

Stanley Kubrick Illustrative Report

My personal research results on 5 of Stanley Kubrick's films:



2001: A Space Odyssey- Extremely high concept, high contrast shot composition and color usage. Slow pacing, with a high focus on the psychological effects of the movie's content as well as the drama and dialogue between characters. Major preference for using practical effects and techniques instead of CGI in any shots, providing a unique and timeless feeling. Based on the story of a previously released book. Long production process and major perfectionism from Kubrick himself. This movie was particularly popular at the time due to its unique spectacle, and retained its fame since – becoming known as a contestant for Kubrick's most recognizable film after The Shining.



Clockwork Orange- Another example of high concept, though with more of Kubrick's personal touch. Numerous moments with an odd sense of humor and some of the most truly unique sets and filmmaking thus far. Very unusual and uncomfortable content, with an interesting emphasis placed again on the effects of these things on the characters. Various, uniquely used colors and framing – used to emphasize contrast in his shot compositions again. Based on another book and retains Kubrick's dislike of CGI and his overly perfectionistic personality. The film was banned in a few countries and led to several counts of controversy regarding the content of the film. Since then, it has gained a cult following among Kubrick/film fans and critics.



The Shining- This movie tackles a less high concept story, though retaining Kubrick's unique directing style. The movie's color palette is much tamer, though still utilizing contrast without as much focus on the color – instead gaining this contrast through carefully laid out scenes. The sets are much more intricate, with everything being made physically. This is one of the few movies to use any amount of CGI, though in extremely low amounts. Slow pacing and continued focus on the developing psychological states of his characters and the drama that surrounds them. It's in this movie that Kubrick's perfectionism takes a negative effect on people around him noticeably, with some actors speaking out about retaking several scenes hundreds of times and stating they'll never work with him again. This movie is also based around a book. This movie has gained particular fame, since then becoming his most recognizable film.



Full Metal Jacket- This is one of the movies that best shows off Kubrick's transition from showcasing contrast through color to mainly just scene content and composition. The colors are chosen to appear vibrant in some scenes, and less so in others, rather than showcasing this difference within the same shot. The character drama focus and its correlation to the psychological effect of what occurs in the film remains a staple – alongside his perfectionism and preference towards practical effects (providing a timeless feel to this movie and the others). This movie, as with the others, is based on a book. It has since easily earned itself a cult status amongst movie fans and critics for balancing Kubrick's unique humors and style being balanced into a much more cohesive package.

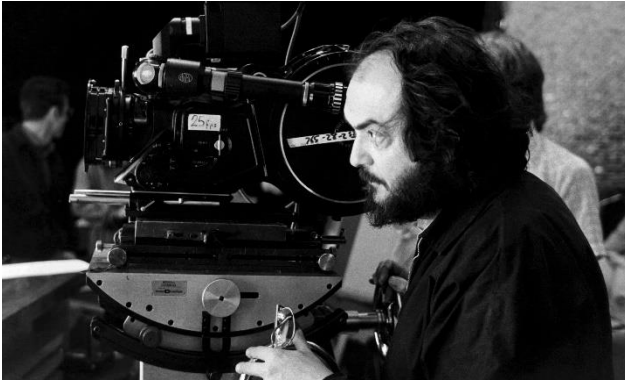


Eyes Wide Shut- This movie was one of Kubrick's most focused on regarding using natural lighting. This provides a unique visual flair and improves the immersive experience. The intense focus on character drama and their focus on their psychological state throughout the film's events are yet again present, cementing these as key points of Kubrick's personal flair. I also find that his uniquely weird and uncomfortable content and humor finds itself present in this movie as well. As with all other examples, this movie was also based upon an existing book.



Documentary studies:

Famed for his unique approach to filmmaking, with people being unable to predict what he would be making next, Stanley Kubrick was known by many as a highly intelligent, yet overly perfectionistic, reclusive, controlling, and meticulous director. Any who worked with him would find themselves feeling intense admiration and respect, yet also jumping back and forth between feelings of hatred and feelings of friendship with him. However, Kubrick almost always maintained a calm exterior, rarely showing signs of anger. He would deal with his filmmakers and actors by speaking with them in a one-on-one setting and clearly explaining every detail that he needed to for each person to fully understand his creative vision.



- Stanley Kubrick on the set of The Shining (1980)

Kubrick's reclusive nature led to him fighting for his personal privacy, despite his fame at the time. He found happiness in only his work and spending time with those he truly cared about. Typically known in retrospect as the kind of person who "remained silent whether he was being applauded, or damned" - Tom Cruise

His filmmaking philosophy was likely influenced by his extensive time spent playing chess. He employed both a slow and methodical yet aggressive and unforgiving mindset when facing his opponent. Taking great risks, whilst employing great care. Whilst only ever releasing 13 films, Kubrick has since become one of the most inspirational and influential directors of all time – greatly affecting audiences and directors alike for years to come. He would involve himself in every aspect of a film's creation, from the directing itself to the immensely small details of how certain files were stored. He would be the nicest possible person when you were ill, and then return to his usual self straight after – avoiding any kind of compliments during the filming process over a fear that you'd not perform as well afterwards. Then, allowing himself to continue to push you - sometimes even too far to the point of angering the person.



- Kubrick playing chess during filming of the killing (1956)

Kubrick was born in New York on 26th July 1928 to a wealthy family for the time, with his father a doctor. He had one sister, born 6 years later, with which he had pressure placed upon him by his parents to look after as a child. He spent copious amounts of time submerged in books. His mother was extremely supportive of Kubrick in all his pursuits, and genuinely believed that he could accomplish anything that he put his mind to. His upbringing wasn't known to be very strict, and Kubrick would always do what he wanted during his developing years.



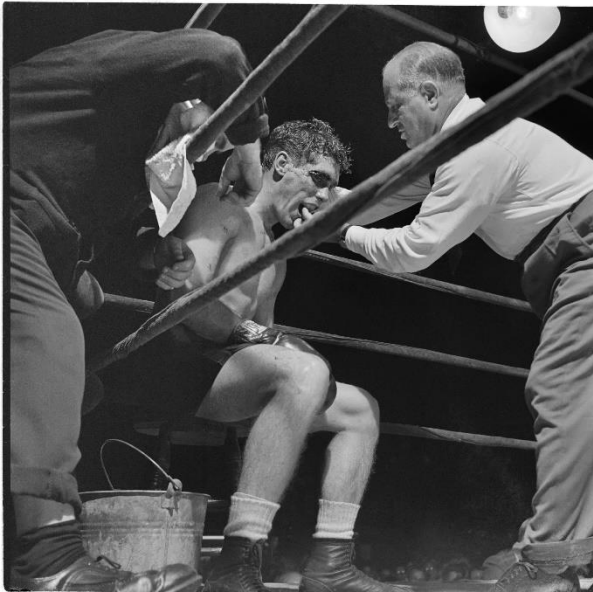
- Kubrick at age 10 (camera in his right hand)

He went to William Howard Taft High School in the Bronx, New York, at age 12. Steven Marcus, a nearby student at the same school, would allow him to copy his homework and regularly receive low grades. He would continue like this regularly as he “wasn’t interested” in doing it himself. It was noted that he didn’t lack the intelligence to do it, rather he was just not bothered. The two boys would later become friends. Kubrick’s passion during this time resided within photography. As part of the minority at the time of being able to own their own house, his father was able to financially support his passion and suggested developing one of their rooms into a dark room for his pictures. Kubrick became the photographer for the school newspaper and would have his photographic talents noticed after he photographed a grieving news vendor after the death of Roosevelt. At 16, he sold said photograph to one of America’s leading magazines at the time, Look. He would later join the magazine after graduation.



- Kubrick's photograph of a grieving news vendor

After taking thousands of photographs for this magazine over the years and developing his skills, he became infatuated with the photography of a young boxer – soon after, using this boxer's story as the basis for his first film: *Day of the Fight* in 1950. After this film, Kubrick would leave his position at *Look* and pursue a full-time role of making films. He moved to Greenwich and started making short documentaries and playing chess professionally for prize money to sustain himself.



- Picture of the boxer that started his media career

As he found himself unable to find the money to make a feature film, his father cashed in his life insurance in 1953 to finance his first feature: *Fear and Desire*. As a side note, Kubrick's recent marriage to his wife at the time – a high school sweetheart – would lead to a divorce before shooting was concluded. With little physical education and no knowledge of acting, Kubrick would eventually withdraw the film from circulation and later dub it as "amateurish". Nevertheless, the film got him

noticed and financially backed for his next venture, *Killer's Kiss*, in 1955. His skill at dealing with lighting was made apparent. During this time, he was sustained by a weekly unemployment check. He once ended a shoot early to let people rest when they seemed stressed and proceeded to drive members home himself. Kubrick believed that he was the one gaining the most from the film, and so used that as motivation for his kindness.



- posters for Kubrick's first and second feature films

He was soon noticed by an upcoming producer and the two started Harris Kubrick Pictures. Their first film, *The Killing* (1956), would start him on the track of book adaptations. At this point, he was also noticed by the higher profile actors he was working with at the time for his tremendous confidence, which was stated as a primary source of his success when dealing with particularly famous people. During this time, Kubrick's perfectionism first reared its head as he worked with an award-winning photographer, who made a slight alteration to make his own job easier – which Kubrick would immediately find issue with as it would also affect his desired perspective. "Put the camera where I told you, with the lens that I asked for, or get off the set and don't come back." Kubrick said calmly to the man and no further argument was found during the film's creation.



- Ad for The Killing (1956)

Paths of Glory, 1957, would be his first feature film major success, despite being banned in France for almost 20 years as his first major controversy. Whilst interviewing women for a role in the film, he came across Christiane Harlan and soon married in 1958. She and her 3-year-old daughter moved with him to Los Angeles, later having 2 more children. His parental style would also later cause minor conflicts between him and his daughters due to the parallels between this style and how he directs movies – using his usual harsh and bossy nature.

Kubrick would soon be put forward to replace the director on a failing and action-less version of the film Spartacus, after leaving a previous project due to increasingly dramatic creative differences – brought on by the actor Kirk Douglas, which he had worked with previously for the film Paths of Glory. He would display a fearless exterior when working with Hollywood's greatest stars of the time and always focused on what was most important. Spartacus marked the first time that Kubrick would not be able to get the final say on something, and this caused him to feel majorly frustrated with parts of the production process. Crew members wouldn't like the attitudes he portrayed when taking charge, and he would also end up butting heads with the cinematographer for the movie going so far as to complain to the producers. After being practically ignored on that front, the cinematographer would later comply with Kubrick's remarks to "sit there and do nothing" - ironically winning himself an academy award for cinematography shortly after. It was from this point onwards that Kubrick vowed to only ever make something where he had the final say.



- Poster for Spartacus (1960)

Despite these complications, Spartacus went on to win 4 Oscars for other departments detached from Kubrick, yet still managed to cement him as one of Hollywood's leading directors. Another failed marriage would occur after this last venture, which coincided with his decision to leave America and move to England. Stanley's first independent venture in the UK after gaining this title, was to adapt the book: Lolita. He fell in love with the movie's complex interpretations of the nature of good and evil and wouldn't back down on the idea of adapting it - despite the book's notoriously controversial content at the time. The movie has since been remembered as the first "Stanley Kubrick film". His creative freedom was allowed to fully show itself - along with his uniquely risqué moral exploration-filled style peppered with his special brand of humor. The censorship that the book was receiving at the time also managed to spread over to the film's own distribution, causing Kubrick to have to recut the film for numerous releases. He later stated that if he "knew how many limitations there'd be," he "wouldn't have made the film."



- Poster for Lolita (1962) with the comedic tagline asking how it was allowed.

His unique style of comedy and directing would soon become the primary reason for his next film, *Dr. Strangelove or How I Learned to Love the Bomb*, to become as successful and memorable as it has. Originally planned to be more serious, Kubrick found himself often leaning back towards a more tongue-in-cheek approach. The film was topically timed around the fears during the Cold War and would receive some criticisms for its satirical takes – which would ironically only become more accurate over the years. Its defiant success finally gained Kubrick enough complete freedom to pick any project he could possibly imagine – and create it entirely his own way.



- A famous scene from *Dr. Strangelove* (1964)

As with all previous films thus far, Kubrick would continue to have controversy surrounding his movie's releases with *2001: A Space Odyssey*. Surprisingly, at the time of its release, the film received infamously terrible and middling reviews – only to be considered a cinematic classic and a masterpiece 10 years later. During its initial exhibitor's screening, the film even had 241 walkouts. It is important to note that the movie was, as such with his previous film, timed topically to match the current interests of the public at that time. A large justification for the film's initial disliking and yet also its current fame is how Stanley structures his movie-making process. He describes the process as creating between 6-8 "chunks" or "parts" of each film and then allowing them to stitch themselves together. *2001* is infamously his one movie where these parts tie together in the least cohesive way, making it either a fascinating mystery to try and unpack or a muddled mess depending on the viewer.

It's important to note that this was Kubrick's first foray into utilizing color and developing his expected style for using contrast through scene layout/cinematography - whilst later also including much more visual contrast through vibrant and majorly varied coloration. His preferences for avoiding CGI and aiming to use practical effects and miniatures as much as possible also became painfully apparent when dealing with a concept so rooted in science fiction. This can be especially noted during scenes that involve the rotating hallway, as he would dictate that a large spinning set be constructed in order to create a more believable sense of gravity manipulation. The effects have stood the test of time even 50 years later thanks to his intense attention to detail. He considered the scale of every fictional element as well as all the minute details and how they all relate to each other to create a functioning world. For these impressive visual effects, Stanley himself was awarded his first and only Oscar due to his major involvement in that aspect of the film.



- One of many hauntingly beautiful shots from 2001

Despite his perfectionistic nature, Stanley was very good at encouraging and trusting his team to take calculated risks whenever he was sure they understood his vision. In the end, this led to the creation of some of his most classic shots – especially when looking at 2001: A Space Odyssey. That same movie would also become the catalyst for a cinematic movement to include music not just as set dressing, but as a core part of any story's narrative and emotional/intellectual drive. The deep effects of his work with this movie would later go on to influence and motivate many directors of the modern day such as Martin Scorsese.

"I remember having my mind fairly blown" - David Fincher on 2001: A Space Odyssey

"But I don't think I have the confidence to do that. Which is why there is only one Stanley Kubrick. I do believe he is inimitable. But you can be inspired" - Christopher Nolan on 2001: A Space Odyssey

Kubrick then turned to working on a movie set around the real-world leader, Napoleon. Kubrick was fascinated by the man and his intelligence, yet also with how somebody so smart could make such large mistakes. Sadly, the movie was halted just as production was ready to begin due to a similar movie at the time, Waterloo, being released and failing at the box office. This caused the financial backers for Stanley's production to back out.



- Waterloo (1970) poster, the film that caused Napoleon's cancellation

The ideal balance between directing fame and personal respite that Kubrick had crafted over the years would sadly get trampled once he took on his next book-adapting project: *A Clockwork Orange*, in 1971. The movie's sick sense of humor ended up being shared by the leading actor – which allowed for Kubrick and him to connect on a greater level, and for the actor in question, Malcolm McDowell, to have a lot of fun in the role. The movie would be Kubrick's deepest dive yet into uncomfortable subject matter. This was bolstered by the general thematic exploration of asking whether any redeeming qualities could be found in a creature of pure evil – released around a time when the media informed the public of more evils than they were used to processing.

Stanley would develop his uses for music in film beyond what anyone had done before with this movie – with less of a focus placed on creating a track to add to a scene, but instead taking existing, familiar songs and twisting them to fit the story of that moment.

After the filming had concluded for *A Clockwork Orange*, despite the pair getting along “like a house on fire”, Stanley immediately would cease all communications with the lead actor – as if “It was over for him”. This only added to the drama, as the lead would speak negatively about Kubrick – almost trying to entice him to make contact with him, which Kubrick had no intention of doing.

This film produced the largest criticisms and controversies of Stanley Kubrick's entire career. Countless crimes performed by teens at the time would use this film as a scapegoat, which would prompt the press and the public to launch to its most dramatic point. He was accused directly of causing “murder and mayhem” and “inciting violence” on several occasions - receiving threatening letters and death threats. This led to him developing a fear of allowing his children outside and withdrawing the film from British circulation after 61 weeks. This would mark one of the only times in film history where a director had enough power over the distribution of their film to withdraw it, despite profit losses for the companies in question. This was primarily due to the respect Kubrick had garnered from these companies over the years, and the continued good relations that they wished to preserve.

Warner Bros. was the primary distributor for Stanley Kubrick's films around this time. They would also provide one of the only examples of a large Hollywood company providing full creative control to a single director. Members of the company would be surprised when walking onto one of his sets, which was notoriously difficult to get onto, about how few people would be present at any given time. Comparing this to other movies of the time and the crowds of people needed to create them, this helped Kubrick stand out against his competition.



- A collection of headlines against Kubrick

Kubrick's passion for cameras allowed him to once preempt a massive increase in demand for a specific kind of camera, allowing him to purchase them all at a much cheaper price and develop his own cameras from them before they'd be out of his reach. The cameras in question were developed by NASA for use on satellites and were the only type that could fit a large, specific lens that Kubrick wanted to use. The camera would need to be taken apart and reconstructed in a way that would only allow for the use of this one lens and no others, which Stanley was more than happy to agree to. All of this was in order for him to continue his drive to use natural lighting and produce scenes that were illuminated entirely by candlelight (for both historical immersion as well as his own personal tastes), which can be seen in his film: *Barry Lyndon* (1975). No other filmmakers at the time were choosing to create scenes like this, preferring instead to opt for easier options.

Barry Lyndon, as his next film, would also receive criticism. As Hollywood entered an age of action blockbusters, a near 3-hour-long historical piece on a young man trying to learn the attitudes for success in his time didn't receive the reception it hoped for. It would be viewed as a film of "breathtaking beauty" throughout Europe, though it got viewed negatively in both the US and the UK for being "tedious" and "boring". It would still go on to win 4 Oscars.

Stanley was greatly disappointed and saddened by the responses to this film, being notably disheartened when smaller reviewers and publishers would go on to not enjoy it either – as if "dismissing" the "tremendous effort" that went into each of his films.



- An example of candle-only lighting

His next venture would be to adapt a book that was released to major success near the time, *The Shining*. Kubrick had hoped for this to both provide his creative freedom whilst also providing the audience with something he was much more confident they'd enjoy. Delving deep into the more grounded portrayals of paranormal phenomena, as well as creating a constantly growing sense of dread that builds up throughout the film towards its conclusion, allowed 1980's *The Shining* to become the cult classic it's known as today. This is despite conflicting reviews at the time from the book lovers not fully enjoying the changes to the film community loving the final product and Kubrick's style.

This film would provide one of the limited examples of Kubrick's temper when dealing with the female lead for the film. She would later go on to quote his methodology as "the ends justify the means". He would ensure that for the duration of the film's practical filming – somewhere over a year – she would remain in an almost constant state of hyperventilation, panic, and protective, motherly desperation. With around "30 and 50" video-taped rehearsals before they roll film. She has since spoken on how it

was an experience she'd never want to do again, though she also "wouldn't trade the experience for anything".



- A scene that added to the actresses struggles

Music-wise, *The Shining* took all that Kubrick had since learned about sound and took it to the extreme. He would ask for specific songs and sounds to be produced, whilst also bending existing songs and noises to create the perfect track for each given scene – often to provide a sense of unease, suspense, or pure terror.

After this film, Kubrick would move into a mansion in the countryside with his family and spend all his time there whenever he was not filming on location. He had a small and dedicated team that would work there with him. From here, he would begin working on his next book adaptation.

Kubrick's next movie was to be based on the book "*The Short-Timers*" and would bring him back to directing a war-related movie for the first time in over 20 years, counting *Dr Strangelove*. He would write this movie alongside the original author, a Vietnam veteran, and a war correspondent. Stanley himself describes this film's difference from his previous war-related ventures by pitching it as a "war" movie (where the concept of war would be observed as a phenomenon rather than a tool for getting across personal beliefs) as opposed to an "anti-war" movie as he'd done before with *Paths of Glory*.

This new movie, titled *Full Metal Jacket* (1987), would be his penultimate film. Kubrick would take in many ideas from those around him, acting very "free form" – shattering many people's expectations of him as a director – and even bring actors in for talks where he'd assure people that there's "no such thing as a stupid idea in this context. If you have an idea – just say it." He still maintained his controlling nature, but seemed to have developed his ability to balance this with a slower, more considerate approach during the making of this film.



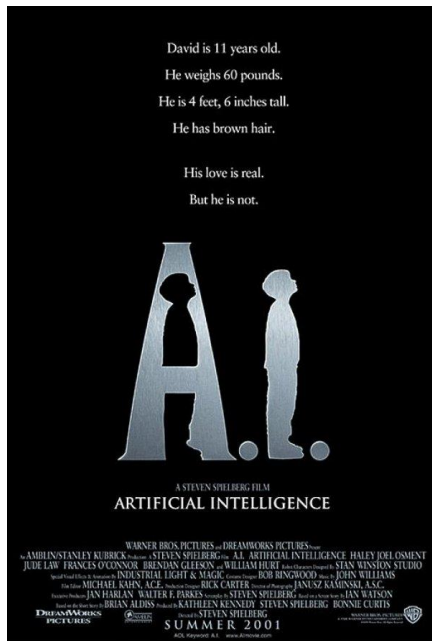
- Kubrick and crew behind the scenes

The lead actor got along well with Stanley, for the most part, despite occasions where if Kubrick sensed you “weren’t as willing to solve the problem as much as he wanted to solve it” or weren’t “as devoted to understanding what it was that he was trying to go after”, “it was really hard for him”. This wasn’t helped by how people would sometimes struggle to grasp the full extent of what he was going for.

The movie itself came out 7 years after work had started on it, allowing for many more Vietnam War movies to come out in that period and have multiple directors overtake Kubrick in terms of popularity at that time. Despite this, the movie’s release was a success and delivered exactly the right mix of what an audience was looking for, as well as Kubrick’s own personal touch.

Kubrick had always had an immense fascination with the Second World War, among other things, that he had not yet had the chance to realize. He never liked how few films he’d created on both this subject or in general – always wishing he could’ve made more. His wife believes this to be the only real, negative feeling that Kubrick would carry with him through his day-to-day life. With this ambition in mind, Kubrick had spent several years turning the book *Wartime Lies* into a screenplay so that he may attempt to capture the horrors of the Holocaust. Just as filming was set to commence, Steven Spielberg had started working on *Schindler’s List*. The immense similarities between the contents and eventual release times for these movies would lead Stanley to shelve his idea, reluctantly. The screenplay itself took a large toll on Kubrick as his countless hours of research on the subject led him to believe that it was impossible to truly capture or “pretend” the dark nature of the subject matter, causing him to get very depressed.

He next turned his attention to adapting a short story (*Super-Toys Last All Summer Long*) before it developed into such a large project that he, for the first time in his entire career, sought out a separate director for. The movie would be titled *A.I.*, and Kubrick would approach Steven Spielberg for the role of director and pitch himself as the producer. He believed the film to be “closer to [Steven Spielberg’s] sensibilities” than to his own. He then held off on the creation of this film for several years as he foresaw a boom in the computer technology industries and believed the film would benefit massively from this patience.



- The film that Kubrick shelved and Spielberg finished (2001)

Whilst he waited, Stanley Kubrick would commence work on what would turn out to be his final film – *Eyes Wide Shut*. By this point, news articles would focus instead on Kubrick as a “mysterious director who had not made a film or given an interview in over 10 years”. They had rehashed old stories about him, which he would never bother to deny. This led to him being titled as both “reclusive” and several takes on being “half-mad” or even a “barking loon”. He remained unphased by most claims, though would be driven to action by irritations formed of the more exaggerated or even cruel claims. It’s worth noting that even during this time, most people were unaware of what he even looked like. This led to him still being able to travel and even on some occasions open the door to people looking for him and convince them that “Stanley Kubrick” isn’t home.

As an immense family man, being surrounded by his family and friends at most occasions, this next film would focus the lens on the other side of that coin. Kubrick would talk about these subjects with his wife many times and became fascinated by how different it could all be – usually being spurred on by the unique stories he’d learn of when friends and people around him would seek a divorce.

As a man who always remained untrusting of most people and holding a rather bleak view on human nature, this was a film he’d created to summarize these feelings of his alongside the unbreakable bonds he could also form between those close to him. During the famous scene where the two leads communicate in the bedroom, it started as just the actors and Stanley himself. They’d talk about the scene and perform take after take until it started to take form – as Kubrick patiently waited on the creation of “the magic”. The rest of the movie would also follow this general philosophy. By focusing on a much smaller-scale story, it allowed for as many reshoots as required and effectively took away any form of time constraints – which was only made possible through the prestigious career that he’d formed over the course of his directing life. “Time is gold. Not having to walk away from a scene before you feel like you really perfected it”, he would say to the lead actress, Nicole Kidman, on set. Stanley wanted to “fully explore every avenue, and then make his decision [about the end-product of each scene] based on that”. Years prior, Stanley was once asked about his directing skills and style. Kubrick

responded with arguably his most famous quote: “I really don’t know. I never know what I want, but I do know what I don’t want.”



- Stanley Kubrick and the stars of Eyes Wide Shut

He would never explain what the film was about during this period, nor the purpose of a given scene. Kubrick would also further his passion for perfecting music in film, by testing how far he could push the soundtrack outside what an audience is used to. The music is comprised of harsh piano sounds and even includes an example of music being tied to the feeling of a heart beating.

The movie’s production would last around 14 months, with the billiard room conversation near the start taking several weeks to film as Stanley’s perfectionism took over. During this time, one of the actors would even go on to say how he believes Stanley Kubrick to be the first real perfectionist he’d worked with in his whole career – even humorously adding that he uses the term as a euphemism for “pain in the ass”. Many believe that this was brought to its logical extreme by all the pressure that had been placed on his shoulders to produce another film that would match or exceed the expectations set by his previous works. After airing the final film in a small showing for the actors, studio heads and himself, everyone was left feeling immensely enthusiastic and happy with the final product. He was finally able to sigh a breath of relief after the “enormous responsibility” was removed from his shoulders.

He died a week later on 7th March 1999 at age 70.

“There’s no life outside of filming with Stanley, and if you enjoy it – there’s no greater experience, in my mind” – Full Metal Jacket cinematographer, Doug Milsome.



- Stanley Kubrick

Personal influence:

The way that Kubrick would physically embody the films he was making and the way he took charge of any present crew, staff, actors, equipment by inviting them into his “family” is something that I find endlessly fascinating, inspirational, and motivating. His intense and unique approach to capturing the diverse and complex morals of the most varied of characters and scenarios, as well as the psychological focus that would accompany them, are qualities that often lead to my favorite films of all time – and the type of film I’d like to one day work on. His preferences for practical effects and pension for going the extra mile always ended up providing timeless moments of film, which I like to think will be studied and enjoyed by many people for years to come.

His bottomless passion for the craft of creating movies, I find, mirrors my own – even to the point where people describe him as being unable to stop or sleep due to the overly active nature of his mind. Stanley worked and lived his job, 7 days a week and 24 hours a day, which is what I find to be my end goal – what I hope to one day gain and will not stop giving my all until I achieve. There are more negatively perceived elements to Kubrick with which I do not wish to emulate, such as his overly blunt and harsh demeanor, difficulty, and level of demanding – providing me an opportunity to study and learn from an expert, whilst also creating my own style for directing in the areas where I wish to do differently.

I like to believe that Stanley Kubrick was also neurodivergent. This can be seen in almost every aspect of his story and people’s experiences with him, from his social abilities, controlling nature, immense interests in specific subjects, how he’d produce a 15-page-long instructional booklet for looking after his animals, and even how he’d intensely calculated his cat’s water intake for a veterinarian by counting how many laps it took vs how much water each lap could take up. He would also sometimes not understand why someone would be angry with him after he pushed them too far during filming. The immense following and respect he was able to gain despite being so different from those around him fills me with more motivation than I know what to do with. It fuels my belief in myself and drives me to keep going until I achieve my dream, with the feeling that it’s never impossible so long as you have that passion driving you.

I would very much like to one day be remembered with even 1% of the admiration and love that people close to him feel.

Tribute video and edit references/emulated traits:

I decided to attempt to replicate the famous “Here’s Johnny” scene from the Shining. This gave me a chance to attempt to replicate the core traits that make a Kubrick scene different from other director’s signature styles. This primarily included us trying to recreate his favoritism for natural lighting, still shots and practical effects. This taught me how deceptively simple looking his shots can appear, with every

scene consisting of complicated framing conventions that are all used to add to the specific purpose of every shot.

We ran into difficulties regarding some of the framing, as we were unable to film out a window the way the original film did, as well as being unable to break down a door or capture the scale of the building. The scale was made difficult due to heavy foot traffic and a cramped design for the area surrounding the college. This meant that we had to film at a closer distance than originally planned. Regarding the door and window, we decided to fix these concerns by utilizing cardboard. As we had a very short time to complete the filming, of about a week, this left us with not enough time to prepare anything more complex during the filming or pre-production stages. We propped two tables against each other in order to hold a cardboard window frame, and then carefully propped up a door-shaped frame for breaking with a prop axe (as the cardboard was weak enough to actually be damaged by the prop). This meant that any damage to these cardboard props would be final and that we had to be efficient with the quality of our takes. In post, one of our group members decided to aid their training in visual effects by digitally recreating the window frame and editing it over the cardboard.

Another key point I aimed to emulate was Kubrick's sense of timing. I recorded how long each scene lasted for and aimed to edit the shots together in a way that matched the pacing and audio of the original. This proposed unique challenges which I enjoyed overcoming.

Before starting college, I also created a tribute edit for Stanley Kubrick's 2001: A Space Odyssey as an opportunity to delve into his unique compositions and tones. This taught me a lot of the fundamentals for using Adobe Premiere Pro and greatly enhanced my enjoyment of the film and all of its subtle efforts.

Links and references:

[Stanley Kubrick A Life in Pictures | Filmmakers Behind the Scenes | Warner Bros. Entertainment - YouTube](#)

References:

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I remember having my mind fairly blown But I don't think I have the confidence to do that. Which is why there is only one Stanley Kubrick. I do believe he is inimitable. But you can be inspired

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