01. STAY GOLD* 3:29 (Performed by Stevie Wonder)
02. FATE THEME 2:30
03. COUNTRY SUITE** 4:57
04. CHERRY SAYS GOODBYE** 2:21
05. INCIDENTAL MUSIC 1 1:13
06. FIGHT IN THE PARK 3:25
07. BOB IS DEAD 3:32
08. DESERTED CHURCH SUITE** 4:14
09. SUNRISE** 2:56
10. FIRE AT THE CHURCH 2:49
11. INCIDENTAL MUSIC 2* 3:11
12. RUMBLE VARIATION / DALLAS’ DEATH** 4:54
13. BROTHERS TOGETHER* 2:27
14. RUMBLE** 4:37
15. STAY GOLD (ALTERNATE)* 2:30 (Performed by Stevie Wonder)
16. THE OUTSIDE IN 2:41 (Performed by Bill Hughes)
17. STAY GOLD 2:28 (Performed by Bill Hughes)

* Previously unreleased
** Contains previously unreleased music

Total Time: 55:02

MUSIC COMPOSED BY CARMINE COPPOLA

“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 Music by CARMINE COPPOLA Production Designer DEAN TAVOULARIS Director of Photography STEPHEN H. BURUM A.S.C. Produced by FRED ROOS and GRAY FREDERICKSON Screenplay by KATHLEEN KNUSTEN ROWELL Based upon the Novel by S.E. HINTON Directed by FRANCIS COPPOLA

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Carmine Coppola
THE OUTSIDERS

“Stay gold, Ponyboy. Stay gold.”

When you’re a kid from the wrong side of the tracks, every emotion and action is amplified to operatic proportions. The bonds of friendship become lush, lyrical poetry to be worn on leather sleeves, brawls the stuff of savage, tribal percussion, and death a soaring elegy, filled with anguish gained from the pointless hatred between cliques. Such was the turbulent adolescence that turned the small-scale teen rumbles of 60s-era Tulsa, Oklahoma into epic drama, their rites of social passage first envisioned in the words of a 16-year-old high school student, then turned decades later into stylized imagery by one of the screen’s most famous directors.

The universal power of The Outsiders has continued to hold sway for new, misunderstood generations who hear a far bigger picture as they attempt to find their way in an often-cruel world. But perhaps no one understood this sound better than a composer in the sunset of his years, a 72-year-old who not only pulled on his own decades of musically passionate angst, but also on the unabashedly dramatic emotion of a nearly bygone era in Hollywood scoring history. Born in 1910 in New York City, Carmine Coppola started his career as a flutist during the Great Depression. Furthering his studies at Juilliard, The Manhattan School of Music and during private lessons with Joseph Schillinger, Coppola envisioned his future conducting and composing for the concert stage. While he’d help foster that career for his younger brother Anton, Carmine reached his own peak by one of the screen’s most famous directors.

As Francis’ career grew, so did Carmine’s opportunities. With his extensive time conducting at Radio City Music Hall and for Broadway, Coppola’s show tune arranging talents for the likes of “Once Upon A Mattress” and “Kismet” came in handy when helping Francis direct his first major film with 1968’s adaptation of the musical Finian’s Rainbow. After conducting Ronald Stein’s score for Francis’s The Rain People, Carmine got his biggest opportunity yet to write original music with The Godfather. While Nino Rota received an Oscar nomination for the film’s score, it was Carmine who wrote all of the “source,” or live music that was played onscreen for the extended wedding sequence that opened the 1972 Best Picture winner. That same year, Coppola wrote his first, full-length score for the sci-fi TV movie The People, following it up for the small screen with 1975’s western The Last Day.

While he shared an Oscar with Rota that year for The Godfather: Part II, Carmine’s stand alone cinematic breakthroughs occurred in 1979 with Apocalypse Now and The Black Stallion. For one epic directed by Francis, and the other produced by the filmmaker’s Zoetrope Studios, Coppola showed his stylistic range with a surreal synthesizer score for the Vietnam War, then just as dexterously held the reigns of a symphonically sweeping children’s fable. But for a prodigious artist who continued to write reams of concert music, perhaps no opportunity that Francis provided Carmine with was as gratifying as being asked to provide a completely new score for a restoration of Abel Gance’s epic 1927 silent film Napoleon, which premiered at Radio City Music Hall in 1981. Carmine returned to his old haunt, this time as the center of musical attention as the orchestral composer and conductor of note.

“You guys are three of the bravest kids I’ve seen in a long time. What are you guys? Professional heroes or something?”

Though Francis Ford Coppola was by now known the world over for his large scale productions, a librarian’s assistant in Fresno, California named Jo Ellen Misakian thought he’d be a perfect choice to direct one of her students’ favorite young adult books, “The Outsiders.” In fact, its Oklahoma author Susan Eloise Hinton had written it when she was a fifteen-year-old high school student in 1965. Turning her observations of the clique battles between the poor “greasers” and rich “Socs” (pronounced as “So-shes”) of her Tulsa hometown into fiction, she had her novel published in 1967 under the pen name of “S.E. Hinton.” Though she feared that readers would be “put off” to know a girl was writing such testosterone-filled characters, Hinton’s work resonated with millions of teenagers throughout the world, turning the author into the foremost chronicler of male coming of age books.
Francis Coppola was held in similar esteem by adults for the bloody, masculine bonding of his *Godfather* films, even though it was his adaptation of The Black Stallion novels that made Misakian (and later Hinton) think he’d be an ideal director for a film version of *The Outsiders*. In 1980, Misakian and eighth grade students at the Lone Star Junior High School sent them their petition (along with a copy of Hinton’s novel) to the New York offices of Paramount Studios, who’d produced the *Godfather* pictures. While Coppola hadn’t made a movie for them in years, he luckily happened to be in Manhattan at the time, and was touched enough by the students’ letter to pass along the novel to his longtime production associate Fred Roos, whom in turn recommended that Coppola read it. Caught in the midst of the tumultuous production of his over budget musical *One From The Heart*, Coppola saw the opportunity of creating the screenplay (though uncredited for it) and working with a fresh young cast as “summer camp” when compared to his current situation.

Just as he’d helped introduce a new generation of acting talent for the Coppola-produced *American Graffiti*, Fred Roos auditioned many performers who’d make their impression during the 80s, among them, Anthony Michael Hall, Mickey Rourke, Dennis Quaid, Vincent Spano and Helen Slater. Together they’d improvise on video for the director, often to the tune of opera music. These creatures “huddled inside. Coppola balances pastoral bliss for flute, strings and piano with hymnmal emotion when the Curtis’ rush into each others arms at the hospital where Ponyboy has taken to after rescuing the school kids, the child-like use of bell percussion and flute once again showing Ponyboy as a kid at heart as Dallas cradles his sleeping brother on the way back home. Yet there’s also much darkness to Coppola’s approach for characters with dead-end futures. While “ticking clock” motifs filled the score to show time, or the end of it, relentlessly catching up with them, these outsiders’ inevitable, and oft-times tragic destinies are fully expressed through the *Fate Theme*. Specifically based on Francis’s idea to reference the opening movement of Brahms’ Symphony Number 1, the *Fate Theme’s* anguished strings, dire rhythmic progression and funeral timpani signifying kids going on a one-way road. But even within these solemn confines, Coppola still brings in a more optimistically melodic mid-section. For *Dallas’ Death*, the theme rises to operatic heights, piano percussion joining the anguished orchestra as Dallas is riddled with police bullets, the score trying to rise along with his cold, gasping breaths before the solemn finality of strings and a tubular bell sends the rebel to a pre-ordained destiny.

While Coppola’s music is sparingly used in its initial act, the *Deserted Church Suite* truly introduces Coppola’s extensive, intended scoring. An atmospheric, foreboding theme at first explores the church that Dallas and Johnny encounter as if they were kids exploring some abandoned castle. At 3:44, Coppola introduces a new, poignantly reflective melody as they consider their predicament, the use of bells and harps evoking childhood innocence. Pizzicato strings tick away, with growing concern, turning the sounds and scratches of the owls and rabbits outside into far more fearsome beasts, as heard in the imaginations of the “two innocent creatures” huddled inside. Coppola balances orchestral bliss for flute, strings and piano with melodic music he’d always had at his command.

“*You’d better wise up, Pony. You get tough like me and you don’t get hurt. You look out for yourself and nothing can touch you, man!*”

With Francis remaining in Tulsa so he could segue directly into production of his second S.E. Hinton adaptation *Rumble Fish* (which would star Outsiders alumni Matt Dillon and Diane Lane), Carmine Coppola was left to compose back in Los Angeles, basing his work on the musical ideas (many of which were notated into the script) that he’d discussed with his son. Given the opportunity to return to the golden age of Hollywood scoring, Coppola would compose an astonishing wealth of melodies and variations for *The Outsiders*, contrasting the dramatically “adult” sound of a full orchestra against smaller instrumental ensembles that conveyed the innocence of childhood, among them piano, flute and bells. It’s a score the embodies the idea of tough-guy “babies,” characters often given to horsing around as little kids would, yet tasked with the adult responsibilities of growing up way too fast in a world prejudiced against them.

While *The Outsiders* may have been a relatively small movie for Coppola, the director intended it to have the widescreen scope of “a teen *Gone With The Wind,*” the Margaret Mitchell novel which is read by the film’s sensitive hero Poncyboy Curtis (Howell) while on the run with his best friend Johnny Cade (Macchio) for his murder of the Soc leader Bob Sheldon in self-defense. With *Wind* readily watchable when needed for visual reference, cinematographer (and former Coppola classmate) Stephen H. Burum made sure to shoot *The Outsiders* in a similarly elongated screen ratio, both to fit the numerous characters into the frame, as well as to combine the grit of real world locations with the kind of stylized, rear projection Technicolor feel that graced the Cinemascope teen rebellion classic *Rebel Without A Cause*. Coppola also wanted the score to have a similarly epic scope, music that would recall the unashamed orchestral passion that Max Steiner and Leonard Rosenman gave to the films he was modeling *The Outsiders* on. And Carmine Coppola would be happy to oblige with all of the lush, dramatic sound that Francis had always had at his command.

While still filming *Rumble Fish*, tight on his production schedule, and working with a fresh young cast, Francis contacted his son Carmine and offered him the opportunity to compose music for a new film adaptation of S.E. Hinton’s novel *The Outsiders* (many of which were notated into the script) that he’d discussed with his son. Given the opportunity to return to the golden age of Hollywood scoring, Coppola would compose an astonishing wealth of melodies and variations for *The Outsiders*, contrasting the dramatically “adult” sound of a full orchestra against smaller instrumental ensembles that conveyed the innocence of childhood, among them piano, flute and bells. It’s a score the embodies the idea of tough-guy “babies,” characters often given to horsing around as little kids would, yet tasked with the adult responsibilities of growing up way too fast in a world prejudiced against them.

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STAY GOLD, PONYBOY.
STAY GOLD.
darker orchestrations. An unused, romplike melody at 3:22 for their carefree adventures interplays with the ticking motif, hinting at the menace of the outside world that the duo thinks is waiting to seize them at the first opportunity.

Among the lush Hollywood composers echoed in The Outsiders, Coppola recalls the turbulent film noir style of Miklós Rózsa in the likes of The Killers and The Naked City; here with The Fire at the Church.

Turning the melody that started Sunrise into panicked chimes and piano percussion. Coppola musters his orchestra to heroic, charge-ahead action as Ponyboy, Johnny and Dallas selflessly try to save the trapped school kids inside. The music is conflagration of raging string crescendos mixed with the children’s pleading strings, the cue reaching its melodramatic peak with raging, turbulent orchestral power as the roof caves in on Johnny.

After an unused pizzicato opening in which Ponyboy flees home after a confrontation with his older brother Darel (music replaced with a full statement of the “Fate” theme) Coppola begins The Fight in the Park with a growingly urgent, suspenseful theme for strings and piano, one which will signify the rumbles between the Greasers and Socs. Subtly using the “Brothers” theme, Coppola employs a bold, martial rhythm and harsh brass for Ponyboy’s near drowning. Crescendos are savagely synchronized to his violent dunking into the fountain, until spare celesta bring uneasy peace to the now-bloodied park where the Soc leader’s corpse lies.

Coppola masterfully pulls together many of his thematic ideas for the long-awaited Rumble. Though the greasers are overjoyed, the music is about the utter pointlessness of the big fight, his Fate melody and ticking clock rhythm taking on orchestral force, playing nervous anticipation as the Greasers gather by a campfire, the music sounding off with their bold defiance. Dark percussion mixes with a tragically rising orchestra for fear of what lies ahead for Ponyboy, who’s reluctantly joined the rumble. Finally, all muddy hell breaks loose to the accompaniment of tribal drums, dark symphonic flourishes and the “Fate” theme, the music’s intensity growing until the melody explodes with the Greaser’s pyrrhic triumph. Yet the Brothers theme rings out with anguish for Ponyboy, who can only feel his hurt and concern for Johnny amidst the cheering victors.

Though he’d conjure numerous, striking melodies, none would be more important to Coppola than creating a theme that could inspire a Top 40 hit song. He’d find inspiration with the delicate, evocative music inspired by Robert Frost’s 1923 poem “Nothing Gold Can Stay”. “The idea behind one of the most beautiful songs my father ever wrote was that youth is something golden that you want to hold onto, like the beautiful gold of a sunset. But as with a sunset, you can’t ultimately hold onto youth,” Francis explains.

While in Tulsa, the director would express the tune’s purpose via pay phone and telegram to Stevie Wonder. Having made his movie debut singing in 1965’s Muscle Beach Party (wherein Beach Blanket Bingo is shown during The Outsiders’ drive-in sequence), Wonder had grown into a lyricist and performer of such chart toppers as “Superstition” and “My Cherie Amour,” a hit-making talent that Coppola hoped would realize his father’s dreams. With the deadline looming to finish The Outsiders, Wonder finally agreed to create a song based on Coppola’s melody, Stay Gold would memorably play over the film’s Gone With the Wind-inspired opening titles and end credits, orchestrated for strings and harmonica to empathize the southern-accented Greasers, while Coppola’s beautifully lush, nostalgic melody serves to embody the film’s main metaphor at Sunrise, a scene that would ultimately be tracked with the fateful “lament” theme of Bob is Dead.

Having only heard Carmine’s ideas on the piano, the director was sure to be wired into the recording sessions at Paramount’s scoring stage. “Francis was so advanced technologically back then,” recalls music editor Bob Badami. “Not only did he have a satellite hookup so he could hear the score in his little trailer in Tulsa, but Francis also had a videotape that he could start and stop to see how the cues were going down. There was also a phone at Carmine’s conducting podium. So you could definitely say that Francis was at the scoring session by proxy. Carmine would record a cue, and then the phone would ring. He’d say, ‘Yeah, yeah. Ok. I can do that!’ So he’d lose some instruments and record the musical piece again. The phone would ring, and then the high violins would go away. It was a process of paring down this very romantic score, which was even more so in its first blossoming.”

Even with Carmine’s biggest romantic expressions reduced through orchestrations, preview audiences had already read homoerotic undertippings into the film and its frequently bare-chested characters, causing Coppola to lose a bedtime conversation between Ponyboy and his brother Sodapop (Lowe). The reaction only added to Francis’s feeling that he’d sent his father in too melodramatic a direction, even if their personal relationship dictated that much of Carmine’s work would stay in the picture. The filmmakers’ longtime sound designer Richard Beggs, whose association with Carmine had begun with Apocalypse Now, would mostly “pull back” The Outsiders’ score during the film’s first third, often using brief quotes of Coppola’s main themes. The rock guitar energy of Them’s 1965 song “Gloria” would instead serve as the main, ersatz theme.

“Aside from the father / son thing, there’s a difference in musical tastes between our generations, and Carmine wasn’t happy when I used source material more than his score,” Francis remarks. “My father didn’t like rock and roll, which he and his brother referred to as ‘Hit me with a tire iron baby!’ Carmine wanted every inch of the film to have his music so I was always torn between using music that expressed this epic-like Hollywood expression with the kind of music these kids would have been listening to, like Elvis Presley songs, which I played on the set. So there was always these two aspects of music for The Outsiders. I felt that ‘Gloria’ summed up the emotion of hanging around street corners and wandering from place to place, looking for girls.”

“Carmine thought almost exclusively in musical terms. In many ways, the picture got in his way,” Beggs says. “He came from a solidly romantic generation, and wore his heart on his sleeve, in many ways like Francis does. That’s why his music sounded the way it did. Carmine had no sense of irony. He was in his own time capsule, so that lent itself to Francis’s ‘Gone With the Wind’ approach. Carmine was just so excited about what he was doing that he’d rush headlong into scenes, and invariably generate additional material out of sheer enthusiasm. And very often, that extra material would turn out to be a good replacement for the original material that didn’t work.”

The far more romantic quality of Coppola’s original approach to The Outsiders can be heard in this unused music. After the tranquil, yet mysterious beginning of Bob is Dead, Coppola introduces the Country theme as a darkly tender, ever-descending lament as Jonny tearfully considers the ramifications of killing Bob, its knowing sense of melancholy used later for when Ponyboy recites “Nothing Gold Can Stay” over the church sunrise. Here, the melody turns into a subtle variation of the “Fate” theme, the music rising as the boys decide to flee town. While only the wistful, melancholy beginning of Cherry Says Goodbye is heard in the film (their subsequent conversation tracked with Sunrise) the swooning strings and piano that Coppola originally continued with herald a far more promising future for this unlikely couple, the music’s lush quality reminiscent of Alfred Newman in his full, 50s bloom with Love Is A Many-Splendored Thing.
Coppola’s lighter side can be heard in the sweetly trilling flute that plays the “Brothers” theme for the pieces contained within *Incidental Music* 1, while *Incidental Music* 2 offers more turbulent variations of the “Fate” theme and its descending lament before giving rise to the Fate theme’s melodic interval. Coppola originally took a more heroic approach for the big fight in *Rumble Variation*, the rhythmic anticipation and string shimmer suggesting a western showdown between cowboys and Indians as much as it does the battle between kids from the wrong, and “right” side of the tracks, their combat played with orchestral action, hammering pianos and harp glissandos as opposed to drum savagery. *Brothers Together* begins with the pizzicato idea of a “ticking clock” before an even larger flourish is heard for the Curtis’ hospital reunion.

Even more of the Coppolas’ work would be lost when executives decided to cut twenty minutes from the film just before its release, reducing *The Outsiders*’ running time to 91 minutes so the story would concentrate more on the rebellious heartthrob Dallas than the relationship between the Curtis brothers. However, Carmine Coppola’s score would still play its part for *The Outsiders*’ success when it opened on March 25th, 1983 in 850 theaters nationwide. While some adult critics thought *The Outsiders* pretentious, teen audiences took heart with the film’s urgent dramatic stylism. The film grossed twenty million dollars, helping to offset the disappointing grosses of *One From the Heart*, and keeping Zoetrop Studios afloat as a vital creative concern for its founder. Only increasing in popularity through the years, *The Outsiders* would also briefly continue as a television series that Francis Coppola executive produced for the Fox network in 1990.

Unfortunately, the hoped-for hit of *Stay Gold* never emerged from its soundtrack, which wasn’t released until 1989. Even then, the Silva Screen Records presentation only featured Bill Hughes’ re-performed version of the tune, as well as his vocal rendition of the “Fate” theme as the song *The Outside In*. “One thing my father wanted all his life was a hit, and I thought that this beautiful song and performance by Stevie Wonder was going to do it for him,” Francis remarks. His next film *Rumble Fish* would feature a far more rhythmically modernistic score by Police drummer Stewart Copeland, whose Stan Ridgeway title song “Don’t Box Me In” received airplay, as heard on an album that came out immediately upon the movie’s release.

Yet Carmine Coppola wasn’t about to make his swan song with *The Outsiders*. Further scores for his son followed with *Gardens of Stone* and the “Life without Zoe” segment of *New York Stories* before Coppola paid tribute to his Italian roots by scoring the violent immigrant winemaker saga *Blood Red*. Then in 1990, Carmine returned to the Corleone family saga, this time providing the sole underscore for *The Godfather: Part III*. He’d also write another memorable song melody for “Promise Me You’ll Remember,” whose Oscar nomination he shared with lyricist John Bettis. A few weeks after the ceremony, Carmine Coppola passed away at the age of 80. He’d leave behind an artistic heritage that has inspired further generations of a filmmaking family, as well as his younger brother Anton, who, as of this writing, remains brother Padrutt. His work replaced by the always-pretentious, teen audiences took heart with the film’s urgent dramatic stylism. The film grossed twenty million dollars, helping to offset the disappointing grosses of *One From the Heart*, and keeping Zoetrop Studios afloat as a vital creative concern for its founder. Only increasing in popularity through the years, *The Outsiders* would also briefly continue as a television series that Francis Coppola executive produced for the Fox network in 1990.

For those with a passion for old school scoring, this remastered 30th anniversary edition of Carmine Coppola’s score for *The Outsiders* now sings with new orchestral power, at last complete with Stevie Wonder’s original opening and closing renditions of *Stay Gold*. Newly mixed, edited and expanded to Coppola’s original, musically lavish intentions by Richard Beggs, the score of *The Outsiders* proves itself even more vital in making Coppola’s “epic story for children” into iconic, star-making youth cinema. This would be the first, and lasting musical impression of teen angst as the stuff of grand, emotional opera, fueled by an elder statesman composer who’d lived an artistic life on the edge since his own youth.

“S.E. Hinton’s characters are babies living in a world where full-blown emotion, conflict and tragedy is their domain,” Coppola remarks. “That’s why school kids who read this book understand it, because their lives are also touched by things they aren’t ready to deal with when they get into the human ballgame. I think in some ways Carmine’s score definitely enhanced that emotion. It distanced other audiences because it was an old ‘Hollywood’ score in a film that was often pretty realistic. But certainly that *Stay Gold* melody is one of the most beautiful things he ever wrote, along with the theme to *The Black Stallion*.”

“Carmine was always hungry to work. So when I did have some power, and could give work to him, I did,” Francis concludes. “His energy knew no bounds. Carmine would take any opportunity to compose, whether it was for songs, concert
works, jingles, film scores, you name it. He was an
everously talented man, an irrepressible fountain
of creativity that was always frustrated at not
having his chance to do all the things he wanted
to with all of the music he wrote. So when Carmine
finally got an assignment like The Outsiders, the
music poured out of him."

Daniel Schweiger

Daniel Schweiger is the soundtrack editor of AssignmentX.
.com and Filmusicmag.com, where his composer
interview podcast “On the Score” can be heard, as well
as on the web at SiriusXM radio’s Cinemagic Station 806.
His liner notes include George Delerue’s “The Escape
Artist,” Miklós Rózsa’s “The V.I.P.s” and Doug Timm’s
“Nightflyers.”

Special thanks to Bob Badami, Richard Beggs, Francis
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Francis Ford Coppola quotes taken from The Outsiders:
The Complete Novel DVD commentary track and this
author’s interview.

Carmine Coppola

by Francis Ford Coppola

Carmine Coppola’s music has been with me from
my very first memories. His songs, his classical
compositions of all types, and his musical
expression have formed my attitude and love for
music and stayed with me all of my life. When I
was in college, he used to write the incidental
music for my plays, or help out with professional
orchestrations when I did musicals. Then when my
film career began, he was there as a collaborator
right from the beginning. He was like a ‘secret
weapon’ -- I was always able to call upon him and
his skills at the last minute. He was fast, he was
professional, and he was eager to create. Once, the
night before I was to shoot a scene for Tucker, I
had an idea and called him. “Dad I need a kind of
Andrews Sisters song and arrangement, three girl
singers for a scene I’m shooting at 9:00 tomorrow
morning.” Out of the fax machine at 8:30 the next
morning came the ‘Tucker Jingle’ -- lyrics, the song
in three parts, and the orchestration -- and I shot
it that day. That’s what I mean by ‘secret weapon.’
In addition, I had access to his encyclopedia-like
musical knowledge. I could call at any time and
ask a question about any composer, any period
of history, and get a definitive answer. That’s
one of the things I miss the most. And his music
was beautiful; witness the main theme from The
Black Stallion or the song “Stay Gold” from The
Outsiders. He formed the main pillar of our Coppola
family’s tradition of innovation, professionalism,
and love of beauty.

Francis Ford Coppola
November 2012

Credits

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Stay Gold
Written by Carmine Coppola and Stevie Wonder
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Assistant Recording Engineer: Bob Harlan
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The Outside In
Written by Carmine Coppola and Italia Pennino
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