

2001: A SPACE ODYSSEY



2001:

a space odyssey

by

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WORKING SCRIPT

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NO FT FRS
METROCOLOR

2001: A SPACE ODYSSEY
DESCRIPTION

SECTION "AB"
REEL 1 PAGE 1

- 1 MS - METRO-GOLDWYN-MAYER
LION HEAD TRADEMARK
- 20/2 FADE OUT:
- 2 FADE IN - Ext. Space - ELS - Top curve of moon's
surface, slowly dropping down to reveal the earth
behind it, and then sun rises over earth's curve -
the following Titles are Superimposed:
- METRO-GOLDWYN-MAYER
PRESENTS
- A STANLEY KUBRICK PRODUCTION
- 2001: A SPACE ODYSSEY
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- 149/6 FADE OUT:
- 3 FADE IN - Ext. Desert - LS - Red dawn sky, as
rocks are seen at right - the following Title is
Superimposed:
- 177/6 THE DAWN OF MAN
- 4 LS - Desert, with rocks in b.g., and clouds in
215/5 red sky -
- 5 LS - Sun, rising over rocks in b.g. -
191/13
- 6 LS - Hills and desert, as sun rises above
199/2 horizon in b.g. -
- 7 LS - Desert and hills, with sun now risen o.s. -
207/14
- 8 LS - Camera shooting down at desert, over rocky
215/15 outcrop in f.g. -
- 9 LS - Desert, as Camera shoots down at rocky out-
225/3 crops scattered about -
- 10 LS - Camera shooting down to desert, as large
235/7 rocks are seen in distant b.g., and scattered
rocks are seen in f.g. -
- 11 MCS - Camera shooting through rocks in f.g., to
243/6 sky in b.g. -

NO	FT	FRS	DESCRIPTION	REEL 1 PAGE 2
12		280/12	LS - Camera shooting down to rocks at river bed - CAMERA PANS up slightly, entering horizon in b.g. -	
13		286/13	MCS - Rocks in f.g., with elephant skull at right -	
14		298/12	LS - Gorge, with bones in f.g. -	
15		309/13	MCS - Two apes, eating grass - large rock seen at left -	
16		317/12	LS - Group of tapirs moving about, as valley and hills are seen in b.g. -	
17		331/2	MS - Tapir and three apes - one ape makes noise -	
18		337/15	MLS - Tapirs and group of apes -	
19		347/14	MS - Three apes, eating, as hills and rocks are seen in b.g. -	
20		363/9	MS - Tapirs and apes in rocky enclosure, with bones in f.g. -	
21		378/4	MLS - Tapirs and apes on rocky slope, as valley and hills are seen in b.g. -	
22		389/8	MS - Two apes and tapir in rocky enclosure - ape reacts and tapir moves to right -	
23		399/9	MS - Two apes and tapir in front of pile of rocks - ape at right jumps at tapir to frighten it away from bush -	
24		410/1	MS - Group of tapirs and apes, on rocky slope -	
25		438/4	MLS - Group of apes and tapirs in rocky enclosure - leopard springs from rocks at left, onto ape below - they struggle on ground - apes in b.g., run o.s. in right b.g. -	FADE OUT:
26		451/6	FADE IN - Ext. Water hole and rocks - LS - Camera shooting down to apes gathered around water hole -	
27		458/4	MS - Group of apes, sitting close together on rocks -	
28		462/6	MS - Small ape sitting beside water hole, as others are partially seen at right and in b.g. -	
29		479/13	MS - Large ape sitting beside water, as others are seen at left and right - he snarls and bares his teeth at ape at right, then drinks - then he snarls again and scares ape at right again -	

NO	FT	FRS	DESCRIPTION	REEL 1 PAGE 3 *
30		485/7	MCS - Group of apes - ape in center hops toward left -	
31		492/5	MLS - Group of apes, sitting around water hole -	
32		508/4	LS - Camera shooting down to group of apes sitting around water hole in b.g., as another group of apes enter in f.g. -	
33		515/9	MLS - Group of apes sitting around water hole, as other group move toward formers - apes stand up in alarm -	
34		532/13	MLS - Group of apes around water hole, as other group move toward them from b.g. -	
35		556/0	MS - Camera shooting past apes fighting in f.g., to two apes fighting in b.g. on rocky slope - CAMERA TRUCKS down slightly, as others are seen about scene fighting - PANS down to left, as apes continue to jump up and down -	
36		566/2	MLS - Camera shooting past apes in f.g., jumping up and down, to group of apes in b.g., fighting -	
37		569/7	MS - Group of apes, jumping up and down -	
38		592/7	MS - Group of apes, jumping up and down near water hole - others seen in b.g. - apes in f.g. exit o.s. , then one re-enters at right -	
39		599/14	MS - Two apes, retreating up on rocky slope - one exits in right b.g. -	
40		615/0	MLS - Group of apes, sitting around water hole -	
41		631/5	MCS - Group of apes, around water hole, drinking -	
				FADE OUT:
42		641/11	FADE IN - Ext. Desert and horizon - LS - Camera shooting down to valley and rocky terrain -	
43		650/10	MLS - Pile of rocks and trees -	
44		670/10	MS - Leopard, lying across dead zebra, looking around and snarling -	
			FINISH -	
45			END OF PART ONE -	

NO FT FRS
METROCOLOR

2001: A SPACE ODYSSEY
DESCRIPTION

SECTION "A"
REEL 2 PAGE 1

1A	13/13	Ext. Desert - ELS - Camera shooting down rocky cliff, to apes huddled in cave below -
2A	25/4	Ext. Cave - LS - Apes, huddled in cave -
3A	44/8	Int. Cave - Four apes, sitting against rock -
4A	51/15	CS - Ape, looking around -
5A	60/0	MCS - Five apes -
6A	91/7	CS - Five apes, sitting in line, facing f.g. - Moonwatcher at right, snarls o.s., then eats - then he starts fighting with ape at left -
7A	104/11	MLS - Group of apes, as one holds baby -
8A	111/1	CU - Ape, as he looks about -
9A	121/8	Ext. Desert - MS - Camera shooting across desert and horizon - FADE OUT:
10A	177/15	FADE IN - Int. Cave - MS - Group of apes, lying in cave, asleep - Moonwatcher is seen in f.g., as he wakes up - then he sits up, snarling - starts dancing around - CAMERA PANS up - he bangs his feet on ground, waking up the others -
11A	202/8	Ext. Cave - LS - Cave, with cube standing at the entrance - apes rush out and stand around it at distance -
12A	266/0	MLS - Cave with cube in front of it, as apes dance up and down, gradually getting nearer to cube - Moonwatcher approaches it at right and puts his hand up to touch it -
13A	363/11	MS - Group of apes, standing and jumping about cube, as Moonwatcher gradually touches and strokes the cube - then several of the other apes touch the cube -
14A	373/4	LS - Camera shooting up side of cube, as sun breaks over it - LAP DISSOLVE TO:
15A	381/12	Ext. Desert - ELS - Camera shooting down to desert and plains -
16A	388/10	MLS - Deserted plains and rocks -
17A	396/14	MLS - Camera shooting over rocks, as valley is glimpsed in b.g. -

NO	FT	FRS	DESCRIPTION	REEL 2 PAGE 2
18A		412/12	Ext. Enclosure - MLS - Group of apes move about, as Moonwatcher enters in right f.g. and moves toward them -	
19A		523/13	MS - Moonwatcher moves toward group of apes in b.g. - apes exit o.s. in right b.g., as Moonwatcher digs through bones - he looks up at large skull, then picks up large bone and starts hitting other bones with it, making them jump up in air -	
20A		531/10	INSERT - CS - Moonwatcher's arm and hand holding bone, as it raises up and exits in f.g. -	
21A		553/7	MS - Moonwatcher smashes bones and skull, in SLOW MOTION -	
22A		555/5	INSERT - CU - Dead tapir's head, hitting ground, in SLOW MOTION -	
23A		558/1	CU - Moonwatcher, snarling and raising arm, in SLOW MOTION -	
24A		561/6	INSERT - CU - Moonwatcher's hand and arm, raising up bone, then lowering it, in SLOW MOTION -	
25A		564/6	INSERT - CU - Skull, as partially-seen Moonwatcher smashes it, in SLOW MOTION -	
26A		565/11	INSERT - CU - Moonwatcher's hand, raising up bone, then lowering it, in SLOW MOTION -	
27A		567/15	INSERT - CU - Skull, being smashes by o.s. Moonwatcher, in SLOW MOTION -	
28A		569/3	INSERT - CU - Skull, smashed and falling apart -	
29A		570/5	INSERT-CU-Skull, being smashed, in SLOW MOTION -	
30A		571/10	INSERT - CU - Bones fly up in SLOW MOTION, as Moonwatcher is partially seen at right -	
31A		573/3	INSERT - CU - Skull weaves about, in SLOW MOTION -	
32A		574/7	INSERT - CU - Bones, being smashed, in SLOW MOTION -	
33A		575/12	INSERT - CU - Bones, as they fly up in SLOW MOTION -	
34A		576/7	INSERT - CU - Skull, weaving about, in SLOW MOTION -	
35A		579/12	MCS - Tapir falling to ground, in SLOW MOTION -	
36A		587/10	MLS - Moonwatcher smashing bones, then throwing them up in the air in SLOW MOTION -	

NO	FT	FRS	DESCRIPTION
37A			Ext. Desert - LS - Camera shooting down to deserted valley, as Moonwatcher enters in left f.g., carrying bone and hunk of meat - he sits down and eats the meat, looking about nervously -
		632/5	
38A		640/6	MS - Group of apes, all eating beside large rock -
39A			LS - Group of apes eating meat, standing around dead tapir - other tapirs in b.g. -
		650/7	
40A			MLS - Group of apes gathered in hollow rocks, eating meat - one large ape is seen atop rock in b.g. -
		658/12	
41A		665/10	Int. Cave - MS - Group of apes, eating meat -
42A		669/10	CU - CAMERA PANS up slightly, as ape eats meat -
43A		683/7	MS - Large and small ape, eating -
44A			Ext. Cave - Night - LS - Camera shooting down to opening of cave -
		691/4	
45A			Ext. Rocks - MS - Moonwatcher stands on rock in b.g. holding bone, as his tribe jumps about, also armed - then former jumps down onto ground - CAMERA PANS down slightly - Moonwatcher looks about -
		723/15	
46A		730/13	MCS - One Ear's tribe, jumping up and down -
47A			MS - Camera shooting behind Moonwatcher's tribe in f.g., to One Ear's tribe standing about water hole in b.g. -
		740/9	
48A			MCS - Group of apes, jumping about, as another ape enters in left f.g. -
		744/7	
49A			MS - Camera shooting down to One Ear's tribe standing about water hole in f.g., as Moonwatcher's tribe is seen in b.g. -
		751/13	
50A		759/13	MS - Group of apes, jumping about -
51A			MLS - Camera shooting behind One Ear's tribe in f.g., to Moonwatcher and his tribe in b.g. - Moonwatcher and One Ear fight in water, then Moonwatcher hits One Ear over the head and he falls to ground -
		775/1	
52A			MS - Moonwatcher's tribe, as they look at One Ear lying on ground - then one of them comes forward and hits him -
		780/12	
53A		787/12	MS - Ape hits One Ear, as others watch -
54A			MS - Group of apes, as one partially seen at right, hits o.s. One Ear - CAMERA PANS left,....

NO FT FRS

DESCRIPTION

REEL 2 PAGE 4

54A-Continued.

799/12

....exiting ape at right - ape re-enters at right, as he continues to hit o.s. One Ear - group of apes sit in b.g., watching - another ape enters in left f.g. -

55A

811/4

MS - One Ear lies on ground in front of Moon-watcher's tribe - CAMERA PANS left, as Moonwatcher turns to f.g., shouting and gesturing -

56A

815/8

MS - Camera shooting past ape in left f.g., to One Ear lying on ground, as tribe starts to retreat -

57A

833/1

MS - Group of apes, as One Ear lies in b.g. - then formers start exiting at left -

58A

839/11

MS - Moonwatcher yelling, as he turns to b.g. and gestures with bone in his hand - then he tosses it up o.s. -

FINISH - SECTION "A"

2001: A SPACE ODYSSEY

NO	FT	FRS	DESCRIPTION	SECTION "B" REEL 2 PAGE 5
1B	10/4		Ext. Water hole - CS - Bone flies up into scene in f.g., as CAMERA TRUCKS up - it exits above in sky, then re-enters and drops o.s. in f.g. -	
2B	32/15		Ext. Spacecraft - LS - Spacecraft floats forward and exits in left f.g. - CAMERA PANS down to right, entering curve of earth's surface at right - PANS right slightly, showing more of earth's surface -	
3B	47/14		LS - Spacecraft orbits beside curve of earth, traveling toward b.g. - CAMERA TRUCKS down to left -	
4B	60/13		LS - Curve of earth's surface at left, as sun rises over center edge - another spacecraft enters at right, traveling toward b.g. -	
5B	99/9		LS - Earth's surface filling entire screen - CAMERA TRUCKS up, showing top of curve - CONTINUES TRUCKING up, exiting surface, entering spacecraft above - TRUCKS in slightly and PANS up, as spacecraft exits at right, and moon enters in b.g. -	
6B	143/10		LS - Space station 5 revolves around, moving forward, as Camera shoots past edge of earth's surface at right - CAMERA PANS left slightly, exiting earth's surface at right, as space station continues forward in MS -	
7B	174/9		LS - Earth's curve fills left half of frame, as CAMERA TRUCKS up, entering spaceship Orion in right f.g. - CONTINUES TRUCKING up, exiting earth's curve in left f.g., as Orion ascends -	
8B	207/1		Int. Orion - MCS - Camera shooting past Floyd's arm on arm rest at right, to aisle and cockpit door in b.g. - monitor seen in front of Floyd - he slowly raises his arm, as pen floats down and toward his hand -	
9B	217/10		MS - Floyd, asleep, seated, as pen floats near his raised hand - others seats are vacant -	
10B	235/0		CU - Pen, floating in air, as door opens in b.g., entering stewardess in MLS - she slowly comes forward -	
11B	243/0		INSERT - CU - Stewardess's feet, moving right, in grip shoes -	
12B	268/11		MLS - Stewardess comes forward, slowly, as pen floats in air in f.g. - CAMERA TRUCKS back in MCS, as she picks up floating pen and hands it to o.s. Floyd at right -	

NO	FT	FRS	DESCRIPTION	REEL 2 PAGE 6
13B		286/2	MCS - Partially seen stewardess, as she puts pen in Floyd's pocket - CAMERA PANS up slightly, as she turns off o.s. monitor - PANS down, as she exits at left, and Floyd continues to sleep -	
14B		296/13	Ext. Space - ELS - Earth, as space station 5 floats toward it in b.g. - Orion enters in left f.g., moving toward formers -	
15B		342/9	LS - Curve of earth is seen at left, as space station 5 enters at right, revolving around - CAMERA PANS down slightly - Orion enters in right f.g., following space station 5 - TRUCKS down -	
16B		356/10	Int. Orion Cockpit - ELS - Camera shooting behind pilots in f.g., to space station 5, seen through windshield, spinning around in space -	
17B		369/5	INSERT - CS - Radar screen, in control panel - pilot's hands are seen at left and right -	
18B		434/11	Int. Space Station 5 - LS - Camera shooting through opening, to space, as CAMERA TRUCKS back revealing space station 5 - light of Orion is seen in distant b.g., moving toward left in EELS - various instruments are seen on space station 5, as Orion gradually approaches entrance -	
19B		465/0	Ext. Space - LS - Space station 5, revolving around, as Orion approaches it in b.g. -	
20B		480/6	Int. Orion Cockpit - LS - Camera shooting past pilots in f.g., to space station 5 and entrance -	
21B		513/2	Ext. Space - LS - Space station 5, revolving around, as CAMERA TRUCKS in to MLS, past space station 5, exiting at right -	
22B			Int. Orion - MCS - Lift doors open, revealing girl sitting at left, and Dr. Floyd sitting in center b.g. - CAMERA TRUCKS in to left - they unfasten their belts, and Floyd rises and comes forward - CAMERA TRUCKS back around to right ahead of Floyd, exiting girl in left b.g. - CONTINUES TRUCKING back, entering receptionist in left f.g. in MCS - HOLDS, as Floyd puts down his briefcase - Miller enters in b.g. - Lift Girl Here you are, sir. Main level, please. Floyd Umhm. Right! See you on the way back. Lift Girl 'Bye. Floyd 'Bye. (aside) Hi!	

22B-Continued.

Receptionist o.s.
 Good morning, sir.
 Floyd
 Good morning.
 Receptionist
 We haven't seen you up here for a long time.
 Floyd
 No. Very nice to see you again.
 Receptionist
 Did you have a pleasant flight, sir?
 Floyd
 Yes, very nice, thanks. I think Mr. Miller of, uh -
 Station Security is supposed to be meeting me.
 Receptionist
 Oh, well, may I call him for you?
 Floyd
 Would you, please? Oh, here he is!

569/0

23B

MS - Floyd turns and shakes hands with Miller, as
 receptionist sits at left - Miller gestures -
 then they move toward b.g. -
 Miller
 (Oh, hello, Dr. Floyd.
 (Floyd
 (Hello, Miller! How are you?
 Miller
 Sorry, I'm late.
 Floyd
 That's quite all right. Gee, you're looking
 great.
 Miller
 Thank you. It's nice to have you back. Did
 you have a good flight?
 Floyd
 Oh, very nice indeed.
 Miller
 Good. Well, shall we go through?
 Floyd
 Okay.

590/6

24B

Receptionist
 Will you please use number seventeen?
 Miller
 Thank you, Miss Turner.
 Floyd
 Thank you. Miller
 This way.
 INSERT - CU - Receptionist's hands, as they press
 button marked 'English' -

594/6

25B

Int. Cubicle - MCS - Floyd and Miller, as they watch
 screen at right - picture flips on, showing girl -
 then screen changes to list of details - girl
 reappears, then changes to details again - Miller
 and Floyd turn to b.g. -
 Girl over screen
 Welcome to Voice Print Identification. When you
 see the red light go on, would you please state
 in the following order;.... CONTINUED:

NO FT FRS

DESCRIPTION

REEL 2 PAGE 8 *

25B-Continued.

Girl over screen (continued)
....your destination, your nationality and your
full name. Surname first, christian name and
initial.

Floyd

Moon. American. Floyd. Heywood R..

Girl over screen

Thank you. You are cleared through Voice
Print Identification.

Floyd

641/5

Thank you.

FINISH -

26B

END OF PART TWO -

REEL 2 PAGE 8 *

1A

Int. Reception Hall - ELS - Floyd and Miller enter in b.g., as they come forward past couple at right, and man seated at desk at left - CAMERA PANS around to right, as Floyd and Miller move toward b.g. in MS, exiting formers and entering two men and a woman seated at table at right - Miller exits in right b.g. through door, as Floyd presses button outside telephone booth - two men enter in b.g., as Floyd enters booth - two men exit at left -

Floyd

Have I got time for breakfast?

Miller

Oh, I think we can manage that.

Floyd

How long have I got?

Miller

Your flight leaves in an hour and ten minutes. As a matter of fact, I've reserved a table for you in the Earthlight room.

Floyd

How 'bout that?

Miller

It's, uh - it's been about seven or eight months since you were here last, isn't it?

Floyd

Oh, let's see, last year -- Yeah, about eight months.

Miller

I suppose you saw the work on the new section when you came in here?

Floyd

Yes, coming along great, huh?

Miller

Yeah, it's fine.

Floyd

Oh, wait a minute!

Miller

Hmm?

Floyd

I gotta a couple of phone calls. You go on ahead into the restaurant, I'll meet you there, huh?

Miller

Right!

65/14

2A

Int. Phone Booth - CS - Floyd faces screen at right, and takes out card from his wallet, placing it in slot - sign 'Ready to place Call' appears on screen - he presses various buttons and sits back, putting his wallet away - then young girl appears on screen -

Voice o.s.

Will Mr. Travers please contact the met office? Will Mr. Travers please contact the met office?

2A-Continued.

		Girl over screen
		Yes?
		Floyd
	97/8	Hello!
3A		MS - Girl on screen - Girl over screen
		Hello.
		Floyd o.s.
		How are you, squirt?
		Girl
		All right.
		Floyd o.s.
		Where've you been?
		Girl over screen
		Playing.
		Floyd o.s.
		Where's mummy?
		Girl over screen
		Gone to shopping.
		Floyd o.s.
		Well, who's taking care of ya?
		Girl over screen
		Rachel.
		Floyd o.s.
		May I speak to Rachel, please?
		Girl over screen
	122/8	She's gone to the bathroom.
4A		CS - Floyd, watching girl on screen - Girl over screen
		Are you coming to my party tomorrow?
		Floyd
		I'm sorry, sweetheart, but I can't.
		Girl over screen
		Why not?
		Floyd
	137/15	Well, you know, Daddy's traveling. Very....
5A		MCS - Girl, on screen - Floyd o.s.
	sorry about it, but I just can't!
		Girl over screen
		Ohh!
		Floyd o.s.
		I'm gonna send you a very nice present, though.
		Girl over screen
		All right.
		Floyd
		Anything special that you want?
		Girl over screen
		Yes.
		Floyd o.s.
		What?
		Girl over screen
	160/6	A telephone.

NO FT FRS

DESCRIPTION

REEL 3 PAGE 3

6A

CS - Floyd sits at left and watches girl on screen -

Floyd

We've got lots of telephones, already. Can't you think of anything else you want for your birthday? Something very special?

Girl over screen

Yes.

Floyd

What?

Girl over screen

A bush baby.

Floyd

A bush baby? Well, we'll have'ta see about that. Listen, sweetheart, I want you to tell Mummy something for me, will you remember?

Girl over screen

Yes.

Floyd

Well, tell mummy that I telephoned? Okay?

Girl over screen

Yes.

Floyd

And that I'll try to telephone again tomorrow. Now, will you tell her that?

Girl over screen

Yes.

Floyd

Okay, sweetheart. Now, have a nice birthday tomorrow.

Girl over screen

All right.

Floyd

And have a nice birthday party tomorrow, too, huh?

212/1

7A

MS - Girl, on screen - CAMERA PANS up as she rises -

Girl over screen

All right.

Floyd o.s.

Okay, now, take care and be a good girl, won't you?

Girl over screen

All right. 'Bye, 'bye!

Floyd o.s.

227/12

'Bye, 'bye. Happy birthday.

8A

INSERT - CS - Screen, showing the following:

CHARGE

\$ 1.70

THANK YOU

(emblem)

232/12

9A

Int. Reception Area - MS - Group of Russians seated around table, drinking - Dr. Smyslov, Elena and two other Russian ladies talk indistinct....

9A-Continued.
244/8

....Russian language - Dr. Smyslov looks at his watch -

10A

MS - Camera shooting behind Smyslov and others, as Floyd comes forward from b.g. - they all rise, as they shake hands with Floyd - two men glimpsed in b.g. -

Floyd

Elena, how nice to see you again.

Elena

Heywood! What a wonderful surprise to meet you here!

Floyd

Elena, you're looking wonderful.

Elena

Thank you. You're looking well too. This is my good friend, Dr. Heywood Floyd. I'd like you to meet Dr. Kalinan.

Floyd

Uh, how do you do?

Elena

Dr. Stretyneva.

Floyd

How do you do?

Dr. Stretyneva

How do you do?

Elena

And this is Dr. Andre Smyslov.

Floyd

(Oh, how do you do?

Smyslov

(Floyd.

Floyd

I've heard a lot about you.

Smyslov

279/1

Uh, won't you sit down?

11A

MCS - Elena and two women sit down, as Floyd sits in Smyslov's chair - Smyslov brings up a chair from left and sits down -

Floyd

Well, we --

Smyslov

No, no, please.

Floyd

Well, thank you.

Smyslov

Would, uh - would you like a drink, Doctor?

Floyd

Oh, no thank you. Matter of fact I haven't had breakfast yet. Someone's meeting me in the restaurant. Well, if you don't mind, I'll just sit with you a few minutes and then I must be off.

Smyslov

Are you quite sure?

11A-Continued.
303/8

Floyd
I'm quite sure, thank you.

12A

MCS - Camera shooting past two women seated in left and right f.g., to Floyd, Elena and Smyslov -

Floyd
And how's Gregor?

Elena
Oh, he's fine. He's been doing some underwater research in the Baltic, so I'm afraid we don't get a chance to see very much of each other these days.

Floyd
Well, when you do see him, be sure and give him my regards, huh?

Elena
Yes, of course.

Floyd
Well, where are you all off to? Up or down?

Elena
Oh, we're going home. We have just spent three months calibrating the new antennae at Tchalinko. And what about you?

Floyd
I'm just on my way up to Clavius.

Smyslov
Oh, are you?

Floyd
Mmm.

Smyslov
Well, Dr. Floyd, I hope you don't think I'm being too inquisitive, but perhaps you can clear up the great big mystery about what is going on up there.

367/8

Floyd
I'm afraid I don't know what you mean.

13A

MS - Camera shooting behind Floyd and two women in f.g., to Smyslov and woman seated in b.g. - Smyslov nods and reacts - Elena shakes her head - then Smyslov takes a sip of his drink - girl enters in left b.g. -

Smyslov
Oh, it's just that for the past two weeks some extremely odd things have been happening at Clavius.

Floyd
Oh, really?

Smyslov
Yes, yes. Well, for one thing, whenever you phone the base all you get is a recording which repeats that the phone lines are temporarily out of order.

Floyd
Well, probably having some trouble with their equipment or something like that.

13A-Continued.

Smyslov

Yes, yes. That's what we thought was the explanation at first, but it has been going on now for past ten days.

Floyd

You mean you have not been able to contact anyone for the past ten days?

Smyslov

That's right.

Floyd

Oh, I see.

Elena

And there's another thing, Heywood. Two days ago, one of our rocket buses was denied permission for an emergency landing at Clavius.

Floyd

Oh. That does sound odd.

Smyslov

Yes, yes. I'm afraid there's going to be a bit of a row about that. Denying the men permission to land is a direct violation of the I.A.S. Convention.

Floyd

Yes, of course. Of course. Did the crew get back all right?

Smyslov

Yes, yes, yes. Fortunately they did.

Floyd

Well, I'm glad about that.

Smyslov

Dr. Floyd, at the risk of pressing you on a point you seem reticent to discuss, may I ask you a straight-forward question?

Floyd

Well, certainly.

469/2

14A

CS - Smyslov reacts and looks about - girl passes through scene in b.g. -

Smyslov

Quite frankly, we have had some very reliable intelligence reports that quite a serious epidemic has broken out on Clavius. Something, apparently, of an unknown origin. Is this, in fact, what has happened?

495/1

15A

MS - Camera shooting past two women in left and right f.g., to Floyd, Elena and Smyslov - latter reacts and nods - then Floyd looks at his watch - he starts to get up as he faces Elena -

Floyd

I'm sorry, Dr. Smyslov, but, uh -- I'm really not at liberty to discuss this.

Smyslov

I understand. But this epidemic could quite easily spread to our base. We should be given all the facts, Dr. Floyd.

NO FT FRS
15A-Continued.

DESCRIPTION

REEL 3 PAGE 7

Floyd
Yes, I know. As I said, I'm not at liberty to discuss it.

Elena
Now, are you sure you won't change your mind about that drink?

Floyd
No. I'm positive. Now, I really must be going.

Elena
Well, I hope that you and your wife can come to the I.A.C. Conference in June.

Floyd
Well, we're gonna try. Hope we can make it.

Elena
And if you do, you remember to bring that marvelous little daughter with you?

Floyd
Well, that will all depend on school vacations and all that sort of thing. But if we can, we will. Don't forget you have a standing invitation if you ever get to the States.

Elena
No, of course not. Gregor and I will look forward to seeing you.

581/13

16A

MS - Group, seated about table, as Floyd, Elena and Smyslov rise - Floyd shakes hands with Elena and Smyslov, then moves toward left, exiting - CAMERA PANS down as Elena and Smyslov sit down - then Smyslov takes a sip of his drink -

Floyd
Well, goodbye, Elena. It has been a pleasure meeting you all, Dr. Smyslov.

Smyslov
Whatever the reasons for your visit to Clavius, Dr. Floyd, the very best of luck to you.

Floyd
Thank you. Ladies?

Smyslov
(Indistinct Russian)

Elena
(Indistinct Russian)

618/6

LAP DISSOLVE TO:

17A

640/12

Ext. Space - ELS - Moon, as Aries moves toward b.g. -

18A

Int. Aries - MS - Stewardess carries tray forward - CAMERA PANS around to left, entering Floyd, seated in his seat, asleep - PANS around to right, as stewardess moves toward b.g., exiting Floyd and entering another stewardess in b.g. - TRUCKS in to MCS, as stewardess carries tray to stewardess seated in b.g., watching judo on screen in front of her - HOLDS, as stewardess sets down tray, then exits in left f.g. -

695/10

REEL 3 PAGE 7

NO	FT	FRS	DESCRIPTION	REEL 3 PAGE 8
19A		702/6	INSERT - CU - Hand, as it picks little straws from menu, and pulls them out slightly -	
20A		715/0	Ext. Space - ELS - Moon, with crescent of light only showing, as sun is seen at bottom - Aries travels forward toward f.g. -	
21A		804/0	Int. Aries Galley - MLS - Lift opens, entering stewardess, carrying tray forward - CAMERA PANS up to right in MCS, as she sets down tray and pushes another button - PANS down to left, as she moves toward b.g. - she turns and starts walking up wall at right, upside down - then she exits upside down in left f.g. -	
22A		821/1	Int. Cockpit - MCS - Camera shooting toward upside down stewardess, as she comes forward - CAMERA REVOLVES around to left, as she comes forward in MCS - TRUCKS back, entering pilots, as former hands tray to pilot at right -	
23A		829/8	MCS - Pilot takes tray from stewardess, facing both pilots from b.g. -	
24A		843/7	Ext. Space - ELS - Aries, as it floats in space -	
25A		877/6	Int. Aries Cabin - MCS - Floyd, seated, as he sucks straw in his menu - door opens in b.g., entering pilot - latter takes off his hat and comes forward - Floyd's tray of food starts to float up, as he grabs it -	
26A			INSERT - CS - Sign, indistinctly reads: <p style="text-align: center;">ZERO GRAVITY TOILET PASSENGERS ARE ADVISED TO READ INSTRUCTIONS BEFORE USE</p> <p style="text-align: center;">(imperceptible)</p>	
		893/11	CAMERA TRUCKS back, entering Floyd in right f.g., in CS -	
27A		912/4	Ext. Space - ELS - Aries, as it travels toward moon in b.g. - CAMERA TRUCKS down -	
28A		936/2	ELS - Surface of moon is seen at left, as Aries travels beyond it at right - CAMERA TRUCKS up -	
29A		949/14	Int. Aries Cabin - LS - Camera shooting down to Floyd, looking out window at left -	
			FINISH - SECTION "A"	

NO . FT FRS
METROCOLOR

2001: A SPACE ODYSSEY
DESCRIPTION

SECTION "B"
REEL 3 PAGE 9

1B	35/1	Ext. Space - ELS - Aries comes forward - CAMERA TRUCKS down, as four legs start coming out underneath Aries -
2B	55/1	ELS - Camera shooting down to top portion of Aries as it moves toward b.g. and moon's surface -
3B	84/3	ELS - Side view of Aries, as it descends - CAMERA TRUCKS down, entering moon's surface in f.g., and earth globe in b.g. - PANS down, as Aries continues to descend, exiting earth globe in b.g. -
4B	92/5	Int. Aries Cockpit - MCS - Two pilots facing f.g., as stewardess sits in b.g. - entire picture is covered in red glow -
5B	125/11	MS - Camera shooting down to pilots, as they look out windscreen to circular lay-out city 'Clavius' on moon's surface - CAMERA TRUCKS in with moving Aries -
6B	150/8	Ext. Moon's Surface - MLS - Three figures in space suits stand on rocky cliff in f.g., as earth is seen in b.g. and Clavius is seen below in b.g. - Aries is glimpsed in b.g., descending - one figure moves to left and stops -
7B	171/2	Int. Landing Bay at Clavius-LS-Camera shooting up and out through dome roof, as it slowly opens in eight segments with Aries approaching in distance - CAMERA TRUCKS in -
8B	202/8	Ext. Clavius - LS - Camera shooting down to dome as it opens - CAMERA TRUCKS in -
9B	222/11	Int. Cockpit - MCS - Camera shooting behind pilots as they look out windscreen at earth, as it slowly ascends up, exiting -
10B	230/14	INSERT - CS - Pattern on radar - circles gradually align -
11B	250/5	Ext. Landing - LS - Earth's globe is seen in b.g., as landing pad is seen across bottom f.g. - Aries descends and lands -
12B	328/7	Int. Landing Bay at Clavius - MS - Red lit chamber with various panels and instruments - landing pad with Aries on it slowly descends through center of frame -
13B		Int. Conference Room - MLS - Camera shooting behind Halvorsen, Floyd and Michaels in f.g., to various people seated about u-shaped table - photographer in center, takes various shots - lectern is seen in far b.g. - photographer moves to left and takes picture of Floyd, then....

13B-Continued.

....leans down to Halvorsen - indistinct adlibs heard - CAMERA PANS left slightly - PANS left, as photographer pushes lift button - lift arrives and photographer gets in - door close, exiting him - Halvorsen stands up and walks up left side of table to lectern - then Floyd stands and moves to lectern, as Halvorsen comes back to his seat - others applaud -

Photographer

Excuse me, Dr. Halvorsen. I'm through now. Thank you very much, gentlemen.

You're welcome. Halvorsen

Well, I know you will all want to join with me in welcoming our distinguished friend and colleague from the National Council of Astronautics, Dr. Heywood Floyd. Dr. Floyd has come up specially to Calvius to be with us today, and before the briefing I know he'd like to have a few words with you. Dr. Floyd?

Floyd

Thank you, Dr. Halvorsen. Hello everybody. Nice to be back again. Well, first of all, I bring a personal message from Dr. Howell who has asked me to convey his deepest appreciation to all of you for the many sacrifices you have had to make. And, of course, his congratulations on your discovery, which may well prove to be among the most significant in the history of science.

487/2

14B

CS - Floyd, facing left - American flag seen in b.g. -

Floyd

Now, I know there have been some conflicting views held by some of you regarding the need for complete security in this matter. More specifically, your opposition to the cover story created to give the impression that there is an epidemic at the base.

516/14

15B

MS - Floyd, as he faces group of men seated about table -

Floyd

I understand that beyond it being a matter of principle, many of you are troubled by the concern and anxiety this story of an epidemic might cause to your relatives and friends on earth. Well, I, uh,....

540/0

16B

LS - Camera shooting behind Michaels in f.g., to Floyd and others in b.g. -

Floyd

....completely sympathize with your negative views. I find this cover story personally embarrassing myself. However, I accept the need for absolute secrecy in this and I hope you will too. Now, I'm sure....

568/1

17B

MS - Floyd, facing f.g. -
Floyd

591/14

....you are all aware of the extremely grave potential for cultural shock and social disorientation contained in this present situation if the facts were prematurely and suddenly made public without adequate preparation and conditioning. Anyway,....

18B

LS - Camera shooting past Michaels in f.g., to Floyd and others in b.g. -
Floyd

620/9

....this is the view of the Council, and the purpose of my visit here is to gather additional facts and opinions on the situation and to prepare a report to the Council recommending when and how the news should eventually be announced.

19B

CS - Floyd, facing left - American flag seen in b.g. -
Floyd

636/1

Now, if any of you would like to give me your views and opinions -- in private if you like -- I will be only too happy to include them in my report.

20B

LS - Camera shooting behind Floyd, to men seated about table -
Floyd

647/5

Well, I think that's about it. Any questions?

21B

MS - Michaels, as he leans on table -
Michaels

656/14

Dr. Floyd, have you any idea how much longer this cover story will have to be maintained?

22B

LS - Camera shooting past Michaels in f.g., to Floyd and others - Floyd laughs -
Floyd

680/9

I don't know, Bill. I suppose it will be maintained as long as is deemed necessary by the Council. Of course, there must be adequate time for a full study to be made on the situation before any thought can be given to making a public announcement. Oh, yes, um,....

23B

CS - Floyd, facing left - American flag seen in b.g. -
Floyd

698/6

....as some of you already know, the Council has requested that formal security oaths are to be obtained in writing from everyone who has any knowledge of this event. Well, are there any more questions?

NO FT FRS

DESCRIPTION

REEL 3 PAGE 12 *

24B

LS - Camera shooting behind Michaels and Halvorsen in f.g., to Floyd and others in b.g. - then Halvorsen stands - then he sits down, as Michaels rises and Floyd comes forward - others applaud - Michaels moves to left - CAMERA PANS left -

Halvorsen

Well, I'm sure we all want to co-operate with Dr. Floyd as fully as possible and as there seems to be no more questions, I think we ought to get down to the briefing. Thank you, Dr. Floyd.

Floyd

733/5

Thank you.

FINISH -

25B

END OF PART THREE -

10A-Continued.

Michaels

It certainly was.

Halvorsen

193/5

I'm sure it beefed up morale a hell of a lot.

11A

MCS - Floyd, facing right, as he eats -

Floyd

Thanks, Ralph. By the way, I want to say to both of you that I think you've done a wonderful job and I appreciate the way you've handled this thing.

202/8

12A

MCS - Group, as Michaels moves toward back of cabin - then he turns and comes forward, showing Floyd a stack of pictures -

Halvorsen

Oh, well, the way we look at it, it's our job to do this thing the way you want it done. And we're only too happy to be able to oblige.

Michaels

Have you seen these yet?

Halvorsen

Take a look at them.

Michaels

Here's what started the whole thing.

Floyd

224/2

Oh, yes.

13A

INSERT - CU - Photo of moon surface with crater marked - Floyd's hands enter from right, and turn several photos and plans over -

Halvorsen

When we first found it, we thought it might be an outcrop of magnetic rock, but all the geological evidence was against it, and not even a big nickel iron meteorite could produce a field as intense as this. So, we decided to have a look.

Michaels

Yeh, we thought it might be the upper part of some buried structure, so we excavated out on all sides. But, unfortunately, we didn't find anything else.

255/3

14A

MCS - Group, as Floyd looks at pictures -

Halvorsen

And what's more, the evidence seems completely conclusive that it has not been covered up by natural erosion or other forces. It seems to have been deliberately buried.

268/13

15A

MCS - Floyd, facing right - he reacts and shakes his head -

Floyd

276/0

Deliberately buried. Ha ha --

16A

MCS - Group, as Michaels turns and moves toward b.g. - Floyd wipes his mouth with napkin - then Michaels comes forward with coffee - he sets down cups - starts pouring coffee - men laugh

16A-Continued.

Michaels
 Well, how about a little coffee?
 Floyd
 Great.
 Halvorsen
 Good idea.
 Floyd
 I don't suppose you have any idea what the damn
 this is, huh?
 Halvorsen
 I wish to hell we did. No, the only thing we're
 sure of, is it was buried four million years ago.
 Floyd
 Well, I must say -- you guys have certainly come
 up with something.

317/2

17A 329/12 Ext. Moon's Surface - ELS - Moonbus comes forward,
 toward left - CAMERA TRUCKS in to left -

18A 347/4 MLS - Moonbus, as it travels forward - pilots
 glimpsed inside -

19A 361/5 LS - Moon's surface, as Moonbus enters in right
 f.g., moving toward b.g. -

20A 378/9 LS - Landing pad, lit by lamps - earth is seen in
 b.g. - Moonbus is glimpsed in distant b.g.,
 traveling forward -

21A 392/7 Int. Cockpit - CS - Camera shooting behind pilots'
 heads in f.g., to windscreen, as landing pad is
 seen below - CAMERA TRUCKS in with moving Moonbus-

22A 405/11 MCS - Two pilots facing windscreen, as Michaels
 turns and moves toward cabin in his space suit -
 CAMERA PANS right, exiting pilots - TRUCKS in
 behind Michaels, as he continues toward b.g. -

23A 440/2 INSERT - CU - Control panel, as pilot's hand
 is seen in right f.g. - signal on radar screen
 changes -

24A 446/12 Int. Control Room of TMA Landing Strip - MCS -
 Camera shooting behind Controller in right f.g.,
 looking out at Moonbus landing -

25A 474/14 Ext. TMA Area - LS - Camera shooting down to pit -
 earth seen in distant b.g. - Halvorsen, Michaels
 and Floyd, followed by photographer and two
 technicians, walk in from right f.g., towards top
 ramp on left, leading into pit, and stop -

26A 540/11 MLS - Camera shooting up to figures standing at
 top of ramp -

27A 548/4 MLS - Camera shooting down behind figures, facing
 b.g. - Floyd turns to Halvorsen, then to Michaels -
 then he starts to walk down ramp -

NO	FT	FRS	DESCRIPTION	REEL 4 PAGE 4
28A		583/11	MLS - Michaels, Floyd and Halvorsen from behind, as they start to walk down ramp -	
29A		616/13	MCS - CAMERA TRUCKS in behind men, as they walk down ramp toward b.g. - panels of lights are seen in b.g. -	
30A		627/13	MLS - Men come forward down ramp, toward f.g., and panels of lights, seen at left -	
31A		650/9	ELS - Camera shooting down to group of men, as they walk forward down ramp -	
32A		670/1	MCU - CAMERA TRUCKS left with Floyd, as others are partially seen at right, following -	
33A		680/10	MS - CAMERA TRUCKS right slightly, as Floyd comes forward -	
34A		687/8	MCS - Photographer focuses his camera, as man stands at left -	
35A		710/15	MCS - Floyd moves toward right and touches side of cube -	
36A		719/4	INSERT - CU - Floyd's hand, on side of cube -	
37A		733/1	CS - Floyd, touching side of cube - then he steps back toward left -	
38A		778/7	LS - Group, as photographer moves toward them from right - others move closer toward cube -	
39A		785/5	MS - Camera shooting past photographer in right f.g., to group standing around cube -	
40A		791/8	MCS - Photographer, as he focuses camera in his hands - then he gestures -	
41A		805/11	MLS - Camera shooting past photographer in right f.g., to group, as they stand about cube - CAMERA TRUCKS in, exiting photographer in right f.g., to MCU of Floyd, reacting to noise - TRUCKS around to right slightly, exiting others - Floyd holds his hands up to his helmet -	
42A		815/7	ELS - Camera shooting up to sun rising over cube - earth in eclipse, above -	
			FINISH - SECTION "A"	

2001: A SPACE ODYSSEY

NO FT FRS
METROCOLOR

DESCRIPTION

SECTION "B"
REEL 4 PAGE 5

1B		Ext. Space- Night - LS - Discovery enters in left f.g., as it moves toward b.g., slowly - the following Title is Superimposed:
	102/9	JUPITER MISSION 18 MO'S LATER
2B	119/4	LS - Discovery travels forward, toward Camera -
3B	134/13	LS - Discovery, traveling toward right -
4B		Int. Discovery - LS - Poole comes forward, upside down - CAMERA PANS up to left, as he runs toward b.g., past bodies in hibernator - PANS right, as he gestures - he runs forward again, as CAMERA PANS left - PANS right, as he starts to get tired of running -
	192/11	
5B		MLS - CAMERA TRUCKS in behind Poole as he runs toward b.g., up slope and past bodies in hibernation.
	215/11	
6B		MCS - Camera shooting up to Poole, as he continues running forward, as CAMERA TRUCKS back ahead of him -
	226/15	
7B		MCS - CAMERA TRUCKS in behind Poole, as he runs toward b.g., past bodies in hibernation -
	240/8	
8B		Int. Discovery - LS - Camera shooting down into cube to centrifuge as it revolves anti-clockwise - Bowman comes through door at far end and walks slowly toward f.g., revolving as he does so -
	263/6	
9B		LS - Camera shooting down from behind center core, as Poole is seen sitting below, eating, upside down - CAMERA PANS right exiting Poole, as hatch at top of center core opens, entering Bowman - he comes through, feet first, and crawls toward right across ladder at top of frame - he presses button when he gets to bottom and hatch closes - PANS left, as he moves toward b.g., re-entering Poole, as Bowman moves around behind center core, toward kitchen area - then he puts telepad down beside Poole and goes to kitchen at left of Poole -
	327/3	
10B		LS - Camera shooting down to Bowman, facing right - he starts pressing buttons, as Poole is glimpsed in b.g., eating -
	337/1	
11B		MCS - Camera shooting behind Bowman, as he presses red button - then he steps to right and picks up tray, as lights turn red -
	347/10	
12B		MCU - Camera shooting down behind Poole, as telepad changes to "Next transmission 00.04" - then it changes several times, ending....CONTINUED:

12B-Continued.

....on "BBC 12" - then "The World Tonight" -
Announcer appears on screen -

388/8

TV Announcer over telepad
Good Evening. Three weeks ago, the American
spacecraft 'Discovery One,' left on its half-
billion mile voyage to Jupiter.

13B

MCS - Bowman at kitchen control panel, as he takes
out various items and puts them on tray - then he
picks up the tray -

407/9

TV Announcer o.s. over telepad
This marked the first manned attempt to reach
this distant planet. Earlier this afternoon, The
World Tonight recorded an interview with the crew
of Discovery at a distance of eighty million miles
from earth. It took....

14B

MLS - Bowman carries his tray toward Poole in b.g.
and sits down -

418/2

TV Announcer over telepad
....seven minutes for our words to reach the
giant spacecraft, but this time delay has been
edited from this recording. Our reporter,....

15B

MS - Control panel of computer, showing twelve
screens in groups of four, with central red light
between two right hand groups of screens - telepad
broadcast can be seen on bottom screen, in line
of screens at left of red control button - then
picture changes from Announcer to Amer -

435/14

TV Announcer over telepad
....Martin Amer, speaks to the crew.
Amer over telepad
The crew of Discovery One consists of five men
and one of the latest generation of the H.A.L. -
nine thousand computers.

16B

MS - Panel, showing four screens on either side of
central control light - telepad interview on same
screen as before -

452/8

Amer over telepad
Three of the five men were put aboard asleep, or
to be more precise, in a state of hibernation.
They were Dr. Charles Hunter, Dr. Jack Kimball and
Dr. Victor Kaminsky.

17B

MCU - Camera shooting down to Bowman, facing left
as he eats - he watches himself on screen - then
screen changes to match dialogue -

Amer o.s. over telepad
We spoke with Mission Commander Dr. David Bowman
and his deputy Dr. Frank Poole. Well, good
afternoon, gentlemen, how is everything going?
Bowman over telepad
Marvelous, we have no -- we have no complaints.

17B-Continued.

Amer over telepad
Well, I'm very glad to hear that and I'm sure that the entire world would join me in wishing you a safe and successful voyage.
Bowman over telepad
Thanks very much.
Poole over telepad
486/2 Thank you.

18B MCU - Camera shooting down behind Poole, as he eats and watches interview on telepad -
Amer over telepad
Although hibernation has been used on previous space efforts, this is the first time that men have been put into hibernation before departure.
499/14 Why was this....

19B MS - Camera shooting down to three bodies in hibernation unit -
Amer o.s. over telepad
....done?
Bowman o.s. over telepad
Well, this was done in order to achieve the maximum conservation of our life-support capabilities,....
510/4

20B INSERT - CU - Control panel at head of body in hibernator --
Bowman o.s. over telepad
....basically food and air. Now, the three hibernating crew members represent the survey team.
518/12

21B CU - Head of Dr. Kaminsky in hibernator -
Bowman o.s. over telepad
And their efforts won't be utilized until we are approaching Jupiter.
524/12

22B MCU - Camera shooting down behind Poole, as he watches himself on telepad -
Amer o.s. over telepad
Dr. Poole, what's it like while you are in hibernation?
Poole over telepad
Well, it's exactly like being asleep, you have absolutely no sense of time. The only difference is you don't dream.
540/2

23B MS - Two bodies in hibernator -
Amer o.s. over telepad
As I understand it, you only breathe once a minute. Is this true?
Poole o.s. over telepad
549/14 Well, that's right.

24B

INSERT - CU - Control panel above bodies showing chart of various body functions -

Poole o.s. over telepad

And your heart beats three times a minute, body temperature is usually down to about three degrees centigrade.

558/5

25B

MS - Computer -

Amer o.s. over telepad

The sixth member of the Discovery crew was not concerned about the problems of hibernation. For he was the latest result in machine intelligence. The HAL....

573/11

26B

CS - Computer -

Amer o.s. over telepad

....nine thousand computer which can reproduce, though some experts still prefer to use the word 'mimic', most of the activities of the human brain and with incalculably greater speed and reliability. We next spoke with the HAL nine thousand computer, whom we learned, one addresses as Hal. Good afternoon, Hal. How's everything going?

609/11

27B

CS - Computer -

Hal over telepad

Good afternoon, Mr. Amer. Everything's going extremely well.

Amer over telepad

Hal, you have an enormous responsibility on this mission. In many ways, perhaps the greatest responsibility of any single mission element. You are the brain and central nervous system of the ship, and your responsibilities include watching over the men in hibernation. Does this ever cause you any lack of confidence?

643/1

28B

INSERT - BCU - Red light on Hal's control panel -

Hal over telepad

Let me put it this way, Mr. Amer. The nine thousand series is the most reliable computer ever made. No nine thousand computer has ever made a mistake or distorted information.

662/0

29B

ELS - Camera shooting down to Poole and Bowman are seated, eating and watching screen -

Hal over telepad

We are all by any practical definition of the words, foolproof and incapable of error.

673/6

30B

MCS - Camera shooting down to Poole and Bowman, upside down, eating as they face o.s. telepad -

Amer o.s. over telepad

Hal, despite your enormous intellect, are you ever frustrated by your dependence on people to carry out actions?

NO FT FRS

DESCRIPTION

REEL 4 PAGE 9 *

30B-Continued.

705/6

Hal over telepad
Not in the slightest bit. I enjoy working with
people. I have a stimulating relationship
with Dr. Poole and Dr. Bowman. My mission
responsibility ranges over the entire operation
of the ship,.....

31B

723/8

CS - Hal -

Hal over telepad
.....so I am constantly occupied. I am putting
myself to the fullest possible use which is all,
I think, that any conscious entity can ever hope
to do.

FINISH -

32B

END OF PART FOUR -

REEL 4 PAGE 9 *

1A

Int. Centrifuge, Aries - MS - Camera shooting down to Poole and Bowman, facing left as they eat and listen to interview o.s., upside down -

Amer o.s. over telepad

Dr. Poole, what's it like living for the better part of a year in such close proximity with Hal?

Poole o.s. over telepad

Well, it's pretty close to what you said about him earlier. He's just like the sixth member of the crew. You very quickly get adjusted to the idea that he talks, you think of him really as just another person.

Amer o.s. over telepad

In talking to the computer one gets the sense that he is capable of emotional response. For example, when I asked him about his abilities,....

40/3

2A

MS - Hal and twelve screens showing -

Amer over telepad

....I sensed a certain pride in his answer about his accuracy and perfection. Do you believe that Hal has genuine emotions?

Bowman over telepad

Oh yes. Well, he acts like he has genuine emotions. Of course, he's programmed that way to make it easier for us to talk to him. But, as to whether or not he has real feelings, is something I don't think anyone can truthfully answer.

71/2

3A

Ext. Discovery - LS - Camera shooting up to tail unit, looking along right side to front, moving slowly toward b.g. -

107/1

4A

Int. Centrifuge - MS - Poole, lying on stomach on couch under sun-lamp, facing head towards right - he sits up - then as couch moves up, he lies on his back and adjusts his glasses - crosses his legs - middle-aged couple with birthday cake in front of them appear on screen in b.g. -

Hal over telepad

Excuse me, Frank.

Poole

What is it, Hal?

Hal over telepad

We've got the transmission from your parents coming in.

Poole

All right, put it on here, please. Take me in a bit.

Hal over telepad

Certainly.

Father over telepad

Hello, Frank.

Mother over telepad

Happy Birthday, darling.

4A-Continued.

Father over telepad
Happy Birthday. Many Happy Returns of the day.
Poole
A bit higher, please.
Father over telepad
163/12 Ray and Sally were going to be here too,....

5A CS - Screen, showing mother and father - other
controls seen at right -
Father over telepad
....but at the last minute Ray's back went bad on
him again.
Mother over telepad
How do you like your cake, dear?
Father over telepad
Looks great, doesn't it. Sorry you can't be
with us. Oh, I ran into Bob the other day. He
said to be sure and wish you a Happy Birthday.
Mother over telepad
Oh, all my students made me promise to send their
best wishes, too. You know they talk about you all
the time in the classroom. You're a big celebrity
in the second grade.
188/13

6A LS - Side view of Bowman asleep in coffin-like
bed at left, as several bodies are seen in
hibernators at right -
Mother o.s. over telepad
195/3 You know we were on television last week?

7A MCS - Bowman, asleep -
Father o.s. over telepad
Oh, yes, yes! Your mother and I and Dave's
parents were interviewed about what we thought of
our illustrious son. You can....
203/8

8A MLS - Poole, lying on couch - screen seen in b.g. -
Father over telepad
....imagine what we told them. I think it's being
broadcast next Thursday. Perhaps you'll be able
to listen in.
Mother over telepad
Oh, we were thrilled about Elaine and Bill, dear.
I'll be glad to get the present for you, but please
tell me how much to spend.
Father over telepad
223/0 Oh, yes, Frank, about your AGS nineteen....

9A CU - Poole, upside down, with goggles on -
Father o.s. over telepad
....payments. I think I straightened it out for
you. I talked to the Accounting Office in
Houston yesterday and they said you should be
receiving your higher rates of pay by next month.
Well, Frank....
238/12

10A

LS - Poole, lying on couch - his parents seen on screen in b.g. - then they go off screen - Poole adjusts his goggles, as couch goes flat -

Father over telepad

....I can't think of anything else to say.

Mother over telepad

Oh, our love to Dave.

Father over telepad

Oh, yes, be sure to give him our best regards. We wish you the very happiest of birthdays. All the best, son. See you next Wednesday.

Hal over telepad

Happy Birthday, Frank.

Poole

300/12

Thank you, Hal. A bit flatter, please.

11A

CS - Camera shooting down to Poole as he plays chess with Hal - Poole gestures and shakes his head -

Poole

Anyway, Queen takes -- pawn --

Hal

Bishop takes Knight's pawn.

Poole

Okay. Rook, King, one.

Hal

I'm sorry, Frank. I think you missed it. Queen to Bishop three. Bishop takes Queen, Knight takes Bishop. Mate.

Poole

Er, yeh. Looks like you're right. Very good.

Hal

Thank you for a very enjoyable game.

Poole

372/0

Yeh. Thank you.

12A

381/4

INSERT - CS - Camera shooting down to Bowman's hand, sketching bodies in hibernators -

13A

392/2

MLS - Camera shooting past Poole lying in right f.g., to Bowman sketching bodies in hibernator - Camera shooting at an ANGLE -

14A

LS - Camera shooting down to Bowman facing b.g., as he continues sketching - he turns and comes forward, as CAMERA TRUCKS back - HOLDS, as he stops beside Hal at left -

Hal

Good evening, Dave.

Bowman

How are you going, Hal?

Hal

Everything running smoothly. And You?

Bowman

437/8

Oh, not too bad.

15A

15A-Continued.

Hal
Have you been doing some more work?
Bowman o.s.
A few sketches.

443/7

Hal
May I see them?

16A

LS - Camera shooting down through circular opening, to Bowman as he holds up pad, turning the pages - P.O.V. - Bowman sits down - then he holds pad up closer toward Camera - then he sits back -

Bowman
Sure.

Hal o.s.
That's a very nice rendering, Dave. I think you've improved a great deal. Can you hold it a bit closer?

Bowman
Sure.

Hal o.s.
That's Dr. Hunter, isn't it?
Bowman

Ummhmm.

Hal o.s.
By the way, do you mind if I ask you a personal question?

Bowman
No, no. Not at all.
Hal o.s.

493/4

Well, forgive me for being so inquisitive,....

17A

MS - Camera shooting behind Bowman in right f.g., to Hal -

501/15

Hal
....but during the past few weeks I've wondered whether you might have been having some....

18A

CU - Bowman -
Hal o.s.
....second thoughts about the mission.
Bowman

508/7

How do you mean?

19A

CU - Hal -

525/8

Hal
Well, it's rather difficult to define. Perhaps I'm just projecting my own concern about it. I know I've never completely....

20A

MLS - Camera shooting down to Bowman, looking up - P.O.V. -

539/7

Hal o.s.
....freed myself of the suspicion that there are some extremely odd things about this mission. I'm sure you will agree....

NO	FT	FRS	DESCRIPTION	REEL 5 PAGE 5
21A			MS - Camera shooting past Bowman in right f.g., to Hal - Halthere is some truth in what I say.	
		550/7	Bowman Oh, I don't know. That's a rather difficult question to answer.	
22A			CU - Hal - Hal You don't mind talking about it, do you, Dave?	
		554/12		
23A			MS - Camera shooting down to Bowman - P.O.V. - Bowman Oh, no, not at all. Hal o.s.	
		564/12	Well, certainly no one could have been unaware of the very....	
24A			CS - Camera shooting past Bowman in f.g., to Hal - Halstrange stories floating around before we left. Rumors of something being....	
		573/7		
25A			MCU - Bowman - Hal o.s.dug up on the Moon. I never gave these stories much credence, but particularly in view of some of the other things that have happened -- I find them difficult to put out of my mind.	
		593/15		
26A			CS - Camera shooting down to Bowman, facing Hal at left - Hal For instance, the way all our preparations were kept under such tight security and the melodramatic touch of putting Doctors Hunter,....	
		609/4		
27A			MCU - Bowman - Hal o.s.Kimball and Kaminsky aboard already in hibernation after four months of separate training on their own.	
		626/4	Bowman You working up your crew psychology report?	
28A			CU - Hal - Hal Of course, I am. Sorry, about this. I know it's a bit silly. Just a moment. Just a moment.	
		642/12		
29A			MCU - Bowman - Hal o.s. I have just picked up a fault in the AE thrity-five unit.	
		551/8		

30A MCS - Hal, with picture of Antennae unit on bottom of left center screen -
Hal
660/12 It's going to go a hundred percent failure within seventy-two hours.

31A MCU - Bowman -
Bowman
You are still within operational limits right now?
666/6 Hal o.s.
Yes.

32A CU - Hal -
Hal
670/7 And it will stay that way until it fails.

33A MCU - Bowman -
Bowman
Would you say we had a reliable seventy-two hours until failure?
Hal o.s.
Yes. That's a completely reliable figure.
Bowman
686/10 Well, I guess we'll have to bring it in, but first I'd like to go over this with Frank....

34A MCS - Camera shooting past Bowman in f.g., to Hal - he leans toward b.g. and picks card out of slot at left -
Bowman
699/7and get on to Mission Control. Let me have a hard copy of it, please.

35A CS - Camera shooting down to Bowman, as he checks the list - he looks up toward Camera twice - CAMERA TRUCKS back, entering Poole in b.g., also checking - Bowman moves to right and sits in chair, strapping himself in -
747/11

36A LS - Camera shooting down tube, slowly revolving - Bowman and Poole enter in right f.g. in MCS, and move toward end of tube in b.g. where they revolve with it until upside down - one of them goes through hatch at top - the other one follows as he comes upright again -
813/10

FINISH - SECTION "A"

1B Int. Discovery - MS - Camera shooting past Poole and Bowman in f.g., to Hal, as Mission Control appears on screen in b.g. -
Mission Control over screen
X-Ray Delta One. This is Mission Control. Roger to your Two Zero One Three. Sorry you fellows are having a bit of trouble. We are reviewing telematic information in our Mission Simulator and will advise. Roger your plan to go EVA and replace Alpha-Echo Three Five unit prior to failure.
34/9

2B LS - CAMERA TRUCKS in behind Bowman as he moves toward b.g. along passage into pod bay - he is wearing a space suit and carrying new AE 35 unit in right hand - he moves through door in MCS, then HOLDS in MS as he moves to pods -
67/1

3B MS - Bowman comes forward toward two pods at left and right - he stops at central control unit - lights on on the pod at left and it starts revolving toward f.g. -
Bowman
101/13 Prepare B pod for EVA, Hal.

4B MS - Camera shooting down to Bowman, facing right from behind 3rd pod, as central pod continues revolving - then it stops - the pod door opens and Bowman walks toward it and steps in -
Bowman
125/10 Open the pod doors, Hal.

5B CS - Hal's center screen, showing on bottom left center screen - Bowman seen stepping into pod in b.g. -
133/0

6B MCS - Poole in control room, facing left -
138/14

7B Ext. Space - EELS - Discovery is seen in right b.g., as lumps of rock come up in CU from f.g. and exit above -
161/3

8B Int. Pod - CU - Bowman, reflection on visor -
166/5

9B Int. Pod Bay - Bowman's pod at right, as doors in front of it open - pod starts to move out -
208/11

10B Ext. Space - LS - Discovery, as it revolves around -
222/14

11B LS - Front view of Discovery - pod is seen coming out of center door -
239/2

NO	FT	FRS	DESCRIPTION
12B		242/8	Int. Pod - CU - Bowman as before - glances down toward right -
13B		252/13	MCS - Camera shooting down to Bowman, as he manipulates controls -
14B		285/13	Ext. Space - MLS - Discovery, as pod just rises from door in center front, revolving slowly -
15B		300/7	ELS - Discovery, looking forward along articulated middle section, with communications antennae on top, to front portion - pod slowly rises from behind front section -
16B		308/2	Int. Discovery - MCS - Poole seated, facing controls at right - glances toward b.g. -
17B		327/8	Int. Pod - CS - Bowman, facing left - middle section of Discovery going past window at left, moving right - then Bowman presses several buttons -
18B		340/5	Ext. Space - LS - Camera shooting down to Discovery and top of antennae, slowly revolving right to left -
19B		366/8	LS - Pod, with communications antennae in b.g. - pod slowly turns left to right, so that the headlights and 'hands' face f.g. -
			FINISH -
20B			END OF PART FIVE -

NO	FT	FRS	DESCRIPTION	SECTION "A"
METROCOLOR				REEL 6 PAGE 1
1A			Ext. Space - LS - Back view of pod - door opens, and Bowman comes out, holding new unit in right hand - he swims forward through air toward f.g. -	
		36/3		
2A			LS - Top view of AE 35 unit at left, as Bowman slowly swims toward it - unit slowly revolves around -	
		80/6		
3A			LS - AE 35 unit seen at left, as pod is glimpsed in b.g. - Bowman swims forward inbetween the two -	
		103/14		
4A			CU - Bowman in helmet, upside down as he floats down toward f.g. and crosses his arms - he exits partially in f.g., as he presses button on panel on his sleeve - he floats up again and out, with visor going black as he passes Camera -	
		136/0		
5A			LS - Camera shooting down to AE 35 unit, as Bowman floats toward it -	
		150/11		
6A			Int. Discovery - MS - Poole seated, facing right -	
		160/5		
7A			Ext. Space - Camera shooting up to AE 35 unit, as Bowman stands on top -	
		171/8		
8A			CS - Back of AE 35 unit, as Bowman's head is upside down and his right hand puts unit on surface then puts hand to switch panel -	
		194/11		
9A			LS - Bowman is seen upside down and left of rear view AE 35 unit, as he tests several controls -	
		211/2		
10A			Int. Discovery - MCU - Hal's screens - AE 35 and Bowman seen in center screen -	
		222/1		
11A			MCS - Poole faces left, watching controls -	
		230/1		
12A			Ext. Space - MCS - Bowman, upside down, as he opens panel on AE 35 unit and puts in his hand and takes out unit -	
		262/4		
13A			LS - Rear view of AE 35 unit, as Bowman takes out unit -	
		269/3		
14A			INSERT - CU - Radar screen, showing yellow instrument revolving -	
		278/15		
15A			INSERT - CU - Radar screen, showing blue drawing of instrument -	
		294/12		
16A			Int. Discovery - CU - Hal -	
		299/8		
17A			MCS - Camera shooting through circular lens, to Bowman leaning over test panel on bench with Poole - Bowman tests AE 35 unit - P.O.V. -	
		312/11		
REEL 6 PAGE 1				

NO	FT	FRS	DESCRIPTION	REEL 6 PAGE 2
18A		335/14	INSERT - CU - Bowman's hand, testing screen in front of him showing instrument lay-outs -	
19A		345/7	LS - Poole and Bowman seen in b.g., from between pods -	
20A		355/1	MCU - Bowman facing f.g., as he turns to left -	
21A		358/4	CU - Poole, facing f.g. -	
22A			MCU - Bowman, facing f.g. - Bowman Well, Hal, I'm damned if I can find anything wrong with it. Hal o.s.	
		372/12	Yes,....	
23A			CU - Hal - Halit's puzzling. I don't think I've ever seen anything quite like this....	
		381/14		
24A			MCS - Poole and Bowman, from Hal's P.O.V. - Hal o.s.before. I would recommend that we put the....	
		394/2		
25A			CU - Hal - Halunit back in operation and let it fail. It should then be a simple matter to track down the cause.	
		407/13		
26A			MLS - Poole and Bowman are seen in b.g., as two pods are seen in f.g. at left and right - Hal o.s. We can certainly afford to be out of communication for the short time it will take to replace it.	
		428/4		
			FINISH - SECTION "A"	

- 1B Int. Discovery - MS - Camera shooting past Poole and Bowman in f.g., to Hal and eight screens in b.g. - Mission Control appears on screen in center b.g. -
Mission Control over screen
X-Ray Delta One. This is Mission Control. Roger your One-niner-three-zero. We concur with your plan to replace Number One unit to check fault prediction. We should advise you however, that our preliminary findings indicate that your on-board Niner-triple zero computer is in error predicting the fault.
30/5
- 2B MCS - Poole and Bowman, facing f.g. -
Mission Control o.s. over screen
I say again, in error predicting the fault. I know this sounds rather incredible, but this conclusion is based on results from our twin Niner-triple zero computer. We are skeptical ourselves and we are running cross-checking routines to determine reliability of this conclusion. Sorry about this little snag, fellows. And we'll get this info to you just as soon as we work it out. X-Ray Delta One, this is Mission
....
68/5
- 3B MS - Camera shooting past Poole and Bowman in f.g., to Hal and screen in b.g. - Mission Control goes off, and men look at each other -
Mission Control over screen
....Control, Two-zero-four-nine. Transmission concluded.
Hal
I hope the two of you....
81/5
- 4B MCS - Poole and Bowman, facing f.g. -
Hal o.s.
....are not concerned about this.
Bowman
No, I'm not, Hal.
Hal o.s.
Are you quite sure?
Bowman
Yeah. I'd like to ask you a question, though.
Hal o.s.
Of course.
Bowman
How would you account for this discrepancy between you and the twin nine thousand?
Hal o.s.
Well, I don't think there is....
105/13
- 5B MCS - Camera shooting past Poole and Bowman in f.g., to Hal -
Hal
....any question about it. It can only be attributable to human error.
114/10
REEL 6 PAGE 3

NO	FT	FRS	DESCRIPTION
6B			MCU - Bowman - Hal o.s. This sort of thing has cropped up before,....
		120/10	
7B			MCU - Poole - then he glances toward right - Hal o.s.and it has always been due to human error. Poole Listen, Hal, there's never been any instance at all of a computer error occurring in a nine thousand series, has there? Hal o.s. None whatsoever, Frank.
		145/13	
8B			MCS - Camera shooting past Poole and Bowman in right f.g., to Hal in b.g. - Hal The nine thousand series has a perfect operational record. Poole Well, of course, I know the wonderful achievements of the nine thousand series, but are you certain there has never been any case of even the most insignificant computer error?
		167/14	
9B			CU - Hal - Hal None whatsoever, Frank. Quite honestly,....
		173/8	
10B			MCU - Poole - reacts and glances toward right - Hal o.s.I wouldn't worry myself about that.
		180/12	
11B			MCU - Bowman, looking toward left - reacts and turns to f.g. - Bowman Well, I'm sure you're right, Hal. Fine, thanks very much. Oh,....
		196/11	
12B			MCS - Poole and Bowman - they start to rise - BowmanFrank? I'm having a bit of trouble with my transmitter in 'C' pod. I wonder if you would come down and take a look at it with me. Poole Sure.
		207/11	
			Bowman See ya later, Hal.
13B			CU - Hal, with reflections of Poole and Bowman seen standing up and going o.s. at left -
		215/0	
14B			Int. Core - LS - Camera shooting past control room to bay and ladder, as Bowman and Poole descend ladder - CAMERA PANS right, as they move through door and enter pod bay and look about at pods - TRUCKS in slightly -

14B-Continued.

250/2 Bowmen
Rotate 'C' pod, please, Hal.

15B
MLS - Bowmen and Poole in pod bay, as pod at center left, rotates -
Poole
What sort of trouble have you had, Dave?
Bowmen
Well, I've been getting some interference in 'D' channel.
Poole
266/4 Umm. We'll have a look at it.

16B
LS - Poole and Bowmen, as rotating pod in right f.g., stops -
Bowmen
278/13 Open the door, Hal.

17B
MCS - Camera shooting past red and yellow space suits in f.g., to Poole and Bowmen facing b.g. - they walk toward pod in b.g. as door opens - Poole enters it -
292/11

18B 298/14 CU - Hal -

19B 305/8 CU - Pod door, closing -

20B
MS - Control desk, as Camera shoots past pod in right f.g. - three space suits seen in b.g. - pod starts revolving -
Bowmen o.s.
317/11 Rotate the pod, please, Hal.

21B
MS - Pods seen at left, as pod in center stops rotating - control desk seen at right -
Bowmen o.s.
334/11 Stop pod rotation, please, Hal.

22B
INSERT - CU - Control panel switches, as hand enters in right f.g. and switches down all eight of them -
342/15

23B
Int. Pod - MCS - Poole and Bowmen, facing f.g. - they glance at b.g., then back to each other - then they react - they talk to each other, as Poole nods - Bowmen sighs -
Bowmen
Rotate the pod, please, Hal. Rotate the pod, please, Hal. I don't think he can hear us.
Poole
Rotate the pod, please, Hal! Yeah, sure we're okay. Well, what do you think?
Bowmen
I'm not sure. What do you think?
Poole
I've got a bad feeling about it.

Bowman
You do?

Poole
Yeah. Definitely, don't you?

Bowmen
(sighs) I don't know. I think so. You know,
of course, though, he's right about the nine
thousand series having a perfect operational record.
They do.

Poole
Unfortunately, that sounds a little like famous
last words.

Bowmen
Yeah. Still, this's his idea to carry out the
failure mode analysis, wasn't it?

Poole
Umm.

Bowmen
It should certainly indicate his integrity and
self-confidence. If he were wrong it would be
the surest way of proving it.

Poole
It would be if he knew he was wrong.

Bowmen
Umm.

Poole
Look, Dave, I can't put my finger on it, but I
sense something strange about him.

Bowmen
Still, I can't think of a good reason not to
put back the Number One unit and carry on with
the failure mode analysis.

Poole
No, no, I agree about that.

Bowman
Well, let's get on with it.

Poole
Okay. But, look, Dave. Let's say we put the
unit back and it doesn't fail, huh? That would
pretty well wrap it up as far as Hal was concerned,
wouldn't it?

Bowman
Well, we'd be in very serious trouble.

Poole
We would, wouldn't we?

Bowmen
Umhm.

Poole
What the hell can we do?

Bowmen
Well, we wouldn't have too many alternatives.

Poole
I don't think we'd have any alternatives. There
isn't a single aspect of ship operation that's not
under his control. If he were proved to be mal-
functioning, I wouldn't see how we would have any
choice but disconnection.

23B-Continued.

Bowmen
I'm afraid I agree with you.Poole
There'd be nothing else to do.

521/3

Bowmen
It'd be a bit tricky.

24B

MCS - Hal on control desk in pod bay, as Camera
shoots out from pod -Poole o.s.
Yeah.Bowman o.s.
(We'd have to cut his higher brain functions --
(without disturbing the purely -- automatic and
(regulatory systems.(Poole o.s.
(Umhmm.

545/1

Bowman
And we'd have to work out the transfer procedures
for continuing the mission under ground based
computer control.

25B

CS - Poole and Bowman in pod, facing each other -
Hal seen in b.g. -Poole
Yeah. That looks far safer than allowing Hal
to continue running things.Bowmen
You know, another thing just occurred to me.Poole
Hmm?Bowmen
Well, as far as I know, no nine thousand computer
has ever been disconnected.Poole
Well, no nine thousand computer has ever fouled
up before.Bowmen
That's not what I mean.Poole
Hmm?

575/11

Bowmen
Well, I'm not so sure what he'd think about it.

26B

581/12

BCU - Hal -

27B

BCU - Poole's mouth facing left and talking -
CAMERA PANS left to Bowman's mouth, talking -
PANS right to Poole's mouth again, still talking -
PANS left to Bowman's mouth again - P.O.V. -

608/3

FADE OUT TO:

28B

FADE IN - MS - The following Title is Superimposed:

NO FT FRS

DESCRIPTION

REEL 6 PAGE 8*

28B-Continued.

INTERMISSION

648/6

FADE OUT:

FINISH -

29B

END OF PART SIX -

2001: A SPACE ODYSSEY

NO FT FRS
METROCOLOR

DESCRIPTION

SECTION "A"
REEL 7 PAGE 1

1A		Ext. Space - MLS - Discovery moves along right side from tail unit, as it moves past left to right, toward b.g. -
	28/14	
2A		LS - Front view of discovery, as center pod door opens, and pod comes out on pad -
	50/15	
3A		Int. Pod - MCS - Bowman, facing left, as he presses buttons -
	61/1	
4A		Int. Discovery - MCS - Hal's screens in control room - Poole in pod at right -
	71/13	
5A		BCU - Poole, facing f.g. -
	84/6	
6A		CS - Camera shooting down past partially seen Poole in f.g., as he manipulates controls -
	97/7	
7A		MCS - Bowman, facing left -
	103/6	
8A		CS - Hal's screens in control room - pod seen on bottom screen, as door opens and Poole gets out -
	130/4	
9A		Ext. Space - ELS - Central section and communications antennae is seen at left, as pod is seen in f.g., and Poole swims toward antennae - pod starts turning to left -
	163/15	
10A		LS - Pod, turning toward f.g., with arms coming down and stretching forward, moving toward f.g. - CAMERA TRUCKS in to MCS -
	193/13	
11A		MCU - Hal on front of pod -
	194/9	
12A		CU - Hal on front of pod -
	195/4	
13A		BCU - Hal on front of pod -
	195/15	
14A		BCU - Hal on front of pod -
	196/7	
15A		BCU - Hal -
	196/15	
16A		Int. Discovery - MCS - Bowman, facing left -
	199/0	
17A		Int. Control Room - ELS - Screen showing communications antennae, with Poole's body falling down toward right -
	203/14	
18A		Ext. Space - MS - Poole's body, falling, as he struggles with control on his space suit -
	217/3	
19A		Int. Control Room - MLS - Bowman getting out of seat and going down ladder -
	221/2	
20A		Ext. Space - LS - Pod, then Poole, falling through frame and away toward b.g. -
	242/9	

NO	FT	FRS	DESCRIPTION	REEL 7 PAGE 2
21A			Int. Control Room Area - LS - Bowman descends ladder in b.g. - CAMERA PANS right - TRUCKS in to right as he enters pod bay - pod on right, lights up and starts turning - Bowman	
		264/14	Prepare 'B' pod for E.V.A., Hal. Made radio....	
22A			MLS - Bowman, as pod in left b.g. revolves - then Bowman moves to pod and starts to get in - Bowmancontact with him yet? Hal o.s. The radio is still dead. Bowman Given a positive check on it? Hal o.s. Yes. I have a good track. Bowman Do you know what happened? Hal o.s. I'm sorry, Dave. I don't have enough information. Bowman	
		289/7	Open the pod door, Hal.	
23A			Ext. Space - EELS - Discovery is seen in b.g., as Poole's body falls toward f.g. and exits above frame -	
		298/5		
24A			Int. Control Room Area - CS - Door of pod, closing -	
		303/15		
25A			Int. Pod - MCU - Bowman, facing b.g., checking controls -	
		308/9		
26A			Ext. Space - MS - Poole's body, falling in space -	
		316/0		
27A			MS - Front of Discovery, as pod door opens -	
		325/15		
28A			Int. Pod - MCU - Bowman, facing f.g. -	
		332/8		
29A			Ext. Space - MLS - Camera shooting down to front of Discovery, as pod emerges from left doorway -	
		343/2		
30A			ELS - Poole's body, falling toward b.g. -	
		359/7		
31A			Int. Pod - MCU - Bowman, facing f.g. -	
		370/1		
32A			Ext. Space - Camera shooting behind Discovery, as pod at right slowly rises -	
		381/0		
33A			MS - Front portion of Discovery, as pod rises in b.g. -	
		389/10		
34A			Int. Pod - MCU - Bowman -	
		395/8		
35A			Ext. Space - MS - Poole's body, falling -	
		410/14		

NO	FT	FRS	DESCRIPTION
36A		423/12	Int. Pod - MCU - Bowman -
37A		439/5	Ext. Space - Bowman's pod rises and exits partially above -
38A		454/6	Int. Pod - MCU - Camera shooting past Bowman in right f.g., facing controls in b.g. -
39A		468/14	Ext. Space - LS - Discovery travels toward right, as Bowman's pod comes forward, under it -
40A		473/11	Int. Pod - MCU - Bowman, facing f.g. -
41A		480/13	INSERT - CU - Pattern on radar screen - CAMERA TRUCKS up -
42A		493/3	CS - Camera shooting down at partially seen Bowman in f.g., facing controls - pattern seen on radar screen -
43A		503/8	CS - Bowman's P.O.V., looking out of pod -
44A		512/15	Ext. Space - MS - Poole's body, falling -
45A		528/8	ELS - Pod, coming forward into MS -
46A		531/15	Int. Pod - MCU - Bowman -
47A		541/15	CS - Bowman's P.O.V., looking out of pod -
48A		556/15	INSERT - Radar screen -
49A		566/13	CS - Bowman's P.O.V., looking out of pod - dot of light seen in b.g. -
50A		578/6	MCU - Bowman - glances about -
51A		615/3	CS - Bowman's P.O.V., looking out of pod - dot of light slowly becomes distinguishable as Poole's body -
52A		629/4	MCU - Bowman, facing f.g. - glances about -
			FINISH - SECTION "A"

NO	FT	FRS	DESCRIPTION	SECTION "B"
METROCOLOR				REEL 7 PAGE 4
1B		31/5	Ext. Space - LS - Bowman's pod, coming forward - Poole's body floats in from left f.g. -	
2B		51/10	Int. Pod - CS - Camera shooting past Bowman in right f.g., as he controls instruments -	
3B		109/9	Ext. Space - MS - Poole, floating in space - Bowman's pod enters at left, and it's hands catch Poole -	
4B		129/13	Int. Pod - MCU - Bowman, facing f.g. - glances toward left -	
5B		138/2	CU - Hal -	
6B		149/11	Int. Discovery - MS - Hal's P.O.V, looking out into centrifuge - two empty seats in front of him -	
7B		165/3	MS - Two bodies in hibernation -	
8B		180/9	MS - Body in hibernator, head toward right - panel at head in right f.g. - other screen panel showing body functions in left b.g. -	
9B		193/3	INSERT - CU - Body function chart -	
10B		202/2	INSERT - CU - Red sign reading: COMPUTER MALFUNCTION	
11B		214/2	INSERT - CU - Body function chart, as the signs reading 'Metabolic levels and 'Systems Integration' change to red and graph lines for these two run straight - then sign reading 'Cardio Vascular' also changes -	
12B		219/11	CS - Dr. Kimball in hibernator -	
13B		224/0	MCU - Dr. Kaminsky in hibernator -	
14B		228/9	MCU - Dr. Kimball in hibernator -	
15B		234/6	MLS - Camera shooting down to hibernators - two bodies on left, and one at right -	
16B		238/3	CU - Hal -	
17B		245/12	INSERT - CU - Sign reading: COMPUTER MALFUNCTION	
18B			INSERT - CU - Sign reading:	

NO	FT	FRS	DESCRIPTION	REEL 7 PAGE 5*
18B-Continued.		253/5	LIFE FUNCTIONS CRITICAL	
19B		280/4	INSERT - CU - Body function chart, as the three signs already changed to red, and all the others change and graph lines become straight -	
20B		293/11	INSERT - CU - Red sign, reading: LIFE FUNCTIONS TERMINATED	
21B		302/4	LS - Camera shooting down to hibernators below - two are seen at right, and one at left -	
22B		314/10	CU - Hal - FINISH -	
23B			END OF PART SEVEN -	

NO FT FRS
METROCOLOR

2001: A SPACE ODYSSEY
DESCRIPTION

SECTION "A"
REEL 8 PAGE 1

1A Int. Discovery - MS - Empty pod bay, looking
from pod stalls to control desk -
Bowmen o.s.
12/3 Open the pod bay doors, please, Hal.

2A Ext. Space - LS - Discovery at left, as Bowmen's
pod is seen in right b.g. -
Bowmen o.s.
25/1 Open the pod bay doors, please, Hal.

3A Int. Pod - MCU - Bowmen, facing f.g. -
Bowmen
48/13 Hello, Hal, do you read me? Hello, Hal, do
you read me? Do you read me, Hal?

4A Ext. Space - MS - Camera shooting up to pod, as
Poole is seen in arms -
Bowmen o.s.
55/6 Do you read me, Hal?

5A Int. Discovery - CS - Camera shooting out from
control room, as Bowmen's pod is seen outside -
Bowmen o.s.
61/8 Hello, Hal, do you read me?

6A Ext. Space - MLS - Discovery, as Bowmen's pod is
seen in right b.g. -
Bowmen o.s.
74/4 Hello, Hal, do you read me? Do you read me,
Hal?
Hal o.s.
Affirmative, Dave. I read you.

7A Int. Pod - MCU - Bowmen -
Bowmen
81/15 Open the pod bay doors, Hal.

8A Int. Discovery - MS - Empty pod bay -
Hal
89/10 I'm sorry, Dave. I'm afraid I can't do that.

9A Int. Pod - MCU - Bowmen -
Bowmen
What's the problem?
Hal o.s.
I think you know what the problem is, just
as well as I do.
Bowmen
104/8 What are you talking about, Hal?

10A CU - Hal -
Hal
112/2 This mission is too important for me to allow
you to jeopardize it.

NO	FT	FRS	DESCRIPTION
11A			MCU.- Bowmen - Bowmen
		117/4	I don't know what you're talking about, Hal.
12A			CU - Hal - Hal
		130/12	I know that you and Frank were planning to disconnect me, and I'm afraid that's something I cannot allow to happen.
13A			MCU - Bowmen - Bowmen
		141/8	Where the hell did you get that idea, Hal?
14A			CU - Hal - Hal
		157/6	Dave, although you took very thorough precautions in the pod against my hearing you, I could see your lips move.
15A			MCU - Bowmen reacts, then looks about pod - Bowmen
		185/10	All right, Hal. I'll go in through the emergency air-lock.
16A			Int. Discovery - MS - Empty pod bay - Hal
		196/5	Without your space helmet, Dave, you're going to find that rather difficult.
17A			Int. Pod - MCU - Bowmen - Bowmen
		203/2	Hal, I won't argue with you any more. Open the doors!
18A			CU - Hal - Hal
		213/10	Dave, this conversation can serve no purpose any more. Goodbye.
19A			MCU.- Bowmen - looks about and reacts - Bowmen
		244/8	Hal? Hal? Hal? Hal? Hal?
20A			Ext. Space - LS - Discovery is seen at left, as Bowmen's pod is seen in right b.g. -
		254/5	
21A			MS - Bowmen's pod, holding Poole -
		262/5	
22A			MLS - Discovery is seen at left, as Bowmen's pod is seen in right b.g. -
		271/5	
23A			Int. Pod - CS - Bowmen - looks, about, reacting -
		307/7	
24A			Int. Discovery - MS - Camera shooting out through control room window, to Bowmen's pod outside -
		313/0	

NO	FT	FRS	DESCRIPTION	REEL 8 PAGE 3
25A		332/12	Ext. Space - LS - Bowmen's pod, very close to front section - pod turns it right and goes behind front section -	
26A		344/7	Int. Pod - MCU - Bowmen -	
27A		367/11	Ext. Space - MLS - Pod enters at left, as it's arms release Poole's body, which floats o.s. at right -	
28A		386/13	Int. Pod - MS - Camera shooting through window, to Poole's body floating away into space -	
29A		409/9	MCU - Bowmen, reacting - then he looks toward right - starts pressing buttons -	
30A		429/0	Ext. Space - LS - Back view of pod, as Poole's body is glimpsed in b.g. - pod turns to f.g., arms retracting -	
31A		444/7	Int. Pod - MCU - Bowmen -	
32A		492/13	MS - Camera shooting out window, as pod approaches emergency air-lock at right of pod bay doors at front of Discovery - CAMERA TRUCKS in with moving pod -	
33A		508/4	Ext. Space - CS - Pod at emergency hatch, as arms come down and moves toward handles on hatch -	
34A		524/6	CS - Camera shooting past pod in right f.g., as its arms turn handle -	
35A		528/15	Int. Pod - MCU - Bowmen -	
36A		569/13	Ext. Space - MCS - Pod's arms, turning handle - door slides open -	
37A		574/15	Int. Pod - MCU - Bowmen -	
38A		640/15	Ext. Space - MS - Pod's arms fold up and pod turns to left so that door at back is close up against air-lock -	
39A		645/8	Int. Air Lock - LS - Camera shooting down toward door in b.g., as pod is seen backed up against it -	
40A		679/11	Int. Pod - CS - Bowmen - he pulls button at his right, then turns to his right -	
41A		684/3	INSERT - CU - Bowmen's hand, opens cover over buttons at left -	
42A		692/12	CS - Bowmen facing left -	

NO	FT	FRS	DESCRIPTION	REEL 8 PAGE 4
43A		704/9	INSERT - CU - Control panels, as Bowmen's thumb presses three buttons, starting at the bottom -	
44A		737/9	CS - Bowmen undoes his seat-belt, then half stands and turns to his right, so ending with back to Camera - above his head we can see sign "Caution - explosive bolts" -	
45A		760/14	MCU - Bowmen - inside of pod seen behind him - he puts left hand up, out of vision right, adjusts something, then closes eyes tightly -	
46A		768/12	Int. Air Lock - LS - Pod is seen at end, as it explodes and Bowmen comes hurtling towards Camera -	
47A		771/12	MS - Bowmen flies toward door in b.g., then bounces back toward f.g. -	
48A		776/7	MS - Bowmen floats toward b.g. and hits end - he floats forward toward control panel at right -	
49A		778/13	INSERT - CU - Control panel with handle marked "Emergency Hatch Close" - Bowmen's hands enter and grab at it -	
50A		793/6	MLS - Bowmen hangs onto control panel, as door in b.g. closes -	
51A		807/0	CU - Hal -	LAP DISSOLVE TO:
52A		813/1	CS - CAMERA TRUCKS back, as Bowmen comes forward in space helmet -	
			FINISH - SECTION "A"	

1B Int. Air Lock - CS - CAMERA TRUCKS in with
Bowmen, as he moves toward b.g., toward pod
bay - CONTINUES TRUCKING in, as Bowmen enters
pod bay and continues toward b.g. -
Hal o.s.
16/12 Just what do you think you're doing,....

2B MCU - CAMERA TRUCKS back ahead of Bowmen, as
he comes forward in space helmet -
Hal o.s.
23/5Dave?

3B CS - Camera shooting past Bowmen's head in left
f.g., as he moves into control room - CAMERA
TRUCKS in behind him - he moves to ladder, and
as he starts to climb, CAMERA PANS up to watch
him from below - as Bowmen reaches top of ladder,
CAMERA REVOLVES around to right so that ladder
is at top of frame and Bowmen goes out at bottom -
Hal o.s.
64/12 Dave, I really think I'm entitled to an answer
to that question.

4B MCS - Camera shooting up to door, as it opens,
entering Bowmen - CAMERA PANS around to right,
as Bowmen moves right, to panel of controls - he
takes various tools and keys from small opening
in panel - PANS around to left, to large door
panel at left -
Hal o.s.
I know everything hasn't been quite right with
me, but I can assure you now very confidently that
it's going to be all right again. I feel much
better now.
100/1

5B CU - Hal - Bowmen's reflection seen -
Hal
106/10 I really do.

6B INSERT - CU - Notice on door reads "Maximum
restricted entry - HAL 9000 - Logic Memory
Center, etc." - Bowmen partially seen at right -
Hal o.s.
115/13 Look, Dave,....

7B MCS - Camera shooting up to Bowmen, facing door
at left - he inserts key in four corners of door -
CAMERA PANS down slightly - PANS around to left -
then Bowmen removes the door and starts to climb
through opening -
Hal o.s.
....I can see you're really upset about this. I
honestly think you ought to sit down calmly, take
a stress pill, and think things over. I know
I've made some very poor decisions recently,....
158/2

NO	FT	FRS	DESCRIPTION	REEL 8 PAGE 6
8B			Int. Brain Room - MLS - Camera shooting towards circular opening in b.g., as Bowman climbs through and floats toward f.g. - Hal o.s.but I can give you my complete assurance that my work will be back to normal.	
		167/15		
9B		175/7	MS - Bowman, floating toward b.g. -	
10B			CU - Hal in brain room, with reflection of Bowman floating - Hal I've still got the greatest enthusiasm and confidence in the Mission and I want to help you.	
		195/5		
11B			MLS - Bowman, floating toward b.g. - Hal o.s.	
		203/14	Dave, stop.	
12B			CS - Bowman, as he feels buttons above head - he takes out screwdriver in right hand - Hal o.s.	
		213/8	Stop, will you?	
13B			MS - Camera shooting down to Bowman as he starts to disconnect large white fuses - Hal o.s.	
		248/5	Stop, Dave. Will you stop, Dave? Dave? Stop, Dave.	
14B			CS - Bowman, facing right as he disconnects fuses - Hal o.s.	
		271/3	I'm afraid. I'm afraid, Dave.	
15B			INSERT - CU - Panel marked 'Memory Terminal' over Bowman's right shoulder, as he disconnects fuses - Hal o.s.	
		325/6	Dave, my mind is going. I can feel it. I can feel it. My mind is going. There is no question about it.	
16B			CU - Bowman, facing right - Hal o.s.	
		337/2	I can feel it.	
17B			CS - Bowman facing b.g., as Hal is seen at right - Hal	
		346/14	I can feel it.	
18B			MCS - Camera shooting down to Bowman, facing bottom frame, as he continues disconnecting more fuses - Hal o.s.	
		364/14	I can feel it.	

NO	FT	FRS	DESCRIPTION	REEL 8 PAGE 7
19B			MS - Camera shooting up to Bowman, floating, as he disconnets fuses - Hal o.s. I'm afraid. Good afternoon,....	
		385/3		
20B			CU - Bowman, facing right - Hal o.s.gentlemen. I am a HAL nine thousand computer. I became operational at the H.A.L. plant in....	
		415/8		
21B			INSERT - CU - Panel over Bowman's right shoulder, as he disconnects fuses - Hal o.s.Verbana, Illinois on the twelfth of January nineteen ninety-two. My instructor was Mr. Langley and he taught me to sing a song. If you'd like to hear it, I can sing it for you.	
		449/14		
22B			CU - Bowman, facing right - Bowman Yes, I'd like to hear it, Hal. Sing it for me. Hal o.s. It's called 'Daisy'. (starts to sing, getting gradually slower and slower) Daisy, Daisy...	
		476/13		
23B			CU - Hal with confused reflection - Hal sings ...Give me your answer do I'm...	
		488/4		
24B			CU - Bowman, facing right b.g. - Hal o.s. sings ...half crazy...	
		496/11		
25B			CU - Hal - Hal sings ...All for the love of you It won't be a...	
		506/10		
26B			MCU - Bowman, facing f.g. - o.s. Hal slowly dies away - Bowman reacts to o.s. and looks about - Hal o.s. sings ...stylish marriage I can't afford a carriage But you'll look sweet Upon the seat Of a bicycle made for two. Mission Control o.s. Good-day, gentlemen. This is a pre-recorded briefing, made prior to your departure,....	
		560/7		

NO FT FRS

DESCRIPTION

REEL 8 PAGE 8 *

27B

MLS - Camera shooting up to Bowman, floating at right - panel of screens at left - Mission Control appears on center bottom screen -

Mission Control

569/6

....and which for security reasons, of the highest importance....

28B

CU - Bowman facing f.g. -

Mission Control o.s.

584/8

....has been known on board during the Mission only by your HAL nine thousand computer.

29B

CS - Panel of screens with Mission Control in center bottom -

Mission Control over screen

602/3

Now that you are in Jupiter's space and the entire crew is revived, it can be told to you. Eighteen months....

30B

CU - Bowman, facing f.g. -

Mission Control o.s.

....ago, the first evidence of intelligent life off the earth was discovered. It was buried forty feet below the lunar surface near the crater 'Cracow'. Except for a single very powerful radio emission aimed at Jupiter, the four million year old black monolith has remained completely inert. Its origin and purpose are still a total mystery.

666/4

FADE OUT:

FINISH -

31B

END OF PART EIGHT -

2001: A SPACE ODYSSEY

NO FT FRS
METROCOLOR

DESCRIPTION

SECTION "A"
REEL 9 PAGE 1

1A		FADE IN - Ext. Space - LS - CAMERA PANS down slowly, entering Jupiter coming up into view in f.g., with a moon in b.g. - Discovery is seen in LS at bottom, going toward b.g. - cube across top of frame - the following Title is Superimposed:
	91/6	JUPITER AND BEYOND THE INFINITE
2A		LS- Cube, lying flat, flying through space - CAMERA TRUCKS up with it to see Jupiter at left, with moon to its right - another moon seen in CU at right -
	143/10	
3A		LS - Cube, lying flat, with curve of a moon's surface at left - As cube goes toward b.g., CAMERA TILTS up side of moon to reveal Jupiter in b.g. top with small moons around it -
	175/10	
4A		LS - Cube comes toward f.g. - CAMERA TRUCKS down to reveal sun rising over curve of Jupiter - cube goes out of shot over Camera, which continues TRUCKING down to see LS of Discovery, front at right, against Jupiter in b.g. -
	223/13	
5A		CU - Cube, travelling through space -
	247/14	
6A		LS - CAMERA PANS left across curve of Jupiter, to see sun rising over left edge - CONTINUES PANNING left to see Discovery at left, with center pod door opening - PANS left, as a cube comes up into shot from below and out at top -
	343/5	
7A		LS - Camera shooting over top curve of Jupiter, at moons in line in b.g. -
	355/10	
8A		LS - Pod, travelling towards Camera, into fairly CS -
	392/9	
9A		LS - Camera shooting over top curve of Jupiter, cube in MS, travelling away from Camera - as it disappears in distance, CAMERA PANS up to sky - sudden rocket like explosion and colored stars rush towards Camera -
	457/10	
10A		CU - Bowman in pod - reflections on visor - he is looking ahead, wide-eyed - shot starts shaking violently so that reflections go into kaleidoscope-like pattern -
	497/4	
11A		MS - Constantly changing pattern of lights, coming from center vertical line - rushes towards Camera, colors changing all the time - shot ends on very bright white light -
	531/14	
12A		CU - Bowman's face, vibrating violently -
	532/10	

NO	FT	FRS	DESCRIPTION	REEL 9 PAGE 2
13A		566/14	MS- Patterns of changing colored lights rushing forward, as before -	
14A		567/10	CU - Bowman -	
15A		600/13	MS - Patterns of lights, as before -	
16A		601/9	CU - Bowman -	
17A		612/4	MS - Patterns of changing lights as before, but this time splitting from center horizontal line -	
18A		613/0	CU - Bowman -	
19A		647/2	MS - Patterns of changing colored lights as before from horizontal split, ending on split white star-like pattern -	
20A		657/11	BCU- One of Bowman's eyes, colored blue and yellow-	
21A		687/6	LS - White cluster of stars on blue b.g., changing patterns all the time -	
22A		703/14	MS - Milky white pattern of stars -	
23A		715/1	MS- White star exploding against blue b.g. -	
24A		747/2	MS - Red and yellow amoeba-like shape at right, changing shape -	
25A		761/10	MS - Yellowy green smoke-like patterns across screen -	
26A		772/5	MS - Yellow-white swirling patterns with line of mercury-like substance, coming out top right -	
27A		796/9	LS - Sky, with yellow trail of smoke across it -	
28A		816/3	MS - Bluey-green smoke trails across dark sky -	
29A		858/8	MS - Red globe-like object, gradually stretching out across screen -	
30A		895/13	CU - Pink treacle-like substance, swirling across screen -	
31A		896/11	LS- Pink stars swirling across sky with white comet-like object at right f.g., leaving trail behind it -	
32A		918/10	LS - Pink stars, exploding in sky -	
			FINISH - SECTION "A"	

2001: A SPACE ODYSSEY

NO FT FRS
METROCOLOR

DESCRIPTION

SECTION "B"
REEL 9 PAGE 3

1B			Ext. Space - BCU - Bowman's eye, colored turquoise and mauve -
	10/5		
2B			LS - Camera following three large and two small whiter stars across pink landscape - stars change to blue, and two others come in from either side of Camera -
	36/9		
3B			BCU - Bowman's eye as before, colored yellow, pink and blue -
	40/7		
4B			LS - CAMERA TRUCKS in, as top half of frame, blue lights come forward and exit above - below, CAMERA TRUCKS in over blue-red landscape -
	75/15		
5B			BCU - Bowman's eye, colored turquoise and mauve -
	85/12		
6B			AERIAL SHOT - LS - Camera shooting down to canyon in brown-mauve landscape, as CAMERA TRUCKS in -
	127/9		
7B			AERIAL SHOT - LS - Camera shooting down to green-mauve landscape, as CAMERA TRUCKS in -
	137/12		
8B			AERIAL SHOT - LS - Blue-green landscape -
	149/15		
9B			AERIAL SHOT - LS - Blue-rust landscape -
	190/12		
10B			AERIAL SHOT - LS - Blue-red landscape -
	209/0		
11B			LS - CAMERA TRUCKS across yellow islands in turquoise water -
	232/9		
12B			LS - CAMERA TRUCKS across green-mauve waves, breaking on rock shore at right -
	245/13		
13B			ELS - CAMERA TRUCKS in over mauve, green and orange landscape, with water and coast-line -
	256/4		
14B			AERIAL SHOT - ELS - CAMERA TRUCKS in over yellow, grey and brown landscape with coast-line -
	269/3		
15B			AERIAL SHOT - ELS - CAMERA TRUCKS in over pink and orange landscape -
	282/2		
16B			AERIAL SHOT - ELS - CAMERA TRUCKS in over water to blue landscape with yellow light in b.g. -
	297/5		
17B			AERIAL SHOT - ELS - CAMERA TRUCKS in over blue-orange valley -
	307/6		
18B			AERIAL SHOT - ELS - CAMERA PANS up sides of rocks in blue-orange valley -
	325/6		
19B			AERIAL SHOT - ELS - CAMERA TRUCKS in over blue-orange landscape -
	349/6		

NO	FT	FRS	DESCRIPTION	REEL 9 PAGE 4 *
20B		358/2	BCU - Bowman's eye, colored blue and orange -	
21B		361/8	BCU - Bowman's eye, colored green and orange -	
22B		363/12	BCU-Bowman's eye, colored green and maroon -	
23B		364/15	BCU - Bowman's eye, colored mauve and yellow -	
24B		367/2	BCU - Bowman's eye, colored turquoise and red -	
25B		370/9	BCU - Bowman's eye, colored blue and yellow -	
26B		380/12	BCU - Bowman's eye, colored brown -	
27B		392/15	Int. Pod - MS - Camera shooting through front window, from Bowman's P.O.V. at elegant interior -	
28B		413/7	BCU - Bowman's eyes, behind reflections in visor - FINISH -	
29B			END OF PART NINE -	

NO FT FRS
METROCOLOR

2001: A SPACE ODYSSEY
DESCRIPTION

SECTION "A"
REEL 10 PAGE 1

1A	14/13	Int. Hotel Bedroom - MS - Room with bed at left, as pod is seen at right -
2A	26/13	MS - Room, with pod in f.g. -
3A	43/11	MS - Room, as pod is seen at right, and bathroom door is seen in b.g. -
4A	52/9	BCU - Bowman's eyes, shaking behind visor -
5A	60/5	MS- Camera shooting out through pod window into room - man seen in b.g., wearing space suit - P.O.V. -
6A	69/15	MCS - Man in space suit -
7A	78/11	CU - Man in space suit - through the visor, we see it is Bowman, much older -
8A	126/9	MS - Camera shooting past Bowman in space suit in right f.g., as he slowly moves toward b.g. in MS -
9A	143/3	MCS - Bowman, slowly coming forward -
10A	163/1	Int. Bathroom - CAMERA PANS right over room, past bathtub and sink, to another bathtub at right -
11A	168/4	MCU - Bowman, facing left -
12A	185/10	MCS - Bowman comes forward, slowly, in reflection in mirror - he enters in right f.g., reacting to himself in mirror -
13A	217/15	CU - Bowman, reacting - then he slowly turns to right -
14A	222/10	MS - Camera shooting through doorway, to bedroom -
15A	226/15	MCU - Bowman steps forward -
16A	280/6	MS - Camera shooting through doorway, to bedroom, as CAMERA TRUCKS right - man is entered in b.g., eating with his back to Camera -
17A	286/1	MCU - Bowman, reacting to o.s. -
18A	392/9	MLS - Camera shooting through doorway, to man facing b.g. in bedroom, eating - then man turns to f.g. - he slowly turns back to b.g. - then he stands up and comes forward in MS, still chewing - he stops in CS and looks about - we see it is Bowman, now looking even older - he turns and walks toward b.g. again -

NO FT FRS DESCRIPTION REEL 10 PAGE 2

19A 439/5 Int. Bedroom - MLS - Bowman comes forward toward table in f.g. - he sits down -

20A 489/0 MS - Camera shooting down to Bowman seated at table, as he places his kapkin on his lap and picks up glass - he takes a drink, then sets it down - takes a bite of his food - he reaches for the salt and knocks over the glass -

21A 491/3 INSERT - CU - Glass, crashing on floor -

22A 525/11 MCS - Bowman, facing right, as he looks at o.s. glass - he leans down toward f.g., still looking at the glass - then he looks up toward left - reacts -

23A 543/0 MS - Camera shooting past Bowman in right f.g., to man lying in bed in b.g. -

FINISH - SECTION "A"

NO FT FRS
METROCOLOR

2001: A SPACE ODYSSEY
DESCRIPTION

SECTION "B"
REEL 10 PAGE 3

1B		Int. Hotel Bedroom - CS - Elderly man, asleep in bed, as we see it is Bowman - he slowly raises his right hand, pointing with forefinger - then he slowly starts to raise his head from the pillow -
	47/12	
2B		MLS - Camera shooting down to Bowman lying in bed in f.g., as cube is seen at the end of his bed - Bowman is still raising his hand and head -
	60/5	
3B		LS - Cube is seen at right, as Bowman is seen in b.g., raising his head and hand -
	75/14	
4B		MLS - Cube - P.O.V. -
	84/14	
5B		MS - Bed, with smoky haze over it -
	98/8	
6B		MCU - Bowman, facing right, in smoky haze -
	108/15	
7B		MLS - CAMERA TRUCKS in to cube, as it gradually covers the screen -
	123/4	
8B		Ext. Space - ELS - Jupiter, rising out of top of frame - curve of moon is entered in right f.g. - starchild enters in left f.g. -
	192/10	
9B		MCU - Starchild, in smoke -
	233/14	
		FADE OUT TO:
10B		MS - The following Title is Superimposed:
		THIS FILM WAS DIRECTED AND PRODUCED BY STANLEY KUBRICK
	244/6	
11B		MS - The following Title is Superimposed:
		SCREENPLAY BY STANLEY KUBRICK AND ARTHUR C. CLARKE
	255/10	
12B		MS - The following Title is Superimposed:
		PRESENTED BY METRO-GOLDWYN-MAYER
	264/11	

13B MS - The following Title is Superimposed:

273/3 IN
CINERAMA (R)

14B MS - The following Title is Superimposed:

282/4 STARRING
KEIR DULLEA

15B MS - The following Title is Superimposed:

290/12 STARRING
GARY LOCKWOOD

16B MS - The following Titles are Superimposed:

300/9 STARRING
WILLIAM SYLVESTER
DANIEL RICHTER

17B MS - The following Titles are Superimposed:

316/0 FEATURING
LEONARD ROSSITER
MARGARET TYZACK
ROBERT BEATTY
SEAN SULLIVAN
DOUGLAS RAIN

18B MS - The following Titles are Superimposed:

335/14 WITH
FRANK MILLER BILL WESTON EDWARD BISHOP
GLENN BECK ALAN GIFFORD ANN GILLIS
EDWINA CARROLL PENNY BRAHMS HEATHER DOWNHAM
MIKE LOVELL

19B MS - The following Titles are Superimposed:

360/5 JOHN ASHLEY PETER DELMAR DAVID HINES
JIMMY BELL TERRY DUGGAN TONY JACKSON
DAVID CHARKHAM DAVID FLEETWOOD JOHN JORDAN
SIMON DAVIS DANNY GROVER SCOTT MACKEE
JONATHAN DAW BRIAN HAWLEY LAURENCE MARCHANT
DARRYL PAES
JOE REFALO
ANDY WALLACE
BOB WILYMAN
RICHARD WOOD

NO	FT	FRS	DESCRIPTION	REEL 10 PAGE 5
20B			MS - The following Title is Superimposed: SPECIAL PHOTOGRAPHIC EFFECTS DESIGNED AND DIRECTED BY STANLEY KUBRICK	
		370/14		
21B			MS - The following Title is Superimposed: SPECIAL PHOTOGRAPHIC EFFECTS SUPERVISOR WALLY VEEVERS	
		379/4		
22B			MS - The following Title is Superimposed: SPECIAL PHOTOGRAPHIC EFFECTS SUPERVISOR DOUGLAS TRUMBULL	
		388/5		
23B			MS - The following Title is Superimposed: SPECIAL PHOTOGRAPHIC EFFECTS SUPERVISOR CON PEDERSON	
		396/15		
24B			MS - The following Title is Superimposed: SPECIAL PHOTOGRAPHIC EFFECTS SUPERVISOR TOM HOWARD	
		405/9		
25B			MS - The following Titles are Superimposed: PRODUCTION DESIGNED BY TONY MASTERS HARRY LANGE ERNEST ARCHER	
		417/2		
26B			MS - The following Title is Superimposed: FILM EDITOR RAY LOVEJOY	
		425/10		
27B			MS - The following Title is Superimposed: WARDROBE BY HARDY AMIES	
		434/3		
28B			MS - The following Title is Superimposed: DIRECTOR OF PHOTOGRAPHY GEOFFREY UNSWORTH B.S.C.	
		442/11		
29B			MS - The following Title is Superimposed: ADDITIONAL PHOTOGRAPHY JOHN ALCOTT	
		452/2		

NO FT FRS

DESCRIPTION

30B

MS - The following Titles are Superimposed:

MUSIC BY
ARAM KHATCHATURIAN

GAYANEH BALLETT SUITE
Performed by the Leningrad Philharmonic
Orchestra
Conductor Gennadi Rozhdestvensky
Courtesy Deutsche Grammophon

462/2

31B

MS - The following Titles are Superimposed:

MUSIC BY
GYORGY LIGETI

ATMOSPHERES
Performed by the Southwest German Radio Orchestra
Conductor Ernest Bour

LUX AETERNA
Performed by the Stuttgart State Orchestra
Conductor Clytus Gottwald

REQUIEM

Performed by the Bavarian Radio Orchestra
Conductor Francis Travis

474/5

32B

MS - The following Titles are Superimposed:

MUSIC BY
JOHANN STRAUSS

THE BLUE DANUBE
Performed by the Berlin Philharmonic Orchestra
Conductor Herbert von Karajan
Courtesy Deutsche Grammophon

485/1

33B

MS - The following Titles are Superimposed:

MUSIC BY
RICHARD STRAUSS

THUS SPOKE ZARATHUSTRA

494/9

34B

MS - The following Title is Superimposed:

FIRST ASSISTANT DIRECTOR
DEREK CRACKNELL

502/15

NO FT PRS

DESCRIPTION

REEL 10 PAGE 7
Corr. 7-10-68

35B

MS - The following Titles are Superimposed:

SPECIAL PHOTOGRAPHIC EFFECTS UNIT

COLIN J. CANTWELL
BRYAN LOFTUS
FREDERICK MARTIN

BRUCE LOGAN
DAVID OSBORNE
JOHN JACK MALICK

IN TECHNICOLOR (R) AND METROCOLOR

Approved No. 21197

MOTION PICTURE ASSOCIATION OF AMERICA

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PRODUCTION

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this photoplay are fictitious. Any similarity
to actual persons, living or dead, or to actual
events and firms is purely coincidental.

516/11

36B

MS - The following Titles are Superimposed:

CAMERA OPERATOR
ART DIRECTOR
SOUND EDITOR
MAKE-UP
EDITORIAL ASSISTANT
SOUND SUPERVISOR
SOUND MIXER
CHIEF DUBBING MIXER
SCIENTIFIC CONSULTANT

KELVIN PIKE
JOHN HOESLI
WINSTON RYDER
STUART FREEBORN
DAVID DE WILDE
A.W. WATKINS
H.L. BIRD
J.B. SMITH
FREDERICK I. ORDWAY III

529/10

37B

MS - The following Title is Superimposed:

537/15

FILMED IN SUPER PANAVISION (R)

38B

MS - The following Title is Superimposed:

577/11

MADE AT MGM BRITISH STUDIOS LTD.
BOREHAMWOOD, ENGLAND

39B

MS - The following Title is Superimposed:

THE END

586/2

FADE OUT:

FINISH -