

AMK ON EYES WIDE SHUT

compiled by Barry Krusch

Last Updated: August 1, 1999

The latest version of this document may be found at

<http://www.krusch.com/kubrick/kubrick.html>

I have been reading the many posts on *Eyes Wide Shut* on the AMK newsgroup (the film was released July 16, 1999) and have collected what have seen as the best of these posts, which follow. Due to a lack of time, I have not been able to edit these as I would have liked. Nonetheless, I believe you'll find the following document useful if you're trying to understand the film. I have found the many observations here far superior to those contained in the reviews of the film I've read by professional critics.

I've attempted to credit everybody as best I could, but not everyone signs their name to their posts. If your name is missing here, please let me know.

Barry Krusch

I apologize in advance if some of the observations and ideas regarding "*Eyes Wide Shut*" that I have listed below have been posted previously by others. All were arrived at independently by myself except those specifically attributed to others.

NARRATIVE STRUCTURE

The story is split into two halves. The first is Bill's ODYSSEY OF DESIRE, which is set into motion by Alice's extremely upsetting confession of her "infidelity of the mind." The second is Bill's ODYSSEY OF FEAR, which is initiated by the disturbing confrontation at the black mass-style orgy, an event which serves to transform Bill's desire into fear. In this aspect, EWS is similar to ACO, which is an ODYSSEY OF CRIME followed by an ODYSSEY OF PUNISHMENT (the transforming agent in this case being Alex's treatment in prison with serum 114 and its subsequent effect on him). Both stories come full circle. We can think of the structure of EWS as the face of a clock. We start at 12 o'clock in a state of apparent "marital bliss" and progress clockwise: from 12 to 6 o'clock is the odyssey of desire, 6 o'clock itself is the transforming orgy, and 6 to 12 o'clock is the odyssey of fear (with Alex in ACO, 12 o'clock is "Dionysian bliss," which he returns to in the end).

SURREAL, DREAM-LIKE QUALITY

The graininess of the print and the saturation of the colors (over-saturation, in some cases) give the film a surreal, dream-like quality. Also, practically every person Bill Harford meets on his odyssey reacts to him sexually. This is plausible in a dream, where one is fantasizing, but highly implausible in real life. The dreams of Alice and the reality that Bill lives are mirrored and blurred to the point where we are not sure what is dream and what is reality. (Alice in the very first scene is shown in a black evening dress, disrobing. Someone else has asked where has she been? Perhaps to an orgy?)

DOUBLING AND MIRRORING

The scenes in the odyssey of desire all have counterparts during the odyssey of fear (just as they do in ACO). Kubrick attempts to strike a precarious balance between the two halves, while striving to maintain a suspenseful tension throughout. Many of these scenes balance (or mirror) each other. For instance, the two scenes at the Rainbow costume shop, the gay-bashers in the first half and the swishy hotel clerk in the second, the streetwalker in the first and her roommate in the second, the visit to the nightclub in the first and the restaurant next door in the second, the waking revelation of Alice in the first and her dreaming revelation in the second. Even the orgy scene, taken in and of itself, is symmetric in construction: first desire predominates, then debauchery, and lastly fear.

THE MASKS

Bill voluntarily and literally un.masks himself at the orgy. He voluntarily and figuratively un.masks himself at his bedside when he confesses to Alice. This is another case of doubling, and no one has to “do it for him.” His confession is triggered when he sees the mask in place of his own face on the pillow. (Who placed it there we may never know.)

COLOR-CODING

There is a deliberate color-coding scheme present in EWS. RED represents life, sex, desire, and the forces of creation. BLUE represents death, danger, fear, and the forces of destruction. Kubrick uses a third color, YELLOW, as a neutral, mediating, in some cases transitional, color. Red usually appears on the left and blue on the right of the screen (just as they do on the frequency spectrum), with yellow somewhere in between. This color identification begins at Victor’s party, where we see Bill and Alice flirting with others. We see Bill in the arms of two models, the one on the left of the screen in red (deep red or maroon, to be precise) and the one on the right in yellow. Farther to the right, we see Alice in a yellow ballroom, dancing with the slick Hungarian sleazebag. Blue (fear) is absent, presumably being too far to the right to be seen at this point. Bill asks where they are going and the model in yellow replies “to the end of the rainbow.” Thus begins Bill’s journey toward the blue, fearful end of the spectrum. Appropriately enough, he costumes himself at the Rainbow Shop. The cape he orders is supposedly black, but it is seen to actually be deep

blue when he is confronted at the orgy. Later, there is a red-to-blue, left-to-right transition as desire is transformed into fear when Sally tells Bill about the HIV-positive blood test result. There is a mirror image blue-to-red, right-to-left transition as Bill's fear dissipates when the bald-headed man following him disappears past a red "RESTAURANT" sign. Many objects in EWS are color-coded as to their predominant emotional effect on Bill. The gates at the orgy mansion are blue, although it was too dark to tell that the previous night. (A friend of mine remarked that the note that Bill is handed reminded him of the Latin warning VERIBUM SAPIENTA SAT, which means "a word to the wise is sufficient.") The doors leading to the streetwalker's building are red (sex), but the door to her apartment is blue (danger). Bill's imaginings of Alice and the sailor are shown in blue and white, for they represent fearful images to him. (My friend asked if this is Alice in Wonderland. That certainly appears so!) There are many other instances of this color scheme in EWS, and it appears to be consistent rather than haphazard.

SYMMETRIC SHOTS

The only perfectly symmetric shots in EWS (at least that I detected) were of the woman on the balcony who "redeems" Bill (there were three separate, brief symmetric shots of her). She pays with her life, although Victor denies that she was killed. This is similar to 2001, in which every symmetric shot is followed by a killing or a death, actual or symbolic. Throughout EWS, however, Kubrick tantalizes us unmercifully with a multitude of shots that would frame someone (primarily Bill, but in a few cases Alice) in a perfectly symmetric shot -- if only the camera or the actor would move JUST A LITTLE OVER THERE! These shots occur in nearly every scene in which an actor is seen walking down a hallway or standing in front of windows with drapes.

BATHROOM PARALLEL

There are two bathrooms in EWS, and two in 2001. The first seen in EWS is when Bill and Alice are getting ready for the party; the first in 2001 is the zero-gravity toilet; both scenes are very brief. The second in EWS, which takes place in Victor's master bath, is an extended scene in which Mandy/Amanda, the prostitute who later "redeems" Bill, OD's and nearly dies (Bill tells her she is lucky to be alive; later, the newspaper tells him the same thing, another case of doubling); the second in 2001 takes place in the extra-terrestrial hotel room. The brief reflection of the crewmember in the chrome fixture toward the end of the scene in EWS may not be an oversight, as first supposed, but may instead be a quite deliberate reference to the fact that Bowman keeps seeing himself at various stages of life in the hotel room.

PASSWORD PARALLEL

In Dr. Strangelove, they find the recall code ("OPE") from Gen. Ripper's doodlings; in EWS, Bill finds the password ("FIDELIO") in Nick Nightingale's note. In Dr. Strangelove,

no second code can possibly recall Major Kong's plane; in EWS, no second password can possibly save Bill.

POOL TABLE PARALLEL

There's a green felt pool table in ACO and a blood-red one in EWS.

COMMUNICATION THEORY PARALLEL

In communication theory, it is common to locate two parties who wish to communicate with each other at points "A" and "B" and name them, respectively, "Alice" and "Bill" (or sometimes "Bob") for purposes of illustration and exposition. (This applies to related studies as well, e.g. cryptology.)

Having seen the film twice, I think Alexander Walker's description of "*Eyes Wide Shut*" as Kubrick's "haunting, final masterpiece" is fitting. I give it FOUR STARS OUT OF FOUR.

Clay Waldrop

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1. Set up a chess set as if you are beginning a game and playing White. Be careful to follow the rules of chess, which are unambiguous regarding the initial setup.
2. Interchange the White and Black CHESSMEN, that is, switch the White and Black kings, White and Black queens, etc.
3. Interchange the White and Black SQUARES of the chessboard. (Now I have seen people yank table cloths out from beneath table settings without seriously disturbing the latter, but I'll be damned if you can do this with a chessboard, so just content yourself with rotating the damned board 90 degrees and moving the chessmen to the appropriate squares.)
4. Now look at the result in a mirror.

THE QUESTION IS: WHAT DO YOU SEE?

YOU SHOULD SEE A PROPER CHESS SETUP IN THE MIRROR, AND YOU SHOULD SEE YOURSELF AS PLAYING BLACK, ASSUMING YOU ARE, OUTWARDLY AT LEAST, A BILATERALLY SYMMETRIC CREATURE.

Clay Waldrop

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(Don't worry, I'm not going to try to add the digits.)

David Culpepper wrote: . . . 11 women in the magic circle, made a completed 12 by Red Cloak within.

11? Is that so? Could be used as fodder for my “ricorso” theory of the role of EWS in Kubrick’s oeuvre. For James Joyce, in Finnegans Wake (whose structure is a kind of magic circle), 11 was the number associated with regeneration, resurrection, recirculation or renewal.

Interestingly, Joyce intentionally picked what he considered to be the weakest word in the English language to end (in the middle of a sentence which continues at the beginning of the novel) FW. Kubrick went the other way. (Sort of -- in a way, EWS takes a word which has become a meaningless gratuitous filler in the movies, gives it back its original meaning and invests it with as much significance as one can imagine: as if it were the answer to a supreme riddle.)

The idea that EWS is to Finnegans Wake as 2001 is to Ulysses is an intriguing one -- at least a notion worth exploring. Keeping in mind, of course, that this analogy admits that there is vast differences between 2001 and Ulysses, therefore also between EWS and FW (and between 2001 and EWS, and between Ulysses and FW).

David Kirkpatrick

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b Lyndon (WendellG@webtv.net) writes:

The dead guy’s bed - in the Marie Richardson confession of love scene - the bed’s headboard seemed the same, or at least highly reminiscent of the Old Bowman’s headboard in 2001.

I couldn’t see any 2001 refs maybe the hospital main doors when cruise walks through them, but it seems there was some ACO refs though, the od’ing scene at the first party, artwork on the wall, also at the orgy scene, it looked like some of the women were sitting in a position ala “Lucy”, also when Cruise pulls up in the taxi there is a sign naming the house, like “home” in ACO .

Jason Mole

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How did the naked woman at the masked orgy know that it was Bill underneath the mask? She warned him repeatedly even before he was unmasked.

Raymben

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Two notes, with a few octave displacements. F and F# (or Gb - doesn't really matter since there is no sense of tonality)

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I have read every major review, and not one, not a single one comes anywhere near a workable analysis of this film. And it may be a while. Janet Maslin's review in the New York Times has a few observations that resonate powerfully for being unattached to any schema. Which, of course, is preferable to no useful observations and a moronic or irrelevant schema, which sums up almost every other review so far. And I have nothing to offer in the way of a framework either. Just the vibrations of a psyche that has been rung like a bell.

Here are some of the stream of consciousness impressions that keep coming back as I ponder the most challenging film I have ever seen:

objective story/subjective story...how do we know the account is real? Take your cues of choice with a grain of salt; this film has "reality slippage" like "The Shining" and the unreliable viewpoint of a stunned, obsessed, and frightened man.

Died or was murdered: the pristine relationship; the woman; the truth.

Forever is to be rejected and to be frightened of. Danny would agree.

The Background Score. Harford can stop it at will.

Twins invitation (again), is not rejected; Harford will be back.

Protagonist Harford, or victim? Alice attacks trust, with intent to kill.

The story turns twice, on uncontrollable laughter and uncontrollable tears.

Degrees of random chance; what is likely and unlikely in both behaviors and events experienced and explained.

Harford's face is masked with a face with a mask. Mind-bendingly appropriate.

The best use of color in any film since "2001: A Space Odyssey."

The Garden in the spot light.

The nymphet whispers in the ear of the man she wants.

Harford's erotic intent withers when the spectre of death is revealed (HIV). Jack can relate.

I have no religious beliefs but the two most deeply stirring religious rituals I have ever experienced are the man apes' worship of the monolith with Ligeti's voices... and now these ghastly Druidic ceremonies to the music of Joyceln Pook. The combination of those frightening and sad masks, the repeated shock of the staff on the stage, the horrifying life and death authority of the blood colored high priest, all welded to the sad, grave chords and meaningless word noises of the music... It might be the most disturbing thing I've ever experienced in a film: Even though nothing, more or less, happens in that scene! This is inexplicable, like the finest affect that art can have.

And this is just to turn the first corner in this new maze.

Mark Ervin

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Hello all,

I've been with this newsgroup for the last few years, although I've contributed very little to it, preferring mostly to read the thoughts of others. That ended most specifically on March 7th, when I wrote a rather lengthy post to assuage the great sorrow that I (and I trust, the rest of you) felt that day.

I've seen EWS twice in the last twenty-four hours. I am convinced it is a miraculous, amazing work; slowly paced, yes, but full of riches. It is, as many of you have already pointed out, both the culmination of his life's work, and also a new beginning, as it deals with relationships between men and women with an intimacy and honesty that none of his previous films have approached. Yet, it is most definitely a film directed by that most confounding of filmmakers, Stanley Kubrick. A man who thwarted expectations at every turn. Certainly, with EWS, that tradition of going against the grain continued to prosper; even though it's the end of the Kubrick line.

A friend of mine, another avid Kubrick fan, also saw EWS today, and hated it so much he walked out of the theater after the first hour. "Absolute crap - one of the dullest movies I've ever seen...Stanley really lost it with this one." I didn't dare tell him such talk was exactly what was said of 2001 when it was first released, as he was too incensed to listen. But I did mention, since he's a single man, that EWS is a film that can only be fully appreciated by couples who've lived together for several years, as it hits home with a few exceptional points (especially in Nicole Kidman's heartfelt speech after the party scene) about the difference in perceptions between men and women. Having been married for the last five and a half years, I could, ah...relate, and so could my wife, with whom I saw the film.

So, an incendiary Kubrick film. That's not new. Polarizing the audiences left and right. Love it or hate it; no middle ground. The increasingly dumbed-down audiences of America will not, by and large, like this movie, I believe. They won't have the patience for it, nor the stomach to be challenged. Things have not gone well for the intellectual processes in this country over the last thirty years. EWS would have done much better box office if Stanley had managed to make it in the late sixties or early seventies. I suppose this makes me sound like a snob . . . but I really believe the reason so many critics (printed and public) of the film have complained about it is simply because they like their i's dotted, as it were. Nothing out of place, nothing left to chance. But that's not what Kubrick was about, ever.

And EWS has elements from virtually all of his previous films roaming within its frame; a few of which I'd like to point out for the hell of it, since it's all so admittedly subjective and interpretive. Several ng posters have already noted the structural similarity between EWS and ACO: the "sonata" form, as I like to refer to it. In music, sonata form is "a-b-a"; the first and last thirds reflecting each other; the middle section being different; a bridge between the mirroring opening and closing statements. In ACO, Alex goes through a series of violent adventures in the first third, is sent to prison and reconditioned in the second, and revisits all the places in the first third, although now he is punished repeatedly for his previous misdeeds. Similarly, EWS presents a man whose first third adventures in the land of Eros are revisited in the last third, after a middle section in the masked dreamorgy world. But his encounters in the last third reveal a great change with every revisited location. He is also, in effect, punished for his travels, and then "cured"....

Like the ballroom ghosts (Lloyd the bartender, Grady the waiter) in TS, there is the polished elegance of the Hungarian in the film's beginning party sequence and the masked participants in the orgy; all of whom belie an animalistic and menacing inner core. HAL in 2001 also has this quality.

Like Killer's Kiss, the film is set in New York (while shot completely in England, except for some second-unit photography on actual NY streets). As such, it's a spiritual, if not physical, return home for Kubrick. A New York of his own making, as it were. The mannequins in the costume shop immediately reminded me of the mannequin factory scene in KK's finale; also there's the shot of Cruise walking up a stairwell that somewhat resembled the stairs in KK with the "Watch Your Step" sign on it. During this sequence (the stairs lead to a coffee house), Cruise's character, Bill, holds a New York Post newspaper with its own form of signage - a headline that reads "Lucky to be Alive!"

And speaking of being alive, there's an eerie note in the scene where Bill goes to see the body of a patient and is confronted by the dead man's daughter. The man, we learn, "died in his sleep," which is exactly what happened to Stanley probably a year after that scene was filmed.

There's even a harkening back to his first feature, Fear and Desire (I'm one of the fortunate few who actually owns a tape of this film, and sorry, I can't make a copy for everyone...).

F&D can be seen as a dream in and of itself entirely (an unnamed war in an unnamed place) and certainly in its closing minutes, with a character's thoughts transmitting down a river after a murderous raid. Furthermore, and I fully stand behind this, the actor Alan Cumming, who plays the flirtatious hotel clerk in a memorable EWS scene, is the absolute spitting image of Paul Mazursky in F&D. Down to the rather jigsawed teeth and close-cropped hair. It was like seeing a spectre from his own cinematic past (albeit one he'd rather not revisit).

Well, enough of my ranting. Time to read more of yours...

David Gaudio tijana1@earthlink.net

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Did anyone else think that there were homosexual references surrounding Dr. Bill?

-The models were going to take him to the end of the rainbow

-He rented his costume from the Rainbow costume shop

-The hotel clerk was . . . coming on to him

-The group of young guys who harass him on the street

Lance Rager

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I saw the film again today, and I'm absolutely convinced it's Stanley, sitting next to a blond woman smoking a cigarette, who's almost certainly Christiane Kubrick. They're in both the wide establishing shot of the jazz club, and the medium shot where Nick sits at the table to talk to Bill.

David Gaudio tijana1@earthlink.net

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The ritual itself- satanic? I noticed the motion of the robed man was widdershins (counterclockwise) which in conjunction with the overall feel of the ball certainly leans towards satanism.

In any case, the one word I'd use to describe the whole film is "Joycean". all it needed was a good riverrun.

Rod Ramsey

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boaz8741@my-deja.com wrote in message <[7mqn8r\\$148\\$1@nnrp1.deja.com](mailto:7mqn8r$148$1@nnrp1.deja.com) ...

<heavy snip

Also -- and this is curious -- there is never any mention in Rapahel's book about a novel he'd supposedly written and published in 1971, called, "Who Were You With Last Night?" The book is mentioned in John Baxter's biography of Kubrick, and it suggests that Raphael's little known book was similar in plot to Schnitzler's novel, which would give one reason for Kubrick's using Raphael to write the script. (The other is that, despite his wearing his fragile ego on his sleeve throughout the book, Raphael can write insightful stories about the relationships between men and women.) But Raphael never mentions this alleged other novel in his book. In fact, according to the book, while he had read some of Schnitzler and was familiar with the man's life, he's never actually read "Traumnovelle" until Kubrick sent him a copy, unless Baxter got it wrong and it was instead a short story that's available in one of his collection of short fiction.

Who Were You With Last Night? is definitely a Raphael novel. It's listed in his bio details on the frontispieces of his novels published by Penguin. I have never been able to find a copy, though. I'm still looking.

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As an avid theater goer over the years, I am incredibly appalled by today's audiences. It used to bring me great pleasure to go to the movie theater growing up and share in the exciting process of watching a story unfold in a darkened theater with others. The communal experience of sharing raw emotions with complete strangers in a darkened environment, while being transported into a story, was a special experience. Would they laugh/cry/cringe/gasp when I do? I USED TO sincerely enjoy this pondering of possibilities. Now, I could "give two s--ts", (to put it rather crudely). The excitement of the movie-going experience has literally been drained from me as a complete disregard and lack of manners for one's fellow theater-goer, is now the norm.

Cell phones (the current DISEASE of rudeness in today's society) must have went off half a dozen times throughout the late, great Kubrick's final film, "*Eyes Wide Shut*." People yawning at the top of their lungs (to make sure that everyone in the theater knew how THEY felt about the film), . . . burping, talking, the list goes on and on and on. People are slobs. Its as plain and simple as that. When they go to the theater, they act as I'm sure they do in the privacy of their own homes and DO NOT CARE if their behavior is distracting or annoying to anyone else around them - (as long as they are "comfortable" being themselves!) One word: SELFISH.

I have been going to the movies for a very long time now and from what I can see, it is just getting worse folks(it sure as hell ain't getting any better!) My theater viewings have dropped over the years and I will probably not bother anymore in the near future, once video-on-demand has arrived. In fact, the only reason why I went to see "*Eyes Wide Shut*" in the theater, as opposed to renting it, is because I had never had the honor of viewing a Kubrick film before, in a theater. Stanley, you were right: it is better to stay at home!

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Quite simply, I cannot understand how we've gotten to the point where people literally CANNOT be quiet during a film. I almost went to Mann's Chinese Friday night late show, but I decided instead to go to the new Pacific Theatres in Chatsworth at 11:00pm. Everyone seemed fairly normal getting seated and watching the trailers, but once the movie started some idiot to my right kept talking out loud despite a just announced admonishment to the audience to "Refrain from talking". I waited until the part where Tom Cruise was talking to the guy he met in medical school, and I couldn't take any more of this ongoing commentary. I got up and walked out - demanded and got my money back. I went back tonight (Saturday) at 8:00 and the audience was absolutely silent throughout the whole film. [I enjoyed this film so much I have to go see it again.] Now, I would like to present an idea to some eager-beaver out there that wants to make a million. I propose a theatre with microphones implanted in seatbacks that measure sound decibels (not able to listen in on conversations). These would be deactivated until the feature presentation begins. At that point, they would turn on as the lights dim. Any seat measuring over a certain decibel level would get a subtle warning light to be quiet. Once the warning has been given four times, the light would stay on permanently and security would be alerted outside. They would pay a quiet visit to the offender, and he would either shut up from that point on or be ejected from the theatre. I've had it with paying \$8.50 to see a film I've been waiting for ages to see only to have it spoiled . . . These folks can rent a movie at their local store and giggle . . . all night if they want . . . as long as they are at home! In the interim, theater managers need to get serious with these people and instruct everyone as they go into the theatre "NO TALKING". This could be done at the box office or by the ticket taker. Or have talking and non-talking theatres. . . . you get the idea folks! DO SOMETHING!

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Although two viewings is insufficient to be able to embark on a Freudian analysis of the film, it is interesting to note that Alice's dream bears a distinctly Biblical feel - "We were alone and naked, and I felt ashamed". Certainly there's a lot going on there, as there is in the orgy scene where pure carnality is combined with extremely ritualized ceremony, and all the participants must hide behind masks in order to act on their basest desires. I think I need to re-read both "Interpretation of Dreams" and "Civilization and its Discontents" before I can develop this further.

George DeMet/The 2001 Internet Resource Archive/<http://www.palantir.net/2001/>

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Anyone else notice that the only people without masks at the orgy (besides security) were the gay and lesbian couples who were slow dancing? I'd like to hear any thoughts on what that means.

Rdef

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I've seen the film once. The analogy that came to mind and continues to stick is that EWS is the inverse of Homer's "Odyssey." Ulysses was far from home and was trying to get back to his wife's arms only to be continually put off course. Bill Harford goes away from his wife in order to get back at her. Admittedly, the 2 stories are not 100% analogous and the odyssey in EWS is not as linear as Homer's but I still like to see a connection.

Ulysses runs into the likes of Scylla, Charybdis, sirens and Circe whereas Harford's "antagonists" are all women whether directly or indirectly (with a qualified exception). And the encounters are all sexual in nature. The pattern is evident early in the film in the ball sequence. He has a woman on each shoulder. Whatever his intentions, he is diverted by request of the host who seeks his skills as a doctor. The pattern is repeated: by a dead patient's daughter, a hooker, the hooker's roommate, the costume shop owner's daughter, the women at the orgy as well as the gay hotel clerk.

In a certain way, Alice is both Helen and Penelope. She is the "face that launched a thousand ships" - it is because of her Bill goes on his "odyssey." But she is also Penelope although inverted.

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David Gaudio <tijana1@earthlink.net> wrote in message [news:7mrtlk\\$mhg\\$1@holly.prod.itd.earthlink.net](mailto:news:7mrtlkmhg1@holly.prod.itd.earthlink.net)...

Several ng posters have already noted the structural similarity between EWS and ACO: the "sonata" form, as I like to refer to it. ... Similarly, EWS presents a man whose first third adventures in the land of Eros are revisited in the last third, after a middle section in the masked dreamorgy world.

Sure, I noticed that too... but I don't think of the structure as three separate episodes in a-b-a form. Bill starts off happily married, gradually moves through sexual trials to the climax of the sex cult, and then slowly heads back towards his wife again. It's more of a gradual parabolic movement... like a rainbow. And Alice is at the end of it.

-Richard

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Is it just me, or were the best on-going jokes in the film the Xmas trees crowbarred in just about EVERY scene -- and the great, great topping the topper joke -- the red and green lab coats filling the Xmas tree spot, hanging on the wall, screen right in first wide shot of the morgue sequence. As if that wasn't intentional.....

Check it again, next viewing.

Stanley, you were quite the sly boots....

Erik

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kaliluv86@aol.com (KaLiLuV86) wrote:

I think the models were talking about what kind of "joy" could come out of the end of the rainbow. Also that Bill found his "ticket to the costume orgy..." under the rainbow' " leading him down another path. . . . As opposed to "over the rainbow" to Oz (where Dorothy finds no answers), Bill is going "under the rainbow" and will likewise find no answers.

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BECAUSE WHEN SHE OD'ED HE ASKED HER TO LOOK INTO HIS EYES TO WAKE HER UP. THEREFORE SHE STARED DIRECTLY INTO HIS EYES. AND SO SHE RECOGNIZES THOSE EYES WHEN SHE SEES THEM BEHIND THE MASK.

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I've heard Fidelio described by one opera expert as the only opera he could remember whose primary characters were a happily married couple -- and had a happy ending. In Fidelio, Leonore disguises herself as a man in order to rescue her husband from prison.

David

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Okay, the man's "daughter" is in a back room with two men in drag. Many have taken this scene at face value, but there's more to it, and it goes to the film's entire message: the trouble you get into when accepting what you see or hear as truth. Bill later sees the same men leaving the shop, smiling and nodding to the owner--their fantasy was getting caught by the "father" (wanting to be caught doing something "naughty"), notice their overacted reactions to being caught (fake, like the overacted dialogue at the orgy when Bill is caught--BTW, people have wondered why Mandy knows it's Bill, but think about it, does she ever call him

by name? No. She has just been told that he's an outsider and to get him out), and the way the "father" is able to instantly turn his anger on and off. It's phony, like the danger at the party, and like Nicole's "affair" in her mind. His anger at her leads him into several situations where the supposed reality is quite different from what he sees. His trouble in the film always comes when he takes situations at face value (including the encounter with Domino--the last thing on his mind is her having AIDS).

Chris Hughes crhughes@yahoo.com

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did anyone else notice that the mannequins in the costume shop were real people? and what would be the meaning in that??.....(it seemed to me that they were OBVIOUSLY living people--Millich even mentions how real they look to Bill as they first enter the back room..) at any rate another ACO similarity....

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In article <19990717132804.17431.00001343@ng-ck1.aol.com , iancw1@aol.com (Ian CW1) wrote:

I could have sworn that the same graffiti-covered mailbox turned up in all the street sets in *Eyes Wide Shut* . Is this *Eyes Wide Shut* 's black monolith?

Ian

I've been noticing mailboxes in SK's films as far back as *Lolita*. Significance? Only Stan--and God--know for sure.

Wordsmith

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. . . about the orgy scene- you saw guys wearing masks with mouth-holes but no mouth-holes for the women's masks . . .

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While watching "*Eyes Wide Shut* " last night, I was struck by a long-term memory flash concerning the film's title.

The novel on which the film is based is titled, "Traumnovelle". But I'm sure "*Eyes Wide Shut* " is Kubrick's own title because of something that happened on the release of "2001: A Space Odyssey" 30 years ago. According to "The Making of 2001" by Jerome Agel, Kubrick received a gushing telegram from Franco Zeffirelli shortly after the film's release which said, "You made me dream eyes wide open".

An appropriate comment for a film that has, as its focus, infinity... the outward-looking view.

Since "*Eyes Wide Shut*" seems to be looking inward at our most secret and dangerous inner dreams, those eyes can, indeed, be wide SHUT.

Tom Biddle

First, let's talk context: lots of Evangelical style churches do not include artwork in their decore (I've not seen one work of art in, say, 7 evangelical churches---so I'm concluding from this). A few Catholic "catherdrals" have, however. So, Falwell, in placing a nude sculpture in front of his church, would not have artistic context. But in Michaelangelo's time, the church was an art patron (hence the Sistine Chapel), so works could be placed there, and they fit the context. And as they should NOT include artwork in their decorations, if they claim to follow the precepts of the bible, or if not the WHOLE bible, the 10 commandments. One of the 10 commandments is that "thou shalt not make graven images" which means that believers should not make any type of representation of any type of living creature (and NO, I'm not being too broad in my intrepretation, that is what the commandment means). . . .

Hi.

Actually, you have most definitely mis-interpreted the Bible here, even though you state you have not. The cultural context of the Bible (hmm I remember hearing about context...) is how you interpret it. Graven images were images of false gods---yes, often in the form of animals at the time (hey, check the Egyptian gods)---and that's why that's a commandment. God did not want the image of other gods around. Period ("I am a jealous God!"). Sure, you can say it meant images of animals at that time, but at that time, images of animals meant other gods, and *that* was the problem.

So to say it still applies *that way* today is incorrect. If, however, someone put an image of, say Budda(h?)---whom I believe we culturally accept as the image (statue, typically) of a god--in church, that would constitute a graven image, and be wrong . . .

-Mark

In article <19990718105830.17430.00001854@ng-ck1.aol.com , pistol33@aol.com (Pistol33) wrote: Spoiler below:

RAYMBEM wrote:

How did the naked woman at the masked orgy know that it was Bill underneath the mask?

*She warned him repeatedly even before he was unmasked. My date figured that because on their first meeting in Pollack's bathroom, Harford pulled Mandy back from death by saying "Look into my eyes...look into my eyes....look into my eyes..."; that in order to bring her back, he established an intimate connection with her *with his eyes*; that his eyes are what pulled her back from the brink: she therefore recognizes him at the orgy, even while he's masked, by his eyes.*

You should marry your date. That's the subtlest and perhaps most devastating observation I've read to date in this n.g on EWS. The not only illuminates the title, but also Harford's eyes are literally what bring her back from death, thus her willingness to "redeem him."

=====

I felt compelled to add my little voice to the swelling chorus regarding *Eyes Wide Shut* . Firstly, I was a little bit worried about the crowd. I hadn't thought about it much until people in this n.g. started expressing concern that the audience would ruin the movie. Well, I can only hope that everyone can see this film with an audience as appreciative as the one I was part of. In actual fact, there were times during the film (for example, when Cruise is sneaking back into his apartment following the masquerade) that the entire audience seemed to be holding its collective breath. Imagine a theater with barely an empty seat, and everyone as quiet as a church mouse. I couldn't help but smile when I realized the spellbinding effect Kubrick has on an audience.

The movie itself was simply incredible, and I will have to see it a few more times before I can say anything intelligent about it. But here's one thought I had. . . . Funny . . . that he should set this movie at Christmas-time. Or is it? Christmas is the one season when everyone *artificially* decides that they are going to be kind and generous to one another, but of course this is only skin- deep. So it's remarkable that each new room that's shown in the film seems to have a Christmas tree very prominently portrayed... a gaudy, overdecorated Christmas standing symbol for the spirit of goodwill towards men. It doesn't seem to matter whether the tree belongs to a millionaire or a poor prostitute, the tree seems gaudy and tired looking. After Cruise realizes the extent of the "conspiracy", and the lengths to which his anonymous hosts are willing to go to protect their secrets, he comes home and shuts the lights off the Christmas tree, as if subconsciously turning away from the farce and the sham that it stands for. I'm sure this is an obvious theme and someone more intelligent than me can express it better. . . .

Finally, I think it's a telling comment on the power of this film that I had tortured dreams about the scenes in it the whole night after I saw it. It really lodged itself in my brain ... I believe that it had a strong subconscious impact as well as its intellectual and emotional impact. The orgy scenes have been criticized as overly baroque and unrealistic, but to me,

their very unreal-ness lends them an unspeakable power; to use Ebert's phrase, a sense of "erotic dread" that is really chilling.

Must see this a few dozen more times. . . .

Yasutani Roshi (? -- BK)

=====

My own take on the whole Christmas tree thing: . . .

Christmas is the time of year when everyone says to themselves, "I'm going to be nice to everyone for a change!" It's this strange convention we have where we pretend to be generous instead of greedy, loving instead of selfish, and so on. The Christmas tree is the symbol of "goodwill towards men." But of course, this sentiment is a sham. The world will stay an evil place regardless of the number of Christmas trees we put up. In this light, the Christmas tree is a gaudy, artificial symbol bereft of any real meaning in the modern world, and this is how Kubrick portrays it -- prominently in every shot of a new room, but similarly decorated and tacky. The perfect example of this is the twisted and stunted tree in the prostitutes' apartment. It seems to be bearing the weight of the huge task of pretending that the prostitutes lives can be anything but ugly and tragic.

After Bill realizes the extent of the trouble he is in, he comes home and turns the Christmas lights off. I think this is symbolic of the realization of the whole "sham" aspect. He finally understands that the world is full of immensely wealthy and equally twisted people who are so wanting to wallow in their immoral and hedonistic lives that they are willing to kill to protect their hidden society.

The final scene in the toy store is a bit confusing, but I think it suggests that, although we as adults realize one aspect of Christmas, it still retains a certain purity in the eyes of a child. It might be hypocrisy for adults to think that a few trees can make a real difference, but it is wholly appropriate that we maintain the innocence of a child. The trees in the toy store seem genuinely beautiful compared to the others earlier in the film. This idea, to me, seems in keeping with the brave faces that Cruise and Kidman put on in front of their daughter. Their love, I think, is true, and the final scene is a beautiful touch which is full of a great deal of hope.

=====

[Connections between *Eyes Wide Shut* and *After Hours*]

1. EWS: Protagonist (Harford) journeys through New York on a dangerous, life-threatening, late night sexual odyssey. AH: Protagonist (Hackett) journeys through New York on a dangerous, life-threatening, late night sexual odyssey.

2. EWS: Harford is a passive voyeur who spies on people copulating. AH: Hackett is a passive voyeur who spies on people copulating.
3. EWS: Pot-smoking triggers angry, spiteful behavior. AH: Pot-smoking triggers angry, spiteful behavior.
4. EWS: Beautiful john-kissing hooker picks up Harford. AH: Beautiful burn victim with overbite gets picked up by Hackett.
5. EWS: Harford puts on a black cloak to prepare for his erotic adventure. AH: Hackett puts on a black shirt to prepare for his erotic adventure
6. EWS: Gay-bashers threaten Harford. AH: Gay lynch-mob threatens Hackett.
7. EWS: Gay man hits on Harford. AH: Gay man hits on Hackett.
8. EWS: Harford fends off eccentric woman's sexual advances. AH: Hackett fends off eccentric woman's sexual advances.
9. EWS: Young beauty queen saves Harford from vengeful mob. AH: Middle-aged artist saves Hackett from vengeful mob.
10. EWS: Harford returns to safety of hearth and home. AH: Hackett returns to safety of mother's womb (well, almost).
11. EWS: Cab ride takes Harford to nightmarish destination. AH: Cab ride takes Hackett to nightmarish destination.
12. EWS: Harford loses \$25 mask. AH: Hackett loses \$20.
13. EWS: Harford gets seduced by HIV victim's roommate. AH: Hackett gets seduced by masochistic roommate.
14. EWS: OD in bathroom. AH: OD in bedroom.
15. EWS: Harford gets stiff from a stiff. AH: Hackett gets stiff from a stiff.
16. EWS: Harford feels responsible for a woman's death. AH: Hackett feels responsible for a woman's death.
17. EWS: Ziegler owns art. AH: Neil and Pepe steal art.

18. EWS: Harford seeks refuge in restaurant to avoid creepy bald guy. AH: Hackett seeks refuge in restaurant to avoid angry mob.

19. EWS: Harford doesn't know "house" password. AH: Hackett doesn't know Club Berlin password.

20. EWS: Ends with four-letter word. AH: Ends with four-letter word.

Tony

=====

Whenever you film in lowlight conditions, you must use a fast stock. There are many shots at night including driving on highways, like on Manhattan bound BQE at night that required this stock. Since Kubrick likes the beauty of natural settings lighting and shooting with this grainy stock, once you shoot any other denser stock, you will not get a scene to scene grain match. Therefore the whole movie had to be shot, or even stepped down to a faster stock for a consistent scene to scene grain match.

Although one of the street names he chose was Wren Street. What the heck kind of street name is "Wren?"

A Wren, of course, is a bird. And similar to "The Shining," there seems to be several references to birds in the film, such as:

Nick Nightingale's name. The black plumage on Mandy's mask. Other bird-like masks at the party. (Notice the huge hummingbird-like beak on the mask of the person that leads Mandy away, presumably to her "death.") The modern art sculpture on the wall in the lobby of Marion's apartment looks like a stylistic version of The Maltese Falcon.

There are also a couple of angels (wings like birds) in the film: The sculpture at the base of the stairs in Ziegler's apartment. The Christmas card on Dr. Harford's desk at the office. Probably others in the film since it's Christmas time.

Mandy becomes Bill's guardian Angel when she volunteers to redeem her life for his. Christmas is, of course, the birth of Christ who is the "redeemer" of mankind. . . .

Christmas = Christian = Susanne Christian = Christiane Harlan Kubrick? Her paintings are all over the Harford's apartment. . . . Birds = Angels. (Stanley Kubrick, himself a known guardian angel of starving birds on his estate in winter).

Was Kubrick's third wife of 41 year his "angel" who redeemed him from two previously failed marriages? . . .

=====

On one of the Harford's tables when they're getting dressed, on top of a small stack of discs, you can see *The Wall* by Pink Floyd.

Anon

=====

Having looked at these sort of things in previous SK films, I couldn't help but look for them in EWS. It's way too early in the game for me to be drawing serious conclusions about any of this but here tis:

Doubles(?)

Bill and the piano player are paired/doubled even though their lives have taken different paths. (this is an instance where Schnitzler developed a contrasting view between the two characters).

The pair of models with Bill.

Bill doubles Alice's Lieutenant in Marie Richardson's obsession/fantasy.

As Richardson's fiancée approaches the room, the steadicam track is almost identical to that of Bill walking down the same passageway.

Domino and Sally.

Mandy and Domino - at least by implication too complex to get into here.

The two asians in the costume shop.

Two guards at the gate.

As Feathermask and Bill promenade down the passageway (in a file of twos), she makes rather unguarded eye contact with the woman following, who casts a pointed glance at them as FM takes Bill aside.

Bill is propositioned by one woman on his right as Feathermask approaches from the left. Not that I think they're the same characters, but for an instant I was reminded of the two models at the dance.

The two masked figures on the upper platform at the ritual.

We encounter red cloak and the circle of members twice.

Bill meets Feathermask twice in the mansion.

Bill visits the costume shop and Domino/Sally's flat twice.

Two placements of the Somerton sign.

Bill meets Mandy (at least unmasked) twice, the first she is endangered, the second dead.

Maybe a reach but...There are four (2X2) women (incidental roles with speaking parts), all with somewhat similar brunette haircuts that Bill interacts with - the babysitter, the waitress in the diner, the waitress in the coffee shop and the nurse/receptionist in the hospital. All of these women assist Bill directly, in some way.

There are two scenes in the Harford's bedroom.

We (not Bill), see the mask twice on the pillow.

David Culpepper

=====

The name Domino, the character played by Vinessa Shaw, means not just the game playing piece, but a costume composed of mask and cloak--like the ones worn at the orgy . . . This makes me wonder something--did Kubrick intend ambiguity as to the masked woman at the party's identity? Remember that Domino wasn't coming home (maybe ever) according to the girl we assume is her real room-mate (or it may be her room-mate, but paid to tell the right story). The AIDS story certainly scared off Bill...Maybe she was the one killed off. . . . Her name implies, for those eager to uncover the clue, her participation in the party. . . .

Chris Hughes crhughes@yahoo.com

=====

A few people have tried to make the assertion that Alice was at the ball and that is how she knew to look for the mask. I'm not going to try to argue that point. I think the only moment in the film which supports Alice being at the ball is the moment she looks at Bill over her glasses. She seems to be looking right through his guilty conscious.

Anyhoo, it never occurred to me that Alice was at the ball because none of the women seemed to be of her physical type (*ahem*). That is, Nicole Kidman has a slender figure with little bust, yet the women at the ball were voluptuous to say the least. I know that Bill did not personally inspect every woman in the house, but it seemed to me that the guests were

uniformly male with the exception of prostitutes who were paid for their attendance rather than paying their way, as did Ziegler (we assume).

Did anyone else get this impression? I saw one male dancing nude with another (clothed) male, and assumed that male prostitutes were hired for those who wanted that type of gratification.

It doesn't seem likely to me that an average woman would want to pay to go to a secret ball to have sex with middle-aged men like Ziegler; and it doesn't seem likely that middle aged men would want to go to a ball like this and have sex with average women. Nick said something about "Such women as you have never seen."

Charles Ward

=====

. . . it is IMPOSSIBLE that Alice was at the ball.

First of all, how could she have known that Bill's patient was going to pass away that night. If she was going to go to this party, she'd have to plan ahead and think of a way to lie her way out of the house at 2AM. If the patient hadn't died, Alice wouldn't have been able to go anyway.

Also, if she did get past that huge hurdle, how could she have beaten Bill home. He was clearly the first one to leave that party. If he left first, and came straight home(which we have no reason to believe he didn't), she couldn't have been waiting for him in bed.

-JF

=====

About (some)colors in "Traumnovelle":

The clothing of the Cavalry in Traumnovelle (in that eerie "secret society"-passage) are BLUE, RED, YELLOW (also WHITE). These colors are characteristic of the extreme "Deutsche National-Bewegung" by Georg von Schönerer.

Think about him for a sec: Georg von Schönerer... And Arthur Schnitzler: More than any other group, the Jews had been able to embrace the goals of the capitalist, trans-national, and secular state. Vienna had the largest and most successful Jewish population of any German-speaking city. After restraints on Jewish immigration were abolished in 1867, educated Jews had flocked to the city and quickly rose to prominence in industry, science, and the arts. Freud, Mahler, Schoenberg, Herzl, Vitkor Adler, Alfred Loos, Martin Buber, SCHNITZLER, Hofmannsthal, Kafka, and Franz Lehár were all Jews living in Vienna.

The Pan-Germans, led by Georg von Schönerer, were a mystical, völkish movement, who believed the troubles of the industrial order -- the harshness, the impersonality, the sharp dealing the ruthless speculators -- would only be solved by a return to the ancient Teutonic gods and a Germanic society unpolluted by inferior, foreign populations.

(Thanks to Alta Vista; I found this info on von Schönerer on the www)

Use your eyes, movielovers; there is so much more than meets the eye. Kubrick, how I miss you.

dutch angle

=====

Just a quick observation I can't get out of my mind:

When the feather mask girl offers to redeem him (great word choice in a "black mass," no?) Bill is fully garmented except for his face.

His redeemer is fully naked except for her face.

They are complementary, the parts to a whole.

To what end? I can't decide, but I'm fascinated.

Todd E.

=====

The Ligeti piece was the two-note (multiple octave) piano music.

David Kirkpatrick

=====

If anybody wants to read this, it may give some insight into *Eyes Wide Shut* . Here is a link for the full text of the book:

<http://www.bibliomania.com/NonFiction/Freud/Dreams/>

Scott Harang

=====

I like the way Kubrick uses the music of late Liszt. Liszt was a man , who in his early years had all kinds of wild sexual exploits and wrote sumptuous music. Late in life, he took religious orders and wrote some prophetically sparsely, forward-looking music. Almost atonal. The scene in the morgue uses the tritone-foiler of tonality and regarded by medieval and Renaissance musicians as the “devil in music” (see chapter one of Fux’s *Gradus ad Parnassum*”).

In addition, Liszt wrote several pieces in that late style evoking Venice, “*la lugubre gondola 1 and 2*”, and “*R.W.-Venezia*” although Kubrick uses a different piece (I think it was “*Unstern!-Sinistre*”) during the morgue scene, It is in that late style. All of these pieces by Liszt are meditations on death and related to the orgy scene ‘cause of the Venetian masks and Liszt’s history. . . .

Also, the use of Indian music in the Orgy scene evoked the Kama Sutra. Very astute use of music!!

A.

=====

When Bill buys the paper (lucky to be alive) and ducks into the bar the song being played is Mozart’s Requiem (confutates, maledictes). I love it. Why isn’t it on the soundtrack?

First shot is of Nicole undressing briefly, then the title flashes “*Eyes Wide Shut*,” as if that is how the audience is watching this. Our eyes are wide to our inner fantasies stimulated by this one brief shot - but the shut part is caused by our anxiety of those fantasies - to guard against our impulses.

Then we get the less subtle meaning from the last conversation.

=====

I’m beginning to see the sonata form here. The themes are stated 1. When she smokes the weed and confesses for the first time. 2. When she awakes from the nightmare.

The recap starts when the mask is found and Bill starts back at the beginning again.

Otto Klemperer on the background of Beethoven’s *Fidelio* -

<http://www.concentric.net/~onk145/Background.htm>

Synopsis of the 2 Act opera, by Andrea Kirkby - (doesn’t look finished at the end)

<http://www.orc.soton.ac.uk/ngb/fidelio.html>

=====

Bilge Ebiri wrote in message <[7n12oo\\$8km\\$2@bgtnc03.worldnet.att.net](mailto:7n12oo$8km$2@bgtnc03.worldnet.att.net) ... George Hupka wrote in message ... Other bird-like masks at the party. (Notice the huge hummingbird-like beak on the mask of the person that leads Mandy away, presumably to her “death.”)

This mask looked very familiar to me but I can't place it, other than the vague feeling I've seen it in a work of art somewhere. Anyone? I want to say Hieronymus Bosch -- the name of the work escapes me.

Well, there are many scary birds in The Garden of Earthly Delights, maybe that's it.

=====

The dead man in the bed was posed much like Bowman was in the hotel room in “2001”. There was sign with the word “Bowman” written on it on one of the street shots. The newspaper headline read “Lucky to be Alive” (from A Clockwork Orange, I believe).

=====

I'm beginning to see the sonata form here.

That would tie in the “Sonata Cafe”. I was kind of wondering about that.

The themes are stated 1. When she smokes the weed and confesses for the first time. 2. When she awakes from the nightmare.

The recap starts when the mask is found and Bill starts back at the beginning again.

The important thing with sonata form is that Theme 1 is presented in the original key, a transition to a different key follows (usually the dominant key, or the relative major key), and then Theme 2 is stated. Then comes the development section (ie - the middle part of the film), and then Theme 1 is restated in the original key, the transition follows but does not modulate, and then Theme 2 is presented in the original key.

Thus what must be identified are the Themes and the Keys. I imagine that the “keys” Kubrick would be using were either mood or state of mind, or something along those lines. Thus, the first time the second theme was presented, it was in one “frame of mind”, but the second time it was presented, it was in the same “frame of mind” that the first theme had been presented and re-presented in.

=====

Did anybody feel that the abundance of Teddy-Bears at the end of *Eyes Wide Shut* was going to be a visual link to AI, in the same manner as the costumed audience at the end of *A Clockwork Orange* was a visual link to Barry Lyndon? . . .

av

=====

I'm surprised no one else has noticed/mentioned this yet...

It's hard to read too much of the article during the time it is shown on the screen, but during my 2nd viewing of EWS, I made a point of reading more of the article than the first time.

In either the 2nd or 3rd column, towards the center of the article, a sentence comes at the end of a paragraph, and the next paragraph is composed wholly of this same sentence. It looks something like:

fdfasdf adfdas ds f dsf asdf asdfasdf a sdf fdfasdf adfdas ds f dsf asdf asdfasdf a sdffdfasdf adfdas ds f dsf asdf asdfasdf a sdffdfasdf adfdas ds f dsf asdf asdfasdf a sdffdfasdf adfdas ds f dsf asdf asdfasdf a sdf this is the sentence I am talking about, it comes at the end of a paragraph of text..

this is the sentence I am talking about. it comes at the end of a paragraph of text. fdfasdf adfdas ds f dsf asdf asdfasdf a sdf fdfasdf adfdas ds f dsf asdf asdfasdf a sdffdfasdf adfdas ds f dsf asdf asdfasdf a sdffdfasdf adfdas ds f dsf asdf asdfasdf a sdffdfasdf adfdas ds f dsf asdf asdfasdf a sdf this

This HAS to be intentional...I remember reading a article by the person who was apparently consulted for this article, and they spent a lot of time constructing this article. I

Did anyone else notice this?

=====

He idly picks up the newspaper he just bought and starts to look through it.

A story catches his eye.

EX-BEAUTY QUEEN IN HOTEL DRUGS OVERDOSE Kelly Curran, 30, a former Miss Wisconsin, was taken to New York Hospital this morning in critical condition after taking a drugs overdose. She was found unconscious when police broke into her room at the San Carlos hotel after she failed to respond to efforts to contact her. The night manager told police she had returned to the hotel at four o'clock in the morning accompanied by two unidentified men.

hmmm... MAKES YOU THINK DOESNT IT! :o)

brian bri1039@aol.com

CHECK THIS-- BK

=====

MFalc1 wrote: In the scene where Nicole Kidman is watching TV, I noticed a clip from a film I've never seen, Irvin Kershner's *LOVING* (1970), with George Segal and Eva Marie Saint (about a married couple faced with numerous difficulties, if I correctly remember what I've read about it). Has anyone seen *LOVING*, and, if so, how does it compare with *EWS* in quality?

Didn't Frederic Raphael write the script for that as well?

-- Brian Siano: bsiano@cceb.med.upenn.edu

=====

Eyes Wide Shut is a remake of *2001: A Space Odyssey*.

Think about it.

The piano player is Poole. The conversation between Cruise and piano player in bar where they talk about crashing the mask/orgy is like Bowman and Poole in the pod talking about turning off Hal.

Ligeti music in *2001*; Ligeti music in *EWS*. Cruise walking around with intent look on face to repetitive Ligeti piano music. Bowman walking around with intent look on face to repetitive breathing noises. Ligeti piano music = breathing noises.

Fate of piano player: fate of Poole.

The dead body in the morgue is like the dead suspended-animation people. (Someone on this newsgroup also mentioned rotating door of morgue being like doors in the *Discovery*.)

At the end, after they do what Kidman says they should do, what might they produce? A fetus.

Music during credits: waltz.

Now if I may abandon for the moment hard scientific fact and indulge in a little speculation: note that the most unusual aspect of the fetus is that it has its *Eyes Wide Open*. So a natural

title for the sequel would be *Eyes Wide Shut*. (This choice of title also indicates that there will not be a Part III.)

=====

Did anyone notice that Bill would repeat things immediately after hearing them (doubling) that seemed important. I don't know how to explain it but let me give a few examples:

Sally says that Domino is HIV pos and he repeats "HIV positive".

The receptionist says that Curran died this morning he repeats "died" or something like that.

Hotel clerk says something like: "5:30 this morning" and he repeats "5:30".

I think there are more but this may be a stretch. I do think that time is repeated on several occasions.

Mustafa

=====

Doubles(?) Yes indeed. Nice early list. The Doppelganger/doubling motif is quite obvious in at least four SK films now. I'll add a few to your collection:

** Two men "escort" Nick Nightingale (NN) to his unknown fate. Am I correct in thinking I noticed, in the shot in which Bill is walking toward the room in which he will face the "tribunal," that in the background Nick is being escorted out by -one- guy? (Presumably, soon to be joined by the other guy the hotel clerk saw)

** Two subordinates flank the high priest.

** Two colored lab coats are opposite Mandy's, um, drawer. (Green and red for life and death--but I'll set aside the astonishing color symbolism for later).

** Two men we see in Alice's arms (one in Bill's imagination--or was it?).

** Many things are said twice, like "Fidelio."

** Many events happen twice like the band leader speaking to the audience. Two models flirt with Dr. Bill. Bill attends two parties. At the orgy, we get a shot in which Bill is flanked by two women -- one who invites him to go someplace more private, and Mandy. Bill returns to the house (two trips out there), and is given a second warning to forget about it.

=====

Am I stretching? I believe no director has given the emphasis to bathrooms that SK did:

2001: zero-gravity toilet gag. FMJ: pivotal scene in movie (PVT Pyle's final move "I am in a world of s--t".) EWS: OD at party scene Shining: "Wendy, I'm home", Old hag in tub, Buck is going to the bathroom in Dr. Strangelove, Crassus' "bath" in Spartacus, Alex nearly drowned in a bathtub in ACO.

=====

How lucky we are to get a look inside the creative process of SK, courtesy of the Kubrick Site.

I was struck by a number of things:

1) The costume shop was initially not a "rainbow" reference, but the password was originally two words: "Fidelio Rainbow." This brings me back to Ziegler's original party and the model asking Bill if he'd like to go where the rainbow ends. . . .

2) The original scene where Bill gets roughed up by the students makes no reference to Bill's sexuality (added as solely an "in-joke" later? I don't think so. More substance to it, IMO: fear/desire). The homosexual clerk was apparently gay even in the original draft, although the only evidence provided is his "gay lisp."

3) Make no further inquiries. Could this also be a symbolic warning to Bill, telling him to stop trying to find sexual fulfillment outside marriage? For, if consummated, there will be dire consequences for Bill and his family? Just a thought.

4) Bill bought a cake to give to Domino (although there is a cut between buying the cake and showing up at the door--I guess those desperate to fill in the blanks with all sorts of theories can claim Bill ate the cake and replaced it with his mask).

5) In the original draft, the Cafe scene ends with Bill asking Nick what kind of costume he has to buy. This explains how Bill knew what to wear (a question many of us had--and inferred the answer.

6) Domino's rates apparently rose with inflation, from this draft to the film.

7) The opening scene apparently did not originally include Alice on the toilet

Much more --I read it late last night so I'm sure there's plenty to add. I'm really glad this treasure made it's way on to the site, and so quickly, too.

Dave

=====
What, exactly, was the man on the balcony's mask supposed to be? I couldn't help but feel it look like a pirate's cap for some reason. Or at least it reminded me generic feel of what a pirate's hat WOULD look like.

This made me think of Ziegler's prominent model ship in his billiard room....

=====
On my second viewing I noticed that when Bill goes to see Marion--the daughter of the man who died, he walks down a hallway that leads to her father's bedroom. When he walks down the hallway, there's two tables, one in the background and one closer to us. Both tables have statues on them. Later, after Carl comes home and Bill decides to leave, he walks through the hallway again and the table closer to us is missing its statue. . . .

Thomas Jane Fanpage: <http://hometown.aol.com/kaliluv86/personal/index.htm>

=====
. . . the only ornament clearly visible on Domino's Christmas tree is a bright red apple.

=====
Did anybody notice the name Bowman painted on the side of a building in one of the exterior scenes in EWS.

==

quilty7@my-deja.com wrote:

One of the most interesting things to me was in Bill's first visit to the orgy mansion, the taxi drove on and on through the woods, etc, etc. When he returns the next day for a look during daylight hours, he exits the freeway and the mansion is right there - from the other direction! Why didn't the taxi driver take this route the night before?

Because he was a New York City cabbie. Running up the meter.

=====
Ziegler (the one with the sea captain's hat/mask) is indeed the man at the orgy who nods to Bill.

In Ziegler's house - behind the pool table a large model of a sea ship can be seen.

Ziegler captain of the ship

=====

Has anyone else given credence to the obvious parallels that exist between Cruise's Bill Harford and Sterling Hayden's Johnny Clay (SK's "The Killing")? The most spectacular--and truly memorable--sequences in both revolve around the donning of masks by both main characters. Johnny Clay's mask serves as an extension of his personality; he plans the track heist methodically and is only concerned with what is factual and concrete. Here, he is the ultimate pragmatist--his grotesque mask reflects the dehumanization that his job requires. Although he is never literally unmasked in public, the limitations of his vision cause his downfall--he doesn't take into account fate's cruel tricks (runaway poodles, faulty suitcases, etc.). In the end, his methodology is deemed useless; he becomes apathetic, uttering the closing line "What's the use" in reference to escaping.

Bill Harford also wears masks, but his character seems to begin where Clay's story ended. Although he is certainly not the apathetic sort, his life is all contingency and no planning. He rides the ebb and flow of the NY night--he is almost Johnny Clay's opposite (George Peatty! Would that make Alice the equal of Sherry!?) The mask that Bill wears during the orgy is thus entirely human, almost Oriental. However, his lack of planning and craft lead to a public unmasking that heightens his curiosity and awakens his own methodical nature. He begins to poke and plunder, essentially becoming in the end what Johnny Clay once was.

=====

Regarding David Bowman, I noticed the word "Bowman" as part of a store sign, advertisement, or theater marquee during one of Bill's street wanderings.

Another 2001 reference seemed to be the outfit of the little girl and her request for a teddy bear. The little girl in 2001 (Kubrick's daughter) not only looks similar, but asks for some kind of stuffed critter as well. AI, too (read the earlier NYT post), might have included a teddy bear of some sort as well, so maybe there is a toy or surrogate friend motif (Tony from the Shining, the most blatant) going on here.

==

i have 8 hours of EWS under my belt (no pun intended) with 3 viewings over the last week. something i haven't seen mentioned yet:

when the hooker first talks to tom as asks the time, he says it's 10 past midnight. ok, go backwards 10 minutes and isn't midnight about the time the life of dr. bill begins to get strange?? did his life take on the dreamlike quality exactly at midnight?i don't have the exact timing available to me, but i think his evening begins to get a strange, dreamlike quality when the daughter of the dead man kisses him on the mouth and confesses her love. go back 10 minutes from the hooker's question about time and you might be in this area.

notable: you hear the ticking of a clock for the first time in that scene.

when do you NEXT hear a ticking clock in EWS? during the final conversation between bill and victor, a scene, by the way, when victor tells bill "you've been out of your depth for the last 24 hours"

hmmm. think about that..... the strangeness of his life all began at..... midnight? with the clock ticking, then the next time we hear a ticking clock is 24 hours later is when he's talking to victor? hmmm.

- i'm one very vigorous admirer of kubrick's work. but had some reservations after my first viewing of EWS. thought more of it the second time..... and after the third feel it's one of his best works. it amazes me that some "film" critics panned it. it demands 3 viewings, and also requires some heft in the intellect dept. beyond giving high marks to adam sandler's big daddy.

roy donald

=====

And if you notice, the sign saying "Somerton" switches from the right side of the driveway to the left.

=====

=====

I know this is only the tip of the iceberg, but EWS seems to be an amalgam of so many SK films:

There is a Lolita:

A confrontation over a Ping Pong table in "Lolita"--over a Pool table in EWS;

A brush with some Droogs;

alon

=====

On 25 Jul 1999 00:00:12 GMT, moby2001@aol.com (Moby2001) wrote:

when the hooker first talks to tom as asks the time, he says it's 10 past midnight. ok, go backwards 10 minutes and isn't midnight about the time the life of dr. bill begins to get strange??

Interesting. I noticed on my third viewing that during the orgy ceremony Red Cloak goes around the circle counter clockwise. He also spins the incense container counter clockwise. Mandy (Amanda) is at the 12 o'clock position of the circle, facing Dr. Bill.

Are you sure she's facing him? When he enters the room, you have a shot from behind his back; beyond him is a figure in the circle recognizable as Mandy (because of the feathers on the mask), and her back is turned to him.

=====

moreton wrote:

COLORS: Still trying to piece together a few things even upon my 3rd viewing. It has been suggested that red= desire, blue= fear and yellow is neutral. The color scheme is very obvious when you look for it. There is also a good bit of green. To an extent I agree with the meaning of the colors, but not that blue means fear. At one point Bill, ALice and their daughter are wearing blue. There are too many things that aren't fearful that happen when blue is in the picture. There is blue in Bill's office in his home, in the street. I noticed that green makes an appearance on occasion and have associated it with reality and not a dream. Alice is eating snackwells at home, there is a green coat in the morgue, and at Victor's in the bathroom and in his gameroom green is prevalent. That is one reason I believe what Victor tells Bill is actually what happened.

I think maybe the best way to state it is that red and its hues (pink, maroon) are used to represent sex, desire, and other creative things, and blue and its hues are used to represent fear, danger, and death, the exact interpretation depending upon the context or circumstance. Other colors may be regarded as neutral. The red-blue color-coding applies mostly to the framing of characters and to their movements within the mise en scene, and often reflects the mood of the protagonist (Bill Harford). The consistency of this color-coding defies mere happenstance; it was a deliberate artistic choice of Kubrick's. (I'll have to go back and re-watch "A Clockwork Orange" to see if he makes similar use of color there.)

There are certainly many scenes, as you point out, that have mixtures of red and blue and other colors. These scenes are primarily those that are mood-neutral, that is, neither desire nor fear predominates; perhaps there is an approximately equal measure of each present. However, there are many other scenes that the color-coding follows beautifully, and some rather blatant hints that colors are important harbingers of the path the narrative takes.

Why are colors important? For one thing, colorful Christmas trees are present in nearly every indoor scene in the film. For another, the two models arm-in-arm with Bill at Vincent's party tell him they are going "where the rainbow ends." Bill is framed in red and neutral colors here (and his desire at this point obviously dominates his thinking), and blue is at the other end of the rainbow. This is a premonition of the journey from desire to fear that he will

experience. Also, Bill rents his costume and mask at the Rainbow costume shop; the proprietor asks him only one question: what color?

What are some instances of color-coding?

Bill asks for a black cape at the Rainbow shop. He is actually given a velvety dark blue cape, although we can't actually tell it's not black until he is confronted at the orgy (the first sign of danger) and takes it off.

The gate at the mansion looks black at night. When Bill drives there during daytime, we see that the gate is actually blue.

The bald-headed man following Bill on the city streets walks from a blue sign (danger, fear) on the right of the screen past a red "RESTAURANT" sign on the left and disappears around a corner (the danger has passed).

The outer door to Domino's apartment building is blood-red, as if to emphasize the fact that she is a streetwalker. The door to her apartment is blue, and we later learn that she is HIV-positive. Moreover, her dress is what color? Purple!

On Bill's second trip to Domino's apartment, he meets her roommate, Sally. Watch the scene in which Bill [meets] Sally. They are framed in pink on the left side of the screen. On the right side of the screen is a window with blue light streaming through. They move to the center of the screen as they sit down at a table. As Sally relates the sad tale of Domino's blood test, she is framed in blue light.

Anyway, those are the major instances I can recall at the moment.

Clay

=====

It seems that every interruption Bill encounters saves his life or his marriage.

He is interrupted at the Xmas Party just before [going with] the models.

He is interrupted before a really ugly argument ensues after Alice's stoned confession.

He is interrupted by the cellular call at Domino's apt.

He is interrupted at the orgy.

He is interrupted at the morgue.

=====
Did anyone notice before Tom Cruise is confronted by the orgy people.. about him being there.. that Nick is being lead by a man in a mask, somewhere?

brian

=====
Has anyone found Kubrick's trademark of placing the number 114 in his films in Eyes Wide Shut? I know it's in 2001 and ACO, but does he use the number in any of the other films?

Jesse

CRM114.

Scene- EWS- the hospital- night. Dr. Bill walks out of the morgue. He is in section C. He passes room 14, on floor 1. reads: C-Rm. 1-14

CRM114

Sound familiar?

=====

He returned the costume to the costume shop . . . but was fined \$25 for not having the mask.

=====

He's pulling his pants up as Bill comes to the door, then tells him almost immediately that she's been like that for about five minutes. . . .

=====

Nick - St. Nick or Old Nick? Fallen angel in Bill's eyes, because he dropped out of med school? Plays at Christmas party, but unlike St. Nick is thin with a goatee instead of full beard.

Marion - Marian heresy? Think of the old cliché: men perceive woman as Virgin Mary or hooker.

Domino - think Latin! "The Lord"

Millich (the costumer) -- Molloch? He does seem to be his daughter's pimp.

A strange angelary, admittedly, but food for speculation. Three reasons to be interested in at least the Christian variety of religious themes in EWS: appearances of Christmas trees, a quasi-Black Mass and the basic theological question permeating the film: is sin just as much a matter of thought as well as deed?

As for . . . "Victor Zeigler", the first name seems to be an allusion to him being a member of the elite. The last name makes me think of Bill's descent from A to Z (Alice to Zeigler).

David Kirkpatrick

=====

*EWS reminded me of a game of Truth and Dare. People most often choose the dare because the truth has become so difficult. Nicole was the rare person who chooses truth. Dr. H's odyssey was the dare.

*In EWS I believe that the structural bookends of the film were Nicole's revelation of the truth turning Dr. H's world upside down, and Victor's fabrications turning it right-side up again. . . .

*It seems that in the way our civilizations and relationships are structured, truth causes anarchy and lies maintain control. . . .

I cant tell you how much the political aspect of my job riles me. Meaningful, logical changes in your own sphere are seldom enacted ."Well you can't say THAT to so and so , this is the way it must get done " You must go through channels. The people in each "channel" then approach the situation in the way they judge it will get done. You must mold your language in a way that doesn't ruffle feathers. You put the work mask on. How many of us are completely honest with our kids? We reveal the truth in a gradient. What we have chosen is "appropriate" at any given time of their development. We put the parent mask on.

Characters also move most efficiently through the EWS universe by telling lies. That is how Dr. H placates his wife to enable and justify his night moves, that is how he discovers everything he wants to know. He lies to the waitress to get info about Nightingale's address, he lies at the hospital to gain entrance to the morgue. The red sex ritual guy extracts the Dr.s identity by asking him a question that implies that a nonexistent password exists. Now that's a lie too, and one that very neatly serves the sex guy's purpose.

If we could only still see the rainbow itself as being the pot of gold.

alon

=====

What's up with rainbows? At the beginning of the movie, the two ladies flirting with bill want to take him to the 'end of the rainbow'. The place Bill rents the costumes is called 'Rainbow Fashions'

If you aren't making the "rainbow connection", you may be missing a big part of the plot. My theory about it is included in this next list, which is a list of the things I noticed and have deduced and pretty much concluded after sing EWS again.

-The people at the party are most likely the same group of people who will later attend the masquerade ball. The two girls at the party have motives to take Bill to the party, but the reason they say "the end of the rainbow" as a phrase indeed refers to the costume shop, where they will first take him to get suited up. After the rainbow, then the ball. The rainbow shop owner is a dealer to all of these people, and probably they all came here to purchase their outfits. The somewhat secretive back room where he takes Bill is full of masks and cloaks and fancy costumes, and also has a wall of lights, the biggest giveaway that he is in cahoots with the party people and the orgy people, since at the party, the main image was a wall of lights. Think of the first party as a "tame" version of the later party. They go there, have wine, listen to Nightingale play with a jazz band, occasionally sneak upstairs to f---. Later, they go a new party, where Nick also plays, and where they f--- more, with no rules.

-Sydney Pollack's character may be the organizer of everything. he hosted the party, we know that, but could very well be in charge of the other event, having hired Nick for both occasions. Perhaps he is even "Red Cloak".

-Before I go any further, I believe that the event was real and was NOT a "charade".

-The costume owner and his daughter are the two that we see nod heads to Bill at the orgy. Since they look at him together, he with a square face, and she a shorter female companion, and since the costume shop owner would be the only one who would know who he is (since he sold him the mask and could then pick it out of a crowd), it seems implied that's who it is. If the shop owner is indeed a participant in the orgy as well as a dealer to all of the others, a prominent figure, then it is also interesting that he tries to persuade Bill more than once to get a colored cloak, a blue or red cloak, instead of a black one. He knows that only the leader of the ceremony wears red and his assistants wear blue, and that all of the "normal" participants wear black. He could have been trying to blow Bill's cover, trying to lead him into a trap where he would be caught and noticed as an intruder. Why he would have this mission, I don't exactly know.

-a couple minor things.... Domino's apartment walls are adorned with a collection of masks, implying that she participated or planned on it, and maybe that she became infected through doing it. Also, a plush tiger rests on Domino's pillow... the same tiger that is piled with other

identical ones on the toy shelf in the last scene, behind Alice. Maybe overanalyzing, but it's a connection nonetheless...

-Sam

=====

In the scene where Dr. Bill returns to Domino's apartment and talks to the roommate -- while they are sitting down at the table . . . behind Dr. Bill's left shoulder is a painting of an apple . . . Not only does that fit in well with the sexual temptation theme but it fits right in with Alice's Garden of Eden dream as well.

Nice.

Darin Boville

=====

. . . in EWS the paintings (I believe in Pollack's upstairs room w/Mandi) that resembled those in ACO, of nude, somewhat large, women.

-Sam

=====

At the cabal party, Cruise's character was being initiated (which initiation he failed by not fully giving in to the group (a leap of faith sine he didn't know what they were going to do to him). (It's not obvious that they intended to rape and murder him, perhaps he was just to be required to have sex in public like other men were doing.) He would completely stand out at the ceremony since there could be any number of things he wouldn't do correctly (for example, I think he held the hand of the girl who led him out, while others were leading them by the arm (I think).) The cabal had no reason to be angry at him since they could have refused him admission from the start (when he also completely stood out). He obviously didn't belong even though he knew the password (arriving in the cab, not yet wearing costume, any number of things). He was being initiated by Pollack's character (presumably others at the first party were also at the second). Nightingale was the person to lead him there (if not the same night of the first party, then some time in the next few weeks).

So I think Nightingale might also have been in the cabal. It's strange that the cabal has an elaborate ritual set up yet needs to hire a piano player on a short-term basis (short term since Nightingale lives in California presumably). When Nightingale describes the parties to Cruise, he says something like "and oh, the women!" (I don't think it is ever described in the movie as an orgy, so I don't think Cruise has any reason to expect that (I think).) But it turns out all the women are masked, so it's a strange comment to be that enthusiastic over how

beautiful they are. Pollack (in the pool scene) makes a similar comment to Cruise. He describes the dead beauty-queen as “the one with the great t-ts.” It’s not that he thinks of her like that, but he expects that Cruise does to. It’s not possible that Cruise does since he saw her twice, once when she was nearly dead and one actually dead. The cabal members have in common that they are purely carnal (hence the masks, etc).

Also, Pollack’s character was clearly lying to Cruise about who the woman was. It couldn’t have been the od woman since the second party was the same night as the first (I think, I’m a bit confused on this). She looked pretty health in the second party. So why does Pollack confess anything to Cruise at all? They’re not great friends, why is Pollack so worried about him? Perhaps because he had sponsored Cruise’s attempted initiation, and so he was his responsibility.

=====

The orgy represents Kubrick’s vision of transcendence through sensual pleasure . . . just as the white room in 2001 represented Bowman’s vision of man’s concept of beauty . . . note the change in decor . . . 18th Century French in 2001 . . . Victorian and lushly baroque . . . Kubrick does amazing things with furniture and decor in EWS . . . In his old age Kubrick now sees attempts to escape the temporal in more earthly terms . . . But in both movies the orgy and the room are incomprehensible to Bowman/Dr. Bill . . . most important . . . Bowman is reborn to a new level of consciousness by what he sees . . . Dr. Bill sees a layer of ecstatic human behavior in the operatic orgy that he has not conceived existed in his orderly medical universe . . . and is also reborn . . . his innocence is lost . . . very American theme Both Bowman and Dr. Bill arrive at these places at the end of long journeys . . . through space and the modern city . . . for a very european film.

=====

A rather interesting goof occurs in the scene where Cruise’s character suspects that he is being followed. Keep an eye on the buildings that he passes as he walks down the street. In one of Kubrick’s tracking shots, you can clearly see that these buildings are numbered CONSECUTIVELY (35, 36, 37, and so on).

This is, of course, contrary to the American practice, in which even and odd numbers are placed on opposite sides of the street. In England, I’ve been informed, they do things differently....

-- Alec

=====

Second time I saw the film, I made a startling discovery. Kubrick and his wife seem to be extras in the Sonata Cafe scene. Watch carefully as Cruise enters the cafe and is shown to his

seat. Sitting along the rear wall is Stanley Kubrick and his wife. They appear in two shots and each time I was absolutely convinced it was Kubrick.

I haven't seen Mrs. Kubrick since the Korova Milk Bar in *Clockwork Orange*, but it seems reasonable that the blonde haired woman next to the short balding man with the white beard is our favorite director's wife.

=====

The hotel desk clerk told Dr. Bill that Nick tried to hand him an envelope as he was being whisked out the door by the two "large men". What was in that envelope? And why did the two men tell the desk clerk that any mail or correspondence would be picked up by someone "properly authorized"? If Nick were really still alive, wouldn't his mail just be forwarded to Seattle?

=====

END

That's it for the comments by people on the AMK group. For what it's worth, here are my own observations inspired by the film:

Eyes wide all right -- but they see nothing . . . title a key to film's interpretation -- seeing surface of things, not what they mean.

The character's name is Bill, as in "paying the bill". This character is the protagonist because he paid his bills, even the ones he isn't owed. (Pays driver in advance, pays prostitute without "using her").

In Bill's society, sex is the religion -- the ultimate false idol.

Corruption of religion indicated by Christmas tree symbol: St. Nick (materialism) replaces Jesus (spiritualism).

Diane Arbus tree connection

Password to the corrupt society: "Fidelio". Ironic use. Once again, as in *Clockwork Orange*, Beethoven is identified with the corrupt regime. Used for their own ends.

Kubrick pulls the audience into the house with the only thing that can lure them into his house. In a neat self-referential trick, the audience is pulled in to see with the only thing which can draw them in.

Bill pays prostitute \$150. Later, pays driver \$50, split from \$100 bill. Splitting the bill -- splitting the responsibility -- Bill needs driver to get him to the house.

Myriad Stanley Kubrick references: dying man on bed from 2001, women on his arm from *Shining* (two girls), little girl getting present from 2001, music from *The Shining*.

He's a doctor, but he never heals anybody.

Prostitution theme linked with Christmas.

Number on morgue: 19, e.g. 1900s, or 20th century. What's in this morgue? A dead beauty queen, dead of a drug overdose. Her beauty is preserved, but all the life has been drained out of her.

The most prominent black character in the film is the caretaker of the morgue, just as Halloran, the assistant caretaker of the Overlook, was black.

The musician for the corrupt house (can't see below the depths because of the masks) is a failed doctor. His last name is Nightingale, with the emphasis on night. He'll play for money (prostitution) as long as he can't see what he's doing. Notice: a masked audience and a blind performer. Blinded leading the invisible. His first name: Nick, as in St. Nick, the same saint who presided over the fall from spirit into materialism, as does the ubiquitous Christmas tree symbol.

Women referred to "pot of gold" at end of rainbow. Clear reference to the gold room in *The Shining*. Is it sex or money were talking about here? Later in film, Bill gets his costume from a shop called "rainbow". What are at the ends of this rainbow? At one end "tuxedo", and another "costume". E.g. artifice -- that which covers up, puts person in a different class. Tuxedo-black and white versus the costume.

Verona: (two gentlemen are Bill and Nick A. "stage name"-e.g. artifice) Shakespeare reference to the left: "stop" and "voice". The spy wants to stop the voice of Shakespeare, e.g. silence the artist who wants to report on what's really going on in his world.

What is real versus false interpretation? How can we be sure of any of these things?

Nightingale plays in sonata cafe. Word "Beethoven" uttered here, but this word sonata has been appropriated by the musician just playing for a buck.

The same man who rents costumes is the ones sells his own child into prostitution. The pimp who eats his young. Marketing children the same thing as marketing to them? Compare Barbie reference at the end.

When his wife discovers his mask, he's forced to confess all. By looking under the mask a truthful dialogue begins. The dialogue begins when you discover there is a mask.

Bill a hero because he's searching -- he inquires.

Our one view of the contemporary hospital is the morgue.

TV always in the background.

New York Post headline: "lucky to be alive".

Eternity theme: "forever"

Deception and counter deception. He deceives to get in the house, they deceive to get him out.

Bill spends a lot of time with corpses or people destined to be corpses. But he is powerless to help them.

It is the Bill character who explains that "Fidelio" is a Beethoven opera-to let audience know that there are external references in the film. It's the only explicit clue you'll get, but the only one you'll need?

Kubrick "open your eyes -- there is danger in this house". A key problem is that opening your eyes presents dangers of its own. Bible referred to wife's garden of Eden dream, where she is identified with Eve, he with Adam.

Camera at the gate: just like the watchful eye of Hal. The mechanical eye. Sees all, yet sees nothing.

We go into Kubrick's house in this movie, both literally and figuratively. He, in turn, goes into our house: our minds. He draws us into his house so he can get into our heads and warn us: get out of your house and get into mine. Kubrick was in our house-saw the danger-wrote the prescription-and when we go to the theater, he administers it. The problem? An inability to see, connected with an inability to be seen.

How do you solve a problem which is so incredibly interconnected? Can't even describe it, let alone solve it.

To get into house must 1) double an offer (100 to 200, go from 1 to 2), 2) halve an offer 100 to 50 (make 2 out of 1) 100 to 200 = 1 to 2 make two offers.

50-50 chance he's getting out of the house alive, but he's making the bet.

They want him to take off his mask, but they won't take off their own.

While he's discovering a problem, she's watching television.

Pollack character identified with Grady -- toilet in room.

Reality versus fiction in world of interpretation -- is this a reference open: e.g. to Verona) if so, why? Am I seeing things which aren't there, or not seeing things which are? Main character of film like us, not sure what he is seeing.

House, like the Overlook, is isolated.

Prostitute given 100 and 50. 100 plus 1/2.

He's all along in his quest.

A house with doors: rooms within room -- Kubrick films like the houses he films -- some people never penetrate the inner rooms

Costumer seems to be friendly fellow, comical even. But he's evil. He rents masks.

Nineteen: one plus nine equals 10 (Commandments?) 1900s = death of ten Commandments = death of religion (by closing spiritual eyes)

Kubrick films about world -- pointers to issues we should be thinking about -- first door into most important house.

First letter in Bible is "bet" -- first letter and second. Spelled bet, pronounced Bait, means house. Most think surface that the first letter of Bible is "I" -- "eyes" equals to "I"'s. Beit has an eye -- B plus I = BI = 2: religious and secular.

Pollack character, like the doctor in shining, offers the "real" explanation.

Zeitgeist of '90s is sex -- Kubrick maps onto that to send his message.

Eyes Wide Shut consciousness into stages -- literal seeing, and depth seeing -- symbolically represents the act of half seeing (seeing with one eye, surfaces of things)

Eyes Wide Shut: letters in title -- 3 x 4 = 12

Kubrick films -- (one house, many doors) enter in house of relevant via the door of immediate interest

Interrupted communications

Wife's phone call saves him

“Under the rainbow” on shop

212-555-5005

Number of rainbow shop is 10

K’NEX

Address of Domino’s house: 265

Lottery shop next -- door to Domino’s house: she gets AIDS

Painting has Hebrew letter

Bill in black tuxedo, Nick in white

Alice keeps her pot in Band-Aid container

Masks in hooker’s bedroom

Highway that goes to Somer-ton (Summer-2000) is 495 $4+9+5=18$. 18th letter of Hebrew alphabet means “life”