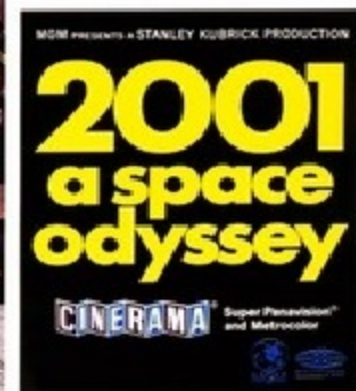


# 1968 2001: A SPACE ODYSSEY



**An epic  
drama of  
adventure  
and  
exploration**

...taking you half a billion miles from Earth ...  
further from home than any man in history.  
Destination, Jupiter.



On the heels of 1964's groundbreaking comedy *Dr. Strangelove*, director Stanley Kubrick decided to make what he called "the proverbial good science fiction movie." Seeking a collaborator, he was put in touch with Arthur C. Clarke, a science fiction writer chiefly known for his 1953 novel *Childhood's End*. Kubrick was, in Clarke's words, "determined to create a work of art which would arouse the emotions of wonder, awe . . . even, if appropriate, terror."

Using a few of Clarke's short stories as source material, the two sat down to simultaneously work on a novel and a screenplay. Beginning with the discovery of tools by protohuman apes, the story they devised deals with the discovery of a smooth black monolith buried on the moon—and ultimately leads, in the finished

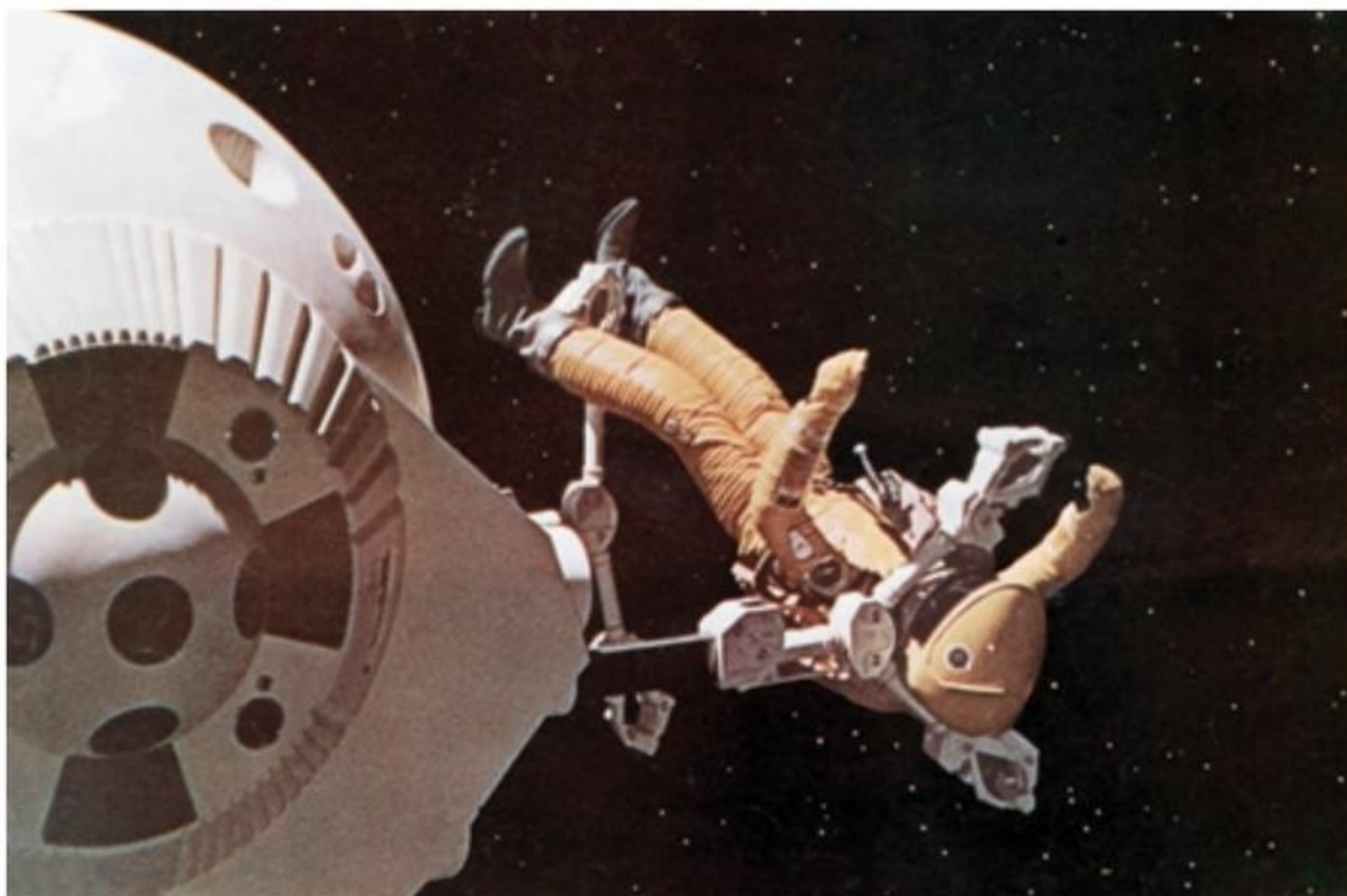
film, to the celebrated Star Gate sequence, a special effects tour de force that was marketed as “the ultimate trip.” (It was the ’60s, remember.)

Though one of the project’s initial titles was *Tunnel to the Stars*, privately Kubrick and Clarke called it *How the Solar System Was Won*, riffing on the 1962 MGM film *How the West Was Won*. Of course, it ultimately became *2001: A Space Odyssey*. “It occurred to us that for the Greeks the vast stretches of the sea must have had the same sort of mystery and remoteness that space has for our generation,” Kubrick said, referring to Homer’s the *Odyssey*.

Throughout the film’s development, the perfectionist director was working against time. NASA was shooting for the moon—literally—and Kubrick didn’t want an Apollo mission to render his vision out of date or, worse, *wrong*. So, instead of relying on recycled Hollywood visions of space, Kubrick solicited help from the likes of aeronautics specialists and aerospace engineers.

The result: a film that looked and felt utterly different from anything that had come before. Kubrick and Clarke created, in fact, a cinematic concept of space that has been imitated ever since. In the process, they were also prescient. Yes, in the year 2001 we dealt with terrorist attacks—not colonies on the moon—but consider the film’s executive briefcase with its phone handset and dial. “Look closely, and all the elements of the laptop or smartphone are there, half a century ahead of time,” said writer Piers Bizony, author of *The Making of Stanley Kubrick’s 2001: A Space Odyssey*.

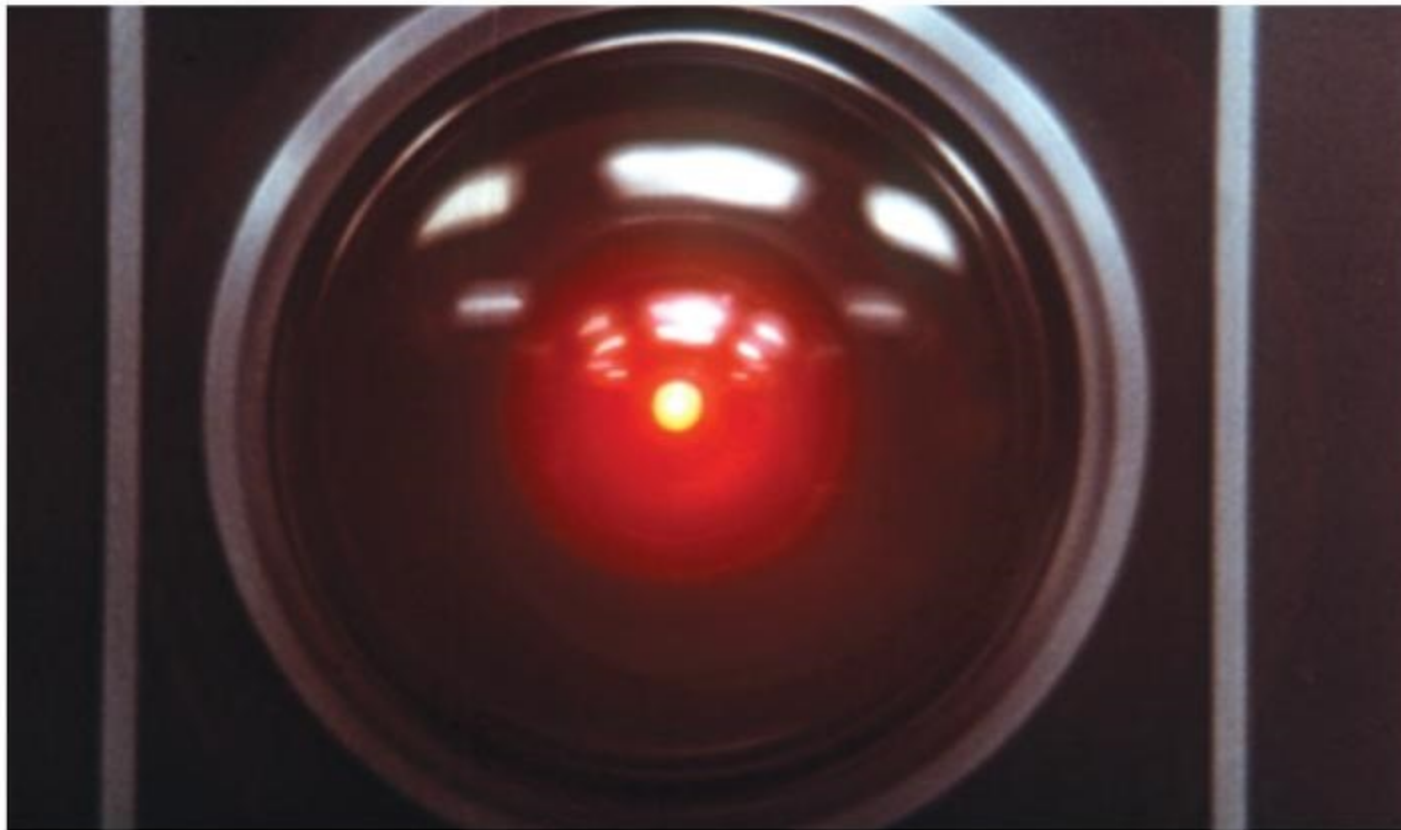
Little more than a year after *2001* was released, man finally set foot on the moon. Kubrick fans were not disappointed.



**After astronaut Frank Poole (Gary Lockwood) has been killed by the ship’s HAL 9000 computer during a space walk, Bowman, in the EVA pod, tries to retrieve his body but is thwarted by HAL.**



**2001's Dawn of Man sequence, in which prehistoric hominids discover a mysterious monolith that influences the species' evolution and is later found buried on the moon. The sequence ends with one creature throwing a bone into the air; rising in slow motion, replaced with the shot of a spaceship.**



**The ominous eye of the computer HAL, who sings "Bicycle Built for Two" as he is shut down by astronaut Bowman.**



**Bowman becomes the Star Child at the film's end.**



**Director Stanley Kubrick with Gary Lockwood (Dr. Frank Poole) on the set.**