The Appraisal of Film Music Sources: The Case of *Rear Window*

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To William H. Rosar, *sine quo non*

In early 2007, I made plans to go Los Angeles to research three Hitchcock films: *Rope* (Warner Brothers, 1948), *Dial M for Murder* (Warner Brothers, 1954) and *Rear Window* (Paramount, 1954). Produced by two different studios, not only were the three films almost consecutive but they also shared a twofold distinction. First, their stories took place primarily indoors and as such offered what I felt was a productive constraint to the task of constructing a soundscape. Second, their production history was relatively well documented. Materials pertaining to *Rope* and *Dial M for Murder* are housed in the *Warner Bros. Archive* at the University of Southern California.[1] Covering the years 1918–1968, the collection is remarkably comprehensive and, as it turned out, also eminently accessible and user-friendly. Under one roof, collected by individual film but also searchable by subject, one can study documents relating to different departments (Legal, Production, Accounting, Art, Reference, Photos, Music, Distribution, and Publicity). Music-specific sources run a whole gamut from shooting schedules to manuscripts, spot breakdown, cue sheets, rights clearance, and contracts (to name a few). To be sure, despite the impression of abundance, much remains undocumented. Doubtless many documents were never collected to begin with. As to the available sources,

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one must be careful in weighing their relative significance. Judging from the index, many of the entries point to sources that fixed in writing what lay outside the normal operations of the studio or whatever was unique to the production at hand. Composer's fees are not covered, for instance, nor are those of the in-house musicians. Even at such a large and meticulously run studio as Warner Brothers, one surmises, many decisions and transactions must have gone unwritten or unrecorded.

As to *Rear Window*, the situation was – and alas, remains – less straightforward but looked nevertheless promising. The *Margaret Herrick Library*, the main repository of the Academy of Motion Pictures Arts & Sciences, preserves production and marketing files – stills, production photographs, drawings, posters, etc. – the sheet music for the film's main song, *Lisa* (Franz Waxman, Rome), as well as production records such as purchase agreements, cast, budget reports, cast and a tantalising 'comparison between *Dial M for Murder* and *Rear Window*'.[2] A lone file labelled 'REAR WINDOW – post-production' includes information about costs for additional dubbing and music recording programs.[3] The file yielded a highly interesting document discussed at the end of this article. Franz Waxman wrote all of the original music for the picture. Much of the soundtrack consists of pre-existing music either from Paramount's own catalogue or other sources. Correspondingly, the bulk of the musical materials reside in the *Franz Waxman Papers*, at Syracuse University, and the Music Library and the Music Archives at Paramount Pictures.[4] The Special Collection Research Center (SCRC) at Syracuse University has never been less than eager to help with the contents of the collection and enable timely access to it (whether in person or via mail).[5] Paramount Pictures is on the other hand a private entity and therefore access is haphazard and must be obtained via personal contacts. The library of the music department only collected documents that were considered significant for administrative purposes such as conductor scores (aka as 'conductor's parts') and cue sheets. Other materials, from films spanning the period 1929–1995, were kept in an attic of the old sound stage in the Crosby Building, and their preservation, jointly sponsored by Paramount Pictures and the Society for the Preservation of Film Music, began only in 1995 under the leadership of composer and film music specialist Jeannie Pool.[6] I soon realised that no publicly available catalogue of the holdings of either their library or the archive was available. A studio collection does not cater to the public; its mandate, rather, is to serve their owner by providing reference materials for current in-house productions and revivals. To conduct my research, I would have to rely on the knowledge – and generosity – of the people in charge (assuming I was going to gain access in the first place).

If I dwell on the preparatory stage of my trip it is because it alerted me to the difficulty of accessing materials and their unpredictable distribution. It also forced me to draw a number of distinctions that hold both practical and theoretical value: the distinction between personal papers and studio holdings; that between public and private archives; and the difficulty of drawing a line between musical and non-musical materials. As I browsed catalogues and inventories, the typology of the sources struck me as worth examining as it allowed one to reconstruct the organisation of studio departments and their divisions, and imagine a rich array of individuals with different skills and personalities. Even before setting foot in L.A., I was reminded that what made primary sources worth hunting for was not just the thrill of discovery but also the flesh and blood people they evoked. I also began to call into question the received wisdom that Hollywood studios are factory-like, vertically integrated working environments leaving no room for individual talent and improvisation.

While in the event I did make it to L.A. twice in a period of six months and was able to observe and obtain reproductions of a handful of precious documents, my research project never materialised. Only some of the material on *Rear Window* found its way into a monograph I wrote a few years later on listenership in the cinema.[7] And while I did examine the sources of *Dial M for Murder* in some detail, work on *Rope* never got off the ground. What follows, therefore, is not so much a report of my findings as an *essay in method* spurred by my reflections on the documents collected along the way.

THE CONUNDRUM OF PRESERVATION

Till recently, appraisals of primary sources of film music and related materials opened with the obligatory reference to their scarcity and scattered distribution, not to mention loss or accidental and not infrequently wilful destruction. The Metro-Goldwyn-Mayer Music Library, one of the largest in the US, was sent to a landfill in the 1960s in what goes by the name of the 'MGM Holocaust'.[8] Prolific Hollywood composers such as Heinz Roemheld or Albert Glasser were only too happy to free their homes of bulky music paper that had rested untouched for years, sometimes decades.[9] Whether the result of studio policy or the need of a composer to clear 'dead storage', the magnitude of the loss is indeed difficult to overestimate. This applies to scores, parts, and cue sheets but also film production papers that pertain directly to the creation of the soundtrack such as recording logs, correspondence, contracts or the clearance of rights.

Bemoaning a loss assumes a value attached to the lost object. It is my impression, however, that this value is taken for granted. With the onset of synchronised sound any loss of primary sources is, at least in theory, offset by the recorded soundtrack itself. After all, what could be more important than aural access to the music as heard in the released film? Notwithstanding the 'mystique' of the manuscript score and indeed any document bearing the traces of artistic work caught as nascent, when it comes to film music, what are the primary sources good for? Historical musicologists working in the written, literate tradition examine primary sources with a wide range of interests in mind. For the sake of clarity, we may narrow these down to four: preservation, the study of performance practice, compositional process, and the reconstruction of the historical milieu where a given repertoire emerged, was performed, and transmitted.[10] A moment's thought suggests that mapping these four rubrics onto the study of film music is difficult. Different types of sources call for a different set of practical skills but also questions that are germane to incidental music whose primary manifestation is not a performance but an audio-visual recording.

Consider, by way of example, arguably the most important function of a primary source: that of preserving a repertoire. The early print of a Scarlatti sonata or, say, a Renaissance choir book are the sole means of accessing music from a long-vanished past. Without such precious documents, some of them *unica*, and absent a textual reference, the music would be not simply irretrievably lost; we would not know it existed in the first place. This alone justifies the determination with which we continue to hunt down sources – and the veneration we bestow upon them. By comparison, the conductor's score of *Rear Window* is the written record of something we can hear in the film anyway. In fact, it amounts to less than that, as the score per se does not contain information about the final mix – dialogue and sound effects, their balance, and its specific acoustic presentation (volume, reverb, room signature, etc.). The scores and individual parts, when extant, tell us what the conductor and the musicians played from during the recording sessions but not what we hear in the film (for that is subject to further manipulation by the sound editor and possibly last-minute decisions at the instigation of the director or producer). As to the composer's own manuscript, or 'sketch', we know Paramount Pictures requested them to keep as proof of their ownership of the music.[11] Some may still be in the studio's music archive. But can they be drawn upon as a means of *preservation*? It is not just that we cannot predict what the music will sound like based on what we see in the score; it is also that the latter tells us precious little about its *function*, to gauge which we must watch the film. It is to the film that we must turn if we want to know what the composer, music department head, director and producer all agreed on – and just as often, fought

over – as to what the music should sound like in the context of the final mix. That, not the manuscripts that chart the progress from the composer's desk to the recording session, is the most representative version of the music as the result of the coordinated effort of the filmmaking team.

Put bluntly, it would seem that the film, not the notated music, is the vehicle of preservation. If that is the case, the preservation of films is, in turn, the surest way to preserve their music as well. And that is why studio archives, libraries and other repositories of musical documents should work in close cooperation with film archives. This is the case on aesthetic as well as technical grounds. For only the film provides the frame in which to appreciate the fulfilment of music's role as an integral element of an ensemble. That such fulfilment may coincide with, say, its being faintly audible in the background of dialogue scene does not weaken the argument. The value of dramatic scoring for film lies in its effectiveness in furthering the action, not the absolute level of attention it commands.

THE COMPOSITION AS A DIFFUSE, MULTI-AGENT PROCESS: *REAR WINDOW*

The fate of a film score is in the last analysis bound up with that of the film as a whole. This is true with regards to the length and frequency of the cues but also their impact. Not unlike the music written for an opera, impact is contingent on the function and placement of the music within the drama. Hearing a given cue over a montage sequence rather than, say, as underscoring makes it function and hence *sound* differently. The spectator's parsing of the music will vary in response to a different set of expectations. Moreover, the concurring images and/or dialogue will draw attention toward certain aspects of the composition at the expense of others. While composers write for a specific sequence and hence with a specific function in mind, it is not infrequent for them to find that their work has been placed elsewhere (when it is not deleted at all). Directors, and producers do have the last word on such matters both in and outside Hollywood. Does this make them 'composers'? No, it does not, but it does mean that documents bearing traces of their decisions are of the essence in understanding how a soundtrack has come about. And insofar as we understand the score to be what is heard in the context of the film, these documents pertain to its 'composition'. Composition, put another way, transcends the work of the composer and orchestrator to encompass writing, mise-en-scène, directorial decisions, the recording and playback technology, and last-minute interventions by a producer.

Choices by personnel other than the composer, and made independent of his will, may actively shape the *physical* appearance of the music even when the

cue is used in the form in which composer and orchestrator deliver it onto the conductor's desk. Once again, primary sources help us reassess these choices and speculate about the negotiations behind them, which we might not otherwise suspect have occurred in the first place. Take, for instance, Waxman's music for the credits of Hitchcock's *Rear Window*. It is called 'Main Title' in an intermediary source and 'Prelude & Radio' ('1–A') in the conductor score deposited in the studio library.[12] The track is a 'scherzo' for jazz orchestra with an added string section and continues well into the first sequence in a somewhat altered form. As the camera crosses the windowsill of Jeffries's room following the 'Directed by Alfred Hitchcock' credit, the music morphs into a radio broadcast. It is the same composition but from that point on it functions as an element of the soundscape of the courtyard. The change is marked by a softer, more diffuse sound and added reverb, as if to stress its provenance from a specific point in space in the film's storyworld. Significantly, the effect is foreshadowed or at least implied in the opening of J. M. Hayes's script.[13] As Waxman's music comes to an end, a radio ad follows suit with the words, 'Men? Are you over forty? When you wake up in the morning do you feel tired and run down? Do you have that listless feeling?'. At this we see the radio's owner, visibly irritated, switch channel. There follows a 'Rhumba' ('1–B'), also written by Waxman, and exhibiting the same acoustical properties (reverb, localised source, and a slightly fuzzy signal). The owner of the radio will turn out to be a pianist and composer, and a significant character in his own right (billed as 'song-writer' in the script). The revelation that the music was coming from his radio is a clever pun in that it 'delivers' Waxman's music not to the courtyard as a collective but to a fellow, albeit fictional, musician.

What prompted me to look further into the process leading to this unusual arrangement was the fact that Waxman's music does not come across as something a radio might have broadcast. Did Waxman write the music without being briefed that the screenplay mandated that a character turn off the radio? Both conductor scores feature a drastic diminuendo at the point where the music changes aspect. Yet in the film the effect is distinctly to do with acoustics rather than dynamics, as if the music retained the same dynamic level but were simply fed to a microphone from a distance.[14] Both copies, moreover, are fairly precise in their indication of, first, the moment at which the curtains start rising and, second, the credit 'Directed by Alfred Hitchcock'. Yet they say nothing about the tracking movement of the camera toward the windowsill that precipitates the change in acoustics. Was Waxman aware of the transformation and decide to ignore it to pursue a different and as it turned out, incompatible agenda? His music may be a fine attempt to capture in musical form the cacophony of city life in downtown New York; but as a broadcast it is simply implausible.

COPY 1

The music is preserved in as many as three copies as part of the Franz Waxman Papers preserved at Syracuse University (I will refer to them as 'Copy 1', 'Copy 2' and 'Copy 3'). Copy 1 is a fair copy in an unknown hand of what would become the conductor's score to be used in the recording session ('fair enough' would be a better description as it betrays signs of haste and does not have the appearance such documents normally display). As was customary for a conductor score, it is written in a four-stave format akin to a 'short score' and contains detailed instructions for the instrumentation. Confusingly, it is referred to as 'sketch' in the catalogue of the Waxman papers, possibly in response to its being an intermediary rather than final document.[15] This is somewhat misleading since in studio parlance the term 'sketch' is normally reserved for sources that bear witness to the compositional process (typically, manuscripts in the composer's own hand, or holographs, also written in short score format of between three to seven staves).[16] This document, to the contrary, strikes me as being a condensation – craftily executed, to be sure – of the 'orchestra score', namely the manuscript containing the fully fleshed out orchestration, by Nathan Van Cleave, of Waxman's sketches.[17] The orchestra score itself is lost or otherwise inaccessible – assuming it ever existed, that is. For many films, no orchestra score was ever produced, and the full orchestration could only be pieced together from the parts. Should the latter be the case, rather than a condensation of a full orchestra score, Copy 1 could also coincide with a fair copy of Waxman's own sketch with carefully added markings fleshing out the instrumentation.

COPY 2

Copy 2 is a conductor's score and while the musical content is almost identical to that of Copy 1 its graphic presentation is very different. Its appearance is in line with Hollywood's standard of the day: sumptuous, user-friendly, and unambiguous in its visual articulation of musical detail. Aside from playing a key function in the recording session, the conductor's score is very much a public document, as is evidenced by the wealth of official information placed therein (including cue title, names of author and arranger, and identifying numbers for both the cue and the production as a whole). By norm, a copy would be deposited in the studio library as part of the film's 'legal files' along with the cue sheet, while a courtesy copy would be given to the composer.[18] In studio parlance, such a document is also referred to as 'conductor's part' or 'piano-conductor's part'. The

latter form is a carryover from the days in which conductors would do their job seated at a keyboard and is indeed how the index to the Franz Waxman Papers refers to it. This strikes me as appropriate, as much of the soundtrack of *Rear Window* consists of pre-existing songs, cleared for the occasion or drawn from the Paramount catalogue, or takes inspiration from vernacular styles – popular, jazz, Cuban. It is therefore fair to presume that the soundtrack was recorded with the conductor leading the ensemble from the piano (as was the case in nineteenth and early twenty century theatrical performances).

As mentioned, Copy 1 and Copy 2 are musically identical except for some minor details. This goes to show the need for consistency and coordination in the high-pressure environment of the film studio. However, there is one inconsistency in titling that, given the set of questions that framed my research, did draw my attention. Called 'Main Title' in the preparatory copy (Copy 1), the cue is referred to as 'Prelude & Radio' in the library copy (Copy 2) and subsequently in the cue sheets, as well.[19] Two considerations follow, and while they are both hypothetical they also illustrate the role of sources in our attempts to capture in vivid form the work underpinning the creation of the soundtrack. First, to call 'Main Title' what would eventually become a 'Prelude' might reflect the way in which the cue was referred to by the relevant personnel (composer, orchestrator, and copyists) at a given moment in the history of the film's production. A film's 'Main Title' often features its main theme or themes (which the music 'primes' the audience with as a set-up of sorts). Yet this is not the case in *Rear Window*. Was the person who wrote Copy 1 simply distracted or unaware that the song, *Lisa*, also by Waxman, would be the central musical element of the film? This seems surprising in light of the fact that the song, albeit as yet title-less, is featured prominently at the very end of the 'final white' version of the script, dated 1 December 1953 (that is, before principal photography started).[20] Like the finished film, moreover, the script does hint at the fact that the version of the song in the film's 'finale' is the summation of a compositional process that occupies the song writer throughout the drama. For one thing, it is the fact that the song, though in progress, recurs throughout the film which makes it a 'theme'. For another, we always hear it, in the jargon of the studio, as 'instr. bckg.', that is as background score without the vocal part. Sure enough, *Lisa* is referred to as 'The Theme' in the conductor's score at the point at which the songwriter and his friends run through it with the voice part played by a harmonica (that is, just after the film's denouement).[21] All of this is significant in that the idea to have the pianist compose a song in the course of the narrative and make the process of composition palpable was dear to Hitchcock and that he was unhappy about how it turned out.[22] Might the reason for Hitchcock's dissatisfaction be poor coordination? To return to Copy 1 of the 'Prelude', might

what turned out to be an incorrect title ('Main Title') be indirect evidence that at a late stage of the composition of the score Waxman was not yet in on the plan to make the process of composing a song an integral part of the soundtrack? That he had not read or was not told about the script? And that therefore the 'song-in-progress' was not being treated as the 'the theme' – yet? This would also seem surprising, if we are to believe that, as Eric Harvey claims, '[t]he notoriously particular Hitchcock went to the trouble of providing 18 pages of detailed notes to composer Franz Waxman and editor George Tomasini explaining his wishes'.[23]

Whatever the actual course of the events, we can speculate that by the time it became clear that *Lisa* would take the lion's share in the soundtrack the term 'Main Title' was deemed to be too ambiguous or simply inaccurate, and that it was changed into 'Prelude & Radio'.[24] The change in nomenclature is a nice touch that echoes, in terms borrowed from music history, the theatrical inspiration of the design of Jeffries's room (and in particular his window, complete with blinds both rising and lowering). By a long-standing convention in both opera and music theatre, a prelude plays while the curtain slowly opens to reveal the scene of the action. By the same token, however, in the German-Austrian tradition in which Waxman was groomed, preludes tend to be summative or anticipatory, a 'pastiche' of the coming attractions, and thus poor candidates for a radio broadcast.

What makes music sound like it emanates from a radio? Fitting a clear-cut genre seems a precondition. While radio channels may broadcast across a whole spectrum of genres, the selections themselves belong to strictly defined types: symphonic, chamber, jazz, crooning, etc. What genre is playing, in turn, should match the milieu or people who are tuning in. Waxman's piece is a pastiche of vernacular genres. Was he attempting to foreshadow the story by writing into the music a cacophony of all the vernacular genres of the day? Just as importantly, was he aware that the music would morph into a broadcast and if so, why did he not write something that would fit one recognisable genre and thus more plausibly pass as 'radio music'? Is the marking 'Prelude *& Radio*' in Copy 2 (emphasis mine) evidence that the decision to take on the suggestion of Hayes's screenplay came late during the process of composing the music (too late, in fact, for Waxman to incorporate it)? What made what we might call the 'aesthetic of the prelude' prevail over the need to provide a plausibly radio-like selection? Was it an artistic choice or simply a compromise? More work is needed to arrive at an accurate chronicle of the events. Suffice to say here that the sources lead us to suspect that there was lack of internal communication and changes of heart at the eleventh-hour with regards to both the music for the credits and the song, *Lisa*.[25]

COPY 3

The same music survives in yet another copy.[26] This is a manuscript version featuring a fully fleshed out orchestration, all of twenty-six parts, and could have been easily mistaken for another intermediary document (namely the full 'orchestra score' of which above, and possibly the source of Copy 1). In the Franz Waxman Papers it is labelled 'Restoration'. As reconstructions of film scores for the purposes of concert performances are not unusual, this led me to speculate that the document is a *de post facto* recreation of what might have been the orchestra score (if one existed). It may well have been produced for a recording scheduled to appear in the wake of Universal's 1983 re-release of the film (information about which is also contained in the same folder, written in the hands of those who initiated the project, including Waxman's son, John Waxman).[27] The recording never materialised, however. Copy 3, moreover, is in the same hand as the full orchestral score of 'Rhumba', signed 'Edits: Ernie Lockett, Jan 1991'.[28] Should one assume 'Prelude & Radio' was also 'edited'? Are these pre-existing scores that Lockett touched up? And if so, how far back do the underlying documents go?[29] Were there public performances of the music around the same time?

A full reconstruction of the context surrounding the production of Copy 3 would have to take into account records of such performances and their traces in the form of contracts, venue bookings, and reviews (if any). For these event(s), the source must have functioned as the 'master' from which orchestral parts were made. It is far from being clearly legible in places, and I therefore doubt that it was used from the conductor's podium. What it does convey, to an extent that cannot be gauged from the other sources and perhaps even from the film itself, is the orchestral scope and spectacular dimension of Waxman's original conception. It is a fine example of how the materiality and specific visual layout of a musical source plays a role in bringing to the fore qualities of the music as performed that may otherwise lay dormant. This point is especially pertinent here since the orchestral quality of Waxman's cue must have played a role in the process that led to the planned recordings and subsequent live performances.

While consistent with the other sources and the film soundtrack, Copy 3 contains two telling additions that are well worth examining in some detail.[30] First, the marking 'A la [Count] Basie' at the beginning of the drums section. This is presumably meant to indicate the suppleness and in particular the special 'vibe' – what is known as the 'Basie Feel' – of the underlying rhythm by reference to what many still believe was the most transparent and cohesive rhythm section in the history of the jazz orchestra. The second addendum is 'no vibrato into MUCH vibrato' in correspondence to the opening clarinet motif (at bb. 6–7).

What is fascinating about these markings is that they point to Copy 3 entering in a conversation not just with the four-stave conductor score examined above, and which the copyists probably relied on, but also the music as heard in the film. Are these addenda 'variants'? Or are they attempts, rather, to replicate aspects of performance practice, such as the suppleness and energy of a jazz rhythm or the arc drawn by a gradual increase in vibrato, that at the time of restoration in the early 1990s could not be taken for granted? Having returned to the relevant passage in the film, I came away with the impression that while the reference to Count Basie may or may not be 'restorative' the suggestion that the clarinet play in vibrato was definitely meant as an 'improvement', as there is no trace of vibrato in the film: rather like saying that the original was not 'jazzy' enough![31]

The fact that Copy 3 is a 'restoration' raises more questions than it answers. Could it be possible to put together a full orchestral score from the parts? Do the parts survive? While Universal was responsible for the 1983 rerelease of *Rear Window*, it is the studio where the film was actually made, Paramount Pictures, which still owns much of the material that pertains to the film's soundtrack. Assuming the restoration was made at the behest of Universal's 1983 rerelease, or subsequent ones, we should not be surprised that Paramount was not forthcoming in making materials available. Re-runs sponsored by competing studios would be a low priority at best.

CONCLUSION: BETWEEN MUSICAL COLLECTIONS AND STUDIO ARCHIVES

The restoration effort of the Paramount music collection led by Jeannie Pool did result in everything being salvaged and inventoried. But in keeping with the private nature of the Paramount Pictures enterprise, the catalogue is only available to Paramount staff. This should not detract scholars from trying. Before everything was shipped to 'Iron Mountain', an underground storage facility, I had the good luck of arranging a visit to the Paramount lots as a guest of Pool herself, the then-manager of the Music Archives. Having made my way through the iconic Melrose Gate entrance, before reaching Dr Pool's office I took a detour to Stage 32, where *Citizen Kane* and *Chinatown* were filmed (among others). Aside from pursuing my research on Hitchcock's 'indoor' dramas, at the time I was also working on an article on *Chinatown*.[32] The proximity to the structure where much of the film was shot made a real impression (talk about mystique!). Once inside the archive office, I was somewhat taken aback by the news that materials pertaining to Jerry Goldsmith's score for the film would not be available. On the plus side, I was presented with a majestic ink pen rendition on fine paper of the set for *Rear*

Window. What were the drawings for the set doing in what was ostensibly a music archive? The precious object, and with it many others, was properly stored but I was told that the studio did not seem to be overly concerned with their fate. The conversation was enlightening but also sobering, in that it dealt with the uncertain future of the material, musical and otherwise.[33] The Paramount lot is also home to a music library (as distinct from the archive).[34] There, I was able to consult the conductor scores for all the music in *Rear Window*. This reflected a tradition at Paramount, as the studio aimed at keeping a record of everything that was heard in a given film, whether score or source, original and pre-existing.[35]

Ironically, the most tantalising find was in the Margaret Herrick Library, in the already mentioned file 'REAR WINDOW – post-production'.[36] This is the document 'Film Sequences for Recording', signed 'Stephen Csillag' on 22 March 1954, and used by the staff of the recording division of the studio's Music Department to match the recorded music to the edited film down to the tenth of a second. Part typewritten, part written by hand, the document follows the worksheet template of the time. There are four horizontal and six or more vertical cells featuring a progressive list of each cue used in the film labelled by reel, sequential number ('seq') within the reel, 'title of music', sync points and the corresponding onscreen action ('effects'). The copy of the sample page in my possession shows that, following the end of the cue 'Prelude & Radio', Mozart's *Eine Kleine Nachtmusik* had been contemplated as an alternative to the 'Rhumba' ('1 B') written by Waxman. Composer and title are typed out in the relevant cell and given the temporary sequential number '1 BA'. The 'effects' cell is filled with an 'X' mark, however. As was perhaps the case with the misnomer 'Main Title' applied to what would become the 'Prelude & Radio', the presence of an alternate track at as late a stage as the preparation of this document is a *symptom*: either the coordination between composer and the production team was less than ideal or Hitchcock and his team wished to have more than one choice till the very last stage of the post-production process. And since a recording of Mozart's music was easy to source, we can imagine Hitchcock and editor George Tomasini weigh the merits of both options, only to decide against the Mozart before Csillag started to work on synchronising the music to the picture.

Not that the choice must have been dictated purely by a screen test. In theory, a reason in favour of keeping Waxman's 'Rhumba' could have been the length of the cue or the need for specific sync points. The cue is heard during the second, exploratory shot of the courtyard and the interior of Jeffries's apartment. A single, long take, the scene creates plenty of room for flexibility, and the music is faded out in any case. It is more likely that the final choice followed from a consideration, however belated, of musical genre. If chosen, Mozart's music would have been the

only classical selection in the entire soundtrack (unless we count the off-screen whistling of Mendelssohn's *Spring Song* later in the film). Choosing Waxman's 'Rhumba' over *Eine Kleine Nachtmusik* is an act of positive exclusion that goes hand in hand with the dominance of vernacular genres and the attempt to recreate the soundscape of a bohemian neighbourhood in downtown Manhattan. Timing and sync points may have played a role in the distribution of some of the other cues, however. As mentioned, the document is signed by Steve Csillag. Though uncredited and not a known quantity to film aficionados, Csillag was then a well-known and highly respected figure among Hollywood professionals. Along with Charles R. Daily and the staff of the Paramount Studio Engineering, Editorial, and Music Departments he won an Academy Award under the category 'Scientific, Technical' in 1949 'for a new precision method of computing variable tempo clock tracks'.[37] This was a technical advancement that must have been critical to the artistic success of *Rear Window*, filled as it is with tightly synchronised music: as many as thirty-nine music cues of various length and function.

The name of Steve Csillag is a reminder of the crucial role played by engineering and technical ingenuity in the integration of all the elements that make up a finished film, and consequently the realisation of a cohesive artistic vision. Reference to technology also brings my argument full circle, back to the ambition to create a soundscape, and the diffuse nature of the process of creating the music for a motion picture. While the crafting of the score is the task of the composer – and orchestrator, if any – artistic responsibility is shared among many members of the personnel, all the more so when a film is replete with pre-existing music woven into the plot and cleared for the purpose (as is the case with *Rear Window*). This is by default reflected in the wide range of sources that bring to life for us the different stages of the conception and realisation of the music, and which for the sake of brevity I have been unable to elaborate on: the shooting script; the music notes that record the consensus as to when to use music in the final cut; the recording logs; and the legally binding document, referred to as cue sheets, detailing each track, the manner in which it is used, its author(s), and publisher. To this, one should add evidence of the technology deployed by the studio staff – instruments, equipment – the recording studio, and any printed document or manuscript pertaining to recording, synchronisation, and playback. Much of this material, when it survives at all, is more likely to be found in the music department library or archives of a studio. It follows that studio collections, or a collection whose holdings as it were mirror the various operations of a studio, is at least as valid 'ecosystem' in which to examine primary sources as the personal papers or estates of composers and conductors.

Notes

1 For an introduction to the collection, see https://cinema.usc.edu/about/warnerbrosarchives.cfm.

2 The library's official website is https://www.oscars.org/library.

3 'File 3837' in the special collection 'Paramount Pictures production records'.

4 The archives have been since stored at *Iron Mountain*, a storage facility in Pennsylvania (https://www.ironmountain.com/resources/multimedia/p/paramount-pictures).

5 The website of the Waxman papers is https://library.syr.edu/digital/guides/w/waxman_f.htm. In this connection, I would like to thank Nicole Westerdahl for her responsiveness and assistance in the writing of this article.

6 Jeannie Pool, 'The Story of the Paramount Film Music Preservation Project', *Cue Sheet*, XIII/2, April 1997, pp. 11–28. See also, by the same author, 'More Notes on The Society's Paramount Music Preservation Project', *Cue Sheet*, XV/2, July 1999, pp. 3–17.

7 Giorgio Biancorosso, *Situated Listening*, New York: Oxford University Press, 2016, ch. 4.

8 Some files labelled 'Metro-Goldwyn-Mayer Music Library' have been spotted in the *Warner Bros. Studios Music Collection* housed at UCLA, Special Collections, Performing Arts (http://www.oac.cdlib.org/findaid/ark:/13030/kt5h4nf1r5/). As of this writing, the collection is still being processed.

9 For an amusing retelling of the story of how Glasser disposed of his collection, sketches, parts and all, see William H. Rosar, 'On Classifying Film Music Materials', *Cue Sheet*, VI/2, April 1989, pp. 44–52.

10 For a detailed survey of the uses and main characteristics of manuscript sources in historical musicology, see Stanley Boorman, John A. Emerson, David Hiley, David Fallows, Thomas B. Payne, Elizabeth Aubrey, Lorenz Welker, Manuel Pedro Ferreira, Ernest H. Sanders, Peter M. Lefferts, Ursula Günther, Gilbert Reaney, Kurt von Fischer, Gianluca D'Agostino, Charles Hamm, Jerry Call, and Herbert Kellman, 'Sources, MS', *Grove Music Online*, 2001 [13 October 2020]. For the study of textual transmission as a historical process interesting in its own right, see Giorgio Pasquali, *Storia della tradizione e critica del testo*, Firenze: Le Monnier, 1952 (1934[1]).

11 Pool, 'More Notes on The Society's Paramount Music Preservation Project', pp. 8–10.

12 Franz Waxman Papers, *Rear Window* (Paramount Pictures, 1954), File Oversize 90, Miscellaneous: Piano Conductor's Score (Selections) – sketches, and Piano Conductor's Score (Selections) – reproductions.

13 Margaret Herrick Library, *Rear Window* / [script]; Alfred Hitchcock; 1954. Writer credited, Hayes, John Michael. Final White Script (December 1, 1953), 1 (http://catalog.oscars.org/vwebv/holdingsInfo?searchId=1&recCount=50&recPointer=4&bibId=19064).

14 In a way the *diminuendo* is written into the score, too, as a triumphant motif at the brass supported by the full ensemble is followed by a variant thereof in a much thinner texture.

15 See footnote 12.

16 See Rosar, 'On Classifying Film Music Materials', p. 49.

17 Whether it is in Van Cleave's own hand, I cannot say. On Van Cleave's work for *Carrie* (Paramount, 1952), scored by David Raksin, see Lawrence Morton, 'Composing, Orchestrating, and Criticizing', *The Quarterly of Film Radio and Television*, VI/2, Winter 1951, pp. 191–206: 200–201.

18 The composer, in other words, would collect his music in this standardised, relatively impersonal form but had to relinquish his own sketches which, as I have observed above, were kept by the studio as proof of ownership.

19 Franz Waxman Papers, *Rear Window* (Paramount Pictures, 1954), Oversize 90, Miscellaneous: Music Cue Sheet (feature) – 6 July 1954, and Music Cue Sheet (feature) – 6 August 1954. The box of miscellaneous documents also includes the extensive document called 'Description of the Manner in which the Music was Used', prepared for Paramount's UK office. There, too, the title is 'Prelude & Radio'.

20 See my observations on the beginning of the script above.

21 The cue is marked '11 C' in Franz Waxman Papers, *Rear Window* (Paramount Pictures, 1954), File Oversize 90, Miscellaneous: Piano Conductor's Score (Selections) – reproductions. In the cue sheets the cue carries the number '37', as for legal and administrative purposes each track, no matter how short, must receive a separate treatment. This was not the case for the purposes of recording, where short cues were consolidated into one longer, composite cue (see also footnote 22).

22 For a discussion of Hitchcock's predicament, see my *Situated Listening*, p. 123 ff.

23 Eric Harvey, 'The Soundtrack of Our Lives', *Pitchfork*. Available: https://pitchfork.com/features/article/6572-the-soundtrack-of-our-lives/ [14 October 2020]. The 'Music Notes' are the official record of the meeting in which director, music department head and composer decide where to use music (a process commonly referred to as 'spotting'). I am not aware of any such document for *Rear Window* surviving in the publicly available collections I have surveyed. It is naturally possible that they are preserved in the Music Archives at Paramount Pictures.

24 Curiously, in his excellent article on the film, Ross Care insists on calling the music for the credits 'Main Title' despite having consulted the cue sheet(s), where it is unambiguously referred to as 'Rear Window Prelude and Radio'. See Care, '*Rear Window*: The Music of Sound', *Scarlet Street*, 37, 2000, pp: 60–63: 60.

25 Morton comments thus on the pressure faced by musicians in a fast-paced, deadline-driven environment: 'It is the studio that needs [an orchestrator], for studios can never wait. It is part of the industrial scheme that while Mr. Van Cleave orchestrates, Mr. Raksin goes on to compose the next scene'. Morton, 'Composing, Orchestrating, Criticizing', p. 201. Paraphrasing Morton, we might say that while Mr. Van Cleave orchestrates, Mr. Waxman goes on to compose the next film. After all, the bulk of the music in *Rear Window* is pre-existing.

26 Franz Waxman Papers, *Rear Window* (Paramount Pictures, 1954), File Oversize 90, Miscellaneous: Restoration, Prelude: Full conductor's score – original and reproduction.

27 Franz Waxman Papers, *Rear Window* (Paramount Pictures, 1954), File Oversize 90, Miscellaneous: Holograph notes.

28 Franz Waxman Papers, *Rear Window* (Paramount Pictures, 1954), File Oversize 90, Miscellaneous: Restoration, Rhumba: Full conductor's score – original and reproduction.

29 Some of the edits are easy to discern: a 'cut time' signature at the beginning, for example, or bar numbers are in a thick black pen; others are less distinguishable from the existing notation.

30 Once again, based on the copies in my possession I cannot tell whether these addenda were written as 'edits' in 1991 or were part of the score to begin with.

31 Vibrato is much more common in jazz than classical clarinet.

32 Giorgio Biancorosso, 'Memory and the Leitmotif in Cinema', in: *Representation in Western Music*, ed. by Joshua S. Walden, Cambridge: Cambridge University Press, 2013, pp. 203–223.

33 This was at a time when the transfer to Iron Mountain was not yet certain.

34 The library was then run by Bob Bernstein, who also played gracious host.

35 I thank Bill Rosar for this information.

36 See footnote 3.

37 See the entry for Csillag's win at http://awardsdatabase.oscars.org/Search/Nominations?nominationId=2332&view=1-Nominee-Alpha.

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