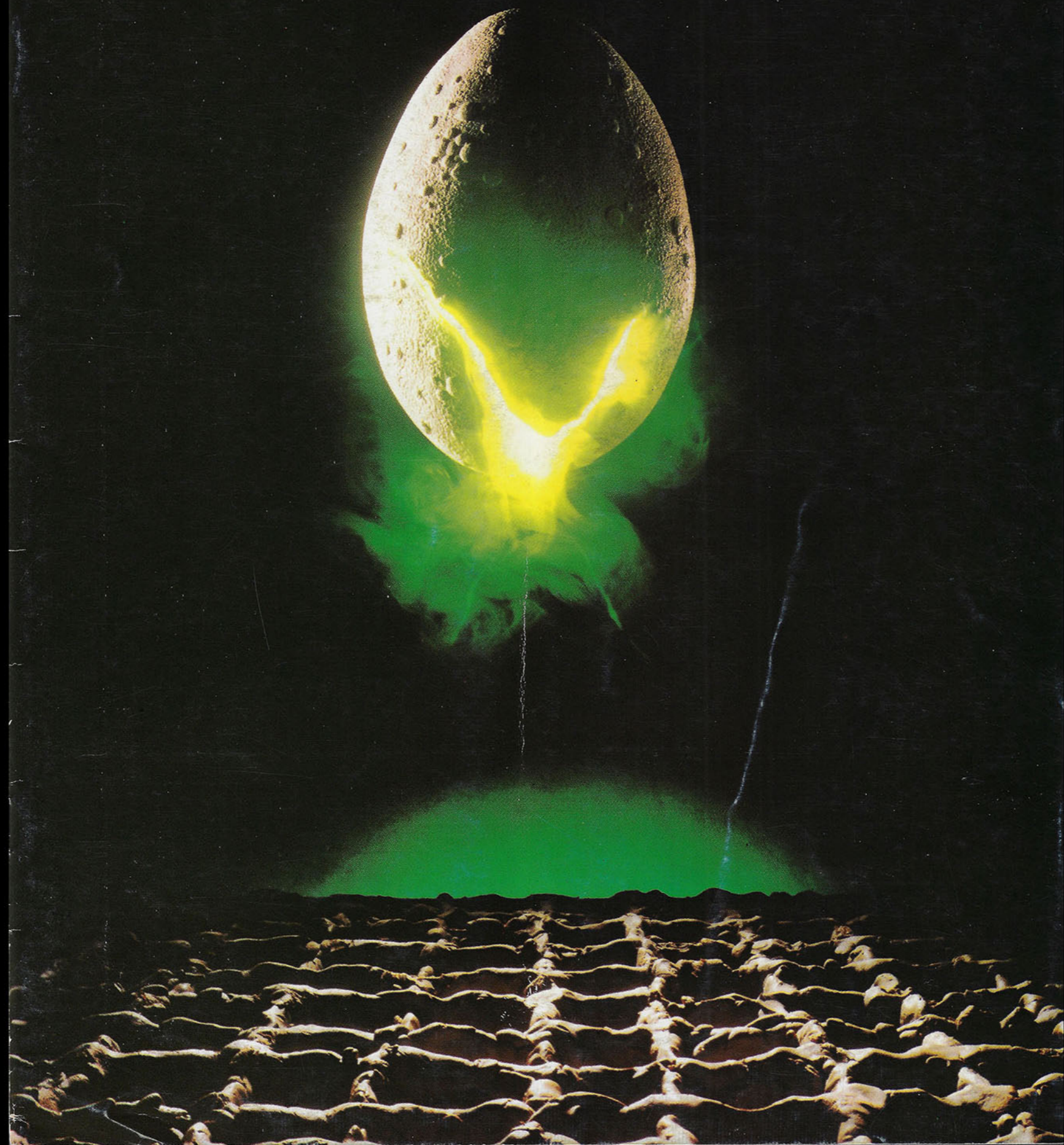


ALIEN





TWENTIETH CENTURY-FOX PRESENTS

ALIEN

TOM SKERRITT SIGOURNEY WEAVER
VERONICA CARTWRIGHT HARRY DEAN STANTON
JOHN HURT IAN HOLM and YAPHET KOTTO AS PARKER

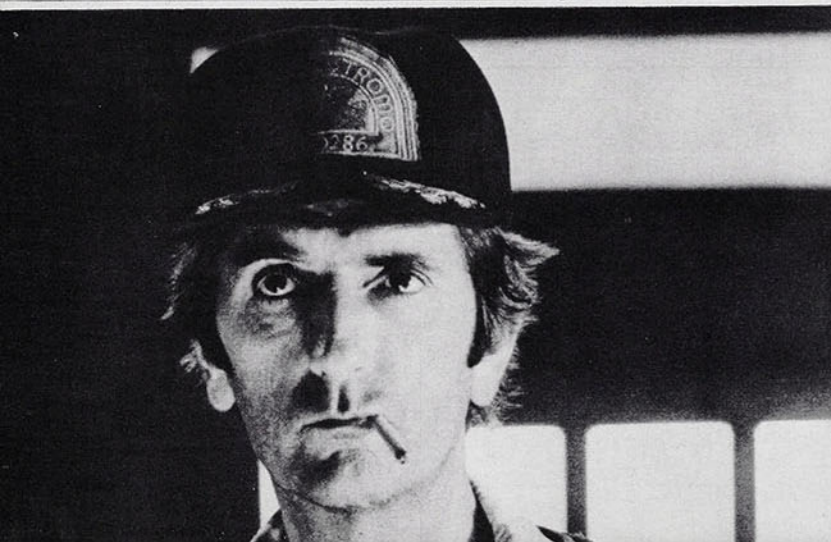
EXECUTIVE PRODUCER RONALD SHUSETT

PRODUCED BY GORDON CARROLL, DAVID GILER and WALTER HILL

DIRECTED BY RIDLEY SCOTT STORY BY DAN O'BANNON and RONALD SHUSETT

SCREENPLAY BY DAN O'BANNON MUSIC JERRY GOLDSMITH PANAVISION®

EASTMAN KODAK COLOR® PRINTS BY DELUXE®



TOM SKERRITT

In his home town of Detroit, Tom Skerritt attended Wayne State University, where he performed in college productions and with the Dearborn Players. He moved west in 1960, studying television production at UCLA and appearing in stock productions in the area. After seeing Skerritt's performance in *The Rainmaker*, producer Terry Sanders signed him for his motion picture debut in *War Hunt* in 1962. Since then Skerritt's films have included *Those Callows*, *M*A*S*H*, *Wild Rovers*, *Fuzz*, *Run Run Joe*, *Big Bad Mama*, *The Devil's Rain*, *The Turning Point* and *Ice Castles*. He has been a guest on such television shows as *Cimarron Strip*, *Combat*, *Death Valley Days*, *Mannix*, *Hallmark Hall of Fame*, *F.B.I.*, *Fugitive*, *The Virginian*, *Run for Your Life* and *Gunsmoke*. While working in Italy, he appeared in a special television production, *Roots of the Mafia*, and also in several Italian films including *Joe and Margaretto*.

SIGOURNEY WEAVER

Born in New York City, Sigourney Weaver studied at Yale Drama School. On leaving Yale, she returned to New York and joined an Actors' Workshop which she still attends. Her first professional job was as an understudy in Sir John Gielgud's production of *The Constant Wife*, starring Ingrid Bergman, which toured before being presented on Broadway. She made her first stage appearance in an off-Broadway production of *The Nature and Purpose of the Universe* by Christopher Durang. Another off-Broadway double-bill followed: *Titanic* and *Das Lusitania Songspiel*. Weaver subsequently performed in several New York theatre productions and off-Broadway plays including *Gemini*, *Marco Polo Sings a Solo* and *New Jerusalem*. She also appeared in such television series as *The Best of Families* and *Somerset*. Sigourney Weaver makes her motion picture debut in *Alien*.

VERONICA CARTWRIGHT

At the age of six, Veronica Cartwright began her show business career by appearing in television commercials. She made her motion picture debut at nine in *In Love and War* in 1962 and at twelve played Rosalie, the blackmailed schoolgirl, in William Wyler's film *The Children's Hour*. At thirteen she appeared with Rod Taylor in *The Birds* and in *Spencer's Mountain* with Henry Fonda. She won an Emmy at fourteen for her television performance in *Tell Me Not in Mournful Numbers*. Cartwright appeared in several other television productions, including the *Daniel Boone* series. In 1974 she went to England and, the following year, co-starred in *Inserts* with Richard Dreyfuss. Her subsequent films include *Going South* and the remake of *Invasion of the Body Snatchers*. She also starred recently in a major television drama, *Bernice Bobs Her Hair*, based on an F. Scott Fitzgerald story.

HARRY DEAN STANTON

At the University of Kentucky, Harry Dean Stanton began acting in stage productions and made a particular hit with his portrayal of Cockney dustman Alfred Doolittle in Shaw's *Pygmalion*. On graduation, he

spent the next four years studying at Pasadena Playhouse. Stanton then toured in several shows and decided to leave one when it reached Los Angeles, where he settled in 1958 and has been working in television and motion pictures ever since. He made his film debut in 1958 in *The Proud Rebel*, which starred Alan Ladd, and his subsequent pictures have included *The Adventures of Huckleberry Finn*, *Where the Lilies Bloom*, *Cool Hand Luke*, *Pat Garrett and Billy the Kid*, *Rancho Deluxe*, *Missouri Breaks* and *Straight Time*. He has appeared in many television series and productions, including *Gunsmoke*, *The Virginian*, *The Walter Winchell File*, *Mary Hartmann* and *Kelly's Heroes*.

JOHN HURT

In 1962, John Hurt made his stage debut in London. He then performed in *Chips with Everything*. His subsequent stage appearances have included *The Dwarfs*, *Hamp*, *Inadmissible Evidence*, *Little Malcolm and His Struggle Against the Eunuchs*, *Belcher's Luck*, *Man and Superman*, *Ride a Cock-Horse*, *The Caretaker*, *The Only Street*, *The Ruffian on the Stair*, *The Dumb Waiter*, *Travesties*, *The Arrest* and *Shadow of a Gunman*. He made his film debut in 1962 in *The Wild and the Willing* and subsequent films have included *A Man for All Seasons*, *Ten Rillington Place*, *The Ghoul*, *Little Malcolm*, *East of Elephant Rock*, *The Disappearance*, *Spectre*, *The Shout* and *Midnight Express*, for which he won an Academy nomination. In 1975, he won the Best TV Actor Award for his performance in *The Naked Civil Servant* and also appeared on TV in *I, Claudius* and *Treats*.

IAN HOLM

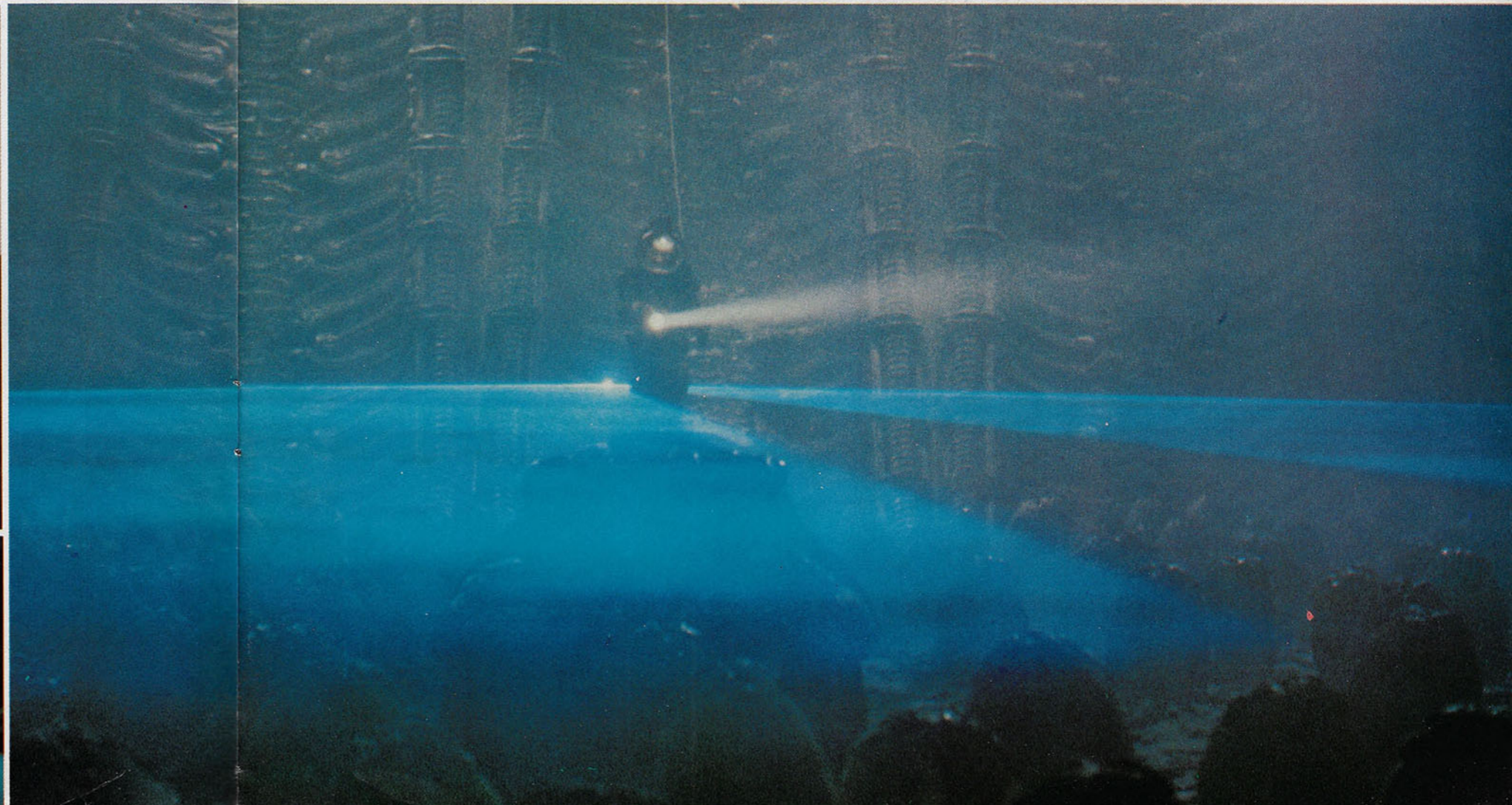
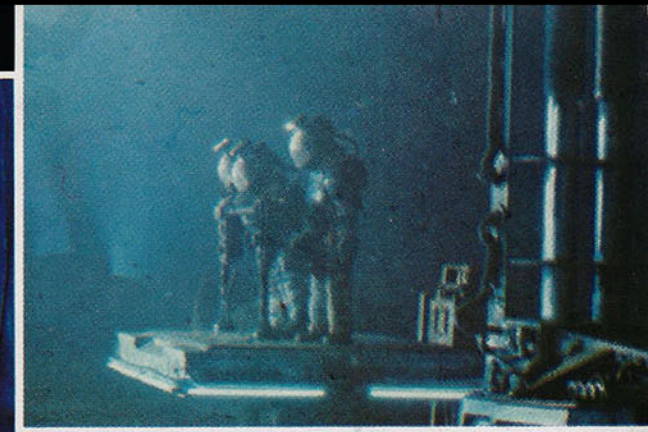
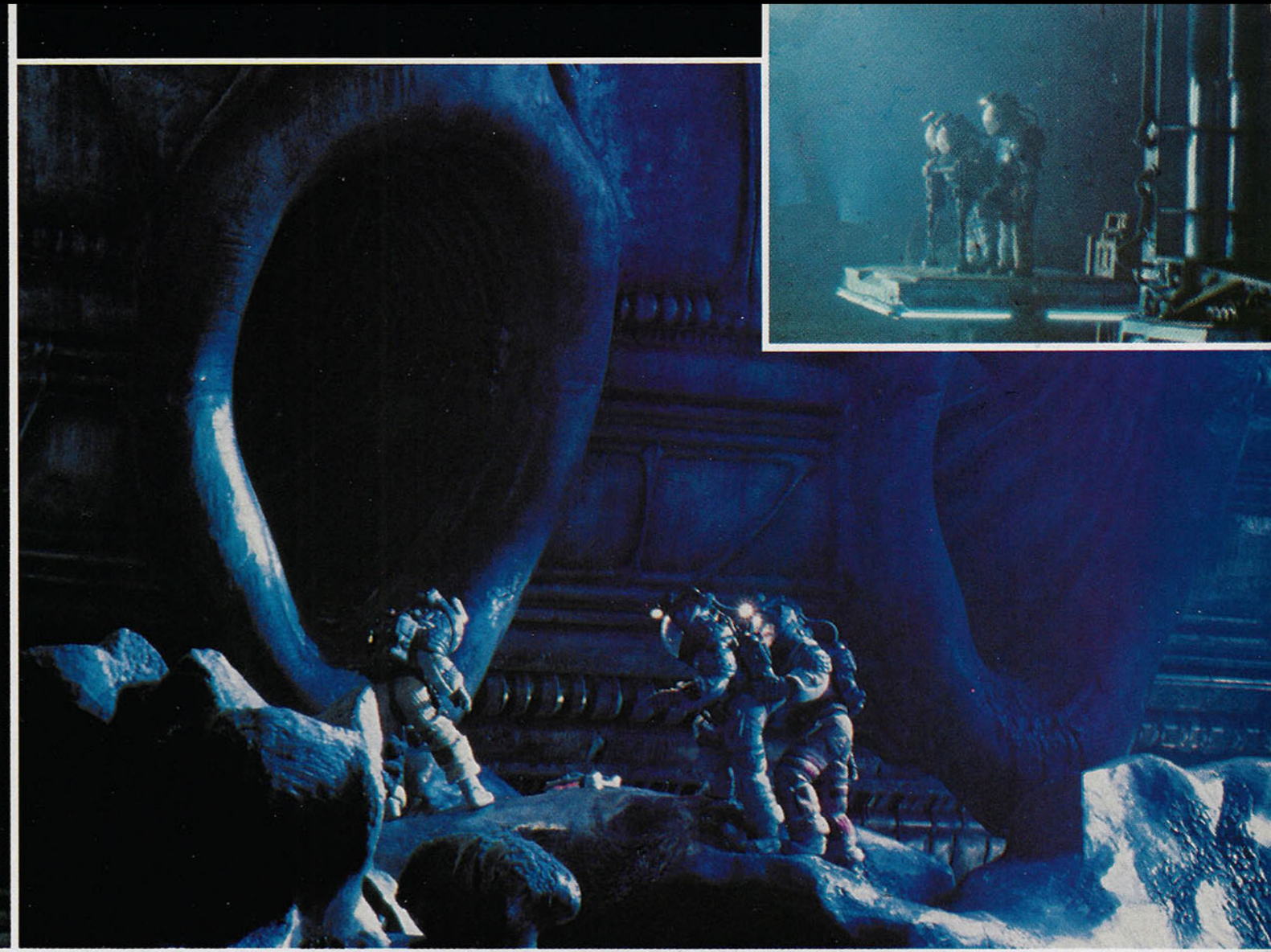
After studying at London's Royal Academy of Dramatic Art, Ian Holm made his stage debut in 1954 in *Othello* at the Shakespeare Memorial Theatre and remained there for another two seasons. His London stage bow was in *Love Affair* before touring Europe with Sir Laurence Olivier and Vivien Leigh in *Titus Andronicus*. Holm returned to Stratford-on-Avon for three seasons, playing several leading roles there for the Royal Shakespeare Company and in London. In 1964, he won the London *Evening Standard* Best Actor Award for his performance in *Henry V*. In his New York stage debut in 1967, he won a Tony as Best Supporting Actor in *The Homecoming*. Holm has appeared in such films as *Nicholas and Alexandra*, *Mary Queen of Scots*, *Young Winston*, *Shout at the Devil*, *The Man in the Iron Mask* and *Les Miserables*. His TV credits include *Napoleon in Love*, *Lloyd George*, *Jesus of Nazareth* and *Holocaust*.

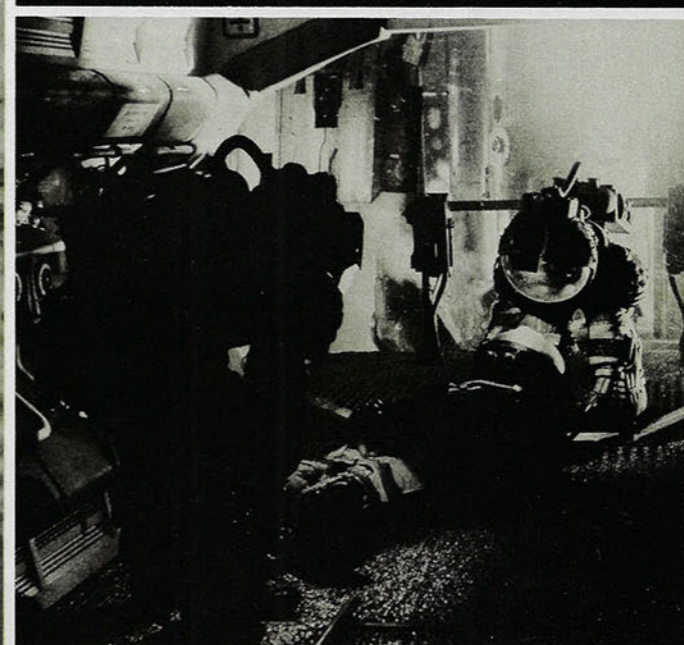
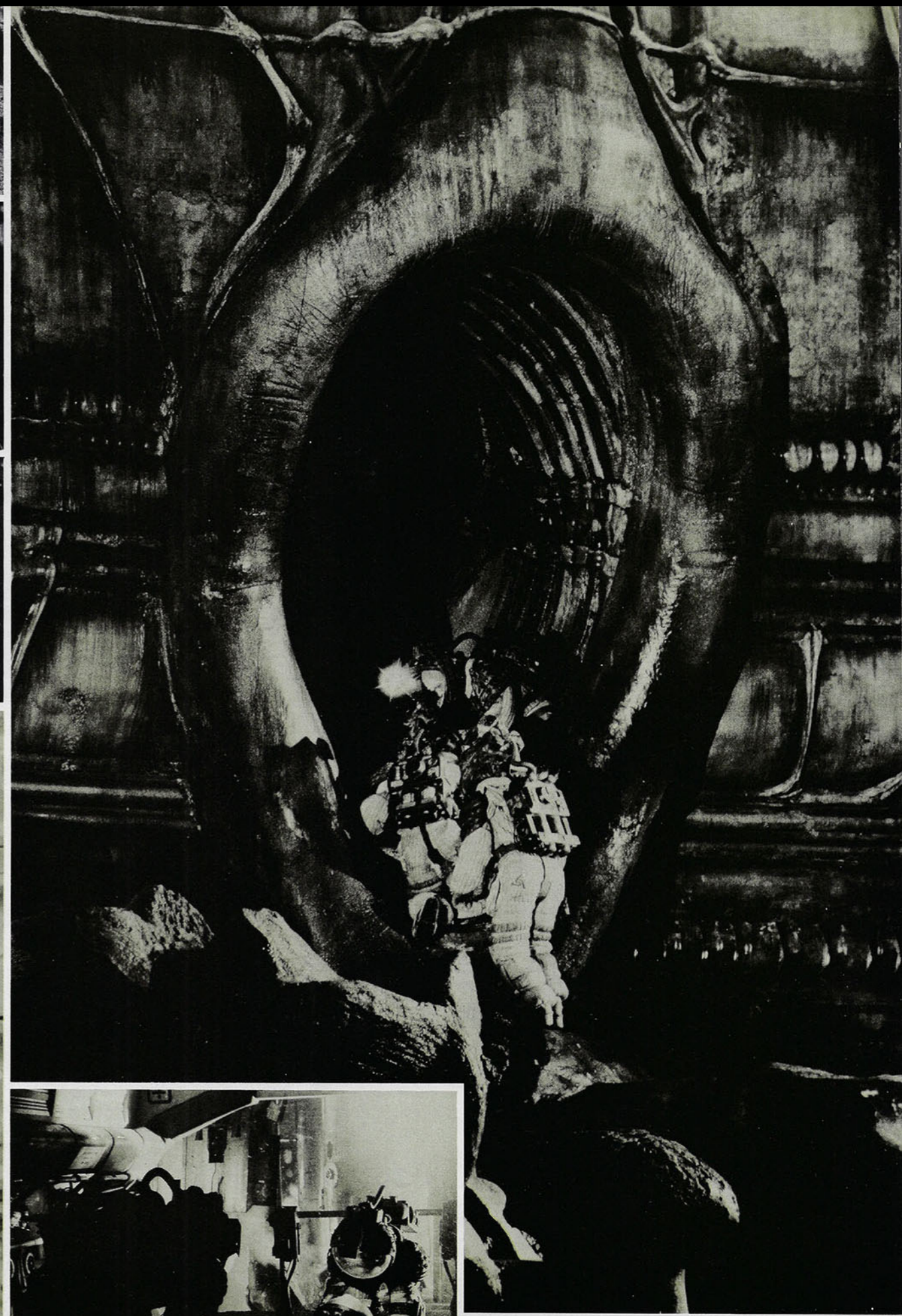
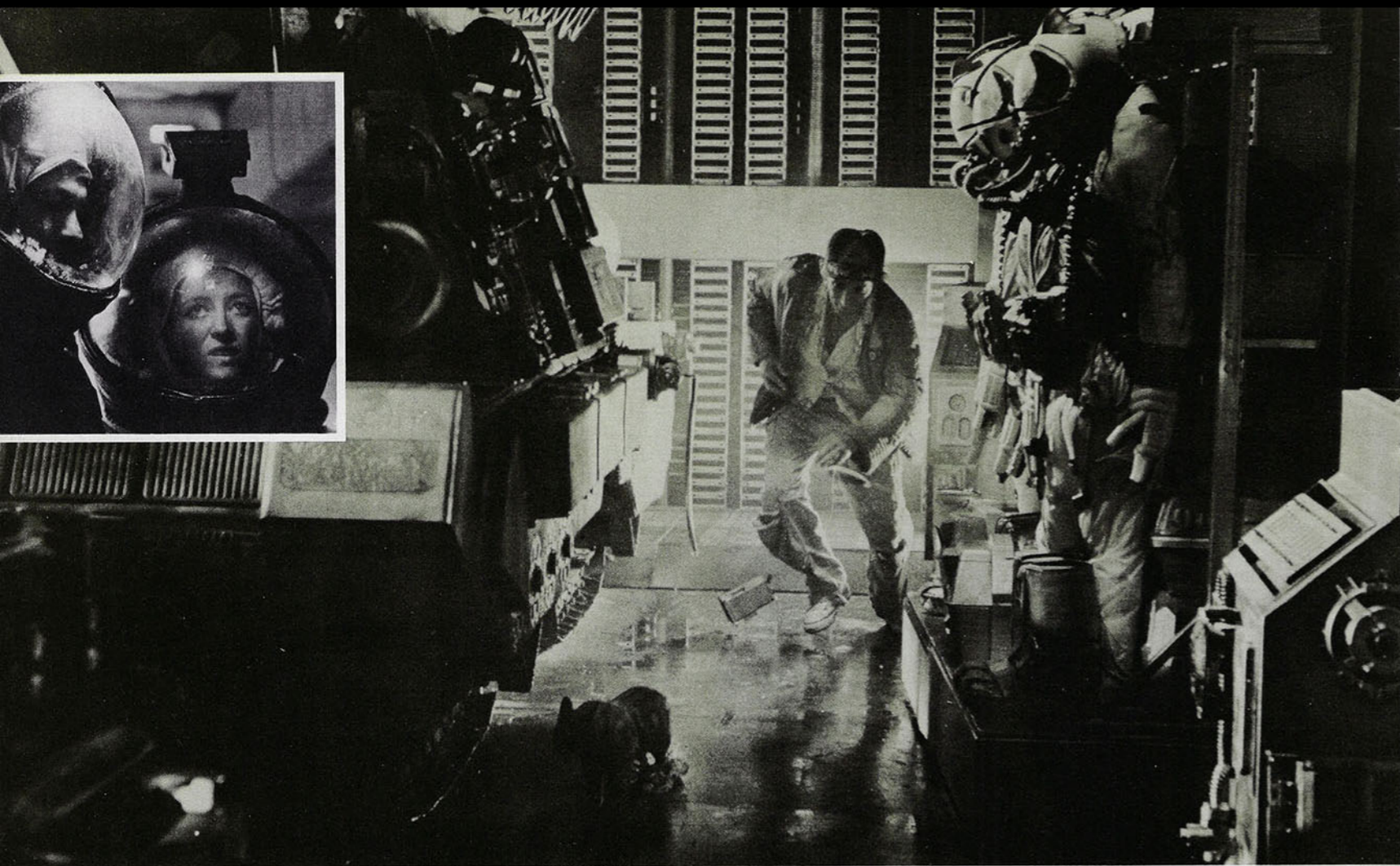
YAPHET KOTTO

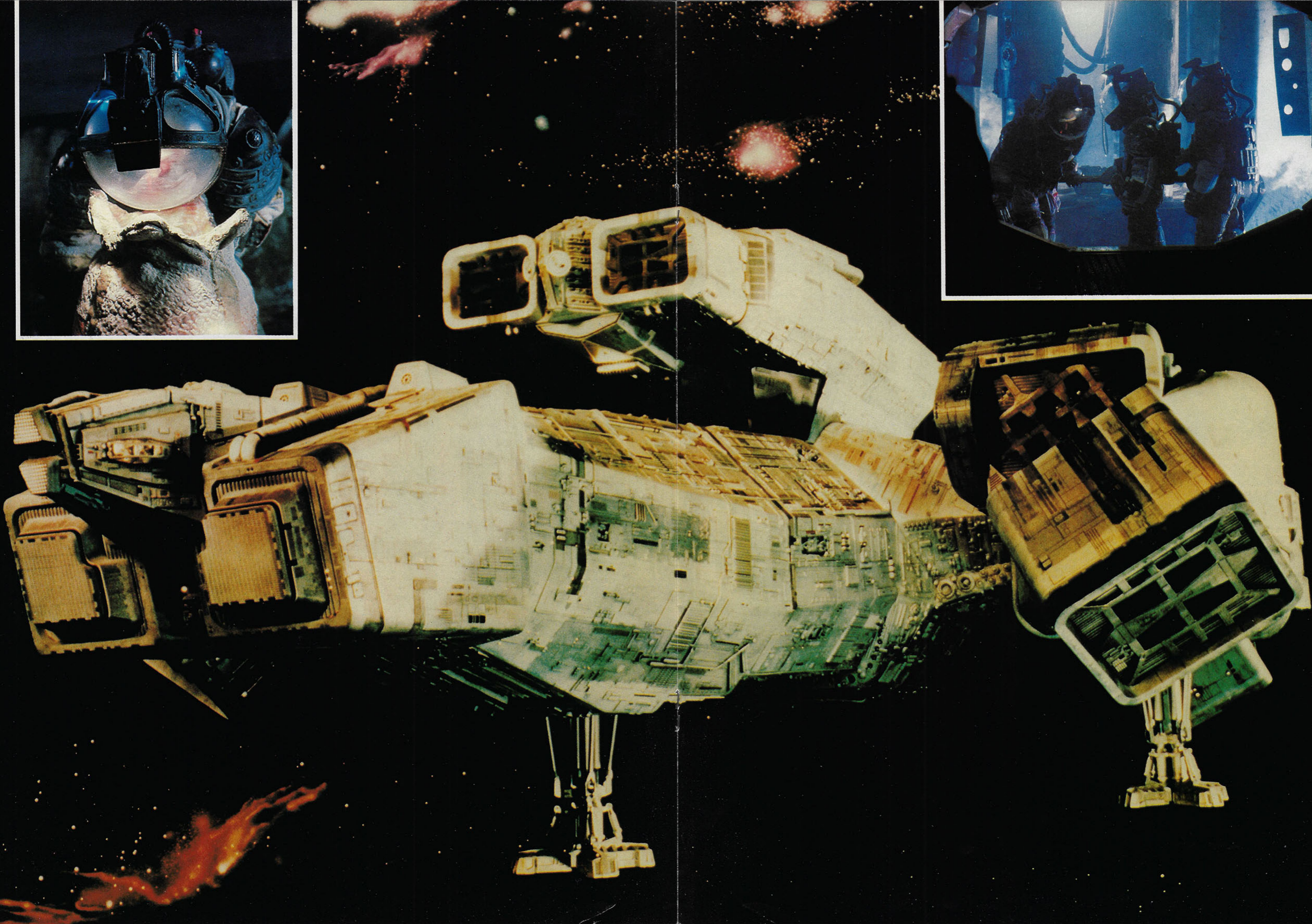
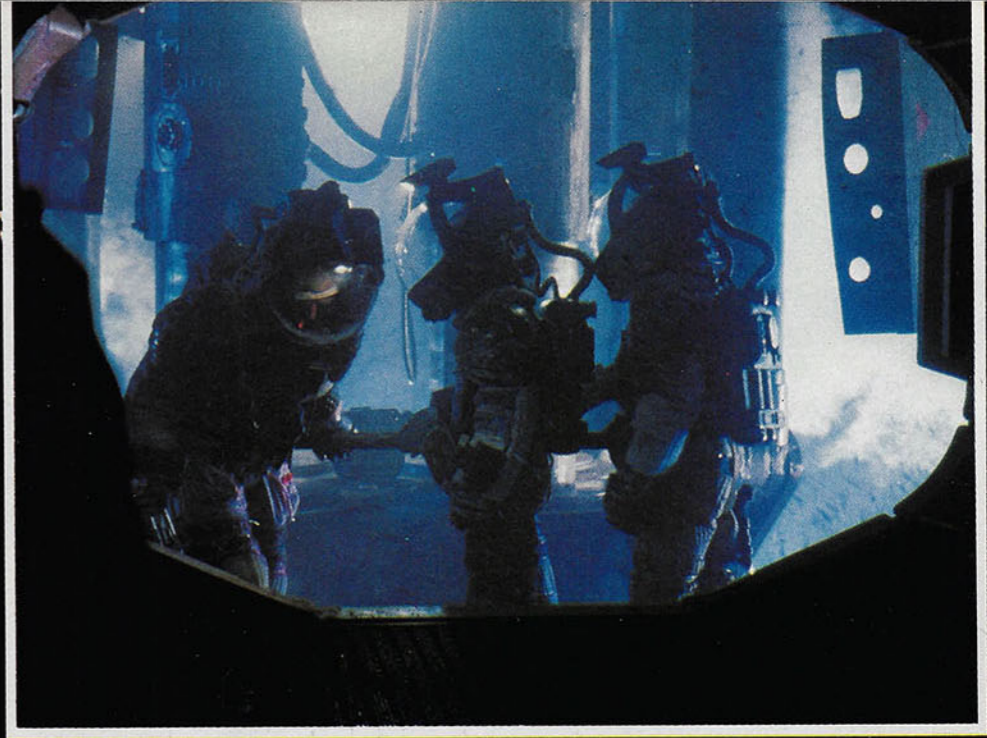
In 1958, Yaphet Kotto made his first professional appearance in *A Good Place to Raise a Boy* off-Broadway. Shortly afterwards, he played the title role in *Othello* produced by a black regional company. Following more off-Broadway performances, Kotto made his Broadway debut in *Zulu and Zayda*, subsequently appearing in the same play in Los Angeles. Critical reaction led to guest appearances in numerous television



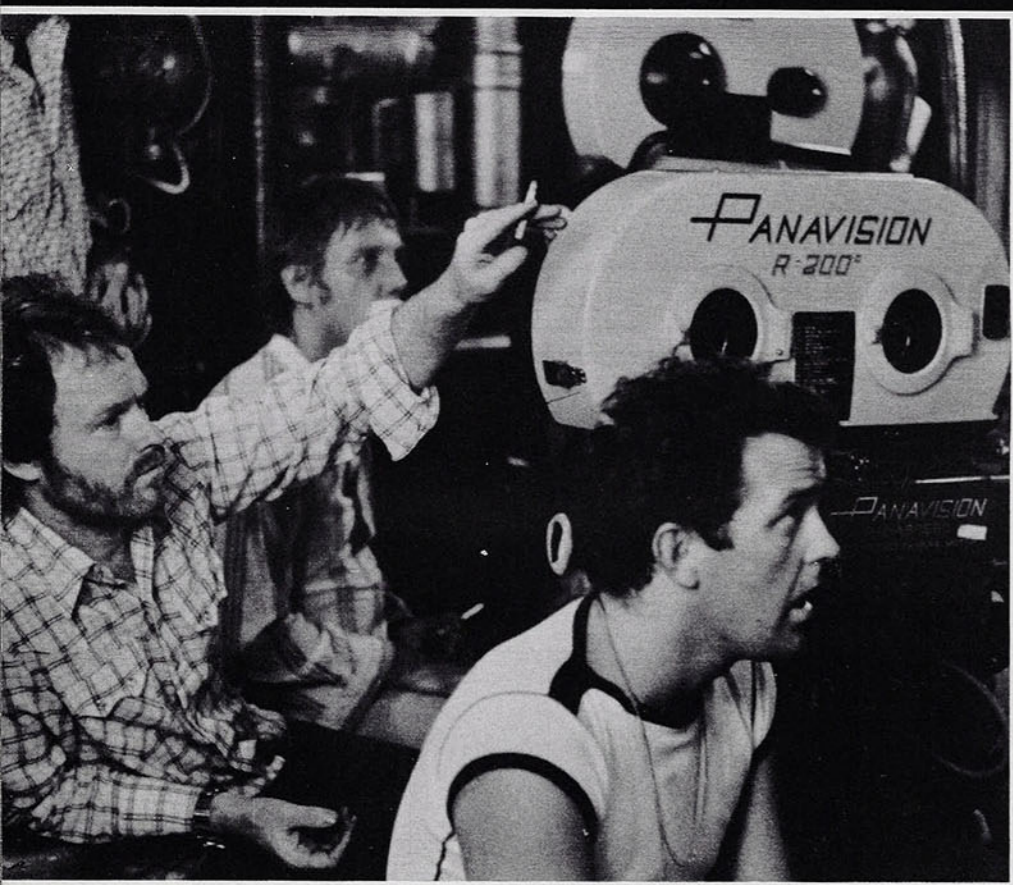
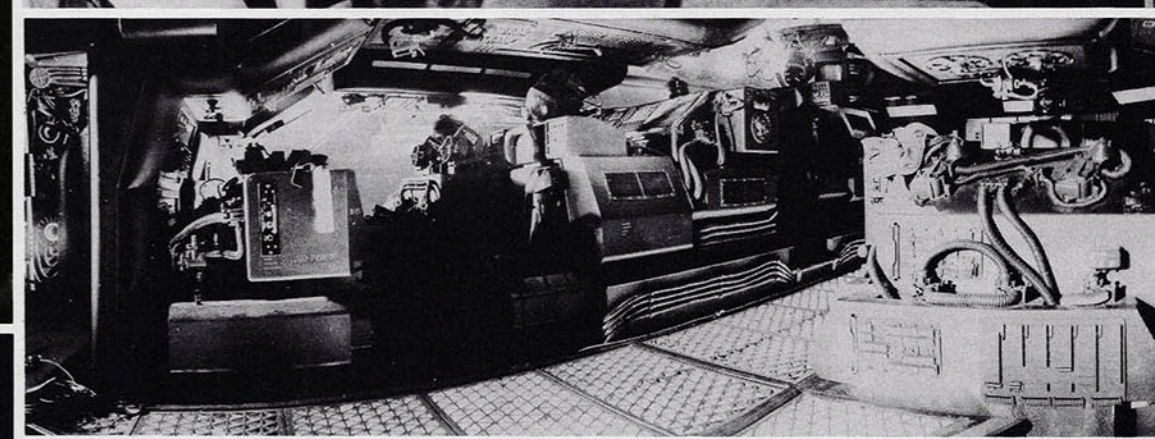
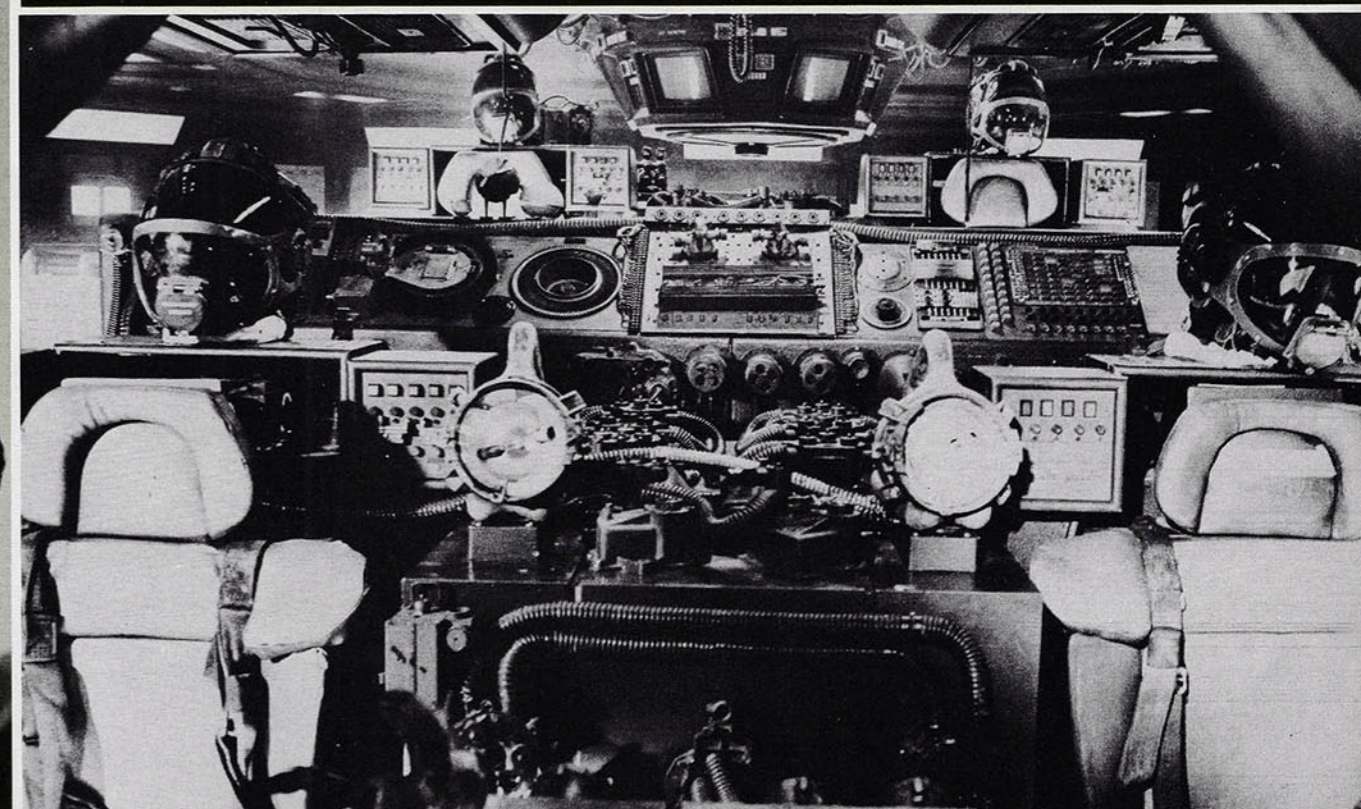
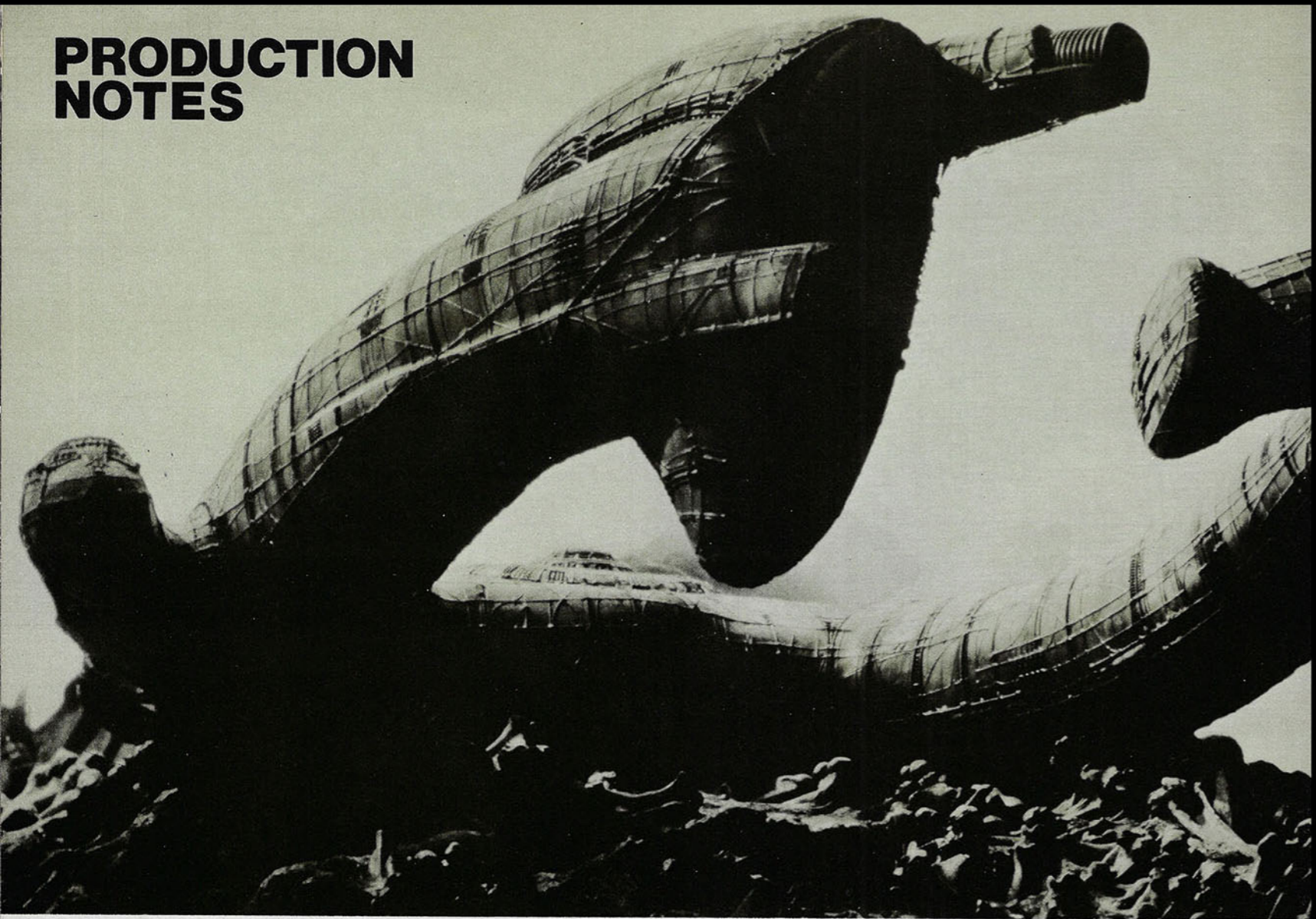
series, including *Bonanza*, *Hawaii Five-O*, *Daniel Boone*, *The Big Valley* and *Tarzan*. Later he took over the starring role from James Earl Jones in the Broadway hit *The Great White Hope*. He made his motion picture bow in *Nothing But a Man* and has appeared in *The Thomas Crown Affair*, *Five Card Stud*, *Live and Let Die*, *Across 110th Street*, *The Limit*, *The Liberation of Lord Byron Jones*, *Drum*, *Shark's Treasure*, *Report to the Commissioner*, *Raid on Entebbe* and *Blue Collar*.







PRODUCTION NOTES



The fascinations of deep space provide a cinematic challenge which director Ridley Scott meets with astonishing results in 20th Century-Fox's futuristic suspense thriller, *Alien*, utilizing some of the most innovative and spectacular effects ever filmed. Produced with breathtaking imagination by Gordon Carroll, David Giler and Walter Hill, the screenplay by Dan O'Bannon plunges the viewer into a maelstrom of terror and suspense.

Based on a story by O'Bannon and executive producer Ronald Shusett, it tells of seven astronauts—five men and two women—working on the Nostromo, a battered commercial space-tug, far away in space and time, who encounter an awesome galactic horror. The character revelations which occur in a desperate

attempt to combat this mysterious force, give rise to seven extraordinary performances from the film's stars—Tom Skerritt, Sigourney Weaver, Veronica Cartwright, Harry Dean Stanton, John Hurt, Ian Holm and Yaphet Kotto.

In filming *Alien*, director Scott worked closely with a team of artists and craftsmen to evolve a totally original concept of space. The Nostromo is a gigantic space vehicle, towing a series of three vast oil refineries, rather like a huge intergalactic truck, with three levels or decks.

The A level houses the astronauts' living area, mess room, computer annex, infirmary, linking corridors and most importantly, the spectacular operational bridge where, amidst a veritable technological wonderland, the seven crew members sit at their individual leather seats navigating the space-tug. Production designer Michael Seymour points out that the operational bridge on the

Nostromo is probably the most technologically detailed and authentic scientific movie set ever constructed.

The astronauts are surrounded by forty variously-sized television screens showing computer readouts, technological and navigational information, maps and views of the space area outside. From a production viewpoint, this information was fed to the screens via a special intricate video-centre, with numerous banks of circuits and electronic equipment, ingeniously made up from old aircraft, automobiles, radios and television sets.

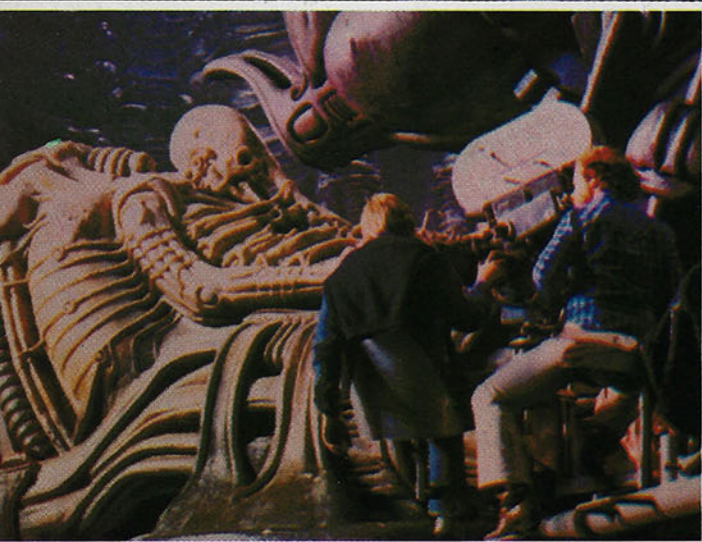
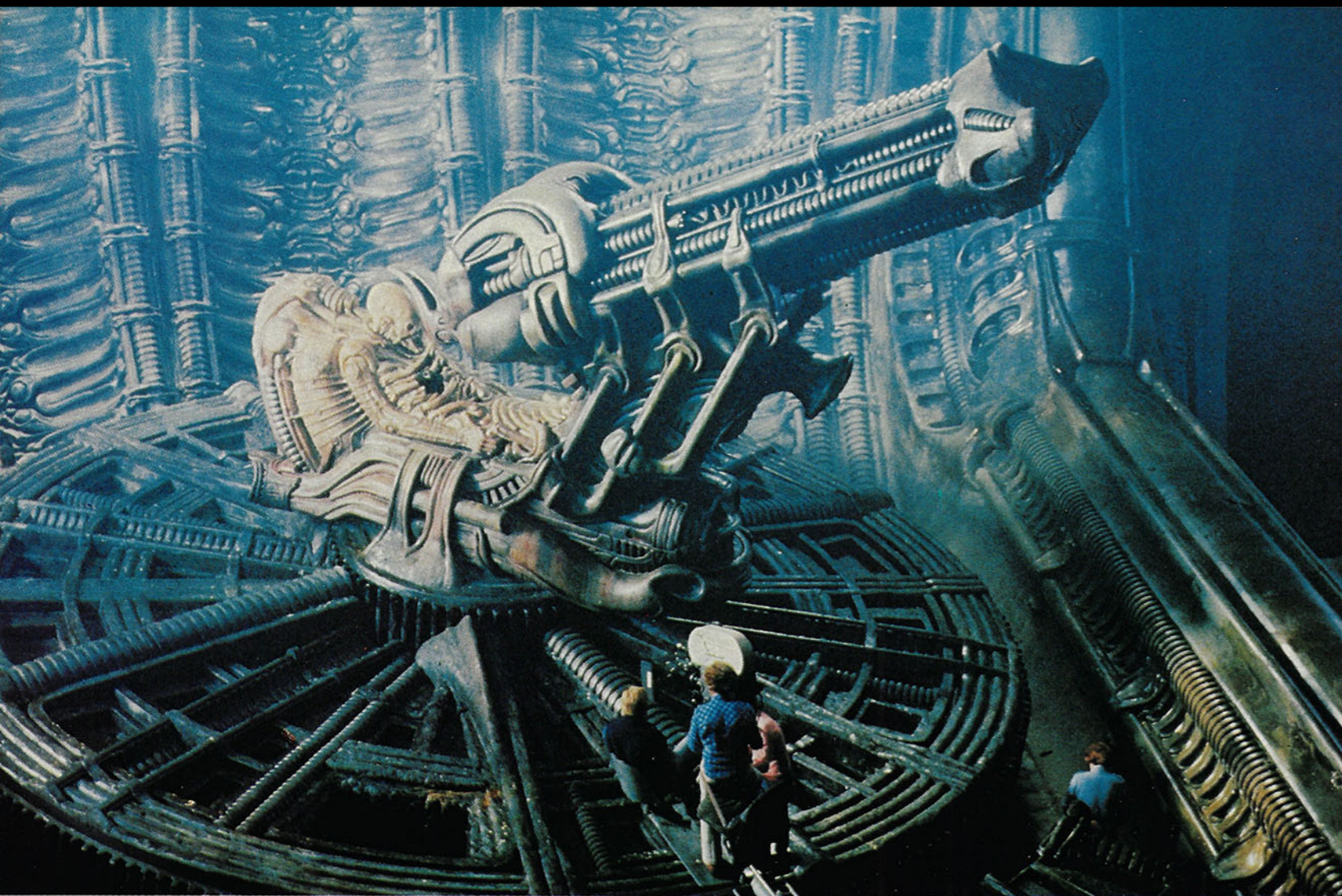
"We must have spent thousands of pounds on scrap from old jet aircraft engines particularly," said Les Dilley, co-art director with Roger Christian. "And it's paid off handsomely because it all looks so authentic." Dilley and Christian, incidentally, both won Oscars for their work on *Star Wars*—Dilley as co-art director and Christian as set decorator. *Alien* costume designer John

Mollo also won an Oscar for his contribution to *Star Wars*.

Walking down a corridor from the bridge, one comes to the mess room where the crew eat and relax. There is a small kitchen area, with various foods in powder form neatly capsuled and easily identified by tiny models of food, e.g. a miniature banana, orange or apple. Unbreakable crockery is neatly arranged on shelves and there is a sink, too, since even astronauts have to wash up.

A stroll down another padded and illuminated corridor brings one to the infirmary, equipped with drugs, an operating table which glides out of sight into the wall and a full set of surgical instruments suspended overhead.

In another section of A level is the remarkable "hyper-sleep" area where the crew can sleep for extended periods of time in flower-petal-like, perspex-enclosed beds. An intersecting lobby houses two large, perspex-fronted ward-



robe cases, containing spare space suits for the crew, complete with helmets and other accoutrements. The Nostromo's movements are guided by a remarkable computer which the astronauts call "Mother" because its official technological identification is "MU/TH/UR/6000 . . ."

Later sequences for *Alien* were filmed on the two lower levels of the Nostromo, built separately on other stages: *B* level, the general maintenance area, and *C* level, containing the vast engine rooms plus a seemingly endless network of complex machinery-filled corridors and

the giant "claw room," into which the huge landing claws of the starship retract when not in use.

The basic plan of these complicated starship interior sets allows one to actually walk from corridor to corridor, from bridge to mess, from mess to infirmary and so on, thus giving the actors and the audience the feeling of being inside a vast spacecraft, both huge and claustrophobic at the same time. Says production designer Michael Seymour, "We wanted people to have the impression that it's a real place, that it's more science fact than science fiction, and also

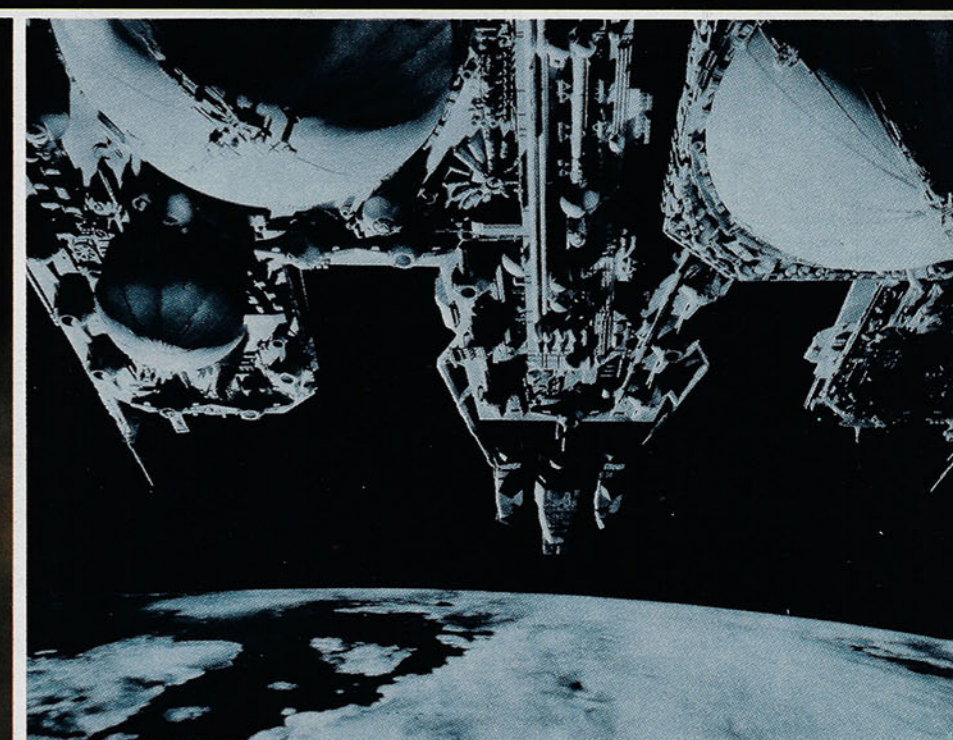
that the whole place is well used, lived in and slightly battered after years of service."

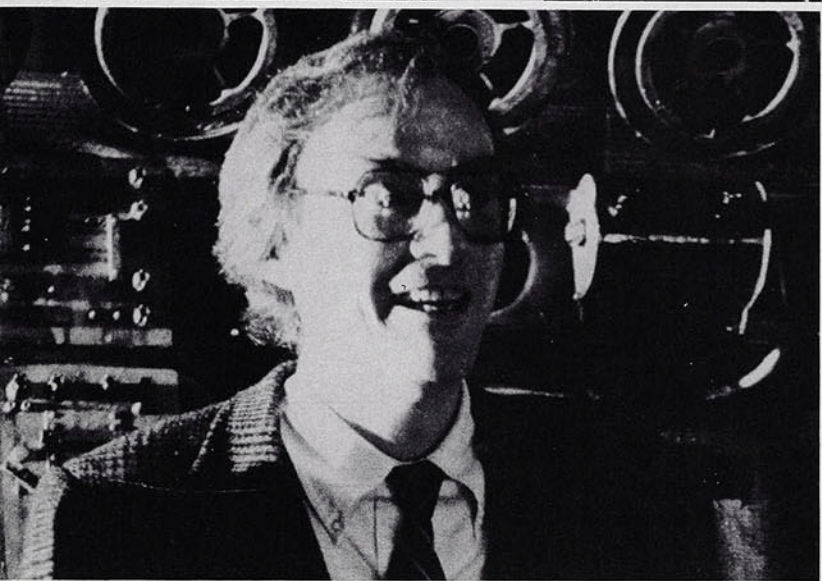
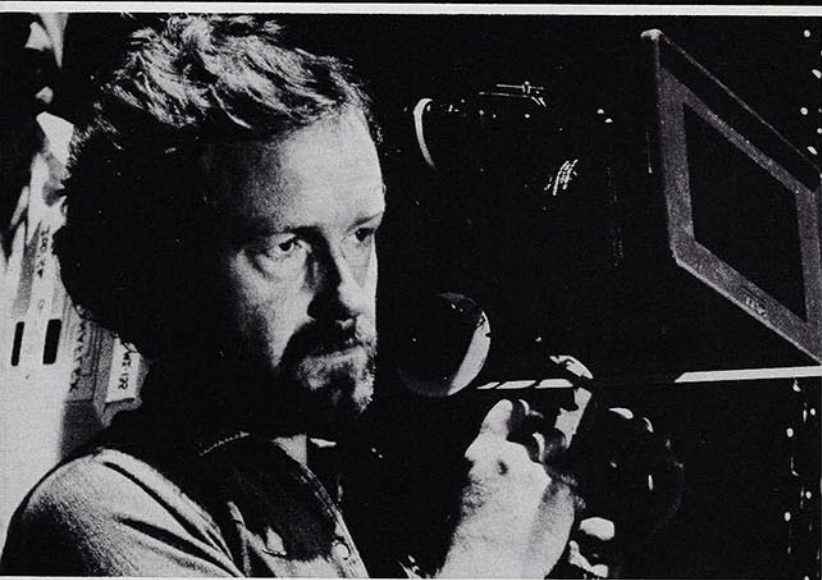
Working with director Scott, special effects director Brian Johnson and supervisor Nick Allder were in charge of the highly complex and technical work that goes into the breathtaking sequences of starships hurtling through outer space amidst galaxies of stars and planets.

The main model of the Nostromo measured eight feet in length, which represents eight hundred feet in the story. In the film, the refinery that is being towed is one and one half miles across.

"With our special techniques," says Allder, "we're able to camera-track right through space, stars, planets and so on, up to a closeup shot of the craft and actually show the astronauts moving about inside—and all in one continuous shot."

"We also use the system of 'rotascoping' quite a lot, which involves taking a sequence frame by frame, making line-drawings, then hand-printed mattes, then shooting that in high-contrast, to actually create our matte and eventual effect. If all that sounds complicated, then it is. Except to the 'sfx' technicians who know exactly what they're doing."





RIDLEY SCOTT

Director

At the Royal College of Art in London, Ridley Scott made his first film, a short called *Boy on a Bicycle*. He was awarded a grant from the British Film Institute to refine and expand it. On graduation from college, Scott won a travelling design scholarship which took him to New York, where he watched theatre and documentary film directors at work. On his return to London he joined BBC-TV as a set designer and television director for productions such as *Z-Cars* and *The Informer*. After three years he left BBC-TV and began to direct commercials. With his own company, he was responsible for approximately three thousand commercials. *The Duellists*, his first feature, began as a film for French television, developed into a major film and won the Special Jury Prize at the 1977 Cannes Festival. On *Alien* as on *The Duellists*, Scott works as camera operator as well as director, literally directing from behind the lens.

GORDON CARROLL

Co-Producer

Educated at Princeton University, Gordon Carroll became a ghost writer for Billy Rose's newspaper column and a gag writer for Abe Burrows. In 1949 he was assigned to special duties at the Pentagon in Washington and, after three years' service, he became an advertising account executive in New York. He joined Eliot and Kenneth Hyman in Hollywood in 1958, handling sales and distribution of the library of Warner Brothers Films. He subsequently joined the Hymans and Ray Stark in the formation of Seven Arts and later worked as Stark's assistant during the making of *The World of Suzie Wong*. He was executive producer on *How to Murder Your Wife* and also produced *Cool Hand Luke*. With Jack Lemmon, Carroll formed a production company to produce *The April Fools* which starred Lemmon and Catherine Deneuve. In 1974 he produced *Pat Garrett and Billy the Kid*, directed by Sam Peckinpah.

DAVID GILER

Co-Producer

Born in New York City, David Giler was educated in California. His father was the late film and television writer Berne Giler, who encouraged his son to start writing when the latter was recuperating in bed after an illness. The result was a draft of a television pilot script entitled *The Gallant Men*. His father liked it enough to polish it and submit it to a television production company, insisting that David receive co-writer credit. The sick bed turned out to be a career launching pad and Giler went on to write numerous scripts for such TV programs as *Kraft Theatre*, *Burke's Law*, *The Man from Uncle*, *The Girl from Uncle* and many more. He subsequently turned to motion picture writing, being responsible for co-authorship of the screenplay for *Myra Breckenridge*, later writing *The Parallax View*, *Fun with Dick and Jane* and both writing and directing *Blackbird*.

WALTER HILL

Co-Producer

After working in construction and oil fields, Walter Hill made his name in Hollywood as a screenwriter with his first screenplay, *Hickey and Boggs*, starring Robert Culp and Bill Cosby; *The Getaway* which starred Steve McQueen and Ali McGraw and was directed by Sam Peckinpah; *The MacIntosh Man*, starring Paul Newman; *The Thief Who Came to Dinner*, with Ryan O'Neal and Jacqueline Bissett and *The Drowning Pool*. He then both wrote and directed *Hard Times* which starred Charles Bronson. His most recent film as writer-director was *The Driver*, which stars Ryan O'Neal, Bruce Dern and Isabelle Adjani.

RONALD SHUSETT

Executive Producer & Co-Author of Story

Born in Pittsburgh, Ronald Shusett moved to Los Angeles when he was three and grew up there. He attended UCLA for two years, and in 1967 he began producing stage plays, mainly at Las Palmas Theatre, Los Angeles, and also on tour, including *The Impossible Years* and *Barefoot in the Park*, the latter starring Ann Sothern. Over the next few years he wrote several stories and screenplays. In 1976, he teamed up with Dan O'Bannon to write the original story of *Alien* for which O'Bannon later wrote the screenplay.

DAN O'BANNON

Screenwriter & Co-Author of Story

After he decided to devote his career to writing and directing films, Dan O'Bannon studied at the University of Southern California Film School for two years. During this period he became involved in a student science fiction film project, *Dark Star*, for which he co-wrote, co-directed, designed, edited, created the special effects and co-starred. It ultimately became a cult feature film with cinema distribution. In 1975, O'Bannon worked in Paris as special effects consultant on a motion picture version of Frank Herbert's novel *Dune*. After six months' work, the project was cancelled and he returned to the United States to work on *Alien*, for which he is also the Visual Design Consultant.

JERRY GOLDSMITH

Composer

As a composer, Jerry Goldsmith's career reveals one cinematic giant following another with phenomenal regularity, with *Alien* on the heels of his *The Boys from Brazil* score which received an Academy Award nomination, an honor which Goldsmith has been accorded many times with films such as *Freud*, *Papillon*, *Patton*, *Planet of the Apes*, *Sand Pebbles*, *Patch of Blue*, *Chinatown* and *The Wind and the Lion*. In 1976 he was awarded an Oscar for *The Omen*. In addition to his film scores there have been many prestigious television assignments, recordings and concert work.

