

Suite from "Little Fugitive"

FOLKWAYS RECORDS FA 2070
THE ORIGINAL SCORE FROM THE FILM
HARMONICA SOLOS
PLAYED BY THE COMPOSER, EDDY MANSON



FOLKWAYS FA 2070

JOEY'S THEME
THE PLOT
JOEY'S BLUES
JOEY IN THE BASEBALL CAGE
DEPOSIT BOTTLES
RIDE 'EM JOEY
FUGATO (LENNY LOOKS FOR JOEY)
CONEY ISLAND
POLKA (FROM THE GOLDEN AGE)
TO A WILD ROSE
THE HARMONICA PLAYER
BACH'S GAVOTTE

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SMITHSONIAN INSTITUTION

Suite from "Little Fugitive"

DESCRIPTIVE NOTES ARE INSIDE POCKET COVER DESIGN BY RONALD CLYNE

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SUITE FROM LITTLE FUGITIVE

Harmonica Solos Played by the Composer

EDDY MANSON



JOSEPH BURSTYN presents
MORRIS ENGEL and RAY ASHLEY'S
production

"LITTLE FUGITIVE" starring RICHIE ANDRUSCO
Written and directed by RAY ASHLEY, MORRIS ENGEL, and RUTH ORKIN
Music written and composed by EDDY MANSON... Photography by MORRIS ENGEL...
Screenplay by RAY ASHLEY... Sound and music supervised by LESTER TROOP

Eddy Manson, reputedly, was born with a harmonica in his mouth instead of the proverbial silver spoon. His devotion to the instrument and to its genre, as he conceived it, has brought him due fame as a performer, composer and arranger. A good many of his thirty-six years he has given to perfecting his style and technique, and to the study of theory, methods of composition and conducting. Born and reared in New York City (Brooklyn for the most part), he is a graduate of the Juilliard School of Music and in addition counts among his blessings performances with such ensembles as Borrah Minevitch and His Rascals. He also plays the piano, bass viol and clarinet. There was time for marriage and a son in his busy schedule which includes television, movies, theatres, nightclubs, radio, summer resorts, and concerts at such famed institutions as Town Hall and the Brooklyn Academy of Music.

"In his early days as a harmonica soloist, Eddy made frequent barnstorming excursions across the country, often performing at small town burlesque palaces. It was at one of these... that he became acquainted with the great Tangini. Tangini was a trick violinist whose act consisted of playing while standing on his head and in other unorthodox positions. Dressing for his own stint one day, Eddy heard music emanating from Tangini's dressing room, not the tid-bits offered on stage, but a sur-

prisingly rich melody reminiscent of the early classics. Investigating, Eddy discovered that the fiddler had a wealth of classical pieces stored among his effects -- works which included rare violin selections by Bach and other masters. Making a serious study of these pieces, Eddy Manson soon incorporated several of them into his harmonica repertoire. Playing them with amazing force and dynamic range for his instrument, he was soon invited to give recitals at leading concert halls across the nation. Climaxing these performances, Eddy appeared as a harmonica recitalist at the Brooklyn Academy of Music. Here, he unveiled Darius Milhaud's "Suite for Harmonica." In addition Mr. Manson has composed a chorale fantasy for orchestra, a fugue for woodwinds, a passacaglia for orchestra, a number of notable movie scores among them the "Little Fugitive."

In this record album, Mr. Manson, for the first side, culled the music from the score of Morris Engel's and Ray Ashley's prize-winning film the "Little Fugitive." Performed by composer Manson as on the original sound track.

The Suite from Little Fugitive comprises eight short selections arranged to coincide with the story line.

SIDE I

Joey's Theme

Joey is seven years old and lives with his brother Lenny and his widowed mother in Brooklyn. He insists on playing in the streets with Lenny and his friends in spite of the fact that they are considerably older (at least three years). This does not bother Joey, but it does annoy his seniors and they plan to "get rid of the kid."

The Plot

After exploring nefarious schemes such as "stabbin' 'im wit an icicle - it melts, see? They can't find the mo'der weapon," the boys come up with an idea inspired by television. Joey is led by his brother to an open lot where the boys are playing with a "real rifle." It's real enough, and of course Joey begs for a chance to try it. One of the boys asks Joey if he wants to fire a "real bullet." He does, and is helped by the older boy who tells him to "squeeze the trigger, - harder, harder, Joey." The gun fires, immediately followed by a scream from Joey's brother. Lenny is lying on the ground, a gory mess, and quite still. The gory mess is only ketchup, and Lenny is doing a good job of holding his breath, but Joey doesn't know this. The boys tell him "ya killed yer brother - ya better take it on the lam!" So Joey runs away - to Coney Island.

Joey in the Baseball Cage

In this sequence, producers Engel and Ashley, had Richie Andrusco (Joey) in the baseball cage holding a man-sized bat, while balls were fired at him in rapid succession. The music engenders the rhythm of the ball machine and Richie's heroic awkwardness.

Joey's Blues

This theme typifies the loneliness of a little boy wandering in a big crowd, and a Coney Island crowd at that. The music, incidentally, was inspired by Morris Engel's poignant photography.

Ride 'em, Joey!

Joey becomes a rip-snortin bronco buster as Jay the pony man, encourages him in the wilds of the Coney Island prairie. For this, I wrote an "authentic song of the southwest cowhands," in my Manhattan apartment.

Deposit Bottles

In his meanderings, Joey meets an enterprising youngster who introduces him to the technique of collecting deposit bottles. They pay a nickel a piece when returned, and this of course can stake Joey to quite a few rides, particularly on the ponies. The peculiar rhythm of the kids as they trudged through the sands hunting their fortune motivated the creation of this melody.

Fugato (Lenny Looks for Joey)

After a day and a night of adventure, Joey is still wandering alone on the Coney Island sands. Lenny in the meantime is tipped off by a phone call from Jay the pony man, and begins a frantic search for Joey, to bring him home before mother comes back that evening.

Coney Island

Of course the brothers are re-united, and get home just in time to tune in their favorite Western TV show -- and beat Mom Home, in that order. Mom says, "Look at you - I'll bet you've been in front of that TV set ever since I left. Next week, we'll have an outing - we'll all go to Coney Island." The kids smile knowingly at each other, and "Little Fugitive" ends. The Coney Island music was not used in this sequence in the movie, but under earlier exhilarations. However, I thought it would be nice to close the Suite with.

SIDE II

Since this record album is devoted to unaccompanied harmonica, I chose things that are self-contained melodically, having a richness that enables the melody or lead line to stand on its own without the embellishment of accompaniment.

Band 1. Polka by D. Shostakovich. From "The Golden Age."

Band 2. To a Wild Rose by Edward MacDowell. Surprisingly much good music fails to pass the test I describe above. I feel MacDowell comes through with flying colors.

Band 3. Gavotte by J. S. Bach. Written originally for his E major suite, I took the liberty of transposing it to C major; not to insult the Bach purists, but to play it in a key that would sound best. C major is to the harmonica what D or E major is to the strings, or B flat to the winds.

Band 4. The Harmonica Player by David Guion. This was composed for piano, but lies extremely well on the chromatic harmonica. Guion seems to picture the southern folk style of playing, or "plantation" style which is essentially very free and rhythmic. Rather than writing an exacting transcription for the mouth organ, I did this one "by ear" -- and hope it has a "by ear" quality. The tapping noise at the finish was accomplished by tapping the index and third fingers of my left hand (keeping the knuckles stiff, or course) on the outer plate of the instrument.

Recorded by Mel Kaiser, Cue Recordings
Production director, Moses Asch

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$ RPM

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SUITE FROM LITTLE FUGITIVE

Harmonica Solos Played by the Composer
EDDY MANSON

SIDE 1

FP 35-2 A

- Band 1. Joey's Theme
- Band 2. The Plot
- Band 3. Joey's Blues
- Band 4. Joey in the Baseball Cage
- Band 5. Deposit Bottles
- Band 6. Ride 'em Joey!
- Band 7. Fugato (Lenny Looks for Joey)
- Band 8. Coney Island

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HARMONICA SOLOS
Arranged and Played by
EDDY MANSON

SIDE II

FP 35-2 B

- Band 1. Polka (from The Golden Age)
(D. Shostakovich)
- Band 2. To A Wild Rose
(E. MacDowell)
- Band 3. The Harmonica Player
(D. Guion)
- Band 4. Gavotte
(J. S. Bach)

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