

Late Runner

Sean Redmond

Blade Runner 2 K. W. Jeter,1996 K.W. Jeter picks up the tale of Rick Deckard, the 'blade runner' created by Phillip K. Dick and popularized by Ridley Scott's cult classic film. Consistent with the sordid vision of 21st century Los Angeles crafted by Dick and Scott, Jeter creates a stylish piece of thrilling, futuristic suspense that finds Deckard not only in the role of hunter, but also hunted. Again, Deckard is on the trail of an replicant, not knowing that it may be the most elusive and dangerous android of all.

Future Noir: The Making of Blade Runner Paul M. Sammon,1996-05-01 The 1992 release of the Director's Cut only confirmed what the international film cognoscenti have know 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.

Lacanian Perspectives on Blade Runner 2049 Calum Neill,2020-12-18 This book provides a collection of Lacanian responses to Denis Villeneuve's Blade Runner 2049 from leading theorists in the field. Like Ridley Scott's original Blade Runner film, its sequel is now poised to provoke philosophical and psychoanalytic arguments, and to provide illustrations and inspiration for questions

of being and the self, for belief and knowledge, the human and the post-human, amongst others. This volume forms the vanguard of responses from a Lacanian perspective, satisfying the hunger to extend the theoretical considerations of the first film in the various new directions the second film invites. Here, the contributors revisit the implications of the human-replicant relationship but move beyond this to consider issues of ideology, politics, and spectatorship. This exciting collection will appeal to an educated film going public, in addition to students and scholars of Lacanian psychoanalysis, psychoanalytic theory, cultural studies, film theory, philosophy and applied psychoanalysis.

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 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 Oscar Pistorius, 2009-09-15 Blade Runner is the inspirational memoir of Oscar Pistorius. Discover his incredible, emotional journey from disabled toddler to international sports phenomenon. At eleven months old, Oscar Pistorius had both his legs amputated below the knee. His mother wrote a letter to be read by Oscar when he was grown up: 'A loser is not one who runs last in the race. It is the one who sits and watches, and has never tried to run.' On discovering that their son had been born with no fibulae, Oscar's parents made the difficult decision to have both his legs amputated, giving him the best possible chance of a normal life. Oscar received his first pair of prosthetic legs at just seventeen months, made specifically for him. From then on he became invincible: running, climbing and, with the encouragement of his older brother, getting into any mischief he could. Throughout the course of his life, Oscar has battled to overcome extraordinary

difficulties to prove that, with the right attitude, anything is possible. Blade Runner charts the extraordinary development of one of the most gifted sportsmen and inspirational figures on the planet - from immobilised child to world-class sprinter.

Postmodern Theory and Blade Runner Matthew Flisfeder, 2017-04-06 Matthew Flisfeder introduces readers to key concepts in postmodern theory and demonstrates how it can be used for a critical interpretation and analysis of Blade Runner, arguably 'the greatest science fiction film'. By contextualizing the film within the culture of late 20th and early 21st-century capitalism, Flisfeder provides a valuable guide for both students and scholars interested in learning more about one of the most significant, influential, and controversial concepts in film and cultural studies of the past 40 years. The Film Theory in Practice series fills a gaping hole in the world of film theory. By marrying the explanation of film theory with interpretation of a film, the volumes provide discrete examples of how film theory can serve as the basis for textual analysis. Postmodern Theory and Blade Runner offers a concise introduction to Postmodernism in jargon-free language and shows how this theory can be deployed to interpret Ridley Scott's cult film Blade Runner.

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 its 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.

Gender and Parenting in the Worlds of Alien and Blade Runner Amanda DiGioia, 2021-08-11

Gender and Parenting in the Worlds of Alien and Blade Runner is a comparative, gendered analysis study of Ridley Scott's contributions to the genre of science fiction and horror cinema, showcasing how patriarchal and gendered expectations regarding women, usually associated with the past, still run rampant.

The Blade Runner Experience Will Brooker, 2006-02-21 Since its release in 1982, Ridley Scott's Blade Runner, based on Philip K. Dick's novel Do Androids Dream of Electric Sheep?, has remained a cult classic through its depiction of a futuristic Los Angeles; its complex, enigmatic plot; and its underlying questions about the nature of human identity. The Blade Runner Experience: The Legacy of a Science Fiction Classic examines the film in a broad context, examining its relationship to the original novel, the PC game, the series of sequels, and the many films influenced by its style and themes. It investigates Blade Runner online fandom and asks how the film's future city compares to the present-day Los Angeles, and it revisits the film to pose surprising new questions about its characters and their world.

Blade Runner Sean Redmond, 2016-09-06 Ridley Scott's 1982 film Blade Runner is now widely recognized as an undisputed masterwork of science fiction cinema and one of the most influential films released in the last forty years. Yet on its original release it was both a critical and commercial failure, criticized for its perceived prioritizing of style over content and a narrative that did not deliver the anticipated high octane action that its star casting and large budget normally promise. How did a film that was removed from circulation within a month of its premiere come to mean so much to

modern audiences and provide such a rich seam of material for film and media studies? Sean Redmond excavates the many significances of the film – its breakthrough use of special effects as a narrative tool; its revolutionary representation of the future city; its treatment of racial and sexual politics; and its unique status as a text whose meaning was fundamentally altered in its re-released Director's Cut form, then further revised in a Final Cut in 2007, and what this means in an institutional context. This volume was previously published as *Studying Blade Runner* in 2008.

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.

Blade Runner Philip K. Dick, 1982 Captures the strange world of twenty-first-century Earth, a devastated planet in which sophisticated androids, banned from the planet, fight back against their potential destroyers, while bounty hunter Rick Deckard sets out to track down the replicants. Reissue. (Tie-in to the Fall 2007 release of the deluxe twenty-fifth anniversary DVD of the Warner Bros. film, directed by Ridley Scott, starring Harrison Ford, Rutger Hauer, Sean Young, and others) (Science Fiction)

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?

Blade Runner 2039 #10 Mike Johnson, 2024-02-14 Replicants are bioengineered humans, once designed by the Tyrell Corporation for use Off-world. After a series of violent rebellions, their manufacture was prohibited, and Tyrell Corp went bankrupt. Niander Wallace acquired the remains of Tyrell Corp and created a new line of Replicants who obey. A Replicant underground survives, led by the former combat model Freysa and her human partner Aahna Ashina, known as Ash, formerly a Blade Runner. Twenty years ago, in 2019, Ash spared the Replicant Isobel Selwyn, a replica of industrialist Alexander Selwyn's wife. Together with Alexander's human daughter Cleo, Isobel escaped to the Off-world colonies. Searching for the late Alexander Selwyn's research into Replicant physiology, Niander Wallace sent his creation Luv, the first Replicant Blade Runner, to hunt down both Cleo and Isobel, believing that Isobel holds the secret to Replicant fertility. To aid Luv in her mission, Wallace manufactured a new Replicant created from Ash's DNA. Having rescued Isobel and Cleo, Ash

has now returned to her beloved Los Angeles and to her lover, Freysa. Knowing that Niander Wallace is still hunting the two women Ash has decided to take the fight to Wallace himself and has to find a way of infiltrating his heavily guarded penthouse complex. While visiting ex-Blade Runner Carl Moreau, Ash encounters her Replicant double and manages to capture her.

The Bladerunner Alan E Nourse,2013-04-12 Billy Gimp was a bladerunner . . . one of the shadowy procurers of illegal medical supplies for the rapidly expanding, nightmare world of the medical black market. Doc was a skilled surgeon at a government-operated hospital by day . . . and an underground physician by night, providing health care for the multitudes who could not - or would not - qualify for legal medical assistance. Trapped by Health Control Police, Billy Gimp knew he had to warn Doc that they were closing in on him. But something even more deadly than the law had already made its first move . . . a new plague that Health Control could not handle!

The Runner in Red Tom Murphy,2017-12-11 Set against the backdrop of the 2000 Boston Marathon, the millennial marathon, this fictional novel attempts to solve the mystery of the Runner in Red.

The Statutes and Laws of the Island of Jamaica Jamaica,1889

The Ridley Scott Encyclopedia Laurence Raw,2009-09-28 From his first feature film, *The Duellists*, to his international successes *Alien*, *Blade Runner*, *Thelma and Louise*, *Black Hawk Down*, *Gladiator*, and *American Gangster*, Ridley Scott has directed some of the most compelling films of the last 30 years. Apart from his work as a film director, Scott has engaged in a vast range of activities, including that as a designer, producer, film mogul, and advertising executive. *The Ridley Scott Encyclopedia* is the first book that focuses on all aspects of his work in a wide-ranging career that spans nearly 50 years. The entries in this encyclopedia focus on all aspects of his work and are

divided into four categories. The first focuses on Ridley Scott's work as a director, encompassing his feature films from *The Duellists* to *Body of Lies*, as well as his work in television, including commercials. The second category focuses on the people who have been involved in Scott's projects, including actors, directors, producers, designers, writers and other creative personnel. The third focuses on general thematic issues raised in Scott's work, such as gender construction, political issues, and geographical locations. Finally the encyclopedia incorporates entries on films by other directors who have influenced Scott's approach to his work as a director or producer. Each entry is followed by a bibliography of published sources, both in print and online, making this the most comprehensive reference on Scott's body of work.

The Laws of Jamaica Passed in the Year ... Jamaica, 1885

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