

FRANCIS FORD COPPOLA

PRESENTS

ONE FROM THE HEART

ZOETROPE STUDIOS

Starring

FREDERIC FORREST

TERI GARR

RAUL JULIA

NASTASSIA KINSKI

LAINIE KAZAN

AND

HARRY DEAN STANTON

"ONE FROM THE HEART"

Cinematographer VITTORIO STORARO, A.I.C., ASC

Director of Photography RONALD V. GARCIA

Production Designer DEAN TAVOULARIS

Songs and Music by TOM WAITS

Sung by CRYSTAL GAYLE and TOM WAITS

Costume Designer RUTH MORLEY

Edited by ANNE GOURSAUD

With RUDI FEHR RANDY ROBERTS

Special Visual Effects ROBERT SWARTHE

Executive Producer BERNARD GERSTEN

Co-Produced by ARMYAN BERNSTEIN

Produced by GRAY FREDERICKSON and FRED ROOS

Screenplay by ARMYAN BERNSTEIN and FRANCIS COPPOLA

Story by ARMYAN BERNSTEIN

Directed by FRANCIS COPPOLA

"ONE FROM THE HEART"

CAST OF CHARACTERS

| | |
|----------------------------|--------------------|
| Hank | FREDERIC FORREST |
| Franny | TERI GARR |
| Ray | RAUL JULIA |
| Leila | NASTASSIA KINSKI |
| Maggie | LAINIE KAZAN |
| Moe | HARRY DEAN STANTON |
| Restaurant Owner | ALLEN GOORWITZ |
| Airline Ticket Agent | JEFF HAMLIN |
| Couple in Elevator | ITALIA COPPOLA |
| | CARMINE COPPOLA |

Understudies

| | |
|-------------------|-----------------|
| Edward Blackoff | Javier Grajeda |
| James Dean | Cynthia Kania |
| Rebecca de Mornay | Monica Scattini |

The persons and events in this film are fictitious. Any similarity to actual persons or events is unintentional.

Ownership of this motion picture is protected by copyright and other applicable laws. Any unauthorized duplication, distribution or exhibition of this motion picture could result in criminal prosecution as well as civil liability.

© 1982 Zoetrope Studios

All Rights Reserved

Filmed entirely on the stages of Zoetrope Studios,
Hollywood, California

DIRECTED BY FRANCIS COPPOLA
SCREENPLAY BY ARMYAN BERNSTEIN AND FRANCIS COPPOLA
STORY BY ARMYAN BERNSTEIN
PRODUCED BY GREY FREDERICKSON AND FRED ROOS
CO-PRODUCED BY ARMYAN BERNSTEIN
EXECUTIVE PRODUCER BERNARD GERSTEIN
SPECIAL VISUAL EFFECTS ROBERT SWARTHE
EDITED BY ANNE GOURSAUD
WITH RUDI FEHR
RANDY ROBERTS
COSTUME DESIGNER RUTH MORLEY
SONGS AND MUSIC BY TOM WAITS
SUNG BY CRYSTAL GAYLE AND TOM WAITS
PRODUCTION DESIGNER DEAN TAVOULARIS
PHOTOGRAPHY VITTORIO STORARO A I C
DIRECTOR OF PHOTOGRAPHY RONALD V. GARCIA
ASSOCIATE PRODUCER MONA SKAGER
PRODUCTION MANAGERS DON HEITZER
RALPH S. SINGLETON
FIRST ASSISTANT DIRECTOR ARNE SCHMIDT
SECOND ASSISTANT DIRECTORS DANIEL ATTIAS
KENNETH COLLINS
ART DIRECTOR ANGELO GRAHAM
SOUND DESIGN RICHARD BEGGS
MUSIC PRODUCED BY BONES HOWE
RCESTRATIONS AND ADDITIONAL
MUSICAL SCORING BY BOB ALCIVAR
SPECIAL THANKS TO MICKEY HART
BOBBY VEGA
SET DECORATORS LESLIE MCCARTHY-FRANKENHEIMER
GARY FETTIS
ASSISTANT ART DIRECTOR JAMES MURAKAMI
ILLUSTRATOR ALEX TAVOULARIS
GRAPHIC DESIGNER DENNIS GASSNER
PRODUCTION RECORDING JAMES WEBB
CHRIS MCLAUGHLIN
JIM STUEBE
RE-RECORDING MIXERS RICHARD BEGGS
THOMAS SCOTT
JAMES AUSTIN
SUPERVISING SOUND EDITOR LESLIE SHATZ
SOUND EDITORS RICHARD BURROW
TERESA ECKTON
VIVIEN HILLGROVE GILLIAM
MUSIC EDITOR GENE L. GILLETTE

In cooperation with the Sony Corporation

| | |
|-----------------------------------|----------------------|
| PROPERTY MASTER | TOM SHAW, JR. |
| ASSISTANT PROPERTY MASTER | RICHARD YOUNG |
| CONSTRUCTION COORDINATOR | JOHN RUTCHLAND |
| SET ARTIST | ROGER DIETZ |
| FIRST ASSISTANT EDITOR | CHRISTOPHER LEBENZON |
| ASSISTANT EDITORS | DEBORAH ROBERTS |
| | KAJA FEHR |
| | CARRIE ELLISON |
| PUBLICITY | MAX BERCUTT |
| | ANNE SCHWEBEL |
| PRODUCTION COORDINATOR | ESTELLE CHANGAS |
| PRODUCTION AUDITORS | SUSAN ROYAL |
| JEAN AUTREY | |
| SPECIAL EFFECTS COORDINATOR | JOSEPH LOMBARDI |
| TRANSPORTATION COORDINATOR | TIM ROSLAN |
| STUNT COORDINATOR | CONRAD PALMISANO |
| PRODUCTION REPRESENTATIVE | EDWARD S. FELDMAN |
| PRODUCTION ASSISTANTS | TERI FETTIS |
| | DAN SUHART |
| WITH THE PARTICIPATION OF | LARRY ALBRIGHT |
| | MITCHELL AMUNDSEN |
| | MARY ANDREWS |
| | JAMES AUSTIN |
| | ELIZABETH BAILEY |
| | STEVE CALOU |
| | JIM JACK CAMPBELL |
| | DANIEL CANDIB |
| | STEPHEN COHN |
| | RONALD COLBY |
| | TOM DAHLGREN |
| | FOSTER DENKER |
| | TONY DINGMAN |
| | JIM DUNN |
| | DON ELMBLAD |
| | LAURA FINE |
| | MICHAEL FINK |
| | MERRILISA FORMENTO |
| | SUZANNE FOX |
| | WILLIAM GEORGE |
| | LYN GERRY |
| | RONALD GRESS |
| | MICHAEL HACKER |
| | TESS HALEY |
| | KARL HERRMAN |
| | CLARK HIGGINS |
| | PETE JASPER |
| | NANCY JENCKS |
| | ROY THOMAS JOHNS |
| | JILL KEARNEY |
| | TOM KOESTER |
| | KENNETH LARSON |
| | JACK LINDAU |

LOOLEE DE LEON
 DAN LUTZ
 BONNIE MACKER
 MICHAEL MAGILL
 CATHY MASOM
 BARBARA MCBANE
 MARITA MCCARTHY
 MARK MONETTE
 KATHERINE MORTON
 ANAHID NAZARIAN
 JIM NEIDHART
 DAVID PARKER
 HOLLE ROBERTSON
 MARCIA ROSEFF
 ED RUGOFF
 NICHOLAS SELDOM
 DAVID SMITH
 ANN ST. JOHN
 BARBARA STONES
 HOLLAND SUTTON
 RANDY THOM
 JUDY THOMASON
 RICHARD THOMPSON
 GEORGE TURNER
 JEFFREY A. WATTS
 GARY WEIMBERG
 CHRISTOPHER WEIR
 JENNIFER WEYMAN-COCKLE
 KAREN G. WILSON
 RUTH CARLSSON-WOLLBRUCK
 CARL CARLSSON-WOLLBRUCK
 BOB YERKES
 RICK ZARRO
 RON ZARRO
 WALLY GENTLEMAN
 RAY FIELDING
 DON WEED

TITLE DESIGN BY COLLOSSAL PICTURES

TITLES PACIFIC TITLE

FILMED IN TECHNOVISION

MOTION CONTROL PHOTOGRAPHY AND

MATTE PAINTINGS BY DREAMQUEST, INC.

OPTICALS BY THE OPTICAL HOUSE
 MODERN FILM EFFECTS
 ZOETROPE IMAGES

ZOETROPE FILM/VIDEO TRANSITION BY MOVIOLA®

PROCESSED BY TECHNICOLOR®

SUPERVISING COLOR TECHNICIANS ERNESTO NOVELLI
OTTO PAOLINI

DOLBY STEREO "

IN SELECTED THEATRES

ORIGINAL SOUND TRACK ALBUM ON CBS RECORDS

CRYSTAL GAYLE APPEARS COURTESY OF CBS RECORDS

TOM WAITS APPEARS COURTESY OF ASYLUM RECORDS

A ZOETROPE STUDIOS RELEASE

Main and end title billing as of 2/19/82

.....

THE 2003 RESTORATION OF

ONE FROM THE HEART

| | |
|-----------------------------------|------------------------------------|
| PRODUCED BY | KIM AUBRY and FRANCIS FORD COPPOLA |
| ADDITIONAL EDITING | ROB BONZ |
| SOUND RESTORATION AND RERECORDING | |
| | RICHARD BEGGS AND PETE HORNER |
| COLOR TIMING | DALE GRAHN |
| COLOR CORRECTION | LOU LEVINSON |
| NEGATIVE CONFORMING | MO HENRY |
| DIGITAL EFFECTS | JEFFERY ROTH |
| ARCHIVISTS | JAMES MOCKOSKI AND CATHERINE CRAIG |
| FILM RESTORATION | CFI RESTORATION |
| DIGITAL FILM RESTORATION | POST LOGIC STUDIOS |
| PRINTS BY TECHNICOLOR | |

RESTORED, EDITED AND MIXED AT THE STUDIOS OF
AMERICAN ZOETROPE, SAN FRANCISCO

DOLBY DIGITAL

SPECIAL THANKS TO VITTORIO STORARO, TOM WAITS, CRYSTAL GAYLE,
BOB BEITCHER, BONES HOWE

© 2003 Zoetrope Corporation, All Rights Reserved

www.onefromtheheartmovie.com

"ONE FROM THE HEART" SYNOPSIS

Francis Coppola's "One From the Heart" is a romantic comedy, a musical fantasy and an erotic love story set amidst the neon glitter of Las Vegas on a Fourth of July weekend.

The story concerns two ordinary people in this city of gamblers and dreamers, Franny (TERI GARR) and Hank (FREDERIC FORREST), who have somehow lost the romance in their lives. Their fifth (unmarriage) anniversary becomes the occasion for a hot-tempered argument in which the spirit of independence flares. A distraught Franny declares they are breaking up once and for all and angrily stalks away.

With her friend Maggie (LAINIE KAZAN), Franny works at a downtown travel agency where she has begun to wonder if she is wasting away her life doing "nothing special" with Hank. Franny yearns for excitement and romance, and dreams of traveling to exotic faraway places like Bora-Bora. Hanging a crepe paper moon in a window display, she gazes up into the face of her fantasy Romeo--tall, handsome, Latinate. He is a waiter named Ray (RAUL JULIA), but he embellishes the illusion of his dark, sultry looks by telling her that he plays the piano and sings.

Meanwhile, Hank is in a funk at the desert automobile graveyard outside city limits that he operates with pal and partner Moe Pavitch (HARRY DEAN STANTON). A nice enough guy, down-to-earth if a trifle unimaginative, Hank is putting on a few pounds and maybe hasn't treated Franny as well as he ought to lately. But he has yearnings of his own, damn it, which are awakened on the street of casinos downtown when he bumps into Leila (NASTASSIA KINSKI), a seductive runaway from a European circus family.

Off they go on their separate flights of fancy, Ray with Franny in her sexiest red dress, Leila with Hank in the latest leisure wear; their paths criss-cross in the night. Maggie and Moe do their best to mediate but only succeed in sparking a whimsical romance of their own.

Franny dances the night away in the arms of Ray on an empty nightclub stage transformed, in her imagination, into a magical Bora-Bora locale. Not to be outdone. Hank is busy with his own infatuation. The circus temptress, Leila, performs high-wire tricks for him in the starlit desert, before they collapse into each other's arms and make love until dawn.

With daybreak comes regret, however, and Hank aches to be reunited with Franny. Leila is forgotten and vanishes "like spit on the griddle." Hank searches for Franny and discovers her in the arms of Ray in Ray's motel bedroom. Crashing through the skylight. Hank surprises them both and carries Franny out nude and in an uproar.

Again, Hank and Franny have a furious confrontation, leaving Franny wet with tears. She tells him that she loves Ray because he never shouts at her. Instead, Ray sings to her, something that a stick-in-the-mud like Hank has never bothered to do. She announces that she is leaving him, Las Vegas, both forever; and that she and Ray are on their way to McCarran Airport to depart for distant Bora-Bora.

Stricken with feeling, Hank races to the airport where he manages to catch up with the fleeing lovers. There, standing amongst the jostling crowd in the terminal, clumsily at first, the words of a song form on his lips. It is "You Are My Sunshine," and Hank is singing it, as loud as he can, as romantically as possible, this one's from the heart.

"ONE FROM THE HEART"
PRODUCTION NOTES FROM 1982
 (UPDATED 2003)

In comparison to the previous film directed by Academy Award® winning filmmaker Francis Coppola ("Apocalypse Now"--a philosophic inquiry into the human condition and mystique of war that consumed a \$31 million budget and a 16-month shooting schedule on location in the Philippines), "One From the Heart" was a striking change-of-pace: a romantic musical set in the "theatrical reality" of a mock-up Las Vegas that was re-created in its entirety on Hollywood sound stages.

Yet this simple love story, directed and co-written by Coppola, constituted a technical breakthrough for future generations of filmmakers as well as Coppola himself--"the most ambitious undertaking yet," in the words of Saturday Review, "from a man who has consciously escalated the challenges in each of his successive endeavors .

"One From the Heart" was the first picture to be filmed entirely on the stages of Coppola's own Zoetrope Studios in Hollywood, the only such production company owned and operated by an active filmmaker at that time. It introduced the first stage technology of "Electronic Cinema. These techniques, such as video assist and pre-visualization, and electronic editing were pioneered by Coppola during the period of shooting One From The Heart and have now become part of the director's tool box.

Until 1980, Zoetrope was a production company (without shooting facilities) located in San Francisco that spawned a multitude of projects including George Lucas' "American Graffiti" and Carroll Ballard's "The Black the setting of "One From the Heart" to the gambling city of Las Vegas.

"With its polarity of fantasy, glitter, reality, disappointment and everything turning on the notion of chance, Vegas is the perfect place to set a love story," Coppola explained. "The city is a metaphor for the state of love itself. I want the film to Stallion" as well as Coppola's own films (among them, "The Godfather," "The Godfather, Part II , The Conversation" and "Apocalypse Now").

In March 1980, the geographic location as well as the concept of Zoetrope changed when Coppola purchased the former Hollywood General Studios lot in Los Angeles for \$6.7 million, ten-and-a-half acres that had once been the location for such pictures as Michael Powell's "The Thief of Baghdad" (one of Coppola's personal favorites)--and residence to such film artists as Mary Pickford, Mae West, Gary Cooper, Harold Lloyd, and director King Vidor. The purchase realized Coppola's longstanding ambition to head up a studio that would attempt to combine the craftsmanship and repertory strength of an old-style movie studio with the technological wizardry and storytelling sophistication of the modern day.

The first Zoetrope Studios production directed by Coppola was to be "One From the Heart," based on an original screenplay by Armyan Bernstein. As written, it was a non-musical set in Chicago. When Coppola agreed to direct it, he also became involved in rewriting the script, and decided to transform it into a musical with compositions by noted, raspy-voiced singer-songwriter Tom Waits, and with musical supervision by legendary song-and-dance maestro Gene Kelly. It was Coppola, too, who decided to switch be the emotions of these people, just like in 'Apocalypse Now I wanted the film to be the war. I wanted you (the audience) to have a direct experience with the

film, which was as though you were having a direct experience with the war. I'm interested in films that are what they're about."

Then Coppola made another, characteristically adventurous, creative choice: not to shoot on-location in Las Vegas but to recreate the fantasy of the neon city on the new Zoetrope sound stages. This was the gauntlet taken up by production designer Dean Tavoularis, one of the pre-eminent art directors in the film industry and a long-time Coppola collaborator. Apart from the neon-glittering downtown intersection of Fremont Street casinos (with its estimated 125,000 light bulbs and ten miles of neon), one of the truly magnificent interior sets in Hollywood history, Tavoularis designed and supervised construction of entire paved residential streets, an automobile repair shop and desert junkyard, a motel, the Bora-Bora locale (a tropical illusion lifted from a Dorothy Lamour picture), a replica of Las Vegas' McCarran Airport and the famous strip of hotels on the miniature scale of a Lionel train set. To photograph this stunning set: Italian cinematographer Vittorio Storaro, Oscar® winner for his haunting cinematography on "Apocalypse Now," whose challenge, this time, was to be the color scheme and stylized theatricality of "One From the Heart."

The strategy of interior sets allowed Coppola not only to control the environment of filmmaking in a way that proved impossible during the long, troubled shooting of "Apocalypse Now," but also to accent the stylized, dream-like quality of the film.

"I wanted to take a fable-like story and treat it almost the way Disney would approach a story in his animated films," Coppola explained. "If we had made the movie in Las Vegas, it would have been just another relationship

movie set on a real location with people jumping in and out of cabs, talking about their love affairs. I wanted to do something people hadn't seen before."

Thanks to the innovations of the electronic cinema, work on "One From the Heart" began in earnest while the sets were still in the blueprint stage. The Zoetrope team achieved important advances in film/video technology that facilitated planning or "pre-visualization" of the film. A "radio" version of the script, videotaped rehearsals, Polaroid stills, artists' sketches, a two-day intensive filmed walkthrough of the story in the city of Las Vegas itself these were incorporated on videotape and pre-edited, giving the filmmaker an opportunity to continually preview his work and revise the script. By the time actual filming began, in February of 1981, there was already a pre-visualized version-in-progress of "One From the Heart."

Filming itself proceeded in a unique manner. The advanced film/video technology permitted extensive improvisation, rehearsal, rewriting and refilming. During the principal photography, Coppola was frequently sequestered in an Image and Sound Control vehicle, (an Airstream motor-home affectionately called The Silverfish) outside the sound stages where he became "the audience's representative" and sat at the controls of equipment that yielded instant optical effects, dubbing capabilities and an opportunity to continually edit the work-in-progress. Via intercom he could speak to the actors and crew and via monitors he could direct the intimate or erotic scenes, as well as the lavish production numbers with hundreds of extras.

The soundtrack, meanwhile, was composed and recorded by Waits, with veteran Bones Howe producing, just as if it were a phonograph record and then

post-dubbed for the film. This gave Coppola maximum flexibility in the cutting. Loosely, the songs and music were intended as an independent commentary on what happens in the story and on the screen. The "voices" belong, inimitably, to Waits himself and to Crystal Gayle (as "the girl singer").

THE ELECTRONIC CINEMA, THEN AND NOW

"One From the Heart" was the first film to be made utilizing the first-stage technology of "Electronic Cinema"--thereby introducing a process that would be widely embraced by future filmmakers.

As conceived by Francis Coppola, the electronic cinema was the beginning of a completely electronic moviemaking system that would provide a "scratch pad" for filmmakers of the future, and would break down the traditional barriers of pre-production, production, and post-production. The would reduced certain costs and accelerate the pace of filmmaking. Post-production time would be reduced and the creative options of the filmmaker would be enhanced all through the implementation of existing electronic and video technology available at that time.

The Zoetrope team achieved a direct film-to-video relationship whereby a frame-to-frame image of 30 fps (frames per second) videotape was matched to 24 fps film. The pioneering system used throughout the filming of "One From the Heart" made use of this important breakthrough to realize striking advances in the planning or "pre-visualization" of the film, as well as in the unique method of principal photography.

There were four distinct stages to the pre-visualization. First, the entire film was sketched, shot by shot, much as Alfred Hitchcock used to do. The script was recorded as a radio play by the principals with music and sound effects. The storyboarding was then mixed with the sound onto a videotape and edited. Next, there was a rehearsal with props and rehearsal

sets, and as the actors walked through the script they were filmed by video cameras. Polaroids were taken during some scenes--and then substituted for the earlier illustrations, when desired. Again, all elements were mixed onto a videotape and edited, with the script being tightened and scenes eliminated.

Thirdly: Cast and a minimal crew went to Las Vegas for two days of intensive rehearsal and the entire script was covered, scene-by-scene. Two video cameras filmed the proceedings, and the footage was edited into the pre-visualization work-in-progress.

Finally, the "One From the Heart" company assembled on the Zoetrope sound stages while the sets for a mock-up Las Vegas were still being completed, and underwent three weeks of technical rehearsal. Cinematographer Vittorio Storaro marked out his placements shot-by-shot with a video camera; film people were introduced to the video technology--but still, no film was expended.

At this point, there was already a pre-visualized version of "One From the Heart" in existence, a sequential moving form of storyboard sketches, Polaroids and video footage. This visual and audio sketch of the film was available for continual previewing by the filmmaker in a pre-visualization center at Zoetrope affectionately dubbed "The War Room."

Throughout much of the actual filming, Coppola directed the action from The Silverfish. At the end of the day he could view entire edited sequences rather than dailies or the complete pre-visualized work-in-progress.

Since a pre-visualized film is virtually pre-edited, it can be rapidly

turned into a rough cut-in fact, the first public showing of "One From the Heart" took place in Seattle a month before the end of filming, a landmark first in cinema history.

ONE FROM THE HEART

EPILOGUE

“One from the Heart” was the first fully realized experiment in electronic cinema. This enormous potential and future development was foretold in the now famous speech given by Coppola at the Oscars® telecast on April 9, 1979.

"We're on the eve of something that's going to make the Industrial Revolution look like a small out-of-town tryout. I can see a communications revolution that's about movies and art and music and digital electronics and satellites but above all, human talent--and it's going to make the masters of the cinema, from whom we've inherited this business, believe things that they would have thought impossible."

In June 2003, Tom Ohanian, co-inventor of the Avid Film Composer observed, “the electronic filmmaking future that Francis Ford Coppola predicted is upon us and this all traces back to that great experiment on “One from the Heart.” Today, 95% of theatrical motion pictures are electronically pre-visualized using computer software, electronically edited, and electronically sound-mixed.”

In 2001, upon the release of “Apocalypse Now Redux,” Coppola mused, “we were so sure that we were going to be wiped out by “Apocalypse Now” that I thought, ‘well, next let me make a commercial movie that will save us’—“One from the Heart”. And of course, “Apocalypse” turned out to be a very good grossing picture, and “One from the Heart’ wiped us out.”

“One from the Heart” is a Coppola film that few have ever seen. After months of financial problems, press speculation, and premature reviews of an unfinished cut, Coppola in frustration completely removed the film from distribution. The commercial failure of the film was the death knell for Coppola’s nascent Zoetrope Studio in Hollywood. For 20 years, the film that opened the doors to electronic cinema has been unseen. *One from the Heart* will be released theatrically in the fall of 2003 in Toronto, New York, and Los Angeles and (possible additional cities) on DVD on January 27, 2004. The film will boast a newly restored print from the original negative supervised by Academy Award winning cinematographer Vittorio Storaro and a soundtrack completely remixed and remastered in Dolby Digital 5.1 sound from the original 1981 Tom Waits recording studio sessions.

#####

FRANCIS FORD COPPOLA

DIRECTOR AND CO-WRITER

The son of composer and musician Carmine Coppola, Francis was born in Detroit, Michigan on April 7, 1939, but grew up in Queens and Long Island, New York, where his family settled shortly after his birth. As a young boy, he turned out 8mm features edited from home movies with such titles as *The Lost Wallet* and *The Grass is Very Dark*. A bout with polio left him almost paralyzed for a year at age nine--bedridden and isolated, he developed an interest in comic books, puppetry, ventriloquism and television. The Coppola family specialized in music, but Francis was only able to develop a proficiency in the tuba, and squeaked by with a musical scholarship to the New York Military Academy.

Coppola's early interest in the arts led to a major in theater at New York's Hofstra University and an M.F.A. in film from UCLA. Coppola entered Hofstra in 1955 to major in theater arts and became a driving force in the drama department, breaking new ground in student production; and was the founder of the still extant: SPECTRUM PLAYERS. However, when Coppola viewed Eisenstein's *Ten Days That Shook The World*, cinema became his passion. While at Hofstra, Coppola founded the cinema workshop, contributed to the campus literary magazine and won three D.H. Lawrence Awards for theatrical production and direction, and received the Beckerman Award for his outstanding contributions to the school's theater arts division.

After earning his B.A. in theater arts in 1959, he enrolled at UCLA for graduate work in film, and supported himself by occasionally working as an editor on the new fad of the day: Nudie Films. As editor, he was in charge of preparing the titles for films that were usually a hodge-podge of previous failed efforts and European nudies, and thinking that he'd possibly never see his name on the screen, listed himself as director of *Tonight for Sure*, and *The Bellboy and the Playgirls*, a fact which explains, to his own chagrin, why his list of directorial efforts erroneously begins with those titles.

While still at UCLA, Coppola worked as an all-purpose assistant to Roger Corman on a variety of modestly-budgeted but lucrative films. Coppola

then wrote an English-language version of a Russian science-fiction movie, transforming it into monster feature that American International released in 1963 as *Battle Beyond The Sun*. Impressed by this 22-year-old s versatility

and perseverance, Corman made Coppola the dialogue director on *The Tower of London* (1962), sound man for *The Young Racers* (1963) and associate producer of *The Terror* (1964).

While on location in Ireland for *The Young Racers* in 1962, Coppola proposed an idea that appealed to Corman s passion for thrift. On a budget of a fistful of dollars, Coppola directed in a period of just nine days, *Dementia 13*, his first feature film from his own original screenplay. Perhaps superior to the run-of-the-mill exploitation films being turned out at that time, the film recouped its shoestring expenses and went on to become a cult film among horror buffs. 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* and a documentary illuminating Coppola s work with actors in John Grisham s *The Rainmaker*.

Coppola received the prestigious Samuel Goldwyn Award presented to a UCLA student each year for the best creative writing; it was the first time a screenplay had won. (*Pilma, Pilma*). Impressed by his work, *Seven Arts* hired Coppola to adapt Carson McCuller s novel, *Reflections in a Golden Eye*, as a vehicle for Marlon Brando. This led to an assignment on *Patton*, the film for which he won his first Academy Award for best adapted screenplay. 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 that wasn t really used, for *Is Paris Burning?* (With Gore Vidal).

In 1966 Coppola directed his second film, *You re A Big Boy Now* which brought him critical attention 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, Coppola produced THX-1138 and American Graffiti, both 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 Palme d'Or 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 joined its predecessor as a high-grosser at the box office and won six Academy Awards. Coppola won Oscars as the producer, director and writer. No sequel before or since has ever been so honored. It was also the very first American film entitled Part II, a tradition he regrets. Along with that regret, Coppola was the first director to credit the entire crew in the end titles, and the first to give them crew jackets.

Coppola then began his most ambitious film, Apocalypse Now. This acclaimed movie won a Palme d'Or at the Cannes Film Festival and two Academy Awards. He was nominated for producer, director and writing Oscars. Coppola always sought better tools for filmmaking and Apocalypse Now was the first feature film to be mixed on a computerized mixing console.

Coppola continued to pioneer the electronic cinema, and his 1982 film One From The Heart, used a panoply of new techniques that have now become standard in the industry, including the present form of video assist. Also during the 1980s, Coppola directed and produced The Outsiders, a film credited with launching the careers of Tom Cruise, Patrick Swayze, Rob Lowe, and Ralph Macchio. Coppola produced, directed and co-wrote Rumble Fish and The Cotton Club, directed Peggy Sue Got Married, Gardens of Stone, and Tucker: The Man and His Dream. On Christmas Day 1990, The Godfather Part III was released.

Coppola pushed the horror genre to new levels with Bram Stoker's Dracula, which won Oscars for Best Costume Design, Best Sound Effects Editing, and Best Makeup. He directed fellow San Franciscan Robin Williams in

Jack, one of the top 25 grossing films of 1996. Coppola directed and wrote the screenplay for the 1997 film, John Grisham's The Rainmaker, which starred Matt Damon and Jon Voight.

In June 2000, Coppola launched the first virtual studio at www.zoetrope.com. The virtual studio is very much the descendent of the original Zoetrope Studios lot in Hollywood, which pioneered many of today's cinema technologies. It is a studio without walls; the studio of the future, my dream studio, says Coppola. The introduction of zoetrope.com, an entirely web-based and electronic film studio, takes Coppola's vision of Electronic Cinema into reality.

Coppola is in the final stages of writing an original screenplay, Megalopolis, which he plans to begin filming in 2004.

KIM AUBRY, PRODUCER

2003 RESTORATION OF ONE FROM THE HEART

Kim Aubry, together with Francis Ford Coppola is a co-producer of the 2003 restoration of both *One from the Heart* and *Apocalypse Now Redux*, the 2000 version of the classic film, *Apocalypse Now*. He is the co-executive producer of Thai director Chatrichalerm Yukol's *The Legend of Suriyothai* that was released by Sony Classics in June, 2003. Other projects in the works include a comprehensive restoration of Coppola's 1983 film, *The Outsiders* which will include nearly 21 minutes of never-before-seen materials.

Aubry is Senior Vice President for Post Production and Film Science at Francis Coppola's American Zoetrope in San Francisco. In that capacity, Mr. Aubry supervises post-production on all Zoetrope films. According to Aubry, "...Francis Coppola has been a pioneer in the field of the Electronic Cinema, and many techniques and processes that are commonly used in feature film post and television production were first developed at American Zoetrope in the 1970s and 80s."

In 1999, Aubry opened the Zoetrope DVD Lab, a facility for the design, compression, and authoring of DVDs. The lab has released critically acclaimed DVDs of film titles including the Coppola classics *Apocalypse Now*, *The Conversation*, *Tucker*, *The Man and His Dream*, and several others. Mr. Aubry produced the award winning special DVD version of all three *Godfather* films for Paramount Home Entertainment.

Mr. Aubry has been engaged in collaborative work with developers of non-linear electronic editing systems and he co-developed an automatic film-to-video tape logging system for electronic film editing that has become an industry standard. He has conducted experiments with High Definition video recording systems with Panavision and Sony. He has designed and supervised construction of numerous state-of-the-art facilities for post-production and broadcast. In 1998, Mr. Aubry supervised the design and installation of an all-digital film oriented post-production facility in Rio de Janeiro, Brazil.

BIOS FROM THE ORIGINAL 1982 PRODUCTION NOTES

THE EXECUTIVE PRODUCER

"One From the Heart" marks Executive Producer BERNARD GERSTEN's first association with motion pictures after two decades of notable creative accomplishment in the theatre world of New York City. From 1960 to 1978 he served as associate producer for Joseph Papp's New York Shakespeare Festival and Public Theatre. During that time he was associate producer on numerous Broadway shows, including "A Chorus Line," "That Championship Season," "For Colored Girls...", "Runaways" and "Two Gentlemen of Verona." Also, he was associate producer on "Much Ado About Nothing" and "Sticks and Bones," which aired on CBS-TV, and "Wedding Band," which was broadcast on ABC-TV. Independent of Joseph Papp he spent a year in association with Michael Bennett and co-produced "Ballroom" as well as John Guare's "Bosoms and Neglect."

When Francis Coppola acquired the old Hollywood General Studios in Hollywood and began to form a company that would combine the best aspects of a repertory theatre with those of an old-style movie studio a community of artists and artisans working harmoniously in the production of film he asked Gersten to become his creative consultant. At present, Gersten's title is Executive Vice President of Creative Affairs for Zoetrope Studios'-in actuality, he is a sort of charge d'affaires with wide-ranging pursuits and responsibilities. Not only was he constantly at Coppola's side for advice during the filming of "One From the Heart," but he also supervised (with Tom Luddy) such vital'' company undertakings as the public screenings of the seven-hour "Hitler - A Film From Germany" by director Hans-Jurgen Syberberg in New York and Los Angeles; as well as the marketing/distribution of the hugely successful "road show" version of Abel Gance's 1927 multi-screen epic, "Napoleon," which was refurbished by Zoetrope and presented with a live orchestra playing a magnificent score composed and conducted by Coppola's father. Carmine Coppola.

THE PRODUCERS

GRAY FREDERICKSON and FRED ROOS

"One From the Heart" Producer GRAY FREDERICKSON was born in Oklahoma, and educated in Europe, where he got his start in film producing movies in Italy for SANCRO. His extensive credits for the U.S.-Italian company include various producing duties on "Run For Your Wife," "Sacred Family," "God's Own Country," "How to Learn to Love the Women," "Candy," "Machine Gun McCain" with Peter Falk and John Cassavettes, and "The Good, the Bad and the Ugly" (serving as production coordinator for director Sergio Leone). In "Candy" he

worked with Richard Burton, Marion Brando, Ringo Starr, James Coburn and Walter Matthau.

In 1969 he returned to America and became associated with producer Albert S. Ruddy, serving as associate producer on Sidney J. Furie's "Little Fauss and Big Halsy" and on John Erman's "Making It." Frederickson was associate producer on "The Godfather" and met Francis Coppola when he was hired to direct the film, remaining one of Coppola's stalwart supporters throughout the elaborate shooting and post-production. After "The Godfather," Frederickson went out on his own as an independent, executive producing Sidney J. Furie's "Hit I" before renewing his association with Coppola.

Frederickson received an Academy Award for co-producing "The Godfather, Part II," on which his knowledge of filmmaking in Italy proved invaluable, and he continued to work as co-producer with Coppola on "Apocalypse, Now," drawing on his extensive international production background to help create Vietnam in the Philippines. He had been in charge of production for Lorimar Films from 1977-1978, becoming a seasoned line producer whose special expertise in locations and production logistics, Frederickson's work for Coppola has often spilled over into other areas it was he, for example, who was instrumental in scouting and securing the present site of Zoetrope Studios in Hollywood, formerly the acreage of the old Hollywood General Studios.

FRED ROOS, Producer of "One From the Heart," was widely regarded as one of Hollywood's finest casting directors before segueing into producing under the aegis of Francis Coppola in 1973. He served as co-producer of "The Conversation," "The Godfather, Part II," "Apocalypse, Now" and "The Black Stallion." Currently part of the recently formed Zoetrope Studios' management team, he is preparing other projects while co-producing "The Escape Artist," "The Black Stallion Returns" and "Hammett."

In the casting arena, Roos is credited with furthering the careers of innumerable performers in more than a hundred films. A small and partial list would include Frederic Forrest, Jack Nicholson, Robert DeNiro, Kris Kristofferson, Harrison Ford and the entire cast of "American Graffiti" (Richard Dreyfuss, Cindy Williams, Candy Clark, Paul LeMat, Mackenzie Phillips, Kathleen Quinlan). Even as a producer, Roos continues to play a major role in casting, and his advice is constantly sought by producers and directors throughout the motion picture industry.

A native of Southern California, Roos attended UCLA with a major in theatre arts/motion pictures. After graduation, he wrote and directed documentary films for the Armed Forces Radio and Television Network. Upon his release from the Army, he worked briefly as an agent for MCA and as a story editor for Robert Lippert Productions.

Early in his career, Roos produced two films starring Jack Nicholson, "Back Door to Hell" and "Flight to Fury." Later, his association with the

actor continued as casting director of "Five Easy Pieces" and associate producer of the Nicholson-directed "Drive, He Said." Roos' association with Coppola began with "The Godfather."

THE ASSOCIATE PRODUCER

A native of Minnesota, "One From the Heart" Associate Producer MONA SKAGER has been associated with Francis Coppola ever since she worked as a script supervisor and production secretary on Coppola's "The Rain People" in 1968. Since then she has served as Associate Producer on "The Conversation," "The Godfather, Part II," "Apocalypse, Now" and the forthcoming "Hammett," a surreal murder mystery directed by Wim Wenders.

A graduate of the University of Mexico in Mexico City, Skager joined KHJ-TV in Los Angeles as a news writer and, later, head of publicity. Then she worked in production for two years with Leslie Stevens' Daystar Company on the popular television series "The Outer Limits," and on a theatrical feature in the international language of Esperanto, "Incubus." Her next position, in the television packaging division of Seven Arts, put her in initial contact with Coppola, a staff writer there who had just made "You're a Big Boy Now" for the company. Their friendship grew into a professional relationship and Skager has worked exclusively for the San Francisco-based filmmaker ever since.

In the intervening years^ she has worn many hats. As Coppola's Associate Producer, her primary responsibilities have been "above the line" involving locations and logistics including (but not limited to) such day-to-day matters as housing, feeding, transportation, personnel, commercial tie-ins and supervision of post-production. Additionally, she was overseer of construction of the American Zoetrope production facilities in San Francisco, and during the Seventies handled much of Coppola's expanding business affairs.

THE MUSICAL SUPERVISOR (Un-Credited)

As Executive for Musical Production and Development for Zoetrope Studio, GENE KELLY represents a direct link between the classic musicals of the past and the musical generation of today. His name is legendary in show business--as actor, dancer and choreographer, he starred in many landmark Metro-Goldwyn-Mayer musicals, including "For Me and My Gal," "The Pirate," "Dubarry Was a Lady," "Cover Girl," "Christmas Holiday," "Anchors Aweigh," "The Three Musketeers," "Brigadoon" and "An American in Paris," which won the Academy Award for Best Picture in 1951. Also in 1951, the Academy of Motion Picture Arts and Sciences voted Kelly an honorary Oscar for his wide range of film accomplishments, and "for his brilliant achievements in the art of choreography on film."

With collaborator Stanley Donen, Kelly also co-directed, as well as starred in, such beloved musicals as "On the Town," "It's Always Fair Weather" and the classic "Singin' in the Rain." The list of movies he has directed without appearing in the cast include "Tunnel of Love," "A Guide For the Married Man," "Gigot," "The Cheyenne Social Club" and "Hello, Dolly'." Kelly was the dancing man with Mitzi Gaynor, Kay Kendall and Taina Elg in "Les Girls," and as a dramatic actor has garnered praise for his performances in "Marjorie Morningstar," "Inherit the Wind," "Forty Carats" and, more recently, "Xanadu." Kelly also starred in "Flower Drum Song," which he directed on Broadway in 1958.

For "One From the Heart," Kelly informally supervised the song-and-dance sequences choreographed by Kenny Ortega. Usually this was a matter of just being available to Francis Coppola or the principals, none of whom, excepting Teri Garr who, incidentally, worked for Kelly at age 14 in a little sequence with Shirley MacLaine in "What a Way to Go" had never danced professionally. Yet his input was always valuable, according to Raul Julia, who had occasion to consult Kelly for advice about his Bora-Bora flamenco routine with Teri.

"He (Kelly) was always very encouraging and inspiring," recalled Julia, "and he would use his own experience to tell me how to feel a-bout a certain dance. Then he would direct me a little bit on how to approach it during rehearsals or before shooting. He told me that when he used to dance, he liked to use the image of a cat. He told me if that was helpful for me, I could use it too. And it was helpful because a cat is very graceful yet very strong."

ORIGINAL SCREENPLAY AND CO-PRODUCER

Born and raised in Chicago, "One From the Heart" co-screenwriter and co-producer, ARMYAN BERNSTEIN went to the University of Wisconsin in Madison from 1965 to 1969, where he majored in history and wrote campus plays. After graduation, he briefly tried to conquer New York City as a playwright with a theatrical group he formed with a few friends called the Beve Grinstein Blues Band. The group failed, and Armyan retreated to Colorado where he lived by himself in a wilderness cabin for a year to "ponder the nature of reality" which was almost but never quite revealed to him, says Bernstein. He then returned to New York and talked his way into a job as an on-camera reporter for HNEW-Channel 13 by writing a convincing 25-page letter of application, which impressed the news director. For the next three years he worked as a broadcast journalist and made documentary films about issues ranging from the quality of water to prison reform. After wearying of the journalistic grind, Bernstein resumed his creative writing career.

He moved to Los Angeles and began writing screenplays, satisfying his childhood ambition as an ardent movie fan to script films. His first

screenplay to be produced was a story about loneliness in the big city. It was bought by a major studio and made into a disco exploitation movie. This so disappointed him; he still refuses to acknowledge that it was ever made.

One of his stories, "One From the Heart," originally a non-musical set in Bernstein's native Chicago, was sold to Metro-Goldwyn-Mayer with director approval retained by Bernstein. He sent a copy of the script to Academy Award-winning filmmaker Francis Coppola, whom he knew only by reputation. But Coppola was so involved in the post-production of "Apocalypse, Now," that he did not respond. By chance, one afternoon Bernstein was stranded in Kennedy Airport in New York, where he bumped into Eleanor and Francis Coppola, who were also between flights, and learned that the Bay Area filmmaker had indeed read his "One From the Heart" script and enthusiastically liked it. Although Coppola insisted that "One From the Heart" would never fit into his schedule, Bernstein persisted with his overtures for a period of months until Coppola was finally available and won over.

"One From The Heart" is Bernstein's first produced screenplay for Zoetrope. His next movie, which he has written and will direct for Zoetrope Studios, is called "All the Sad Young Men," and he describes it as "a story that looks at the dreams children have and the realities of growing up.

THE CINEMATOGRAPHER

Italian cinematographer VITTORIO STORARO received an Academy Award for his haunting location photography on "Apocalypse, Now," which marked his initial collaboration with filmmaker Francis Coppola, and he now continues that association on "One From the Heart," which presented him with a radically different challenge the evocation of a stylized musical fantasy shot in its entirety on the Hollywood sound stages of Zoetrope Studio.

Apart from his work with Coppola, Storaro is well-known to American audiences for his five stunning collaborations with director Bernardo Bertolucci: "The Spider's Strategem," "The Conformist," "Last Tango in Paris," the epic "1900" and "Luna." But his other impressive credits include a host of lesser known Italian-made films, as well as "Agatha" starring Dustin Hoffman and Vanessa Redgrave, and the current "Reds," starring, co-written, produced and directed by Warren Beatty.

Storaro was born in Rome in 1940, the son of a projectionist for Lux Film. He studied cinematography for nine years, finally earning his degree in 1960 from the Centro Sperimentale di Cinematografia in Rome. After working on several pictures as an assistant or camera operator, Storaro became director of photography on two Camillo Banz-zoni short films, "L'Urlo" and "Rapporto Secreto," both of which won Storaro the Nastri d'Argento dei Critici Italiani (the Italian equivalent of the Oscar®). Later he was to win another citation from the critics' organization for his first feature. Franco Rossi's "Giovinezza, Giovinezza" in 1968. A partial list of his other cinematography awards includes the New York Films Critics Award for "The Conformist" and a British Academy Award nomination for Best Photography for "Apocalypse, Now."

As always, Storaro was assisted in his work on "One From the Heart" by long-time members of his "professional family," camera operator Enrico Unetelli, gaffer Luciano Galli, key grip Alfredo Marchetti and others. The glittery Las Vegas setting of the story, with its bright neon lights that are calculated to quicken the pulse and stimulate activity, suggested to Storaro the poetic expression of the photographic point of view. As the story of "One From the Heart" is a simple one of passion and human relationships, the Oscar®-winning cinematographer sought to use colors, in the controlled environment of the Zoetrope Studio interiors, to signal the human emotions.

An excerpt from his preparatory essay, "Photographic Aims of the Film," reveals how Storaro--in collaboration with Coppola and production designer Dean Tavoularis--approached this scheme: "It is an attempt of reunification between two different energetic poles, two natures that are equivalent even though they belong to opposite signs, both being part of what we call the

visible light: the life.

"Male and female? positive and negative; nature and technology; night and day; heat and cold; light and shadow. For the theory of the contrast, these colors being contrastingly close, intensify, starting a continuous conflict of personality; they could very well co-exist, but they fight because of the fear of being overwhelmed by the other until the awareness that their moving energy unequivocally leads to the conjunction of their spiritual forces.

"It is as if we saw the components of light, separated by the prism of the life, in the togetherness of radiations of distant wavelengths that are called 'colors' and the rejoined, through the lens of evolution in a white light is our aim: the equilibrium, the maturity.

"The theatre of this conflict: Vegas, like the representation of the affirmation of a part of the civil world on nature, the light on the desert. The sunset, like the loss of the sun, is the loss of awareness; Vegas rises with the moon, like the primitive element..."

THE PRODUCTION DESIGNER

Production Designer DEAN TAVOULARIS has worked closely with Francis Coppola over the past ten years on the two "Godfather" films, "The Conversation," "Apocalypse, Now" and three current Zoetrope Studio productions, "Hammett," "The Escape Artist" and "One From the Heart." An Oscar winner for his production design on "The Godfather, Part II," Tavoularis has been one of the most highly-regarded art directors in the film industry for the past 15 years, working with Michelangelo Antonioni on "Zabriskie Point" and the unfinished "The Spiral," with Arthur Penn on "Bonnie and Clyde" and "Little Big Man," and on such other films as "Candy," "Petulia" and "Farewell, My Lovely." He received Academy Award nominations for "The Brink's Job" and "Apocalypse Now."

As head of Zoetrope's art department, Tavoularis is the behind-the-scenes architect of the movies, responsible for the mood and visual tone and overall feeling of a given production. In collaboration with the director and cinematographer, he selects the locations and designs the sets, overseeing all construction and delegating tasks to assistants. Hair, costume, make-up he hires the subordinate designers as well, discusses their ideas and supervises the work.

The "challenging idea" (his own words) that so engaged Tavoularis in making "One From the Heart" was the re-creation of the gambling city of Las Vegas on nine Zoetrope Studio sound stages. Apart from the noon-glittering downtown intersection of Fairmont Street casinos, one of the truly spectacular interior sets in Hollywood history, this included designing and building entire residential streets, an automobile repair shop and junkyard in the desert. Hank and Franny's house. Ray's motel, the Bora-Bora set a tropical fantasy straight out of a Dorothy Lamour picture and a replica of the lobby of Las Vegas' McCarran Airport for the finale. All authentic sites were photographed and then redesigned by Tavoularis, who added his own touches; the scale was slightly reduced with a diminishing perspective, contributing to the stylized reality.

"There was no attempt to make the city look real," Tavoularis explained. "In that case you may as well go to Las Vegas. Why spend millions of dollars to make something look real? The opportunity is to distort that reality but not to go full-tilt. I wanted to have musical comedy sets but still rooted in some reality."

Trained in architecture and drawing, Tavoularis found his first industry job at the Walt Disney Studios, "in-betweening," drawing the millions of pictures between movements of a cartoon character. Soon tiring of that occupation, he moved over to the Disney art department for live-action films, working on "Pollyanna" and developing his skill. Later he worked as an assistant at Warner Brothers and Universal on "Inside Daisy Clover" and other

films. Then, in 1967, director Arthur Penn invited him to work on "Bonnie and Clyde," which effectively launched his career as an art director.

THE COMPOSER/SINGER

A long, narrow goatee; brown, wavy hair juttet high on top of his head; unkempt sideburns; slept-in black-and-white clothing; a mauled Viceroy in the corner of his mouth this is the familiar image of TOM WAITS. And it is an image reinforced by a certain realismo in his lyrics. A self-described follower of "life on a beer budget," Waits' own lifestyle and obsessions are reflected in songs which have become famous for chronicling the rise and fall of the transients and denizens who populate a world of old cars, stale bars, seedy motels and life's seamier underbelly.

As such, Waits needs no introduction: After seven highly-acclaimed albums on Elektra/Asylum and extensive touring in America and Europe, he is firmly established as one of the premier singer/songwriters in the United States. A figure of some mystique to critics and fans, his jazz-style music has been described as "the stuff of piano and string ballads, and the be-bop, finger-pop, scat-talk jazz poetry" and he performs his songs with a richly expressive vocal delivery that has been called gruff and gravelly or "like Satchmo without the joy." Although Waits has worked on previous soundtracks (notably "On the Nickel" and "Paradise Alley," in which he also played a cameo role), Francis Coppola's "One From the Heart," for which he contributed all original music and incidental scoring, represents his first full-blown participation in a musical film.

Born in the back seat of a taxicab in Pomona, California in 1949, Waits first rose to prominence in smoke-filled West Coast nightclubs accompanied only by piano, drums, sax and upright bass. His jazz-rapping evoked the ghosts of Lord Buckley and Jack Kerouac; and, indeed, Kerouac, Gregory Corso, Allen Ginsberg and the other giants of the Beat Generation exerted an influence on his music, but Waits is just as likely to cite Perry Como, Bing Crosby, Irving Berlin, Johnny Mercer, Cole Porter or George Gershwin favorites of his parents and his itinerant youth as predecessors.

In 1972^ Waits cut his first album, "Closing Time," produced and arranged by ex-Loving Spoonful member Jerry Yester, "a relentlessly low-keyed record of gentle pleas for love, solitude and inner peace," in the words of Rolling Stone. One song, "01" 55," was later recorded by The Eagles and became the classic freeway ode. But despite approving notices, "Closing Time" did not perform strongly on the charts and it was two years before Waits emerged with another album of songs.

This time, under producer Bones Howe (who was also musical producer of "One From the Heart"), Waits moved in the jazz-inflected direction that is

closer to his roots and the result, "The Heart of Saturday Night," boosted his rapidly-growing status among audiences and critics. Since then, there have been five other LPs in collaboration with producer Howe the double-album "Nighthawks at the Diner" (recorded "live" in the studio plant with a club audience), "Small Change," "Foreign Affairs," "Blue Valentine" and "Heartattack and Vine."

It was the "Foreign Affairs" LP--which is intentionally structured, in prose/poetry images, like a mini-movie--and in particular, one favorite duet, "I Never Talked to Strangers" that first brought the music of Waits to the attention of filmmaker Coppola. The music for "One From the Heart" was composed and recorded by Waits, with Howe producing, just as if it were a phonograph record which it is, on CBS Records. Then the music was post-dubbed for the soundtrack, allowing Coppola maximum flexibility in the cutting. Loosely, the songs and music are intended as an independent commentary on what happens in the story and on the screen. The "voices" belong, inimitably, to Waits himself and to Crystal Gayle (as "the girl singer"); and who sings two solos and (with Waits) two duets here, including the poignant theme ballad, "This One's From the Heart."

"THE GIRL SINGER"

Born in Paintsville, Kentucky, CRYSTAL GAYLE grew up singing for church and charity get-togethers, and was part of older sister Loretta Lynn's touring show by age 16. After graduation from high school, she signed with Decca Records (now MCA) and recorded her first single, "I've Cried (The Blue Right Out of My Eyes)", written by sister Loretta, which became a Top 20 hit on the country charts. Then followed five acclaimed and popular albums for United Artists Records her natural eclecticism defied a strict country-and-western categorization, and yielded many cross-over hits, including the multi-million seller, "Don't It Make My Brown Eyes Blue." Her numerous awards include being named, three times, Outstanding Female Vocalist of the Year by the Academy of Country Music. In 1979, she signed with Columbia Records, where her latest release is, fittingly, "Hollywood, Tennessee."

Apart from touring extensively, in the United States and abroad, Gayle has appeared often on television as a guest star and performer. In the summer of 1979 she made an historic trip to the People's Republic of China as part of the Bob Hope variety special on NBC-TV, "On the Road to China." Twice she has hosted her own successful prime-time specials on CBS-TV. This year incidentally she takes time from her normal concert and recording activity to introduce her own line of design sportswear at department stores and shopping centers across the country.

In Francis Coppola's "One From the Heart", Gayle is "the girl singer", that is, the female voice on the soundtrack who sings, with composer Tom Waits, in counterpoint to the love story unwinding on the screen. Though she and Waits have admired each other's music for years, this is the first time they have worked together.

MUSIC PRODUCER

Veteran recording engineer and Grammy Award-winning producer BONES HOWE brings wide-ranging credentials to his responsibilities as Music Producer on Francis Coppola's "One From the Heart."- Apart from producing a string of '60s and '70s pop and rock classics, Howe's background includes engineering stellar West Coast jazz sessions in the '50s and '60s, as well as producing the last six chart albums with "One From the Heart" composer Tom Waits for Elektra/Asylum Records. His recent film work has been a natural progression: Howe was music director of Alan Rudolph's "Roadie" starring Meat Loaf (with on-camera performances by Blondie and Alice Cooper, among others), and after "One From the Heart" he will continue duties for Zoetrope Studio as ex-officio head of the music department.

A jazz-oriented drummer while in college, Howe graduated from Georgia Tech with an electronics engineering degree, and spurned a high-salary engineering offer from the Howard Hughes Corporation to become a \$72-a-week recording apprentice at Radio Recorders in California. Soon^ he was engineering all-star jazz sessions on Verve for producer Norman Granz and everything from Armed Forces Radio transcriptions to a jazz/ rap date with Jack Kerouac and the Henry Mancini "Peter Gunn" album sessions. In 1958 he engineered "The Purple People Eater," his first pop hit, which led to sessions at United Recorders with The Fleetwoods, Gene McDaniels, Bobby Vee and the Everly Brothers--and the first awakening of his interest in rock and roll.

After working prolifically for producer Lou Adler as engineer on the major Jan and Dean sessions, Howe quit his staff position at United Recorders to become a successful independent engineer on Barry McGuire's "Eve of Destruction," a batch of hits for Johnny Rivers and the debut recordings of The Mamas and the Papas. As a full-fledged producer, after 1965, he orchestrated million-seller hits for The Turtles, The Association, Elvis Presley (including the soundtrack for his 1968 television special) and The Fifth Dimension, whose recording of "Aquarius/Let the Sunshine In" sold over two-and-a-half million copies and was voted Record of the Year in 1969, earning a Grammy Award for Howe as its producer. His activity during the '70s was no less successful and diverse, including albums with Sergio Mendes and Brasil '77, the discovery and debut album of Juice Newton, the jazz LP "One" with Ahmad Jamal, a comedy album with Martin Mull, rock sessions with Alan Price and continuing work with the reformed Association.

Howe first teamed up with the young, raspy-voiced singer-songwriter Tom Waits in 1974. Waits' first album, "Closing Time" on Elektra/Asylum, produced in a folkie vein by ex-Loving Spoonful member Jerry Yester, had received favorable notices but rose and fell quickly on the charts. With Howe producing. Waits moved in a more compatible, jazz-inflected direction on his second outing, "The Heart of Saturday Night"--scoring a breakthrough with critics and audiences. Seven years later they are one of the most stable and creative partnerships in the recording industry, having collaborated

subsequently on the double "Nighthawks at the Diner" (recorded "live" with a club audience installed in the recording studio), "Small Change," "Foreign Affairs," "Blue Valentine" and "Heartattack and Vine," as well as two tracks with Waits for the soundtrack of the film "Paradise Alley," for MCA/Universal. Incidentally, it was the "Foreign Affairs" album--which is intentionally structured, in prose/poetry images like a movie, with black-and-white cover art by famous Hollywood glamour still-photographer George Hurrell that first brought the music of Waits to the attention of filmmaker Coppola. In a similar manner, the soundtrack for "One From the Heart" was written and recorded by Waits and Howe as if it were a phonograph record and then post-dubbed for the film, interwoven by Coppola with the dialogue and story.

Although Howe plans to pursue work in film (he has studied acting with Jeff Corey, and has film producing ambitions), he also plans to continue music producing indeed, he and Waits already have another album in the works. There is a bond of friendship as much as it is a professional relationship, and they have been known to do much of their brain-storming outside the studio "on deadline," characteristically refining their ideas during all-night marathons at Ben Frank's eatery in Hollywood. "After seven or eight years together," commented Howe, "we are like an old married couple. I love him. The way we work is, Tom is a fountain of creativity and I just try to organize how to get it all down. My job with him is to be supportive and encouraging and sometimes to trick him into doing the things that he needs to do."

THE CHOREOGRAPHER

Choreographer KENNY ORTEGA was brought into the "One From the Heart" fold by dance-master Gene Kelly, with whom he worked as co-choreographer on the recent "Xanadu." One of the most active professionals in the field, Ortega has performed and choreographed for stagey television, video and movies, creating dances and production numbers for such diverse entertainers as Cher, Olivia Newton-John, The Pointer Sisters, Devo and The Tubes. His work in film, apart from "Xanadu" and his continuing relationship with Zoetrope Studio, includes assisting choreographer Toni Basil on the widely acclaimed concert and production numbers for "The Rose" starring Bette Midler.

Born and trained as a dancer in the San Francisco Bay area, Ortega started the Civic Light Opera Company in Redwood City when he was 18, producing and directing full-scale musicals with orchestral accompaniment. In 1969 he was cast in the chorus of the original San Francisco company of "Hair" and worked his way up to the leading role of Berger eventually going on the road with the love-rock musical for two years. Then he began a long and continuing association with The Tubes performing with, choreographing and directing the spectacular Tubes touring video-rock show for the next four years. This experience put him in constant demand as production

choreographer for many of the top pop rock acts of the '70s including Kiss, the all-girl Runaways and Bette Midler.

Ironically, for "One From the Heart," Ortega was instructed by film-maker Francis Coppola to use his expertise in devising a sort of unchoreography for the film's climactic dance routine a Bora-Bora flamenco by Franny (Teri Garr) and Ray (Raul Julia) that spills out onto the casino streets of Las Vegas and for an exultant celebration with the nighttime crowd.

"Francis didn't want 'One From the Heart' to be a picture that looked like a choreographer had come in and told everyone what to do," explained Ortega, "so we spent a lot of time teaching people movement and dance and then we spent a lot of time toning the choreography down-but still with an interesting design. We wanted the dancing to be more dream-like not real and not unreal but with elements of both."

MINIATURES SUPERVISOR

In the highly-specialized realm of movie miniatures, few Hollywood craftsmen command as much respect among the current generation of film-makers as a young artist/designer named GREGORY JEIN, whose credits to date include work on the acclaimed visual effects of Steven Spielberg's "Close Encounters of the Third Kind," the film "Star Trek - The Motion Picture," and Spielberg's "1941." His principal challenge for Francis Coppola's "One From the Heart": re-creating the entire downtown Fremont Street casino intersection of Las Vegas on a scale no larger than a Lionel train set.

A native of Los Angeles, Jein drifted from a promising career in advertising design into fiber-glassing and miniatures for commercials and then spot freelance involvement in television and on such pictures as "Flesh Gordon." His spaceship design for "Dark Star," a student film by Dan O'Bannon and John Carpenter, caught the appreciative eye of special effects maestro Douglas Trumbull at a science fiction convention, and Trumbull took him under wing, promoting his career.

For "Close Encounters," Jein was hired to work on the miniature landscapes for front projection, and after 18 months of filming he was one of the few original miniaturists still active on the project he worked on the "Mother Ship" and handled visual effects for "The Special Edition" as well. For Spielberg's next, "1941," Jein spent nearly two years coordinating crews, research and the art department re-creating the San Fernando Valley, the Hollywood Hills, Hollywood Boulevard and the Santa Monica Pier of World War II vintage in miniature.

For "One From the Heart," Jein worked from blueprints by production

designer Dean Tavoularis to re-create stylized locations in the "city of light" on a smaller scale than ever before accomplished in film. For example, the neon in the miniature Fremont Street set-up was only two millimeters in diameter, compared to the previous low-width of three-and-a-half millimeters or the one-two inches of neon tubing in real-life Las Vegas. These miniatures were used mainly for rear projection shots or for special effects that, if successful, should be relatively "invisible" to most moviegoers.

"In effect, we're toy makers," explained Jein. "We build the toys and give them to someone else to play with. But I try to make them not so toy-like. I try to give them the breath of life."

"ONE FROM THE HEART"

THE CAST

FREDERIC FORREST's association with Francis Coppola began with "The Conversation," a film that marked a turning point in the young actor's career, continued with his portrayal of Chef in "Apocalypse, Now," and now enters the starring category with his role as Hank, just an ordinary guy confused about romance, in "One From the Heart." A member of Zoetrope Studio's repertory company, Forrest has, after years of dues-paying and solid experience, emerged as an actor of major stature he earned a 1979 Oscar nomination for his featured role in "The Rose," and was named Best Supporting Actor by the National Society of Film Critics for his work on that film and "Apocalypse, Now."

Born in the small town of Waxahachie, Texas, Forrest grew up watching movies, reading Theatre Arts magazine and dreaming of studying at the Actors Studio in New York City. Briefly he majored in pre-law at Texas Christian University where he also intended to play football, until the TCU coach said Forrest, at 5'10" and 150 pounds, was too small for the team. Transferring to the University of Oklahoma, he plunged into drama courses and then returned to TCU, graduating in radio and television with a minor in theatre arts.

After a brief Army stint, Forrest moved to New York in 1960, where he supported himself working as a waiter and bartender while studying acting intensely among his teachers were Irene Dailey, Sanford Meisner and Lee Strasberg, regarded as three of the finest in the profession. In his own approach, he began to combine aspects of the celebrated "Method" with the freer, outward style of the exploding Sixties. He appeared in productions by noted American experimental playwrights such as Sam Shepard, Leonard Malfi, Langford Wilson and Ted Harris. Forrest was in the first anti-war drama, Megan Terry's "Viet Rock," at the Open Theatre, and later joined Off-Broadway's La Mama troupe, playing major roles in "Futz," "Massachusetts Trust" and "Tom Paine," all directed by Tom O'Horgan. He also worked at Theatre Genesis and Cafe Cino before moving to California in a Driveaway with four other actors in 1970 to appear in a play called "Silhouettes" which ran for four months at L.A.'s Gallery Theatre.

After struggling with bit parts here and there in Los Angeles, Forrest landed the key role in "When the Legends Die" in 1972, a 'film about a Ute Indian in conflict with modern society. This sensitive film, which co-starred Richard Widmark, garnered glowing reviews for Forrest, but the offers really began to come in two years later after "The Conversation." It was

"One From the Heart" Co-Producer Fred Roos who remembered Forrest from his Tom O'Horgan days and recommended the young actor to Coppola as Cindy Williams' enigmatic lover.

Apart from "When the Legends Die" and the Coppola films, Forrest has been seen in a number of movies including the film version of "Futz," "The Don is Dead" with Anthony Quinn, "The Dion Brothers" with Stacey Keach, "The Missouri Breaks" with Marion Brando and Jack Nicholson, and "It Lives Again." He has distinguished himself on television, particularly in two teledramas "Larry," in which he played a normal boy condemned as retarded and trapped in a mental institution, and "Ruby and Oswald," in which he played the assassin. He will also star as the title character, detective writer Dashiell Hammett, in the forthcoming Orion/ Zoetrope production of "Hammett," a surreal murder mystery directed by Wim Wenders.

"You think about the character, you read everything you can," Forrest says about his acting strategy, "but ultimately, I suppose, you try and find things in yourself that are like the character as it seems to be written things about the character that are like you--and you try to blend them together to bring life to the character. But it can be a long process. With Francis--as with 'Apocalypse, Now' or, to a lesser extent, 'One From the Heart'--we lived with the characters for so long that you're not a character after a while. The character is you. You just try to be, rather than act."

"One From the Heart" marks TERI GARR's first starring assignment for Francis Coppola after an association with the Academy Award-winning filmmaker that dates back to her appearance in "The Conversation." A member of the Zoetrope Studio repertory company, she also starred in "The Black Stallion" for Zoetrope as the mother of the young, shipwrecked hero, Kelly Reno, and she will also be seen in the forthcoming production of "The Escape Artist," as the girlfriend of Raul Julia. Her part as the romantically yearning Franny in "One From the Heart" is a return of sorts for her to the musical roles that were her bread-and-butter early in her career before she established herself in a series of hit movies as one of the finest young comediennes and actresses in the business.

Garr was born in Hollywood, and as a young child she set her sights on becoming an actress. She studied dance and performed with the San Francisco Ballet when she was 13, as a regular with the Los Angeles Ballet and in the original road show company of "West Side Story." Her enrollment as a speech/dance major at Valley State was short-lived, for her moon-lighting stints as a chorus girl at the Cocoanut Grove and in Donald O'Connor's revue, among others soon took precedence. Her resume from this period doesn't miss a trick: there were bits in soap operas and toothpaste commercials, chorus work in beach party and Elvis Presley pictures, dancing on TV in "Shindig" and a fling with the improvisational troupe. Ace Trucking Company. All the while she continued to study acting in earnest for one of her acting classes.

Jack Nicholson, one of the students, created small parts for everyone in a movie he was writing about the Monkees, "Head."

Garr's rise to prominence in the Seventies was boosted by her television appearances, including semi-regular status on "The Sonny and Cher Show" and a dramatic performance opposite Darren McGavin in the made-for-TV movie, "Law and Order." It was through Nicholson that she met "One From the Heart" Co-Producer Fred Roos, who subsequently arranged her test for "The Conversation." Then in succession followed her best-known roles in three of the most popular movies of the decade: as comedic foil for Mel Brooks in "Young Frankenstein," as the wife of supermarket manager John Denver in "Oh, God;" (which co-starred George Burns), and as the disbelieving suburban housewife of Richard Dreyfuss in Steven Spielberg's "Close Encounters of the Third Kind."

Also during the Seventies, Garr began to divide her time between Los Angeles and New York City, performing as often as possible in Off-Broadway plays produced by such groups as the Ensemble Studio Theatre, the Phoenix Theatre and Playwrights Horizon. Theatre remains a passion ironically, her theatre experience provided a grounding for the rehearsals for "One From the Heart," since Coppola, himself trained at Hofstra University in theatre arts, led the cast through a variety of theatre exercises and improvisational routines to help shape the script. At one point, for example, Garr and co-star Frederic Forrest enacted scenes together from Tennessee Williams' "A Streetcar Named Desire." "Francis is great with actors," commented Garr. "He's very instinctive. It's like you're flying a kite. He leads you a little bit of the way and then suddenly you're flying."

In playing the part of Ray, the romantic waiter who seduces Franny (Teri Garr) in "One From the Heart," RAUL JULIA adds yet another cachet to a highly individual and acclaimed career in which he has alternated classical roles with musical and contemporary ones. Three times he has been nominated for the Tony Award as Best Actor: for Mack the Knife in "The Threepenny Opera," for Proteus in "Two Gentlemen of Verona" and for Charley in "Where's Charley?"

His many appearances for the New York Shakespeare Festival include Edmund in James Earl Jones' "King Lear," Petruchio to Meryl Streep's Kate in "The Taming of the Shrew," and the title role in "Othello" with Richard Dreyfuss as Iago. The uncommon range of his talent is indicated by a partial list of his other achievements: playing Count Dracula in "Dracula" on Broadway, co-starring with Irene Worth in the Lincoln Center production of "The Cherry Orchard," leading roles in Arthur Kopit's "Indians" and Harold Pinter's "Old Times," a season on "Sesame Street" on television, and the portrayal of Benedict in Berlioz's "Beatrice and Benedict" with the Boston

Symphony under Seiji Ozawa.

Born and raised in Puerto Rico, Julia came to New York City in the early Sixties with a degree in humanities from the University of Puerto Rico and the goal of becoming an actor. He soon distinguished himself in a number of "street theatre" and Off-Broadway productions, appearing notably in the Puerto Rican and Spanish classics. His Off-Broadway experience includes plays at The Phoenix and The American Place Theatre, as well as productions of "Life is a Dream," "Blood Wedding," "No Exit," "Your Own Thing" and "Servant of Two Masters."

A member of Zoetrope Studio's repertory company, Julia also stars in the upcoming "The Escape Artist" with Griffin O'Neal. His role in "One From the Heart," while a change of pace from his run of stage classics, nevertheless involved elements of theatrical preparation improvisational rehearsals, for example. "Actually," said Julia, "the feeling of the classics is not that different from what we did in this film. The language is different, of course. But the work has the same romantic feeling."

After filming was completed in Los Angeles in the spring, Julia returned to New York City to star in "The Tempest" in Central Park for producer Joseph Papp. Then he segued directly into a role in Paul Mazur-sky's "The Tempest," which is also based on Shakespeare's story although loosely, and in a contemporary setting. In his spare time Julia is active on behalf of The Hunger Project, an organization dedicated to eradicating world starvation. Raul Julia died October 24, 1994.

In her first significant role, as the doomed but steel-willed heroine of "Tess," NASTASSIA KINSKI gave a central performance of such controlled subtlety and mystery that it created a genuine sensation among moviegoers and the press. Critics tripped over their superlatives comparing her to the young Ingrid Bergman, Greta Garbo or Lauren Bacall. Richard Avedon, who photographed her for Vogue, predicted: "Her vulnerable looks will make her a star." And last year, even though at first commercial distributors were wary of handling director Roman Polanski's sprawling adaptation of Thomas Hardy's classic 19th century novel, "Tess" went on to become a resounding international success.

A member of the Zoetrope Studio repertory company, Kinski, now 20, makes her American debut as Leila, the circus runaway who woos Hank (Frederic Forrest) in "One From the Heart." Her follow-up to "Tess" could not be more unlike for Leila is a sexy, contemporary temptress, and "One From the Heart" is a stylized musical fantasy. Yet Kinski approaches all of her roles with the same rigorous preparation for "Tess," she lived in Dorset (England) for four months, learning the accent, milking cows and living much as her fictional counterpart would have 90 years earlier. For "One From the Heart," she cut her hair to gamine length, and spent months under the blue sky at Bob Yerkes' "Circus of the Stars" in the San Fernando Valley, learning the tricks

of the trade from circus veteran Roy Thomas.

Born in Berlin in 1961, the daughter of noted German actor Klaus Kinski, Nastassia followed her father's itinerant film career through schools in Germany, France, Italy, Spain and Venezuela before quitting formal education at 16. While still in her teens, she journeyed to the United States and studied briefly with Lee Strasberg. Her parents separated when she was nine, and she has lived and traveled ever since with her mother, Ruth Bridgit.

In 1980 she met Oscar-winning filmmaker Francis Coppola while at the Cannes Film Festival with "Tess" and Polanski and months later, she was invited by Coppola to join the Zoetrope ranks. Although Coppola and Polanski are both internationally esteemed directors with strong personal filmmaking styles, their respective working methods can be quite different, as Kinski discovered. "The 'One From the Heart' experience was more theatrical (than 'Tess')," she commented. "Especially in the beginning, there was lots of improvisation, and I felt a little awkward. I was more used to sticking to the text (with Polanski). But Francis likes to say the actors control the pace and the scene, not the cutting man. And that was completely new for me."

In Europe, before "Tess," Kinski played minor roles in Wim Wenders' "False Movement" and "To the Devil a Daughter" with Richard Widmark. She appeared more prominently, in Andre Farwagi's "Passion Flow Hotel" and "Stay As You Are," which co-starred Marcello Mastroianni. Kinski was winner of the 1980 Golden Globe Award for Best Female New Star of the Year for "Tess." Her next film is a remake of producer Val Lewton's horror classic, "Cat People," for writer/director Paul Schrader.

When understudy LAINIE KAZAN replaced star Barbra Streisand in one matinee and one evening performance of "Funny Girl" on Broadway, the results were electrifying. Her career took off like a shot--she made her nightclub debut in The Persian Room of the Hotel Plaza, and was Dean Martin's guest on television for an unequaled 26 times, which led to her own NBC-TV variety show. A classic overnight success, Kazan went on to become one of the most versatile and popular entertainers in the business, carving out her niche on stage, on television, in movies, in nightclubs and concerts halls, and in recordings.

Signed by filmmaker Francis Coppola to a repertory contract with Zoetrope Studio, Kazan plays Maggie, the bosom buddy of Franny (Teri Garr) in "One From the Heart." This non-singing role inaugurates a new phase in the professional life of a gifted star. Having closed her successful Lainie's Rooms in the New York and Los Angeles Playboy Clubs, and having filmed her acclaimed nightclub show for cable television with director James Frawley, Kazan has decided to pursue acting ventures. Of course, she will continue to sing--her first love and to tour her concert show to Las Vegas and to supper

clubs, a medium in which she thrives. But she has always been an "underground actress," in her own words, who, though she has trained for years with some of the masters "of the profession, has never until this point in her career been given an opportunity to exercise her craft.

Born and raised in Brooklyn, Kazan attended Hofstra University in New York in the mid-'50s, where she majored in theatre arts and first met Francis Coppola, himself a theatre undergraduate. Coppola was president of the university's theatre club at the time and, under his leadership, the members staged a new production every week--including original musicals directed by a young Coppola with an equally young Kazan among the cast. After graduation, Coppola went to UCLA and Hollywood, and "Funny Girl" launched Kazan into the orbit of stardom. Their friendship endured, however, and their paths criss-crossed over the years. Two years ago, Coppola, in the company of other Zoetrope executives who are also Hofstra alumni, surprised Kazan by showing up at her nightclub performance at the Fairmont Hotel in San Francisco. An offer to join the cast of "One From the Heart" followed. "For me," Kazan said, "it's the very beautiful completing of a circle."

Kazan's contributions to the American theatre have been numerous and widely praised. She originated the role of Gittel Mosca in the Broadway musical "Seesaw" and played the pivotal role of Crystal in an all-star revival of Claire Booth Luce's "The Women." She has also appeared on the New York stage in "Jacques Brel is Alive and Well and Living in Paris," as Aldonza in "Man of La Mancha" and as Daisy in "On a Clear Day You Can See Forever." Her dramatic vehicles have included "Plaza Suite," "Who's Afraid of Virginia Woolf?", "House of Blue Leaves" and "Orpheus Descending."

Kazan made her film debut co-starring with Yul Brynner and Eli Wallach in "Romance of a Horse Thief," then appeared with Frank Sinatra in "Lady in Cement." She has guest-starred on most major television shows and is a favorite guest of Johnny Carson, Dinah Shore, Merv Griffin and Mike Douglas. She has starred in her own CBS-TV comedy pilot, "Halfway Home," written for her by Renee Taylor and--Joseph Bologna. A life member of the Actors Studio, Kazan has studied acting with Lee Strasberg and Sanford Meisner.

She has recorded four albums for MGM Records and received the NARAS New Artist of the Year Award in 1966 for her debut album. Her current recording is a live-from-Lainie's-Room "The Chartreuse is Loose," and she plans further recording activity in the near future. Kazan gives generously of her time to charities and has co-hosted the Jerry Lewis Muscular Dystrophy Telethon. For her humanitarian contributions, Kazan was given the Israeli Peace Award for 1978.

Over the years HARRY DEAN STANTON has endeared himself to critics and audiences alike for his memorable and offbeat characterizations in seemingly movie after movie. Reviewing his performance in "The Black Marble," a critic for The Village Voice called Stanton "the premier character actor in America." In an article about his career in The Los Angeles Times, another critic wrote that Stanton "carves gems sterling cinematic moments that stick to memory." To his impressive gallery of supporting roles, Stanton now adds another that of Moe, the desert proprietor of an automobile graveyard in Francis Coppola's "One From the Heart."

Born in 1926 in Kentucky, Stanton served in the U.S. Navy during World War II, seeing action in Okinawa, before attending the University of Kentucky. After playing Alfred Doolittle in a campus production of "Pygmalion," he decided to become an actor, satisfied of there being "a sense of truth" in that time-honored profession. Traveling with various drama companies brought him to California after graduation and he stayed enrolling at the Pasadena Playhouse. Between workshops and auditions and acting stints in those hungry years, he toured with a children's theatre troupe and made his first movie appearance in an Air Force documentary.

Since 1958, the year he broke into theatrical features in since-for-gotten low-budget Westerns, and a movie called "The Proud Rebel" starring Alan Ladd, Stanton has appeared in countless motion pictures, including "The Adventures of Huckleberry Finn," "Cool Hand Luke," "Where the Lillie Bloom," "Pat Garrett and Billy the Kid," "Zandy's Bride," "Rancho Deluxe," "The Missouri Breaks," "Farewell, My Lovely," "Alien," "The Rose," "Private Benjamin," "Wise Blood," "Escape to New York" and the forthcoming "U-fo-ria." In addition, he has appeared on many television series and programs during his career, including "Gunsmoke," "The Virginian," "The Walter Winchell File," "Mary Hartman, Mary Hartman" and "Kelly's Heroes."

The label of "character actor," however complimentary it is intended in his case, is not one that Stanton relishes. Simply, he regards him-self as an actor and though he was classically trained, as well as influenced by the generation of Dean, Clift and Brando, his object is always to be himself on the screen, as natural and as spontaneous--moment to moment as possible. "I just try to be true to myself," he explained, "by not lying, not equivocating or being indirect. By trying to be totally alive and aware and fully in the moment."

Apart from acting, music is Stanton's great passion. He plays harmonica, bass and guitar. In "Straight Time" he sang "Hand Me Down My Walking Shoes." In "Renaldo and Clara" he performed alongside Bob Dylan and Joan Baez. In Los Angeles he has been known to show up on stage for a concert with Kris Kristofferson--with whom he made "Cisco Pike"--or one of his favorite groups. The Dillards of bluegrass fame.