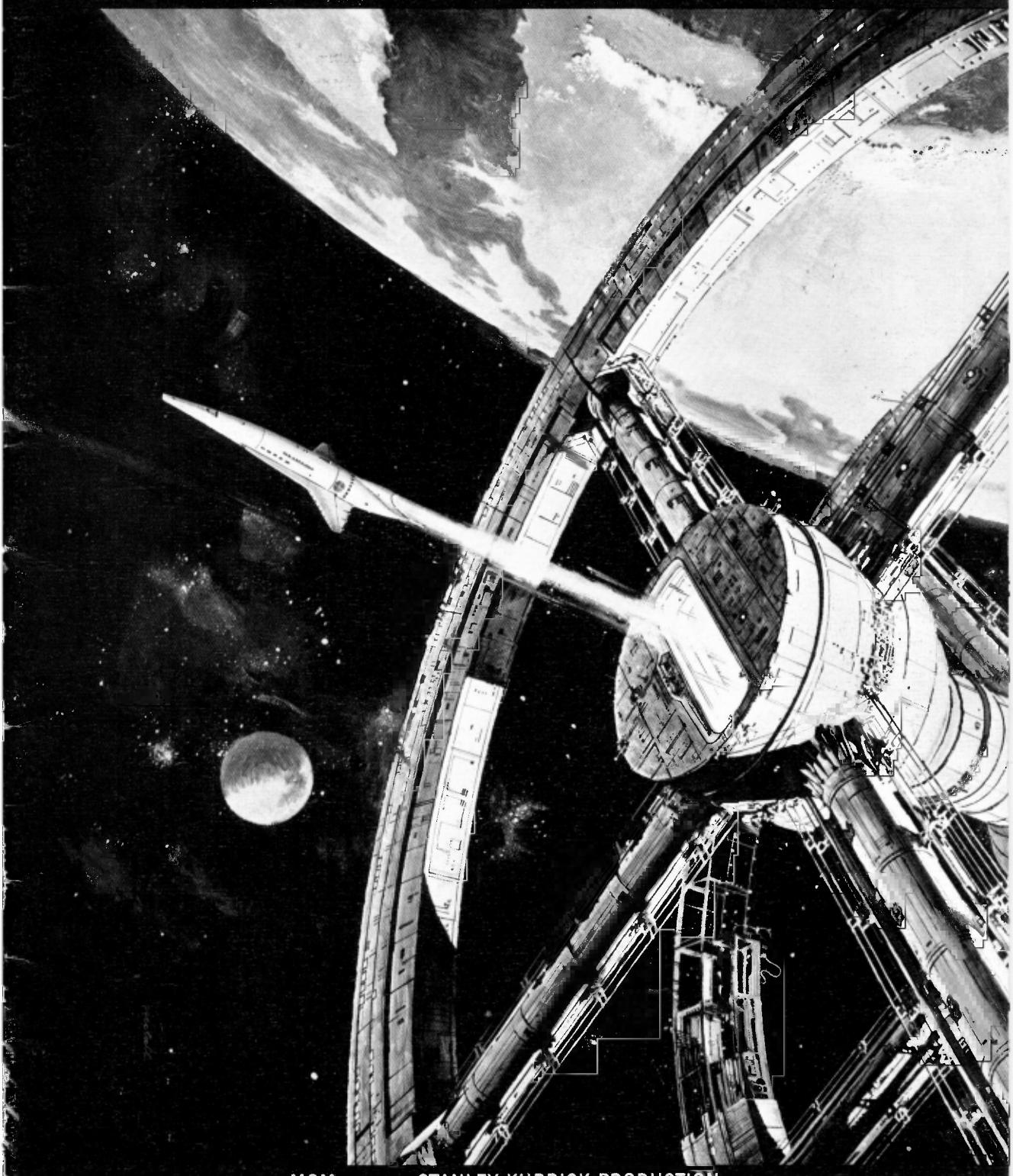
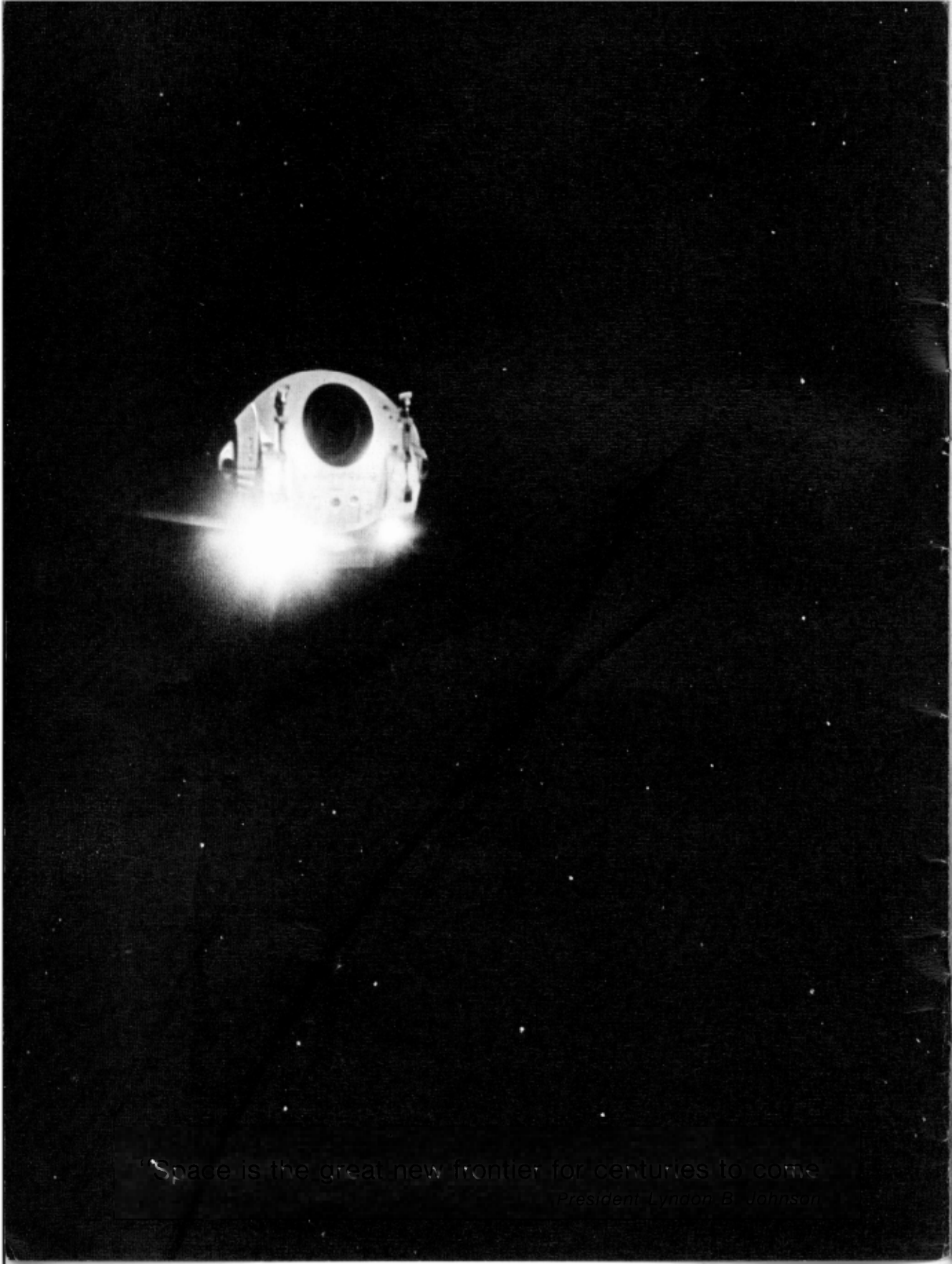
FACTS FOR EDITORIAL REFERENCE



MGM PRESENTS A STANLEY KUBRICK PRODUCTION

2001: a space odyssey



"Space is the great new frontier for centuries to come."

President Lyndon B. Johnson

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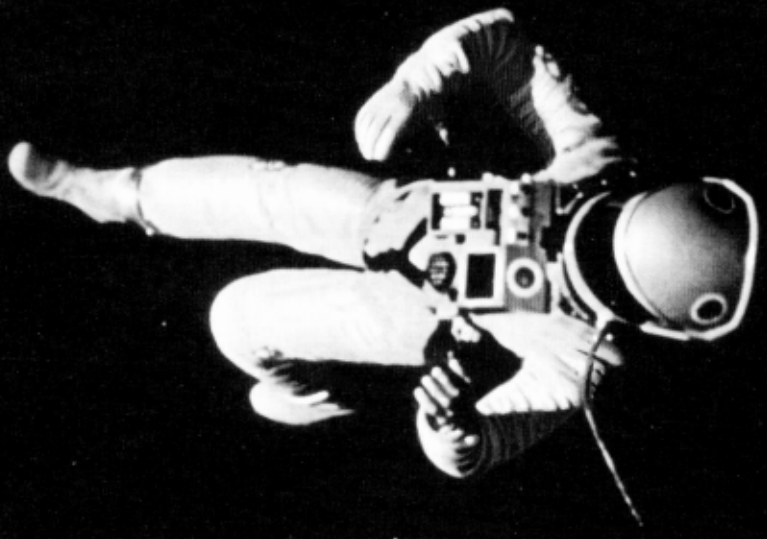


NOTES TO THE PRESS

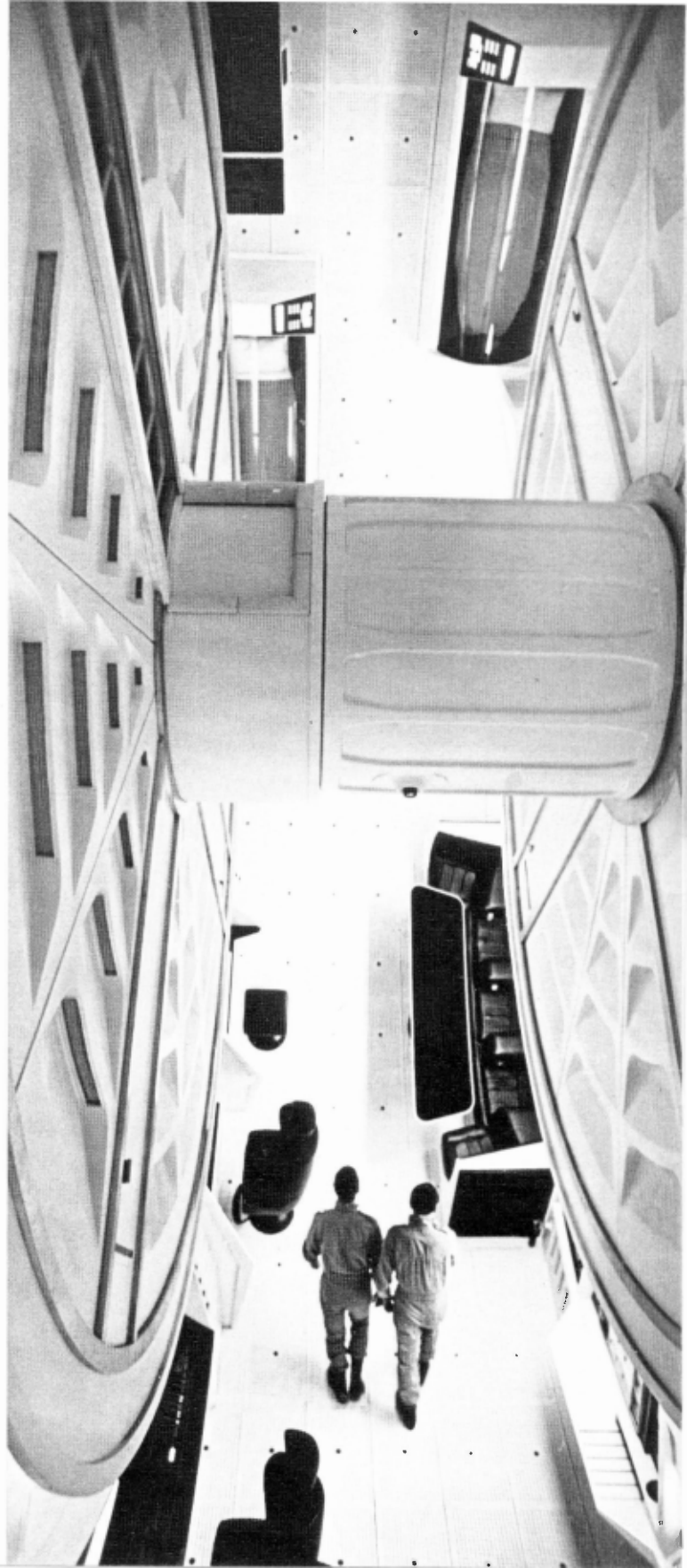
The excitement generated by *2001: A SPACE ODYSSEY* had not yet reached its peak intensity before producer-director Stanley Kubrick began to focus his unique talents and energies on *2001: A SPACE ODYSSEY* for MGM. With Arthur C. Clarke, author of more than forty books on the subjects of space and the future, Kubrick co-wrote the screenplay for *2001*. The following pages contain some of the highlights of the film's own odyssey from conception to the Cinerama screen. For additional material or information concerning *2001: A SPACE ODYSSEY*, please contact the MGM Publicity Department, 1350 Avenue of the Americas, New York, N.Y. 10019.

INTRODUCTION

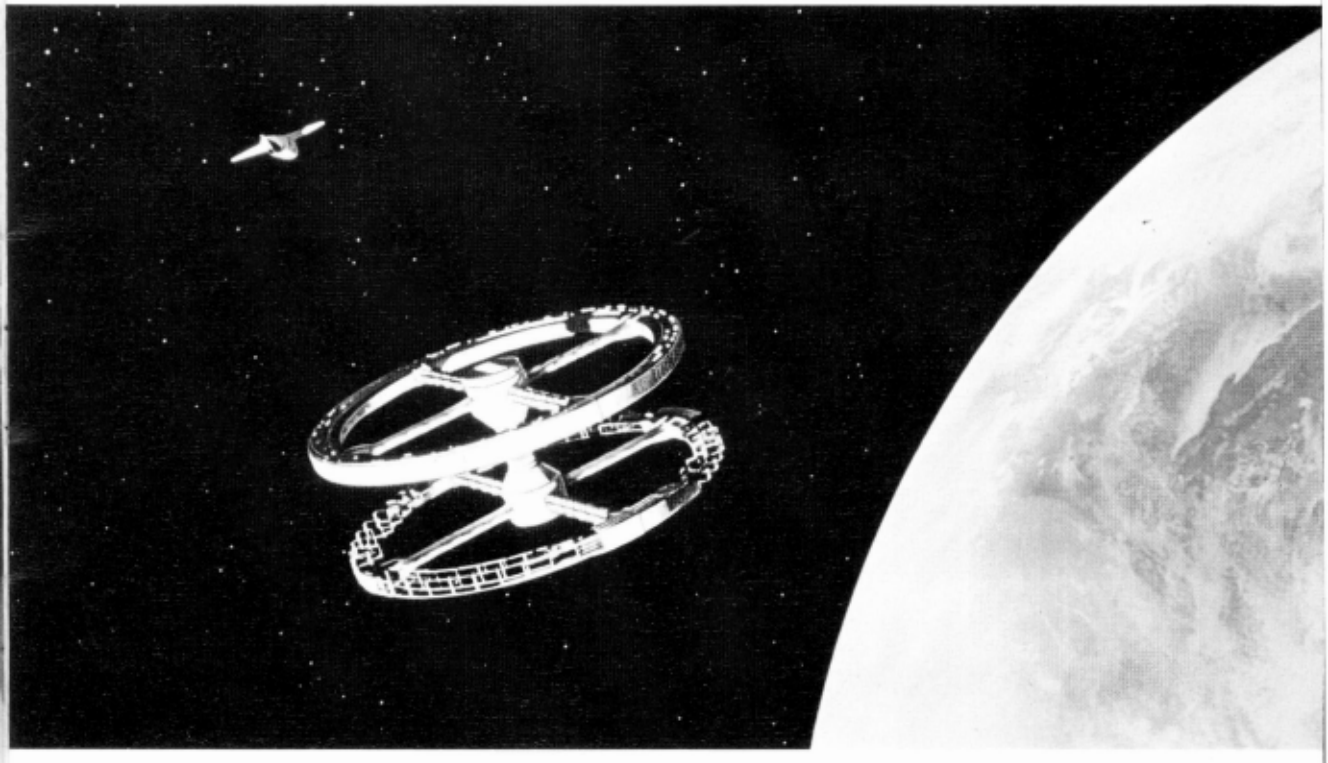
As late as 1947 leading scientists ridiculed the idea that an accurate intercontinental ballistics missile would ever become reality. As recently as 1956, some of the world's most respected authorities referred to the prospect of space travel as—in the words of one—"utter bilge." A mere twelve years later there is no longer serious opposition to the premise that humans will ultimately place space-suited feet on the surface of other planets. Nor is there much speculation any longer about how it will be accomplished. Even the most cautious and conservative experts now acknowledge, often grudgingly, that mankind's personal involvement with the limitless frontier that envelopes Earth is inevitable.

Equally inevitable, present day prognosticators say, is the encounter with extraterrestrial intelligence. Beginning with new knowledge acquired, in terms of total human accomplishment, only yesterday, biologists, astronomers and authorities in related fields now are almost unanimous in agreeing that it is totally unrealistic to assume that Earth's inhabitants are the only form of intelligence—if not in this solar system, then in the galaxy or the universe. Right now, there are several major research projects being conducted in this country alone to detect primitive life or at least pre-life conditions within our own solar system. The mathematics of probability, in terms of the time the universe has existed, and the incredible quantities of suns and planets in just our own galaxy, the Milky Way, rule out any other conclusion.

This, then, is the starting point for *2001: A SPACE ODYSSEY*, an epic drama about the great adventure awaiting humanity—the days of discovery that we are indeed not alone in the universe—followed by the challenge to find and meet our galactic or extragalactic neighbors—a challenge that for curious humans will be irresistible.



THE MOTION PICTURE



Less than an hour ago, you were rocketed up from New York's Kennedy spaceport, to embark on a journey that will take you out into the far reaches of the Universe.

Your first stop is the slowly turning wheel of Space Station Five, in orbit high above the Equator. You disembark into the 1000-foot-diameter space city, to await the shuttle service for the Moon.

While you wait in the spacious observation lounge, you enjoy a breathtaking view of Earth. Twice every minute the dazzling spectacle swings past you, for the space station is revolving like a cosmic carousel. As it turns, centrifugal force gives you a feeling of normal weight; you can walk along the curving floor, pour a drink and know that it will stay in the glass, distinguish between "Up" and "Down."

In just two days, you will be landing on the Moon, that once-unattainable world, to confront a mystery that has arisen out of the past and is now baffling the Twenty-First Century's keenest minds...

Your shuttle has taken you across the quarter-million-mile gulf first spanned by the astronauts of the 1970's. Inside the 150-mile-wide crater Clavius, you are met by scientists from the newly-built research station. It is a small underground city, almost entirely self-supporting, so that it no longer needs supplies from Mother Earth. Already, children have been born here

who know no other home; the Clavius base is Man's first colony on another world. Here, scientists are uncovering secrets of the Moon, and learning the skills needed to survive on still more hostile planets.

A few hours later, you are soaring high above the lunar plains headed for a remote scientific outpost in the giant crater Tycho. And here, at this lonely encampment in the lunar wasteland, you come face to face with a mystery that will shake the world; here you find the first hint that Man is not alone.

You are now further from home than any man in history. For nine months the atom-powered spaceship *Discovery* has been carrying you towards the giant planet Jupiter at a hundred thousand miles an hour. You are on an expedition into the unknown.

Three of your companions are in the dreamless sleep of artificial hibernation. Since the voyage began, they have been lying in individual hibernaculums, pulse and respiration slowed to almost zero. They will not be awakened until the moment—now rapidly approaching—when their skills are needed.

For the vast globe of Jupiter is now looming up ahead.

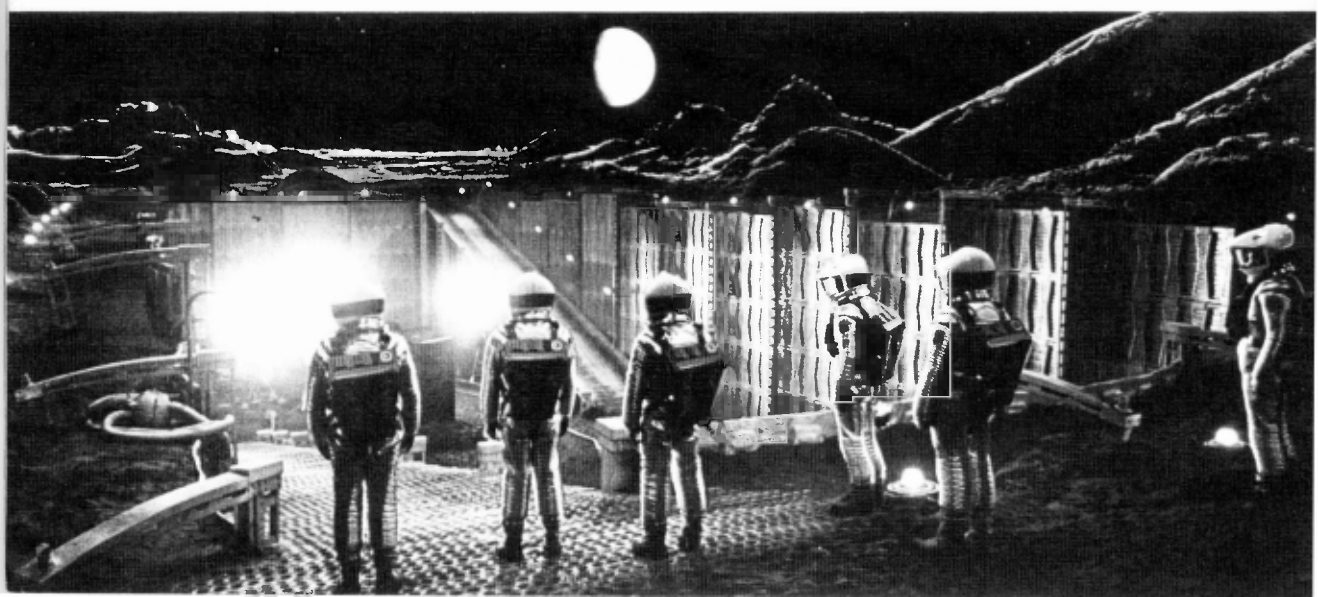
Surely there can be no life here, in the freezing cold so far from the Sun! But you are following a trail that has led you clear across the Solar System; you believe that there is *something* here, though what it is you cannot guess. It may be good, or evil, or utterly indifferent—but you have to know.

And for millions of years, it has been waiting for you to come.

2001: A SPACE ODYSSEY is an adventure which spans the whole history of the human race. It takes you on a voyage of discovery into the great age of exploration that is opening up for mankind among the planets and beyond. And in the mind-stretching finale, you find yourself hurtling through immense star-clusters, past clouds of exploding gas where whole suns are being born, and on into strange regions of space and time where rage forces forever incomprehensible to Man.

And here, at the end of your journey, you will meet the powers that watched over the birth of our species—and have been waiting ever since for us to merge from our planetary cradle.

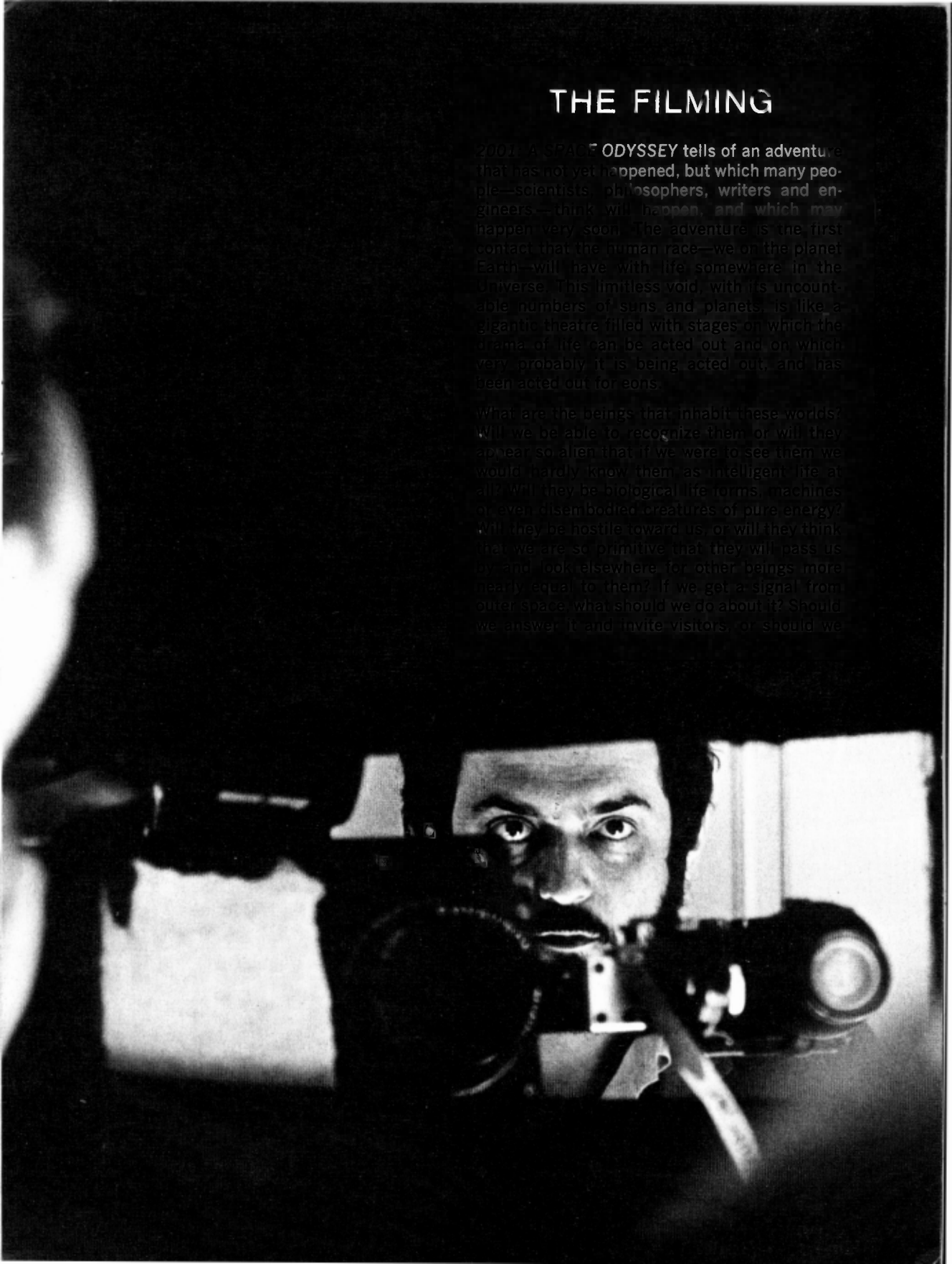
As no other movie has done, *2001: A SPACE ODYSSEY* reveals the strangeness, beauty and wonder we will discover on the Moon, the planets, and among the stars—in the year 2001.



THE FILMING

2001: A SPACE ODYSSEY tells of an adventure that has not yet happened, but which many people—scientists, philosophers, writers and engineers—think will happen, and which may happen very soon. The adventure is the first contact that the human race—we on the planet Earth—will have with life somewhere in the Universe. This limitless void, with its uncountable numbers of suns and planets, is like a gigantic theatre filled with stages on which the drama of life can be acted out and on which very probably it is being acted out, and has been acted out for eons.

What are the beings that inhabit these worlds? Will we be able to recognize them or will they appear so alien that if we were to see them we would hardly know them as intelligent life at all? Will they be biological life forms, machines or even disembodied creatures of pure energy? Will they be hostile toward us, or will they think that we are so primitive that they will pass us by and look elsewhere for other beings more nearly equal to them? If we get a signal from outer space, what should we do about it? Should we answer it and invite visitors, or should we



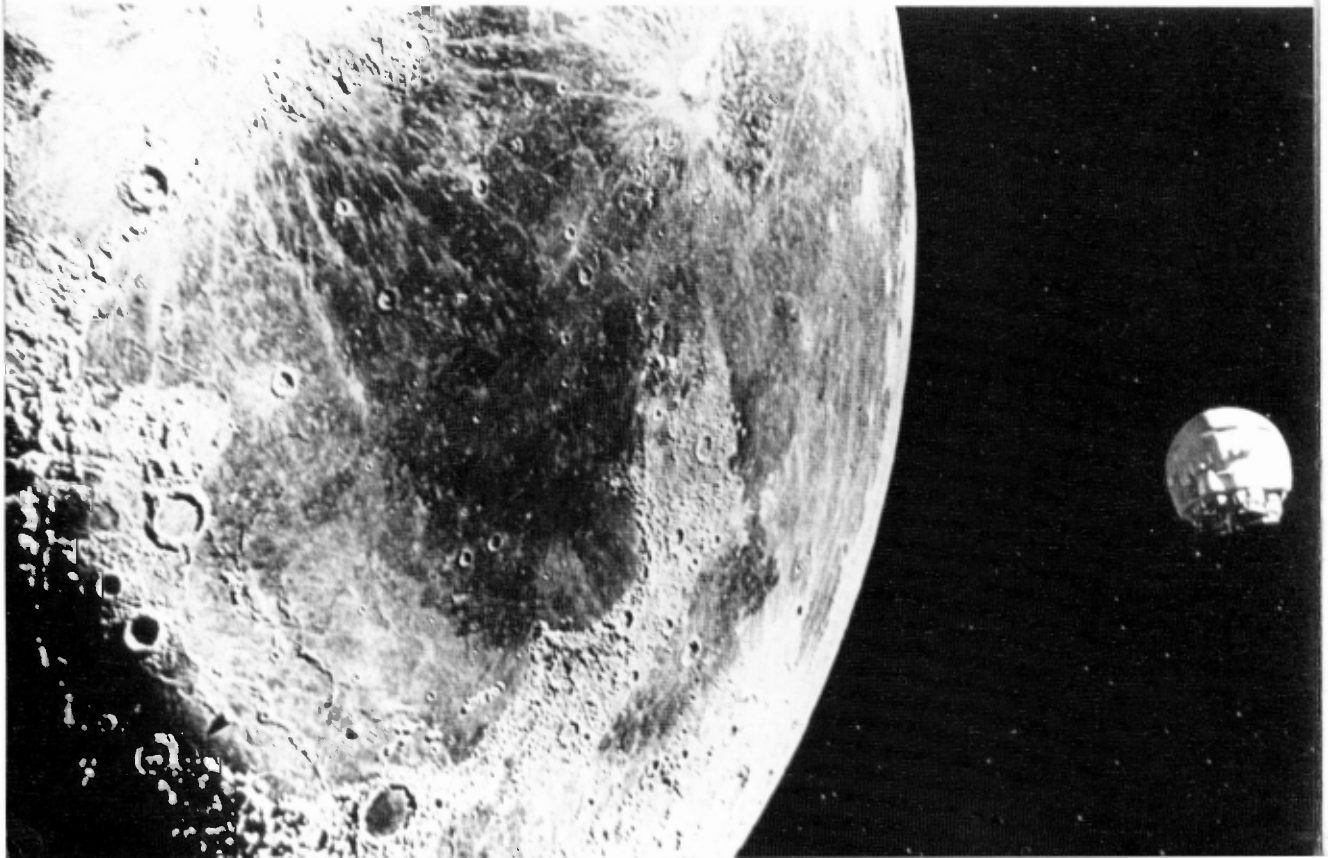
ignore it and continue to live in the Universe as if we are alone? Or have we already been visited? Has some extraterrestrial civilization left artifacts for us to find when we get to the moon or the planet Mars? If we find life in the Universe — perhaps beings more intelligent than ourselves—what will we come to think of ourselves, our problems, our quarrels and our struggles, all of which take place on an obscure rocky planet not far from one of billions of average stars?

Science fiction and science fiction films are now commonplace, but most of them deal with impossible worlds set in a far-off future, filled with death rays and weird monsters. The real world of science is now so fantastic that old-fashioned science fiction movies—with space ships on strings—look tame and out of date, especially to the modern generation of moviegoers who have grown up with Sputnik, Cape Kennedy and manned space flight.

2001: A SPACE ODYSSEY is probably the most technically complex movie ever made. Each scene involving space flight or activity on the Moon took weeks of preparation. First Kubrick and Arthur C. Clarke, who co-authored the film and who is regarded as the most distinguished contemporary writer on science themes, studied technical reports, NASA photographs, or consulted with professionals in the field to find out what was really known about futuristic communications or about what the Earth will look like when seen from the Moon, or how space suits will be designed thirty years from now.

While these preparations were going on, Kubrick's office in the MGM studios looked something like an engineer's design room. Kubrick has a chess player's instinct for organization. (In his salad days he was a professional player.) He is very fond of charts and bulletin boards and while the technical studies were taking place, the office walls were crowded with photographs, drawings of space ships and various pieces of material which might be used for space suits. In neighboring buildings there were crews at work building the Orbiter Hilton, hotel for visitors in transit to the Moon, or a prehistoric landscape for the scenes involving the dawn of man.

The space ships of the future, in which men will live for months and maybe years, will have artificial gravity which will keep things from flying around and which also seems necessary for the health of the astronauts. One way of



supplying gravity is with a centrifuge—a room that spins so that things are stuck to the edges just as gravity holds things to the ground. Kubrick wanted his space ships to have "centrifugal gravity," so he had the Vickers-Armstrong Engineering Group build, at the cost of $750,000, an actual centrifuge, thirty-eight feet in diameter, which spins on its axis at a maximum speed of three miles an hour.

The centrifuge is big enough so that the astronauts in the film, played by Keir Dullea and Gary Lockwood, have plenty of room to move around inside of it. In order to direct them while they were inside, Kubrick installed a closed circuit television system which enabled him to monitor the activities in the space ship from the floor of the studio. During the shooting of these sequences the MGM studio, with the whirling centrifuge, cameras, television sets, flashing lights and microphones looked a little like a launch pad at Cape Kennedy. Production activities were so complex that a special four-man operations room was set up to coordinate the activities of the 106-man production unit.

2001: A SPACE ODYSSEY is a craftsman's mixture of science and fantasy—fantasy that is all the more intriguing since it might very well become reality sooner than we think. After seeing some of the rushes of *2001* in London, Kubrick's old friend and partner, James Harris, with whom he was associated on such pictures as "The Killing," "Paths of Glory" and "Lolita," remarked: "It will be the only picture ever made after which people who have seen it will say that they have never seen anything like it—and they'll be right."

FICTION AND FACT

2001: A SPACE ODYSSEY is above all a work of fiction—an epic adventure of the future encompassing all of the qualities that distinguish the most memorable motion pictures. The events in *2001,* how they happen and the means by which they are accomplished appear as breathtaking fantasy when viewed through 1968 eyes. Yet it is in no sense a contradiction to say that *2001: A SPACE ODYSSEY* is equally a work of fact. Indeed, much of the excitement that unfolds on the Cinerama screen must be credited to the years of careful, intense preparation and research in the fields of aerospace technology, astronautics, biology and cybernetics and astronomy by producer/director Stanley Kubrick and, in a sense, a lifetime of preparation by screenplay co-author Arthur C. Clarke. Everything in *2001: A SPACE ODYSSEY can* happen within the next three decades, and, in the opinion of the majority of the world's leading space authorities, most of the picture *will* happen by the beginning of the next millenium.

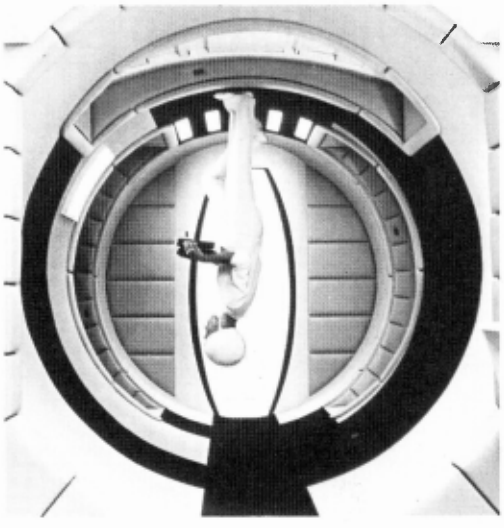
The world of the future in *2001: A SPACE ODYSSEY* begins in the present. And it begins on Earth. Right now, seven organizations, comprising major industrial firms, the United States Air Force, foundations and universities, are spending more than 23 million dollars a year for the sole purpose of prophesying the future. Knowing that technology has increased at a vastly accelerated pace in the past fifty years—we learned more in the past 10 years than we did in previous 10 thousand—men in business, science and education realize they must look a minimum of twenty years ahead as a matter of simple survival.

Their collective vision of life in the United States and the world at the turn of the millenium is overwhelmingly optimistic—fish bred and herded on ocean "farms"; crops of kelp and seaweed harvested and regenerated into nourishing food that could be made to taste like any natural food we choose—either of which could support a world population more than four times as large as the most pessimistic population forecasters predict will exist in the year 2000. The entire electrical requirements of the United States can be met by as few as a dozen nuclear generating stations located throughout the country.

Earthly transportation will include travel by ballistic rocket reducing the trip to any place on the globe to less than an hour. Household robots will perform most of the mundane chores that now bore a housewife, while she does her supermarket shopping by picture phone. The world of medicine will bear little resemblance to that of 1968; cancer, senility, mentally retarded children will no longer exist and artificial organs will be readily available.

These, then, are merely a few of the—not possibilities—but probabilities of Earthly life three short decades from now in the opinion of literally hundreds of hard-headed specialists and authorities in dozens of fields and professions.

In the same way that this futuristic vision of life on Earth is solidly grounded in present day fact, the events of *2001: A SPACE ODYSSEY,* and the means by which these events happen, represent logical and highly realistic projections of current space technology:



1. Screen Fiction: Deep in space, a stewardess strolls down the aisle of a commercial spaceliner carrying a tray of food. Suddenly she turns and effortlessly walks up the wall, across the top of the spacecraft and passes through a doorway—completely "upside down".

Science Fact: Commercial space flights in the year 2001 will be making regular scheduled trips between Earth and the Moon. They will be spacious, luxurious craft with all of the comforts available in present day airliners. One striking difference will be the complete absence of gravity. Although the interior of the craft

is pressurized and has a breatheable atmosphere permitting normal dress, one normal step in zero gravity would propel the stewardess into the air with no control over her movements. The simple solution to the problem is Velcro, an adhesive material which when attached to both the soles of the shoes and floor of the spacecraft permits near normal movement. In June, 1966, United States astronaut Eugene Cernan left his space capsule to make his now famous space walk. He controlled his movements 200 miles above the Earth by placing Velcro lined gloves against strips of Velcro on the outside of his Gemini 9 capsule.

2. Screen Fiction: Mission Commander Dave Bowman (Keir Dullea), *without* his complete space suit and its life-giving oxygen and pressure systems, makes an emergency transfer from one spacecraft through the vacuum of outer space into a second space vehicle.

Science Fact: Until recently it has been generally believed that a human could not exist for any length of time in a complete vacuum. However, recent United States Air Force experiments have destroyed the myth of exploding astronauts. When chimpanzees and dogs were exposed to a vacuum for periods of up to two minutes, all of the animals survived without ill effects. In *2001* astronaut Bowman completes his transfer between the two vehicles in ten seconds, which is far from the apparent limit of human endurance under such conditions.

3. Screen Fiction: Throughout the nine-month journey toward Jupiter, three of the five crew members are kept in a state of complete artificial hibernation.

Science Fact: One of the many authorities consulted is Dr. Ormond G. Mitchell, professor of anatomy at New York University Medical Center, and one of the world's leading authorities on the subject of artificially induced hibernation. Dr. Mitchell's studies, conducted partially under a National Science Foundation grant, have led him to the firm conclusion that induced hibernation of humans for long periods of time is not only completely feasible but imminent.

4. Screen Fiction: HAL 9000 is an ultra-intelligent computer—a machine so sophisticated that it could only be manufactured by the computer that precedes it. HAL 9000 controls all systems aboard the interplanetary spaceship *Discovery*—it plots and maintains the ship's course, monitors the condition of all the Discovery's thousands of working parts and automatically performs a multitude of additional functions. At the same time HAL 9000 can converse fluently with the human astronauts—which also means he can hear. HAL can see. With electronic "eyes" located throughout the spacecraft, nothing escapes his attention. HAL can think—literally. In fact, HAL 9000 is capable of emotional responses indistinguishable from those displayed by humans.

Science Fact: Computers are in their infancy. And yet after only twelve years of existence, these electronic "Model A's" are already exceeding the ability of humans in the performance of many functions formerly performed by man. According to Dr. Marvin Minsky, Professor of Mathematics at M.I.T., "...in thirty years we should have machines whose intelligence is comparable to man's. I think that when we get a machine as intelligent as humans, I feel quite sure that it will behave in every way as though it were conscious. By 2001, it should be very easy to make computers which appear to understand you and appear to converse with you." Dr. John Good of Trinity College, Cambridge, who also consulted with Stanley Kubrick, believes "...ultra-intelligent computers will be constructed within about the next 30 years... and by an ultra-intelligent machine, I mean a machine that is capable of performing every intellectual activity somewhat better than any man."

Will, this then, be what life on this planet be like a short thirty years from now? Most of us will see for ourselves. For it is also fact that: MOST OF THE PEOPLE NOW ALIVE ON THIS PLANET COULD LIVE TO SEE THE YEAR 2001!

ABOUT STANLEY KUBRICK

Producer, director and co-author
of the MGM presentation
2001: A SPACE ODYSSEY

For nearly five years, ever since he finished making "Dr. Strangelove," Stanley Kubrick has been fascinated by the theme of extraterrestrial life and how the challenges it poses could be translated into a film that was exciting to see, scrupulously accurate from the scientific view, and as beautiful as modern cinematic art could make it.

In *2001: A SPACE ODYSSEY*, Kubrick has tried to imagine how things are really going to be a few decades from now. If computers talk in the film it is because the leading experts in the United States and England, where the film was made, assured Kubrick that by the year 2001 computers will talk! If in 2001 the surface of the moon looks like what you would expect it to look like from the latest rocket pictures, this is no accident, since Kubrick has been studying these pictures for the last three years to make sure that the Moon looks like the Moon.

Although Stanley Kubrick is only thirty-nine, the techniques used in *2001: A SPACE ODYSSEY* represent his experience of nearly twenty years of movie making. He was born in New York City on July 26, 1928, the son of a doctor still in practice. As a high school student his main professional interest was in becoming a jazz drummer, and in the house near London where he lives now there is a set of drums which he plays from time to time. The normal high school curriculum didn't much appeal to Kubrick—he believes that schools should concentrate on the teaching of "problem solving" and not on rote memorization of the characters in books and plays—and after high school at the age of seventeen, he immediately went to work for Look Magazine as a photographer.

For the next four years he worked for Look and the experience that he gained in the techniques of photography have been useful ever since. Probably no director in films involves himself more deeply in photographic techniques than Kubrick and the new ideas in photography used in *2001: A SPACE ODYSSEY* could probably fill a text book.

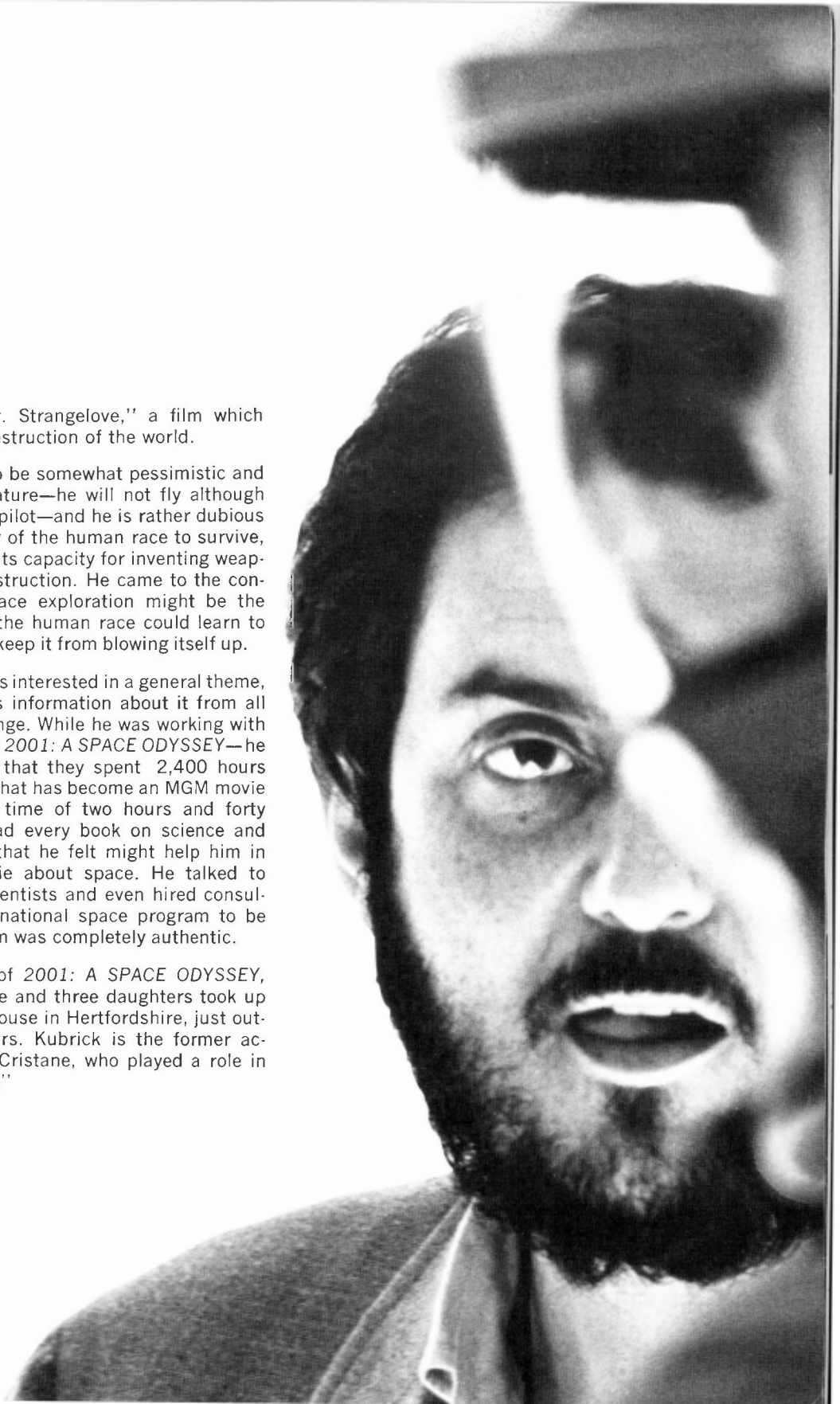
While still at Look, Kubrick started making documentary films and then experimental feature films such as "Fear and Desire" and "Killer's Kiss." "In making these films Kubrick attended to the whole production himself, renting and running the cameras, selecting and directing the actors, writing the script and raising the money, mainly from relatives. While the early films were praised, movie companies remained aloof. A short time later he met James Harris, who was, like Kubrick, twenty-six at the time, and together they produced "The Killing," about a racetrack robbery, "Paths of Glory," an anti-war picture set in the First World War, and "Lolita," which is about Lolita. Then Harris began a career as a director and Kubrick began

working on "Dr. Strangelove," a film which ends with the destruction of the world.

Kubrick tends to be somewhat pessimistic and sceptical by nature—he will not fly although he is a licensed pilot—and he is rather dubious about the ability of the human race to survive, in the long run, its capacity for inventing weapons of mass destruction. He came to the conclusion that space exploration might be the only thing that the human race could learn to do which would keep it from blowing itself up.

Once he becomes interested in a general theme, Kubrick absorbs information about it from all sides like a sponge. While he was working with Arthur Clarke on *2001: A SPACE ODYSSEY*—he once estimated that they spent 2,400 hours writing a script that has become an MGM movie with a running time of two hours and forty minutes—he read every book on science and science fiction that he felt might help him in creating a movie about space. He talked to innumerable scientists and even hired consultants from the national space program to be sure that the film was completely authentic.

During filming of *2001: A SPACE ODYSSEY*, Kubrick, his wife and three daughters took up residence in a house in Hertfordshire, just outside London. Mrs. Kubrick is the former actress, Suzanne Cristane, who played a role in "Paths of Glory."



ABOUT ARTHUR C. CLARKE

Co-author, with Stanley Kubrick, of the screenplay, Arthur C. Clarke was born in England in 1917 and is a graduate of King's College, London, where he obtained First Class Honors in Physics and Mathematics. He is past chairman of the British Interplanetary Society, a member of the Academy of Astronautics, the Royal Astronomical Society, and many other scientific organizations. During the War, as an RAF officer, he was in charge of the first radar talk-down ("G.C.A.") equipment during its experimental trials.

Author of more than 40 books, in 1962 he went to New Delhi to receive the $2,800 Kalinga Prize for science writing from the Director-General of UNESCO. In 1963 he was awarded a gold medal of the Franklin Institute for having originated communications satellites in a technical paper published in 1945. This described in detail the synchronous satellite (Early Bird) system now used by all commercial comsats.

More than five million copies of his books have been printed in some 30 languages; a recent article on comsats in Life was awarded the Aviation-Space Writers' 1965 prize as the best aerospace reporting of the year in any medium. About half of Mr. Clarke's output is fiction, which now appears almost exclusively in "Playboy" magazine. He also contributes to "Reader's Digest," "Holiday," "Horizon," and the New York Times magazine. His most recent work of non-fiction, "The Promise of Space," is a Book-of-the Month Club choice for the summer of 1968.

For the past fifteen years Mr. Clarke's hobby has been underwater exploration along the Great Barrier Reef of Australia and off the coast of Ceylon, where he has resided since 1956. Eleven of his books have been concerned with this work, which has also been the subject of TV features. Recently his partner, Mike Wilson, discovered a man-of-war which sank in 1702 off the coast of Ceylon with at least a ton of silver aboard: the account of its salvage is described in "The Treasure of the Great Reef."

KEIR DULLEA

Keir Dullea, who plays Mission Commander David Bowman, in *2001: A SPACE ODYSSEY*, achieved overnight international stardom for his portrayal of David in "David and Lisa" for which he received the Best Actor Award at the San Francisco International Film Festival. Dullea was born in Cleveland, Ohio, but regards New York as his home town, having lived there since the age of three. He became interested in the theatre after he had attended San Francisco State College, and received his dramatic training at New York's Neighborhood Playhouse where he studied for two years under Sanford Meisner. To support himself he sold ice-cream from a pushcart and later worked as a carpenter with a construction firm. Dullea began his acting career as a resident juvenile at the Totem Pole Playhouse in Pennsylvania. He made his Broadway debut in 1956 in a revue called "Sticks and Stones" and three years later appeared off-Broadway in "Season of Choice." His training also included stock company productions at the Berkshire Playhouse and Philadelphia's Hedgerow Theatre. In 1961, Dullea made his screen debut in "The Hoodlum Priest." His subsequent screen credits include "The Thin Red Line," "Mail Order Bride," "The Naked Hours" and "Madame X." His most recent film prior to *2001: A SPACE ODYSSEY* was the highly lauded "The Fox."

GARY LOCKWOOD

Gary Lockwood, seen as the astronaut Frank Poole, in *2001: A SPACE ODYSSEY*, became a household name to television audiences via his performance in the title role of the long-running MGM-TV series, "The Lieutenant." Lockwood, a six-foot ex-football player, began his movie career as a double for Tony Perkins in basketball sequences of "Tall Story," Josh Logan, who produced and directed the film, took an interest in him and gave him a part in the picture. This led to an important supporting role in "There Was a Little Girl," a Broadway play starring Jane Fonda and directed by Logan. Elia Kazan saw his performance in the play, featured him in "Splendor in the Grass" and put him under contract. He was then lent to producer Jerry Wald and co-starred with Elvis Presley in "Wild in the Country," following this with another Presley film, "It Happened at the World's Fair." His subsequent pictures were "Fire Creek" and "Vegas." On television, in addition to "The Lieutenant," he has been seen in "Bus Stop," "Follow the Sun" and the "Lloyd Bridges Show." A native of Newhall, California, Lockwood graduated from William S. Hart High School there, probably the only high school named after a motion picture star.

THE SUPPORTING CAST

LEONARD ROSSITER, born in Liverpool, and educated at Liverpool Collegiate School, is one of England's most prominent stage, screen and television actors. He has appeared with the Bristol Old Vic and in such plays as Eugene O'Neill's "The Iceman Cometh," Shaw's "Arms and the Man" and "Semi Detached," the latter both in London and New York. "A Kind of Loving" was his first film, followed by "This Sporting Life," "Billy Liar," "King Rat" and "Diamonds for Breakfast," among many others.

WILLIAM SYLVESTER, born in Oakland, Calif., studied at the University of California and received his acting training at London's Royal Academy. He first won notice on the London stage in "Dark of the Moon" and, following other stage successes there, appeared on Broadway in "Mister Johnson." He has toured with the Old Vic Company and regularly appears in television roles. Sylvester's most recent screen credits include "Gorgo," Offbeat" and "Devil Doll."

MARGARET TYZACK won the Gilbert Prize while attending the Royal Academy of Dramatic Art. Her long list of stage credits include "The Flowering Cherry," "The Silver Box," the Royal Shakespeare Company Production of "The Lower Depths," "Macbeth" and "The Ginger Man," and she has starred in more than 100 television plays. "Ring of Spies" was her only motion picture prior to *2001: A SPACE ODYSSEY*.

DANIEL RICHTER, born in Darien, Conn., attended the Kent School there, then studied at the American Academy of Dramatic Arts. He has taught at the American Mime School, the American Academy of Dramatic Arts and the Gene Frankel Theatre Workshop in New York, and for four years toured the United States, staging mime shows in major cities and at universities. Richter has made his home in England for the past three years. He makes his screen debut in *2001: A SPACE ODYSSEY*.

ROBERT BEATTY, Canadian-born, enrolled at London's Royal Academy of Dramatic Arts after receiving a B.A. degree at Toronto University. London stage audiences have applauded him in "The Philadelphia Story," "Born Yesterday," "Two for the Seesaw" and "A Difference of Opinion," and his film credits include "Man on a Tightrope," "Something of Value" and "The Amorous Prawn." Following *2001: A SPACE ODYSSEY*, he joined Richard Burton in MGM's "Where Eagles Dare."

DOUGLAS RAIN studied acting at the Banff School of Fine Arts in Alberta, Canada, and at the Old Vic School in England, later appearing with the Old Vic Company. A charter member of the Stratford, Ontario Festival Company, he is particularly remembered for his portrayal of "Henry V" in 1966. He also scored in Bernard Shaw's "Arms and the Man" in the Shaw Festival at Niagara-on-the-Lake, and last year returned to London for the leading role in "The Hollow Crown."

SEAN SULLIVAN, born in Toronto, won two Best Actor awards at the Dominion Drama Festival and has played many leading roles on the Toronto stage. He starred in and also directed "Of Mice and Men," "The Rainmaker" and "Golden Boy" and has appeared on Canadian television in more than 200 plays. He produced the award-winning film, "The Dangerous Age," and on the British screen has starred in "Nobody Waved Goodbye," "The Young Ones" and "During One Night."

MGM presents
A Stanley Kubrick Production
2001: A SPACE ODYSSEY
in Cinerama®
Super Panavision® and Metrocolor

The Cast

Keir Dullea ..... *Bowman*
Gary Lockwood ..... *Poole*

William Sylvester ..... *Dr. Heywood Floyd*
Daniel Richter ..... *Moonwatcher*
Douglas Rain ..... *Hal 9000*
Leonard Rossiter ..... *Smyslov*
Margaret Tyzack ..... *Elena*
Robert Beatty ..... *Halvorsen*
Sean Sullivan ..... *Michaels*
Frank Miller ..... *Mission Controller*

The Production

Directed and produced by ..... Stanley Kubrick
Screenplay by ..... Stanley Kubrick, Arthur C. Clarke
Director of Photography ..... Geoffrey Unsworth
Additional Photography ..... John Alcott
Production Design ..... Tony Masters,
Harry Lange, Ernie Archer
Editor ..... Ray Lovejoy

All Special Photographic Effects Designed and Directed by
MR. KUBRICK

Special effects supervisors ..... Wally Veevers,
Douglas Trumbull,
Con Pederson, Tom Howard
Wardrobe ..... Hardy Amies

Printed in U. S. A.