



SPECIES 2

12 JUL 1997
by HR GIGER

① EYES AND EAR. WORMS GOES STRIGHT UP TO THE PLACENT CULLING

② NOSE AND MOUTH WORMS. KNITTING

③ THE HOLES BETWEEN FILLED UP WITH TRANSP SKINN

④ WORMS FROM BELLY AND PENIS RISES HIM UP INTO THE FINISHED CHELSAUS

IMPORTANT

ALL WORMS COMING OUT OF THE NATURAL HOLES MUST REACT LIKE BLIND AND PULLING OUT VERY SLOW

EYES
TEARS
CLOSE UP OF THE KNITTING WORMS

ALL WORMS ARE WHITE INSIDE COVERED WITH A TRANSPARENT SHELL

SPECIES II

by Peter Medak
Patrick's Hair Attack

15/5/1997
© by HR Giger

SLOW THE HAIR SNAKES GROW OUT OF HIS BACKHEAD

© HR GIGER 15/5/97

LIKE SNAKES

Pages from HR Giger's original notebook show the complexity of his design concepts for Species II.



SFX Exclusive

THE NIGHTMARE MAN

Origin Of The Species

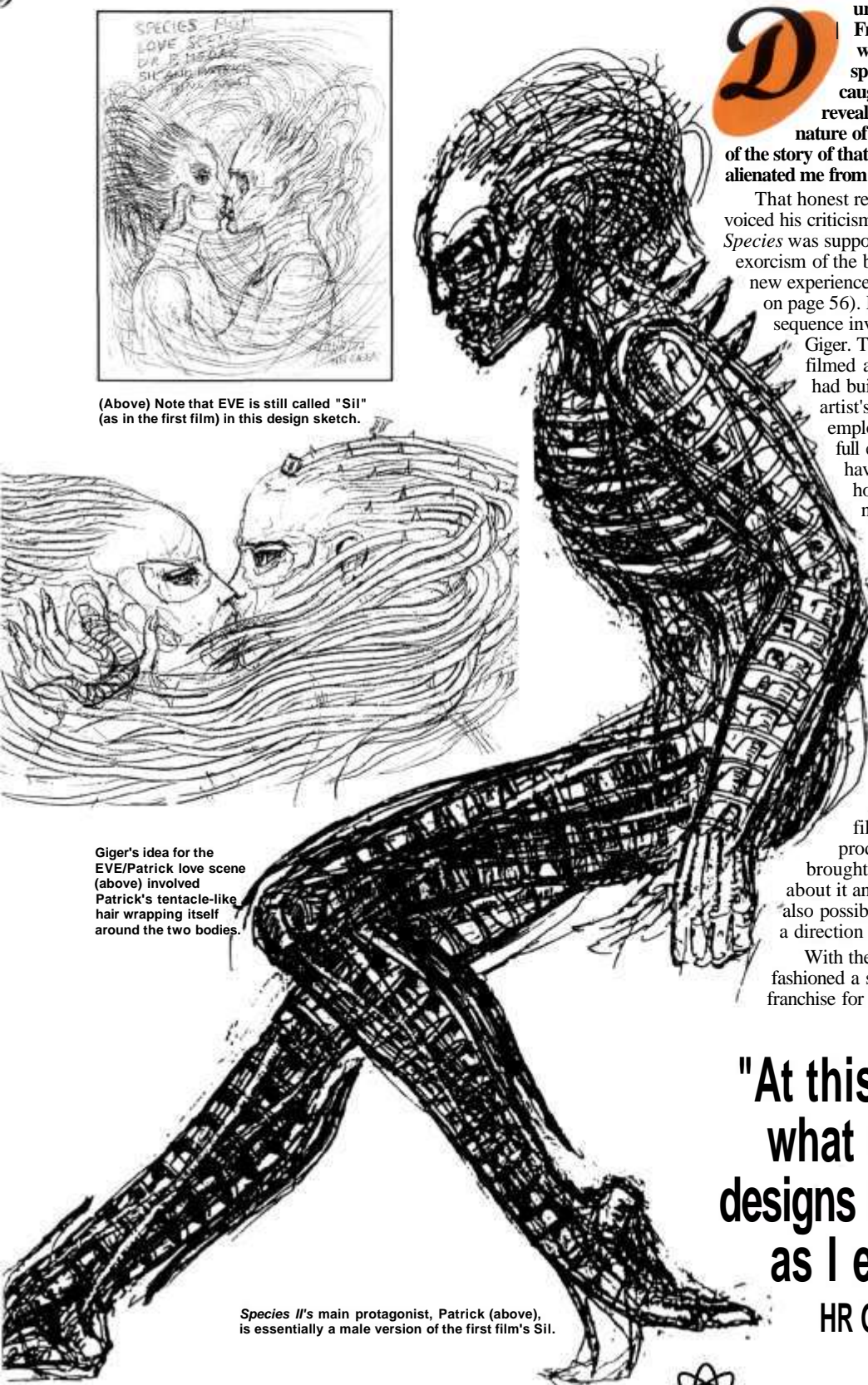
IN AN EXCLUSIVE INTERVIEW WITH SFX LAST CHRISTMAS EVE, THE ELUSIVE ALIEN DESIGNER TALKED GUARDEDLY TO DOMINIC POWERS ABOUT HIS INVOLVEMENT WITH THE UPCOMING MONSTERFEST SPECIES II.



(Above) Note that EVE is still called "Sil" (as in the first film) in this design sketch.



Giger's idea for the EVE/Patrick love scene (above) involved Patrick's tentacle-like hair wrapping itself around the two bodies.



Species II's main protagonist, Patrick (above), is essentially a male version of the first film's Sil.

During the Spring of 1997, Giger was contacted by producer Frank Mancuso Jr and asked if he'd be interested in working on the sequel to *Species*, together with creature special effects creator Steve Johnson. It was an inquiry that caught the artist a little off guard. "I was a little surprised," reveals Giger. "Up until that call I thought that the outspoken nature of my comments after the first film and the honest retelling of the story of that collaboration in my book *Species Design* may have alienated me from the studio."

That honest retelling included a number of quotes where the artist voiced his criticism of the original film's use of his work. Giger's work on *Species* was supposed to have been a break from his *Alien* career, an exorcism of the bad feeling that the series had provoked, yet he found the new experience just as dispiriting as his work with *Alien*³ (see boxout on page 56). His *Species* designs included the glorious nightmare sequence involving the demonic Ghost Train, a real labour of love by Giger. The scene, scripted and storyboarded by the artist, was not filmed at all and the fully mechanised train which Giger himself had built in Zurich only appeared in the final print due to the artist's insistence, and then only for eight seconds. But why employ Giger in *Species* if you're not going to use his work to full effect? "At this point, I don't know what of my designs have been carried out as I envisioned them," says Giger. "I hope that I was not hired onto the project because of my name, but because of a sincere wish by Frank Mancuso and the director to preserve design continuity from the 'first film to *Species II*."

Mancuso strove to keep the lines of responsibility clear, bringing in Giger only after Steve Johnson and his XFX crew had been engaged. Johnson and co were to be given primary control over the look of the creature design, with Giger given a more constrained scope, refining and developing the raw designs of the effects team. Despite such failsafes, Giger looked long and hard at the script before committing himself to the sequel, his eye jaundiced from many unpleasant movie experiences. Was Mancuso deliberately trying to head off problems before they occurred, and thus trying to avoid the conflicts that have constantly dogged Giger's film work? The artist is diplomatic: "Frank is a very clever producer and knew exactly what he was doing when he brought me into the picture. He might have thought a long time about it and maybe that's why I wasn't asked until a bit later. It is also possible that for one reason or another, he wanted to make sure a direction had been established firmly, before my involvement."

With the *Friday The 13th* series behind him, Mancuso has fashioned a sequel which he hopes will produce an equally successful franchise for MGM. But instead of exploiting the sequel-friendly

"At this point, I don't know what of my [*Species II*] designs have been carried out as I envisioned."

HR Giger, December '97





"The realisation of Sil, as she was built by Steve Johnson's XFX to my design specifications, was nearly perfect." HR Giger

ending of the first film, Mancuso has devised a second chapter which concentrates on the first manned mission to Mars. Astronaut Patrick Ross becomes a latter-day Neil Armstrong when he returns to Earth. Unfortunately, along with him for the ride is an unwanted guest which has dire implications for the world - and, more immediately, Ross himself.

Species II's cast is largely dependent on characters that are already audience-friendly. Natasha Henstridge returns as alien-human hybrid EVE (Extraterrestrial Vulnerability Experiment). Created in a top secret laboratory (hey, this sounds familiar), EVE has been constructed so that science can find ways of counteracting any further conflicts with the unwanted alien presence. Michael Madsen and Marg Helgenberger return as Press Lennox and Dr Laura Baker, whose romance resurfaces as they once again battle the *Species'* new form. Justin Lazard plays the doomed Ross, while James Cromwell (*Star Trek: First Contact*) portrays his father, George Dzundza is a ruthless Colonel with his own methods of kicking alien butt, and Mykelti Williamson is Ross' co-pilot on the Mars mission.



A SEQUEL TO *SPECIES* HAS BEEN ON THE CARDS SINCE THE ORIGINAL took over \$100 million at the box office. This time, Mancuso asked Peter Medak (*The Krays*) to direct *X-Files* writer Chris Brancato's screenplay. The film marks a dramatic departure for Medak, but the choice proved pivotal in Giger's decision to accept Mancuso's invitation. Medak was excited at the prospect of working with the artist; one of his first questions to Mancuso was whether Giger would be involved. Giger never formed the hoped-for creative bond with director Roger Donaldson on *Species*, which he feels may explain his diminished influence on the film.

"Peter's involvement in the movie was important in my decision to be involved with *Species II*," admits Giger. "It pleased me very much that Medak is a gentleman who showed me the courtesy of a creative collaborator and seemed genuinely interested in my new ideas. He has this unique ability to infuse dramatic tension into a scene as well as elevating the level of any script. I am prepared that there will be elements to *Species*

II which will not make me happy, but I am confident that he did try his best to make the most of what was put in front of his lens."

After faxing many of his initial designs to the pre-production offices in LA, Giger flew to California for a week of discussions with Medak, Mancuso and Johnson in the hope of making a more convincing presentation of his concepts in person. As with the first film, Giger was based in Zurich and even though Medak's commitments prevented him from visiting Giger, they had many lengthy telephone conversations.

Although Giger was restricted by design boundaries set by the script and Johnson's designs, he was

It's behind you! HR Giger "goes to work on an egg" at Shepperton Studios in 1978.



©1978 Mia Benzango

Due Credit's Where Credit's Due

"I TRIED TO MAKE A MONSTER WITHOUT ONE BORING CENTIMETRE ON ITS SKIN." HR GIGER

S though nearly 20 years old, Ridley Scott's *Alien* boasts production, set, model and creature designs that would challenge even today's Oscar nominations.

Last year saw the release of *Alien Resurrection*, and everything was in place: resurrected heroine, various life cycles of the creature, familiar battle grounds... Yet one thing was missing: the name of HR Giger. Was something going on the public weren't being told about?

Fox have little to say on the matter - and to be fair they've done nothing technically wrong. But it's difficult to believe the incident was the result of an innocent oversight, particularly considering Giger's past *Alien* experiences. Whatever the issues, Giger and long-time friend and agent Leslie Barany say that soon they hope to settle the matter once and for all. "Lawyers in three countries are examining the complicated issues involved," explains Barany from his New York office. "These concern copyrights, sequel rights, deliberate failure to accord credit as provided by contract and resulting damage to Giger's film career, and the continued practice of using Giger's fine art paintings as reference for the sequels."

Let's for the moment forget about law and think about this logically. Fox's argument seems to be that since Giger had nothing directly to do with the actual making of *Resurrection*, he hasn't been credited. Does this make sense? Giger's influence on the original *Alien* is indisputable, so we're really asking: is the *Alien* series still directly drawing from Giger's work? If so, then he deserves recognition. For Ridley Scott, there is no argument: "In his particular area, he is the best. He's



Giger's unused design of a "puma-like" alien for *Alien 2*.



Giger sculpting the dead alien pilot for the first *Alien* film.

©1980 Christian Alforer

©1978 Mia Benzango



unique, a one-off...There is something inside his mechanism that makes him so special and his influence is still all over the place."

Ultimately it's the creature itself that makes the series work; Sigourney Weaver, while brilliant, is always its foil. Remember that Giger hasn't suddenly asked for something out of the blue. His battle to restore his proper credit for *Alien*³ (despite his misgivings about the film) is documented. He receives royalties for sales of merchandise based on the movies. If he receives recognition of his influence on T-shirt designs, even those massively different from his original, how can he have had no direct influence on the later movies, which include that same creature?

The original *Alien*'s status as a timeless classic that will still stand up well past the millennium is due in no small measure to Giger's disturbing imagination. Ridley Scott approached him, knowing that the artist's work was essential to what he wanted on screen. This is important because it reinforces the argument that Giger's already well-known originality would help make *Alien* a success; Giger wasn't propelled to fame for just being in the right place at the right time. In fact, while fame

right and influence over the movies being acknowledged.

Precedent would seem to be on Giger's side; how can he have influenced the making of three movies, and not the fourth? And if *Alien Resurrection*, as Fox have said, didn't include Giger's name because he was not directly involved in the project, then why credit Ronald Shusett and Dan O'Bannon, who have had no part in the series since the original movie? How does their influence reach beyond Giger's? Again Leslie Barany has his own views. "The credit O'Bannon and Shusett secured has been 'Based on Characters Created by,' although the only character that survived was Ripley. Giger's characters have fared much better, not only the adult Alien, but the Facehuggers, Chestbursters and the Eggs. Now there is even talk about returning to the original planet -the Derelict Spacecraft, the Pilot and the Cockpit, the Egg Silo all Giger designed, still there, nestled in Giger's landscape, waiting..."

It could be argued that all this fuss is simply that of a man

the exact total of his earnings from the two *Alien* films he worked on, combined with the 20 years of merchandising royalties. "Let Fox do it if they're not ashamed," says Giger. Adds Barany: "It would surprise everyone and it would most certainly embarrass Fox. Giger has always been uncomfortable talking about money... It is his naive approach, his assumption that he will get his honest due, that has allowed this to happen."

Entries in Giger's diary (see page 59) shed interesting light on all this; "June 29, 1978: At 11:00 hours I called my lawyer Hauser and asked him to send my requests with regards to changes in my contract to 20th Century Fox in writing. I want my name to appear on the film poster as: 'Derelict, the Planet Landscape and the Alien Monsters designed by HR Giger,' in equal-sized letters as the actors. On top of that I want a cast of the Facehugger, the Chestbuster and the adult Alien."

"Giger realised from day one the importance of his work to this film and the credit he was entitled to and deserved," explains Barany. "It also proves that he did not wake up much later to this realization. This is one reason why the publication of the Diary has become important, if we are to settle the matter once and for all."

Currently, Giger and Barany are unsure what's going to happen. There is contact between the two sides' lawyers, but as yet, no formal legal action has been taken. Giger is devoting his energies to the eagerly awaited Giger Museum, not letting the squabble over his credit get the better of him. "He tries hard to put it out of his mind," says Barany, "otherwise it would be crippling."

Giger has always been frustrated that the rest of the world is not as devoted to integrity as he is; for decades he has used art to purge his own fears: "I only have nightmares if I have personal problems," reveals Giger. "When I was doing my paintings I was losing them. It helped make them disappear. I take my nightmares and give them to other people."

Ironically, he's now haunted by a nightmare of signatures, paper and lawsuits, and unfortunately for Giger it's one nightmare he can't paint himself out of.

"Giger realised from day one the importance of his work to this film and the credit he was entitled to & deserved."

Leslie Barany, HR Giger's agent

ensued from his work on *Alien*, fortune evaded him quite neatly.

To fully appreciate the credit situation, you have to understand that this has been an on-going battle since the release of *Alien*³, when he was overlooked as Creature Designer even though his contract stipulated it. Having viewed the film in 1992, and seen this oversight of his name on the film's titles, Giger endured a lengthy and costly contractual battle until he was finally given his back-handed credits in *Alien*³'s laserdisc and video releases. This should have settled the credit matter once and for all.

Then *Alien Resurrection* came out - and on the credits Giger's name was nowhere to be seen... His official Website declared that he was not involved with the film. The site was soon asked to remove the official *Alien Resurrection* logo by Fox even though the same trademark was being posted by hundreds of other fan sites. Such action would have made more sense if Giger had no history of having his link to the films upheld. But *Aliens* was produced without Giger, yet still had the dignity to credit him as the original designer (allegedly at the insistence of director James Cameron). Together with the *Alien*³ post-operative credit, we have a clear line from 1978-92 of Giger's artistic

who wants to stir up trouble, but Giger is an unlikely candidate for such behaviour. "I like being in the shadows," says the reclusive artist. "The light hurts me and I prefer to speak through my work and not my personality and in a way hide myself away." As Ridley Scott observed: "He's very professional and articulate and I respected his needs for secrecy and privacy."

Whatever the reasons for Giger's name being omitted from the *Alien Resurrection* titles, it's testament to the power of the Alien design that the artist has so many voices backing him up. Fans, artists and critics all over the world are going on record via his Website voicing that his treatment is unacceptable. But does any of this, in the final analysis, matter? The fact is that in law, certainly as practised in Hollywood, Giger has no right whatsoever to have his name attached to the film.

This is a battle over artistic rights, and, arguably, human rights. Giger is famously contemptuous of money and almost innocent as regards complex legal wrangles (until recently, that is). In fact, you could say Giger is too innocent about money for his own good. The artist himself declines to divulge



The "Bambi Alien" (baby Alien) designed by Giger for *Alien*³ but never used.





"Peter [Medak]'s involvement in the movie was important in my decision to be involved with Species II." HRGiger

influential in the design of the first stage of Patrick's monstrous side. But Giger was not approached to re-construct Henstridge's original Alien form.

"The only change I am aware of is to Natasha's hairstyle," jokes Giger. "I made it quite clear in my book that there were a number of things in the first film which, given the opportunity, I would've wanted to fix or improve, but the realisation of Sil, as built by XFX to my design specifications, was nearly perfect. I would not know how to redesign her for the better."

One element that will definitely be missing from the sequel will be CGI-ed versions of EVE and Patrick. The first film's CG creature was poorly received, most notably by Giger himself: "There was no real need to create a total computer version of Sil in *Species*. I believe it was done mostly to show-off the technology. Just because something *is* possible, it isn't necessary to do it. In the case of a visually complex creature such as Sil, I still have my doubts whether today's technology can render her in full transparent glory, effectively and economically."

Although not given the opportunity to design from scratch, Giger has always been eager to produce concept designs that would ultimately improve the picture. "After the good work XFX did on *Species*," says Giger, "Frank gave Steve Johnson the go-ahead to begin designs for *Species II* well before I was brought into the project. This made it more difficult for me to have the kind of influence on the initial conceptualising of designs that I would normally hope for. The earlier I am brought into a project, the more ideas are realised. My sole motivation is to help realise exactly what is in the best interest for the film, and attain the best quality possible for the visual effects and picture. That to me is the only importance."

As the flood of transatlantic faxes testifies, Giger produced a multitude of startling sketches for the movie, depicting Patrick during his various transformations and key design points throughout the script, including a love scene between EVE and Patrick, and a horrendous moment when a child is abducted into an Alien cocoon. Despite coming onto the project later than he might have wanted, Giger has still been able to influence elements of the film which he hopes will be reflected in the final cut. "I was successful in adding a first stage to Patrick's transformation in the beginning of their love-making scene. Basically, this Patrick is a male version of my Sil design for *Species*. It was natural that he should also exist, at least briefly. After this point, Patrick loses even the little humanity left in him and changes into Steve Johnson's idea of a Giger-designed monster."

The Swiss artist, despite great admiration for Peter Medak, remains noncommittal on his opinion of *Species II*. After all he's gone through, he has a right to be wary. He does, however, hope that the new film will be an improvement. So does he see further Alien DNA-splicing adventures in the future? "I hope so," answers Giger. "I know Frank Mancuso also wishes *Species* to become a successful series and I agree that it certainly can be."

The omens, however, do not look good. It was recently learned that, upon Giger's insistence - after he was shown the film late this February - MGM agreed to remove his name as the designer for *Species II*. Giger's only credit is to read "Original Species Design."

Species II opened in the USA on 10 April. No UK release has been set.

Natasha Henstridge (*Species II*) is remodelled as EVE in *Species II*.



Alien Days

20 YEARS ON, GIGER'S PERSONAL DIARY FROM THE TIME HE SPENT MAKING ALIEN IS TO BE PUBLISHED...

Entinuing his success in the realms of publishing, Giger is putting the finishing touches to *HR Giger's Alien Diary*, which looks set to duplicate the phenomenal success of *Giger's Alien*, published nearly 20 years ago.

The book documents the designer's *Alien* involvement from the day he was contacted by Dan O'Bannon in 1977 to his first screening of the finished film in 1979. It reveals the artist's most private thoughts and documents what Giger worked on from day to painstaking day. The book is

not an in-depth reproduction of *Giger's Alien*, but a facsimile of the two hand-written diaries upon which *Giger's Alien* was based and which Giger penned over his year-long association with the first film. This exact duplication of his original German notes will have an English translation on the same page. The book will also feature over 40 Polaroids and sketches which have never before been published, thus giving the reader an unparalleled insight into the pains and pleasures the Swiss artist endured during his time on Ridley Scott's epic SF flick.

At over 290 pages long, *HR Giger's Alien Diary* is due out later this year.

Giger's Babies

FOR THE SERIOUS FAN OF GIGER'S WORK, THIS LIMITED EDITION BRONZE IS THE ULTIMATE ITEM.

Want to own a piece of Giger? Well, now you've got the chance. First conceived

over 30 years ago, the Birth Machine Babies have made mysterious guest appearances throughout the years in some of Giger's most memorable artworks. Ammunition to safeguard the 21st century, Giger's newest sculpture is the physical actualisation of the artist's strongly held beliefs that civilisation's greatest threat is the approaching overpopulation of the planet and not Saddam Hussein.

The limited edition works, 20" by 8" by 8", and weighing in at 50lbs each, were inspired by the 1967 painting, Birth Machine, which had a cut-away image of a loaded Walther pistol, with the Babies representing bullets. The bullet-shaped bronze sculptures have been produced to the same size as the projectiles in the original painting and rest inside the cut-away of 9mm Luger casing, perched on the explosive charge.

It's certain to become one of the most sought after and precious Giger sculptures available, so get your orders in early as it's a limited edition of only 23, with two additional artist proofs. It is Giger's plan to have two Birth Machine Babies standing guard at the entrance of his exhibition which opens 30 June at Chateau St. Germain Gruyeres, Switzerland.

For more details, check out <http://www.giger.com>

The Birth Machine Baby - a Giger you can own for just \$8,500 a piece.



© 1986 Amy Ardrey