THE
H.R.GIGER
DVD
A deepside production

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Written by David Jahn.
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Welcome to the world called H. R. Giger. Let yourselves be captured by bizarre landscapes to the realm of biomechanoids and aliens, sexomechanic constructions and devilish beasts, where you lose the sense of time and space.

Ahead of you, there are three hours of unique screen shots from privacy and the world this Swiss surrealistic artist created, digitally processed and animated collages of his paintings that cover all the important periods of his work. All this comes along with suggestive film music and many text and photographic contributions of his surrounding.

*The H. R. Giger DVD* takes advantage of all the means this medium provides, such as: perfect picture, surround sound, interactive menu and huge amount of data material.

The DVD is designated for the vast audience varying from the biggest fans of Giger through more demanding scholars of art to ordinary freak, who just want to have some great fun.

*The H. R. Giger DVD* is for sure a very original and timeless document that should not be missing in any collection...
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I. FILM
BIOGRAPHY

First part of H.R. Giger DVD is biography of author. Three to four minutes introduction with pictures and short scenes will be accompanied by subtitles and spoken word.

H. R. GIGER

H. R. Giger is recognized as one of the world’s foremost artists of Fantastic Realism. Born in 1940 in Chur, Switzerland, he studied architecture and industrial design at the School of Applied Arts. By 1964 he was producing his first artworks, mostly ink drawings and a few oils, leading to his first solo exhibition in 1966, followed by the publication and world-wide distribution of his first poster edition in 1969. Shortly after, he discovered the airbrush and his own signature, freehand style, and created his most well known works, the Biomechanical dreamscape paintings such as The Spell and the Passage Temple series, which formed the cornerstone of his fame.

Giger’s 3rd and most famous book, “Necronomicon”, published in 1977, served as the visual inspiration for director Ridley Scott’s blockbuster movie Alien, Giger’s first film assignment, earning him the 1980 Oscar for the Best Achievement in Visual Effects, for his designs of the film’s title character and its otherworldly environment.

Giger’s album covers for Debbie Harry and the band ELP were voted among the 100 best in music history in a survey of rock journalists. Throughout his career, Giger also worked in sculpture and, in 1988, created his first total environment, the Tokyo Giger Bar, now gone, and in 1992 a second Giger Bar in Chur.

In 1998, The Museum H. R. Giger was inaugurated in the medieval Chateau St. Germain, in the historic, walled city of Gruyeres. As the permanent home to many of Giger’s most prominent works, the museum houses the largest and most impressive collection of the artist’s paintings and sculptures, furniture and film designs, dating from the early 1960’s until the present day. Displayed on the museum’s top floor is Giger’s own private art collection, and the Museum Gallery where, on a rotating basis, Giger curates one-man shows for other artists.

The adjoining new H. R. Giger Museum Bar was officially opened on April 12, this year, as a part of the museum complex. Giger’s designs for the bar emphasizes the pre-existing Gothic architecture of the 400 year old space. The giant skeletal arches covering the vaulted ceiling, together with the bar’s fantastic stony furniture, evoke the building’s original medieval character and give the space a church-like feeling.

Giger continues to live in Zurich with his life-partner Carmen Scheifele, creating new sculptures, planning upcoming exhibitions, preparing concept sketches for a Swiss film and working on the realization of his own film project, The Mystery of San Gottardo.
The Train Ride

Winter Garden / Zürich
Exterior / Night
The action of the first chapter takes part in the garden of Giger’s house in Zurich. Over many years the artist has created a bizarre and fantastic world, which maps the development of his artwork. Many of the pieces, that made the artist famous, are slowly being overgrown by wild vegetation and becoming an integral part of this extremely esoteric garden. You can get on a special two-seater train have a ride through this “garden gallery” to get a good overall impression. Your guide will be the absolute best – Mr. H. R. Giger himself.

Driving the steam engine he built himself, he leads us through his dynamic world. The whole scene takes part at night and it looks like your worst nightmare. Everything around is in a thick fog, only fire-flames provide light. As a result of several cuts we visit various areas that are hidden in his house and garden. Finally we return to the trail and continue the wild ride.

As the interview with Giger progresses, we explore themes such as the artist’s nightmares, the connection between the movie Spezies and his scary train, women, sex, violence and death. In the end we have a chance to see his atelier, where, possibly, we can watch him working. The first chapter finishes off as the train rides by a huge fountain illuminated with burning torches.
SHOT NO. 1

The camera is shooting the gate (see photo). We can see the opening heading THE TRAIN RIDE.

The gate suddenly swings wide open and the heading is chipped away. Heavy music starts to play. H. R. Giger is riding into the shot with dark glasses on his nose and a very angry look in his face. He is riding his train right into the camera. The camera is shooting his head in detail when the shot is over.
SHOT NO. 2

The camera shoots the passing train from the side. The shot continues as the train is passing over a rusty bridge.

SHOT NO. 3

The wheels of the train are spinning fast and we are able to see the wildly flickering mechanism.
**SHOT NO. 4**

The camera shoots a detail of Giger’s glasses that are reflecting a horrific image of white deadly skulls.

![Sketch of glasses and skulls](image1.png)

**SHOT NO. 5**

The train is moving very fast through the shot. Suddenly we are at the *Baby wall* (see photo). The music becomes quieter. The camera is slowly moving across the small baby’s heads, just as if it were flying over some bizarre landscape. From a distance we begin to be able to hear a train coming closer...

![Sketch of baby heads](image2.png)
SHOT NO. 6A

The camera is behind Giger on the train and it is following the ride over his shoulders. From a distance, a shining object is coming closer and closer to us – it is a TV screen, on which the shot vehemently stops.

SHOT NO. 6B – 1ST INTERVIEW WITH H. R. GIGER

The camera is statically shooting the TV screen there is heavy interference and the picture is poor, you can discern green subtitles (as in the film *Alien*). The interview with Giger seems to be taking place on a different planet. Giger suddenly appears with his black sunglasses, and starts talking about his worst nightmares and also about the connection between his garden and movie *Species*. Theme and substance come along with subtitles. The “signal” is becoming very weak, so the interview finishes via TV transmission interruption.
SHOT NO. 7

We see an entry to a rough green tunnel (see photo). From the left side the train appears and a little while later it disappears into the tunnel.
**SHOT NO. 8**

We are inside the black tunnel and we can see the train just as it is entering the tunnel. The train is coming right after us. The train passes by very close to us, and disappears in the darkness of the tunnel...

![Image of a train entering a tunnel](image)

**SHOT NO. 9 – ANIMATION**

We are “riding” through some of the artist’s erotically themed paintings, and it seems to us as if we are in a wet dream. We can hear women screaming, and noises that remind us of sexual intercourse. The entire scene is veiled in darkness we can only hear the echo of screams and noises. The oval shaped exit of the tunnel is coming towards us far from a distance. The shining light brings us out of tunnel...
SHOT NO. 10A – ANIMATION – 2ND INTERVIEW WITH H. R. GIGER

Everything around becomes silent, we are in a white vacuum (similar to Matrix). Giger materializes sitting in Harkonnen’s chair (see picture) from out of black clouds. The camera approaches a more detailed shot. On the left side of the screen appears a title: Interview topic. Giger will be talking about his relationship to women in his private life, later he opens the subject of sex, violence, and death in his paintings (entire interview is subtitled).

SHOT NO. 10B

The interview ends with keyword “death” and the camera focuses on a black scull on the Harkonnen chair. The whole scene turns negative, so the black scull becomes white – it is the same scull that appeared on Giger’s sunglasses on shot no. 4.
SHOT NO. 11

We are back on the rails. The camera is slowly withdrawing from Giger’s glasses. We can see him crashing into the shot. The camera swiftly pans to the side along with Giger and is refocusing onto an object in the garden.
SHOT NO. 12

The camera follows the train from a distance through some trees. The train is illuminated by firelight, so we are only able to see black shapes and shadows. The shot finishes on an “alligator” hung up on a rusty gate. Out of nowhere, the train suddenly rides through the gate passing the camera very close.

SHOT NO. 13

We are in a dark room (see photo) full of paintings, books, etc. The train is arriving at the room from the outside. Giger stops the train right in front of the camera and gets off the train. By waving his hand, he indicates us to follow him and disappears behind the door.
SHOT NO. 14 – 3RD INTERVIEW WITH H. R. GIGER

We are browsing through the artist’s atelier. The tables there are covered with dried clay and there are a few sculptures on the floor. The center of his atelier is taken up with an unfinished clay model. Giger enters the room and starts talking about his current work, techniques he has been using, and so on...

SHOT NO. 15

Giger is standing by the unfinished clay-model form previously described, and he is talking about his atelier. Few last words he says, turn our attention back to the theme of Zodiac – a fountain dominating his garden. The camera passes him by, and refocuses on the wall of his room. It is a detail of shot no. 16.
SHOT NO. 16

The camera is shooting a road crossing from above (see photo). Suddenly the train is passing. The camera is following the train. We see the train disappearing behind the fountain. The screen ends with a wide angle shot of the entire fountain – *the Zodiac* – illuminated by torches and spinning fast. The camera slowly withdraws, the *Zodiac* starts to disappear, and more flames add to the fire. The entire scene is swallowed up by fire.
The central focus of this chapter is without doubt the fountain *Zodiac* that dominates Giger’s garden. *Zodiac* means astrological birth-signs, that explain the meaning of every single part that makes it up. Thanks to computer animation and taking advantage of the interactive system we can examine each individual part of the fountain more closely.

The interactive system will make it possible to read astrological texts by Carmen Scheifele, Giger’s life-partner. Also, through each of the *Zodiac* signs, we get to know other personalities, who have influenced Giger’s life. Each window will contain sketches of the selected sculpture, interviews or other information. Giger, will be talking about the *Zodiac-fountain* under the sign of Aquarius.
Shot No. 1 – Animation

Blackout of the shot no. 16 from the previous chapter, and a flaming title The Zodiac pops onto the screen. Falling water is starting to get mixed up with black screen background. In the beginning, it is just a tiny stream that later grows into a huge waterfall and the flaming title is extinguished.
SHOT NO. 2

The camera is slowly withdrawing from the falling water. We see the sculpture of the Zodiac standing on a strong structured stand (see photo) on which the water continues to flow down to lower stages of the fountain. Camera slowly spins around the sculpture and terminates screenshot at frontal entity.
SHOT NO. 3 (1 – 12)

The camera slowly revolves around the fountain (see horizontal projection plans). The camera then focuses on separate parts of the integrated sculpture, which are being scanned for a later, more detailed, examination. A title appears (the name of the Zodiac sign). The procedure is repeated for each of the eleven remaining sculptures.
SHOT NO. 4

The camera is slowly ascending the sculpture and is being covered in water as a result. It stops with a detailed shot of the Zodiac’s head.

SHOT NO. 5

The camera is shooting the fountain and its closest surroundings from above.
SHOT NO. 5 – ANIMATION – INTERACTIVE MENU

In this part of Chapter II, we present the interactive menu. We have the opportunity to submit the artists work to a much more detailed examination. By clicking on separate sculptures, we can examine the Zodiac signs more carefully, we will also be able to meet people born under the selected Zodiac sign / sculpture. There is a short section of text to explain the personalities and their relationship to the artist. For some of them, this is brief, for others, we have prepared interviews focusing mainly on their relationships with Giger. Each of the Zodiac signs has it's own astrological definition.

By clicking on the icon “back to movie” we reach back the shot no. 6 where we are at the end of third part.
## List of Personalities Born in Particular Zodiac Sign

1. **Aries / Mars**
   - Max Ernst (1891–1976), D / F, surrealist painter
   - Alfred Kubin (1877–1959), CZ, expressionist illustrator
   - Bruno Weber (1931), CH, sculptor – interview

2. **Taurus / Venus**
   - Salvador Dalí (1904–1989), SP, surrealist painter
   - George Lucas, USA, scriptwriter and director – interview
   - Mikhail Bulgakov (1891–1940), RUS, writer
   - Albrecht Dürrer (1471–1528), D, renaissance painter

3. **Gemini / Mercury**
   - Marquis de Sade (1740–1814), F, writer
   - Egon Schiele (1890–1918), A, expressionist painter
   - Antonio Gaudí (1852–1926), SP, art noveau architect
   - Film material: Steafan Stucki.

4. **Cancer / Moon**
   - Franz Kafka (1883–1924), CZ, writer
   - Jeanne d’Arc, F
   - Gustav Klimt (1862–1918), A, painter and illustrator
   - Stanley Kubrick (1928–1999), USA, director

5. **Leo / Sun**
   - Alfred Hitchcock (1899–1980), USA, s. writer & director – interview
   - Charles Bukowski (1920–1994), USA, writer
   - Howard Phillips Lovecraft (1890–1937), UK, writer
   - Ray Bradbury (1920), USA, writer – interview

6. **Virgo / Mercury**
   - Jean-Pierre Jeunet (1953), F, scriptwriter and director – interview
   - Sibylle Reppert, F, painter – interview
   - Carmen Schiefel, SP / CH, Giger's spouse and director of Museum of Gruyeres – interview.
The interview will be shot in the H.R. Giger Museum in Saint Germain – Gruyeres. Carmen will be talking about her relationship to Giger, and about her work at the Museum.
   - Herbert George Wells (1866–1946), UK, writer, journalist and historian
   - Stephen King (1947), USA, writer – interview
   - Leonard Cohen (1934), CAN, composer, poet and writer – interview

7. **Libra / Venus**
   - Anne Rice, USA, writer – interview
   - Oscar Wilde (1854–1900), IR, writer
   - Dr. Timothy Leary (1920–1996), USA, beat revolutionist, writer
   - Leary talks about Giger and explains, beside other things, the significance of Giger on the world-wide scene. Materials are from film archives of James Cowan.
   - Pablo Ruiz Picasso (1881–1973), SP, painter
   - Arnold Böcklin (1827–1901), CH, symbolism painter
   - Clive Barker, writer – interview. Barker talks about Giger’s artwork influence on his own work as a writer. Materials are from film archives of James Cowan.
   - Friedrich Kuhn (1926), CH, artist

8. **Scorpio / Pluto**
   - Bram Stoker (1847–1912), IR, writer
   - Fyodor Michailowitsch Dostoevski (1821–1881), RUS, writer
   - Terry Gilliam (1940), UK, scriptwriter, director and artist – interview
   - Interview about relationship of visual arts and film arts.
   - Krzysztof Penderecki (1933), PL, composer – interview

9. **Sagittarius / Jupiter**
   - Mark Twain (1835–1910), USA, writer
   - Ridley Scott (1937), UK, director – interview. Scott talks about his cooperation with Giger on the movie Alien. Materials are from the film archives of James Cowan.
   - Arthur C. Clarke (1917), UK, writer – interview
   - Edward Munch (1863–1944), NOR, painter

10. **Capricorn / Saturn**
    - J. R. R. Tolkien (1892–1973), UK / SA, writer
    - Edgar Alan Poe (1809–1849), USA, writer
    - Gustav Meyrink (1868–1932), D, writer
    - David Lynch (1946), USA, director – interview
    - Isaac Asimov (1920–1992), RUS / USA, writer

11. **Aquarius / Uranus**
    - H. R. Giger (1940), CH, artist – interview. The interview will be shot in the living room of Giger’s house in Zurich. Giger will be sitting in a steel Harkonnen chair during this interview surrounded by his paintings and sculptures. The topic of this interview will be mainly Giger’s character in relation to astrology, later we will also open the topic of Giger’s relationship to his parents, in other words, about his childhood. At the end of this interview, Giger will tell us something about the Zodiac
    - Joris Karl Huysmans (1848–1907), F, writer and critic
    - Jules Verne (1828–1905), F, writer
    - Ernst Fuchs (1930), A, painter, architect and visionary – interview.
The interview could be filmed in his atelier in Vienna. It is the matter of compromise, however. The interview could regard religion, and Fuchs opinion of Giger as a painter and as a friend.
    - William S. Burroughs (1914–1997), USA, writer.

12. **Pisces / Neptune**
    - Savien Cyrano de Bergerac (1619–1655), F, soldier, satirist & dramatist
    - Douglas Adams (1952), UK, writer – interview
    - Hans Bellmer (1902–1975), D / F, surrealist
    - Claude Sandoc (1946), CH, painter – interview
SHOT NO. 6

We are looking through a glass door (see photo), which leads from the kitchen to the garden. Giger opens the door for us, and invites us to follow him into the garden. We can see Giger walking through the garden, and on the way there, we see some of his art pieces (see photos).
SHOT NO. 7

We finally reach a secret entrance. Giger pulls off the cover obscuring the entrance and the camera slowly dissapears inside and starts to descend underground we arrive at a narrow tunnel, and enter it. There is very little space around us, and everything is covered in spiders (the camera is shooting a spider and its web in detail). In the middle of this tunnel, there is an illuminated cave out of which the tunnel continues further. The screen shot rolls on faster and faster as if it seems as though we've been shot from the barrel of a gun. At that exact moment, we clearly hear a gun shot. The camera shot finishes inside a black hole. A short animated introduction to Part IV begins (see Chapter III).
The H. R. Giger Museum

Musem H. R. Giger / Gruyeres
Interior / Exterior / Day / Night
In Chapter III we have the chance to become visitors of the Giger museum in Gruyeres, Switzerland. This is the place where Giger, a few years ago, had auctioned off his castle, which has now become his own art museum. During our tour through the museum, we’ll meet various guides.

The museum itself will be presented to us by the first of our guides – the actor Lance Henriksen from the movie *Alien*. After finishing the areas in which the *Alien* collections are kept and the *Red Room* collection which includes erotic drawings, we will be guided through the *Spell Room* where our new guide Etienne Chaton, a famous art historian, will be holding a discussion on the theme of Giger’s most important and most famous works of the air-brushing period and it’s symbolism.

On the next floor of the museum, we visit a room with a collection named *New York City*. All the paintings are digitally processed with 3D animations, which allows us to fly through them and to finally arrive in the real city.

Giger’s influence on American society and the art scene in general will be discussed by his manager Leslie Barany and many other important artists.

Stanislav Grof, a world famous doctor and psychiatrist, will be talking to us in the *Harkonnen Room* in order to share his opinions regarding psychology, spiritualism and mysticism as related to Giger’s art.

Our visit of the H. R. Giger museum finishes on the last floor, where Giger will be presented as a passionate piano player, he will play us one of his favorite pieces, and will also explain his relationship to music before guiding us through his private collection.
SHOT NO. 1 – ANIMATION

Into the darkness we hear sounds of guns penetrating, and a little bit later the scene dissolves into the Birthmachine. Based on animation, the mechanism works and the weapon is shooting bullets. We are chasing one of them as it is shot in the air and later jammed into the title The H. R. Giger Museum.
**SHOT NO. 2**

The previously displayed shot penetrates into an aluminum sculpture (see photo) that is on the wall right in front of the museum. The camera slowly pans to the left side, where we see the entrance. The camera moves out to shoot a half entry. Our guide (Lance Henrikson) steps into the screen-shot and after a few introductory sentences we are invited to visit the museum.

**SHOT NO. 3**

Sound effects are heard as Henriksen opens the main entrance door. Music joins the sound effects giving us the impression that we are entering a secret room…
SHOT NO. 4 – ALIEN

Suddenly we find ourselves in front of the Alien head (see photo). The camera slowly zooms out. Henriksen, who we are now able to see right next to the space monster, starts talking about the movie Alien, he explains how Giger came to receive an Oscar-Award. He will also tell us about his role in the film, and about his relationship to Giger’s art.
SHOT NO. 5

We see paintings made for the Aliens-movie on the wall. As we slowly pass them by thru the long narrow room, we hear the guides voice, with subtitles that appear to be fixed to the wall.

SHOT NO. 6

Henriksen, standing next to the painting Alien Monster, finishes his commentary and introduces the next subject.

SHOT NO. 7

The “Alien-monster” is hanging from the room's ceiling (see photo).

SHOT NO. 8 – THE RED ROOM

We let the guide to walk us to the front of The Red Room where he partially opens a drop curtain leading into the next part of the gallery. The camera floats into the room that is bathed in red light. The screen is covered with the title The Red Room.
SHOT NO. 9 – ANIMATION

Animated drawings with erotic themes. This part excludes commentary but music and sound effects provide the background. The paintings are flying into the screenshot by themselves as if they were recovered from the walls by invisible hands. The animated collage fades into darkness.

SHOT NO. 10 – THE SPELL ROOM

The next part of our visit starts off with a commentary but the screen stays black as it was in the last shot. The darkness fades away to reveal THE SPELL ROOM (see photo). The title disappears as soon the art-historian Etienne Chanton enters the screen shot. The camera is statically shooting Chanton as he is standing in front of the spell painting and having his speech in French. Accompanied by gentle music, he explains the cabalistic symbolism in Giger's art.

SHOT NO. 11

The hands of Chanton are flickering around the screen shot. The camera is refocusing from his hands to details of the painting and vice versa.

SHOT NO. 12

The art-historian's passion for Giger's work is evident just from his facial expressions. The camera pans from his face to a detail on the painting.
SHOT NO. 13

The art-historian is finishing his lecture with a polemic about his personal relationship to Giger. Thanks to a film trick, a red curtain falls into the screen. We hear applause and the lights go out. The screen shot ends in darkness.

SHOT NO. 14 – NEW YORK CITY

We are on a staircase that leads us to the next floor. From a distance we can discern city sounds getting louder. We enter a room with many paintings on its walls. In the middle of the room there is the title NEW YORK CITY suspended in the air. The camera is slowly passing through the title and finishes focused on one of the last paintings in the back of the room.
SHOT NO. 15 – ANIMATION

We hear the narrator speaking about Giger’s time in New York. We’re flying across the paintings of N.Y.C. (see slide-show). Suddenly we land in the real city among the skyscrapers.

SHOT NO. 16 – REPORT FROM NEW YORK

The camera is positioned on the pavement it’s shooting the skyscraper from the bottom to the top, which is disappearing into clouds. We are focusing on a window of one of the top floors.
Leslie Barany (Giger’s agent) is sitting in an armchair in his office and is discussing Giger’s influence on the American culture, about exhibitions, etc. Following are some interviews with personalities such as: Debbie Harry and Chris Stein (Blondie), Reverend Steven Leiba (artist and occultist), Jello Biafra (member of punk-legend Dead Kennedies), Joe Coleman (painter), Jonathan Davies (member of nu-metal band Korn), and many others.
SHOT NO. 18

The camera is shooting the painting N.Y.C. hung up on the wall-blackout. This is the end of the New York City report.
SHOT NO. 19A – STANISLAV GROF

We see the Harkonnen’s table behind which Stanislav Grof is sitting. Title appears. He addresses the audience: “Dear Ladies and Gentlemen...” and starts with his lecture (Grof will be speaking English). His lecture will not be accompanied by music. He will sophistically explain the historical, spiritual and mystical significance of Giger’s works of art. Subtitles pass over the table (just like in the Star Wars).

SHOT NO. 19B – ANIMATION

Throughout Mr. Grof’s lecture the camera slowly pans onto a big mirror that is hanging on the wall behind the desk. In the mirror we can see images regarding the lecture.

SHOT NO. 20

We are, once again, back on the static shot of Mr. Grof, who is slowly finishing his lecture with a personal remark to Giger himself. Suddenly we hear a piano playing Boogie.

SHOT NO. 21

The camera zooms back on the mirror (this time it’s a little bit faster than before) and we are progressing to another part of this chapter.
SHOT NO. 22 – H. R. Giger’s private collection

Giger is sitting behind the piano and keeps playing his favorite song. The title Giger’s private collection appears. The title fades out and Giger finishes his song and starts talking about his relationship to music, in particular about Miles Davis.

SHOT NO. 23

Giger rises from the piano and moves to show us his private collection of paintings. The camera follows him. This whole scene takes part without any cuts if possible.

SHOT NO. 24

We are facing a painting that Giger created together with C. Sandoz and H. Weinberger. After saying few words about this painting, some original footage is played to illustrate this period (see video).
SHOT NO. 25

Giger is standing by the staircase, he heartily thanks to all the viewers for joining the tour and walks down the stairs. The camera pans left to a window and slowly enters it.
SHOT NO. 26 – BALLOON

We see the window from the outside. We slowly distance from the window and end-up screen shot with a panoramic view of the castle and the setting sun. This is the end of Chapter III.
The Giger Bar

Giger Bar / Saint Germain / Gruyeres
Interior / Night
Chapter IV will be dedicated to Giger’s real fans: Fanatics of the biomechanical style, who have some of Giger’s paintings or even Giger himself tattooed on their body’s. Giger’s style also comes hand in hand with music (hard rock, nu-metal, gothic rock, etc.), motor-biker clubs such as the Hell’s Angels, or esoteric witches and wizzards with knowledge of the occult.

The recently opened *Giger Bar* is entirely furnished and designed by Giger. There will be open interviews with many of the representatives of this scene; tattoo artists and their models, musicians, bikers and many others. The thread running through the interviews will be the magic drink absinth. Absinth will influence the mood of the interviews and set the rhythm, it will bring them to the border of a psychedelic experience. The interviews will be moving continuously from one to another just as if we were going from one place to another chatting with friends. As a coincidence, we will also meet Giger’s girlfriend Carmen, who will be explaining her work and her relationship to Giger. The end of this Chapter and the entire documentary, will be explained through a symbolic toast of H. R. Giger and his audience with some strange beverage.
SHOT NO. 1

The end of the previous chapter is left with the sky in such a way that the clouds all trace the shape of a rib skeleton (arch of the bar – see photos) and a title THE GIGER BAR appears. The screen shot is slowly descending. There are two sexy barmaids with tattoos behind the bar. We see a hand ordering a shot of Absinth. At the time, a chair spins around, and a fat biker sets off the first interview. It is the head of the Swiss Hell's Angels. The entire scene is accompanied by rock music and bar bustle.
SHOT NO. 2

Close to the end of the first interview we hear someone taunting the biker, he turns around to see who it is that’s insulting him. The camera pans aside and we see a group of young artists shouting over the top of one another in order to explain when and where they first saw Giger’s paintings and the way in which they were inspired by them to start making art and so on. These guys are all smoking and drinking absinth, they keep shouting until they hear some girls calling them from the next table. The girls want to have a drink from the absinth bottle so the bottle’s passed. The camera passes onto the next shot in order to start the next interview.

SHOT NO. 3

During the interviews, the camera focuses on various details in the bar (see photos). At this moment it seems as if we are starting to lose all sense of space and time, the bar music and bar bustle seem very far away.

SHOT NO. 4

Suddenly we are back at bar, in one corner there is a person sitting in a chair, who wants to show us something. The camera quickly zooms on him. He is an artist, who specializes in tattoos influenced by Giger. He’s got Giger tattooed on his shoulder himself. He will be talking about his passion and admiration of Giger.

SHOT NO. 5 – CARMEN

Now the focus is on a woman sitting at a table close to a window. The woman is Carmen Scheifele, Giger’s girlfriend and manager of the museum. The title CARMEN comes up. The camera stays far in the distance just zooming in on Carmen. We will discuss the museum, and the exhibitions that Carmen and Giger have organized as well as their personal relationship as lovers.
SHOT NO. 6

We are watching the barmaid who is cleaning a glass. Suddenly Giger enters the room and he is heading straight to the bar. The barmaid automatically gives him a glass and starts pouring something white into it. The whole place goes quiet, and everybody turns around asking themselves: “What the hell? He’s drinking milk?” Giger says nothing; he raises the glass, makes a gesture and toasts the audience. He places the glass back in front of the barmaid and leaves. The camera focuses on the glass, zooms in, and we see a little black alien tail shaking in the glass. The screenshot finishes here and the title THE END comes up. During the credits at the end, the alien’s tail keeps swimming. This is both the end of Chapter IV and the whole movie.
THE END
Photo Appendix
CHAPTER I / THE TRAIN RIDE

Shot No. 1

Shot No. 1b

Shot No. 1c

Shot No. 2

Shot No. 5

Shot No. 6a

Shot No. 6b

Shot No. 7
CHAPTER II / THE ZODIAK

Shot No. 2

Shot No. 4

Shot No. 6

Shot No. 6b

Shot No. 6c

Shot No. 6d
CHAPTER III / THE H. R. GIGER MUSEUM

Shot No. 2

Shot No. 2b

Shot No. 4

Shot No. 4b

Shot No. 7

Shot No. 10

Shot No. 11

Shot No. 19
CHAPTER III / THE H. R. GIGER MUSEUM

Shot No. 22

Shot No. 24

Shot No. 26

Shot No. 26b
CHAPTER IV / THE GIGER BAR

Shot No. 1

Shot No. 3

Shot No. 4

Shot No. 5

Shot No. 6
II. Art in Motion

Slide Show
The second part of the H. R. Giger DVD will be a real adventure for all Giger-fans. All those who have met Gigers art in books or at exhibitions, know what we’re talking about. Surrealistic paintings often hide dimensions, which the viewer becomes aware of after a while and sometimes very unexpectedly.

It’s the first time we will be able to see Gigers paintings processed digitally in high quality, together with original film-music and surround sound (dolby digital 5.1).

Seven image collages, where will be used over 200 diapositives, which cover the most important periods of his work.

Each of the seven collages will be presented in an abstract story, which will tell us more about the periods of life Giger was going thru.

For example:

*Atomic children* will be a collage made out of forty paintings from the years between 1966 to 1968. In this period the first biomechanoids and other typical motifs Giger created with ink, come to surface.

Collages on DVD:
Atomic Children, The Spell, Triptych, Erotomechanics, New York City, Passagen, Victoria, Assuan, Illuminatus
The Spell
New York City
Passagen
Victoria
Illuminatus
III. Bonus Material
The third part of the Giger DVD contains a lot of interesting extra material which Giger fans will previously have not had the chance to see. The bonus material created especially for this DVD are: a short film which Giger made together with Jean Jacques Wittmer in the 70’s and an animated cartoon. We will also be able to watch the trailers for movies such as Alien, Spezies and Poltergeist, we will take a look into the private photo album of Giger that covers sixty years of his life, and the final surprise is his unfinished screen play The Mistery of San Gottardo which will “live” for two short stories.

The material selection of this documentary is only limited to the capacity of the DVD medium and the royalty rights to each part of the documentary.

BONUS MATERIAL

The Mistery of San Gottardo

Although this screenplay was never completed, we offer two short stories on the DVD. Together with the scriptwriter, we will bring to life two three-minute episodes that are a combination of cartoon and puppet animated film. In the first one, a lady orders a biomechanic erotic escort service to her hotel room and in the second one hosts a fight of dangerous-breed dogs and a biomechanoid creature.

Armbeindas, animated cartoon based on drawings by H. R. Giger
Giger’s Necronomicon (1975), film about Giger’s work by J. Wittmer and Giger
Giger’s second Celebration of the four (1977), by J.Wittmer and H. R. Giger
Tagtraum (1973), color-movie about the psychedelic meeting of the three artists C. Sandoz, W. Wegmuller and H. R. Giger by J. Wittmer
Swissmade, film about Giger’s designs
Levi Strauss (2003), unreleased commercial clip with Giger’s design
Giger’s private photo album
Links to H. R. Giger’s websites