

JOURNAL OF POPULAR MUSIC HISTORY

SNEAK PEEK: “The Deleted Music & Scenes from *Journey to the Center of the Earth*”

by

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<http://www.equinoxjournals.com/PMH/issue/current>

Note: The Journal of Popular Music History [<http://www.equinoxpub.com/PMH>] by Equinox Publishing Ltd based in the UK is now offering a special Bernard Herrmann issue celebrating his 100th anniversary of birth. Actually, by the time you read this, it will already be a fact since I am writing this about a month before the unveiling. As of this writing [initiated Tuesday, May 17, 2011] I anticipate it will be released online by mid-June 2011 at the latest. [Note: Writing this note on June 30, it actually took about two weeks later but still on time for the 100th day yesterday] A hardcopy edition will also be available. Last week I submitted my final proof read and corrections of my two articles to the editorial service. The deadline for these corrections and changes was May 16 because the Journal is overdue an issue by over a year. That’s okay because the special Herrmann issue will be worth the wait!

Ed Green of the Manhattan School of Music—a fine fellow indeed-- is the guest editor for this issue. It was his brainchild project way back in mid-2009 to provide a Herrmann Centenary book and journal of scholarly essays. In fact, his project was the “only game in town,” so to speak, because nobody else (that we are presently aware of) is successfully going forth with a similar project in the academic field. The University of Mississippi Press was the first publisher option but for some reason it didn’t work out. The idea was to have eight authors contribute papers on some aspect of Herrmann’s music. One writer was to focus on *Citizen Kane*, another on third-relations harmony, another on Herrmann’s radio work, another on Herrmann’s television music, one on *Marnie*, one on Herrmann’s relationship with Ives, and so forth.

When I was originally asked in June 2009, I initially came up with the idea to focus on the Box 109 sketches at UCSB, “fleshing” them out into fully orchestrated pieces. However, this was not appealing to the editors/publishers because of copyright complications, etc. So I thanked them for considering me, and I left the probable project. Besides, I was busy with the big CBS paper for my own website, and my order at UCSB to get the complete scans of the Box 109 sketches were late in coming [they still haven’t arrived as of late June!]. Nevertheless, I was pitched again in June 2010 to participate, this time to be published in the Equinox Journal of Popular Film History, and then a year or less later in 2012 in book form (probably enlarged). The deadline was for all eight or

nine authors to submit their works by around the start of 2011 for initial edits and other process changes. However, I was informed towards the end of February 2011 that the book project was “out” simply because most of the scholars who promised their essays never followed thru. Once David Laing, the editor of the Journal of Popular Music History, realized that three authors had already *completed* their papers (four papers if you include my two contributions) it meant that the Journal special issue was still viable. If you include the newest paper and also a Journal Intro by Ed Green, Equinox would have more than enough material for a PMH journal issue—and in time for the 100th anniversary!

Now: Officially now the papers will definitely include one by Jonathan Waxman on Herrmann’s relation with Charles Ives; one by Tom Schneller on *Marnie*; one by Ed Green on Herrmann’s involvement (and not) with pop/popular music; and two by yours truly. The larger of my two papers is titled “The Deleted Music & Scenes from *Journey to the Center of the Earth*” (Article 003, about 21 Journal format pages). The other paper (article 005) tagged at the end of the Journal issue is “Resources and Herrmann Research” (about 7 pages). I conceived of the JTTCOTE idea at the end of June 2010 after Ed asked if I could come up with anything involving Herrmann’s fantasy films. I worked on it steadily on my off-work days (and of course evenings)—no vacation during that period-- and I was pretty much finished with the near-polished draft by mid-September 2010, and actually sent it off to Ed in a more polished or edited format on the power date of 10-10-10 (October 10, 2010). Then I did not hear from anybody until 2-22-11 when the authors who actually contributed were notified that the book project was out—but that the Journal version was still “in” if everybody agreed (everybody did). I was surprised many of those scholars originally tapped for the book did not deliver the goods. Some of those names were instantly recognizable to me. I suppose other commitments—and Father Time—made delivery unlikely. Perhaps some had second doubts. That’s unfortunate. I would’ve enjoying reading a book (collection of papers by eight or nine authors) of great merit on Herrmann. But this special PMH journal issue should be quite excellent indeed, and I expect a good seller for Equinox since there is a strong fan base out there, scholarly or not, who love Herrmann’s music.

My JTTCOTE paper was fun to write, although I was disappointed I could not gain access into Fox to research their archival library materials on the movie. I wrote about this in my paper but the section quoted immediately below was largely deleted by the editors (basically non-essential lines removed to manage size restraints in the Journal):

“As a side comment here, it would be quite revealing to study the original or first (un-revised) screenplay of the movie, and all subsequent revised movie scripts before the final edits took place. Unfortunately, while I tried to research the JTTCOTE archive materials at Fox Music, the company’s policy is generally not to let outsiders in. In fact, they even let insiders out. For example, I know somebody who is a long-term employee of Fox who tried to research materials for me (recording session logs, music budget sheets, screenplays, etc.), but she was informed that research requests for personal use are denied, even to

employees, because company policy is to only provide research for official Fox productions. So while I tried to unearth buried production information from Fox Music regarding JTTCOTE, I was unable to enter those subterranean realms....”

Nevertheless I managed to acquire enough interesting material to write a substantial-enough paper. The first primary source of information was the official trailer of the movie itself included in the dvd release of JTTCOTE. You can also access the trailer lasting 3:18 on YouTube. About six and a half minutes of music Herrmann originally composed for the movie was not used (deleted). Some was scribbled out by Herrmann himself but most of the excising was done by editors. For example, in the theatrical trailer, as James Mason (in voice-over) gives a colorful tour-guide monolog about the movie, you will see a fragment of a deleted scene (01:20 - 01:22) of the Professor himself descending first into the Scartaris-designated chimney within the crater of Mount Snaeffels-Jokull. This corresponds to “The Rope I” cue Herrmann composed, but this 24-second scene was ultimately cut out by the editors. You will need to purchase my paper from Equinox in order to read my many other examples.

Note: Normally I give out my information completely free of charge on my filmscorerundowns.net site. However, this was one exceptionally rare time I agreed to write articles for an entity and sign over my rights. The only other time was in 1985 when Dr. Zipporah Dobyms and I collaborated on Seven Paths To Understanding (now out-of-print). Even here the copyright reverted back to me. I cannot put my Equinox material online (electronically) except perhaps as rewrites in order here to advertise (inform others with teaser information) of the merits of this special Journal issue (and suggest that you buy it from Equinox!). The issue is not out yet but I believe the fee for my paper will be 12 GPB (or \$19.41 in today’s currency rate). [Note written June 30th: Actually my JTTCOTE paper will cost 16.80 GBP or about \$26.89] None of that money (no royalty) will come to me. I think the only benefit I will receive (besides the professional presentation of my works thanks to Equinox) is being able to get a discount of 20% on journal papers and 35 % on books available by Equinox (I’d prefer free of course since that is my philosophical bent!). Of course, logically speaking, since I already offer my works freely via my own site, I am offering my hard labor and finished works to Equinox for free as well (just in a different format)—except that, in this case, I have assigned away my copyright. *That*, as mentioned earlier, I am not normally predisposed of doing! Even my Herrmann Self-Borrowing paper that took years to carefully research and write was freely given to the original Journal of Film Music—but I did not sign away my rights. Curiously, however, that Journal is now assigned to Equinox, and I discovered that my paper from the pre-Equinox publishing of that early issue is now available for sale (14.40 GPB or \$23.29 today) via Google Checkout:

<http://www.equinoxjournals.com/JFM/article/view/6803/7180>

You can freely read a fair portion of that paper here on my site:

<http://www.filmscorerundowns.net/herrmann/sneakpeek2.pdf>

At any rate, returning to JTTCOTE, another primary source of information I obtained was the so-called “Final” screenplay of the film dated June 25, 1959 but annotated underneath, “Rev. 8-31-59.” No screenplay was available free online (I checked long and hard on Google) so I purchased it for less than ten bucks (downloadable version) and also a hardcopy version from another vendor (I forgot what I paid for that one—maybe \$15 or so). So, besides the theatrical trailer, the screenplay document offers further proof of the ultimate changes (i.e., edits) in the finished feature film because it shows many scenes and dialog lines not kept in the movie. Note that it is an *intermediary* script; that is, not the actual “final” script that corresponds scene-by-scene and word-for-word to the finished product as presented in the official release. For instance, the true final screenplay would include the flooding of the quartz grotto scene (*not* included in the 8-31-59 revised screenplay).

After about five pages of preliminary overview material, I start the next and major section of the paper that focuses on each and every cue in the movie. Here’s a rewritten example:

“The Mountain” (dvd 00:22:36 – 00:22:54). This cue of 13 bars was substantially changed in the final edit of the movie. Only the first four bars remain in the movie followed by a fragment of Boone’s song, “My Heart’s in the Highlands,” a Public Domain work composed by J.M. Courtney. The screenplay reveals what the missing scenes and dialog lines were meant for those nine bars of music cut in the final edit. First Lindenbrook eagerly climbs up the slope of Snaeffels-Jokull with Alec far behind. Upon reaching the top, he peers awestruck at the inside of the yawning crater, lifts his cap, and exclaims, “Greetings, Arne Saknussem! I’m a little late, but I’m here.” It is interesting to note that in the initial establishing shot of the extinct volcano with neighboring peak, Scartaris, the screenplay indicated, “The background music plays a symphonic Icelandic theme.”

“The Mountain Top” (dvd 00:45:46 – 00:46:18). This cue, which precedes the famous “Sunrise” cue, was also radically reduced in the final edit of the movie, suggesting a hefty cut in the scene from what Herrmann originally scored for. This section of the movie always seemed a bit hurried to me, and it was substantiated upon noting the dramatic deletion of music (20 out of 27 bars). The screenplay reveals what scenes were edited out. For example, I always wondered why Lindenbrook was holding a gun at the rim of the crater. The reason is that it served as a deterrent against Count Saknussem. In the screenplay, the Professor had actually called out the Count twice while holding the rifle. Lindenbrook then strongly voiced a long statement that he knew why the police could not find Saknussem—not in his castle or in town--because he was *here* somewhere, hiding, waiting for the sunrise on this last day of May, and he appealed to him, as one scientist to another, to come to his senses. Meanwhile Alec was looking in all directions for any sighting of the Count—or maybe his gun!

“The Sleep” (dvd 00:58:37 – 00:59:12). Much of this cue was “put to sleep,” so to speak, in the final edit of the movie. During the first take of this cue during the recording session, Herrmann hit his baton on the stand, and growled, “That isn’t good enough! C’mon, let’s try another one. Keep it going. One more!” Buy the article if you want to know what else Herrmann said!

“The Grotto” (starting 1:05:00 on the dvd). This cue of 22 bars displays scintillating music about “the fantastically beautiful quartz grotto” (James Mason’s words in the trailer) that was kept intact in the movie. However, the screenplay indicates a far longer stay at this “Cave of Rose Quartz.” I discuss these interesting scenes in my official paper. I sure wish I could’ve stayed longer in that pre-flooded quartz grotto!

“The Canyon” (dvd 1:27:40 – 1:29:14). This is a superb cue with a quite interesting middle section of six bars (Bars 10 thru 15), which was unfortunately edited out, as well as end Bar 26. I would love to hear the missing 27 seconds restored in a new recording because that dynamic middle section is a vibrant variation of the triplet-driven structure of this cue, utilizing an inter-play of different orchestral colors. Then I discuss a screenplay scene (probably filmed) that was edited out of the movie.

“Time Passage” (dvd 1:30:29 – 1:30:42). This cue of 13 bars was meant to play 39 seconds but, unfortunately, the film editor cut the original extended scene to I believe the first three bars and the final bar of arpeggiandos played by the harps. “Time Passage” suggests a relatively lengthy period of time shown as a montage of passing scenes. We see only two of them, especially the experience with the “phenomenal winds.” The screenplay indeed indicates an expanded montage, and I then discuss these in my paper.

Anyway, I hope this sneak peek into my JTTCOTE paper will interest you sufficiently enough to plumb into your pocket or pocketbook to purchase it from Equinox. Moreover I provided a wealth of online links that I am sure most people were not aware of—sights of unplumbed depths on the movie that will amaze and astound you!...Hmmm, I’m starting to sound like James Mason’s guide-tour monolog on the official trailer!

Once again, here is the updated url of the PMH journal that links directly to the special Herrmann issue:

<http://www.equinoxjournals.com/PMH/issue/current>

[POSTSCRIPT-- Written Thursday, August 04, 2011 at 7:04 pm PDT]:

In today’s snail mail I finally received my hardcopy issue of this volume (Volume 5.1 2010). I was expecting the print issue to be roughly 8 x 10.5 inches (such as previous issues of the Journal of Film Music) but instead it was a smaller 6 x 9 size. Perhaps this is a sign of the times--economic downturn in the world (especially considering today’s Stock Market drop of 513 in New York)—that journals are getting more & more

diminutive! My criticism of this is that small print Appendices can be rather hard to read for older eyes such as mine (and even younger eyes, for that matter!). For example, Appendix 1 (“Three-act structure of *Marnie*”) on page 98 of Tom Schneller’s highly interesting long paper is practically unreadable in the print issue. You will need the assistance of a strong magnifying glass to try to read most of it, and even then the tiny size of the print in many instances are blurred in the print-stamping process (so still unreadable). Normal print font size is fine but beware when trying to comfortably read the tiny-sized font for the Appendices and for the written music examples! This is not a good selling point for Equinox or any other company specializing in journals. Best to make the print issue larger. My suggestion is that you purchase a digital edition instead. I believe that way you should be able to magnify the onscreen print and music easily.

With that quibble aside, I am glad to state that I am quite pleased with this special Herrmann issue. All of the papers are interesting, worthwhile contributions. First Dave Laing offers a succinct overview of the main papers in his intro to this special issue of PMH—special because, for the first time, it is devoted to one artist, and special because, also for the first time, it enters the specialized field of film music. Film music, by the way, is ever so popular! Then we come to Ed Green’s topical paper (for the nature of this journal), “Bernard Herrmann—‘Pop’ Composer?” I liked the way Ed constructed his ideas, providing several interesting insights (and facts) connecting Herrmann with the overall “pop” (more popular) music area. There’s more than initially meets the eye here, especially for those readers who simply assume that Herrmann’s music has virtually nothing to do with pop music. Ed eventually uses the psychological model of Aesthetic Realism (founded by Eli Siegel) to help better understand the inner dynamics of Herrmann’s approach to music when connected to popular music of his day. In my opinion, what matters is this: Does a certain composer *resonate* with you? Is his specific style of music *popular* to you (whether or not it is *pop* music per se)? For me, especially with his slow-moving chords and classic tonality, Herrmann’s music seemed eternal and, so to speak, *ancient* and appealing and rather meditative in a deeply evocative response in my soul.

Next is Jonathan Waxman’s “Lessons from Ives.” Initially I thought I would find this paper of least interest to me temperamentally since I am not a fan of Ives’ music (I do not resonate with it) and I did not presuppose any great connection of Herrmann’s style to Ives’. I know Herrmann championed Ives’ music but I never felt his music (Herrmann’s) borrowed substantially from the Ives experimental approach. However, once I started to read Waxman’s paper, I found myself interested in reading more about it—how Herrmann attempted to fuse the Ives then-modernism with his own personal approach towards Neo-Romanticism. I will not get too much into this “who-influenced-Herrmann” debate here since I wrote about it in my paper, “The Nature of Bernard Herrmann’s Music” located in the Bernard Herrmann Society site. But I appreciate how Waxman added to this debate with his insights and research concerning Ives. Once again I am not a fan of Ives. For me, regarding Herrmann, I’d sing, “He’s got rhythm!” But those who also like Ives, they can then sing, “I’ve’s got rhythm!” Personally I feel there is more of a connection of Herrmann with Debussy, Herrmann with Wagner, Herrmann with

Rachmaninoff, and so on, but I think you will appreciate Waxman's highly readable insights into an Ives-Herrmann simpatico!

Next is a most excellent paper on the Deleted Music and Scenes from JTTCOTE. I'll have to check to see whom the author is!

Next is the biggest and perhaps the best of the papers in terms of a detailed labor-of-love presentation.: Tom Schneller's "Unconscious Anchors: Bernard Herrmann's Music for *Marnie*." I do not know if the principles involved here are truly "unconscious" but as Dr. Zip Dobyns often taught me and others regarding psychological principles, when it comes to a showdown between the conscious mind-ego and the so-called unconscious root beliefs or inner dynamics, the unconscious wins all the time! The anchor is one's own ruling love or ruling root assumption or ruling core motivation. Ruling habits (habits in general) are rather hard to break!

Personally I love Herrmann's luscious romantic score for *Marnie*, but I just don't like the movie itself and its rather contrived, shallow understanding of psychological dynamics. The *direction* by Hitch was great, and I liked Sean Connery and other stars a lot (but not Tippi in *this* movie!). But the movie itself leaves much to be desired. *The Birds* is a simple classic in comparison. However, I would probably prefer *Marnie* as a movie in general over *Torn Curtain*. Perhaps *Marnie* should've been a glorified color special episode of, say, the *Bob Hope Chrysler Theatre*, and then it would be construed more as a classic piece (when expertly edited down to an hour!). Otherwise I really did not see the point of making this movie. The movie's ending is unappealing, an emotional letdown, not a "feel-good" ending (as in *North By Northwest* or interesting suspension of certainty at the end of *The Birds*). But the *music* by Herrmann for *Marnie* is certainly not a lesser effort or a lower-drawer work, so I am quite pleased that Tom devoted so much attention to it --albeit tied to the structure of the flawed movie (that *is* a lesser Hitchcock work). So *Marnie* as a Hitchcock lesser, yes; as a Herrmann lesser, no! Put differently, *Marnie* is far from a great movie, but Herrmann's music is one of his romantic best. It is unfortunate you could not merge the two great factors (movie & music) as you could in Hitchcock's *Vertigo* and, arguably so, especially *North by Northwest*. Herrmann's vibrant, stabbing score tries to bleed bright blood out of a rather anemic movie, but there's not much bright blood left in a near-corpse! Think about it: the "heroine" is an emotionally frigid thief (except towards her stud—but not Connery!—but Forio), so there is not much of an appealing character there! It's hard for an audience to relate to this central star, and it makes the audience wonder why an appealing Sean Connery (James Bond by association!) is wasting his precious time on her! What's the point? But the audience is dragged into this strange attempt for about two hours, only to end in an emotionally draining episode with her and her mother's past history. I'd rather watch a shallow but fun James Bond movie! After watching the trauma of *Marnie*, the movie-goer may need temporary psychological treatment to get over the experience, to shake it off!

Perhaps in a near-future blog I will elaborate more on Tom's analysis of the score. But I recommend you read the paper. He put a lot of sweat and red blood labor-of-love into the project!

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