



STANLEY KUBRICK

LIFETIME ACHIEVEMENT AWARD





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LONDON SW1A 2AA

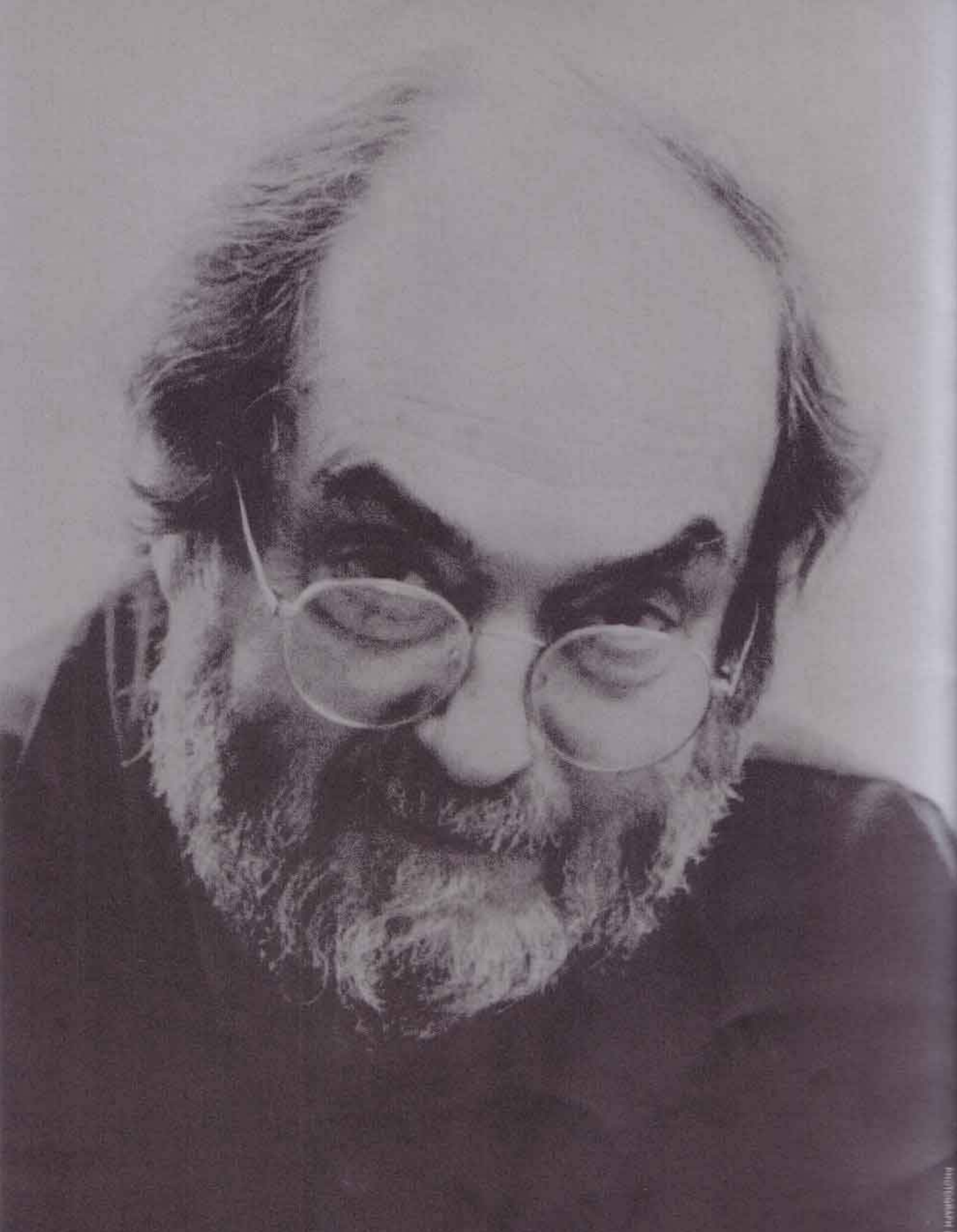
THE PRIME MINISTER

Stanley Kubrick was a cinematic visionary. His films were daringly innovative and beautifully crafted. He was often controversial, but always moving and thought provoking.

He had a long and productive association with Britain, where for more than thirty years he lived and worked - apparently without losing any of his Brooklyn accent! Perhaps his self-imposed exile gave him the lucid perspective on the human condition that is a hallmark of all his films. He will be remembered as a one of a kind but in the magical world of cinema - a genius.

Tony Blair

9 September 1999



IN MEMORY OF A GREAT FILM MAKER

TONY SCOTT RIDLEY SCOTT
SHEPPERTON STUDIOS

"Among those whom I would call 'younger generation,' Kubrick appears to me to be a giant." This was Orson Welles speaking, in

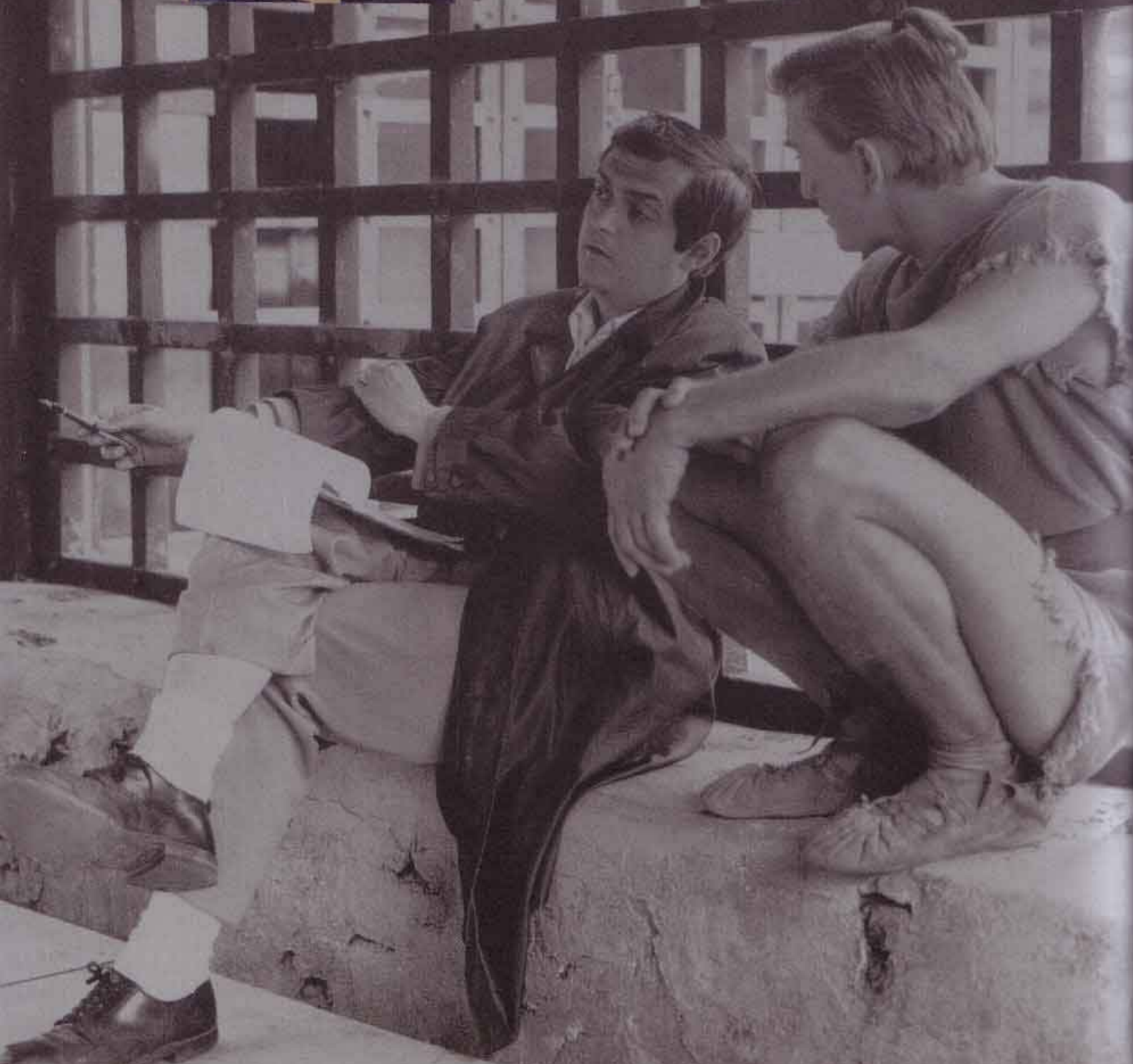
ALEXANDER WALKER

1965. It takes one giant to recognise another, at least publicly in the film world. Welles and Kubrick, though from different generations, shared many common features, and contradictions. Both rejected "the system." But where Welles gained only its mistrust, Kubrick subverted it to his own way of working: he gained freedom by stealth, concentration, self-denial and the physical distance he put between himself and the Hollywood industry. Reclusive he was not; but his friendships were generally on a "need to know" basis and only a few survived the pragmatism of the production he was currently contemplating or accomplishing. Where Welles was obsessively peripatetic, needed convivial company, enjoyed



the recognition and reputation of the "outcast artist" whose brand-mark he wore with the pride of Cain (or Kane), and always had more plans on the go than one lifetime could achieve, Kubrick maintained the fixed abode of the master planner and the endless striving toward total control. We once watched a Fritz Lang film together - *The Testament of Dr. Mabuse*. Its eponymous genius operated from the safe cell of a lunatic asylum, tossing orders out to his confederates through the

barred window. Stanley grinned at that scene; it was, not entirely frivolously, appreciated as a metaphor for movie making. Stanley would not have felt destitute in solitary confinement, provided the lines of communication were kept open. Hollywood stands in awe of such reverse-celebrity. Early on, I think, Kubrick learned its value, turned it to his advantage and thus made communication with him - or, even more rarely, *from* him - into a phenomenon rather than a commonplace. "We must try and get together next year," was the last message I received from him, at Christmas 1998. The time span, a calendar year, was not all that generous: it might not be long enough, if work expanded to fill it as it did almost every day in his life. Like Welles, Kubrick learned by doing, by interrogating and by experimenting. He was self-schooled in the business: later on, he would "go through your head," as one associate put it, in his relentless search for information but even in those early days of co-opting friends as technicians and B-picture actors for movies like *Fear and Desire* or *Killer's Kiss*, Kubrick imposed his will on everyone and everything. His self confidence often sometimes from ignorance, soon mediated by mastery of technique. His unerring flair for composition was learned precociously and practically, as a 17-year-old photo-journalist on Fleur Cowles's *Look* magazine - she recalls the shy boy who'd avoid a direct look and stand aside when others passed in the corridor. His picture essays for her magazine are already frozen film stills. I guess that certainty of reformulating the world through the viewfinder was his first sure base of exploration. Stanley put little value on personal elegance or neatness: he usually looked dressed out of the kit left over from the last war - perhaps thinking it prudent to be prepared for the next war, for he has little faith in mankind's wisdom and believed our rulers guided our destinies with eyes wide shut - but his artistic sense shapes his films with a classical power. The symmetry of his compositions, the architectural impact of his settings, the sheer beauty and grace with which he invested even his most unearthly subjects: what an eye he had for framing character and action. Many of his greatest moments are achieved through complex camerawork: the breathtaking shot of useless slaughter as the French infantry



advance across no man's land in *Paths of Glory*, the camera tracking dispassionately alongside them, and the damning contrast with the elegant Ophuls-like photography of the generals in their chateau as they plot their own path to glory in labyrinthine convolutions. Stanley was a pessimist: no getting away from it. Filmmaking to him was crisis management. He believed the worst was always certain, though he would add "with luck, not just yet." The perfect plan that goes fatally wrong became, understandably, a dominant theme in his films. *The Killing*, his early thriller about a racetrack heist, is structured around the glitch in its components. In *2001: A Space Odyssey*, it is HAL, the "perfect" computer, who malfunctions murderously as a result of the deceit, the "original sin," inserted in his programming. And, of course, *Dr Strangelove* is a beautifully interlocking illustration of the way that the "fail-safe" system of defence is converted by human flaws into an irreversible means of annihilation. Kubrick was a black joker: he had something in common with Hitchcock in this respect. Both men had a detachment that bore witness to role of fateful accident in human destiny. Unlike Hitchcock's, Kubrick's films are impossible to rank in terms of success. The reason is starkly simple: each is so different. It's been said often, but bears repeating: he never repeated himself. He took each well-worn "genre" - the musical and the Western escaped him - and rehabilitated it inside his own vision. As his career advanced, this became more and more a matter of self-discovery. He bought time - sometimes literally - in order to achieve revelation. That's why the films became rarer and took longer. Only Chaplin had the resources and obsession to do this, cogitate for weeks, re-shoot scenes or sequences, re-cast his actors, shut the studio down until he was ready. If the results astonished audiences, they sometimes baffled them too. I think, on occasions, they may have surprised even Stanley. *The Shining* always struck me as a horror story that turned, by magnetic necessity, into a more rivetting study of aberrant psychology. *Full Metal Jacket* wasn't the expected straightforward Vietnam story, but a split-level demonstration of how the fighting man's instruction manual for killing the enemy sets up a conflict with his heart's revulsion: the war machine in full breakdown. Kubrick's films, more and more, required people to ask themselves what they were looking at.

Hence the mixed reception some got: for people desire, more than ever today, the safety of clear-cut answers. But many would come back for a second viewing (or a third) look at the film: Kubrick's movies get behind the spectator's vision, slip past the guard on duty at the doors of perception and plant their meanings in the mind to be hatched out later. *A Clockwork Orange*, one of this century's sharpest warnings about state control versus individual liberty, penetrated the national psyche and disturbed it famously. Its maker paid the price for the alarm call his film had set off, and withdrew it in his lifetime. One hopes it will soon be restored to us: it is more relevant today than ever. His last film, *Eyes Wide Shut*, is a work that, like others, grows in complexity the more we examine it. Its nature took many by surprise, heightened by the months of speculation and rumour about its theme and content. Yet I find it touching to think that, as his life drew unannounced to its close, some instinct in Kubrick found its way back to the very start of his career, and farther back still in time and place. *Fear and Desire* was the title of the first feature he directed: fear and desire, intense but uncapitalised, are the themes in *Eyes Wide Shut*, a film based on Schnitzler's novel set the heartland of Central Europe and the culture from which Kubrick's own family had emerged.



TWENTIETH CENTURY FOX

SALUTES LEGENDARY FILMMAKER

STANLEY KUBRICK

ON RECEIVING THE

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LIFETIME ACHIEVEMENT AWARD.

HIS EXTRAORDINARY TALENTS

WILL BE FOREVER REMEMBERED

THROUGH THE LEGACY OF HIS FILMS.



As TS Eliot put it, "In my beginning is my end." Contrary to rumour, Kubrick enjoyed working with collaborative actors. As he ceased to regard a working script as a fixed blueprint, and more of a menu of choice, his films grew organically. He pressured his players until they yielded up the seed of revelation. Some performers - McDowell, Sellers, Mason, Nicholson, Cruise and Kidman - were guided (and goaded) by his persistence through a sort of "star gate" and emerged transformed by the experience.

By the end of his life, Kubrick was making films more like a painter working on his vision. The fear inherent in beginning the work on the black canvas, which is felt by every great artist, was accompanied by the desire at the end to know if he had succeeded. For Kubrick, I imagine, this moment must have been experienced as ecstasy, but also as a kind of agony. The American painter Richard Diebenkorn has written: "I can never accomplish what I want, only what I would have wanted had I thought of it beforehand." It's that tension we see in Stanley Kubrick's work. In a very real sense, to a degree encountered in the work of few filmmakers, in names, say, like Renoir, Welles, Bergman, Fellini, Bunuel or Antonioni, it contains the whole man, the mediated expression of his unique nature.



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STANLEY KUBRICK

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The Directors Guild of Great Britain's 1999 Lifetime Achievement Award honoured the achievements of Stanley Kubrick. He was one of our founder members, and until his death remained an ardent supporter. His passing in March 1999 was just two weeks after his acceptance of this award.

His talents were celebrated at a star-studded evening at the Park Lane Hotel with speeches and tributes from those that both knew and worked with him. Speakers included Sir Peter Ustinov and Stanley's daughter Anya, both of whom gave moving and enlightening tributes, recounting tales from *Spartacus*, and allowing us a glimpse of the witty and amiable friend and family man.

Stanley's wife, Christiane, accepted the award on his behalf, and a host of celebrities and industry leading lights joined the Directors Guild and Kubrick family, in paying homage to a unique filmmaker. Stanley Kubrick lives on in the legacy of his films which continue to inspire both audiences and colleagues around the world.



Mr & Mrs Aspel



Malcolm Moore & Joanna Lurnley



Cherie Lunghi, Maureen Lipman & Michael Winner



Alan Parker & Patsy Palmer





Christiane Kubrick accepting the award



Herbert Wise



Anya Kubrick & Murray Melvin

Event photography by Chris Taylor



The Kubrick Family

TRIBUTES

MARGARET TYZACK

"Stanley knew what was true, what was false and what was finally important, and he did it with simplicity and humour."

SIR PETER USTINOV

"I think of Stanley as being a remarkable defender of individual's rights in a world that is increasingly obscure as far as these things are concerned. He was a great man and an extremely loveable man, who had his doubts. And doubts are the most important thing in existence. They are the spur to all activities."

MALCOLM McDOWELL

"It is a great pleasure to congratulate Stanley on this Lifetime Achievement Award. Of course if anybody deserves it, it must be Stanley Kubrick and it is sad that he was not there in person, but I understand he knew about this award and had agreed to accept it, which is amazing in itself. All I can say is that as a young actor working with him, it was an amazing experience. Of course Stanley is a hard taskmaster and obsessive to say the very least, but I must say that I look back with great fondness on working with him on *Clockwork Orange*. It was a year of my life, at least a year of my life, and actually working with him on the film was one of the most exciting times in my whole career, and I have him to thank for it. I send my best wishes to Christiane and his daughters Vivianne, Anya and Catherine."

SYDNEY POLLACK

"There are many people in this business who are labelled perfectionists, but the only real perfectionist that I met in my life was the director Stanley Kubrick. His capacity for infinite pains was really in itself infinite. He had the most amazing enthusiasm, that of an 18 year-old, and even a year ago he was sending me coffee commercials as illustrations of new and more economical ways to tell a story. His films are studied by all of us, every single one of them have become classics. He is the first independent filmmaker and no one knows how he became that; he assumed it somehow and no one ever argued with him. The world is going to miss him, as his family will, as all filmmakers everywhere will, and as I

will too. I am very grateful that I had the chance to spend those weeks that I did with him. I never finished a conversation with him without feeling re-invigorated and re-enthused. And I feel privileged to be a part of this tribute to him."

TOM CRUISE

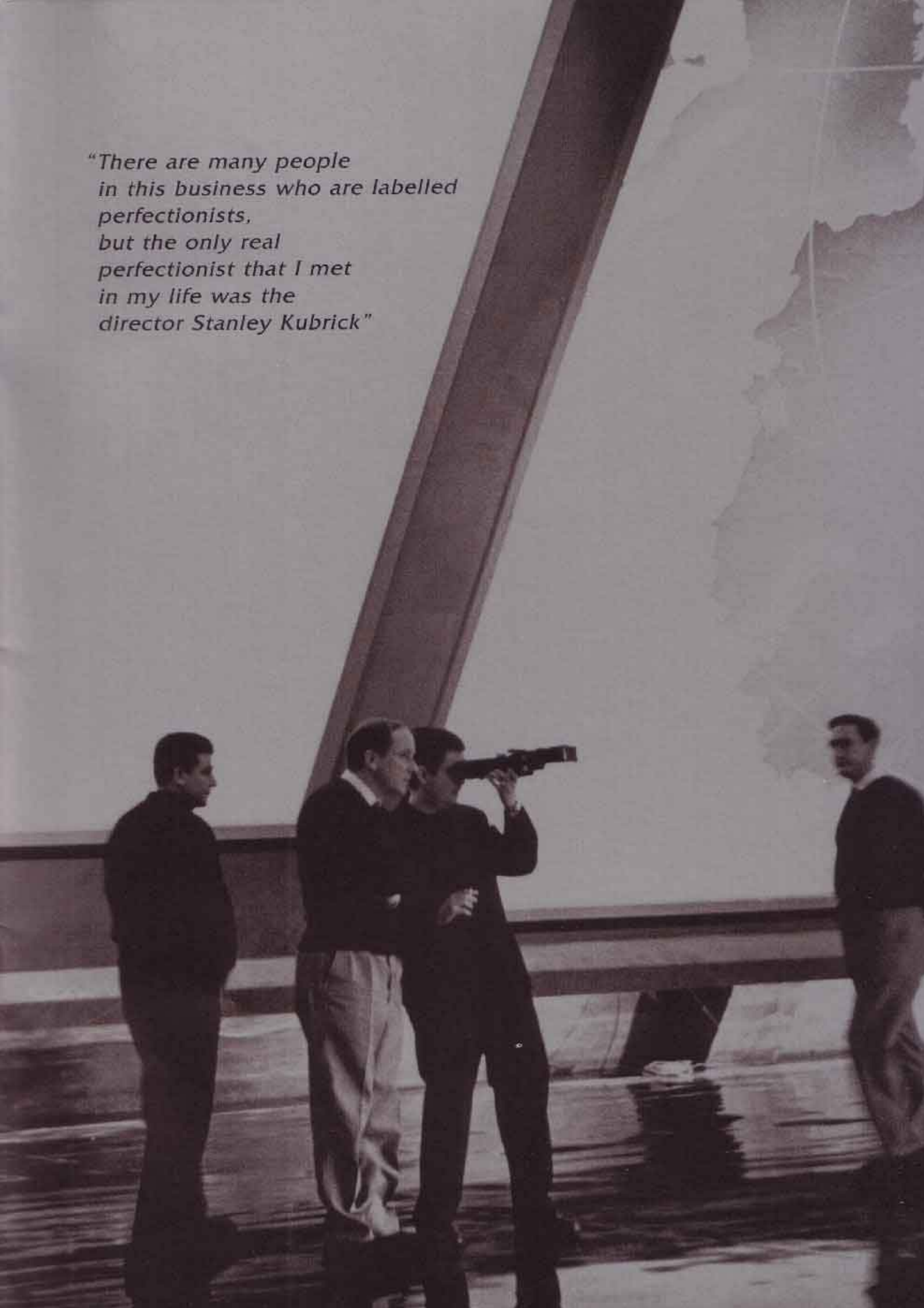
"We felt very privileged to have had the opportunity and very sad to be the last ones to work with Stanley. I think for us all what sets Stanley apart is that his films have always been ahead of their time and yet always stood the test of time. If you want to know about cinema you have to know about Stanley Kubrick, so we are very honoured to have been there with him and to have made *Eyes Wide Shut*. We loved him very much."

NICOLE KIDMAN

"Stanley was our director for a year and a half and our friend during and after that time. He was somebody that stimulated us, somebody that we admired. He gave us the opportunity to work on such an important film, to be part of his body of work, and I think as a couple and as actors we were so fortunate to have had that opportunity. He had a wicked sense of humour, which I will never forget, and I think for the rest of my life I will find myself saying: I wonder what Stanley would have said about it, I wonder if Stanley would have



*“There are many people
in this business who are labelled
perfectionists,
but the only real
perfectionist that I met
in my life was the
director Stanley Kubrick”*



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liked this. I think he was a visionary; he continues to have an impact on our lives, and I think his films show the impact that he had on generation after generation. He dedicated five decades of his life to film making, and for that we love and applaud you Stanley. He was a believer and, as strange it may seem, Stanley Kubrick will live on and on and on with his 13 Visions."

SIR ARTHUR C. CLARKE

"Working with Stanley was the most challenging - and rewarding - experience of my life. Although the events we imagined happening in 2001 are more likely to occur nearer 2100, the film still seems completely undated. And I doubt that it could be substantially improved even with today's computers, though it could be made in a quarter of the time!"

MURRAY MELVIN

"It is a privilege in life, if on the journey you meet someone who is unique. An even greater prize for an artist is if that meeting leads to a working relationship. My period with Stanley on *Barry Lyndon* was such an occasion. One always remembers with clarity and detail the time spent with such an inspired person. Grateful for the opportunity, sad that we are conditioned to expect more, knowing that it is now not possible, he was an influence never to be forgotten."

STEWART TILL (President of Universal Pictures International) "Stanley Kubrick was surely one of the world's all time great directors. At least one of his films will appear forever in everyone's top 100 movies."

ADRIENNE CORRI

"For me one of Stanley Kubrick's great strengths as a director was his ability to totally involve his actors. No matter how large or small a part you had to play, he made you feel an important and an integral part of the film as a whole. In doing so he made you feel involved and that your opinion was valuable to him, and this way he achieved results which showed on every film he ever made. His casts would gladly go to Hell and back for him, sometimes he almost asked them to - but such was your trust in him you wouldn't have argue."



"I think for the rest of my life will find myself saying: I wonder what Stanley would have said about it, I wonder if Stanley would have liked this"

STANLEY KUBRICK

We join the Film Industry in
remembering the lifelong contribution
of this great man



LIFETIME ACHIEVEMENT AWARD

We are proud to be a part
of this tribute to the genius of
Stanley Kubrick

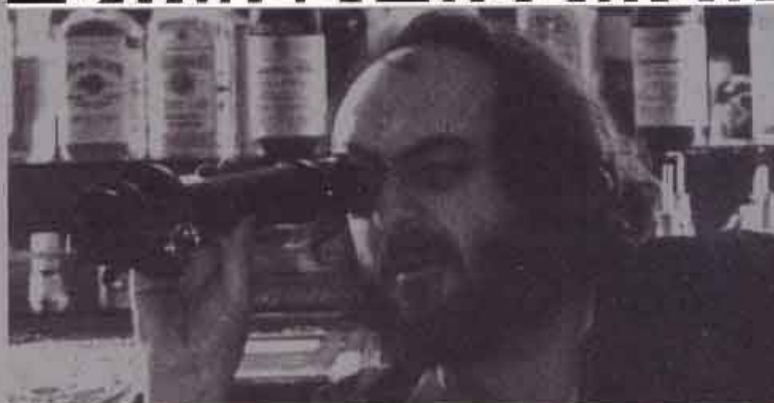


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Andrew Savill for all his hard work on our new publications

The Directors Guild of Great Britain would like to thank everyone who was involved with this year's lifetime achievement award

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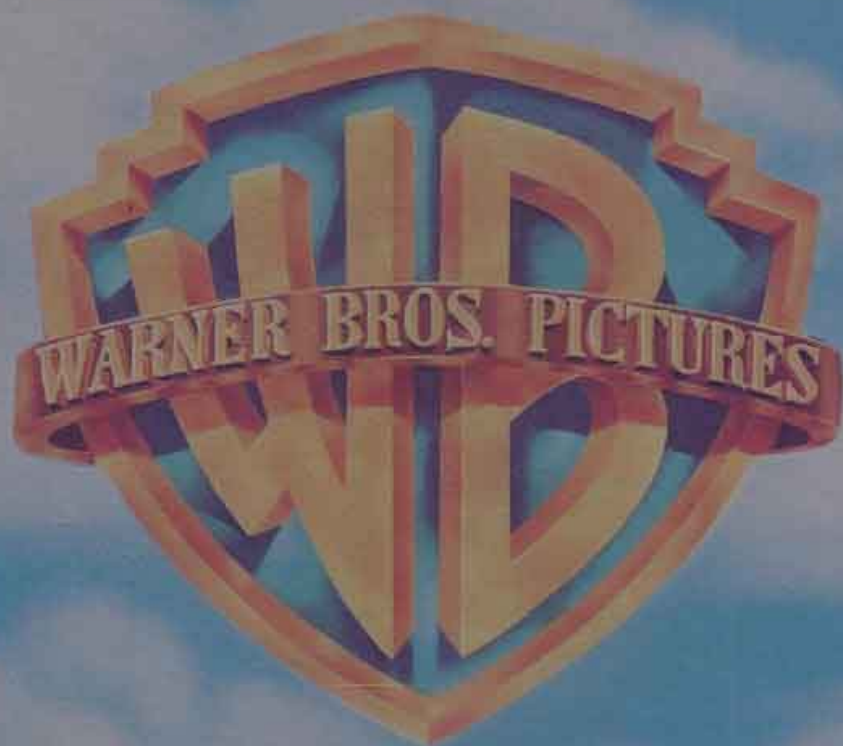




Directors Guild of America
celebrates the life of a giant
Stanley Kubrick

1928 - 1999

*...we remain grateful to him for leaving us his
unparalleled legacy of films to inspire us all*



*Warner Bros.
is proud and honoured
to salute
a unique filmmaker*