

**Chapter 1 : Kubrick The space odyssey explained - Video**

*The Making of Kubrick's [Jerome Agel] on [www.nxgvision.com](http://www.nxgvision.com) \*FREE\* shipping on qualifying offers. Clarke's short story upon which the movie was based is presented together with stills from the film, critical reviews.*

His sister, Barbara Mary Kubrick, was born in May. Although his IQ was discovered to be above average, his attendance was poor, and he missed 56 days in his first term alone, as many as he attended. He befriended a neighbor, Marvin Traub, who shared his passion for photography. Later in life, Kubrick spoke disdainfully of his education and of contemporary American schooling as a whole, maintaining that schools were ineffective in stimulating critical thinking and student interest. In the mids, since he was not able to gain admission to day session classes at colleges, he briefly attended evening classes at the City College of New York. Kubrick supplemented his income by playing chess "for quarters" in Washington Square Park and various Manhattan chess clubs. He was thin, skinny, and kind of poor"like we all were". His first, published on April 16, , was entitled "A Short Story from a Movie Balcony" and staged a fracas between a man and a woman, during which the man is slapped in the face, caught genuinely by surprise. It has been said retrospectively that this project demonstrated an early interest of Kubrick in capturing individuals and their feelings in mundane environments. His earliest, "Prizefighter", was published on January 18, , and captured a boxing match and the events leading up to it, featuring Walter Cartier. The following year, on July 18, , the magazine published his photo essay, "Working Debutante " Betsy von Furstenberg ", which featured a Pablo Picasso portrait of Angel F. They lived together in a small apartment at 36 West 16th Street, off 6th Avenue just north of Greenwich Village. He began learning all he could about filmmaking on his own, calling film suppliers, laboratories, and equipment rental houses. He rented a camera and produced a minute black-and-white documentary, Day of the Fight. Kubrick found the money independently to finance it. He had considered asking Montgomery Clift to narrate it, whom he had met during a photographic session for Look, but settled on CBS news veteran Douglas Edwards. He said, "Stanley was very stoic, impassive but imaginative type person with strong, imaginative thoughts. He commanded respect in a quiet, shy way. Whatever he wanted, you complied, he just captivated you. Anybody who worked with Stanley did just what Stanley wanted". The film was originally going to be called "Sky Pilot", a pun on the slang term for a priest. Several of the views from and of the plane in Flying Padre are later echoed in It has shots of ships, machinery, a canteen, and a union meeting. During the course of the film, one of the soldiers becomes infatuated with an attractive girl in the woods and binds her to a tree. This scene is noted for its close-ups on the face of the actress. Due to the commercial failure of his first feature, Kubrick avoided asking for further investments, but commenced a film noir script with Howard O. He initially chose to record the sound on location, but encountered difficulties with shadows from the microphone booms, restricting camera movement. Harris , who considered Kubrick "the most intelligent, most creative person I have ever come in contact with". The two formed the Harris-Kubrick Pictures Corporation in The Union in Hollywood stated that Kubrick would not be permitted to be both the director and the cinematographer of the movie, so veteran cinematographer Lucien Ballard was hired for the shooting. Very mechanical, always confident. Several contemporary critics lauded the film, however, with a reviewer for Time comparing its camerawork to that of Orson Welles. Schary was familiar with the novel, but stated that MGM would not finance another war picture, given their backing of the anti-war film The Red Badge of Courage Dax is assigned to defend the men at Court Martial. The film was banned in France until for its "unflattering" depiction of the French military, and was censored by the Swiss Army until He has an adroit intellect, and is a creative thinker"not a repeater, not a fact-gatherer. He digests what he learns and brings to a new project an original point of view and a reserved passion". Many disputes broke out over the project, and in the end, Kubrick distanced himself from what would become One-Eyed Jacks Douglas had acquired the rights to the novel by Howard Fast and blacklisted screenwriter Dalton Trumbo began penning the script. Kubrick complained about not having full creative control over the artistic aspects, insisting on improvising extensively during the production. Stylistically, Lolita, starring Peter Sellers , James Mason , Shelley Winters , and Sue Lyon , was a transitional film for Kubrick, "marking the turning point from a

naturalistic cinema Kercher documented that the film "demonstrated that its director possessed a keen, satiric insight into the social landscape and sexual hang-ups of cold war America", while Jon Fortgang of Film4 wrote: Kubrick became preoccupied with the issue of nuclear war as the Cold War unfolded in the s, and even considered moving to Australia because he feared that New York City might be a likely target for the Russians. He studied over 40 military and political research books on the subject and eventually reached the conclusion that "nobody really knew anything and the whole situation was absurd". It was originally written as a serious political thriller, but Kubrick decided that a "serious treatment" of the subject would not be believable, and thought that some of its most salient points would be fodder for comedy. It was shot in 15 weeks, ending in April , after which Kubrick spent eight months editing it. The New York Times film critic Bosley Crowther worried that it was a "discredit and even contempt for our whole defense establishment However brutal that joke might be". A Space Odyssey Kubrick spent five years developing his next film, A Space Odyssey , having been highly impressed with science fiction writer Arthur C. After meeting Clarke in New York City in April , Kubrick made the suggestion to work on his short story The Sentinel, about a tetrahedron which is found on the Moon which alerts aliens of mankind. A Space Odyssey , and the screenplay was written by Kubrick and Clarke in collaboration. One depicts transitions between various stages of man, from ape to "star child", as man is reborn into a new existence, each step shepherded by an enigmatic alien intelligence seen only in its artifacts: In space, the enemy is a supercomputer known as HAL who runs the spaceship, a character which novelist Clancy Sigal described as being "far, far more human, more humorous and conceivably decent than anything else that may emerge from this far-seeing enterprise". He was granted permission by NASA to observe the spacecraft being used in the Ranger 9 mission for accuracy. A Space Odyssey was conceived as a Cinerama spectacle and was photographed in Super Panavision 70 , giving the viewer a "dazzling mix of imagination and science" through ground-breaking effects, which earned Kubrick his only personal Oscar, an Academy Award for Visual Effects. The film revolves around this metaphysical conception, and the realistic hardware and the documentary feelings about everything were necessary in order to undermine your built-in resistance to the poetical concept". A Space Odyssey was not an immediate hit among critics, who faulted its lack of dialog, slow pacing, and seemingly impenetrable storyline. Kubrick was particularly outraged by a scathing review from Pauline Kael , who called it "the biggest amateur movie of them all", with Kubrick doing "really every dumb thing he ever wanted to do". A Space Odyssey, Kubrick searched for a project that he could film quickly on a more modest budget. He settled on A Clockwork Orange at the end of , an exploration of violence and experimental rehabilitation by law enforcement authorities, based around the character of Alex portrayed by Malcolm McDowell. Strangelove, but had rejected it on the grounds that Nadsat , [w] a street language for young teenagers, was too difficult to comprehend. It received an X rating , or certificate, in both the UK and US, on its release just before Christmas , though many critics saw much of the violence depicted in the film as satirical, and less violent than Straw Dogs , which had been released a month earlier. In fact, not just this year, but the best, period". John Calley of Warner Bros. Extensive photographs were taken of locations and artwork in particular, and paintings were meticulously replicated from works of the great masters of the period in the film.

Chapter 2 : The Making of Stanley Kubrick's A Space Odyssey | Uncrate

*"A Space Odyssey' is the most important science fiction movie ever made. And Piers Bizony's page The Making of Stanley Kubrick's 'A Space Odyssey', detailing the lengthy production, is a work befitting its subject.*

Clarke see the full moon high in the south, look carefully at its right-hand edge and let your eye travel upward along the curve of the disk. It is the great walled plain, one of the finest on the Moon, known as the Mare Crisium — the Sea of Crises. Three hundred miles in diameter, and almost completely sur- the next time you it had never been explored until we entered it in the late summer of 1 Our expedition was a large one. We had two heavy freighters which had flown our supplies and equipment from the main lunar base in the Mare Serenitatis, five hundred miles away. Luckily, most of the Mare Crisium is very flat. There are none of the great crevasses so common and so dangerous elsewhere, and very few craters or mountains of any size. As far as we could tell, our powerful caterpillar tractors would have no difficulty in taking us wherever we wished to go. I was geologist — or selenologist, if you want to be pedantic — in charge of the group exploring the southern region of the Mare. We had crossed a hundred miles of it in a week, skirting the foothills of the mountains along the shore of what was once the ancient sea, some thousand million years before. When life was beginning on Earth, it was already dying here. Reprinted by permission of the author and his agents, Scott Meredith Agency, Inc. Over the land which we were crossing, the tideless ocean had once been half a mile deep, and now the only trace of moisture was the cliffs, hoarfrost one could sometimes find in caves which the searing sunlight never penetrated. We had begun our journey early in the slow lunar dawn, and had almost a week of Earth-time before nightfall. Half a dozen times a day we would leave our vehicle and go outside in the space suits to hunt for interesting minerals, or to place markers for the guidance of future travelers. It was an uneventful routine. There is nothing hazardous or even particularly still We exciting about lunar exploration. One could never tired of those incredible mountains, so much more rugged than the gentle hills of Earth. The whole southern curve of the Mare Crisium is a vast delta where a score of rivers once found their way into the ocean, fed perhaps by the torrential rains that must have lashed the mountains in the brief volcanic age when the Moon was young. Each of these ancient valleys was an invitation, challenging us to climb into the unknown uplands beyond. But we had a hundred miles still to cover, and could only look longingly at the heights which others must grow scale. We kept Earth-time aboard the tractor, and precisely at Outside, the rocks would still be burning beneath the almost vertical sun, but to us it would be night until we awoke again eight hours later. Then one of us would prepare breakfast, there would be a great buzzing of electric razors, and someone would switch on the shortwave radio from Earth. It was my turn to prepare breakfast in the corner of the main cabin that served as a galley. As I stood by the frying pan, waiting, like any terrestrial housewife, for the sausages to brown, I let my gaze wander idly over the mountain walls which covered the whole of the southern horizon, marching out of sight to east and west below the curve of the Moon. They seemed only a mile or two from the tractor, but I knew that the nearest was twenty miles away. Those mountains were ten thousand feet high, and they climbed steeply out of the plain as if ages ago some subterranean eruption had smashed them skyward through the molten crust. The base of even the nearest was hidden from sight by the steeply curving surface of the plain, for the Moon is a very little world, and from where I was standing the horizon was only two miles away. I lifted my eyes toward the peaks which no man had ever climbed, the peaks which, before the coming of terrestrial life, had watched the retreating oceans sink sullenly into their graves, taking with them the hope and the morning promise of a world. The sunlight was beating against those ramparts with a glare that hurt the eyes, yet only a little way above them the stars were shining steadily in a sky blacker than a winter midnight on Earth. I was turning away when my eye caught a metallic glitter high on the ridge of a great promontory thrusting out into the sea thirty miles to the west. It was a dimensionless point of light, as if a star had been clawed from the sky by one of those cruel peaks, and I imagined that some smooth rock surface was catching the sunlight and heliographing it straight into my eyes. Such things were not uncommon. When the Moon is in her second quarter, observers on Earth can sometimes see the great ranges in the Oceanus Procellarum burning with a bluewhite iridescence as the sunlight flashes

from their slopes and leaps again from world to world. But I was curious to know what kind of rock could be shining so brightly up there, and I climbed into the observation turret and swung our four-inch telescope round to the west. I could see just enough to tantalize me. Clear and sharp in the field of vision, the mountain peaks seemed only half a mile away, but whatever was catching the sunlight was still too small to be resolved. Yet it seemed to have an elusive symmetry, and the summit upon which it rested was curiously flat. All that morning we argued our way across the Mare Crisium while the western mountains reared higher in the sky. Even when we were out prospecting in the space suits, the discussion would continue over the radio. It was absolutely certain, my companions argued, that there had never been any form of intelligent life on the Moon. The only living things that had ever existed there were a few primitive plants and their slightly less degenerate ancestors. I knew that as well as anyone, but there are times when a scientist must not be afraid to make a fool of himself. Garnett was coming with me in the morning; he was a good climber, and had often been with me on such exploits before. Our driver was only too glad to be left in charge of the machine. At first sight, those cliffs seemed completely unscalable, but to anyone with a good head for heights, climbing is easy on a world where all weights are only a sixth of their normal value. The real danger in lunar mountaineering lies in overconfidence; a six-hundred-foot drop on the Moon can kill you just as thoroughly as a hundred-foot fall on Earth. We made our first halt on a wide ledge about four thousand feet above the plain. Climbing had not been very difficult, but my limbs were stiff with the unaccustomed effort, and I was could still see the tractor as a tiny metal glid of the rest. Inside our suits it was comfortably cool, for the refrigeration We.

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*A Space Odyssey is a science fiction film produced and directed by Stanley Kubrick. The screenplay was co-written by Kubrick and Arthur C. Clarke, and was partially inspired by Clarke's short story The Sentinel. Clarke concurrently wrote the novel of the same name which was published soon after the film was released.*

### Chapter 6 : Stanley Kubrick - Wikipedia

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