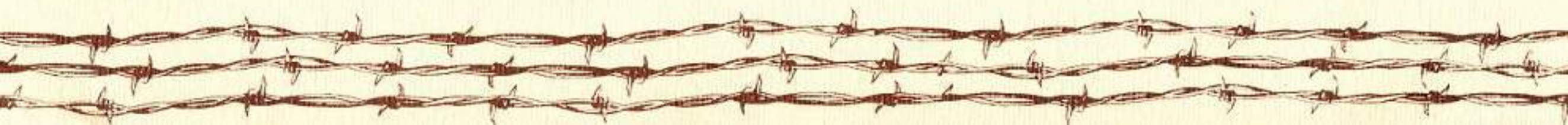


**ESCAPE FROM
NEW YORK**



Avco Embassy Pictures
Presents
John Carpenter's
ESCAPE FROM NEW YORK
A DEBRA HILL Production

Starring
KURT RUSSELL

LEE VAN CLEEF SEASON HUBLEY
ERNEST BORGNINE TOM ATKINS
DONALD PLEASANCE CHARLES CYPHERS
ISAAC HAYES

HARRY DEAN STANTON ADRIENNE BARBEAU
as "Brain" as "Maggie"

Director
JOHN CARPENTER

Producers
LARRY FRANCO
DEBRA HILL

Screenplay
JOHN CARPENTER
NICK CASTLE

An Avco Embassy Pictures Release

CAST

Snake Plisskin KURT RUSSELL
Bob Hauk LEE VAN CLEEF
Cabbie ERNEST BORGNINE
President of the United States DONALD PLEASANCE
The Duke of New York ISAAC HAYES
Girl in Chock Full O'Nuts SEASON HUBLEY
Brain HARRY DEAN STANTON
Maggie ADRIENNE BARBEAU
Rehme TOM ATKINS
Secretary of State CHARLES CYPHERS
Taylor JOE UNGER
Romero FRANK DOUBLEDAY
Dr. Cronenberg JOHN STROBEL
Gypsy #1 JOHN COTHRAN JR.
Gypsy #2 GARRETT BERGFELD
Gypsy Guard RICHARD COSENTINO
Gypsy ROBERT JOHN METCALF
Gypsy JOEL BENNETT
1ST Indian VIC BULLOCK
2ND Indian CLEM FOX
3RD Indian TOBAR MAYO
Dancer #1 JOSEPH A. PERROTTI
Dancer #2 ALAN SHEARMAN
Dancer #3 RON VERNAN
Dancer #4 RONALD E. HOUSE
Dancer #5 RODGER BUMPASS
Stewardess NANCY STEPHENS
Secret Service #1 STEVEN GAGON
Secret Service #2 STEVEN FORD
Secret Service #3 MICHAEL A. TAYLOR
Red Bandana Gypsy LONNIE WUN
Helicopter Pilot DALE HOUSE
Helicopter Pilot DAVID R. PATRICK
Duty Sargeant BOB MINOR
Controller WALLY TAYLOR
Computer Operator JAMES O'HAGEN
Trooper JAMES EMERY
Police Sargeant TOM LILLARD
Theatre Manager BORAH SILVER
Boyle TONY PAPPENFUS
Punk JOHN DIEHL
Bum CARMEN FILIPI
Drunk BUCK FLOWER
Helicopter Pilot CLAY WRIGHT
Helicopter Pilot AL CERULLO
Slag OX BAKER

CREDITS

Directed by JOHN CARPENTER
Produced by LARRY FRANCO
Produced by DEBRA HILL
Written by JOHN CARPENTER
and NICK CASTLE
Associate Producer BARRY BERNARDI
Music by JOHN CARPENTER
in association with
ALAN HOWARTH
Film Editor TODD RAMSAY
Production Designer JOE ALVES
Director of Photography DEAN CUNDEY
Production Manager ALAN LEVINE
First Assistant Director LARRY FRANCO
Second Assistant Director JEFFREY CHERNOV
Assistant to the Producers and Casting PEGI BROTMAN
Production Office Coordinator CHIP FOWLER
Script Supervisor LOUISE JAFFE
Camera Operator RAY STELLA
First Assistant Cameraman CLYDE BRYAN
Second Assistant Cameraman DOUG OLIVARUS
Second Assistant Cameraman STEVE TATE
Second Unit Director of Photography JIM LUCAS
Second Unit Camera Operator FRANK RUTTENCUTTER
Second Unit 1ST Assistant Cameraman GEORGE MOORADIAN
Second Unit 2ND Assistant Cameraman JACK GARY
Assistant Art Director CHRIS HORNER
Set Decorator CLODIA

Lead Man DON SUTTON
Swing Gang LEE DRYGAS
Property Master MIKE MAY
Assistant Property Master GENE BOOTH
Graphic Designer ARTHUR GELB
Location Manager BARRY BERNARDI
Sound Mixer TOMMY CAUSEY
Boom Operator JOE BRENNAN
Boom Operator CARL FISCHER
Gaffer MARK WALTHOUR
Rigging Gaffer DRAIN MARSHALL
Best Boy Electrician TOM MARSHALL
Electrician TERRY MARSHALL
Electrician SCOTT BUTTFIELD
Technician STEVE MATHIS
Key Grip FRANK PALMER
2ND Grip SEYMOUR OWENS
Dolly Grip TOMMY SANDS
Grip LEO BEHAR
Makeup Artist Supervisor KEN CHASE
Makeup Artist BEN DOUGLAS
Hair Stylist FRANKIE BERGMAN
Costume Designer STEPHEN LOOMIS
Men's Costumer MEL SAWICKI
Women's Costumer KATRINA BRONSON
Still Photographer KIM GOTTLIEB
Still Photographer JIM COE
Publicist KELLI GARRIS
Assistant Film Editor RANDY D. THORNTON
Apprentice Editor BARBARA GANDOLFO
Stunt Coordinator DICK WARLOCK
Special Effects Supervisor ROY ARBOGAST
Special Effects Powder PAT PATTERSON
Special Effects EDDIE SURKIN
Special Effects GARY ZINK
Gun Advisor SID STEMBRIDGE
Craft Service LOUIE CHIRCO
Registered Nurse MAURICE COSTELLO
Transportation Coordinator EDDIE LEE VOELKER
Transportation Captain TOM THOMAS
Production Assistant GEOFF RYAN
Production Accountant JACK BUCKLEY
Production Assistant/Office SARAH PREECE
Construction Foreman MARV SALESBERG
Propmaker Foreman ART MOLEN
Propmaker Foreman ANDREW OVERHOLTZER
Propmaker JOE FAMA
Paint Supervisor WARD WELTON
Paint Foreman WAYNE SMITH
Painter ED ZINGEL
Avco Nominee DON BORCHERS
Assistant Location Manager FRANK CAPRA III
Creative Mobile Technician JOHN BRUMBY
Driver-Generator/FX MIKE CONNOLLY
Driver-Grip 10-Ton MARIO SIMON
Driver-Prop 10-Ton STEVE BOYD
Driver-10-Ton/Ward Trailer DICK LEE
Driver-Car Carrier ROD BERG
Driver-Honeywagon CHUCK HAUER
Driver-Cook BERT JETTER
Cook's Helper JUAN BETANCOURT
Driver-Construction EDDIE WORTH
Driver-Set Dressing JOE BENET
Driver-Production WAYNE ROBERTS
Driver-Construction WAYNE WILLIAMS
Driver-Set Dressing BOBBY BENTON
Assistant to the Assistants MATT FRANCO
Publicity PICKWICK / MASLANSKY /
KOENIGSBERG

SPECIAL VISUAL EFFECTS BY NEW WORLD/VENICE

Producer-Liaison MARY ANN FISHER
Project Supervisor R.J. KIZER
Directors of Photography JIM CAMERON
GEORGE DODGE
DENNIS SKOTAK
AUSTIN MCKINNEY
Elicon Camera Operators DR. DEN JONES
STEVE ELLIOTT
JULIA GIBSON
Miniatures Constructed by BRIAN CHIN
Engineer TOM CAMPBELL
Matte Artwork JIM CAMERON
JENA HOLMAN
BOB SKOTAK
Rotoscope STEVE ELLIOTT
Rotoscope DAN SMITH
Effects Editorial ANTHONY RANDEL
Gaffer GARY WAGNER
Camera Assistant STEVE CALDWELL
Camera Assistant RANDY FRAKES
Associate Producer AARON LIPSTADT
Production Manager CHARLES SKOURAS III
Production Accountant SARA NELSON
Production Secretary ROBIN THOMAS
Graphic Displays by MOTION GRAPHICS
Sound Editor DAVID YEW DALL
Sound Editor WARREN HAMILTON
Dialogue Editor STEVE RICE
Special Synthesizer Sound ALAN HOWARTH
Assistant Sound Editor DAVID RITSCHER
Stereo Recordist JOHN MOSLEY
Re-Recorded At Goldwyn Sound Facility
Re-Recording Mixers BILL VARNEY, C.A.S.
GREGG LANDAKER, C.A.S.
STEVE MASLOW, C.A.S.
Color by MGM
Titles/Opticals by PACIFIC TITLE
Lenses by PANAVISION
DOLBY STEREO

PRODUCTION NOTES

A chilling vision of the not-so-distant future is presented in Avco Embassy's futuristic action adventure film, "ESCAPE FROM NEW YORK." Esteemed writer-director John Carpenter and co-producer Debra Hill are responsible for our frightening journey into the terrifying nightmare world of New York City as it appears in the year 1997. The production marks the 3rd collaboration between the team of Carpenter and Hill, which began with the most successful independent film ever made, "Halloween," and "The Fog," Avco Embassy's haunting ghost story.

An extensive and superlative cast appears in "ESCAPE FROM NEW YORK," headed by Kurt Russell. The film also stars Lee Van Cleef, Ernest Borgnine, Donald Pleasence, Isaac Hayes, Season Hubley, Harry Dean Stanton as Brain, and Adrienne Barbeau as Maggie. Written by John Carpenter and Nick Castle, it is produced by Debra Hill and Larry Franco, and directed by Carpenter.

Carpenter and co-screenwriter Nick Castle paint a vivid picture of Manhattan Island in the year 1997, now a maximum security prison operated by the newly formed United States Police Force. Completely walled-in and virtually escape-proof, the city is now a corrupt and devastated place inhabited by over 3,000,000 gypsy criminals, crazies, and bums.

Air Force One, enroute to a summit meeting with the President on board, is sabotaged, crash-landing in New York City. The President survives, only to be taken prisoner by the King of the Gypsies, Duke, and his gang of cut-throats, including the unsavory Brain, and his "main squeeze," Maggie.

The savage inmates make their demands perfectly clear: their immediate release in exchange for the President's freedom. Bob Hauk, police commissioner for the United States Police Force, send master criminal Snake Plissken, to enter Manhattan and rescue the President within a 24-hour time period. With assistance from such felonious characters as Cabbie, the Yellow Cab-driving inmate, and Maureen, the seductively sinister prisoner, Snake strives to save the President within the terrifyingly short time set by Hauk.

The genesis of "ESCAPE FROM NEW YORK" began with Carpenter's first visit to New York City. "I'd heard all the show biz cliches about the place: the white lights of Broadway, the city of cities. In actuality, parts of the city were pretty bad," said Carpenter. Taking the basic idea of a completely ruined New York, and expanding it to its limit, Carpenter wrote the first draft for the film in 1974. He then banked the resulting script until early in 1980, when Avco Embassy gave him the go-ahead for the project. Bringing in Nick Castle to help re-write and finalize the script in the spring of 1980, the picture finally went into production late that summer. As he had done on "The Fog," Carpenter wrote certain characters for specific actors. Snake Plissken was written with talented actor Kurt Russell in mind, while veteran Ernest Borgnine had the character Cabbie written for him. Maggie was written to utilize the talents of the lovely Adrienne Barbeau, and Maureen was created specifically for a special appearance by young actress Season Hubley.

The outstanding success of Carpenter and Hill's two previous low-budget features enabled their independent production company to proceed with what became a \$7,000,000 picture, by far the team's highest budgeted film yet. The enormous scope of the movie also resulted in Carpenter's longest shooting schedule to date, a demanding, logistically complex, 3 month shoot. Quite a difference from "Halloween," which was shot in just 20 days, and came in costing under \$400,000.

A multi-talented individual, Carpenter's versatility shows by just glimpsing at his credits. It was while attending USC's film school that

Carpenter became involved in the film short, "The Resurrection of Bronco Billy," which won the Academy Award as Best Live Action Short Subject of 1970. It was also while at USC that Carpenter began directing what ultimately became the feature film "Dark Star," which has since gone on to become a science fiction cult classic.

Next came the suspense film "Assault on Precinct 13," followed a few years later by the most successful independent film ever made, "Halloween." Writing "Assault" and co-writing "Halloween" (with producer Debra Hill) and directing both films, Carpenter also wrote the original music for them, as he did for "ESCAPE FROM NEW YORK," and edited "Assault." Soon after "Halloween" came the box-office smash, "The Fog," with Carpenter once again directing, co-writing and scoring the film.

He also found time to direct two TV movies — "Someone is Watching Me," a scary teleplay which he also wrote (and where he met his future wife, Adrienne Barbeau), and the critically acclaimed ratings blockbuster, "Elvis" (which starred "ESCAPE FROM NEW YORK" star Kurt Russell). Carpenter also wrote the original screenplay for "Eyes," which after extensive rewrites by other screenwriters became the film "The Eyes of Laura Mars."

"ESCAPE FROM NEW YORK" is a true "family affair" style production, reuniting some of the most talented people working in the film industry today. Carpenter and Hill are veteran co-workers, having now joined forces on four films. Their initial meeting was on "Assault on Precinct 13," with Hill then acting as script supervisor. They soon began screenwriting together, and that led to the script for "Halloween," which Hill also produced. They did the same on "The Fog," co-writing together, Carpenter directing, Hill producing. An extremely talented duo, their future plans together include writing and producing the sequel to "Halloween," and directing and producing the gothic western, "El Diablo."

Director of Cinematography Dean Cundey is also a long-time member of the Carpenter family, having photographed both "Halloween" and "The Fog." In addition, Cundey has over 30 feature films to his credit, including "Rock and Roll High School" and "Where the Red Fern Grows."

Co-producer and first assistant director, Larry Franco, worked with Carpenter as first assistant director on the TV bio-picture "Elvis," and again in the same capacity on "The Fog." Franco also happens to be Kurt Russell's brother-in-law, having married Jill Russell 11 years ago.

Co-screenwriter Nick Castle is a long time friend of Carpenter's, and portrayed the killer in "Halloween," in addition to operating the "beachball" monster in "Dark Star." He also handled cinematography chores on "The Resurrection of Bronco Billy," and is a member of Carpenter's rock group, the "Coup De Villes."

Star Kurt Russell first worked with Carpenter when he played the lead in "Elvis." The film also introduced Russell to actress Season Hubley, who was portraying Priscilla Presley. They fell in love, and were later married. Hubley makes a special appearance in "ESCAPE FROM NEW YORK."

Adrienne Barbeau, the female lead in the film, first met Carpenter when starring in "Someone is Watching Me." A romance blossomed, which led to marriage in January, 1979.

Donald Pleasence, portraying the President, appeared as the psychologist in "Halloween," and appeared with "ESCAPE FROM NEW YORK" co-star Ernest Borgnine in the highly praised TV movie, "All Quiet on the Western Front."

The picture was co-financed by AEPC, International Film Investors, Inc. and Goldcrest Films International.

ABOUT THE PRODUCTION

Finding locations to simulate a ravaged and devastated New York city, circa 1997, was no mean feat. Location co-ordinator Barry Bernardi had his hands full attempting to find suitable stand-ins for such New York sights as Madison Square Garden, the 59th St. Bridge, and the World Trade Center, because the actual locations could not realistically have been used for the purposes required.

The city of St. Louis, Missouri proved to be of invaluable help by providing some of the needed "doubles." Because the city's architecture was similar to that of a major east coast city, and was within close proximity to a big, accessible, yet closed bridge (the Chain of Rocks Bridge, which doubled for the 59th St. Bridge) and especially because of the fine co-operation and assistance from the city itself, St. Louis really fit the bill. It was the city's old Union Train Station that stood-in for Madison Square Garden. The downtown section of St. Louis, once strewn with dozens of junked cars and littered with hundreds of pounds of trash, became the city streets of the corrupted futuristic Manhattan.

Four different locations in Los Angeles alone helped to visualize the site of the World Trade Center. Location shooting was done in Atlanta, Georgia, and in the city of New York, too — the most stunning segment being shot on Liberty Island, at the base of the Statue Of Liberty.

Responsible for the extraordinary sets and various designs used in the film was gifted production designer Joe Alves. Alves, whose previous credits include "Close Encounters of the Third Kind," "Jaws," and "Jaws II," (he also served as associate producer and 2nd unit director on "Jaws II"), had his work cut out for him in creating the complex yet vital designs needed throughout the film. The demands of the script called for a series of dichotomous sets: the austere, stark United States Police Force world, with its clean lines, and colorless backgrounds, versus the inside of Manhattan, and its medieval, reverted landscape. Each has its own special "look," textured and consistent throughout, which lends a distinctive tone to the film.

Some designs were decidedly more demanding than others, particularly the crash site of Air Force One, the central control center for the United States Police Force (a dazzling display of flashing computers, video monitors, and light-emitting diodes), the exterior portion of the United States Police Force offices (leading to the underground headquarters), and a portion of the very wall that surrounds and contains New York City. This section of the wall plays a vital role in the end of the film, and it was Alves who designed the 33-foot-high, 200-foot-long monolith, which took over one month to build. Alves also had a hand in the creation of a small robot used in one sequence, as well as the design for the Presidential escape pod, with which the President makes good his safe fall to earth from the crashing Air Force One.

"ESCAPE FROM NEW YORK" brings to the screen a number of technical firsts, particularly in the area of cinematography. Director of Cinematography Dean Cundey utilizes new special lenses called Ultra Speed Panatars, from Panavision, which are being used for the first time throughout an entire feature film on "ESCAPE FROM NEW YORK." Because of different kinds of glass and better coatings, these lenses are extremely fast, meaning the film could be shot at the necessary low light levels, with the resulting footage exceptionally sharp.

Another first is the use of a "computerized light modulator," invented and built by Cundey and Joy Brown. Among its many functions

is controlling a number of lights and blinking them on and off, either in unison or at random rates. But perhaps the most amazing of its abilities is its "talent" for flickering lights to simulate firelight. In simple explanatory layman's terms, an electronic eye photo cell is aimed at a real fire, and the cell registers back to the light modulator, which in turn flickers all lights plugged into it, precisely like the firelight flickers. The end result is a totally realistic and extremely dramatic lighting effect. And, as Cundey says, "There is simply nothing else like it around today."

While not a first, it is interesting to note that approximately 25% of the film was shot using Panaglide, a version of the special Academy Award-winning camera termed the Steadicam. The Panaglide allows the freedom of movement that comes with using a hand-held camera, yet is extraordinarily smoother. The resulting coverage lends an almost dream-like quality to the film, quite apropos for the nightmare situation inside New York City.

The special effects people will have their hands in the proceedings of the film, too. The special effects division at New World Pictures is responsible for all the visual effects, models, and miniatures. According to Mary Ann Fisher, who is head of production at New World, a number of different optical effects are utilized throughout the picture. Included are matte paintings, glass paintings, 3-D models, time-lapse photography, and model animation.

One of the special models built for the film was a 10 foot by 10 foot scale miniature of New York City where 1/2" of the model equals 10 feet of Manhattan. The miniature includes the water surrounding New York, and even the sight of Brooklyn in the distance.

The responsibility for all the "live" special effects in the film, from explosions to mechanical devices such as the Presidential escape pod, fell into the very capable hands of special effects pro, Roy Arbogast.

The credit for editing "ESCAPE FROM NEW YORK" goes to capable Todd Ramsay, who came to the film equipped with an impressive background. Among his editing credits is the science fiction feature film, "Star Trek-The Motion Picture." He also handled associate editor duties on the movie, "Sgt. Pepper's Lonely Hearts Club Band."

Steve Loomis, costume designer for "ESCAPE FROM NEW YORK," found his work on the film to be one of his most challenging jobs yet. With a long list of noteworthy credits, from the features "The Fog," "Valentine," and "Family Dream," to designing clothes for such rock stars as Elton John, The Jacksons, and Stevie Wonder, he still found his imagination taxed trying to design clothes for a 1997 Manhattan. It was up to Loomis to design futuristic "trash" clothes for the inmates inside New York, whose only clothes are the ones left on their backs, or ones they salvage from the waste of the city. In fact, Loomis actually ended up doing some of his costume shopping at city dumps, for a truly "authentic" look.

One of the more difficult aspects of the job was designing the stars' outfits, which had to be special yet at the same time blend in and be plausible. The resulting costumes have extraordinary detail and design, making them decidedly individualistic, yet not too attention-grabbing. Kurt Russell's outfit was designed to be 1997 camouflage fatigues, meaning instead of blending with tropical terrain they blend in with a burnt-out, decaying prison/city.

The final look of the film, down to each individual gypsy and "crazy" extra, is proof of Loomis' skill and versatility.