

the OUTSIDERS



starring _____

C. THOMAS HOWELL
MATT DILLON
RALPH MACCHIO
PATRICK SWAYZE
ROB LOWE
and DIANE LANE

co-starring _____

EMILIO ESTEVEZ
TOM CRUISE
LEIF GARRETT

directed by _____

FRANCIS COPPOLA

produced by _____

FRED ROOS and GRAY FREDERICKSON

screenplay by _____

KATHLEEN KNUTSEN ROWELL

based upon the novel by _____

S.E. HINTON

distributed by _____

AMERICAN ZOETROPE

rated _____

PG

the cast

the greasers

Dallas Winston
Johnny Cade
Ponyboy Curtis
Darrel Curtis
Sodapop Curtis
Two-Bit Matthews
Steve Randle
Tim Shephard

MATT DILLON
RALPH MACCHIO
C. THOMAS HOWELL
PATRICK SWAYZE
ROB LOWE
EMILIO ESTEVEZ
TOM CRUISE
GLENN WITHROW

the socs

Cherry Valance
Bob Sheldon
Randy Anderson
Marcia
Jerry
Buck Merrill
Store Clerk

DIANE LANE
LEIF GARRETT
DARREN DALTON
MICHELLE MEYRINK
GAILARD SARTAIN
TOM WAITS
WILLIAM SMITH

song credits

STAY GOLD

Sung by STEVIE WONDER
Music by CARMINE COPPOLA
Lyrics by STEVIE WONDER

music credits

GLORIA Composed and Performed by VAN MORRISON
Courtesy of DECCA RECORDS

LOVELESS MOTEL Performed by R.C. BANNON
Courtesy of WARNER BROS. RECORDS

JACK DANIELS IF YOU PLEASE
Performed by DAVID ALLEN COE
Courtesy of WARNER BROS. RECORDS

the credits

Directed by
Produced by

Screenplay by
Based Upon the Novel by
Music by
Director of Photography
Production Designer
Film Editor
Special Visual Effects
Sound Designer
Associate Producer
Special Consultant to
Francis Coppola
Unit Production Manager
1st Assistant Director
2nd Assistant Director
Set Decorator
Costumes
Wardrobe Supervisors

Hair Stylist
Make-Up
Script Supervisor
Casting

Stunt Coordinator
Property Master
Production Coordinator
Public Relations
Production Supervisor
1st Assistant Editor
Assistant Editor
Apprentice Editor
Sound Editorial
Supervising Sound Editor
Sound Editor
Music Editors

FRANCIS COPPOLA
FRED ROOS
GRAY FREDERICKSON
KATHLEEN KNUTSEN ROWELL
S.E. HINTON
CARMINE COPPOLA
STEPHEN H. BURUM A.S.C.
DEAN TAVOULARIS
ANNE GOURSAUD
ROBERT SWARTHE
RICHARD BEGGS
GIAN-CARLO COPPOLA

S.E. HINTON
RONALD COLBY
DAVID VALDES
JAMIE FREITAG
GARY FETTIS
MARGE BOWERS
ERNIE MISKO
KATHLEEN GORE
DEE DEE PETTY
JACK PETTY
LLOYD NELSON
JANET HIRSHENSON,

A.S.C.D.

BUDDY JOE HOOKER
DOUG MADISON
TERI FETTIS
BEVERLY WALKER
MICHELLE MANNING
CHRISTOPHER LEBENZON
CARRIE ELLISON
CRAIG CONWELL
WALLA WORKS, INC.
GORDON ECKER, JR.
RICHARD HYMNS
ROBERT BADAMI

ADR Editors

Camera Operator

1st Assistant Camera Operator

2nd Assistant Camera Operator

Stillsperson

2nd Unit Camera Operator

2nd Unit 1st Assist. Camera Operator

Production Mixer

Boom Operators

Key Grip

Gaffer

Set Artist

Assistant to Mr. Fettis

Special Effects

Construction Coordinator

Casting Assistant

New York Casting

Extra Casting

Re-Recording Mixers

Mix Coordinator

Re-Recording Chief Engineer

**Electronic Cinema Chief Systems
Engineer**

Electronic Cinema

Electronic Script Supervisor

Visual Effects Unit:

Director of Photography

Project Manager

Camera Operator

Pyrotechnic Effects

Mechanical Effects

Location Auditor

ROBERT RANGLES

VINCE MELANDRI

NORMAN SCHWARTZ

ELLIOTT DAVIS

DUSTIN BLAUVELT

STEVE HILLER

JIM ZENK

RALPH GERLING

EDWARD NIELSEN

JIM WEBB

CHRIS McLAUGHLIN

JIM STEUBE

EMMETT BROWN

LOU TOBIN

ROGER DIETZ

DON ELMBLAD

DENNIS DION

JOHN RUTCHLAND

NANCY FOY

JANE IREDALE

TERESA HUNT

RICHARD BEGGS

JAMES AUSTIN

MICHAEL MINKLER

KAREN BROCCO

WAYNE WAGNER

MURDO LAIRD

BRIAN LEE

MICHAEL LEHMAN

DAVID SMITH

C. MITCHELL AMUNDSEN

ANAHD NAZARIAN

DAVE STEWART

MILLIE Z. ALEXICH

DON BAKER

MARTIN BRESIN

ROBERT SPURLOCK

JEAN AUTREY

**Payroll Auditor
Completion Bond Representative
Location Manager
Location Coordinator
Transportation
Executive Secretaries**

**Dialogue Coach
Production Aides**

**Color Timer
Negative Cutter
Title Design By**

Opticals by

Zoetrope Film/Video Transition by

**Film Clips from *BEACH BLANKET BINGO*
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NOTHING GOLD CAN STAY

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PUBLISHERS**

**From THE POETRY OF ROBERT FROST
Edited by EDWARD CONNERY LATHAM**

**BARBARA LUCEY
KURT WOOLNER
JIM CLARK
TONY DINGMAN
J. WILLIAM HUNT
LOOLEE DeLEON
BONNIE MACKER
DAN SUHART
JEFFREY BLOCK
ROMAN COPPOLA
DAVID MARCONI
CONNIE McCORD
BONNA NEWMAN
JANE VICKERELLA
LAUREL WALTER
DICK RITCHIE
CATHY CARR
WAYNE FITZGERALD
DAVID OLIVER
MODERN FILM EFFECTS
THE OPTICAL HOUSE
PACIFIC TITLE
MOVIOLA (R)**

Filmed in PANAVISION (R)

Prints by TECHNICOLOR (R)

**Recorded in (DD) DOLBY STEREO
In Selected Theatres
Distributed by AMERICAN ZOETROPE**

The Outsiders comes to the screen through school petition

Chance plays a significant part in the genesis of many movies, but *The Outsiders* was surely the first to spring to life because a group of schoolchildren wanted it to happen.

In the spring of 1980, a librarian at Lone Star Jr. High School in Fresno, California, took courage in hand and wrote to Francis Coppola. She told him that the students and faculty of her school wanted him to make a movie from a book they all loved very much, *The Outsiders*, by S. E. Hinton. The librarian, Jo Ellen Misakian, wasn't sure of the director's current address, so she sent the letter, along with a copy of the book and a petition signed by the youngsters, to the New York offices of Paramount Pictures. This was the studio that had produced two of Coppola's best-known films, *The Godfather* and its sequel.

Missives such as this often get lost, but this one didn't. It was duly forwarded to Coppola's Zoetrope Studios in Los Angeles and, lo and behold, actually read. Not only read, but investigated by the director's long-time associate Fred Roos.

Mr. Roos learned that the book was a bestseller in the field of adolescent literature and was taught in school systems throughout the country. It was dear to the hearts of thousands of school children, as well as their parents and teachers, but only the kids at Lone Star did something to see it transformed into another medium.

One thing led inevitably to another, and two years later Francis Coppola began filming *The Outsiders* in Tulsa, Oklahoma. A long talent search had preceded the selection of a cast he considered one of his finest ever, and all, with one exception, under twenty years of age. The best known were Matt Dillon and Leif Garrett, who played poor boy and rich boy respectively, and Diane Lane, who took the only substantive role for a girl. Seventeen-year-old Darren

Dalton, from Albuquerque, New Mexico, and Michelle Meyrink of Vancouver, British Columbia, made their professional debuts, but all of the others were experienced: C. Thomas Howell, Ralph Macchio, Patrick Swayze, Rob Lowe, Emilio Estevez and Tom Cruise.

The Outsiders is proof that kids can make a difference. A copy of Jo Ellen Misakian's letter and petition to Francis Ford Coppola are attached.

Francis Ford Coppola presents *The Outsiders*, a Warner Bros. release, starring C. Thomas Howell, Matt Dillon, Ralph Macchio, Patrick Swayze, Rob Lowe and Diane Lane and co-starring Emilio Estevez, Tom Cruise and Leif Garrett. The film was produced by Fred Roos and Gray Frederickson and directed by Francis Coppola from a screenplay by Kathleen Knutsen Rowell, based upon the novel by S. E. Hinton. Music is by Carmine Coppola. The production designer is Dean Tavoularis; director of photography, Stephen H. Burum, A.S.C.

Once upon a time, back in 1965 in Tulsa, Oklahoma, a teenage boy got beat up on his way home from school. A fairly common occurrence, but with one difference: this boy had a friend named Susie with a penchant for writing, and the incident made her mad. She started a short story which quickly ballooned to forty pages as she shared her work-in-progress with classmates. When she got stuck, they'd make suggestions like "why don't you burn the church down?"

And so she did. The story blossomed into a novel entitled *The Outsiders*, published, as if by unspoken teenage fiat, in 1967 by Viking Press. It was about teenagers growing up both "tuff" and tough, and the story told about poor boys without families called "greasers" in tragic conflict with kids from affluent backgrounds called "socs" (pronounced "soshes"). The name under the title was the gender-less "S.E. Hinton," the recommendation of a Viking female editor who didn't want the authenticity of the story doubted just because a girl wrote it.

By the following year, *The Outsiders* had become a "must-read" for kids in junior high and high school, and a genre of American literature called "young adult fiction" was never quite the same again. It must also be noted that until the film's first release, a great many people did not know that "S. E. Hinton" was a young woman called Susie.

In 1980, Francis Coppola received a letter at his Zoetrope Studios from the librarian of the Lone Star Junior High School in Fresno, California, stating that the faculty and students of her school had nominated him to make a movie out of a very special book called *The Outsiders*. A hand-signed petition from the students was attached.

Coppola asked Fred Roos, to look into the matter. Roos has a special affection for stories about childhood, having overseen the production of Zoetrope's *The Black Stallion* and its sequel, *The Black Stallion Returns*, as well as a movie about the escapades of a youthful magician, *The Escape Artist*. He accepted the task with relish.

He learned that *The Outsiders* had sold some four million copies in the United States alone, and was in the curriculum of many school systems across the country. It had been translated into seven languages, including Japanese, and was hugely popular with youngsters in other lands. It seemed that when you got right down to basics, like wanting to belong and feel secure, to love and be loved, kids everywhere were just alike.

After completion of his research, Roos asked Coppola to read Susie Hinton's book.

"I made some rather bold connections right as I was reading it," says Coppola. "I realized I wanted to make a movie about youth, and about belonging, belonging to a group of people with whom you made identification, and where you felt real love. Even though those boys were poor and, in a way, insignificant, the story gives them a kind of beauty and nobility."

The Oklahoma sunsets are a leitmotif in both the book and the film. Brilliant and variegated in hue, and seeming to hang in the sky a little longer than elsewhere, they are, to Coppola, the perfect metaphor for his film.

"Even as we look at a sunset, we are aware that it is already starting to die. Youth, too, is like that: at its very moment of perfection you can already see the forces that are undoing it. *The Outsiders* takes place in an enchanted moment of time in the lives of all those boys. I wanted to catch that moment; I wanted to take these young street rats and give them heroic proportions."

In order to capture on film that evanescent moment of youth, performers whose real age approximated that of their characters were selected insofar as possible. After a major talent search, eleven young people were chosen for the starring roles of "greasers" and "socs," Tulsa-style, 1966. Many are well known from film and television, while others were making their professional debuts.

Ponyboy

C. THOMAS HOWELL

The son of a stuntman, C. Thomas Howell made his acting debut at age 6 in the TV special, *Little People*. Following other television appearances, he made his feature film debut in *E.T.: The Extra-Terrestrial*. That same year, at the age of 16, he made *The Outsiders*. Since then he has remained active in film and television, appearing in films such as *Red Dawn* and *Return of the Musketeers*, as well as the HBO movie *Into The Homeland*.

Darrel

PATRICK SWAYZE

Swayze studied with the Harkness, Joffrey, and Eliot Feld Ballet before assuming the starring role in *Grease* on Broadway. After co-starring in *The Outsiders*, Swayze went on to star in the epic mini-series *North and South*, *North and South II*, and such films as *Red Dawn*, *Youngblood*, *Steel Dawn*, *Dirty Dancing*, *Road House*, *Ghost* and *Point Break*. His latest film, *City of Joy*, was shot in Calcutta and is currently playing in theaters across the country.

Sodapop

ROB LOWE

Rob made his feature film debut at the age of 19 in *The Outsiders*. Rob went on to star with Jacqueline Bisset in *Class*, and then in Tony Richardson's *Hotel New Hampshire*. He next starred in *Oxford Blues*, and *Youngblood*, and received critical acclaim as the burned-out, irresponsible saxophone player in *St. Elmos Fire*. Lowe went on to star in *About Last Night*, *Square Dance*, *Rory*, (for which he received a Golden Globe nomination for his portrayal of a mentally disabled young adult), *Masquerade*, and *Bad Influence*. Rob was last seen in the hit *Wayne's World*.

Dallas

MATT DILLON

Matt first appeared in *Little Darlings* and *My Bodyguard*, eventually achieving star status with *Liar's Moon*. He received critical plaudits for *Tex*, and after *The Outsiders* completed *Rumble Fish*. Matt has followed with starring roles in such films as *The Flamingo Kid*, *Target*, *Native Son*, *Kansas*, *Bloodhounds on Broadway*, the critically acclaimed *Drugstore Cowboy*, and *A Kiss Before Dying*.

Johnny

RALPH MACCHIO

With an extensive list of film credits, Macchio is perhaps best known for his performance as "Johnny" in *The Outsiders*, and for the title roles in the popular *The Karate Kid* and its successors *The Karate Kid II* and *The Karate Kid III*. Other film credits include *Crossroads*, *Teachers* (opposite Nick Nolte) and *Up the Academy*. Currently, Macchio can be seen starring with Joe Pesci in the hit comedy *My Cousin Vinny*.

Two-Bit

EMILIO ESTEVEZ

Emilio first received critical acclaim for his starring role in the ABC-TV movie *In the Custody of Strangers*. Since *The Outsiders*, he has appeared in the movies *Repo Man*, *The Breakfast Club*, *That Was Then, This Is Now*, *St. Elmo's Fire*, *Wisdom*, *Maximum Overdrive*, *Stakeout*, *Young Guns*, *Men at Work*, *Young Guns II* and most recently *Freejack*.

Steve

TOM CRUISE

Cruise first received critical praise for his co-starring role in *Taps*. After *The Outsiders*, he went on to star in *Tijuana*, *Risky Business*, *Top Gun*, *The Color of Money*, *Rain Man*, *Endless Love*, *All The Right Moves*, *Legend*, *Cocktail*, *Born on the Fourth of July*, and *Days of Thunder*. Currently Tom can be seen starring in Ron Howard's *Far and Away*. His most recent movie, *A Few Good Men* with Jack Nicholson, is due out in 1992.

Cherry

DIANE LANE

After *The Outsiders*, Diane went on to co-star in films such as *Rumble Fish*, *Streets of Fire*, *The Cotton Club*, *Vital Signs*, and most recently *Chaplin*, (shot in London and directed by Richard Attenborough). Her television exposure has also continued to develop, with captivating performances in the critically acclaimed mini-series *Lonesome Dove* with Robert Duvall, and *Descending Angel* with George C. Scott.

Diane's theater experience includes the stage productions of *As You Like It*, *The Good Woman of Setzuan*, *Medea*, *The Trojan Women*, *Electra*, *Runaways*, *Agamemmon*, *The Cherry Orchard* and *Twelfth Night*.

Bob

LEIF GARRETT

Twenty-one at the time of *The Outsiders*, Leif had been an actor since the age of five and a recording star since the age of fifteen. He hosted his own TV variety special and appeared in *Bob & Carol & Ted & Alice*, *Macon County Line*, the *Walking Tall* series and *Longshot*. One of Leif's more recent performances was in *Spirit of '76*, put out by Commercial Pictures.

Randy

DARREN DALTON

A student in Albuquerque, he made his professional debut in *The Outsiders*. Although only 17 at the time, he had appeared in more than a dozen plays in high school and at the University of New Mexico.

Marcia

MICHELLE MEYRINK

A Canadian by birth, Michelle had done high school stage work in Vancouver, and in the Dominican Republic, where she lived for three years. She, too, made her professional debut in *The Outsiders*.

Waits composed the score for Coppola's *One From the Heart* and sang the soundtrack songs with Crystal Gayle; he also composed the title song for Ralph Waite's film, *On the Nickel*, and sang one of his own compositions in *Wolfen*. Since *The Outsiders*, Waits has appeared as an actor in such movies as *Rumble Fish*, *Cotton Club*, *Down By Law*, *Ironweed*, *At Play in the Fields of the Lord*, *Fisher King* and most recently *Dracula*.

GAILLARD SARTAIN

A native of Tulsa, Sartain has appeared in many films, including *The Jerk*, *The Buddy Holly Story*, *All of Me*, *Hollywood Knights*, *Endangered Species*, *Ernest Goes to Camp* and *Ernest Goes to Jail*, *Choose Me*, *The Big Easy*, *Mississippi Burning*, *Blaze*, *Guilty By Suspicion*, *Wishman*, *Common Ground*, *The Grifters* and *Fried Green Tomatoes*.

GLEN WITHROW

Withrow co-starred in *Studs Lonigan* and *James at 15* and had made guest-star appearances on *The Waltons*, *Knots Landing* and *Pony Express*. His films included *Lady in Red* and *Hollywood Knights*.

The Outsiders was filmed entirely in and around Tulsa, on actual locations, altered when necessary and decorated in keeping with the story's time setting of 1966. Since the story centers on impoverished youths, production designer Dean Tavoularis selected sites in Tulsa's poor area, vacant lots, back alleys and playgrounds as well as in the city proper.

Tulsa was, and is, a thriving, oil-affluent city of a quarter-million where class lines are shaped primarily by economic status rather than by race, religion or ethnicity. It has a classic "right" and "wrong" side of the tracks, and for reasons of pride and safety, groups of boys banded together within different socio-economic classes. They taunted and fought each other, but they were not really gangs as we know them in large cities. Although there is a large middle class in Tulsa, S. E. Hinton took the two extremes of Tulsa's "haves" and "have nots", the working class "greasers" and the upper middle class "socs", as the polarities for her story of teenage angst.

"I grew up in a borderline neighborhood," explains Hinton. "I played with the 'greasers' but I got put in classes with the 'socs.'" Being in the middle undoubtedly helped in giving Hinton her uncanny insight into both groups. Though she is manifestly fair to each side, she does not disguise her essential empathy for the plight of the luckless "greasers".

The implications of the term "greaser" have radically changed over the past four decades. Indeed, the word could be used as a touchstone to show how attitudes have changed since the 1950's, when it was an epithet for poor boys and juvenile delinquents on the East Coast, and a racial slur in parts of the Southwest and West.

But, in Oklahoma in 1966, long, well-groomed and thoroughly greased hair was a point of pride for teenagers whose family situations put them outside the mainstream and who, perhaps for that very reason, chose a conspicuous and rebellious life-style.

Since Coppola wanted to imbue the characters with a certain heroic dimension, he decided to film in a widescreen, anamorphic format and, he used what was at the time, Eastman Kodak's newest high-speed color film. As his director of photography, Coppola chose former UCLA classmate, Steve Burum. Having studied under Charles Clark, the noted 20th Century-Fox cameraman who shot many early Vistavision pictures like *Carousel* and *Three Coins in the Fountain*, Burum takes a particular pleasure in working in widescreen. "It's how you play the borders," he explains. "We have to get beyond this idea of the frame as a proscenium arch, and feel free to tilt the camera if that's more organic to the subject matter."

Although Coppola and Burum first discussed the film's style in terms of Japanese formalism, it became clear that would be untenable due to the reality of the Oklahoma landscape. "We don't have the selectivity of a painter, and you can't go against nature," says Burum. "Our locations were a collage of intertwining elements, with a great many players in every scene. We composed from the characters' point of view; everything is distorted through somebody's eyes, but geared to Ponyboy since it is his story."

Importantly, Ponyboy's point of view is that of a time remembered, not a documentary fact. "We wanted to show the things you remember," says Burum, "because they have greater impact--a large shot of a knife opening up, the glow of a girl's swinging red hair."

Coppola laid down certain basic rules right at the start:

- the "greasers" were to be portrayed heroically
- they were to have dignity
- they were to be as human as the "socs"

Coppola reiterated these "rules" almost daily, not

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only to the actors, but also to the entire crew. It was considered urgently important so that these profoundly

disadvantaged youngsters would have the widest possible human dimension.

The film's visual style, particularly as captured by the camera, thus has a certain stylized, epic quality, sometimes sweepingly romantic, at other times violent and bizarre. The characters remain palpably in the foreground, never distanced, and thus the viewer feels unusually close to what they are experiencing.

Carmine Coppola created an original score. "Human emotions are the same, whether the person is young or old," said the elder Coppola, who created special themes within his piece for the brothers, the "greasers", and even something special for the character of Cherry.

Utilizing Carmine Coppola's music, Stevie Wonder wrote the lyrics for and sings the haunting theme from *The Outsiders* entitled *Stay Gold*.

The production staff for the film was largely made up of key creative people who have worked for Francis Coppola and Zoetrope Studios in the past, some for more than a decade.

The son of composer and musician Carmine Coppola, Francis was born in Detroit Michigan in 1939, but then raised in a suburb of New York. Coppola's early interest in the arts led to a major in theater at New York's Hofstra University and a MFA in film from UCLA. His professional career began by directing and writing *Dementia 13* for producer Roger Corman. It was on the set of *Dementia 13* that Coppola met Eleanor Neil, who would later become his wife, author of *Notes*, and director of the *Apocalypse Now* documentary footage used in *Hearts of Darkness*.

During the next four years, Coppola was involved with further production work and script collaborations, including writing an adaptation of *This Property is Condemned* by Tennessee Williams (with Fred Coe and Edith Sommer), and a screenplay for *Is Paris Burning?* (with Gore Vidal). When Seven Arts hired him to adapt Carson McCuller's *Reflections in a Golden Eye* (a vehicle for Marlon Brando), Coppola began his association with Brando, who would later go on to star in Coppola's *The Godfather*, and *Apocalypse Now*. *Reflections in a Golden Eye* also led him to assignment on *Patton* (with Edmund H. North), the film for which he won an Academy Award for best-adapted screenplay.

In 1966 Coppola directed his second film *You're a Big Boy Now* which brought him critical acclaim and a Master of Fine Arts Degree. He then directed the motion picture adaptation of the Broadway musical *Finian's Rainbow*, followed by another original work, *The Rain People*, grand prize winner at the 1970 San Sebastian International Film Festival.

In 1969, Coppola and George Lucas established American Zoetrope, an independent film production company based in San Francisco. The establishment of American Zoetrope created opportunities for other filmmakers, including John Milius, Carroll Ballard and John Korty. At Zoetrope,

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Coppola produced *THX-1138*, and *American Graffiti*, directed by Lucas. *American Graffiti* received five Academy Award nominations, including Best Picture.

In 1971 Coppola's film, *The Godfather* became one of the highest-grossing movies in history, and brought him an Oscar for writing the screenplay with Mario Puzo. The film received an Academy Award for Best Picture, and a Best Director nomination.

Coppola's next film, *The Conversation* (1974), was honored with the Golden Palm Award at the Cannes Film Festival, and received Academy Award Nominations for Best Picture, and Best Original Screenplay. Also in 1974, Coppola wrote the screenplay for *The Great Gatsby*, and *The Godfather, Part II* was released. *The Godfather, Part II* rivaled its predecessor as a high grosser at the box office and won six Academy Awards. Coppola won Oscars as a Producer, Director and Writer. No sequel before or since has ever been so honored.

Coppola then began his most ambitious film, *Apocalypse Now*. This acclaimed movie won a Golden Palm Award from the Cannes Film Festival and two Academy Awards. Coppola was nominated for producer, director and writing Oscars. In 1979, Coppola executive produced the hit *The Black Stallion*.

During 1980's Coppola directed and co-wrote, *One From the Heart*, produced and directed *The Outsiders*, produced, directed and co-wrote *Rumble Fish*, *The Cotton Club*, directed *Peggy Sue Got Married*, executive produced and directed *Gardens of Stone* and directed *Tucker: The Man and His Dream*.

With George Lucas, Coppola executive produced *Kagemusha*, directed by Akira Kurosawa, and *Mishima: A Life in Four Chapters*, directed by Paul Schraeder and based on the life and writings of Yukio Mishima. Coppola also executive produced *The Escape Artist*, *Hammett*, *The Black Stallion Returns*, *Barfly*, *Lionheart* and *Tough Guys Don't Dance*.

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In 1989, Mr. Coppola directed and co-wrote *Life Without Zoe*, a short film featured in *New York Stories*. He then completed The Godfather Trilogy in 1990, by producing, directing and co-writing *The Godfather, Part III*. Mr. Coppola then, in 1992, produced and directed *Bram Stoker's Dracula* for Columbia Pictures. Later, Mr. Coppola became the executive producer for *My Family/Mi Familia* and a producer on *Don Juan*

DeMarco, two films which were released in the spring of 1995. Mr. Coppola most recently directed the 1996 film *Jack* and the 1997 film *The Rainmaker*.

Co-Producer

FRED ROOS

Producer Fred Roos has been associated with Francis Coppola since he was the casting director for *The Godfather* and *American Graffiti*. Roos was a co-producer on *Apocalypse Now* (for which he received an Academy Award nomination), a producer on *The Black Stallion*, *One From the Heart*, *The Outsiders*, *Rumble Fish*, *Barfly*, *Tucker*, *Wait Until Spring*, *Bandini*, *The Conversation*, *The Godfather, Part II*, (for which he received an Academy Award), co-producer on *The Cotton Club*, *The Godfather, Part III*, and Executive Producer on *Gardens of Stone*, and *Hearts of Darkness: A Filmmaker's Apocalypse*.

Co-Producer

GRAY FREDERICKSON

Gray Frederickson began his relationship with Francis Coppola as the associate producer of *The Godfather*. He won an Academy award as the co-producer of *The Godfather, Part II*, and an Oscar nomination for co-producing *Apocalypse Now*. Frederickson was also a producer on Francis Coppola's *One from the Heart* and *The Outsiders*. He executive produced *UHF*, starring Wierd Al Yankovich, and was executive producer for *Hit*. He recently returned to Rome, as co-producer of the long awaited *Godfather, Part III*. He was executive producer on the soon to be released *Ladybugs*, starring Rodney Dangerfield. Frederickson also has been the vice president in charge of feature film production at Lorimar.

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Director of Photography

STEVE BURUM

Steve Burum went to UCLA Film School with Coppola, but did not work with him professionally until he was called to the Phillipines to do special aerial and transition photography on *Apocalypse Now*. His cinematic background ranges from Army movies during his two years as a draftee, to TV

specials for Ann Margaret and Raquel Welch. He shot additional footage on *The Black Stallion* and was director of photography for *The Escape Artist*, *Death Valley*, Sidney Furie's *The Entity* and Jack Clayton's film of Ray Bradbury's classic *Something Wicked This Way Comes*.

***Production Designer* _____ DEAN TAVOULARIS**

Dean Tavoularis received an Academy Award for *The Godfather, Part II* and Oscar nominations for *The Godfather*, *Bonnie and Clyde*, and *Little Big Man*. *Tucker* was his tenth film directed by Francis Coppola, following *The Conversation*, *Rumble Fish*, *The Outsiders*, *One From The Heart*, and *Peggy Sue Got Married*. Among his other movies are *The Brinks Job* and *Farewell, My Lovely*.

***Screenwriter* _____ KATHLEEN KNUTSEN ROWELL**

Kathleen Knutsen Rowell is the daughter of a Lutheran minister whom she credits with giving her a feeling for the spoken word. Born in Minnesota, she grew up in various parts of the midwest and California. After entering UCLA, she switched her course of study from novels to movies, and went on to graduate study at the USC Film School. *The Outsiders* is her first produced screenplay; she has recently adapted the book, *I Was A Spy At Hollywood High*, for ABC-TV.

***Editor* _____ ANNE GOURSAUD**

Anne Goursaud came to the USA from her native France twelve years ago, having graduated from the Sorbonne with a Master's Degree in Art History. She attended Columbia University Film School and commenced her career as an assistant on independent films, documentaries and TV

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shows. She edited the highly regarded documentary *The Dallas Cowboy Cheerleaders*, and continued on to the theatrical features *Force of One* and *The Night the Lights Went Out in Georgia*. A meeting with Fred Roos paved the way for an introduction to Coppola, who asked her to edit *One From the Heart* and *The Outsiders*.

Costume Designer

MARGE BOWERS

Marge Bowers has been a professional couturier and sportswear designer for many years, and she is presently a partner with Eleanor Neil Coppola in Petals, a wholesale manufacturing business. She has designed for H. Charles, Rosemarie Reid and Guatemalan Peddler; taught theatrical costume design, and supplied costumes for theatrical and film productions. *The Outsiders* was her first film as a costume designer, *Rumble Fish* was her second.

Composer

CARMINE COPPOLA

Father of director Francis Coppola and actress Talia Shire, Carmine Coppola studied flute and composition at Julliard and Manhattan School of Music, was first flutist and arranger at Radio City Music Hall. He was first flutist of the Detroit Symphony and assistant conductor and arranger for the Ford Sunday Evening Radio concerts. From 1941-51 he was principal flutist of the NBC Symphony under Arturo Toscanini and in the 1950s conducted orchestras for national touring companies of the Broadway musicals, *Kismet*, *Stop the World I want to Get off* and *Half a Sixpence*. Coppola's film credits include; *The Godfather*, *The Godfather, Part II*, (for which he won an Academy Award), *Apocalypse Now*, *The Black Stallion*, *Napoleon*, *Gardens of Stone*, *Blood Red*, *Tucker* (additional music) and *New York Stories* (music and actor). Mr. Coppola passed away in 1990.

Author

S. E. HINTON

S. E. Hinton occupies a very special place in the hearts of millions of teenagers all over the world because of the four novels she has written about them. *The Outsiders* was

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first published in 1967 by Viking Press, and it quickly became something of a landmark in that genre of literature called young adult fiction. Written over the period of a year-and-a-half when she was 15 and 16 years of age, the book dealt realistically and sympathetically and, most of all, knowledgeably, with subjects who had theretofore been taboo, such as love, death, crime and family problems among teenagers. It gave dignity and authenticity to one of the

most glorious, yet bewildering periods of life, and young readers were immediately receptive.

The book was a huge success and Hinton responded by coming down with a classic case of "writer's block" for over three years. That passed, however, and she has subsequently written three other books: *That Was Then, This Is Now* (1971), *Rumble Fish* (1976), and *Tex* (1979).

Tex was actually the first of her books to be adapted for the screen; a Walt Disney production, directed by Tim Hunter and starring Matt Dillon. Her second novel, *That Was Then, This Is Now*, was optioned by Martin Sheen for his son, Emilio Estevez, and her third, *Rumble Fish*, was also made into a movie by Francis Coppola.

Born and raised in Tulsa, Hinton started writing in grade school and completed two novels before *The Outsiders*. She never showed the first books to anybody, but something told her she was onto something with her story of "greasers" and "socs." She gave it to a friend's mother who was a writer, who liked it, and she in turn gave it to someone else who liked it and who supplied the name of a New York literary agent. The 17-year-old author sent it to the agent who said yes, it was good, and she would see what she could do. She sold the book to the second publisher that read it, Viking Press.

It was Hinton's Viking editor, Velma Varner, now deceased, who suggested she use just initials. "She figured that if reviewers saw that a girl had written a story about a boys' gang, they wouldn't take it seriously. And we fooled the first reviewers," says Hinton with a grin.

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All of Hinton's books are about boys. "My close friends were all guys," she says. "I couldn't understand what girls were talking about most of the time, but I was a real good football player and a pretty good fighter. I identified with the boys and I was more comfortable writing from a guy's point of view." Hinton acknowledges, however, that she put a lot of herself into the character of Ponyboy.

She explains the term "soc": "People were called 'socials' in junior high, but by high school they were known as 'socs.' They were the real popular people, the 'in' crowd, and usually from the upper middle class." She put them in nifty cars, madras jackets and fluffy sweaters, but she told their side of the story, too.

Asked how, as she has grown older, she has kept in touch with the new generation of kids, she says, "Mostly I just remember real well what it was like to be a teenager. The letters I get today are just like the ones I got fifteen years ago. Some of the problems change, but the feelings don't."

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The Outsiders

the story

As 14-year-old Ponyboy Curtis (C.THOMAS HOWELL) sits down at his desk to write a school paper, his mind is filled with recent memories, both joyful and tragic...

Ponyboy remembers all the fun he once had with his two best pals, Dallas (MATT DILLON) and Johnny (RALPH MACCHIO). Dallas was older and tougher, but he didn't mind them tagging

along through vacant lots and drug stores and gas stations. They never had any money, so they had to make up their own fun.

Of course, his older brothers Darrel (PATRICK SWAYZE) and Sodapop (ROB LOWE) worried about him all the time. After their parents had died, the authorities allowed the children to remain together if they stayed out of trouble and if Darrel could support them. Darrel took his new responsibility seriously, but Ponyboy resented his admonitions. Sodapop was always in the middle, trying to explain one to the other.

The trouble began innocently enough. One night, Ponyboy, Dallas and Johnny snuck into a drive-in movie. They met up with Two-Bit (EMILIO ESTEVEZ) and were having a good time when two "soc" girls came to sit beside them. Cherry (DIANE LANE) and Marcia (MICHELLE MEYRINK) were very nice, but "socs" weren't supposed to mingle with "greasers" and Ponyboy's crowd was all greaser.

Nothing but good-natured kidding happened with the two girls; but later, when the greasers were walking them home, they were confronted by the girls' "soc" boyfriends, Bob (LEIF GARRETT) and Randy (DARREN DALTON). The "socs" left, but Ponyboy and Johnny fooled around on their own until 2 a.m. When Ponyboy got home, Darrel was so worried and angry that he slapped his baby brother. That's when Ponyboy and Johnny decided to run away.

They didn't get far before they were spotted by the same group of "socs," drunker by now and looking for trouble.

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They tried to drown Ponyboy in a playground pool, and might have succeeded had Johnny not come to the rescue. Suddenly a boy, Bob, was dead. Ponyboy and Johnny ran in a panic to find Dallas.

Dallas was smart; he had even had a brush or two with the law. He gave them some money and told them to hop a freight train to a spot outside of town where there was an abandoned church.

The two boys made a home out of that church. At first, it was spooky and spider-webby, but soon Ponyboy and Johnny found ways to kill time. They took turns reading *Gone With The Wind* to each other. Nonetheless, they were very glad when Dallas showed up.

Dallas took them to a Dairy Queen for hot food and important information: Cherry, the "soc" girl, was willing to testify on their behalf. The boys decided to go home and turn themselves in. But as Dallas drove them back to the church, they noticed it was on fire. Worse, some children from a school class picknicking nearby were trapped inside.

The boys plunged into the burning building, determined to find the youngsters. Walls caved in; smoke billowed. The boys found the kids huddled in a corner and started dropping them out of windows onto the ground. Suddenly the fire escalated; a burning beam crashed, and the last thing Ponyboy remembered hearing was Johnny's screams.

At the hospital, Ponyboy was reunited with his brothers and released. His injuries weren't serious, but Dallas and Johnny had to stay behind.

At home, Ponyboy learned there were plans for a retaliatory rumble the following night.

The next day, Ponyboy and Two-Bit hitchhiked to the hospital to see Dallas and Johnny. It was then they learned the tragic news: Johnny was critically ill. When they moved down the corridor to tell Dallas, he became furious.

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Johnny was his favorite.

That night at the rumble, the "greasers," including Steve (TOM CRUISE), solidly whipped the "socs," but it was a bitter victory. Johnny died, and soon after Dallas was killed by policemen, after trying to rob a grocery store.

Ponyboy remembers all these things as he sits at his desk reflecting on a subject for his school paper. His teacher had said he should write about a personal experience. He picks up a copy of *Gone With The Wind* and discovers a precious

legacy: a letter written by Johnny just before he died. Ponyboy picks up his pencil; he knows what he will write about.