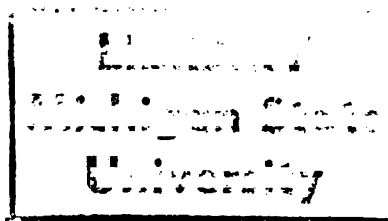


THESIS



This is to certify that the
thesis entitled
USING DRAMA AS AN ALTERNATIVE
FORM OF PRESENTING CLASSICAL
MUSIC ON TELEVISION

presented by

Darrel Marvin Schwandt

has been accepted towards fulfillment
of the requirements for

Masters degree in Telecommunication

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USING DRAMA AS AN ALTERNATIVE FORM OF
PRESENTING CLASSICAL MUSIC ON TELEVISION

By

Darrel Marvin Schwandt

A THESIS

Submitted to
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ABSTRACT

USING DRAMA AS AN ALTERNATIVE FORM OF
PRESENTING CLASSICAL MUSIC ON TELEVISION

By

Darrel Marvin Schwandt

The established technique of presenting a classical music selection on television is via the orchestral performance. This technique, however, has a number of visual problems that can decrease the audience's interest. Two of these problems are a conflict between audio and video, and unavoidable repetition of shots.

Because of these problems, this producer experimented with taking a classical music selection and producing an original drama to accompany it. Actors were selected and the drama was shot single camera film style, the final program completed in post-production editing.

Seven television and/or music professionals were contacted. They viewed the program and filled out an accompanying questionnaire. Information was gathered on aspects of the production and possible uses for this type of music video. The major findings were that these videos would be best suited for introducing classical music to young people and for broadcast on fine arts oriented cable networks.

Accepted by the faculty of the Department of Telecommunication, College of Communication Arts and Sciences, Michigan State University, in partial fulfillment of the requirements for the Master of Arts degree.


Director of Thesis

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The statement that television production is a true team effort is one that too often is ignored or else taken for granted. Having been involved in the production process for almost six years, I feel that this statement of fact cannot be shouted enough. This production involved many talented people who gave me not only a valuable learning experience, but was the source of many pleasant, lasting memories.

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CHAPTER I

INTRODUCTION

Classical Music on Television

Over the years, the medium of television has presented a great deal of classical music. To view a local public broadcasting station is to see performances of the New York Philharmonic, the Boston Pops, the Detroit Symphony and many others. Although the musical organizations vary, the presentations of the music do not. For years, one technique has been dominating performances of classical music, that of presenting the orchestra on stage using multi-cameras to shoot the various musicians and instruments. This is a format which brings with it problems in a visual sense. Shooting scores of musicians continuously, for the length of the composition can take away from that music because music can carry with it an imaginative idea or story. Forcing the viewers to concentrate on the musicians and the conductor prevents these viewers from using any sense of imagination or fantasy with which they might respond to the music.

Another problem with the technique of presenting the

orchestra is one of limited shot variety. Although an orchestra is quite large, there is still only so much one can do with it visually. For the most part, the music dictates who is to be shown on screen. When observing classical music broadcasts it becomes readily apparent that as the composition progresses, various shots are repeated by the director. Because of this visual interest can be lessened or even lost. Since most classical selections range from at least twenty minutes to one hour, the problem of repetition of shots is a large one.

Production Thesis

Because of these problems this producer decided to explore another approach to visually presenting classical music on television. This production thesis demonstrates a technique of selecting a classical composition and creating an original drama to accompany it by using the technology of television.

Drama is a viable format because it is one which is readily transferable to the screen. Viewers accept drama because it is what makes up the majority of television entertainment. Adding drama when presenting classical music may bring greater enjoyment and perhaps an understanding of any possible meanings behind the music. It is important to note that this drama would be produced without dialogue of any kind. It is necessary for the audio to be solely

the music itself, for any sort of dialogue included would only serve as a distraction from the music, forcing the music into the background. The effect sought is to create a more effective combination of audio and video when presenting classical music. A producer who creates a story which accompanies a classical music selection may reflect the composer's original intent, or else in instances where a composition has a weak or non-existent storyline, a producer may incorporate his or her own original concept to interpret the music visually. In either case, the viewer benefits by having a more interesting program to watch. This is only one way of presenting classical music on television which differs from the norm. Without experimentation into this and other types of visual presentations, classical music may remain far more interesting and enjoyable on audio discs or FM stereo stations than on television.

A New Form of Television

This thesis examines two areas, form and expression. In the area of form, this is an innovative production technique, for this method of presenting classical music on television is not a widely accepted practice in the United States. Studies such as this one are experimental.

Expression is also examined, for this original method seeks to involve the perceiver to a greater extent into

classical music. By applying a drama to classical music, it may be possible to heighten the interest level and appreciation of classical music on the part of the viewer. Viewers can become more involved with the fantasy of drama than the reality of the symphony orchestra.

CHAPTER II

REVIEW OF THE LITERATURE

The Beginning of Classical Music on Television

During the 1940's, experiments were being conducted which would eventually lead to a great impact upon communication in society. The infant medium of television, offering individuals a whole new technique with which to present ideas, was opening up a variety of formats which were being investigated as to their feasibility and success.

One of the few stations broadcasting in the early 1940's was WRGB in Schenectady, New York. Judy Dupuy spent time researching this station and the programs being produced there. One format in particular had an interesting beginning, that of presenting a symphonic work on television. The first idea was to interpret the music by using a series of drawings. On December 9, 1942, an experiment was conducted in which a recording of a classic was played. At the same time, a studio artist, Jon Broc, sketched his interpretation of the music. The sketches displayed mood

rather than story and ranged from the traditional to the abstract. Three of these programs were produced. Some of the reactions from the viewers were as follows: "Enjoyed music interpretations," "Work makes excellent television," "Would like to see more," "Too intellectual for me, didn't savvy."¹

The next method tried was to present the orchestra on stage and shoot them with a multi-camera technique. Ms. Dupuy's conclusions were that:

Televising an orchestral half-hour program by camera sequences of the men and conductor isn't the right answer for television. After shooting the conductor and interrelating the sections of the orchestra, concentrating on unique side men, it was found that visual attention wandered half way through a concert. The producer found he was repeating "shots" with each number. However, Schenectady experience has little to pass on in definite television techniques for visually presenting the symphony orchestra concert. It is a tremendous pictorial job.²

The problem here is that the decreasing attention span is due in a large part to the lack of shot variety. This is a technique which is visually limiting. What turned out to be not "the right answer" for symphonies is the method

¹Judy Dupuy, A Handbook of Television Programming and Production, based on five years of operation of General Electric's television station, WRGB, Schenectady, New York, (New York: General Electric, 1945), p. 49.

²Ibid.

now the standard practice on television. There was and has been little else.

Present Day Criticisms

There are a number of criticisms of the way symphonic music is presented on television. An article by Daniel Menaker in Film Comment magazine takes the classical music performance and compares it to that of a football game. Of course there are no instant replays of sections of music, but rather it is the idea of taking large events and breaking them down into small components. It takes away the "visual totality" of the performance. "The use of five or ten cameras in covering any event of considerable spatial scope deemphasizes that scope and atomizes the event, so that it will fit the home TV screen."³ There are problems with the shots used. As in a football game, there are occasional long shots and medium shots which have a tendency to detract from the performance. Mr. Menaker describes this sight as the musicians looking "like bees in a slanted cutaway of a hive."⁴ Close-ups tend to take a comical look. At times one sees bits and pieces of people, heads bobbing up and down, bored expressions or a

³Daniel Menaker, "How To Take Pictures of Music," Film Comment, v. 15, March-April 1979, p. 76.

⁴Ibid.

conductor's exaggerated motions. People unfamiliar with the playing of a musical instrument do not understand the technique involved and cannot fully appreciate a dramatic close-up. The performance is "too subtle and complex."⁵

A similar viewpoint was shared by Donal Henahan in an article from the Courier-Journal, Louisville, Kentucky in which he says that watching a symphony orchestra on television yields the same effects as that of how a soufflé would look after crossing the ocean in a hydroplane. For him, the concert on television is no better today than it was when the medium first began. He supports his viewpoint by sharing one of the letters he received from Steven A. Herman of Washington who watched a broadcast of Zubin Mehta and the New York Philharmonic. The letter reads as follow:

The emphasis of the TV show was clearly not on giving the people in their homes an opportunity to attend the concert and enjoy Beethoven's great symphony. Rather, the emphasis was singlemindedly and obsessively revealed to be the conductor and showing off how many camera angles they could find and use on the stage of Avery Fisher Hall.

Thus, here was Mehta smiling; here was Mehta cajoling; here was Mehta gripping; here was Mehta intense; and most of all, here was Mehta sweating. There were more close close ups of Zubin Mehta during this performance than of Bergman and Bogart in all of "Casablanca"...Jump, zoom, and then jump again. I finally closed my eyes.

⁵Ibid.

Next time I will leave the TV set off.⁶

For many, this type of technique serves as a distraction from the music. This individual was waiting continually to see what Zubin Mehta would be doing next. For another person it might be some other bothersome sight equally as irritating.

Another attempt at visualizing, in a different way, a classical selection was on the CBS program, "Omnibus." On it Leonard Bernstein and the Symphony of the Air demonstrated Beethoven's Fifth Symphony. Their method was to have a section of the score painted on the floor which was referred to by Mr. Bernstein.⁷ This is an adequate approach to classical music if the major emphasis is on analysis and education, but it does little to entertain in a visual sense. Drama can be used to fill this void and in fact already is being used through the use of another type of music. Musical ideas are being shown in new and varying techniques by a rapidly rising art form which is the launching point from which classical music can take its cue, Music Television.

⁶Donal Henahan, "TV Less Imaginative With Cameras at Concerts than at Sports Events," The Courier-Journal, Louisville, Kentucky, February 27, 1983, section I, p. 4.

⁷Richard Hubbell, Television: Programming and Production, (New York: Rinehart and Co., Inc., 1956) plate IX.

MTV

After two years of market research funded by Warner Amex Satellite Entertainment Corporation (WASEC), the 24 hour cable channel, Music Television (MTV) premiered on August 1, 1981. These initial telecasts reached into 2.5 million United States homes. It was programmed similarly to an album oriented rock (AOR) radio station which research showed to have the widest appeal. AOR is a combination of hard rock sounds and pop melodies. These continuous videos are hosted by "veejays" who also detail music news including concert information. MTV is broadcast in stereo for those viewers who wish to pay the additional cost for the hookup.⁸

There are two basic styles of rock videos. First are those which display the group with their instruments performing the song as they would in a concert setting. This works adequately but the concern with this type of video is that viewers will get bored with them quickly hurting the rerun capabilities.⁹ The other type of video involves creating a dramatic structure, telling a story based on the lyrics. This method gives more visual variety for the viewer and more imaginative capabilities for the producer.

⁸Arlene Zeichner, "Rock 'n Video," Film Comment, v. 18 May-June 1982, p. 39.

⁹Ibid.

One example of this type of video involves a performance by the group The Talking Heads. Their song, "Once In A Lifetime" tells of an evangelist. With the lead singer taking this role, the entire concept "gives added dimension to the lyrics, synergistically fusing sound and image."¹⁰

The same approach could be used on classical music. One type of music lends itself very readily to this method, although as will be discussed later, other music may be adapted as well. This type of music is known as program music.

Program Music

According to the Harvard Dictionary of Music, program music is defined as "music inspired by a program, i.e. a non-musical idea which is usually indicated in the title and sometimes described in explanatory remarks or a preface."¹¹ Around the beginning of the twentieth century, many composers felt that music needed to express some kind of story. As such a number of works were written with that idea in mind. The dictionary gives two types of program

¹⁰ Ibid.

¹¹ Willi Apel, Harvard Dictionary of Music, 2nd Ed., (Cambridge: Belknap Press of Harvard University Press, 1969), p. 696.

music.

1. Music that is good regardless of the program.
2. Music that is mediocre or poor although it is a skillful rendition of the program.¹²

One of the best examples of program music is Hector Berlioz's Symphonie Fantastique which concerns a musician who after consuming drugs falls into a deep sleep and has a number of wild and strange dreams.¹³

Berlioz's Symphonie Fantastique (1830)

The symphony is divided into five movements. Each movement carries this musician to a number of different places. In each movement can be heard a reoccurring melody known as an *idée fixe* or fixed idea. This melody represents the musician's loved one.

I. Reveries: Passions-He is melancholy, a sadness in his soul recalling the joys he once knew with his love who had brought him inspiration, anguish, jealousy, tenderness.

II. A Ball-During a lively festival he finds his love

¹²Ibid.

¹³Christine Ammer, Harper's Dictionary of Music, (New York: Harper and Row Publishers, 1972), p. 277.

once again.

III. Scene in a Countryside-In the country one evening can be heard the duet between two herdsmen. There is contentment and happiness in the air. Trees are rustling in the breeze, he feels wonderful. Suddenly, his love appears again. How will she behave toward him? One herdsman begins the melody again, the other does not. At this point, the sun goes down, there is silence.

IV. March to the Scaffold-His next dream is one in which he believes he has killed his love. He is convicted and sent to the gallows to die. A solemn march begins on the way to his execution. Footsteps are heard. His love reappears briefly just as the blade drops.

V. Dream of a Witches' Sabbath-Following his death he arrives at a witches' sabbath. Numerous grotesque women are dancing around. Monsters and spirits have all gathered for his burial. Amidst this his love once again appears as hideous as the others. All greet her. She joins the orgy as a funeral bell is heard.¹⁴

It is obvious that this symphony could be readily transferable to the screen. Enhancements are limitless when considering locations, costuming, visual style, special effects, etc. Certainly this would be much more

¹⁴Robert Jacobson, The Great Composers, (New York: Funk and Wagnalls, 1975), Chapter 22, p. 12.

interesting to watch than a group of musicians merely performing the composition.

Classical music and drama have been used extensively together in the recording of drama. It is relevant to consider how music became an integral part in the development of motion pictures. The initial uses of classical music were such that the techniques of presenting a silent film were the exact opposite of what this producer has done with this production thesis. Whereas this thesis will use a technique of adding a drama to present a classical composition, the method used in the early years of silent films was to add live classical music to enhance the presentation of a visual story.

The Silent Film

The presentation of drama in both films and on television has had a long and complex evolution, one which has seen great advances and improvements in areas which include both structure and style. Around the turn of the twentieth century many pioneers in the art of filmmaking helped shape the methods of constructing a story on film that the average viewer today takes for granted. Experimental films were being produced by Thomas Edison and the Lumière Brothers as far back as 1888. They demonstrate the mechanics of the newly created equipment by showing brief day to day activities and typical events which in 1896 amazed the

unsuspecting viewers. Clips of quickly approaching trains or workers leaving a factory were the beginnings of an art form with which people fortunately are never fully contented.¹⁵

The work of Edwin S. Porter brought the first great advances in film narrative technique. With his films "The Life of an American Fireman" and "The Great Train Robbery," both in 1903 witnessed the first uses of cutting across different scenes simultaneously occurring. This method helped to improve development of action, suspense, crisis, climax and resolution.¹⁶

But the individual who did the most to advance the art to what it is known as today was D.W. Griffith. He was the first to treat the camera, not as just a machine to record a story, but to make it also an interpreter of the story. He developed the basis for what types of shots to use depending on the actions and emotions in the story, e.g. when to use a long shot; would a close up be most effective, etc. Equally important, Griffith allowed the camera to move around as the actors did. His innovations opened up a whole new world of telling a story, in a visual sense, and how to edit it together.¹⁷ No longer would

¹⁵Thomas W. Bohn and Richard L. Stromgren, Light and Shadows, (Sherman Oaks: Alfred Publishing Co. Inc., 1978), p. 27.

¹⁶Ibid, pp. 32-34.

¹⁷Ibid, p. 39.

films be restricted to a proscenium type look. To watch films such as The Birth of a Nation (1915) is to watch sheer genius in the technical presentation of a film narrative.

In examining the pioneering work in the medium of film, it becomes readily apparent that due to the nature of the technology of the time, the emphasis of experimentation was on the visual presentation. All films were silent. To watch a silent film completely without any kind of sound is a difficult adjustment to make. This producer has experienced this on a number of different occasions. When these early films were produced it was apparent that in order for them to be successful with the average viewer, something more needed to be added to fill in the void left by the absense of a soundtrack. The motion picture theatre owners began by putting in a piano to add music to the action taking place on the screen. Later some added a violinist. Finally, entire orchestras were hired to perform the music. It is said that some theatres' successes depended on those orchestras. There were those who came in just to hear the music. These musicians usually had a standard selection of compositions to choose from. The most frequently used included compositions of Grieg, Schubert and Weber.¹⁸ Classical music had made its entry into

¹⁸Kevin Brownlow, The Parade's Gone By..., (New York: Ballantine Books, 1968), p. 384.

the realm of film. In 1908, the French film, "L'Assassinat du Duc de Guise" was the first to use a specially composed score.¹⁹

Sound made another leap in 1926 when the film Don Juan was the first to use the Vitaphone process developed by Warner Brothers which provided for synchronized sound and thus eliminated the need for live orchestras.²⁰

Whereas in these early days, individuals created visual storylines and then allowed exhibitors to add music (largely already existing classical music) at their theatres, this producer has experimented with the exact opposite.

Typical Uses of Music in Film

The dramatic films of the 1930's demonstrated the beginning of music taking on an even greater role in adding to the impact of a story in a number of different ways. Music was included to provide a background to a scene to help enhance the dialogue. This was most typical in the Hollywood films of the thirties and forties. In a scene from the film Jezebel (1938) between Bette Davis and Henry Fonda where Ms. Davis was asking for forgiveness, the

¹⁹ Ibid, p. 385.

²⁰ Bohn and Stromgren, Light and Shadows, p. 178.

sounds of voices humming in harmony could be heard. It had an almost spiritual feel as if they were slaves from the fields. This was not unlikely for the story took place in the old south prior to the Civil War. The Adventures of Robin Hood (1938) also used music very effectively. During a love scene between Robin and Maid Marian soft violins could be heard. Later during a duel the music became rousing with a quickened tempo and loud crashes.²¹ The music of composers such as Max Steiner, Erich Wolfgang Korngold, Franz Waxman, Alfred Newman, and Bernard Herrmann, to name but a few, created scores which helped to reinforce the ever changing storylines.

Another use of music in drama is to help set the mood. An excellent example of this is in the music from the film Tom Jones (1963). The opening music by John Addison is played on the harpsichord, an eighteenth century instrument, also the period of the film. Since much of the film plot is also contemporary in nature, the composer includes phrases with a jazz feel to enhance this mood as well.²²

Finally, music may also serve to identify main characters. Max Steiner's score for Gone With The Wind (1939) demonstrates this technique. The composer created themes

²¹Fifty Years of Film, (Burbank: Warner Bros. Records, Inc., 1973), record 1 side 2, bands 4 and 12.

²²Louis D. Giannetti, Understanding Movies, (Englewood Cliffs: Prentice Hall, Inc., 1976), p. 201.

for the characters of Rhett, Melanie, Mammy, Gerald, Bonnie and Belle. In addition, there were love themes for "Scarlett and Ashley" and "Ashley and Melanie." The theme in the opening of the film established the character of Scarlett.²³ Therefore, depending upon the scene and characters, the music was used to emphasize those on the screen.

No one of the above examples are necessarily independent of the others. They may serve more than one purpose but each of the examples demonstrates further that the use of music had been as an addition and reinforcement of the visuals.

Vertical Montage

One of the first attempts at treating music as equal to the visual was undertaken in 1938 by Russian film director, Sergei Eisenstein. Together with the Russian composer, Sergei Prokofiev, they created an audio-visual score for the film Alexander Nevsky where the images on the screen moved in the direction that the music moved. For example, if a number of images on the screen moved from the lower left to the upper right, the notes on the musical staff would move in the same direction. If the line of the

²³William Pratt and Herb Bridges, Scarlett Fever, (New York: Macmillan Publishing Co., 1977), p. 213.

composition was jagged, the movement on the screen would be as well. This technique was referred to as "vertical montage" by Eisenstein.²⁴ It was an important step because it attempted to take music from the background and give it a new plateau of importance.

There are those who take the origins for today's popular music videos back to the techniques used in this film. Michael Mann, the Executive Producer for the television series Miami Vice was asked about the musical techniques used on this program. Miami Vice uses contemporary rock music to enhance the storylines of two undercover police officers in Miami, Florida. His answer was "image responding to music is as old as Eisenstein and Prokofiev." Even though Alexander Nevsky is almost fifty years old, it contains techniques well known to those who watch MTV.²⁵

The story takes place in thirteenth century Russia. German invaders are on their way to attack thinking it will be an easy victory because the Russian people have just been through a long struggle with the Swedes. The opening credits are accompanied by silence. The music begins over the title cards which introduces the story and it is brooding in a minor key. The opening visuals show human bones dressed in armor lying on the ground. At this point the

²⁴Giannetti, Understanding Movies, p. 201.

²⁵Kenneth Turan, "How to Tell TV's Good Videos from the Bad Ones," TV Guide, August 10-16, 1985, p. 10.

music becomes soft and peaceful. This leads into a song describing the great battle won over the Swedish troops. As this is heard, the former warriors are on the river bank fishing. Meanwhile, word has reached the town of Novgorod that another town, Pskov has been conquered by the Germans. Whereas in the former town accompanying music is upbeat with a march feel, when the scene changes to the conquered people, the music becomes very sad and weak. The Germans are shown behind metal masks. These faceless soldiers accent the burned out destruction of the devastated town and people. The opening moments here are told solely through the music and the visuals. The power to tell the story are with them.

Alexander is called upon to lead the troops to victory. As the troops are gathered for battle, another upbeat song begins. Some of the lyrics are as follows: "Arise, ye people of Russia. To arms, ye free people. For our home, for Russia. For our dear land." The subsequent instrumental music has a march tempo, the visuals being lines of troops. The edit points are always on the downbeats at the beginning of measures. A pattern becomes apparent. For example: shot one on screen for sixteen beats, shot two for eight beats, shot three for sixteen beats, shot four for eight beats. The last shot sustains the final note to the fade out of the scene.

Further examples demonstrate clearly the work that went into coordinating the audio with the visuals. Another

song is heard as the Russian people are arming themselves for battle. When shots of singles are seen, few voices are singing. When the cut is to a crowd, the song becomes louder with many voices. Shots of female warriors preparing are accompanied by the song sung by women. The Germans are shown preparing for battle as well by conducting a religious service. The music once again is in a minor key with moaning voices. They raise and lower large crosses in time with the one note melody played. As the Bishop crosses himself, each point is accented by a note of the melody line. A short time later there is a wide shot of the troops accompanied by one note repeated. As the crosses are raised high the note is raised a perfect fifth in unison. (A perfect fifth interval is one where the second note is raised five above the first on a musical scale.) As the German troops approach the Russians, the music is fast paced. The closer they get the faster and louder the music becomes. Upon contact, the music stops and is replaced by natural sound; shouting, the clashing of swords, etc. At one point the Germans are positioned behind their shields and over the top are fired a number of arrows. As these arrows volley, violins play a rapid arpeggio (quick succession) from high to low notes. When German troops crash through the shields, similar to the arrow shots, the arpeggio is heard again. This time they are played on bass instruments. At the climax of the film is a sword fight on horseback between Alexander Nevsky and

the German leader. The music again is upbeat and fast paced and when swords make contact, a loud triangle accents the blows. The slashes and visual edits are timed with the beats of the music. The Germans meet their final defeat when they break through the frozen lake they've been battling on. As they fall through, timpani, cymbals and crunching sounds comprise the audio. As they drown, a one note melody descends down the scale then stops being replaced by bubbling noises.

Watching this film makes clear two main techniques now utilized for popular music videos. First, the edits from one shot to another are dictated by the beats of the music. With little variation they are on the downbeat. Second, audio sources are never mixed. It is confined either to the music or by natural sounds (dialogue, battle noises, etc.). When one ends, it is replaced by the other. This film demonstrates a true collaboration between visual and musical artists, the forerunner of what is known today as the music video.

Fantasia (1940)

The film which this thesis production relates most directly to is the 1940 Walt Disney animated feature Fantasia. It was the first serious attempt at visualizing classical music for a mass audience. The idea for the film began as a short subject for Mickey Mouse using the composition, The

Sorcerer's Apprentice composed in 1897 by Paul Dukas. One evening Disney was having dinner with conductor Leopold Stokowski at which time this idea was discussed. Upon hearing it, Stokowski expressed a great interest in conducting it. From there the short subject escalated into a feature costing approximately \$400,000. The film opened in November 1940 in Manhattan and flopped.²⁶ Only after three decades has this film found its place both critically and financially.

During pre-production planning hundreds of compositions were listened to and choices were made based on their potential at being visualized. Therefore, not only Stokowski, but Disney artists Joe Grant and Dick Huemer were consulted on the music. A narrator was also selected to introduce each part of the film. Deems Taylor, who was the music commentator for the Metropolitan Opera radio broadcasts, and as such already well known, was chosen. He also assisted in narrowing the field of musical possibilities. Finally, seven compositions were selected for the film. They included in order of appearance: The Toccata and Fugue in D Minor by Johann Sebastian Bach; excerpts from The Nutcracker Suite by Peter Tchaikovsky; The Sorcerer's Apprentice by Paul Dukas; The Rite of Spring by Igor Stravinsky; The Sixth Symphony, "The Pastoral" by Ludwig van

²⁶Interview with Walt Disney conducted in 1963. Broadcast on Entertainment Tonight, November 13, 1985.

Beethoven; "The Dance of the Hours" from Ponchielli's opera La Gioconda; and a combination of Night on Bald Mountain by Modest Moussorgsky and "Ava Maria" by Franz Schubert.²⁷

This film visualized classical music in a number of different ways. It showed drama presented in conventional storyline based on the composition, newly conceived storyline for music, and in colorful abstract images.

Bach's Toccata and Fugue in D Minor is presented abstractly. Part of it is visualized as an extension of the traditional presentation of the orchestra. However, instead of watching the musicians in the typical stage setting, they are shown in silhouette in a variety of interesting camera angles against a backdrop of highly colored lights. The bright reds, blues, and yellows in contrast with the blackened outlines of man and instrument gives the imagery an animated feel. The orchestra performs in a highly dramatic structure. In addition, the selection is shown by presenting a series of abstract "paintings" of the movements of the soundtrack. In a surrealistic form the audience can actually see the flow of the music. It is not unlike what is being programmed on computers to digitally show the performance of music.

The basis for Fantasia, The Sorcerer's Apprentice is

²⁷Christopher Finch, The Art of Walt Disney: From Mickey Mouse to the Magic Kingdoms, (New York: Harry N. Abrams, Inc., 1973), pp. 228-241.

the section which takes its storyline from the composition. Mickey Mouse is an apprentice to a wizard who has become bored with his craft. Deciding to leave for a while, he leaves Mickey in charge telling him to fill a large pool with water while he is gone. Alone, Mickey discovers that the wizard has left his magic hat behind. He places the hat on his head and proceeds to bring a broom to life to do his work for him. The work begun, Mickey falls asleep and dreams of being a great wizard. When he finally awakens, he discovers that the broom has flooded the cavern. He tries to stop the broom by chopping it up with an axe, but when he does so, the broom multiplies and soon scores of brooms begin frantically filling up the whole cavern with water. Mickey can't control them. Just when it is thought all is lost, the wizard returns and stops it. Mickey ashamed, is left to clean up the mess. The matching of music and visuals is expertly done. In this humorous instance, one can get a sense of one way to present this piece of music similar to the thoughts the composer had when it was written.

A third section, Stravinsky's The Rite of Spring is an example of taking a composition and creating an entirely new visual presentation. This ballet is transformed into showing the creation of the world. The Earth is formed and life begins and moves from the sea to land. Dinosaurs rise and flourish on the land. The beasts of this prehistoric age fight battles to the death in the constant

struggle for dominance. The important aspect concerning this section is that it demonstrates an attempt to take a classical music composition and create an original idea of how this particular group of artists see the music.

Overall, Fantasia is a stunning piece of work. Carefully constructed and executed, it stands today as one of the finest examples of the art of animation. There has been negative criticism associated with this film. This producer feels that a good portion of this criticism is based on two beliefs. First, there are those individuals who cannot separate the art of animation from the typical children's cartoon. The attitude is that taking a classical piece of music, "high brow" music, and putting "cartoons" with it is a form of blasphemy. Second, the method of visualizing a piece of music forever locks the two together. In other words, a person may watch Fantasia and subsequently every time the music is heard, those visuals will come to mind. The only criticism this producer has about this film is that it is too long. Had it presented fewer selections it may have helped to sustain an audience's interest longer at the time it was released. Regardless of this, it stands today as a cinematic classic.

Summary

From the beginning of the commercialization of film, music played an important role in its overall presentation.

Classical music was added to the silent film to intensify the action on the screen and to heighten the audience's interest; first with live musicians and then on a recorded soundtrack with the advent of film sync technology. In the 1930's and 40's music was used in films to provide additional background to enhance the dialogue, to help set the mood for a scene, and to intensify main characters. The 1938 Eisenstein production, Alexander Nevsky introduced the technique "vertical montage" where screen images and music were coordinated in such a way that both maintained equal importance. The first serious attempt to visually present classical music in a dramatic sense was Walt Disney's production of Fantasia in 1940. Using splendid animation techniques, a number of compositions were selected and shown with either storylines based on the original intention of the music, newly conceived dramatic situations, or abstract imagery. On the whole, it was a brave attempt to bring classical music to a wider field of acceptance.

Since television became a major media instrument, classical music presentations have been standardized through visualizing the orchestral performance. This format brings with it a number of shot problems which are repeated year after year. The dramatic format allows for a wider range of possibilities in the creation of presenting classical music on television. Both entertainment value and the interest for those who initially wouldn't listen to classical music could be increased with this technique. Using drama

in conjunction with classical music could have similar results that music videos have had for popular music.

Figure 1 shows the different stages of the use of music in relation to the presentation of drama on a graph and illustrates the change from drama enhanced by music to music enhanced by drama.

MUSIC ADDED TO DRAMA				DRAMA ADDED TO MUSIC
Silent Film: Classical music added to enhance visual story	Background Music: enhance dialogue, set mood, identify main characters	Vertical Mon- tage: music treated equally with the visual story	Fantasia: animation used to present classical music	Production Thesis: Original live drama added to enhance classical music selection

Figure 1. Linear Graph of the Presentations of Drama and the Influence of Music

CHAPTER III

THE RELATIONSHIP BETWEEN TELEVISION DRAMA AND CLASSICAL MUSIC

Two Types of Classical Music Dramas

When approaching the idea of using drama to present classical music, there are two basic avenues to follow, dependent upon the selection chosen. This producer has divided them into the following categories.

1. Programmatic or Literal Dramas-When the drama is based on the program originally written for the composition. Examples: Berlioz's Symphonie Fantastique; The Sorcerer's Apprentice from Fantasia.
2. Non-Programmatic or Original Dramas-When the program music is unworkable into a drama as is, or else a composition is selected which does not have a program. This type allows for the producer's original ideas to be integrated into the music. Example: The Rite of Spring from Fantasia.

The above types of classical music dramas are linked to the two types of program music explained on page 12. The programmatic dramas would use program music that is

mediocre or poor although its program is strong. The non-programmatic dramas would use the first type of program music, which is music that is good regardless of the program. In other words, the program is too weak to sustain a drama as it was originally written. See Figure 2.

"The Pines of Rome" (1924)

The video production for this thesis used the composition, "The Pines of Rome" written in 1924 by Ottorino Respighi. The selection lasts approximately twenty minutes and is divided into four continuous movements. They are described in the preface to the score as follows:

- I. The Pine Trees of the Villa Borghese-Children are at play in the pine groves of Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes, and
- II. Pine Trees Near a Catacomb-we see the shades of the pine trees fringing the entrance to a catacomb. From the depth there rises the sound of mournful psalm-singing, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.
- III. The Pine Trees of the Janiculum-A quiver runs through the air: the pine trees of the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing.
- IV. The Pine Trees of the Appian Way-Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts

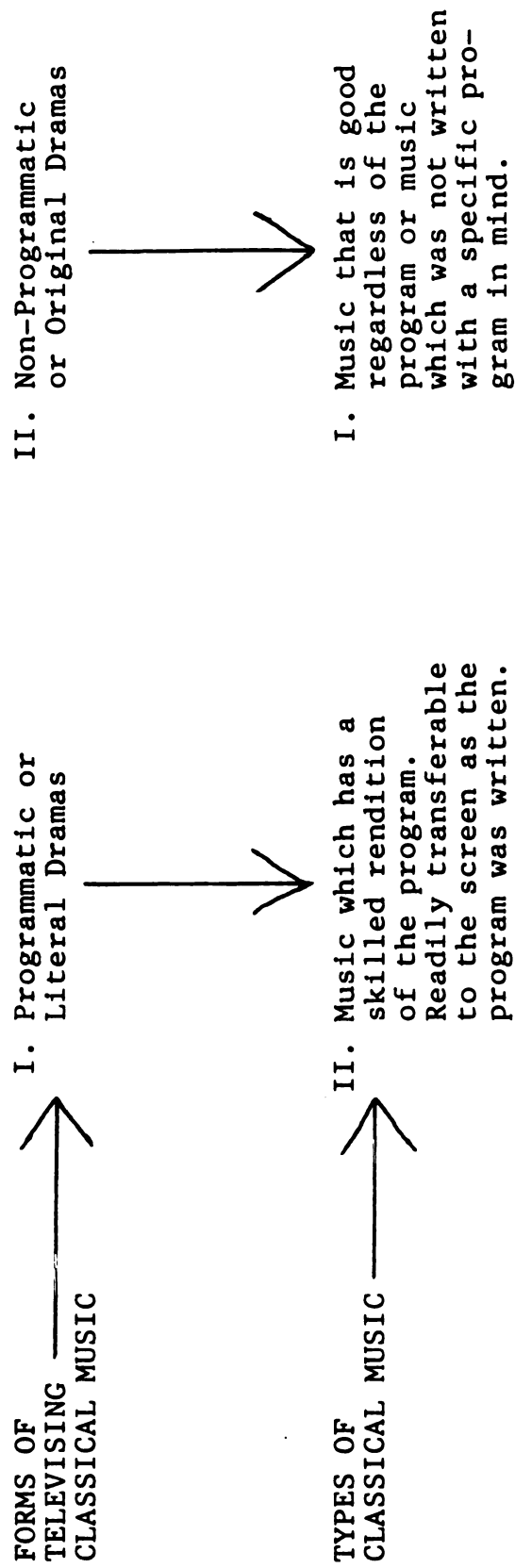


Figure 2. Correlation of Classical Music and Television Drama

forth towards the Sacred Way, mounting in triumph to the Capitol.²⁸

Analysis of "The Pines of Rome" performance by
Leonard Bernstein and The New York Philharmonic

A televised performance of "The Pines of Rome" was given on a Young People's Concert program of the 1960's. A number of observations was made regarding shot structure and variety.²⁹

The first movement began with a highly charged opening, quickly paced. Because of this the transitions were all takes. The shots consisted largely of one shots of the musicians as the melody was passed around amongst them. At one point, a crank was used giving a rattling sound to emphasize the idea of children playing. However, what was seen was a man in a suit, balding with glasses turning a crank; hardly a similarity of thought.

An abrupt transition led into the second movement which was very slow. Here the transitions now became dissolves because of the change in feeling of the music. Again the emphasis of shots was on those instruments which

²⁸Ottorino Respighi, "The Pines of Rome" score, (Milano: G. Ricordi and Co., 1924), Preface.

²⁹CBS, "The Anatomy of a Symphony Orchestra," Young People's Concert. A televised presentation of "The Pines of Rome" by Leonard Bernstein and the New York Philharmonic.

had the melody line. The first shot of the second movement was that of the basses beginning their low, lethargic passage. One point in the movement called for a distant trumpet to play the melody. This was achieved by having a trumpet off stage in the hallway. The shot was an over-the-shoulder of the trumpeter. In the background was an open door partially revealing the orchestra. Cables could also be seen on the floor. This shot was maintained for thirty-four seconds. Other close-ups during this movement included feet playing the pedals of an organ.

The third movement began with a shot of a gong played by another balding man with glasses, which then quickly panned to an over-the-shoulder of the pianist. A problem with the shot of the pianist was that being shot from behind, it's difficult to see his hands. The melody was then taken by the clarinetist. This medium shot was on the screen for the entire passage, one minute and fifteen seconds. Next was a dissolve to a pan across the string section lasting forty-six seconds, then back to the medium shot of the clarinetist. This shot was used again later in the movement. Just before the next movement began, bird calls were heard. When this happened, the shot was of a man holding the tone arm of a vintage phonograph. Then the shot zoomed into the record playing. This lasted twenty-five seconds. The next dissolve was to a close-up of the strings of a harp being plucked by a man wearing a very bright and distracting watch on his wrist.

The fourth movement began with the same shot of basses used to open the second movement including the same zoom. A shot of the French horns indicated another problem with similar type shots, i.e. the instruments and musicians were partially covered by music stands. The English horn took the melody and this medium shot was on the screen for thirty-four seconds. During one zoom out one musician could be seen adjusting his instrument. At the peak in the music, there were more foot pedals to be viewed (the organist's shoes were shined).

Another area of the performance needs to be discussed, that of the shots of the conductor. As Steven A. Herman's letter on page 8 detailed his irritation with Zubin Mehta, it is interesting to observe how Mr. Bernstein fared.

The first movement which lasted approximately three minutes showed Mr. Bernstein on the screen for fifty-four seconds, nearly one third of the movement. This shot was used for six cutaways. During the second movement, he was on screen for seventy-two seconds. It was not possible to compile the total time Mr. Bernstein was on the screen during the third movement because a small section of the videotape had to be edited out due to its age. From what remained, the time on screen lasted over thirty-two seconds. The last movement had Mr. Bernstein on screen for two minutes and twenty seconds. The conductor served as the main focal point of the performance. There was always a shot of

him before leading into the next movement. There was usually a take to him during a peak or a particularly charged passage of music. His importance and position was emphasized greatly by the final shot. As the orchestra was sustaining the final chord of the composition in a high angle wide shot, a close-up of Mr. Bernstein was superimposed over them. As the composition ended, the shot dissolved through to the conductor and the applause began. Out of breath, the conductor stood there with the face of a proud father gazing at his children.

It was obvious after observing this televised performance that there were a number of visual images that detracted from the music. One instance which humorously reinforced this further was during the time this producer was analyzing the program. A colleague entered the room and confirmed another observation, that one of the French horn players looked a great deal like the late broadcast journalist Edward R. Murrow. In addition, it was clear that the repetition of shots problem was ever present making the performance increasingly duller. Because of these problems, the dramatic approach was explored.

CHAPTER IV

METHOD

Videotape Production

The method used for this thesis was the production of a twenty minute drama to accompany "The Pines of Rome." In the summer of 1984, talent was sought for the roles in the production. Two forms of advertising for actors were utilized. They included displaying signs throughout the campus and surrounding area. An advertisement was also placed in the Lansing State Journal for two days. (See Appendix p. 78). Auditions were held from the respondents. At this time they were asked to fill out an information form. (See Appendix p. 80). At the conclusion of this procedure, three actors were selected for the roles in the drama now titled, "To Touch A Dream."

The technique used was single camera film style with the final product completed in post production editing. Six production assistants helped during the course of the remote shooting. Beginning in late August through October, weekends were spent videotaping the drama at a variety of locations including the Michigan State University campus;

downtown Lansing; Clio, Michigan; and at "Crossroads Village" in Flint, Michigan.

Due to the nature of the composition, the type two method, the non-programmatic approach was used. When constructing a drama for "The Pines of Rome" it became obvious that there were definite problems with its program in a visual sense. It was more of a series of images rather than a consistent drama. Therefore, to attempt to produce a video according to the composer's ideas, the shots would have ranged from drama--children playing, to travelogue--literally shooting Rome's landscapes. Since this was neither practical nor possible, an original drama was created for this composition.

The story concerns an old, lonely man who lives in a world in which he feels he does not belong. He looks upon people with disdain. After watching young children with no cares in the world playing in the park, he heads home. The old man lives in a run down, ramshackle house; a residence which mirrors his own mind. While in the house, memories summon him to an old trunk in a room upstairs. Inside the trunk is an old photograph of a young woman. After gazing at the picture he falls asleep and dreams of a time long ago. In this dream he meets the young woman and together they find happiness. Suddenly the dream changes and the young woman vanishes. He is alone. Did she ever really exist? Upon awakening, he leaves, distraught, never to return. He arrives at a bridge intent upon jumping into the

water below. At this moment of ending, the young woman reappears. The old man is transformed; he is now young again. The couple are reunited forever. The old man has left a lonely world and entered into another, filled with peace and happiness.

Although this drama does not follow the images originally written for "The Pines of Rome," there are nevertheless definite parallels. Figure 3 compares the images in "The Pines of Rome" with those in the original drama, "To Touch A Dream."

Post production editing was completed in early December 1984 and was submitted to the Director of the Thesis for review. It was decided that some scenes needed to be reshot due to the unacceptable old age make-up. This posed a problem because at the time reshooting was decided upon, it was wintertime. The producer had to wait until warmer weather melted the snow on the ground in order to match useable scenes already shot.

The following spring, contact was made with a student make-up artist, Richard Polish, whereupon old age make-up was discussed and worked out. The producer was able to get the same actors as before, and three days in April were scheduled in order to reshoot the necessary scenes.

By the end of May, post production work had been completed on the second version of "To Touch A Dream." The actors were given consent and release forms to sign. (See Appendix p. 81). Upon viewing the revised version of the

<p>"The Pines of Rome" Respighi</p>	<p>"To Touch A Dream" Schwandt</p>
<p>I. <u>The Pine Trees of the Villa Borghese</u>-children are at play in the pine groves... They dance round in circles, They are wrought up by their own cries...they come and go in swarms.</p>	<p>I. <u>Children in the park</u>-Young kids are shown splashing and playing in a lake. They play in the sand, ride on a carousel and a ferris wheel. The main character, the old man, observes these goings on.</p>
<p>II. <u>Pine Trees Near a Catacomb</u>-we see the shades of the pine trees fringing the entrance to a catacomb. From the depth there rises the sound of mournful psalm-singing, floating through the air like a solemn hymn.</p>	<p>II. <u>The Old World</u>-The old man leaves the park and heads home. His neighborhood is run down. Liquor stores and street missions are in residence. He meets a derelict who gives him a hard time. After, he arrives home, a run down house which represents for the old man a kind of tomb or catacomb.</p>
<p>III. <u>The Pine Trees of the Janiculum</u>-A quiver runs through the air: the pine trees of the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing.</p>	<p>III. <u>The Dream Sequence</u>-The old man falls asleep and visualizes a quiet little town of years ago. The clear light is that of a warm morning. The tenderness of the music leads up to and introduces the young woman. The strange alteration in the music brings with it the disappearance of the woman. With the song of the nightingale comes the return to reality, a change of time and place.</p>
<p>IV. <u>The Pine Trees of the Ap- pian Way</u>-Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps...a consular army bursts forth towards the Sacred Way.</p>	<p>IV. <u>The Transformation</u>-After awakening from his dream, the old man leaves distraught. He goes back to places earlier in the drama, all of which reinforce his self-destructive feelings. The emphasis is on a march, his march to the only victory he can see. Through this he is transformed to another world, his sacred way.</p>

Figure 3. Comparison of Visual Imagery.

drama, the Director of the Thesis found it to be acceptable and ready to be evaluated.

Questionnaire

Originally, the videotape drama was going to be shown in contrast to the performance of the same selection by Leonard Bernstein and the New York Philharmonic (the one reviewed earlier in this thesis). In this way, large samples would be selected and placed in different groups to view these tapes. This method posed a problem, however. There would be an automatic bias built in due to the great technical differences of the two tapes. First, because the Philharmonic tape was produced in the 1960's, it was shot on an older quality, black and white videotape. The drama was shot on present day broadcast quality color videotape. Second, due to the age of the Philharmonic tape, there was an unavoidable section of the performance edited out. It would not have been fair to show this tape and expect individuals to compare it to the recently produced drama.

Through discussions with the Director of the Thesis, it was decided that the producer would write an open ended questionnaire and submit it to a group of professionals in a variety of related areas in order to gain valuable information to be analyzed in a qualitative nature. (See Appendix p. 84).

Seating of the Committees

Contact was made in October through letters with a professional group of people qualified to critique this production. (See Appendix p. 96). From these contacts, eight individuals accepted and were given a copy of the production and a questionnaire to fill out after viewing. These questionnaires were completed between October and December 1985 with the exception of Don Graham of WDIV, Channel 4 in Detroit who failed to complete it after a two month period. The remaining seven committee members were:

- Mr. George Colburn: co-owner with Mr. David Kennard of the production company, National Video Communications, Inc. He's been involved in the PBS series' Heart of the Dragon, Cosmos and Connections. His responsibilities include the conceptualization, marketing and administration of television projects.
- Mr. Mike Duffy: Television Critic for The Detroit Free Press since 1980.
- Mr. Leon Gregorian: Professor of Music, Director of Orchestras and head of the conducting program in orchestral studies at Michigan State University. He was also Conductor and Music Director of the Owensboro Symphony Orchestra and a guest conductor throughout the United States and the world.

- Mr. John Guinn: Classical Music Critic for The Detroit Free Press since 1975. First place winner of The Detroit Press Club Foundation's award for distinguished coverage of the fine arts in 1981, 1982 and 1983.
- Mr. Don Pash: Producer of Fine Arts programming for WKAR, Channel 23, East Lansing, Michigan State University for the past thirty-three years. He has worked with such performers as Ormandy, Leinsdorf, Krips, Sawallisch and Shaw. He also holds a B.A., M.A. and Phd. in Music.
- Ms. Joyce Ramsay: Professor of Theatre including a course in television acting at Michigan State University. She has been a professional actress for forty years in film, television, radio and theatre. She is also a past Vice-President of the Screen Actors Guild and on the Past Executive Board of the American Federation of Television and Radio Artists (AFTRA). She is also a member of Actor's Equity.
- Mr. Bob Rossbach: Executive Producer of Local Programs, supervising four weekly programs, and a wide variety of other special projects and documentaries produced at WTVS, Channel 56, Detroit. He also has been a freelance filmmaker, news cinematographer, movie critic, a television reporter in three cities, including Detroit, and producer of a weekly public affairs and news program.

(Note: Contact had originally been made with Mr. Harvey Ovshinsky, Director of Production at WTVS. Due to other commitments, he was unable to critique the production. He, therefore, discussed this matter with Mr. Rossbach who agreed to fill out the questionnaire.

Evaluation

- Mr. Robert Albers: Video Specialist, Department of Telecommunication, Michigan State University, (Chairman).
- Dr. Robert Schlater: Department of Telecommunication, Michigan State University.

Producer Background and Qualifications

This producer has also included a current copy of his résumé. (See Appendix p. 76). It details his past experience in the field of television production.

Issues

Following is a description of the issues presented in the questionnaire.

1. Gauging both the enjoyment level and interest level for this type of video.

First, did the committee find this video enjoyable. That is, did they like the music and the video which accompanied it. Second, it was necessary to find out whether or not their interest was maintained throughout the entire performance. Since this video was approximately five times longer than the average "pop" music video, could it sustain the viewer throughout the entire performance.

(Questions 1 and 2 from the questionnaire.)

2. Whether or not the plot was clearly presented.

Since there was no dialogue as one would usually expect in a drama, it was up to the direction and the actors to clearly convey the story. Because of this, were some parts of the storyline confusing to the viewer.

(Question 3 from the questionnaire.)

3. How compatible were the audio and the video.

The producer wanted to find out whether the original drama did indeed fit well with the music or if not what was wrong with it. An important factor to consider was the degree to which, if any, one was an interference to the other. As was earlier argued, the presentation of the symphony orchestra in a televised concert offered a number of distracting visual images which lessened the effectiveness of the music. A similar problem might be found here as well. Therefore, inquiry was also made as to whether or

not the music interfered with the video and vice versa.
(Questions 4, 5 and 6 from the questionnaire.)

4. The use or non-use of dialogue in this music video.

As was earlier stated, in order to keep the music as unaffected as possible, no dialogue was incorporated into the drama. Was this detrimental to the music video? Could dialogue have enhanced the music or the storyline, and should dialogue have been added to improve upon the video.
(Questions 7, 8 and 9 from the questionnaire.)

5. The length of this video and whether longer or shorter videos of this type would be more effective.

Was twenty minutes too long for a video of this nature, since "pop" music videos are usually around four minutes? Four minute popular music videos are setting the standard. Because a great deal of classical music is longer, the question arises whether or not these lengths can be successful.

(Questions 10 and 11 from the questionnaire.)

6. Are there other ways to visualize classical music?

Since each of the committee members is connected professionally to television and/or music, this producer

sought to find out if they had other ideas to visually present classical music on television.

(Question 12 from the questionnaire.)

7. Feasibility of successfully marketing these type of videos.

Since this is a different type of video, with perhaps a smaller and more select audience, opinions were sought as to the marketability of classical music videos. In addition, where would these videos most effectively be shown. Finally, would the committee members watch a channel which broadcast dramatic videos of classical music.

(Questions 13, 14 and 15 from the questionnaire.)

8. Were the actors convincing in their roles?

Another important element in the music video was the ability of the actors to perform their roles in a convincing manner. Performance quality greatly affects overall effectiveness of the production.

(Questions 16a, b and c from the questionnaire.)

9. The effectiveness of various production elements in the music video.

The committee was asked to comment on a number of different production elements and how effective they were in adding to the success of the video. They included: use

of locations, make-up, costumes, pacing, continuity (smooth transitions between shots), quality of sound, quality of image and lighting.

(Questions 17a, b, c, d, e, f, g and h from the questionnaire.)

10. Whether or not the tension in the video paralleled the tension in the music.

Did instances of tension in the drama parallel instances of tension in the music? That is, did the video successfully parallel the classical music selection.

(Question 18 from the questionnaire.)

11. Whether classical music videos would be beneficial in a number of areas.

A number of different possible uses for classical music videos were presented and the producer asked if they would be beneficial in one or more of these areas. They included: entertainment, increased appreciation of classical music, introducing classical music to young people, used as a method of music instruction in schools or used as a method of video instruction in schools.

(Questions 19a, b, c, d and e from the questionnaire.)

Question 22 was also asked in order that the committee members might provide any additional comments or to

summarize their overall impression toward this classical music video production.

CHAPTER V

ANALYSIS

This chapter describes the results obtained from the questionnaire and comments on the variety of written responses from the committee members on the issues just explained.

1. Gauging both the enjoyment level and interest level of this type of video.

Conclusion: The committee's responses were almost unanimous that the production was enjoyable and interesting. The scale provided in question 1 yielded the following results. The range of answers was from 3 to 7, the average response, 5.

Comments on the interest level included: Ramsay: "Yes--it moves--without a moment of tedium--visual variety holds interest and storyline grips the viewers." Colburn: "Yes. Storyline was compelling because there were enough 'twists' offered." Duffy: "Yes. The lovely music was wedded to the visual images with subtlety and imagination. And the feeling of bittersweet romantic revery was well captured."

Guinn as well was pleased with the overall concept,
"[T]here are many impressive things about your videotape."

Negative responses were given by Rossbach with a mixed feeling on the part of Pash. Rossbach's answer showed little interest in the music video. "No. The video had to follow the music, and the music wasn't particularly interesting. If more things happened in the music, maybe more might have happened in the video." When asked if he maintained interest Pash stated, "Generally, although there are parts in the opening sequences that seem too long. You may lose your audience before the story really begins."

2. Whether or not the plot was clearly presented.

Conclusion: The committee members all found the plot to be clearly presented. The only questions arose from the response given by Rossbach.

Ramsay: "I think it is very clear--it moves rapidly, but economically. It is an uncomplicated story, lending itself well to a creative production approach." Pash: "Yes. I had no trouble with that." Guinn: "The plot has a certain poignancy about it, and I found myself caring about what happens to the old man. In the early stages I thought perhaps he was one of those dirty old men who molest children---there is something sinister about him in those early scenes, perhaps because of the exaggerated make-up---but as the videotape continued he became a compassionate character.

The treatment of his 'suicide-getting-back-together-with-her' scene was quite well done and free of gimmicks. I was afraid at one point I'd see his hat floating on the water. The rose floated, and that's better. There are times---the old man going through the trunk and finding his shirt and suspenders, the racing towards the swing, the graveyard scene---where I think the plot becomes manipulative. But on the whole it works well." Duffy had a different way of expressing similar feelings. "Yes. Well let's see. We have an elderly man surrounded by images of youth and life and joy. But he's bummed entirely, lost in melancholy contemplation of lost youth and lost romance. And he seeks solace in dream tripping through those memories. I'm a bit fuzzy on whether the old man actually commits suicide or is just swept away by a fantasy hallucination at the end. Either way, I liked it." Colburn and Gregorian had positive responses with slight reservations. Colburn: "Yes. Without being overplayed, it was a clear presentation. Was the scene with 'thug' needed? It was clear already---and from face---that this was a pathetic old man." Gregorian had an objection relative to the music. "Yes, although trying to commit suicide to the music of Respighi, The Appian Way, seemed rather strange. The music is very heroic and I find suicide attempted a cowardly act."

Rossbach's negative comment:

"Sort of, except I really don't know who the woman was. If the young man only saw her that one day, how did he have her picture? If he knew when he first saw her in the store that she was the ghost of someone he already knew (and had a picture of) why would he be so coy? Even in the Twilight Zone characters have to have motivations and some rational behavior."

3. How compatible were the audio and the video.

Conclusion: The committee was in agreement that the storyline fit well with the music. The only reservations were from Gregorian who again restated his objection to the images presented in the fourth movement, The Appian Way. Also, Colburn had a few specific criticisms. "Perhaps old man is a bit too 'out of place' in opening. Didn't like cut of man/tree/baby, and then mostly, man/lake." The other comments were all positive.

Guinn: "The images follow the music's rhythms expertly, the mood of the music is often reflected in the visuals."

Pash: "Yes. The storyline was well integrated with the music in pacing and in visual effect." Rossbach: "Mood of the story fit the music." Duffy: "I know zilch about classical music, but I loved 'The Pines of Rome'. And yes, I felt the storyline fit the music and vice versa." Ramsay: "Generally, a fine balance—I had a strong sense of the music and appreciation for it-while still enjoying the story."

Very good work, I think."

The committee generally felt that the music did not interfere with the video story. Positive comments were given throughout with the exception of Rossbach who commented, "The music set the pacing and the pacing dragged."

A greater split was found with the question that asked the opposite, if the video story interfered with the presentation of the music. Four of the committee members were generally positive in their reactions, but the remaining three had reservations regarding possible interference. Those who commented favorably:

Ramsay: "But isn't your object to balance these strengths? If so, each element gives something up in enhancing the others--No interference is radio or stereo in a quiet house--and that's not what you are about--I think they compliment and enhance." Colburn: "I think the story is engrossing enough that music fades into background of consciousness when it softens." Gregorian and Duffy were both complimentary as well.

Those who felt this was a problem:

Pash: "However, this is a different matter. The music in this case is an accompaniment or an addition to the storyline. Such a program is not a presentation of the music. One does not listen carefully enough to music of this genre when there is also a visual presentation, in this case a

visual presentation which the composer never had in mind. While the music was effectively used in a dramatic sense, it cannot be said that it was an effective music presentation. I am not opposed to using music in this manner, only in saying that it is a way of presenting music." Rossbach: "It may have. When I am looking at a story, I expect it to drive the music. As I watched this, I wanted both to move faster. I don't think I would have felt that way if I had just been listening to the music. Then it would have carried me at its own pace, and my expectations would not have changed." Guinn: "I'm not convinced it does the music any good. The danger in employing classical music for such videos is that the visual images are forever locked in your mind, so every time you hear the music you see those images. That definitely inhibits the music. Can anyone who has seen 'Fantasia', for instance, ever hear Dukas' 'Sorcerer's Apprentice' without seeing Mickey Mouse?"

4. The use or non-use of dialogue in this music video.

Conclusion: All the committee members but one agreed that the video did not need dialogue to improve it. In fact, they felt that adding dialogue would have been a detriment.

Ramsay: "No No No. It is exquisite without dialogue-a third element would, I think, muck up the works." Duffy: "No. I'm big on silent mood pieces and impressionism."

Gregorian: "No." Rossbach: "What's the point of the piece. If it's to help us enjoy some music, dialogue would only interfere." Colburn: "No."

Only Pash felt differently:

"I would have appreciated some dialogue, but only at times. And, it would be necessary to choose the proper voices, otherwise it would detract from your effective use of the music for dramatic purposes. It should only be used in voice over."

5. Length of this video and whether longer or shorter videos of this type would be more effective.

Conclusion: The feeling of the committee was that it was possible for longer videos to be successful but far more unlikely relative to the more standard shorter videos.

Ramsay: "Of course! But dangerous, I think. This sort of viewing requires attention as opposed to dialogue-total attention span may not go much more than 30' and it would be a shame to be poking in the frig to the music, while missing your lovely video." Colburn: "No-it is probably too long now." Gregorian: "The choice of music is very important. Obviously program music is most appropriate for video format. Depends on the music chosen." Duffy: "Yes, but I think the audience for classical music videos will be relatively narrow. Also, pop music lends itself

to the video format so well because of its shorter length." Rossbach: "I am not certain, but what I think you are describing is called ballet. I don't know about you, but Swan Lake works for me." Pash: "As I said earlier, I do not regard this as an effective way of presenting classical music."

6. Are there other ways to visualize classical music?

Conclusion: Of those who answered question 12, the consensus was that other ways to visualize classical music were through the use of abstract and impressionistic images.

Gregorian: "By drawing or painting over impressions."

Colburn: "Probably just visual images-not stories." Ram-

say: "patterns, images, props, people, animation, etc.

Stories and plots can be created without people or animation." Rossbach: "Pure abstract images. (Didn't Debussy try a light show once?) Pictures of the musicians. I enjoy the Boston Pops. Ballet."

7. Feasibility of successfully marketing these types of videos.

Conclusion: As to the marketability of classical music videos, the outlook from the committee members was generally negative. Only Ramsay felt that it was "very feasible".

Duffy: "Obviously, you'd need bigger budgets and the super slick production values people seem to demand and want from music videos. Even so, my hunch is that there is not a huge market for dramatic/classical music videos. But then I'm the fool who said 'Dallas' would never work." Colburn: "I doubt it is feasible." Rossbach: "Not very." Both Pash and Gregorian felt that they were not able to judge this question.

Responding to appropriate outlets for this type of video, two distinct areas were mentioned, cable television and music appreciation classes.

Ramsay: "HBO and Cinemax, etc.-are always using 15'-30' 'fillers'. I haven't seen one this good on either. It's all I could think about as I was viewing it-A late night half hour before retiring would be lovely on commercial TV. Saturday AM children's programming would be great-and check PBS." Duffy: "Frankly, I can't imagine an all-classical music version of MTV. But the videos might fit into the format of a cultural arts cable channel like Arts & Entertainment or Bravo. Place between regular programs or packaged in a weekly half-hour or hour show." Rossbach: "If they were short (5:00) they might find a place as program fillers." Pash: "Perhaps on cable TV." Both Colburn and Gregorian had similar thoughts. Colburn: "Music appreciation classes/experimental video production activities." Gregorian: "Music appreciation classes perhaps or

comparative art classes."

None of the committee members felt that they would want access to a channel that broadcast dramatic videos of classical music.

8. Were the actors convincing in their roles?

Conclusion: The reactions to the three performances were mixed, depending upon which actor was being reviewed. The comments from the committee members will be broken up according to the actor reviewed.

The old man/young man:

Ramsay: "Jay seems scary at the beginning, but I think it's the combination of the video images-with the children. His movements are consistent in the aged man-and I like him as the younger man." Duffy: "Yes. I felt he did a fine job of getting into the two different ages of his life portrayed. Especially as an old man, he didn't just seem to be a young person pretending to be older. His walk, his body language in general was natural." Guinn: "I find a certain stiffness about the actor playing the old man when he is young. As an old man he is quite believable, but when he returns to his youth he comes across as ill-at-ease, forced and unnatural." Pash: "I liked what he was supposed to do, but he was not always convincing, either as the young man or old man." Colburn: "Yes-a little

overplayed, over-directed in spots. A bit 'sappy' i.e. love-but aren't we all." Gregorian: "The young man was stiff as an actor. The old man was quite good." Rossbach: "The limp seemed a little too much. Overall, too 'stagy'. Actors don't have to mug for the closeups of television."

Similar mixed reactions for the young lady:

Ramsay: "Fresh, simple, engaging-I felt very good about her performance and your casting." Duffy: "Yes, also convincing. She captured the feeling of innocence and true love that is required of a romantic icon." Guinn: "The young woman is good, although her reaction to his hand touching hers on the swing is too abrupt to be natural, even though it fit the music at that point." Colburn: "Fine. Delighted you used 'non-commercial' people-i.e. ordinary." Pash: "The same applies to the young lady, although she seemed a bit stiff at times." Rossbach: "Not much asked of her." Gregorian: "Very unconvincing and also unnatural."

The committee in general felt that the intruder on the street was both unconvincing and unnecessary. Only Duffy and Guinn were positive about this sequence. The criticisms included:

Ramsay: "Claus is a good type for this, but the encounter lacks clarity. It appears that he is 'petting' the old

man-why? What? Is he a street tough? What is he doing exactly? What is his motivation? Robbery? Harassment? What? This seems to me the weak spot in the production. It simply is not clear." Colburn: "I would have cut, or shortened this sequence." Pash: "The intruder's part was brief and not exactly believable." Gregorian: "Not necessary at all!" Rossbach: "What was the point?"

9. The effectiveness of various production elements in the music video.

Conclusion: The responses to the variety of production elements was very positive. Certain specific areas contained more negative criticism. Each will be detailed separately.

Use of Locations:

Duffy: "Imaginative, particularly the use of the carousel." Guinn: "I especially liked, for instance, the whirling images of the merry-go-round." Ramsay: "Really fine! I wanted to go to those places (I've probably been to them) just excellent!" Colburn: "Very good. Great house." Pash: "I liked the variety of locations, which complemented the action and helped to hold the interest of the viewer." Rossbach: "Good use of Greenfield Village." (Incorrectly identifying Crossroads Village in Flint.) Gregorian: "Very good."

The effectiveness of the make-up is where the greatest

negative criticism was found. All of the committee members except one was directly negative about the make-up.

Gregorian: "Rather poor in general presenting the young man and the old man." Rossbach: "The old man looked like he had a plastic face. It was very distracting." Pash:

"The make-up of the old man seemed a bit unnatural and even grotesque in closer shots. It interfered with the effectiveness of the production." Guinn: "The make-up for the

old man is too heavy, especially for the outdoor scenes.

It's obvious that it is make-up, and I don't think that was your intention." Ramsay: "Jay's age make-up ranges from

very good to very phoney. Lighting is important to keep this natural and real looking. Exteriors are hard on his make-up. He looks better with the sun behind him. His

hands remained young!...A few liver spots or veins would

help." Duffy: "For the old man make-up, a bit too noticeable. It was distracting at first." Colburn: "Good effort."

All were generally positive about the costuming although two committee members noticed a Lee jeans label on the young man which they thought was out of place. One questioned the young lady's hair styling and another why the young man was barefoot. All thought the pacing was well done except for Rossbach whose feelings on this subject have already been made known. There were only two on the committee, Colburn and Rossbach, who had criticisms

concerning continuity.

Colburn: "A few abrupt transitions in opening sequences. The shots around MSU at end did not match in quality the work done elsewhere (perhaps locations too familiar for me)." Rossbach: "Generally well edited, but I find reverse angle shots, where the action seems to jerk around the wrong direction, very annoying. They call so much attention to the edit that it detracts from the effect you are after."

Quality of sound and quality of image were all given positive reactions by the committee members. Reactions were mixed concerning the lighting. One area of criticism was in the old house.

Pash: "The lighting in the attic sequence could have been a bit more moody. The lighting here really did not contribute positively to the atmosphere." Rossbach: "Interior of the old man's house looked lit. It might have been better to go for a more natural look."

The other criticism was from Ramsay again stating the relationship between lighting and the old age make-up.

10. Whether or not the tension in the video paralleled the tension in the music.

Conclusion: The committee felt that the tension paralleled well together with a few specific reservations coming from

some of them.

Colburn: "I think the storyline had a 'good fit' with music." Duffy: "Yes. Well, when things were going bad for the elderly protagonist, the music mirrored the depressing emotional state. Same for when the man drifted into dream world bliss and the music got lighter and more romantic."

Pash: "Yes. I think that the music generally matched the mood of what was taking place. It is difficult to fit dramatic sequences and planned storyline to a work which was not composed for this specific purpose. The sequence at the bridge and river was an example of good matching of video and music." Rossbach: "Generally, yes. In one or two cases the action and music weren't completely 'married'. The opening sequence could have used more action, and there was a walking sequence where there seemed to be more action than music." Gregorian: "The first part of The Pines of Rome 'children at play' should not focus on kids sleeping as the music has very strong pulse exaggerating constant movement. Kids have much energy. The second and third parts were good. The fourth part was not appropriate at all to the music." Ramsay: "Yes I did, except for the old man's first appearance. What did you want us to feel about him?"

11. Whether classical music videos would be beneficial in a number of areas.

Conclusion: Responses were mixed as to the benefits of this type of production in the area of entertainment, increased appreciation for classical music, introducing classical music to young people, music instruction in schools and video instruction in schools. Those who had doubts as to its entertainment value were negative about market potential. Positive reactions to entertainment possibilities included Pash who stated, "If the visual content is meaningful, or if it co-ordinated well with the visual both in form and execution, it can be a good experience." Duffy: "As stated earlier, I think the entertainment use might be narrow and somewhat limited to cultural arts cable channels. Or to VCR owners who have an interest in classical music." Ramsay: "Yes-but more relaxation-and for the blessed bathing in the work of artists."

Criticisms of the idea of "videos" as a tool for increased appreciation of classical music relate back to what was earlier brought out in that the visuals take precedence over the music, making it difficult to fully appreciate the music. Four of the committee members had this feeling: Pash, Rossbach, Duffy and Guinn. The others thought appreciation could be increased.

Four of the committee members thought that this method would be beneficial to introducing classical music to young people. Of these, Rossbach commented that this particular production might be "far to (sic) obscure for a child being

introduced to classical music." Of those who felt it was not feasible, Pash stated, "It might serve as an introduction to young people, but it is limited. Even elaborate movies like 'Fantasia,' with all of its visualization and storytelling, have proved to be little more than diverting entertainment and of little lasting value in creating an interest in great music."

Five of the committee members gave favorable responses to the idea of using this type of video as a method of music instruction in schools. Both Ramsay and Rossbach had ideas similar to those of the producer in this area. Ramsay: "I think this would be lovely. Some teachers could give it a bad time because the video slants meanings in the compositions. Others might be inspired to ask youngsters (because of your example) to make up their own stories to music. Wouldn't that be great?" Rossbach: "An instructor might show a short music video, then ask students to think of their own ideas. Listening to music should challenge a student to think, not give him or her something to simply accept."

The responses were almost unanimous in the area of using this type of production as a method of video instruction in schools. Ramsay: "Absolutely. Your work is lovely and a fine example of creativity." Rossbach: "Better potential here. It might challenge students to think of their feelings, and those aroused by different kinds of music, and

then to put those ideas into pictures." Gregorian: "Yes! Very good method." Pash: "it could be useful for those who are interested in developing techniques of combining music, dramatic, and artistic materials for entertainment purposes." Colburn: "Certainly." Only Duffy had a negative response, "Doubtful." He did not elaborate.

In summing up, the committee members had this to say regarding the overall production:

Ramsay: "I thoroughly enjoyed this production! I think it is well done and very marketable. Please do something with it. Think seriously about HBO, Cinemax, etc."

Colburn: "I commend you for the effort which I found unique."

Gregorian: "In general you have done wonderful work and used your imagination quite well. More work must be done with the actors in that they really contribute to the story which you wrote. When there is no dialogue then the actors must be even better than normal to convey your thought."

Guinn: "Using classical music for such film/video purposes might make some converts for the music, but in the long run, I'm not sure it's an asset. Obviously, I'm in the minority here, since such videos are quite popular today."

Pash: "I find that people must attend concerts, listen to recordings without distractions, and study music, if

possible. Otherwise, they will never have an appreciation of the great variety of music."

Roszbach: "Like it or not, MTV (and to a lesser extent, TV commercials) has defined the ground rules for pacing music and video, and the pace is usually breathless. What I saw was a 4 minute storyline kneaded out to 23 minutes."

Duffy had no closing comments.

CHAPTER VI

CONCLUSION

From the questionnaires, it can be concluded that the dramatic presentation of classical music on television is a worthwhile one. The responses fell into two categories: 1. Positive responses which may or may not contain slight negative criticism, and 2. Negative responses which may or may not contain slight complimentary aspects. Total numbers show that there were 122 positive responses and 54 negative responses. The average of the Likert scale from 1 to 7 showed the average to be 5 in measuring enjoyment of the video. All seven committee members found the plot to be clear. Six of the seven found a positive compatibility of audio and video. Six of the seven did not feel that there was any need to add dialogue to the production. Five gave positive responses relative to the question of length of video. All seven thought favorably of the locations used, costumes, continuity, quality of sound and quality of image. Six of the seven thought the pacing was well done. All felt that the tension in the video paralleled well with the tension in the music. Six of the seven were positive to the idea of using this method to introduce classical

music to young people. Favorable responses were also found in the areas of increased appreciation of classical music and using it as a method of music instruction in schools. The committee had an even greater positive reaction to the idea of using it as a method of video instruction in schools.

There were four issues where the committee responses were generally negative. First was in the area of marketability. Committee members doubted that a significant size audience could be found for this type of video. In this respect the second area, entertainment, also had a less than favorable outlook. Because classical music is listened to by a more select group of people, it was felt that this type of video would be limited to select cable channels and would not be successful in widespread commercial ventures. Full scale analysis of the entertainment and marketing possibilities of this type of production would require specific studies beyond the scope of this thesis. The few responses from this questionnaire are inadequate. This producer feels that success for these videos is possible.

The other two areas of concern involved production elements; the actors and make-up. Responses to the performances were mixed. Some felt that there was a stiffness displayed during the dream sequence, others found it believable. The criticism of the performance of the lead actor as the old man was related to the make-up. Some

thought that it was too heavy and grotesque. Another response felt that the make-up's effectiveness depended on the lighting. The negative criticism of these areas was the result of the fact that this production was limited by both budgetary concerns and the lack of acting and directing experience. As Mr. Duffy stated, "...you'd need bigger budgets and the super slick production values people seem to demand and want from music videos." Certainly more videos of this type need to be produced which have higher production values and subsequently would lessen technical criticism.

At present, the most viable outlet for classical music videos is in the introduction of this type of music to young people. When discussing the questionnaire with Mr. Gregorian, the concern of creating indelible visual images to a classical music piece arose. Mr. Gregorian stated that when watching the video he was looking at it from how this producer saw "The Pines of Rome," not necessarily how he saw the music. He found this aspect fascinating. This is why using this type of video as a springboard to further creative ideas in response to perhaps the same music selection is such an exciting prospect. Classical music allows for a great diversity of imaginative thought, and this type of production is a viable outlet for such creativity.

It is important that one not be locked into a purist attitude about music. People can enjoy and appreciate classical music without having to watch a room full of

tuxedos. This producer is not saying don't go to concerts or not to listen to the music on its own terms. But one can step beyond that level into the visual medium. As Mr. Gregorian said, further work needs to be done. Perhaps the next video should either attempt to reproduce a specific program word for word, or image for image. Or it could totally disregard a conventional storyline and draw upon what the committee members mentioned, basing the images on abstract and impressionistic visualization. However, regardless of the approach to the imagery, one thought must be kept constant. As this thesis has proven, you can never please everyone.

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APPENDICES

APPENDIX A

PRODUCER'S RÉSUMÉ

DARREL M. SCHWANDT
7684 Darlene Drive
Brighton, MI 48116
(313) 227-1417

PRODUCTION EXPERIENCE

Director/Script Consultant
Project Choice or Chance

Pontiac School District
Pontiac, Michigan
June-July 1985

Supervised three production assistants, planned location and studio shooting, edited programs and ensured quality control

Co-Producer/Director
"Mission Possible"
Quest For Excellence"

Howell Public Schools
Howell, Michigan
June 1984-February 1985

An award winning half-hour documentary highlighting the school system and its importance to the community

Graduate Teaching Assistant
Television Production

Michigan State University
East Lansing, Michigan
January 1983-August 1984

Studio supervision, instruction and grading of class projects for TC 302, a production course for telecommunication majors

Producer/Director promoted to
Executive Producer of MSU
Telecasters, a student video
production organization

Michigan State University
September 1982-June 1984

Supervised seven producers for a bi-weekly, half-hour variety program "Uplink," shown on public access stations and on Instructional Television at Michigan State University

PROFESSIONAL COLLABORATION

David Kennard and George Colburn,
NVC, Inc. of the PBS series:
"Heart of the Dragon," "Cosmos"
and "Connections"

Michigan State University
Spring 1984

Videographer for a new television series pilot proposal videotape

Robert Albers, Video Specialist
Michigan State University

Michigan State University
Spring 1984

Production Assistant for a PBS documentary on the Juilliard String Quartet

* Darrel M. Schwandt * 7684 Darlene Drive * Brighton, MI 48116 * (313) 227-1417 *

PROFESSIONAL COLLABORATION (continued)

WKAR-TV, Channel 23

**Michigan State University
September 1981-June 1982**

Production Intern for such programs as: "Michigan Outdoors," "Off the Record," Governor Milliken's "State of the State Address," TV auction, and various pledge drives

**David Anspaugh, associate producer/
director of "Hill Street Blues," and
director of "St. Elsewhere" and
"Miami Vice," all on NBC**

**Michigan State University
Spring 1985**

Videographer and participant in a production workshop conducted by David Anspaugh

SPECIAL RECOGNITION

1985 Award of Merit for Distinguished Achievement in the Electronic Media Category,
National School Public Relations Association

One of only twelve students at Michigan State University selected to participate in an intensive television workshop conducted by David Kennard and George Colburn, NVC Inc., Fall 1983

EDUCATION

**M.A. Department of Telecommunication, Michigan State University
Date of Completion, March 1986**

**Production Thesis: explores the use of drama as an alternative form of
presenting classical music on television**

**B.A. Department of Telecommunication, Michigan State University
June 1982**

Videotape productions available upon request

APPENDIX B

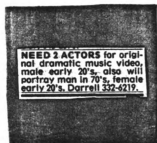
**METHODS USED TO ACQUIRE
ACTORS FOR VIDEO PRODUCTION
AND INFORMATION FORM**

APPENDIX B

METHODS USED TO ACQUIRE ACTORS FOR VIDEO PRODUCTION AND INFORMATION FORM

Newspaper Advertisement

This advertisement was placed in the "Business Personals" column in the classified section of the Lansing State Journal and ran for two days, August 14 and 15, 1984.



WANT A DIFFERENT KIND OF ACTING CHALLENGE ?

I am a graduate student in Telecommunication in need of two actors for a music video production of a different nature than you're used to viewing. Your participation will provide great experience for performing in front of the camera.

I'm looking for a male and a female around their early twenties. The male will also need to portray a man in his late sixties to early seventies.

If interested call Daniel Schwab at 332-6219 for more information and an audition.

Expand your range as an actor - and have fun while doing it!

Information Form

Name:

Address:

Phone Number:

Acting Experience (Production, Part, Year):

List any times you would be unavailable for shooting:

Director's Notes

APPENDIX C

CONSENT AND RELEASE FORM

CONSENT AND RELEASE

TO: Darrel M. Schwandt
 Department of Telecommunication
 Michigan State University

For production of a television program entitled "To Touch
 A DREAM"

I hereby consent to the reproduction, publication, or other use by
 Darrel M. Schwandt, his successors and assigns, for programming and/or
 competitive purposes, of my name, photograph, statements, performances,
 and/or personal data, given, photographed, and/or recorded on or about
SUMMER/FALL '84 & SPRING '85 at M.S.U CAMPUS; LANSING, MI; FLINT, MI;
Location CLIO, MI.

Furthermore, I hereby release Darrel M. Schwandt, his successors and
 assigns, from any and all claims which I might have in connection
 with any use of my name, photographs, statements, performance and/or
 personal data for this program or its promotion.

Date 5-15-85

Signed 

Witnessed by 

CONSENT AND RELEASE

TO: Darrel M. Schwandt
 Department of Telecommunication
 Michigan State University

For production of a television program entitled "TO TOUCH
 A DREAM"

I hereby consent to the reproduction, publication, or other use by
 Darrel M. Schwandt, his successors and assigns, for programming and/or
 competitive purposes, of my name, photograph, statements, performances,
 and/or personal data, given, photographed, and/or recorded on or about
SUMMER/FALL '84 & SPRING '85 at M.S.U. CAMPUS; LANSING, MI; FLINT, MI; CLIO, MI
 Location

Furthermore, I hereby release Darrel M. Schwandt, his successors and
 assigns, from any and all claims which I might have in connection
 with any use of my name, photographs, statements, performance and/or
 personal data for this program or its promotion.

Date May 16, 1985

Signed Suzanne A. Weaver

Witnessed by

Darrel M. Schwandt

CONSENT AND RELEASE

TO: Darrel M. Schwandt
 Department of Telecommunication
 Michigan State University

For production of a television program entitled "TO TOUCH
 A DREAM"

I hereby consent to the reproduction, publication, or other use by
 Darrel M. Schwandt, his successors and assigns, for programming and/or
 competitive purposes, of my name, photograph, statements, performances,
 and/or personal data, given, photographed, and/or recorded on or about
SUMMER/FALL '84 & SPRING '85 at M.S.U. CAMPUS; LANSING MI; FLINT MI;
 Location CLIO, MI.

Furthermore, I hereby release Darrel M. Schwandt, his successors and
 assigns, from any and all claims which I might have in connection
 with any use of my name, photographs, statements, performance and/or
 personal data for this program or its promotion.

Date May 15, 1985

Signed Cliff- Stefan Elsg

Witnessed by Darrel M. Schwandt

APPENDIX D

QUESTIONNAIRE

For the purpose of this project you are asked to view a videotape visually presenting the classical music selection "The Pines of Rome" (1924) by Ottorino Respighi in a dramatic format. Following the viewing of the tape, please fill out the questionnaire below. Thank you very much for your time and insights.

1. With 1 being didn't enjoy at all and 7 being enjoyed very much, how well did you enjoy the music video?

1 2 3 4 5 6 7

2. Did the video hold your interest throughout the entire performance? Please explain.

3. Was the plot clearly presented? Please explain.

7. Would dialogue enhance the presentation of the music?

8. Would dialogue enhance the presentation of the story-line?

9. Should dialogue have been added at all?

10. Could the dramatic video format be utilized to present classical compositions longer than this video?
11. Would this dramatic format be more appropriate for short classical compositions rather than long ones?
12. Are there other ways you can think of to visualize classical music?

13. How feasible do you think the marketability of dramatic videos of this nature is?
14. Where would it be possible to show these types of videos?
15. If available, would you be interested in gaining access to a channel which broadcast dramatic videos of classical music?

16. Please comment on the three performances. Were the characters convincing, etc.?

a. The Young Man/Old Man

b. The Young Lady

c. The Intruder on the street

17. Please comment on the following various production elements.

a. Use of Locations

b. Make-up

c. Costumes

d. Pacing

e. Continuity (smooth transitions between shots)

f. Quality of sound

g. Quality of image

h. Lighting

18. Did you feel the tension in the video paralleled the tension in the music? Please explain.

19. Would you see classical music videos beneficial in the following areas? For each please explain.

a. Entertainment

b. Increased appreciation of classical music

c. Introducing classical music to young people

d. Used as a method of music instruction in schools

e. Used as a method of video instruction in schools

20. Would you please give me a brief background of your professional experience?

21. May I use your name in relation to specific responses you gave on this questionnaire for my analysis?
22. Any other general comments or questions you might have about this dramatic presentation of classical music?

THANK YOU VERY MUCH FOR YOUR INTEREST AND PARTICIPATION

APPENDIX E

LETTERS OF INQUIRY ADDRESSED TO
COMMITTEE MEMBERS REQUESTING THEIR
INVOLVEMENT IN THIS THESIS

April 9, 1985

Dear Don:

Darrel Schwandt is a graduate student in the Department of Telecommunication who is working on a production thesis, under my supervision, involving extensive use of classical music.

Because of your expertise in the field of televised classical music, Darrel has a few concerns about his tape he would like to discuss with you.

It is a worthwhile production and your insights into it would be beneficial. Would you be able to make an appointment this week, at your convenience, to discuss this production?

Sincerely,

Bob Albers

Mr. Darrel Schwandt
7684 Darlene Drive
Brighton, Michigan 48116

Ms. Joyce Ramsay
Assistant Professor
Department of Theatre
33 Auditorium
Michigan State University
East Lansing, Michigan 48824

Dear Joyce,

I send you warm greetings from the Department of Telecommunication. Since I don't live in East Lansing anymore and travel there only on occasion, I'm writing to you with a request concerning a project I have been working on for some time.

As part of the requirements toward my Masters Degree, I have produced a thesis involving an alternative way to present classical music on television. Traditionally, classical music has been shown on television via the orchestral performance. My thesis videotape incorporates a dramatic format to present a classical composition--essentially a music video with a new twist. I have prepared a questionnaire to accompany this tape and am now seeking professionals in a variety of related areas to evaluate my work. The production has a length of 23:40 and has been produced on 3/4" broadcast videotape, however, it can also be made available on 1/2" (Beta or VHS).

The opportunity you gave me by allowing me to direct scenes for television in Theatre 803A was a memorable experience, one which reinforced my continual striving to do the best work I can. Above all, having worked in your class I realized the dedication to excellence you possess and how valuable it would be to have you critique my work. It would be most appreciated.

I will contact you within a week to discuss your possible viewing and evaluation of my production. If you have any questions, please call me at (313) 227-1417.

Thank you for your consideration.

Sincerely,

Darrel Schwandt

Mr. Darrel Schwandt
7684 Darlene Drive
Brighton, Michigan 48116

Mr. Leon Gregorian
Associate Professor and
Director of Orchestras
233 Music Building
Michigan State University
East Lansing, Michigan 48824

Dear Mr. Gregorian,

I am a graduate student in the Department of Telecommunication at Michigan State University. As part of the requirements toward my Masters Degree, I am working on a thesis involving an alternative way to present classical music on television. Traditionally, classical music has been shown on television via the orchestral performance. My thesis videotape incorporates a dramatic format to present a classical composition--essentially a music video with a new twist. I have prepared a questionnaire to accompany this tape and am now seeking professionals in a variety of related areas to evaluate my work. The production has a length of 23:40 and has been produced on 3/4" broadcast videotape, however, it can also be made available on 1/2" (Beta or VHS). With your knowledge of classical music and as Director of Orchestras, your critique of my tape would be valuable and most appreciated.

I will contact you within a week to discuss your possible viewing and evaluation of my production. If you have any questions, please call me at (313) 227-1417.

Thank you for your consideration.

Sincerely,

Darrel Schwandt

Mr. Darrel Schwandt
7684 Darlene Drive
Brighton, Michigan
48116
October 8, 1985

Mr. John Guinn
Classical Music Critic
Detroit Free Press
321 W. Lafayette
Detroit, Michigan
48231

Dear Mr. Guinn,

I am a graduate student in the Department of Telecommunication at Michigan State University. Last August 11 I read your article entitled, "Symphony looks good in TV concert" referring to WDIV's production of "Music for a Midsummer Night," the Detroit Symphony concert at Meadowbrook. I was particularly interested in your comments on the preparations for and final outcome of visualizing the work of Tchaikovsky on television.

As part of the requirements toward my Masters Degree, I have produced a thesis videotape which uses a dramatic format to visually present classical music--essentially a music video with a new twist. I have prepared a questionnaire to accompany this tape and am now seeking professionals in a variety of related areas to evaluate my work. The production has a length of 23:40 and has been produced on 3/4" broadcast videotape, however, it can also be made available on 1/2" (Beta or VHS). With your knowledge of classical music and especially how it is presented on television, your insight would be valuable and most appreciated.

I will contact you within a week to discuss your possible viewing and evaluation of my production. If you have any questions, please call me at (313) 227-1417.

Thank you for your consideration.

Sincerely,

Darrel Schwandt

Mr. Darrel Schwandt
7684 Darlene Dr.
Brighton, Michigan
48116
October 8, 1985

Mr. Don Graham
Producer/Director
WDIV/Channel 4
550 W. Lafayette Boulevard
Detroit, Michigan
48231

Dear Mr. Graham,

I am a graduate student in the Department of Telecommunication at Michigan State University. Last August I viewed your production of the Detroit Symphony's Tchaikovsky concert at Meadowbrook, "Music for a Midsummer Night." I enjoyed your visual interpretation. Being familiar with television production, I can imagine the time you must have spent in preparation in order to make this presentation truly one to remember.

As part of the requirements toward my Masters Degree, I have produced a thesis videotape which uses a dramatic format to visually present classical music--essentially a music video with a new twist. I have prepared a questionnaire to accompany this tape and am now seeking professionals in the industry to evaluate my work. The production has a length of 23:40 and has been produced on 3/4" broadcast videotape using an Ikegami 730 camera. With your background and experience in televising classical music, your insight would be valuable and most appreciated.

I will contact you within a week to discuss your possible viewing and evaluation of my production. If you have any questions, please call me at (313) 227-1417.

Thank you for your consideration.

Sincerely,

Darrel Schwandt

Mr. Darrel Schwandt
7684 Darlene Dr.
Brighton, Michigan
48116
October 8, 1985

Mr. Harvey K. Ovshinsky
Director of Production
WTVS/Channel 56
7441 Second
Detroit, Michigan
48202

Dear Mr. Ovshinsky,

I am a graduate student in the Department of Telecommunication at Michigan State University. I attended the Communications '85 conference last March and enjoyed your session very much. We spoke briefly following your talk and I asked you about your desire to bring drama to Channel 56.

As part of the requirements toward my Masters Degree, I have produced a thesis videotape which uses a dramatic format to visually present classical music--essentially a music video with a new twist. I have prepared a questionnaire to accompany this tape and am now seeking professionals in the industry to evaluate my work. The production has a length of 23:40 and has been produced on 3/4" broadcast videotape using an Ikegami 730 camera. With your background and interest in dramatic productions, your insight would be valuable and most appreciated.

I will contact you within a week to discuss your possible viewing and evaluation of my production. If you have any questions, please call me at (313) 227-1417.

Thank you for your consideration.

Sincerely,

Darrel Schwandt

Mr. Darrel Schwandt
7684 Darlene Dr.
Brighton, Michigan
48116
October 8, 1985

Mr. Mike Duffy
Television Critic
Detroit Free Press
321 W. Lafayette
Detroit, Michigan
48231

Dear Mr. Duffy,

I am a graduate student in the Department of Telecommunication at Michigan State University. I was one of the Executive Producers of MSU Telecasters, the student television production organization on campus that invited you to speak on television programming. I enjoyed both your presentation for the group and your interesting dinner conversation.

As part of the requirements toward my Masters Degree, I have produced a thesis videotape which uses a dramatic format to visually present classical music--essentially a music video with a new twist. I have prepared a questionnaire to accompany this tape and am now seeking professionals in a variety of related areas to evaluate my work. The production has a length of 23:40 and has been produced on 3/4" broadcast videotape, however, it can also be made available on 1/2" (Beta or VHS). Having read of your interest in popular music videos, and their relative worths, and your opinions of television in general, your critique of my tape would be valuable and most appreciated.

I will contact you within a week to discuss your possible viewing and evaluation of my production. If you have any questions, please call me at (313) 227-1417.

Thank you for your consideration.

Sincerely,

Darrel Schwandt

APPENDIX F

LETTERS REQUESTING PERMISSION TO
USE "THE PINES OF ROME" RECORDING

Mr. Darrel Schwandt
7684 Darlene Dr.
Brighton, Michigan 48116
September 4, 1985

Ms. Barbara Flannery
CBS Records
CBS Inc.
51 West 52nd St.
New York, New York 10019

Dear Ms. Flannery,

I am a graduate student in the Department of Telecommunication at Michigan State University. As part of the requirements toward a Masters Degree, I am working on a video production thesis involving alternative forms of presenting classical music on television. For this project, I am creating an original music video using the tone poem, "The Pines of Rome" by Ottorino Respighi. I am writing to you with the request that I be able to use one of two CBS recordings of this selection in my video. The two that I refer to are: 1. Eugene Ormandy and the Philadelphia Orchestra and 2. Leonard Bernstein and the New York Philharmonic. The reason I list both is in case there are different circumstances under which I may receive permission to use either one. Both are excellent performances.

As is true of all forms of artistic expression, the way to a successful career is through gaining recognition from one's colleagues. My production is not of a traditional nature in relation to classical music, and as such, has the possibility of being well received as something new to offer television. The way for someone in my position to achieve this goal is through either video competitions sponsored by other universities and professional organizations or by getting it broadcast or cablecast. My production is being produced on professional equipment and what is most important to me is the chance for my work to be seen and critiqued.

Would you please send me the necessary information regarding the terms under which I might receive permission to use either of the above recordings. The performers and CBS Inc. would, of course, be given full credit and thanks on the finished videotape production. Thank you very much for your time and consideration of my request and I look forward to hearing from you in the near future.

Sincerely,

Darrel Schwandt

Mr. Darrel Schwandt
7684 Darlene Dr.
Brighton, Michigan 48116
October 28, 1985

Mr. Joseph Kluger
NYPO
Avery Fisher Hall
Broadway at 65th Street
New York, New York 10023

Dear Mr. Kluger:

I am a graduate student in the Department of Telecommunication at Michigan State University. As part of the requirements toward a Masters Degree, I am working on a video production thesis involving alternative forms of presenting classical music on television. For this project, I am creating an original music video using the tone poem, "The Pines of Rome" by Ottorino Respighi. I am writing to you with the request that I be able to use the CBS recording of this composition performed by Leonard Bernstein and the New York Philharmonic. It is an excellent recording.

As is true of all forms of artistic expression, the way to a successful career is through gaining recognition. My production is not of a traditional nature in relation to classical music, and as such, has the possibility of being well received as something new to offer television. The way for someone in my position to achieve this goal is through either video competitions sponsored by other universities and professional organizations or by getting it broadcast or cablecast. My production is being produced on professional equipment. What is most important to me is the chance for my work to be seen and critiqued.

I have already made contact with Ms. Kristen Golden, Supervisor of Contracts for CBS Masterworks, and she stated that CBS has no objection to my entering this tape in competition. Her only concern was that I also receive permission from all others connected with the recording. I look forward to your decision regarding my request.

Thank you for your consideration.

Sincerely,

Darrel Schwandt

Mr. Darrel Schwandt
7684 Darlene Dr.
Brighton, Michigan 48116
October 28, 1985

Mr. Leonard Bernstein
Amberson Productions
24 West 57th Street
7th Floor
New York, New York 10019

Dear Mr. Bernstein,

I am a graduate student in the Department of Telecommunication at Michigan State University. As part of the requirements toward a Masters Degree, I am working on a video production thesis involving alternative forms of presenting classical music on television. For this project, I am creating an original music video using the tone poem, "The Pines of Rome" by Ottorino Respighi. I am writing to you with the request that I be able to use the CBS recording of this composition conducted by you and performed by the New York Philharmonic. It is an excellent recording.

As is true of all forms of artistic expression, the way to a successful career is through gaining recognition. My production is not of a traditional nature in relation to classical music, and as such, has the possibility of being well received as something new to offer television. The way for someone in my position to achieve this goal is through either video competitions sponsored by other universities and professional organizations or by getting it broadcast or cablecast. My production is being produced on professional equipment. What is most important to me is the chance for my work to be seen and critiqued.

I have already made contact with Ms. Kristen Golden, Supervisor of Contracts for CBS Masterworks, and she stated that CBS has no objections to my entering this tape in competition. Her only concern was that I also receive permission from all others connected with the recording. I look forward to your decision regarding my request.

Thank you for your consideration.

Sincerely,

Darrel Schwandt

Mr. Darrel Schwandt
7684 Darlene Dr.
Brighton, Michigan 48116
October 28, 1985

Mr. Joseph Santarlaschi
Philadelphia Orchestra
1420 Locust Street
Philadelphia, Pennsylvania 19102

Dear Mr. Santarlaschi,

I am a graduate student in the Department of Telecommunication at Michigan State University. As part of the requirements toward a Masters Degree, I am working on a video production thesis involving alternative forms of presenting classical music on television. For this project, I am creating an original music video using the tone poem, "The Pines of Rome" by Ottorino Respighi. I am writing to you with the request that I be able to use the CBS recording of the composition performed by Eugene Ormandy and the Philadelphia Orchestra. It is an excellent recording.

As is true of all forms of artistic expression, the way to a successful career is through gaining recognition. My production is not of a traditional nature in relation to classical music, and as such, has the possibility of being well received as something new to offer television. The way for someone in my position to achieve this goal is through either video competitions sponsored by other universities and professional organizations or by getting it broadcast or cablecast. My production is being produced on professional equipment. What is most important to me is the chance for my work to be seen and critiqued.

I have already made contact with Ms. Kristen Golden, Supervisor of Contracts for CBS Masterworks, and she stated that CBS has no objections to my entering this tape in competition. Her only concern was that I also receive permission from all others connected with the recording. I look forward to your decision regarding my request.

Thank you for your consideration.

Sincerely,

Darrel Schwandt

APPENDIX G

RESPONSES TO REQUESTS FOR PERMISSION TO
USE "THE PINES OF ROME" RECORDING

PolyGram Records™

August 22, 1985

Mr. Darrel Schwandt
7684 Darlene Dr.
Brighton, Michigan 48116

Dear Mr. Schwandt:

I am in receipt of your letter dated August 6, 1985 regarding permission to use excerpts from "The Pines of Rome" as background music in your videotape.

Unfortunately, the record company alone cannot grant such requests, and when we approached the repertoire center, our request was denied due to contractual restrictions.

I apologize for the negative response.

Sincerely,

POLYGRAM RECORDS, INC.



Beebe Jennings
Special Projects

CBS MASTERWORKS

CBS/Records Group
CBS Inc., 51 West 52 Street
New York, New York 10019
(212) 975-4321

975-5320

September 26, 1985

Re: Ottorino Respighi "The Pines of Rome"
Bernstein/NYPO OR Ormandy/Philadelphia

Dear Mr. Schwandt:

This will acknowledge your request for permission to use the
above-captioned recording(s).

We are pleased to advise you that CBS Masterworks has no objection
to that usage in the manner set forth in your request, provided that
(i) it is used for non-profit purposes only; (ii) you first obtain
all other consents that are required for such usage; (iii) you make
any and all payments that may be required in connection therewith.
The other consents include those of the artist(s), the producer(s),
the copyright owner(s), if any, of the composition(s), and any
applicable unions representing persons who participated in the
recording (e.g., the American Federation of Musicians and/or the
American Federation of Television and Radio Artists).

CBS Masterworks requires that it be given the following courtesy credit:
"(Title of composition) provided courtesy of CBS Masterworks."

Very truly yours,

CBS Masterworks,
an operation of the
Records Group of CBS Inc.

BY Kristen A. Golden
Kristen A. Golden
Supervisor, Contracts

Mr. Darryl Schwandt
7684 Darlene Drive
Brighton, MI 48116

You may contact L. Bernstein through:
Amberson Productions
24 West 57th Street
7th Floor
New York, NY 10019

NYPO
Avery Fisher Hall
Broadway at 65th Street
New York, NY 10023
ATTN: Joseph Kluger

Ormandy/Philadelphia
1420 Locust Street
Philadelphia, PA 19102
ATTN: Joseph Santarlaschi

MICHIGAN STATE UNIV. LIBRARIES



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