Copyright 1999 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

One of many books on the director published this year, the revised and expanded edition of Walker's *Stanley Kubrick Directs* (LJ 12/71) was obviously timed to coincide with the highly anticipated mid-July release of his last film, *Eyes Wide Shut*. In addition to detailed analysis and background on his 13 films, the study contains a biography, an examination of the use of color in the films, and Walker's recollections of his friend in "Stanley: A Postscript," an excerpt of which was published in the *Sunday Telegraph* after Kubrick's untimely death in March. Walker employs solid research and film analysis skills, but he fails to capture his subject's essence, as he did in his celebrity biographies of Garbo, Dietrich, Leigh, and Rex Harrison, among others. The use of such hyperbole as "in recent years he has grown a ruff of black beard that adds a visible dimension of inscrutability to a disposition whose self-sufficiency seems at times almost monastic" ultimately results in reader apathy. John Baxter's *Stanley Kubrick: A Biography* (LJ 10/15/97) remains the best recent book on the enigmatic, driven, visionary director and his work. Recommended only for comprehensive performing arts collections. ABruce Henson, Georgia Inst. of Technology, Atlanta Copyright 1999 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

borrowed from a friend and had to have my own copy. Really fun read, beautiful stills. Big fan of Kubrick.

If you like movies, if you like movies that make you think, if you like movies that motivate you to analyse the human behavior and most of all, if you like the work of Stanley Kubrick, this is your book.

For a film book that calls itself a "visual analysis" this volume has the worst image reproductions of

any film book I've ever seen. Most of them are black and white, and so poorly reproduced they make every film look like "Battleship Potemkin". There are only eight pages of color images, but the color is washed out and looks sun faded. Only "2001", "Barry Lyndon", and "Eyes Wide Shut" are represented in the "color" section. Seriously, it looks as if they ran the videos and took photos of the television screen. Also, you will find that several films are not covered in any depth whatsoever. This is a poor tribute to Kubrick.

Great

This book is extremely insightful. I was impressed with how in depth it went, great analysis of Kubrick's work. Great great read.

O melhor livro sobre Kubrick se vocÃƒÆ'Ã pretende ter uma visÃƒÆ'Ã o mais acurada das imagens e intenÃƒÆ'Ã sÃƒÆ'Ã es de seus filmes. Bem mais gratificante do que ler a biografia feita por LoBruto. Walker analisa o trabalho de Kubrick para espligar o autor e nÃƒÆ'Ã o o contrÃƒÂ¡rio, como o acima citado autor. SÃƒfÃ na anÃƒfÃ¡lise das cores nos filmes ÃƒÂ© que o livro ÃƒÂ© um tanto rasteiro, pedindo por uma ampliaÃƒÆ'Ã sÃƒÆ'Ã o. Mesmo assim, ÃƒÂ© melhor do que nada, visto a escassez desse tipo de discussÃƒÆ'Ã o em outros livros sobre o autor.

Alexander Walker (with Ulrich Ruchti and Sybil Taylor): *Stanley Kubrick directs, A visual analysis* by Halycon. Brace, Hart, Jovanovic, New York. Expanded edition, Norton 2000 (1971) Editorial Note: Alexander Walker's *Stanley Kubrick, Director* is the only book ever written with Kubrick's cooperation. It is not uncommon that a young critic writes about a relatively young cineaste, and that his opus, for long after (often expanded), remains the standard work on that film maker. Walker for Kubrick, Richard Round for Godard. Both of my samples are British authors, but it is not a country specific syndrome. Typically, many of the major films are out of the country like with Kubrick *Paths of Glory*, *Dr Strangelove*, *A Clockwork Orange*, and the *Space Odyssey* but not necessarily all, and equally typically, the critic includes the new works in his analysis at some stage of revision and reprint. Also typically, these analyses are to some degree by individual film, but their scope is often analytical, wider: a visual analysis with Kubrick, by story lines and narrative treatment by Godard. The lack of this analytical dimension, as I have often said, limits many studies, and most biographies, which become extensively enumerative but weak on

substance and analysis. Often earlier and often overlooked films like *The Killing* and *Killer's Kiss*, made back in the mid-fifties, are rediscovered in the process and get a revaluation. *Take the killing*, a masterpiece in both action and psychology. Walker's opus is now with added authors, revised and expanded to discuss all of Kubrick's films. Walker (1930-2003) worked for the *Birmingham Post* in the 1950s, before becoming film critic of the *London Evening Standard* in 1960, a role he retained until his death. He was a highly influential figure within the film industry, and also next to the ones on Kubrick, wrote a number of books: *A history of the impact made on Hollywood by the rise of the talkies* (*The Shattered Silents*) and a biography of Elizabeth Taylor. His most extensive work is a history of British cinema, spread over three books: *Hollywood England*, *National Heroes* and *Icons in the Fire*. To end: Walker described *A Clockwork Orange* as "a bold, forceful, imaginative allegory of the power of society to contain the non-conformist individual"; he was never afraid to take up his own non-conformist position on films and then defend it. fbuk 106 Walker-Kubrick, Brace, Hart, Jovanovic, New York.

Expanded edition, 1972

This is an interesting book, with a huge number of photographs detailing most of Kubrick's films. (The only ones not examined in depth are 'Fear and Desire,' 'Killer's Kiss,' 'The Killing,' 'Spartacus,' and 'Lolita.') The book is organized chronologically, with a small section in the middle of the book about Kubrick's use of color and an epilogue detailing Walker's personal encounters with Kubrick at the end. It is fun to read about Walker's stories about Kubrick, which shed some all-too-needed light on the personal life and motivations of the reclusive filmmaker. On the whole, Walker's analyses of Kubrick's films are good, not great: I think he is really off-base in praising Tom Cruise's acting in 'Eyes Wide Shut' and in denigrating Kubrick's use of the occult in 'The Shining.' However, his analyses of 'Barry Lyndon' and 'Full Metal Jacket' were astute, and he successfully links certain themes and motifs throughout all of Kubrick's films. Finally, although normally I don't like a huge amount of pictures in a book because of how they always jack up the price, here the pictures are well-chosen and either help jog your memory about the films or help you understand them if you haven't seen them. I will say that some of the pictures were much larger than they needed to be - I didn't need a full two-page spread of the atomic bomb exploding in 'Dr. Strangelove' - but that's a minor criticism. All in all, a generally fun book.

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