

EYES WIDE OPEN

Stanley Kubrick stamped his films with a unique visual style. A selection of photos from the new book, *The Stanley Kubrick Archives*, shows what the view looked like from the director's chair.



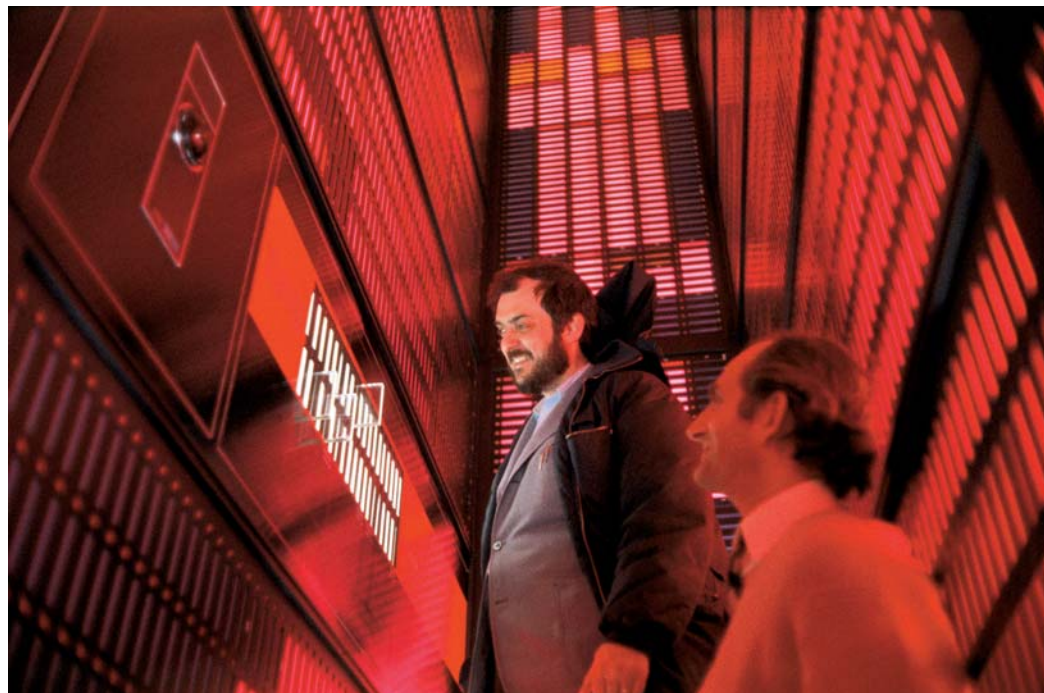
THE WHITE HOUSE: (Right) Preparing to shoot the concluding sequence from *2001: A Space Odyssey*. (Above) *The Stanley Kubrick Archives* from Taschen Books is the first volume to draw from the director's personal collection.



DO IT THIS WAY: Kubrick demonstrates the proper technique for pie throwing to George C. Scott and other world leaders in the war room in *Dr. Strangelove or: How I Stopped Worrying and Learned to Love the Bomb*.



TOO YOUNG TO SMOKE: A pensive Kubrick talks it over with Sue Lyon, the teenage nymphet in *Lolita*.



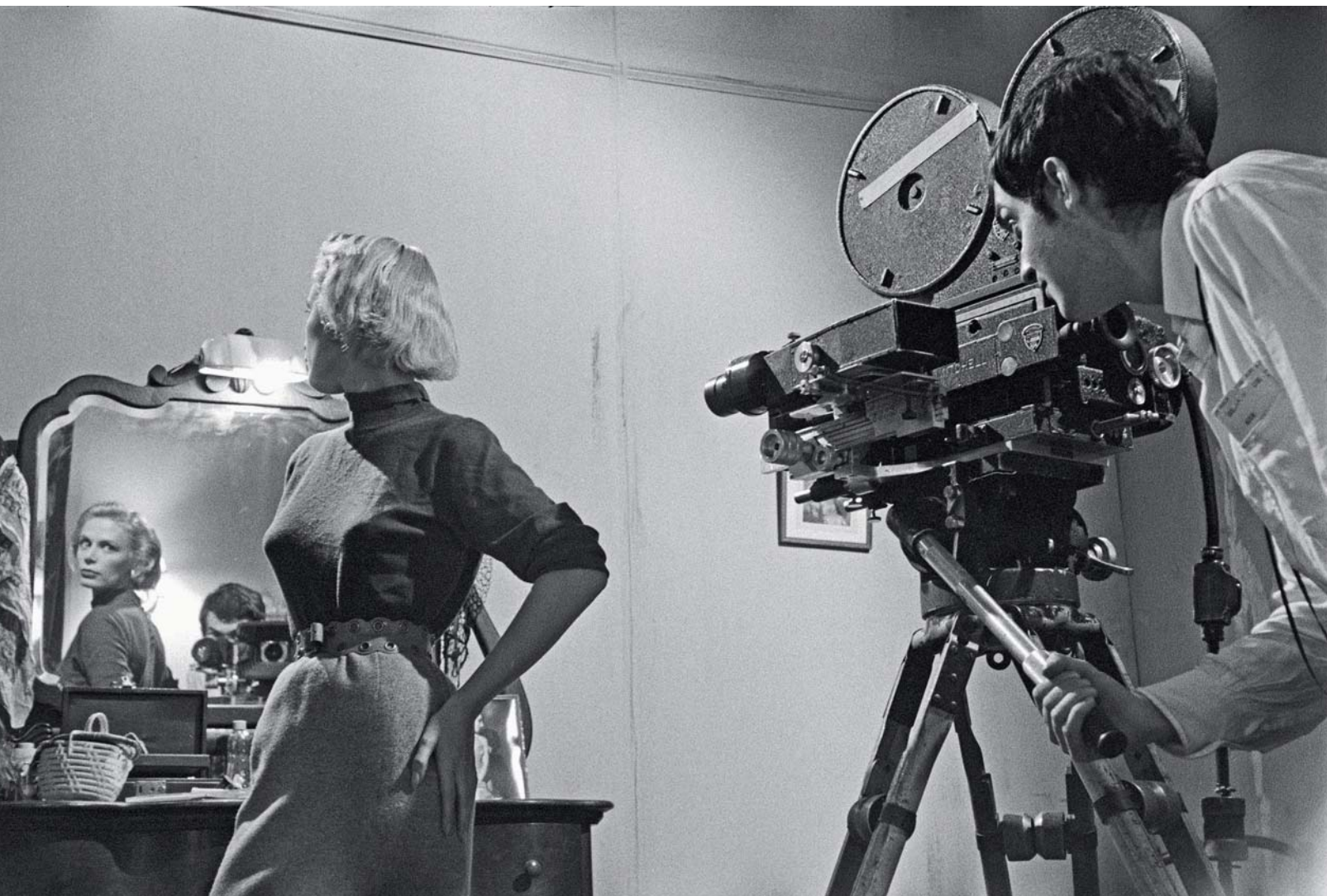
OPEN THE PORT DOOR: Kubrick is delighted with production designer Tony Masters' idea for deprogramming Hal inside the computer's logic center in *2001: A Space Odyssey*.



DARK ROOM: Ryan O'Neal and Hardy Krüger with Kubrick on the candle-lit set of *Barry Lyndon*.



STRIKE THREE: Shelley Duvall wards off a crazed Jack Nicholson with a baseball bat in a scene from *The Shining*.



MIRROR IMAGE: Kubrick frames a shot with femme fatale Irene Kane in *Killer's Kiss*. The director was his own cinematographer (and editor) on the film noir.



WHO'S SPARTACUS: To film this battlefield scene in *Spartacus*, Kubrick put numbers next to extras playing dead bodies so he could call out directions to them.



THE OLD ULTRA-VIOLENCE: Malcolm McDowell (left) and his droogs driving a stolen car in a scene from *A Clockwork Orange*. The shot was filmed using rear projection.



DEAD RIGHT: Julianne Davis, playing a corpse, makes a point to Tom Cruise, Kubrick and director of photography Larry Smith (right) during the filming of *Eyes Wide Shut*.