



Two of the MADdest Scientists: Where Strangelove Meets Dr. No; or, Unexpected Roots for Kubrick's Cold War Classic

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# Two of the MADdest scientists: where Strangelove Meets Dr. No; or, unexpected roots for Kubrick's cold war classic

Grant B. Stillman

'[A slightly irreverent story of] an American college professor who rises to power in sex and politics by becoming a nuclear Wise Man.' Stanley Kubrick describing *Dr. Strangelove* to the *New York Times* at the start of preproduction. A.H. Weiler, 'The East: Kubrick's and Sellers' New Film', *New York Times* (6 May 1962): 149.

'I remember watching it the first time, seeing Slim Pickens riding that bomb, thinking, how does somebody think that up?'

Sydney Pollack on 'The 100 Greatest Moments in Movies, 1950–2000' in *Entertainment Weekly* (24 September 1999).

**D**espite the deluge of serious and popular scholarship surrounding Stanley Kubrick and the genesis of his 1964 'nightmare comedy' hit, *Dr. Strangelove*, some central questions have yet to be fully answered.<sup>1</sup> Where did the name for the eponymous character memorably played by Peter Sellers really come from? What was the inspiration for some of the choicest ingredients in the screenplay, which do not figure in the original book?<sup>2</sup> And what is the hidden connection between references in the film to magazines from two seemingly opposite ends of the market: the genteel *Foreign Affairs* and the iconoclastic *Playboy*? After nearly 45 years, and on the 80th anniversary of the director's

birth, some surprising new sources have turned up which cast light on the chance influences behind the most memorable moments of this masterwork that continues to resonate well after the end of the Cold War which begat it.<sup>3</sup>

The screenplay and the film certainly have much more depth and substance than the sources which inspired them, but we can still learn much from those screenplay roots which have their genesis in sources both mundane and esoteric.<sup>4</sup> As Kubrick explained to *New York Times* critic Eugene Archer, a really great picture has a delirious quality in which you are constantly searching for meanings:

It's all very elusive and very rich. There's nothing like trying to create it. It gives you a sense of omnipotence – it's one of the most exciting things you can find without being under the influence of drugs... If I told you [the meanings of my films] it wouldn't be ambiguous – and if you didn't discover it for yourself, it wouldn't mean anything anyway.<sup>5</sup>

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### Could this be the Rosetta Stone?

What would you say if I told you there is a piece of paper from an unrelated third party, predating the script, on which appeared the names of Peter Sellers, Adlai Stevenson and Henry Kissinger, together with water fluoridation and Russian espionage conspiracies, laced with a flying circus spectacular? Too good to be true? A forgery? No, it actually exists, in of all places, *Time* magazine's entertainment listings in their 17 February 1961 edition (which featured a lead article on the missile gap flap – or lack thereof – between the United States and Soviet Union).<sup>6</sup> This was just the sort of clipping Kubrick would have been sure to place in the copious newspaper and magazine folder of nuclear inanities which he was compiling in preparation for the film.<sup>7</sup> Taking a cue from the film's Russian ambassador, who maintains that in the early 1960s the Soviet Union was easily able to gather most of its intelligence about U.S. secret plans from the *New York Times*, we see here a most unexpected root showing how Kubrick's creative processes were sparked for some of the quirkiest moments in *Dr. Strangelove*.

Although one cannot be entirely certain, we are reasonably able to place Kubrick in New York City in the months following the Kennedy inauguration on 20 January 1961. This can be pieced together from hard evidence and reminiscences. His widow published a pair of photographs of a mustachioed James Mason, star of *Lolita*, visiting the Kubricks' Central Park West penthouse apartment for tea or a home-cooked meal in early 1961.<sup>8</sup> She also describes traveling with Kubrick and a second unit while photographing additional exteriors around the East Coast for the just-wrapped *Lolita*.<sup>9</sup> This is confirmed by the unit's cinematographer, Bob Gaffney, who recalls receiving a phone call from Kubrick saying he was back in New York after completing the principal studio photography in England. He wanted to go out on the road again to pick up more inserts of real American motels, stations, and taxis.<sup>10</sup> So Kubrick would have easily had access to the 17 February issue of *Time*, and may have even been able to watch some of the East Coast television programs it recommended.<sup>11</sup>

As Kubrick explained in a conversation with Joseph Gelmis:

My idea of doing [the *Red Alert* property] as a nightmare comedy came in the early weeks of working on the screenplay ... As I kept trying

to imagine the way in which things would really happen, ideas kept coming to me which I would discard because they were so ludicrous. I kept saying to myself, 'I can't do that – people will laugh'. But after a month or so I began to realize that all the things I was throwing out were the things which were most truthful.<sup>12</sup>

Vincent LoBrutto's biography of Kubrick lists the *auteur's* voracious preparatory reading matter down to the highly specialized journal *Missiles and Rockets*, but somehow misses the widely influential *Foreign Affairs* and ever reliable *Time*.<sup>13</sup> As a former photographer for rival *Look* magazine, it would be surprising if Kubrick did not also keep an eye on the *Time-Life* stable of photojournalistic publications, which covered aerospace and science stories particularly vividly. He picked up 'A Delicate Balance of Terror' – a phrase he occasionally used to describe the paradoxical nature of deterrence – from a 1959 *Foreign Affairs* article by RAND mathematician Albert Wohlstetter, and adopted it as a working title for one of the earliest surviving scripts for *Strangelove*.<sup>14</sup>

In their weekly cinema and television listings for that issue, *Time* concocted an irresistible menu (see Fig. 1).

It would be understandable for Kubrick's eye to be drawn to a page headed by a favorable comment about the star of his current (and possibly next) project, Peter Sellers. Once looking at this listings section, he could quickly scan down to see an influential nuclear strategist already known to him, Henry Kissinger (here literally billed as the 'Foreign Affairs Expert') being interviewed on CBS with Ambassador Adlai Stevenson, the twice unsuccessful Democratic presidential candidate who was to become an easily recognizable model for the film's president, Merkin Muffley.<sup>15</sup> Their topic was the foreign and nuclear strategy of the United States as a world power. A few weeks later Kubrick would have been able to read in the *New York Times* that Kissinger had taken an influential post as an adviser on national security at the Kennedy White House. Shortly after that, Kennedy would adjust U.S. policy on nuclear weapons to make them more useable, even envisaging a first-strike option, and increased funding for fallout shelters, just as Kissinger had been propounding since the appearance of his best-selling 1957 book *Nuclear Weapons and Foreign Policy*.<sup>16</sup>

We do not know if a recording survives of this

# TIME LISTINGS

## CINEMA

Peter Sellers is twice as funny as anyone else currently on view, not entirely because his films arrive here two at a time. The latest batch: **The Millionairess**, Shaw's old joke rejiggered, with Sellers as the Oriental medic and Sophia Loren as the moneypot who tries to tempt him; and **Two-Way Stretch**, in which the comedian plays a jowly brigand whose plot to steal £2,000,000 is goofily thickened because he is already in the nick for another job.

**Facts of Life.** A quick, slick, slyly satirical comedy of middle-class manners and middle-aged morals, played to perfection by Bob Hope and Lucille Ball.

**Circle of Deception.** An engrossing World War II spy piece with a twist—the nation commits treason against the citizen.

**Where the Boys Are.** A featherweight but fun-filled look at the springtime Florida Flip of the book-bashed, sun-starved North American undergraduate.

Other notable current attractions: **Ballad of a Soldier**, **Make Mine Mink**, **The Angry Silence** and **Tunes of Glory**.

## TELEVISION

Tues., Feb. 14

**Expedition!** (ABC, 7-7:30 p.m.).\* Film narrative of last year's underwater trip around the world by the submarine U.S.S. *Triton*.

**NBC White Paper No. 3** (NBC, 10-11 p.m.). A study of "Panama—Danger Zone."

Wed., Feb. 15

**The Bob Hope Sports Award Show** (NBC, 10-11 p.m.). Hope honors the outstanding athletes of 1960, using Ginger Rogers, Lucille Ball, Julie London, Jane Wyman, Jane Russell and Jayne Mansfield not as trophies but to help make the presentations.

**Armstrong Circle Theater** (CBS, 10-11 p.m.). "The Spy Next Door," a dramatization of Soviet intelligence operations in the U.S. Previously listed for broadcast on Feb. 1, but held back until now.

Thurs., Feb. 16

**The Ford Show** (NBC, 9:30-10 p.m.). For viewers with odd tastes, Tennessee Ernie has a go at Georges Bizet's *Car-men*. Color.

**Close-Up!** (ABC, 10:30-11 p.m.). "The Children Were Watching," a candid film report on the first week of school integration in New Orleans.

Fri., Feb. 17

**The Bell Telephone Hour** (NBC, 9-10 p.m.). A music and dance program taped in Disneyland, titled "The Sound of America." Color.

**Eyewitness to History** (CBS, 10:30-11 p.m.). Consistently a thorough job on one of the week's major news stories. With Walter Cronkite.

Sat., Feb. 18

**Show of the Month** (CBS, 9:30-11 p.m.). "The Lincoln Murder Case" follows the argument set out by Theodore

\* All times E.S.T.

Roscoe in his book *The Web of Conspiracy*, which put the finger on War Secretary Edwin M. Stanton as a master plotter who hired John Wilkes Booth to assassinate the President.

**The Nation's Future** (NBC, 9:30-10:30 p.m.). Debate topic: "Is Fluoridation of Public Drinking Water Desirable?"

Sun., Feb. 19

**Sunday Sports Spectacular** (CBS, 2:30-4 p.m.). An aerial circus partly narrated by Flying Ace "Pappy" Boyington, in which aerobats skip about on the wings of planes in flight, board a flying aircraft from a moving car, and tell all about it while falling through the air some 6,000 ft. before pulling the parachute ripcord.

**The Great Challenge** (CBS, 4-5 p.m.). On the first of a new panel series, U.N. Ambassador Adlai Stevenson, Historian Arnold Toynbee, Economist Paul Samuelson and Foreign Affairs Expert Henry Kissinger discuss "The World Strategy of the U.S. As a Great Power."

**Winston Churchill—The Valiant Years** (ABC, 10:30-11 p.m.). ABC's superb series, based on Churchill's war memoirs, moves to the story of the early Japanese victories in the Pacific war. Richard Burton speaks Churchill's words.

**Fig. 1.** 'Time Listings' for the week's cinema and television highlights, as published in the 17 February 1961 issue of *Time*, pp. 98, 100.

debate program, but existing footage of Kissinger from around this period shows him looking decidedly Strangelovean, with shady glasses and even the hint of his youthful coif. (See, for instance, clips of his television appearances, from around April 1962, in the documentary *The Trials of Henry Kissinger* [Eugene Jarecki, 2002], and the photograph of Kissinger as a university student reproduced in Walter Isaacson's *Kissinger: a Biography* [1992].) Nevertheless, Kubrick has gone on record as saying, 'I think this is slightly unfair to Kissinger. ... It was certainly unintentional. Neither Peter nor I had ever seen Kissinger before the film was shot'.<sup>17</sup> That does not mean that Christiane Kubrick or the trusted make-up designer Stuart Freeborn had not caught sight of him on television or through photographs ('un personnage qui, aux dires de Kubrick, annonçait Kissinger', she claimed).<sup>18</sup> Note also that Kubrick deliberately chose the tongue-in-cheek code word 'unintentional', which was routinely used on all studio disclaimers even when a movie might be based on an historical figure well-known to the audience. Sellers, for his part, categorically maintained that 'Strangelove was never modeled after Kissinger – that's a popular misconception'.<sup>19</sup> Even so, physically the youthful Kissinger and fair-haired Wernher von Braun were closer to the Sellers/Freeborn vision of Strangelove than the other candidates, such as the obese Herman Kahn or beetle-browed Edward Teller.<sup>20</sup>

The following quotation from Henry Kissinger's 'Arms Control, Inspection and Surprise Attack', which appeared in the July 1960 edition of *Foreign Affairs*, includes just about every key story dynamic found in the film, and even ends with an admission of the 'strangeness' of his argument:

Technology is volatile. The advantage of surprise can be overwhelming. ... Every country lives with the *nightmare* that even if it puts forth its best efforts its survival may be jeopardized by a *technological breakthrough on the part of its opponent*. ... All countries should be concerned with preventing a war which might break out simply because of the *automatism* of the retaliatory forces.... It is safe to launch airplanes on the basis of an unconfirmed warning because a relatively long time-interval is available to determine the accuracy of the information and in that period *the planes can be recalled*.... If *accidental war* is to be avoided, there must be means by which the

nuclear powers are able to inform each other rapidly and convincingly that an ambiguous action was not intended to be the prelude to a surprise attack. In the *extremely unlikely event* that one of our *bombers crashed* on a training mission and its hydrogen bomb exploded, it would be vital to have some means to convince the Soviet leaders rapidly that a genuine accident had occurred ... . A minimum requirement is for a Joint Soviet-Western technical study, to examine the *types of accident and miscalculation that can now be imagined* ... . Schemes that merit attention are the establishment of a *communications system* to enable the leaders of both countries to *communicate instantaneously* [i.e., the 'red phone' hotline forerunner]... . The notion of establishing a control system especially designed for critical periods *admittedly sounds strange*. But its *strangeness* is due to the fact that we still have not yet comprehended the revolutionary nature of our present world. The *new technology can be mastered only by political innovations as dramatic as those in the field of science*. [Emphases added]

Compare Kubrick's views on technology, as quoted by A.H. Weiler in the *New York Times*:

There is an almost total preoccupation with a technical solution to the problem of the bomb. Our theme is that there is no technical solution. The arms race is not likely to produce an everlasting peace and, on the other hand, even a perfectly inspected disarmament program, if not accompanied by a profound moral change in nations and men, would lead to quick rearmament and war. The only solution and defense lies in the minds and hearts of men.<sup>21</sup>

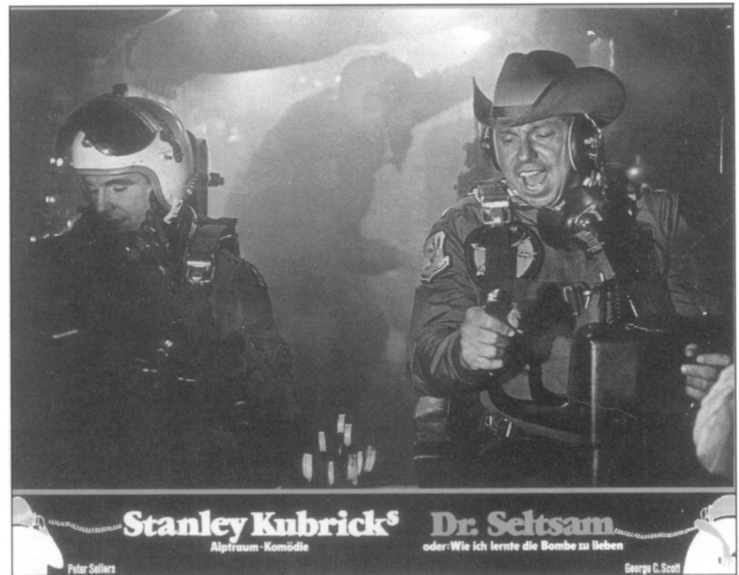
Other elements unique to the Kubrick screenplay also seem to echo films and television programs highlighted in that week's *Time* listings. Fluoridation was the serious debate topic of a talk show entitled 'The Nation's Future' on NBC, prefiguring the use as a plot point of the John Birch Society's rabid fear of fluoridation as a vast Communist conspiracy to infect capitalist society. A dramatic play shown earlier in the week, *The Spy Next Door*, hosted by Douglas Edwards (the narrator of Kubrick's first film, *Day of the Fight*), was described as being about 'Soviet intelligence operations in the U.S.' In the film, General

'Buck' Turgidson (George C. Scott) is portrayed as paranoid over the threat of Soviet spying by diplomats with hidden cameras ('tiny equipment'). In the end it turns out that his fears were not without reason.

A surviving version of an early draft of the script envisaged sustained sequences of thrilling dog-fights between the B-52 SAC bomber and Russian MIG interceptors.<sup>22</sup> These elements would have been inspired in part by the adapted book, but could also have been enlivened by events like that week's CBS *Sunday Sports Spectacular* featuring the World War II flying ace Gregory 'Pappy' Boyington – who would have been well known to Kubrick, once a schoolboy flying enthusiast. That program is described as being a flying circus where daredevils drop through the air for 6000 feet before pulling their parachutes. In the movie, this type of excitement pervades the near miss by the missile, evasive and low-flying tactics of the bomber, and finally Major T.J. 'King' Kong (Slim Pickens) bull riding the H-bomb over the target site.<sup>23</sup> The fear of General Jack D. Ripper (Sterling Hayden) that he might reveal his twisted secrets under torture is a key plot point from one of that week's recommended movies, *Circle of Deception*.<sup>24</sup>

### Miss Foreign Affairs, 1962

Keen-eyed observers have already pointed out that Miss Scott (Tracy Reed), the well-spoken Pentagon secretary under the sunlamp displaying (for the time) ample navel, also pops up as the centerfold in the *Playboy* magazine being admired by Major Kong in the cockpit.<sup>25</sup> James Naremore has noted that a strategically-opened copy of *Foreign Affairs* covers her buttocks in the bearskin rug pose.<sup>26</sup> Years later, after the vault negative of the film could not be located, Kubrick personally supervised the re-photography, frame-by-frame, of fine grain positive prints using his Nikon camera to preserve as much detail as he could in the early 1990s reconstruction.<sup>27</sup> Was he trying to ensure that future viewers would be able to see the date of the *Foreign Affairs* cover? Or make out the pin-ups on the inside of the safe door carrying the codes on the B-52? It is still hard to make out the blurred date from existing copies of the film, and article titles were not placed on the cover at that time. But German and French lobby cards, and production stills featuring variations of Reed's pose, enable us to see that the issue used for these publicity photo sessions, at least, was definitely Vol. 41, No. 2 –

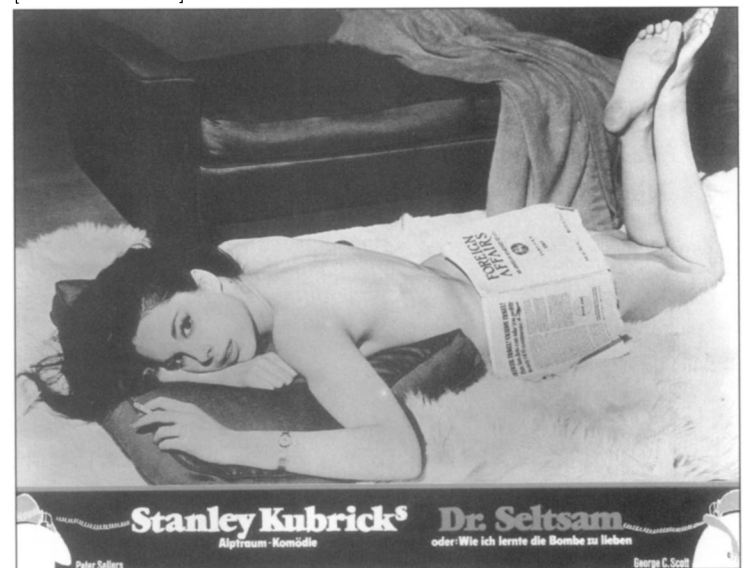


**Fig. 2.** 'Pappy' Kong's Flying Circus: *Thunderbirds* and *James Bond* regular Shane Rimmer helps Slim Pickens dodge a Soviet missile. [Author's collection.]

January 1963 – which featured lead articles by Wise Men Dean Acheson and Henry A. Kissinger.

In the film itself, the actual *Playboy* cover can, however, be precisely dated from its distinctive bikinied torso to June 1962 (other features for that month included the pictorial 'A Toast to Bikinis', a play on the testing-site atoll for nukes).<sup>28</sup> The date

**Fig. 3.** German reissue lobby card offering a better view of Miss Foreign Affairs. The ad on the back cover boasts that 'Pan Am Jets can take you safely to any of 6 continents'. The issue also featured Henry Kissinger's essay, 'Strains on the Alliance'. [Author's collection.]



this particular scene was shot would appear to have been nearly a year later, in the spring of 1963.<sup>29</sup> Obviously, within the strict chronology of the movie itself, it would be impossible for Maj. Kong to be holding a June 1962 issue of *Playboy* which contained a centerfold featuring the January 1963 cover of *Foreign Affairs*. It should have been more convenient during production to use a current edition of *Playboy* or *Foreign Affairs*, but the contents of these particular 1962–63 issues had probably taken on a special significance to the director which we need to investigate more closely.<sup>30</sup>

### Leading Articles in *Foreign Affairs*: An American Quarterly Review, 1962–63

#### Vol. 40, No. 2 – January 1962

The Reform of NATO	Alastair Buchan
Judgment and Control in Modern Warfare	Sir Solly Zukerman
Technology, Science and American Foreign Policy	Caryl P. Haskins

#### Vol. 40, No. 3 – April 1962

Balance Sheet on Disarmament	John J. McCloy
The Role of Deterrence in Total Disarmament	Thomas C. Schelling

#### Vol. 40, No. 4 – July 1962

The Unsolved Problems of European Defense	Henry A. Kissinger
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#### Vol. 41, No. 1 – October 1962 (Fortieth Anniversary Edition)

Friends and Allies	McGeorge Bundy
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#### Vol. 41, No. 2 – January 1963

##### THE UNITED STATES AND EUROPE

The Practice of Partnership	Dean Acheson
Strains on the Alliance	Henry A. Kissinger

#### Vol. 41, No. 3 – April 1963

Scientists, Seers and Strategy	Albert Wohlstetter
The Historian and History	Arthur Schlesinger, Jr.*

\*In his 1964 review of the film, Arthur Schlesinger Jr., a contemporary of Kissinger as special assistant to the President, perceptively wrote that it was 'fresh and funny and fascinating and terrible ... overcrowded with ideas, effects, points, insights, some good, some less good, all slightly hurried and flattened by the tight artistic control'. *Show* [February 1964], quoted in Gene D. Phillips and Rodney Hill, *The Encyclopedia of Stanley Kubrick* [New York: Facts on File, 2002], 94.

James Naremore has usefully compared quotations from Kissinger and Kahn to lines uttered in the film by Turgidson and Strangelove. Among many other instances, note Turgidson's speeches on the 'necessity for choice' and 'mine shelter/missile gap', which echo Kissinger's 1961 book *The Necessity for Choice: Prospects for American Foreign Policy*. Kubrick told Alexander Walker that it would be 'difficult, and dramatically redundant, to try to top the statistical and linguistic inhumanity of nuclear strategists'.<sup>31</sup> Certainly, close readings of these articles to compare them with ideas and even lines of dialogue from the film could prove particularly revealing. Co-screenwriter Terry Southern mentioned how he would rework the scenes with Kubrick for bigger laughs and sharper impact, each day coming into the studio in the backseat of their chauffeur-driven Bentley.<sup>32</sup> During such sessions, Kubrick might be brimming with the latest techno-babble he picked up from devouring military journals, *Foreign Affairs*, *Time*, or *Playboy* (which also featured writers of the caliber of Arthur C. Clarke, his future 2001 collaborator, and James Bond creator Ian Fleming).<sup>33</sup>

We know for certain that Kubrick paid a visit to Alastair Buchan, the director of London's Institute for Strategic Studies, as early as 1961.<sup>34</sup> He was also in fairly frequent contact with Thomas Schelling and Herman Kahn, who could feed him the latest scary strategies, such as Mutual Assured Destruction (MAD), or limited nuclear war on the battlefields of Europe.<sup>35</sup> Some of his contacts were placed highly enough to pass along rumors and personal gossip from inside the nuclear advisers' circle of the RAND Corporation and the Kennedy administration. Just as filming was getting underway, Kubrick went so far as to tell Joe Breen's successor at the Production Code Administration, Geoffrey Shurlock, that there was nothing in the film which had not already been represented in official government statements, including those of the President and his advisers.<sup>36</sup> Throughout his career Kubrick was not afraid of borrowing the words and ideas of others and insidiously transforming them for his own ends. And he did not worry endlessly about trying to be original for the pure novelty of it.<sup>37</sup>

Much speculation has centered on exactly what Kubrick's old friend, Weegee (née Usher Fellig), the eccentric crime and celebrity photographer of *Naked City*, was doing on the set for this production, apart from shooting some interesting portraits and production stills or offering pointers on high-contrast

source lighting.<sup>38</sup> Kubrick knew Weegee as a fellow New York City photojournalist, and although he never explicitly acknowledged the influence of Weegee's avant-garde documentaries and experimental shorts, he admitted to Hollis Alpert that it is possible to learn more from films that 'deal with other things, like documentaries, *a few moments in crazy avant-garde movies*, and TV commercials, even if they're things that only happen to work for five seconds.... [S]ome of the most imaginative filmmaking, stylistically, is to be found in TV commercials. Because they have to have compression, dramatize and make their point in about thirty seconds, some are made with unusual precision.'<sup>39</sup> [Emphasis added]

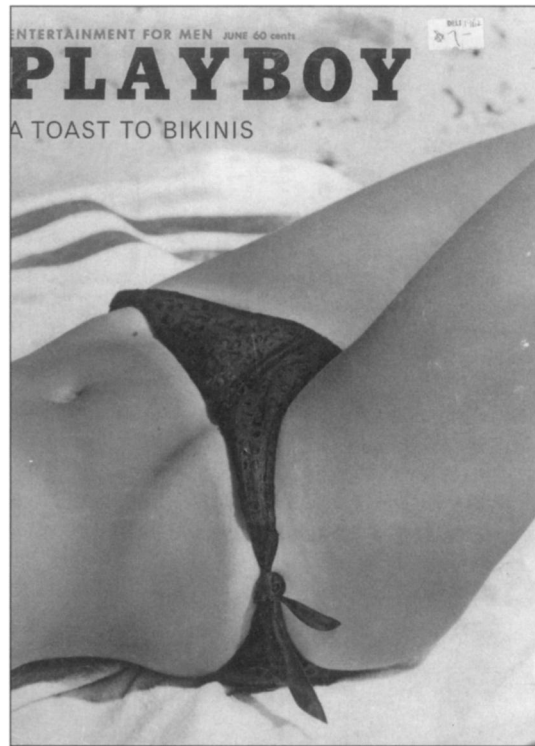
Along with Drs. Kissinger, No, and Strangelove, Usher Fellig changed his name (to Arthur) on immigrating to the United States. It is conceivable that he could have been involved with the elaborate photographic set ups of the playmate centerfold layout with Tracy Reed as his model.<sup>40</sup> A photograph published by Christiane Kubrick shows the director and cinema camera perched on a ladder above the bed for a Weegeeish high-angle down to the bikini-clad secretary, but this shot never it made it into the finished film, although the centerfold pin-up is taken from a slightly elevated position.<sup>41</sup>

Weegee also inadvertently supplied an unusual New York-German accent as the unwitting on-set voice model for Sellers' characterization of Strangelove. But Kubrick confusingly explained to Alexander Walker that, 'Strangelove's accent was *probably* inspired by the physicist Edward Teller, who became known as the [loving?] father of the H-bomb, though Teller's origins are Hungarian and his accent isn't really that close to what Peter did'.<sup>42</sup>

We should not overlook the significance for Kubrick of this device of the hidden photographic revelation, as he was later to use it with devastating effect for the final revelation of the true nature of Jack Torrance (Jack Nicholson) as a reincarnated axe murderer in *The Shining* (1980), through the use of his look-alike in the old Fourth of July party ballroom picture hanging in the haunted Overlook hotel.<sup>43</sup>

### Black gloves, green baize and 'Bat' Guano

Scholars have rightly focused on the crucial contribution to the breakthrough look of the film of the legendary German-born production designer Ken Adam (himself an RAF veteran), but most have missed the significance of how he first came to



**Fig. 4.** The June 1962 issue of *Playboy*, which is read by Maj. Kong in the B-52 cockpit, includes a Swiftian article from 2001 author Arthur C. Clarke; a profile of a playmate who is an avid fan of the James Bond series; a discussion between President Kennedy's pal Mort Sahl and Edward Bernays, the propagator of water fluoridation; and a cartoon on trysts by Jules Feiffer, who was briefly consulted on the script. The beach bunny pin-ups on the inside of the B-52 safe door are taken from page 58 of the pictorial which ends, 'so, toast the brief bikini – it was once just a nothing atoll'. Reproduced by Special Permission of *Playboy* magazine. [Copyright ©1962 by Playboy.]

Kubrick's attention.<sup>44</sup> In several interviews, Adam has mentioned that Kubrick told him he was very impressed by his set design (and the model work) in the original James Bond movie, *Dr. No*, which was released in October 1962.<sup>45</sup> Apart from being a favorite author of John F. Kennedy, Ian Fleming was regularly serialized in *Playboy*; the March 1960 issue, for example, included not only Fleming, but future Kissinger friend Jill St. John.<sup>46</sup> (The following month saw a favorable mention of Kubrick himself, and Peter Sellers was interviewed in the October 1962 issue.)

In Fleming's 1958 novel *Dr. No* we learn that the eponymous villain lost his hand, changed his German name upon assuming U.S. citizenship, and wanted to force missiles off their intended courses and targets. As a front for his secret Caribbean island base, he employed Cuban and Jamaican workers to





**Fig. 5.** Strangelove rises on Judgment Day. A riddle inside an enigma, or a shatteringly sick inside joke? [Author's collection.]

mine guano, an ingredient in fertilizers and munitions (a conceit which goes back at least to Verne's *20,000 Leagues under the Sea*, as does the machine camouflaged as a sea-monster/island-dragon).<sup>47</sup> J. Hoberman perceptively observes that No's secluded island palace, as designed by Ken Adam, seemed more like 'a bachelor pad worthy of a six-page feature in *Playboy*'.<sup>48</sup> Dr. Julius No meets his just demise

**Fig. 6.** Gambling with the fate of the world around Ken Adam's casino-style conference table in the War Room. [Author's collection.]



in the novel when Bond entombs him in a guano avalanche, which apparently was too over-the-top for the film version.

The wheelchair motif is harder to source with confidence, but it probably has some inspiration in the sexually frustrated, war-scarred, intellectual husband of Lady Chatterley in D.H. Lawrence's novel, which was going through hard-fought obscenity trials for release in the early 1960s.<sup>49</sup> This would be sure to have struck a chord with Kubrick, in both his censorship battles over *Lolita* and his interest in such 'daring' writers as Vladimir Nabokov and Arthur Schnitzler.<sup>50</sup> Vincent LoBrutto ascribes to both Kubrick and Sellers the belief that politically powerful figures were really overcompensating for being impotent in some hidden way, and that could have been indicated by the wheelchair.<sup>51</sup> This logic would be in line with Kubrick's pre-production statement, cited earlier, given to the *New York Times*.

Ed Sikov quotes Sellers as saying that one day Kubrick suggested he should wear a black glove, which would look rather sinister on a man in a wheelchair. "Maybe he had some *injury in a nuclear experiment* of some sort", Kubrick said. I put on the black glove and looked at the arm and I suddenly thought, 'Hey, that's a storm-trooper's arm'. So instead of leaving it there looking malignant I gave the arm a life of its own. That arm hated the rest of the body for having made a compromise. That arm was a Nazi".<sup>52</sup> Certainly, Fritz Lang's seminal mad scientist Rotwang can be glimpsed here, as Hughes and Naremore have separately pointed out, but I feel Kubrick was probably reminded more by the recent characterization of Dr. No, who, we are told in the film version, suffered from a nuclear accident to his hand.<sup>53</sup> According to Adam, it was also Kubrick who suggested that the war room table should be covered with casino green baize, again highly reminiscent of Bond's introduction with his famous catch-phrase over the gaming table. 'It should be like a poker table: there's the president, the generals and the Russian ambassador playing a game of poker for the fate of the world'.<sup>54</sup>

Of course, the steely-eyed Keenan Wynn characterization of the aptly-styled Colonel 'Bat' Guano deliciously skewered the Production Code Administration's obsession with all forms of *preversions*, most subversively in the form of a 'golden shower' from a violated Coca-Cola vending machine (which both literally and figuratively went over their heads).<sup>55</sup> Kubrick was particularly partial to juvenile yet erudite

plays on names, a penchant spurred by Nabokov's use of anagrammatic characters in *Lolita*, the film he was just finishing at the time he was writing *Dr. Strangelove*.<sup>56</sup> Perhaps he also noticed with impish relish that the character actor who portrayed Dr. No was none other than Joseph Wiseman (quite literally a nuclear Wise Man indeed)!<sup>57</sup>

Many claim to have traced the genesis of the title character's name, from Kennedy Defense Secretary Robert Strange McNamara to fanciers of fine German merkin.<sup>58</sup> Until we unearth a 'smoking-gun memo' in Kubrick's own handwriting from the family archives, I can only submit for your consideration one further explanation. Strange to say, very few real people or fictional characters in the movies have names that begin with 'Strang(e)'.<sup>59</sup> One of the rare exceptions was the British MI6 Jamaican station chief created by Fleming, Jack Strangways, who is murdered in the first few minutes of *Dr. No*. In the movie his peculiar name is displayed prominently on the letterbox sign outside his gate. (A minor character is also called Jack Strangeways in the second version of *Lady Chatterley's Lover*.<sup>60</sup> This Jack rants about mowing down 'commies' with a machine gun and getting a prize stud position repopulating a post-

apocalyptic world – singular fantasies which reappeared in the obsessed generals in Kubrick's movie.)<sup>61</sup>

Just as the X-ray revelation of underlying sketches behind an old master's painting only enhances our appreciation of the final work, the discovery of these roots in no way diminishes the overall intellectual and artistic achievements of the screenplay. These unexpected sources show us the range of material collected by Kubrick and playfully exploited by him before the time of his collaboration with Terry Southern. Ultimately, they add support to Kubrick's contention that he as *auteur* was primarily responsible for the key structural ingredients, and that Southern (and Sellers and to a lesser degree Scott) mainly added the decorative 'icing on the cake' by way of funnier punch lines to grace his unforgettable political comedy situations.<sup>62</sup>

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## Notes

1. See, most recently, James Naremore, *On Kubrick* (London: British Film Institute, 2007), 119 ff.; Gary D. Rhodes (ed.), *Stanley Kubrick: Essays on His Films and His Legacy* (Jefferson, N.C.: McFarland, 2008); P.D. Smith, *Doomsday Men: The Real Dr. Strangelove and the Dream of the Superweapon* (London: Allen Lane, 2007), and Bill Krohn, *Stanley Kubrick* (Paris: Cahiers du Cinéma, Collection Grands Cinéastes, 2007). Also Geoffrey Cocks, *The Wolf at the Door: Stanley Kubrick, History, & the Holocaust* (New York: Peter Lang Publishing, 2004); Thomas Allen Nelson, *Kubrick: Inside a Film Artist's Maze* (Bloomington: Indiana University Press, 2000); Alexander Walker, et al., *Stanley Kubrick, Director: a Visual Analysis* (New York: Norton, 1999); Vincent LoBrutto, *Stanley Kubrick: A Biography* (New York: Donald I. Fine Books, 1997); Gene Phillips (ed.), *Stanley Kubrick: Interviews* (Jackson: University Press of Mississippi, 2001); Norman Kagan, *The Cinema of Stanley Kubrick* (New York: Holt, 1990); Paul Boyer, 'Dr. Strangelove' in Mark C. Carnes (ed.), *Past Imperfect: History According to the Movies* (New York: Holt, 1996); George W. Linden, 'Dr. Strangelove' in Jack G. Shaheen (ed.), *Nuclear War Films* (Carbondale: Southern Illinois University Press, 1978); F. Anthony Macklin, 'Sex and Dr. Strangelove', *Film Comment*

(Summer, 1965): 55–57, and Brian Siano, *A Commentary on Dr. Strangelove*, 1995, available at The Kubrick Site, [www.visual-memory.co.uk/amk/doc/0017.htm](http://www.visual-memory.co.uk/amk/doc/0017.htm)

2. Peter George, *Red Alert* [originally published as *Two Hours to Doom*] (New York: Ace Books, 1958), screen rights bought by Harris-Kubrick Polaris Productions for approx. \$3,000 ca. 1959–60 (Leon Minoff, 'Nerve Center' for a Nuclear Nightmare', *The New York Times*, 21 April 1963, X7). Other collaborators on script development, apart from the novelist, initially included James B. Harris, cartoon humorist Jules Feiffer (fleetingly), and the ultimately credited co-screenwriter, Terry Southern, a Lenny Bruce intimate who worked on it from mid-November to end December 1962 (LoBrutto, 228, 249). The Dr. Strangelove character does not appear in the original book: see Randy Rasmussen, *Stanley Kubrick: Seven Films Analyzed* (Jefferson, N.C.: McFarland, 2001), 6 and Jeffrey Townsend, et al., 'Red Alert' in John Tibbetts and James Welsh (eds), *The Encyclopedia of Novels into Films* (New York: Facts on File, 1999), 183–186.
3. Christopher Coker, 'Dr. Strangelove and the Real Doomsday Machine', *The Times Literary Supplement*

- ment: *Times Online*, 8 August 2007. Real life has turned full circle and we now have a new Russian president by the name of Dmitry (just as in the movie), Cuba and the Castro brothers are back in the headlines and apparently a Soviet-era doomsday retaliation computer is still running somewhere deep underground.
4. Greg Jenkins, *Stanley Kubrick and the Art of Adaptation, Three Novels, Three Films* (Jefferson, N.C.: McFarland, 1997), 160. On a later occasion, Kubrick famously discovered the inspiration for his poetic title "Full Metal Jacket" from perusing a mundane gun catalog (Nelson, 230–231).
  5. Eugene Archer, 'How to Learn to Love World Destruction', *The New York Times* (26 January 1964): X13.
  6. Amazingly, this article blandly revealed to the reading public, including Soviet diplomats, that the U.S. was at that time installing 30 Jupiter missiles in Italy and another 15 in Turkey, something which was to so rankle Nikita Khrushchev in the coming months. Many had believed that the U.S. was falling behind the Soviet Union in the numbers of bombers and missiles, and candidate Kennedy and strategist Kissinger, playing upon this fear, criticized the Eisenhower administration for allowing this to happen. Said Kennedy in the 1960 campaign, 'We are facing a gap on which we are *gambling* with our survival'. But the new Defense Secretary Robert S. McNamara found that not to be the case after coming into office, embarrassingly announcing it to the press (he even joked about a 'destruction gap'). This 'gap' paranoia is cleverly satirized in Gen. Turgidson's final fear of allowing a 'mine-shaft (i.e. deep bomb shelter) gap' to open up. 'DEFENSE The Missile Gap Flap', *Time* (17 February 1961): 12–13.
  7. As was his custom for all projects, Kubrick steeped himself in the literature and assiduously collected newspaper clippings and records about real-life nuclear near misses and bizarre accidents with H-bombs from various sources in preparation for the scriptwriting. James Howard, *The Stanley Kubrick Companion* (London: Batsford, 1999); see also Hughes, 122, and Minoff. The autodidact director with an interest in flying may also have run across stories of airmen falling out of bomb bays in mid-flight during the 1940s and 50s.
  8. Christiane Kubrick, *Stanley Kubrick, A Life in Pictures* (New York: Little Brown, 2002), plates 97 and 98. East Coast locations for *Lolita* have been identified as New York, Gettysburg, Rhode Island, Albany, Newport, Vermont, Maine and Route 128. Shooting of 88 days started in England in November 1960 and ended in the U.S. in March 1961: Bernd Eichhorn, et al. (eds), *Stanley Kubrick (Kinematograph #20*, Frankfurt am Main: Deutsches Filmmuseum, 2004), 286.
  9. Christiane Kubrick, plate 99. Stanley Kubrick's version of *Lolita* was released in the U.S. on 13 June 1962, eighteen months after Sellers had completed his scenes in it. The comedy actor was bruited for a Best or Supporting Actor nomination, which did not eventuate. Ed Sikov, *Mr. Strangelove: A Biography of Peter Sellers* (London: Sidgwick & Jackson, 2002), 163–164.
  10. Gaffney also believes that around this time he recommended Terry Southern's satiric cult novel *The Magic Christian* (London: Andre Deutsch, 1959) to Kubrick, although others including Sellers have made that claim (Gaffney interview with LoBrutto, 211, 212, 231).
  11. This issue of *Time* also relates how the new President played hooky from the Oval Office to catch a screening of Kubrick's *Spartacus* (p. 15) and refers to *Lady Chatterley's Lover* in the book review section (p. 94). There is even a photographic ad featuring a Ryan Vertijet 'Manned Missile' (p. 96).
  12. Joseph Gelmis, *The Film Director as Superstar* (New York: Doubleday, 1970), 109. Kubrick also related to Minoff on the set that he had begun to see it as a grim comedy while working with Peter George on the adaptation in his New York apartment.
  13. LoBrutto, 231.
  14. Albert Wohlstetter, 'The Delicate Balance of Terror' (abridged version), *Foreign Affairs*, 37 (January 1959): 211–234. *Inside the Making of Dr. Strangelove* (documentary by David Naylor, 2000). A screenplay draft dated 31 August 1962, bearing Kubrick's byline alone, used the *Forbidden Planet* (1956) conceit of an extraterrestrial archeological expedition to the long-dead civilization of mankind on a desolated Earth which was later dropped: 'Nardac Blefescu (alien producer's anagram?) presents . . . A Macro-Galaxy-Meteor Picture', David Hughes, *The Complete Kubrick* (London: Virgin, 2000), 108–109.
  15. In a letter from New York to his London film editor, Anthony Harvey, dated 15 November 1961, Kubrick recommends that he read Herman Kahn's *On Thermonuclear War* (Princeton, N.J.: Princeton University Press, 1960) and Henry Kissinger's *The Necessity for Choice; Prospects of American Foreign Policy* (New York: Harper, 1961); Harvey Papers, Lilly Library, Bloomington, cited by Naremore, 119, note 1. James B. Harris recalls that Kubrick made him read Kahn's book during their initial script development. Harris interview, *Inside the Making of Dr. Strangelove* (Naylor, 2000). Sikov (194) repeats the oft-made claim that Kissinger was not yet a public figure when the film was made, but his contemporary prominence on the *New York Times* bestseller booklist for four months, media interviews and photos in newspapers, and regular mentions in the popular *Time* magazine (even eliciting fan mail from average read-

- ers) belies that assertion. The *Time* movie review of 31 January 1964 refers to the character of President Muffley (Peter Sellers) as being a 'vaguely Stevensonian liberal'. Somewhat disingenuously, Kubrick maintained that there was 'absolutely no relationship' between Muffley and any real person (Eugene Archer, op. cit). But *Sunday Telegraph* columnist Peregrine Worsthorne ('if that really was his name', to borrow a line from the movie) could see that 'all the Americans portrayed are beautifully observed studies of everything which non-Americans dislike and fear most about American character. ... They seem to be drawn straight out of the pages of *Krokodil* [a Soviet humor magazine]'; quoted in James Feron, 'Dr. Strangelove Provokes Britons', *The New York Times* (5 February 1964): 29. By the late 1960s *Time* was routinely referring to Kissinger and Edward Teller as 'Drs. Strangelove, East and West'. Jussi Hanhikari, *The Flawed Architect: Henry Kissinger and American Foreign Policy* (Oxford: Oxford University Press, 2004), 11.
16. The new president did not suffer from a shortage of 'doctors' in his coterie of advisers, not least of which was the controversial Max Jacobson, a.k.a 'Dr. Feel-good', the unconventional pep-pill pushing, vitamin-injecting guru of high society. (Indeed the pills and paraphernalia included in Maj. Kong's aircrew survival kit could well have been found in the presidential emergency medical briefcase at that time!) Kennedy was later to convene a panel of 'Wise Men', led by former Secretary of State Dean Acheson, to help him through the Cuban missile crisis of October 1962. That political phrase, dating back to the 1920s if not earlier, began to reenter the pages of *Time* magazine throughout 1962. It became the iconic title of Walter Isaacson and Evan Thomas' *The Wise Men: Six Friends and the World They Made: Acheson, Bohlen, Harriman, Kennan, Lovett, McCloy* (New York: Simon & Schuster, 1986). The majority of them were frequent contributors to *Foreign Affairs* (see table).
  17. Sikov, 194.
  18. Christiane Kubrick, caption to plate 112.
  19. Michael Starr, *Peter Sellers: A Film History* (London: Robert Hale, 1992).
  20. On Kahn, see Louis Menand, 'Fat Man: Herman Kahn and the Nuclear Age', *The New Yorker* (27 June 2005): 96.
  21. A.H. Weiler, 'The East: Kubrick's and Sellers' New Film', *New York Times* (6 May 1962): 149.
  22. Probably originating in the Kubrick-approved supplement to the Voyager-Criterion laserdisc version (Siano, para. 8), the transcript is now available online at [www.movie-page.com/movie\\_scripts.htm](http://www.movie-page.com/movie_scripts.htm)
  23. The novel described the bomber making a kamikaze crash-dive, without a thermonuclear detonation, for the original climax (Naremore, 120). Early images of 'bomb riding' by ground crew can be glimpsed in WWII documentary footage about U.S. bomber command in England featuring a young Curtis LeMay (model for SAC Gen. Jack D. Ripper). Other possible sources include Japanese manned torpedoes; an episode of the popular children's TV show *Tom Corbett, Space Cadet* (with characters such as 'T.J.', 'Ace' and Maj. 'Blastoff' echoing names and phrases in the film) aboard their gravity-gyro spaceship 'Polaris' (also Kubrick's production company's name); and even the midair acrobatics of Warner Bros. cartoon character Wile E. Coyote (a Kubrick favorite) with rockets and cannons. But Ken Adam believes the iconic bomb-riding only occurred to Kubrick after he decided to cast at the last-minute the cowboy character actor Slim Pickens, who wore a Stetson and bronco-busted in real life (LoBrutto, 237). A chicken and egg which-came-first conundrum to be sure.
  24. Also original in Kubrick's version (although apparently not featured on New York television that week), was stereotypical Royal Air Force Officer Lionel Mandrake (Sellers again), who is let down by limp prosthetic limbs like those of the British ace Douglas Bader, and who speaks of his conflicting experiences as a Japanese POW on the Burma railroad (see Churchill's war series in the *Time* listings) and his love of their compact, state-of-the-art cameras (an enthusiasm shared by Sellers and Kubrick in real life).
  25. Among the earliest was Siano, at para. 18. See also the analysis of this sole female character by Peter Baxter, 'The One Woman', *Wide Angle* 6:1 (1984): 34–41. During Reed's audition, Kubrick explained to her that the character was little more than a bikini-clad 'floozy'. Reed interview, *Inside the Making of Dr. Strangelove* (Naylor, 2000).
  26. Naremore, 126.
  27. See Tim Cahill, 'The *Rolling Stone* Interview with Stanley Kubrick', *Rolling Stone* (27 August 1997); LoBrutto, 250.
  28. Cocks, 110. No doubt Kubrick was also teasing the Production Code office who warned him that extremely brief bikinis of the kind being worn by starlets Ursula Andress or Jill St. John would not be tolerated in this production.
  29. Principal photography on *Dr. Strangelove* started at Shepperton Studios, England, in January 1963. *Kinematograph* #20 gives a shooting timeline from February to May 1963 (286). Hughes states (112) that filming took fifteen weeks and was completed on 23 April 1963.
  30. A surviving photograph of Kubrick's corkboard of index cards and notes for the editing room shows he referred to the secretary character in his own handwriting as 'Miss F.A.', which could also be a

- play on (Sweet) Fanny Adams, etc. (Christiane Kubrick, plate 229). See Harvey's reminiscences of rearranging the scenes on the moviola using this board in LoBrutto (244) and *Inside the Making of Dr. Strangelove* (Naylor, 2000), and also Tracy Reed's introduction to the world as 'Miss Foreign Affairs' in the puff piece for the People section, *Time*, 15 March 1963.
31. Naremore, 124–125; Walker, *et. al.*, 134.
  32. Quoted in LoBrutto, 233 and Hughes, 129. See also Terry Southern, 'Strangelove Outtake: Notes from the War Room', *Grand Street* 13 (Summer, 1994): 64–80. However, Ken Adam told Boris Hars-Tschachotin that he picked up Kubrick to drive him to the studio each day ('Superpower Paranoia Expressed in Space: The War Room as the Key Visual in *Dr. Strangelove*' in *Kinematograph*, #20, 76). Be that as it may, Kubrick, Scott and Sellers all attest to many changes being made by the cast or director on the set or during their improvisations (LoBrutto, 239, Kubrick to Philips). *Strangelove* film editor Anthony Harvey recalled that the version as filmed bore little resemblance to the original shooting script (LoBrutto, 243).
  33. LoBrutto, 233.
  34. Feron.
  35. Minoff; Naremore, 124; and LoBrutto, 225, 242. Kahn rarely published in *Foreign Affairs*, compared with the prolific Kissinger, Buchan, and to a lesser extent Schelling.
  36. LoBrutto, 232, 233.
  37. Kubrick told the *Observer* newspaper on 4 December 1960, 'I haven't come across any recent new ideas in film that strike me as being particularly important and that have to do with form. I think that a preoccupation with originality of form is more or less a fruitless thing.' Quoted in Thomas Elsaesser, 'Evolutionary Imagineer, Stanley Kubrick's Authorship', *Kinematograph* #20, 141.
  38. See, for instance, Daniel Kothenschulte, 'Caked or Distorted: What was Photographer Weegee doing on the set of *Dr. Strangelove*?' *Kinematograph* #20, 96. *Naked City* (Cincinnati: Zebra Picture Books, 1945) was thought to have inspired the Jules Dassin movie of the same name, which in turn influenced Kubrick's early work. But see Anthony Lee and Richard Meyer, *Weegee and 'Naked City'* (Berkeley: University of California Press, 2008).
  39. Hollis Alpert, 'Is It Strangelove? Is It Buck Rogers? Is It the Future? Offbeat Director in Outer Space', *New York Times* (16 January 1966): SM8.
  40. Kothenschulte (98) mentions seeing some kaleidoscopic lens pictures taken by Weegee of a female model who could have been Reed or her double. Reed also posed for more provocative lobby cards and color posters used in the European publicity campaigns, where the artist's rendering of the *Foreign Affairs* cover can be made out more clearly (Hughes, 118).
  41. Christiane Kubrick, plate 130.
  42. Sikov, 194, 239.
  43. See photograph as reproduced in Rhodes, 2 and *Kinematograph* #20, 187.
  44. Among the earliest to spot a possible connection here was critic J. Hoberman, 'When Dr. No. met Dr. Strangelove', *Sight & Sound* 3 (new series, December 1993): 16–21, although he saw it mainly in terms of the types of movies and books favored by the style-setting Kennedys. Rasmussen (48) did remark on the subconsciously motivated gloved hands of No and Strangelove, but failed to notice the many other ingredients they shared in common.
  45. Interview with Ken Adam by Boris Hars-Tschachotin, 'For Him, Everything Was Possible', *Kinematograph* #20, 88.
  46. For Kennedy's interest in Fleming, see Halsey Raines, 'Dr. No in a Caribbean Theatre of Movie Operations', *New York Times* (25 March 1962): 125. This article also describes the exotic location filming in Jamaica with newcomer Sean Connery, and concludes by drawing attention to the casting of Joseph Wiseman as the villain – who would shoot all his scenes back in England.
  47. In an off-beat story entitled 'Santa & Guano', *Time* reported on 19 October 1959 that Fidel Castro had nationalized Cuba's bat guano caves.
  48. Hoberman, 18.
  49. An underground English edition of the banned novel was first circulated in 1929 by Australian publisher P.R. 'Inky' Stephensen under the Mandrake Press imprint, which also echoes the name of Sellers' legless RAF ace.
  50. Kubrick adapted Schnitzler's *Traumnovella* (1925) as his final film, *Eyes Wide Shut* (1999). During their short *Strangelove* collaboration, Kubrick and Terry Southern brainstormed the idea for a 'blue movie' project using big budget stars after viewing rushes from a pornographic film (Hughes, 265–266). Nelson, too, has remarked upon the character's mechanized means and modes of animation and locomotion (102).
  51. LoBrutto, 239. In the last year of his life, the U.S. government scientific adviser John von Neumann, who dreamt of controlling the weather through polar cap manipulation, was confined to a wheelchair as a result of radiation-related bone cancer which spread to his brain; in the rival movie *Fail Safe*, directed by Sidney Lumet (1964), the Secretary of Defense walks in on crutches. Recall also the Germanic millionaire villain, played by John Hoyt, who

desperately struggles to his feet from his wheelchair at the apocalyptic end of *When World's Collide* (1951); see Alec Nevala-Lee and J. Kastof, *Strangelove's 'Erection': A Parody of [George] Pal?*, available at The Kubrick Site, [www.visual-memory.co.uk/amk/doc/0034.html](http://www.visual-memory.co.uk/amk/doc/0034.html)

It is quite plausible that Kubrick could have viewed this hit science fiction film and been struck by the scene, as he had recently directed the dependable Hoyt in the role of Caius in *Spartacus* (1960). Only the second version of *Lady Chatterley's Lover* includes a scene where the wheelchair-bound husband attempts to walk on crutches to impress his returning wife; *The Cambridge Edition of the Works of D.H. Lawrence, The Second Lady Chatterley*.

52. Sikov, 194. In this, Sellers somehow anticipated modern medical science's discovery of the alien arm syndrome by at least three decades, although the British horror film *The Hands of Orlac* (1960) had the transplanted hands of a deceased murderer taking over the hero's actions and thoughts like a Hyde alter ego. (*Strangelove's* make-up artist Stuart Freeborn also worked on this version of the often-filmed tale.) Other memorable artificial limbs in the horror canon include Lionel Atwill's inspector in *Son of Frankenstein* (1939).
53. Hughes, 122; Naremore, 132. As expected, Kubrick once again disavowed any intentional similarities to Lang's mad scientist character (Siano, para. 48). Christiane Kubrick also notes how impressed her husband was by the first James Bond movie. Interestingly, of all Kubrick's genre films, only a few moments from *Dr. Strangelove* come close to the spy movies of the 1960s, to which directors as diverse as John Huston and Ken Russell turned their hand. *Our Man Flint* (1965), for instance, has to contend with a troika of weather-controlling mad scientists along with a steel gloved arch-nemesis. Kubrick's fascination with the Bond series continued up to his uncredited lighting advice (Adam interview, 95) on the monumental supertanker interior set designed by Adam in 1976 for *The Spy Who Loved Me*.
54. Adam interview in Vincent LoBrutto, *By Design: Interviews with Film Production Designers* (Westport: Praeger, 1992), 42, cited by Hars-Tschachotin, 82; also LoBrutto, 235. Walker felt the war room circular conference table was meant to resemble a roulette-wheel, and the 'Big Board' threat map, a pinball scoreboard (Walker, et al., 131).
55. Responding to early criticisms of the movie's humor, Sellers facetiously wrote to a London newspaper that he had also played the part of the Coca-Cola machine 'and shall always regard it as one of [his] neatest imitations'. 'Debate over *'Strangelove'* Film Echoes Happily at the Box Office', *The New York Times* (10 February 1964): 21.
56. Kubrick may have learned from Sellers and fellow Goon Show writer Spike Milligan (sometimes credited with suggesting the revival of Vera Lynn's nostalgic closing song 'We'll Meet Again') how they used to test BBC standards and practices by trying to get away with ribald British army names, such as 'Hugh Jampton', that scanned acceptably in the written script, but which could be said suggestively out loud during the radio broadcast. See Angela Morley (née Wally Stott) reminiscences to Sikov, 82. Kubrick's own struggles with the censors even led him to preemptively footnote on an early script that the obscene surname of 'Schmuck' existed in real life and could be found on a certain page in the New York telephone book, ca. 1960. In the end, though, he accepted that he could not get away with explicit words and military swearing, so resorted euphemistically to Turgid(s)on and Merkin to amuse the more literate of his audience.
57. Already at that time Wiseman was a well-respected and busy New York-based character actor, who had memorably appeared opposite Kirk Douglas in *Detective Story* (1951) and frequently guested on prestige TV anthology programs, such as *Armstrong Circle Theatre*. He and Kubrick were also linked to the 1950s dance world through their ballerina wives. 'Joseph Wiseman' entry in The Internet Movie Database ([www.imdb.com](http://www.imdb.com)).
58. To his credit, Sikov is not one of them. Despite using the name for his life of Sellers and after extensive primary research, he is still none the wiser for its derivation and can offer no explanation. Co-screenwriter Terry Southern, although he often wrote about his experiences on the film, remained strangely silent on this matter. Even the widow and son of Southern can only speculate and seem slightly unsure of exactly who was responsible for thinking up the name; see their interviews for *Inside the Making of Dr. Strangelove* (Naylor, 2000). And Kubrick is using the odd name in his interview with Weiler as early as May 1962, at least six months before his collaboration with Southern.
59. The Internet Movie Database turns up an English second unit director interested in novel camera mounts, as was Kubrick, by the name of Stan Strangeway (*The Green Helmet*, 1961), as well as the monster character actor Glenn Strange. 'Strangeways' was also the name of a Manchester prison where notorious sex criminal 'Buck' Ruxton was hanged in the 1930s. Early script references to the character of the president's weapons adviser had him styled more simply 'Von Klutz', with steel-rimmed spectacles, approximating more Mel Brooks and the early 1960s penchant for satirizing NASA's chain-smoking resident genius, Wernher von Braun (hear, e.g. Tom Lehrer's eponymous ditty of this period, and recall the putdowns by frequent *Playboy* contributor and Kennedy speechwriter Mort Sahl).

60. To secure a more favorable reception, D.H. Lawrence even considered renaming his controversial work *Tenderness*, coincidentally prefiguring the suggestive 1932 song Kubrick chose to run under his main titles, 'Try a Little Tenderness' (music by the perennial Warner Bros. and Kubrick favorite, Harry M. Woods who, again coincidentally, was born with a fingerless stump for his left hand!).
61. In another passage Lawrence has his gamekeeper declare his love in these bleak terms: 'I shouldn't care if the bolshevists [sic] blew up one half of the world, and the capitalists blew up the other half, to spite them, so long as they left me and you a rabbit-hole apiece to creep in, and meet underground like the rabbits do'. *The Cambridge Edition of the Works of D.H. Lawrence, The Second Lady Chatterley*, 564.
62. Kubrick's formal statement on Southern's contribution to the screenplay, quoted in Lee Mishkin, 'Kubrick Threatens Suit on *Strangelove* Writer', *New York Morning Telegraph*, 12 August 1964 (cited by LoBrutto, 249).

**Abstract: Two of the MADdest scientists: where *Strangelove* Meets *Dr. No*; or, unexpected roots for Kubrick's cold war classic, by Grant B. Stillman**

Although the script of Stanley Kubrick's black comedy *Dr. Strangelove* (1964) was adapted from the cold-war thriller *Red Alert*, Kubrick and his writers were inspired by a wide range of cultural references in the course of their radical transformation of the original material. The essay shows how Kubrick's vision of nuclear brinksmanship drew on such sources as specific issues of the journals *Foreign Affairs* and *Playboy*, the recent film version of Ian Fleming's *Dr. No*, and the work of photo journalist Usher Fellig (Weegee).

*Key words:* *Dr. Strangelove*, *Red Alert* (novel), *Dr. No*, Stanley Kubrick, *Foreign Affairs Quarterly*, *Playboy* magazine, Weegee (Usher Fellig), Ken Adam, Ian Fleming, Peter Sellers.