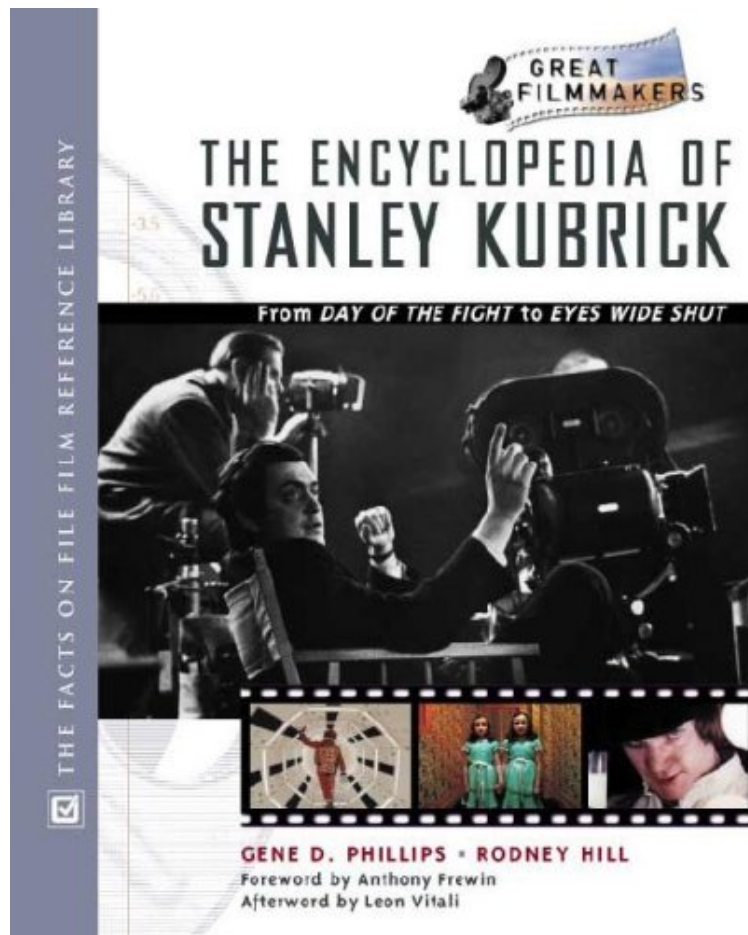


[Mobile library] Encyclopedia of Stanley Kubrick: From Day of the Fight to Eyes Wide Shut (Library of Great Filmmakers)

Encyclopedia of Stanley Kubrick: From Day of the Fight to Eyes Wide Shut (Library of Great Filmmakers)

Rodney Hill, Gene D. Phillips

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Rodney Hill, Gene D. Phillips : Encyclopedia of Stanley Kubrick: From Day of the Fight to Eyes Wide Shut (Library of Great Filmmakers) before purchasing it in order to gage whether or not it would be worth my time, and all praised Encyclopedia of Stanley Kubrick: From Day of the Fight to Eyes Wide Shut (Library of Great Filmmakers):

0 of 0 people found the following review helpful. Five Stars By Darren Davis 10/10.4 of 4 people found the following review helpful. Well, why not? By Dennis Littrell Bronx-born Stanley Kubrick spent much of his professional life in England where he made some of the most controversial and original films ever to grace the silver screen. This uneven but fascinating book is in a sense a tribute to the man and his work. This is not the first encyclopedic treatment of a top movie director published by Facts on File--they have also done Alfred Hitchcock and Orson Welles. Perhaps this format--an "encyclopedia"--will catch on. At any rate, it is fun to leaf through randomly or perhaps one could actually

proceed alphabetically. The entries of course all have some connection with Kubrick. Included are actors who played in his movies, and people related to him and his friends and other people he worked with. There are also entries on movie business phenomena like "antiwar themes" and "censorship." There is an interesting entry on Steven Spielberg's Artificial Intelligence (2001) in which I learned that the original conception came from Kubrick. There are a number of black and white photos spread throughout the text and some line drawings, mostly of Kubrick and the actors who played in his films. Often the photos are stills from the movies. It is interesting to see Kubrick at various stages of his career and how time changed his appearance. My favorite photo is of George C. Scott and Stanley Kubrick playing chess on the set of *Dr. Strangelove* underneath the "War Room" mock up. By the way, Scott is reported to have gained respect for the younger Kubrick when Kubrick beat him at chess. There is rather a lot of repetition in the entries, some of it unavoidable of course because entries overlap in content. However the entry for Sue Lyon, for example, who was Kubrick's *Lolita*, contains a summary of the plot of *Lolita* to the exclusion of the rather sparse information about Lyon. Also the editing and proofreading of the entries is not first rate. The text was begun by Rodney Hill and then taken up by Gene D. Phillips, which may account for some of the avoidable repetition. Some of the entries were written by John C. Tibbetts and others tagged with initials and identified as "Contributors" near the back of the book. Clearly the strength of the book is in the light it sheds on Stanley Kubrick and his life in film. The detail is fascinating and the writing, in spite of the repetitions, is engaging. There are nice pieces on George C. Scott, James Mason, Peter Sellers, Malcolm McDowell, Nicole Kidman, Shelley Winters, Arthur C. Clarke, etc. as well as essays on all of Kubrick movies. Included are behind the scenes information about what went on during the shooting of the films, how the films were conceived and how they progressed. I was intrigued to learn that Kubrick was able to get a fine performance from the otherwise undistinguished Sue Lyon partly because he sometimes allowed her to use her own vernacular instead of words from the script. Also interesting was the difficulties that Shelley Winters experienced (from her viewpoint!) in working with James Mason and Peter Sellers in *Lolita* (1962). The relationship between Kubrick and Arthur C. Clarke, who wrote the novel *2001: A Space Odyssey* and worked with Kubrick on the screenplay for the film, is interesting to follow. One realizes again that at the base of Kubrick's film creations is an abiding interest in science and human psychology. Bottom line: an irresistible companion to the films of Stanley Kubrick, one of cinema's greatest directors and one of my personal favorites. 0 of 0 people found the following review helpful. Fun "grazing" type book. By Steve Reina. While I happily recommend this book I still think prospective readers (buyers) should know what they're getting. First off, instead of an encyclopedia it's more of a dictionary with entries alphabetically listed such as *Dr. Strangelove* or *Lolita*. In no case is any section more than two or three pages which makes for a lot of brief superficial coverage of different areas of the famous director's life and work product. People interested in this format should know that at least two other such books exist including one on Orson Welles and the other on Alfred Hitchcock. In most cases the entries amount to fun reads which will probably exhaust most readers' interest in different Kubrick related issues. For a deeper discussion of Kubrick's life and work readers are probably best directed elsewhere. For me though I thought it was a fun grazing type book that you can either follow alphabetically or just access at random as the mood and the opportunity hits.

From anti-war dramas such as "Paths of Glory" to the complexity of his final film, "Eyes Wide Shut", controversial film director Stanley Kubrick always commanded his audience's attention. This encyclopaedia offers complete coverage of his life and the 13 feature films he directed, including "2001, A Space Odyssey", "A Clockwork Orange", and "The Shining". In-depth entries survey: the actors who performed in his films, the writers with whom he collaborated, key members of his crew, inspiration for his movies; music and composers for his films, and recurring themes and genres.

From Library Journal. Although this reference lives up to its promise of far-reaching coverage, its short, specific, alphabetically arranged entries tend to fragment information. Still, Phillips, the author of many film books and a friend of the director, and film scholar Hill have compiled an impressive fund of information, including a little over 200 well-researched entries on all 13 films, major cast and crew members, sources of the films' plots and musical scores, genres (with emphasis on the significance of Kubrick's films), and technical innovations. Each usually concludes with a short list of references, augmented by a selected bibliography of about 50 works by or about Kubrick. Many interesting stills and behind-the-scenes photos enliven the text. Unfortunately, numerous facts about the films appear in biographical entries only and are virtually lost due to limited indexing and cross references. For instance, details about lighting techniques in *Barry Lyndon* are mentioned only in entries for John Alcott and Ed DiGiulio. The entry for *The Killing* does not even mention its cinematographer, Lucien Ballard, or Kubrick's conflicts with him, whereas the entry on Ballard himself does discuss their disagreements. Michel Ciment's *Kubrick: The Definitive Edition* and Phillips's own *Stanley Kubrick: Interviews* offer more well-rounded views of the controversial director and his ground-breaking films. Suitable for large film collections. Vivian Reed, California State Univ. Lib., Long Beach. Copyright 2002 Reed Business Information, Inc. From Booklist. Facts On File's Great Filmmakers set includes individual volumes on three major directors (Hitchcock, Kubrick, and Orson Welles) as well as the two-volume *Encyclopedia of Filmmakers*

(p.2008). Entries in the volume reviewed here are arranged alphabetically and cover films and screenplays, (A Clockwork Orange, Eyes Wide Shut); themes and motifs (Film noir, Science fiction); people (Kubrick, Christiane; Sellers, Peter); process (Steadicam) ; and other important topics (HAL-9000). Biographical entries focus on the subject's importance and influence on Kubrick's life or works and are especially informative and interesting to read. The book also includes entries for prominent biographers and critics. Each film analysis discusses its significance in the director's oeuvre as well as describing the plot, characters, acting, production details, critical response, and other notable data. Reference lists for articles are often extensive. A surprising omission is a straight filmography, with works in chronological order, though this may be gleaned from the biographical narrative for Kubrick. Cross-references are noted in the text by capitalized words. Attractive black-and-white photos accompany many of the major articles. Because Kubrick is among the best, most popular, and most-studied film directors, this authoritative books will get a lot of use in both public and academic libraries. RBBCopyright American Library Association. All rights reservedAbout the AuthorGene D. Phillips is a professor of English and film at Loyola University and is the author of many articles and books on literature and film. He lives in Chicago, IL. Rodney Hill is the head of marketing and publicity at WinStar Cinema, a New York-based distributor of international art films. He lives in Bronx, NY.