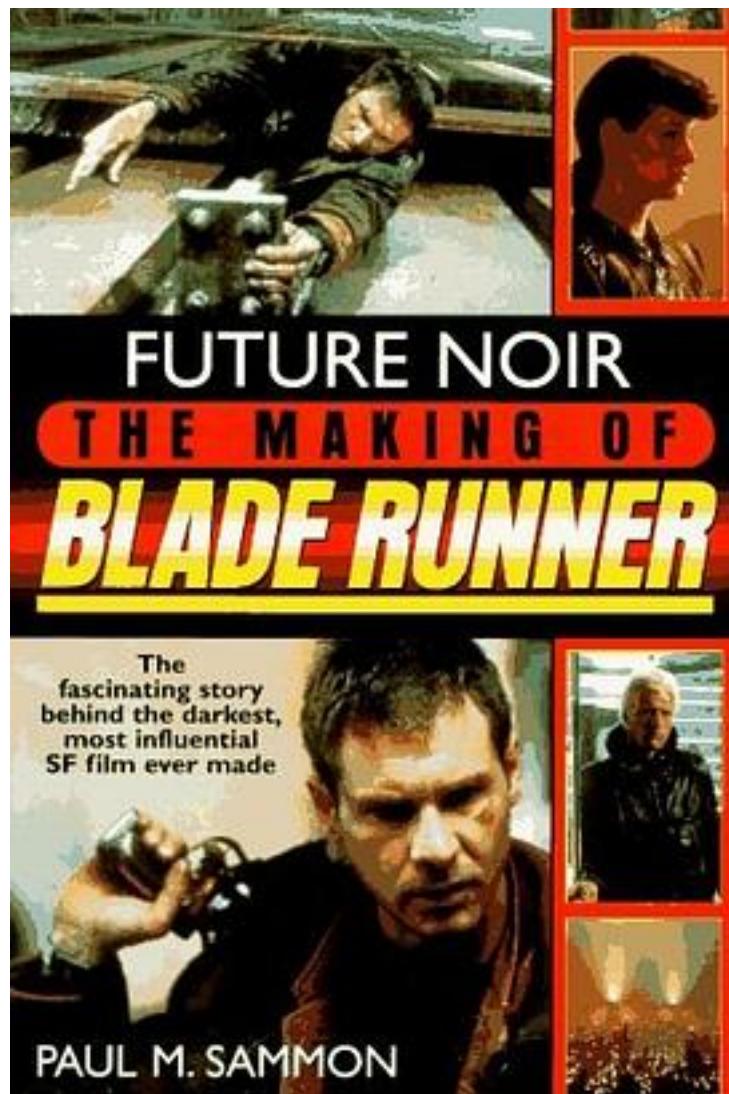


Future Noir



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著者:Paul M. Sammon

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The 1992 release of the "Director's Cut" only confirmed what the international film cognoscenti have known all along: Ridley Scott's *Blade Runner*, based on Philip K. Dick's brilliant and troubling SF novel *Do Androids Dream of Electric Sheep*, still rules as the most visually dense, thematically challenging, and influential SF film ever made.

Future Noir is the story of that triumph.

The making of *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.

A fascinating look at the ever-shifting interface between commerce and the art that is modern Hollywood, Future Noir is the intense, intimate, anything-but-glamorous inside account of how the work of SF's most uncompromising author was transformed into a critical sensation, a commercial success, and a cult classic.

作者介绍:

Paul M. Sammon's distinctive career can best be described by the film industry expression "hyphenate."

As a writer, Sammon has published numerous articles, short stories and books. His many film journalism pieces have seen print in *The American Cinematographer*, *Cahiers du Cinema*, *The Los Angeles Times*, *Omni*, *Cinefex*, and *Cinefantastique*. Sammon's fiction has appeared in Peter Straub's *Ghosts* (1995), and he recently edited both the 1994 "dead Elvis" anthology *The King Is Dead* plus the "no limits" anthologies *Splatterpunks: Extreme Horror* and *Splatterpunks II: Over the Edge* (1995).

But Paul M. Sammon does not only write about movies--he works in them as well. He first entered the industry as a publicist in the late 1970s, before moving on as a second-unit director, special effects coordinator, still photographer, electronic press kit producer, and Vice President of Special Promotions. Some of the scores of motion pictures on which Sammon has labored include *RoboCop*, *Platoon*, *Blue Velvet*, *Conan the Barbarian*, and *The Silence of the Lambs*.

By the late 1980s, Sammon was working in Japanese television, where he coproduced popular entertainment programs like *Hello! Movies* for the TV Asahi network. By the 1990s, Sammon had served as Computer Graphics Supervisor for *RoboCop 2*; he recently was Digital and Optical Effects Supervisor for 1995's *XTRO: Watch the Skies*.

Despite this background, however, Sammon still likes nothing better than sitting down with a good movie. And *Blade Runner* remains one of his favorite films.

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标签

科幻

Sammon

银翼杀手

电影

英文

Sci-Fi

Ridley_Scott

Runner

评论

文风不太喜欢，但内容面面俱到且大多一手素材确实厉害；我读得最过瘾的居然是从 work print 到 director's cut 诞生这几章，各种政治角斗参杂让我终于明了为啥斯格特不把它当真正的导演剪辑版；FINAL CUT 影碟几十个钟头的花絮素材都没真正去说这些事

2010.必须连附录都看完才叫看完的书。“We all have a maker, and we all have an incept date. We just can't address them. That's one of the similarities we had to the replicants. We couldn't go to find Tyrell, but Tyrell was up there somewhere. For all of us.”----about "DECHARD A REPLICANT?"

许多人奉献了自己的天才，尤其是导演，但它不属于某一个人。甚至不属于某个工业体系，不属于某种人类智慧和情感。相反，这些东西属于《银翼杀手》。一切好的道路通向它，在这里交汇。谁让它成真的？

真没想到我居然能读完了

银翼杀手粉必读

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