

A promotional image for the movie 'The Outsiders' featuring the main cast members standing in a line at night. The scene is dimly lit, with a campfire visible in the background and a car on the left. The title 'The Outsiders as Kid-Noir' is overlaid in large white text.

# The Outsiders as Kid-Noir

Stephanie Sonbati

Aesthetic











Blu-ray.com





Hey, listen, kiddo.





Erik Dussere: crime drama and hard-boiled writing.



# Location

Hollins explains that there are places no one wants to walk alone at night, yet film noir puts the audience in those situations purposefully to create a sense of suspense and urgency.

Different lighting and angles help support the uneasiness experienced in these locations.





Mise en  
Scene



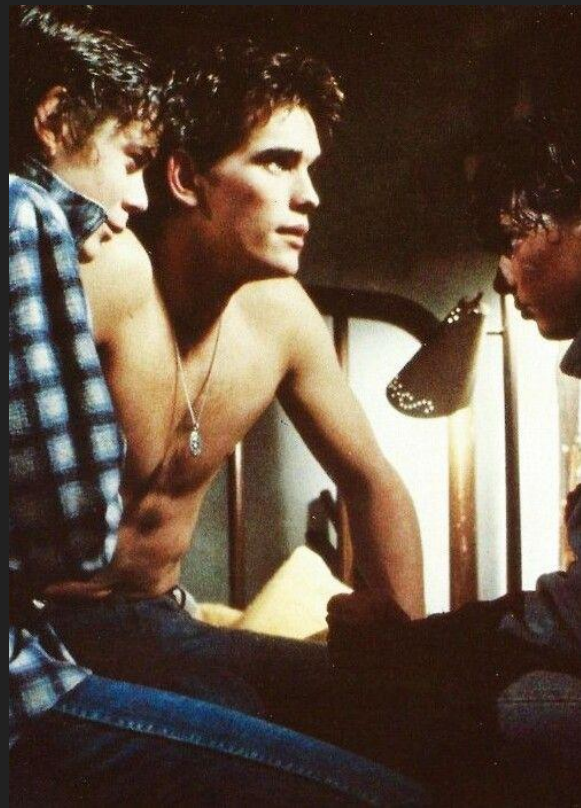
# The Femme Fatale in Neo-Noir

Joao De Mancelos:  
femme fatale  
becomes “good-bad  
girl” and the lonely  
detective becomes a  
troubled adolescent.





# Who are the heroes? And who are the Villains?



"Dally didn't die a hero. He died violent and young and desperate, just like we all knew he'd die someday."

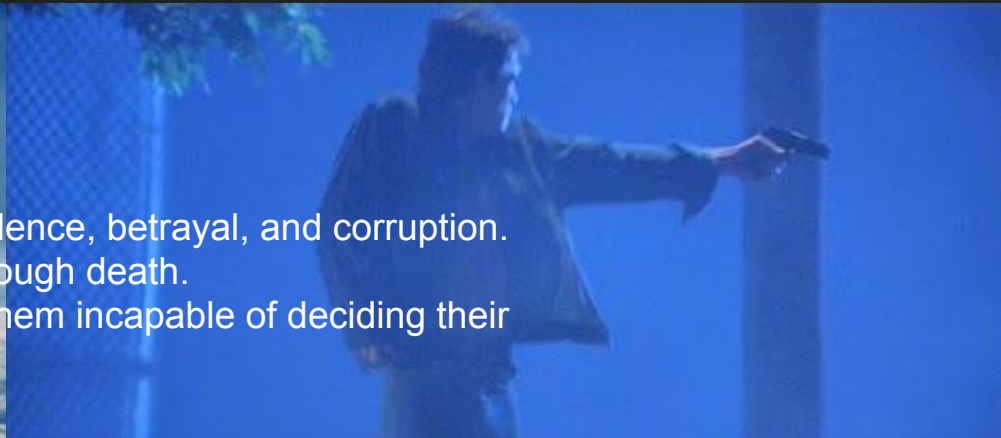
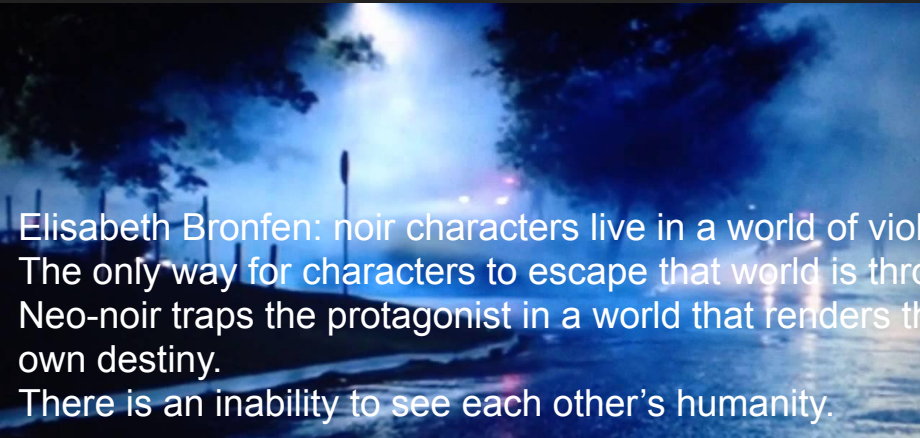
# Nihilism and Failure of the System



Cynthia Tompkins: neo-noir is about the failure of the system in the U.S.

Michelle Inderbitzen: the justice system and the failure of the American social system in *The Outsiders*

# A Tragic End: The Trajectory to Dally's Death





# Dreamlike / Playing with Time









# Narration



Dewey Musante: Teen-noir asks “How do we find meaning in a meaningless world?”

# Teen Noir vs. Kid Noir

The Outsiders still have fun.





The End.

