

THE ORIGINAL SCORE BY ALEX NORTH

MUSIC FOR

2001

a space odyssey

A landmark film by one of the cinema's greatest directors. A much-talked-about, long-unheard score by one of the movies' finest composers.

Stanley Kubrick and Alex North spent only a few weeks collaborating on *2001: A Space Odyssey*. Yet the film and the music – both that which Kubrick used and that which he didn't – have remained topics of heated discussion among cinephiles and film-score buffs for more than four decades.

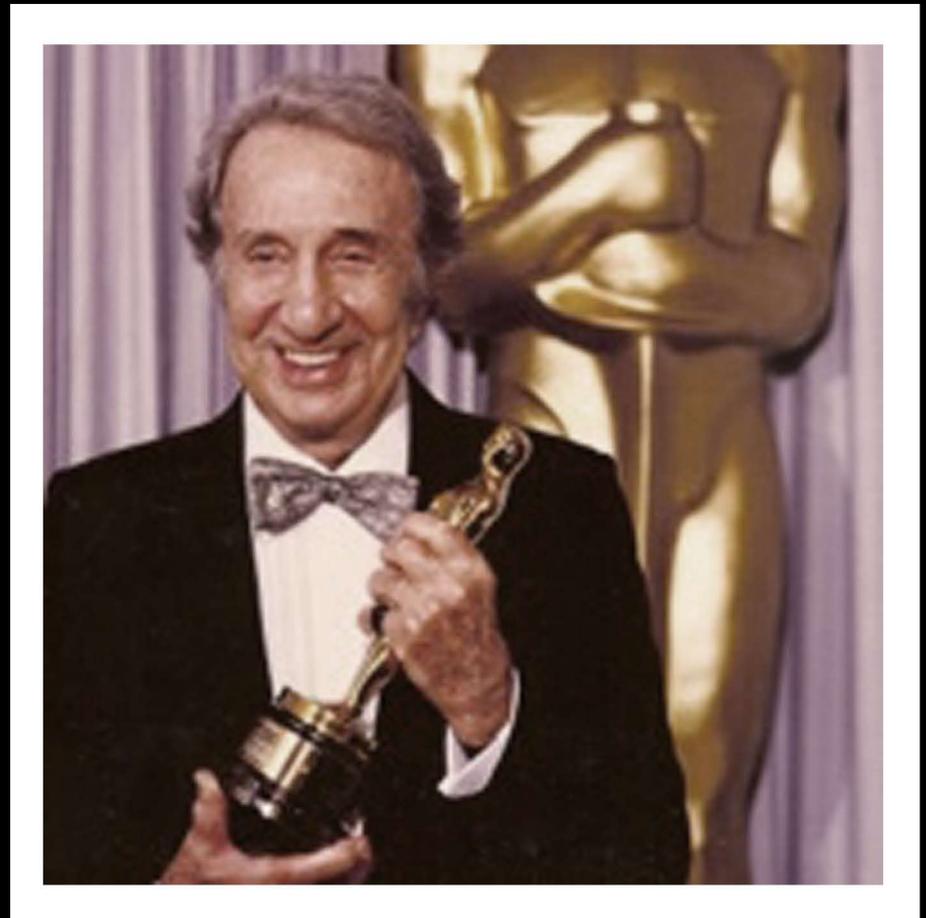
Now, with the discovery of tapes of North's original score as recorded in London in January 1968, a serious re-examination of the music and the circumstances of its creation is possible at last.

Kubrick's last seven films, made over a 35-year period, were unusual and surprising in terms of musical choices – that is, very little original music and a wide variety of classical and popular selections designed to elicit specific reactions among filmgoers. Some critics thought the choices brilliant, others thought them either tasteless or just inappropriate; *2001* was a particularly polarizing example then, and remains so today.

But, long before North joined the project in December 1967, Kubrick had been thinking about, and planning to use, excerpts from the classical repertoire. As early as February 1966 he had used portions of Mendelssohn's *Midsummer Night's Dream* and Vaughan Williams' *Sinfonia Antartica* to score an early "demo reel" for private viewing by MGM executives; he later tried a Chopin waltz against dailies of Frank Poole (Gary Lockwood) jogging around the perimeter of the Discovery spaceship bound for Jupiter.

New Yorker journalist Jeremy Bernstein, visiting Kubrick's office in 1966, discovered "a phonograph and an enormous collection of records, practically all of them of contemporary music." The director said he had listened to "almost every modern composition available on records in an effort to decide what style of music would fit the film" – among them *musique concrète*, electronic music and, notably, a considerable quantity of Carl Orff.

Kubrick and author Arthur C. Clarke often listened to Orff's famous cantata *Carmina Burana* during the writing of the script, leading Kubrick to approach the German composer – while production on the film was still underway – about the possibility of composing an original score. Orff, then 71, declined, saying he was too old for such a major undertaking.



As editing on *2001* proceeded during 1967, Kubrick began experimenting with concert music as a temporary score. "However good our best film composers may be," he said a few years later, "they are not a Beethoven, a Mozart or a Brahms. Why use music which is less good when there is a multitude of great orchestral music available from the past and from our own time?"

It's also clear that Kubrick was already thinking about music associated with Friedrich Nietzsche's *Thus Spake Zarathustra* – the famed 19th-century literary work that deals with man in transition from ape to superman –

– when he asked British composer Frank Cordell (*Khartoum*) to record portions of Mahler's *Third Symphony*, which the composer conceived as a musical chronicle of evolution, from inert matter through aspects of nature to man and ultimately his ascendance to heaven. (Its fourth movement utilizes a text drawn from Nietzsche.) Quincy Jones, in a 1970 interview, even claimed that "Cordell had written Mahler variations for a year and a half... and they threw it all out."

(Whether Cordell actually attempted to adapt the work is in question; none of those manuscripts appear to have survived and in any case he would have been working long before there was even a rough cut of the film. North was apparently aware of Cordell's work, however, later noting in an interview that "he took Mahler's *Third*, which Stanley had planned to use in the film, and recorded part of it.")

Kubrick assistant Andrew Birkin also said that Kubrick had heard the opening of Richard Strauss' tone poem *Also Sprach Zarathustra* used in a television documentary about World War I "and was transported by the idea that it had a connection to Nietzsche, whose thought had a connection to the film."

All of this transpired before Alex North was contacted about writing original music for *2001*. Kubrick may have been pressured by MGM executives to discard his notions of using the temporary music for, as Kubrick biographer John Baxter pointed out, "anything less than a full score by a major composer would be inconsistent with the strategy of making each Cinerama release an event."

So North – then living in New York's Chelsea Hotel, coincidentally Arthur C. Clarke's home while writing the *2001* script and novel – was invited to join Kubrick in London. "I was ecstatic at the idea of working with Kubrick again," North wrote in a 1970 essay chronicling his *2001* experience. "*Spartacus* [which Kubrick directed] was an extremely exciting experience for me."

North looked at, and discussed with Kubrick, the first hour of the film in early December 1967. The director, North said, "was direct and honest with me concerning his desire to retain some of the temporary music tracks which he had been using for the past years. I realized that he liked these tracks, but I couldn't accept the idea of composing part of the score interpolated with other composers. I felt I could compose music that had the ingredients and essence of what Kubrick wanted and give it a consistency and homogeneity and contemporary feel."

He returned to New York, then back to London on Christmas Eve 1967, to write on a very tight schedule: Recording was to begin January 1, 1968. "I worked day and night to meet the first recording date, but with the stress and strain, I came down with muscle spasms and back trouble. I had to go to the recording in an ambulance, and the man who helped me with the orchestration, Henry Brant, conducted while I was in the control room."

Brant was an old friend and an old hand at film music: He had assisted Virgil Thomson on the classic documentaries *The River*, *The Plow That Broke the Plains* and *Louisiana Story* in the 1930s and '40s; and had orchestrated several North scores including *Cleopatra*, *Who's Afraid of Virginia Woolf?* and, earlier in 1967, the television score for *Africa*. He later became a Pulitzer Prize-winning composer of acoustic spatial music.

That Kubrick expected North to emulate, and somehow improve on, the temp score, is clear. North's score for "Bones," where the ape Moon-Watcher discovers that a bone can be both a tool and a weapon, not only bears an obvious structural resemblance to the opening of the Strauss tone poem, Brant's orchestration even says "*Zarathustra*" on the first page.

The temp music for the shuttle Orion docking with the space station was originally the scherzo from Mendelssohn's *Midsummer Night's Dream*, as confirmed by both Baxter and North. (There are differing accounts of how it later became Johann Strauss' *Blue Danube*: According to Birkin, the music happened to be playing in the building while they were showing dailies of the sequence, and Kubrick thought it effective; Baxter reported that Kubrick's wife Christiane showed up with a new Berlin Philharmonic recording of the 19th-century waltz that met with raves in the cutting room.)

Recalled North: "Somehow I had the hunch that whatever I wrote to supplant Strauss' *Zarathustra* would not satisfy Kubrick, even though I used the same structure but brought it up to date in idiom and dramatic punch. Also, how could I compete with Mendelssohn's scherzo from *Midsummer Night's Dream*?"

North composed, and Brant orchestrated and conducted, approximately 40 minutes of music. Kubrick attended some, but not all, of the sessions at Anvil studios in Denham, Buckinghamshire (where *Star Wars*, *Superman* and *Alien* would later be recorded). Veteran recording engineer Eric Tomlinson confirms that Ken Cameron, owner of Anvil, was the

engineer for both the Cordell and North recordings.

"Kubrick was present, in and out; he was pressured for time as well," North wrote. "He made very good suggestions, musically.... I assumed all was going well, what with his participation and interest in the recording." Brant, in a 1998 interview with writer Michael McDonagh, remembered Kubrick's attendance in a less positive light: "During the opening sequence he listened very carefully, then said, 'It's a marvelous piece of music, a beautiful piece, but it doesn't suit my picture.'" And on North's final cue, Brant wrote atop the score: "Stanley hates this but I like it!"

North was clearly in a no-win situation.

Examining North's surviving sketches and Brant's orchestrations – today housed in the UCLA Music Library's Special Collections – along with a review of all the existing documentation and interviews with the participants, yields several conclusions that call into question many previous assumptions about the North score.

First, "The Foraging" was intended to be the first piece of music in the film. North wrote no "main title" music. A notation on the first page of North's original sketch indicates that 2M1 was to follow a 26-second main-title sequence (which would presumably have been the same three cards that appear on the film:

**Metro-Goldwyn-Mayer Presents
A Stanley Kubrick Production
2001: A Space Odyssey**

and would probably have been silent.) The brevity of the sequence would have precluded the use of either the Strauss temp music or the North version.

Second, the architecture of the score suggests that North intended "Bones" – the music designed to accompany Moon-Watcher's first man-like spark of intelligence, as he discovers the use of a bone as both a tool and a weapon – as the first and only full statement of the theme, a culmination of musical ideas previously hinted at, especially in "The Bluff" and "Night Terrors."

However, Kubrick appears to have changed his mind during those first weeks in January and decided to use "Bones" over a new, longer main-title sequence. The word "Bones" (in North's hand, in pencil) is followed by "and M.T." (in red felt-tip pen, probably by Brant), clearly added later. The music itself was not altered or re-recorded.

Third, North's music included no "entr'acte" as erroneously included in the 1993 re-recording of the score. This music was in fact the main theme of *Africa*, the composer's score for a four-hour ABC documentary aired in September 1967, and bears no relation, thematically or orchestrationally, to the music of *2001*.

Fans of the film will note that North provided music for scenes that have none in the final cut ("The Foraging," "The Bluff," "Night Terrors" and "Eat Meat and Kill" are for scenes ultimately left unscored) – yet Kubrick did not ask North to write what might seem, in retrospect, to be a critical cue: music for the two appearances of the monolith, in ancient Africa and on the moon in *2001*.

Veteran soundtrack producer Douglass Fake points out that North's sophisticated compositional techniques broke new ground in film music. He created "a very complex harmonic scheme," Fake says, one that is not atonal but often bitonal; employed muted brass alongside open brass, creating new and distinct sonorities; and eschewed long melodic lines in favor of brief motivic ideas spread throughout a unified harmonic structure.

North's music was cerebral, alternately mysterious and savage, finally eerie and wondrous – a masterful score that would have met the dramatic needs of the first half of *2001* and done so within Kubrick's strict parameters. Eighty-eight of London's leading musicians performed (although, because many of the musicians doubled on other instruments, the final result was the equivalent of 125 players).



Having completed the score for the first half of the film, North reported, "I waited around for the opportunity to look at the balance of the film, spot the music, etc. During that period I was rewriting some of the stuff that I was not completely satisfied with, and Kubrick even suggested over the phone certain changes that I could make in the subsequent recording."

North had hoped to record additional music in early February. But "after 11 tense days of waiting... I received word from Kubrick that no more score was necessary, that he was going to use breathing effects for the remainder of the film." North returned to New York and never saw, or heard from, Kubrick again. Only when the composer attended the April 1 studio screening of the film in New York (not the film's world premiere, as has been often stated) did he learn that his music had been completely jettisoned. North's agent protested this turn of events, but MGM President Robert O'Brien backed Kubrick's choice – especially since the world premiere was just days away and there was no time to consider musical alternatives.

Much has been made over the years of Kubrick's insensitivity to North. It is possible, however, that in January and February he was still trying to decide what to do musically in both halves of *2001*. The second half chronicles Discovery's journey to Jupiter and the trip into the Stargate by astronaut Dave Bowman (Keir Dullea); one theory is that Kubrick did not intend – as he told North – to score it at all, believing that conventional orchestral music would have made sense in the scenes of ape and man, but not in the outer reaches of the solar system, where man was about to make the leap to a more advanced form of being.

The conclusion seems inescapable, however, that Kubrick never really wanted any music other than the concert music from his own record collection. As he said in 1974: "When I had completed the editing of *2001: A Space Odyssey*, I had laid in temporary music tracks for almost all the music which was eventually used in the film. Then, in the normal way, I engaged the services of a distinguished film composer to write the score. Although he and I went over the picture very carefully and he listened to these temporary tracks (Strauss, Ligeti, Khachaturian) and agreed that they worked fine and would serve as a guide for the musical objectives of each sequence, he nevertheless wrote and recorded a score which could not have been more alien to the music we had listened to, and much more serious than that, a score which in my opinion was completely inadequate for the film."

The harshness of that statement, coupled with Kubrick's faulty memory – the Khachaturian was intended for the Jupiter sequence, not the scenes that North was shown and which he scored – suggests that Kubrick not only opposed North's work but actively disliked it, emotion obviously coloring and even distorting any objective opinion about the work.

"It was all very strange," North would later say, "and I thought perhaps I would still be called upon to compose more music. I even suggested to Kubrick that I could do whatever necessary back in L.A. at the MGM studios. Nothing happened.... It was a great, frustrating experience. I think the Victorian approach with mid-European overtones was just not in keeping with the brilliant concept of Clarke and Kubrick."

In the mid-1970s, North gave two more interviews in which he discussed the *2001* incident. In one, he called the rejection of his music the "most traumatic shock of my life." In the other, he was somewhat more reflective: "I'm glad I did it, because I have the score, and I did some very fresh things as far as I myself am concerned. In many cases, a director who uses a temp track and takes it out for preview gets so latched onto this temporary music that he can't adjust to a new score."

Brant's theory, as conveyed in a 2007 interview: "[Kubrick] had his own idea of a hodgepodge score consisting of odds and ends of well-known composers, living and dead. That's what he wanted, and the matter was one of copyright. Meanwhile, he commissioned scores by different composers so he would have something [as backup music for the film]. It turned out that he got the rights [to the recordings he wanted] anyway."

The three-track, 35mm magnetic film masters of the original 1968 recording remained at Anvil and, according to Tomlinson, were erased prior to the closing of the facility in 1980.

North said on several occasions that he was planning to turn the unused 2001 music into his Third Symphony. In a 1970 letter to author Jerome Agel (*The Making of Kubrick's 2001*), he talked about dedicating it to "the three astronauts who kept the world suspended and tense for several days," referring to the Apollo 13 mission. The Third Symphony never materialized; Christopher Palmer took the Brant orchestrations and prepared them for the 1993 re-recording with Jerry Goldsmith conducting.

Inevitably, however, the re-recording cannot compare to the original. The present CD will, for the first time, allow listeners to accurately synch up the music with the release print (in most cases; see the track-by-track discussion below) and discover first-hand the artistry and craftsmanship of the North score. It will be difficult for most film buffs to separate the images from the now-iconic needle-drop selections that Kubrick chose to retain – but North's original score offers a tantalizing glimpse into a different *2001* than the one we know so well.

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1. The Foraging: 2M1, take 8

Music begins quietly as the film fades up from black and a card introduces the scene as “The Dawn of Man”: Sunrise over Africa, some four million years ago. North creates a downbeat mood for the landscape and the introduction of a group of apes who share living space, and food, with other creatures. It is unmistakably North in harmony and orchestration, with an ascending string line and oddly questioning woodwind figures in its final moments. The only film-related notations on North’s sketches concern “silhouetted apes” at the midway point and “start fade-out on leopard attacking ape” at the end. (Synch points: from fade-in at 04:39 to fade-out at approximately 07:46 on the 2001 DVD. It should be noted that not all DVD players run at precisely the same speed, so some of our suggested timings may be off by a second or so.)

2. The Bluff: 2M2, take 7

For the next scene, in which Moon-Watcher and his tribe are confronted by another ape tribe, North composed a piece that echoes the film by beginning stealthily, growing in intensity and becoming genuinely angry. North wrote “barbaric” on his sketch; Brant’s own note indicates “full but not loud.” Late in the piece, the woodwinds even appear to be emulating ape sounds. North’s grim ending suggests the fanfare of “Bones” yet to come. (Music starts at 07:52 on the DVD, but this cue was apparently scored for a longer scene, one trimmed by Kubrick after early screenings in New York.)

3. Night Terrors: 2M3, take 3

North musically articulates the fear of the darkness for Moon-Watcher and his clan. Low clarinets and bassoons begin the piece; strings playing harmonics join as we watch the apes in their cave, and ultimately the sunrise dispels their fears. The next scene, in an almost perversely bizarre spotting choice, is not scored: The first appearance of the monolith that will change the destiny of mankind. (Music starts at the fade-in on the landscape at 10:04 and runs to the ape waking at 11:50.)

4. Bones: 3M1, take 3

Kubrick insisted on an alternate version of his beloved *Also Sprach Zarathustra* to accompany Moon-Watcher’s smashing of skulls, the beginning of man’s reign with weaponry. North complied with an equally triumphant signature for orchestra (albeit in a more contemporary style) that features bright brass figures and even concludes with a long sustained note for organ à la Richard Strauss. “No other film score used low brass in the way that North did here,” says Doug Fake. The presence of euphoniums and Wagner tubas as well as the usual French horns, trombones and tubas, as well as the writing itself – “a lot of fourths and fifths, additional intervals in the low brass voicings, give it a distinctive sound.” (Music begins at 15:17, on the cut back to the ape from the monolith shot, to its conclusion at 16:56.)

5. Eat Meat and Kill: 3M2, takes 4 and 6

In what must have been an in-joke, North wrote the German phrase “Ess Fleisch und Morder” atop his sketch; Brant wrote the English translation, “Eat Meat and Kill” in brown felt-tip marker next to it. At 16 pages and 192 bars, this was one of the longest cues in the score – and yet, as with three previous North cues, a scene that remains without music in the final print. In a stunning miniature concerto for brass and percussion, North conveys the savagery of Moon-Watcher and clan as they commit Earth’s first murder, beating another ape to death. Brant’s note to the brass players indicates “nasal, strident,” and the three timpanists and various percussion players (bass drum, snare drum, cymbals, xylophone, chimes, etc.) perform their parts with equally barbaric furor. “The timpani are not relegated to their customary role,” says Fake. “They are involved in melodic ideas, the players having to tune their timpani as they play.” This four-minute cue was written for a much longer sequence than exists in the current film. (Music starts at 17:02, as the ape enters screen left but, as producer Nick Redman notes, “a satisfying end-point comes at 19:35, which gives us a clear idea of how the scene could have been scored.”)

6. Space Station Docking: 3M3-4M1A, takes 6 and 7; 3M3-4M1X, take 1

Kubrick risked wrecking the initial space scenes with his original temp track, the scherzo from Felix Mendelssohn's *Midsummer Night's Dream*, which seems too fast and an all-too-familiar musical cliché. (He replaced the Mendelssohn with what is perhaps the most famous waltz in musical history. As Jerry Goldsmith later told writer Tony Thomas: "The use of the *Blue Danube* was amusing for a moment but quickly became distracting because it is so familiar and unrelated to the visual. North's waltz would have provided a marvelous effect. He treated it in an original and provocative way.") North's score is a vast improvement on the overexposed Viennese waltz. It begins charmingly, as we watch satellites orbiting Earth; a rich string section, and those insistent flutes, accompany our first glimpse of the still-under-construction Space Station 5 and the PanAm space clipper Orion III that is carrying Dr. Heywood Floyd (William Sylvester). North – whose note to the musicians was "shimmering, flying, floating" – created an alternately attractive and dissonant waltz that perfectly captured the dance between spacecraft as the Orion prepares to dock with the station, as well as a brief interlude as the sleeping Floyd is glimpsed and a stewardess grabs his floating pen to replace it in his jacket pocket. (Music begins on the shot of Orion heading toward the orbiting space station at 20:06 and concludes with the bay door opening at 25:24.)

7. Space Talk: 4M2, take 1

The music for Floyd's arrival on Space Station 5 is a gentle piece for strings and harp; a warmer tone, adding woodwinds, is felt as Floyd begins the Picturephone conversation with his daughter (played by Kubrick's own daughter Vivian). All of this is designed to play out under dialogue, so the music is subtle and understated, although there is a sense of awe that may have been inspired by the recurring images of the Earth turning in the background of many shots. No music accompanies these scenes in the final film. (Music begins on Floyd's release of his seat belt at 25:42 and concludes on the shot of the fee, "Charge \$1.70, Thank You" at 29:26.)

8. Trip to Moon: 5M1, take 4

Floyd travels to the moon via the spherical Aries IB lunar carrier. Harpsichord, alto flutes, celeste and harp accompany the scenes of the ship and the stewardess delivering meals to the passengers and crew. This is the only cue in the score that was not, for the most part, orchestrated by Brant (the orchestration is in a very different hand, and contains no clue as to the identity of the orchestrator); Brant appears only to have orchestrated the introductory music. Kubrick reverted to his *Blue Danube* music for the film, and later ridiculed those who criticized his choice: "Most people under 35 can think of it in an objective way, as a beautiful composition," he said. "Older people somehow associate it with a Palm Court orchestra or have another unfortunate association." (Music starts on the fade-in to Aries at 33:46 and ends on the pull-back from Floyd reading the "Zero Gravity Toilet" instructions at 36:45.) This was initially planned as "part I" of a much longer cue; notations on the score indicate that "part II," apparently scoring the remainder of the journey – which, if written, does not survive, and was not recorded – was to have overlapped part I.

9. Moon Rocket Bus: 7M1, take 1

One of the most striking cues of the entire score – the one "Stanley hated," according to Brant – carries the notation "approaching mystery, but appealing, eerie undercurrent," an accurate description of this haunting music. (Interestingly, while the craft has long been referred to as a "moonbus," the actual 2001 script uses the phrase "moon rocket bus," hence North's cue title.) After Floyd's briefing about a mysterious discovery in the Tycho crater, he and two colleagues travel to the excavation site, and North's music expertly tracks the trip: First, the exterior shots of the moonbus traveling just above the lunar surface, with wordless soprano far back in the mix and a certain urgency in the strings; then a more subdued tone featuring organ and harpsichord as we cut to the interior of the moonbus, and a subtle shift to basses and woodwinds – notably two English horns – as the men look over photos of TMA-1 (the buried monolith) before a final cut to the exterior of the ship and a return to the music of the beginning of the cue. North's note about the music for the moonbus landing: "not dramatic, just strange." (Music begins on the shot of the moonbus at 45:33 and concludes with the landing at 50:50.) The vocal soloist was 35-year-old Mary Thomas, a Welsh-born soprano who was best-known for her frequent performances of the music of Peter Maxwell Davies. The film, of course, features an excerpt of Gyorgi Ligeti's choral *Lux Aeterna*.

10. The Foraging, alternate (aka The Dawn of Man): 2M1 alt., take 1

This fascinating alternate version of music for the “Dawn of Man” sequence is far more dramatic and, unlike the “The Foraging” that was ultimately chosen, offers early hints at the triumphal fanfare that would emerge full-blown in “Bones.” This piece paints ancient Africa as a place of grim realities and near-constant danger with only an occasional peaceful respite. North later recalled: “I had written two sequences for the opening and [Kubrick] was definitely favorable to one, which was my favorite as well.” This less subtle but more powerful cue was recorded but shelved. (Timings the same as track 1, approximately 04:39 to 07:46.)

11. Eat Meat and Kill: take 7, wild

A shorter, “wild” (not necessarily timed to picture) take, this cue offers an alternative in which much of the scene “would have played with natural sounds of the apes fighting,” says Redman. (Music starts at 17:02.)

12. Space Station: take 4, partial

This is a different take of the mid-section of “Space Station Docking.”

13. Docking: take 2

Redman explains: “This is take 2 of the ‘Space Station Docking’ coda that was used either to complete the docking sequence (as in track 6) or alternately was later planned to be added to or switched with the music accompanying Floyd sleeping on Orion.” The title “Interior Orion” appears in Brant’s trademark red pen during the 4M1 portion of the orchestrated score which, according to Redman, “indicates that later, after recording, an alteration was to take place in the cue’s position. And interestingly, if synched at 21:38, on the cut to the floating pen, the cue more-or-less fits that scene accurately, concluding on the cut back to space at 22:52.” The Goldsmith re-recording erroneously attributes “Interior Orion” to Floyd’s Picturephone conversation with his daughter. That scene occurs on the space station, not the Orion.

*Music Cue Notes written by Jon Burlingame
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NOTE FROM PRODUCER NICK REDMAN

All projects for one reason or another are a long time in the making. In the case of Alex North's original score to *2001: A Space Odyssey*, you could say it's been almost forty years. It was a dream that most of us thought could never be realized, but about four years ago, the first crack of light in the darkness appeared. My very good friend Brian Jamieson, a veteran Warner Home Video executive and point-person for the Kubrick estate on all its projects, approached me to produce a multi-CD set of "Music from the Films of Stanley Kubrick," as a tie-in to the corresponding DVDs. I was thrilled as a Kubrick fan to be involved, and so in association with Jan Harlan, the head of the Kubrick estate, and Leon Vitali, Stanley's longtime assistant, we set about recovering all the music masters. At the back of my mind was the possibility of including Alex's score, but where was it? And would the Kubrick estate sanction it?

I dimly remembered that Alex's widow, Anna, a lovely woman with whom I had conversed a number of times over the years, had bequeathed a box of Alex's music to the Academy of Motion Picture Arts and Sciences Margaret Herrick Library, and that contained therein was some material from *2001*. I had been a guest in Alex and Anna's home in 1988 when I interviewed Alex as research for a British TV program, and after Alex passed in 1991, I stayed in touch with Anna and kept her abreast of the restorations we were doing at Twentieth Century Fox. She was particularly

interested in *Cleopatra* and when that was finally done, ironically in the year 2001, she was very kindly disposed toward us tackling the sensitive issue of Stanley Kubrick's space masterpiece. Anna was devoted to her husband, and when he was gone, she remained a tireless champion of his cause. As anyone who encountered her knew, she could be very direct in her assessment of any situation; she didn't brook fools or time-wasters, and her eyes would flash with impatience if she felt you weren't measuring up. Berlin-born, she had met Alex in 1967, while she was the manager of the Graunke Symphony Orchestra. After they moved to America, their son Dylan came along in 1970. A small-framed, dark-haired beauty, Anna's intelligence, energy and zest marked her as a force to be reckoned with.

When I called her about *2001*, a long silence ensued. "Is it really worth dragging all that up again?" she finally said. "We've been disappointed before." I told her I thought it was, that now the circumstances were different, that we had an opening, a slim one, granted, but an opening. I hit her with a cheap shot: "We thought we'd never get *Cleopatra*, and it only took eight years!" She sighed an exasperated sigh. "Well, for reasons I'm not going into, you can't take eight years on this. *2001* is at the Academy, I think. I'll call Warren Sherk and tell him to give it to you." It was an amazing day in the summer of 2003, when Warren hand-carried the tapes of Alex North's *2001* to DigiPrep, and we played them for the first time. These reels, albeit in mono, were practically pristine, displaying little sign of wear and tear, and Alex's barbaric melodies for a long-ago time and place shook the speakers.

Fast-forward to early 2004. The Kubrick multi-disc music set for Warners had fallen apart on a series of complex legal and rights issues, and in addition, the Kubrick estate had not fully concurred with the inclusion of Alex's score. Back to square one. I called Anna, "I don't know what to say. I'm stalled at the moment, but I'm not dropping it. I'll isolate the score on the next *2001* DVD." I said, hopefully, "Maybe it's supposed to be this way," she replied. "It's not going to happen, which is a shame because all I really want is for the Kubrick



people to acknowledge Alex's work." Then she added, "You know I've been ill, and I'm not doing so well at the moment." The last time I saw Anna was at Jerry Goldsmith's funeral on July 23, 2004. After the service I took her arm. "Anna, I promise I'm going to make this happen. Those original tracks will one day be heard." She sagged a little, her brow furrowed, and her eyes flashed. "Well, you had better hurry up." My heart sank, because I knew she was dying. Anna passed away on March 4, 2005, and I was no nearer to releasing *2001*, and it seemed hopeless. I was embroiled on other projects at Warners throughout 2005, which were hideously difficult to realize.

And then, in 2006, the special edition of *2001: A Space Odyssey* was put on the slate. I pursued the isolated score idea, but Warners didn't want it. They didn't own the music and they weren't interested in licensing it from whomever did. Their rejection raised a new possibility.

One favor that Stanley Kubrick had done for Alex was to let him retain ownership of his work. Therefore the rights had reverted free and clear to him, and now the decision was in the hands of the North estate.

Turning the wheel full circle, in the summer of 2006, I placed a call to Alex and Anna's son, Dylan, and his wife, Abby. They were delighted with the idea of issuing this long-lost masterwork, and immediately became involved in setting everything in motion. Doug Fake and Intrada were quick to lend support, and in a storybook ending, Jan Harlan, on behalf of Stanley Kubrick and his family, sent the personal note of endorsement that Anna had so long desired.

I can't thank Brian Jamieson, or Jan Harlan enough for what they did on this project, but it is to Anna that I dedicate it. I am desolate that I couldn't make it happen more swiftly. But wherever you are, dear Anna, I hope that Alex's music, and Jan Harlan's words swirl and mingle together in the stars, and that for you, it's the most beautiful sound imaginable.

Dedicated to Annemarie North (1940-2005)



MUSIC FOR
2001:
a space odyssey

ALBUM CREDITS

Music Composed by ALEX NORTH

Orchestrated and Conducted by HENRY BRANT

Album Produced by NICK REDMAN

Album Executive Producers: DYLAN AND ABBY NORTH

Music restored by DANIEL HERSCH at DigiPrep, Los Angeles, CA

Music mastered by LESLIE CHEW

Recording Engineer: KEN CAMERON

Music recorded at ANVIL STUDIOS, Denham Engliand, during January, 1968

2001 Essay by JON BURLINGAME

Album Art Direction by ANDY NICASTRO

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FROM THE STANLEY KUBRICK ESTATE

"After almost forty years have passed since the release of 2001, it is wonderful that Alex North's score is finally available to be heard for the first time in its original incarnation. Stanley Kubrick held Alex North in high regard, but ultimately chose to take his film in a different musical direction, and while that may have been disappointing for Alex, it was a decision that helped make 2001 an "ageless" experience, grounded as it is in the work of Richard and Johann Strauss, Aram Khatchaturian, and Gyorgy Ligeti. Alex North, however as his long and storied career demonstrates, is a composer of the highest quality and his contribution to this seminal cinematic work is more than worthy of recognition as an important part of this film classic's history." – JAN HARLAN