



# Future Noir: The Making of Blade Runner

By Paul M. Sammon

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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.

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## Future Noir: The Making of Blade Runner By Paul M. Sammon Bibliography

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## **Editorial Review**

### About the Author

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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