

## One-Eyed Jacks

### A Note On The Sound

*One-Eyed Jacks* was originally released on Liberty Records. Hugo Friedhofer had all the session masters available to him, and from those masters he made the album presentation (whatever thoughts there were about a 2 LP set went out the window when the film did not perform well at the box office). As was the fashion back then, a lot of reverb was added – and not the clean-sounding reverb we have available today – this was a kind of slap-back reverb and it made everything sound spacious but washy in the detail. But they had to add it because the Paramount recording stage had an extremely dry acoustic – that’s the way the recordists liked it, so that the film’s post production sound department had control over the way it was used in the film (and they usually added reverb of their own). An example of a dry-sounding acoustic is the original UA album of *Taras Bulba* – they added nothing to it originally and the album and its first CD release sounded pinched and small. When we did the reissue from the three-track session masters, we simply added some natural air and space around the instruments so they had room to breathe. We’ve done the same for one or two other releases that had extremely dry and unpleasant sound – by doing so you lose absolutely none of the orchestral detail, but just add some natural air and space and suddenly everything sounds glorious.

You will notice the difference immediately on CD 2 of this release. The only version of the main title available was the mixed and reverbed version from the LP masters. But the rest remained in the original dry acoustic, sounding small and dry, and you will hear how amazing that now sounds with its natural room space. Instruments, like wine, must breathe.

CD 1 contains the LP presentation of the score, along with two alternate cues from the full score (they wouldn’t fit on CD 2). The alternate main title is especially interesting - on the recording logs it is simply listed as “Alternate Main Title” and the slate sequentially fits with everything recorded around it and whoever is slating is the same person. When preparing the release that was all we had to go on, even though we all thought it sounded like Jerome Moross and figured someone had asked Friedhofer for a main title alternate more like *The Big Country*. As it turned out, after the CDs had shipped someone alerted us to the fact that this piece is, in fact, by Jerome Moross - his main title to *The Jayhawkers*. The mystery remains unsolved as to why it was either newly recorded here as part of the *One-Eyed Jacks* sessions or found its way to those tapes and is listed on the *Jacks* recording logs as “Alternate Main Title.” So, think of it as a nice Jerome Moross bonus. i

Hugo Friedhofer is, for me, in the top-tier of the greatest film composers of all time. And *One-Eyed Jacks* is my second favorite score of his and, in my opinion, one of the best western scores ever written. I hope you enjoy it as much as I do, and very special thanks to everyone at Capitol/EMI for making this happen.

— Bruce Kimmel