

ORIGINAL MOTION PICTURE SOUNDTRACK

COMPOSED AND CONDUCTED BY
HUGO MONTENEGRO

HURRY SUNDOWN





LESS THAN A YEAR AFTER PRESIDENT LYNDON JOHNSON SIGNED THE CIVIL RIGHTS ACT INTO LAW IN JULY 1964, PRODUCER-DIRECTOR OTTO

Preminger took his *Hurry Sundown* cast and crew down to the still racially volatile South to film a tale of a pair of sharecroppers (one black, one white) battling the local landowner who wants to buy their land and seal the deal on a lucrative housing development.

The film was based on the 1964 bestseller by K. B. Gilden, a pseudonym for first-time authors husband and wife Katya and Bert Gilden, who had worked on the book for 14 years. Preminger bought the screen rights for \$795,000, one of the highest prices ever paid for a first novel. “I was interested because it perfectly re-created the conditions in a small Southern town in 1946,” he said in *The New York Times*. “It’s not about racial problems. The white hero succeeds only after he teams up with a Negro. It was the starting point of the basic human story going on in the South now.”

Oscar-winning screenwriter Horton Foote (*To Kill a Mockingbird*) was a natural choice to condense the mam-

moth 1,046-page novel into a workable screenplay. “When Otto sent me the book, I didn’t like it at all,” Foote said in *Otto Preminger: The Man Who Would Be King*. “The authors had done their research all right, but they were not Southerners and nothing was authentic. There was no genuine Southern flavor at all. It was embarrassing. But I was younger then, and egotistical, and I thought I could do something with it.”

Even though he was busy filming *Bunny Lake Is Missing* at the time, Preminger met with Foote every day to offer suggestions. After three months, Foote turned in his draft. “I thought it was good, or at least as good as could be. After reading it—Otto had enormous confidence in his opinion—he said that we had different visions of the material. He wanted more melodrama and ultra-theatricality than I gave him. I thought he was a wonderful filmmaker, but it wasn’t always my style—his story sense was different from mine. He could have insisted



I go on working, but he didn't. He paid me generously, exactly what he said he was going to." Preminger then hired his former story editor, Thomas C. Ryan, to take a crack at it. "It was a Herculean task," Preminger said in the *Sunday News*, "but knowing the intimate knowledge of my specific requirements Ryan did an excellent job." Before releasing the film, Preminger called Foote and asked if he could put the screenwriter's name on the script. "I was touched, actually," Foote said, "and I felt I owed it to him. ... I never saw the final script or the film, and

I don't know how much of my work is there. Not much, I suspect."

Preminger originally wanted to film on location in Georgia. Rex Reed reported in his infamous *New York Times* production piece that the state felt the story was a "rich man's *Tobacco Road*" and "wouldn't even discuss the possibility of filming it there." A more likely scenario is that eight weeks before the starting date of filming, a union dispute forced Preminger to look for new locations. The film's Oscar-winning art director and set designer, Gene Callahan (*The Hustler*), talked the director into going down to Louisiana to film in the small towns around Baton Rouge, Callahan's hometown.

"We could have done the entire film in California," Preminger said in the *Sunday News*, "but shooting this one in the South was of enormous help in believability of the finished product. One of the biggest assets of location filming of such a story was the help of the local inhabitants." But a piece of paper signed into law in faraway Washington, D.C., does not

change attitudes overnight, as the *Hurry Sundown* cast and crew were about to find out.

Much of the film was shot around the small town of St. Francisville, Louisiana, population 936, "the kind of place where ladies still wear gardenia corsages to the drugstore," wrote Reed in *The New York Times*, "where men in ice-cream suits still sip bourbon toddies on their porches at sundown, and where you are nobody unless your family has lived there at least 100 years." Reed described the town as "a fading remnant of old-world decadence. [It] is white Protestant, old guard and crumbling. It is also the center of Ku Klux Klan activity in Louisiana." The Klan labeled *Hurry Sundown* "that nigger pitcher," wrote co-star Robert Hooks, who kept a diary of the production, "and they were determined to get us out of there, one way or another."

Prejudice seemed to rear its ugly head around every corner. Preminger was refused the use of a small church because black actors would be shown in the congregation. Michael Caine was told by the local sheriff that he'd "bet-

tah get his nigga-lovin' ass the hell outta heah," Hooks reported. Lester Maddox, who later became governor of Georgia, invited the company to dine at his local restaurant until he found out that Hooks and co-star Diahann Carroll would be joining them.

The company received daily threats, a cross was burned on the set, and local citizens shot at the tires of the company's vehicles. "We were being shot at," Hooks wrote, "by people we didn't know, couldn't see, and couldn't defend ourselves against." And where most film sets



require local police to keep back curious onlookers, not this one. “You never see anybody, man,” Hooks said in *The New York Times*. “You can feel the eyes watching you behind lace curtains, though. Like they could cut your heart out.”

Diahann Carroll brought along her six-year-old son and his white nurse to take care of the child while she was working. “This reversal of the black mammy-white baby pattern came as a frightful shock to Baton Rouge,” Preminger said in his autobiography. “You can cut the hostility here with a knife,” Carroll said in

The New York Times. “I’m not a fighter. I usually smile and then go into my room and cry my eyes out. But down here the terror has killed my taste for going anywhere. . . . You just have to say what the hell, you took the job, so shut up, and do the best you can.”

The company set up their rooms and offices at the antebellum Bellemont Motor Hotel, the second biggest hotel in the U.S. The crew for the Steve McQueen western *Nevada Smith* had previously encountered no problems while staying there, but *Hurry Sundown* was the first film made in its entirety in the South using black actors in leading roles and the Confederate flag hanging above the hotel entrance signaled trouble.

Preminger insisted that the integrated cast share living and recreational facilities. “This is 1966 and we have laws about integration,” Preminger remembered telling the hotel manager in his autobiography. “They are guests in the motel same as we are and they will use whatever facilities the motel provides the same as we do.” But the manager drew the line at





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allowing the film's black cast members to use the pool. "I'll never forget the first day one of the Negro actors jumped into it," Jane Fonda said in *The New York Times*. "There were reverberations all the way to New Orleans. People just stood and stared like they expected the water to turn black!" "We had dared to pollute their sacred water by allowing our mixed company to swim in it," wrote Hooks. Preminger eventually rented the entire hotel and arranged with the Louisiana governor to provide state troopers—at the film company's expense—to guard the

company 24 hours a day.

Preminger said the experience "made me realize the extent of racial prejudice in the South of the United States." The film's collaboration between a black and a white man "was an inflammable subject during that intense period of civil rights demonstrations." But the racially charged atmosphere of the era gave Hugo Montenegro the opportunity to put a contemporary spin on the music, wrapping the score in a memorable mid-'60s pop sensibility.

Montenegro (1925–1981) began his musical career during World War II as an arranger in the U.S. Navy for the Newport Naval Base band in Rhode Island. After the war, he graduated from Manhattan College and became staff manager to André Kostelanetz at Columbia Records. He later became an arranger, conductor and album producer. As the musical director of Time Records, he released a string of successful orchestral albums. Montenegro received his first film credit arranging and conducting the music for the 1964 western comedy *Advance to the Rear*.

FEW FILM COMPOSERS LAND A GIG WITH AN A-LIST DIRECTOR RIGHT OUT OF THE GATE. MONTENEGRO SPENT THREE MONTHS ON LOCATION,

later crediting the director in *Billboard* with helping teach him how "not to Mickey Mouse a film score" and how to avoid placing musical emphasis in the wrong places.

During the first few days upon arrival in Baton Rouge, while the cast was rehearsing and tests were being made, Montenegro recorded a choral rendition of the film's title song. After Preminger had turned down ten lyrics from ten different writers, the composer called lyricist Buddy Kaye "in desperation," he said in *Billboard*. Kaye, who had turned Rachmaninoff's second piano concerto into the hit ballad "Full Moon and Empty Arms," met with Preminger at his offices in New York to "find out from him what he wanted the lyrics to say. I took notes, and he gave me in essence the whole lyric. All I had to do was give it meter and rhyme. When I came back to see him, he didn't like one of the lines. 'But it's your line,' I told him. 'But I'm not a songwriter!' he replied."

Kaye's lyrics—"Hurry sundown / Let the weary day be over / I'm so tired of the hurt I've been takin' / My heart has been achin' so"—perfectly match the bending notes and oscillating intervals of Montenegro's pop spiritual, a mournful, minor-mode theme punctuated by syncopated brass accompaniment. The melody encapsulates the heavy burden of the film's oppressed characters yet yearns and reaches for a better life. Montenegro gets great mileage from the theme, whether dramatically following the attack on Rose (Beah Richards) or interpolating it in a major key to serve as the love theme for Vivian (Carroll) and Reeve (Hooks).

Montenegro also makes good use of the ravishing love theme for Lou (Faye Dunaway) and Rad (John Phillip Law). An upbeat arrangement of the theme is featured in the middle section of the main title and in Rad's homecoming scene at the beginning of the film.

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And whether in its original or revised incarnation, lush strings convey the theme's emotional tug between a returning soldier and his long-suffering wife.

Jazz also plays a major role in the music. In Montenegro's composed source cues such as "Henry's Dream," sultry saxophone riffs accompany Henry's (Michael Caine) seduction of his frigid wife, Julie (Jane Fonda), and as a way to relieve his sexual frustration and relive his former life fronting his own band. Montenegro incorporates sax into the score as well, conveying sexual innuendo in cues such as "Welcome Suki" and "Henry's Blues." "Hurry Down Blues" appears as a seductive waltz ("The Loser") as Julie signs over her property and in a quiet flute duet as Julie calmly tells Henry she is leaving him.

But "Hurry Sundown Blues" gets its most dynamic treatment in the 11-minute "Playing With Dynamite," in which Henry enlists the help of local Klan members to dynamite Rad's farm and eliminate the barrier to finally securing the land for his development deal. Montenegro scores this memorable cue with a propulsive arrangement of the

theme voiced in low flutes and a brassy big band orchestration, accompanied by an infectious syncopated ostinato in the strings, otherworldly organ, growling muted trumpets, belching bassoons, and jazz great Shelly Manne marking time on the drums leading up to the blast.

"I never seek controversy or foresee it for my pictures," Preminger said in *The Fresno Bee*. "I take a personal stand and perhaps because my films are on contemporary subjects, people do not share my point of view." The Catholic Church was one of them.

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Preminger had already run afoul of the National Catholic Office for Motion Pictures (formerly the National League of Decency) when the group condemned his 1953 *The Moon Is Blue*. In *Hurry Sundown*, when Preminger refused to excise the scene in which Julie tries to arouse Henry by sucking on his saxophone (“surely the most blatant bit of sexual symbolism yet seen on film,” said Stephen Farber in *Film Quarterly*), the office once again gave a Preminger film a “C” (“Condemned”) rating, warning

Catholics to stay away. “I feel very responsible about my films,” Preminger replied to the situation in *The New York Times*. “There is nothing in *Hurry Sundown* to corrupt anyone.”

The director originally had grand plans for the film to be a four-and-a-half-hour epic that would charge twenty-five dollars for the best orchestra seats on Friday and Saturday evenings, at which he requested men wear black tie. “Some critics say [the novel] is another *Gone With the Wind*,” Preminger said in the

Los Angeles Times. “I certainly hope the picture is!” But critics gave the film a public lynching, referring to Preminger as “Marse” and “Brer.” Judith Crist of the *New York World Journal Tribune* was particularly brutal—and arguably a bit racist—writing the first two paragraphs of her review in faux plantation dialect. But *Variety* provided a ray of light. “Preminger has created an outstanding, tasteful but hard-hitting and handsomely-produced film about racial conflict. . . . Told with a depth and frankness possible only today,

story develops its theme in a welcome, straightforward way that is neither propaganda nor mere exploitation material.” The trade journal also praised the score, calling it “an impressive debut, versatile, full-bodied and melodic.” And the studio capitalized on Montenegro’s popularity to generate sales for the soundtrack.

“Heard any good movies lately?” queried a full-page ad in *The New Yorker* for the RCA soundtrack album. “Here’s the recording that dynamically captures the tempo and explosive action of this





widely heralded new film. ... Hugo Montenegro's brilliant scoring makes this album a must for your record collection."

The LP contained two choral versions of the title song—the film version and the single. A full-page ad in *Daily Variety* for the single trumpeted, "It's a grabber!" Montenegro also called on Harry Belafonte, for whom he had worked as a conductor and arranger, to record the song. "Belafonte's terrific appeal," said another full-page ad in *Billboard*, "the exciting material and the strong current interest in the new Otto Preminger film make this a single that's got a lot going for it!" The 5th Dimension and Little Richard gave their covers a touch of soul, while Count Basie laid down his brassy best with his chart of "Hurry Sundown Blues."

Montenegro found great success on television with long-running popular series such as *Here Come the Brides*, *The Partridge Family*, and his infectious theme to *I Dream of Jeannie*. In 1968, he helped film music cross over into pop culture with his chart-topping arrangement of Ennio Morricone's theme from *The Good, the Bad and the Ugly*.

From the noir harmonies of David Raksin's *Laura* to Duke Ellington's jazz classic *Anatomy*

of a Murder and Ernest Gold's Oscar-winning epic *Exodus*, Otto Preminger was not afraid to allow music to take center stage in his films. *Hurry Sundown* is no exception. While Hugo Montenegro's

score had faded into film music memory, this premiere of the complete score signals the weary day is over.

"Bring on that brand new day."

—Jim Lochner

HURRY SUNDOWN ORIGINAL LP NOTES

This is a recording!

The next sound you hear will be the pulsating score for Otto Preminger's screen version of K. B. Gilden's bestselling novel *Hurry Sundown*. It is a fine treatment, abounding with jet-age vigor. It dramatically underscores, indeed, becomes part of each character.

Otto Preminger's penchant for breaking new ground pervades every aspect of his films, most certainly the scoring. For openers, would you believe that no one had ever bothered to ask Duke Ellington to whip up a movie score until Preminger did for his *Anatomy of a Murder*? Elmer Bernstein was truly established as a cinema-scoring giant with Preminger's *The Man With the Golden Arm* as was Ernest Gold with *Exodus*.

And now, Preminger pages New York-born Hugo Montenegro, the noted conductor-arranger, to make his cinema-scoring debut. Your ear will tell you why. Consider the fragile

and delicate opening passages that suddenly erupt into jarring intensity, signaling the violence that is to explode in the sleepy post-war Georgia town of Arcady. And consider the haunting filigree of "Cool It Julie," the cracking rhythms of "Playing With Dynamite" or the shimmering subtlety of the "Love Theme."

And, most compelling, the insistent *Hurry Sundown* theme, brought to dramatic focus with the addition of Buddy Kaye's lyrics that reflect the hope for "that great tomorrow."

It is not a score tapped out with indifference beside a Hollywood pool. This is a score with substance, with sweep and grandeur, the result of careful research at the actual shooting sites in the South. It captures the surging passions of *Hurry Sundown*—love, hate, fear, pride and rage ...

Is this a recording? You bet it is!

—Robert Salamaggi

TECH TALK FROM THE PRODUCER ... HURRY SUNDOWN RAN ROUGHLY THREE HOURS WHEN HUGO MONTENEGRO WROTE AND RECORDED HIS

score. For that initial cut of the picture, Montenegro composed both a rousing “Entr’acte” to play during the intermission and a special version of the main theme, “Hurry Sundown (Choral),” that could be used as “Exit Music.” Neither piece ended up in the finished picture by the time it arrived in theaters in a final cut running just under two and a half hours. The former cue was never heard from again; the latter managed to make its way on to the RCA soundtrack album that was released at the time. Both appear on this 2-CD set (CD 1, tracks 18 & 28).

Amongst the many cues Montenegro recorded that were dropped from the finished film were several beautiful versions of the love theme for Reeve (Robert Hooks) and Vivian (Diahann Carroll) after their part of the epic story was trimmed back. In fact, Montenegro also recorded alternate versions of some of these cues, making changes to how the cues ended or how long they would

play for—all for naught when they were dropped entirely.

Also lost were two additional pieces that were part of the dramatic four-movement “Homecoming” sequence that opens the film. For the original album, Montenegro assembled the first segment, which appears in the film, and the third segment, which does not. We include that assembly but have also added parts two and four, presenting the premiere of the total sequence.

The score’s longest sequence, “Playing With Dynamite” (which runs nearly 11 minutes), deserves special attention. Montenegro recorded two versions that played for the same amount of time and were identical for the first half but differed musically throughout the second half. As with many other cues, this important sequence was edited down in the final cut of the film. For his original album, Montenegro chose to include the unused alternate version, but edited it

down to just over 3 minutes. For our CD, we present all three versions of this powerhouse cue, with the complete, unedited version of the film take appearing on CD 1 (track 25), the full-length, unused version appearing on CD 2 (track 8) and the edited album version on CD 2 (track 21).

Another interesting aspect of the score as it appears in the film is the use of solo saxophone during a number of sequences involving leads Henry (Michael Caine) and Julie (Jane Fonda). As part of the drama, Henry once led his own jazz band, but quit—a decision he still regrets. Throughout the film he serenades Julie with his alto sax, or sometimes just plays for himself. In other scenes, he puts records on a turntable and plays along with them, usually just for mere seconds. The strictly solo saxophone cues appear as “extras” on CD 2 (tracks 10, 11 & 12). For the original Montenegro record source music, he scored each as a big band work that stands alone without the sax and separately recorded Henry’s onscreen sax parts as *ad lib* solos that

were overlaid on top to match the visuals as needed. As such, we include these cues with the overlaid sax snippets as heard in the film on CD 1 and present them again in their standalone versions on CD 2 as extras. The one exception to this sequencing is “Henry’s Dream No. 2.” While being a totally separate take, it is a short piece identical to the preceding “Henry’s Dream No. 1” with the exception of the trombones at the end being muted in the first dream and open in the second. For purposes of musicality, the second dream plays both with the overlaid sax and with-



out it as extras on CD 2 (tracks 6 & 7).

In addition to editing several selections chosen for the original album into shorter, tighter pieces, Montenegro also made creative record assemblies, such as with the ending of the score itself. For the album finish he edited together sections from the Entr'acte and the Interlude with the End Title itself. CD 1 presents the music as Montenegro originally recorded it in the sequences intended, while his album edit appears on CD 2 (track 25).

We offer that creative original 1967 soundtrack album in its entirety on CD

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2 (tracks 13–25), newly remastered and presented in stereo from the RCA album tapes, courtesy Sony.

To present all of this rich and dramatic music for *Hurry Sundown*, composed and conducted by Hugo Montenegro—including all of the previously unused cues as well as the wealth of music unreleased on the original album—we were given access to all of the 35mm multi-channel scoring session masters newly transferred by Deluxe Media Audio Services (formerly Chace Audio), courtesy Paramount Pictures. Because of the large number of cues recorded and the many channels of multi-track stereo music involved, there were 42 rolls of magnetic film. Incredibly, every roll survived in magnificent condition, yielding one of the most dynamic stereo presentations of film music ever drawn from the era.

Intrada is proud to premiere the full score Hugo Montenegro fashioned for Otto Preminger's *Hurry Sundown*, a picture made almost half a century ago and yet still topical today. The stirring music is, without a doubt, timeless as well.

—*Dougllass Fake*



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HURRY SUNDOWN • CUE ASSEMBLY • CD1

TRACK TITLE	SLATE	CUE TITLE
1. Main Title	Main Title Tk 6	Main Title
2. Homecoming	M11 Part 1 Tk 3 M11 Part 2A Tk 4	Homecoming Part 1 Homecoming Part 2
	M11 Part 1A Tk 2 M21 Tk 4	Homecoming Part 1A Homecoming Part 3
3. First Meeting	M23 Tk 3 M26 Tk 2	First Meeting Supper's Ready
4. Rad's Wound	M32 Part 1 Tk 1 M32 Part 2 Tk 2	Rad's Wound Part 1 Rad's Wound Part 2
5. Kids Sleep	M41 Tk 1	Kids Sleep
6. Love Theme (Revised)	M51 Part 1 Tk 2 M51 Part 2 Tk 5 M51 Part 2A Revised Tk 3	Love Theme Love Theme Love Theme – Coda (Revised)
7. Hi Rad	M61 Tk 3	Hi Rad
8. Welcome Suki	M65A Tk 1 M65/71 Tk 3	Welcome Suki – Intro Welcome Suki
9. Rose Meets Julie	M72 Part 1 Tk 1 M72 Part 2 Tk 2	Rose Gets Ready Rose Meets Julie
10. Rose's Attack	M81 Tk 1	Rose's Attack
11. The Loser	M82/83 Tk 4	The Loser
12. Hurry Sundown Theme	M84 Tk 2	Hurry Sundown Theme
13. Breakfast In Bed	M91 Tk 3	Breakfast In Bed
14. Bread And Jam	M92 Tk 4	Bread And Jam
15. Love Me Vivian (Original)	M111 Tk 3 M112 Tk 2	Love Me Vivian No. 1 Love Me Vivian No. 2
16. Reeve	M113 Tk 3	Reeve
17. Hurry Sundown (Choral – Film Version)	M121 Overlay 1 M121 Overlay 2	Hurry Sundown (Choral – Film Version) – Overlay 1 Hurry Sundown (Choral – Film Version) – Overlay 2
18. Entr'acte	Entr'acte Tk 2	Entr'acte
19. Jubilation And Hurry Sundown Blues	M151 Tk 1 M152 Part 1 Tk 2	Jubilation Hurry Sundown Blues
20. Henry's Blues	M152 Part 2 Tk 1	Henry's Blues
21. Vivian's Nite Visit	M162 Tk 5	Vivian's Nite Visit
22. Julie's Gone (With Sax Overlay)	M163 Part 1 Tk 3 M163 Part 2 Tk 3	Julie's Gone (With Sax Overlay) Julie's Gone (Sax Overlay)

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TRACK TITLE	SLATE	CUE TITLE
23. Henry's Dream No. 1		
	(With Sax Overlay)	Henry's Dream No. 1 (With Sax Overlay)
	M164 Part 1 Tk 2 M164 Part 2 Tk 3	Henry's Dream No. 1 (Sax Overlay)
24. Charlie's Trip	M165 Tk 1	Charlie's Trip
25. Playing With Dynamite	M171 Tk 2 M172 Tk 4	Playing With Dynamite Part 1 Playing With Dynamite Part 2
26. Togetherness	M183 Tk 3 M184 Tk 1	Togetherness Interlude
27. End Title (With Soprano Overlay)	M185 Tk 3 M185A Tk 2	End Title End Title (Soprano Overlay)
28. Exit Music – Hurry Sundown (Choral)	Exit Tk 2	Exit Music – Hurry Sundown (Choral)

HURRY SUNDOWN • CUE ASSEMBLY • CD2

THE EXTRAS – Alternates And Additional Cues

1. Cool It Julie – Intro	M42X Tk 2	Cool It Julie – Intro
2. Love Theme (Original)	M51 Part 1 Tk 2 M51 Part 2 Tk 5 M51 Part 2A Tk 1	Love Theme Love Theme Love Theme – Coda
3. Love Me Vivian No. 2 (Revised)	M112 Tk 6 M112A Tk 1 [End Pickup]	Love Me Vivian No. 2 (Revised) Love Me Vivian No. 2 (Revised)
4. Julie's Gone	M163 Part 1 Tk 3	Julie's Gone
5. Henry's Dream No. 1	M164 Part 1 Tk 2	Henry's Dream No. 1
6. Henry's Dream No. 2		
	(With Sax Overlay)	Henry's Dream No. 2 Henry's Dream No. 2 (Sax Overlay)
7. Henry's Dream No. 2	M166 Part 1 Tk 2	Henry's Dream No. 2
8. Playing With Dynamite (Alternate)	M171 Tk 2 M172 Tk 6	Playing With Dynamite Part 1 Playing With Dynamite Part 2 (Alternate)
9. End Title	M185 Tk 3	End Title
Saxophone Cues		
10. O Henry	M35A Tk 1 (Sax) M35 Tk 3 M42 Tk 2	O Henry – Intro O Henry O Henry (Wild Sax)
11. Cool It Julie – Sax (Henry's Theme)	M52 Tk 2	Cool It Julie – Sax (Henry's Theme)
12. O Henry (Julie's Sax Solo)	M42A Tk 1	O Henry (Julie's Sax Solo)

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HURRY SUNDOWN • MUSICIANS ROSTER

ORCHESTRA MGR.

Robert S. Helfer
Emanuel Moss
Alexander Murray
Nicholas Pisani
Ambrose Russo
Albert Steinberg
Joseph Stepansky
Gerald Vinci

VIOLIN

Erno Neufeld
Thelma Beach
Fred Broders
Herman Clebanoff
John Coppin
Sam Freed
David Frisina
Irving Geller
James Getzoff
Mort Herbert
Davida Jackson
Nathan Kaproff
George Kast
Marvin Limonick

VIOLA

Sanford Schonbach
Joseph Di Fiore
Cecil Figelski
Allan Harshman
Myra Kestenbaum
Virginia Majewski
Robert Ostrowsky
Milton Thomas

CELLO

Raphael Kramer
Justin Di Tullio
Armand Kaproff
Edgar Lustgarten
Frederick Seykora
Eleanor Slatkin

BASS

Abe Luboff
Peter Mercurio
Keith "Red" Mitchell
Sylvia Ruderman
June Russo

OBOE

Arnold Koblentz
William Criss

CLARINET

Mitchell Lurie
Merritt Buxbaum
Dominick Fera

BASSOON

Norman Herzberg
Jack Marsh

SAXOPHONE

Ronald Langinger
Gene Cipriano

FRENCH HORN

Richard Perissi
William Hinshaw
Herman Lebow
Henry Sigismonti
Robert Enevoldsen
Richard Leith

TRUMPET

Emanuel Klein
Maurice Harris
Manuel Stevens
Donald Stolz

TROMBONE

Lloyd Ulyate
Michael Barone
Richard Noel

BASS TROMBONE

George B. Roberts

TUBA

Sam Rice

PERCUSSION

Shelly Manne
Frank Flynn
Louis Singer

HARP

Dorothy Remsen

PIANO

Artie Kane

GUITAR

Robert Bain

ORGAN

Lincoln Mayorga



This soundtrack was produced in cooperation with the **AMERICAN FEDERATION OF MUSICIANS** of the United States and Canada.



INTRADA SPECIAL COLLECTION VOLUME 353

Composed and Conducted by HUGO MONTENEGRO
"Hurry Sundown" Lyrics by BUDDY KAYE
Recorded at METRO-GOLDWYN-MAYER STUDIOS
SCORING STAGE, Culver City, California
Session Dates: OCTOBER 10, 11, 13 and 15, 1966
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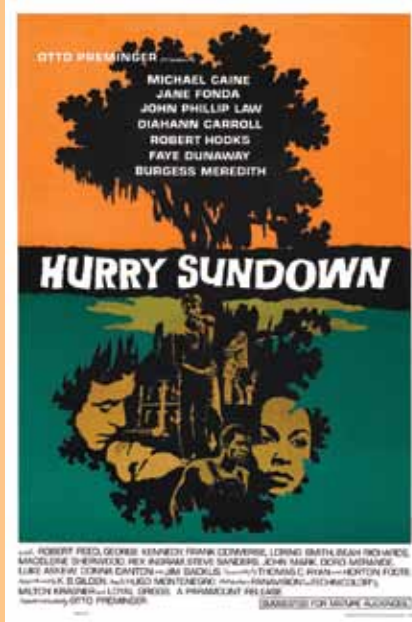
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FREDERICK SHEPARD and KERRY SULLIVAN



HURRY SUNDOWN

OTTO PREMINGER FILM

*Original
soundtrack
by Hugo
Montenegro*



**INTRADA
SPECIAL
COLLECTION
VOLUME 353**

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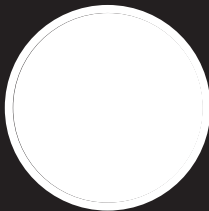
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HURRY SUNDOWN



INTRADA

88985314292D1

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CONDUCTED BY
HUGO MONTENEGRO**

CD 1

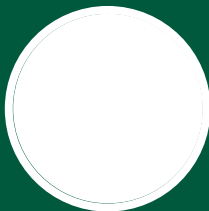
Pantone
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COMPACT
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HURRY SUNDOWN



INTRADA
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CD2

Pantone
343

CD1

1. Main Title • 2:18
2. Homecoming • 4:41
3. First Meeting • 1:34
4. Rad's Wound • 1:26
5. Kids Sleep • 1:05
6. Love Theme (Revised) • 5:49
7. Hi Rad • 0:28
8. Welcome Suki • 2:24
9. Rose Meets Julie • 3:37
10. Rose's Attack • 1:15
11. The Loser • 2:22
12. Hurry Sundown Theme • 1:17
13. Breakfast In Bed • 2:07
14. Bread And Jam • 1:45
15. Love Me Vivian (Original) • 3:43
16. Reeve • 0:37
17. Hurry Sundown (Choral – Film Version) • 2:16
18. Entr'acte • 3:27
19. Jubilation And Hurry Sundown Blues • 3:47
20. Henry's Blues • 1:57
21. Vivian's Nite Visit • 1:25
22. Julie's Gone (With Sax Overlay) • 1:59
23. Henry's Dream No. 1 (With Sax Overlay) • 1:54
24. Charlie's Trip • 2:49
25. Playing With Dynamite • 10:42
26. Togetherness • 3:17
27. End Title (With Soprano Overlay) • 1:14
28. Exit Music – Hurry Sundown (Choral) • 1:59
CD1 Time: 74:03

CD2 • THE EXTRAS

Alternates and Additional Cues

1. Cool It Julie – Intro • 0:09
2. Love Theme (Original) • 5:48
3. Love Me Vivian No. 2 (Revised) • 1:59
4. Julie's Gone • 1:59
5. Henry's Dream No. 1 • 1:54
6. Henry's Dream No. 2 (With Sax Overlay) • 0:37
7. Henry's Dream No. 2 • 0:37
8. Playing With Dynamite (Alternate) • 10:42
9. End Title • 1:14
Time: 27:02

Saxophone Cues

10. O Henry • 1:51
11. Cool It Julie – Sax (Henry's Theme) • 2:03
12. O Henry (Julie's Sax Solo) • 0:05
Time: 4:05

ORIGINAL RCA

SOUNDTRACK ALBUM

13. Main Title • 2:19
14. Cool It Julie • 2:20
15. Hurry Sundown (Choral – Film Version) • 2:11
16. Homecoming • 2:18
17. The Loser • 2:24
18. Love Me Vivian • 3:26
19. Charlie's Trip • 2:49
20. Hurry Sundown (Choral) • 2:01
21. Playing With Dynamite • 3:12
22. Hurry Sundown Blues • 2:00
23. Love Theme • 2:46
24. Breakfast In Bed • 2:10
25. Interlude And End Title From Hurry Sundown • 3:30
Time: 33:43
CD2 Total Time: 64:59

"AN EXPLOSIVE FILM. ITS YOUNG STARS ARE DYNAMITE!"

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 Arranged by K. B. GILDEN. Music by HUGO MONTENEGRO. Adapted by PANAVISION-TECHNICOLOR, MILTON KRASNER and LOYAL GRIGGS.
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