

“Alien” (1979):
“From Jerry Goldberg’s Vision, To Ridley Scott’s Director’s Cut”

Graduation Thesis

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Table of Contents

Movie Synopsis.....	2
Jerry Goldsmith’s Musical Background and Style	8
Historical Context Of “Alien” (1979).....	12
The Role of Music in “Alien”	13
Goldsmith’s Vision And The Final Result.....	15
Jerry Goldsmith – Alien (Complete Original Motion Picture Soundtrack)	18
Conclusions.....	30
Bibliography.....	33

Movie Synopsis

Opening credits cut to a scene with a large planet. The vastness of space is apparent when the Nostromo commercial towing ship appears carrying a refinery; on it's way to Earth. The crew is awoken from hyper sleep, and gathers at the mess hall. Captain Dallas is called away by Mother, the super computer that controls the ship. The crew realizes they are still far away from home, which is confirmed by Navigator Lambert. Dallas briefs the crew after his conversation with Mother, and informs them that ship has picked up an unknown signal, which repeats every 12 seconds. The crew has been awoken from hyper sleep to investigate the signal, and as the engineers argue about not receiving compensation, Science Officer Ash reminds them they are obligated by Company contract to investigate every signal coming from an intelligent source.

As the crew gathers in the cockpit to listen to the signal, they note how strange and unearthly it sounds. Lambert hones the signal and confirms it is coming from a small planetoid.

The Nostromo separates from the refinery they are hauling and approach the small planetoid, descending unto its surface. Landing causes some damage to the ship that will take some time to repair. The planet's atmosphere is shown to be extremely windy and visibility is very low. Source of the signal is established at 2km away from the ship and the sun will rise soon. Dallas, Kane and Lambert are to investigate on foot, while Ash takes over the communication console inside the ship. In the mean time Warrant Officer Ripley, is down below deck, monitoring the repairs on the ship. Ash informs Ripley that Mother has not been able to decipher the signal, so she volunteers to try and decipher it herself.

As the team on foot keeps clearing rocks, the sun rises and they discover the derelict spacecraft of unknown origin. Despite their hesitation, they approach the ship, losing contact with the *Nosotromo* as they enter it through one of its sides. Inside, the walls are covered with surreal organic bone-like textures. There is a platform containing the remains of a large fossilized alien, which upon examination has evidence of trauma to its chest: ribs are bent outwards, as if something had burst from inside.

Meanwhile, the analysis of the signal suggests it is not an SOS but a warning signal. Ripley decides it is safer to go after the search party but Ash persuades her to not go after them, reasoning that the team will know what the signal means, once they get there.

Back inside the ship, Kane is lowered inside a large tube-like hole where he finds himself surrounded by thousands of organized basins laid on the floor. As he approaches one, he notices they contain what resemble large eggs. As he moves to investigate, he trips and falls inside the pit, where he ends up touching one of the eggs, that reacts when broken. When he illuminates the egg he notices a strange, spider-like organism is inside. The egg's flaps open, revealing the inside. As Kane moves for a better look, the spider-like creature suddenly leaps out and grabs a hold of his helmet.

Back in the ship, Ash notices Dallas and Lambert carrying Kane back to the ship, but as Ash waits to open the airlock for them, Ripley is informed that the organism has attached to Kane's face. She is reluctant to bring the creature on board and cites quarantine protocols, for the safety of the crew. Dallas fears Kane's condition if put under the mandatory 24 hour quarantine procedure and orders Ripley to open the airlock. She refuses and Ash simply disregards her concerns by opening the airlock himself.

Inside the medical facilities, they prepare Kane and remove his helmet. The crew notices how the creature is attaching itself to Kane's face, using 8 fingers and wrapping a long tail around his neck. Ash attempts to remove the creature but it simply tightens its grip. Kane is then put under a medical scanner and it is observed that the creature has inserted a proboscis down his throat, and is feeding him oxygen. Ash deduces that removing the creature might kill Kane, but Dallas is willing to risk it.

Ash tried to cut off one of the creature's legs, only to have a fluid pour out the wound of the creature and it begins to drip and eat off the floor, just like acid. The liquid's corrosive effect has burned through several decks of the ship, making it obvious the kind of defense mechanism this creature has. Ash continues to collect data on the creature and is startled when Ripley enters the infirmary to ask him what he knows about the creature. Ripley confronts Ash with his decision to let the creature on board, and he defends himself by stating he is the science officer of the ship. She then leaves.

Dallas is called to the infirmary by Ash and notified that something has happened. The creature has detached from Kane's face and is nowhere to be found. Dallas, Ash and Ripley search the infirmary to find the dead creature. Ash is insistent on preserving the creature given its uniqueness and wants to take it back to Earth for more tests. As he is the science officer, the decision is up to him. Apparently, that is how things are done with the Company, but they also note how Ash was assigned to the Nostromo just a few days before departing. None of them trust Ash. Dallas decides to check how the repairs are going and

decide to take off even though they have not been completed. After a successful takeoff, the Nostormo recouples with the refinery and resumes its journey to Earth.

The crew is back in the mess hall and discusses what to do with Kane, at which point they are interrupted by a call from Ash, and asks them to go to the infirmary. There, Kane has awoken, still a bit groggy and remembers nothing of the event. He feels hungry and the crew decides to have one last meal before all going into hyper sleep. Ash observes Kane sharply, and then suddenly, Kane begins to choke. At first it seems he is choking on food, but the mood changes when Kane seems to be in pain and convulses violently. His chest bursts and a small snake-like creature emerges from his insides. Parker moves in to kill it but is stopped by Ash. The alien screeches and runs away leaving them all horrified.

The crew assembles two teams in order to look for the creature. Brett assembles a cattle prod and Ash assembles a tracking device. The team with Parker, Brett and Ripley check out the lower deck and discover the power has been cut out despite the repairs being finished. They pick up a signal in their tracking device, and as they prepare to catch the creature, they discover it's the crew's cat, Jones, who's found a nice hiding place. Brett is sent to catch Jones because they don't want to it be picked up on the tracker again by accident. As Brett tries to grab Jones, a huge shape drops behind him and as he turns around, he sees the creature, now with four arms, an elongated head, and completely fully-grown, opening its mouth and biting him in the head. The creature drags him bloodied and screaming into a near air vent duct. Ripley and Parker arrive only to catch a glimpse of the creature and to see their fellow crewmember being dragged away.

They regroup and decide what to do next, deducing the creature is using the air vents to move around the ship, meaning they could use the vents to drive the creature into an airlock. Ash suggests using fire as a weapon, and Ripley volunteers to drive the alien out, to what Dallas responds with a negative and volunteers himself for the job.

The crew readies themselves, having Ripley and Ash prepare the ducts for decompression, while Parker and Lambert position themselves to measure movement inside the ducts. Dallas enters the shaft and uses the flamethrower to make sure the ducts are clear. Lambert suddenly picks something moving towards Dallas. He is disoriented due to the cramped space and erratically tries to scare the alien away, descending various ladders on the way but when he turns around, the creature is seen extending its arms towards him. Leaving the crew with only static sound coming from Dallas' communication, then dead silence. They decide to keep with the old plan and Ripley asks Ash for helpful information, but says he is still analyzing data. She scoffs at him and decides to go to Mother for answers.

As Ripley queries Mother, it replies with "Special Order 937", that is meant to be read only by the Science Officer. Ripley uses a command to override Mother and force it to explain what the order means, to which it reveals that the Nostromo was rerouted to new coordinates, they were to investigate the life form and gather a specimen. First priority is to insure the return of the organism for analysis. All other considerations are secondary and the crew is expendable. As she tries to leave, she is attacked by Ash as he tries to choke her. Parker shows up just in time and attacks Ash with a fire extinguisher and then Ash starts convulsing violently and spitting out a white liquid, which should be blood. Parker resumes assaulting Ash in order to release Ripley from his grip, until he is torn apart by the blows.

Ash remains on the floor, decapitated and spewing out this strange white liquid that reveals he is in fact an android. Once he is disabled, Ripley confirms that he was sent by the company to make sure they recovered the alien life form and brought it back for analysis. Ash refers to the alien as a “perfect organism” and stresses his admiration even more by pointing out that the creature is “a survivor, unclouded by conscience, remorse and delusions of morality”.

The remaining survivors split up in order to obtain coolant liquid for the escape shuttle’s life-support system. Ripley notices Jones is missing and ventures into the ship to rescue him. Lambert and Parker work on gathering supplies but do not notice the alien creature’s presence. The creature closes in on Lambert but Parker is unable to get a clear shot with his flamethrower. When Parker tries to charge the creature, it rapidly spins and grabs a hold of him, piercing his head with its second mouth. Ripley rushes to their position but is powerless to save Lambert. In terrible shock, Ripley rushes to the control room and activates the self-destruct mechanism of the Nostromo and Mother starts a 10-minute count down before destruction. As she moves through a shaft, she finds Dallas and Brett inside an organic structure that seems to be used for laying eggs. They are being used to hatch and mature these alien creatures inside their bodies. Dallas is still barely alive and asks Ripley to end his life. She grants his dying request by using her flamethrower to burn them both and the rest of the egg-laying chamber. As she tries to reach the escape shuttle, she encounters the alien creature but manages to escape its grasp as fires start to erupt around the ship. The creature is nowhere to be found as Ripley finally reaches the shuttle and makes final preparations for the ship.

Right after putting Jones into hyper sleep, she finds the alien creature hiding inside the shuttle behind some machinery. She runs to a space locker with space suits inside, dons one of them and arms herself with a harpoon gun. She safely straps herself in and uses the airlock control to try and lure the creature out, until she finally hits it with a blast of steam that makes it screech and run. She suddenly notices the creature next to her, and urgently opens the shuttle's airlock door, sending everything inside the ship that is not secure, flying into space. The alien, however, grabs to the ledges of the doorway to avoid being sucked outside. Ripley fires the harpoon before the creature is able to haul itself in. The door closes and manages to grasp the wire from the harpoon, allowing the creature to reel itself back onto the ship, where it tries to climb inside one of the thrusters. Ripley seizes the opportunity and fires the engines, incinerating the alien creature.

Before entering hyper sleep, Ripley records a log entry reporting the death of the crew, the destruction of the cargo and the ship. She signs off and gets into hyper sleep.

Jerry Goldsmith's Musical Background and Style

Born in 1929 to Tessa and Morris Goldsmith in Pasadena California and growing up in Los Angeles, he started piano lessons at age 6. By age 14 he was studying composition, theory and counterpoint with Mario Castelnuovo-Tedesco and Jacob Gimpel. He also attended Miklos Rosza's film scoring classes at the University of Southern California.

In 1950 he was employed as a clerk in the music department in CBS where he was given his first composer job for live radio shows, which then led him to progress into TV shows such as "Climax" and "Playhouse 90". During the next 10 years he scored the sci-fi classic

“The Twilight Zone” and was then hired by Revue Studios to score several projects, which resulted in the famous themes from “Dr. Kildare” and “The Man From U.N.C.L.E”. His first theatrical score was done in 1957 for a movie called “Black Patch”.

In 1962 he was awarded the first Oscar nomination for his score for John Huston’s “Freud” and during this time he met and became acquainted with the influential film composer Alfred Newman. As Newman began recognizing Goldsmith’s talent, he influenced Universal into hiring him for the western movie “Lonely Are The Brave”. From then on, he established himself as the contract composer for 20th Century Fox, and by 1970 had amassed a great number of landmark scores, which confirmed his reputation. These scores are “A Patch Of Blue”, “Lilies Of The Field”, “The Sand Pebbles”, “The Blue Matrix” and “Patton”. But it was during the end of the 60’s that his very intricate and modern composition style, would come to a high point with the very powerful score for “Planet Of The Apes”¹.

Despite a dry patch during the 70’s, Goldsmith was one of the few composers to successfully alternate between composing for films and TV. He augmented his repertoire with successful compositions, such as the Emmy winning score for the first TV mini series “QBVII”, as well as earlier episodes of “The Waltons”. By the middle of the decade, Goldsmith was in his most successful period with a combination of thrillers and prestigious assignments such as “The Wind And The Lion”, “Chinatown”, “The Wild Rovers” and “Papillon”. The late 70’s brought him an Oscar for the avant-garde score to the Richard

¹ Richard Kraft, *Jerry Goldsmith Online Bio* (2008):
<http://www.jerrygoldsmithonline.com/>.

Donner horror film, “The Omen”. This powerful score proved to be critical to the movie’s atmosphere and dramatic effect. His work proved to be one of the most dramatic moments in film music with its mix of chilling choir and beautiful moments that convey the horror of the story.

The decade ended with many softer toned scores for movies such as “The Swarm”, “The Great Train Robbery”, “Alien” and “Star Trek The Motion Picture”. Here Goldsmith was in charge of reinventing an existing franchise and establish a new musical theme, which later became part of the spin-off, “The Next Generation”. In 1995 Goldsmith would write another new theme for another spin-off known as “Star Trek Voyager” and curiously enough, would later reveal that he was approached by Roddenberry, director of the original TV series of “Star Trek”, to write music for the original but was unable due to scheduling.

During the 1980, he took a break from his hectic scoring schedule and took a couple of assignments like the TV miniseries “Masada” which brought him another Emmy award. He also completed the “Omen” trilogy in which he took his music to an even further level of recognition and admiration. Some may regard his further work on the trilogy as of better quality than the first original score, conveying an even more terrifying and beautiful atmosphere to the sequels.

Goldsmith had proved by now to be a true musical chameleon, but it wasn’t until the decade of the 80’s that he produced some of the most action packed scores of his career. “First Blood”, “Rambo First Blood II” as well as the epic score for “Rambo III”. He then worked on the animated movie “The Secret of Nimh” as well as obtaining critically

acclaimed works for “Under Fire, Poltergeist” and the orchestral/electronic hybrid score of “Hoosiers”. The middle of the decade brought him assignments in comedy films such as “Gremlins”, cult hits like “Supergirl”, “The Twilight Zone The Movie”, and “Star Trek V”.

Goldsmith electronic development in his music started in the 60’s with “Freud”, but was now taken further with his work in the sci-fi thriller “Runaway” by using an all-electronic score. His final proper fusion of orchestral and electronics occurred during the 90’s, which is one of the ages where composers could spend lots of time cultivating the technology in music without departing the traditional orchestral world.

He started the decade of the 90’s with the action score for “Total Recall” on which he met director Paul Verhoeven and went on to collaborate in the movie “Basic Instinct”. Goldsmith also worked on the score for “Russia House” whose theme had originally been composed for the cancelled score of “Wall Street”. He also scored the sports drama “Rudy”, further “Star Trek” sequels and action epics such as “Air Force One” and “The Mummy”, as well as more challenging assignments such as “Six Degrees Of Separation” and the critically acclaimed thriller, “LA Confidential”.

He began the next decade working with Paul Verhoeven again for the sci-fi thriller “Hollow Man”, “The Last Castle” and the box office hit “The Sum Of All Fears”. By the time he was scoring “Along Came A Spider”, his health had begun to deteriorate and prevented him from working as much as he once did, but despite this he finished his work for the “Star Trek” franchise. His Final scores were for friends, such as the movie “Timeline” directed

by Richard Donner and “Looney Tunes Back In Action”. Jerry Goldsmith passed away on July 21st 2004 after a long battle against cancer².

Historical Context Of “Alien” (1979)

Science fiction has been known to interpret and express contemporary attitudes and anxieties caused by developments in science and technology. The later part of the 70’s brought a great deal of changes to North American culture. Many technological advances had been made, the feminist movement was at its peak but the world was still immersed in political turmoil. American troops had withdrawn from Vietnam in 1973 but the conflict was still very fresh in the public’s mind. This sociocultural context facilitated the reception of “Alien” and resonates within the audience on a conceptual level.

Fear of the unknown has been used in classic science fiction horror movies since the 1950’s, where movies such as “Invasion Of The Body Snatchers”, “It Came From Outer Space”, all played on America’s fear for their lives being taken over by the threatening and mysterious communist way of life. During the movie’s release in 1979, the Cold War conflict was still active and very real.

Anxieties caused by technology were inherent in an ongoing Nuclear Age, where technological advances in nuclear reactors and their application in favor of society, brought with them an inherent fear of what could go wrong. A recent nuclear meltdown in Pennsylvania in March of 1979 was a clear example of when technology loses control.

² Mauricio Dupuis, *Jerry Goldsmith. Music Scoring for American Movies* (Roma, Italia: Robin Edizioni, 2012), 201.

Much like its conceptual predecessors, “Alien” creates an alternate reality where technological accidents not only happen but are also caused by a Company’s greed by giving little significance to the lives of their crew in favor of capturing an alien species that could be potentially “weaponized” for their own economic benefit.

The Role of Music in “Alien”

Science Fiction has been an interesting area for composers. In general, the music is a blend of post-Romantic and post-Viennese School idioms. These traditions allow composers to depart themselves from the traditional tonal world and incentives exploration and experimentation with new technologies, much as Jerry Goldsmith did on his scores, previous to “Alien”.

As an opening example, we have the Main Theme of the movie, where dissonance is a prominent musical characteristic. Its musical inspiration is a clearly taken from the Second Viennese School and other modernists. Due to the fact that “Alien” is centered around themes that involve life in the future and the fear of the unknown, music must invoke a sense of the extraordinary, the unknown, the abnormal and most of all, the threatening. Unlike other science fiction movies, where the main theme is heavily accentuated by militaristic tones and corresponding heroic impulses, *Alien*’s opening theme promises all the wonder and terror of the unknown. Goldsmith uses Ligeti-like tonal clusters that give way to strings textures that closely resemble white noise with their swarm-like movement. This texture is complemented with percussion that has been processed with Echoplex effects and enriched with clear post-Romantic string motifs, creeping brass chords and tutti

wave-like movements. Conceptually, the use of marked dissonances establishes our encounter with the abnormal and unknown. Strings are constantly building up suspense by means of trilling and swirling. The brass section implies violence when played forte and with flutter tonging; and the winds interpret a soft counterpoint suggesting a passive state. There are often times when dissonance is introduced into the woodwinds perhaps suggesting that our passive state is being open to threats from the unknown.

The setting is of crucial importance because it establishes the mood of the film and contextualizes the content and values of the society that is being threatened by an alien presence; it is also the terrain where this said conflict will occur and will be the site for the introduction of the alien. In order to pictorialize the unfamiliar and the totally alien, composers often rely on a wide variety of musical idioms and gestures that establish the mood and atmosphere of the setting. In the case of “Alien”, Jerry Goldsmith had to figure out what was the sound of space and he had to convey the infinitesimal vastness of it. This is when typical musical devices are employed; the string section is usually scoured in a high register that usually plays ostinato or plays of arpeggios of certain chords. This allows for a very clear difference of pitch which creates the illusion of feeling those higher notes as coming from a place higher in spatial terms, compared to the lower register notes. In other words, we translate the pitch difference into a spatial difference and this allows us to create an image of the previously described vastness of space³.

Alien's soundtrack relies heavily on conceived atonal material to transform and pictorialize alien landscapes. There is some implementation of 12-tone theme that are sometimes

³ Timothy E., Scheurer, *Music and Mythmaking in Film: Genre and the Role of the Composer* (Jefferson, NC: McFarland & Company, Inc., Publishers) 48-79.

augmented with the use of Echoplex effect. On a rhythmic level, the music alternates between 12/8, 15/8 and sometimes 9/8 meters, which further contribute to the distortion effect Goldsmith achieves.

Goldsmith's Vision And The Final Result

Terry Rawlings, veteran sound editor and music editor for Ridley Scott's first film, "The Dualists" was promoted to film editor in "Alien". Rawlings developed a method of placing temporary scores into his working cuts, versions that Ridley Scott would repeatedly see and hear.

Rawlings recalled in 2004 that when it came to "Alien", he temped the film with as much Jerry Goldsmith music as he could since he was scoring the film. His intention with creating a temp score was to set a mood that Goldsmith could elaborate upon, changing the theme, orchestration but keeping in mind the mood that was intended.

His approach could have worked if "Alien" had not cast a director with little experience communicating with composers against a veteran composer who detested temp scores. Jerry Goldsmith had expressed his annoyance by indicating how he thought they were giving him a compliment by using his own music, but he did not like it, he preferred they had used someone else's music.

After principal photography had started on July 5, 1978 at Shepperton Studios in England, Rawlings and Scott decided to change to Bray Studios where miniature-modeling work was being done. There were several rough cuts done to the film, which lasted up to two hours, but it was until late 1978 that Goldsmith finally viewed a shorter 127-minute cut. He is

known for saying how much the movie terrified him and how he had to repeat to himself it was only a movie he was watching.

Goldsmith's prior incursion into terror and suspense had yielded a very direct type of sound. His work for "Omen", while being quite demonic, was appropriately earthly in the use of sonic effects. His approach to "Alien" was very similar to his approach in "Planet Of The Apes", looking for a truly off world sound, implementing his recent experimentation with brass, as he did in the movie "The Swarm" and his work with electronics used in "Logan's Run". Goldsmith also took advantage of John Williams' recent redefinition of music for outer space adventures, and using it as an antithesis for his creation of music for "Alien". His search for new organic sounds led him to settle for the Didgeridoo and the Serpent, which was used in Bernard Herrmann score for "Journey To The Center Of The Earth".

There was also a return to previous sound manipulation techniques used in his score in "Patton" by using the Echoplex effect. In essence, the tape loop machine records a sound and then circulates it past a playback head the desired level of repetition and dissipation. This effect invoked a sense of cloning and insanity as it was applied to an Indian conch to recreate an eerie reverberant swelling that was later known as "the alien effect".

The complexity of blending exotic instruments, Echoplex and other live processing required that Goldsmith be in the mixing booth, hence having Lionel Newman as a conductor for the recording session that would be done in Anvil Studios. Under Newman's baton was the National Philharmonic Orchestra, an orchestra that had just recently begun

scoring films. Recording began on February 20, 1979 and lasted about two days to complete.

On February 24, after the recording were done, Scott and Rawlings ran a working cut of the movie along with the music, and by the end of the day, Goldsmith was asked if he could rewrite five of the cues, including the “Main Title”. The reason was that Scott didn’t think the romantic theme worked for his film. The composer prepared replacement cues over the course of two days and recording had to be scheduled around another booking done at Anvil Studios. The soundtrack was completed over a half-day session on February 27 and a full day one on March 1.

Over the remainder of post-production on “Alien”, Rawlings treated Goldsmith’s score as library music, disregarding intended synchronization points. It is said that Scott’s years directing television commercials had a part to play in this disregard for an overall musical arc. Documentation suggests that “Alien” was shortened by eleven minutes from the version Goldsmith scored. The editing done and suppressed scenes resulted in an inconsistency of rhythm and tone with what had been scored by Goldsmith. In addition to rescoring, some cues were completely dropped, cut or moved around to scenes other than those that were initially intended, and in three sequences, Goldsmith's music from his 1962 score of Freud was retained over his “Alien” compositions. The composer was, as expected, highly displeased with this fact and it was to such an annoying extent that he even got letters commenting on how he was “starting to repeat himself”. To make matters even worse, one of the most blatant alterations was the use of Howard Hanson’s Symphony No. 2 for the film’s end credits. Despite all this “mistreatment” of Jerry Goldsmith’s score, he

later found some creative compensation while preparing his own soundtrack album. This gave listeners a sample of the composer's conceived score and has been cause for debate over the filmmaker's treatment. As a side note, the score with this film was eclipsed by the success of his other scores like "Star Trek: The Motion Picture".

Jerry Goldsmith – Alien (Complete Original Motion Picture Soundtrack)

The North American record label "Intrada", which specializes in film scoring music, realized Jerry Goldsmith's creative compensation in the form of a 2 CD album set, that not only contains Goldsmith's complete original soundtrack, but also the rescored alternate cues, the original 1979 soundtrack and 7 bonus tracks. In order to observe the major differences of both versions, the following tables have been created:

Original Score

Cue Number	Cue Title	Comment	Musical Characteristics
1M2	Main Title	<i>Unused:</i> Originally written to accompany a shot of the commercial towing ship passing over the camera.	Solo trumpet presents theme and a two-note pattern. Lower strings are hinting towards a pulsating rhythm. Characteristic chord that will be shifted in the rescore.

1M3	Hyper Sleep	<i>Unused:</i> Meant to be used for the sequence where the crew is waking up. It was rescored later.	Two note permutations on flute. Sound is processed. String patterns rise and speed up. Oboe takes up flute pattern and trumpet presents theme. Low strings have pulsating rhythm.
2M1	The Landing	Used but re-edited after scoring. Was intended for a shot of the stars that was cut out of the movie.	Successive statement of the theme on trumpet, violin, horn and oboe. Had a very romantic feel to it.
3M1	The Terrain	Used but only a part of it and during the hatchery sequence rather than the walk on the alien planet.	Whole tone repetitions with processed percussion and striking effects on timpani.
3M2	The Craft	Used to follow the crew exploring the stranded ship.	English horn and processed violins. Very similar to “The Terrain”.
4M1	The Passage	Used but once again, just a fragment of it. It is used when the crew is exploring the stranded ship.	Whole tones played by woodwinds and conch, their sound is processed. Strings make brief gestures on highest strings.

4M2	The Skeleton	Used in originally intended scene.	Heavy use of Echoplex. Percussive patterns on strings accompanied by woodwinds playing the theme. Strings build climax through Echoplex.
4M3	A New Face	<i>Unused:</i> Written for a deleted scene right after Kane has the alien parasite attached to his face.	Processed harp with string patterns and echo effect. Said to represent “cloning”. Exotic percussions create pattern and lower strings execute a very somber theme.
5M1	Hanging On	<i>Unused:</i> Intended to accompany the complete sequence where the parasite is analyzed in the laboratory.	Opening with all the exotic instrumentation. Tension is maintained through rhythmic patterns, horn does main theme. Extended techniques on percussion with different kinds of beaters.
6M1	The Lab	Used as originally intended. Hints of Ash knowing more than the rest of the crew.	Brass ensemble with processed percussion through Echoplex. A Heavy sense of mystery.

6M3	Drop Out	<i>Unused:</i> It was written to accompany the search for the missing face hugger.	Opening sustained tone on conch. Patterns with serpent and flutes doing the whole tone statement and sporadic percussion hits to enhance atmosphere.
7M1	Nothing To Say	Used for the famous chest-bursting scene.	Ominous strings with the eerie conch sound. Eventual percussion hits to elaborate on the romantic atmosphere.
7M2	Cat Nip	Used during the cat search sequence. It was edited and implemented differently than originally intended.	Extended piano techniques with mallets on lower piano strings. Variable string lines, which move up and down.
8M1	Here Kitty	Used in film during the sequence where Brett is killed when looking for the cat. It was fragmented and later relabeled as 10M1.	Combination of conch, serpent and extended piano techniques in allusion to the alien attack.

9M1	The Shaft	<i>Unused:</i> Intended to accompany the claustrophobic sequence where Dallas is searching for the alien in the venting system.	Whole tone patterns on tuba and marimba combination. Very atmospheric.
10M1	It's A Droid	Used in film in combination with cue 7M1 first minute. Accompanied the sequence where a keen Ripley unveils Ash's conspiracy.	High strings create incisive dissonances, which are accompanied with woodwind and brass textures underneath.
11M1	Parker's Death	Used in fragments during Parker's death sequence. It was initially scored to another edited version of this scene.	Aggressive brief gestures. Use of Didgeridoo, conch and serpent combined with brass for incisive, percussive high dynamic hits. Seem to emulate the menacing nature of the alien.

11M2	The Eggs	<i>Unused:</i> It was intended to accompany a deleted scene that illustrates the alien creature's life cycle. This scene was recovered in the <i>Director's Cut</i> but scored with "The Skeleton".	Again, heavy use of whole tones with processed strings with the use of Echoplex.
12M1	Sleepy Alien	Used partially. Scored to a longer scene where the alien interrupts Ripley's escape to the shuttle.	Intense patterns on percussion and strings that create various dissonances.
12M2	To Sleep	Used in its entirety and position exactly where intended. It accompanied the sequence where Ripley launches in the escape shuttle.	Use of conch and serpent.

13M1	The Cupboard	Used and intended for the sequence where Ripley discovers the alien hiding inside the escape shuttle.	Brief whole tone gestures, rhythmically complex strings and percussion with staccato brass gestures. There are discrete echoes on lower strings. Changes pattern between strings and woodwinds.
13M2	Out The Door	Used. It accompanied a much longer scene where the alien is still tethered to the shuttle and tried to re-enter through one of the engine ports.	Action type cue with heavy use of tritones and whole tones. There is no heroic brass statement as would be expected of such a scene. Instead, there are very discrete re-statements of the theme.
13M3	End Title	<i>Unused:</i> A majestic finale statement of the main film theme but was later dropped.	Majestic theme statement that reaches a bright climax. Brass tritones evoke a dark sentiment.

Final Release Version

Time	Cue	Comments
00:00:16:00	1M1 - Intro	Additional percussion patterns added here.
00:03:02:10	1M2 - Main Title	Swarm patterns on strings and processed percussion composer the “Alien Effect”. Main chord not used until later in the piece.
00:04:45:19	1M3 – Hyper sleep (rescore version)	Developed theme on woodwinds and suppression of trumpet theme. Last 30 seconds of original cue are dropped.
00:12:52:00	2M1 - The Landing	Fragments of the original cue. Successive statements of the main theme on trumpet, violin, horn, oboe. Last 30 seconds are dropped.
00:23:53:13	3M1 - The Passage	Echoplex conch parts. High string swells and low string patterns produce a menacing atmosphere. Cue is edited and used in other parts of the movie. Last 30 seconds dropped.
00:28:20:05	4M1 - The Skeleton	Return to main theme. Atmosphere enhanced with processed pizzicato. Last 30 seconds are dropped.
00:31:10:04	4M2 - The Craft	Two-note pattern on flute and marimba. It is essentially the same track as “The Terrain” which is used only briefly during the hatchery scene.

00:33:11:12	1M1 - Main Title	Flute theme implemented and used again inside the chamber. It is possible this cue is still part of 4M2 but it is difficult to say do to editing.
00:37:00:16	4M3 - Freud - Charcot's Show	Theme from Jerry Goldsmith's "Freud". The original temp track was conserved instead of using "A New Face" or "Hanging On".
00:39:30:14	4M4 - Freud - Main Theme	Main theme from "Freud". Favored temp track instead of using "Hanging On".
00:42:08:03	5M1 – The Terrain	Additional Echoplex effects on high strings and piano. It was originally scored to accompany scenes of the exterior of the ship that showcase the planet's geography. Instead, very brief sections are used right before Ripley investigates Ash's discoveries about the alien creature.
00:45:30:09	5M2 - Eine Kleine Musik	Mozart. Diegetic presentation of cue. Dallas is listening to this particular piece when he receives a call from Ash, asking him to report to the lab.
00:51:08:02	5M3 - The Landing	Used again but mixed with pieces of Freud and string theme. Ironically, used for the take off of the Nostromo instead of the original intended spot; the landing.
00:57:18:01	6M1 -	Used in a different cut than initially scored for. It accompanies

	Nothing to Say	Kane's funeral in its most opulent chordal section, evoking some romantic material used before. It closes abruptly with a two note processed pattern.
01:00:30:13	6M2 - Catnip	Used only as a fragment of what it was intended for; it starts later and ends sooner than written.
01:07:26:13	6M3 - Here Kitty	Used only as a fragment but at its most interesting sonic point. The use of exotic instruments and the Echoplex effect applied on them, sharply accentuate the scene where the alien eats one of the crewmembers.
01:09:45:00	7M1 - Nothing to Say	Used again to accompany exterior shots of the Nostromo and transition into a scene where Dallas is inquiring Mother about their mission.
01:11:02:18	7M2 - Freud - Desperate Case	Temp track favored over "The Shaft". The whole sequence is elaborated with cuts from different "Freud" cues in order to build up the suspense of the scene where Dallas is trying to corner the alien creature, inside the ventilation shafts. Simple
01:12:42:12	7M3 - Freud - Charcot's Show	themes are repeated on piano and high strings. Sudden chords are attacked in order to create an uneasy atmosphere and tighten the audiences' expectations.
01:14:38:22	7M4 - Freud - Desperate	Low brass and string notes alternated with sudden stops heighten the sequence of events until the creature finally

	Measures	reaches Dallas.
01:21:16:02	8M1 - Freud - Main Theme	Temp track favored over the initial part of “The Droid”.
01:23:10:09	8M2 - The Droid	Its first section is suppressed and further material is used during this brutal attack on Ripley. The cue enters when it is visually evident that Ash is indeed an android. Only a very high dynamic fragment is used for this sequence.
01:31:26:15	8M3	Processed Harp recording, possibly originating from additionally recorded material.
01:32:47:01	8M4 - Parker’s Death	Used to accommodate the menacing didgeridoo, conch, serpent and saxophone textures. The sequence alternates between shots of Lambert and shots of Ripley.
01:37:20:04	9M1 - Sleepy Alien	Cue is edited and accommodated to accompany brief instances of the alien creature interacting with the cat. It then briefly cut to Ripley trying to disengage the self-destruct mechanism of the ship.
01:43:50:11	9M2 - To Sleep	This is one of the original cues that were used just as recorded. The exotic instrumentation makes its eventual appearances with sparse statements of the main theme, retaining an incredibly

		romantic air, combined by the characteristic uneven feeling of the tritones used for the main theme.
01:46:45:01	9M3 - The Cupboard	Entrance of the serpent in order to emulate the incredible menacing nature of the alien. It is actually fragmented into stingers that are intelligently used to underline the scary and abrupt moment of the scene. It is one of the few moments where the alien creature is shown in greater detail.
01:51:47:06	9M4 - Out The Door	A heavy action like oriented cue with exotic instrumentation. It is fragmented and used only partially to accompany the scene where the alien creature attempts to reenter the ship through an engine shaft.
01:53:45:17	10M1 - Symphony no. 2	Howard Hanson's second symphony is used in favor of Jerry Goldsmith's end credit music.

After having the opportunity of listening to both the original Jerry Goldsmith score, and compare it Ridley Scott's final music editing for his Director's Cut of the movie, it is apparent that such decisions were not taken lightly and a lot of thought had gone into the selection and shifting around of cues.

Conclusions

Movies intend to entertain and move audiences in order to attract them to this creative epitome we call a finished movie. During 1979, “Alien” was following the success of “Star Wars” in 1977, and movies like “Jaws”. This was an indication that mainstream audiences were definitely interested in movies that went beyond the typical “slasher” film, allowing “Alien” to cash in on the fact that it was based around a fictional universe, with characters that were easy to identify with due to their blue-collar nature. Also, not being specific as to what year the events in the movie take place on, made it easier for audiences to assume it was in a not so distant future, allowing them to create an even more convincing bond with the whole “Alien” universe.

On a commercial level, its famous tagline “In space no one can hear you scream” had a very good effect in detailing its true nature of being a horror movie based in space and this set it apart. As previously mentioned, science fiction horror films provide a threat that comes from the unknown, but in “Alien” there are many elements borrowed from other horror films such as “Psycho” where the use of shadows is a vital part of creating this uneasy aura that frightens and enriches the audiences’ experience. Of course, this approach is not limited to the visual aspect of the film, but also to the sonic aspect of it.

The music that was to be implemented in the film had to provide an exhilarating feeling that would be easily manipulated with in order to increase the “scare factor” of the film. Jerry Goldsmith’s music is known for an ominous instrumentation, which would be able to provide lush romantic moments that he could easily contrast with his incredibly interesting use of exotic instruments and audio processing effects that would recreate alien auras and

worlds. With such versatile musical colors, would also come a very solid narrative and musical arc, and in a movie where you want to scare audiences, this narrative arc would sometimes not be suitable. Rawlins, as a music editor, knew the insides and outs of the movie and he also knew exactly what Ridley Scott would need and want in order to achieve his vision. So it comes as no surprise that various original cues from the original soundtrack were suppressed. It still is very curious how tracks from “Freud” were used when they could have requested the composer to create something appropriate. In retrospect, it is things like these that make it evident that there was not a good level of communication between the composer and the director. In the end, it is in favor of the conjunction of music and film that both the composer and the director should communicate effectively and thoroughly. It is known that this was not the case during the creation of the score, and despite the immense talent of both creators, this was an evident flaw that led to future controversies over the score. Fortunately, we have the opportunity of listening to the original intended score for “Alien”, something that cannot be said about almost none of the movies pertaining to our contemporary Hollywood catalogue.

Despite Jerry Goldsmith’s masterful interpretation of such a complex and interesting pioneering film of the genre, it was Ridley Scott’s vision -from the very start of the creation of the movie- that would prevail. It is of utmost importance that we as composers understand that despite all the hardships that come with composing the best score we can for a picture, it is the director’s vision, which we serve. And as a creative that is under the service of another mind, we must embrace the fact that our music may serve more than one purpose. “Alien” is full of examples of cues being used in other scenes, other than the ones they were intended with. We must make sure that when creating narrative arcs with music,

these should be as close as to what has been requested of us. In the end, the finalized product will almost always be altered to serve the best interest of the studios.

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