

from

# paramount pictures

JANUARY, 1979

HANDBOOK OF PRODUCTION INFORMATION  
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PARAMOUNT PICTURES PRESENTS  
A LAWRENCE GORDON PRODUCTION

## WITHE WARRIORS

MUSIC BY BARRY DeVORZON

EDITOR DAVID HOLDEN

DIRECTOR OF PHOTOGRAPHY ANDREW LASZLO, A.S.C.

EXECUTIVE PRODUCER FRANK MARSHALL

BASED ON THE NOVEL BY SOL YURICK

SCREENPLAY BY DAVID SHABER AND WALTER HILL

PRODUCED BY LAWRENCE GORDON

DIRECTED BY WALTER HILL



PARAMOUNT PICTURES CORPORATION 1 GULF + WESTERN PLAZA NEW YORK N.Y. 10023

"THE WARRIORS"

PRELIMINARY CAST LIST

SWAN.....	MICHAEL BECK
AJAX.....	JAMES REMAR
FOX.....	THOMAS WAITES
CLEON.....	DORSEY WRIGHT
SNOW.....	BRIAN TYLER
COCHISE.....	DAVID HARRIS
COWBOY.....	TOM McKITTERICK
REMBRANDT.....	MARCELINO SANCHEZ
VERMIN.....	TERRY MICHOS
MERCY.....	DEBORAH VAN VALKENBURGH
CYRUS.....	ROGER HILL
LUTHER.....	DAVID PATRICK KELLY
D.J. ....	LYNN THIGPEN
CANDY STORE GIRL.....	GINNY ORTIZ
GRAMERCY RIFFS.....	EDWARD SEWER
	RON FERRELL
	FERNANDO CASTILLO
	HUBERT EDWARDS
	LARRY SEARS
	MIKE JAMES
	GREGORY CLEGHORNE
	GEORGE LEE MILES
	STANLEY TIMMS
	JOHN MAURICE
	JAMIE PERRY
	WINSTON YARDE
ROGUES.....	JOEL WEISS
	HAROLD MILLER
	DAN BONNELL
	DAN BATTLES
	TOM JARUS
	MICHAEL GARFIELD
	CHRIS HARLEY
	MARK BALTZAR
TURNBULL A.C.'s.....	J.W. SMITH
	CAL ST. JOHN
	JOE ZIMMARDI
	CARROTTE
	WILLIAM WILLIAMS
	MARVIN FOSTER
	JOHN BARNES
	KEN THRET
	MICHAEL JEFFREY
ORPHANS.....	PAUL GRECO
	APACHE RAMOS
	TONY MICHAEL PANN
	NEAL GOLD
	JAMES MARGOLIN
	CHUCK MASON
	ANDY ENGELS
	IAN COHEN
	CHARLES SERRANO
	CHARLES DOOLAN

BASEBALL FURIES.....JERRY HEWITT  
BOB RYDER  
JOSEPH BERGMAN  
RICHARD CIOTTI  
TONY LATHAM  
EUGENE BICKNELL  
T. J. McNAMARA  
STEVEN JAMES  
LANE RUOFF  
HARRY MADSEN  
BILLY ANAGNOS  
JOHN GIBSON

LIZZIES.....LISA MAURER  
KATE KLUGMAN  
DEE DEE BENREY  
JORDAN CAE HARRELL  
DONNA RITCHIE  
DORAN CLARK  
PATTY BROWN  
IRIS ALAHANTI  
VICTORIA VANDERKLOOT  
LAURA DE LANO  
SUKI ROTHCHILD  
HEIDI LYNCH

PUNKS.....CRAIG BAXLEY  
A. J. BAKUNAS  
GARY BAXLEY  
KONRAD SHEEHAN  
EDDIE EARL HATCH  
TOM HUFF  
LEON DELANEY

POLICE.....IRWIN KEYES  
LARRY SILVESTRI  
SONNY LANDHAM  
FRANK FERRARA  
PAT FLANNERY  
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PRELIMINARY CAST AND TECHNICAL CREDIT LISTS  
JANUARY, 1979

"THE WARRIORS"

THE STORY  
(Not for Publication)

The place is New York City. A large subculture of gangs owns the streets at night. There are gangs of every race, income level and sex, wearing everything from top hats and tails to leather jackets.

One gang, the Gramercy Riffs, is headed by Cyrus, a charismatic leader who has molded his men into a tightly-knit crew of karate experts. He has a plan to unite all of the gangs in the city and make up an army that would be 100,000 strong and could easily take over the reins of power in the city. He calls together a giant conclave where nine unarmed envoys from every gang are sent to hear his plan.

The Coney Island Warriors are a bit wary of the idea, but nevertheless, nine men are chosen to make the long subway trip to the Bronx:

Cleon. The leader. Tough.

Swan. The War Chief. Quiet, laconic by nature, a natural military tactician.

Rembrandt. The artist. Quick-witted, emotional.

Cochise. A rough and ready fighter, a good soldier.

Vermin. He complains a lot, but he's always there.

The Fox. Small, kinetic. He moves silently, can climb anywhere.

Cowboy. Always wears a stetson. Lithe, quick, amiable.

Snowball. Tall and lean, the face and body of a Masai warrior. He rarely speaks.

Ajax. His attitude is cantankerous, at best. Rebellious with more than an overtone of cruelty.

As they round the corner, they are met by the sight of a thousand gang members, dressed in the multitude of colors of the hundreds of gangs that they represent. Ranged in a circle around a high platform are representatives from the Blackjacks, the Electric Eliminators, the Firetasters, the Moonrunners, the Saracens, the Turnbull A.C.'s, the Zodiacs, and a hundred other gangs. It's an awesome panorama that gives the Warriors a spine-tingling pride that they are part of all this.

Cyrus appears and the murmuring quickly ends as his hypnotizing voice rings out. His call to unite and conquer the forces that have kept him oppressed is met with wild cheers.

But before he can finish, a shot rings out and Cyrus crashes off the platform. He has been killed.

The Fox has seen the killer, Luther of the Rogues, but Luther has spotted the Fox as well. In the panic set off by the murder and the arrival of a strong contingent of police, the Fox slips away into the crowd. Luther, acting quickly to protect himself from detection, begins to shout that it was the Warriors who killed Cyrus. Almost immediately, members of the Riffs fall upon Cleon and bludgeon him to death.

The word is given out to all the gangs of the city that the Warriors must pay for their crime. Unaware of the danger surrounding them, the eight Warriors plunge into the night and soon find themselves faced with battling the police, rival gangs and the venomous Luther on the perilous journey home.

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"THE WARRIORS"

PRODUCTION NOTES

In preparing his novel "The Warriors," on which the screenplay by David Shaber and Walter Hill is based, Sol Yurick studied gang life from an historical point of view and found that gangs have existed through all of recorded history in every country under every type of regime.

Lawrence Gordon's production of "The Warriors," presented by Paramount Pictures, is not an attempt to depict any real-life gang or actual incident. The aim of the film is to capture the flavor of what it has always meant to be a member of a gang--the tribal feeling of going into battle together, of loyalty, of support and shared goals.

Producer Gordon and director Hill set out to create a gang which would have the audiences' sympathy as they fight off all the other gangs in the city. They cast newcomers in the film in order to maintain the look and feel of real people caught in dangerous situations. The chemistry among the Warriors was perfect and they quickly began to develop into a gang during rehearsal. By the time filming began, all felt like partners in an adventure together.

Most of "The Warriors" was shot outdoors at night. And, to make the sequences as realistic as possible, all of the filming was done in New York City. Beginning with the boardwalks at Coney Island, "The Warriors" covers a myriad of streets, parks and subway stations from Manhattan to Brooklyn and Queens. There were many problems shooting on location--crowds, rain, noise from passing trains and airplanes--but there is no way to duplicate the excitement of the streets on a movie set. Hill was

anxious to capture the tension of the gang neighborhoods at night, and reality often intruded upon the scene. One shot between the Warriors and a gang called the Orphans was interrupted by a real siren-screaming chase as the police closed in on a robbery car.

There were also nervous moments whenever any of the gangs in the city decided to visit the movie site. Though there were always armed guards nearby, the production crew began to get a feeling of danger whenever they crossed into a new "turf."

But, for most, the toughest part of the filming was the demanding schedule--60 straight days of night shooting. The crew had to adjust to beginning the work day at 8 p.m. and lunching together at midnight.

The location shooting was low-keyed, but nothing can keep New Yorkers away. Even at 3 a.m. with the temperature dropping into the '50's, there were always crowds of spectators. Everyone was very cooperative and enthusiastic. Many sought the opportunity to work in the movie. For the opening conclave scene, over 1,000 extras were needed, and many of them came from the Riverside Drive Park neighborhood where the rally was actually shot. Dressed in their own highly original costumes or "colors," they added enormously to the other-worldly mood of Hill's fictional gangland. In fact, when the Turnbull A.C.'s with shaved skulls and pencilled-in tattoos walked into a local hamburger joint, the regular crowd immediately poured out, fearing their place had been invaded by a savage gang.

Throughout shooting, the City of New York lent a helping hand. The police and the Transit Authority were particularly helpful. They provided stations, trains and personnel which

were absolutely essential to the film. As one of the cast remarked, "I've lived in New York all of my life, and I'd never been on a subway as much as I was for this movie." It also seemed to be a treat for the real passengers on the regularly scheduled trains to look out their windows and realize they were part of a movie being made.

By the end of filming, "The Warriors" cast and crew felt as though they had actually shared a kind of gang experience, living and working together on the streets of New York. The movie captures their excitement, exhilaration and fears and makes audiences feel very much a part of the Warriors' tension-filled night on the run.

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"THE WARRIORS"

THE CAST

MICHAEL BECK (Swan) was raised on a farm along the banks of the Mississippi River. He attended Millsap College on a football scholarship, then went to London to study at the Central School of Speech and Drama. Finding England a rewarding training ground for his craft, he remained there, performing in various repertory companies and in several BBC productions. "The Warriors" is Beck's fourth feature. He was most recently seen in NBC-TV's "Holocaust."

JAMES REMAR (Ajax) dropped out of his Boston high school at 15 to travel around the country with a rock band. He returned home to finish school, then migrated south to New York. He studied at the Neighborhood Playhouse and has appeared in productions at the Ensemble Studio Theatre, the WPA Theatre and toured in the national company of "Grease."

THOMAS WAITES (Fox) is a graduate of the Drama Division of the Juilliard School of Music. "The Warriors" is his third film, having appeared in "On the Yard" and "Pity the Poor Soldier." Waites' stage work includes appearances at the O'Neill Foundation in Waterford, Connecticut, the Spoleto Festival in Charleston and Baltimore's Center Stage.

DORSEY WRIGHT (Cleon) was born in Philadelphia and raised in New York City. He enrolled at Pratt Institute to study

scenic design. One day, he was asked to stand in for an actor who was sick. The actor never returned and Dorsey's acting career has flourished ever since. He appeared in the film "Hair" and is currently a disc jockey in several New York clubs.

BRIAN TYLER (Snow) makes his professional acting debut in "The Warriors." He is a member of American Community Theatre, which is part of the Theatre for the Forgotten. Brian plans to return to school to study engineering before he settles upon acting as a long-term career.

DAVID HARRIS (Cochise) flew in to join "The Warriors" from Minneapolis where he was appearing in "Streamers." The young man has already had a very active career in stage and television since graduating from the American Academy of Dramatic Arts. His stage work include the New York Shakespeare Festival production of "Wedding Band," Ron Milner's "What the Wine Sellers Buy" on Broadway and the Phoenix Repertory Company production, "Secret Service." On TV, he appeared in the Emmy Award-winning "Judge Horton and the Scottsboro Boys" as well as on "Madigan" and "Kojak."

TOM MCKITTERICK (Cowboy) was born in Cleveland and raised in the suburbs of New York. After receiving a B.A. from Amherst College, he hitch-hiked around the U.S. and Europe and then worked on the San Carlos Apache Reservation. Returning to New York, Tom intermittently worked as a Settlement House volunteer

and taxi driver while studying acting and singing. He has appeared at Cafe La Mama, Actors Studio, the New York Shakespeare Festival and HB Playwrights Foundation as well as playing a continuing role in NBC-TV's "For Richer, For Poorer."

It is fitting that painter MARCELINO SANCHEZ should play Rembrandt, the graffiti artist of the Warriors. He attended the High School of Art and Design to study painting, but joined the Drama Club and found his attention being diverted to acting instead. He joined the 13th Street Theatre and later studied at the HB Studio. The Puerto Rico-born actor recently toured Spain for several months in "Hair."

With a slight grin, TERRY MICHOS (Vermin) admits that the boy he's portraying in "The Warriors" is somewhat familiar to him. Born in Poughkeepsie, he spent his youth playing football, then turned to acting. "I was starved emotionally, so it was a natural course to take. I had so many suppressed emotions, unleashing them brought me great joy." Michos attended the American Academy of Dramatic Art and appeared in "The New York City Street Show" and "Grease."

DEBORAH VAN VALKENBURGH (Mercy) favorably compares shooting "The Warriors" to her stint in the Broadway hit "Hair." "There's a tribal feel about both. When I got to the set, I

felt I'd known everyone for years though I didn't know their last names." Deborah was raised in upstate New York but has been in the city long enough to feel a part of it. She attended the Pratt Institute in Brooklyn and has studied various aspects of entertainment from acting to puppet production with Jem Hensen and Kermit Love.

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THE NOVEL

SOL YURICK did extensive research for "The Warriors" which was first published in 1965. He discovered that gangs have always existed. In the 14th century, there are records that gangs fought the Emperor's troops in Constantinople for five days and nights. Yurick was fascinated by the fact that though governments have been able to stamp out political movements, they have not been able to wipe out gangs. Many still exist in Russia and China.

Yurick interviewed many New York gang members and observed their activities. He found that some gang's histories stretch back several generations. There are gangs in New York of every ethnic type ranging from very small to several hundred members.

Yurick has published three other novels and a collection of short stories: "Fertig," "The Bag," "Someone Just Like You" and "An Island Death." A Guggenheim Fellow, he has written for many major magazines and taught in various universities.

"The Warriors" will be published as a Dell paperback concurrent with the release of the film.

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THE DIRECTOR OF PHOTOGRAPHY

Director of Photography ANDREW LASZLO's career in film and television spans 25 years, from the original Phil Silvers TV show to "Somebody Killed Her Husband" with Farrah Fawcett-Majors. He has worked on locations all over the world, but admits he particularly enjoyed filming "The Warriors" in New York City. "There is something exciting about shooting here. The entire city is a back lot."

Laszlo was born in Hungary, where he worked as an apprentice cameraman before emigrating to the United States in 1947. He served as a combat cameraman in the Army before entering television production. His extensive list of credits includes "The Night They Raided Minsky's," "Popi," "The Owl and the Pussycat," "Class of '44," "Thieves" and, on television, "Washington Behind Closed Doors" and "The Dain Curse."

He has served two terms as Governor of The National Academy of Television Arts and Sciences. He currently lives on Long Island with his wife and four children.

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THE EXECUTIVE PRODUCER

"The Warriors" is FRANK MARSHALL's second stint with producer Lawrence Gordon and director Walter Hill as he served as associate producer on their production of "The Driver."

He was also associate producer on "Paper Moon," "Daisy Miller," "At Long Last Love" and "Nickelodeon." Other credits include "The Last Waltz," "The Thief Who Came to Dinner," "The Last Picture Show," "What's Up, Doc?," "Targets" and Orson Welles' forthcoming "The Other Side of the Wind."

Son of a renowned jazz guitarist and arranger, Marshall has also shaped musical acts and produced several record albums.

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THE PRODUCER

"The Warriors" is LARRY GORDON's sixth film under his own production banner and his third with writer-director Walter Hill. While Gordon was making his nightly appearance on the set, three of his films were playing in over 2,500 movie theatres across America. Even some major studios do not have that many productions in one summer.

The three films were "Hooper" and "The End" starring Burt Reynolds and "The Driver" with Ryan O'Neal, Bruce Dern and Isabelle Adjani. Gordon personally produced the last two simultaneously, a rare feat in today's Hollywood. During the day he was on the set of "The End"; at night, he moved to the location shooting of "The Driver" which filmed for 47 consecutive nights in Los Angeles.

Born and raised in Belzoni, Mississippi, Larry Gordon was graduated from Tulane University, then attended law school at the University of Mississippi for one year before gravitating to Hollywood. His first association was with television producer Aaron Spelling on the "Burke's Law" series, graduating from \$50-a-week "gofer" to an associate producer and a writer of multiple episodes on the various Spelling shows.

Gordon joined ABC Television as head of West Coast Talent Development, leaving the network to become a Vice President of Screen Gems (now Columbia Pictures Television), where he worked on the development of new projects, including "Brian's Song," an ABC-TV Movie-of-the-Week starring James Caan and Billy Dee Williams which became one of the highest-rated and most critically-acclaimed productions on television.

He left Screen Gems to become Vice President in Charge of

Worldwide Production for American-International Pictures. Among his successes at AIP were "Dillinger" (on which he also served as Executive Producer) and the animated feature "Heavy Traffic."

After three years, Gordon resigned from AIP to form his own company. His first production was "Hard Times" written and directed by Walter Hill for Columbia Pictures. It starred Charles Bronson, James Coburn and Strother Martin. He followed this film with the controversial "Rolling Thunder" starring William Devane and Tommy Lee Jones.

Gordon has always had faith in the writer as the creative force in movie-making. He demonstrated this by giving two writers their first opportunities to direct--Walter Hill with "Hard Times" and John Milius with "Dillinger." He also gave Milius and Willard Huyck ("American Graffiti") their first screenwriting assignments.

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THE DIRECTOR

When WALTER HILL read Sol Yurick's novel "The Warriors," he thought it would make a fine motion picture, but because it doesn't have star roles, he felt no one would take a chance on it. That was before he began his successful teamwork with producer Larry Gordon. When Walter gave him the book, Larry also loved the idea, and with their faith in the material and each other, they were able to bring "The Warriors" to the screen.

Hill made his name in Hollywood as a screenwriter. In his first script, "Hickey and Boggs," Robert Culp and Bill Cosby starred in a nihilistic variation on the traditional detective thriller. Then came "The Getaway," a criminal protagonist tale of a couple on the run from the law. Starring Steve McQueen and Ali MacGraw under the direction of Sam Peckinpah, "The Getaway" became a huge commercial hit, with a net of almost \$50 million at the box-office. Hill also wrote "The Mackintosh Man," directed by John Huston, starring Paul Newman and Dominique Sanda, and "The Thief Who Came to Dinner," starring Ryan O'Neal and Jacqueline Bisset.

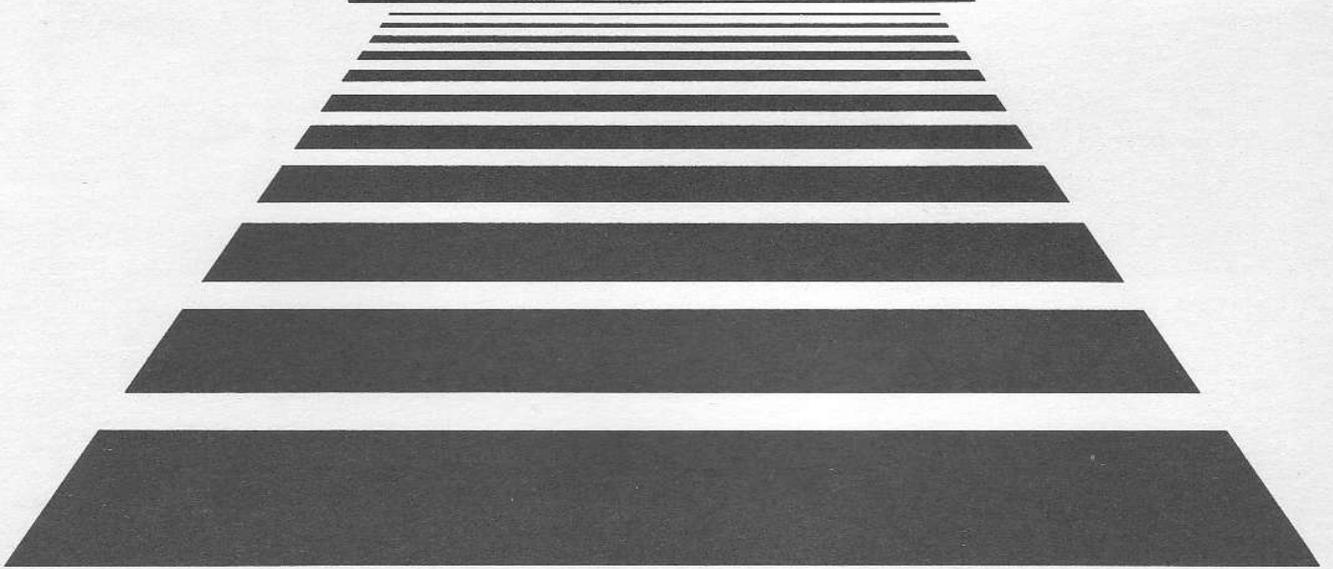
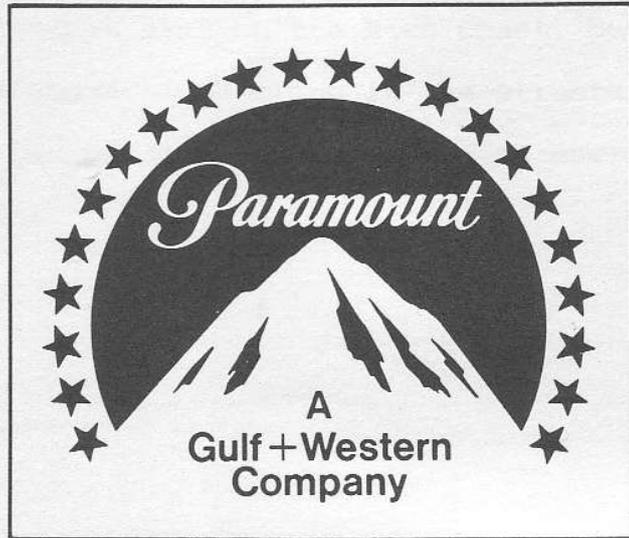
"Hard Times," starring Charles Bronson and James Coburn, was his first directorial effort (also from his own screenplay). It was Larry Gordon who gave him that first break as he, too, was starting out, in his own production company. It turned out to be a very good move as the film was a hit both at the box-office and with the critics. They continued to team with "The Driver," which Hill again wrote and directed.

He was born in Long Beach, California. As a university student, he studied art and literature while residing in Mexico City. The summer spent in New York filming "The Warriors" was his longest stay on the East Coast, but he admits enjoying the challenge of shooting in the streets and subways at night making use of that constant flow of energy which New York generates.

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OPENING ANNOUNCEMENT

LAWRENCE GORDON'S PRODUCTION OF "THE WARRIORS"

WILL OPEN.....AT THE.....THEATRE

Paramount Pictures' "The Warriors," a Lawrence Gordon Production, will open ..... at the ..... Theatre. The film is a contemporary action adventure story with a background of New York street gangs and is based on the novel by Sol Yurick with screenplay by David Shaber and Walter Hill.

Directed by Walter Hill and produced by Lawrence Gordon with Frank Marshall as executive producer, "The Warriors" is not an attempt to depict any real-life gang or actual incident. The aim of the film is to capture the flavor of what it has always meant to be a member of a gang--the tribal feeling of going into battle together, of loyalty, of support and shared goals.

Newcomers were cast in the film in order to maintain the look and feel of real people caught in dangerous situations. The strong cast includes Thomas Waites, Michael Beck, James Remar, Deborah Van Valkenburgh, Marcelino Sanchez, David Harris, Tom McKitterick, Brian Tyler, Dorsey Wright, Terry Michos, David Patrick Kelly, Roger Hill, Ed Sewer and Lynne Thigpen.

Most of "The Warriors" was shot outdoors at night. And, to make the sequences as realistic as possible, all of the filming was done in New York City. Beginning with the boardwalks at Coney Island, "The Warriors" covers a myriad of streets, parks and subway stations from Manhattan to Brooklyn and Queens.

"The Warriors" marks Walter Hill's third straight writing/directing stint for Lawrence Gordon, preceded by "Hard Times" and "The Driver." Hill's writing credits also include "Hickey and Boggs," "The Getaway" and "The Thief Who Came to Dinner."

Andrew Laszlo was the director of photography for "The Warriors." The music is by Barry DeVorzon, and the editor was David Holden.

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FILM BULLETIN

FILMMAKERS BRING "THE WARRIORS"  
TO UNIQUE DRAMATIC SCREEN LIFE

Larry Gordon, since becoming an independent producer, put together two of last year's most successful and popular films: "The End" and "Hooper," both starring Burt Reynolds. "The Warriors" is his sixth film since stepping down as Vice President of Worldwide Production for AIP.

In a recent interview with Film Bulletin, Gordon explained how the film came about. "'The Warriors' was a tough haul for us, all the way through. I had read Sol Yurick's novel, the basis for our film, several years ago, but I never thought any studio would be interested in doing it, since it involved no major star roles. Then Paramount came onto the scene. We agreed on a development deal, and David Shaber went to work on the screenplay. A lot of the credit for making the film possible must go to Barry Diller (Paramount's Chairman) and Michael Eisner (President) for taking a chance with us on it."

Gordon elaborated further on the film. "We are taking an R-rating on this film not because of the violence so much as the language, which to remain true to the story and characters is necessarily rough and authentic. It's street talk, plain and simple. The way Walter Hill has directed the film, it has a kind of pop-gun violence. There are many action situations and fights, but we don't show and don't need to show a lot of

blood. This movie is basically an adventure film. I like to describe it was the difference between war movies and a picture like 'The Guns of Navarone,' which was an adventure film set against a background of the war."

"The Warriors" marks Hill's third straight writing/directing stint for Gordon, beginning with his maiden effort, the sleeper hit "Hard Times," with Charles Bronson, and continuing with last year's "The Driver." Before that, Hill was a successful screenwriter. Among his writing credits are "Hickey and Boggs," "The Getaway," and "The Thief Who Came to Dinner." Hill also spoke with Film Bulletin about "The Warriors."

"Larry really only gave me Shaber's script as a possibility to direct. The screenplay was solid, but I began to get interested in other ideas in the story, particularly in its allegorical aspects. I eventually wound up re-writing a lot of it. The novel is a bit more realistic than the film in its portrait of the gang subculture. We essentially converted that realism and used the gang mainly as a convention to tell a different kind of story. You'll find that the film sets up and works within its own fantasy world."

Hill continued, "It was a horrendously tough movie to shoot. We did it almost completely on location, in the streets and subway stations of Manhattan and Brooklyn. And those are nearly impossible situations to control. We also had weather problems--rain when we didn't want it and none when we did. And, of course, we shot only at night, which is very hard on the cast and crew."

Night-time filming seems to hold a fascination for Hill.

"Well, I am very strongly attracted to it. You know, things look altogether different and take on different connotations at night. It's all in the light, or the lack of it, and the artificial lighting you can use. It's quite a tough challenge to control, and our cinematographer, Andrew Laszlo, came through brilliantly. The night opens up all sorts of dramatic possibilities that you simply don't have during the day."

A native of Long Beach, California, Hill claims that he enjoyed every minute of filming, and living, in New York. "The Warriors" was his first experience with both. "The best word I can use to describe the film is bizarre. It operates on a baroque sensibility that I think you'll find is unique."

Executive producer Frank Marshall came to "The Warriors" with a varied background. He has worked on most of Peter Bogdanovich's films and on other movies as different as "The Last Waltz" and Orson Welles' legendary but still uncompleted "The Other Side of the Wind." In coordination with Gordon, Marshall wound up handling many of the line chores on "The Warriors."

Marshall also found time to talk with Film Bulletin about the filming. "Paramount wanted to shoot the film in New York, which ultimately was a wise decision although it posed severe problems. The Transit Authority had a few reservations about the screenplay, however they eventually gave us invaluable cooperation, allowing us to use real subway stations, including the one at 96th Street and the huge Union Square complex. They also allowed us to film during entire nights, uninterrupted, on moving trains, which hadn't been done before. We used real locations, although we did build one set at the Astoria Studios

on Long Island, the men's room where a large-scale battle takes place. We built it reluctantly simply because we couldn't find a real men's room large enough to shoot in comfortably."

"Our first problem," Marshall claims, "was the casting, the problem being that as soon as we put out the call, we were wall-to-wall with highly capable young actors. There's a tremendous talent pool in New York. We chose a solid cast that responded under Walter's guidance with good ensemble playing. In fact, by the film's end, the actors playing the Warriors had really become a gang of sorts."

Marshall paused a moment, then continued. "We started on June 26th. We tried not to publicize the shooting too much, attempting to keep a low profile, for reason of street control. But we did unavoidably run into some real gang problems. Larry, Walter and I agreed at the outset not to use real gang members as extras. But when the word got around about us, they came around. And we had a couple of tight spots with them. We learned very quickly that you don't fool around too much with those guys."

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EXCITING YOUNG CAST STAYS IN TOP SHAPE  
TO BRING "THE WARRIORS" TO SCREEN LIFE

At the completion of Paramount Pictures' "The Warriors," the cast made a vow to get together for a reunion one year later. It may never come to pass as all are likely to be quite busy in far-flung locations with their acting careers, but it serves to demonstrate the comraderie that developed among the young actors.

The cast that producer Larry Gordon and director Walter Hill assembled was one with little film experience in general. Although almost all had varied acting backgrounds in other media, "The Warriors" was the film debut for many. Because they all came into this project as equals, they blended together into a unit quite easily and remained a tightly-knit group throughout. Just as in the movie, they developed the philosophy of one for all and all for one. Rather than an ensemble, they were really a "gang" of actors.

Part of the reason for this was the physical requirements of making "The Warriors." If any of the cast members weren't in good shape when filming began, they certainly were by the time they were finished. As the Warriors are being pursued by a myriad of terrifying gangs throughout the movie, they have to do a lot of running, and several takes were required for each of the many chase scenes. As Marcelino Sanchez said at one point: "Sometimes I wonder if this is a motion picture or a marathon."

The men also had to do a lot of jumping, hurdling, leaping and fighting. That's why it was necessary for them to do warm-up

exercises before the start of filming so that they wouldn't hurt themselves by pulling an unstretched muscle or two. They also wanted their muscles to be "pumped-up" so that they would look as tough as possible on screen. James Remar played "Ajax," and like the Greek warrior of old, he was the strong man of the group: "I'm certainly no Steve Reeves, but I think I come across as a man of some strength. I enjoyed playing 'Ajax' as I think actions often do speak much better than words."

Michael Beck plays "Swan," the War Lord of the gang who takes the reins of power after their leader is killed. One of the most experienced of the group, having appeared in television's "Holocaust" for one, Michael was in many ways the real life leader of the actors as well. His enthusiasm for every scene was infectious and no matter how tired everyone was, if Michael was willing to run all-out at four o'clock in the morning, so were they. "I don't know if I felt like a leader," says Michael, "but I always do everything 100% and that does set a pace for everyone else."

Director Walter Hill took a great deal of time with his actors, but he never treated them as beginners, for which they were all grateful. "This was really my first professional acting job," noted Brian Tyler, "but Walter never made me feel like it was. He gave me a lot of confidence and even gave my dialogue that wasn't in the original script." Terry Michos also benefitted from Walter's generosity: "In the original script, the guy I portray, 'Vermin' gets killed, but Walter liked what I was doing with the part and changed things around so that I get to stay until the end of the picture. I owe my life to Walter Hill!"

Deborah Van Valkenburgh didn't make her first appearance before the cameras until almost a month into filming, but she had a Warrior's dedication right from the start and spent a week of nights on the set before she was called in order to get herself attuned to night shooting. "There's a tribal feeling about this film, and I really felt close to all the guys. Even if I wasn't needed, I wanted to be on the set because I belonged with my fellow actors."

"The Warriors" does not attempt to depict the life of a real gang. The costumes of the gangs, their composition and the storyline are all pure fantasy.

Among the Warriors is a "Cowboy," portrayed by Tom McKitterick and an Indian, "Cochise," played by David Harris. The fact that they are on the same side represents the same kind of melange of the gang itself. David enjoyed the "fierceness" that his Indian get-up lent to his character, and Tom often felt that he was a cowboy fighting off the bad guys. The atmosphere on the set gave off a special feeling that each cast member used to his advantage.

It took over a dozen years for Sol Yurick's novel "The Warriors" to be turned into a motion picture (with a screenplay by David Shaber and Walter Hill) and one of the main reasons for this was that many producers felt that a movie with a cast of relative unknowns just wouldn't work.

Larry Gordon knew better, and he's ready to prove it when "The Warriors" opens.

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NEW YORK CITY'S BUSTLING STREETS

BECOME STAGE FOR "THE WARRIORS"

Director Walter Hill's first trip to New York City was in conjunction with interviews for the opening publicity of "Hard Times." The visit was brief, and his recollection of the city centered around his hotel suite. His second trip was to film "The Warriors" and he spent an entire summer on locations in Manhattan, Brooklyn and Queens--seeing things even native New Yorkers usually don't.

Making a movie is never dull, especially when you're making it in the electric environment of New York City. The Big Apple is full of big surprises.

Coney Island was the first location site for "The Warriors." The weather was beautiful, and the sunshine on the boardwalk was relaxing. But despite the serenity of the scene, a jungle world existed beyond the boardwalk. That part of Coney Island is the turf of the Homicides and although the gang didn't seem to mind having a movie crew around, they didn't want anyone walking around their turf wearing the "colors" (uniforms) of another gang, even if it was a fictional one. The police were certain that if any of the cast members wore their costumes while taking a stroll up the block, they would be in trouble. A wardrobe man was constantly making certain that no one wandered off the set's limits wearing a Warrior jacket.

A cemetery in Brooklyn was another location site, but a large fence surrounding it made it safe. A few blocks away, however, with no fenced in protection, tremendous crowds began to gather, causing so much noise and commotion that filming had to be suspended for that evening. Quieter sites were found.

While crowd control was eventually handled without major problems, minor skirmishes flared up. Every community has its weirdos and rowdies, and New York is no exception to the rule. Strange types would often wander over to the set and could not be dealt with logically, so often the only solution was to forcibly carry them out of range.

In Harlem producer Larry Gordon, director Walter Hill (who also wrote the screenplay with David Shaber from Sol Yurick's novel) and executive producer Frank Marshall had to have a constant police escort due to threats made on their lives because they had not hired local gang members to appear in the film. Some gangs who visited the set were easily assuaged while others took to throwing things from a distance. One group of rowdies tore through the set during a lunch break, wrecking thousands of dollars worth of equipment.

Larry Gordon's biggest problem was the one he hoped he would never have to face. Other films that had street gang life as a theme had run into trouble with real gangs and the possibility was always there that "The Warriors" could run afoul of a mean and violent street gang.

"We had some really exciting scenes in 'The Warriors,' but we had to keep their existence quiet so that the gangs wouldn't come around. We had over a thousand extras dressed in some really wild costumes for the conclave scene, but the only cameras there were ours. We had some run-ins with gangs during the summer, but the fact that nothing really serious happened was, I think due to the fact that we laid low."

The filming of "The Warriors" left quite a few marks on

the city. In one part of Brooklyn the fictional A.C. Turnbulls gang, with shaved heads and penciled-in tattoos, walked en masse into a local hamburger joint. The regular crowd, thinking it was a real gang, cleared out in a couple of seconds, and even after it had been explained that these were only actors, they were reluctant to come back inside. And although fear wasn't the usual reaction of a neighborhood, no locale could ignore the invasion of lights, cameras and other equipment that accompanies a movie crew.

Much detailed preparation was done for each new location, but some snafus were to be expected. One example of this occurred under the subway tracks. All the lights were set up for a shot, but the illumination from the movie lights triggered the light sensitive switches on the street lights, turning them off. However, for the scene, they had to be on, and though there was a solution, taping paper over each light cell, it required tremendous extra work for the lighting technicians.

Even with the problems--crowds, rain, noise from passing trains and airplanes--everyone knew there was no way to duplicate the excitement of the streets on a movie set. Director Hill was anxious to capture the tension of the gang neighborhoods, even if reality would intrude upon the scene. One shot between the Warriors and a gang called the Orphans was interrupted by a real siren-screaming chase as the police closed in on a robbery car.

But, for most, the toughest part of the filming was the demanding schedule--60 straight days of night shooting. The crew had to adjust to beginning the work day at 8 p.m. and lunching together at midnight.

Throughout shooting, the City of New York lent a helping hand. The police and the Transit Authority were particularly helpful. They provided stations, trains and personnel which were absolutely essential to the film. As one of the cast remarked, "I've lived in New York all of my life, and I'd never been on a subway as much as I was for this movie." It also seemed to be a treat for the real passengers on the regularly scheduled trains to look out their windows and realize they were part of a movie being made.

By the end of filming, "The Warriors" cast and crew felt as though they had actually shared a kind of gang experience, living and working together on the streets of New York. The movie captures their excitement, exhilaration and fears and makes audiences feel very much a part of the Warriors' tension-filled night on the run.

New York City once again proves to be one of the most eclectic real-life stages in the world.

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