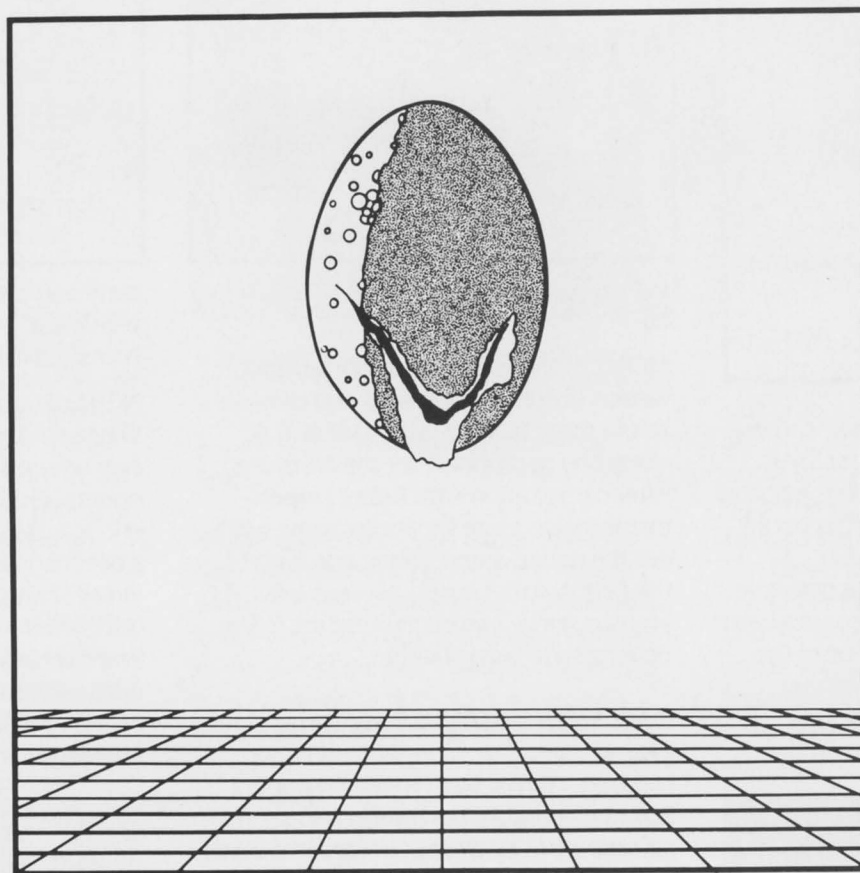


# A L I E N



**The Authorized Portfolio of Crew Insignias from  
The UNITED STATES COMMERCIAL SPACESHIP NOSTROMO  
Concepts and Derivations**

# PATCHES AND MEDALLIONS



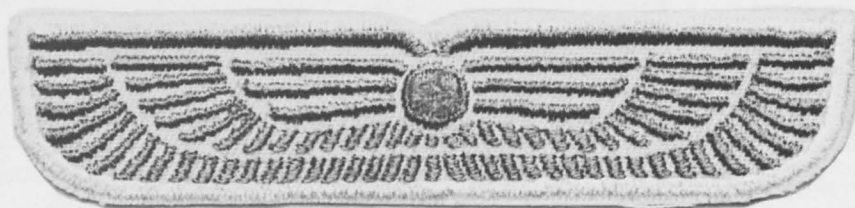
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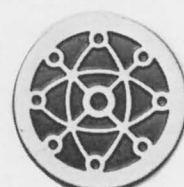
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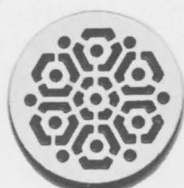
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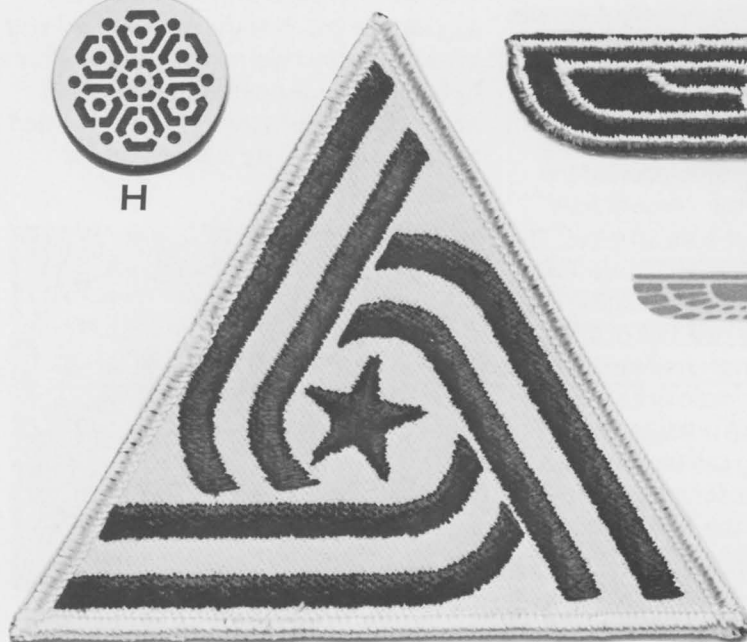
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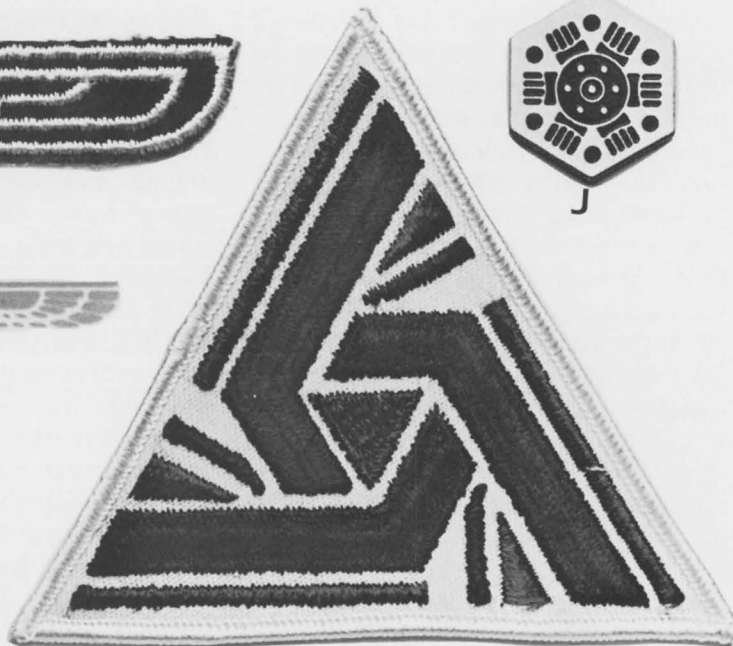
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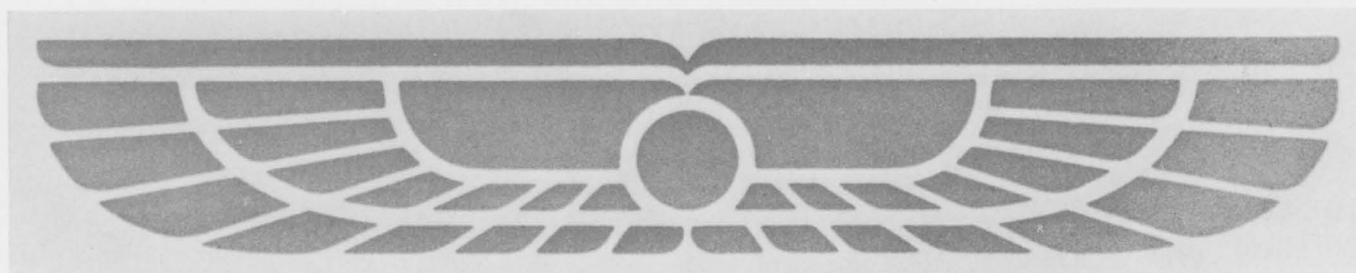
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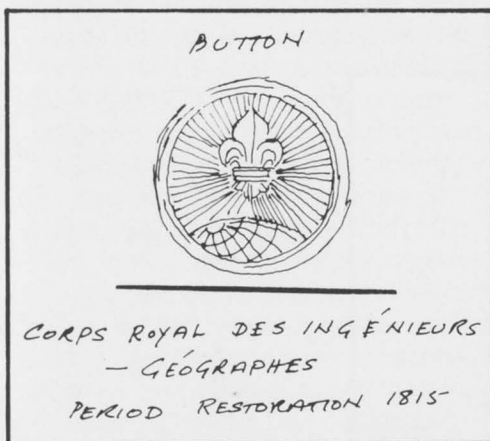
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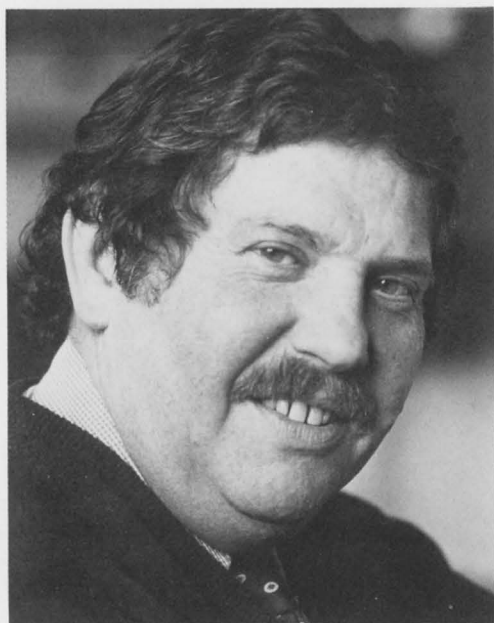
# CONCEPTS AND DERIVATIONS OF DESIGNS FOR COMPANY LOGOS AND CREW INSIGNIAS IN ALIEN WITH COMMENTS BY THE DESIGNERS AND ADDITIONAL POINTS OF INTEREST

A and B. **NOSTROMO Patches:** Designed by John Mollo.

Inspired by military uniform buttons of the French Restoration Period (see illustration). This patch bears the ship's name and serial number and was worn by all crew members in *ALIEN* on the shoulders of all shirts and jackets. It is also featured on the crown of the official cap, worn in the film only by Brett (Harry Dean Stanton).

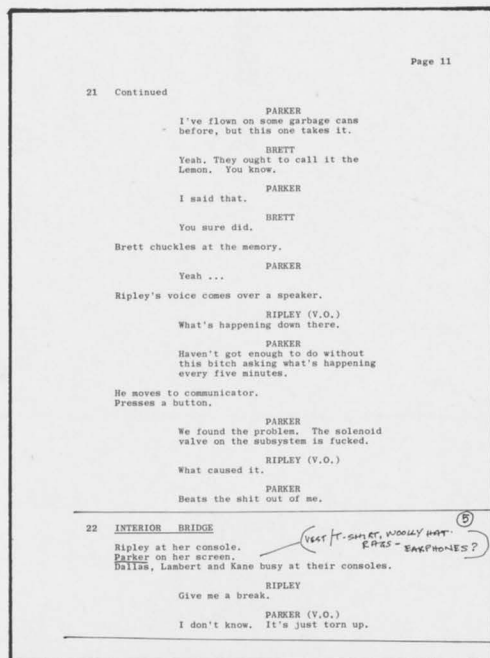


NOTE: John Mollo, who won an Academy Award for his costume designs for *STAR WARS*, is a renowned expert on the history of military wear and has written six books on the subject, including *MILITARY FASHION*, which is considered a definitive work. As can be seen here in his own sketch of the original, Mollo was inspired to use the star-shine effect on the Nostromo patch by this simple military button of several hundred years ago.



JOHN MOLLO

Photo courtesy Lucasfilm Ltd.

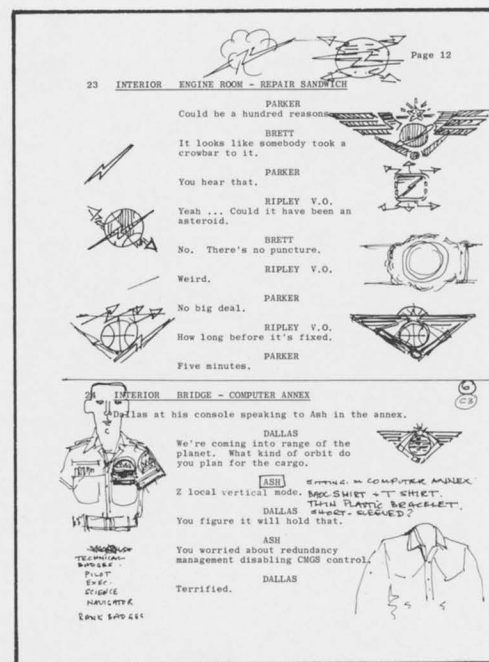
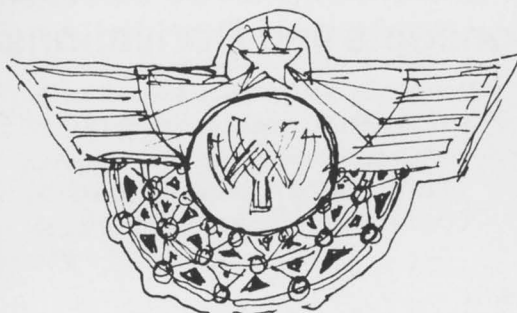


Script pages with Mollo's doodles from story conference.

MOLLO: "I was looking intently through various historical references and came across these buttons which seemed so spacy and appropriate for the Nostromo. After consultation with Ridley I experimented with some variations; some without the rainbow and, finally, one with the rainbow that eventually was used. As you can see by my rough sketches, it was developed in several stages."

C. **WEYLAN-YUTANI Wings:** Large, Light Blue. Designed by John Mollo on a suggestion by Ridley Scott to use an ancient Egyptian motif for the company logo. This patch is worn by all the Officers (not Brett). In one case Captain Dallas (Tom Skerritt) can be seen wearing a gold braid version from an earlier issue.

D. **WEYLAN-YUTANI Wings:** Small, Dark Green. Designed by John Mollo. A simpler Egyptian wing for use by general



crew and company personnel. Can be seen most prominently on Lambert's (Veronica Cartwright) T-Shirt.

NOTE: At no time in *ALIEN* is the name Weylan-Yutani used nor is the Company ever referred to by name, but it is there nonetheless. In the commissary scene, oddly enough, Weylan-Yutani is clearly visible on a beer can. But even more indicative of Ridley Scott's insistence on detail, we discovered while examining the costumes that the name Weylan-Yutani was stenciled onto each character's underwear. Yes, even on Ripley's (Sigourney Weaver) famous underwear in the final confrontation scene.



RON COBB

Photo Kim Gottlieb



MOLLO: "Ridley is a great stickler for detail so we had a rubber Weylan-Yutani stamp made and went about madly labeling everything. Also, because Ridley wanted everything to look well worn and lived in, we washed, scraped and even sandpapered the costumes many times before they were ever worn.



VERONICA CARTWRIGHT as Lambert

"Weylan-Yutani was Ron's invention and we all liked the sound of it. The name and the Egyptian wings were hotly pursued at the beginning, but we eventually dropped the words and just used the wings as a logo."

COBB: "One of the things I enjoyed most about ALIEN was its subtle satirical content. Science Fiction films offer golden opportunities to throw in little scraps of information that suggest enormous changes in the world. There's a certain potency in those kinds of remarks. Weylan-Yutani for instance is almost a joke, but not quite. I wanted to imply that poor old England is back on its feet and has united with the Japanese, who have taken over the building of spaceships the same way they have now with cars and super-tankers. In coming up with a strange company name I thought of British Leyland and Toyota, but we obviously couldn't use Leyland-Toyota in the film. Changing one letter gave me Weylan, and Yutani was a Japanese neighbor of mine. I also thought it would be fun to develop a logo using the W and Y interlocking. We tried a lot of variations and came up with some very industrial looking symbols, which were

to be stenciled all over the ship. By that time, though Ridley was already set on using the Egyptian wing motif. We tried some combinations, but they didn't really work. Weylan-Yutani now only appears on the beer can, underwear and some stationary, so the joke sort of got lost."

**E. AMERICAN TRICENTENNIAL Patch:** Designed by Ron Cobb to commemorate The United States' 300th anniversary. Worn only by Brett.

**F. U.K.-7 Patch:** Designed by Ron Cobb to commemorate the establishment of United Kingdom settlements on Mars and Titan. Worn only by Kane (John Hurt) on the buttocks of his uniform.

NOTE: Ron Cobb's Tricentennial and UK-7 patches are the only indication yet given as to how far in the future ALIEN takes place. From information gathered through Cobb and his designs we can ascertain many world developments that have occurred by the time of this story.

\*As near as can be determined, ALIEN takes place sometime during the first two decades of the 22nd century.

\*Economics and diminishing resources have led to the political merging of

cultures unlikely in the present day. During the last quarter of the 21st century the United Kingdom joined forces with Japan and dozens of developing countries to form The Third World Empire.

\*Interplanetary commerce and the mining of deep space is flourishing. From 2088 to 2102 The Third World Empire pioneered the establishment of settlements on Mars and Titan.

\*The powerful economic bloc created by the Third World Empire helped necessitate the merging of North and South America into one economic giant in 2104.

\*Multi-national corporations like Weylan-Yutani have been mining and exploiting space for decades. Although hinted at in the film, the motivation for the company's attempt to bring the Alien back to Earth remains hazy. It's safe to assume that the military-industrial complex has continued to grow in power, (and in a military context, if the Alien were controllable, it would be a most potent weapon). Is it also safe to assume that the innocent crew members of the Nostromo were merely victims of their employers plan to deliver the ultimate, living weapon into the hands of some unknown power?



Kane, Dallas (TOM SKERRITT) and Ash plan their descent on the uncharted planet.

COBB: "I designed these patches with the same thing in mind as when I designed the Nostromo's interior, to help sketch in a background as to where and when the story takes place. I wanted to imply that this ship was from "The United Americas," instead of the United States. The Earth might have become the inner-city of planets, with almost everyone from the planet either Black, Chicano or Oriental. All the caucasians would have moved out to the suburbs of Mars. Whether its sociologically sound or not, people can relate to that and it's funny. That's where "implied history" comes through. Its not necessary to pinpoint a time or place, this is fantasy and doesn't need a super-rational context. However, in this case I thought it would contribute to the picture. Ridley was very keen on the "heavy metal" fantasy aspect of ALIEN, but I found it an interesting challenge to show what an actual commercial spaceship of this time would look like. Kubrick did that very well in 2001 and I wanted to try it here without losing any of the values Ridley was looking for; try to create a believable projection of the future. Its the real or possible elements of science fiction that make it a delightful and relevant way to comment satirically on the present."



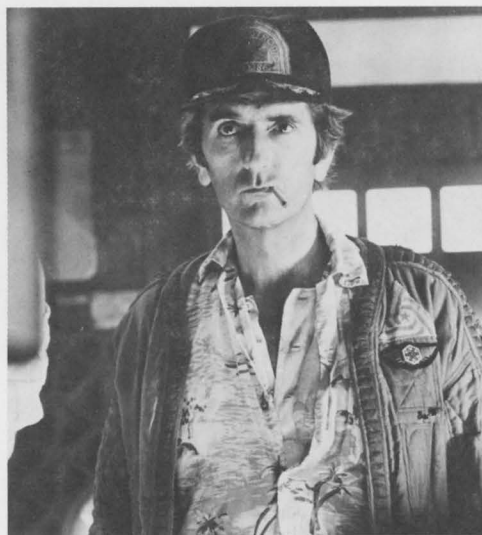
IAN HOLM as Ash

**MEDALLIONS:** All designed by John Mollo to indicate the functions of crew members. **G. EXECUTIVE OFFICER:** Worn by Dallas, Ripley and Kane. Dallas has one on each collar, one on his left breast and one glued to his belt buckle. Kane has one on each collar and Ripley wears only one on her left breast.

**H. SCIENCE OFFICER:** Worn by Ash (Ian Holm), one on each collar.

**I. NAVIGATION OFFICER:** Worn by Lambert, one on each collar.

**J. ENGINEERING CREW:** Worn by Parker (Yaphet Kotto) and Brett. Parker wears one on each collar, but Brett wears only one on his left breast in the center of the wings patch of a previous employer.

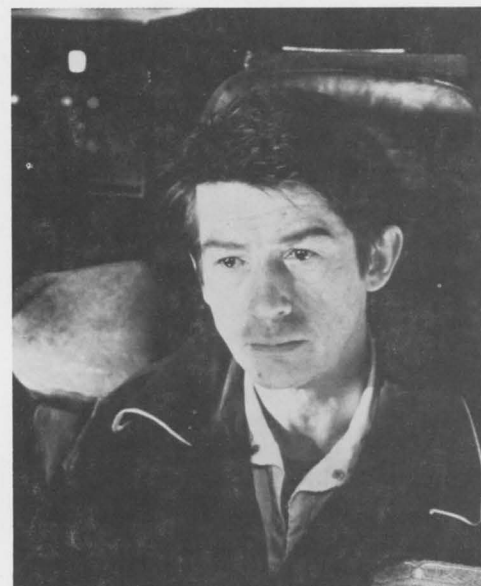


HARRY DEAN STANTON as Brett

NOTE: ALIEN's creators were obviously meticulous in the accuracy and extent to the details they included on all levels of the production. Everything was labeled. Every turn, every chamber, every stairway of the ship had been thought out. There were insignias for every possible function and Ron Cobb even created an entirely new symbology for the future with his SEMIOTIC STANDARDS. These symbols can be seen all over the Nostromo above bulkheads and doorways and on equipment. Each one is accurately placed as to the meaning Ron had in mind.

It is interesting to note that by contrast, STAR WARS, (which Cobb worked on and for which Mollo earned an Oscar for his costume designs) had no identifiable lan-

guage or nationality; there were very few insignias and no signs or written words anywhere.



JOHN HURT as Kane

MOLLO: "Unlike Ridley, George Lucas had little interest in these things. He didn't want anyone to notice the costumes. He just wanted everyone to accept them as right and not to suddenly stop and say, 'Hey look what he's wearing.' It was the same with the graphics. George didn't want them to be too definite, too descriptive of a time and place. In a way, George was easier to work with because once he decided on something he pretty much stuck to it, whereas Ridley would fiddle around with things right up to the last moment. They're both sticklers for detail, but Ridley is an ex-art director, so he's a bit more visual; a bit fussier about the graphics."



SIGOURNEY WEAVER is Ripley, the starship's warrant officer, with Jones the cat.

## THE ORIGINAL ALIEN CONCEPT

Ron Cobb became involved in ALIEN quite early because of his work on DARK STAR with Dan O'Bannon and John Carpenter. One of O'Bannon's initial concepts for the Alien culture was to have an ancient temple on the planetoid as well as the derelict ship bearing the Space Jockey. This temple was the site on which the Aliens incubated and nurtured their young under extremely controlled conditions. Designs for the set, containing great detail, such as Alien hieroglyphics depicting their entire life cycle, were created by both Ron Cobb and H.R. Giger. Unfortunately, budget problems prevented this massive set from being built and instead of the Alien egg chamber being beneath this temple, it was changed to being in the hold of the Space Jockey's derelict. This solution however gave the viewer much less information about the Alien race. In the following, Ron Cobb relates his original understanding of the Alien life-cycle as explained to him by the writer himself, Dan O'Bannon.

COBB: "In Dan's original conception the Alien race had three entirely different stages in its life-cycle. First, the egg, which is tended by third-stage adults and housed in a lower chamber of the breeding temple. When ready to hatch, the egg is placed in the middle of a sacrificial stone and a lower animal, the equivalent of an Alien cow, is then led on to the stone. Sensing the warmth, the 'face-hugger' springs out, attaches itself to the animal and deposits a fetus into the stomach. The 'face hugger' soon drops off and the fetus develops inside, eventually chewing its way out and killing its host. This creature, the 'chest burster,' is the Alien's second stage, and it simply runs about eating, mindlessly carnivorous. At this stage the creature is still controlled and nurtured by adult Aliens, until the 'chest-burster' begins losing appendages and becomes more and more harmless. Finally, its bloodlust gone, the Alien becomes a mild, intelligent creature, capable of art and architecture, which lives a full, scholarly life of 200 years.

"At some point a cataclysm causes the extermination of the adults of this unique race leaving no one to tend and nurture the young. But in a dark lower chamber of the breeding temple a large number of eggs lie dormant, waiting to sense something warm.



The "Nostromo" search party discovers the remains of a non-human pilot, the space jockey.

"Years later, The Space Jockey's race comes to his planetoid. The Jockey's are on a mission of exploration and archeology and they are fascinated by this marvelous temple and unknown culture. One of them finds the egg chamber and gets face-hugged. He's rescued, but no one knows what's happened. They take him back to their ship and continue their exploration of the planet's surface. When the 'chest-burster' erupts from the Jockey it goes on a killing rampage until it is shot and killed. The Alien dies, but immediately decomposes and its acid eats through the hull of the Jockey's ship, leaving them stranded on the planet. The Jockeys radio out a message that there is a dangerous parasite on the planet, that nothing can be done to save them in time and that no one should attempt a rescue. Then the Jockeys slowly starve to death. Eventually, the Nostromo picks up the signal and, not knowing it's a warning, lands and starts the whole thing again. Only this time the Alien is taken into space and they soon know about the creature's internal acid from the 'face-hugger's' examination by Ash. The crew of the Nostromo realize that the Alien can't be killed on board without destroying the Nostromo, so they try to trick it off the ship. . .

As an additional point of interest, Ridley originally planned this yucky blue membrane to cover the Alien egg chamber that Kane discovers in the derelict and accidentally punctures, revealing the eggs. One day, The Who were rehearsing in a neighboring soundstage and Ridley went over for a visit. Inside, Pete Townshend was playing around by fanning a blue laser beam over rising smoke. Ridley loved the effect and decided there and then to use it instead of the membrane."



Director RIDLEY SCOTT



## THE 'CHEST BURSTER'

The following is a description of the day's events leading up to the shooting of the infamous "chest-burster" scene. Because it is seen through the perspective of those involved in actually filming it, many aspects of the shot are far more extreme than those visible in the finished film.

What this description gives us is a pretty accurate idea of what the scene must have looked like before Ridley's judicious editing eliminated some of its more graphic moments.

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The slaughterhouse truck pulled in to Shepperton Studios early that morning. Its gruesome cargo of blood and entrails was transferred to the hydraulic tanks outside the soundstage. Several large hoses were run inside to the set of the *Nostromo's* dining area.

Dan O'Bannon arrived as the hoses were being secured and planted himself on the set, out of camera range, but where he could still see all the action. "I wanted a ringside seat. This was a pivotal scene, just about the most perverse thing I could cook up," O'Bannon remembers gleefully, "and I was hoping against hope they weren't going to mess with it."

Ridley Scott, the cameramen and the special effects team were rigging the scene for an afternoon shoot. Three camera setups were necessary to cover the shot simultaneously from different angles. This was going to be one of those things that couldn't be done twice. Each camera was then covered with plastic tarps for protection and each lens covered with optical flat glass. The entire process took all morning, but by the time the actors were brought in after lunch, everything was in place, the machinery had been turned on and the entire crew had put coveralls over their clothes.

"The actors were overwhelmed," recalls O'Bannon, "it was only the fourth week of shooting and nothing of much consequence had been filmed. The script was still in a state of flux and the actors hadn't yet gotten a firm hold on what was happening with their characters. . . . Well, they walked onto the set with dazed expressions, mouths gaping, looking from the hoses to the pipes, plastics, coveralls . . . listening to the roar of the pumps.



SIGOURNEY WEAVER, HARRY DEAN STANTON and YAPHET KOTTO in a scene from the chest burster sequence.

It looked as if Vesuvius was about to erupt."

Yaphet Kotto who plays Parker, the Engineer, was perfectly happy not knowing what to expect. "I was asked if I wanted to know what was going to happen in this scene, but I said 'No.' I wanted to go into it as if absolutely nothing was wrong. I wanted to joke right up to the last moment."

Veronica Cartwright agreed, "None of us had any idea of what the hell we were supposed to be uptight about. All Ridley told me was that some blood might splatter."

The cast, feeling like some involuntary test subjects in a bizarre experiment, took their places around the dinner table. It was supposed to be the end of a typical day, sometime after their first encounter with the Alien in its initial stage of development. The dinner table conversation still indicated some tension, though, so when John Hurt (Kane, the executive officer) started choking on his food, all eyes turned to him. But nobody was prepared for the horror that was to immediately follow.

As he related the story, Dan O'Bannon could barely contain his excitement,

"Veronica hadn't noticed the bloodhose was pointing right at her face and was just going about her business, saying her lines. She was sitting on the back of the couch and a split second after Ridley secretly gave the signal she was drenched, covered head to toe with genuine blood and guts. She balled up her fists, screamed at the top of her lungs and then fell behind the couch backwards. For the rest of the scene, all that was visible were her boots with bits of viscera hanging off them." O'Bannon chuckled triumphantly, "I was delighted!"

"Well, I was horrified!" recalls Yaphet Kotto, "I thought John was just choking on his food. I wasn't prepared for what happened at all."

As the blood splattered profusely about the set Sigourney Weaver screamed and Tom Skerritt, the strong, sturdy captain threw himself against the wall, both hands covering his mouth, his eyes wide in terror.

The shot completed, Ridley softly whispered "cut" and the crew spontaneously applauded. Two technicians rushed over to help Veronica up. They led her slowly off the set like some pitiful accident victim, visibly shaking. One of the cameramen, Deric Vanlint, excused himself and rushed to the bathroom clutching his mouth. O'Bannon walked up to Veronica, beaming, "That was fantastic, Ronnie," he said



THE CREW: Kane, Ash, Ripley, Lambert, Parker, Brett, Dallas

"what you did was incredible." Veronica glared at him. "Thanks, Dan," she quavered, wiping some blood from her mouth, "but I really was sort of freaked out."

Later, after being scrubbed clean, Veronica relived the moment. "It was the weirdest feeling. They caught me completely off guard. I had just opened my mouth when the blood hit me square in the face. It was revolting. . . disgusting. Deric, the cameraman, complimented me later by saying none of it bothered him until he saw my face, then he began wretching and ran off to throw up."

Executive producer Ron Shusett couldn't have been happier with the outcome.

"It was amazing, but after that scene the actors reached their performance level. Apparently, it put the whole picture in the proper perspective. One told me he didn't understand what the film was about until that moment." Veronica concurred, "The stench permeated the set for days. I would gag whenever I walked in. It was awful, but it sure helped us remember what was supposed to be happening from that moment on."

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TWENTIETH CENTURY-FOX PRESENTS

# ALIEN

TOM SKERRITT SIGOURNEY WEAVER VERONICA CARTWRIGHT HARRY DEAN STANTON  
JOHN HURT IAN HOLM and YAPHET KOTTO <sup>AS</sup> 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®



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