

Studies in the Horror Film: Stanley Kubrick's The Shining

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Tony Magistrale, John Baxter : Studies in the Horror Film: Stanley Kubrick's The Shining before purchasing it in order to gauge whether or not it would be worth my time, and all praised Studies in the Horror Film: Stanley Kubrick's The Shining:

3 of 3 people found the following review helpful. My favorite book ever to compliment my favorite film and novel By Wendi Gearhart If you love The Shining and can find this book at a reasonable price, it is a MUST PURCHASE. I got mine earlier this year on for like \$60, so I'm not sure what happened that it's like \$1300. But honestly, it's probably worth it if you have the cash to spare. This book compiles an amazing array and quantity of insightful essays that take a super deep dive into the film and book from every possible aspect. I have learned so much and can't get enough. It's

more like a textbook, and certainly the best one I've ever purchased. Not only is the content incredibly insightful and intelligent, but the book itself is beautiful. It's a big, heavy tome, but the binding is sturdy with plenty of room for the pages to move - no risk of tearing. The pages are thick but not too thick. The photos are splashy and artful and gorgeous. If you love your books like I do (by highlighting and taking notes), the pages are just right for it. No matter why you love *The Shining* - horror movies, Stephen King, Stanley Kubrick, psychology, film study, art, etc. - you will love this book. 8 of 9 people found the following review helpful. **DON'T OVERLOOK THIS BOOK!!!!!!** By Richard Masloski

Why is Stanley Kubrick's film *THE SHINING* the vogue vortex that it has become over the decades, since its first appearance on the silver screen in 1980? Why is it so loved and embraced by so many? What is the reason for the mystic chord that binds and pulls myriad movie mavens to this horror film? It speaks to them in symbols and secrets which they then decode and deliver unto us, the supposedly uninitiated, the baffled and perplexed - even though many of their readings of the film are more off-the-wall than anything in the actual Overlook Hotel itself! (One reading has *THE SHINING* as Kubrick's secret confession for having faked the moon landing.) And because Stanley Kubrick has an overly inflated reputation for being a perfectionist in his films, his movie mistakes are mistakenly interpreted by his acolytes as having much more meaning than Kubrick ever intended. (Perhaps, though, he would have ultimately preferred his mistakes to be re-imagined as artistic intentions.) But mistakes were made in his movies! He was NOT perfect. One only need watch the first shot inside Claire Quilty's mansion in the opening of *LOLITA* to see the major mistake of someone - perhaps Kubrick himself! - quickly leaving the scene before the entrance of James Mason. Unless, of course, Kubrick's over-arching plan all along was for his films to be viewed as a canon, as chapters in a book rather than simply individual films. In this interpretation, coming events cast their shadows before. Perhaps the ghostly figure in the beginning of *LOLITA* is NOT a mistake at all, but rather a precognitive, subconsciously generated image of the ghost of a guest from the Overlook Hotel, the lost soul of a perpetual party-goer popping up at the Overlook's 1921 Fourth of July party and then haunting Quilty's gothic mansion decades later. Wait! Hold the phone and freeze the frame! Is that possibly Jack Torrance himself hurrying out of the scene, leaving an evil whiff of his influence for Humbert Humbert to inhale and thus follow in the murderous footsteps of Grady and Torrance and all killers whose dark destiny in *Life* is to celebrate Death? There are mistakes in *THE SHINING* as well. Continuity errors and even questionable approaches to the direction. Why have ominous music playing before Danny on his bike turns a corner and sees the Grady ghosts? The same with the scene wherein he first sees them: why the tip-off music and the phony zoom shot onto his face as he sees them before we do? Why the Spirit Store skeletons in the lobby that Wendy sees that look like something out of any Halloween haunted house attraction? In Vivian Kubrick's "Making of..." documentary, Stanley is seen adamantly insisting to a brow-beaten Shelley Duvall that what she is doing with her character in a certain scene looks fake. Well, someone should have had the courage to tell him that the corpse dummies in the lobby looked fake! And didn't add, but rather detracted from the ghostly ambiance he labored so to create. And why are ALL the lights ALWAYS on in the Overlook? Didn't the Torrances consider - before they all went batty - Ullman's electric bill once he returned to reopen the place come spring? Why would 70 year old Dick Hallorann cross the country in plane, car, snowcat and on foot and go to the Overlook in a blizzard knowing well enough of the probable dangers in store and NOT take any help with him? Larry Durkin probably would have accompanied him if asked! He looked like a powerful backup to take along! And simply as a horror movie, I never found any of it frightening, despite Kubrick's avowed intent to make the scariest horror film ever. No, it was always too much *The Jack Show* for it to ever be taken seriously. Jack Nicholson and Jack Torrance were way all over the place, and to me that both made the film - and also diminished it. Anyway...Despite it all, I love the movie! Even though that love is a bit like Jack T's purported love of 'the little s.o.b.' that is his son. And having this love/hate relationship to the movie is actually a mirror to the movie and its many messages itself - and the movie is replete with mirror images, reflections, doublings, contrasts. The movie is about love and hate, life and death, warmth and cold, all of the contrasts that make life the conundrum that it will always be - and even, most likely, will continue to be once we ourselves pass over. Contrasts, yes. So we have Hallorann's first appearance as he walks from the same direction that Grady's ghost will later come from and collide with Jack. But the cook is all about life and health and being happy by staying regular with prunes. This is why he talks to the mother and child in the kitchen, in the food storage, amongst the very staffs of life - whereas Grady talks to Jack in the toilet after having spilled and soiled the man carrying the soul he and the Overlook aim to steal. Life and Death, the Kitchen and the Crapper. "Great party, isn't it?" even though the ghost who says this has a split, bloodied head! This book is magisterial! It is beautifully designed and published, handsome and hefty to hold. It is overflowing with insights, interviews, photographs and then some. I only wish that Danny Lloyd had taken part in this epic production. A map of the Overlook would have been wonderful as well. But with Halloween fast approaching and then after that the cold and snow of a winter at the Overlook, I can think of no better book to curl up with and devour - even as it will undoubtedly be devouring you! 7 of 8 people found the following review helpful. Plunging into the Overlook's maze again

By Syd Dithers

I just finished reading "The Shining: Studies in the Horror Film" and I enjoyed all 750 pages of it! I was 17 when *The Shining* first hit theaters and I saw it 11 times over the summer of 1980. There was always something mysterious and hypnotic about it and I was one of those repeat-viewers--although not to the extent of the "Shinologists," the people who've watched it hundreds or

thousands of times who see conspiracies in every shot!(One thing this volume does is destroy all the conspiracies from the people who knew and worked with Stanley Kubrick).I think just about everyone involved in the film is interviewed, both cast and crew. There are many insights, many memories. I learned more about Kubrick in this book than I have in some biographies dedicated to his entire life.An important volume for an important--and enduring--film.

Edited by Danel Olson (The Exorcist: Studies in the Horror Film), with seventeen new interviews by Justin Bozung and recent Paris/London conversations with co-screenwriter Diane Johnson and the legendary Shining Twins by Catriona McAvoy, this study is the first featuring recent reminiscences with cast crew of The Shining and original interdisciplinary essays by top critics. This landmark edition also includes rare and unpublished photographs, archival material, seminal reprints, and galleries of artwork posters inspired by the Kubrick film, all on heavy acid-free paper in two full-color, brilliantly-designed Smyth-sewn paperback.

I've just read your masterful book from cover-to-cover and have to tell you how thorough, creative, complete and helpful the work is - it will definitely become a document from which film students will learn for decades to come. - Veteran filmmaker/IMAXcamera developerandShiningcinematographer,Greg MacGillivray