

This is the accepted version of this paper. The version of record appears in *The Bloomsbury Companion to Stanley Kubrick* (2021), editors I.Q. Hunter and Nathan Abrams, ISBN 9781501343636 (<https://www.bloomsbury.com/us/the-bloomsbury-companion-to-stanley-kubrick-9781501343636/>)

Kubrick and Britain

Matthew Melia

Introduction

In 1959, Stanley Kubrick effectively swapped Britain for Hollywood. He set up in the UK in order to begin production on *Lolita*. His business partner James B. Harris had already come over beforehand, then regarded as “a ‘production center of international importance,’” looking for potential deals for the film (Fenwick 2020, 173). Kubrick’s visa and passport details, currently available as uncatalogued acquisitions at the Stanley Kubrick Archive, show that he returned to the UK in 1960 and stayed for a year before coming back in 1962 to start production on *Dr Strangelove*. Kubrick left again in 1963 and did not revisit until he started work on *2001: A Space Odyssey* in 1965. At this point, Kubrick and his family settled permanently in the UK and only returned once to the US for *2001*’s premiere in 1968.

By then, Kubrick was established as one of the most significant émigré American directors working in the UK, where he not only made a home, but also established a professional base and nurtured a long relationship with the British film industry, its performers, and technicians. Kubrick had a deep awareness and love of British culture displaying Anglophilic tendencies. At least two of his films, *A Clockwork Orange* and *Barry Lyndon*, are identifiably “British” in their narratives, settings, design, and use of locations. Kubrick also adapted and/or collaborated with many British writers, including Peter George (*Dr. Strangelove*), Arthur C. Clarke (*2001*), Anthony Burgess (*A Clockwork Orange*), and William Thackeray (*Barry Lyndon*). Kubrick also collaborated with Clarke on the screenplay of *2001*, science fiction writer Ian Watson and novelist Sarah Maitland on the unmade *A.I.: Artificial Intelligence*, which was based on a story by British writer, Brian Aldiss, and Scottish novelist Candia McWilliam on an early draft of *Eyes Wide Shut* and, on the final

draft, with American-born British screenwriter Frederic Raphael. Kubrick's unrealized projects include adaptations of work by British writers, such as *The Passion Flower Hotel* by Roger Longrigg (using the pseudonym of Rosalind Erskine) (1962) and *Shadow On The Sun*, an SF radio drama by Gavin Blakeney broadcast on the BBC Light Programme in 1961 (Ulivieri 2017).

Few studies, however, have explored Kubrick's nearly forty-year relationship with Britain and the British film industry. There is some brief discussion by Robert Murphy in *Sixties British Cinema* (1992). Nathan Abrams' *Stanley Kubrick: New York Jewish Intellectual* (2018) draws on key British connections across his work, including his collaborations with such British-Jewish actors as Peter Sellers, Steven Berkoff, and Miriam Karlin. My own research draws attention to parallels between the visual language of Kubrick and that of the maverick British auteur Ken Russell, and relates them to the vision of British director Michael Powell and his Hungarian screenwriting partner Emeric Pressburger (Melia 2017). And James Fenwick (2020) has detailed Kubrick as a producer which, by its nature, covers his years in the UK.

But there are no studies dedicated solely to discussing Kubrick, Britain, and British cinema. This chapter will focus on Kubrick's films from *Lolita* to *Barry Lyndon*; examine Kubrick's place within British film culture and in relation to Britain; and investigate why he chose to work with British actors and technicians, and how far his films can be identified with a sense of "transatlanticism." While the chapter will reference *The Shining*, *Full Metal Jacket*, and *Eyes Wide Shut* (all produced in the UK, using British technical staff), they will not, given their American narratives, form part of the central discussion.

British Cinema and Why Kubrick moved to Britain

Kubrick's arrival in the UK was prompted by his unhappy experience making *Spartacus*, during which time he had quarreled over screenwriting credits and script revisions with writer Dalton Trumbo (Abrams 2018, 61). Wanting to be "More than just a gun for hire" (ibid.), he saw transatlantic relocation as a route to greater artistic autonomy but without compromising on production facilities. The move was co-incidental with the mass migration of American auteur directors to the UK and the British film industry's increasing reliance on financial collaboration with and financing from US studios, which in turn were attracted by the financial benefits of producing films in the UK. In the 1930s, Britain had welcomed (Jewish) émigré filmworkers from Central Europe, including Anton Walbrook, Emeric Pressburger, and Alexander Korda (Durgnat 2011, 5), while in the 1950s Britain opened its doors to American filmworkers fleeing McCarthyism, such as Joseph Losey, Cy Endfield, and Larry Adler. In the 1960s, American directors like Kubrick, Losey, Endfield, Richard Lester, and Sidney Lumet were all part of a transatlantic exchange of film talent. While British directors like John Schlesinger and John Boorman made their name in the US, collaborations between American directors and a new generation of British screenwriters, actors, technicians, and production crew were expanding the artistic scope and international saleability of British cinema. These filmmakers were helping to change British cinema's "reputation for stagnant complacency which is not entirely undeserved" (Murphy 1992, 10).

The arrival of what Kubrick later described as an "American colony" (uncatalogued letter from Kubrick to Shadow Vice Chancellor Geoffrey Howe, 13 May 1977, SKA) was economically and creatively reinvigorating and would herald an era in which the scope, ambition and vision (aesthetic, artistic, ideological, and narrative) of British cinema would expand beyond its own confined, domestic, parochial limitations. This trajectory would culminate at the end of the decade with *2001: A Space Odyssey*, a British-American collaboration filmed at MGM-British, Borehamwood, and Shepperton studios with British

production artists and technicians. It was a significant moment of transition in *British* cinema. *2001*'s cosmic scope and ambition contrasted dramatically with British cinema's tradition of realism and presented an expansive directorial vision hitherto unseen in British cinema since the work of Powell and Pressburger in the 1940s.

A key incentive, for these émigré directors was the Eady Levy, a tax on box office receipts introduced in 1950 to subsidize British film production and increase its share of the box office (Fenwick 2018, 195). Yet instead of securing a “national cinema,” as was the intention, the levy facilitated British-American co-productions and contributed to the “establishment of a transnational cinema that persists to this day” (ibid.). To safeguard against the “Americanization” of British cinema,

Productions taking advantage of the Eady fund were also influenced by criteria of “Britishness” which required that “80% of the labor costs were towards British persons and all but two of the main featured actors had to be British subjects. (ibid., 193-4).

For Kubrick the levy was an important incentive to produce *Lolita* in the UK. In fact, all of Kubrick's films from *Lolita* to *The Shining* used Eady money until it was withdrawn in 1985.

This was not the only reason, however. Kubrick and Harris had been keen to make *Lolita* since the novel's publication in 1955, but its provocative subject matter (a middle-aged academic's obsession with a twelve-year-old “nymphet”) and pressure from the Production Code and the Christian conservative right meant the film would be difficult to produce in the US. The decision to relocate Harris-Kubrick Pictures and establish a new company, Hawk Films, in the UK was also stimulated by the fact that the Head of the UK operations for production company Seven Arts, Kenneth Hyman, was moving to London to fulfil his new position (ibid., 153). Making the film in the UK also ensured subsidies and financing, lower

production costs, and cheaper labor. Establishing Hawk Films in the UK, therefore, ensured the strategic advantage not only of access to Eady subsidies, but also making it easier for Kubrick to “leverage” and assert his power and position as a producer in Britain (ibid).

In relocating to the UK, Kubrick achieved the autonomy he craved after *Spartacus*. Distance from Hollywood left him relatively unhindered by excessive studio interference and by the mid-1960s “Kubrick had reached the position [...] where he could now communicate with the industry at the executive level” (ibid., 181). By 1973, when *Barry Lyndon* went into production in locations across England and Ireland, Kubrick was enjoying an almost unprecedented degree of creative and professional control. As Richard Schickel observed:

He enjoys the rare right to final cut of his film [*Barry Lyndon*] without studio advice or interference. Warner Executives were not permitted to see more than a few bits of it until the completed version – take it or leave it – was screened for them just 3 weeks ago. (*Time*, December 1975)

It is perhaps the case that Kubrick was intentionally never fully integrated into the British film milieu or establishment – maybe (pragmatically) preferring to keep his options open. Alexander Walker, discussing the dominance of producer David Puttnam over the British film industry of the 1980s notes that Puttnam was awestruck at Kubrick’s independence and that “Kubrick’s totality of control is still beyond Puttnam’s grasp” (1985, 62). Kubrick, Walker hints, existed within the British film industry of the period but as an independent auteur resistant to being assimilated into the British film establishment and the fiefdom Puttnam had established.

Even though Kubrick continued to nurture a relationship with the British film industry, he also seems to have been ready to leverage his considerable status, power, and

influence and to exploit his position as an expat American director working abroad. When the then Labour Government's 1974 Finance Act, came into effect in 1976, ensuring anyone who had lived and worked in the UK for more than 9 years was liable for "the full United Kingdom maximum tax rate on 75% of the worldwide earnings" (prior to this they had been exempt). Kubrick lobbied the then Chancellor of the Exchequer, Denis Healey, and Shadow Chancellor Geoffrey Howe (uncatalogued letters in SKA from Kubrick to Howe and Healey, 23 May 1977) to maintain the current exemptions and prevent an exodus foreign director and the "massive withdrawal of American film investment" (ibid) from the UK film industry. Kubrick threatened to return to the States or move to Europe, reminding the politicians that without the revenue he and other foreign directors brought into the UK, the film industry would collapse.

Kubrick's British collaborators

Kubrick was fully committed, however, to using British talent in his films and after *Lolita*, over the course of the 1960s, and through the greater successes of *Dr. Strangelove* and *2001: A Space Odyssey* Kubrick established for himself "a powerhouse" (Fenwick 2018, 7) in the UK, creating a network of trusted professionals and family members: technical staff, administrators and aides -- most prominently, Leon Vitali and his brother-in-law Jan Harlan -- as well as Emilio D'Alessandro who performed the dual roles of PA and chauffeur. Vitali, a rising star in British film and television, was cast as the young Lord Bullingdon in *Barry Lyndon* (he later played multiple masked roles in Kubrick's final film *Eyes Wide Shut*). After *Barry Lyndon*, Vitali gave up a promising career in British film and television to work as a key aid and personal assistant to Kubrick, asking the director to mentor him behind the camera. Five years later, Kubrick called on Vitali to work as his assistant on *The Shining*. He was crucial to all stages of the production and that of subsequent films. In 2017, he was the

subject of a major film documentary, *Filmworker*. For his part, D'Alessandro, Kubrick's driver and assistant, sacrificed a career in racing when from 1971 he began working for Kubrick as chauffeur and PA – a role which lasted until the director's death in 1999. He, too, has been the subject of a recent documentary, *S Is For Stanley* (2015) and a book co-written with Filippo Ulivieri, *Stanley Kubrick and Me: Thirty Years at His Side*.

In her recent research, Manca Perko (2019) has written extensively on Kubrick's reliance on collaborative relationships with British production staff. Her research challenges the dominant narrative of Kubrick's as a didactic auteur and proves that he relied on collaborative relationships and the creative input of trusted technical staff. Perko reveals not just his relationships with actors and production staff but also with British film labs and development staff – a previously overlooked aspect of his working relationships. *2001: A Space Odyssey*, is particularly notable for the wealth of British technical talent employed in its production: special effects make-up artist Colin Arthur (who created the ape masks for the “Dawn of Man” sequence); visual effects artist and model maker Joy Cuff; special photographic effects supervisor Wally Veivers; cinematographer John Alcott and editor Ray Lovejoy; and Arthur C. Clarke, with whom Kubrick collaborated on the screenplay (which they simultaneously adapted as a novel). Perko makes clear that Kubrick developed and fostered collaborative relationships to the extent that staff were able to work in his absence, instinctively understanding what he wanted. She also makes clear that Kubrick in this was adept at manipulating, controlling, and shaping such relationships according to his needs.

One specifically “British” aspect of Kubrick's films that predated and perhaps helped to motivate his move to England was a preference for British actors. Nathan Abrams traces this back to his working with Laurence Olivier, Peter Ustinov, and Charles Laughton on *Spartacus*: “He doubtless absorbed a great deal from Olivier, Laughton, and Ustinov about character development, possibly instilling a taste for British actors” (2018, 61). Kubrick

recognized and exploited the diversity of styles of British acting, cultivated across a range of traditions not widely available in Hollywood. This is apparent in *Lolita*, in which Kubrick cast two leads with very different acting styles: James Mason as the itinerant and sexually frustrated pedophile academic Humbert Humbert, and Peter Sellers as Clare Quilty, his rival for the affections of 12-year-old Lolita. As Roger Lewis observes of the film's opening ping-pong table "duel" scene,

It isn't only a confrontation between the two men who loved and lost *Lolita*; it's a duel of acting styles: James Mason, classically trained, highly intelligent and cultivated and with his lusts and yearnings kept under severe control; Sellers, loose, improvisational and with an ungovernable genius. (1994, 501)

From archived correspondence, we know that Kubrick wanted to cast a classically trained British actor as Humbert (both Olivier and David Niven were interested in the role (letter from Kubrick to Vera Nabokov SKA/10/8/4). Mason was both classically trained and a veteran of British Gainsborough (costume) melodramas such as *The Wicked Lady* (1945). Sellers, by contrast, was a comic actor, known for his gifts of impersonation in the Ealing comedy *The Ladykillers* (1955) and such films as *The Naked Truth* (1957), *I'm Alright Jack* (1959), and *The Mouse That Roared* (1959). Kubrick had chosen to work with Sellers on the strength of these last two films in which he played multiple comic roles: a talent he exploited in both *Lolita*, in which he plays one character in a range of disguises, and *Dr. Strangelove*, in which he plays three different characters.

From the late 1960s Kubrick looked to the pages of casting publications like *Spotlight* for British actors associated more with low-brow, televisual and even experimental fare. His annotations on numerous headshot photos in *Spotlight* reveal the type of actor he was looking

for each role and *which* actors he had considered for key roles. All of them were essentially character actors, often almost grotesques, whom he would often use repeatedly. Philip Stone, for example, who plays Alex's father in *A Clockwork Orange*, later appears as Graham, the Lyndon family lawyer in *Barry Lyndon*, and as the caretaker, Delbert Grady, in *The Shining* (the only British actor in the film). Kubrick chose from a relatively localized pool of actors who were not internationally known or easily recognizable outside of British low budget productions, theater, or (now cult) television. Leonard Rossiter, for instance, who had roles in both *2001* (Dr Andrei Smyslov) and *Barry Lyndon* (Captain Quinn), began his career in post-war realist cinema with roles in *A Kind of Loving* (Schlesinger, 1962). At the time of filming *Barry Lyndon*, he was at the height of his fame as in the TV sitcom *Rising Damp* (ITV, 1974-78). Gary Mills observes that Kubrick and Rossiter shared a "an obsessive perfectionism and unwavering insistence on standards" (2015), but, perhaps more important, casting actors like Rossiter demonstrated that Kubrick was availing himself of a diverse range of acting talent from not only across film and theatre but also television. On *A Clockwork Orange*, Kubrick considered casting Patrick Cargill as Dr. Brodsky (Cargill had done a stint as a sadistic and paranoid "Number 2" in the British science fiction series *The Prisoner*, in the episode "Hammer Into Anvil" [1967], making him an apt choice for the role of Brodsky); John Le Mesurier (*Dad's Army*, BBC 1968-77) as a possibility for Alex's father, and James Bolam (*The Likely Lads*, BBC 1964-66) as one of the Droogs. Malcolm McDowell was cast as Alex after Kubrick saw him in the role (his first) of the anti-establishment Mick Travis in Lindsay Anderson's surreal public-school drama *If...* (1968). Another instance of localized casting was Miriam Karlin, the unfortunate "Cat Lady," who, as Nathan Abrams points out, was the "female Peter Sellers," and a notable figure in British Jewish film, television, and theatre in her own right and who had worked extensively with Jewish writer Wolf Mankowitz (2018, 156).

Kubrick's went on to cast another gallery of British stage, TV, and film character actors in *Barry Lyndon*. This included Patrick Magee, most famous for his portrayal of The Marquis de Sade in *Marat/Sade* (1967) and for his association with Samuel Beckett, who wrote *Krapp's Last Tape* for him (Kubrick visually references this in *A Clockwork Orange*, in one shot placing Magee in front of a reel to reel tape player as in *Krapp*). Murray Melvin, whom Kubrick cast as Reverend Samuel Runt, had emerged out of the Joan Littlewood Theatre Workshop (Theatre Royal, Stratford, East London), and been in both the both play and film of *A Taste of Honey* (1961). A regular actor in the films of Ken Russell, he was cast by Kubrick on the strength of his performance as the duplicitous cleric Fr Mignon, in Russell's *The Devils* (1971).

Why did Kubrick make these casting choices? The obvious answer is that the actors were less expensive than star names. Moreover, they consolidated the "British" identity of his films and thereby fulfilled the criteria for Eady funding. Also, by largely avoiding casting internationally famous stars (as he did with *The Shining* and *Eyes Wide Shut*), the films were able to function as a whole rather than a star vehicle. Set and production design, performance, and direction were given equal weight. The only star in fact was Kubrick himself. The possible exception to this was casting Hollywood star Ryan O'Neal as Redmond Barry in *Barry Lyndon*, perhaps to improve the film's commercial chances with American audiences.

How "British" are Kubrick's films?

Although financed and shot in Britain, often adapted from British material, and predominantly cast with British actors, Kubrick's films are transatlantic as much as British. None of them is set in contemporary Britain, and British locations frequently stand in for somewhere else. *Lolita* was shot on soundstages in the UK (MGM Borehamwood and Elstree) but also in Rhode Island and Albany, New York, as well as Buckinghamshire (UK)

and Hertfordshire (UK) where the Kubrick family eventually settled, which stood in for suburban New Hampshire. Although it was a pragmatic and practical choice, Robert Murphy suggests that such “transatlanticism” impacted negatively on *Lolita* in terms of a diminishment of authenticity:

The supposed awfulness of mid-American middle class society, so sensitively explored by Douglas Sirk in *There's Always Tomorrow* (1956) and *All That Heaven Allows* (1955), here in the environs of Borehamwood, seems utterly unauthentic, and it falls to Peter Sellers with his party piece impersonations to provide the film with high points. (1992, 99)

The transposition of one location for another became common practice for Kubrick. *Dr Strangelove* made use of aerial photography of Canada (Quebec), the US (The Rockies), and Iceland, but the “War Room,” set designed by German-British production designer Ken Adam (also responsible for the distinctive production design on several Bond movies) was built at Shepperton Studios (Surrey, UK). For *The Shining*, Kubrick commandeered the entirety of Elstree Studios and a scene with Halloran calling from a payphone *en route* back to the Overlook Hotel was filmed in the early hours at Stansted Airport. In *Full Metal Jacket*, the decaying Beckton Gasworks in East London and Cliffe Marshes, Kent, became war-torn Vietnam (as discussed in detail by Karen Ritzenhoff 2015), while London’s Soho stood in for Greenwich Village in *Eyes Wide Shut*. The films’ ‘Britishness’ remains concealed through the transformation of location, which, especially in *Full Metal Jacket* and *Eyes Wide Shut* replaces authenticity with an often dream-like and distancing surreal quality.

Even Kubrick’s most “British” films, *A Clockwork Orange* and *Barry Lyndon*, address British themes only obliquely. Elisa Pezzotta has noted the colonial and postcolonial contexts

within *Barry Lyndon* and how the IRA's threats to the film's production "envelop the film's production with British colonial history, the film's historical background" (2015):

The protagonist Barry is an Irishman; the Calcutta-born Thackeray was English and married an Irish woman; and Kubrick was an American director living and working in the United Kingdom, who began to shoot his *Barry Lyndon* on location in Ireland, but had to retreat to the United Kingdom after the IRA's campaign of violence in 1972. These clues let us realize how much history and Irishness, from a national and transnational, colonial and postcolonial point of view, are intertwined in the diegesis of the film and in the extradiegetic context of the history of its making and reception.

A Clockwork Orange offers a view of a Britain ambiguously displaced in time, a dystopian future or possibly an alternative present, while *Barry Lyndon* is a film fraught with displacement: from its picaresque narrative and wandering central protagonist to a troubled production which was forced to move from its base in Ireland due to IRA threats on account of the film's British colonial themes (another aspect of the film which connects it to an interrogation of 'Britishness').

Barry Lyndon engages the British traditions of heritage/costume drama and literary adaptation (forms which many resident American directors adopted; Losey's *The Go Between* (1971), for example). But as Maria Pramaggiore observes, its modernism (which in terms of production aesthetic at least down to Ken Adam) radically distances it from most British historical films, despite its prominent use of British stately homes, including Wilton Hall, Salisbury previously used by Ken Russell in *The Music Lovers* (1971) and who claimed Kubrick consulted him regarding locations for the film. Pramaggiore writes

Considered Kubrick's "most literary film" by Vincent LoBrutto and described by Frank Rich as "as far away from literary modes of film making as you can possibly get" *Barry Lyndon* is in fact both literary and abstract. On the one hand its heightened diction, intertitles and voice over narration established its lineage in Victorian literature and early cinema; on the other hand dialogue free interludes and long takes, paced according to the perspectival shifts of a slow zoom, situate the film within the paradigm of modern cinema. (2014: 85)

A Clockwork Orange is perhaps the most "British" of Kubrick's movies. As Alexander Walker said:

For the first time in a Kubrick film, the native accents and urban landscape are recognizably British, though they have relevance to the wider world that has lost its humanity and retains only a Baroque eroticism, a proletarian ghastliness and an institutional callousness. (1985, 44)

The Britishness and cultural contemporaneity of *A Clockwork Orange* is revealed in its incorporation of references to pop art, contemporary design, and (post) modernist aesthetics, art, and architecture. This is especially true of the film's "Brutalist" aesthetic. This style of austere concrete building, which typified urban centers and peripheral spaces from the 1960s, was a form of utopian civic architecture intended to represent a modern postwar, forward-looking Britain. It ended up becoming synonymous with the dystopian grimness of Britain in the 1970s and 1980s, in part through Kubrick's film's use of the Brutalist Thamesmead estate in South London:

The reduction of Brutalism to a stylistic label exclusively associated with concrete coincided with changing attitudes toward the government and the decline of state investment in the public realm. Originally seen to reflect the democratic attitudes of a powerful civic expression – authenticity, honesty, directness, and strength – the forceful nature of Brutalist aesthetics eventually came to signify precisely the opposite: hostility, coldness, inhumanity. (Karp 2005: 30)

Location shooting in Thamesmead abstracted the bleakness of Britain in the 1970s, even as the incorporation of innovative contemporary design elements presented a Britain on the cutting edge of culture. Kubrick took a “pragmatic approach” to location research for the film.

[He] wanted to construct an absurd but plausible near future London, using modern architecture as a framework [...] eschewing the use of location scouts in favour of a process of visually constructing the film from the images found in architectural magazines. Over two weeks, Kubrick and his production designer John Barry, leafed through a decade of back issues, including *Architectural Design* and *Architects Journal* pages. Pages of interest were carefully cut out of and placed in a German made modular filing system called Definitiv, which allowed for the limitless re-organisation of the removed pages. (Porter 2017, 18)

Kubrick’s pre-production research material (see SK/13/2/7, SKA) includes thousands of pages taken from contemporary European and British design catalogues, art periodicals, Sunday supplements, and *The Architects Journal* (including a photograph of the dance floor at the London jazz venue Ronnie Scott’s (originally intended to stand in for the Korova Milk

Bar), numerous images of Brutalist local authority buildings, hospitals, schools, tower blocks, and shopping precincts. The files also contain a large amount of location research photography (taken by costume designer Milena Canonero), including Brutalist sites around London including the South Bank.

A Clockwork Orange aligns with a set of contemporary high and low British cultural trends, notably with a key figure in modern British culture, the playwright, Harold Pinter, not surprisingly given Kubrick's persistent themes of banality, absurdism, and verbal violence. The droogs' violent invasion of the professor's home is "Pinteresque" in depicting the unexpected arrival of malevolent guests, a trope established in Pinter's 1958 play, *The Birthday Party*. Abrams, citing Stephen Mamber, notes that the stilted interactions and dialogue between Alex's parents, M and P, and the lodger Joe also seem to reference Pinter's dramatic style. *A Clockwork Orange* is also the Kubrick film most closely aligned with trends in British cinema. Straddling the divide between art-house and low-brow popular aesthetics, *A Clockwork Orange* was a "big budget exploitation film, a rich and troubling combination of high style and low even, trashy content" (Hunter 2011, 97) and "spliced" several contrasting genres, modes and styles

Including, including the art movie, underground film, the juvenile delinquency movie, and even pornography. But its most intriguing relationship is to the exploitation movies, and specifically to British science fiction, horror and sexploitation cycles of the 1960s and 70s. (ibid.)

Alex, for example, channels not only the anarchic spirit of the art film *If....*, but the libidinous energy of the British sexploitation film:

Both Mick Jagger and Robin Askwith, he is a malevolent variation on the working-class hedonists of sexploitation films such as *Cool It Carol!* (1970) and *Confessions of a Window Cleaner* (1974), unleashed by permissiveness into new worlds of sexual possibility and consumerism. (ibid.)

This parallel is borne out by comparing the film's trailer (created by American graphic and film title designer Pablo Ferro) with that of *Confessions of a Window Cleaner* two years later: both make use of frenetic editing set to a kinetic piece of music, on the one hand, Wendy Carlos's electronic rendering of the William Tell Overture, and on the other, the raunchy theme tune, "This is your life, Timmy Lea" performed by pop singer, Su Cheyenne. The bawdy British (s)exploitation aesthetic is also present in the sequence when Alex brings home two girls he has met at a record store; the speeded up three-way sex scene resembles a sketch by comedian Benny Hill. Towards the end of the film, as Alex is recovering in his hospital bed, a doctor and nurse are interrupted having sex in a nearby cubicle in a scene playfully reminiscent of the cheeky *Carry On* films.

Conclusion

Transatlanticism is one aspect of a thematic tendency in Kubrick's films for narratives that deal with displacement. If Kubrick was removed from his native US, his films are also reflective of this position. They are filled with characters displaced from home and in transit, such as Humbert Humbert, a European academic cast adrift in the world of the suburban, picket-fenced New Hampshire; and Mandrake in *Dr Strangelove*, a British officer cast into the madness of the American War Machine. Images of travel and frontiers recur in *2001: A Space Odyssey*, in the picaresque narratives of *Clockwork Orange* and *Barry Lyndon*, in the displacement of the Torrances to the Overlook Hotel and the Marines in *Full Metal Jacket* to

Vietnam, and in Dr Bill Harford's displacement from the family home and his marriage in *Eyes Wide Shut*. Displaced from home, Kubrick's characters are adrift in the worlds in which they find themselves.

Works Cited

Abrams, Nathan. 2018. *Stanley Kubrick: New York Jewish Intellectual*. Rutgers University Press: New Brunswick, New Jersey.

Armes, Roy. 1978. *A Critical History of British Cinema*. Oxford University Press: Oxford.

Durgnat, Raymond. 2011. *A Mirror for England, 2nd Ed.* London: BFI.

Fenwick, James. 2017. "The Eady Levy, 'The Envy of Most other European Nations' Runaway productions and the British Film Fund in the early 1960s." In Hunter, I.Q; Porter, Laraine; Smith, Justin. *The Routledge Companion to British Cinema History*. London: Routledge.

Fenwick, James. 2018. *Understanding Kubrick's 2001 A Space Odyssey*. Bristol: Intellect.

Fenwick, James. 2020. *Stanley Kubrick Produces*. New Brunswick, NJ: Rutgers University Press.

Gelmis, Joseph. 1970. *The Director as Superstar*. "An Interview With Stanley Kubrick (1969)," <http://www.visual-memory.co.uk/amk/doc/0069.html>, last viewed 29/2/2019.

Hunter I.Q. 2011. "A Clockwork Orange, Exploitation and Art Film", in Hochsherf, Tobias and Leggott, eds. James , *British Science Fiction Film and Television: Critical Essays*. (Jefferson, NC: McFarland, 2011), 96 – 103.

Lewis, Roger. 1994. *The Life and Death of Peter Sellers*. London: Arrow Books.

Melia, Matthew. 2017. "Altered States, Altered Spaces: Architecture, Space and Landscape in the Film and Television of Stanley Kubrick and Ken Russell" *Cinergie – Il Cinema e le alter Arti* [S.I] n.12. 95-117. <https://cinergie.unibo.it/article/view/7349/7318>. Last viewed: 10/12/2019.

Mills, Gary. 2015. "Leonard Rossiter: A Conviction in Comedy." *Sight and Sound*, <https://www.bfi.org.uk/news-opinion/sight-sound-magazine/features/leonard-rossiter-conviction-comedy>. Last viewed: 10/12/2019.

Murphy, Robert. 1992. *Sixties British Cinema*. London: BFI.

Perko, Manca. 2019. *Voices and Noises. Collaborative Authorship in Stanley Kubrick's Films*. Doctoral thesis submitted to the University of East Anglia and passed, May 2019.

Petrie, Duncan. 2015. *Transformation and Tradition in Sixties British Cinema: Production Cultures, Cross Media Relations and Nation Branding*.

<https://gtr.ukri.org/projects?ref=AH%2FL014793%2F1>. Last viewed: 29/9/2019.

Pezotta, Eliza. 2015. "Making Time in Stanley Kubrick's *Barry Lyndon*. Art, History and Empire." *Journal of Irish Studies*, <https://www.estudiosirlandeses.org/reviews/making-time-in-stanley-kubricks-barry-lyndon-art-history-and-empire/> (last viewed: 04/02/2020).

Porter, Louis. 2017. "Clockwork Concrete," *"A" Magazine: For RIBA Friends Of Architecture*, Spring. 18-23

Phillips, Gene D. 1977. *Stanley Kubrick, a Film Odyssey*. New York: Popular Library.

Pramaggiore, Maria. 2014. *Making Time in Stanley Kubrick's Barry Lyndon: Art History and Empire*. Bloomsbury: London.

Ritzenhoff, Karen. 2015. "'UK Frost can Kill Palms' Layers of Reality in *Full Metal Jacket*" in Ljujic Tatjana; Kramer, Peter; Daniels, Richard (eds.) *Stanley Kubrick, New Perspectives*, Black Dog: London.

Russell, Ken. 2008. "How Ken Russell Inspired Stanley Kubrick's *Barry Lyndon*" *The Times*, Thursday April 3rd. <https://www.thetimes.co.uk/article/how-ken-russell-inspired-stanley-kubricks-barry-lyndon-7qrh09ghbwj> (Last accessed 04/02/2020).

Schickel, Richard. 1975. "Kubrick's Grandest Gamble" *Time Magazine*, December 15th.

Smith, Justin. 2015. "The Lack and How To Get It: Reading Male Anxiety in *A Clockwork Orange*, *Tommy* and *The Man Who Fell to Earth*" in Newland, Paul (ed.) *Don't Look Now: British Cinema of the 1970s*. Manchester University Press: Manchester

Ulivieri, Filippo & Odino, Simone. 2019. *2001 Between Kubrick & Clarke*. Milan:

Ulivieri, Filippo. 2017. "Waiting for a Miracle: A Survey of Stanley Kubrick's Unrealized Projects." *Cinergie – Il Cinema e le altre Arti* [S.I] n.12 p.95-117.

<https://cinergie.unibo.it/article/view/7349/7318>. Last viewed: 10/12/2019.

Walker, Alexander. 1985. *National Heroes: British Cinema in the Seventies and Eighties*, Harrap: London.