

THE  
**BLADE RUNNER**  
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by Blake Mitchell &

James Ferguson





# BLADE RUNNER

An Interview with Director **RIDLEY SCOTT**

By **BLAKE MITCHELL**  
and **JIM FERGUSON**



Photos: top of page, a formation of Police "Spinners" cruises above the city. Bottom left, Harrison Ford is Rick Deckard, a former cop and expert Blade Runner. Above, detective Deckard and police Lieutenant Gaff in the cockpit of their Spinner.

In recent years millions of people have been forced to colonize other planets due to the immense overpopulation and decay of Earth. Those who remain behind live in huge cities with buildings as high as 400 stories. The streets have become a seething melting pot of odd humanity. Garish streetlife, with its incessant flashing neon and bizarre traffic jams, clogs the city.

The police maintain control through the use of sophisticated equipment like the Spinner, a flying car that enables them to hover above traffic and speed through the cavernous streets and up to the top of



Photos: top down, a police Spinner zooms through the night sky between skyscrapers. A matte painting combined with live set provide the background for this scene. The intricate miniature for "Hell," the industrial ghetto of the city, is amazingly realistic. The Tyrell Pyramid is towering and ominous.







the highest skyscrapers, and the Esper, a super-computer that allows the authorities to search a room without even being there.

Genetic engineering has become one of Earth's biggest industries. When most of the world's animals became extinct, the genetic boom hit big with a line of artificial animals for use as pets. The industry was soon supplying genetically engineered humans, called replicants, to the Earth's colonies as slave labor and to the military for use in deep space.

The Tyrell Corporation, the top replicant manufacturer, recently introduced the Nexus 6—the ultimate replicant, with the strength and intelligence of several humans. But they are virtually indistinguishable from real human beings and that is causing a major problem.

Replicants are outlawed on the home planet, but occasionally some will manage to return to Earth and try to pass as human. That's when the police call in the blade runners, specially trained detectives who use a sophisticated empathy/response test (called the Voight-Kampff to tell the difference between humans and replicants. It is the blade runner's job to track down these renegade replicants—and eliminate them.

#### THE STORY

The police have received an emergency report—four Nexus 6 replicants have taken over a space shuttle by killing the crew and have returned to Earth.

Capt. Bryant sends for the one man best able to find these non-human murderers. He is Rick Deckard—an ex-cop and expert blade runner. Found at a downtown

Photos: Opposite page, each row down, left to right, Deckard, gun at the ready, stalks a replicant from the shadows. Tyrell's mysterious assistant Rachael (Sean Young) becomes romantically involved with Deckard. Roy Batty (Rutger Hauer) is the leader of a genetically engineered underground society of replicants. Deckard stalks Roy Batty as he scales the stonework of a highrise apartment building. Leaping from vehicle to vehicle, Deckard chases a replicant through the traffic-congested streets of the future. Batty, a replicant of super-human strength climbs from ledge to ledge in an attempt to elude Deckard. Roy Batty emerges from an unusual glass chamber. Zhora (Joanna Cassidy) an exotic dancer and renegade replicant runs into the alley in an attempt to elude Deckard. A microsurgical genetic engineer named Chew (James Hong) is outfitted for work in his sub-zero laboratory. Deckard hangs on for his life during deadly climactic encounter with Roy Batty. Deckard searches through a bizarrely decorated apartment for a hidden replicant. Harrison Ford as detective Deckard is worse for wear after a violent encounter with his adversaries.

Photos: This page, top down, clockwise, Rachael, with her hair down, leans upon the keyboard. Pris (Daryl Hannah) and Batty (Rutger Hauer) seek the aid of a new-found ally. Rachael fires her gun to save Deckard. Zhora attempts to escape as Deckard closes in. Batty stalks the balcony in a Frankenstein-like stance. Atop the ledge of a highrise building a crazed Batty savors a moment of victory. Pris is sheltered by an eccentric genetic engineer while she awaits Batty's return. Rachael visits Deckard's apartment to question him about his investigation.







noodle bar, he is arrested and flown in a Spinner directly to Police Headquarters.

Deckard is coerced into accepting the case and is sent to the Tyrell Corporation to question Tyrell himself about his creation of the Nexus 6 replicants.

In his Spinner, Deckard flies to the top of the 700-story Tyrell Pyramid and enters through the penthouse office. He is greeted by a beautiful, mysterious young woman who introduces herself as Rachael. Tyrell insists that Deckard try his test on Rachael before he will cooperate with the investigation. Deckard has to ask over a hundred questions before he's sure; but there is no doubt—Tyrell's lovely assistant, Rachael, is a replicant.

Meanwhile, the four renegades (two male, two female) have disappeared into the city's population. Their leader, Roy Batty, masterminds a plan to survive.

Deckard's first clues lead him to an exciting confrontation in a bizarre nightclub with an exotic snake dancer who overpowers him and escapes. Deckard pursues the suspect through the crowded streets, finally dispatching her with his blaster.

A second replicant, witnessing his companion's death, viciously attacks Deckard. After a violent fight, he is about to kill Deckard when a gun is fired and the replicant falls dead. Deckard looks up to see Rachael pointing a gun. He realizes he owes his life to her.

Rachael helps Deckard back to his apartment, and against all laws and common sense, he finds himself falling for this exquisitely beautiful, but unfortunately non-human young woman. The next morning, they make love for the first time.

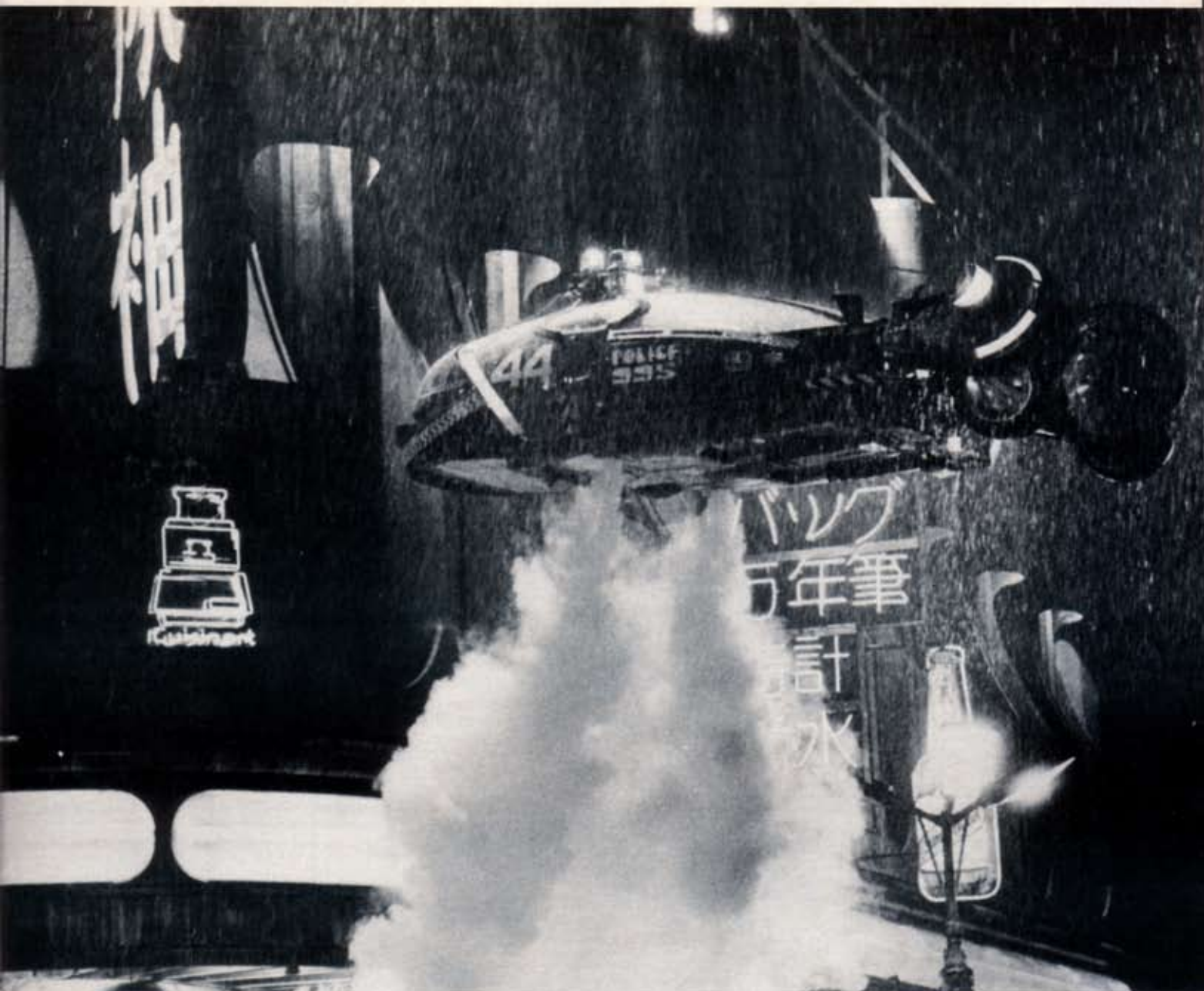
Why the four fugitive replicants returned to Earth becomes clear when their leader, Batty, infiltrates the Tyrell Corporation in order to confront his creator. But when Batty is convinced that Tyrell cannot meet his demands, the replicant literally crushes his "maker's" head between his bare hands and sets out to avenge the death of his friends.

The climactic confrontation between Deckard and Batty is a terrifying and suspenseful chase through decaying buildings and across rooftops and ledges hundreds of stories above the teeming city. It culminates in a savage fight to a surprising finish that will haunt Deckard forever.

Before returning to Rachael, Deckard learns that she is now considered a renegade and he is ordered to eliminate her. But Deckard realizes he's in love with the girl, human or not, and he faces the most difficult decision of his life.

**Photos:** This page, top down; Deckard leaps to the top of a cab as he searches the streets for a fleeing replicant. Spotting the replicant, Deckard takes aim as a crowd of bystanders retreat from his line of fire. Rain pours down as Lt. Gaff's spinner sits parked at the curb prior to liftoff. Opposite page, top, Gaff's spinner lifts off into the rainy night sky. Bottom, Deckard's customized spinner is prepared for its next scene in this behind-the-scenes photo.





## An Interview with *BLADE RUNNER* Director RIDLEY SCOTT

**FF:** Michael Deeley brought the *Blade Runner* script to your attention in 1979 as you were finishing up *Alien*. What attracted you to this particular script?

**Scott:** My initial reaction to the script was that it was terrific. But, I also felt it was a little too close to what I had already done with the "robot" character, Ash, in *Alien*. That was my automatic first reaction, so I passed on it. However, I was still so intrigued with it that I continued to discuss with Michael hypothetical ways of doing the film: what the environment for such a world of the future might be like and so forth.

Again, as with *Alien*, my vision of *Blade Runner* was influenced by the artwork in the *Heavy Metal* comics. I think I even gave Michael an issue as an indication of how the film might look. My suggestions intrigued him, but that was about it for my involvement with *Blade Runner* since I was developing another film project at





the time. But after I had started to develop this other project (*Dune*), I could see that there was going to be at least another two years before I could start filming. And the *Blade Runner* script kept nagging at the back of my mind. So, I called Michael one night and asked if he still had the script, and would he let me re-read it. I read it again and within a week I was presenting the idea to Filmways for what has now become *Blade Runner*.

**FF:** You started preproduction on it immediately?

**Scott:** Yes. It was a very fast beginning. It was like *Alien*. I called up and said, "I've got a script." And within five days I was in Los Angeles.

**FF:** Do you feel you had enough time for preproduction?

**Scott:** Actually, no. We went through a funny period at the beginning because it happened so fast. As we quickly got into preproduction, we needed to conceptualize the story, visualize the city, and get a mental grip on how we were going to create the *Blade Runner* world. Consequently, we went through a very fast period of hiring people: designers, illustrators and storyboard artists. We also had to rewrite and refine the screenplay.

**FF:** Is that when you brought in Syd Mead as Production Designer?

**Scott:** Yes. I knew of Syd's work from a couple of years before and was also familiar with the book about his work called *Sentinel*. I had brought the book with me to

L.A. sometime back, more as an instinct than anything else. Somehow, I thought he might turn out to be valuable as a designer on a future film. And he certainly has been! We brought him in as production designer very shortly after we began work on the film.

**FF:** After comparing Syd's preproduction art (See FANTASTIC FILMS #29) to what has ended up in the film, it seems you've attempted to follow his ideas very closely.

**Scott:** Absolutely. He had a total visualization of what I wanted. That is the true value of a good illustrator, especially one as innovative and powerful as Syd. He's like Degas in a way, but on another wavelength and in a different direction. Once I've got the screenplay, I like to work with illustrators almost before anybody else I hire. They supply the cinematic visualization in its most economical form before actually having to physically build the sets and film them. Once you can work with someone who has the talent and the capability to visualize what a scene is actually going to look like, you can talk as if you're actually standing in front of the set even before it's built.

**FF:** How would you compare the vision of the future in *Blade Runner*, which is dark and dirty, to *Star Trek*, which seems very bright and clean?

**Scott:** Take a good look at our cities. They're deteriorating, getting worse all the time. If there was

a list of people who'd have to answer for the social instability of the twentieth century (and God knows there's a long list), near the top should be the architects. Most of their concepts for city planning, either through lack of taste, foresight or cohesion because of the committee process, are simply dreadful.

**FF:** The cinematic designs of *Alien* and *Blade Runner* seem to be somewhat similar. Are they set in the same future?

**Scott:** Actually I didn't intend them to be similar at all. The timeslot on *Blade Runner* is earlier than *Alien*, by about forty years. If you were going to put a timeslot on *Alien*, God knows when that would be. In order to realize the physical possibility of traveling to the outer reaches of space as in *Alien*, NASA would really have to progress at an incredible rate. There has to be a credibility bridge, a realistic time element that people will accept in relation to where we are today. In *Blade Runner* we're specifically talking about the near future, or at least a future that is certainly within the lifetime of people who'll see this movie—or read this magazine.

**FF:** You were once quoted as saying that with *Alien* you got part of your director's fee and none of the profits. Did that situation ever straighten itself out?

**Scott:** On *Alien* I saw a little bit, but not much.

**FF:** What are your feelings about *Alien* at this time?

**Scott:** As a film I was very pleased with it.

**FF:** What about the conditions under which it was made?

**Scott:** There are other conditions and situations that I would have preferred, obviously...

**FF:** For example?

**Scott:** Well, I think that the concept of the alien itself, which was the work of Carlo Rambaldi and H.R. Giger, was terrific. But, there are always problems, physical and visual problems when you try to film what is basically a man in a rubber suit. I thought the head was wonderful, but there were certain other elements which fell short of what the beast was originally intended to be. I would have liked more time in the film to explore how the monster metamorphosed through its various stages. I wanted to show more of it in the process of growing and changing. The audience was never supposed to be aware it was going to be humanoid until the final stage.

**FF:** Getting back to your relationship with Filmways. Everything was going along fine, on *Blade Runner*, then late in '80, they dropped the project. Was that purely a financial decision?

**Scott:** Yes. Our budgetary requirements were getting too expensive for them. Also, I think they were beginning to have internal problems. The decision to drop us was only the tip of the iceberg.

**FF:** What was *Blade Runner* budgeted for at that time?

**Scott:** It was around \$18 or \$19 million.

**FF:** That was also around the time of the *Heaven's Gate* nightmare. Do you think the failure of that megabuck movie had some effect on the selling of a project with the magnitude of *Blade Runner*?

**Scott:** No, not really in any direct sense. Although, I think the general climate of Hollywood was beginning to rumble a little bit because of the rising costs, and the fact that the "big movie" wasn't working the way it used to.

**FF:** When did Tandem incorporate into the deal?

**Scott:** Immediately.

**FF:** They were putting up the financing?

**Scott:** They came in as part financiers and completion guarantors. They were able to settle with Filmways in some satisfactory way which gave Filmways an out and a satisfactory position. The other companies then came in with Tandem, Jerry Perenchio, actually, with Ladd Company.

**FF:** How did Ladd work into the scheme of things?

**Scott:** Well, we went to Ladd and they liked the script, and Ladd had known me from before, so that part was really not difficult.

**FF:** Did this have any effect on the film? First it's on, then it's off, then it's on again.

**Scott:** It became infuriating to me because I came over here specifically to do a movie and then had to swap from Filmways because of their predicament. So, we actually lost about four months.

(Continued on page 46)



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# BLADE RUNNER™

## An Interview with RIDLEY SCOTT

(Continued from page 18)

**FF:** Before final casting, you had decided not to use any superstars in the major roles. How then did you decide upon Harrison Ford?

**Scott:** *Raiders* hadn't been released yet, but I'd already seen Harrison in other films. He'd had a small part in *The Conversation* and a small part in *Apocalypse Now* and I was attracted by the rather "curious manner" of his acting. I felt he had developed an unusual sort of double-edged personality to his characters. Ultimately he became my first choice.

**FF:** Why did you cast Rutger Hauer as the lead replicant?

**Scott:** Mainly because he's a bloody marvelous actor. Also, he's very Aryan. I like that association, not a Nazi association, but I did want to separate the character of the replicant from the others who were obviously American.

**FF:** Harrison Ford's job in *Blade Runner* is to track down five of these replicants. What exactly is a replicant?

**Scott:** A replicant is, in the biological sense, a "final development". As a matter of fact, there's a dictio-

nary definition that we're juggling around right now: a sort of Webster's Dictionary 2019. It briefly synthesizes the development of robotics. As most of us know, the original word "robot" came from the Polish word for worker or drone. As you progress through the historical development and categorization of robots, you eventually come to the bio-mechanical link with the machine known as the "humanoid". We didn't want to use the word "android", even though that is the traditional nomenclature for bio-mechanoid individuals.

As for the term "replicant", let's postulate that in 1998 someone has already managed to create life in the laboratory. That is what I term a "final development".

Also there is the possibility of industry developing these beings for military or mining purposes in outer space and this second class generation of beings would be what we call "replicants".

**FF:** Are these renegade replicants supposed to have escaped from a space station?

**Scott:** They were supposed to have escaped from an off-world



Photos: Top, Deckard sprints across a rooftop during a climactic scene in *Blade Runner*. Bottom left, Harrison Ford poses in the futuristic kitchen area of his apartment. Bottom right, Deckard is approached in a noodle bar by Lt. Gaff who informs the retired bladerunner that he is needed on an important case, whether he likes it or not.



situation of some kind. It could have been a space station or it could have been another planet. The story idea is, in a way, very much like that of a comic strip. The film is in no sense a lecture or a caution on where the future is going. But, rather hopefully, it's fun. It may be dark fun; but, nevertheless it's fun. "Blade Runner" is a sort of slang word, police terminology for a Blade Runner Unit, or a Special Force: a very small group of individuals who are trained and licensed to handle such cases of renegade replicants. Occasionally, an odd replicant escapes down here to Earth, smuggles himself in somehow, and tries to integrate him or herself into society and just disappear. Of course, the authorities couldn't possibly allow that. Not only would it be alarming to the general public, but it was also definitely against the established social system.

**FF:** Replicants are not allowed on Earth because the average person can't cope with the fact that they are not a "real person"?

**Scott:** No, mainly because they are dangerous and for that reason, they have been outlawed.

**FF:** Is it true that you spent \$1.5 million to convert the New York street set at the Burbank studios into a futuristic *Blade Runner* street scene?

**Scott:** Close. I think the budget came in at a little less than that.

**FF:** Why did you decide to shoot on the converted lot instead of going to a rundown city somewhere and shoot on location?

**Scott:** Control. A movie such as *Blade Runner* needs to be shot under total control. You'd have to buy up every shopkeeper on the street running for two blocks if you shot on location. Redressing the Burbank lot was the most sensible thing we could have done. I was shooting on the back lot 13 weeks of days and 11 weeks of nights. There was no way I could have done that in the street. I'd never have been able to control it.

**FF:** The futuristic detailing on the street was incredible. Is it true that you went so far as to have mock



## "BLADE RUNNER" GLOSSARY

**BLADE RUNNER**—The nickname given to those police detectives who are specially trained in the use of the Voight-Kampff machine and whose specific function is to track down and eliminate any replicants that manage to escape into human society and attempt to pass as real human beings. The official name of the Blade Runner division is Rep-Detect.

**REPLICANT**—A genetically engineered creature composed entirely of organic substance. Animal replicants (animoids) were developed first for use as pets and beasts of burden after most real animals became extinct. Later, humanoid replicants were created for military purposes and for the exploration and colonization of space. The Tyrell Corp. recently introduced the Nexus 6—the supreme replicant—much stronger and faster than, and virtually indistinguishable from, real human beings. Earth law forbids replicants on the planet, except in the huge industrial complex where they are created. The law does not consider replicants human and therefore accords them no rights nor protection.

**ESPER**—A high-density computer with a very powerful three-dimensional resolution capacity and a cryogenic cooling system. The police cars and

Deckard's apartment contain small models which can be channeled into the large one at police headquarters. This big apparatus is a well-worn, retro-fitted part of the furniture. Among many functions, the Esper can analyze and enlarge photos, enabling investigators to search a room without being there.

**VOIGHT-KAMPPF MACHINE**—A very advanced form of lie detector that measures contractions of the iris muscle and the presence of invisible airborne particles emitted from the body. The bellows were designed for the latter function and give the machine the menacing air of a sinister insect. The V-K is used primarily by blade runners to determine if a suspect is truly human by measuring the degree of his empathic response through carefully worded questions and statements.

**SPINNER**—The generic term for all flying cars in use around the year 2020. Only specially authorized people and police are licensed to operate these remarkable vehicles, which are capable of street-driving, vertical lift-off, hovering and high-speed cruising. The Spinner is powered by three engines—conventional internal combustion, jet and anti-gravity.



Top right, Deckard is trapped on a ledge hundreds of stories above the street by the powerful replicant Batty.



magazine covers printed up?

**Scott:** Yes, all these things are seen in the film. When I conceptualize a film I aim for total visual reality.

**FF:** Automobiles figure heavily into your vision of the future in *Blade Runner*. How many were actually constructed?

**Scott:** We constructed the mock-ups on second-hand Volkswagen chassis, so actually there was really a very simple vehicle chassis under those extremely sophisticated exterior shells. The number of working vehicles was about 20. Then, I also had to buy up old used vehicles and strap retro-fitted details onto them for the sake of "background vehicles", so that the set would look like a full street.

**FF:** The "Spinner" vehicle is almost like something out of Dick Tracy. Do you think a vehicle such as that will exist sometime in the near future?

**Scott:** Yes. I think there's a very good possibility of it. A sort of development on the jump-jet idea. It looks alarmingly real in the film.

**FF:** How many extras did you use filming the street sequences?

**Scott:** It varied tremendously. One day we'd have 60, another day we'd have 300. The number of days we had 300 extras over the total shoot was only about four days.

**FF:** Many of the costumes are primarily designed to look "punk" but there is also a great deal of the 40's Art Deco design in *Blade Runner*. Why did you decide to go with those styles of design?

**Scott:** I think that if you were standing in Times Square 40 years ago and you suddenly popped forward to Times Square today, it would be more or less the same. The only things that would have changed are the kinds of advertising you would see and the styles of some of the newer cars on the street; but, even some of them would be 40 years old. And the clothes would not be that remarkably different. I think what is going to happen in the near future, is the urban society is going to form into cultural faction groups which stick together. For example, the "punk" gangs. In *Blade Runner* there were good reasons for casting punks. Even though some of them came in looking like cockatoos, they were already half-way into being bizarre in a futuristic way. Still, I didn't want *Blade Runner* to be associated with something that is still very much a part of the early 80's. So what I had to do was break their "bizarreness" down a bit until they were more of a throwback or semi-revival of what punk might look like in forty years from now.

**FF:** Was working with such a large crew more difficult than working with the handful of actors in *Alien*?

**Scott:** Oh, no. I'm totally used to that kind of production. Before getting into feature films, I spent a number of years in advertising and most of the commercials I handled were large productions so I learned to easily handle 100 to 200 extras.

**FF:** Is it different working in Hollywood than it is in England?

**Scott:** Essentially. It's more or less the same. There are difficulties with every film you make no matter where you go. Funny enough, I found working in the States difficult to begin with, but by the end of the day's shoot I think I actually began to feel like I wanted to live here.

**FF:** You've often said you're more than a director, that you're also a camera operator. How did you work this out with the union rules against that crossover here in Hollywood?

**Scott:** Couldn't do it. Wasn't allowed to. I was able to line up my shots, but that's all. Eventually, I found that I had two very good camera operators and I started to relax. They would line up the shot and let me look at it. Then I might change it or we'd discuss it briefly and come to a very fast compromise and resolution of what we were going to shoot.



Director Ridley Scott directs Harrison Ford in a scene from *Blade Runner*.

**FF:** Do you prefer to have hands on the camera?

**Scott:** Oh, yeah, absolutely. It's half the fun.

**FF:** Doug Trumbull is doing the special effects. Why did you choose him?

**Scott:** I think he's the best. It's as simple as that. There are mainly three good groups of effects specialists in the world. Los Angeles and Lucas Valley seem to be the two centers for effects in the United States. Trumbull and Lucas are very similar in terms of the technical level of their effects. Another one that's excellent is John Dykstra. Doug came in with very broad strokes because he was trying to get his own project off the ground, *Brainstorm*. He collaborated on the three stages; very wide shots in the city would either be pure miniature or a combination of miniatures and mattes. What we originally proposed, which turned out really well, was a combination of the backlot set with matte paintings and miniatures added to make things appear larger than you were able to build them. Doug was involved in the live action shooting to that extent.

He then organized the whole operation from his end, got it rolling and then left it in the very capable hands of a man named David Dryer, who is the effects director.

**FF:** Do you have any difficulties working within the ridged parameters of special effects?

**Scott:** No. I find working with special effects particularly interesting. I love the specific nature of the effects business.

**FF:** Were you involved in the special effects photography?

**Scott:** Yes. It was my fortune or misfortune, however you want to look at it, to be leaping across the Atlantic every two weeks, alternately doing the editing and also trying to keep an eye on what was going on at Maxell.

**FF:** What part of your budget went into the effects?

**Scott:** About \$3.3 million.

**FF:** While at Filmways *Blade Runner* was originally budgeted at between \$13 and \$15 million, according to VARIETY.

**FF:** People went to *Alien* to be scared. Why should they go to see *Blade Runner*?

**Scott:** It's not the same kind of scare in this one. *Blade Runner* is for the adults in the middle market, and 25 to 35 year-olds. Harrison Ford as Deckard is almost a Philip Marlowe type of character; that's one of the reasons for the slightly 40's influence. When you look at *Blade Runner* as a whole, it's a very strange combination of things, but it still comes out as being the future. The look of the film hopes to attract the younger generation; it's a step in the direction of the comic strip type of story.

**FF:** You have an affection for science fiction. Do you want to continue to work in the genre?

**Scott:** Absolutely. But, I don't think of it in terms of science fiction. I think of the whole scope of the future. Science fiction is a huge field, so I really don't like to be limited by the label of science fiction or fantasy anymore. It's simply another theater that one can work in to explore and expand ideas. I find that there's so much more room for exotic thinking in these areas than in the more mainstream material.

**FF:** Were you upset when you had to drop out of *Dune*?

**Scott:** Yes, in a way. It was a great subject. We did a screenplay treatment with Rudy Werlitzer but it required a huge haul in front of us and I just couldn't see spending another two years trying to re-sort it out. One of the problems facing directors today is that films, for some reason or another, take longer to make. I just didn't want to end up doing one film every three years.

**FF:** What's on tap for the future?

**Scott:** I'm working on a very interesting film written by William Hjortzberg. He's an author who originally started out with Roger Corman. He wrote *Grey Matters*. And now he's written the most brilliant "fairy story." It's almost like *Snow White* in a way.

**FF:** If you had the chance to do a novel or short story written by anyone in the world, what would it be?

**Scott:** Nothing really specific at this point because I'm beginning to look at various other kinds of materials beside science fiction and fantasy. And I find myself relating more to already existing or more classical literature. I'm still combing through new science fiction to find interesting ideas, but, more and more I'm turning to the classics. *Darkness*, my new "fairy story" film is totally original. Your parameters are much wider when you deal with that kind of concept.

**FF:** Where do you see the future of films, and science fiction films in particular, going?


**Scott:** Providing costs get under control, I think they'll become part and parcel of the whole subject material for films. Cowboy films have stopped for a while, and science fiction and fantasy films have taken their place. It's a fascinating new area for cinema entertainment to explore.





HARRISON FORD IS THE  
**BLADE RUNNER**

JERRY PERENCHIO AND BUD YORKIN PRESENT  
 A MICHAEL DEELEY-RIDLEY SCOTT PRODUCTION  
 STARRING HARRISON FORD  
 IN BLADE RUNNER™ WITH RUTGER HAUER SEAN YOUNG  
 EDWARD JAMES OLMOs SCREENPLAY BY HAMPTON FANCHER AND DAVID PEOPLES  
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 ORIGINAL MUSIC COMPOSED BY VANGELIS PRODUCED BY MICHAEL DEELEY DIRECTED BY RIDLEY SCOTT  
 ORIGINAL SOUNDTRACK ALBUM AVAILABLE ON POLYDOR RECORDS

 PANAVISION® TECHNICAL COLOR®  IN SELECTED THEATRES  
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