



M E M O R Y

THE ORIGINS OF ALIEN

**Before Alien, there was Starbeast.
Before Starbeast, there was... Memory.**



M E M O R Y

THE ORIGINS OF ALIEN

95 min - USA - 2019 - 2:39:1 - 5.1

SUNDANCE SCREENING SCHEDULE

THU. 24, 9:45 PM @ EGYPTIAN THEATRE

THU. 24, 10:00 PM @ HOLIDAY CINEMAS 4 (P&I)

FRI. 25, 11:30 AM @ PROSPECTOR SQUARE THEATRE

SUN. 27, 3:00 PM @ SUNDANCE MOUNTAIN RESORT

TUE. 29, 11:59 PM @ LIBRARY CENTER THEATRE


FRI. 1, 6:30 PM @ REDSTONE CINEMA 1


SAT. 2, 11:59 PM @ BROADWAY CENTRE CINEMA 6

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#AlienMemory

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L O G L I N E

A contemplation on the symbiotic collaborative process of moviemaking, the power of myth, and the collective unconscious, *MEMORY* unearths the untold origin story behind Ridley Scott's *ALIEN*, rooted in Greek and Egyptian mythology, underground comics, the art of Francis Bacon, and the dark visions of Dan O'Bannon and H.R. Giger.

S Y N O P S I S

In 2019, Ridley Scott's *Alien* celebrates the 40th Anniversary of its theatrical release.

Memory reveals the chilling, untold origins of Ridley Scott's cinematic masterpiece *Alien*, rooted in Greek and Egyptian mythology, underground comics, parasitology, H.P. Lovecraft's weird fiction, the art of Francis Bacon, and the symbiotic genius of Dan O'Bannon (writer), H.R. Giger (designer), and, of course, Ridley Scott.

Uncovering a treasure trove of unreleased materials from the O'Bannon and Giger estates, *Memory* boldly goes where no film essay has gone before, to deliver an entrancingly cinematic and wholly original take on one of Hollywood's most beloved and iconic shockers.

I N T E R V I E W W I T H A L E X A N D R E O . P H I L I P P E

HOW IS MEMORY THE PERFECT FOLLOW-UP TO 78/52?

78/52 was really our first foray into film analysis, film deconstruction and it was the first feature ever made about a single scene. And it was very much a departure for us at Exhibit A Pictures from previous films like *Doc of the Dead* or *The People vs. George Lucas*, which were much more about pop culture. *Memory* is a continuation of 78/52. It is a film that explores the chestburster scene from *Alien*, but also the movie as a whole from the perspective of mythology. It's very much a mythological look at *Alien*, and it's a film that I feel goes deeper than 78/52, in the sense that it explores the power of cinema, the power of myth, and also the collective unconscious.

WHAT INSPIRED YOU TO TAKE ON THE CHESTBURSTER SCENE AS A FEATURE-LENGTH DOCUMENTARY, AND HOW DID YOU KNOW THE MATERIAL WOULD LEND ITSELF TO A FEATURE-LENGTH EXPLORATION?

Initially, after 78/52, I became very interested and very intrigued by the idea of exploring another great, influential scene; and the chestburster scene was the one that -pun intended- jumped out at me. And you know, what's interesting is when we started working on an early sizzle of the film, it very quickly dawned on me that you can't really look at the chestburster scene the way that you look at the *Psycho* shower scene, it's a very different beast, in a way. And what changed everything was looking

at the scene from that angle of mythology, and it all began with an exploration of one of the major influences or key influences on the scene, which is a triptych by Francis Bacon *Three Studies for Figures at the Base of the Crucifixion*, which was a major inspiration on the design of the chestburster. And what's remarkable about this particularly triptych is that, even though we're looking at a scene of crucifixion, we're actually looking at the Greek Furies. And so a deeper exploration into those mythological figures opened a number of doors that really completely changed the complexion of the film. And then, there was an encounter with Diane O'Bannon, the widow of Dan O'Bannon, the screenwriter of *Alien*, who is now an Executive

Producer on the film, and gave us access to her extraordinary archives, Dan's archives dating back to 1971. This also opened other doors into *Alien*, the film itself, and then of course the scene. So *Memory* ultimately couldn't be more different from 78/52, but it still represents a continuation of what we've been working on for the past few years. In fact, I think people who expect that *Memory* will be similar to 78/52 are very much in for a surprise.

EXPLAIN THE TITLE OF THE FILM.

The title of the film initially was actually *Chestburster*, but we knew that this wasn't going to stick. It went through a number of different titles. At one point, it was called *Nemesis*, at one point it was called



Dan O'Bannon's Alien. And ultimately, we settled on *Memory*, which was, in fact, the original title of Dan O'Bannon's very first version of the screenplay, which he wrote back in 1971. It's only 29 pages, and it's pretty much the first act of *Alien* as we know it. But he got stuck, he couldn't move forward, he hadn't yet found a way to get the alien on board the ship; and so he enlisted the help of Ron Shusett to help him develop the script further. *Memory* eventually became *Starbeast*, and *Starbeast* ultimately became *Alien*. So I felt that titling the film *Memory* was a way to pay tribute to Dan O'Bannon, who is very much the central figure of the film itself.

WHAT SURPRISED YOU ALONG THE WAY?

I think there were many surprises in the making of *Memory*. Initially, starting this particular journey, and thinking this was going to be a film pretty

much only about the chestburster scene, things really started changing the moment that I started exploring mythology, not just Greek mythology, but also Egyptian mythology, and working very closely with Les Barany, who was the agent of HR Giger, and some of the people from the Giger gang, and also Diane O'Bannon, and going through her archive. So the film is, I think, very surprising in the sense that I never quite expected it to be as much of an exploration of mythology and the resonance of myth, but that's ultimately what it became. I think *Memory* is a film that, first of all, deals with the collective unconscious, but I feel in my personal process also came very much from the unconscious. And it's a film that has become very intuitive in the way that it is structured. I've never really quite worked on a film in this fashion. It's almost like the film willed itself to life, and there's

a certain point where I felt like I was just a conduit to make that work. There's also a lot of serendipity that surrounds the making of this film, so I like to think that it sprang from the unconscious; and as a result, I believe it's probably our best film to date.

CAN YOU TALK ABOUT HOW THEMES EXPLORED IN ALIEN BACK IN 1970 ARE RELEVANT TODAY?

One of the key explorations in *Memory* is the idea of why did *Alien* become a hit in 1979 when, quite frankly, it didn't make sense for *Alien* to become a hit at that time. You're talking about a period during which *Star Wars*, two years prior, had become a huge hit. And then, three years later, audiences had a clear choice between *E.T.* and *John Carpenter's The Thing*, and they overwhelmingly embraced *E.T.* and rejected *The Thing*. So we're talking about a

time in history when audiences were ready for a friendly alien, and this is not at all what we have in Ridley Scott's *Alien*. So one of the main questions we explore in *Memory* is: what was it about this particular film that resonated with audiences in 1979? And so one of the arguments that we make is that there was an unconscious patriarchal guilt in our society that we needed, and still need, to process. In fact, it's fascinating to me that we are collectively starting, just now, forty years later, to have an open conversation about this patriarchal imbalance, obviously with the #metoo movement, and a sense, or at least an understanding, that women were not and are still not treated the way they should be, and deserve to be. And so this theme of unconscious patriarchal guilt is, I would say, the central theme of the film, and one that we explore very deeply. And we connect this particular theme

with the Greek Furies, and what they represent as well. So *Memory* may be about a forty year-old movie, but it's actually a very contemporary film.

WHAT DO YOU HOPE AUDIENCES WILL BE ABLE TO TAKE AWAY AFTER VIEWING MEMORY?

I really believe that, after watching *Memory*, audiences will never be able to watch *Alien* the same way again; and what I really hope is that they will think about cinema, and about myth, cinema of course being a conduit for modern myths, in a different, more profound way; and think about the mysterious mechanisms of our collective unconscious. I do believe very strongly that the movies that become successful are essentially a projection of our collective unconscious onto the silver screen. This idea that there are certain issues that we need to work through and process as a

collective, and that, somehow, those ideas always manage to find a way to make it onto the big screen. And I think that one of the major arguments in *Memory* is that what Dan O'Bannon, HR Giger and Ridley Scott were creating, to a certain extent, was not fully conscious. As Axelle Carolyn points out in her interview for the film, if they had gone to Fox and said, "*we want to make a male rape movie in space, give us ten million dollars,*" of course nobody would have agreed to that. And yet, somehow, that's what ended up happening. So I believe very strongly that a movie like *Alien*, what makes that movie so special and so spectacular, is that it is a film that those people, the creators, were not fully conscious of what they were, in fact, creating. And I do strongly believe that that's the reason why audiences reacted so powerfully and so viscerally to those particular images.



ALEXANDRE O. PHILIPPE

BIOGRAPHY

Alexandre O. Philippe holds an MFA in Dramatic Writing from NYU's Tisch School of the Arts, and is Creative Director at Exhibit A Pictures. Most of his films take on the role of unpacking the most influential works of master filmmakers, and dissecting seminal screen moments. Past works include *78/52* (Sundance '17), *Doc of the Dead*, and *The People vs. George Lucas*. He is currently working on a film about *The Exorcist* with William Friedkin.

FILMOGRAPHY

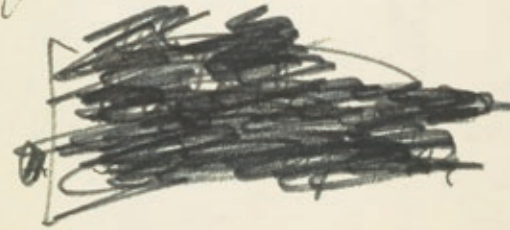
2017	78/52
2014	Doc of the Dead
2012	The Life and Times of Paul the Psychic Octopus
2011	The Right to Breathe
2010	The People vs. George Lucas
2009	Inside
2008	The Spot
2006	Left
2004	Earthlings: Ugly Bags of Mostly Water
2003	Chick Flick: The Miracle Mike Story



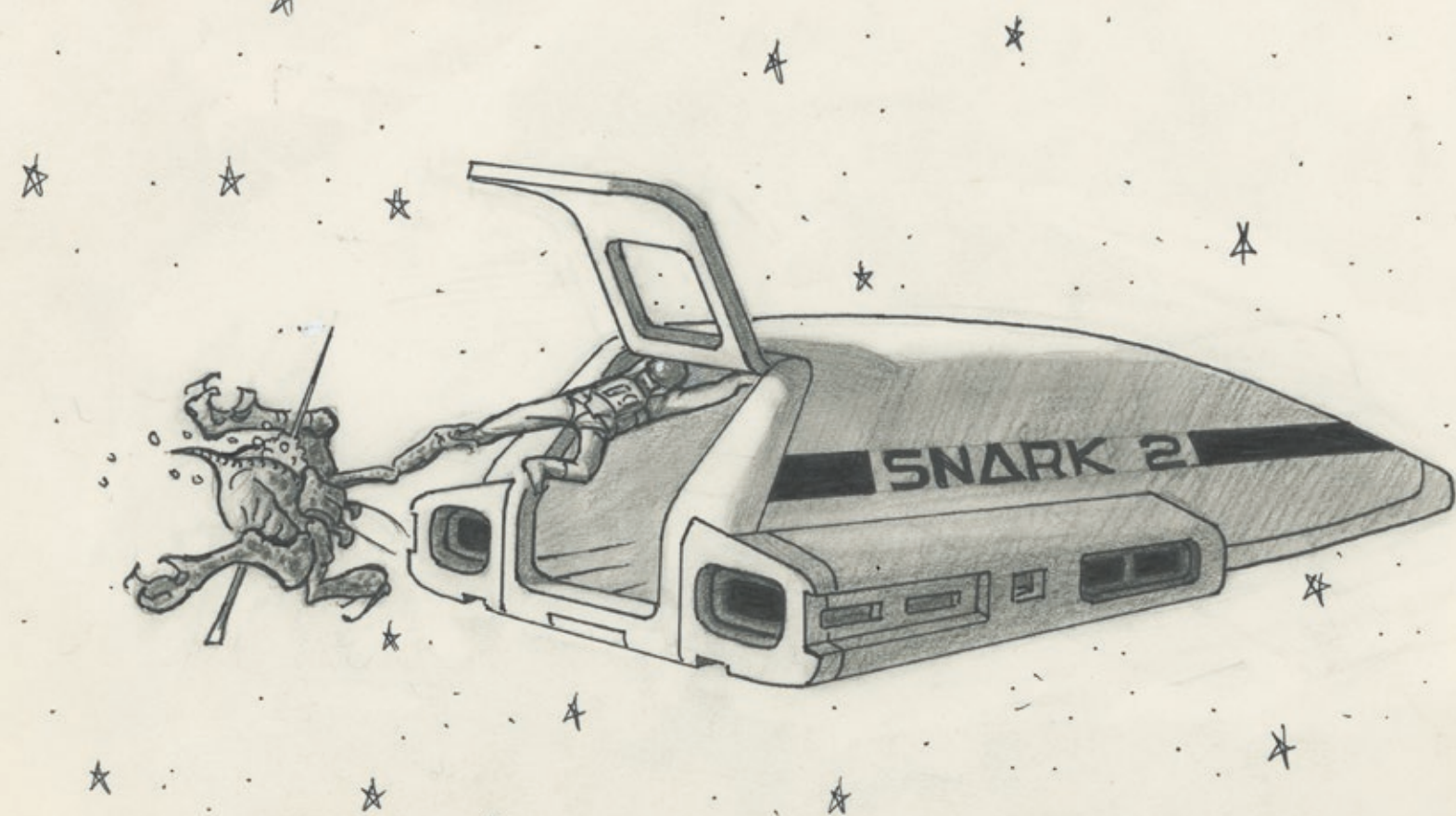
1971

MEMORY

by Dan O'Bannon



copy







I N T E R V I E W S

Veronica Cartwright - Actor, *Alien*

Tom Skerritt - Actor, *Alien*

Ronald Shusett - Co-Writer, *Alien*

Roger Christian - Art Director, *Alien*

Terry Rawlings - Editor, *Alien*

Ivor Powell - First AD, *Alien*

Roger Corman - Horror Icon

Diane O'Bannon - Dan O'Bannon's widow

Carmen Giger - H.R. Giger's widow



P R O D U C E R S

Exhibit A Pictures is dedicated to the appreciation and preservation of our cinematic heritage and global pop culture. We specialize in long-form documentary films that celebrate and deconstruct the defining movies and icons of our time..

Exhibit A Pictures is a decade-long partnership. Alexandre O. Philippe, Robert Muratore and Kerry Deignan Roy are Exhibit A Pictures.



Kerry Deignan Roy produced the award-winning shorts *Left and Inside*, and the pop culture break-out documentary features *78/52: Hitchcock's Shower Scene*, *The People vs. George Lucas* and *Doc Of The Dead* for her company, Exhibit A Pictures. For Denver Center Media, she production managed a number of award-winning documentaries, including *No Bigger Than A Minute*, *Stagestruck*, *Ancient Voices* and produced *Tantalus: Behind The Mask*. She is currently developing a number of features and series for both Exhibit A Pictures and Milkhaus.

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C O P R O D U C E R S

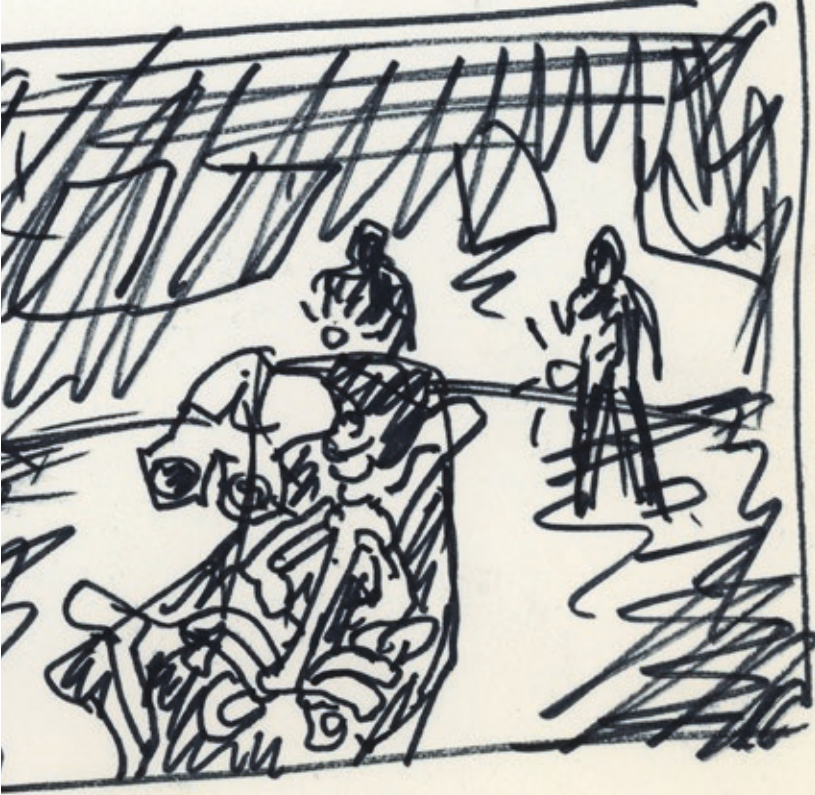
Co-producer Chad Herschberger Over the last 25 years Chad has worked on projects seen on AMC, History Channel, PBS, HBO, BBC, and festivals including Sundance, Hot Docs, and SXSW. Chad served as story producer, editor, and animator on AMC's *Robert Kirkman's Secret History of Comics* (AMC). He was co-producer and editor on the documentary *78/52: HITCHCOCK'S SHOWER SCENE* (IFC); and producer and editor on the documentary films *KIM SWIMS* and *A LEGO BRICKUMENTARY* (Radius). He co-directed, filmed, and edited the feature doc *WILLIAM MATTHEWS: DRAWN TO PAINT* (PBS).

Co-producer Annick Mahnert studied film production at the NYFA and worked as a production assistant at Roger Corman's Concorde-New Horizons. Back in Switzerland, she went on to work in distribution and programming at 20th Century Fox, Warner Bros., Pathé Cinémas and Frenetic Films. Early 2012 she moved to Paris to join the renowned sales agency Celluloid Dreams, handling sales and acquisitions. Since 2013, she is working as a freelance producer, acquisitions consultant and festival programmer and is an expert at the Austrian Film Institute and the Swiss Federal Office of Culture for film funding. Annick recently produced the Mexican film *Guachicolero* to be released in 2019 and is in postproduction of *The Long Walk*, the first Science Fiction film ever to come out of Laos.

Co-Producer / Director of Photography Robert Muratore has worked professionally as a cinematographer for over twenty years, garnering a long list of award-winning feature and short credits. He has also co-produced several films with his partners at Exhibit A Pictures, and directed some independent short projects along the way. His previous entries in Sundance were *Being Evel* (2015) as cinematographer and *78/52: Hitchcock's Shower Scene* (2017) as cinematographer/co-producer.

Jon Hegel is a film composer and saxophonist from Denver, Colorado. He studied music at the University of Miami and holds a degree in film studies from the University of Colorado. He has written scores for several narrative and documentary films, including *78/52: Hitchcock's Shower Scene*, *The People vs. George Lucas*, *Left, Inside*, *The Spot*, *Independence*, and *No Bigger Than A Minute* (a part of the "P.O.V." PBS television documentary series).

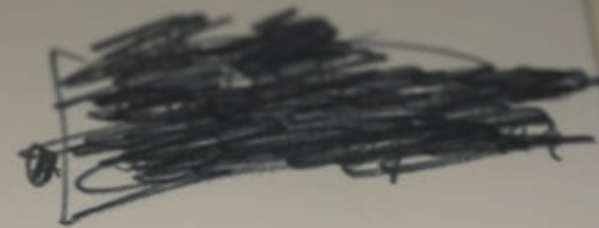
Milkhaus is a production and post house based in Denver. Their production, *Saving Face* (an HBO release), won the 2012 Academy Award in the Best Documentary Short category. Their extensive film credits as a post facility include: *Being Evel* (Sundance 2015 Film Festival); *A Lego Brickumentary*; and *Chasing Ice* (Sundance Film Festival 2012) and several documentaries with Exhibit A Pictures including *78/52: Hitchcock's Shower Scene*, *The People vs. George Lucas*, *The Life And Times Of Paul The Psychic Octopus*, and *Doc Of The Dead*. Networks and festivals in over 150 countries have presented their work including: Sundance, SXSW, Tribeca, Hot Docs, IDFA, TIFF, Edinburgh, AFI Silverdocs, Sheffield Doc/Fest, PBS, HBO, AMC, The Discovery Channel, History Channel, Nat Geo and more. www.themilkhaus.com



10 ✓

MEMORY

by Don O'Connor



AST:

BRIDGE:

Jim Hamilton, Captain
 Norman Blodgett, First Mate
 Dan Webster, Barkeeper
 Larry Webster, Communications



C R E W

Written / Directed by **Alexandre O. Philippe**

Director of Photography **Robert Muratore**

Produced by **Kerry Deignan Roy**

Editor **Chad Herschberger**

Co-Produced by

Composer **Jon Hegel**

Chad Herschberger, Milkhaus

Annick Mahnert, Screen Division

Robert Muratore, Exhibit A Pictures

Sound Design **Phillip Lloyd Hegel**

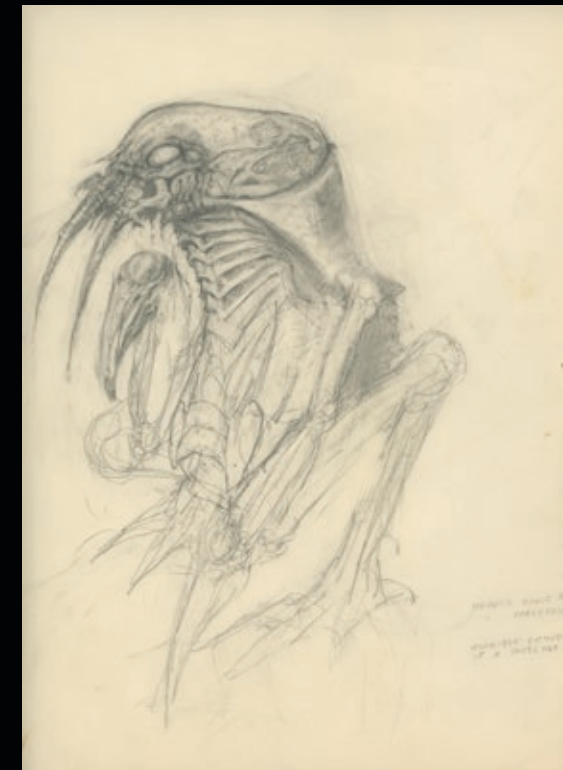
Executive Producers

Diane O'Bannon

Carmen Giger

Leslie Barany

INDIE SALES PRESENTS AN EXHIBIT A PICTURES PRODUCTION
IN ASSOCIATION WITH MILKHAUS AND SCREEN DIVISION AN ALEXANDRE O. PHILIPPE FILM "MEMORY"
ORIGINAL MUSIC BY JON HEGEL SOUND DESIGN BY PHILLIP LLOYD HEGEL EDITED BY CHAD HERSCHBERGER DIRECTOR OF PHOTOGRAPHY ROBERT MURATORE
EXECUTIVE PRODUCERS DIANE O'BANNON CARMEN GIGER LESLIE BARANY CO-PRODUCED BY ANNICK MAHNERT CHAD HERSCHBERGER ROBERT MURATORE
PRODUCED BY KERRY DEIGNAN ROY WRITTEN AND DIRECTED BY ALEXANDRE O. PHILIPPE





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