



Ridley Scott Blade Runnerblade Runner

Don Shay



Ridley Scott Blade Runnerblade Runner:

Ridley Scott's Blade runner Frank Schnelle,1994 *Retrofitting Blade Runner* Judith Kerman,1991 This book of essays looks at the multitude of texts and influences which converge in Ridley Scott s film Blade Runner especially the film s relationship to its source novel Philip K Dick s Do Androids Dream of Electric Sheep The film s implications as a thought experiment provide a starting point for important thinking about the moral issues implicit in a hypertechnological society Yet its importance in the history of science fiction and science fiction film rests equally on it mythically and psychologically resonant creation of compelling characters and an exciting story within a credible science fiction setting These essays consider political moral and technological issues raised by the film as well as literary filmic technical and aesthetic questions Contributors discuss the film s psychological and mythic patterns important political issues and the roots of the film in Paradise Lost Frankenstein detective fiction and previous science fiction cinema **Blade Runner, Matrix und Avatare** Parfen Laszig,2012-12-30 Zu den wesentlichen Qualit ten des Kinos geh rt es die Wirklichkeit in Frage stellen zu k nnen mit Identit ten zu spielen und Traumwelten zu inszenieren Damit er ffnet das Kino f r uns Zuschauer neue Erfahrungs und Erlebniss ume In den vergangenen Jahrzehnten haben technische Fortschritte leistungsf higer Mikrochips und die rasanten Entwicklungen im Internet das menschliche Leben bis in die pers nlichsten Bereiche ver ndert und auch die Produktion von Filmen revolutioniert Seit einigen Jahren kann man eine deutliche Zunahme der Parallelwelten im Kino erkennen vor allem viele gro e Blockbuster spielen in einer nicht mehr realen Welt 30 Kinofilme werden daraufhin untersucht in welcher Weise diese kulturellen Entwicklungen im Film thematisiert werden Was erleben wir als Zuschauer innen Beeinflussen Kinofilme unsere Einstellungen zur Realit t Ver ndert sich durch die Virtualit t unsere Identit t Gibt es überhaupt einen Zusammenhang Soljaris 1972 Welt am Draht 1973 Westworld 1973 Der gekaufte Tod 1980 Blade Runner 1982 Videodrome 1983 Brazil 1985 Purple Rose of Cairo 1985 Total Recall 1990 Bis ans Ende der Welt 1991 Ghost in the Shell 1995 Strange Days 1995 Gattaca 1997 Virtual Nightmare Open your Eyes 1997 Dark City 1998 Die Truman Show 1998 Pleasantville 1998 eXistenZ 1999 Matrix 1999 2003 2003 The 13th Floor 1999 The Cell 2000 Thomas est amoureux 2000 K nstliche Intelligenz 2001 Vanilla Sky 2001 Minority Report 2002 A Scanner Darkly 2006 Inland Empire 2006 Avatar 2009 Surrogates Mein zweites Ich 2009 Inception 2010 **The Blade Runner Experience** Will Brooker,2005 This text examines Ridley Scott s Blade Runner in context of adaptation both from the original novel but also as graphic novel computer game and series of books It also looks at the identities of the characters particularly with reference to influences and realities **Der Cyberpunk-Film "Blade Runner". Darstellung von Entstehungshintergründen der unterschiedlichen Versionen des Werkes** Kathrin Büchner,2005-08-09 Studienarbeit aus dem Jahr 2003 im Fachbereich Medien Kommunikation Film und Fernsehen Note 2 Philipps Universit t Marburg Veranstaltung Hauptseminar Sprache Deutsch Abstract Im Jahre 1978 kamen Hampton Fancher und Brian Kelly auf den Produzenten Michael Deeley zu um den Roman Do androids dream of electric sheep von Phillip K

Dick zu verfilmen Deeley zeigte sich zuerst skeptisch, ließ aber mehrere Drehbuchversionen unter diversen Titeln anfertigen. Auf eine dieser Versionen wurde schließlich Ridley Scott aufmerksam, der sich zu diesem Zeitpunkt gerade im Abschluss von *Alien* befand. 1980 unterschrieb er einen Vertrag, bei der Verfilmung Scott und Fancher hatten zwar immer wieder Verbesserungen am Skript vorgenommen, arbeiteten jedoch weiterhin an Bearbeitungen. Obwohl Fancher nach einiger Zeit keine Verbesserungsmöglichkeiten mehr sah, holte Scott trotz unmittelbar bevorstehendem Drehbeginn noch David Peoples ins Team, der noch einige Veränderungen vornahm. Das finale Drehbuch war letztendlich eine Zusammenwerfung vieler früherer Versionen. Auch während des Drehs wurden immer wieder weitere Veränderungen vorgenommen. Dies führte nicht zuletzt dazu, dass der Hauptdarsteller Harrison Ford und Ridley Scott mehrere Auseinandersetzungen hatten, hauptsächlich bzgl. des Deckard Charakters. Nicht zuletzt die Produzenten hatten maßgeblichen Einfluss an der Originalversion von *Blade Runner*. Sie zeichnen für das Herausschneiden der Einhorn-Szene, den Voice-over-Kommentar und das nachträglich angefügte Happy End verantwortlich. Die Produktionskosten beliefen sich auf ca. 30 Millionen Dollar. Während es nach Ridley Scott gegangen hätte, es eine Fortsetzung von *Blade Runner* gegeben, wenn nicht das sogenannte *Blade Runner Partnership* dies unterbunden hätte. Hinter dem Ausdruck verbergen sich Jerry Perenchio und Bud Yorkin. Letzterer ist ein einflussreicher Produzent und steht er hinter einigen großen TV-Serien. Diese beiden halten die Rechte am Film und stimmten einem Sequel nicht zu. Die Bezeichnung *Blade Runner* stammt nicht aus Philip Dicks Buch, sondern von Alan E. Nourse, der eine Geschichte mit dem *Blade Runner* geschrieben hatte. Die einzige Gemeinsamkeit von Geschichte und Film besteht jedoch im Namen. Die Namensrechte wurden an Ridley Scott verkauft. In der folgenden Ausarbeitung werde ich erläutern, wie es zu den unterschiedlichen Versionen der *Blade Runner* Filme kam, wieso *BR* als *DER* Proto-Cyberpunk-Film gilt, worin die Problematik des Deckard Charakters liegt und welche Botschaft der Film vermitteln könnte.

Theoretische und filmanalytische Aspekte in Ridley Scotts *Blade Runner* Johannes F. Sievert, 2000

***Blade Runner 2049* and Philosophy** Robin Bunce, Trip McCrossin, 2019-08-20

Blade Runner 2049 is a 2017 sequel to the 1982 movie *Blade Runner* about a world in which some human-looking replicants have become dangerous so that other human-looking replicants as well as humans have the job of hunting down the dangerous models and retiring/destroying them. Both films have been widely hailed as among the greatest science-fiction movies of all time, and Ridley Scott, director of the original *Blade Runner*, has announced that there will be a third *Blade Runner* movie.

Blade Runner 2049 and Philosophy is a collection of entertaining articles on both *Blade Runner* movies and on the spin-off short films and *Blade Runner* novels by twenty philosophers representing diverse backgrounds and philosophical perspectives. Among the issues addressed in the book: What does *Blade Runner 2049* tell us about the interactions of state power and corporate power? Can machines ever become truly conscious, or will they always lack some essential human qualities? The most popular theory of personhood says that a person is defined by their memories, so what happens when memories can be manufactured and inserted at will? We already interact with non-human

decision makers via the Internet When embodied AI becomes reality how can we know what is human and what is simulation Does it matter Do AI endowed human looking replicants have civil and political rights or can they be destroyed whenever real humans decide they are inconvenient The blade runner Deckard Harrison Ford appears in both movies and is generally assumed to be human but some claim he may be a replicant What s the evidence on both sides Is Niander Wallace the mad scientist cum evil corporate CEO in Blade Runner 2049 himself a replicant What motivates him What are the impacts of decision making AI entities on the world of business Both Blade Runner and Blade Runner 2049 have been praised for their hauntingly beautiful depictions of a bleak future but the two futures are very different and the 2019 future imagined in the original Blade Runner is considerably different from the actual world of 2019 How have our expectations and visions of the future changed between the two movies The dream maker character Ana Stelline in Blade Runner 2049 has a small but pivotal role What are the implications of a person whose dedicated mission and task is to invent and install false memories What are the social and psychological implications of human AI sexual relations Utopia and Dystopia in the Age of Trump Barbara Brodman,James E. Doan,2019-06-04 Utopia and Dystopia in the Age of Trump Images from Literature and Visual Arts treats literature film television series and comic books dealing with utopian and dystopian worlds reflecting on or anticipating our current age From Henry James s dreamlike utopia of The Great Good Place to the psychotic world of Brett Easton Ellis s American Psycho from science fiction and recent horror films television adaptations of books such as Margaret Atwood s The Handmaid s Tale and new series such as Black Mirror to the repressive Hitlerian dystopia of Katherine Burdekin s Swastika Night the contributors examine the development of scenarios that either prefigure the rise of individuals such as Donald J Trump or suggest alternatives to them Ultimately one might say of the worlds presented here viewed from different social and political perspectives one person s utopia is another s dystopia This is the fifth in a series of books edited by Barbara Brodman and James E Doan and published by Rowman Littlefield with Fairleigh Dickinson University Press The Universal Vampire Origins and Evolution of a Legend and Images of the Modern Vampire The Hip and the Atavistic both in 2013 focused on the vampire legend in traditional and modern thought The Supernatural Revamped From Timeworn Legends to Twenty First Century Chic 2016 examined a range of supernatural beings in literature film and other forms of popular culture Apocalyptic Chic Visions of the Apocalypse and Post Apocalypse in Literature and Visual Arts 2017 dealt with legends and images of the apocalypse and post apocalypse in film and graphic arts literature and lore from early to modern times and from peoples and cultures around the world Blade Runner: The Inside Story Don Shay,2003-06-01 A reprint of the 1982 extended issue of Cinefex magazine devoted to the design and special effects of Ridley Scott s sci fi masterpiece **Blade Runner** Scott Bukatman,2017-10-26 Ridley Scott s dystopian classic Blade Runner an adaptation of Philip K Dick s novel Do Androids Dream of Electric Sheep combines noir with science fiction to create a groundbreaking cyberpunk vision of urban life in the twenty first century With replicants on the run the rain drenched Los Angeles which Blade Runner imagines is a

city of oppression and enclosure but a city in which transgression and disorder can always erupt Graced by stunning sets lighting effects costumes and photography Blade Runner succeeds brilliantly in depicting a world at once uncannily familiar and startlingly new In his innovative and nuanced reading Scott Bukatman details the making of Blade Runner and its steadily improving fortunes following its release in 1982 He situates the film in terms of debates about postmodernism which have informed much of the criticism devoted to it but argues that its tensions derive also from the quintessentially twentieth century modernist experience of the city as a space both imprisoning and liberating In his foreword to this special edition published to celebrate the 20th anniversary of the BFI Film Classics series Bukatman suggests that Blade Runner s visual complexity allows it to translate successfully to the world of high definition and on demand home cinema He looks back to the science fiction tradition of the early 1980s and on to the key changes in the final version of the film in 2007 which risk diminishing the sense of instability created in the original

Future Noir Paul M. Sammon, 2024-03-19 Updated edition The ultimate guide to Ridley Scott s transformative sci fi classic Blade Runner with photos new cast interviews and more Based on Philip K Dick s brilliant and troubling science fiction masterpiece Do Androids Dream of Electric Sheep Blade Runner is among the most visually dense thematically challenging and influential science fiction films ever made Future Noir offers a deeper understanding of this cinematic phenomenon that is storytelling and visual filmmaking at its best In an intensive intimate and anything but glamorous behind the scenes account Paul M Sammon explores how Ridley Scott purposefully used his creative genius to transform the work of science fiction s most uncompromising author into a critical sensation and cult classic that would reinvent the genre Sammon reveals how the making of the original Blade Runner was a seven year odyssey that would test the stamina and the imagination of writers producers special effects wizards and the most innovative art directors and set designers in the industry at the time it was made This revised and expanded edition of Future Noir includes An overview of Blade Runner s impact on moviemaking and popular culture An exploration of the history of Blade Runner The Final Cut and its theatrical release in 2007 A look at its long awaited sequel Blade Runner 2049 The longest interview Harrison Ford has ever granted about Blade Runner Exclusive new interviews with Rutger Hauer and Sean Young A fascinating look at the ever shifting interface between commerce and art illustrated with production photos and stills Future Noir provides an eye opening and enduring look at modern moviemaking the business of Hollywood and one of the greatest films of all time

Das Sounddesign von Ridley Scotts "Blade Runner" Jeremy Iskandar, 2007-07-04
Studienarbeit aus dem Jahr 2006 im Fachbereich Musik Sonstiges Note 2,3 Rheinische Friedrich Wilhelms Universit t Bonn
Veranstaltung Imaginierte Kl nge Der Soundtrack von Science Fiction Filmen Sprache Deutsch Abstract Die folgende Hausarbeit besch ftigt sich mit dem Sounddesign von Ridley Scotts 1982 ver ffentlichten Science Fiction Klassiker Blade Runner Einzelne markante Szenen aus der Director s Cut Version des Films¹ werden bez glich ihres Sounddesigns analysiert Zentrale Fragestellungen sind hierbei Richtlinien wie Welche Funktion hat der Sound in der entsprechenden Szene Was

klings und wie kann es zugeordnet werden Wie ist das Sounddesign einer entsprechenden Szene im Ganzen angelegt Einsatz von Onscreen Offscreen Klängen Welche Korrelation gehen Bild und Ton mit einander ein und welche Wirkung wird dadurch erzielt Bevor ich mich nun aber der Analyse der ausgewählten Filmszenen widme möchte ich noch eine kurze Einführung zum Film selbst bieten und auch auf seine prägende Rolle als stilistisches Meisterwerk innerhalb und auch außerhalb des Science Fiction Films hinweisen Das der Film einmal einen derartigen Kultstatus innehaben würde wie er ihn heute zweifelsohne genießt war bei seiner Erstaufführung am 25.06.1982 noch nicht ab zu sehen Vielmehr waren dem Film bei seinem Erscheinen fast nur negative Kritiken beschienen Der prominente Filmkritiker Roger Ebert² urteilte über den Film beispielsweise the movie's weakness is that allows the special effects technology to overwhelm the story Sievert 2000 S. 13 Auch an den Kinokassen blieb der Erfolg aus gestaltete sich der kommerzielle Erfolg viel mehr eher zum Desaster So spielte der Film entgegen seiner Produktionskosten von 28 Millionen Dollar nur 14 Millionen Dollar wieder ein vgl. Sievert 2000 S. 1 Dies lag unter anderem daran dass der damals veröffentlichte Film nicht der war den Regisseur Ridley Scott eigentlich geplant hatte Wegen Bedenken von Seiten der Filmgesellschaft Warner Brothers entschloss man sich nämlich dazu das Verständnis des Filmes durch Offscreen Kommentare von Hauptdarsteller Harrison Ford zu verbessern und auch das offene Ende des Films in ein Happyend zu verwandeln Motivation war hierbei das negative Ergebnis vorausgegangener Probevorführungen vgl. Sievert 2000 S. 108

1 Erstaufführung am 11.09.1992

2 Roger Ebert geb. 18.06.1942 ist einer der prominentesten Filmkritiker der USA und der erste Pulitzer Preis Gewinner für eine Filmkritik Er schreibt für die Chicago Sun Times

3 Zitiert nach Sammon Future Noir The Making of Blade Runner New York 1996 S. 314

Blade Runner 2 K. W. Jeter, 1996 The first sequel to the major movie spectacular Blade Runner The Edge of Human has been commissioned by Orion and authorised by the Philip K. Dick Trust and The Blade Runner Partnership It is written by a writer who worked alongside Dick in the years prior to his tragically early death It answers a lot of the questions left hanging by the movie and yet remains true to the spirit of the original Philip K. Dick story Do Androids Dream of Electric Sheep Rick Deckard is living with his replicant lover Rachael in the rural backwoods of North America They eke out their remaining days together with Rachael spending most of the time in cryogenic suspension Out of the blue Deckard is snatched away and dumped back in LA with more questions than answers Why is he on a murder rap Who is the sixth replicant and is Sarah Tyrell Rachael's double to be trusted

Blade Runner Matt Hills, 2011-12-13 More than just a box office flop that resurrected itself in the midnight movie circuit Blade Runner 1982 achieved extraordinary cult status through video laserdisc and a five disc DVD collector's set Blade Runner has become a network of variant texts and fan speculations a franchise created around just one film Some have dubbed the movie classroom cult for its participation in academic debates while others have termed it meta cult in line with the work of Umberto Eco The film has also been called design cult thanks to Ridley Scott's brilliant creation of a Los Angeles in 2019 the graphics and props of which have been recreated by devoted fans Blade Runner tests the limits of this authenticity and

artificiality challenging the reader to differentiate between classic and flop margin and mainstream true cult and its replicants **Blade Runner Directed by Ridley Scott** Jim Murphy, *Postmodern Metanarratives* Décio Torres Cruz, 2014-07-29 Postmodern Metanarratives investigates the relationship between cinema and literature by analyzing the film Blade Runner as a postmodern work that constitutes a landmark of cyberpunk narrative and establishes a link between tradition and the post modern phantastisch! Ausgabe 87 (3/2022) Klaus Bollhöfener, 2022-07-29 Die PHANTASTISCH ist eine Zeitschrift für Science Fiction Fantasy und Horror randvoll mit Interviews Artikeln Rezensionen und vielem mehr auf rund 68 Seiten Sie erscheint alle 3 Monate neu in gedruckter Form 6 50 EUR und als PDF Ausgabe 3 99 EUR Die Ausgabe 87 bietet unter anderem Interviews mit dem Illustrator François Branger dem Herausgeber Michael Schmidt dem Verleger Michael Steinmann ferner unter anderem einen Bericht über die Comic Reihe Die Unheimliche viele Rezensionen News und die Kurzgeschichten Die Einwohner von Lucy Guth und Dornröschen schlafen hundert Jahre von Roland Grohs **Ridley Scott's Blade Runner** Danièle André, 1991 *Blade Runner* Amy Coplan, David Davies, 2015-05-08 Ridley Scott's Blade Runner is widely regarded as a masterpiece of modern cinema and is regularly ranked as one of the great films of all time Set in a dystopian future where the line between human beings and replicants is blurred the film raises a host of philosophical questions about what it is to be human the possibility of moral agency and freedom in created life forms and the capacity of cinema to make a genuine contribution to our engagement with these kinds of questions This volume of specially commissioned chapters systematically explores and addresses these issues from a philosophical point of view Beginning with a helpful introduction the seven chapters examine the following questions How is the theme of death explored in Blade Runner and with what implications for our understanding of the human condition What can we learn about the relationship between emotion and reason from the depiction of the replicants in Blade Runner How are memory empathy and moral agency related in Blade Runner How does the style and mood of Blade Runner bear upon its thematic and philosophical significance Is Blade Runner a meditation on the nature of film itself Including a brief biography of the director and a detailed list of references to other writings on the film Blade Runner is essential reading for students indeed anyone interested in philosophy and film studies Contributors Colin Allen Peter Atterton Amy Coplan David Davies Berys Gaut Stephen Mulhall C D C Reeve **Blade Runner 4** K. W. Jeter, 2000 Fully authorised by the estate of Philip K Dick and written by the author they felt best equipped to take forward the vision of one of the great names in SF BLADE RUNNER 4 BEYOND ORION combines the dark imagery paranoia tension and pace of Dick's original novel and the cinematic genius of Ridley Scott in a novel that takes the Blade Runner series into a new millennium Blade Runner has become one of the most recognisable and well loved brands in SF and K W Jeter has only added to its reputation and impact

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