

KLASSIKER DER SPIELELEGESCHICHTE

NEUROMANCER

10. NOVEMBER 2011



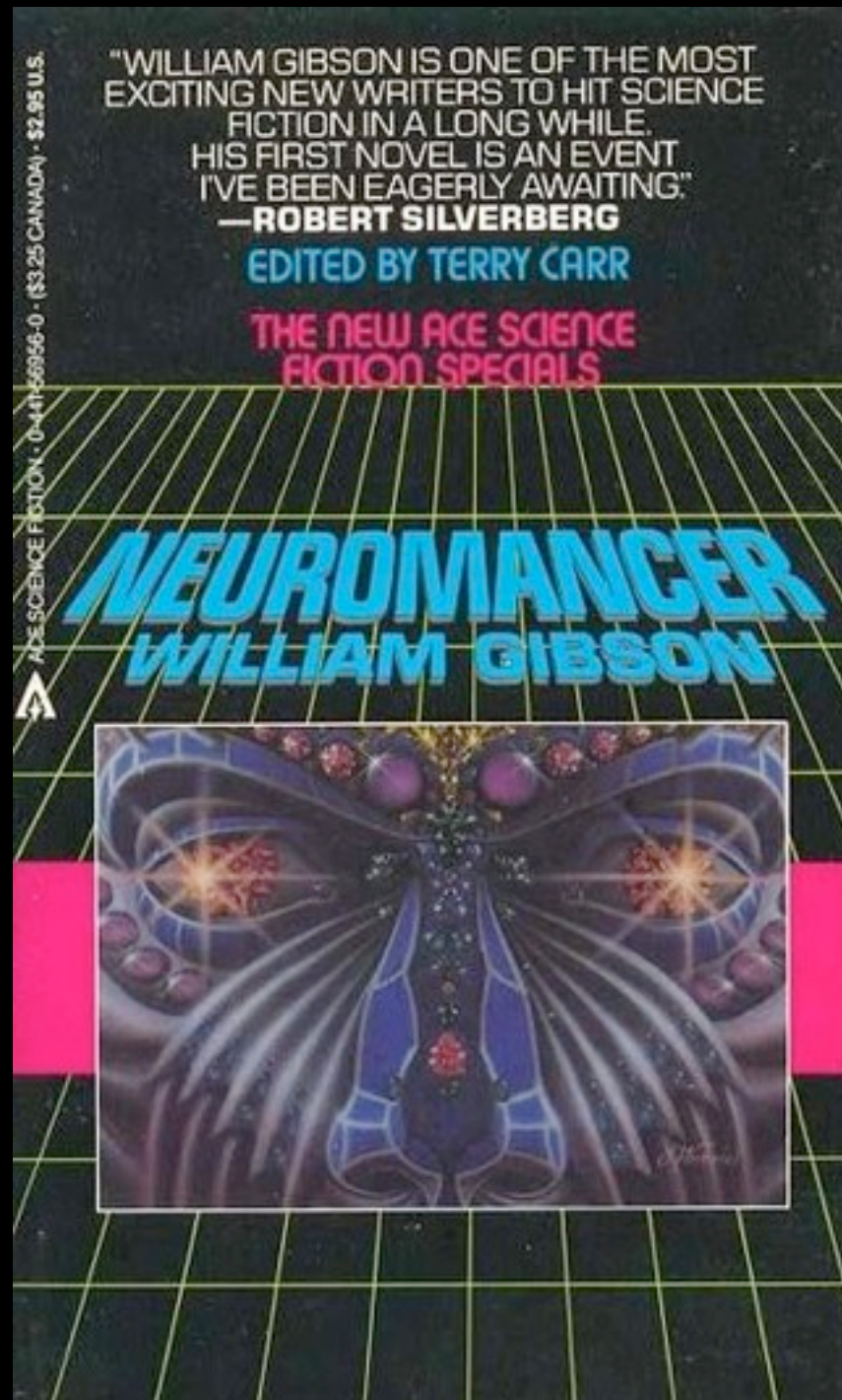
William Gibson



Neuromancer-Trilogie

- Neuromancer (1984)
- Biochips (Count Zero, 1986)
- Mona Lisa Overdrive (1988)
- Die Differenzmaschine (The Difference Engine, 1990, zusammen mit Bruce Sterling)
- Bridge-Trilogie (Idoru-Trilogie[1])
 - Virtuelles Licht (Virtual Light, 1993)
 - Idoru (1996)
 - Futurematic (All Tomorrow's Parties, 1999)
- Bigend-Trilogie
 - Mustererkennung (Pattern Recognition, 2003)
 - Quellcode (Spook Country, 2007)
 - Systemneustart (Zero History, 2010)[2]

Neuromancer – New Romancer



Roman

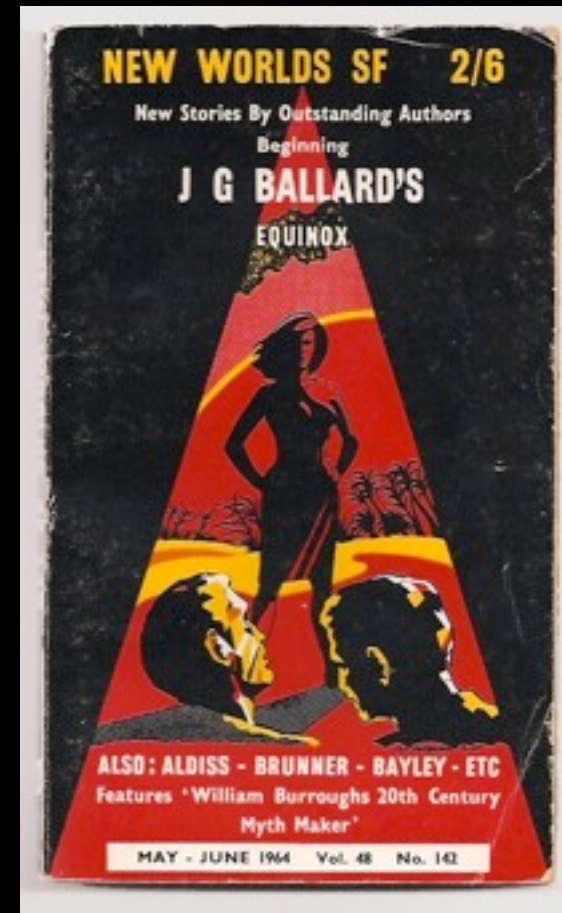
<http://www.voidspace.org.uk/cyberpunk/neuromancer.shtml>

Lesung

http://www.bearcave.com/bookrev/neuromancer/neuromancer_audio.html

The sky above the port was the color
of television, tuned to a dead channel.

Cyberpunk



Outer Space + Inner Space = Cyberspace

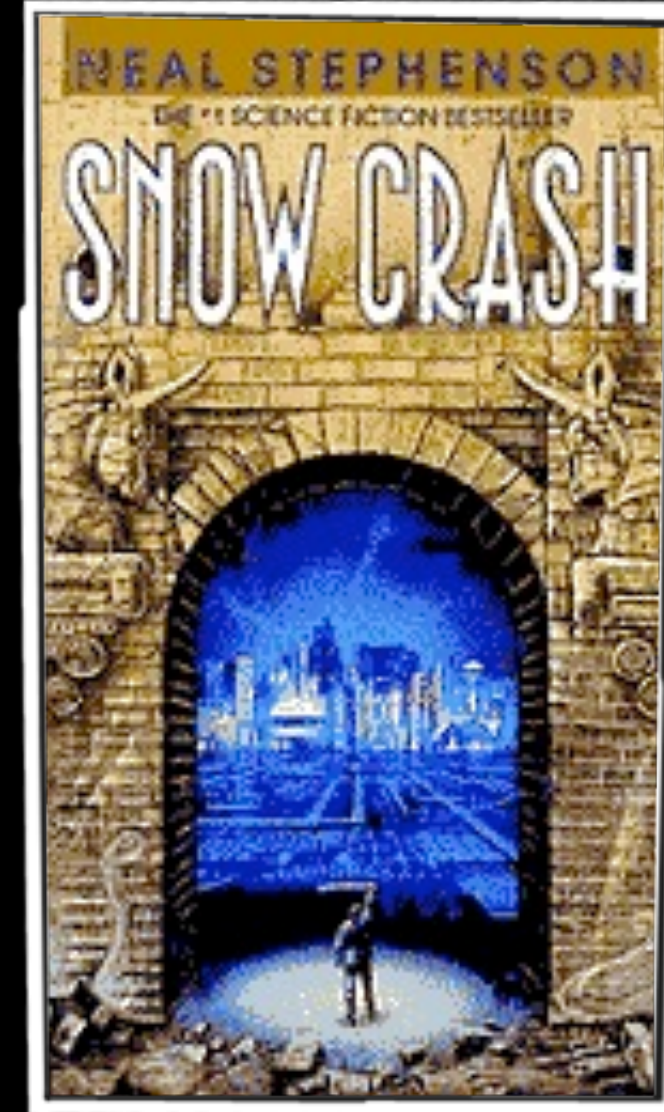
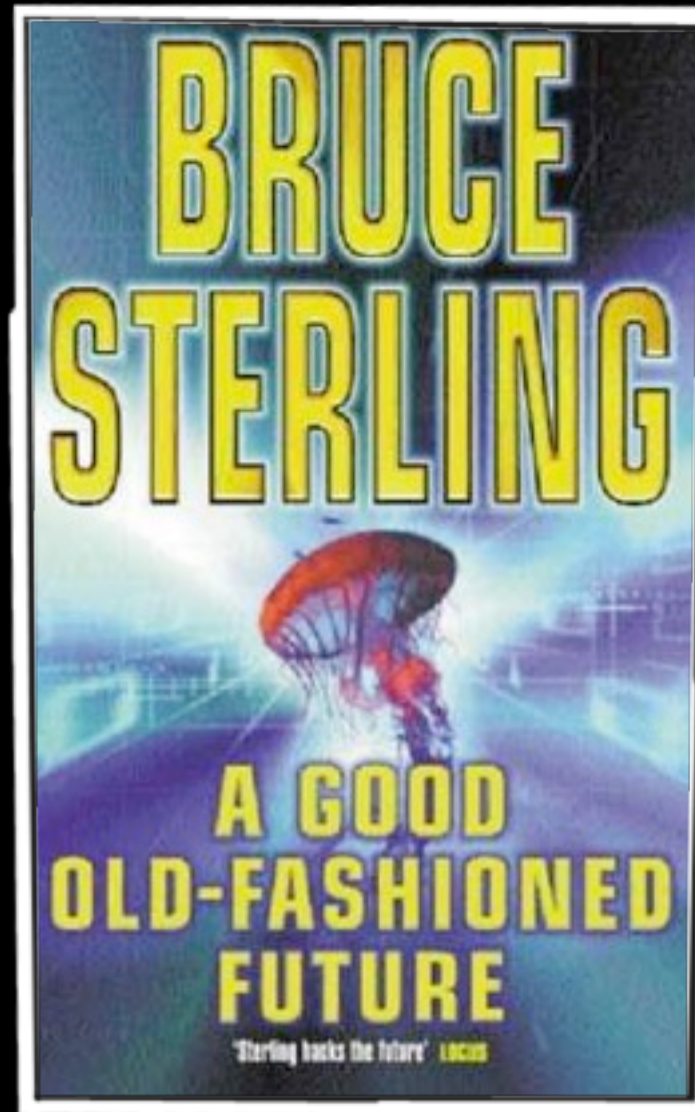
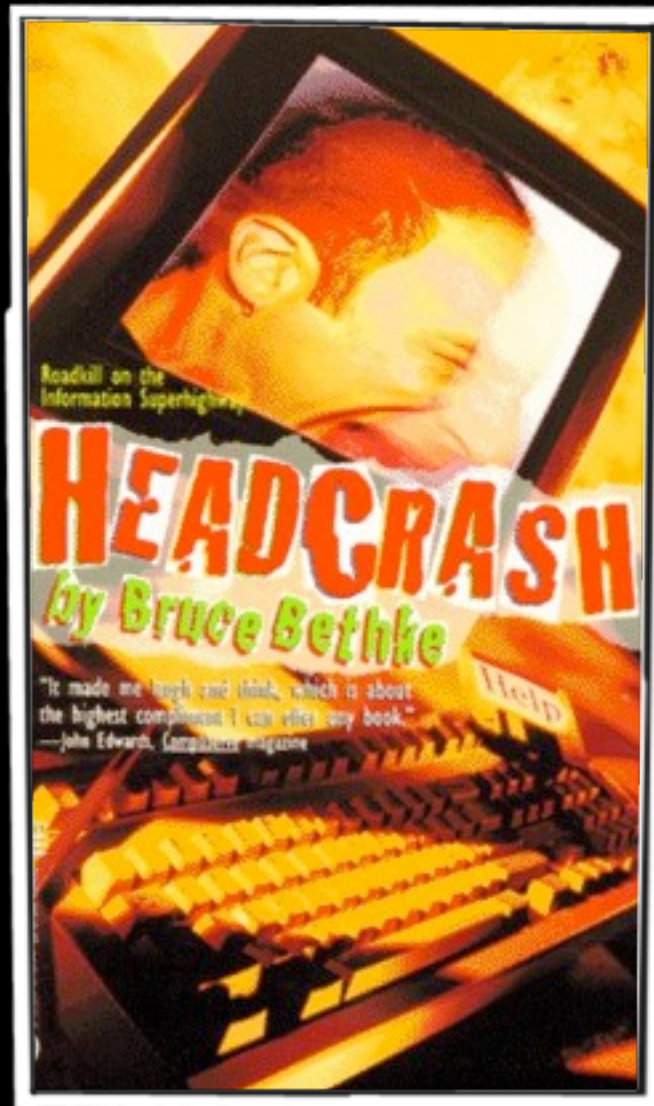
(A. Torkler)

Cyberpunk – Genre Merkmale

Cyberpunk literature, in general, deals with marginalized people in technologically-enhanced cultural "systems". In cyberpunk stories' settings, there is usually a "system" which dominates the lives of most "ordinary" people, be it an oppressive government, a group of large, paternalistic corporations, or a fundamentalist religion. These systems are enhanced by certain technologies (today advancing at a rate that is bewildering to most people), particularly "information technology" (computers, the mass media), making the system better at keeping those within it inside it. Often this technological system extends into its human "components" as well, via brain implants, prosthetic limbs, cloned or genetically engineered organs, etc. Humans themselves become part of "the Machine". This is the "cyber" aspect of cyberpunk. [...]

However, in any cultural system, there are always those who live on its margins, on "the Edge": criminals, outcasts, visionaries, or those who simply want freedom for its own sake. Cyberpunk literature focuses on these people, and often on how they turn the system's technological tools to their own ends. This is the "punk" aspect of cyberpunk.

Cyberpunk-Literatur



Cyberpunk-Filme



Blade Runner 1982



Cyberpunk
Kitsch

Cyberpunk Lifestyle



»self-described cyberpunks too often seem to be shallow trendoids in black leather who have substituted enthusiastic blathering about technology for actually learning and doing it. Attitude is no substitute for competence.«

„Don't call yourself a ‚cyberpunk‘, and don't waste your time on anybody who does.“
Eric Raymond

Cyborg Body



Timothy Leary, 1920-1996

Bio-survival Circuit
Emotional Circuit
Dexterity-Symbolism Circuit
Social-Sexual Circuit
Neurosomatic Circuit
Neuroelectric Circuit
Neurogenetic Circuit
Neuro-atomic Circuit

Turn on, Tune in, Drop out

Cyberpunk-Spiele



Paradroid (1985)

Cholo (1986, 2005)

Burn: Cycle (1994)

Marathon (1994)

HacX (1997) (Doom Ableger)

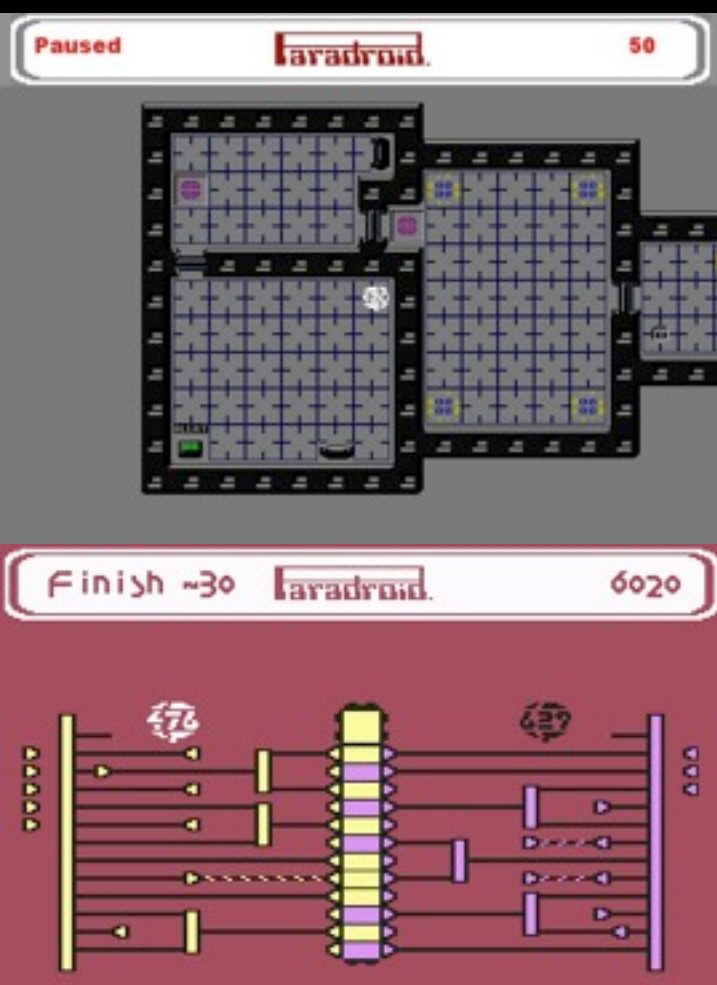
System Shock 2 (1999)

Deus Ex (2000) / Deus Ex HR (2011)

A.I. Wars: The Awakening (2000)

Neocron (2002, 2004)

Mirror's Edge (2010)



Paradroid 1985



Marathon 1994



Neocron 2002



Electronic Arts



ELECTRONIC ARTS™

Logo 1982-1999

Battlefield series
Burnout series
Command & Conquer series
Dead Space series
Dragon Age series
FIFA series
Fight Night series
Madden NFL series
Mass Effect series
NHL series
Medal of Honor series
NBA Live series
Need for Speed series
Harry Potter series
Rock Band series
SimCity series
The Sims series
Skate series
SSX series



Skara Brae

Nom de person.		TA	Cps	Etat	Fmag	Cl
1	BRIAN THE FIST	3	30	30	0	Pa
2	EL CID	20	20	20	0	Bo
3	SAMSON	28	28	28	0	Gu
4	MARKUS	24	24	24	0	Vo
5	MERLIN	16	16	16	20	En
6	OMAR	20	20	20	14	Mo



Interplay

1983 - 2002

1985 Bard's Tale

1988 Neuromancer

1988 Battle Chess

1995 Descent

Neuromancer

Developer(s) Interplay Productions

Publisher(s) Mediagenic

Designer(s)

Bruce Balfour, Michael Stackpole,

Brian Fargo, Troy A. Miles

Platform(s)

Amiga, Apple II, Apple IIgs,

Commodore 64, DOS

Release date(s)

1988

Genre(s)

Adventure

Mode(s)

Single player

Media/distribution

Floppy disk



C64/128

DEUTSCH

NEUROMANCER

A CYBERPUNK ROLE-PLAYING ADVENTURE



ORIGINAL SOUNDTRACK
VON
DEVO

Interplay

License

ELECTRA
Home C

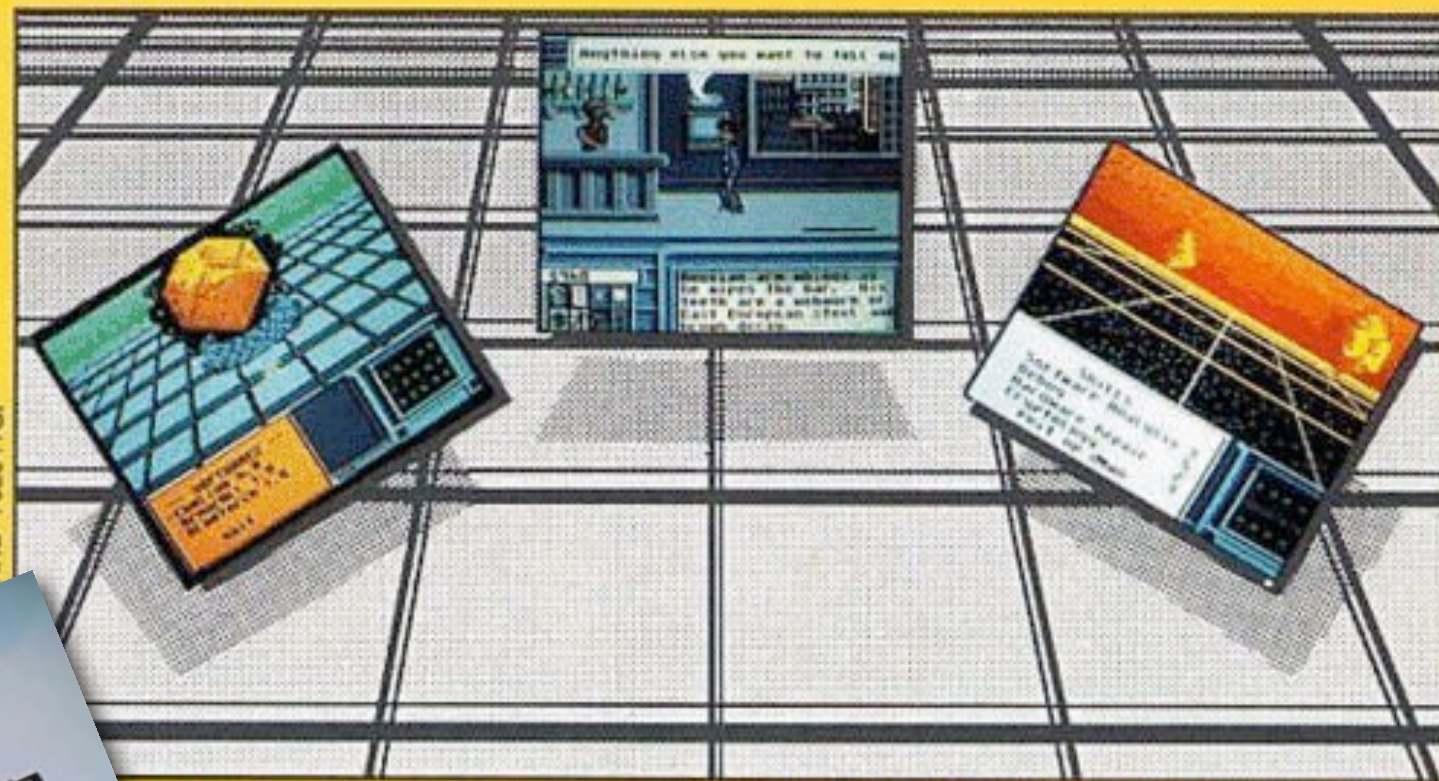


www.TheLegacy.de

Japan, 2017. Die Welt wird von einem riesigen, von der Regierung beherrschten Computersystem gesteuert. Als futuristischer Software-Pirat in Chiba City halten Sie sich mit dubiosen Geschäften über Wasser, Zappenduster, anrühlich und riskant . . . aber irgendwie muß man sich ja seine Brötchen verdienen.

EIS-Schichten schützen die Kyberspace-Datenbanken vor unerwünschten Eindringlingen und Software-Cowboys. Doch mit Eisbrechern und einem heißen ROM-Konstrukt kann alles geknackt werden, wenn man das nötige Know-how hat. Und sich nicht kaltmachen läßt. Kapiert?

Neuromancer, das auf dem vielfach ausgezeichneten, gleichnamigen Roman von **William Gibson** beruht, ist eine Entwicklung von **Interplay**, der Firma, die sich vor allem mit der **Bard's Tale** Fantasy-Rollenspiele einen Namen gemacht hat.



AND Y62841GI

Bildschirmfotos stammen von der Amiga Version. Andere Versionen sind nicht unbedingt vollkommen identisch.

C64 & 128—64 K
Leere Diskette erforderlich



5 015839 628412

Cyberspace



Tron, 1982

«Cyberspace. Unwillkürliche Halluzination, täglich erlebt von Milliarden Berechtigten in allen Ländern, von Kindern zur Veranschaulichung mathematischer Begriffe... Grafische Wiedergabe abstrahierter Daten aus den Banken sämtlicher Computer im menschlichen System. Unvorstellbare Komplexität. Lichtzeilen, in den Nicht-Raum des Verstandes gepackt, gruppierte Datenpakete. Wie die fliehenden Lichter einer Stadt...» (W. Gibson)

PAX



Disembodied Space



Spiele als Narration und Simulation



Adaptation als Übertragung charakteristischer Stil-Merkmale im Genre des Adventures
Nicht-diegetische Handlungen (z.B. Speichern) als genreverstärkende Lösungsstrategie