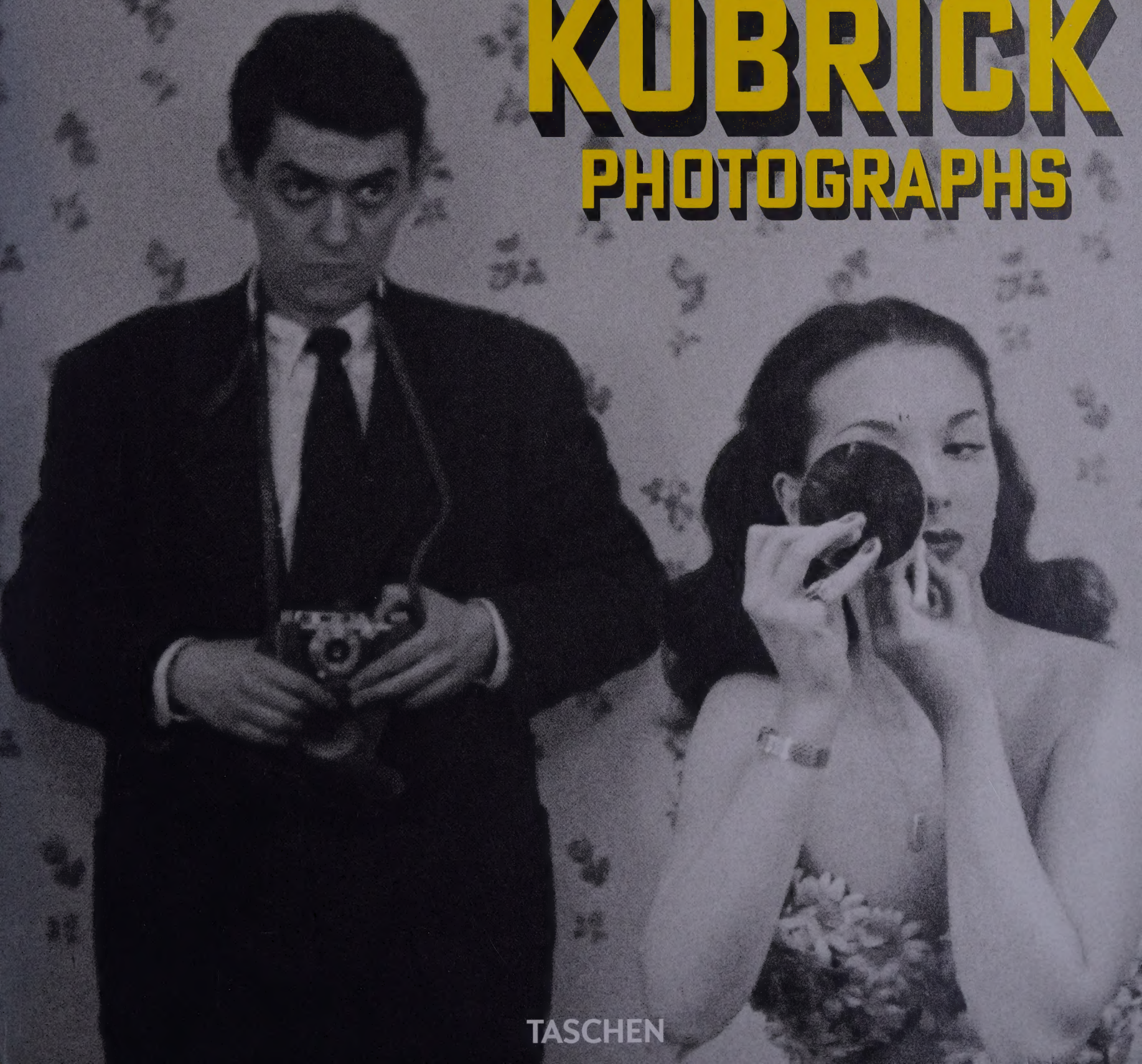


**THROUGH A
DIFFERENT LENS:
STANLEY
KUBRICK
PHOTOGRAPHS**



TASCHEN

THROUGH A DIFFERENT LENS: STANLEY KUBRICK PHOTOGRAPHS

THE YOUNG KUBRICK'S PHOTOGRAPHIC ESSAYS FOR LOOK MAGAZINE

Before becoming the critically acclaimed filmmaker responsible for such iconic films as *Dr. Strangelove* and *The Shining*, Stanley Kubrick spent five years as a photographer for *Look* magazine. The Bronx native started at the magazine in 1945, when he was only 17 years old, and shot humanist slice-of-life features that celebrate and expose New York City and its inhabitants.

Through a Different Lens reveals the keen and evocative vision of a burgeoning creative genius in a range of feature stories and images, from everyday people at the laundromat to a day in the life of a debutant, from a trip to the circus to Columbia University. Featuring around 300 images, many previously unseen, as well as rare *Look* magazine tear sheets, this release coincides with a major show at the Museum of the City of New York and includes an introduction by noted photography critic Luc Sante.

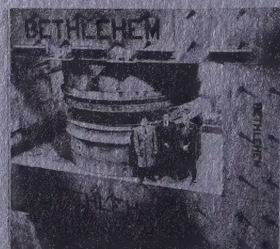
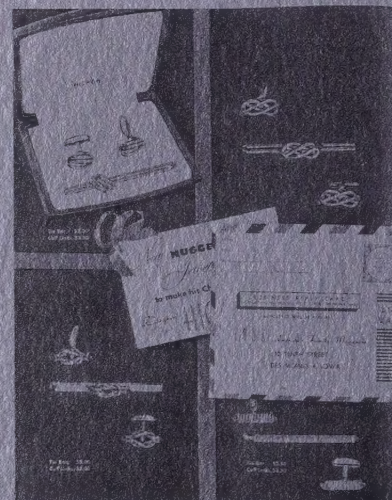
DONALD ALBRECHT is the curator of architecture and design at the Museum of the City of New York, and has organized exhibitions that range from overviews of cultural trends to profiles of individual design firms, artists, and photographers. He is the author of *Gay Gotham: Art and Underground Culture in New York*, and has edited and contributed to catalogs devoted to Charles and Ray Eames and Eero Saarinen.

SEAN CORCORAN is the curator of prints and photographs at the Museum of the City of New York; he has written extensively on art and photography, including essays for *I See a City: Todd Webb's New York*, *Elliott Erwitt: At Home and Around the World*, and *City as Canvas: Graffiti Art from the Martin Wong Collection*.



THE 5 AND 10

Many people think of the 5 and 10 as a place where you can find a variety of goods at a low price. But for Stanley Kubrick, it was a place where he could find a variety of people. In this photo, he captures a moment of everyday life in a New York City store.



BETHLEHEM

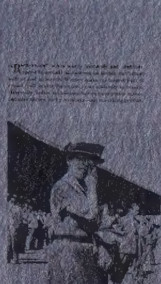
Scenic beauty thrives at Columbia, a center of early movie, radio, and television.





"The Book"

A group of celebrities gathered around a table, looking at a book. The book is the subject of the article, which discusses its impact on the film industry and the public.



CELEBRITIES' REACTIONS

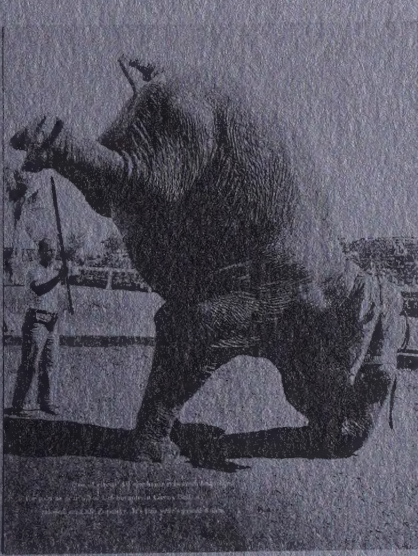
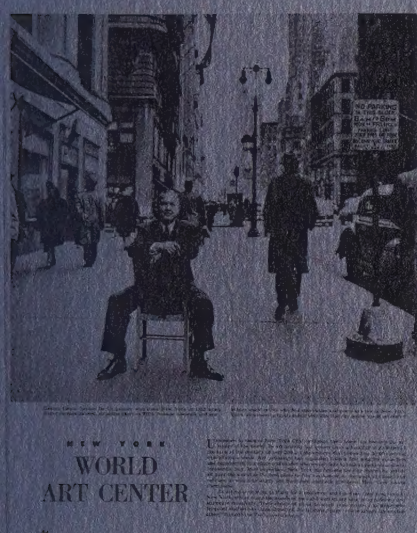


PUBLIC REACTIONS

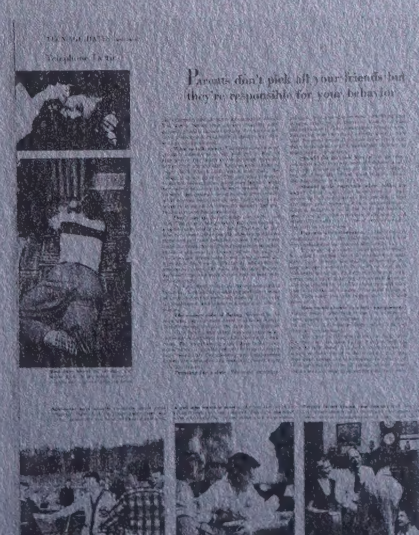


THE DAY OF A FIGHT

Earlier today the day of the fight was a day of excitement and anticipation.



IT TAKES THESE 103 PERSONS TO STOP THE MUSIC







DONALD ALBRECHT
SEAN CORCORAN
EDITORS

**THROUGH A
DIFFERENT LENS:
STANLEY
KUBRICK
PHOTOGRAPHS**



TASCHEN



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Stanley Kubrick and Rosemary Williams,
from an unpublished 1949 assignment

PREFACE

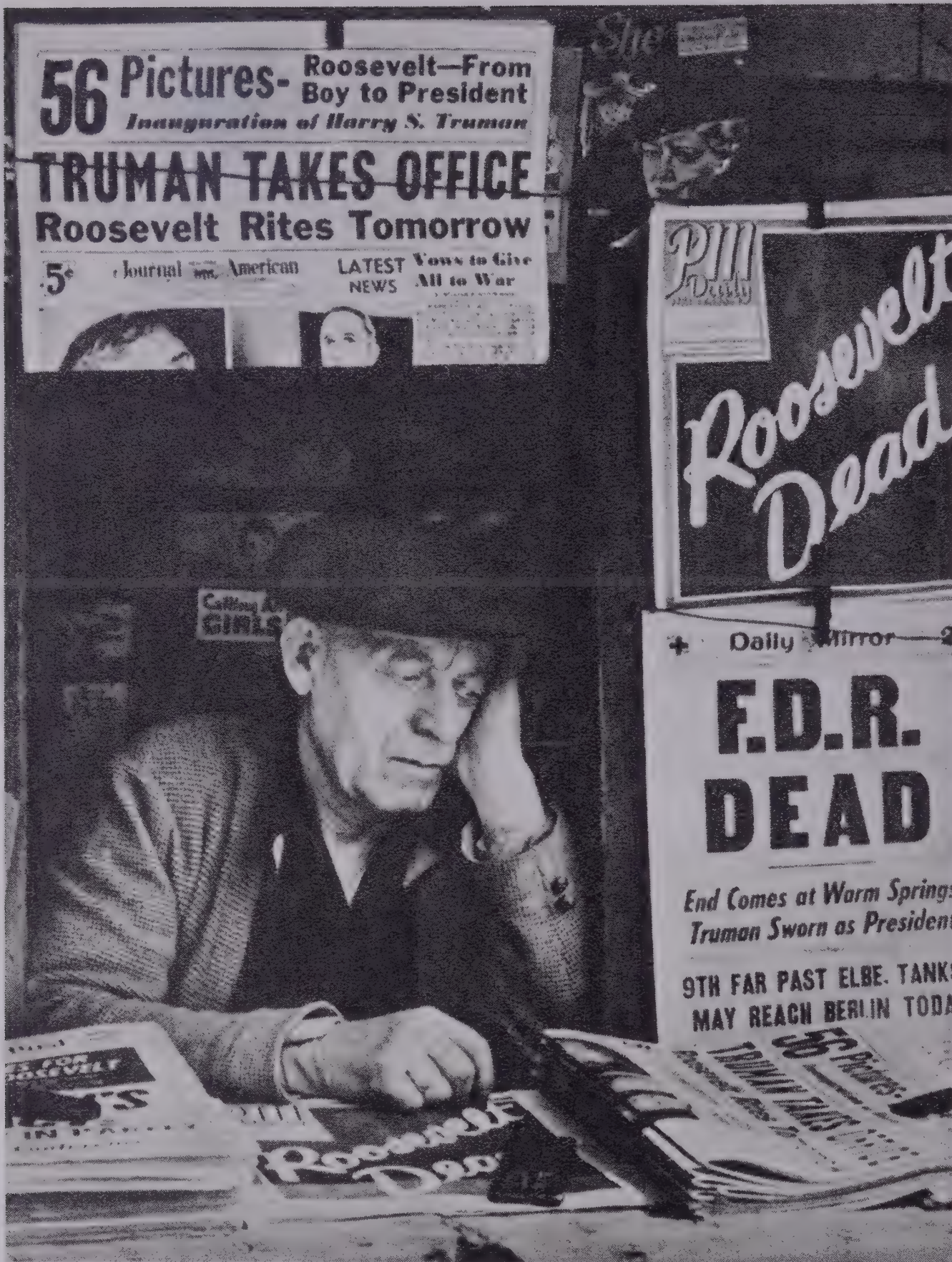
Photographs taken for *Look* magazine, one of the nation's premier 20th-century newsmagazines, are a highlight of the extraordinary collections at the Museum of the City of New York. Including most of the New York assignments made between the magazine's founding in the late 1930s and 1961, this collection numbers approximately 200,000 images—negatives, contact sheets, transparencies, and prints—that were donated by *Look*'s parent company, Cowles Magazine, Inc., beginning in the 1950s.

Selected from this huge collection, *Through a Different Lens: Stanley Kubrick Photographs* focuses on images created by the then-teenage photographer between 1945 and 1950 before he turned to a career in film that brought him international renown. During his five years with the magazine, Kubrick was prolific, contributing images to more than 135 articles in *Look* and two for Cowles's short-lived culture magazine, *Flair*. The Museum of the City of New York's *Look* archive includes 129 of Kubrick's assignments and more than 12,000 of his contact prints and negatives and is the sole source material for this publication. The Library of Congress, which acquired the remainder of the *Look* archive when the magazine folded in 1971, holds a similar number of Kubrick's contact sheets and negatives. While much of the material included in this volume was originally published in the pages of *Look* magazine, this book includes many unpublished images. Additionally, the book showcases several of Kubrick's exceptional unpublished assignments, such as "Shoeshine Boy," "Naked City," and "Rosemary Williams—Showgirl." The images were selected with the intention of complementing the published articles while trying to expand the notion of photographic style and sensibility unique to Stanley Kubrick.

This publication would not have been possible without the cooperation of the Stanley Kubrick Film Archive, and I specifically want to thank Christiane Kubrick, Jan Harlan, Philip Grosz, and Jonathan Cameron. Digitization of the Stanley Kubrick photographs from the *Look* magazine collection was made possible in part by the Charina Endowment Fund, Bloomberg Philanthropies, and other generous donors. I also want to acknowledge the efforts of Donald Albrecht, the Museum's curator of architecture and design, and Sean Corcoran, its curator of prints and photographs, who edited and contributed to the book and organized the accompanying exhibition. An excellent essay by Luc Sante adds immeasurably not only to this book, but also to our understanding of Kubrick as a photographer. Donald and Sean were ably assisted by Susan Johnson, director of publications. Sarah Henry, the Museum's deputy director and chief curator, supervised the project. Natalie Shivers provided excellent editorial guidance, and Kristina Feliciano wrote the book's captions. The Kubrick archive has been photographed, scanned, and retouched by Victoria Martens, Mia Moffett, and Allyson Ross. Over the years several interns have been invaluable to this project, including Dawn Boldizar, Max Carol, Heather Rigg, and Daphne Yuen. This book is the first time the Museum has worked with TASCHEN. I want to thank the publisher Benedikt Taschen and the editor there Reuel Golden. Finally, the design firm Pure+Applied has created a book in sync with the flair and style of both Stanley Kubrick's photographs and his New York City of the late 1940s.

WHITNEY W. DONHAUSER

Ronay Menschel Director and President
Museum of the City of New York



APRIL, 1945

DONALD ALBRECHT & SEAN CORCORAN

THROUGH A DIFFERENT LENS: STANLEY KUBRICK PHOTOGRAPHS

Stanley Kubrick's early career as a photojournalist for *Look* magazine is a revelation for most people who know him as a filmmaker. Between 1945 and 1950, before he was Stanley Kubrick, the internationally famous director of such films as *Dr. Strangelove*, *2001: A Space Odyssey*, and *A Clockwork Orange*, he was just Stanley, the teenager from New York City with an uncanny photographic sensibility, scouting human-interest stories for *Look* magazine.

Born in 1928 in the Bronx, Kubrick was less interested in formal education—he was a poor student who barely made it out of high school—than in lessons of the real world. For Kubrick, the Manhattan offices of *Look* proved to be his college, its editors and fellow photographers his professors, and New York City his field of study. “By the time I was 21 I had four years of seeing how things worked in the world,” Kubrick later said of his time at *Look*. “I think if I had gone to college I would never have become a director.”¹ Turning his camera on his native city, and occasionally further afield, Kubrick was inspired by New York's dramatic personae. The celebrities, the eccentrics, and the shoeshine boys who populated its streets caught his eye, and the nightclubs and sports arenas captured his attention. He memorialized New Yorkers in images that expressed the pathos of ordinary life in ways that belied his youth—and pointed toward his future as one of the 20th-century's great artists.²

A passion for photography (and chess) was instilled in Kubrick by his father, a doctor and serious amateur photographer, who gave Stanley a professional Graflex camera for his 13th birthday, irrevocably setting him on his career path. In the 1940s there was no better place to be a burgeoning photographer than *Look*, which had been founded by Gardner Cowles Jr. in early 1937 with the goal to provide “reader interest for yourself, for your wife, for your private secretary, for your office boy.”³ While the magazine's writers and photographers scoured the world for stories on a wide range of subjects, *Look*'s own backyard proved to be a favorite arena for its articles. The magazine portrayed New York City with drama, humor, and wit, stressing human interest and interaction, and drawing larger messages about society from the actions of individuals.

While *Look* and *Life* magazines were famous rivals for the public's attention, each had its own distinctive approach to depicting contemporary life and events, with *Look*, in Cowles's view, seeking “a lower, broader field” than its competitor.⁴ *Life*, which was founded by Henry Luce in 1936, had a more grandiose mission than *Look*: “to see life; to see the world; to eyewitness great events; to

TRUMAN IS A NEW DEALER, TOO
AUTHOR: RICHARD WILSON
PUBLISHED: JUNE 26, 1945

Kubrick's first published photograph for *Look* depicted a dejected newsstand employee surrounded by newspapers announcing President Franklin Delano Roosevelt's death. The photograph appeared in a double-page spread of photographs chronicling the careers of Roosevelt and his successor, Harry S. Truman.

watch the faces of the poor and the gestures of the proud.”⁵ Because *Look* was a biweekly, its staff did not need to cover breaking news and could be more freewheeling in their search for human-interest stories than *Life*’s team driven by their magazine’s weekly publication imperative. *Look*’s articles, as described by historian Mary Panzer, seemed “to record a slightly foreign civilization, a quirky, alternative universe ... *Look* often probed what its genteel critics scorned as ‘the seamier side of American life.’ In fact, *Look* was full of dark stories on unemployment, alcoholism, juvenile delinquency, divorce—topics that *Life* readers seemed to see less frequently, and then, quite often, with a silver lining.”⁶

Panzer also noted that *Life* operated as a well-oiled, hierarchical assembly line, whereas *Look* functioned as teams of people that varied from assignment to assignment: “they decided how to best tell the story. It made for an uneven and often surprising magazine.”⁷ This looser approach may have been generated by the magazine’s editor Daniel D. Mich, who worked in a variety of executive positions between the magazine’s founding in 1937 and his death in 1965. Mich fostered a work environment that produced a plethora of story ideas, generated by staff as well as freelancers. Ultimately, the decision to publish an article belonged to Mich, who assessed its timeliness and its relevance to *Look*’s audience. (Many assignments did not meet these criteria and were never published.) Throughout this process, successful photographers learned that it was advantageous to shoot liberally, in order to give the magazine’s art department a wide range of choices for story layouts.

Kubrick’s tenure at *Look* began in 1945, when the magazine published his photograph of a despondent newspaper vendor the day after Franklin Delano Roosevelt’s death. Kubrick later admitted he urged the salesman to look more depressed than he was for dramatic effect—an early example of his ability to elicit a performance and stage a scene. This opportunity transformed Kubrick from an amateur photographer into a professional. In the spring of 1946, Helen O’Brian, *Look*’s picture editor, who had purchased several of his photographs (including the one of the newspaper vendor), suggested that the magazine hire Kubrick for an apprenticeship. Although this was not typical practice for *Look*, Kubrick was about to graduate from William Howard Taft High School, and the staff recognized the talent and ambition of the young man. Kubrick was by far the magazine’s youngest photographer (just 17 at the time), but with a paycheck of \$50 per week, the magazine could afford to take the chance.

In his early years at *Look*, Kubrick was assigned small features consisting of a handful of photographs accompanied by brief texts. “How a Monkey Looks to People . . . How People Look to a Monkey” (published August 20, 1946) and “Bronx Street Scene” (published November 26, 1946) demonstrated his keen sense of observation and fascination with human relationships. His images caught intimate moments between New Yorkers shared in full public view, from two families enjoying the sights at the Bronx Zoo to friends engaged in deep conversation. Through his dramatic compositions he imbued these ordinary and mundane moments with tension or humor. While Kubrick was often assigned stories, he also pitched his own photo essays to his editors. “Teacher Puts ‘Ham’ in Hamlet” (published April 2, 1946) consisted of a series of images of his high-school English teacher, Aaron Traister, acting out *Hamlet*. For each of these assignments, Kubrick created a flowing and forceful narrative. His gift for storytelling was recognized by his employers, and he was taken on as a staff photographer in October 1946.

The teenage novice formally joined an illustrious group of photojournalists, including Arthur Rothstein, the magazine’s technical director, and John Vachon. Both had been photographers for the Farm Security Administration, established by Franklin D. Roosevelt to document the living conditions of the rural poor during the Great Depression. This sensibility also characterized their work at *Look* and influenced the young Kubrick as he labored alongside them and other seasoned photojournalists on occasional assignments, such as “Fight Night at the Garden” with Rothstein and Vachon (published February 15, 1949) and the unpublished assignment “Advertising Sign Painters at Work” with Frank Bauman and Tom Weber (filed September 3, 1947). *Look*’s senior photographers also mentored Kubrick in his personal life, forming a “Bringing Up Stanley Club” to help the teenager navigate the adult workplace and world. Kubrick’s clothes proved a major hurdle that was successfully overcome: “Once given to wearing teenage trademarks—saddle shoes, lounge jackets and sports shirts—Stanley now leans toward glen plaid business suits and white shirts.”⁸

Kubrick’s name finally appeared on the magazine’s masthead on January 7, 1947. His first extended assignment, “Life and Love on the New York Subway,” was published two months later, in the March 4 issue. In preparation for the story, he had spent two weeks riding the subways, a camera around his neck with a wire running down his sleeve to a shutter release in his pocket,

A veteran photographer at 19, Stanley Kubrick makes up for youth with zeal

THE DISTINGUISHED faculty members and officials at Columbia University weren’t used to being pushed around. So what did this rank teen-ager mean, telling them what to do?

Like any experienced photographer, Stanley Kubrick knew exactly what he wanted. The impatient mutterings of dignitaries



had long since failed to ruffle this quiet, brown-eyed youngster. For two weeks, Stanley stuck to the job on the university campus and

got the excellent pictorial story of Columbia that appears with Don Wharton’s article, on pages 25–33.

At 19, Stanley is a two-year veteran on the *Look* photographic staff. And even before he was graduated from high school in the Bronx, in 1946, he sold his candidly shot pictures to *Look*.

When Stanley joined the staff, his fellow photographers were quick to observe his intense preoccupation with his work. In a spirit of friendly co-operation, they formed a “Bringing Up Stanley Club,” dedicated to reminding Stanley not to forget his keys, glasses, overshoes and other miscellaneous trivia.

The subtle influence of this loosely organized advisory group has also brought an apparent change in the young man’s clothing tastes. Once given to wearing teen-age trade-marks—saddle shoes, lounge jackets and sports shirts—Stanley now leans toward glen plaid business suits and white shirts.

But his preoccupation with photography is unchanged. In his spare time, Stanley experiments with cinematography and dreams of the day when he can make documentary films.

The young fellow may go on forgetting his keys. But photographically, Stanley doesn’t need any help in bringing himself up.

■

A VETERAN PHOTOGRAPHER AT 19,
STANLEY KUBRICK MAKES UP FOR YOUTH WITH ZEAL
PUBLISHED: MAY 11, 1948

Promoting the teenage Kubrick as a wunderkind, this short article appeared alongside the table of contents in the same issue as an extensive essay on Columbia University illustrated exclusively with Kubrick’s photographs.

TEACHER PUTS 'HAM' IN HAMLET
PUBLISHED: APRIL 2, 1946

Kubrick's photographs for this article recorded his high-school English teacher, Aaron Traister, acting out scenes from Shakespeare's play.

NBODY LOVES A
SNOWMAN
*NBODY LIVES
DANDRUFF*



HE NEEDS **JERIS**
FOR FIVE-IN-ONE HAIR CARE

- 1 Corrects loose dandruff
- 2 Gives antiseptic protection
- 3 Relieves itchy scalp
- 4 Cleanses the scalp
- 5 Keeps hair in place



Start your Five-in-One hair care today. Ask for Jeris at your favorite barber shop or drug counter.

JERIS ANTISEPTIC HAIR TONIC



Teacher Puts "Ham" in Hamlet

While reading Shakespeare drama, he enlivens student interest by portraying play's characters

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We know and think it's good for you!

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Pay Hospital & Doctor Bills
PROTECTS YOU FROM SICKNESS OR ACCIDENT

Amount of Bill	Amount Paid
Up to \$100.00	\$10.00
\$100.00 to \$250.00	\$25.00
\$250.00 to \$500.00	\$50.00
\$500.00 to \$1,000.00	\$100.00
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What Teenagers Should Know about LOVE

By EVELYN MILLIS DUVALL

When is love real?
How often can you love?
Is it love or infatuation?
How long will love last?
Love out of bounds

What are the signs of love?
When is love real?
How often can you love?
Is it love or infatuation?
How long will love last?
Love out of bounds



Joe Andert and his sons are four good reasons why a Studebaker buying wave sweeps the country

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WHAT TEENAGERS SHOULD KNOW ABOUT LOVE

AUTHOR: EVELYN MILLIS DUVALL

PUBLISHED: OCTOBER 10, 1950

This essay explored "a ladder of love development that reaches from the cradle to the grave." Like the article on dating published earlier the same year, this one featured staged images involving suburban high-school students. Kubrick's photographs chronicled phases of teenage love, from "bewilderment"—depicted by a distraught teenager scrawling the words "I HATE LOVE!" in lipstick on a door—to "love for father," "love for an older man," and "teen-age crushes."

years, *Look* focused on familiarizing its readers with the medium. (Ironically, within the next decade, the small screen superseded magazines as the nation's most popular form of communication, culminating in *Look*'s closure in 1971.) In its January 7, 1947, issue, for example, *Look*, as part of a series on new trends in entertainment, featured Kubrick's photograph of a typical television studio overlaid with descriptions of each production component to help *Look*'s audience understand the new medium. Several years later, Kubrick was assigned to take pictures on the set of *The Howdy Doody Show*, with Bob Smith as the character Buffalo Bob and the puppet Howdy Doody (published December 20, 1949), and to create an in-depth profile of Faye Emerson, a Hollywood actress who transitioned to television talk-show host in the late 1940s (published August 15, 1950). Kubrick saw firsthand the ways that celebrities crafted their public personas and was regularly behind the scenes and on the set, seeing the production process up close.

The clearest premonition of Kubrick's film career can be seen in his unpublished photographs taken on the set of the Academy Award-winning film *The Naked City* (1948), one of Hollywood's first productions to revive on-location filmmaking. It must have been a thrilling experience for an avid consumer of popular film noir at the city's commercial theaters, as well as more artistic fare at the Museum of Modern Art. Kubrick spent many hours on the set watching director Jules Dassin and cinematographer William H. Daniels film the dark police procedural on the streets of New York City. While it is unknown if this was the seminal experience that got Kubrick interested in filmmaking, it surely had an impact on the young man. "In his spare time, Stanley experiments with cinematography," *Look* magazine noted in May of 1948, "and dreams of the day when he can make documentary films."¹⁰

In 1950, near the end of his tenure at *Look*, Kubrick explored themes of teenage love, teenage dating, and marital jealousy in three assignments, effectively directing the stories, for which he posed high-school students "starring" in the teenage stories, and actors in the marital story. As foundational as these assignments were, however, it was the story "Prizefighter" (published January 18, 1949) about Walter Cartier that formally launched Kubrick's filmmaking career. Kubrick went on to feature Cartier as the subject of his first independently produced documentary, *Day of the Fight*, a 16-minute film that premiered in 1951 and went into worldwide distribution.

After completing several short films without making a profit, however, Kubrick realized that he would need to direct features if he was to make a career in cinema. He quit his job at *Look* in August 1950 and began work on his first full-length film, *Fear and Desire* (1953), an abstract exploration of the relationships between soldiers and an unnamed girl involved in a war between unidentified countries. Kubrick's next two movies, *Killer's Kiss* (1955) and *The Killing* (1956), shared the dark, film noir aesthetic of some of his most distinctive work at *Look*, particularly those assignments exploring the lives of noirish urban characters such as boxers and showgirls.

JEALOUSY: A THREAT TO MARRIAGE
AUTHOR: JACQUES BACAL
PUBLISHED: OCTOBER 24, 1950

Lawyer Jacques Bacal, who coauthored (with Louise Sloane) the book *ABC of Divorce* (1947), wrote this article about case studies of marriages that were damaged, and often destroyed, by jealousy. Some of Bacal's examples of violent rages were especially lurid: a wife who stabbed her husband and left him under the Christmas tree; a man who drove over his wife's beloved dog. Rather than illustrate these particular stories, Kubrick staged and photographed a series of images that depicted situations that could trigger jealousy or manifest it. These proto-cinematic photographs bridged Kubrick's transition from photojournalist to filmmaker.



Jealousy

A THREAT TO MARRIAGE

By JACQUES BACAL
*Lawyer, author of *ABC of Divorce**

A major cause of marriage quarrels, jealousy can become a morbid, irrational illness.

THE JEALOUSY OF a woman is a common cause of marital trouble. It is a morbid, irrational illness that can lead to the most tragic consequences. In the case of a man, it is often the result of a deep-seated insecurity or a feeling of inferiority. In the case of a woman, it is often the result of a feeling of being neglected or a feeling of being unloved. In either case, the result is the same: a marriage that is doomed to failure.

New! Post's SUGAR CRISP

THE CEREAL YOU'LL EAT ROUND THE CLOCK!

AS A CEREAL IT'S DANDY!

FOR SNACKS IT'S SO HANDY!

OR EAT IT LIKE CANDY!

AS A CEREAL IT'S DANDY—OR EAT IT LIKE CANDY!

WHETHER YOU WANT THE NIGHTMARE OF A SLEEPLESS NIGHT OR THE SWEET SLEEP OF A NIGHTMARE, POST'S SUGAR CRISP IS THE ANSWER. IT'S SO SWEET AND CRISP YOU'LL KEEP ON NIBBLING AND NIBBLING. YOU JUST CAN'T LEAVE IT ALONE. PUT POST'S SUGAR CRISP ON YOUR GROCERY LIST NOW! IT'S THE NEW CEREAL THAT HAS EVERYTHING!

WHETHER YOU WANT THE NIGHTMARE OF A SLEEPLESS NIGHT OR THE SWEET SLEEP OF A NIGHTMARE, POST'S SUGAR CRISP IS THE ANSWER. IT'S SO SWEET AND CRISP YOU'LL KEEP ON NIBBLING AND NIBBLING. YOU JUST CAN'T LEAVE IT ALONE. PUT POST'S SUGAR CRISP ON YOUR GROCERY LIST NOW! IT'S THE NEW CEREAL THAT HAS EVERYTHING!

FOLLOWING SPREAD
WHAT EVERY TEENAGER SHOULD KNOW ABOUT DATING
AUTHOR: EVELYN MILLIS DUVALL
PUBLISHED: AUGUST 1, 1950

Kubrick's photographs of teenagers in myriad romantic situations accompanied an article by Evelyn Millis Duvall, an American author and teacher who specialized in dating, parenting, and family life. Condensing parts of Duvall's 1950 book *Facts of Life and Love*, the article comprised short segments on subjects from "dressing for a date" to "pick-ups are risky." Making the assignment especially valuable to Kubrick as a budding filmmaker, its situations were "dramatized," as *Look's* editors stated in the magazine, and its photographs were "posed and staged" with the cooperation of students from a suburban New York high school.

ENDNOTES

- 1 Stanley Kubrick, quoted in Paul D. Zimmerman, "Kubrick's Brilliant Vision," *Newsweek*, January 3, 1972, 31.
- 2 For some of this essay's background information on *Look* magazine, we have drawn from the essay "Only in New York," written by Donald Albrecht and Thomas Mellins in their book *Only in New York: Photographs from Look Magazine*, co-published by the Museum of the City of New York and The Monacelli Press in 2009. For Kubrick's tenure at *Look* magazine, an invaluable resource was *Stanley Kubrick at Look Magazine: Authorship and Genre in Photojournalism and Film*, written by Philippe Mather and published by Intellect in 2013.
- 3 Gardner Cowles Jr., quoted in "Look Out," *Time*, January 11, 1937, 25.
- 4 Gardner Cowles Jr., quoted in "Look Out," *Time*, January 11, 1937, 25.
- 5 *Life* magazine mission statement, quoted on the website of the Beinecke Rare Book & Manuscript Library, <https://brbl-dl.library.yale.edu/vufind/Author?author=Life+magazine&type=Author&page=2>, accessed December 4, 2017.
- 6 Mary Panzer, "Eyes Wide Open," *Vanity Fair*, March 2005, 410–42.
- 7 Mary Panzer, "Eyes Wide Open," *Vanity Fair*, March 2005, 442.
- 8 "A veteran photographer at 19, Stanley Kubrick makes up for youth with zeal," *Look*, May 11, 1948, 2.
- 9 "Life and Love on the New York Subway," *Look*, March 4, 1947, 60.
- 10 "A veteran photographer at 19, Stanley Kubrick makes up for youth with zeal," *Look*, May 11, 1948, 2.



Boys who whistle at girls usually have not yet learned to enjoy them as friends. It's their way of "recognizing" them as female.

What every Teenager should know about Dating

A guide to the do's and don'ts of youth's early friendships that will answer many tough questions for boys and girls—and for their parents as well

By EVELYN MILLIS DUVALL

Consultant, National Council on Family Relations and author of *Facts of Life and Love*, portions of which are condensed in this article.

“WHAT is the matter with me?” you may wonder if you don't have dates. Everybody around you seems to be talking about their good times—what he said and what she said, and then what they did. You may get to thinking that there is something wrong with you that keeps you from going places and doing things with the other sex. You may put on a big act and pretend that you have special friends and admirers (as many of the others do too). But deep down inside you may be puzzled about what it takes to make friends and to get a date. You wonder why some people seem to do it all so easily while others have to work so hard at it. How you get started in dating, why some people start when they are so young and others only when they are much older, and what you can do about getting the hang of it yourself are some of the questions that this article takes up.

Your age is only one piece in the puzzle of your readiness for dating. Many other influences are at work. There are, of course, such obvious assets as looks, grooming, good clothes and money. But even more important is the attitude of your parents. Some parents are eager for their sons and daughters to start dating and make it easy for them to meet young people by giving parties in their homes. Other parents try to delay the age at which their sons and daughters begin dating; some say flatly that their daughters cannot have dates until they are 16. Then there are some who expect, and perhaps need, so much help around the house that they discourage any outside social life for their children. Still other parents take a middle ground of neither resisting nor encouraging the dating of their children. If an elder son or daughter proves by his behavior that dates do not bring trouble, then these parents tend to relax and allow younger brothers and sisters more freedom.

Finally, it is important for you to recognize that girls tend

(Continued on next page)



Things to do on a date vary with people. It may be simple as a stroll.

Facts of Life and Love, copyright 1950 Association Press (National Board of Young Men's Christian Association).

All situations dramatized in photographs illustrating this article were posed and staged with the co-operation of students of the Katonah High School, Katonah, N. Y.



Mickey, a shoeshine boy, with his friend on the streets of New York, from an unpublished 1947 assignment. Photo by Stanley Kubrick

LUC SANTE

STANLEY KUBRICK: LEARNING TO LOOK

"Stanley always acted like he knew something you didn't know," wrote the author and journalist Michael Herr, quoting an acquaintance of Kubrick's youth.¹ It will surprise no one to learn that Stanley Kubrick, the nonpareil director of *Dr. Strangelove*, *2001: A Space Odyssey*, *Barry Lyndon*, and 10 other enduring and fanatically controlled feature films, was something of a prodigy. Not a child prodigy, mind you, but very nearly. Before he was out of high school he had sold two pictures to *Look* magazine, and not long after graduation was hired as a staff photographer, a job he would hold until he was 22. He covered all sorts of subjects, in New York City and beyond, producing celebrity profiles, extended essays, human-interest stories, man-on-the-street spots, hidden-camera probes, and shot sequences, laid out in tight horizontal formats, that presaged his future cinematic career.

The late 1940s were a good time to become a photographer. The war was over, people had money to spend the way they hadn't had in a decade and a half, and every newsstand was overflowing with illustrated magazines. Following the course laid out in the late '30s by *Life* and *Look*, not to mention *Fortune*, *Vogue*, and *Harper's Bazaar*, there were now dozens of photographically illustrated general-interest periodicals pitched to various income levels and ranges of literacy; specialized journals formerly reliant on line art began stuffing their pages with photographs as well. And New York City was the single best place in the world to practice the craft. In addition to being the seat of the magazine trade, the city was at its all-time peak as a carnival of contrasts. Seemingly every sort of person could be found on its streets; any corner at any hour could provide some tableau, some human spectacle, some chance collision of wildly disparate elements. What Paris had been in the 1920s—when it had birthed dozens of important photographic careers—New York now claimed for itself, and enterprising youngsters from the five boroughs and beyond were not slow to seize the occasion.

Kubrick falls chronologically near the middle of a passel of New York photographers who worked the streets: Ted Croner and Louis Stettner, born 1922; Diane Arbus and Saul Leiter, born 1923; Robert Frank and Jerome Liebling, born 1924; Simpson Kalisher, born 1926; Garry Winogrand, William Klein, and Elliott Erwitt, born 1928; Bruce Davidson, born 1933; and Lee Friedlander, born 1934. It is instructive to compare Kubrick to his exact contemporary Winogrand, who likewise was raised in the Bronx and likewise forewent a college education in favor of photography. Winogrand



A couple caught in an embrace with infrared photography, from an unpublished 1946 assignment. Photo by Stanley Kubrick

had a much harder time of it, freelancing for many years and seldom able to crack the prestige market, the bulk of his early photographs appearing in places like *Collier's*, *Pageant*, and *Redbook*. But freelancing had certain advantages. While the two men's early magazine work could sometimes be mistaken for one another's—for example, Winogrand's study of a young boxer, "What Makes Nick Run?" (*Pageant*, May 1955),² is tonally very close to Kubrick's work on similar subjects—Winogrand also had the downtime necessary to start building a radical style of his own, with his trademark tilted horizons and chaotic welter of visual information showing up very early in his portfolio. Kubrick, by contrast, was learning all the skills while tethered to a specific mandate; clarity and coverage were uppermost, and self-expression secondary at best.

Kubrick began his career at *Look* with subjects that were close to him, environmentally and emotionally as well as literally. The only teacher at Taft High School he felt much rapport with was Aaron Traister, who was known for his enthusiastic performance in English classes; in 1946 *Look* published a four-picture story by Kubrick showing the teacher, in class, acting out *Hamlet*. That same year the magazine ran a spread of 18 photos of people waiting outside a dentist's office, in attitudes ranging from boredom to serious pain; the pictures were all by Kubrick and the dentist was his own. He also made several series of sequential photographs of people on Bronx streets, gossiping and gesticulating and giving one another the hairy eyeball. At that point Kubrick was still very much a fledgling. His pictures were clear and effective, but lacked something in the way of personality. Perhaps that is why so many of those early pictures ran as assemblages of vignettes; the more of them there were, the stronger the impression. You could also make a case that Kubrick was already beginning to think in cinematic terms, that his shooting ratios were so large because he was more interested in capturing continuity of action than in any single image crowded with meaning.

You get a strong sense of New York City in the late 1940s from Kubrick's photos: rowdy, threadbare, optimistic, opinionated, moody, theatrical, democratic. It was the capital of its time, more important than it had ever been, leading the world in image production via art and advertising,



Lovers at the Palace Theatre, ca. 1945.
Photo by Weegee

with new glass-and-steel construction reshaping Midtown (including *Look's* offices at 488 Madison Avenue, completed in 1950), while at the same time it was still a populist and heterogeneous port city, striated with vigorous working-class ethnic neighborhoods, few of their inhabitants yet having made the exodus to the suburbs.

There were class distinctions, but everybody shared the same streets and often drank at the same bars and ate at the same lunch counters. Even a swell like the *New Yorker* cartoonist Peter Arno, squiring a girl half his age to an evening's entertainment, stops for a beer at the kind of unpretentious establishment that today would be labeled a "dive." The great expatriate German artist George Grosz is portrayed straddling a chair on a Fifth Avenue sidewalk, looking like the president of a travel agency—this to illustrate a spread on New York as the capital of the arts that otherwise featured more conventional pictures by other photographers. Quite unlike *Life* but rather like its later stablemate *People*, *Look* favored profiles that showed celebrities at work and at play, miming telephone conversations and busying themselves in their kitchens. Thus the ingenue actress Betsy von Furstenberg is seen being filmed, being measured for clothes, adjusting her makeup, reading a script in her apartment, emoting in her agent's office, sashaying around on a bicycle, disporting herself at a stuffy party with a nervous young man in evening dress, and peeling a banana with another at some white-tablecloth joint. The profiles were glamorized lifestyle fantasies, loosely based on their subjects' actual activities but rendered as a series of sculpted poses, compiled into *fumetti*-like miniature biopics that Kubrick can probably be said to have directed as well as photographed.

He had to come up with some sort of shooting script, ensuring a sufficient number of activities to make for an impression of continuity, not to mention a constant whirl of celebrity action, ideally structured around the course of one typically vigorous day. He got more cooperation from some personalities than others. Leonard Bernstein appears to have insisted he be primarily shown peering godlike into the far distance, in different settings, while Guy Lombardo was willing to do little more than show off various possessions, including a swarm of small dogs. And then there is Montgomery Clift, photographed to coincide with the release of his third film, on the edge of stardom but already seeming like a sure thing. He wears a torn T-shirt, looks melancholy and contemplative, drinks coffee, and smokes. He is a gay man, deeply closeted by necessity, who lives alone and does his socializing out of camera range. It is virtually impossible to construct a romantic lifestyle fantasy around him without an inordinate amount of contrivance, so he and Kubrick resort to a visit with his friend Kevin McCarthy's family, where Clift gamely if uncertainly plays horsey with their young son.



Note by contrast that Arno's open and undisguised harvesting of a very young woman is presented without comment, as simply an ordinary perquisite in the life of an aging man-about-town.

A showgirl named Rosemary Williams provides a particularly vivid and raffish New York narrative, on the edge of film noir, filled with contrasts and characters. Interestingly, what must have made her daily routine appear ideal for exploitation is possibly also the reason the story was never published. Williams came to the city with theatrical ambitions, but jobs being insufficient on what was called the "legitimate" stage, she paid the rent with her work as a showgirl, which means that in the course of her day she shows a lot of flesh—too much, maybe, for a family magazine. Her life cannot have been exactly easy—despite her wardrobe, she was living on the margins as much as any bohemian—but we see it filtered through the lens of male delectation; it is fitting that Kubrick himself appears reflected in her makeup mirror, looking reedy, his eyes black with concentration. Except backstage at the theater, where she plays cards *en déshabillé* with her colleagues, Williams is everywhere seen making nice with men: her manager, her lunch date, a fellow actor on a legit job, the male half of an older couple she accompanies to a depressing nightclub. Appropriately, she is pictured under a Times Square marquee advertising *The Set-Up* (which, as a boxing picture, may have signified something different for Kubrick).

All of Kubrick's profile subjects, no matter how café-society their lives, palpably exist in the same city as the shoeshine boy, who might have stepped out of the pages of Horatio Alger. Wearing a hat like Huntz Hall of the Bowery Boys, he drags his stand around and drums up business, gambles for bottle caps with his friends, peers at movie marquees—but also studies, picks up the family laundry, tends to his pigeons on the roof, and poses with his many brothers and sisters outside their tenement façade, covered with chalk graffiti. From our distant viewpoint the series looks almost too good to be true, but it could fit neatly into a selection of works by the Photo League, a socially conscious photographers' cooperative, extant from 1936 until it was killed by McCarthyism in 1951,

New York, 1954.

Photo by Garry Winogrand



Rocky Graziano having breakfast with his family, from the 1950 article "Rocky Graziano: He's A Good Boy Now." Photo by Stanley Kubrick

in which most New York street photographers of the generation just before Kubrick's were active at one time or another. The story differs chiefly from typical Photo League fare, with its extensive documentation of children's street games and scrappy, unbowed protagonists, in featuring a lad as blond as any farm boy in the middle of the country whose family might subscribe to *Look*.

The citizens of Kubrick's democratic city relaxed on the weekend by taking the ferry across the Hudson to Palisades Amusement Park. Kubrick shot a feature there in 1946, while still in his novitiate, and the piece allowed him to focus on an aspect of the craft he hadn't so far had a chance to explore. It turned out he really liked to compose shots, and while Manhattan and the Bronx didn't afford that many opportunities to do so, the amusement park—not too crowded and with a fair amount of open space around dramatically tall rides—proved ideal. It gave Kubrick opportunities for low-angle shots contrasting youngsters with the towering attractions—a variation on the heroic-worker poses, silhouetted against the sky, made in the 1930s by Dorothea Lange, Robert Capa, and Aleksandr Rodchenko. He was able to indulge that tendency again when he photographed the Ringling Bros. circus in 1948, the *Look* spread leading off with his highly confectioned photo of owner John Ringling North, in three-quarter low angle, miming a yell with a cupped hand while aerial acrobats ride the wire above and to the left—a postwar leisure-time version of a Constructivist poster shot.

That people, and especially children, were outdoors seemingly all the time in the city then is demonstrated by a series of pictures Kubrick took, for an unpublished feature, of the shooting of *The Naked City* in 1947. It was a rare Hollywood production for the time to be shot in part on location, on Delancey Street and the Manhattan Bridge on the Lower East Side, and the entire population of the neighborhood seems to have turned out, sprawling on cars, surrounding the camera truck, bellying up to the line in every set-up. Kubrick's pictures are reminiscent of Weegee's crowds, and Kubrick also caught a shot or two of the man himself, since he had sold his title for the



Subway Portrait, 1938.
Photo by Walker Evans

movie and served as technical adviser. Weegee by then was a celebrity and no longer a photographer for the daily press, but he remained a primary influence on every street photographer in the city and beyond, for decades afterward. The most obvious trace of Weegee in Kubrick's work is a series of voyeuristic ultraviolet shots of friends and classmates in romantic clinches in the dark, although the master of crowds and ballyhoo haunts his pictures of rubberneckers and stunts, such as the woman toting a sandwich-board advertisement. Fifteen years later Kubrick hired Weegee as special-effects consultant and still photographer on *Dr. Strangelove*; his photos provide the only surviving visual evidence of the pie fight originally intended as the movie's last sequence.

Weegee's influence also pervades Kubrick's subway story, the first multi-page feature he published. Spending entire days and nights in the system, Kubrick produced a portrait of the city that was romantic, alienated, mysterious, and workaday by turns. His individual portraits of riders are eerily similar to Walker Evans's, although he couldn't possibly have seen them (Evans took the pictures included in *Many Are Called* by 1941, but none was published until the 1960s). The pictures include romantic interludes, both obviously concocted (the couple in the 81st Street IND station, a derelict sprawled on the ground behind them) and probably authentic (the couple folded together on one of the rattan seats). A pencil-mustached man in evening clothes with his arm around his sleeping son suggests a ventriloquist toting his dummy. The long escalator at Grand Central, with its low, sloping ceiling, is shot looking down, so that its two triangles seem to point toward a far distant vortex, to our eyes recalling the deep-space effects in *2001: A Space Odyssey*.

His study of Aqueduct Racetrack, in 1947, may be the point at which we truly begin to recognize the emergence of Kubrick the filmmaker. In part that is because the pictures recall the racetrack scenes in *The Killing* (1956), his third feature, but also, more generally, because the horseplayers seem like recognizably Kubrick characters. Each figure is distinctive, whether pictured solo or backed by a crowd, and each suggests a complex life story: the respectable old lady with her Gibson Girl hat and chignon, marking up her *Racing Form*; the retired tough guy, possibly a longshoreman or boxing-ring cut-man, who gives one last look at his sheet before pitching it into the bin. These people palpably stirred Kubrick's imagination and sympathy in ways few subjects had previously. They certainly aren't celebrities, but they refuse to blend into the crowd—they become players on a stage. By now Kubrick is aware that his camera is not simply a mechanical contrivance, but a weirdly sensitive instrument that responds to the most fleeting emotions of its operator.

Boxing was an essential component of city life then, a spectator sport attended by thousands, a dramatic means by which poor kids could rise from the slums and become stars. Kubrick published four boxing stories in *Look*, including two fight-night features and a profile of the troubled but charismatic Rocky Graziano, who would go on to a minor show-business career. The most emblematic story, however, was that of Walter Cartier, a humble and introspective man of matinee-



Subway passengers from the 1947 article
 "Life and Love on the New York Subway."
 Photo by Stanley Kubrick

idol looks, furthermore eerily endowed with an identical twin brother, Vincent, a lawyer. Kubrick followed Walter through his fight day, including a visit to his church, a session with his trainer, and silent contemplation in the rubdown room before stepping into the ring. The fight scenes are dark and explosive, conveying action in flashing bursts. A year later Kubrick chose Cartier as the subject for his first film, a 16-minute documentary called *Day of the Fight* (1951), with the same story line as the *Look* feature. The film was bought by RKO Pictures for either \$100 more or \$100 less than it cost to make (accounts vary), but it did launch Kubrick on his future track. A few months later he made another documentary short, *Flying Padre* (1951), about a priest in the Southwest traveling to his widely scattered Native American parishes in his own small plane, after which Kubrick quit *Look* and began planning his first film feature.

Kubrick's work at *Look* is valuable in its own right. As a portrait of New York City at a crucial point—just after the war and just before everyone owned a TV set—when it was at its motley and innocent peak, and as a first-rate collection of photographs by an up-and-coming documentary photographer, perhaps not yet entirely formed but poised to strike out on a highly individual path, the lineaments of which can perhaps be dimly discerned. As the embryonic work of a major film director it offers almost too many clues, both psychological and aesthetic, to what lies ahead. You can see the beginnings of Kubrick's chiaroscuro moods, his deep-space compositions, his restless toggling between the micro and the macro. The viewer can also appreciate his fanatical attention to detail and his insistence on employing the world as a vast studio in which no nuance goes overlooked and nothing is left to mere chance. Stanley Kubrick was fortunate in his first place of employment—it is there that he learned to look.

ENDNOTES

- 1 Michael Herr, *Kubrick* (New York: Grove Press, 2000), 4.
- 2 Leo Rubinien, *Garry Winogrand* (New Haven: Yale University Press, 2013), 18.





"I'm coming to visit you...
all alone!"



DEAR GRANDMA:

Mama has to stay home on account of my new brother and Daddy can't leave his office now, but they say Pullman will take care of me just like they would. So I'm coming to visit you all alone.

Love,
Jeannie

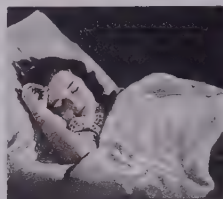
AND SHE HAD A WONDERFUL TRIP...



1. "More fun than a movie!" promised the Pullman conductor. It is. There's no grander picture than America's changing scene. And the grandest way to see it is through a Pullman window!



2. "Here's where you wash your hands," explained the Pullman porter. Seasoned travelers, as well as little girls, are delighted by all the comforts and conveniences that make Pullman trips so pleasant.



3. "As comfy as my own!" dreamed Jeannie, in her Pullman bed. Her folks at home slept soundly, too, for there are no wakeful worries about weather, roads or mountains when your loved ones go by train!



4. Happy ending to a happy trip! Make your trips as pleasant as Jeannie's, whether you travel for business or pleasure. Going Pullman, you'll enjoy comfort, service and safety that no other way of going places fast can match!

GO PULLMAN

THE SAFEST, MOST COMFORTABLE
WAY OF GOING PLACES FAST!



How a Monkey Looks to People

39

PUBLISHED AS

HOW A MONKEY LOOKS TO PEOPLE ... HOW PEOPLE LOOK TO A MONKEY

DATE

AUGUST 20, 1946

Published early in Kubrick's career at *Look*, this story laid the groundwork for a recurring motif—observing people looking—that characterized many of his later assignments for the magazine and anticipated his interest in moviemaking. The published piece opened with a photograph of a pensive chimpanzee taken by noted animal photographer Ylla. Below the photograph, text with an ellipsis led readers to turn the page to see three cropped Kubrick photographs of people seemingly taken from the chimp's point of view within its cage.

The title of each article cited in this portfolio corresponds to how it was listed in the magazine's table of contents.

OPPOSITE While most of Kubrick's photographs for this article included both the caged monkeys and the zoo's visitors, *Look* cropped the published versions to eliminate the monkeys and focus on the spectators' faces.





Should she wait—or run? It's a hard choice to make.



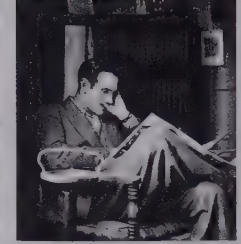
It hurts, and probing finger shows exactly where.



Resigned to his fate, he placidly sweats it out.



Picking old nail polish keeps her mind off pain.



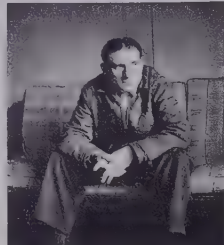
Nothing he can do but wait, so he settles to read.



She's worried. Outgoing patient didn't look happy.



That thumping jaw keeps him oblivious of everything.



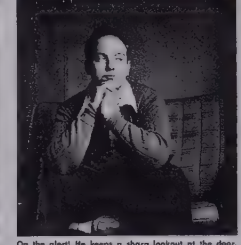
Okay, so it'll hurt. That tooth's got to come out.



He's enjoying a book, but she frowns unhappily.



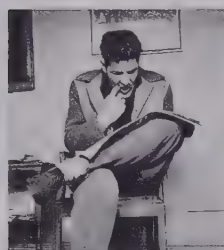
Dejected, she dumps in her chair. Hope seems gone.



On the alert! He keeps a sharp lookout at the door.



Restless, she broods, wonders whether it will hurt.



He can concentrate on jaw and magazine at same time.



She can't see a thing, but that drill sounds awful.



Her composed face reflects patience and fortitude.



Something tells him that no good can come from this.



Well! What's the use of fretting about a tooth.



He seems to think it's all in how you look at it.

Dentist's Office

Americans visit the dentist more often than any other

people. But in the dentist's waiting room, they always look as if they want to be somewhere else.

PUBLISHED AS

DENTIST'S OFFICE: AMERICANS ARE DUTIFUL BUT NERVOUS DENTAL PATIENTS

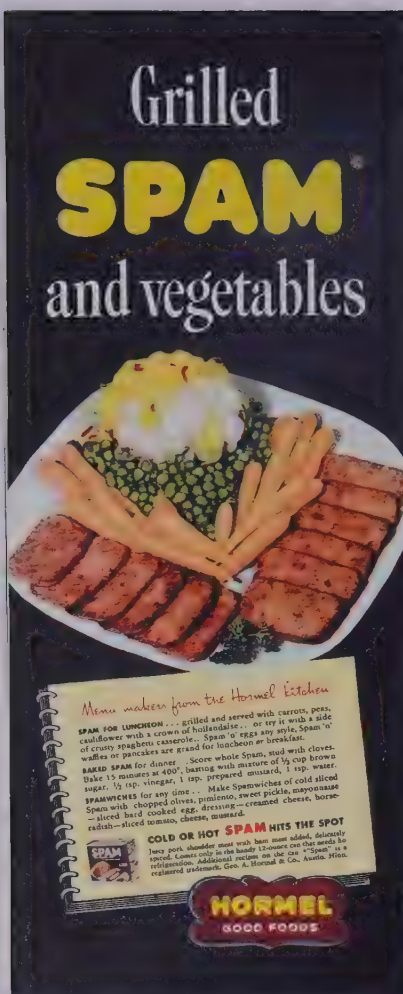
DATE

OCTOBER 1, 1946

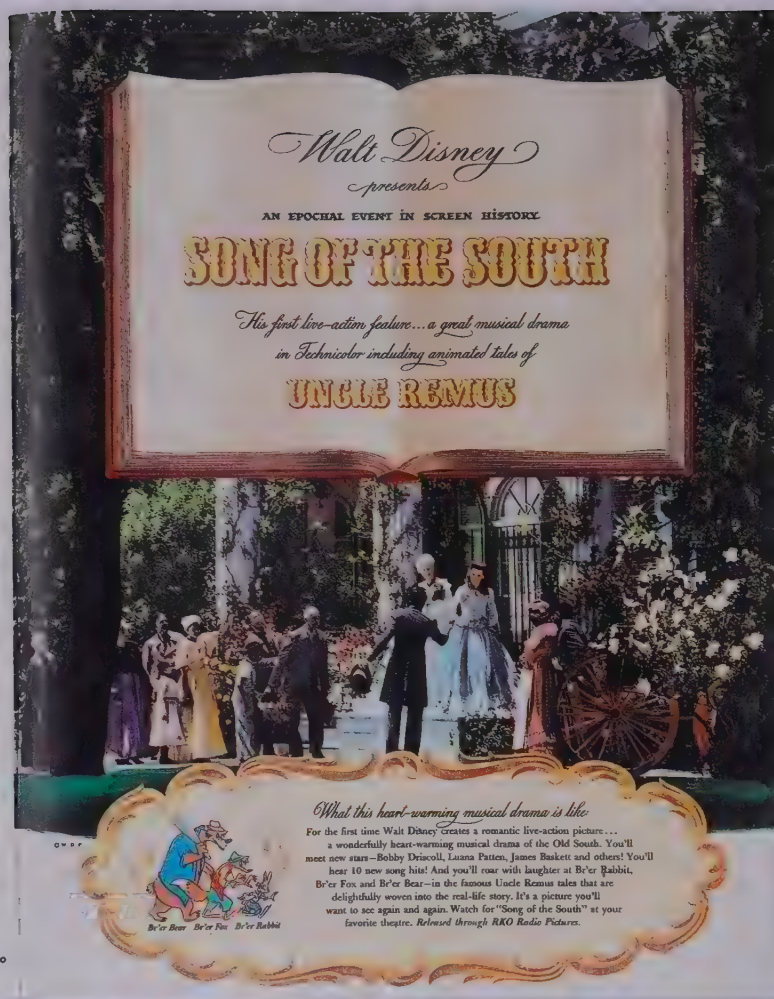
Depicting people waiting for dental appointments—some with anxiety, others with fortitude, resignation, or patience—this article described their expressions with clever captions. "Should she wait—or run?" one read. "It's a hard choice to make." Another noted, "On the alert! He keeps a sharp lookout at the door." The published article was a single spread, featuring a grid of 18 photographs that offered readers a myriad of reactions in a glance.



Anxiously waiting for the dentist



Bronx Street Scene
The camera catches an offguard episode over a hairdo



PUBLISHED AS
**BRONX STREET SCENE: THE CAMERA CATCHES
AN OFFGUARD EPISODE OVER A HAIRDO**

DATE
NOVEMBER 26, 1946

After Kubrick photographed numerous people having conversations on New York City streets, the magazine chose to publish a four-image sequence in which his camera seemingly caught "an offguard episode over a hairdo." The assignment was photographed with a 35 mm camera, possibly with a telephoto lens, which allowed Kubrick enough distance from his subjects to remain unseen. The assignment's files contain photographic sequences of additional street interactions, some likely taken in Manhattan.

OPPOSITE Kubrick shot from afar to photograph these three women discussing a hairdo.





Unpublished contact strips depicting
people conversing on the street





Johnny Grant brings his listeners on-the-spot accounts of baby races, state fairs, auto shows. Here he records his impressions of pretty Latin Quarter chorines.



Daring feat: Johnny broadcasts his reaction as the passenger in a car which smashed burning timbers at the New Jersey State Fair thrill show.

Johnny on the Spot

His wire-recorded adventures mirror New York scene

Lucky 23-year-old Johnny Grant has adventures most people dream about. And with the help of his special wire recorder, he's "Johnny on the Spot" to radio listeners. His recorded spot broadcasts, which include his encounters with everyone from babies to babes, make the most of Johnny's excited and exciting personality. He began developing it as star dramatic student of the Goldboro, N. C., High School and perfected it while serving three years in the public relations office of the Air Force. His most notable achievement in those years was selling \$1,200,000 worth of bonds in 59 minutes. In his spare time (5:30 to 7 a.m.), he conducted a program for GI's on WINS. On the strength of it, he began "Johnny on the Spot." "I'm just a lucky stiff," he says. "I've got a nose for news and the inability to be bored."

Take Your Pick of 750 Little Blue Books at Bargain Price of 5c Each

240,000,000 SOLD IN 27 YEARS

Self-Help Books 101 How to Live a Life of Ease 102 How to Live a Life of Ease 103 How to Live a Life of Ease 104 How to Live a Life of Ease 105 How to Live a Life of Ease 106 How to Live a Life of Ease 107 How to Live a Life of Ease 108 How to Live a Life of Ease 109 How to Live a Life of Ease 110 How to Live a Life of Ease Famous Books 111 The Bible 112 The Bible 113 The Bible 114 The Bible 115 The Bible 116 The Bible 117 The Bible 118 The Bible 119 The Bible 120 The Bible Fiction 121 The Bible 122 The Bible 123 The Bible 124 The Bible 125 The Bible 126 The Bible 127 The Bible 128 The Bible 129 The Bible 130 The Bible Biography 131 The Bible 132 The Bible 133 The Bible 134 The Bible 135 The Bible 136 The Bible 137 The Bible 138 The Bible 139 The Bible 140 The Bible	French Literature (in English) 141 The Bible 142 The Bible 143 The Bible 144 The Bible 145 The Bible 146 The Bible 147 The Bible 148 The Bible 149 The Bible 150 The Bible Health 151 The Bible 152 The Bible 153 The Bible 154 The Bible 155 The Bible 156 The Bible 157 The Bible 158 The Bible 159 The Bible 160 The Bible History 161 The Bible 162 The Bible 163 The Bible 164 The Bible 165 The Bible 166 The Bible 167 The Bible 168 The Bible 169 The Bible 170 The Bible Love and Romance 171 The Bible 172 The Bible 173 The Bible 174 The Bible 175 The Bible 176 The Bible 177 The Bible 178 The Bible 179 The Bible 180 The Bible Humor 181 The Bible 182 The Bible 183 The Bible 184 The Bible 185 The Bible 186 The Bible 187 The Bible 188 The Bible 189 The Bible 190 The Bible	Jokes 191 The Bible 192 The Bible 193 The Bible 194 The Bible 195 The Bible 196 The Bible 197 The Bible 198 The Bible 199 The Bible 200 The Bible Juvenile 201 The Bible 202 The Bible 203 The Bible 204 The Bible 205 The Bible 206 The Bible 207 The Bible 208 The Bible 209 The Bible 210 The Bible Literature 211 The Bible 212 The Bible 213 The Bible 214 The Bible 215 The Bible 216 The Bible 217 The Bible 218 The Bible 219 The Bible 220 The Bible Religion 221 The Bible 222 The Bible 223 The Bible 224 The Bible 225 The Bible 226 The Bible 227 The Bible 228 The Bible 229 The Bible 230 The Bible Science 231 The Bible 232 The Bible 233 The Bible 234 The Bible 235 The Bible 236 The Bible 237 The Bible 238 The Bible 239 The Bible 240 The Bible Social Hygiene 241 The Bible 242 The Bible 243 The Bible 244 The Bible 245 The Bible 246 The Bible 247 The Bible 248 The Bible 249 The Bible 250 The Bible	Philosophy 251 The Bible 252 The Bible 253 The Bible 254 The Bible 255 The Bible 256 The Bible 257 The Bible 258 The Bible 259 The Bible 260 The Bible Miscellaneous 261 The Bible 262 The Bible 263 The Bible 264 The Bible 265 The Bible 266 The Bible 267 The Bible 268 The Bible 269 The Bible 270 The Bible
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HALEDMAN-JULIUS CO.
Dept. A-1763 Girard, Kansas, U.S.A.

(Continued on page 64)

PUBLISHED AS

JOHNNY ON THE SPOT: HIS RECORDED ADVENTURES MIRROR THE NEW YORK SCENE

Johnny on the Spot was a New York radio program hosted by 23-year-old Johnny Grant, who did of-the-moment interviews with showgirls, celebrities, and even animals. "I'm just a lucky stiff," he noted in the article. "I've got a nose for news and the inability to be bored." In this early assignment, Kubrick created photographs that experimented with different, often dramatic, camera angles. These included a worm's-eye view of babies, which was published, and an unpublished high-angle, vertigo-inducing perspective of Grant hanging from a windowsill many stories above the street.

DATE

NOVEMBER 26, 1946



Unpublished portrait of the radio host, microphone at the ready, on a windowsill high above the city



"Nothing excites Johnny more than meeting a celebrity," read the caption for this image of the host interviewing boxer Joe Louis in a pool hall.



Johnny's radio adventures took him to behind-closed-door locations.



[UNPUBLISHED]

PEOPLE MUGGING

Kubrick's photographs for this assignment recorded the theatrical facial expressions of New Yorkers on the city's streets. Some of his subjects seemed aware of his camera, some not. The inspiration and intention behind this unpublished assignment remain unknown.

[FILED DATE]

NOVEMBER 12, 1946

Dining *alfresco*



A fashionable young woman posing



Changing a tire on the street



A smartly dressed woman responding
to Kubrick's camera



[UNPUBLISHED]

PARK BENCHES: LOVE IS EVERYWHERE

[FILED DATE]

MAY 1, 1946

Among Kubrick's most voyeuristic work for *Look*, these photographs captured New Yorkers, sometimes unaware of his camera, in romantic situations on park benches, fire escapes, and other locations. Several images from this assignment were probably taken with infrared film and flash, which allowed Kubrick to photograph in the dark. This technology was rarely used by magazine photographers at the time. Kubrick likely learned of it from the celebrated tabloid photographer Weegee, who had used the technology in the early 1940s to photograph seemingly unaware patrons at movie theaters.

Shooting with infrared film enabled Kubrick to expose secret moments.



A couple embracing on a fire escape

FOLLOWING SPREAD **Four people on a bench in Bryant Park, two of them lovers sharing a kiss**

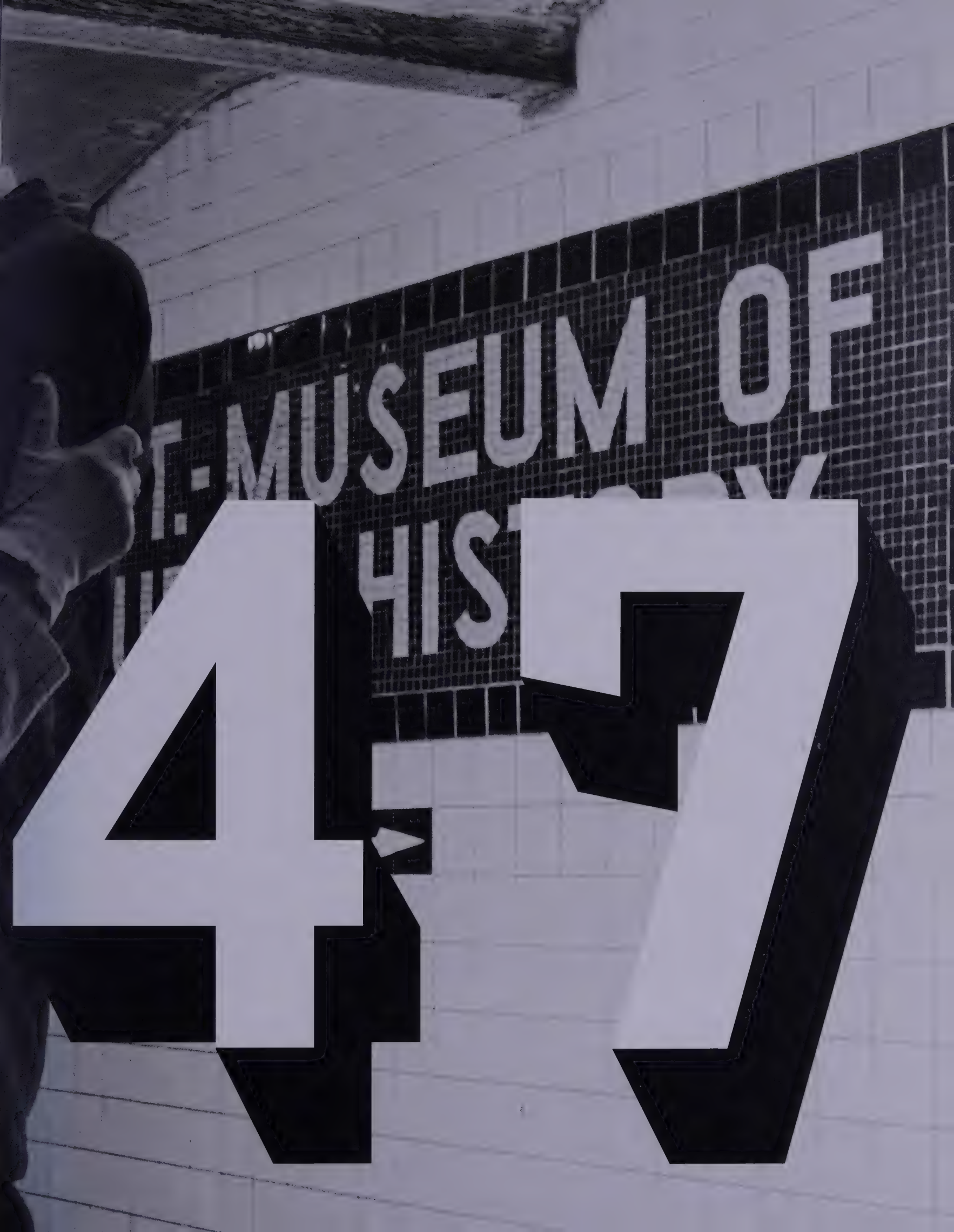
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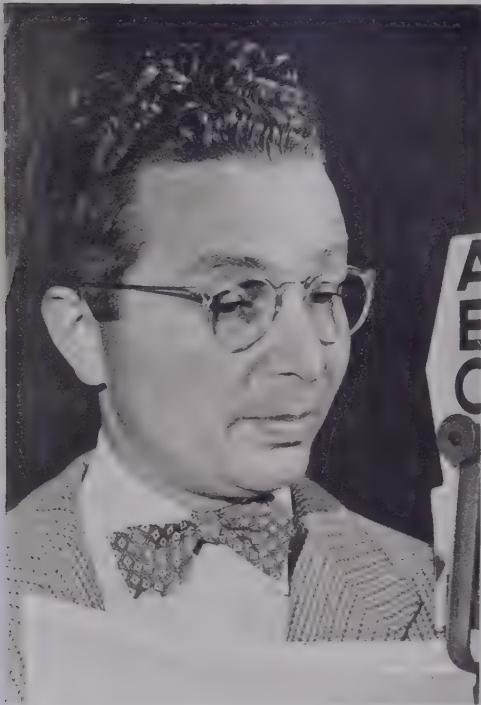




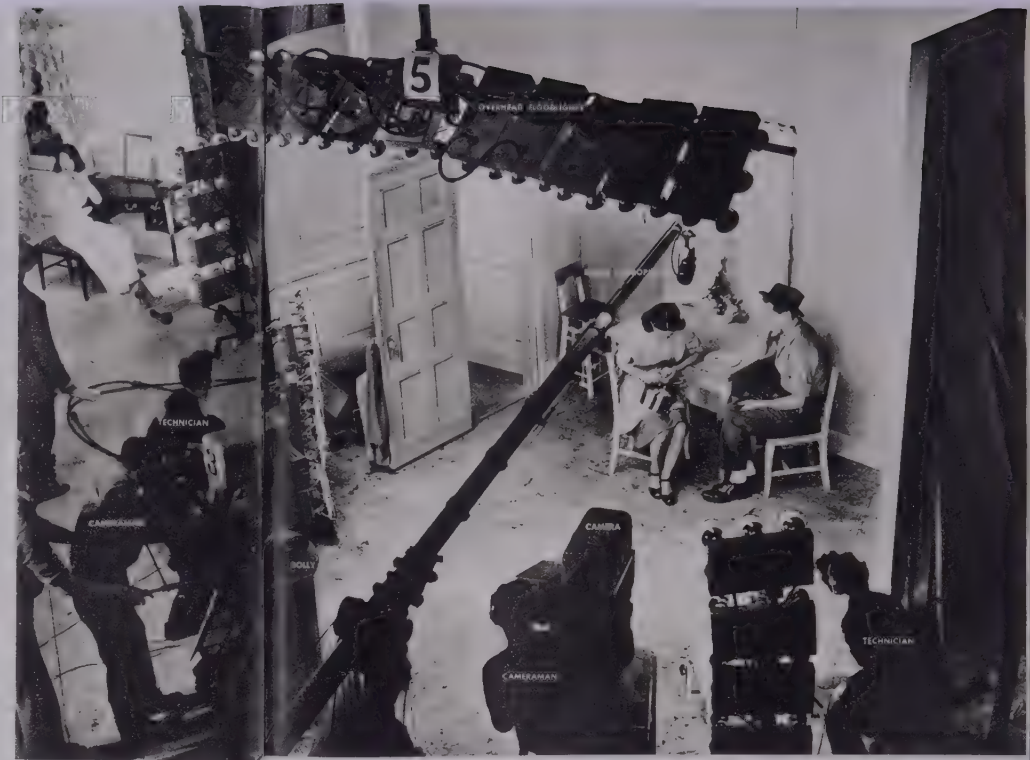
19





[illegible]

50



**It will start
to grow up**

[illegible]

New developments in color transmission were announced late in 1944. But many other developments, including the setting up of television networks, will take time—and millions of dollars. Unlike radio signals, television signals are not carried by radio waves, but by telephone lines. To transmit television signals over long distances, they must be carried at least 4,000 miles. They cannot be "piped" over existing telephone lines, as radio signals can. To solve these difficulties, the industry is experimenting with coaxial cables, relay towers set up at 40-mile intervals, and relay stations that receive and retransmit signals. The latter is the most practical approach to the network problem is Photovision, recently demonstrated by the Du Mont Laboratories whose study is shown above. In this process, light from a scene is focused by a lens on a small television camera. The television is here, and 1947 may be a significant year in its progress. But the child who may some day be a giant is still in short pants.

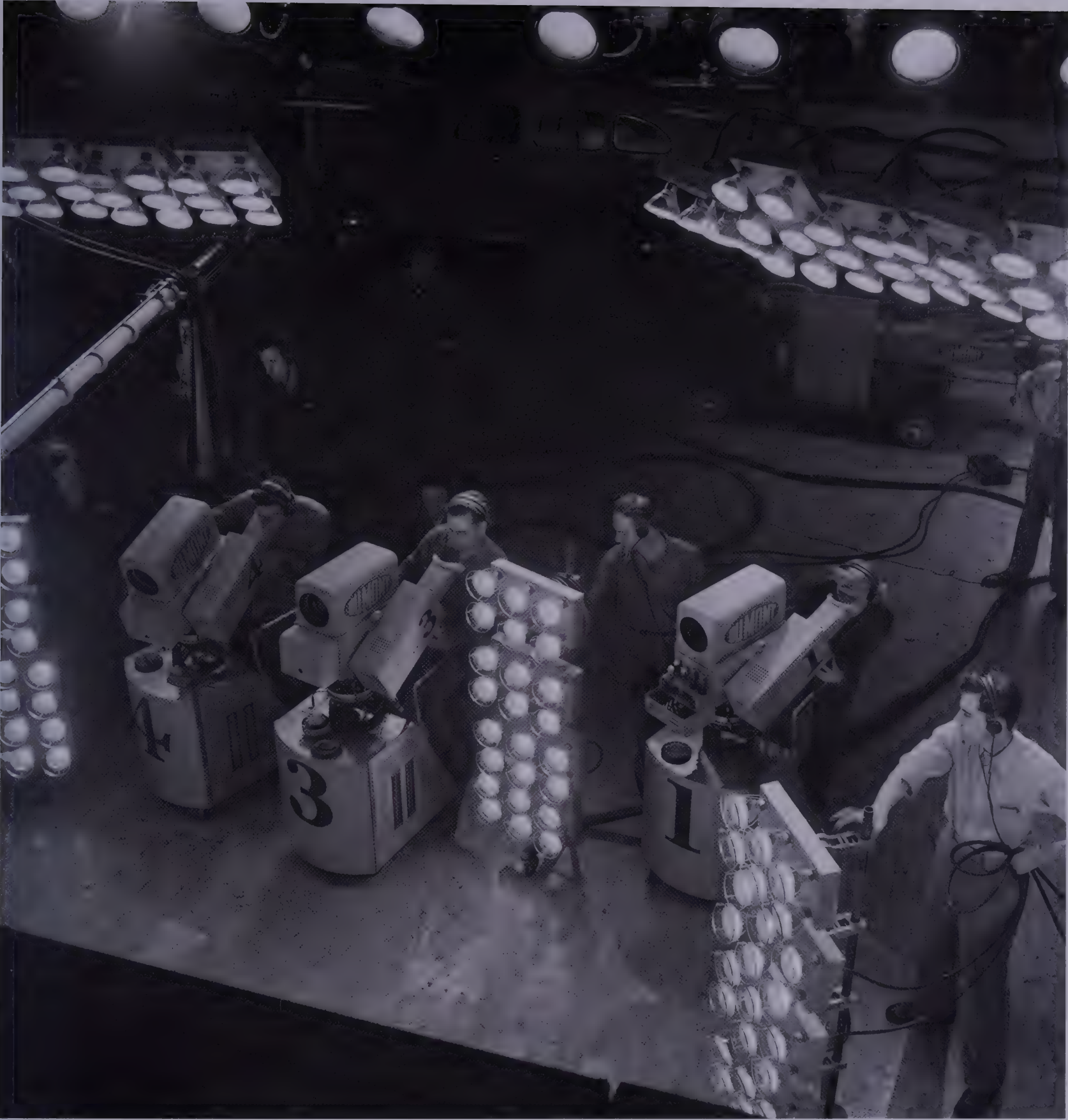
Television is here, and 1947 may be a significant year in its progress. But the child who may some day be a giant is still in short pants.

51

TELEVISION: IT WILL START TO GROW UP

JANUARY 7, 1947

48



On the set of a television production



The shuttle at Grand Central Station. This picture was taken at the peak of the afternoon rush hour as thousands jammed through the underground pass-

Life and Love on the New York Subway

60

sages in the daily struggle to get home. On an average day almost 8,000,000 fares are collected by the subways. Record of \$874,910 was set Dec. 23, 1946.

New York's subway trains are a reading room on wheels, a lover's lane and, after 11 p.m., a flophouse. And they give the city's 8,000,000 subway riders the noisiest and biggest racket's worth of transportation in the world. The average New Yorker spends more than an hour a day packed into the subway. He's called a sardine - for obvious reasons. These pictures show that practically everything and anything can happen in a subway train. And subway riders are not surprised.



Squeeze play. The matter of pride to prove their...



It's not so crowded later in day. So this 15-piece orchestra, complete with instruments and girl vocalist, travels by subway to a late show.



Flowers for my lady. They may be a bit battered by the subway rough-hor, but this lady doing his best to keep them above the crowd.



Subway etiquette. When should a gentleman give a lady his seat? Not, as picture shows, when he can hide his face behind a newspaper.

(Continued on page 61)

A Penny Buys



Go wherever and whenever you want... with a Whizzer on your heels! This precision-built 21 h.p. motor puts wings on any balloon tire bicycle. Gets you places easily, safely, at speeds up to 35 miles per hour! For shopping, commuting, week-end adventure—it's the most fun on wheels!

A 6 Mile Ride



And a Whizzer is America's thriftest power transportation! A penny buys six thrilling miles of power. A Whizzer Bike Motor travels 125 miles on a gallon of gasoline. Has plenty of pep for hills—lots of "go" on any road!

On a WHIZZER



RIDE ONE AND YOU'LL BUY ONE!
Packed with big engineering features: plane-type 4-cycle motor... fingertip controls... extra-responsive carburetor... special rubber motor mounts... V-belt drive.

SEE YOUR WHIZZER DEALER NOW!

WHIZZER MOTOR COMPANY, Dept. 513, Pontiac, Mich.

1 motor \$199.97, which includes \$142 Federal Excise Tax () dealer or () money order. Send me one Whizzer dealer. If dealer/ship elsewhere only a dealer, check here ().

Name _____ City _____ State _____

IF NO LOCAL DEALER, USE THIS COUPON

61

PUBLISHED AS LIFE AND LOVE ON THE NEW YORK SUBWAY

"New York's subway trains are a reading room on wheels, a lover's lane and, after 11 p.m., a flophouse," began this six-page article with 29 photographs by Kubrick. The photographer's first long-form essay for *Look*, the article combined staged and candid photographs, as well as images taken surreptitiously with a hidden camera. All were photographed in natural light. The article provided a kaleidoscopic view of New York's subway system, where almost eight million fares were collected every day, and "practically everything and anything can happen... And subway riders are not surprised." Celebrated photographer Walker Evans had taken images of people in the New York subway during the Great Depression, but they were not published until Evans and author James Agee collaborated on the book *Many Are Called* (1966).

DATE MARCH 4, 1947

PAGE 52 Kubrick photographed the subway system using dramatic angles and graphic compositions.

PAGE 53 Subway commuters passing the time by reading and sleeping



**DOUBLE
ACTION**

PENNZOIL
MOTOR OIL
**FLOWS FAST
STAYS TOUGH!**

For the genuine...
sound your "Z" at
this sign of quality
service from coast
to coast.



Tough-Penny PENNZOIL gives oil engines
an extra margin of safety.

62

SUBWAY



Theater party. The matrons who come in for Saturday matinees can be picked out easily from regular commuters. They chat, sit sideways, remove coats, seldom carry newspapers or knitting that mark subway veterans.



Three passengers and a big hat. They study into this and wait.



Knit two, purl two. She gets a few rows as the train makes its way.



They don't want to show affection in public. So she taps his ankle.



Seeing eye to eye. They've shut out the noise and pushing crowds.

Subway characters: their actions and dress pull them out of the crowd



College student finish homework. First, under unfavorable conditions.



Talmudic scholar reads his Yiddish newspaper aloud to an intent friend.



Subway hat fashions: They are anything that a woman will wear.



He stands at the head of the line. Dreams of flying, of becoming a pilot, of riding the thundering express along the shining rails to the next stop.



The world outside is a fascinating maze of girders and lights to Juniors.



Facial expressions of these riders vary from repose to extreme tension.



Subway annals: The man with cap center, opens up wide for a yawn.



He stands at the head of the line. Dreams of flying, of becoming a pilot, of riding the thundering express along the shining rails to the next stop.

(Continued on page 64)

Dear Diary—tonight
I discovered

6NX
appeal!



**WHAT IS THIS THING CALLED
6NX APPEAL?**

It's that "oh-so-smooth" look in a man that gives an old flame new ideas! It's the look you get when you shave with a Star Double Edge Blade—made by the exclusive 6NX process.

THIS SCIENTIFIC PROCESS of stopping and honing gives Star Blades an edge never found before on any blade.

STAR DOUBLE EDGE BLADES MAKE YOUR RAZOR PERFORM MIRACLES!



To introduce its new razor
STAR makes you this

1/2 Price Offer
Regular Value \$1.00—NOW
49¢

12 STAR BLADES MADE BY
THE TRUSTED 6NX PROCESS
NOW SHAVE YOUR RAZOR
DOUBLE-SIDE RAZOR

NEW in design, NEW in action! The Double-Line guard
allows closer, cleaner shaves—with fewer strokes.

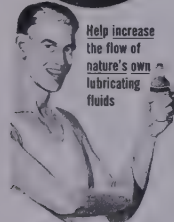
STAR DOUBLE EDGE
RAZOR and BLADES

Star Division, American Safety Razor Corp., Brooklyn 1, N. Y.

63

Ease the pain of

**COLD
WEATHER
JOINTS!**



Help increase
the flow of
nature's own
lubricating
fluids

Does winter weather make your joints sore and stiff—almost crack with pain? Here's why: Cold weather constricts tiny blood vessels, cuts down the supply of nature's own lubricating fluids to your joints—that's why they feel stiff. Rub those aching joints with Absorbine Jr. and local circulation speeds up. That wonderful "warmth" helps those tiny blood vessels feed your joints with lubricating fluids—it feels great! Always keep a bottle of Absorbine Jr. on hand. \$1.25 at your druggist.

W. F. Young, Inc.,
Burlington, Mass.

Absorbine Jr.

64

SUBWAY



Cop asleep, hands folded across his chest, a late traveler stretches himself out over space that probably held five commuters during the rush hour. The wide-awake rider gives camera an I-know-what-you're-up-to grin.

The train sways and rattles, but you can



You pay your nickel to get on, if you want to shove that's your business.



Two girls in evening gowns look uncomfortable—but manage to sleep.



Two more sleepers are lonely left-overs as train lurches end of the line.



All tucked out, money finds Daddy's shoulder a perfect resting place.



Slender sleeper proves again that man is a highly adaptable creature.



After the ball. The steady roar soon gets you, makes you drowsy.



Completely limp, this lad rests his head against a convenient elbow.



They're coming home from a party—far past a guy's bedtime.



Rush-hour sleeper props head in hand, shields her eyes from light.



The leaner in waiting up to wait along—she gets a new look of

sleep if you're tired enough



Snorling children, the rumbling train, too-narrow and too-dark subway lights make time drag on endlessly for this long night.

**ALWAYS—HAIR SHE
LOVES TO TOUCH!**



**Loose Dandruff, Scalp Germs, Hair
Odors Routed Double-Fast by Jeris!**

**EVER SMELL
YOUR HAT?**

Hair quickly develops unpleasant, earthy odor. That's another thing Jeris stops—with its special antiseptic action. Gets hair cleaner, sweeter-smelling, faster!

**This 15-Second Dress-Up
Leaves Hair Neater, Cleaner,
Healthier, Handsomer!**

Fast-Action Jeris rids loose, itchy dandruff far more effectively—kills scalp germs and musty hair odors double-fast—cleans hair twice as clean. Because Jeris contains a special antiseptic no other leading hair tonic has!

To have the hair she loves to touch—just rub on a few drops daily. Instantly, loose dandruff, dirt and rancid odors disappear. Your hair looks cleaner, smells cleaner, feels cleaner! Get Jeris today at all drug stores and toilet goods counters—or tell your barber, "Jeris, please!"



JERIS
The Antiseptic HAIR TONIC

65







A staged scene on the West 81st Street
subway platform

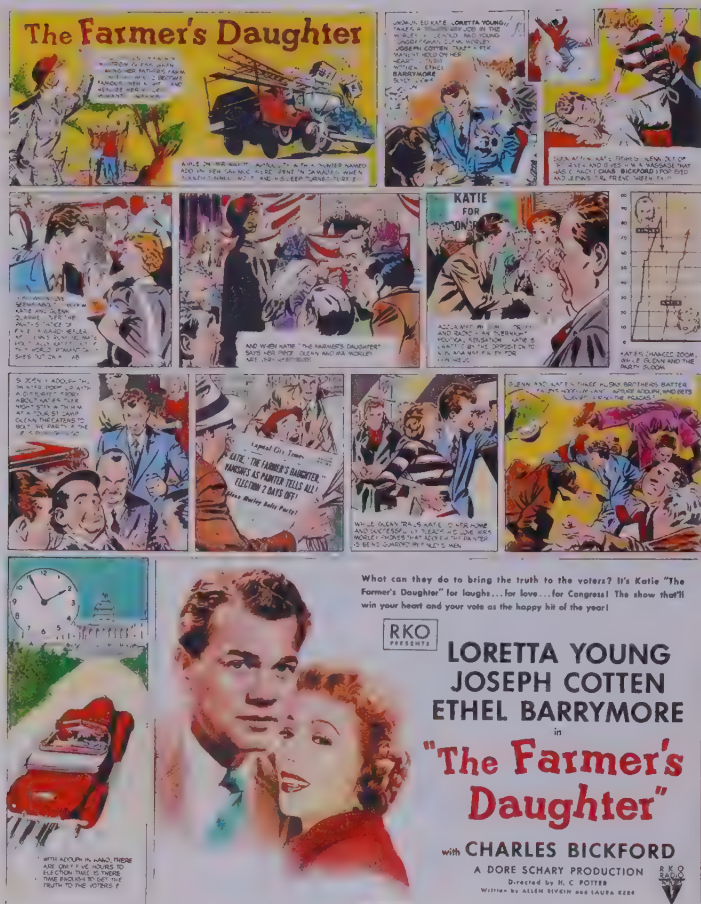


Kubrick tried to be invisible to fellow subway passengers, with varying degrees of success.

FOLLOWING SPREAD Kubrick staged this intimate moment between two subway passengers.







While brother catches up on Superman, sister wonders what a reading Memo

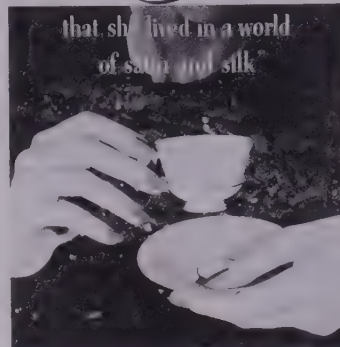
While Mama Shops
The kid who waits has a problem: will he take a nap, get into mischief or be just plain bored?



Dessert comes first to this admirer of fancy pastries in the bakery shop.
(Continued on page 58)

"I knew by her hands which were

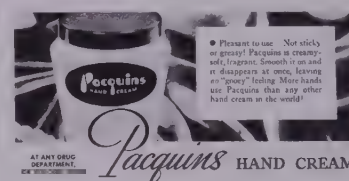
White as Milk



Ladylike softness for your hands in spite of daily dishwashing. If you're a "big" housewife, you'll avoid dry, red, rough-looking hands, with Pacquins Hand Cream. Pacquins is a genius at keeping your hands on the whiter, softer side of life! Use Pacquins often. See if your hands don't soon take on a fresh, "cared for" look!



Pacquins was first made for Doctors and Nurses... Pacquins was originally formulated for the special needs of doctors and nurses, who scrub their hands thirty to forty times a day. That's much harder on hands than housework, so, if Pacquins helps them... just imagine how much it can do for your hard-working hands.



AT ANY DRUG DEPARTMENT
Pacquins HAND CREAM

PUBLISHED AS

WHILE MAMA SHOPS: KIDS ARE BORED, GET INTO MISCHIEF WHILE MOM'S AWAY

Post-World War II consumerism and people's body language and facial expressions while engaged in everyday activities were recurring subjects of Kubrick's photographs for *Look*. This article illustrated children waiting for their mothers to finish shopping. Some got bored, some caught up on their comics, while others played with whatever they could find on the street.

DATE

MARCH 18, 1947



"After so many trips up the aisles in a shopping cart,"
the caption to this picture noted, "the novelty is gone."



"The kid who waits has a problem," reported this essay's text. "Will he take a nap, get into mischief or be just plain bored?"



Fun at an Amusement Park

About 100 million Americans cheerfully spend \$150,000,000 a year for the mental agony of roller coasters and other carnival thrills. They like to throw things, get their fortunes told and eat. To see where all this money goes, LOOK visited Palisades Park near New York.



Baby is tired already—mother will be soon. But the cars that make riding



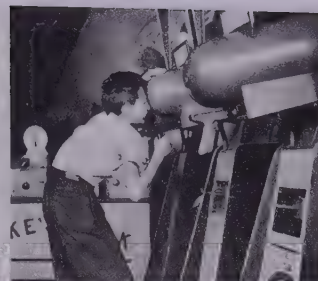
At the park, almost everybody gets ice cream. Junior wants to know where's his



Balloons and soda pop are important too. Mama says this little girl has had enough



Kneek down three bottles, Mister, and win a kewpie doll. Accuracy pays off



For a nickel in the penny arcade, you can shoot down all the enemy German planes you want, if your aim is good. This youngster's a fine marksman.



Men get more of a kick out of the fun house than the women. Attendant, right, carefully guides girls over hidden air vents.



The doctor ones get all tangled up every so often, so this young lady takes it easy, allows the others to get her out of this mess.



You can learn some pretty interesting things, too, hands are the analysts. And you can meet some pretty interesting people too.

PUBLISHED AS

FUN AT AN AMUSEMENT PARK: LOOK VISITS PALISADES PARK

DATE

JUNE 24, 1947

"About 200 million Americans cheerfully spend \$150,000,000 a year," this article noted, "for the mental agony of roller coasters and other carnival thrills." To see how all of this money was spent, *Look* sent Kubrick to photograph Palisades Amusement Park near New York City. The article's 26 photographs combining posed and candid shots, some arranged in narrative sequence, captured the animated actions of park-goers guessing each other's weight, showing off their strength, and having their fortunes told, among other activities.

FUN AT AN AMUSEMENT PARK continued



Guess your weight

For ten cents, this man will guess your weight, comment on your figure, hop around like a kangaroo and even tickle you.

He'll tell a fat man to lay off the doughnuts, but he's more delicate in his advice to women. All his customers get prizes.



Tell your fortune

Mme. Zara, the fortune teller, has been at Palisades Park for 22 years, has clients who will not make a major decision with-

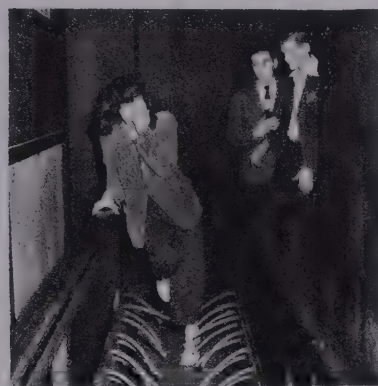
out first asking her advice. An expert on love, marriage or success, she reads from the cards or from the palm of your hand.



Ring the bell

Showing off his strength is a man's weakness, a fact that has consistently made money for amusement parks. If the hammer

lands hard enough on the stump in foreground, a bell rings at top of a thermometer-like structure, and crowd howls approval.



Watch your step

It's dark in this passageway, and all you can see is a too-realistic pair of rubber mice, playing mechanically in the

distance. The rubber tubes that scrape your ankles could be mice too, and that's why these young women look so scared.



"Showing off his strength is a man's weakness," observed the caption for a series depicting men playing the game of Ring the Bell, "a fact that has consistently made money for amusement parks."





ABOVE **A serviceman passing the time at a handwriting-analysis booth**

LEFT **Fortune teller Madame Zara, a Palisades Amusement Park veteran of 22 years**



ABOVE **A girl enjoying an ice cream cone**

RIGHT **A young tough playing a game**



Swimming at the park





At a New York 5 and 10 grooving out stockings is serious business for this mother, boring for daughter

THE 5 AND 10

Nearly every city and town in the country has its 5 and 10. And nearly every American makes at least one visit a year to the 5 and 10 to touch, taste and smell many of the 25,000 items on the counters. In exchanging their wares for the loose change in customers' pockets, the nation's 5 and 10's do an annual business of more than a billion dollars. They attract all types and ages—like the patrons shown on these pages.

In the stationery department, it's the sentiment that counts



No one to appreciate her humorous greeting card.



Plenty of envelopes, but are they the right size?



"Help yourself" is standard 5 and 10 practice



Waiting doesn't tax this little lady's patience

For kids, the toy counters have the



Toys rate high, but the bottle still has priority

appeal of an Arabian bazaar



Which is biggest dime's worth—soldier or cowboy?



Fire truck, plus imagination, makes him a fireman



With Mom along, he's a cinch to get a new plane

Men, too, can be finicky judges of



Flowery lampshade only produces deep frown

household wares



Maybe the visor cuts down glare of shiny new pans



He hops in the mesh—what's like the net, either



He carefully watches the bulb-testing apparatus

Two ladies burrow through stacks



To the casual observer, all pants might look alike

of pants



But not to these ladies. They rifle through great piles to find the right size, style. And even after they single out a pair, they still have to think it all over.



(Continued on next page)



PUBLISHED AS

THE 5 AND 10: IT ATTRACTS ALL TYPES AND AGES

DATE

SEPTEMBER 2, 1947

This exploration of a New York City 5 and 10 store, so named because its inexpensive wares could be bought for nickels and dimes, featured 32 images, all by Kubrick, that focused on the varied expressions of children and adults as they shopped for toys, stockings, stationery, and household items. The images were generally laid out in narrative sequences. The longest, at eight images, showed a little girl at the comic-book counter. "While she follows the adventures of Donald Duck and the Katzenjammer Kids, this young 5 and 10 customer absentmindedly munches a foot-long piece of licorice. As long as the candy holds out, she stands by her comic-book heroes through thick and thin. Like any reader, she smiles when her story has a happy ending."

OPPOSITE A woman considering an array of pots and pans





A little girl enjoying a comic book



"Now that lots of candy is back on the counters,"
observed this photograph's caption, "customers line
up two-deep."

FOLLOWING SPREAD Women browsing at the
perfume counter







Frantic leaps and piercing shrieks punctuate the Jerome Robbins ballet satirizing Mack Sennett movies in the second act of *High Button Shoes*

High Button Shoes

This fast, funny Broadway musical is tops in entertainment

HIGH BUTTON SHOES is an exuberant account of family life in 1913. The fun starts when a confidence man (Phil Silvers) descends on the Longstreet family, charms mama (Nanette Fabray), and promotes a real-estate boom on the swampy Longstreet farm. When the boom flops, he flees to Atlantic City with the swindled money. Caught and brought back, he triumphs by setting up a scheme to sell the mud to beauty salons.



In top hat act, dancers Helen Gallagher, a newcomer, and Paul Gaskin put on a mail-order version of the lingo that stops the show (Continued on next page)

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PUBLISHED AS

HIGH BUTTON SHOES: FAST, FUNNY MUSICAL IS TOP ENTERTAINMENT

DATE

DECEMBER 9, 1947

Kubrick contributed the lead photograph to this article about the new Broadway musical *High Button Shoes*. Shot in a studio, the photograph depicted dancers performing a frantic ballet, choreographed by Jerome Robbins, that satirized the films of Mack Sennett. *Look*'s Bob Hansen took the article's photographs of the cast on stage.

OPPOSITE Performers posing as they mimed the musical's second-act dance routine





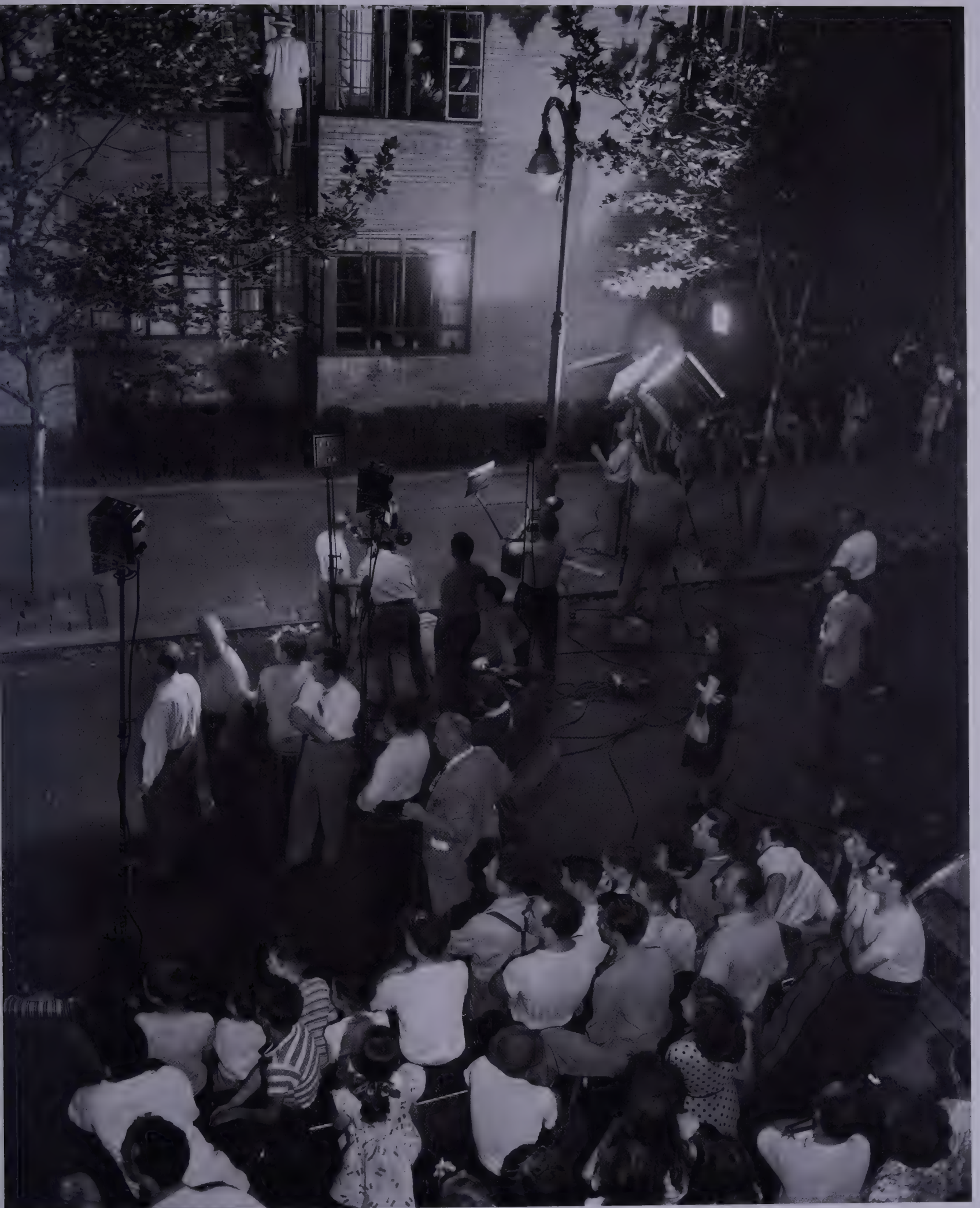
[UNPUBLISHED]
NAKED CITY

[FILED DATE]
JULY 31, 1947

No Kubrick assignment for *Look* so perfectly synchronized his personal and professional interests as this project, shot outdoors on the set of the 1948 Hollywood crime thriller *The Naked City*. The film's aesthetic was inspired by the gritty tabloid photographs of Weegee, a photographer Kubrick greatly admired, who served as a consultant to the filmmakers. Weegee's sensationalist book of New York street photographs, *Naked City* (1945), also provided the film's title. Directed by Jules Dassin, *The Naked City* was the first major American movie shot mostly on real locations in many decades. Infatuated with contemporary film noirs like *The Naked City*, Kubrick later made two films, *Killer's Kiss* (1955) and *The Killing* (1956), in that dark, stylized aesthetic.

Cinematographer William H. Daniels (left)
preparing to film a scene

OPPOSITE **New Yorkers watching the filming**
on location, a novelty in 1947





Director Jules Dassin giving the OK





New Yorkers climbing on a car to get
a better view of the action





[UNPUBLISHED]

SHOESHINE BOY

[FILED DATE]

OCTOBER 6, 1947

One of the earliest narrative assignments Kubrick created for *Look* magazine was this series of photographs of Mickey, a shoeshine boy. Kubrick shot more than 250 photographs that closely followed Mickey through the course of a day: Mickey at school, doing chores, and on the streets hustling for business. He was also shown engaged in the typical activities of a child his age: playing sports, hanging around with friends, and raising pigeons on his roof. By photographing Mickey with his many brothers and sisters, Kubrick provided the context for why the boy worked so hard. The collection of images, which weren't published at the time, presented a complex portrait of a young man balancing adult responsibilities and childhood pleasures.

Mickey at work



Mickey trying to drum up business



Mickey hanging out with friends





Mickey doing his homework



Mickey posing with his family



Mickey going to the laundry





Mickey posing on the roof of his building,
where he raises pigeons





[UNPUBLISHED]

BOBBY RUFFIN AND WILLIE BELTRAM

In late fall 1947, lightweight boxers Bobby Ruffin and Willie Beltram had two fights in quick succession. Beltram took the first bout at St. Nicholas Arena in Manhattan on November 4, but lost the follow-up match the pair headlined on December 1 at the Eastern Parkway Arena in Brownsville, Brooklyn. These images of the battered pugilists were Kubrick's first experience photographing boxers, but they would continue to be a subject of interest in his work at *Look* and in his early filmmaking.

[FILED DATE]

OCTOBER/NOVEMBER 1947

Unpublished portraits of Willie Beltram,
among Kubrick's earliest photographs of boxers





[UNPUBLISHED]

ADVERTISING SIGN PAINTERS AT WORK

Kubrick shared this unpublished assignment with two other photographers, Frank Bauman and Tom Weber. The photographers documented a publicity stunt performed by sign painters and a live female model as they created a billboard for a Peter Pan bra advertisement high above the corner of Fifth Avenue and 42nd Street. Kubrick shot close-ups of pedestrians on the street watching the event with responses ranging from befuddlement to amusement; Bauman captured the model and painters from the billboard scaffolding; and Weber, standing on the street, photographed the impromptu urban spectacle from a distance.

[FILED DATE]

SEPTEMBER 3, 1947

Look's Frank Bauman photographed the billboard painters and live model at work above 42nd Street and Fifth Avenue.



ABOVE AND FOLLOWING SPREAD **For this assignment,**
Kubrick contributed photographs of onlookers'
reactions to the spectacle above.







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Columbia's faculty likes to say "the best in brains are here"

bia's courses are tough and the remarkable job the college does in picking its students is shown by what happened last fall. Out of 650 freshmen only 18 had their pictures flashed on the screen, and, after study, only ten of these had to be put on probation. A mere 1 1/2 per cent.

Last year, 250 out of 500 seniors had grades that made them eligible for Phi Beta Kappa. Three out of four Columbia graduates continue their studies in professional or graduate schools. Freshmen excel at Columbia but mean little. A student can't get too excited about dragging a girl to a fraternity house when, if he has the money, he can take her to the Stock Club or a Broadway hit. Girls aren't imported from the Smiths and Vassar for dances. As one football player puts it, "New York's got plenty of girls." Athletics are taken in stride and rarely does the Joe College spirit rear its head. Exceptions include Columbia's one Rose Bowl victory in 1934 when Columbia students wrecked an establishment or two on upper Broadway.

In the early years, prominent alumni were abundant: Alexander Hamilton, John Jay, Robert Livingston, DeWitt Clinton, John Stevens, Gouverneur Morris. Then came a century of inconspicuous alumni. Finally, in the 1880's, Columbia again began producing some outstanding men: Benjamin Cardozo, Michael Pupin and Butler himself.

Around two miles from the Columbia campus is one of New York's largest groups of re-

lated buildings, the Columbia-Presbyterian Medical Center. Here are joined in unique combination Presbyterian Hospital, with resources of more than \$60,000,000, and the Columbia Faculty of Medicine. This faculty operates not simply a medical college but what might better be termed a medical university. One part is the famed College of Physicians and Surgeons, other parts include dental and oral surgery, public health and nursing. The work is for both graduates and undergraduates, and all the facilities are integrated under one faculty at the faculty rather than the administrative level.

Its Medical School Is Small

It is ironic that, while Columbia is derided for being so large, its medical school is criticized for being so small. Many medical schools in the United States are much larger. But it is doubtful if any is better. Each year P & S admits 110 students who, by graduation time four years later, are reduced to a neat 100. The job of picking these 110 is one of the toughest in educational selection. For years, more than 1,500 men have applied annually. Last year, 1,250 applied and today the applications for the next first-year class already total over 4,000. P & S gets the job done by first weeding out the unqualified and then weeding out the ones whose academic standings aren't high enough to be attractive. This reduces 2,000 to 500 picked men, though actually only about one in five of them can get

Students in School of General Studies art class study elementary anatomy and figure drawing from life



Medical students at Columbia College of Physicians and Surgeons listen to a lecture. Only one from every 40 applicants is accepted on P & S.

in. The final 110 are picked from this group, by interview, with primary consideration not given to grades but to personality, character and resourcefulness.

Each of the lucky 110 receives what amounts to a \$10,000 gift—the amount P & S pours into each man's education above and beyond what he pays in fees. Only the medical schools of Harvard, Yale and Johns Hopkins pour anything like that into a student's education. Last year, about one out of twelve New York City boys who applied were admitted, one out of thirteen New York State boys and one out of sixteen from other states.

Law School Trains Statesmen

The prestige of P & S hardly exceeds that of Columbia's Law School, certainly one of the half-dozen best in the country. Two law school alumni have become President of the United States (Theodore and Franklin Roosevelt), and two more have become Chief Justice (Hughes and Charles Stone). Neither Roosevelt was graduated, Theodore leaving after a year and a half, Franklin failing on a course his last year. In the last 11 Presidential elections, Columbia Law School men have been nominees on eight tickets.

this includes TR's Bull Moose ticket in 1912. In 1944, the Republican and Democratic tickets were headed by Columbia Law School men, Dewey and Roosevelt. At one time four members of the Supreme Court were Columbia Law School alumni: Hughes, Stone, Cardozo and Reed.

Altogether, Columbia University alumni include two presidents, two vice-presidents, three chief justices, four justices of the Supreme Court, three secretaries of state, two secretaries

of the treasury and one attorney general.

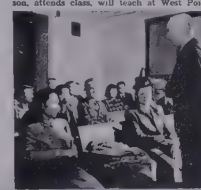
About one in ten Ph.D.'s conferred in America are conferred by Columbia. This year more than 3,000 men and nearly 1,500 women are enrolled in Columbia's Graduate Faculty. This doesn't count the ones in the professional schools or the graduate students at Teachers College.

The Atomic Bomb and Columbia

The huge totals recall the day when Columbia was called "a Ph.D. factory," but that era

(Continued on next page)

Capt. Eisenhower (uniform), new president's son, attends class, will teach at West Point.



Josh Wheeler, Dallas, Texas (left) rehearses aria from Le Bohème in Opera Workshop.



Prof. E. T. Booth (left), executive director Columbia's nuclear physics research center, stands with two other engineers on the partly finished 2,500-ton, 400-million-volt cyclotron for atom research.



First year students in the School of Engineering listen to instructor Nelson Fox (left) explain what happens in elementary compression test on block of concrete. Most technical classes at Columbia are small.



David Anderson, Columbia psychology lecturer, tries simple experiment with rat to teach it to pull chain and get food. Hundreds of men on Columbia's faculty are in some kind of research.



Scientific research thrives at Columbia, a center of early atomic bomb experiments

ended with the atomic bomb. Laymen, thinking of the universities' part in the bomb, are apt to think of the University of Chicago. There, at Stagg Field, Enrico Fermi and associates operated the first chain reaction pile of uranium and graphite.

But what most laymen do not realize is that Fermi was a Columbia professor; that many of his associates were Columbia professors; that they began this project at Columbia; and that they moved to Chicago because of lack of space. Space was lacking at Columbia because, there, Urey and Dunning were doing the work which led to the successful separation by gaseous diffusion of U-235 from its mixture with U-238. But there was more. Early in 1939, Niels Bohr arrived in America with important nuclear news. In nine days, Dunning had demonstrated in Columbia's Pupin Hall the fissionable qualities of U-235. A few weeks later, Dean Pegram telephoned Washington and arranged for Fermi to talk with the Navy Department. Later it was Pegram and Urey whom the government sent to England, and it was their report which stated that, if the Allies were to best Germany to the bomb, the U. S. would have to do it. Columbia, on the scientific side, was the key university in the American development of the bomb.

Year round, the largest unit at Columbia is Teachers College. In the summer, when some 18,000 students pour onto Morningside Heights, about 12,000 of them matriculate at Teachers College. In the winter term it has more than 3,000 men and nearly 5,000 women, 90 per

cent of them graduate students. No other unit has so many matriculated students. There are 3,597 in the university's School of General Studies but 8,355 of them are non-matriculated students persons taking a course or two not for a degree but simply to add to their knowledge. This night school (also afternoon and Saturday) is one place in America where any qualified veteran can get in and get a degree.

As for Teachers College, there is nothing comparable to it in this or any other land. It not only teaches teachers to teach school and college students but also teaches teachers to teach teachers. It has courses for school superintendents, teachers of nurses and even deans of colleges. Several months ago, an employer heard a noise in a corridor. One man was coming planning about not getting the proper attention. "I'm the dean of — College," he stormed without impressing anyone.

TC Graduates Are Everywhere

Today seven state commissioners of education are TC graduates. So are the presidents of 33 teachers colleges and the superintendents of schools in New York, Chicago, Philadelphia, Cleveland, San Francisco, Baltimore and hundreds of lesser cities. A check of six state

teachers colleges shows one out of five faculty members are TC graduates. A TC professor, the late Patsy Smith Hill, wrote the only song sung every day in every American state. Happy Birthday to You.

Across Broadway from Columbia is Barnard College, the university's school for undergraduate women. Columbia boys like to call the Barnard girls "the hens in the barnyard." But at a Columbia College dance, the "hens" usually outnumber the girls from any other college. Barnard's academic standards are the same as those of Columbia College: high. Its girls

may go to Columbia for undergraduate work in their senior year and graduate work. Some of them become well-known in the academic world. For instance, Margaret Mead, the anthropologist. But despite all Barnard's seriousness (it has no sororities, "only clubs with a purpose"), the school is perhaps best known for its movie and stage stars: Jane Wyatt, Aline MacMahon, Helen Gahagan Douglas (now Rep. from Cal.).

Of Barnard's 1,200 students, around a third come from New York City, a third from New York State, and a third from the rest of the country. It is more local than Columbia's

other units. One third of the girls live in Barnard's dormitories, two thirds with relatives or friends in New York and surrounding suburbs. Barnard, established in 1889, was one of the first girls' colleges to permit students to smoke and to give them a course in sex hygiene. Its students may stay out at night until 1:30 a.m. Today, almost every time a Barnard girl lights a cigarette she helps Barnard's treasury. The school investment portfolio includes common stock in both Reynolds (Cameals) and Liggett & Myers (Chesterfields).

Columbia men are frequently asked, "Why

(Continued on next page)



Columbia's campus is bisected by busy Manhattan streets and there are few trees. But it has some quiet walks which make it an oasis in the city.



Bridge to favorite recreation for Barnard students and Columbia dates from across street. One third of Barnard's 1,200 students are New Yorkers.



Barnard's unique "Greek Games" are 46-year-old tradition. Freshmen and sophomores compete. Games have been called "mad, comic, lovely."



Music plays part in Barnard College scheme where academic and social standards are high. Barnard girls are sometimes called "hens in the barnyard."



Dwight D. Eisenhower with his wife, Mamie



Students taking a test en masse



Deep shadows in the foreground and background added drama to a campus interaction.



Kubrick captured private moments on campus.



ABOVE **Journalism students at work**



LEFT **Students chatting in Hartley Hall**



ABOVE **Music students conducting while listening to records**

RIGHT **Students drawing a model in a School of General Studies art class**

FOLLOWING SPREAD **Professor lecturing to medical students at Columbia's College of Physicians and Surgeons**



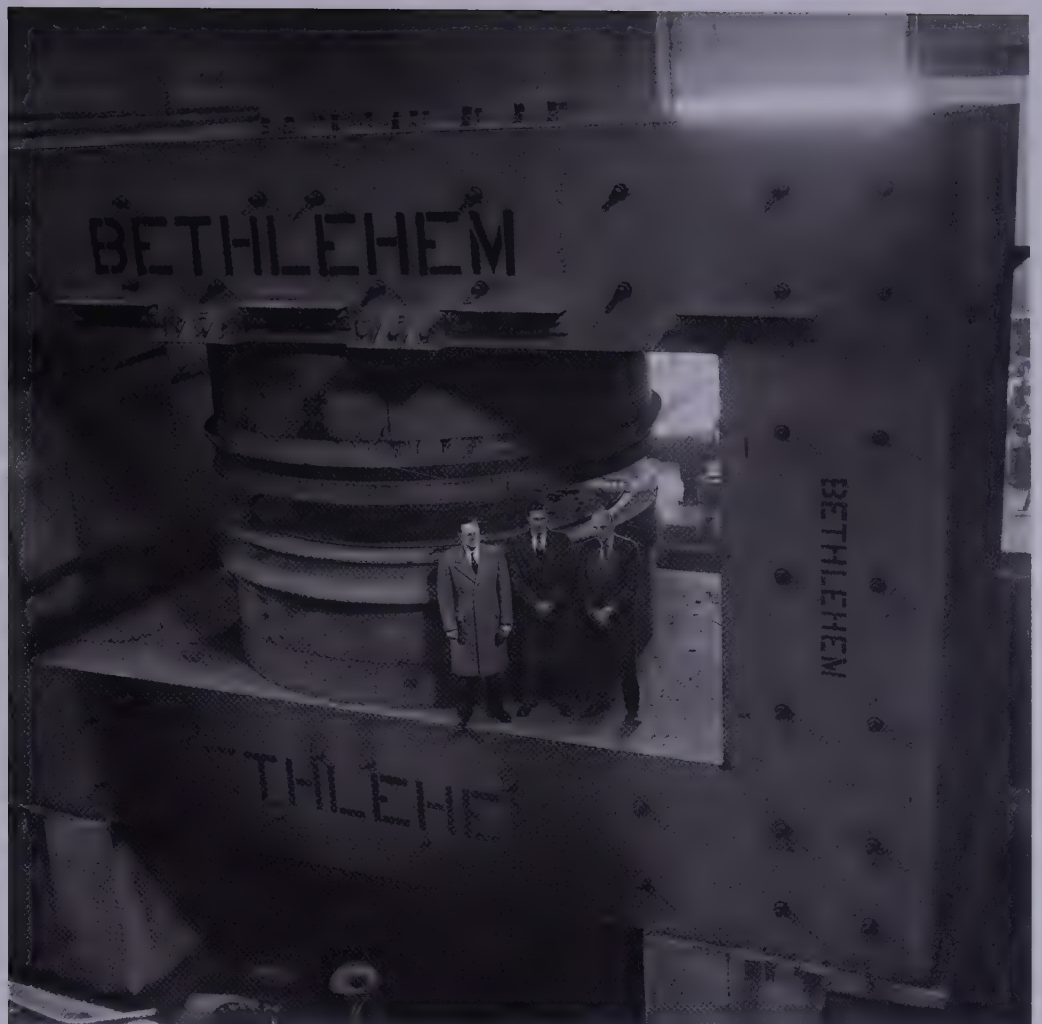






ABOVE **"Greek Games,"** a 46-year-old tradition performed at Barnard College, a Columbia University affiliate

LEFT **Fencers practicing**



ABOVE **Professor Eugene T. Booth (left)**, executive director of the university's nuclear physics research center, posing with fellow engineers on the partly finished cyclotron to be used for atom research

RIGHT **A psychology lecturer** teaching a rat to pull a chain for food



Engineering students listening to an instructor (left)
explaining concrete compression



"Hundreds of men on Columbia's faculty are in some kind of research," reported the magazine.



Showgirl Nanette Fredrics advertising a lunch spot



Countess of Sefron, left, wears bobby's hat with feathers, height of fashion in 1900's; she and companion turned up at races with plumes, parasols, Chinese coats and pointed shoes.

THE RACES



Feigned parasol, feathered fan, cabbage rose, almost eagle's eldely horse-lover, accompanied by elegant top-hatted escort.

It is the race track where fashions traditionally are launched by society leaders and mannequins, who hobnob with track regulars and drifting money-changers. These pages contrast the titled men and women of the early 1900's at European tracks with the milling, friendly mixture at the typical American track today.



Two not-so-young fans have definitely "old look" in tight, short skirts, and appear tense as their choice jags near finish line.



Mr. and Mrs. Adolph Spreckels (she was Kay Williams) are eye-fall in Hollywood Park box as their horse enters. Furs, feathers, pearls, orchids reflect interest in elegance of bygone days.

FASHIONS OF YESTERDAY were as over-ornamented as their period

and FASHIONS of TODAY are as individual as our times

Only back view of hobble skirt satisfied photographer.

Royal Hunt Cup Day at Ascot brings out range of feathered bonnets, from question-mark quill, too left, to burst of frenzied feathers at bottom right.

Theda Bara type in black satin, fringed, draped, tied, at Paris Longchamps, in 1911.



Hollywood stacks are inevitable; wearing them in public places is still disputed style.

Hats show greatest individuality of all, at every age; run gamut from wrapped turbans, scarf-and-newspaper arrangements, to feathers, furs and fancy bows.

Franchot Tone and his former wife, she wears ermine.



PUBLISHED AS

THE RACES: FASHIONS OF YESTERDAY WERE AS OVER-ORNAMENTED AS THEIR PERIOD; FASHIONS OF TODAY ARE AS INDIVIDUAL AS OUR TIMES

DATE

DECEMBER 7, 1948

Some of Kubrick's photographs of the Aqueduct Racetrack in Queens, New York, appeared in this photo essay, which followed a more extensive article about the Santa Anita Park racetrack outside Los Angeles. Kubrick's downbeat images of the track—such as one depicting a lone man wandering amid post-race debris—were not included in the more upbeat published story focusing on fashion.



Bandleader Harry James, wife Betty Grable, are tense as they light cigarettes; as horse owners, they are regulars at California's Santa Anita and Hollywood Park race tracks.

THE *RACES* continued

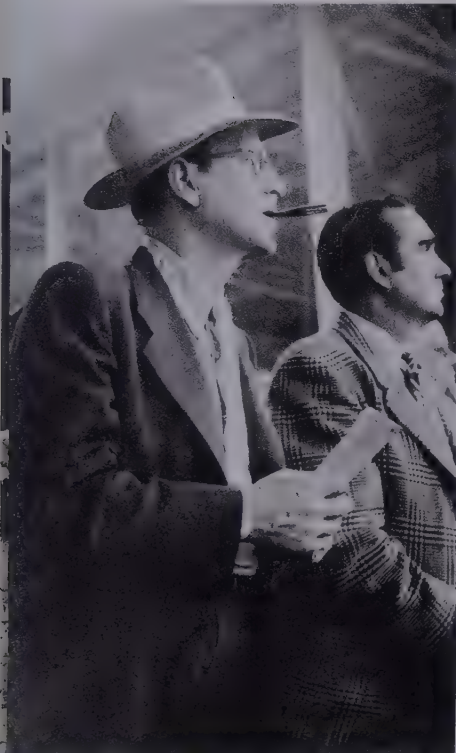
CELEBRITIES and unknowns rub elbows, all intent on selecting right horse in each race. Bets range from \$2 to \$100 for each ticket (though some bets run to the thousands). Faces, caught by Look cameraman, tell race results, indicate tenseness of spectators while horses are running, relief as they win, disgust as they lose.



Lou Costello has speculative look. He, like so many fellow Californians, wears sport jacket of loud racing checks to race track.

CELEBRITIES' REACTIONS *are barometer of betting* .. P

Bud Abbott chews cigaret holder until horses cross the finish line.



"Prince" Mike Romanoff, Hollywood restaurateur, checks tote-board for odds on next race.



Two New Yorkers, dressed to the hilt, wear feathered hats, elaborate corsages and jewelry; one sports ubiquitous dark glasses.





"Older matrons" found horse racing "a time-killer," noted this article.





Disquieting images such as this one of a blind panhandler were not included in the published article, which focused on racetrack fashions.



Spectators watching the action intently



These unpublished images explored the grittier side of racetrack gambling.





At the graduation exercises of Carnegie students in New York City, Dale Carnegie presents lei to one of his pupils Mrs. Ethel de Saussure of Hawaii.

HE SELLS SUCCESS

Dale Carnegie, Who Teaches People How to Win Friends, May Shortly Influence the Best-Seller List Again

By HAROLD B. CLEMENKO

Dale Carnegie was a big surprise to me. I expected a row of gleaming white teeth bared in a forced smile, a bone-crunching handshake, and a yes-man manner. I found instead a sober little man who smiled in moderation, offered a mild hand, and could get mad without any trouble.

I saw him backstage before he strode out to address a thousand people. And I noted with a layman's grim satisfaction that this expert,

who had taught thousands public speaking, appeared to suffer the same timidity that afflicts us all as we arise to prove we really are unaccustomed to public speaking.

Instead of a high-pitched, high-polished, breezy character, Dale Carnegie turns out to be an informal, easy-going man who might be described by some such daring new phrase as "comfortable as an old shoe." Better make that "slipper."

The Dale Carnegie saga is long and colorful. He has been a salesman of bacon, lard, and correspondence courses, an actor, a lecturer, an author, a magazine writer, a newspaper columnist, a radio commentator, a public-speaking teacher, and a personality guide. But if you had to boil his significance down to a ten-word telegram (with room left for "very best regards") you'd say simply: *How to Win Friends and Influence People.*

(Continued on page 62)

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Wanda Hendrix's smile wins role in Paramount's "My Own True Love"—

The smile that wins is the Pepsodent Smile!

Wanda Hendrix, Paramount Starlet, plays a leading role in Paramount's new picture, "My Own True Love." Wanda has smiled her way through only four pictures but she's hailed by movie critics and fans alike as one of the year's best bets for stardom. She was a junior high school student in Jacksonville, Florida, when a 13-year-old discovered her in a local "little theatre" play. He sent her to Hollywood for a screen test and she stayed... with a contract! Wanda's smile is as bright as her future—at a Pepsodent Smile! "I've used Pepsodent Tooth Paste since my 'little theatre' days," Wanda says, "and I wouldn't change now!"



Do you have a winning smile? If Pepsodent Tooth Paste has helped your smile and radiance—send your picture and story to Pepsodent, 141 W. Jackson Blvd., Chicago 6, Ill. If used in our advertising you will receive professional model fees.



Another fine product of Lister Brothers Company

Wins 3 to 1 over any other tooth paste!

You'll find people all over America agree with Wanda Hendrix. New Pepsodent with Irtum is their 3-to-1 favorite for brighter smiles. In recent tests, families from coast to coast were asked to compare New Pepsodent Tooth Paste with the brands they'd been using at home. By an overwhelming majority... by an average of 3 to 1... they preferred New Pepsodent over any other leading brand they tried!

Yes, Pepsodent won 3 to 1 for its cool, misty flavor... for making breath cleaner, teeth brighter! For the safety of your smile use Pepsodent twice a day—see your dentist twice a year!

PUBLISHED AS

DALE CARNEGIE: HE SELLS SUCCESS

Published to coincide with the release of author and self-help guru Dale Carnegie's book *How to Stop Worrying and Start Living*, this long article explored the biography, philosophy, and teaching methods of the man best known for the inspirational best seller *How to Win Friends and Influence People*. Kubrick's photographs depicted Carnegie in action—cajoling, orating, and judging students attending his 17-week course in New York.

DATE

MAY 25, 1948

AUTHOR

HAROLD B. CLEMENKO

"I'm one of the luckiest men alive," Carnegie told *Look*.
"If I owned Missouri with a hog-tight fence around it,
I'd still continue my work!"





Carnegie lecturing to students taking his
17-week course



"This housewife smilingly tells how she urged her husband to take the course," the caption to this picture reported, "then found she needed it herself."



George Grosz, famous Berlin painter who fled New York in 1932 when Hitler became Emperor, straddles chair on Fifth Avenue sidewalk and symbolizes world artists who find stimulation and peace to work in New York. Unaware passersby typify public oblivious that city is now world art center.

NEW YORK WORLD ART CENTER

UNKNOWN to most of New York City's millions, their town has become the art center of the world. Its art activity has grown from a handful of galleries at the turn of the century to over 300 art showplaces that present up to 60 opening exhibitions a week. Art patronage has expanded from a few wealthy collectors and cognoscenti to include multitudes who merely like to look at pictures and who frequently buy. Most important, New York has become the city chosen by artists all over the world as the best place to find excitement in the work of others and solitude in which to carry out their own aesthetic problems. New York leaves them alone.

As artists once went to Paris for stimulation and freedom, they now turn to New York, where many thousands of men and women are practicing painting and sculpture creatively. Their choice of place-to-work is no mystery to those who frequent studios like those shown on the following page, where artists say to each other, "It used to be Paris, now it's here."

Artists who choose New York for freedom and stimulation



"New York is where I want to be, it is very close to me," says Abraham Rattner, after two decades in Paris.



New York's beauty, dynamism have converted for Italian-born Enrico Donati. He came from Paris in 1940.



Jacques Lipchitz came from France in 1940, says, "There is something in the air here that is good for work."



Sigmund Menkes left Paris in 1938, says he can find in New York "peace of mind to follow through an idea."



An artist's life in Paris posed many problems for Joseph Flack, who sought New York's stability in 1941.



Spanish-born Jose de Creeft agrees New York's art life has expanded immensely since his arrival in 1939.



Viennese Henry Koerner left Austria in 1938, served in U.S. Army, chose New York to follow career as artist.



Reuben Tam left his native Hawaii to seek artistic stimulation, company of other young artists in New York.



CONTINUED FROM PAGE 53

Listed below are additional cities in which members of the "Blondage" Group have now begun work. The names of the studios and their owners:

International Conference
Builder: Joseph Smith Smith
Owner: John A. Smith
Builder: J. A. Smith & Son and
Partner: J. A. Smith

Houston, Texas
Builder: John A. Smith
Owner: John A. Smith
Builder: John A. Smith & Son and
Partner: J. A. Smith

Indianapolis, Indiana
Builder: John A. Smith
Owner: John A. Smith
Builder: John A. Smith & Son and
Partner: J. A. Smith

San Francisco, California
Builder: John A. Smith
Owner: John A. Smith
Builder: John A. Smith & Son and
Partner: J. A. Smith

Seattle, Washington
Builder: John A. Smith
Owner: John A. Smith
Builder: John A. Smith & Son and
Partner: J. A. Smith

Portland, Oregon
Builder: John A. Smith
Owner: John A. Smith
Builder: John A. Smith & Son and
Partner: J. A. Smith

San Diego, California
Builder: John A. Smith
Owner: John A. Smith
Builder: John A. Smith & Son and
Partner: J. A. Smith

San Jose, California
Builder: John A. Smith
Owner: John A. Smith
Builder: John A. Smith & Son and
Partner: J. A. Smith

San Luis Obispo, California
Builder: John A. Smith
Owner: John A. Smith
Builder: John A. Smith & Son and
Partner: J. A. Smith

Stockton, California
Builder: John A. Smith
Owner: John A. Smith
Builder: John A. Smith & Son and
Partner: J. A. Smith

Tracy, California
Builder: John A. Smith
Owner: John A. Smith
Builder: John A. Smith & Son and
Partner: J. A. Smith

Watch your local newspapers for further announcements regarding Mr. Blondage and his Dream House.

**PATENTED FILTER
WHIRLIGANS
WHIRLIGANS
Your Smoke**

**MEDICO
FILTERED
SMOKING**

French Medico pipes have the replaceable filter that is a million times better than a regular pipe. It collects smoke and stops it before it reaches your lungs. Only this patented filter has the 44 holes that will smoke cleaner and cooler into your mouth. Smoke when you're tired.

French Medico V.S.G. (Very Fine Quality) pipe of fine-grained heavy white variety of shape. With 10 holes... 60¢

French Medico Standard Quality, still... 50¢

PUBLISHED AS NEW YORK—WORLD ART CENTER: NEW YORK REPLACES PARIS AS ARTISTS' FAVORITE WORKSHOP

DATE
JUNE 8, 1948

Kubrick's photograph of Berlin painter George Grosz, who moved to New York in 1933 to escape the rise of Nazism, opened this photo essay about the city as "the art center of the world." Kubrick's image was the only one shot on the city's streets; all the other Look photographers worked in artists' studios. Sitting on an otherwise busy Fifth Avenue, Grosz "symbolizes world artists who find stimulation and peace to work in New York," while unaware passersby "typify public oblivious that city is now world art center." Kubrick and Grosz collaborated on the portrait's unusual Fifth Avenue setting, which the magazine described as "an artistic meeting of minds." Grosz followed up by complimenting Kubrick in a letter to the editor, published the following month (July 20, 1948).



An outtake from Kubrick's portrait session with Grosz on Fifth Avenue, without the passing pedestrians who appeared in the published image



Hearing aids help these deaf children hear their first clear sound—the voice of Risë Stevens. The star of the CBS Family Hour and of many operatic roles, she, for the children at a party in her New York apartment.

Deaf children hear for the first time

Twelve deaf children try their first hearing aids at party given by opera star Risë Stevens

IT SEEMS their first sounds a great shock to deaf children? Apparently not—at least not to this gay group who received their first hearing aids and heard their first singing at a party given for them by Risë Stevens. The children had been carefully prepared for hearing—the biggest event in their lives. Since the age of two, they have been given special training at New York's Junior High School #47. They have been taught to speak normally, although they can't hear their own voices. And they are experts at lip reading.

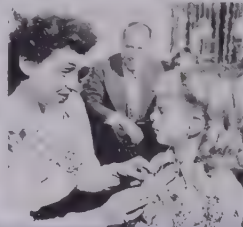
As a result, the children have never been shut away in the abnormal world of the deaf, are not upset by new experiences. They accepted hearing aids as they would a new and interesting toy. Trying them on and learning how they worked was part of the fun of the party.

But the children got their biggest thrill out of meeting friendly, vivacious Risë Stevens and hearing her sing. They piled on the sofa and sprawled around her on the floor, completely at ease. Soon they were clamoring for her to "sing 'Too-ra-lo-ra-koo-ra!'" They had "seen" her sing it in *Going My Way*. Now they wanted to hear it.

Sparkling with anticipation of fun, this little girl has her hearing aid fitted.



Risë Stevens shows child how to regulate hearing aid. In background is L. A. Watson, who donated the instruments.



New hearing aid gives this little girl a chance to primp like a grownup as she solemnly adjusts her wax piece.



Children tried to use hearing aid as walkie-talkie. One wanted to know if he could turn an on radio program.



Hearing aids bothered some of the children but had no effect on their enjoyment of the party.



Pained expression of little boy in the center is caused by feedback in the ear piece of his hearing aid. Still, sound hurts his ears. Hearing aids have to be carefully fitted before they work perfectly, and it takes time to get used to sound when you have never heard before. Many of the children look off their hearing aids before the party ended.



Children had an hilarious time at the party. In addition to hearing Risë Stevens sing, they played games with her, banged joyfully and tunelessly on the piano, stuffed themselves with ice cream and cake. They went home exhausted but completely happy.

END

115

PUBLISHED AS

DEAF CHILDREN HEAR FOR THE FIRST TIME: RISÉ STEVENS ENTERTAINS THEM AT HER HOME

DATE

MAY 25, 1948

For this story Kubrick documented the visit of 12 deaf children to the New York apartment of opera singer and radio personality Risë Stevens. The children, who could speak and were expert at lipreading, used hearing aids to listen to Stevens sing. This experience was the first time they had heard a human voice.

The students embraced their hearing aids as they would "a new and interesting toy," commented the article.

FOLLOWING SPREAD Young girls trying on their new hearing aids





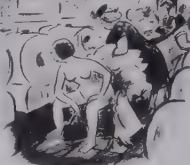




Seated on the floor, a young mother entertains youngsters while waiting for her laundry to be done.

WASH DAY IN A SELF-SERVICE LAUNDRY

EVERYBODY from Grandmother Jones to the young neighborhood mother has her laundry day. Some wash in the old-fashioned tubs, and some in the new, modern machines. But when the wash day comes, everybody ducks out to shop. Others read, gossip, tend their children or just wait impatiently. In the background, the machines hum away. The caption on these pages taken from a New York City newspaper, shows the informality of a self-service laundry. Look found the customer's home included, however, than the lady in the early days.



Customer lugs laundry from bag. Each washing is weighed to see how many machines are needed. Machine holds nine-pound load.

Bundles pile up around counter as wash day crowd waits for machines to be emptied. Some self-service laundries accept reservations for a specific time.



Good man and true, these Shindollars! The father, C. E., a tool grinder, came to Studebaker for his first job over 25 years ago. The son, Russell, a metal finisher, started in June, 1946.

Russell Shindollar Is Learning Plenty About Studebaker Craftsmanship From His Dad

ALMOST everyone who drives an automobile has heard about Studebaker's famous father-and-son teams. Russell Shindollar, a metal finisher, and his father, C. E. Shindollar, a tool grinder, are two of the many Studebaker craftsmen who have made the company famous for their precision technique of his father.

What this illustration emphasizes, though, is the intent interest of the younger man in the precision technique of his father. Russell Shindollar, a metal finisher, is learning a lot from his father, C. E. Shindollar, a tool grinder, who has been working for Studebaker for over 25 years.

Not father-and-son teams alone, but also thousands of other veteran craftsmen who never worked anywhere else, are proud to be Studebaker craftsmen. They are the ones who make the difference between a good car and a great one. They are the ones who make the difference between a good car and a great one. They are the ones who make the difference between a good car and a great one.

PUBLISHED AS

WASH DAY: LOOK VISITS A GREENWICH VILLAGE SELF-SERVICE LAUNDRY

DATE

APRIL 27, 1948

Like Kubrick's story about people waiting to see their dentist, this article captured regular people engaged in everyday activities. This assignment illustrated what residents of New York's Greenwich Village did while washing their clothes in a self-service laundry. "And while the long rows of streamlined machines hum away," the article noted, "some customers duck out to shop. Others read, gossip, tend their children or just wait impatiently."



"It was just a storage room—before I took those lessons at the SINGER SEWING CENTER!"

Does your home have a "storage" room? A room that hides behind a closed door because no one ever thought of making it useful?

Why make it into a storage room? It's easier than you dreamed—with the help of your SINGER SEWING CENTER.

In a few lessons, SINGER experts can show you the

knack of cutting and fitting slip covers, lining drapes, picking up a color scheme in cushions and spreads.

It's the kind of work that makes a room a room. It's the kind of work that makes a room a room.

Stop in today. See how easy it is to "do over" a room without "doing in" your budget!



A SINGER shows you how



You can run up ruffles in a twinkling



Row of hemstitching



Look—two tables in one



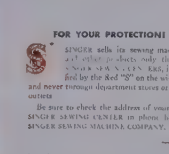
Plants make themselves



25-page book



SINGER Portable



FOR YOUR PROTECTION!



SINGER SEWING CENTERS



SINGER SEWING CENTERS

SINGER SEWING CENTERS
THERE'S ONE NEAR YOU TO SERVE YOU



SINGER SEWING CENTER

WASH DAY continued



WASH DAY continued

Women Watch Clothes Look Bored



Package-laden woman gathers up her wash in chemise bedspread



Time's up, and a customer scoops her laundry out of the machine

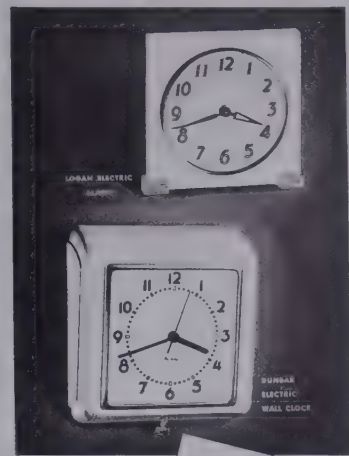


Self-service patron waits impatiently for turn to stuff in clothes



Yawning young woman pines for chat with her bored companion

FEW THINGS can irritate you more...day in and day out...than a clock that you can't depend upon. Which surely explains the enormous popularity of Westclox. Utterly devoid of temperament and tantrums, they just go quietly about their business of telling you the truth year after year.



WESTCLOX
Electric
MADE BY THE WALLS OF HIS BORN
Product of GENERAL TIME Corporation, Inc.



Don't let them whisper behind your back!

Lifebuoy Health Soap is the *only* soap especially made to stop "B.O." (body odor). Remember, **LIFEBUOY CONTAINS AN EXCLUSIVE PURIFYING INGREDIENT.**

A daily Lifebuoy bath gives you such *lasting* all-over protection!

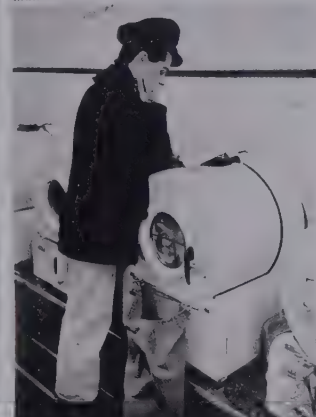
And Lifebuoy is amazingly mild and refreshing. You'll be delighted with your exhilarating **LIFEBUOY** bath. Use Lifebuoy for 10 weeks and you'll see it *for* itself.

The refreshing bath that gives lasting protection!
The Soap of Considerate People
use it daily



ANOTHER FINE PRODUCT OF LEVEE BROTHERS COMPANY

WASH DAY continued



WASH DAY continued

Men Read, Wait Idly, Mind Children



Waiting, waiting, wait



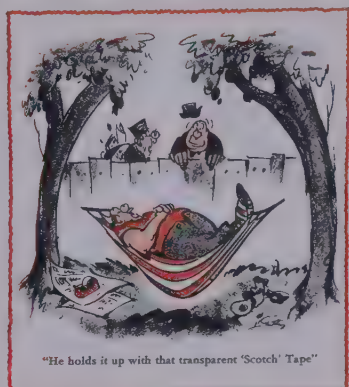
A thought



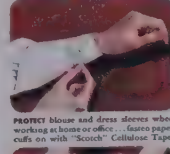
Sturdy husband serves double duty



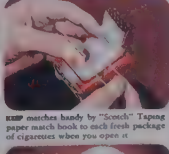
Dressily watching clothes, young washer probably prefers baseball



SLICK TRICKS with "SCOTCH" TAPE



PROTECT blouse and dress sleeves when you wash at home or office... Guard paper cuffs on with "Scotch" Cellulose Tape.



KEEP matches handy by "Scotch" Taping paper match book to each fresh package of cigarettes when you open it.



WHEN your smart plastic party apron goes over a suit of "Scotch" Resin Tape will be a beautiful new outfit.



FOR QUALITY, always insist on "Scotch" Brand Tape in the bright plaid dispenser at every store where you buy.

SCOTCH Cellulose TAPE

SEALS WITHOUT MOISTENING - TRANSPARENT AS GLASS

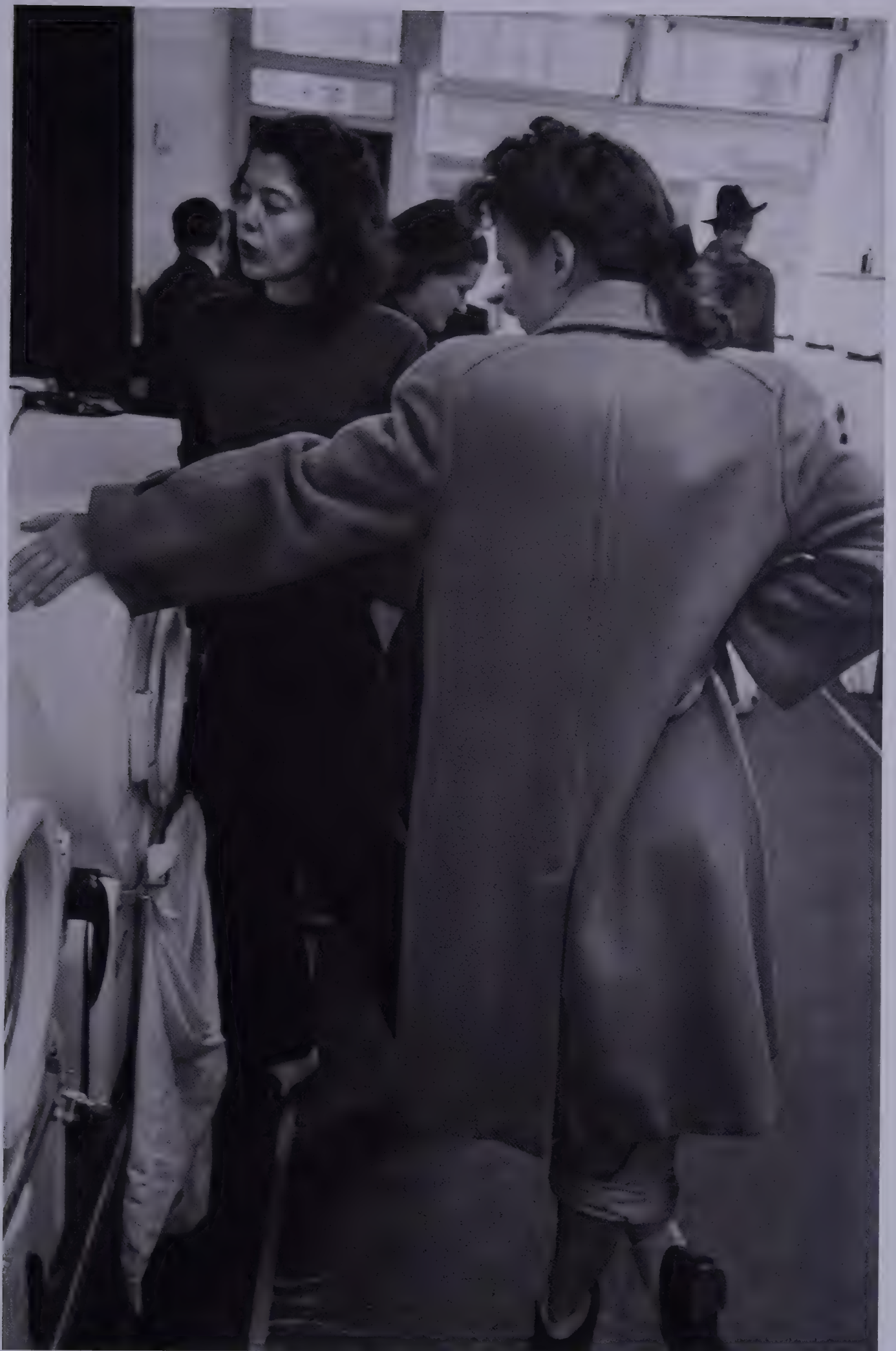
ANOTHER 3M PRODUCT

MADE IN U.S.A. by MINNESOTA MINING & Mfg. Co. Since Paul H. Rose

Manufacturers of "3M" brand adhesives, cellophane, and a wide variety of other products for home and industry



THIS SPREAD AND FOLLOWING **Greenwich Villagers**
patiently waiting for their laundry to finish









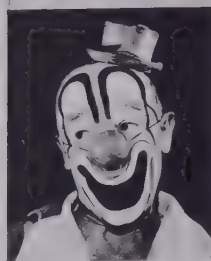
Circus president John Ringling North bawls orders as acrobats Alanaas test high-wire act above him

HOW THE CIRCUS GETS SET

It takes six weeks of tryouts, \$1,000,000 to put on Greatest Show on Earth

It costs \$20,000 a day to run the world's largest circus, Ringling Bros and Barnum & Bailey. With its 1,400 employees, 900 animals, 46 tents and tons of equipment, the show travels in four trains made up of 90 red-and-silver railroad cars. It is controlled and run by 44-year-old John Ringling North, nephew of the late John Ringling. The show is as self-

sufficient as a small town, except for water and groceries. It is now playing Boston, having opened last month in New York. On May 15 the circus goes under canvas in Washington. It will tour the U. S. for seven months, winding up in November back at its 200-acre winter quarters in Sarasota, where these candid pictures were taken.



German-Born Lou Jacobs has been "with it" since 1914, always wears rubber ball nose. Clowns originate own make-up, keep it for entire career.

30

Performers, animals labor under Sarasota sun to perfect acts. Many were imported by John Ringling North



"Buddy," a baby chimpanzee who lived in the jungle three months ago, is taught to skate by Belgian, ex-Folies Bergere performer Beatrice Denis known as Mme. Fili—who also rides horses and elephants in the "spec" (short for spectacle).



The tumbling Rogines get set to make inverted human pyramid with 14-year-old Deany on top, in front of actor Toussaint Solwart and socialite Mrs. Oliver B. Jennings, who follow circus to Sarasota annually



These blonde, brunette and redheaded tandem riders must have perfect timing to land on horse as it passes platform in foreground. When they joined Justino Loyola's act they took his name, are not related. Front girl used to lead an all-girl band.



Justino Loyola is one of best bareback riders in business, can super-muit from horse to horse through a loop with feet tied. He is descended from generations of circus performers, came here from Europe. (Continued on next page)

31

PUBLISHED AS

HOW THE CIRCUS GETS SET

DATE

MAY 25, 1948

Kubrick's interest in eccentric and absurd subjects was represented in a portrayal of the Ringling Bros. and Barnum & Bailey circus. *Look's* editors sent Kubrick to the circus's 200-acre winter headquarters in Sarasota, Florida, resulting in his first published long-form story set outside the New York City region. The article's images showed performers, aerialists, baby chimpanzees, and horse riders training to go on a seven-month national tour. "It takes six weeks of tryouts," the article stated, and "\$1,000,000 to put on Greatest Show on Earth." While Kubrick also photographed the circus's opening night, these images were not included in the story. The issue's cover featured Kubrick's rare use of Kodachrome color film for a portrait of German-born clown Lou Jacobs.

"Fliers," "first-of-Mays," "web girls" train long hours under Big Top at Winter Quarters



Girl practices handstand on the ground until she is adept enough to try it 60 feet up. In circus parlance aerialists are "fliers," newcomers are "first-of-Mays" and "web girls" are the ones who work the ropes, trapezes.



Dancers relax under 540' by 220' Big Top, largest tent in world. A new flame-proof Big Top is made annually in workshop. Old tent, used for rehearsals, is full of sievelike holes made by swarm of locusts last summer.



Girls in "Dixie" number wait to go on. Model Jean Rockwell, foreground, is a "first-of-May," gets \$60 a week, all her meals, \$20 extra for "web work." She sleeps in a converted hospital railroad car with 40 other girls.



These acrobats and aerialists will look quite different in Brooks costumes designed by Broadway's Miles White. Girls need stamina to stick with the show, but many do for a lot of reasons—see *Meet the People* on page 42.



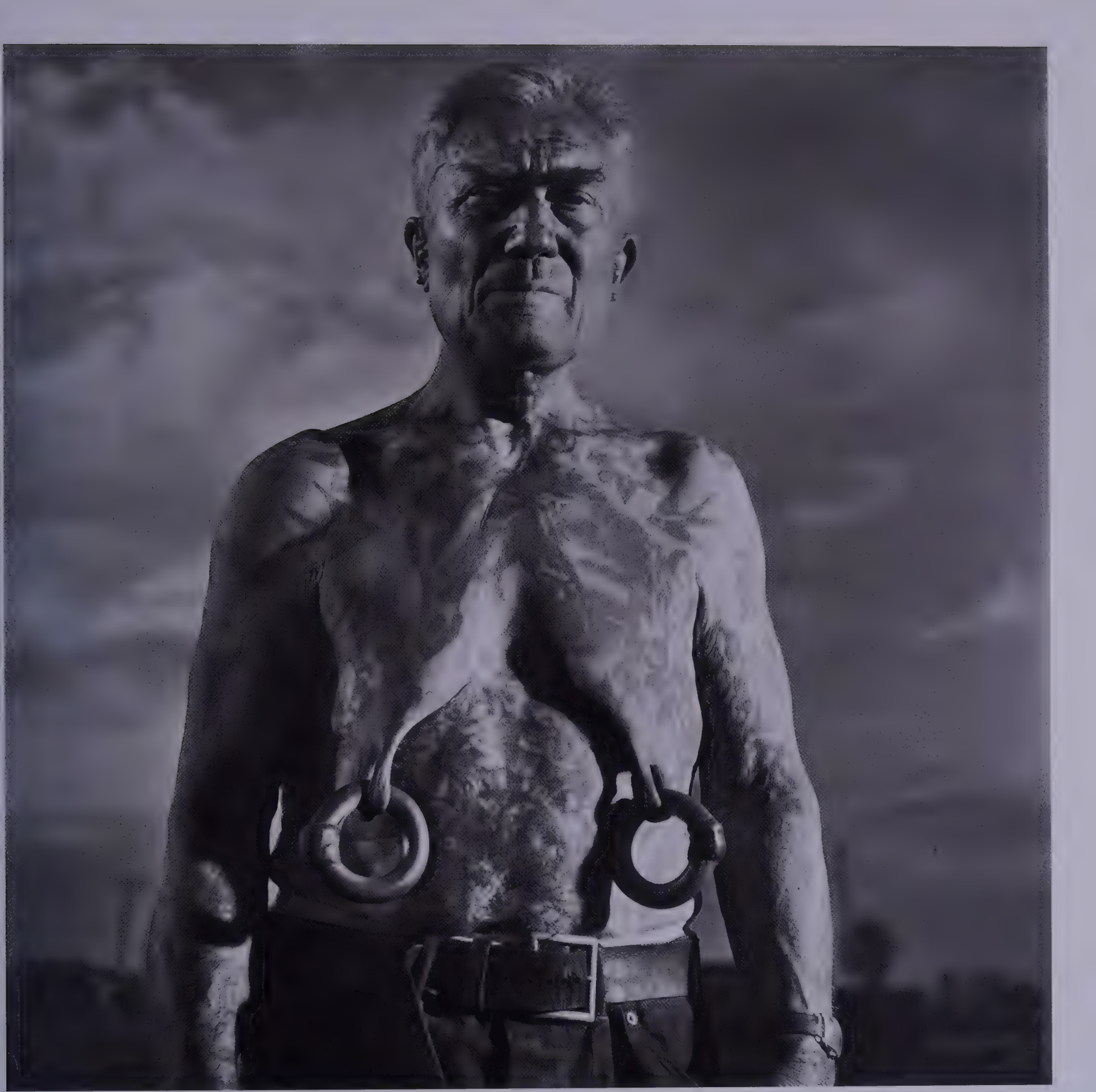
Circus president John Ringling North (right)
intently watching tryouts



John Ringling North with the Alzanas perfecting their aerial act above



Performer Laurencia Klaja, orphaned New Yorker
and ballet dancer, age 22



This photograph of a tattooed and pierced man may have been too grotesque for *Look* to publish.



OPPOSITE **The Bogino family of acrobats
in formation**

BELOW **An elephant practicing for the Circus Ball,
the finale of the company's season**

FOLLOWING SPREAD **Justino Loyal, one of the best
bareback riders in the business, practicing his act**









Beatrice Dante, formerly a performer with
the Folies Bergère



Dante with Buddy, a baby chimpanzee



Leopards with their handlers



BELOW **A little boy with German-born clown**
Lou Jacobs

OPPOSITE **Kubrick's portrait of Jacobs, featured**
on *Look*'s cover, represented one of his rare uses of
color film.





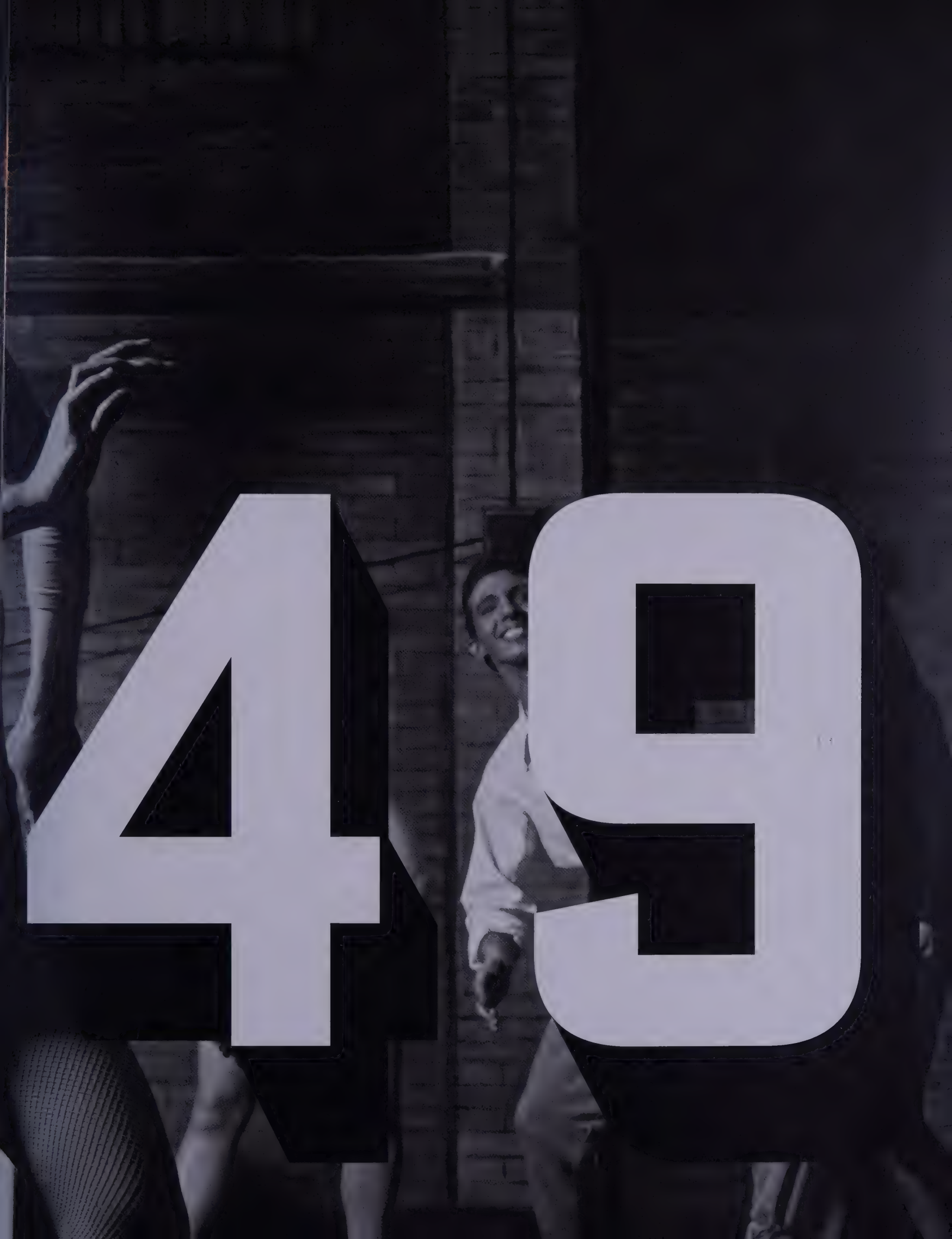


Well-heeled spectators at the circus. These included John Ringling North (top image, left) and cartoonist Peter Arno (bottom image, center), who was the subject of a celebrity profile shot by Kubrick.



An acrobat rehearsing







Great Train of America—Main Street Freight, passing through Castle Gate, Utah



Inside story of Rocky Mountain Railroading

With two main lines through the Rockies, Denver and Rio Grande Western freights are busy bringing East and West together. Through the colorful Royal Gorge and the Moffat Tunnel, these hand-worked roads serve a vast, growing area. Yes, Diesel locomotives are the backbone of Rocky Mountain railroading.

hundreds of thousands of miles of continuous operation—partly because of a new chemical in *RPM DELO*. This remarkable compound prevents the formation of carbon that jams piston rings, helps keep Diesels on the road from three to five times longer without repairs, hauling more goods to more people at less cost.



DIESEL ENGINE LUBRICATING OIL

From the laboratories of

STANDARD OIL COMPANY OF CALIFORNIA

Includes: THE CALIFORNIA OIL COMPANY • STANDARD OIL COMPANY OF TEXAS
THE CALIFORNIA COMPANY • STANDARD OIL COMPANY OF BRITISH COLUMBIA LIMITED



A grim resolve to win his fight grips young middleweight Walter Cartier as he waits with Manager Bobby Gleason the call to enter the ring.

Prizefighter

Walter Cartier is a young, strong middleweight struggling along in sport's toughest business

Photographed by STANLEY KUBRICK

The prize ring is a cruel taskmaster. It demands harsh sacrifices. It brings rich material rewards to a few. But to the great majority, it offers only the bitterest future: Frustration. Disillusion. Exposure to bad surroundings. Physical beatings that frequently linger and sometimes kill.

A typical, struggling young fighter is 24-year-old Walter Cartier, middleweight from New York's Greenwich Village. He won 25 of his first 32 fights, then changed managers to make faster progress toward big purses. If they elude him another year, he plans to quit the ring and attend law school. It's a rare young fighter who sticks to such a wise decision.

(Continued on next page)

61

PUBLISHED AS

PRIZEFIGHTER: WALTER CARTIER IS A YOUNG, STRONG MIDDLEWEIGHT STRUGGLING ALONG IN SPORT'S TOUGHEST BUSINESS

DATE

JANUARY 18, 1949

Following the personal and professional lives of 24-year-old middleweight boxer Walter Cartier, this seven-page article, for which Kubrick shot more than 1,200 images, was one of his largest and most significant assignments for *Look*. The photographs were visually stunning, with dramatic compositions and chiaroscuro lighting. Graphic design by *Look*'s art director Merle Armitage, which juxtaposed small and full-page images in asymmetrical page layouts, made Kubrick's photographs even more compelling. The essay's themes of struggle and violence against the backdrop of a harsh and uncaring world continued into Kubrick's films. Cartier himself was the subject of Kubrick's first film, the short newsreel *Day of the Fight*, while a brutal boxing match like those illustrated in the article opened the director's 1955 film *Killer's Kiss*. "The prize ring is a cruel taskmaster," the uncredited essay began. "It demands harsh sacrifices. It brings rich material rewards to a few. But to the great majority, it offers only the bitterest future: Frustration. Disillusion. Exposure to bad surroundings. Physical beatings that frequently linger and sometimes kill." After this ominous warning, the article juxtaposed brutal images of Cartier in the ring with pictures of his daily life: the routine he followed on the day of a fight, the "simple pleasures" he enjoyed between matches, and close interactions with his manager, Bobby Gleason, as they struggled together to advance his career. "Ability alone cannot carry a fighter into the big money and a chance at the championship," the article admonished. "His manager must be able to cope with the intrigues and connivings of the ring—a business in which no blows are barred."



Walter sleeps until 9:30 on a day he's going to fight. In training, he gets up at 5:20, runs four miles. Twin brother Vincent sleeps on

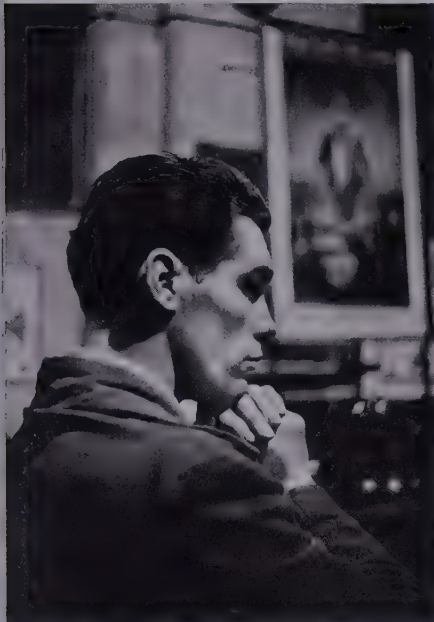


Vince helps train Walter, serves him breakfast of orange juice, three soft-boiled eggs, toast and coffee. Their Aunt Eva oversees the meal.

THE DAY OF A FIGHT

Cartier sleeps late, eats carefully, gets a physical check-up—and goes to church.

On way to fight, Walter stops at church, prays that he escape serious injury



Cartier weighs in at N. Y. State Athletic Commission around noon. An official checks him on the scales



Doctor carefully examines eyes. Eye cuts, an occupational hazard, often impair vision, sometimes bring blindness.



Time drags heavily until evening and the hour of battle. Walter sits it out on front steps with brother, neighbor

The fight: Walter carries attack to Tony D'Amico at Jerome Stadium, drives spittle from Tony's mouth. He led until head butt cut his right eye, gave Tony technical KO



(Continued on next page) 63

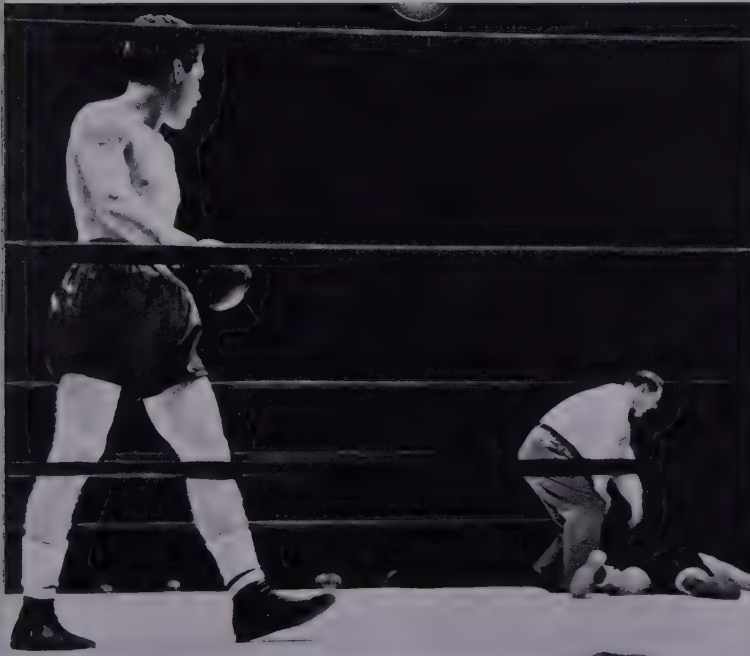
SKILL IS NOT ENOUGH

Ability alone cannot carry a fighter into the big money and a chance at the championship. His manager must be able to cope with the intrigues and connivings of the ring—a business in which no blows are barred



Cartier looks on anxiously as Gleason palavers over the telephone about an important match. Getting the right kind of fight is a manager's big job.

He gets a break At Jersey City's Roosevelt Stadium, in prelim to Zale-Cerdan championship, he knocks out Jimmy Mangie in first round with right to the jaw.



Walter works out. Boxing follows calisthenics, rope-skipping, shadow-boxing, bag-punching

This fight earned Walter biggest net purse: \$700



After a fight, it takes Walter hours to relax. Late into the night, he works Greenwich Village streets with Vincent, wonders if he'll ever get a crack at the championship





Cartier rose at 5:30 a.m. on training days, while his twin brother, Vincent, slept in

OPPOSITE Cartier in Washington Square Park on his four-mile morning run

FOLLOWING SPREAD Cartier and his girlfriend relaxing at the beach









Cartier and an unidentified man in front of a sign
touting his manager, Bobby Gleason



Cartier (right) looking on as his manager discusses a match



Walter's twin brother, Vincent, lacing his gloves



**A doctor at the New York State Athletic Commission
examining Cartier before the fight**

**FOLLOWING SPREAD Cartier training with a heavy
punching bag while his brother watches**









Cartier in the boxing ring

Nourishing MEAT

You knew it was good...

*but... did you know
it was this good?*

KIND OF MEAT	COMPLETE PROTEIN	B VITAMINS			AMINO ACIDS	
		THIAMINE (B ₁)	RIBOFLAVIN (B ₂)	NICOTINIC ACID (B ₃)		
POUR		Excellent	Excellent	Fair	Excellent	Excellent
BEEF		Excellent	Excellent	Fair	Excellent	Excellent
LAMB		Excellent	Fair	Good	Excellent	Excellent
VEAL		Excellent	Good	Good	Excellent	Excellent
CHICKEN WITH SKIN AND BONES		Excellent	Excellent	Excellent	Excellent	Excellent
EGG		Excellent	Good	Good	Good	Excellent

All meats also contain the minerals copper and phosphorus in significant quantities.

But science now has a word to say about protein, which meat is so rich in. The best source of complete protein is found in animal products. This is because all the essential amino acids are furnished at the same time to produce the best results in building tissues, blood and resistance in the body.

Meat's complete protein gives you all ten together. Add to this meat's B vitamins and food iron and you can see you're right in liking meat.



Ballet dancer Ingrid Secretan does a solo bit in Kate's lively first number. *Another Op'nin', Another Show*



the animal's state, Durvinia Morison and David Drake put real meaning into the title.

Some wonderful Cole Porter songs and a parallel plot of modern backstage life bring new and delightfully different life to Shakespeare's *Taming of the Shrew*.

THE Cole Porter of such famous shows as *Anything Goes* and *Panama Hattie* is back with another winning score in *Kiss Me, Kate*. In this new Broadway hit, Alfred Drake, Patricia Morrison, Lisa Kirk and other engaging players delight audiences with a variety of songs ranging from the beautiful *So in Love Am I* to the raucous *Too Darn Hot*. The book, by Bella Spewack,

centers around a Baltimore tryout of a musical version of *The Taming of the Shrew*. Backstage romantic mixups alternate with brief Shakespearean scenes, handsomely mounted by designer and co-producer Lemuel Ayres. The *Shrew* music includes *I Hate Men*, *Bianca and I've Come to Woe It Wealthily* in Padua. Backstage numbers are illustrated on these pages.

(Continued on next page)

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KISS ME, KATE: COLE PORTER AND SHAKESPEARE COMBINE TALENTS IN MUSICAL

JANUARY 18, 1949

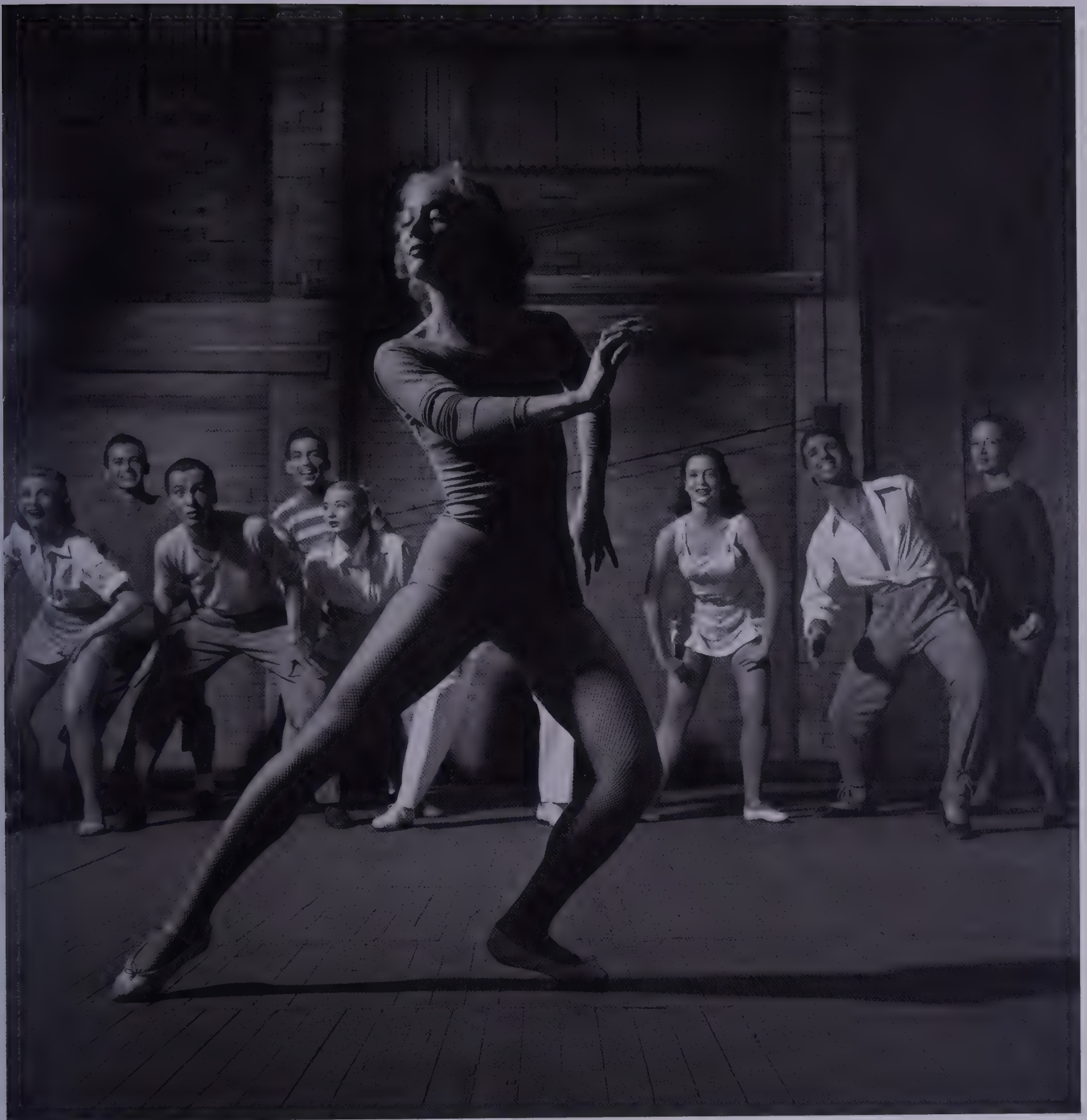
Opening in late December 1948, *Kiss Me, Kate*, with music and lyrics by Cole Porter, was the composer's only musical to run for more than 1,000 performances on Broadway. A photograph from this assignment was included in the article "Midsummer Nights in New York" (July 19, 1949), which mentioned the popularity of the show despite the recent slowdown in the city's tourism.



Lisa Kirk and Harold Lang performing the song
"Why Can't You Behave?"



Cast rehearsing a musical number



Ballet dancer Ingrid Secretan in the opening number,
"Another Op'nin', Another Show"

Midsummer Nights in New York

Some four million tourists are ogling the air-conditioned floor shows, dancing on the roofs, dining in the city's backyards

MANHATTAN is America's busiest summer resort. The out-of-towners come to rubberneck, shop, have a little fun. And one thing they all want to taste is New York's night life. So they "pay their cover charge, and they takes their choice"—from the gold-chain-guarded Stork Club to Central Park's Tavern-on-the-Green. Some couples spend \$50 an evening at swank El Morocco; other twosomes, \$5 at jazz-happy Café Society. They pay a \$3 cover for the privilege of sitting down in the Waldorf's Starlight Roof—and 25 cents to enter Palisades Amusement Park.

But this year's tourist isn't parting with his dollar as readily as he did in '48. The restaurateurs and hotelmen have their fingers crossed. The cab drivers are saying "please" and "thank you." A few shows are taking "summer vacations." Only solid hits like *Death of a Salesman*, *South Pacific* and *Kiss Me Kate*—seen not to feel the amusement slump.

Biggest out-of-town business is done by the gaudy night clubs with the stadium-size seating capacities, gorgeous chorus line-ups and "name" entertainers—places like the Riviera, left; the Latin Quarter, the Copacabana, Billy Rose's Diamond Horseshoe. But before he can make a cent of profit, for instance, Bill Miller has to gross \$50,000 a week at the Riviera, where he paid Danny Thomas \$12,500 a week last month and Sophie Tucker \$7,500 this one.

The hotels pack them in, especially those featuring big-name orchestras such as the Waldorf, the Astor, the Billmore, the New Yorker. But those Manhattan-

Produced by PATRICIA COFFIN (Continued on next page)

Midsummer traffic is legend at "the crossroads of the world"—Broadway and upper Times Square, taken from the Astor Roof.



This show at Bill Miller's Riviera costs \$20,000 a week. Cover charge: 65.50 for dinner seats 65.50. Is open summers only.

PUBLISHED AS

MIDSUMMER NIGHTS IN NEW YORK

DATE

JULY 19, 1949

AUTHOR

PATRICIA COFFIN

Focusing on summer nightlife and tourism's impact on New York City, this story detailed the recent difficulty of such establishments as the Stork Club, El Morocco, and the "gaudy night clubs with stadium-size seating capacity" like the Riviera, the Latin Quarter, and Copacabana to get tourists to "part with their dollars." The author, a longtime *Look* editor who specialized in culture and entertainment, mentioned tourists' growing preference for Broadway theaters and smaller out-of-the-way spots in places like Greenwich Village. As sometimes happened with the work of *Look*'s photographers, this article recycled photographs Kubrick had shot for previous assignments, including an image of actress Beatrice Pearson he had taken for an unpublished story about her.

MIDSUMMER NIGHTS

lies who stay in town for the summer prefer more intimate haunts, less crowded rooms. Places like the Pitz, the St Regis the Blue Angel, the Veranda and, bumpy restaurant, like Rucky's in Greenwich Village.

The current New York legend is *Some Enchanted Evening* from the top musical of the season, *South Pacific*. Dancers favor the foxtrots and the rumba, in the order named. The dinner dish most ordered is roast beef. The most pop-

The current N. Y. fare request is *Some Enchanted Evening* from the top musical of the season. *South Pacific* Dancers favor the foxtrot and the rumba, in the order named. The dinner dish most ordered is roast beef. The most pop-

IN NEW YORK *continued*

ular drink is Scotch. Naturally, summer drinks are in vogue. Says the Stork's Sherman Billingsley: "I make my biggest profit on the summer customer because he drinks the cheapest liquor—gin, rum and Dub-nnet. Drinks at his place start at \$1 after tax."

But most summer customers from out of town feel they are getting their money's worth—in air-cooled entertainment and, for free, the glamour of New York's Great White Way.



GARDEN



THEATER



Cafe socialites take Texas Live! to the next level. The elegant, low-key, and sophisticated atmosphere is a far cry from the rowdy, loud, and over-the-top atmosphere of the Texas Live! restaurant. The Texas Live! restaurant is a far cry from the rowdy, loud, and over-the-top atmosphere of the Texas Live! restaurant. The Texas Live! restaurant is a far cry from the rowdy, loud, and over-the-top atmosphere of the Texas Live! restaurant.



MIDSUMMER NIGHTS
IN NEW YORK *continued*

This is how blasé stay-in-townners battle the heat



Beatrice Pearson *East: Boundaries in New York* (1988) \$12.95 (C) 1989 Penthouse Int'l



Deborah Kerr, now starring in
romantic favorite *E. Morocco*, with husband Tony Britton. *12*—*5* p.m. (11:30 a.m. to 1:30 p.m.)



"Trying to suit my whole family at breakfast really had me up a tree—till I discovered Post-Tens. That wonderful cereal assortment gives them a choice of 7 different cereals—all favorites such as Sugarcoated Grape-Nuts, Flakes and keep-it Bran Flakes. Now they can each have their particular favorite as often as they please or treat themselves to a different cereal every day in the week. And, thanks to Post-Tens we discovered Post-Toasties—and learned what a striking difference Post-Toasting makes in corn flakes!"

7 CEREAL FAVORITES
10 INDIVIDUAL PACKAGES

There's a
striking DIFFERENCE
in corn flakes!

POST TOASTIES
tops 'em all...so fresh...
...so crisp...so grand!

POST TOASTING
makes the

Post
TOASTIES
Corn Flakes

THERE'S A REAL DIFFERENCE in corn flakes, as nation-wide tests show again and again. These tests also show that more and more people prefer crispy-fresh Post Toasties to

Post Toasties top 'em all. That's the difference Post-Toasting makes. POST-TOASTING is that special process that toasts sweet golden corn right up to its absolute peak of good

"Keep-Fresh" package keeps those delicate, thinner flakes just the way you like them—so fresh, so crisp, so grand! Ask your grocer for Post Toasties in the large, economy-size package.

Don't say "Corn Flakes"- Say POST TOASTIES - the BETTER Corn Flakes



Club-goers taking in shows at the Latin Quarter

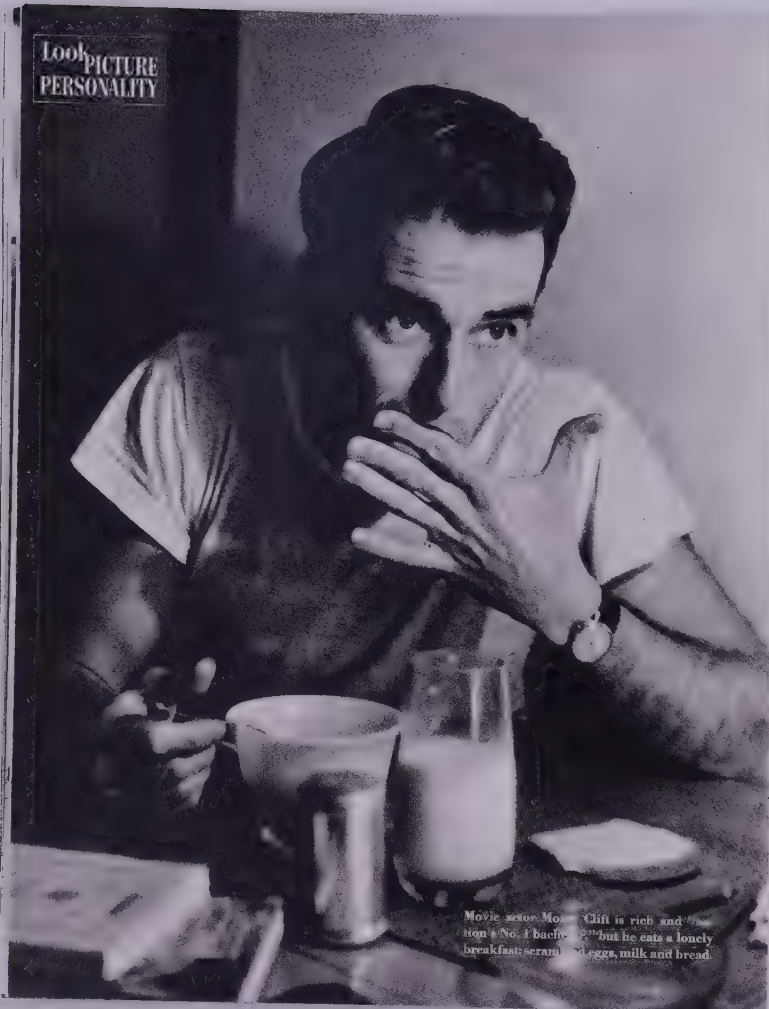




Dancers at the Copacabana

OPPOSITE **Showgirls primping backstage**





Movie actor Monty Clift is rich and famous. No. 1 backlot star, but he eats a lonely breakfast: scrambled eggs, milk and bread.

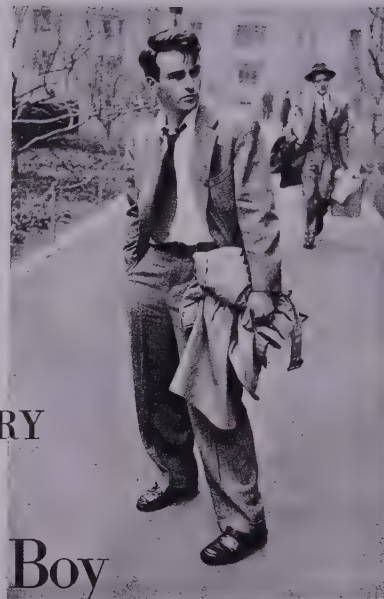


Clift can look elegant when he tries: in *The Heiress* in his first dressed-up part.

MONTGOMERY CLIFT...

Glamour Boy in Baggy Pants

By JACK HAMILTON Look Staff Writer
Photographed by STANLEY KUBRICK



In "real life," Clift has one suit, an all-purpose gray tweed. Here, he's ready for a Saturday night party.

MONTGOMERY CLIFT recently made a date to sit for some glamour pictures publicizing Paramount's new movie, *The Heiress*. Monty arrived on time—but wearing his only suit, an ancient gray tweed in durable but seedy condition. He carried no wardrobe suitcase. The studio photographers frantically scurried about borrowing substitute clothes from make-up men, studio executives and prop boys. After Monty was dressed to look like a star who commands approximately \$185,000 a movie, he complained:

"Why don't you just make me look moldy, like I really am!" This same moldy young man has been restrained described by awed press agents as "the hottest young actor since Valentino." Hollywood producers, who pay heavily for the privilege when and if he works for them, call him "the most difficult star" they've ever tried to be nice to. And gossip columnists consider him "the most unconventional."

And in his own nonconformist way, 28-year-old Monty Clift lives up to each one of these descriptions.

Last fall, for example, when hundreds of offers were pouring in, Monty suddenly flew off for a holiday in Italy. There, on a street in Rome, he recognized the Italian film director, Vittorio DeSica. Monty went up to him and introduced himself.

"I'm Montgomery Clift, an American actor. I think your movie *Shoeshine* is one of the most powerful I've ever seen." He hesitated, then he blurted: "Have you ever seen me on the screen?"

"No," DeSica said. "The only reason I asked," Monty said earnestly, "is that maybe you might think of me for some part in your next movie."

"Well," casually replied DeSica, who makes pictures at a fraction of a Hollywood star's weekly salary, "I'll let you know." Such Clift antics set Hollywood tilts to muttering. In spite of (Continued on page 59)

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PUBLISHED AS

MONTGOMERY CLIFT: GLAMOUR BOY IN BAGGY PANTS

Published shortly before the release of *The Heiress*, the film that clinched Montgomery Clift's status as a huge Hollywood star, this article chronicled the actor's unstarlike behavior in New York City. There he lived in a fifth-floor walk-up apartment with peeling plaster, owned only one suit—"an ancient gray tweed in durable but seedy condition", and ate "a lonely breakfast." While *Look* profiles regularly included scenes of celebrities with their families, Kubrick here provided the requisite dose of domesticity by photographing Clift at the home of his good friend, fellow actor Kevin McCarthy. The September 1950 "New York Issue" of *Flair*, a short-lived cultural magazine created by *Look*'s parent company, Cowles Magazine, published Kubrick's portrait of Clift from this assignment.

DATE

JULY 19, 1949

AUTHOR

JACK HAMILTON

PAGE 188 Clift having breakfast in his apartment

PAGE 189 Clift wearing his only suit, an all-purpose gray tweed



Champion in the making—that's the firm belief of Cleveland Indians Manager-shortstop Lou Boudreau and his wife Della... all they gaze with loving eyes at 2½-year-old Lou, Jr. And maybe they're right! Already young Lou consumes man-sized helpings of Wheaties. Below... future Boudreau star gets "feel" of the ball—probably dreams of the day when he, too, will be winning cases of Wheaties for home runs!

Champions start young!

Lou Boudreau did... with an assist from his father (once a semi-pro). Dad's training helped, too... because Lou became "Boy Manager" of the Cleveland Indians when only 24! But Lou needed no help in learning about Wheaties. He discovered the "Breakfast of Champions" over 10 years ago!

Would you like your youngsters to develop the energy and endurance of true champions? Then start 'em young! See that they eat like champions. Remember, many of today's big leaguers eat Wheaties. Yes, Champions do... why don't you? Eat Wheaties!

All the Boudreaus eagerly wait their turn as Mom serves second helpings of Wheaties. Left to right we see... Sharon, 6 (back to camera); Lou ("Player of the Year"); Della (serving Lou); Barbara, 10; and Lou, Jr. As happy and lively a family as you'll see most anywhere... and Wheaties fans—everyone! There's solid nourishment for your family, too, in these 100% whole wheat flakes. Second helping good with milk and your favorite fruit. Famous training dish. And—you get three B vitamins, also minerals, food energy, proteins in Wheaties.

"Breakfast of Champions"

"Wheaties" and "Breakfast of Champions" are registered trade marks of General Mills.

MONTGOMERY CLIFT continued

Clift loves children, "blue steaks"—and traveling alone

all this evidence they know that Monty has such a shrewd business head that he gives Hollywood contract lawyers a headache. Clift protests that he's not so eccentric. An actor is like a tightrope walker in front of a crowd," he says. "One slip and he's done for. Now I'm an average guy. And I like average things. If a part in a movie doesn't mean anything to me, I figure it won't interest an audience."

He'll Play a Cad

So far, Clift has been seen in only two widely separate roles—as the skinny taciturn cowboy who slugs it out with brawny John Wayne in *Red River*, and as the smooth young GI who loves children in *The North Star*. If a next will be as a real fortune-hunter who romances with Olivia de Havilland's affections in William Wyler's *The Heiress*. This range suggests an actor of more than usual versatility. But it doesn't entirely explain the prompt worldwide adoption of *Monty* as a mascot. Clift is a Los Angeles native who's New York-born, with much of his childhood spent in the nation's capital.

Clift's chief charm is his good looks, but he has unaffected warmth and earthiness. He seems to be a lot like his next-door neighbor, a mobile, almost classic, photogenic quality about him that sets him apart. Clift is to make him a farewell green postcard, and appeals to men, women and children. He's 8 feet, weighs 155 pounds, has black hair and blue eyes, and has on his chest that pokes out of his shirt collar. His whistled energy keeps him moving 18 hours a day.

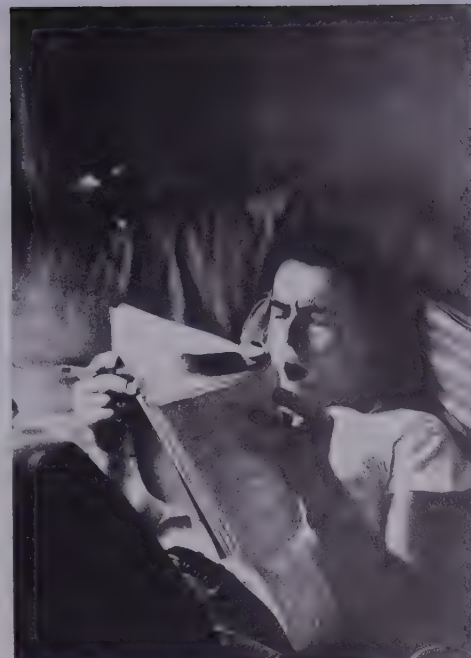
You Can't Just Coast

"Everything is back to back," he says. "I have to be on my feet all day long. You never just coast. You have to pedal good and hard. If you even just coast, you have to give out with stimulating ideas or be scorned. And he's so excited that once, in criticizing a steak I was brooding, he knocked my fragrant to one side."

In spite of all the curiosity about his private life, Monty tries to live as anonymously as possible. He's a relaxed bachelor who says "nobody's business what girl he happens to be dating. One of his friends predicts, though, that he'll marry, and I live at least ten children of his own, because he can't get on loving all his friends' kids forever."

In New York, where he stays in his spare time between jobs and travel, Monty lives alone in a fifth-floor, walk-up, mobile apartment overlooking an alley filled with garbage cans. He pays \$45 a month rent. The apartment has no rugs in any of its three tiny rooms and doesn't feature a comfortable chair. It does have handy coffee-makers everywhere, because Monty drinks coffee all day long. His clothes closet is a rumpled, desolate place.

Clift, one of the three children of a New York stockbroker, has been a working actor since he was 14, in 1935. He made his New York stage debut in a play called *Fly Away Home*. "It was all an accident," says Clift. "My father



Clift, resting on his bed, vows over one of the many hundred scripts under study, him since his spectacular debut in the movies. Monty's idea of heaven is a place with...

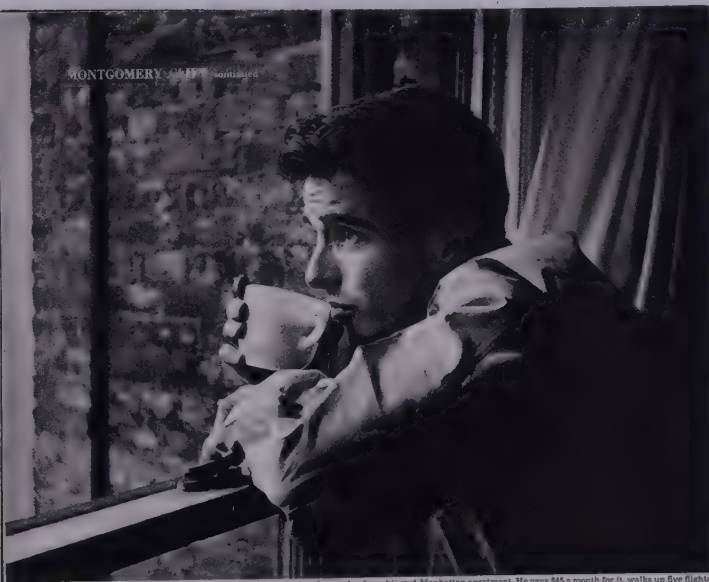


In his plaster-peeling bedroom, alone, he goes on a white, short, a reluctant sacrifice to comfort...



Friend Kevin McCarthy, who plays Clift in *The Heiress*, is a New York...

(Continued on next page) 59



Eschewer Monty Clift, with morning coffee, looks out upon a gloomy day from his mid-Manhattan apartment. He pays \$45 a month for it, walks up five flights

Monty's as "strong as an ox" and eats like a stevedore

happened to know the play's producer. From then on, I was stuck."

In the next few years, he appeared in a succession of Broadway plays, some hits—such as *There Shall Be No Night* with the Lunts—and others that went whiff in a day or so. His over-all average salary was about \$4 a week. At the beginning of his career, Monty was a nuisance who put ice down actors' backs as they made their entrances. But gradually he grew into a serious-minded juvenile who gave carefully thought-out—and colorful—performances. Other actors didn't understand him because he kept pretty much to himself. Tallulah Bankhead, who played with him in *The Skin of Our Teeth* in 1942, says, with a slight edge to her words, "He was very polite." She adds: "I hear he's changed."

In one of his many travel-tut jaunts-to Mexico in 1938, he got amoebic dysentery, which kept him out of the Army. To build himself up, he began eating stevedore's meals that are notorious among his friends. He stows away such fare as "blue steaks with blood that hasn't stopped flowing," strawberries, cream cheese,

asparagus, creme brûlée—"and more steak." He's still a paid-up member of a Broadway gym, where he goes in for weight-lifting. "He looks like a stumpy kid," says the gym owner "but he's made himself strong as an ox."

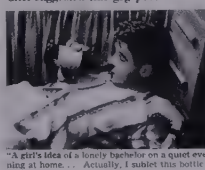
So far, Clift hasn't spent much time in Hollywood. His first two movies were shot in Arizona and Europe. He stayed in the movie capital about two months during the filming of *The Heiress*. He lived alone in a cheap and convenient hotel where "the Murphy bed squeaked like hell."

Besides acting, Clift would sometimes like to direct movies. He and his best friend, stage actor Kevin McCarthy, write out sample scripts and map them out photographically as a director might. "When my actor's body wears out," says Monty, "I want to know how to do something else."

Augusta McCarthy, Kevin's wife, says that Monty's first interest in life is not acting, directing, eating, or travel—but children. "We've known Monty seven years," she says. "My most vivid picture of him is the day he arrived at La Guardia Field on his return from Europe

He struggled from the plane with an armful of unwrapped toys for all the kids he knows. His own luggage was in a beach bag... "And don't for a minute think that Monty really believes he's a moidy character. He'll still be fascinating at 90."

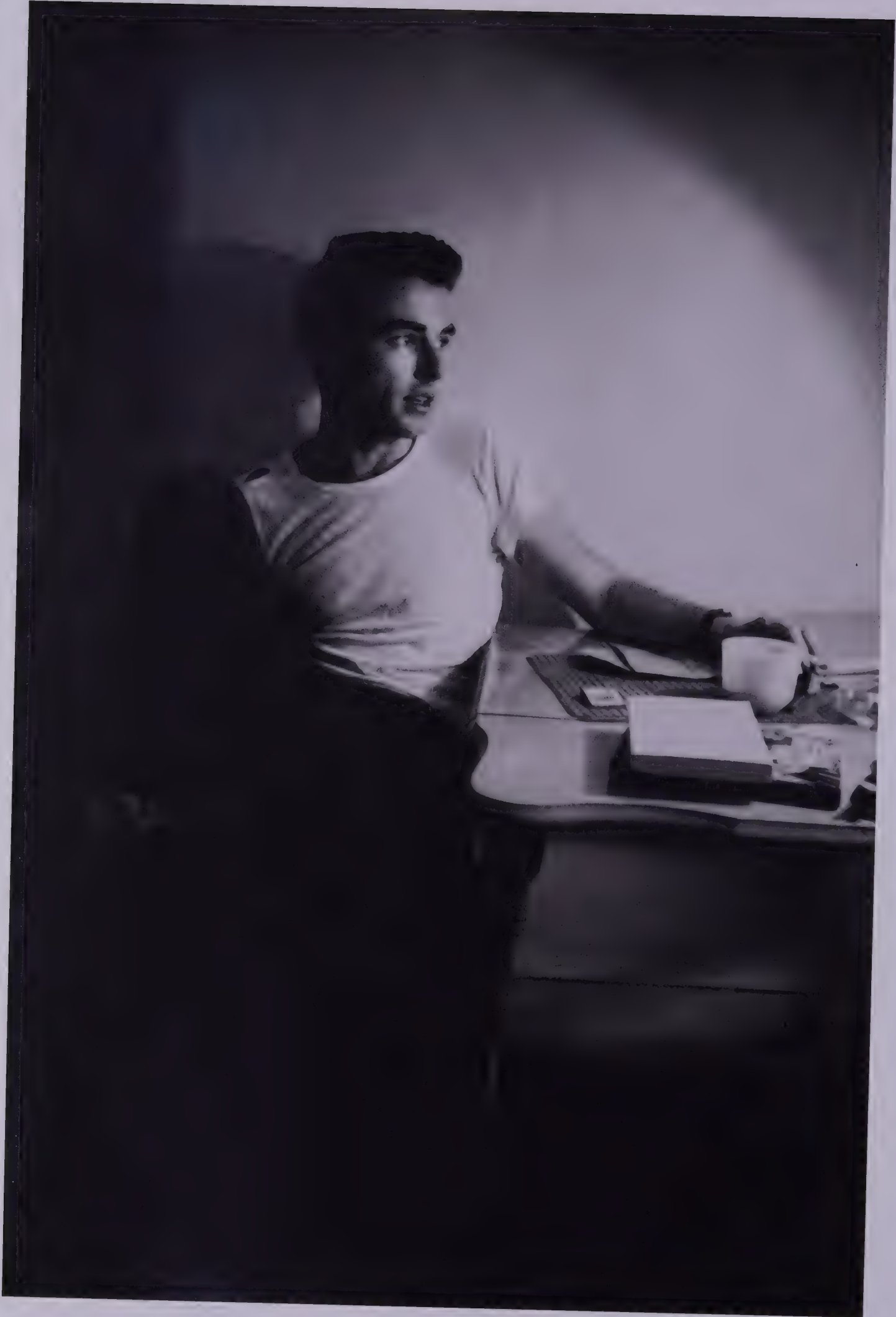
Clift suggested this gag pose



"A girl's idea of a lovely beverage in a quiet evening at home... Actually, I sipped this bottle



Clift, McCarthy, and Kevin McCarthy in a scene from *The Heiress*. Clift is playing the role of...





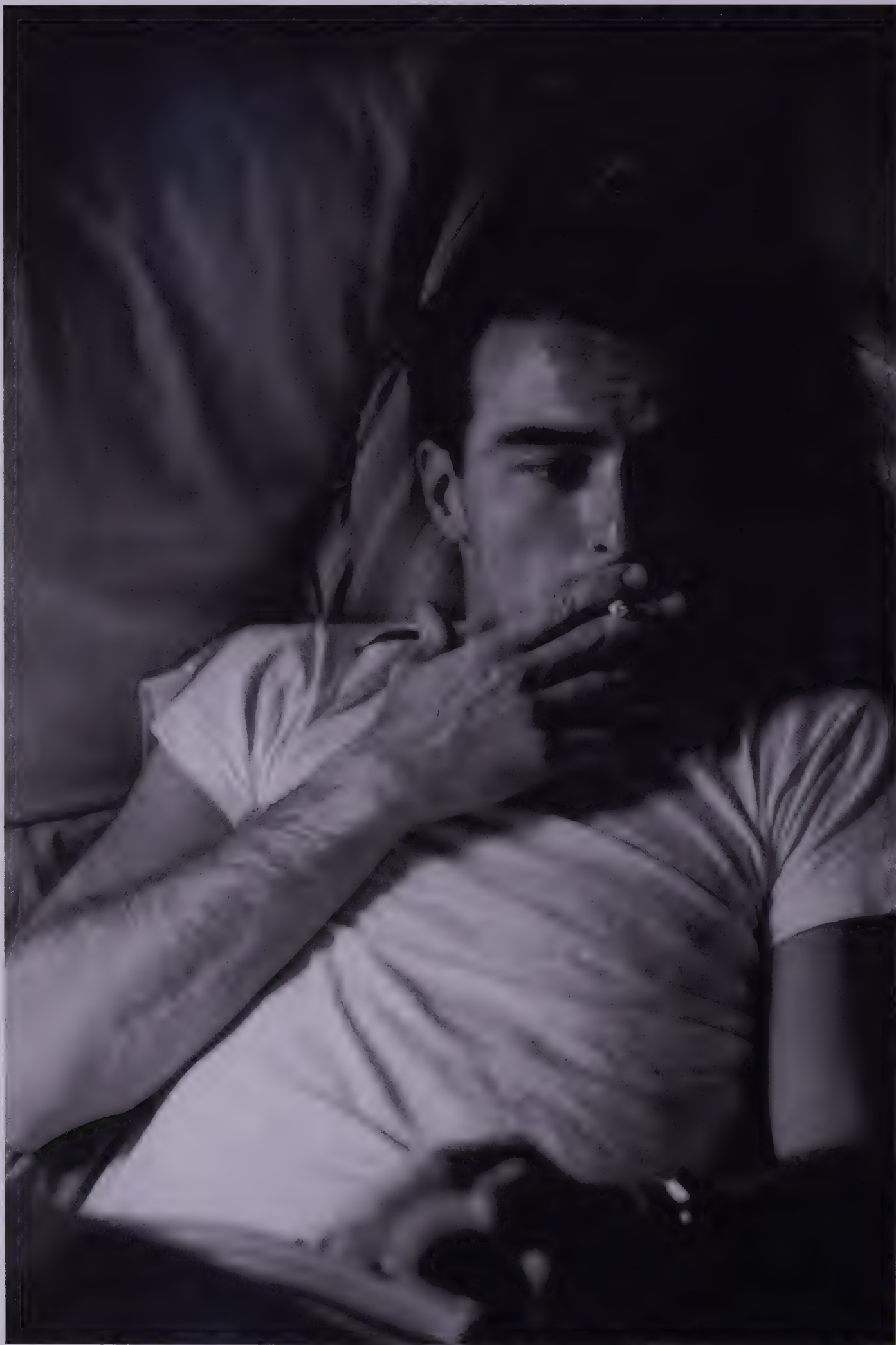


Clift at the home of his best friends, Kevin and Augusta McCarthy, with the couple's child, Flip

PAGE 192 The actor on his daybed taking a break from reading a script

PAGE 193 "I'm an average guy," Clift told *Look*.







Guy Lombardo

He's played "the sweetest music this side of heaven" for 20 years—that's the public's opinion

GUY LOMBARDO, a 47-year-old bandleader from London, Ontario, is currently enjoying a kind of success practically unique in the music business. His orchestra, on top since 1929, grosses about \$1,000,000 a year and dictates its own terms. He has a standing date to play N. Y.'s Hotel Roosevelt each winter, Waldorf-Astoria's Starlight Roof each summer. His is consistently the top-selling popular orchestra on records, owns about \$250,000 a year from Decca. In radio, his is probably the most sponsored and most heard band in America. His new radio program over NBC each Sunday is sponsored by the Rexall Drug Co. and its dealers all over America. His transcribed Guy Lombardo Show, produced by F. W. Ziv, has more than 225 regional sponsors, is heard over more than 300 stations. His Lombardo Music Co. has published more than four song hits so far this year, including Powder Your Face with Sunshine, co-authored by brother Carmen. All this is managed in an atmosphere of peace and no tension.

You Can Recognize the Tune

Guy explains the band's success as "more luck than planning—except that we have made it a point never to lose our special sound." This sound is so distinctive that no listener needs an announcer to tell him what band he's hearing. In Cab Calloway's Jazz Dictionary "Lombardo" is listed as meaning "sweet music," as in "play it Lombardo."

"We don't pioneer," says Guy, "we just play the song as it was written, give the people something they can dance to at any age." This is borne out nightly at the Roosevelt where there's usually a couple who became engaged to Lombardo music, and are back celebrating an anniversary. There's also a group of regulars who come every Saturday night. And often there are some out-of-towners who come up to tell Guy, "We've waited ten years to get here."

Although two pianos are as characteristic of Lombardo arrangements as Auld Lang Syne—the band's theme—no particular instrument stands out. There's a story about the time the drummer forgot to come to a broadcast; Guy never missed him. This is no indication that Guy has a bad ear. It just means that the band

(Continued on next page)

◀ With almost \$60 "sides" piled up behind him, Guy turns to his latest Decca release. With Crosby, he signed company's first contracts in 1934.



Married 22 years, Guy, Lilliebell enjoy spectacular living room, even have radio over all parts



They dine at home, or Guy's nearby East Pt. House.



Guy's Freeport, L. I., house faces canal.



Mom Lombardo cooks for whole family every Sunday.



Clan leads in her Connecticut kitchen.

PUBLISHED AS
GUY LOMBARDO

DATE
AUGUST 2, 1949

Described in this article as playing "the sweetest music this side of heaven," 47-year-old, Canadian-born bandleader Guy Lombardo led his own successful orchestra—"on top since 1929"—that grossed around a million dollars per year. Lombardo's band was ubiquitous in late-1940s America, recording popular records and performing on the radio and in nightclubs. Typical of *Look's* celebrity profiles, the article combined photographs of Lombardo and his band with images of Lombardo and his family.

GUY LOMBARDO continued



The Lombardos make it a rule to gather at Mom and Pop's for Christmas. With seven brothers and sisters; wives, husbands and children, they make even 20.



Royal Canadians came to Hotel Roosevelt in '29, along with market crash, play there every winter.



Today's band includes original eight musicians from London, Ontario, has 16 members, two pianos.

Guy likes his music slow and his motorboats fast

gets its beat from all sections.

The Lombardo band always has been a family affair. There's Guy, Carmen and Lebert. Sister Rosemarie used to sing with them. Sister Elaine married Kenny Gardner, the band's vocalist. Brother Vic left to form a band of his own. Brother Joe, an interior decorator, got into the act by designing the Roosevelt Grill. And though it's many years since the boys had to practice in their father's tailor shop so he could hear them, Pop Lombardo still takes a critical interest in their activities.

Guy has been voted one of the country's ten best-dressed men and laughingly says that he gave up playing the fiddle because it wore out his dinner jackets. But he is never as happy as when, covered with grease, he is fooling around with a motorboat. And he has done just as well on the water as on the bandstand. He's one of the country's top speedboat racers, has broken numerous speed marks, and hopes to set new records this summer. "If anyone should ask," says Guy, "just tell them I'm a speedboat racer who also leads a band."



Guy Lombardo with his 16-member orchestra





Lombardo and his wife, Lilliebell, owned six dogs, four birds, one cat, and a monkey.



The Lombardos in their living room



Vaughn Monroe, the country's leading band attraction, pokes his fingers in his ears to feel the best of one of his recordings. His current skyrocket, *Riders in*



the Sky, is one of the fastest selling records in the history of RCA-Victor

Vaughn Monroe

HE MAKES A MINT OUT OF MUSIC

His band sends bobby-soxers and old ladies alike. They love his looks, personality and his assured baritone

Despite these melancholy days for dance bands, Vaughn Monroe recently grossed more than \$400,000 on a two-months tour. When his manager gave him the good news, Monroe groaned, "Damn that Texas sold snap, I thought we'd hit the half-million mark sure."

Monroe, who topped all bandleaders in earnings last year, has a driving urge to excel. In a 1948 national poll, he was voted the most popular bandleader. More than 20,000,000 copies of his records have been sold. And only six weeks after his *Riders in the Sky* was released, RCA-Victor gave him a gold master record. This signified that sales of the platter had passed the million mark. He had hit this mark twice before, but never so quickly.

There are several reasons for Monroe's

gold-plated success. An important one is Monroe himself—six feet two inches tall, 160 pounds, with a broad and ready smile, plenty of patience with autograph hounds and the stamina of a Missouri mule.

His organization is one of the most traveled in the business. It averages 48,000 miles—the equivalent of two round-the-world trips—a year. Last year, Monroe was on the road 290 days, and played about 200 one-nighters, show business's most grueling ordeal. But these one-nighters keep Monroe close to his fans. And so does his radio show. Other radio artists take time off during the summer months to catch a few long breaths. Monroe's show for Camel cigarettes has been on the air—without a break for any reason since 1946.

Since he keeps close to his fans, Monroe knows what they want and gives it to them. His band is neither all hot nor all sweet. But it leans to the sweet. And it can swing a sweet number to the public taste. Monroe has been playing a good trumpet ever since a boy in his

home town gave him a horn. During the war, however, when trombonists were scarce, he took up the trombone and soon was holding down a chair in the band.

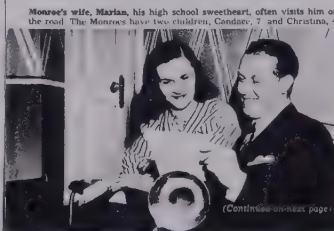
Then there is Monroe's singing. He has a baritone voice that sends bobby-soxers and adults alike. Critics dubbed him "old mellow bellow," and asserted that he's "the million-dollar monotone." But Monroe, who studied music two years at Carnegie Tech, just lets the notes roll out—with assurance—and the fans go for it.

Monroe seldom drinks and shuns night clubs and parties. His main offstage interest is his family. He's also crazy about anything with a motor in it. He flies his own plane and likes to ride a motorcycle to work. He sometimes rears down Park Avenue to a band date at the Commodore Hotel.

Even Monroe is inclined to agree that everything's fine—except the one-nighters. "After you've been on them for a while," he says, "life begins to look like a series of hotel rooms with adjoining dance halls."



Between stage shows, Monroe and vocalist Coco Blake, formerly with Eddie Cantor and Skitch Henderson, grab a snack at a diner near the theater.



Monroe's wife, Marian, his high school sweetheart, often visits him on the road. The Monroes have two children, Candice, 7, and Christine, 4.

(Continued on next page)

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No pampering needed to keep these seat covers bright! For, whether you drive for business or pleasure, long years of constant motoring won't change the original bright beauty of Suskhana Saran.

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39

PUBLISHED AS

VAUGHN MONROE: HE MAKES A MINT OUT OF MUSIC

DATE

AUGUST 16, 1949

The multitalented musician Vaughn Monroe was depicted in this story at the height of his popularity with the American public. The article touted the success of Monroe as a bandleader, making hefty profits on a cross-country tour that was simultaneously broadcast on the *Camel Caravan* radio program on CBS. In the accompanying images Monroe was shown on stage performing with his band, on the road, and in the studio. The six-foot-two "baritone with muscles" was a crowd-pleaser among "bobbysoxers and old ladies alike." He appeared in more than six motion pictures and hosted his own television shows during the 1950s.



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40

VAUGHN MONROE *continued*

In the dance halls and recording studios, on the

stage



Recording date: Vaughn takes it easy after cutting a new platter. RCA-Victor has sold more than 20,000,000 of

his records. His biggest recording hits include *Riders in the Sky*, *There! I've Said It Again* and *Ballerina*.

Stage show: Monroe climbs into a cowboy outfit for the closing production number on theater date. The band

plays same songs but costumed acts give a fillip to the tunes. One nighters net Monroe an average of \$2,750.



Dance
the w

Radio
Camel



Monroe on and off the bus. He and his orchestra averaged 48,000 miles per year on the road.







Monroe playing the trombone



Philadelphia art appreciators for whom the student Royal Lewanda and wife were "Mephistopheles and Faustine."

Philadelphia's First BEAUX ARTS BALL

Main Line society, art students and miscellaneous extroverts let themselves go at "come as modern art" party

PHILADELPHIA's historic squares and narrow streets were awash one recent evening with some 2,000 curious characters bound to and from the city's first big artists' ball. Many costumes were so complicated that the wearers—such as the "Picasso," left—had to travel on foot or in open vehicles. The party, to be given annually, is sponsored by the newly formed Contemporary Art Association of Philadelphia, netted \$1,400. It drew top-drawer society, artists and a mad collection of show-offs. The grand march and tableaux staged by local art schools were less fascinating than such guests as the New York window-display director who wore 15 dozen fresh roses and a death mask, Mrs. Emily Ring in green make-up, as a tree; and two students dressed as realistic beer steins.



Hat designer Belita Rhos came as "Night" in a three-foot-tall headdress of birds, stars, wiring and lilies. It took her 12 hours to get into her costume. (Continued on page 44)

Produced by PATRICIA COFFIN • Photographed by STANLEY KUBRICK and JOHN VACHON



Only **Rayve**—the new
HOME PERMANENT
has the **Dial-a-Wave** to give you the
one **right wave** for your hair!

NO OTHER WAVE IS SO SURE, YET SO FAST... Rayve's exclusive Dial-a-Wave shows you instantly—with a mere flick of your finger—the *minimum* waving time in which you can be sure of the one right wave for your hair and exactly the amount of curl you want. The Dial-a-Wave has already shown millions of women how to get lovelier waves in *less* time... without guesswork!



RAYVE REFILL KIT #1
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SO GENTLE, SO EASY! The waving action of Rayve's new cream formula is noticeably gentler. And everything's so simple... picture-book-let directions; no turban to wear.

LONG-LASTING—YET SOFTER, MORE NATURAL... A Rayve wave is satin-soft, frizz-free from the very first day. And if you already have any kind of plastic curlers, all you need for this lovelier cream cold wave is a \$1 Rayve Refill!

FROM THE FAMOUS PEPSODENT LABORATORIES

41

PUBLISHED AS PHILADELPHIA'S FIRST BEAUX ARTS BALL

DATE
SEPTEMBER 13, 1949

AUTHOR
PATRICIA COFFIN

Kubrick photographed the lead image of this story about a "come as modern art" party held at the Hotel Broadwood by the newly created Contemporary Art Association of Philadelphia. Depicting a partygoer wearing a Cubist headdress decorated with an enormous eye—juxtaposed with a grinning woman in the article's printed version—the image was a bold, surrealist expression of Kubrick's fascination with voyeurism. The event mixed "Main Line society, art students and miscellaneous extroverts" where the "most original" prize went to an artist who came as a two-headed Picasso. *Look* staffer John Vachon also took photographs for the article.



At pre-ball party, socialites chat seated under original Van Gogh in Mrs. William Elkins' Rittenhouse Square home. They are Gloria Braggiotti Etting;

Mrs. Samis White, 3rd, wealthy modern art collector; art patron Mrs. Charles B. Grace of the steel family; Mrs. Franklin Watkins, wife of the painter.

Philadelphia society and Negro

models mingled at party

Negro model Robert Newman won first prize as lighted candelabra.

The "girl" at right, a man, broke into an impromptu Balinese dance.



"Most original" prize went to artist Harold Diehl who came as a two-headed "Picasso," carried a drink in each hand, for each head.



(Continued on next page)



A partygoer lighting a human candelabra



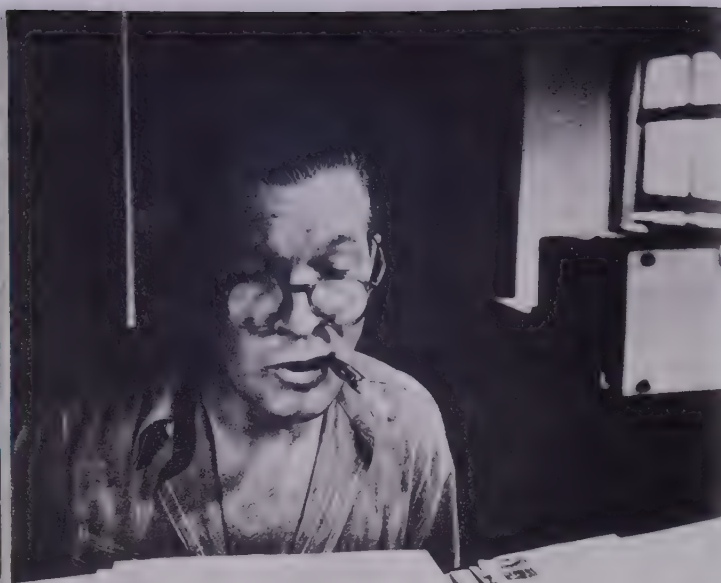
Revelers mixing at the ball



"Most original" prize winner, artist Harold Diehl, posing as a two-headed "Picasso"



Socialites meeting for a pre-ball party at a home on Rittenhouse Square, with a painting by Vincent van Gogh in the background



Great Manhattan looks down at a desk. Peter Arno, highly developed, looks down at a book in his Park Avenue apartment.

Peter Arno... Sophisticated Cartoonist

brings out his tenth book and opens eighth one-man show this month

By PATRICIA COFFIN *Lead Staff Writer*

Photographed by STANLEY KUBRICK

The highest paid magazine cartoonist in the business is suffering from "utter and sheer boredom." "I'm sick of sham," says lean-jawed, 45-year-old Peter Arno, "and all those tired safe society faces." In a sense,

he is taking the bewitched hands that inspired him to become America's most brilliant and blue-blood-thirsty satirist. After 24 years, his *New Yorker* cartoons are more searing than ever, have the impact of a slap (Continued on page 46)

44

NOW! Dental Science Reveals a Startling Discovery in the Fight Against Tooth Decay

PROOF THAT BRUSHING TEETH RIGHT AFTER EATING IS THE SAFE, EFFECTIVE WAY TO

HELP STOP TOOTH DECAY with Colgate Dental Cream



X-RAYS SHOW HOW PROPER USE OF COLGATE'S HELPS STOP TOOTH DECAY!

Eminent dental authorities supervised 2 groups of college men and women for over a year. One group always brushed their teeth with Colgate Dental Cream right after eating. The other group followed their usual dental care. X-rays

were taken at regular intervals. The average of the group using Colgate Dental Cream as directed was a startling reduction in number of cavities. In fact, tooth decay was reduced to such high levels

NO OTHER DENTIFRICE OFFERS PROOF OF THESE RESULTS

Always use Colgate's to
Clean Your Breath While You Clean Your Teeth
and HELP STOP TOOTH DECAY!



Exhaustive Research on Hundreds of People by Eminent Dental Authorities Proves How Using Colgate Dental Cream Helps Stop Tooth Decay Before it Starts!

NOW dental science offers scientific proof that always using Colgate Dental Cream right after eating actually helps stop tooth decay! Continuous research—hundreds of case histories—makes this the most important news in dental history! For now—the same toothpaste you use to clean your breath while you clean your teeth—offers a safe, proved way to reduce tooth decay!

No Change in Flavor, Foam, Or Cleansing Action! Colgate's has been proved to contain all the necessary ingredients—including an exclusive patented ingredient—for effective daily dental care. No risk of irritation to tissues and gum! And no change in Colgate's famous flavor, foam, or cleansing action!

The Colgate Dental Cream now at your dealer's is the same formula used in the tests. No claim is made that using Colgate's can stop all tooth decay, or help cavities already started. But brushing teeth right after eating is the safe, proved way to help prevent new cavities, help stop tooth decay with Colgate Dental Cream.

Mothers! Children Love Colgate's Flavor! It's Easy to Start Them on the Colgate Way to Reduce Tooth Decay!



9 out of 10 children have one or more decayed teeth by the time they enter school. So don't wait another day to start your children on Colgate Dental Cream. Teach them the importance of always brushing their teeth right after meals or snacks. They'll love Colgate's flavor—so it's easy to get them to use Colgate's correctly, give them all the benefits of this safe, proved way to reduce tooth decay!

45

PUBLISHED AS

PETER ARNO... SOPHISTICATED CARTOONIST

DATE

SEPTEMBER 27, 1949

AUTHOR

PATRICIA COFFIN

Peter Arno was most famous for his sexually provocative cartoons for *The New Yorker* magazine, which first published one of his drawings the year it was launched in 1925. Written almost 25 years later, *Look's* article on Arno, 45 years old at the time, illustrated the life of Manhattan's most celebrated man-about-town. Photographed at his Park Avenue apartment—"a shambles of unframed pictures, sketch-littered floors and furniture that needs recovering"—Arno drew a nude model, caught up on the day's news in bed, and entertained friends over food he cooked in his kitchen. On the town, Arno dated "fresh, unspoiled girls" half his age in "lowdown" bars and fancy restaurants.

"I was curious..."

"I tasted it..."

*Now I know why Schlitz is...
The Beer that made Milwaukee Famous!"*

© 1949, JGS SCHLITZ BREWING CO., MILWAUKEE, WIS.

PETER ARNO continued

Like his living room-turned-studio, model and Arno rest between drawing sessions. He may make 15 studies for one cartoon.



Iron 1/3 faster

AS SO MANY WOMEN DO!

When you see this remarkable General Electric *Vanguard* Iron, we think you will agree that it is America's handsomest and most efficient iron! A recent check shows that many women find this General Electric beauty helps them iron 1/3 faster than older types of irons!

See this wonderful iron at your General Electric retailer's. Only \$11.95* including Fed. excise tax. General Electric Company, Bridgeport 2, Connecticut.



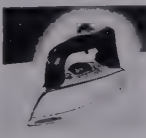
This General Electric iron is a *time-saver*. You simply turn in to the correct temperature for rayon, silk, wool, cotton, etc., with this 3-*Indicator* Fabric Dial.



It's so easy to use. This lightweight iron weighs only 2 1/2 pounds! You iron in wider rumps, because this iron has a very large ironing surface!

Budget Model. This lower-priced, popular member of the General Electric Iron family has a *Fabric Dial*, and many features of the handsome iron illustrated above. Weighs 4 1/2 pounds. Only \$7.95* including Fed. excise tax.

*Prices subject to change without notice.



GENERAL ELECTRIC

PETER ARNO continued



He dates "fresh, unspoiled girls" like 21-year-old actress Joan Sinclair, likes "lowdown, honest places" such as Joan Braun's Palace Bar, above.

He does his own cooking but gives his dates a whirl



He keeps friends like his promoter Tom Murphy and Joan up all night



Arno likes to eat in a congenial atmosphere such as elegant Vostok, above, where he took Joan for a \$80 dinner, or Angelo's in the Village.



talking, listening to music and fooling around his fabulous kitchen, above

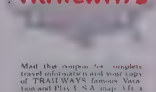
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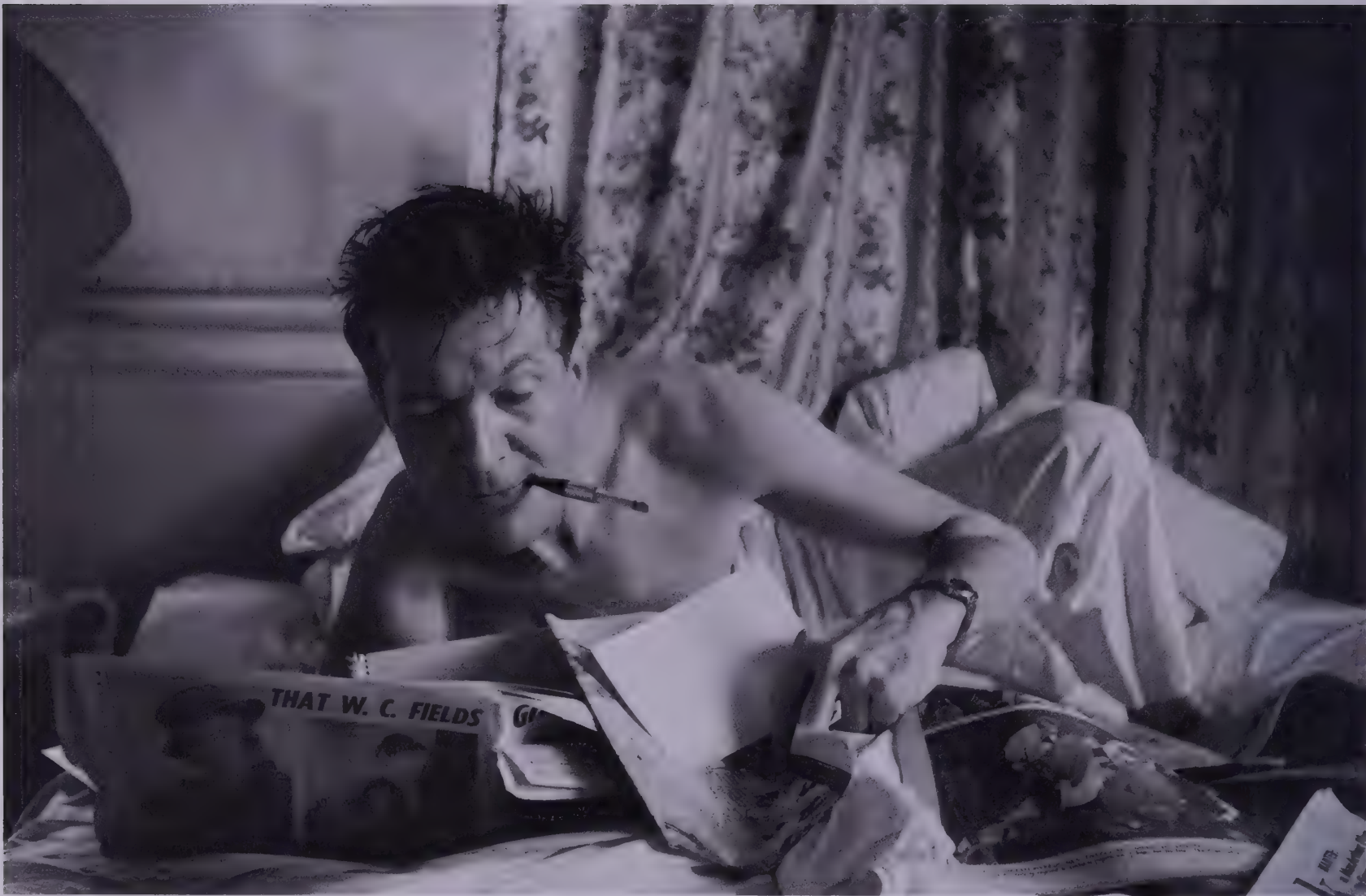
Mail this coupon for complete Trailways information and copy of TRAILWAYS Famous Vacation Plan 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-12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Arno, celebrated as a gourmet, in conversation
with a restaurant chef



Arno playing the piano in his Park
Avenue apartment



Arno catching up on the day's news in bed

OPPOSITE AND FOLLOWING SPREAD **Arno working
with a model in his dining-room-turned-studio**









Arno on a date with 21-year-old actress Joan Sinclair



How to *strike a NEW note* ...with old favorites!



There are many fine brands
—this name on every bottle

Puerto Rican Rum

Light and Dry—
not heavy and sweet.

RUM RECIPES THAT RATE RHAPSODIES

the way Rhett pretend these rum drinks is sweet
the art of any host. "Marvelous!"
the guest. And, "Say, how do you make these
drinks so smooth?" "It's simple," says Rhett. "Just
P. R. To know how really good P. R. is, you must
the way Americans like it—not heavy or sweet,
but light and dry. No wonder it's America's
most popular rum. For a welcome change, make
your next drink with Puerto Rican rum.
You'll see to enjoy a Jigger ... straight!

DANISH! COCKTAIL as made at
the Statler Hotel-Boston
1/2 oz. Puerto Rican rum
1/2 oz. Danish liqueur
1/2 oz. lemon juice
1/2 oz. orange juice
1/2 oz. pineapple juice
1/2 oz. cherry juice
1/2 oz. raspberry juice
1/2 oz. strawberry juice
1/2 oz. blueberry juice
1/2 oz. blackberry juice
1/2 oz. elderberry juice
1/2 oz. huckleberry juice
1/2 oz. loganberry juice
1/2 oz. mulberry juice
1/2 oz. nectarine juice
1/2 oz. peach juice
1/2 oz. plum juice
1/2 oz. apricot juice
1/2 oz. cherry juice
1/2 oz. raspberry juice
1/2 oz. strawberry juice
1/2 oz. blueberry juice
1/2 oz. blackberry juice
1/2 oz. elderberry juice
1/2 oz. huckleberry juice
1/2 oz. loganberry juice
1/2 oz. mulberry juice
1/2 oz. nectarine juice
1/2 oz. peach juice
1/2 oz. plum juice
1/2 oz. apricot juice

RUM WHISKY as made at the
Statler Hotel-Boston
1/2 oz. Puerto Rican rum
1/2 oz. whisky
1/2 oz. lemon juice
1/2 oz. orange juice
1/2 oz. pineapple juice
1/2 oz. cherry juice
1/2 oz. raspberry juice
1/2 oz. strawberry juice
1/2 oz. blueberry juice
1/2 oz. blackberry juice
1/2 oz. elderberry juice
1/2 oz. huckleberry juice
1/2 oz. loganberry juice
1/2 oz. mulberry juice
1/2 oz. nectarine juice
1/2 oz. peach juice
1/2 oz. plum juice
1/2 oz. apricot juice

RUM SWEET as made at the
Statler Hotel-Boston
1/2 oz. Puerto Rican rum
1/2 oz. sweetener
1/2 oz. lemon juice
1/2 oz. orange juice
1/2 oz. pineapple juice
1/2 oz. cherry juice
1/2 oz. raspberry juice
1/2 oz. strawberry juice
1/2 oz. blueberry juice
1/2 oz. blackberry juice
1/2 oz. elderberry juice
1/2 oz. huckleberry juice
1/2 oz. loganberry juice
1/2 oz. mulberry juice
1/2 oz. nectarine juice
1/2 oz. peach juice
1/2 oz. plum juice
1/2 oz. apricot juice

Here's the best way to judge
how smooth and delicious
P. R. is. Run rum through the
P. R. filter. You'll see to enjoy a Jigger ... straight!

Puerto Rican rum is just what you
need. Add some rum. Taste
the glorious flavor of a Jigger
at its best—made with nothing
but Puerto Rican rum!

Puerto Rican Industrial Development Company, San Juan, P.R.



Van seats 20, has a separate compartment for women, is fitted with powerful dome lights and four locks per door. Its complete cost: \$7,662.08.



WORLD'S MOST ESCAPE-PROOF Paddy Wagon

New York's 700 prisoners a day can't burn or bend their way out of the City's newest prison vans. But the vans are comfortable too and are always clean as a quarter-deck.



Capt. Harry Silberstein of Correction Department inspects new van.



A .38 revolver can't shoot into the van—nor shoot out of it either.

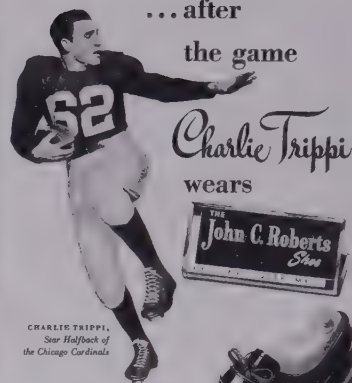


That's not a fountain pen. It's a gas gun to quell any trouble-makers.

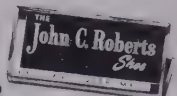


An acetylene torch won't burn through its twenty-gauge sides.

... after
the game



Charlie Trippi
wears



CHARLIE TRIPPI,
Star Halfback of
the Chicago Cardinals

Charlie Trippi, star Cardinal halfback, depends on his feet to carry him across the markers. That's why he says, "The one shoe that's always right for my foot is the John C. Roberts Shoe! That really solid comfort makes John C. Roberts 'All-American' on anybody's list!"



You don't have to be a gridiron star to appreciate the 'round-the-clock relaxation, smart styling and rugged construction of the John C. Roberts Shoe. Thousands of men all over America are enthusiastic John C. Roberts rosters because they know that when you buy the best, you save money in the long run!

See the John C. Roberts Shoe today... You'll be in its cheering section tomorrow! Many styles contain the patented Mello-Stride. Feature—a great extra value at a slight extra cost.



John C. Roberts Shoes, \$9.95 to \$12.95, with Mello-Stride Feature, \$12.95 to \$15.95. A few patterns slightly higher. Also Robertson Shoes at lower prices.

JOHN C. ROBERTS SHOES • Friedman-Shelley DIVISION
International Shoe Company • St. Louis 3, Missouri
World's Largest Shoemakers

PUBLISHED AS
PADDY WAGON

DATE
SEPTEMBER 27, 1949

Part Weegee, part film noir, Kubrick's photographs illustrated a short article describing the distinctive features of New York's newest escape-proof prison van. An acetylene torch and a .38 revolver could not penetrate its thick metal sides. Four locks per door sealed in as many as 20 prisoners. "But the vans are comfortable too," the article noted, "and are always clean as a quarter-deck."



Captain Harry Silbergliitt of the Department of Correction testing the armor of the new bulletproof wagon



An old paddy wagon (right) parked next to a new model



Inside the van, which seated 20 people

FOLLOWING SPREAD An acetylene torch could not burn through the van's 20-gauge metal sides.





1944 1945 1946 1947 1948 1949

DEPARTMENT OF CORRECTION



[UNPUBLISHED]
ZERO MOSTEL

[FILED DATE]
DECEMBER 12, 1949

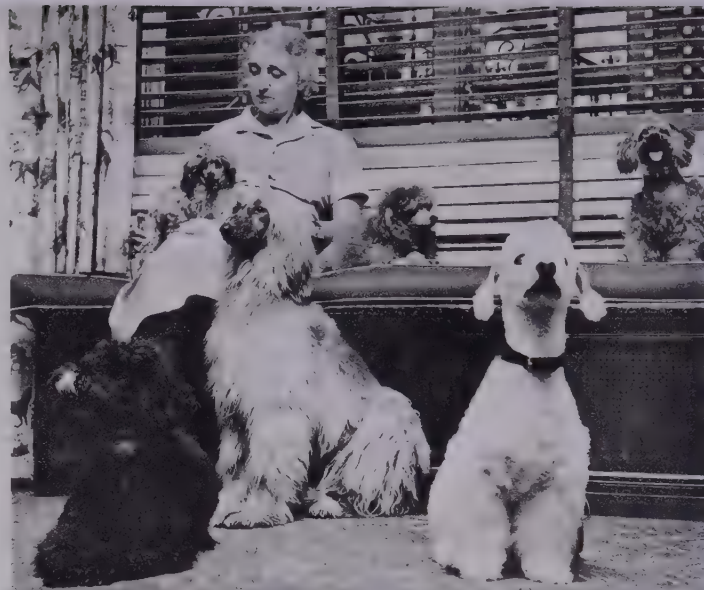
This unpublished series of photographs of actor and comedian Zero Mostel comprised almost 30 photographs featuring Mostel emoting for the camera against a studio backdrop. The genesis for this series may have been Kubrick's photographs of a party given by Leonard Bernstein in the summer of 1949 (for an article published in March 1950) where Mostel was a guest.

Mostel mugging for the camera





A lost mutt finds friends who take him to the ASPCA shelter. If owner does not claim him, he will be offered for adoption on payment of license fee.



In this week's look (New York's smart 21 Club, four poodles, an Afghan and a camera-conscious Bedlington are cared for while their mistress lunches).

A Dog's Life in the Big City

They may be a little on the chi-chi side sometimes, but city dogs are healthier, happier and live longer than any others.

BY ISABELLA TAVES

I AM the owner of one of New York's 291,018 licensed dogs. For 15 years, I have dog-walked thousands of miles on city sidewalks. Wolves (human variety) have leered at me and offered to buy the dog a little drink. Truck drivers like to sneak up behind us and bark like mad. Waggish cab drivers get a kick out of pretending to run us down, then leaning out and calling, "Oh, what a be-yoo-tiful dog." Once, when I was walking by the East River, a tug boat followed me and my dog for half a mile, tooting furiously. I've had wild-eyed dog-haters trail me, shouting curses. I've had neurotics scream and dash out of elevators when the dog and I tried to enter. But the only people who really boost my blood pressure are the meaty mouthed strangers who are always accosting

(Continued on next page)



Park Avenue doorman walks a boxer. In big cities, employees often provide such service for tired tenants.

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PUBLISHED AS

A DOG'S LIFE IN THE BIG CITY

DATE

NOVEMBER 8, 1949

AUTHOR

ISABELLA TAVES

Exploring the pampered lives of New York's 291,018 licensed dogs, this story extolled an "only in New York" quirkiness that *Look* often promoted in its coverage of the city. Kubrick's canine subjects ranged from a lost mutt to pedigreed dogs in the care of the chic 21 Club checkroom while their owners lunched. The article's author, a dog owner herself, rebutted the common belief that the city was too confining a place to raise dogs, asserting instead that "records show that big city dogs are healthier, happier and live longer than dogs in small towns or the country."

A DOG'S LIFE

continued



Like all city dogs, these prize-winning Afghans owned by Sunny Shay love to see Manhattan sights from a convertible but will settle for a taxicab.

City streets are always full of excitement for dogs



The cat is the enemy

In the country, dogs and cats sometimes learn to live together. But the city cat is tough. Even as a kitten, she stands her ground and aims claws at dogs' eyes.

me and announcing:

"I love dogs but I wouldn't be cruel enough to keep one in the city."

Actually, records show that big city dogs are healthier, happier and live longer than dogs in small towns or the country.

Dr. Raymond Garbutt, chief veterinarian of the ASPCA (American Society for the Prevention of Cruelty to Animals), has been treating city dogs for 30 years. He says: "In the country or suburbs, unless there is an outbreak of communicable disease, dogs always run loose. They get into dog fights and are killed by cars. They rummage in garbage cans, eating chicken bones and other dangerous matter. They lick up poisonous weed killers and insecticides. A New York dog, always on a leash and under supervision, has a far greater life expectancy than the same type and breed in the country."

Owning a dog in New York City is a lot of trouble—for the owner. The law says the animal must be on a leash at all times

when he goes out. Nature forces you to take him out at least three times a day; four trips are kinder; and wily dogs can coerce easy-mark owners like me into six and seven trips. (This rule is for grown dogs. Puppies, even after they are housebroken, need more frequent trips.) You can never go out in the evening without climaxing it with a dog-walk; and a fairly long one, for the dog has been sleeping all evening and is now wide-awake and ready for fun. If you must go away for more than a few hours, you have to arrange to have the dog exercised—by your doorman, a friend or a professional dog walker. And, if you own a dog, you can never go off impetuously on trips.

When the dog travels with you, you must find out beforehand which hotels and inns will welcome him—or what trains will accept him and under what conditions. If you leave him at home, heart-broken, you must find a boarding place you can trust. Dog hospitals are reluctant to fill their

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A city dog examined by a veterinarian





Pets being cared for in the checkroom of the 21 Club,
while their owners lunch



Prize-winning Afghan hounds out for an automobile ride in the streets of Manhattan

Howdy Doody WOWS the kids

TELEVISION has created a new kids' kingdom. It's on the fanciful *Howdy Doody Show*, NBC, Mondays through Fridays, and it's reigned over by a lovable puppet called Howdy Doody. Howdy Doody wears a cowboy suit, but he never rides a horse. The program has a circus setting, but it isn't about a circus. Howdy's creator, Bob Smith, wears a lion-tamer's outfit, but there are no lions around. The kid audience which crowds into the studio sits in a "peanut gallery," but they don't eat peanuts. In fact, nothing is quite as it should be on the *Howdy Doody Show*, because producer Roger Muir, and writer Edward Kean feel things ought to be as "boundless as a child's imagination."

But *Howdy Doody* is more than just a puppet show. Some of the songs—*Never Pick a Fight* or *You Don't Cross a Street with Your Feet* (but with your eyes)—teach a gentle lesson. Last year, *Howdy Doody* won the industry's Peabody Award, as the outstanding children's program. The citation stated in part—"expose your children once-try to keep them away the next evening!"

(Continued on page 46)



All-I! A-board for Christmas!



It wouldn't be Christmas for her folks down on the farm if they didn't see their grandchildren. Fortunately for her and her husband, Pullman makes traveling with children easy as tucking them in, turning out the lights, and waking up to an old-fashioned Christmas at home.



Christmas with her only daughter is 500 miles away—500 miles of ice, snow and mountains. But this charming lady isn't worried about the weather in her "weather-proof" Pullman Roomette. She's snug and secure and sure of getting there. She's traveling on dependable railroad schedules.



He's a business man whose principal business right now is to be home in time for last-minute Christmas shopping. Pullman will get him there, deliver him right to the heart of town, convenient to the shopping district. He's completely relaxed because he knows even in "bad" weather he's safer crossing the country by Pullman than he is crossing the street in traffic.

Each Christmas is precious. Cherish this Christmas by spending it with the ones you love. And by all means go Pullman to be sure of getting there in time. Better call your ticket agent now to reserve space.

Enjoy the world's great seasonal shows. Tune in the Railroad Hour every Monday night on N.B.C.

Go Pullman

THE SAFEST, MOST COMFORTABLE WAY TO GET THERE!

PUBLISHED AS
HOWDY DOODY WOWS THE KIDS

DATE
DECEMBER 20, 1949

Kubrick's photograph of television puppet Howdy Doody and his "voice," Bob Smith, accompanied by two young fans amid Howdy Doody merchandise—then valued at \$10 million—stressed not only the rising viewership of the new medium, but also its capacity to influence consumers' buying habits.



Howdy Doody with his on-screen companion, Bob Smith, posing with two fans amid licensed toys, clothes, and other products



[UNPUBLISHED]

ROSEMARY WILLIAMS—SHOWGIRL

[FILED DATE]

MARCH 1949

One of Kubrick's largest unpublished profiles, numbering approximately 700 images, this portrait of aspiring model and actress Rosemary Williams would likely have been edited into a day-in-the-life piece contrasting her onstage persona and her backstage real life. At the time of the assignment, Williams was performing in the chorus of the Broadway production *As the Girls Go* and preparing for an appearance in producer Michael Todd's upcoming musical revue *Peep Show*. In addition to being one of Kubrick's largest assignments, it was also one of his most visually and technically varied. He photographed Williams indoors and out, in candid and consciously staged poses, using both small- (35 mm) and medium- (2¼ inch) format cameras.

Williams reviewing a script with theater and film producer Mike Todd

OPPOSITE Williams window-shopping in Manhattan





The actress out on the town





Williams recording a TV show



Williams enjoying a coffee break



Williams relaxing in her living room

**OPPOSITE Williams making breakfast in her
small kitchen**





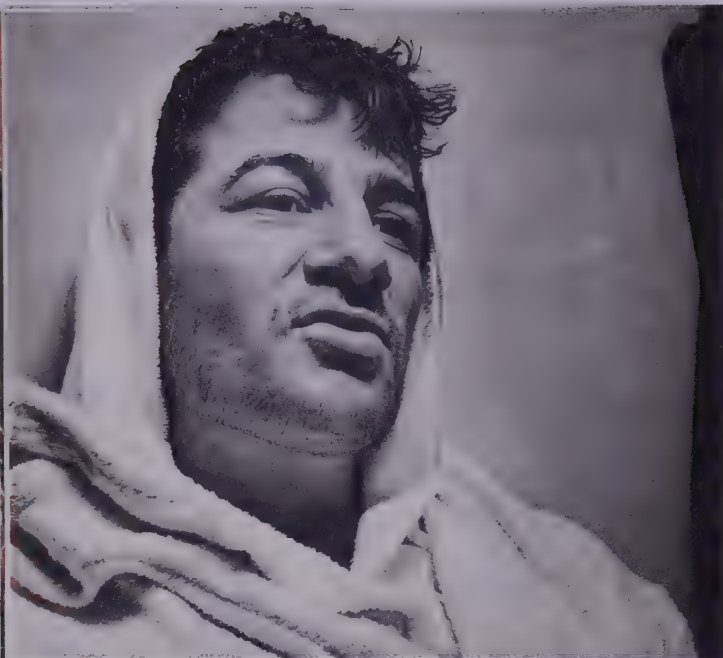
Williams backstage preparing for a performance



Williams being observed by Stanley Kubrick







Beard, perspiration, disheveled hair, cowl-like towel accentuate the edges of weariness, as prizefighter Rocky Graziano relaxes after a hard workout

Rocky Graziano

HE'S A GOOD BOY NOW

Rocky fondles baby Roxie, one of his two daughters.



HARD-BITTING, scienceless Rocky Graziano is campaigning to regain the middleweight championship. And he's finding it a tough fight. But Graziano's life has always been a tough fight.

An underprivileged New York East Sider, Rocky grew up throwing rocks at cops. In the Army, he got jailed for slugging an officer. Back in civilian life, he

drew an unfair suspension from New York rings for failure to report an alleged bribe attempt before a fight that never did take place. Later, Illinois barred him from its rings because of his war record.

Reinstated by New York, Rocky is happy again. He can hang away in Madison Square Garden and other familiar rings and perhaps win back his championship.

For a picture story of Graziano on the day of a fight, see following pages.

How many shaves can YOU get with THE RAZOR BLADE YOUR FACE CAN'T FEEL

... HOW MANY SHAVES BEFORE IT BEGINS TO FEEL LIKE A REGULAR PLAIN OR BLUE STEEL BLADE?

Read what thousands are saying about this wonderful new DURIDIUM process blade that men are switching to from coast to coast!

THOUSANDS of voluntary letters pour in from all parts of the nation... praising this new-type blade. A lot of men say that even after several shaves, this Duridium process blade still seems sharper, still gives better shaving performance than a fresh blade made of regular plain or blue steel. Get Silver Star today. See how many clean, easy shaves you get before you feel the blade's edge! Silver Star fits standard double edge razors.

ing performance than a fresh blade made of regular plain or blue steel. Get Silver Star today. See how many clean, easy shaves you get before you feel the blade's edge! Silver Star fits standard double edge razors.



HARVELOUSLY SIMPLE—feels blades in one direction only!



A FLICK OF THE THUMB and out pops one fresh, unwrapped perfect blade!



"WHEN I CAN FEEL IT SHAVE I change to a new one"

"I've never actually counted the number of shaves I get with each Duridium Silver Star but I know it's plenty. I just keep using one again and again until I feel it shave, then I change to a fresh one. It's surprising how long this blade continues to take off whiskers clean and close, without any feeling of the blade's edge!"

RICHARD EARL, Noid Long Island Amateur Golfer



"I only change to a new DURIDIUM blade when my old one feels like a regular steel blade"

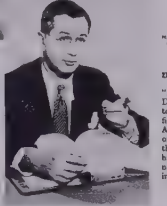
"I'm amazed at how many clean, easy shaves I get from one Silver Star without any feeling of the blade's edge. Naturally, I only change to a new Duridium blade when my old one feels like a regular steel blade!"

BUSBY ROCKS, Noid Screen, Radio and Television Star

NEWS! BLUE STEEL BLADES AT BUDGET PRICES 4 FOR 10¢ • 10 FOR 25¢



This fine, premium made Blue Steel blade is as sharp and keen as any blue steel blade ever honed. If ANY blue blade, at any price, gives you better shaves than Blue Star, we'll give you double your money back. Yet Blue Star blades cost only half as much as leading plain or blue steel blades!



"So many more shaves per blade...I make money on each pack!"

"I get so many more shaves with a Duridium Silver Star than I used to get with regular steel blades, I figure I make money on each pack. And what shaves! Every whisker off clean, yet I'm never aware of the blade's edge. And with the new handy White-Pak dispenser there's no fumbling or fumbling when changing blades!"

MARIO PITTONI, Prominent Attorney

"Even after a few shaves it's sharper than a regular steel blade!"

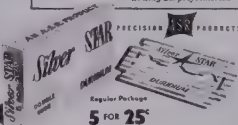
"It's hard to tell exactly how long I can use a Duridium Silver Star. But I do find that even after a few shaves it still is sharper, gives better results than a regular steel blade. I get plenty of well shaves with no shaving sensation. I like the new Dispenser, too, it's the handiest I've ever seen!"

TOM MURPHY, Pilot, Skywriting Corp. of America

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59

PUBLISHED AS

ROCKY GRAZIANO: HE'S A GOOD BOY NOW

DATE

FEBRUARY 14, 1950

Although photographed in a similar style to Kubrick's earlier profile of Walter Cartier in "Prizefighter" (published January 18, 1949), this piece focused on Rocky Graziano's redemption from his troubled past. Here Graziano was presented as a both a professional businessman and a happy family man. Kubrick's photographs captured the boxer at home, with his manager, and at the gym preparing for a fight to regain his middleweight championship. The essay ended with an image of Graziano in the ring lunging towards his opponent.

BE A CHAMPION DRIVER

FOLLOW THESE RULES TO STRETCH GAS MILEAGE



Smooth acceleration proves nothing and is extremely wasteful of gas. Normally this type of driver has to slow down a moment later. Drive steadily—you will arrive at your destination safe and sound.



Can mileage go down drastically as speed goes up. Table above is based on actual tests of six-cylinder medium-sized cars. Make a habit of driving at conservative legal speeds because it pays.



Have your spark plugs tested, cleaned, adjusted regularly, replaced every 10,000 miles. One misfiring plug in a set of six wastes up to one-sixth of your gas, to say nothing of upsetting starting, performance and dependability. You can rely on your Champion dealer...

A Champion driver cultivates driving habits that will increase the pleasure, the performance and the economy of his car throughout its useful life. As one of the most important investments you have, it deserves the best in service and equipment. When you need spark plugs, follow the experts—race drivers, master mechanics, airline and fleet maintenance men, who insist on dependable Champion Spark Plugs.

... BE A CHAMPION DRIVER—IT PAYS.

Follow the Experts—Demand



CHAMPION SPARK PLUG COMPANY, TOLEDO 1, OHIO
Listen to the CHAMPION 8001 CALL... Harry Wilson's first apartment every Friday night, over the ABC network

Rocky Graziano continued

Still ring rusty, Rocky gets off to a slow start against Horne



Cop, ushers clear way as Rocky comes down aisle to the ring.

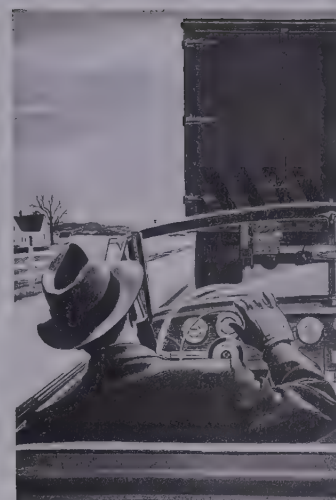


Horne bobs under Rocky's dangerous right, hooks his own left to the jaw.

Between rounds, Trainer Whitey Bernstein and Manager Cohen look worried as they minister to Graziano. Rocky looks worried, too, or maybe he's just puzzled.



(Continued on next page)



Does this look familiar?

Next time this happens to you, here's something you might think about:

We have railroads to carry freight—all sorts of freight in any quantity, for anybody, to any part of the country, in any season of the year.

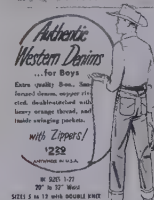
These railroads are built for heavy-duty hauling—more so than ever after the four billion dollars they have spent for improvement since the end of the war.

And the more freight railroads are called upon to carry, the more efficiently and economically they can do the job—and at the same time your public highways will be less expensive to maintain, safer and more convenient to use.

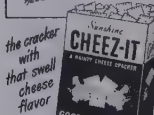
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Look up the RAILROAD HOUR every Monday evening on NBC

65

a champion
OUT OF THE WEST



GOOD... any old time!



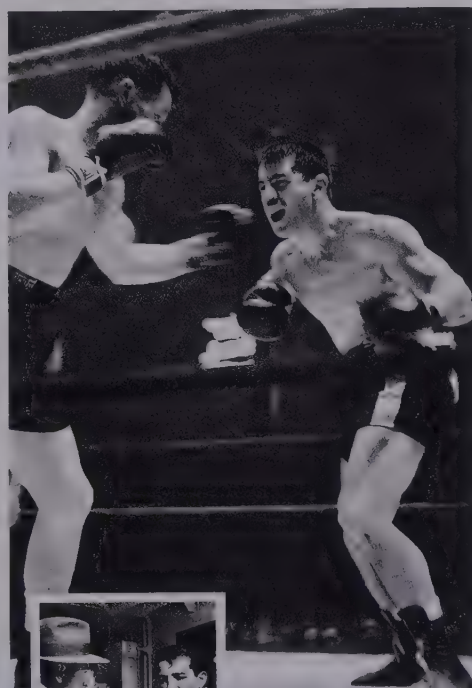
the cracker with that swell cheese flavor

America's largest selling cheese cracker!

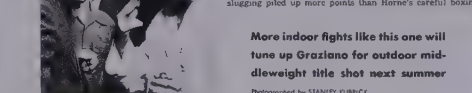
Good... any old time!

Rocky Graziano continued

Graziano comes on to win 10-round decision



Rocky moves in, cocks left as Horne jabbs firmly. Graziano's slugging poked up more points than Horne's careful boxing.

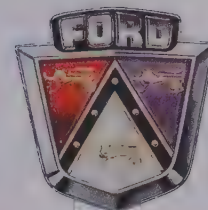


"Somersaults," "Rocky kills World-Telegram's Lester Bromberg, "you can't get started"

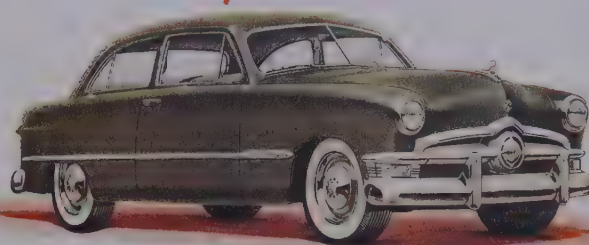
More indoor fights like this one will tune up Graziano for outdoor middleweight title shot next summer

Photographed by STANLEY KUBRICK

END



THE ONE FINE CAR
in the low-price field



WHAT KIND OF ENGINES power America's finest cars? V-8's! What kind powers the '50 Ford? A 30-horsepower V-8! What other low-priced car has a V-8? None! And only Ford offers your choice of 100 h.p. V-8 or 95 h.p. Six.

WHAT KIND OF BRAKES does Ford have? Ford has King-Size Brakes—with "Magic Action" that uses part of the car's forward momentum for increased stopping power. That's one reason why Ford brakes stop you with 35% less pedal pressure!

WHAT KIND OF A BODY does the '50 Ford have? Ford's own "Lifeguard" body of heavy gauge steel! What's more, the Ford "Lifeguard" body is "sound-conditioned" in roof, doors and panels so your ride is not only safe but quiet!

The '50
FORD

WHAT KIND OF A RIDE does Ford give you? A lushed "Mid Ship" ride—you see it in the balanced center portion of the car—enhanced by Ford's famous "Hi-Cor Coil" Front Springs, "Park-Plex" Rear Springs.

WHAT KIND OF STYLE does Ford give you? "Fashion Car" styling—styling that stays out in front because Ford stylists are forward-looking. They join with Ford engineers in a single objective—to make Ford the one fine car in the low-price field.

There's a Ford in your future...with a future built in





OPPOSITE **Graziano in front of a cardboard cutout of boxer Tony Zale**

ABOVE **Graziano doing business at a gym**

FOLLOWING SPREAD **Graziano having breakfast with his family**







Graziano with his manager, Irving Cohen, before the big fight (left) and relaxing (right)



FOLLOWING SPREAD **Graziano** going through his paces
before the fight







Graziano, his manager, and a doctor



Graziano in the shower



This new study of Bernstein spotlights the glamour which he tries to play down

Constant keyboard work is routine for Bernstein. He often dishevels at concert, as seen here



68

Leonard Bernstein

Boy Wonder Grows Up

In the fall of 1943, an intense young man of 25 in a business suit walked on to the stage of Carnegie Hall to conduct the New York Philharmonic-Symphony Orchestra. The youthful conductor was Leonard Bernstein. He had been called upon to substitute for Bruno Walter who was suddenly taken ill. This was the moment Leonard had

worked toward since childhood. He claims he "accidentally" became a musician at ten after his Aunt Clara left a piano at his parents' Boston home. Now, at 31, Bernstein "a ferocious worker hopelessly fated for success" is a world-famed conductor, pianist, composer. To his credit are the scores for the stage-screen *On the Town*, the

(Continued on next page)

At Berkshire summer home, Bernstein leads fast, athletic life, relaxes with sister Shirley, brother Burton. Here he rubs down after icy swim



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and completely different news weekly for busy people!

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Try QUICK yourself! Regularly every Thursday you will get all of the week's news in crisp, concise paragraphs that save hours of reading time... PLUS the best pictures of the week... PLUS a quiz of the week's news... PLUS accurate prediction of coming events.

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69

PUBLISHED AS

LEONARD BERNSTEIN

DATE

MARCH 14, 1950

This article updated *Look's* readers on the prolific career of conductor and composer Leonard Bernstein since he had made his sensational debut in 1943, at 25 years old, as a last-minute stand-in conductor for the New York Philharmonic Symphony Orchestra. Since then, in addition to composing the scores for the ballet *Fancy Free* and its popular Broadway adaptation, *On the Town*, Bernstein had also completed the symphonies *Jeremiah* and *The Age of Anxiety*.

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BERNSTEIN continued



Bernstein and Serge Koussevitzky, former conductor of Boston Symphony, have worked together since he was a promising unknown out of Harvard.

Bachelor Bernstein loves people and parties

ballet *Fancy Free*, the *Jeremiah* and *The Age of Anxiety* symphonies. This season in New York, Bernstein had the unique honor to conduct three of the world's greatest symphony orchestras—New York, Boston, Philadelphia. He's

soon off to Rome to conduct The Academy of Saint Cecilia Orchestra during Holy Week. Afterwards he'll repeat "the most thrilling experience of my life"—conducting the new Israeli Philharmonic in Israel and on its proposed tour here.



At after-concert party Leonard and actress Stella Adler kid around, perform mock romantic love scene.



With musician friends Oscar Levant, Aaron Copland, he discusses score for forthcoming *Peter Pan*.

With William Kapell at the piano, Bernstein rehearses for an outdoor concert at Tanglewood. Here he introduced his *Age of Anxiety* symphony.





Guests at an after-concert party for Bernstein



Bernstein at a party with dancer Nora Kaye

FOLLOWING SPREAD Bernstein (left) with lyricists Betty Comden and Adolph Green, his collaborators on the musical *On the Town*







Composers Aaron Copland and Oscar Levant



Bernstein with composer Benjamin Britten (left) and tenor Peter Pears (center)

FOLLOWING SPREAD Bernstein relaxing at his summer home in the Berkshires





Look

FLYING SAUCERS:
Myth or Menace?

COWBOY CRAZE
Sweeps U. S.

JULY 18, 1950
15¢

COVER GIRL:
Working
Debutante

BILLY GRAHAM
"God's Ball of Fire"

PUBLISHED AS

THE DEBUTANTE WHO WENT TO WORK

DATE

JULY 18, 1950

AUTHOR

PATRICIA COFFIN

Eighteen-year-old Betsy von Furstenberg, the subject of this five-page article, was the European-born daughter of an aristocratic German father and an American mother. Kubrick's photographs illustrated the surprisingly young von Furstenberg's split personality (a debutante who worked) by picturing the high-society milieu in which she spent her leisure time and the high-pressure theater and film worlds she inhabited as an aspiring actress. Kubrick's sunny photograph of von Furstenberg in a broad-brimmed hat appeared on the issue's cover, one of three images by Kubrick that were featured on *Look's* covers.



Betsy emotes for producer Gilbert Miller in his Radio City office. He agrees with producers in Italy, France, England that she has real promise as an actress



Gossiping with group of current debutantes—including her hostess, Sandra Stralem in polka-dot dress—Betsy hangs on until left is missed



Discovered by publisher Mme. Pierre Lazareff, Betsy has appeared on 11 French magazine covers



She strikes typical fashion pose. Betsy's been modeling since 14, started buying her own clothes at 15



She plays a DP in an Italian picture, 'Women Without Names,' due to be released this fall

the Debutante who went to Work

Eighteen-year-old Betsy von Furstenberg made a movie in Italy instead of a debut in New York BY PATRICIA COFFIN

BECAUSE coming out seemed silly to Betsy von Furstenberg, she signed with a movie company in Rome last winter. While her former private schoolmates attended parties, proms and committee meetings in New York, Betsy was busy before the camera. She was on location in an Italian DP camp with Simone Simen and Valentina Cortese. Before that, she'd made a hit as a fashion model in Paris, attracting the attention of several film producers. Now back to try

Photographed by STANLEY KUBRICK

Broadway or Hollywood, she has had offers from Broadway producers Gilbert Miller, Alfred de Ligne, Jr., George Abbott and two movie companies.

Betsy appeals because of her piquant, fly-away personality. Her face is fresh and expressive. Her wide amber eyes don't betray her tendency or her sophistication. Betsy's been around.

She was born in a castle in Westphalia,

Germany, the daughter of a count. Her mother—an American—was out boar hunting the night before Betsy arrived. Her parents were divorced when she was a baby and Betsy, who is an American citizen, has been commuting to Europe ever since. At seven, she studied ballet with Anton Dolin and appeared with him at the Center Theatre. At eight, she won a N. Y. Skating Club competition. She studied acting under Sanford Meisner, appeared in stock with Dean

Jagger, decided that acting was her true love. She finds the prospect of marriage versus a career "too complicated to think about," although she has a best beau who is a son of Mrs. George Vanderbilt, a grandson of the late Charles Howard, owner of race horses Seabiscuit and Noor.

"Peter's just my best friend," says Betsy. "We've known each other since childhood. I used to guard the bathroom door when Peter went in to sneak a smoke." Peter Howard's friendship

for Betsy extends to grading her hats when she was in E. Rome, leaving school at 1 a.m. to meet her boat, arranging press interviews and introducing her to as many producers as he can spot during luncheons at "21." Due to enter Yale this fall, Peter wants to be a producer himself.

She's helped support herself modeling and acting although she says she is supposed to have five million dollars tied up in German money. "The war mixed everything up. Things like the

French taking the body of our town car and the Russians the wheels."

Betsy's grown beyond her sister debutantes—is a definite personality. She likes F. Scott Fitzgerald, Andre Gide, Armenian pastry and Duxeland charcuterie. Sidney Bechet. She wears either blue jeans or Hattie Carnegie gowns—"no junior mass clothes for me! And I can't stand hypocrisies, turnips, conventions, licentious candy or women—especially in groups."

(Continued on next page)



Shop new photographers snap her in this classic "cheese c. 14," pose as she arrives on the S.S. Conte Biancamano



Her best beau, Peter Stewart Howard, center, son of Mrs. George Vanderbilt, takes her to Mr. John's for some new hats. He met the host



Peter buys her a poodle from Harold Lang, above, who left Kiss Me Kate to dance with N. Y. C. Ballet Co. in London



Betsy's shopping spree includes trying with a diamond lapel pin at Van Cleef and Arpels. She settled for gold bracelet charm from Peter

Back home she goes on a spree—then to work again



Peter takes her to dine at a popular spot called Nicholson's where the bar dates back to 1884. The cat's name is Picasso



She learns Charleston step from John Hamlin at party given for her by Donald Stralem. Betsy reports Paris jitters before than we do



In rare moment of repose Betsy perches in her hotel window studying script by popular new British playwright, Christopher Fry



Von Furstenberg with classmates from the prestigious
Hewitt School



A friend adjusting von Furstenberg's gown at a party given in her honor



Von Furstenberg emoting for producer
Gilbert Miller in his office at the "Radio City"
section of Rockefeller Center



Von Furstenberg in her hotel room, reading a script by
British playwright Christopher Fry



Von Furstenberg doing the Charleston with friend
John Hamlin



Von Furstenberg dining at Nicholson's with beau Peter Stewart Howard

FOLLOWING SPREAD Von Furstenberg on the steps of the Plaza Hotel with Peter Stewart Howard





Look **RUSSIA TODAY**

Can It Win a War
Against the U.S.?

AUGUST 15, 1950

15¢

CANASTA
MISTAKES
You Can Avoid
By ELY CULBERTSON

FAYE EMERSON:
TV Glamour Girl

PUBLISHED AS

FAYE EMERSON: YOUNG LADY IN A HURRY

DATE

AUGUST 15, 1950

AUTHOR

ELEANOR HARRIS

For this story Kubrick photographed 32-year-old Faye Emerson, former Hollywood star and recently divorced wife of Franklin D. Roosevelt's son Elliott. While those credentials alone might have prompted a story on Emerson, it was probably her recent transition from film to television that merited this article's 10 photographs plus a cover image by Kubrick. Noting that Emerson was voted "Top Female Discovery of 1949" and was one of the nation's leading television personalities, the article followed her hectic personal and professional lives. "In two busy weeks," the article noted, "she made some 60 personal appearances, launched a new TV show, gave a party, changed apartments—an ordinary schedule for Faye." Even Faye's blond hairstyles warranted an additional story in the same issue, which also featured Kubrick's photographs.



She ad this month's on television but says it's like "remains juggling 20 balls at once"



She sits for her portrait by Mildred Atkins, makes phone calls between shows at the Roxy



She releases her cousin with Sam Wanamaker for his on-air B-side as the show's sponsor



She introduces Sid Caesar on the Roxy stage. For two weeks, she emceed four shows daily



She takes time out to check the color scheme in her \$500-a-month Park Avenue apartment.



At party given for press to meet her new sponsors, she talks turkey to Snow Crop's Jack Moore.



Always in a hurry, she is interviewed on run by Social Register writer Eleanor Harris



A late date at Constello's with comedian Robert Q. Lewis winds up Faye's Hellzapoppin'-like day.



TV's queen directs rehearsal of her new show, Fifteen



With 30 people in NBC studio at the time, Faye blew her top over a bungled bit of scenery, got what she wanted, reverted to her sweet sparkling self

Faye Emerson

In two busy weeks, she made some 60 personal appearances, launched a new TV show, gave a party, changed apartments—an ordinary schedule for Faye

By ELEANOR HARRIS

In the 10 months she has been on television, Faye Emerson and her low-cut dresses have been the subject of much cheerful gossip. Faye herself has been named "Top Female Discovery of 1949" and is listed among the country's top favorite TV personalities.

In these same 10 months, the nation's press has debated the question: "Should Faye's dresses be cut so low?" Critical radio column-

Photographed by STANLEY KUBRICK

LADY IN A HURRY

ist John Crosby purred: "Man... are helplessly fascinated." Earl Wilson suggested: "You should buy a V-shaped screen on which to watch Miss Emerson." Columnist Frank Condit tipped his hat to what lies above her collar bone: "It isn't every day that you see a high IQ in a low-cut gown." Then the conservative Academy suddenly dignified the discussion by naming her "Best Dressed Woman on Television."

Faye is a little bewildered by all the excitement. Except for one Broadway show, some scattered radio and TV appearances, the 32-year-old actress spent the past five years concentrating on her marriage to Elliott Roosevelt. After their separation, she said: "I wasn't sure anyone would remember Faye Emerson—or whether I'd sink or swim."

Her swimming ability was proved on her opening show—in which Faye had substituted for Diana Barrymore on a day's notice. When she leaped forward, her brown eyes straight-

into the camera, and said in her low and faintly Southern voice: "Hello everybody—I'm Faye Emerson." TV producer Harque Freiberg relaxed: "Our worries are over."

Suddenly, she was being discussed all over New York. Sponsors began shouting for her. TV experts studied her TV personality, reported: "She's charming personified. She's as gracious as your grandmother and never catty. She's as alluring as a lace bralette. On top of that—she's bright!"

These qualities have made her the most overworked guest in radio and TV. In one week, she may set the leading role in an hour-long dramatic show and also pop up on three or four of its quiz programs. Faye often gives thought-provoking answers. Asked on TV's Who Said That?, who was the man of the century, she said: "Churchill was the man of the 19th century—but the man of the 20th century is Eleanor Roosevelt."

Faye's quickness is one of her greatest assets. She does charity-benefit speeches at the nudge of an elbow. Fellow actors claim she "parks" them. After working with her on some 50 shows, Abe Burrows quips: "Faye Emerson is the guest star I would most like to be stranded with on a deserted TV program."

Away from the TV screen, she is full of T.V. She needs only three hours sleep. Her normal day includes 14 hours of hard work followed by seven hours of dancing. Here's a stand-out Emerson day: At 8 a.m., she did a two-hour fashion sitting for a magazine. By 11 a.m. she was deep in a seven-hour TV dramatic rehearsal. At 1 p.m., dressed in royal robes, she arrived at a packed ballroom to be crowned Queen of the Buck Beer Festival. At 10 p.m., dressed in a leopard skin, she was welcoming 50 guests to a costume party at her own home. To bed at 3 a.m. and up again for an early morning TV rehearsal. How did she feel? "Fine!"

"She's got more energy than a herd of (Continued on next page)

FAYE EMERSON continued

F.D.R. to Faye: "we've lots to talk about"

digests," says her personal maid, Ruth Anderson. "Just keeping that girl's clothes in order is a full-time job. She races out looking elegant, and she rushes home looking like she'd been in a fight. I've seen her rip a dress to rags just wearing it on one television show. She's a high-powered girl."

"Certainly, I wear those fancy dresses," says Faye. "But, really, I'm a white-collared-and-cuffs girl. Till a year ago, I never wore make-up." She's often unself-conscious as a puppy. Recently, she cut her hair. Until it grows, the sophisticated bun at the nape of her neck is not genuine Emerson. But if engrossed in a party game, she casually removes her hair piece, parks it on the piano. (For more about Faye's hair see page 77.)

Faye was born in Elizabethtown, La. She spent her childhood in Texas and California, wound up acting in the San Diego Civic Theater. At 21, she married auto salesman William Wallace Crawford, Jr., had a son the following year. They nicknamed the baby Scoop.

"Until Scoop was born," says a close friend, "Faye was a thin, bony, brown-haired girl without a curve to her name. She's been curvaceous ever since."

In 1941, Faye advanced to Hollywood via a seven-year Warner Brothers contract. There, her hair became blonde, her roles exotic and, for the next five years, she wove her way through some 30 pictures, among them The Desert Song, Hotel Berlin, Danger Signal. In '42, she divorced Crawford. A year later, she went to a party given by Howard Hughes for President Roosevelt's son, Elliott, then a colonel in the U. S. Army Air Force.

She Shuffled Politics for Cupid

"Faye was asked because she is a ferocious Democrat," says a friend. "But the minute she and Elliott met, Cupid took the place of politics." Fourteen months later, they were married on the rim of Colorado's Grand Canyon in one of the country's most publicized weddings. Their 23-day honeymoon included Faye's first visit to the White House, where she met F.D.R. over the breakfast table. "She was so excited," says Elliott. "That, for once, she was dressed early. My father put his arm around Faye, pulled her down to kiss her, and said: 'You sit right here beside me—we've got a lot to talk about, you and I.'" They spent Christmas at Hyde Park with the family. She saw her father-in-law only one other time—at the inaugural ceremony. The following April, with John's and James' wives, she traveled East to attend the President's funeral.

When she was asked, Faye came East with Scoop. She and Elliott went on a seven-week trip through Russia as special correspondents for Look. Talked in Stalin for an hour. Back home, they divided their time between a New York apartment and the Hyde Park cottage built by F.D.R. for his retirement. Here, they entertained one of the most important visitors in wartime Winston Churchill. He was followed by Mrs. Chiang Kai-shek. Sometime Faye and Roosevelt came over from her house with a crowd of U.N. delegates in tow.

Publicity dogged Faye and Elliott. Faye sat beside her husband during the five Congressional investigations in which he was involved. She still says loyally: "He was cleared of everything." Other headlines dealt with his Christmas-tree venture during which Faye helped him hawk trees. Then came headlines announcing that Faye had slashed her wrists. Says Elliott: "This was pure accident, but again publicity distorted everything."

Behind the headlines, they seemed devoted. Elliott and Faye exchanged jewelry. He gave her a mink coat and a green convertible she still drives. When Faye came out of retirement in '48 to star in The Play's the Thing, Elliott was her stage-door Johnny. Faye was equally interested in his real-estate business and his writing. He says now: "Faye helped me edit my books—the first two volumes of my father's personal letters, As He Saw It and the novel I'm writing about John Paul Jones. She gave me the title for it: Star Spangled Jones."

But the two separated the summer of 1949. In New York Faye made the movie Guilty Bystander. Last January, she flew to Mexico for a divorce. Now, she and Scoop live in a Park Avenue terrace apartment.

She Makes Big Money, Spends Big Money

Faye's day-to-day living costs her \$1,500 a month, not including clothes. She pays \$500 a month rent, sends Scoop to private school, pays a maid and secretary. She receives no alimony from Elliott nor did he make a settlement. Her money is self-earned. She got around \$1,000 a week for the Faye Emerson Show on CBS-TV, gets from \$500 to \$1,000 per guest appearance. This summer, she began earning

another weekly \$1,000 for her new TV show Fifteen with Faye—Wednesdays at 8 P.M. EDT, over NBC-TV, sponsored by Snow Crop frozen foods. "By the end of the year, I should easily make around \$75,000," says Faye. TV experts predict that in 1951 she will earn \$250,000 from television alone—a conservative estimate in view of her five-year, Pepsi-Cola contract for a tri-weekly 15-minute show over CBS-TV at 7:45 P.M., starting next month.

Her future plans include movies and a Broadway play. The pressure of offers has necessitated her opening a Fifth Avenue office called Penhouse Productions, with Harque Freiberg, she plans to co-produce her own and other TV shows. Her super-selling power was proved when the Philadelphia Chapter of the American Marketing Association named her "TV's Number 1 Saleswoman."

Meanwhile, she continues to star in Fifteen with Faye, losing battle with newscaster Kenneth Banghart against a beautiful summer terrace set. Its Manhattan audience, estimated at \$58,000, is half made up of tired housewives who crave "glamour" after a dull day. "Backstage, Faye is in command. Her generosity is brilliant and inefficiency infuriates her. Her rages are volcanic, violent and brief. One night, during the run of The Play's the Thing, an untold press agent made the mistake of dropping into her dressing room and entreating Elliott Roosevelt. Faye's loyalty went to her first five-foot-four-inch Faye delivered a hay-maker and chased the agent out of her room."

Faye has fought hard to be First Lady of Television. If she were worried that the public would remember her as Mrs. Roosevelt and not as Miss Emerson—she can relax.

END

Faye juggles two telephones and a dozen projects in her new 5th Ave. Penhouse Productions office



"I've found out

that a truly fine ale, like a high-scoring polo team, must have a character all its own. That's why more and more of my friends are calling for Carling's Red Cap Ale these days than ever before."

PETER PERKINS
Top-ranking Polo Star



"I've found out, too"

"No wonder they call it America's great ale. The flavor alone puts it in a class by itself. Clear, Bright, Delicious. What more could you ask for—except another glass of Carling's Red Cap Ale!"

Wesley L. Mason
Wesley L. Mason
New Photographer
Hartford, Connecticut

CARLING'S Red Cap ALE

BREWING CORPORATION OF AMERICA, Cleveland, Ohio



Emerson signing autographs for smiling fans



Emerson being interviewed near the Plaza Hotel by the article's author, society columnist Eleanor Harris



Emerson sitting for a portrait, having her hair done
and making calls between shows at the Roxy Theater



Emerson juggling two telephones at her Fifth Avenue
Penthouse Productions office



Emerson at a party given for her TV show's sponsors, Snow Crop frozen orange juice, and with the sponsor's mascot, Teddy





Emerson on the set of her new television show,
Fifteen with Faye





Emerson in her dressing room, having her portrait taken by Kubrick





ADDITIONAL ASSIGNMENTS 1946-1950

This appendix of Kubrick's additional assignments for *Look* magazine complements the work featured in the body of this book. Together, they represent all of Kubrick's assignments for *Look* that are held in the collections of the Museum of the City of New York. The editors considered various factors when deciding where in the book to place an assignment. Those in the appendix often comprised just a few photographs, sometimes planned for recurring short features. Most were unpublished, so little, if anything, is known about the story they were meant to illustrate. A few reiterated subject matter that the editors found more compellingly explored in other assignments. While the assignments here have neither the quantitative nor the qualitative heft of those in the body of the book, they provide a more complete picture of Kubrick's work for *Look*.



OPPOSITE

DATE: **OCTOBER 7, 1947**

TITLE: **NEWSSTAND**

ABOVE

DATE: **SEPTEMBER 12, 1949**

TITLE: **GIMBELS FASHION SHOW**



DATE: APRIL 16, 1946
TITLE: ASTOR HOTEL



DATE: APRIL 17, 1946
TITLE: PIGEONS



DATE: MAY 13, 1946
TITLE: POLICE ATHLETIC LEAGUE



DATE: APRIL 17, 1946
TITLE: PARK BENCH NUISANCE



DATE: JUNE 11, 1946
TITLE: A WOMAN BUYS A HAT



DATE: JULY 16, 1946
TITLE: STREET FIGHTER



DATE: DECEMBER 10, 1946
 TITLE: MEET THE PEOPLE: WHAT'S YOUR IDEA OF A GOOD TIME?



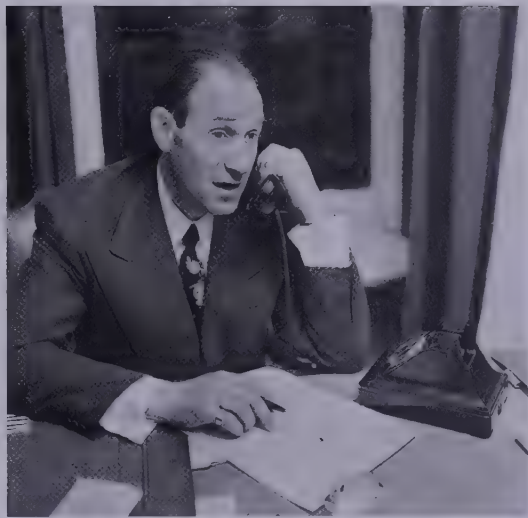
DATE: DECEMBER 10, 1946
 TITLE: HAROLD SHAW, PRODUCER



DATE: APRIL 15, 1947
 TITLE: PEOPLE WAITING



DATE: JANUARY 20, 1947
 TITLE: ORPHANAGE STORY/LAKE BLUFF, ILLINOIS



DATE: JUNE 25, 1947
 TITLE: BUDDY CLARK, SINGER



DATE: SEPTEMBER 4, 1947
 TITLE: CHRISTOPHER LYNCH



DATE: **SEPTEMBER 16, 1947**
 TITLE: **MEET THE PEOPLE: IF YOU'RE BAD HOW SHOULD YOU BE PUNISHED?**



DATE: **OCTOBER 14, 1947**
 TITLE: **LORD & TAYLOR DISPLAY**



DATE: **OCTOBER 21, 1947**
 TITLE: **ABRAHAM STRAUS**



DATE: **OCTOBER 14, 1947**
 TITLE: **TEENAGERS TAKE OVER A RADIO STATION**



DATE: **OCTOBER 27, 1947**
 TITLE: **INTERNATIONAL HOUSE**



DATE: **NOVEMBER 14, 1947**
 TITLE: **SOL HUOK, IMPRESARIO**



DATE: DECEMBER 1, 1947
TITLE: EUGENE LITZ AND WIFE



DATE: DECEMBER 1, 1947
TITLE: UNITED NATIONS CHILDREN'S PARTY



DATE: DECEMBER 9, 1947
TITLE: COFFEE: AMERICA LOVES IT AND MAKES IT IN MANY WAYS



DATE: DECEMBER 9, 1947
TITLE: FANS WILL FLUTTER AGAIN



DATE: DECEMBER 15, 1947
TITLE: BURL IVES



DATE: FEBRUARY 9, 1948
TITLE: MARK VAN DOREN



DATE: APRIL 1, 1948

TITLE: NEW YORK CENTRAL—20TH CENTURY LIMITED



DATE: APRIL 13, 1948

TITLE: MIGUELITO VALDÉS



DATE: APRIL 1948

TITLE: LOU LITTLE



DATE: APRIL 29, 1948

TITLE: TWO SISTERS



DATE: MAY 20, 1948

TITLE: FRANKLIN SIMON & CO.



DATE: AUGUST 17, 1948

TITLE: NEW LOOK FOR MEN



DATE: **AUGUST 17, 1948**
 TITLE: **BUMPER BABY CROP STARTS SCHOOL**



DATE: **SEPTEMBER 2, 1948**
 TITLE: **BLOOMINGDALE'S**



DATE: **OCTOBER 1, 1948**
 TITLE: **CHILDREN'S BOOK TRYOUTS**



DATE: **OCTOBER 18, 1948**
 TITLE: **FOOTBALL WRITERS**



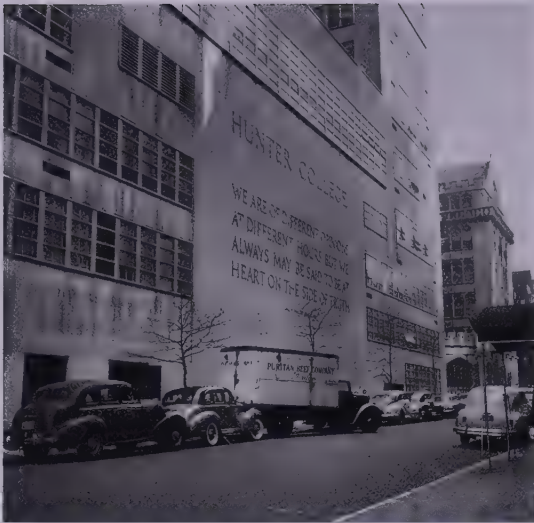
DATE: **OCTOBER 12, 1948**
 TITLE: **CELEBRITIES PAINT FOR A CAUSE**



DATE: **OCTOBER 28, 1948**
 TITLE: **NATIONAL BUSINESS SHOW**



DATE: OCTOBER 28, 1948
TITLE: CHEMIST (BOTANY)



DATE: NOVEMBER 23, 1948
TITLE: HUNTER COLLEGE



DATE: DECEMBER 9, 1948
TITLE: *GOODBYE MR. FANCY*



DATE: JANUARY 7, 1949
TITLE: RADIO GRAND SLAM SHOW



DATE: FEBRUARY 1, 1949
TITLE: AMERICA'S MAN GODFREY:
ONE OF THE HIGHEST-PAID AND MOST-LISTENED-TO
ENTERTAINERS IN THE NATION



DATE: CA. 1949
TITLE: NIGHTCLUBS—STORK CLUB



DATE: FEBRUARY 15, 1949
TITLE: FIGHT NIGHT AT THE GARDEN



DATE: APRIL 22, 1949
TITLE: CELEBRITY ART SHOW



DATE: APRIL 26, 1949
TITLE: RADIO—STOP THE MUSIC / BERT PARKS



DATE: APRIL 27, 1949
TITLE: LIGHTHOUSE FOR THE BLIND



DATE: MAY 10, 1949
TITLE: PINT-SIZE SCULPTOR WITH BIG IDEAS



DATE: AUGUST 18, 1949
TITLE: BEATRICE PEARSON



DATE: SEPTEMBER 27, 1949
TITLE: ANGELS WANTED



DATE: DECEMBER 6, 1949
TITLE: NEW YORK SOCIETY BALL



DATE: DECEMBER 20, 1949
TITLE: MUSEUM FIRST NIGHTS



DATE: MAY 23, 1949
TITLE: ART IN THE MARKETPLACE



DATE: MARCH 28, 1950
TITLE: QUICK AS A FLASH



DATE: FEBRUARY 28, 1950
TITLE: BIG LITTLE ART COLLECTION



DATE: JUNE 6, 1950
TITLE: PHIL NAPOLEON



DATE: AUGUST 3, 1950
TITLE: UNITED NATIONS



DATE: DECEMBER 5, 1950
TITLE: HOW RADIO'S NEWS TEAM COVERS THE NEWS

DONALD ALBRECHT & SEAN CORCORAN

DURCH EIN ANDERES OBJEKTIV: STANLEY KUBRICKS FOTOGRAFIEN

Stanley Kubricks frühe Karriere als Fotojournalist bei der Zeitschrift *Look* ist für die meisten Menschen, die ihn als Filmemacher kennen, eine Offenbarung. Zwischen 1940 und 1950, bevor er Stanley Kubrick, der international berühmte Regisseur solcher Filme wie *Dr. Seltsam, 2001: Odyssee im Weltraum* und *Uhrwerk Orange* wurde, war er nur Stanley, ein Teenager aus New York mit einer frappierenden fotografischen Sensibilität, der für *Look* Human-Interest-Geschichten hinterherjagte.

1928 in der Bronx geboren, war Kubrick weniger an einer akademischen Ausbildung interessiert – er war ein schwacher Schüler, der gerade mal die Highschool absolviert hatte – als an den Lektionen des wahren Lebens. Für Kubrick wurden die Büros von *Look* in Manhattan zum College, die Redakteure und Fotografen zu seinen Professoren und die Stadt New York zu seinem Studienfach. „Als ich 21 war, hatte ich schon vier Jahre lang erlebt, wie es in der Welt zugeht“, sagte Kubrick später von seiner Zeit bei *Look*. „Ich glaube, wäre ich aufs College gegangen, wäre ich nie ein Filmregisseur geworden.“¹ Als er seine Fotokamera auf seine Geburtsstadt und gelegentlich auch darüber hinaus richtete, inspirierte ihn deren dramatisches Personal. Ihn fesselten die Berühmtheiten, Exzentriker und jungen Schuhputzer in ihren Straßen ebenso wie ihre Nachtclubs und Sportarenen. Er hielt die New Yorker in erinnerungswürdigen Bildern fest, die dem Pathos des Alltagslebens Ausdruck verliehen und dabei über seine Jugend hinwegtäuschten – sie wiesen bereits voraus auf seine Zukunft als einer der großen Künstler des 20. Jahrhunderts.²

Die Leidenschaft für die Fotografie (und das Schachspiel) hatte Kubrick von seinem Vater, einem Arzt und engagierten Amateurfotografen, geerbt, der Stanley zu seinem 13. Geburtstag eine Graflex-Kamera schenkte und ihm damit unwiderruflich den Weg zu seiner Karriere wies. In den 1940er-Jahren gab es für einen aufstrebenden Fotografen keinen besseren Ort als *Look*. Die Zeitschrift war Anfang 1937 von Gardner Cowles Jr. gegründet worden mit dem Ziel, „den Leser ebenso zu interessieren wie seine Frau, seinen Privatsekretär und seinen Laufburschen“.³ Während die Autoren und Fotografen der Zeitschrift auf der Suche nach ganz unterschiedlichen Geschichten durch die Welt reisten, stellte sich heraus, dass es auch vor der Tür von *Look* spannende Themen gab. Die Zeitschrift porträtierte New York dramatisch, humorvoll und witzig, hob dabei das Menschliche und Zwischenmenschliche hervor und berichtete über Einzelne als Beispiele für die Gesellschaft als Ganzes.

Look und *Life* wetteiferten als berühmte Rivalen um die Gunst der Leser, doch jede der beiden Zeitschriften stellte das zeitgenössische Leben in ihrem eigenen Stil dar, wobei *Look* Cowles' Ansicht nach „eine breitere und bodenständigere Perspektive“ einnahm als ihre Konkurrentin.⁴ *Life*, 1936 von Henry Luce gegründet, hatte sich Größeres vorgenommen als *Look*: „Das Leben anschauen, die Welt sehen, Augenzeuge großer Ereignisse sein; die Gesichter der Armen und die Gesten der Stolzten beobachten.“⁵ Da *Look* nur alle zwei Wochen erschien, mussten die Mitarbeiter bei ihren Themen nicht so aktuell sein und waren bei der Suche nach Human-Interest-Geschichten freier als das Team von *Life*, das durch die wöchentliche Erscheinungsweise seiner Zeitschrift anders eingespannt war. Die Artikel von *Look* schienen, so die Historikerin Mary Panzer, „eine irgendwie fremde Zivilisation darzustellen, ein eigenartiges, anderes Universum ... *Look* erforschte oft, was seine vornehmen Kritiker als ‚Schattenseite Amerikas‘ verachteten. In der Tat war *Look* voll von dunklen Geschichten



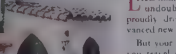
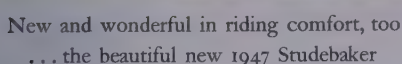
..... and How People Look to a Monkey

40

Panzer schrieb auch, dass *Life* wie ein gut geöltes, hierarchisch organisiertes Fließband arbeitete, wogegen *Look* mit Teams operierte, die sich je nach Aufgabe neu zusammensetzten: „Sie dachten darüber nach, wie sie eine Geschichte am besten erzählen konnten. Das brachte eine Zeitschrift hervor, die immer wieder anders war und ihre Leser oft überraschte.“⁷ Die offene Arbeitsweise geht wahrscheinlich auf den Herausgeber Daniel D. Mich zurück, der von der Gründung von *Look* 1937 bis zu seinem Tod 1965 dort in einer Vielzahl verantwortlicher Positionen tätig war. Mich förderte ein Arbeitsumfeld, in dem sowohl die Redaktion als auch die freien Mitarbeiter eine Fülle an Ideen hervorbrachten. Das letzte Wort bei der Veröffentlichung eines Artikels hatte stets Mich, der den richtigen Erscheinungszeitpunkt und seine Bedeutung für die *Look*-Leser abschätzte. (Viele Artikel wurden seinen Kriterien nicht gerecht und daher nie veröffentlicht.) Daraus lernten erfolgreiche Fotografen, dass es von Vorteil war, immer viele Aufnahmen zu machen, damit die Bildredaktion eine große Auswahl an Fotos für das Layout von Geschichten zur Verfügung hatte.

In seinen ersten Jahren bei Look wurde Kubrick mit kleinen Geschichten beauftragt. Sie bestanden aus einer Handvoll von Aufnahmen und kurzen Begleittexten. „How a Monkey Looks to People ... And How People Look to a Monkey“ (Wie ein Affe für Menschen aussieht ... und wie die Menschen für einen Affen aussehen; veröffentlicht am 20. August 1946) und „Bronx Street Scene“ (Eine Straßenszene aus der Bronx; veröffentlicht am 26. August 1946) zeigen Kubricks scharfe Beobachtungsgabe und wie ihn menschliche Beziehungen faszinieren. Seine Bilder fangen in aller Öffentlichkeit intime Momente zwischen New Yorkern ein, von zwei Familien, die den Zoo in der Bronx genießen, bis hin zu Freunden, die tief ins Gespräch versunken sind. Seine dramatischen Kompositionen laden diese gewöhnlichen und alltäglichen Situationen mit Spannung und Humor auf. Kubrick übernahm oft konkrete Aufträge, legte dem Redakteur aber auch eigene Fotogeschichten vor. „Teacher Puts the ‚Ham‘ in Hamlet“ (Ein Lehrer lässt den Hamlet lebendig werden; veröffentlicht am 2. April 1946) besteht aus einer Bilderserie über seinen Englischlehrer an der Highschool, Aaron Traister, der mit Begeisterung Szenen aus *Hamlet* vorspielt. Für jeden seiner Aufträge fand Kubrick eine ebenso eingängige wie kraftvolle Erzählweise. Seine Arbeitgeber hatten sein Talent erkannt, und im Oktober 1946 wurde er als Fotograf fest angestellt.

Schließlich wurde Kubricks Name am 7. Januar 1947 im Impressum der Zeitschrift genannt. Sein erster größerer Auftrag „Love and Life on the New York Subway“ (Leben und Liebe in der New



LIKE millions of Americans, you've undoubtedly pictured yourself proudly driving a dramatically advanced new car. Studebaker.

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**HOW A MONKEY LOOKS TO PEOPLE...
HOW PEOPLE LOOK TO A MONKEY
PUBLISHED: AUGUST 20, 1946**

Yorker U-Bahn) wurde zwei Monate später in der Ausgabe vom 4. März veröffentlicht. Um sich auf die Geschichte vorzubereiten, war er zwei Monate lang U-Bahn gefahren, eine Kamera um den Hals mit einem Draht, der unter seinem Ärmel zu einem Auslöser in seiner Tasche führte und so verbarg, dass er die Leute in der U-Bahn fotografierte. Manchmal setzte er auch einen Mitarbeiter ein, um Bilder zu inszenieren, die er für seine Geschichte brauchte – eine ganz normale Praxis im Fotojournalismus der damaligen Zeit. In den 29 Fotos des Artikels konnte Kubrick zeigen, was der Autor „eine der größten und neugierigsten Reisen, die die Welt für fünf Cent zu bieten hat“, nannte.⁹ Kubrick fotografierte müde Pendler, Betrunkene, Liebende und Einsame in ihrem alltäglichen Leben.

Im Herbst 1947 begann Kubrick, an größeren Aufträgen zu arbeiten, die mit Texten einhergingen. Eine der frühesten Geschichten, „Shoeshine Boy“ (Schuhputzjunge; eingereicht am 6. Oktober 1947), zeigte einen Tag im Leben eines Heranwachsenden aus New York, wie er zur Schule ging, Sport trieb, mit seinen Freunden spielte, seinen Taubenschlag pflegte und für seine Familie Geld verdiente, indem er in den Straßen von New York Schuhe putzte. In dem unveröffentlichten Artikel beleuchtete Kubrick, der ungefähr sieben Jahre älter war als sein Protagonist, den Kontrast zwischen der erwachsenen Arbeitsethik von Mickey und seinen fröhlichen, kindlichen Späßen. Im Frühling 1948 war dank einer raschen Folge umfangreicher Aufträge Kubricks Fähigkeit gereift, lange, narrative Fotoessays zu fertigen. In „Columbia University“ (veröffentlicht am 11. Mai 1948) untersuchte er das damals allgemein herrschende Vertrauen in den Fortschritt Amerikas und seiner Wissenschaft, repräsentiert von einer amerikanischen Elite-Universität. „How the Circus Gets Set“ (Wie der Zirkus sich bereit macht; veröffentlicht am 25. Mai 1948), ein Porträt des Ringling Brothers Circus, gewann der skurrilen Zirkusumgebung humorvolle Gegenüberstellungen ab und akzentuierte Kubricks Interesse an exzentrischen und absurden Themen. Diesen Fotoessays folgten rasch zwei Aufträge außerhalb von New York. „Mooseheart – the Child City“ (Mooseheart – die Kinderstadt; veröffentlicht am 8. Juni 1948) hat ein Waisenhaus knapp 65 Kilometer westlich von Chicago zum Thema, und „Holiday in Portugal“ (Ferien in Portugal; veröffentlicht am 3. August 1948) folgte einem jungen amerikanischen Ehepaar auf seiner Europareise.

Von allen Themen, die Kubrick für *Look* bearbeitete, verbinden sich keine enger mit seinem erwachenden Interesse am Film als seine Erkundung der Unterhaltungs- und Medienindustrie, die bereits zu seiner Zeit wichtige Facetten von New Yorks Ökonomie und Identität waren. Geschichten über Persönlichkeiten des Radios und Fernsehens demonstrieren, wie Kubrick den Übergang vollzog von einem Novizen, der sein Handwerk lernte, zu einem reifen Künstler, der mit seinem kraftvollen und humanistisch geprägten Fotojournalismus neue Maßstäbe setzte. Seine Fähigkeit, die komplexe Psyche eines Menschen in eine visuelle Form zu übersetzen, wird in seinen späteren Porträts des Komponisten und Dirigenten Leonard Bernstein, des Boxers Walter Cartier, des Fernsehstars Faye Emerson, der Theaterschauspielerin Betsy von Furstenberg und des Showgirls Rosemary Williams offenbar. In jedem dieser Porträts erforscht Kubrick das private und öffentliche Leben dieser Menschen. In einigen – zum Beispiel denen von Emerson und von Furstenberg – suggerieren Kubricks Bilder, dass die öffentliche und private Persona identisch sind, während andere wie die von Williams den Bruch zwischen der glamourösen Bühnenpersona und der harten Wirklichkeit hinter der Bühne betonen.

Das Radio war zu der Zeit immer noch die vorherrschende Form der Heimunterhaltung, und Kubrick arbeitete mit an Looks Porträts populärer Radiopersonlichkeiten wie Vaughn Monroe (veröffentlicht am 16. August 1949) und Arthur Godfrey (veröffentlicht am 1. Februar 1949). Das Fernsehen steckte zu jener Zeit noch in den Kinderschuhen, und *Look* konzentrierte sich darauf, seine Leser mit dem Medium vertraut zu machen. (Ironischerweise verdrängte der kleine Bildschirm innerhalb des nächsten Jahrzehnts die Zeitschriften als populärste Form der Kommunikation, was 1971 schließlich zum Ende von *Look* führte.) In der Ausgabe vom 7. Januar 1947 veröffentlichte *Look* zum Beispiel als Teil einer Serie neuer Trends in der Unterhaltungsindustrie Kubricks Foto eines typischen Fernsehstudios zusammen mit Beschreibungen aller Produktionskomponenten, um der Leserschaft dabei zu helfen, das neue Medium zu verstehen. Einige Jahre später wurde Kubrick beauftragt, Fotos vom Set der *The Howdy Doody Show* mit Bob Smith in der Rolle des Buffalo Bob und der Marionette Howdy Doody (veröffentlicht am 20. Dezember 1949) und ein ausführliches Porträt von Faye Emerson zu machen, einer Hollywoodschauspielerin, die in den späten 1940er-Jahren Talkshow-Moderatorin im Fernsehen wurde (veröffentlicht am 15. August 1950). Kubrick sah dabei ganz unmittelbar, wie Berühmtheiten ihr öffentliches Image gestalteten; er war regelmäßig hinter der Bühne und am Set, ganz nah am Produktionsprozess.

Das deutlichste Vorzeichen für Kubricks Filmkarriere sind seine unveröffentlichten Fotografien, die er am Set von *Stadt ohne Maske* (1948) machte, einem Film, der einen Academy Award gewinnen sollte und eine der ersten Hollywoodproduktionen war, die wieder an Originalschauplätzen

The image shows a page from the magazine *Look*. On the left is a large advertisement for Veedol motor oil. At the top of the ad is a small illustration of a car. Below it, the text reads: "Found Wherever Fine Cars Travel". The main part of the ad is a red-bordered box containing the Veedol logo and the text "NEW Veedol 100% Bradford Pennsylvania The World's Most Famous Motor Oil". Below this, there is a small section of text about the oil's quality. At the bottom of the ad is a logo for "TIDE WATER ASSOCIATED OIL COMPANY". To the right of the ad is a black and white photograph of a man, likely a celebrity, with the headline "Envy of wife's business success can wreck marriage". Below the photo, there is a short article snippet.

gedreht wurden. Das muss für den Liebhaber des populären Film noir, den Kubrick in den kommerziellen Kinos der Stadt ebenso leidenschaftlich konsumierte wie Kunstfilme im Museum of Modern Art, eine aufregende Erfahrung gewesen sein. Er verbrachte viele Stunden am Set und sah dem Regisseur Jules Dassin und dem Kameramann William H. Daniels dabei zu, wie sie die dunklen Machenschaften der Polizei auf den Straßen von New York filmten. Auch wenn man nicht weiß, ob ihn diese inspirierende Erfahrung zum Film gebracht hat, ist doch klar, dass sie ihn sehr beeindruckt haben muss. „In seiner Freizeit experimentiert Stanley als Kameramann“, beobachtete man bei Look im Mai 1948, „und er träumt von dem Tag, an dem er Dokumentarfilme drehen kann.“¹⁰

1950, gegen Ende seiner Anstellung bei Look, untersuchte Kubrick in drei Aufträgen Liebe unter Teenagern, ihr Dating-Verhalten und Eifersucht unter Eheleuten, wobei er die Teenager-Geschichten effektiv mit Highschoolschülern inszenierte und die Rollen der Eheleute mit Schauspielern. Wie wichtig diese Aufträge für ihn auch waren, so ist es doch die Geschichte „Prizefighter“ (Preiskämpfer; veröffentlicht am 18. Januar 1949) über Walter Cartier, die dann tatsächlich Kubricks Karriere als Filmemacher einleitete. Kubrick ließ ihn als Protagonisten seines ersten unabhängig produzierten Dokumentarfilms *Day of The Fight* auftreten, ein 16-Minuten-Film, der 1951 Premiere hatte und auf der ganzen Welt gezeigt wurde.

Nachdem er einige Kurzfilme fertiggestellt hatte, ohne mit ihnen Gewinn zu machen, erkannte Kubrick, dass er Spielfilme drehen musste, wenn er im Kino Karriere machen wollte. Er kündigte im August 1950 bei Look und begann mit der Arbeit an seinem ersten Spielfilm *Fear and Desire* (1953), eine abstrakte Untersuchung der Beziehungen zwischen Soldaten und einem namenlosen Mädchen, die in einen Krieg zwischen nicht näher benannten Ländern verwickelt sind. Die zwei folgenden Filme von Kubrick, *Der Tiger von New York* (1955) und *Die Rechnung ging nicht auf* (1956), hatten die Film-noir-Ästhetik seiner besten Arbeiten bei Look, vor allem der Aufträge, in denen er das Halbweltleben von Boxern und Showgirls in der Stadt darstellte.

Für Kubrick sollten sich die fünf Jahre bei Look als prägend erweisen. Er lernte dort, im Team mit anderen zu arbeiten, wie es beim Film ganz ähnlich ist. Er lernte, wie man Geschichten in dynamischen Bildfolgen erzählt und sich dabei auf subtile Interaktionen unter Menschen konzentriert. Er lernte in meisterhafter Weise das Framing, die Komposition und die Beleuchtung mitreißender Bilder, von denen viele so leidenschaftslos auf das Leben schauen, wie er das auch in seinen Filmen tut. Wenn man auf Kubricks frühe Karriere bei Look zurückblickt, kann man seine Erfahrungen dort als Beginn seiner gefeierten Karriere als Künstler und Filmemacher betrachten: Es war eine Zeit, in der er seine Talente als Geschichtenerzähler und Bildermacher ausbildete, auch wenn er dabei durch ein anderes Objektiv schaute.



ANMERKUNGEN

- 1 Stanley Kubrick, zitiert nach Paul D. Zimmerman, „Kubrick's Brilliant Vision“, *Newsweek*, 3. Januar 1972, S. 3.
- 2 Einige der Informationen über die Zeitschrift Look, die in den Text eingeflossen sind, stammen aus dem Essay „Only in New York“ von Donald Albrecht und Thomas Mellins, erschienen in ihrem Buch *Only in New York: Photographs from Look Magazine*, Hrsg. Museum of the City of New York und The Monacelli Press, 2009. Zu Kubricks Anstellung bei der Zeitschrift Look lieferte der Text von Philippe Mather, *Stanley Kubrick at Look Magazine: Authorship and Genre in Photojournalism and Film*, erschienen bei Intellect, 2013, wertvolle Hinweise.
- 3 Gardner Cowles Jr., zitiert in „Look Out“, *Time*, 11. Januar 1935, S. 25.
- 4 Gardner Cowles Jr., ebda.
- 5 Life, Statement zum Selbstverständnis der Zeitschrift, zitiert nach der Website von Beinecke Rare Book & Manuscript Library, <https://brbl-dl.library.yale.edu/vufind/Author?author=Life+magazine&type=Author&page=2>, abgerufen am 4. Dezember 2017.
- 6 Mary Panzer, „Eyes Wide Open“, *Vanity Fair*, März 2005, S. 410–442.
- 7 Mary Panzer, „Eyes Wide Open“, *Vanity Fair*, März 2005, S. 410–442.
- 8 „A veteran photographer at 19, Stanley makes up for youth with zeal“ (Mit 19 ist Stanley als Fotograf schon ein alter Hase und kompensiert seine Jugend durch Arbeitseifer), *Look*, 11. Mai 1948, S. 2.
- 9 „Life and Love on The New York Subway“, *Look*, 4. März 1947, S. 60.
- 10 „A veteran photographer at 19, Stanley Kubrick makes up for youth with zeal“, *Look*, 11. Mai 1948, S. 2.

LUC SANTE

STANLEY KUBRICK: SEHEN LERNEN

„Stanley verhielt sich immer so, als wisse er etwas, was man selbst nicht wusste“, schrieb der Autor und Journalist Michael Herr und zitierte dabei eine Jugendbekanntschaft von Kubrick.¹ Es wird niemanden erstaunen, dass Stanley Kubrick, der unvergleichliche Regisseur von *Dr. Seltsam, oder wie ich lernte, die Bombe zu lieben*, 2001: *Odyssee im Weltraum*, *Barry Lyndon* und zehn weiteren unvergänglichen und von ihm fanatisch kontrollierten Spielfilmen so etwas wie ein Wunder war. Kein Wunderkind, wohlgemerkt, aber beinahe. Noch bevor er die Highschool verließ, hatte er schon zwei Fotos an die Zeitschrift *Look* verkauft, und sehr bald nach seinem Schulabschluss wurde er dort fest angestellter Fotograf und blieb es, bis er 22 war. Er machte Aufnahmen zu allen möglichen Sujets in New York City und darüber hinaus; er fotografierte Berühmtheiten, längere Bildessays, Human-Interest-Geschichten, machte Schnappschüsse von Menschen auf der Straße, Bilder mit versteckter Kamera und schoss Sequenzen in streng horizontalem Bildformat, die auf seine zukünftige Filmkarriere vorauswiesen.

Die späten 1940er-Jahre waren eine gute Zeit, um Fotograf zu werden. Der Krieg war vorbei, die Leute hatten mehr Geld als in den 15 Jahren davor und gaben es aus, und jeder Zeitungskiosk quoll über von Illustrierten. Sie folgten dem Weg, den *Life* und *Look* in den späten 1930er-Jahren vorgegeben hatten, gar nicht zu reden von *Fortune*, *Vogue* und *Harper's Bazaar*, und es gab nun Dutzende von themenübergreifenden Fotoillustrierten für unterschiedliche Geldbörsen und Bildungsniveaus. Fachzeitschriften, die sich zuvor mit Line Art, monochromen Zeichnungen, begnügt hatten, füllten nun ihre Seiten ebenfalls mit Fotografien. Und New York war der beste Ort auf der Welt, um dieses Handwerk auszuüben. Die Stadt war nicht nur der Mittelpunkt des Zeitschriftengeschäfts, sondern auch der Jahrmarkt der Gegensätze. An jeder Ecke bot sich zu jeder Stunde ein Tableau, ein menschliches Schauspiel, ein zufälliger Zusammenprall unterschiedlichster Elemente. Was Paris in den 1920er-Jahren gewesen war – als dort Dutzende wichtiger Fotokarrieren ihren Anfang nahmen –, das beanspruchte nun New York zu sein, und unternehmungslustige junge Leute aus allen fünf Stadtteilen und darüber hinaus zögerten nicht, die Möglichkeiten zu ergreifen, welche die Stadt bot.

Zeitlich steht Kubrick in der Mitte der folgenden Reihe New Yorker Straßenfotografen: Ted Croner und Louis Stettner, Jahrgang 1922; Diane Arbus und Saul Leiter, Jahrgang 1923; Robert Frank und Jerome Liebling, Jahrgang 1924; Simpson Kalisher, Jahrgang 1926; Garry Winogrand, William Klein und Elliott Erwitt, Jahrgang 1928; Bruce Davidson, Jahrgang 1933, und Lee Friedlander, 1934. Es ist aufschlussreich, Kubrick mit dem im selben Jahr geborenen Winogrand zu vergleichen, der wie er in der Bronx aufwuchs und ebenfalls auf eine Collegeausbildung verzichtete, um Fotograf zu werden. Winogrand hatte es viel schwerer als Kubrick; er arbeitete viele Jahre als freier Mitarbeiter, und es gelang ihm nur sehr selten, eine Aufnahme in einer renommierten Zeitschrift unterzubringen; die meisten seiner frühen Bilder erschienen in *Collier's*, *Pageant* und *Redbook*. Aber die freie Mitarbeit hatte auch Vorteile. Zwar sehen sich die frühen Zeitschriftenarbeiten der beiden Männer zum Verwechseln ähnlich – zum Beispiel ist Winogrands Porträtstudie eines jungen Boxers, „What Makes Nick Run?“ (Was hält Nick am Laufen?, *Pageant*, Mai 1955)², atmosphärisch dem Werk von Kubrick sehr nah – aber Winogrand hatte ausreichend viele Auszeiten, um einen radikal eigenen Stil zu entwickeln mit den für ihn typischen gekippten Horizonten und dem chaotischen Reichtum an visuellen Informationen, die bereits sehr früh in seinen Bildern auftauchen. Kubrick dagegen lernte all seine Fähigkeiten, während



er zugleich an die Ausführung bestimmter Aufträge gebunden war. Klarheit und Thema hatten Vorrang, erst dann kam, wenn überhaupt, der persönliche Ausdruck.

Er begann seine Karriere bei Look mit Themen, die ihm nahe waren – örtlich, emotional und ganz buchstäblich. Der einzige Lehrer in der Taft High School, dem er sich eng verbunden fühlte, war Aaron Traister, der bekannt war für seinen begeisternden Englischunterricht; 1948 veröffentlichte Look eine Story mit vier Fotos von Kubrick, die zeigen, wie sein Lehrer in der Klasse Szenen aus *Hamlet* vorspielt. Im selben Jahr präsentierte die Zeitschrift eine Doppelseite mit 18 Bildern von Menschen, die in der Praxis eines Zahnarztes in allen möglichen Befindlichkeiten warten, von Langeweile bis hin zu heftigem Schmerz. Kubrick hatte jedes dieser Bilder fotografiert, und der Zahnarzt war sein eigener. Er nahm auch Bildserien von Menschen in der Bronx auf, wie sie schwatzen und gestikulieren und einander abschätzig mustern. Zu der Zeit war Kubrick noch ein Anfänger. Seine Bilder waren klar und effektiv, aber ihnen fehlte noch das gewisse Etwas. Vielleicht ist das der Grund, weshalb sie sehr oft in Bildreihen gezeigt wurden. Je mehr von ihnen nebeneinander standen, desto stärker war ihr Eindruck. Man könnte auch sagen, dass Kubrick bereits damals anfang, in kinematografischen Kategorien zu denken. Und dass er so viele Aufnahmen machte, weil es ihn mehr interessierte, den Verlauf einer Handlung zu präsentieren als ein einziges, bedeutungsschweres Bild.

Kubricks Fotos vermitteln einen starken Eindruck davon, wie New York City in den 1940er-Jahren war: rowdyhaft, heruntergekommen, optimistisch, eigensinnig, launisch, theatralisch und demokratisch. Es war die Hauptstadt dieser Zeit und bedeutender als jemals zuvor. In Kunst und Werbung wurden dort die meisten Bilder der ganzen Welt produziert, und die neuen Hochhäuser aus Glas und Stahl veränderten das Gesicht von Midtown Manhattan (darunter das Bürogebäude von Look in der Madison Avenue 488, das 1950 vollendet wurde). Zugleich war es noch eine von allen Schichten bevölkerte, heterogene Hafenstadt, durchzogen von vitalen ethnischen Arbeitervierteln, aus denen erst wenige Einwohner den Exodus in die Vorstädte angetreten hatten.

Es gab Klassenunterschiede, aber alle wohnten in denselben Straßen, tranken in denselben Kneipen und aßen ihr Mittagessen in denselben Snackbars. Sogar ein Prominenter wie Peter Arno, ein Cartoonist des *New Yorker*, der ein Mädchen, das halb so alt war wie er selbst, zu einer Abendunterhaltung ausführte, kehrte auf ein Bier in einem völlig unscheinbaren Lokal ein, das man heute als „Spelunke“ bezeichnen würde. Den großen deutschen Künstler George Grosz, einen Emigranten, hat Kubrick porträtiert, wie er mitten auf dem Bürgersteig der Fifth Avenue rittlings auf einem Stuhl sitzt und dabei aussieht wie der Chef eines Reisebüros – das Bild war für eine Doppelseite über New York als Hauptstadt der Künste bestimmt, auf der ansonsten konventionellere Bilder von anderen Fotografen abgedruckt waren. Anders als *Life*, eher so wie *People*, eine Zeitschrift, die später im selben Verlag erschien, liebte Look es, Berühmtheiten bei der Arbeit und in der Freizeit zu porträtieren, bei gestellten Telefonaten und bei der Küchenarbeit. So sieht man die mädchenhafte Schauspielerin Betsy von Furstenberg, wie sie gefilmt wird, wie für ihre Kleider Maß genommen wird, wie sie ihr Make-up richtet, in ihrem Apartment ein Drehbuch studiert, sich im Büro ihres Agenten produziert, mit dem Fahrrad einen Ausflug macht, sich auf einer langweiligen Party mit einem nervösen jungen Mann im Abendanzug amüsiert und neben ihm in einem schicken Restaurant eine Banane schält. Solche Porträts waren glamouröse Lifestyle-Fantasien, die nur entfernt mit den tatsächlichen Aktivitäten ihrer Protagonisten zu tun hatten, aber als eindrucksvolle Posen in Form kleiner, fotoromanartiger Biopics zusammengestellt wurden, die Kubrick, wie man wohl sagen darf, ebenso sehr inszeniert wie fotografiert hat.

Er musste sich ein Skript ausdenken, das für einen nicht abbreißenden Wirbel von Aktionen im Leben des Stars sorgte, die sich idealerweise alle im Lauf eines einzigen Tages voller Elan zutragen. Von einigen Menschen bekam er dabei mehr Unterstützung als von anderen. Leonard Bernstein scheint darauf bestanden zu haben, vor unterschiedlichen Kulissen wie eine Gottheit in die Ferne schauend fotografiert zu werden, während Guy Lombardo kaum mehr zu tun gewillt war, als seine verschiedenen Besitztümer vorzuführen, einschließlich einer Schar kleiner Hunde. Und dann ist da Montgomery Clift, den Kubrick fotografierte, als Clifts dritter Film in die Kinos kam; an der Schwelle zum Ruhm, der ihm aber schon sicher zu sein scheint. Er trägt ein zerrissenes T-Shirt, sieht melancholisch aus, trinkt Kaffee und raucht. Er ist ein Homosexueller, der sich notwendigerweise versteckt, allein lebt und seine sozialen Kontakte aus dem Scheinwerferlicht heraushält. Es war quasi unmöglich, um ihn herum eine romantische Lifestyle-Fantasie zu erschaffen, ohne dabei zu Erfindungen zu greifen. So besuchten Kubrick und er die Familie seines Freundes Kevin McCarthy, wo Clift brav für deren jungen Sohn Pferdchen spielt. Man betrachte im Gegensatz dazu Arnos offen zur Schau gestellte Verhältnisse mit sehr jungen Frauen, die ohne Kommentar und einfach als etwas, was einem älteren Lebemann zusteht, gezeigt werden.

Ein Showgirl namens Rosemary Williams sorgte für eine besonders lebhafte und unkonventionelle New Yorker Geschichte voller Kontraste und Charaktere, die schon fast wie ein Film noir wirkt. Interessanterweise war das, was an ihrem Leben so ideal für diese Art von Geschichte war, auch der



THE DEBUTANTE WHO WENT TO WORK
PUBLISHED: JULY 18, 1950

Grund dafür, dass sie nie veröffentlicht wurde. Williams kam nach New York, um Theater zu spielen, aber da die Jobs an „richtigen“ Bühnen rar waren, bezahlte sie ihre Miete, indem sie als Showgirl arbeitete, was heißt, dass sie bei dieser Arbeit eine Menge nackte Haut zeigte – vielleicht zu viel für eine Familienzeitschrift. Ihr Leben kann nicht einfach gewesen sein – trotz ihrer aufwendigen Garderobe lebte sie wie viele Künstler am Rande der Gesellschaft –, aber wir sehen sie durch den Filter männlichen Entzückens. Dazu passt, dass Kubrick selbst in ihrem Make-up-Spiegel auftaucht, dünn und hoch konzentriert. Außer im Theater, wo sie hinter der Bühne leicht bekleidet mit ihren Kolleginnen Karten spielt, sieht man Williams immer nur dann, wenn sie den Männern schöne Augen macht: ihrem Manager, einer Verabredung beim Mittagessen, einem Schauspielerkollegen auf der Bühne, dem Mann eines älteren Paares, das sie in einen deprimierenden Nachtclub begleitet. Passend porträtierte Kubrick sie unter einem Theatervordach am Times Square, wo für *Ein abgekartetes Spiel* geworben wird.

Alle Menschen, die Kubrick porträtierte, gleichgültig, wie sehr ihre Existenz nach Schickleria aussieht, lebten doch deutlich spürbar in derselben Stadt wie sein „Shoeshine Boy“, der direkt aus einem Buch von Horatio Alger stammen könnte. Er trägt einen Hut wie Huntz Hall von den Bowery Boys, er schleppt seinen Kasten durch die Stadt und macht Reklame für sein Geschäft, er spielt mit seinen Freunden um Flaschenverschlüsse und studiert die Kinoreklame – aber er geht auch zur Schule, holt die Wäsche der Familie aus der Wäscherei, sieht nach seinen Tauben auf dem Hausdach und posiert mit vielen Brüdern und Schwestern vor ihrer Hauswand, die mit Kreide beschmiert ist. Aus der Ferne betrachtet sieht die Fotoserie fast zu gut aus, um wahr zu sein; sie könnte perfekt in eine Bildauswahl der Photo League passen, einer Fotografenkooperative mit sozialem Bewusstsein, die von 1936 bis 1951 bestand, als sie während der Kommunistenjagd der McCarthy-Ära verboten wurde. In ihr war die Mehrzahl der New Yorker Straßenfotografen aus der Generation vor Kubrick tätig. Aber mit ihrer ausführlichen Dokumentation der Straßenspiele von Kindern und ihren rauflustigen, unbeugsamen Protagonisten, darunter ein Bursche so blond wie ein Farmjunge im Mittleren Westen, dessen Familie *Look* abonniert haben könnte, unterscheidet die Geschichte sich doch grundlegend von der typischen Photo-League-Kost.

Am Wochenende erholten sich die Bürger in Kubricks demokratischer Stadt, indem sie die Fähre über den Hudson zum Vergnügungspark in Palisades nahmen. Dort machte Kubrick 1946, als er noch ein Neuling war, eine Fotoserie, und der Auftrag erlaubte ihm, sich auf einen Aspekt seines Handwerks zu konzentrieren, den zu erforschen er bisher noch keine Möglichkeit gehabt hatte. Dabei stellte sich heraus, dass er es wirklich liebte, seine Aufnahmen zu komponieren, und während Manhattan und die Bronx nicht so viele Gelegenheiten dafür boten, war der Vergnügungspark wirklich ideal – nicht zu überfüllt und mit viel offenem Raum um die dramatisch hohen Fahrgeschäfte herum. Er bot Kubrick die Chance für Aufnahmen von unten, in denen er Jugendliche im Kontrast zu den hoch aufragenden Attraktionen zeigte – eine Variation der sich gegen den Himmel abhebenden Posen der Arbeiterhelden, die Dorothea Lange, Robert Capa und Alexander Rodtschenko in den 1930er-Jahren fotografierten. Er konnte dieser Neigung aufs Neue nachgeben, als er 1948 den Zirkus der Ringling Brothers aufnahm. *Look* eröffnete die Doppelseite mit der raffiniert komponierten Aufnahme des Eigentümers John Ringling North, den Kubrick zu drei Vierteln von unten fotografierte, als er wie für einen Schrei die Hand an den Mund legt, während links über ihm Akrobaten auf einem Drahtseil Fahrrad fahren – die Nachkriegs- und Freizeitversion eines konstruktivistischen Plakats.

Dass die Menschen und besonders die Kinder in der Stadt anscheinend ständig draußen waren, demonstriert eine Bilderserie, die Kubrick 1947 beim Filmdreh von *Stadt ohne Maske* für einen nicht veröffentlichten Beitrag fotografierte. Es war zu der Zeit sehr selten, dass ein Hollywoodfilm zum Teil an Originalschauplätzen gedreht wurde, in der Delancey Street und auf der Manhattan Bridge in der Lower East Side, und wenn die Leute sich auf Autos räkeln, um den Kamerawagen drängen und sich an jedem Set so weit wie möglich nach vorne drängeln, sieht es so aus, als sei die ganze Nachbarschaft dabei gewesen. Kubricks Bilder erinnern an die Menschenmengen bei Weegee, und er hat ihn sogar ein- oder zweimal selbst fotografieren können, denn Weegee, der die Rechte am Titel seines gleichnamigen Fotobands verkauft hatte, war als technischer Berater am Set. Zu der Zeit war er schon eine Berühmtheit und nicht mehr Fotograf bei der Tagespresse, aber er übte noch jahrzehntelang großen Einfluss auf jeden Straßenfotografen der Stadt und darüber hinaus aus. Was in Kubricks Werk am offensichtlichsten auf Weegee hinweist, ist eine Reihe voyeuristischer Ultraviolettphotos von Freunden und Klassenkameraden, die sich im Dunkeln verliebt in den Armen liegen, obwohl der Einfluss des Meisterfotografen von Menschenmengen und Radau sich auch in Kubricks Bildern von Gaffern und Kunststücken zeigt wie in der Aufnahme einer Frau mit einer Reklametafel. 15 Jahre später engagierte Kubrick Weegee als Berater für Spezialeffekte und als Standbildfotografen für *Dr. Seltsam*; seine Fotos sind alles, was von der Tortenschlacht übrig geblieben ist, die ursprünglich die letzte Szene des Films hätte sein sollen.

Weegees Einfluss wird auch in Kubricks U-Bahn-Geschichte sichtbar, sein erstes mehrseitiges Fotofeature. Kubrick verbrachte ganze Tage und Nächte in der U-Bahn und porträtierte die Stadt



abwechselnd als romantisch, entfremdet, geheimnisvoll und alltäglich. Seine Porträts der einzelnen Fahrgäste gleichen in unheimlicher Weise denen von Walker Evans, obwohl er die keinesfalls kennen konnte (Evans nahm seine Bilder 1941 auf, die meisten von ihnen erschienen aber erst 1966 in dem Buch *Many Are Called*). Kubricks Fotos schließen romantische Intermezzi mit ein, die einerseits offensichtlich inszeniert (das Paar in der U-Bahn-Station an der 81. Straße, hinter dem ein hilfloses Wrack ausgestreckt auf dem Boden liegt) und andererseits offenbar authentisch sind (das ineinander verschlungene Paar auf den Rattansitzen). Ein Mann im Abendanzug mit einem Menjoubärtchen, der seinen schlafenden Sohn im Arm hält, lässt an einen Bauchredner mit seiner Puppe denken. In der Grand Central Station nimmt Kubrick die Rolltreppen mit der niedrigen, geneigten Decke von oben auf, sodass es aussieht, als wiesen ihre beiden Dreiecke auf einen weit entfernten Strudel hin, was an die Weltraumeffekte in 2001: *Odyssey im Weltraum* erinnert.

Sein Porträt der Pferderennbahn Aqueduct aus dem Jahr 1947 ist wahrscheinlich das Werk, in dem der Filmregisseur Kubrick allmählich zu erkennen ist. Zum Teil, weil die Bilder uns an die Pferderennszenen in *Die Rechnung ging nicht auf* (1956) erinnern, seinen dritten Spielfilm, aber auch weil die Wettenden bei dem Rennen wie typische Kubrick-Protagonisten aussehen. Jede Figur ist unverwechselbar, ob sie nun allein gezeigt wird oder vor dem Hintergrund einer Menschenmenge, und jede lässt auf eine komplexe Lebensgeschichte schließen: die ehrwürdige alte Dame mit ihrem 20er-Jahre-Hut und ihrem Haarknoten, die ihren Wettschein ausfüllt; der junge Mann mit Fedora und Fliegersonnenbrille, dessen Lippen sich verächtlich verziehen und der aussieht wie ein Auftragskiller; der harte Typ im Ruhestand, möglicherweise ein Hafenarbeiter oder Cutman aus dem Boxsport, der noch einmal auf seinen Wetzettel schaut, bevor er ihn in den Mülleimer schnippt. Diese Menschen haben spürbar Kubricks Sympathie und seine Fantasie in einer Weise angeregt wie wenige Sujets zuvor. Sie sind ganz sicher keine Berühmtheiten, aber sie weigern sich, in der Menge unterzugehen – und werden dabei zu Darstellern auf einer Bühne. Kubrick ist sich zu dieser Zeit bereits bewusst, dass seine Kamera nicht einfach nur ein mechanischer Aufnahmeapparat ist, sondern ein sensibles Instrument, das auch noch auf die flüchtigsten Gefühle seines Bedieners reagiert.

Damals war das Boxen ein Teil des Lebens in der Stadt, ein Sport, bei dem Tausende zusahen, der armen Jungs eine dramatische Möglichkeit bot, den Slum zu verlassen und zum Star zu werden. Kubrick veröffentlichte vier Boxgeschichten in *Look*, einschließlich zweier Features über Preiskämpfe und eines Porträts des problembeladenen, aber charismatischen Rocky Graziano, der später eine kleine Karriere im Showbusiness machte. Die emblematischste Geschichte aber war die über Walter Cartier, einen bescheidenen und nachdenklichen Mann mit dem Aussehen eines Matinee-Stars, der zudem irritierenderweise einen Zwillingbruder hatte, Vincent, einen Rechtsanwalt. Kubrick folgte Walter den ganzen Tag vor seinem Kampf mit der Kamera, einschließlich eines Kirchenbesuchs, einer Übungseinheit mit seinem Trainer und ruhiger Selbstbesinnung im Massageraum, bevor er in den Ring stieg. Die Kampfszenen sind dunkel und explosiv, die Handlung entfaltet sich in dramatischen Schüben. Ein Jahr später wählte Kubrick Cartier zum Protagonisten seines ersten 16 Minuten dauernden Dokumentarfilms *Day of the Fight* (1951) mit demselben Szenario wie die Fotogeschichte in *Look*. RKO Pictures kaufte den Film für 100 Dollar mehr oder auch weniger, als er gekostet hatte (die Angaben variieren), aber das war der Beginn seiner zukünftigen Karriere. Einige Monate später drehte er einen weiteren Dokumentarfilm, *Flying Padre* (1951), über einen Priester im Südwesten des Landes, der zu seinen weit verstreuten indianischen Gemeinden im eigenen kleinen Flugzeug reiste. Danach verließ Kubrick *Look* und fing an, seinen ersten Spielfilm zu planen.

Kubricks Arbeit bei *Look* hat ihren eigenen Wert als Porträt von New York an einem wichtigen Zeitpunkt – kurz nach dem Krieg und kurz bevor alle Menschen einen Fernseher hatten –, als die Stadt ihren bunt gemischten und zugleich unschuldigen Höhepunkt erreicht hatte. Und als erstklassige Sammlung von Aufnahmen eines aufstrebenden Dokumentarfotografen, der sich vielleicht noch nicht ganz auf der Höhe seiner Kunst befand, aber fest entschlossen war, seinen eigenen, höchst individuellen Weg einzuschlagen, der bereits schemenhaft erkennbar ist. Als noch unausgereiftes Werk eines bedeutenden Filmregisseurs bieten die Bilder fast zu viele Hinweise, sowohl ästhetischer als auch psychologischer Art, auf das Kommende. Man kann die Anfänge von Kubricks Chiaroscuro-Stimmungen ausmachen, seine Weltraumkompositionen, sein schnelles Hin- und Herschalten zwischen dem Kleinen und dem Großen. Der Betrachter erkennt hier auch, wie fanatisch Kubrick auf jedes Detail achtete und wie er die Welt als großes Studio nutzte, in dem keine Nuance übersehen und nichts dem Zufall überlassen wird. Stanley Kubrick hatte Glück mit seiner ersten Anstellung; dort lernte er zu sehen.



ROCKY GRAZIANO: HE'S A GOOD BOY NOW
PUBLISHED: FEBRUARY 14, 1950

FOLLOWING SPREAD Backstage at the Riviera, from
the 1949 article "Midsummer Nights in New York"

ANMERKUNGEN

- 1 Michael Herr, *Kubrick*, New York: Grove Press, 2000, S. 4.
- 2 Leo Rubinfien, *Garry Winogrand*, New Haven: Yale University Press, 2013, S. 18.





DONALD ALBRECHT & SEAN CORCORAN

À TRAVERS UN AUTRE OBJECTIF: LES PHOTOS DE STANLEY KUBRICK

Pour la plupart de ceux qui ne le connaissent que comme cinéaste, la carrière de photojournaliste de Stanley Kubrick est une révélation. Entre 1945 et 1950, avant d'être le réalisateur mondialement connu, auteur de films comme *Docteur Folamour*, *2001 : l'Odyssée de l'espace* et *Orange mécanique*, il était simplement Stanley, un adolescent de New York doté d'une remarquable sensibilité photographique, arpentant les rues à la recherche de reportages à résonance humaine pour le magazine *Look*.

Né dans le Bronx en 1928, élève médiocre ayant peine à finir le lycée, Kubrick recherchait moins une éducation formelle que les leçons du monde réel. Les bureaux de *Look* à Manhattan deviendraient son université ; ses rédacteurs et ses collègues photographes seraient ses professeurs, et la ville de Manhattan son champ d'étude. Plus tard, il a déclaré à propos de ses années chez *Look* : « À 21 ans, j'avais déjà derrière moi quatre années passées à comprendre comment fonctionnait le monde. Si j'étais allé à l'université, je ne serais jamais devenu réalisateur¹. » Braquant son objectif sur sa ville natale, et parfois un peu au-delà, Kubrick était inspiré par la personnalité haute en couleur de New York. Les célébrités, les excentriques et les cireurs de chaussures qui peuplaient les rues attiraient son regard. Les night-clubs et les salles de sport le fascinaient. Il rendait hommage aux New-Yorkais dans des images qui reflétaient l'âpreté de la vie ordinaire, des images d'une maturité étonnante qui laissaient déjà entrevoir son avenir en tant que l'un des plus grands artistes du xx^e siècle².

Kubrick tenait sa passion de la photographie – et des échecs – de son père, cardiologue et photographe amateur lui-même, lequel offrit au jeune Stanley un Graflex professionnel pour ses 13 ans, déclenchant irrévocablement sa vocation. Dans les années 1940, il n'y avait pas meilleur endroit pour un photographe débutant que le magazine *Look*, fondé début 1937 par Gardner Cowles Jr. avec pour mission d'offrir « de la lecture intéressante pour [vous], [votre] épouse, [votre] secrétaire particulière, [votre] garçon de bureau³ ». Si ses rédacteurs et photographes parcouraient le monde pour rapporter des reportages couvrant une large gamme de sujets, le terrain de prédilection de *Look* était juste devant sa porte. Le magazine dépeignait New York avec théâtralité, humour et esprit, mettant l'accent sur les interactions humaines et puisant des messages universels dans des récits individuels.

Si *Look* et *Life* rivalisaient pour attirer l'attention du public, les deux titres se distinguaient par leur ligne éditoriale pour rendre compte de la vie contemporaine et de l'actualité. Selon Cowles, *Look* visait un « champ plus large et terre à terre » que son concurrent⁴. *Life*, fondé en 1936 par Henry Luce, s'était fixé une mission plus grandiose : « Voir la vie, voir le monde, être le témoin des grands événements, observer les visages des pauvres et les gestes des orgueilleux⁵. » Parce qu'ils travaillaient pour un bimensuel, les journalistes de *Look* n'étaient pas tenus de couvrir les dernières nouvelles et avaient plus de liberté pour chercher des sujets sur des histoires vécues que leurs collègues de *Life*, contraints par des impératifs hebdomadaires. Selon l'historienne Mary Panzer, les articles de *Look* semblaient dépeindre « une civilisation un peu étrangère, un univers alternatif excentrique... *Look* explorait souvent ce que ses critiques distingués décrivaient avec mépris comme le "côté sordide de la vie américaine". De fait, *Look* abondait d'articles sombres sur le chômage, l'alcoolisme, la délinquance juvénile, le divorce... des sujets que les lecteurs de *Life*



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KEN MURRAY TRIES OUT TV TALENT
PUBLISHED: MAY 9, 1950

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À partir de l'automne 1947, Kubrick commença à réaliser des reportages plus longs. L'un d'eux, « Shoeshine Boy », archivé le 6 octobre 1947, racontait une journée dans la vie de Mickey, un adolescent de New York, qui allait à l'école, faisait du sport, pariait avec ses amis, élevait des pigeons sur les toits et rapportait un peu d'argent à sa famille en cirant des chaussures dans les rues de New York. Dans ce reportage non publié, Kubrick, seulement sept ans plus âgé que son sujet, faisait ressortir les contrastes entre la déontologie très adulte de Mickey au travail et l'exubérance de ses jeux d'enfant.

Au printemps 1948, la capacité de Kubrick à réaliser des longs reportages photographiques narratifs lui valut une série de commandes. « Columbia University », publié le 11 mai 1948, explore le culte du progrès américain, alors répandu, et la foi dans les avancées scientifiques incarnées par une université d'élite. « How the Circus Gets Set », publié le 25 mai 1948, brosse le portrait du cirque Ringling Bros, l'occasion pour Kubrick d'effectuer des juxtapositions humoristiques dans un décor hors norme, satisfaisant son goût pour l'absurde. Ces deux reportages furent rapidement suivis par deux autres, qui l'entraînèrent hors de New York : « Mooseheart – The Child City », publié le 8 juin 1948, dépeint un orphelinat situé à une soixantaine de kilomètres à l'ouest de Chicago, tandis que « Holiday in Portugal », publié le 3 août 1948, suit un jeune couple américain en vacances en Europe.

De tous les sujets que Kubrick couvrit pour *Look*, aucun n'est plus en phase avec son nouvel intérêt pour le cinéma que l'exploration du monde du divertissement et des médias, à cette époque déjà deux pans majeurs de l'économie et de l'identité de New York. À travers ses reportages sur des personnalités de la radio et de la télévision, le jeune novice apprenant les ficelles du métier évolue en un artiste plus mûr, repoussant les limites du photojournalisme puissant et humaniste. Son aptitude à traduire la vie psychologique complexe d'un individu en images est manifeste dans ses reportages sur le compositeur et chef d'orchestre Leonard Bernstein, le boxeur Walter Cartier, l'actrice Faye Emerson, la comédienne de théâtre Betsy von Furstenberg ou la danseuse de revue Rosemary Williams. Dans chacun de ces portraits, Kubrick explore la vie privée et publique de son sujet. Dans certains cas, ceux d'Emerson et de von Furstenberg par exemple, ses images laissent entendre que les personnalités privées et publiques ne font qu'une. Dans d'autres, comme dans son portrait de Williams, elles soulignent la dichotomie entre la personnalité glamour sur scène et la réalité plus crue des coulisses.

À l'époque, la radio était encore la forme de divertissement dominante dans les foyers. Kubrick réalisa plusieurs reportages sur des personnalités radiophoniques, comme Vaughn Monroe, publié le 6 août 1949, et Arthur Godfrey, publié le 1^{er} février 1949. La télévision n'en était qu'à ses débuts, mais *Look* cherchait déjà à familiariser ses lecteurs avec ce nouveau médium – ironie de la vie, au cours de la décennie suivante, le petit écran supplanterait les magazines comme forme de communication la plus populaire, culminant avec la fermeture de *Look* en 1971. Par exemple, son numéro du 7 janvier 1947, dans le cadre d'une série sur les nouvelles tendances du divertissement, comportait une photo de Kubrick montrant un studio de télévision typique, avec des descriptifs de chaque élément de production. Plusieurs années plus tard, Kubrick fut envoyé en reportage sur le plateau de l'émission *The Howdy Doody Show*, où Bob Smith incarnait Buffalo Bob s'entretenant avec la marionnette Howdy Doody (publié le 20 décembre 1949), et il réalisa un portrait approfondi de Faye Emerson, une actrice hollywoodienne reconvertie en animatrice de talk-show à la fin des années 1940 (publié le 15 août 1950). Kubrick était donc aux premières loges pour observer comment les célébrités modelaient leur personnage public. Il se tenait régulièrement dans les coulisses et sur le plateau, suivant de près le processus de production.

Les signes avant-coureurs les plus clairs de sa future carrière se lisent dans ses photos non publiées prises sur le tournage de *La Cité sans voiles* (1948), un film récompensé par plusieurs oscars et l'une des premières productions hollywoodiennes à renouer avec les plans en décors naturels. On imagine la fascination du jeune homme qui dévorait les films noirs au cinéma ainsi qu'au musée d'Art moderne. Kubrick passa de longues heures à observer le cinéaste Jules Dassin et son chef-opérateur William H. Daniels filmant les procédures policières dans les rues de New York. Bien qu'on ne sache si cette expérience déclencha en lui l'envie de faire des films, elle eut forcément un impact. En mai 1948, le magazine *Look* observait : « Pendant son temps libre, Stanley s'essaie à la caméra et rêve de pouvoir un jour réaliser des documentaires¹⁰. »

En 1950, Kubrick explora les thèmes de l'amour adolescent, des rendez-vous galants formels entre teen-agers et de la jalousie conjugale dans trois reportages qu'il mit en scène, faisant poser des lycéens pour les histoires adolescentes et des acteurs pour les scènes de vie conjugale. Aussi fondamentaux ces trois articles furent-ils, ce fut son reportage « Prizefighter » sur le boxeur Walter Cartier, publié le 18 janvier 1949, qui lança formellement sa carrière de cinéaste. Kubrick

choisira Cartier comme sujet de son premier documentaire de 16 minutes, *Day of the Fight*, qu'il produisit lui-même et présenta en 1951. Il fut ensuite distribué mondialement.

Après avoir réalisé plusieurs documentaires sans engranger de profits, Kubrick comprit que, s'il voulait faire carrière dans le cinéma, il devait passer à la fiction. Il présenta sa démission à *Look* en août 1950 et se mit au travail sur son premier long métrage, *Fear and Desire* (1953), une exploration abstraite des rapports entre des soldats et une jeune femme anonyme au cours d'une guerre entre des pays non identifiés. Ses deux films suivants, *Le Baiser du tueur* (1955) et *L'Ultime Razzia* (1956), partageaient la même esthétique noire que certains de ses reportages les plus marquants pour *Look*, notamment ceux explorant les vies sombres de personnages urbains tels que des boxeurs et des danseuses de revue.

Les cinq années passées chez *Look* s'avérèrent formatrices pour Kubrick. Au sein du magazine, il participa au processus créatif dans un environnement collaboratif qui n'était pas très différent de celui du cinéma. Il y apprit à raconter des histoires à travers des images dans des séquences narratives dynamiques et à se concentrer sur la subtilité des interactions humaines. Il y développa l'art du cadrage, de la composition et de l'éclairage afin de rendre ses images plus saisissantes. Bon nombre de ces dernières présentaient déjà cette vision froide et impartiale qu'il adopterait dans bon nombre de ses films. On peut aisément considérer ces premières années chez *Look* comme le début de sa remarquable carrière d'artiste et de cinéaste, comme l'époque où il peaufina ses talents de conteur et de créateur d'images, quoi qu'en utilisant un objectif différent.

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OVALTINE
PLAIN AND
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WHAT TEENAGERS SHOULD KNOW ABOUT LOVE

PUBLISHED: OCTOBER 10, 1950

NOTES

- 1 Stanley Kubrick, cité dans «Kubrick's Brilliant Vision» de Paul D. Zimmerman, *Newsweek*, 3 janvier 1972, 31.
- 2 Pour certaines des informations sur le magazine *Look*, nous avons puisé dans le texte «Only in New York» de Donald Albrecht et Thomas Mellins, figurant dans leur ouvrage *Only in New York: Photographs from Look Magazine*, coédité par le Museum of the City of New York et The Monacelli Press en 2009. Pour la période de Kubrick chez *Look*, notre source la plus précieuse fut *Stanley Kubrick's Tenure at Look magazine: Authorship and Genre in Photojournalism and Film*, écrit par Philippe Mather et publié par Intellect en 2013.
- 3 Gardner Cowles Jr., cité dans «Look Out», *Time*, 11 janvier 1937, 25.
- 4 Gardner Cowles Jr., cité dans «Look Out», *Time*, 11 janvier 1937, 25.
- 5 Énoncé de mission du magazine *Life*, cité sur le site web de la Beinecke Rare Book & Manuscript Library, <https://brbl-dl.library.yale.edu/vufind/Author?author=Life+magazine&type=Author&page=2>, consulté le 4 décembre 2017.
- 6 Mary Panzer, «Eyes Wide Open», *Vanity Fair*, mars 2005, 410-442.
- 7 Mary Panzer, «Eyes Wide Open», *Vanity Fair*, mars 2005, 442.
- 8 «A veteran photographer at 19, Stanley Kubrick makes up for youth with zeal», *Look*, 11 mai 1948, 2.
- 9 «Life and Love on the New York Subway», *Look*, 4 mars 1947, 60.
- 10 «A veteran photographer at 19, Stanley Kubrick makes up for youth with zeal», *Look*, 11 mai 1948, 2.

LUC SANTE

STANLEY KUBRICK : L'APPRENTISSAGE DU REGARD

Citant un ami d'enfance de Kubrick, l'auteur et journaliste Michael Herr a écrit : « Stanley se comportait toujours comme s'il savait quelque chose que vous ignorez¹. » On ne sera pas surpris d'apprendre que Stanley Kubrick, l'incomparable réalisateur de *Docteur Folamour*, *2001 : l'Odyssée de l'espace*, *Barry Lyndon* et de dix autres films cultes réalisés avec un soin fanatique était une sorte de prodige. Non pas un enfant prodige, mais presque. Avant même d'avoir terminé ses études secondaires, il avait déjà vendu deux photos à *Look*. Peu après le lycée, il fut engagé par le magazine comme photographe maison, un poste qu'il conserva jusqu'à ses 22 ans. Il couvrit toutes sortes de sujets, à New York et au-delà, réalisant des portraits de célébrités, des essais, des articles d'intérêt humain, des instantanés de rue, des clichés volés et de longues séquences présentées sous des formats horizontaux qui présageaient sa future carrière cinématographique.

La fin des années 1940 était une bonne époque pour devenir photographe. La guerre était terminée, les gens n'avaient jamais eu autant d'argent à dépenser depuis quinze ans et tous les kiosques débordaient de magazines illustrés. S'engouffrant dans la voie ouverte à la fin des années 1930 par *Life* et *Look*, sans parler de *Fortune*, de *Vogue* ou d'*Harper's Bazaar*, il existait désormais des douzaines de revues d'intérêt général illustrées avec des photographies, ciblant toutes sortes de classes sociales et de niveaux culturels. Des journaux spécialisés qui dépendaient autrefois du dessin au trait se mirent également à remplir leurs pages de photographies. New York était le meilleur endroit au monde pour se lancer dans le métier. Outre le fait d'être le centre du secteur de l'édition de presse, la ville n'avait jamais été aussi contrastée. Ses artères fourmillaient de gens de toutes sortes ; n'importe quel coin de rue à n'importe quelle heure du jour ou de la nuit offrait un tableau de quelque sorte, un spectacle humain, une collision aléatoire d'éléments disparates. Ce que Paris avait été dans les années 1920, lorsqu'elle avait donné naissance à des douzaines de grandes carrières photographiques, New York pouvait à présent le revendiquer pour soi. De jeunes aspirants photographes entreprenants issus des cinq *boroughs* et d'au-delà surent profiter de l'occasion.

Chronologiquement, Kubrick se situe au milieu de la myriade de photographes new-yorkais ayant mitraillé les rues de cette époque : Ted Croner et Louis Stettner, nés en 1922 ; Diane Arbus et Saul Leiter, nés en 1923 ; Robert Frank et Jerome Liebling, nés en 1924 ; Simpson Kalisher, né en 1926 ; Garry Winogrand, William Klein et Elliott Erwitt, nés en 1928 ; Bruce Davidson, né en 1933 ; et Lee Friedlander, né en 1934. Il est intéressant de comparer Kubrick avec son contemporain Winogrand, né la même année que lui, originaire lui aussi du Bronx, et ayant, lui aussi, renoncé à des études universitaires pour se consacrer à la photographie. Winogrand eut beaucoup plus de mal à percer, travaillant en free-lance durant de longues années, parvenant rarement à placer une image dans une publication de prestige. Le plus gros de ses premières photographies parut dans des magazines comme *Collier's*, *Pageant* et *Redbook*. Toutefois, le travail en free-lance avait ses avantages. Si les premières publications des deux jeunes hommes se confondent parfois – par exemple, le portrait de Winogrand d'un jeune boxeur « What Makes Nick Run » (*Pageant*, mai 1955)² est, sur le plan tonal, très proche du travail de Kubrick sur des sujets similaires –, Winogrand avait plus de temps et de liberté pour développer un style radical propre : ses horizons typiquement inclinés et ses amoncellements chaotiques d'informations visuelles apparurent très rapidement dans son portfolio.



En revanche, Kubrick apprenait les ficelles du métier tout en étant tenu par des critères spécifiques : la clarté et le traitement du sujet devaient primer ; l'expression personnelle était secondaire.

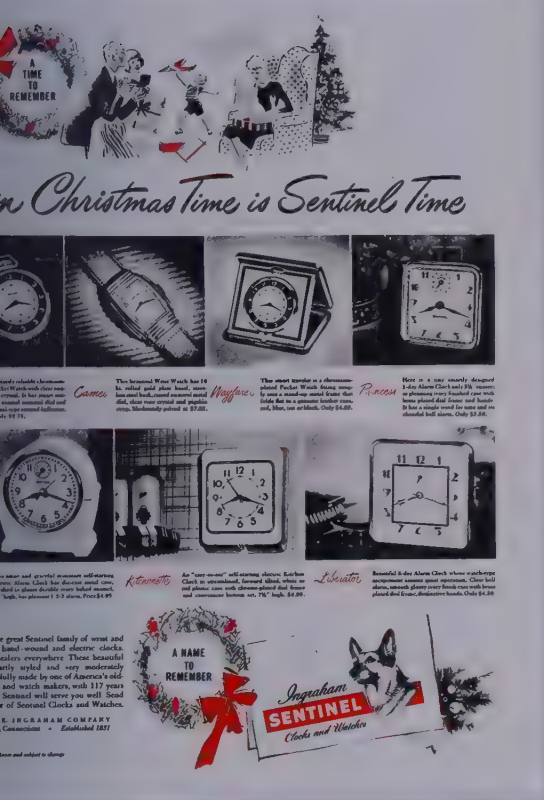
Kubrick commença sa carrière chez *Look* avec des sujets qui lui étaient proches, émotionnellement et littéralement. Le seul professeur de son lycée avec lequel il se sentait des affinités s'appelait Aaron Traister et était connu pour ses discours enflammés durant les cours d'anglais. En 1946, *Look* publia un article de Kubrick avec quatre photos montrant l'enseignant interprétant *Hamlet* en classe. La même année, le magazine publia une série de dix-huit clichés montrant des patients dans la salle d'attente d'un dentiste, avec des expressions allant de l'ennui à la profonde douleur. Toutes étaient de Kubrick, prises chez son propre dentiste. Il réalisa également plusieurs séries séquentielles avec des inconnus dans les rues du Bronx, papotant, gesticulant ou échangeant des regards torves. Kubrick n'était alors qu'un débutant, et ses photos, bien que claires et efficaces, manquaient un peu de personnalité. Sans doute est-ce pourquoi autant de ces premières images étaient publiées sous la forme d'un assemblage de vignettes ; plus il y en avait, plus l'impression était forte. Mais peut-être aussi Kubrick pensait-il déjà en termes cinématographiques et estimait-il que prendre autant de clichés en série revenait à saisir la continuité de l'action – et non pas à rechercher une image unique chargée de sens.

Les images de Kubrick traduisent bien l'atmosphère de New York à la fin des années 1940 : turbulente, opiniâtre, usée, optimiste, lunatique, théâtrale, démocratique. C'était la capitale de son temps, plus importante qu'elle ne l'avait jamais été, leader mondial en matière de production d'images via la publicité et l'art, avec ses nouvelles constructions en verre et en acier remodelant Midtown – y compris les nouveaux bureaux de *Look*, au 488 de l'avenue Madison, accomplis en 1950). Parallèlement, c'était encore une ville portuaire populeuse et hétérogène, avec ses nombreux quartiers ethniques et prolétaires dont les habitants n'avaient pas encore cédé à l'exode vers les banlieues.

S'il existait des différences de classes, tout le monde partageait les mêmes rues, buvait souvent dans les mêmes bars et déjeunait aux mêmes comptoirs. Même un dandy comme Peter Arno, dessinateur au *New Yorker*, entraînant une fille deux fois plus jeune que lui à une soirée, s'arrêtait boire une bière dans le genre d'établissement sans prétention qui, aujourd'hui, serait qualifié de « boui-boui ». Le grand artiste allemand expatrié George Grosz est photographié à califourchon sur une chaise à même le trottoir de la 5^e Avenue – comme s'il était le président d'une agence de voyages –, pour illustrer un article sur New York, capitale des arts, qui, outre cette image, avait opté pour des photos plus conventionnelles d'autres photographes. Contrairement à *Life* et à l'instar de son autre concurrent *People*, *Look* aimait les portraits de célébrités au travail et au repos, mimant des conversations téléphoniques ou s'affairant dans leur cuisine. Ainsi, l'actrice ingénue Betsy von Furstenberg est montrée en tournage, durant des essayages, retouchant son maquillage, lisant un script dans son appartement, dans le bureau de son agent, se promenant à bicyclette, dans une réception guindée en compagnie d'un jeune homme nerveux en tenue de soirée, épluchant une banane dans un restaurant aux côtés du même jeune homme. Ces « portraits » étaient en réalité des fictions glamour vaguement inspirées des activités réelles des sujets. Ces dernières étaient reconstituées en poses soignées et assemblées en minibiographies que Kubrick mettait en scène avant de photographier.

Il débutait sûrement avec un scénario en tête, prévoyant suffisamment d'activités pour créer une impression de continuité, idéalement structurées autour d'une journée typique et chargée. Certaines personnalités étaient plus coopératives que d'autres. Leonard Bernstein semble avoir tenu à être photographié principalement le regard perdu au loin, tel un dieu, dans différents décors. Guy Lombardo n'accepta d'être montré qu'exhibant divers biens en sa possession, dont une meute de petits chiens. Puis il y a Montgomery Clift, dont le portrait devait coïncider avec la sortie de son troisième film, pas encore une star mais en bonne voie pour le devenir. Il porte un tee-shirt déchiré, paraît mélancolique et songeur, boit du café et fume. C'est un homosexuel qui se cache par nécessité, vit seul et maintient ses fréquentations loin des objectifs. Il est virtuellement impossible de construire une fiction romantique autour de lui sans recourir à des artifices, si bien que Kubrick et lui se rendent chez la famille d'un ami de Clift, Kevin McCarthy, où l'acteur joue vaillamment, quoiqu'un peu maladroitement, avec le plus jeune fils. On remarquera le contraste avec Arno, qui collectionne ouvertement les très jeunes femmes sans susciter le moindre commentaire, comme si c'était la chose la plus naturelle du monde de la part d'un homme du monde vieillissant.

Le portrait de Rosemary Williams, une danseuse de revue, offre une histoire new-yorkaise particulièrement éloquente et canaille, à la lisière du film noir, remplie de contrastes et de personnages secondaires. Détail intéressant, sa routine quotidienne, qui en faisait un sujet idéal, est probablement la raison pour laquelle le reportage ne fut jamais publié. Williams vint à New York avec des ambitions théâtrales et, à défaut de trouver suffisamment de travail sur la scène « traditionnelle », payait son



loyer en dansant dans des revues, ce qui signifie que, au cours d'une journée, elle était souvent peu vêtue, sans doute pas assez pour un magazine familial. Sa vie ne devait pas être facile, même si nous la voyons toujours à travers le prisme du plaisir masculin. Kubrick lui-même apparaît dans le reflet du miroir de sa loge, le regard gourmand et concentré. Hormis dans les coulisses du théâtre, où on la voit jouant aux cartes avec ses collègues, Williams est montrée partout souriant à des hommes : à son manager, à un ami lors d'un déjeuner, à un autre acteur, au mari d'un couple plus âgé qu'elle accompagne dans un night-club déprimant. Elle est également photographiée sous la marquise d'un cinéma de Times Square annonçant *The Set-Up*³, qui avait peut-être une signification particulière pour Kubrick.

Tous les sujets de portrait de Kubrick, aussi mondains soient-ils, cohabitent dans la même ville que le petit cireur de chaussures, qui semble tout droit sorti d'un roman d'Horatio Alger. Coiffé d'un chapeau à la Huntz Hall, des Bowery Boys, il traîne son matériel d'un lieu à l'autre, échange des capsules de bouteille avec ses amis, lorgne les affiches de cinéma, mais va également à l'école, rapporte le linge de la famille, s'occupe de ses pigeons sur le toit et pose avec ses nombreux frères et sœurs devant leur immeuble couvert de graffitis à la craie. Avec le recul, cette série paraît trop bonne pour être vraie, digne d'une sélection d'œuvres de la Photo League, une coopérative de photographes à vocation sociale, fondée en 1936 et tuée par le maccarthysme en 1951. Tous les photographes de rue de la génération ayant précédé celle de Kubrick y ont participé à un moment ou un autre. Son reportage ne diffère du travail typique de la Photo League, avec sa documentation extensive sur les gamins de la rue, leurs jeux et leurs bagarres, que parce que son sujet est aussi blond que n'importe quel garçon vivant dans une ferme du Midwest et dont les parents seraient abonnés à *Look*.

Les habitants de la ville démocratique de Kubrick se détendaient le week-end en traversant l'Hudson à bord du ferry pour se rendre dans le parc d'attractions de Palisades. Kubrick y réalisa un reportage en 1946, alors qu'il était encore un débutant, et l'expérience lui permit de se concentrer sur un aspect du métier qu'il n'avait pas encore exploré. Il y découvrit qu'il aimait composer ses plans, ce que Manhattan ou le Bronx ne lui permettaient pas vraiment de faire. Le parc, pas trop bondé et avec beaucoup d'espaces dégagés autour des attractions, s'avérait idéal. Il permit à Kubrick de réaliser des prises de vue en contre-plongée, opposant les adolescents aux manèges monumentaux, une variation sur les plans d'ouvriers héroïques se détachant sur le ciel, réalisés dans les années 1930 par Dorothea Lange, Robert Capa et Alexandre Rodchenko. Il put développer à nouveau ce style quand il photographia le cirque Ringling Bros. en 1948. Le reportage dans *Look* s'ouvre sur son plan hautement travaillé du directeur John Ringling North, en contre-plongée de trois quarts, mettant sa main en porte-voix tandis que, en arrière-plan et sur la gauche, un funambule et des acrobates s'entraînent, version ludique d'après-guerre d'une affiche constructiviste.

Une série d'images prises par Kubrick lors du tournage de *La Cité sans voiles* en 1947, rassemblées en un reportage non publié, tend à prouver que les gens, surtout les enfants, vivaient dehors tout le temps. À l'époque, il était rare qu'une production hollywoodienne tourne dans des décors naturels, en l'occurrence dans Delancey Street et autour du Manhattan Bridge, dans le Lower East Side. Toute la population du quartier semble être venue assister au tournage, grimpant sur les voitures, entourant le camion de la caméra, se bousculant pour ne rien rater. Les images de Kubrick rappellent les foules de Weegee, qu'il parvint à capturer dans un ou deux plans car ce dernier avait vendu son titre au studio et travaillait comme conseiller technique sur le tournage. À l'époque, Weegee était déjà une célébrité et ne travaillait plus pour la presse quotidienne. Il demeura néanmoins une inspiration majeure pour tous les photographes de rue à New York et ailleurs durant des décennies. La trace la plus évidente de l'influence de Weegee sur le travail de Kubrick se trouve dans une série de clichés ultraviolets voyeuristes de ses amis et camarades de classe surpris dans des enlacements romantiques dans le noir. On retrouve également l'esprit du maître des foules et du tumulte dans ses images de badauds et de détails de rue, comme la femme-sandwich faisant la réclame pour un restaurant. Quinze ans plus tard, Kubrick engagea Weegee comme conseiller en effets spéciaux et photographe de plateau sur *Le Docteur Folamour*; ses images nous fournissent la seule trace restante de la bagarre à la tarte à la crème initialement prévue pour la dernière séquence du film.

L'influence de Weegee se fait également sentir dans le reportage de Kubrick sur le métro, son premier article de plusieurs pages publié dans *Look*. Il constitue le portrait d'une ville tout à la fois romantique, aliénée, mystérieuse et quotidienne. Ses portraits individuels d'usagers évoquent ceux de Walker Evans, bien qu'il ne puisse les avoir vus – Evans prit les photos rassemblées dans *Many Are Called* en 1941, mais elles ne furent publiées que dans les années 1960. La série comporte des notes romantiques – un couple dans la station «81st Street IND», un sans-abri allongé en arrière-plan – et probablement authentiques : un couple enlacé sur l'une des banquettes en rotin. Un homme avec une



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BEAUX ARTS BALL continued

Sex and identity were masked under incredible camouflages



Art students Sally Krasitsch, Nelson Reed were "promoters."



A "Picasso" and a "mutilated" artist



Ad agency executives Charles Chisler, extreme right, and Paul Darrow, left, get group of Buckle

fine moustache en tenue de soirée, le bras autour de son fils endormi, évoque un ventriloque et sa marionnette. Le long escalator de Grand Central, avec son plafond bas et incliné, est photographié d'en haut, si bien que ses deux triangles semblent pointer vers un vortex lointain, un plan qui nous rappelle les effets d'espace profond dans *2001 : l'Odyssée de l'espace*.

C'est avec son reportage sur l'hippodrome de l'Aqueduct, en 1947, que l'on voit poindre le futur cinéaste, en partie parce que les images évoquent les futures scènes de champ de courses de *L'Ultime Razzia* (1956), son troisième film, mais surtout parce que les turfistes ressemblent déjà à des personnages kubrickiens. Chacun est différent, photographié seul ou avec une foule en arrière-plan, et chacun évoque une histoire complexe : la vieille dame respectable avec son chapeau et son chignon à la Gibson Girl, qui remplit sa grille de paris ; un jeune homme en feutre et lunettes noires, la mine dégoûtée, qui ressemble à un tueur à gages ; un dur à cuir à la retraite, peut-être un ancien docker ou un ex-soigneur de ring de boxe, qui lance un dernier regard à sa grille perdante avant de la jeter à la poubelle. Toutes ces personnes ont vraisemblablement touché Kubrick et excité son imagination comme peu de sujets l'avaient fait auparavant. Bien que n'étant pas des célébrités, elles refusent de se fondre dans la foule et deviennent des acteurs sur une scène. Kubrick a pris conscience que son appareil photo n'était pas simplement un dispositif mécanique, mais un instrument étrangement sensible qui répond aux moindres émotions de son opérateur.

À cette époque, la boxe était une composante essentielle de la vie urbaine, un sport spectacle qui attirait les foules, un moyen pour des enfants pauvres de sortir des bidonvilles et de devenir des stars. Kubrick publia quatre reportages sur la boxe dans *Look*, dont deux matchs nocturnes et un portrait de Rocky Graziano, un boxeur perturbé mais charismatique qui ferait ensuite une petite carrière dans le show-biz. Toutefois, son reportage le plus emblématique est celui sur Walter Cartier, un homme humble et introspectif aux allures de jeune premier, possédant un frère jumeau avocat, Vincent. Kubrick le suivit durant une toute journée avant son combat du soir, l'accompagnant dans son église, lors d'une séance avec son entraîneur, puis lors d'une contemplation méditative de la salle de massage avant de monter sur le ring. Les scènes de combat sont sombres et explosives, l'action transmise par des mouvements fulgurants. Un an plus tard, Kubrick fit de Cartier l'objet de son premier film, un documentaire de 16 minutes intitulé *The Day of the Fight* (1951) qui suit le même scénario que le reportage. Il fut acheté par RKO Pictures pour, selon les versions, 100 dollars de plus ou de moins que ce qu'il avait coûté. Quoiqu'il en soit, la nouvelle carrière de Kubrick était lancée. Quelques mois plus tard, il réalisa un second court métrage documentaire, *Flying Padre* (1951), sur un prêtre du Sud-Ouest qui visite ses paroisses amérindiennes éparpillées sur un vaste territoire à bord de son petit avion. Après ce dernier, Kubrick quitta *Look* et commença à travailler à son premier long métrage.

Le travail de Kubrick chez *Look* est précieux à plus d'un titre. Il constitue un portrait de New York à une période cruciale, juste après la guerre et juste avant que tout le monde possède un poste de télévision : la ville était alors hétéroclite et innocente. Il représente également un recueil exceptionnel de clichés par un jeune photographe documentaliste, peut-être encore pas tout à fait mûr mais déjà prêt à se tracer une voie très personnelle dont on peut entrevoir les prémises. En tant qu'œuvre embryonnaire d'un futur grand réalisateur, il nous offre presque trop d'indices, à la fois psychologiques et esthétiques, sur ce qui est à venir. On distingue les débuts de ses humeurs en clair-obscur, de ses compositions avec profondeur de champ, de ses allées et venues constantes entre le micro et le macro. On y remarque son sens du détail presque fanatique, sa volonté d'utiliser le monde comme un vaste studio où aucune nuance n'est négligée et où rien n'est laissé au hasard. Stanley Kubrick a eu de la chance avec son premier emploi : c'est là qu'il a appris à observer.



PHILADELPHIA'S FIRST BEAUX ARTS BALL PUBLISHED: SEPTEMBER 13, 1949

FOLLOWING SPREAD Rosemary Williams waiting
while a companion changes a flat tire at night, from
an unpublished 1949 assignment

NOTES

- 1 Michael Herr, *Kubrick*, New York: Grove Press, 2000, 4.
- 2 Leo Rubinstein, *Garry Winogrand*, New Haven, Yale University Press, 2013, 18.
- 3 Littéralement « le piège », un film de boxe sorti en France sous le titre *Nous avons gagné ce soir*, 1949 (NdT).







Cinematographer William H. Daniels (left) and director Jules Dassin (at camera) prepare to shoot a scene from *The Naked City* on the Williamsburg Bridge, from an unpublished 1947 assignment

FILMOGRAPHY

SHORT FILMS / DOCUMENTARIES

Day of the Fight (1951)
Flying Padre (1951)
The Seafarers (1953)

FEATURE FILMS

Fear and Desire (1953)
Killer's Kiss (1955)
The Killing (1956)
Paths of Glory (1957)
Spartacus (1960)
Lolita (1962)
**Dr. Strangelove or: How I Learned
to Stop Worrying and Love the Bomb (1964)**
2001: A Space Odyssey (1968)
A Clockwork Orange (1971)
Barry Lyndon (1975)
The Shining (1980)
Full Metal Jacket (1987)
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FRONT COVER

Stanley Kubrick and Rosemary Williams from an unpublished 1949 assignment

BACK COVER

Boxer Walter Cartier in Washington Square Park from the 1949 article titled
"Prizefighter"

FRONTISPIECE

A partygoer wearing a Cubist headdress, from the 1949 article titled
"Philadelphia's First Beaux Arts Ball"

TITLE-PAGE VERSO

New Yorkers watching the filming of the movie *The Naked City*, from an
unpublished 1947 assignment

... and How People Look to a Monkey

Truman and Roosevelt: these parallel pictures take step-by-step the careers of two Democratic Presidents

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Miss Helen M. Smith, 1914-15, 1916-17, 1918-19, 1920-21, 1922-23, 1924-25, 1926-27, 1928-29, 1930-31, 1932-33, 1934-35, 1936-37, 1938-39, 1940-41, 1942-43, 1944-45, 1946-47, 1948-49, 1950-51, 1952-53, 1954-55, 1956-57, 1958-59, 1960-61, 1962-63, 1964-65, 1966-67, 1968-69, 1970-71, 1972-73, 1974-75, 1976-77, 1978-79, 1980-81, 1982-83, 1984-85, 1986-87, 1988-89, 1990-91, 1992-93, 1994-95, 1996-97, 1998-99, 2000-01, 2002-03, 2004-05, 2006-07, 2008-09, 2010-11, 2012-13, 2014-15, 2016-17, 2018-19, 2020-21, 2022-23, 2024-25, 2026-27, 2028-29, 2030-31, 2032-33, 2034-35, 2036-37, 2038-39, 2040-41, 2042-43, 2044-45, 2046-47, 2048-49, 2050-51, 2052-53, 2054-55, 2056-57, 2058-59, 2060-61, 2062-63, 2064-65, 2066-67, 2068-69, 2070-71, 2072-73, 2074-75, 2076-77, 2078-79, 2080-81, 2082-83, 2084-85, 2086-87, 2088-89, 2090-91, 2092-93, 2094-95, 2096-97, 2098-99, 2100-01, 2102-03, 2104-05, 2106-07, 2108-09, 2110-11, 2112-13, 2114-15, 2116-17, 2118-19, 2120-21, 2122-23, 2124-25, 2126-27, 2128-29, 2130-31, 2132-33, 2134-35, 2136-37, 2138-39, 2140-41, 2142-43, 2144-45, 2146-47, 2148-49, 2150-51, 2152-53, 2154-55, 2156-57, 2158-59, 2160-61, 2162-63, 2164-65, 2166-67, 2168-69, 2170-71, 2172-73, 2174-75, 2176-77, 2178-79, 2180-81, 2182-83, 2184-85, 2186-87, 2188-89, 2190-91, 2192-93, 2194-95, 2196-97, 2198-99, 2200-01, 2202-03, 2204-05, 2206-07, 2208-09, 2210-11, 2212-13, 2214-15, 2216-17, 2218-19, 2220-21, 2222-23, 2224-25, 2226-27, 2228-29, 2230-31, 2232-33, 2234-35, 2236-37, 2238-39, 2240-41, 2242-43, 2244-45, 2246-47, 2248-49, 2250-51, 2252-53, 2254-55, 2256-57, 2258-59, 2260-61, 2262-63, 2264-65, 2266-67, 2268-69, 2270-71, 2272-73, 2274-75, 2276-77, 2278-79, 2280-81, 2282-83, 2284-85, 2286-87, 2288-89, 2290-91, 2292-93, 2294-95, 2296-97, 2298-99, 2300-01, 2302-03, 2304-05, 2306-07, 2308-09, 2310-11, 2312-13, 2314-15, 2316-17, 2318-19, 2320-21, 2322-23, 2324-25, 2326-27, 2328-29, 2330-31, 2332-33, 2334-35, 2336-37, 2338-39, 2340-41, 2342-43, 2344-45, 2346-47, 2348-49, 2350-51, 2352-53, 2354-55, 2356-57, 2358-59, 2360-61, 2362-63, 2364-65, 2366-67, 2368-69, 2370-71, 2372-73, 2374-75, 2376-77, 2378-79, 2380-81, 2382-83, 2384-85, 2386-87, 2388-89, 2390-91, 2392-93, 2394-95, 2396-97, 2398-99, 2400-01, 2402-03, 2404-05, 2406-07, 2408-09, 2410-11, 2412-13, 2414-15, 2416-17, 2418-19, 2420-21, 2422-23, 2424-25, 2426-27, 2428-29, 2430-31, 2432-33, 2434-35, 2436-37, 2438-39, 2440-41, 2442-43, 2444-45, 2446-47, 2448-49, 2450-51, 2452-53, 2454-55, 2456-57, 2458-59, 2460-61, 2462-63, 2464-65, 2466-67, 2468-69, 2470-71, 2472-73, 2474-75, 2476-77, 2478-79, 2480-81, 2482-83, 2484-85, 2486-87, 2488-89, 2490-91, 2492-93, 2494-95, 2496-97, 2498-99, 2500-01, 2502-03, 2504-05, 2506-07, 2508-09, 2510-11, 2512-13, 2514-15, 2516-17, 2518-19, 2520-21, 2522-23, 2524-25, 2526-27, 2528-29, 2530-31, 2532-33, 2534-35, 2536-37, 2538-39, 2540-41, 2542-43, 2544-45, 2546-47, 2548-49, 2550-51, 2552-53, 2554-55, 2556-57, 2558-59, 2560-61, 2562-63, 2564-65, 2566-67, 2568-69, 2570-71, 2572-73, 2574-75, 2576-77, 2578-79, 2580-81, 2582-83, 2584-85, 2586-87, 2588-89, 2590-91, 2592-93, 2594-95, 2596-97, 2598-99, 2600-01, 2602-03, 2604-05, 2606-07, 2608-09, 2610-11, 2612-13, 2614-15, 2616-17, 2618-19, 2620-21, 2622-23, 2624-25, 2626-27, 2628-29, 2630-31, 2632-33, 2634-35, 2636-37, 2638-39, 2640-41, 2642-43, 2644-45, 2646-47, 2648-49, 2650-51, 2652-53, 2654-55, 2656-57, 2658-59, 2660-61, 2662-63, 2664-65, 2666-67, 2668-69, 2670-71, 2672-73, 2674-75, 2676-77, 2678-79, 2680-81, 2682-83, 2684-85, 2686-87, 2688-89, 2690-91, 2692-93, 2694-95, 2696-97, 2698-99, 2700-01, 2702-03, 2704-05, 2706-07, 2708-09, 2710-11, 2712-13, 2714-15, 2716-17, 2718-19, 2720-21, 2722-23, 2724-25, 2726-27, 2728-29, 2730-31, 2732-33, 2734-35, 2736-37, 2738-39, 2740-41, 2742-43, 2744-45, 2746-47, 2748-49, 2750-51, 2752-53, 2754-5					

Dentist's Office

people, but in the doctor's waiting room, they always look as if they want to be somewhere else.

The collage features several pieces of jewelry: a ring set in an open box, a necklace, a bracelet, and a watch. A handwritten note is placed over the jewelry, and a shipping label is attached to the bottom right.

The handwritten note reads:

NOOCE
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The shipping label reads:

SPECIAL DELIVERY
 100 S. 10th St. 1000
 Minneapolis, MN 55401
 (612) 338-1111
 100 S. 10th St. 1000

Top: Anna and Martin, Photo: © The Mirror; Bottom: Jacki Harding, Photo: © The Mirror; Middle: © The Mirror; Bottom: © The Mirror; Middle: © The Mirror; Bottom: © The Mirror

High Button Shoes

The first, fuzzy-toed shoe evolved in Spain in antiquity!

It took Peter and Bessie to the United States in 1901, and the shoe was a hit. It was a shoe that was made of felt and had a high button on the heel. The shoe was made in Spain and was called "High Button Shoes". The shoe was made of felt and had a high button on the heel. The shoe was made in Spain and was called "High Button Shoes".

Life and Love

on the New York Subway

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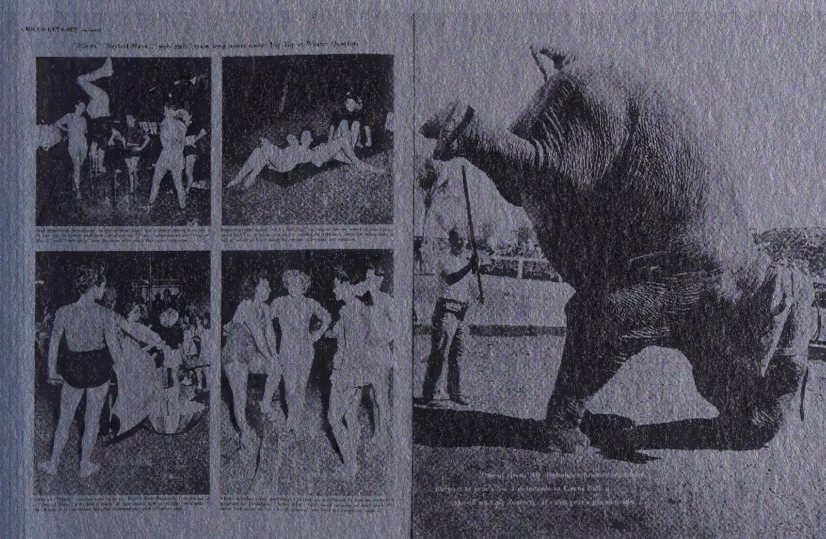
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DIE FOTOESSAYS DES JUNGEN KUBRICK FÜR DIE ZEITSCHRIFT LOOK

Bevor er zu dem von der Kritik hoch gelobten Filmregisseur solcher Filmikonen wie *Dr. Seltsam, oder wie ich lernte, die Bombe zu lieben* und *Shining* wurde, arbeitete Stanley Kubrick fünf Jahre lang als Fotograf für die Zeitschrift *Look*. Der in der Bronx Geborene begann 1945 als erst 17-Jähriger bei der Zeitschrift und fotografierte Geschichten aus dem Alltagsleben, die New York und seine Einwohner zeigen und feiern.

Through a Different Lens präsentiert die scharfsichtigen und suggestiven Visionen eines jungen kreativen Genies in einer Serie von Titelgeschichten und Bildern; sie reichen von Menschen wie du und ich im Waschsalon über Besuchen im Zirkus und in der Columbia University bis hin zu einem Tag im Leben einer Debütantin. Das Buch enthält etwa 300 Bilder, viele von ihnen nie zuvor veröffentlicht, ebenso seltene Belegseiten aus *Look*. Das Buch erscheint zeitgleich mit einer bedeutenden Ausstellung im Museum of The City of New York und enthält eine Einführung durch den bekannten Fotokritiker Luc Sante.

DONALD ALBRECHT, Architektur- und Designkurator im Museum of the City of New York, hat Ausstellungen eingerichtet, die von Überblicken kultureller Trends bis hin zu Porträts von einzelnen Designfirmen, Künstlern und Fotografen reichen. Er ist Autor von *Gay Gotham: Art and Underground Culture in New York* sowie Herausgeber und Mitautor von Katalogen, die dem Werk von Charles und Ray Eames und von Eero Saarinen gewidmet sind.

SEAN CORCORAN ist Grafik- und Fotokurator im Museum of The City of New York; er hat viele Texte über Kunst und Fotografie geschrieben, u. a. Essays für *I See a City: Todd Webb's New York*, für Elliott Erwitt: *At Home and Around the World* und für *City as Canvas: Graffiti Art from the Martin Wong Collection*.

LES PHOTOREPORTAGES DU JEUNE KUBRICK POUR LE MAGAZINE LOOK

Avant de devenir le grand cinéaste encensé par la critique et le réalisateur d'œuvres emblématiques telles que *Docteur Folamour* et *Shining*, Stanley Kubrick travailla pendant cinq ans comme photographe pour le magazine *Look*. À l'âge de dix-sept ans, le jeune homme originaire du Bronx réalisa des reportages humanistes, photographiant des tranches de vie qui rendaient hommage à la ville de New York et à ses habitants.

Through a Different Lens dévoile la vision perspicace et évocatrice d'un génie créatif en plein essor au travers d'images et de reportages dépeignant aussi bien des anonymes dans une laverie automatique qu'une journée dans la vie d'une débutante, le quotidien d'un cirque ou une visite à l'université de Columbia. Riche d'environ 300 images, dont bon nombre jamais publiées, ainsi que d'exemples de clichés tirés du magazine *Look*, cette publication coïncide avec une grande exposition au Museum of the City of New York et inclut une introduction du célèbre critique de photographie Luc Sante.

DONALD ALBRECHT est le conservateur du département d'architecture et de design du Museum of the City of New York. Il y a organisé des expositions allant de panoramas de tendances culturelles à des rétrospectives de bureaux de design, d'artistes et de photographes. Il est l'auteur de *Gay Gotham: Art and Underground Culture in New York*. Il a également édité et cosigné des catalogues consacrés à Charles et Ray Eames ainsi qu'à Eero Saarinen.

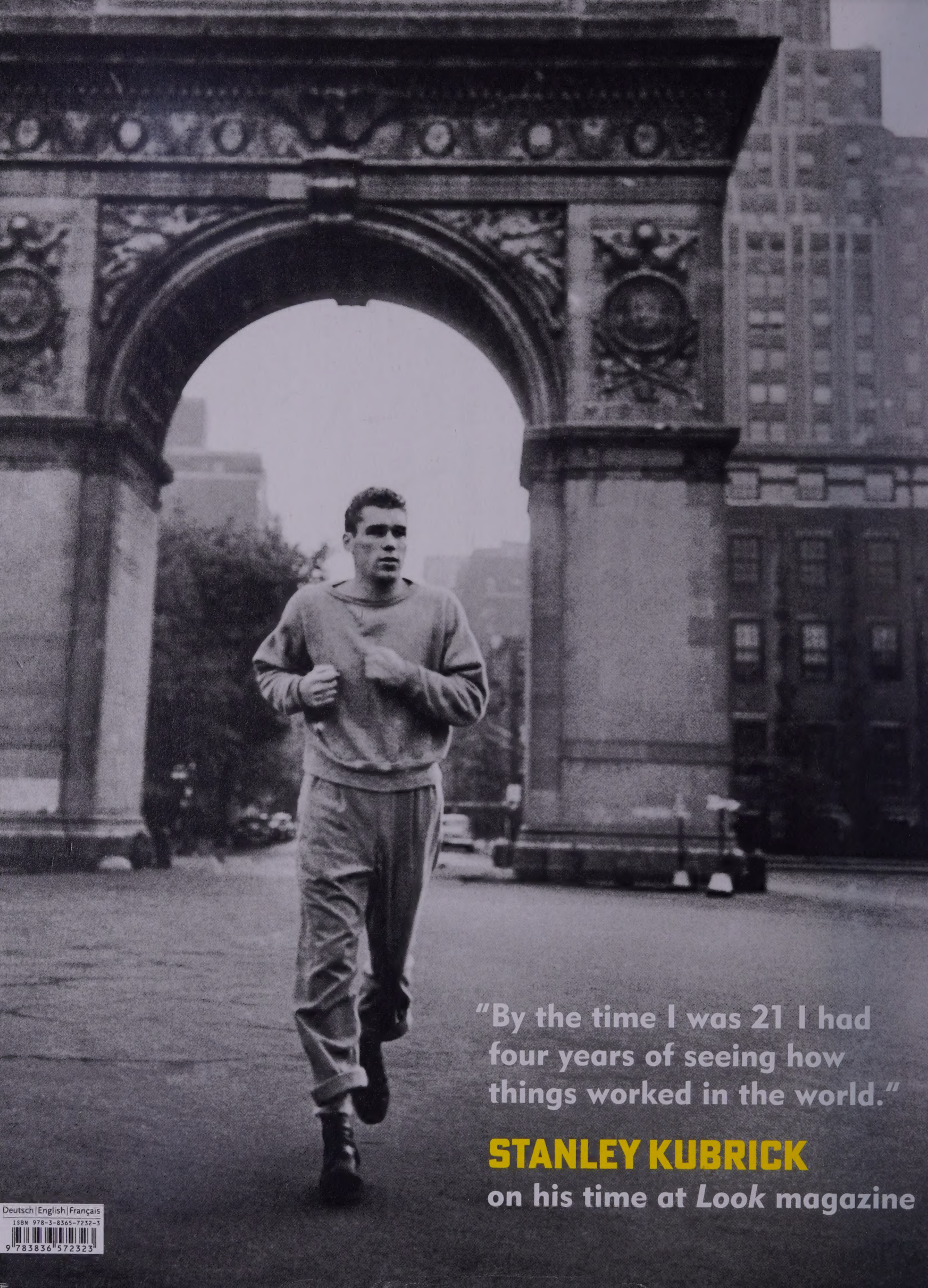
SEAN CORCORAN est le conservateur du département des gravures et des photographies du Museum of the City of New York. Il est l'auteur de nombreux essais sur l'art et la photographie, publiés notamment dans *I See a City: Todd Webb's New York*, Elliott Erwitt: *At Home and Around the World* et *City as Canvas: Graffiti Art from the Martin Wong Collection*.

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"By the time I was 21 I had
four years of seeing how
things worked in the world."

STANLEY KUBRICK

on his time at *Look* magazine