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Combat Outfits, Subcultures Milena Canonero and Stanley Kubrick

In the mid-1960s, when Milena Canonero came to London, the British metropolis was considered "swinging," the center of cultural, fashion, and above all, pop music development – so where else could a young Italian woman in her early 20s who had just completed a fashion degree succeed?¹ She soon met Stanley Kubrick, who had settled in London a few years earlier. And that is how she got her first film assignment. One can imagine that the young fashion designer was able to learn a lot from the director, who was almost 20 years older and already successful at the time: "Kubrick gave me a lot of guidance. He took me along to check out sites and sent me to photograph certain things. He wanted me to understand what he was looking for. He told me that the head is the most visible part in film and I should start from there."² Later, however, she claimed that Kubrick had not been interested in the costumes at all³.

At any rate, the two worked together on two successive novel adaptations: The dystopia *A CLOCKWORK ORANGE* (1971) was the debut for the young costume designer, followed by the historical film *BARRY LYNDON* (1975), for which she was awarded the first of her now four Oscars, while Kubrick himself was nominated in three categories but came away empty-handed. The congenial collaboration between Kubrick and Canonero was to be repeated again five years later on *THE SHINING* (1980). Canonero was also supposed to have designed the costumes for Kubrick's last film, *EYES WIDE SHUT* (1999), but had to cancel due to other productions.⁴ The fact that all Kubrick films relate to each other has been described time and again by a large number of Kubrick apologists⁵. Less has been said about the matter that these references extend to the costumes as well, which is not so surprising if one grants the costume designer's work a similar individual-creative status as that of the director. Aside from the designer's personal signature, the costumes also, at least in the case of *A CLOCKWORK ORANGE* and *BARRY LYNDON*, bring to mind the social-cultural context in which these costumes were created. The films are thus *period pictures* in a double sense: In addition to the period of time narrated in the film – a near but indeterminate future in *A CLOCKWORK ORANGE*; the second half of the 18th century in *BARRY LYNDON* – they depict London's youth culture in the Swinging Sixties, that is, the time immediately before filming began.

I. *A CLOCKWORK ORANGE*

I. 1. White for Violence: The Droogs

In the novel by Anthony Burgess, published in 1962, the adolescent narrator Alex describes already right at the beginning the flamboyant dress style of his gang, the Droogs:

"The four of us were dressed in the height of fashion, which in those days was a pair of black very tight tights with the old jelly mould, as we called it, fitting on the crotch underneath the tights, this being to protect and also a sort of a design you could viddy clear enough in a certain light, so that I had one in the shape of a spider, Pete had a rooker (a hand, that is), Georgie had a very fancy one of a flower, and poor old Dim had a very hound-and-horny one of a clown's litso (face, that is). (...) Then we wore waisty jackets without lapels but with these very big built-up shoulders ('pletchoes' we called them) which were a kind of a mockery of having real shoulders like that. Then, my brothers, we had these off-white cravats which looked like whipped-up kartoffel or spud with a sort of a design made on it with a fork. We wore our hair not too long and we had flip horrorshow⁶ boots for kicking."⁷

It is astonishing that little of this impressively portrayed outfit can be found in the film costumes, which have become icons of the film itself. What remains are the jockstraps, albeit worn over white pants tucked into boots, and the boots themselves. The bizarre plastic decorations on jockstraps and ties have migrated to the cuffs of the white shirts or the suspenders. Marisa Buovolo's description of the "uniform" is precise and already interpretive: "It consists of a sophisticated combination of set pieces from the fashion of the past and the future. The collarless shirts, suspenders, hats, and *codpieces*, as archaic and unmistakably masculine attributes of a bygone era, contrast sharply with their 'futuristic' white pants. All of them wear a kind of conspicuous ritual jewelry made of plastic, which as a macabre battle trophy already foreshadows their violence: a cut-out eye with its bloody trace. Their wide pants are tucked into military boots. This makes them appear puffy and gives the Droogs a thoroughly menacing appearance, at the same time signaling their willingness to use violence."⁸ The Droogs also carry walking sticks with pommels which they use as weapons and masks with phallus-like noses during robberies.

Also dressed in white are the members of a gang in one of the films shown to Alex in his behavioral therapy training, other teenage patrons of the Korova Milk Bar who, like the Droogs, appear to be gangs. Similarly the all-male supervisory staff of the Korova, i.e., "cow" milk bar wears skin-tight white suits, red belts, and lace-up boots, on the one hand in keeping with the interior and offerings of⁹ the establishment in which they work; on the other hand, given the Korova clientele, the hard-bodied men must also possess a certain degree of willingness to use violence. Buovolo, however, interprets their costumes differently: "...an ironic allusion to contemporary 'space fashion' (...) which found numerous followers especially among French designers in the mid-1960s."¹⁰

The color white worn by the adolescent gangs are reminiscent of butchers' aprons, whose neatness stands in stark contrast to their function: The bloody trade leaves the clearest trace on white; and so this particular non-color seems desirous to signal that its wearer is not ashamed of his activity but, on the contrary, carries it out self-confidently in public. Surprisingly, however, the Droogs' excessive violence leave no

trace on their white outfits: After massacring a homeless man, fighting with a hostile gang armed with knives, and finally abusing Mr. and Mrs. Alexander, they return to the Korova bar without a splash of blood on them – as if the clothing reflected the perpetrators' immunity to moral scruples on the visual level.

In Western culture, the color white has predominantly positive connotations: It stands for innocence, purity, joy, for marriage, light, emptiness, neutrality – raising the white flag in war stops the fighting. In Far Eastern cultures, on the other hand, white is the color of death and mourning. To date, the bad guys in cinema have usually been dressed in dark clothes. White costumes make the gang's deeds seem all the more sacrilegious; Canonero's surprising recoding of the color white has inscribed itself in film history. And so, almost thirty years later, Michael Haneke still only needed to dress his youthful protagonists in bright white shirts and gloves in FUNNY GAMES (1997) and in the remake he directed himself (2007) in order to raise mistrust in the viewers. And rightly so: their costumes allude to the Droogs' fighting gear just as their method of assault – no forced entry but feigned harmlessness – copies that of the Droogs.

I. 2. The Victims

The writer and his wife as well as the Cat Lady who are attacked by the Droogs in their homes wear informal homey clothes in bright colors that further emphasize their victimhood. Mr. Alexander, in his gray and red patterned bathrobe that matches his wife's clothes in color on the one hand, and his thick, powdered eyebrows on the other, appears less than defensible, good-natured, and rather unmanly. Mrs. Alexander is virtually predestined to be a victim on account of her thin, skin-tight, knitted, tomato-red bodysuit, which she wears directly on her body, and her shoes with high block heels. As if she herself were not comfortable with this, she huddled into an unfolded and thus quasi-covered bucket chair before eventually opening the door for the Droogs. The Cat Lady is also vulnerable, as Rachel K. Ward aptly analyzes in her Fashion & Film seminar: "The 'Cat Lady' is exercising at home in a leotard, (...) relaxed but vulnerable. The victims are also in colorful leisure class settings, suggesting underlying class tensions."¹¹ The class antagonisms are perhaps less important in this context than the gender attributions made by the costumes: the helpless, aging intellectual and the young, aggressive hooligan tripled in masculinity by jockstrap and dildo nose.

Mr. Alexander's bathrobe is worn in the third part of the film by Alex, who seeks refuge in his former victim's home, bleeding and soaked, without initially realizing where he is. And indeed, Alex is not only injured, but he *is* also attacked after Mr. Alexander recognizes him. He is now in a wheelchair but takes revenge by virtue of his intellect. Canonero also put another writer from the Kubrick universe into a bathrobe: Jack Torrance in THE SHINING wears a gray-blue model. The color, which has masculine connotations, already points to a change in gender allocations; the garment is camouflage because Jack is a fake writer and a real perpetrator.

I.3. Street Fashion

In *Absolute Beginners*, a novel about the teenage cult in 1950s London, British author Colin MacInnes describes the clothing and language styles of various subcultures. The book was first published in 1959, and it seems reasonable to assume that Anthony Burgess was familiar with these almost reportage-like descriptions when writing *A Clockwork Orange*. Canonero presumably read it as well for Alex's outfit of the day is not, as described by Burgess, "like student-wear: the old blue pantalonies with sweater with A for Alex,"¹² but rather corresponds to the description of a Ted in MacInnes: „And, as a matter of fact, he wasn't wearing his full Teddy uniform either: no velvet-lined frock coat, no bootlace tie, no four-inch solid corridor-creepers – only that insanitary hair-do, dreamy curls falling all over his one-inch forehead, and his drainpipes that last saw the inside of a cleaner's in the Attlee era."¹³

The heroes of the Teds were the rock'n'roll musicians whose appearance they tried to copy: "As a subculture, teddy boys had a reputation for being troublesome and violent, clashing frequently with authority and famously ripping out seats at concerts. Drape jackets, drainpipe trousers, skinny ties and creepers were compulsory attire."¹⁴ This description from the London *Guardian* also corresponds to Alex' appearance in the daytime. Canonero's everyday costumes for Alex refer to the street; she absorbed what she saw around her – and perhaps the Italian's foreign gaze in London was just right for the task at hand: terror essentially results from strangeness; what you don't know makes you afraid. Thus, the dystopia *A CLOCKWORK ORANGE* may correspond overall to a nightmare vision of the war generation, which, still scarred by the struggle for survival, suddenly found that its own sons (and daughters) had become strangers to their parents.

And this fits with a piece of information that comes from Anthony Burgess' autobiography: "In the mid-sixties, before Kubrick's involvement, a film adaptation had already been planned once before. 'A singing group known as the Rolling Stones' (Burgess) was to play the 'Droogs' quartet at that time, with Mick Jagger as gang leader Alex."¹⁵

II. BARRY LYNDON

II. 1. Pragmatism and Grandeur: Redmond Barry Becomes Barry Lyndon

The casting of actor Ryan O'Neal in the title role, whose smooth, expressionless face was only considered attractive in the 1970s and who hardly played any noteworthy roles in later decades, was a successful coup insofar as the figure of the Irish upstart is characterized by fatalism and apathy. Barry Lyndon's inner emptiness is countered by his exterior. Milena Canonero and Ulla-Britt Söderlund, who shared the Academy Award for Best Costume Design, dressed O'Neal in an astonishing array of changing

but very similar costumes, which are assigned to the character's three dramaturgical phases of departure, stagnation, and ascent.

Kubrick himself spoke at some length about the costumes in *BARRY LYNDON* but paid little tribute to his costume designers: "All the clothes were made from contemporary drawings and paintings. No costume was *designed* in the usual sense. In my opinion, there is no better way to make historical costumes. It hardly seems sensible to have a designer make a design from the same pictorial material, say the 18th century, when you can copy the clothes in detail. Nor does it make sense to have sketches made from costumes that are already available in drawings and paintings of the period in question. On the other hand, it is very important to get clothes from the respective era so that you know how they were originally made. In order for them to look true to life, they must also be made using the same process. Also, consider the problems that still exist today when designing clothes. Only a handful of fashion designers seem to have a sense of what looks new and yet good. So how can a fashion designer, however talented, have a feel for the clothes of a different age that corresponds with the people and fashion designers of that very period as recorded in their paintings? (...) The starting point and the indispensable prerequisite for any historical or futuristic plot is that what is shown must be credible."¹⁶

I think that for all their historical accuracy, contemporary influences are nonetheless visible in the costume design, referencing youth culture the same way they do in *A CLOCKWORK ORANGE* – and thus, similarities between the costumes of the actively cruel Alex and the passively cruel Barry Lyndon are certainly not coincidental.

At the beginning, Barry Lyndon is still Redmond Barry and lives in Ireland: All his compatriots are dressed in earth tones, contrasting with the red of the English tunics as worn by an elderly officer who competes with Barry for the hand of his cousin. Barry's costumes are made of tweed, drillich, and leather in mud colors; brown hats and boots complete his outfit. These are colors that blend in with the hues of the landscape – only the outsiders add accents to the monochrome picture. Accordingly, one can tell right away that the men dressed in black and gray who stop Barry during his getaway are up to no good, and sure enough they end up robbing him. The functional, sturdy, rural attire of the Irish, so perfectly in harmony with the landscape, emphasizes the bond between Barry and his homeland, which, even at the peak of his social ascent, he will later yearn for incessantly. –As the costumes show, nowhere else does he fit in as well as here.

After the Seven Years' War, in which Barry fought as a member of various armies, his first civilian clothes are plain and unobtrusive in shades of gray, in keeping with his position as a spying valet to a foreigner of unknown nationality in Prussia. The latter, the Chevalier du Balibari, counters his valet's appearance with his own over-ornate wardrobe of silk, velvet, and brocade fabrics with rich gold ornamentation, lace jabots and lace cuffs, which is, so to speak, an exaggerated version of courtly attire¹⁷ and thus verges on kitsch. The costume design here emphasizes the rigid social

order that is particularly difficult to bear for Barry, who is obsessed with the idea of advancement. Like all parvenus, he recognizes expensive clothing but not the distinction between tasteful and ostentatious. The Chevalier's glamorous appearance is well calculated; after all, it distracts from his cheating and trickery at the gaming table. Barry adopts his style of dress after defecting to Balibari's service.

As with the Droog costumes in *A CLOCKWORK ORANGE*, Barry Lyndon's genitals are emphasized, at least as long as he believes himself to be in possession of his wife and her fortune. When his stepson, Lord Bullingdon, returns to the castle to wrest power from Barry Lyndon, he is wearing the same kind of pants.

II. 2. Beautiful and Apathetic: Lady Lyndon

Lady Lyndon, portrayed by Marisa Berenson, already seems impassive at her first appearance at the side of her elderly, wheelchair-bound husband: a silent sufferer, beautiful but anemic. She seems resigned to her respective circumstances over which she has little influence, which leads to her being patronized by various men throughout the film, at the end of which she surrenders to religion. Heiress to a vast fortune upon Lord Lyndon's death, she does not use it to wield power, nor does she use her beauty. Marisa Berenson, who along with Veruschka, Twiggy, and Lauren Hutton was one of the most famous models of the 1960s, adopts the requirements of this job description in her interpretation of the film role: Lady Lyndon is a magnificently hung coat rack; and she has no other task than to be just that.

Costume and make-up underline the passivity and anemia of the character: At the beginning of her marriage to Redmond Barry, Lady Lyndon still wears warm gold and brown, occasionally trimmed with fur, alluding to sensuality, physicality. The famous carriage ride after her marriage to Barry shows him, seated on the left, in cool gray while sucking on a clay pipe. The gesture is ignorant, dismissive, his feelings for her having already grown cold in the year that had to elapse between Lord Lyndon's death and their wedding – if they indeed ever applied to her person rather than her wealth. He looks out the window, away from her. She, on the other hand, seems warm, open, receptive, so much that when he does not directly respond, she immediately abandons the attempt to stop him from smoking. This is perhaps Lady Lyndon's most active moment, the moment when the power relations between the two manifest themselves. This is the only reason why the claustrophobic carriage ride¹⁸, in which only the smoky interior of the coach is shown, drags on to agonizing length. In a second carriage sit Lady Lyndon's son, Lord Bullingdon, and his tutor. The boy wears warm browns, similar to his mother's vesture; he still looks to the future with optimism, while his tutor, in keeping with his status as a clergyman, wears black. In the second carriage, however, the boy sits on the left while his mother sits on the right in the first. It is precisely the doubling of the color scheme that points to the characters' power relations: The boy is as much at the mercy of the teacher as Lady Lyndon is at the mercy of her new husband, but both mother and son have placed themselves trustingly in the hands of their masters.

When Lady Lyndon catches her husband kissing one of her maids during a walk in the garden, she is wearing a light summer dress with a millefleur pattern on muted white. This costume is less sensual than playful; Lady Lyndon still takes pleasure in her status as wife and young mother; air and sun seem to do her good. After this scene, Lady Lyndon is seen almost exclusively indoors, and the colors of her elaborate dresses vary between oyster white, cream, and light gray. The pale, cool colors visualize Lady Lyndon's increasing apathy – after the birth of little Bryan, she seems to have lost all interest in sex. It is interesting that there is nothing seductive about her low-cut dresses due to the lifelessness of their wearer. It is also noteworthy that despite the sex obsession of the 1970s, Kubrick completely refrains from depicting explicit sex in this film.

Lady Lyndon's wardrobe may have influenced Vivienne Westwood's collections – the cold nude tones, however, as well as the cuts of high rococo, her hairstyles, and masks anticipate goth fashion. Canonero's and Söderlund's ability to cite contemporary fashion was limited in BARRY LYNDON, so it is all the more interesting that their designs were cited again and again in the decades that were to follow.

III THE SHINING

III. 1. No Snuggling by the Fireplace: Jack and Wendy Torrance

Hardly any of the authors who have concerned themselves with THE SHINING have dealt with the costume design; if they have, then it is interpreted in connection with the murder of the Native Americans, which is claimed to be the actual theme of the film: Since the Overlook Hotel was built on an Indian burial site, as its manager tells us at the beginning of the film, it is thus construed to represent the oppressors; and it is argued that what happens in the hotel later on mirrors the story of the violent expulsion of the natives, hence the frequent use of the colors of the American flag. "(...) From about the middle of the film, (...) Jack, at first mainly in browns and greens¹⁹, is dressed only in red, white, and blue. Danny and Wendy undergo exactly the opposite development, and Hallorann also wears a brown jacket when he returns to the hotel. As Wendy walks through the maze with Danny, she is wearing her hair in Indian braids."²⁰

To me, Canonero's costume design seems to point in a different direction; it refers to the development of the marital relationship, which it accentuates, comments on, and sometimes even predicts. In THE SHINING, Jack Nicholson and Shelley Duvall as Jack and Wendy Torrance wear exclusively indoor clothing, as if they are from the start determined to ignore the grim weather conditions outside. They seem ill-equipped for outdoor sojourns, apparently having counted on the huge empty hotel to provide them with enough variety and exercise during the winter months.

The clothes of the two adults are all about coziness, intimacy, informality: They wear comfortable cuts and soft, warm fabrics in muted shades of blue, green, brown, and red, Wendy once arrayed in a jacket in bold golden yellow. The colors are reminiscent of the hunting clothes worn by English aristocrats in the early 20th century, of a dignified country house atmosphere and open fires. Wool, corduroy, and felt are the preferred materials for Wendy's costumes, while velvet, corduroy, tweed, and flannel are used for Jack. The signaling element of the costumes stands in stark contrast to the events: There is no thought of coziness; from the first moment of their trinity, a strange threat seems to emanate from the house. The clothes do not even offer Wendy symbolic protection from the attacks of her husband, who in his staid windbreaker actually reminds of the prototype of the obsessive-compulsive janitor – the costume betrays what he denies about himself: Jack is not a writer; his writer's block is a permanent condition.

Wendy's high-necked sweaters, her strappy skirts and long, shapeless cardigans, which she wears in several layers on top of each other, signal abstinence from sexuality. Much like Lady Lyndon in *BARRY LYNDON*, Wendy in *THE SHINING* seems to have sworn off sex, perhaps as soon as her child was born. And Wendy, too, is a rather passive figure; at best, she becomes active when the well-being of her son is at stake, who, however – and this, too, is a parallel to *BARRY LYNDON* – is much better able to defend himself against his violent father.

In an ideology-critical analysis in the spirit of the movement of 1968, Peter W. Jansen wrote as late as 1984: "Once again, the negative featuring of the sexual (or its denunciation) is unmistakable: it is the danger in room 237, it is Wendy's vision (or projection of a demand or exercise that degrades her?); there is not a single scene of tenderness between the spouses (not even: that they eat meals together), and that there could have been tenderness at one point, ages ago, seems completely out of the question; yet there are, once again, etymic signals: the murder tools axe and knife and the baseball bat as activated symbols of potency and sexual repression."²¹

Even in the costumes for *THE SHINING*, one can discover the influence of the street on Canonero: The few echoes of Native American clothing in Wendy's wardrobe, including her braids, place her in the alternative scene, with which she would certainly have sympathized in the reality of the late 1970s as one half of a now-bourgeois ex-hippie couple. The hippies, who later mixed with the alternative scene, combined second-hand clothes with homespun folkloric and militaristic set pieces.

III. 2. Homespun: Danny Torrance

There has been a lot of speculation about Danny Torrance's costumes among the sworn Kubrick fan community, especially about the hand-knitted sweater featuring the white Apollo 11 rocket on a blue background. The motif, along with other evidence, is considered by conspiracy theorists to be proof that the moon landing in 1969 was actually staged by Kubrick.²²

In my interpretation, the knitted sweaters of the little boy – another sweater with a Mickey Mouse figure is also conspicuous – also suggest the desexualization of his mother: Knitting is one of the least sexy occupations imaginable, the permanent fiddling with the pointed needles keeps the knitter's man at bay; her attention in complicated counting patterns is completely absorbed anyway. One does not see Wendy knitting after she arrives at the Overlook Hotel, however; apparently, she has already outfitted her son for the winter season beforehand.

Similarities emphasized by the costume design exist not only between the characters Lady Lyndon and Wendy Torrance but also between the writers Mr. Alexander in *A CLOCKWORK ORANGE* and Jack Torrance. Mr. Alexander, too, wears clothes meant only to be worn indoors; it seems that neither the prolific nor the unproductive writers that Canonero dresses get much fresh air. In *THE SHINING*, Jack's inappropriate clothing eventually leads to his death from cold – his son has lured him into the hedge maze, fully aware that the father would not be able to find his way out.²³

In the Italian edition of *Vogue*, one can find a more pragmatic interpretation of the costumes: "For (...) *Shining* (1980), Milena Canonero thinks of the costumes of the characters as mirrors of their personality. The humorous colorful sweaters worn by little Danny show the love his mother has for him, Shelley Duvall's naïve clothing make her dreamy, while the understated clothing worn by Jack Nicholson underlines his mediocrity."²⁴

IV. Film and Fashion

"The Overlook" was the name British fashion designer Alexander McQueen gave his show for the 1999/2000 winter collection, in which the models stalked through an artificially snowy landscape in a glass box. Not only were their braids reminiscent of Wendy's in *THE SHINING*, but so were their pinafores and bell skirts as well as a coat with a hexagonal pattern like the one on the floor of the hotel. Finally, McQueen had two models appear wearing identical gray apron dresses with small collars, holding hands like the Grady sisters in the film, and, like them, clearly not twins. McQueen varied the basic structure of the light blue and white twin costume created by Canonero by designing them in variations of gray.²⁵

It was again Alexander McQueen who quoted *BARRY LYNDON* in his 2007 spring-summer show: to themes from the film score played live, models paraded sweeping, long skirts, train dresses, and tight-fitting, low-cut tops – some in the nude color spectrum designed by Canonero/Söderlund for Lady Lyndon. Like her, the models with pale make-up wore sweeping hairstyles or voluminous hats that emphasized their aloofness.²⁶ Even the highlight of the show, a dress made of fresh-cut flowers, repeated Lady Lyndon's millefleur dress.

And on March 6, 2015, the New York Observer headlined in its Style section: "John Galliano's Maison Margiela RTW Debut Feels Like 'A Clockwork Orange'. Technicolor Droog-ettes slouch down the runway in Paris." Author Molly Mulshine states: "At John Galliano's first ready-to-wear show as creative director of Maison Margiela, we could not help but think of Stanley Kubrick's *A Clockwork Orange*. Models grimaced and tromped down the runway (...) with extreme and colorful makeup lining their eyes, like a female version of the pack of delinquents in the 1971 classic."²⁷

What is remarkable is that fashion designers and journalists seem to rely on their audience to recognize the Kubrick references as well. Milena Canonero has been inspired by pop culture, and her costumes have returned to it, so to speak. Even though the designer is rarely named and one usually speaks of Kubrick fashion²⁸ for simplicity's sake, Canonero's designs are significant enough to have imprinted themselves on public memory. And that makes them classics in their own right.

¹ A wonderful overview of London's development into the fashion capital of the 1960s is provided by a website of the Victoria & Albert Museum: www.vam.ac.uk/content/articles/f/1960s-fashion-london/ (last accessed on June 9, 2021).

² Leah Bourne, "Costume Designer Milena Canonero on Working with Kubrick and Inspirational Macaroons," on Thread NY, 28.6.2011, <http://www.nbcnewyork.com/blogs/threadny/Costume-Designer-Milena-Canonero-Talks-Stanley-Kubrick-Getting-Inspired-By-Macaroons-124499284.html>, (last accessed on June 9, 2021).

³ Cf. "Milena Canonero – Die Mutter ist das sexy Biest," in *Die Welt*, 5.3.2014, <http://www.welt.de/icon/article125298282/Milena-Canonero-Die-Mutter-ist-das-sexy-Biest.html> (last accessed on June 9, 2021).

⁴ Ibid.

⁵ Cf. Ralf Michael Fischer, "Pictures at an Exhibition? Allusionen und Illusionen" in Deutsches Filmmuseum Frankfurt am Main (ed.), *Stanley Kubrick*, Frankfurt am Main 2004, pp. 169-183.

⁶ "Horrorshow" is used adjectivally and would most likely be translated as "wicked" today. However, it is also an onomatopoeic transcription of the Russian word хорошо, which means "good, excellent," and thus fits into the teenage slang of the Droogs (Russian for "friends") interspersed with Russian loanwords (плечо, pletchoe, shoulder).

⁷ Anthony Burgess, *A Clockwork Orange*, London 1996, p. 5 f.

⁸ Marisa Buovolo, "Masks of Violence – The Significance of Clothes in A CLOCKWORK ORANGE," in Deutsches Filmmuseum, *Stanley Kubrick*, see note 3, p. 150.

⁹ "Milk plus (...) that would sharpen you up and make you ready for a bit of the old ultra-violence." From Alex's voice-over narration in the film.

¹⁰ Buovolo, "Masks of Violence," see note 6, p. 150.

¹¹ Rachel K. Ward, "Case Study: A Clockwork Orange (1971)," in: *Fashion & Film*, 9.10.2010, <http://fashionfilmstudies.blogspot.de/2010/09/case-study-clockwork-orange-1971.html> (last accessed on May 18, 2021).

¹² Burgess, *A Clockwork Orange*, see note 7, p. 36.

¹³ Colin MacInnes, *Absolute Beginners* [1959], in ders. *The London Novels*, London 2007, p.42.

¹⁴ Wayne Hemingway, "The 10 best British youth cultures", <http://www.theguardian.com/culture/gallery/2011/jul/10/10-best-british-youth-cultures> (last accessed on May 18, 2021)

¹⁵ Andrea Hanke/Annette Kilzer, "'Ode to überviolence': A Clockwork Orange (1971)," in Andreas Kilb, Rainer Rother et al. (eds.), *Stanley Kubrick*, Berlin 1999, p. 158.

¹⁶ Michel Ciment, *Kubrick*, Munich 1982, p. 175 f.

¹⁷ On 18th-century clothing and fabrics, see for example Ingrid Loschek, *Reclams Mode- und Kostümllexikon*, Stuttgart 2011, p. 464.

¹⁸ Cf. Tony Pipolo, "The Modernist & the Misanthrope: The Cinema of Stanley Kubrick," in *Cineaste* (Spring 2002), p. 7.

¹⁹ Thus in the original text, see note 18.

²⁰ Frank Schnelle, "In the Labyrinth of Corridors: The Shining (1980)," in Kilb, Rother, et al. (eds.), *Stanley Kubrick*, see note 14, p. 209.

²¹ Peter W. Jansen, "The Shining. *Shining*," in ders. and Wolfram Schütte (eds.), *Stanley Kubrick*, Munich, Vienna 1984, p. 191.

²² First and foremost Jay Weidner, who has made a film about his speculations, which he promoted for a while on his own website: "Jay Weidner presents compelling evidence of how Stanley Kubrick directed the Apollo moon landings. He reveals that the film, *2001: A Space Odyssey* was not only a retelling of Arthur C. Clarke and Stanley Kubrick's novel, but also a research and development project that assisted Kubrick in the creation of the Apollo moon footage. In light of this revelation, Weidner also explores Kubrick's film, *The Shining* and shows that this film is, in actuality, the story of Kubrick's personal travails as he secretly worked on the Apollo footage for NASA." (Last accessed on April 17, 2015, not existing anymore.) Cf. www.jayweidner.com (last accessed on June 10, 2021).

²³ On the motif of freezing, see Ursula von Keitz, "The Shining – Ein Stoff gefriert," in Deutsches Filmmuseum, *Stanley Kubrick*, see note 2, pp. 185-197; on the motif of the labyrinth, see Juhani Pallasmaa, "Das Ungeheuer im Labyrinth," *ibid.* pp. 199-207.

²⁴ Giorgia, "Fashion According to Kubrick", in *Vogue encyclo*, S.3, (Last accessed on April 17, 2015, not existing anymore.)

²⁵ The show can be seen on a YouTube video. <https://www.youtube.com/watch?v=HTL-HIB3TxY> (last accessed on June 10, 2021)

²⁶ The show can be seen on a YouTube video. <https://www.youtube.com/watch?v=jDId5vLpgU4> (last accessed on June 10, 2021).

²⁷ Molly Mulshine at <https://observer.com/2015/03/john-gallianos-maison-margiela-rtw-debut-feels-like-a-clockwork-orange/> (last accessed on May 18, 2021).

²⁸ Cf. <https://www.grailed.com/drycleanonly/stanley-kubrick-fashion-influence> (last accessed on June 10, 2021)