

Hud/The Lonely Man

THE MAN WITH THE BARBED WIRE SOUL

Sometimes an ad campaign attains genius, and such was the case with the ad campaign for *Hud*. It featured an image of Paul Newman standing with one hand on his hip, the other hand dangling and holding a cigarette. His expression, both surly and sexy, practically dared you to not see the film called *Hud*. That incredibly electric image, coupled with the tag line, "The man with the barbed wire soul," did the trick – audiences flocked to the film and critics bathed it with praise. Bosley Crowther in *The New York Times* was typical, trumpeting *Hud* as the year's "most powerful film."

Based on the 1961 novel *Horseman, Pass By* by Larry McMurtry (*The Last Picture Show, Terms of Endearment*), *Hud* featured a powerhouse cast – including Newman, Melvyn Douglas, Patricia Neal and Brandon de Wilde. With a great screenplay by Irving Ravetch and Harriet Frank Jr., direction by Martin Ritt, and striking black-and-white photography by the brilliant James Wong Howe, *Hud* leaps off the screen from first frame to last.

Basically, *Hud* is about the conflict between the principled and honorable Homer Bannon, his hard-drinking son Hud, and Hud's nephew Lonnie. Hud is arrogant, callous and unscrupulous; his entire life is spent in bars, joyriding in his pink Cadillac, and sleeping with any woman that takes his fancy, married or not. Lonnie is living with Homer and Hud and ultimately must make a choice between the two. In the middle of all this is Alma, the Bannon's middle-aged housekeeper, to whom both Hud and Lonnie are attracted – Hud in his carnal way, and Lonnie in his protective way. Nothing is simple in the world of *Hud*. Along the way, tragedy strikes, people see people for what they are and, in the end, Hud is left alone.

The film was nominated for seven Academy Awards and won three – for Best Actress (the superb Patricia Neal), Best Supporting Actor (Melvyn Douglas) and Best Cinematography (James Wong Howe). *Hud* was so iconic for Paul Newman that other Newman films capitalized on the "H" factor – *Hombre*, for one, and *Harper*, for another. (In *Harper*, Newman played detective Lew Archer, but the producers changed the name to Lew Harper just to have the "H" factor). The stark, moody film really resonated with audiences back then – and continues to do so today.

Elmer Bernstein's score for *Hud* runs approximately six minutes, making it one of the shortest film scores ever. But what a six minutes it is – in fact, it's perfection and just right for the film. Bernstein recorded his six minutes twice: once with a 12-piece ensemble, and then, a week later, re-orchestrated (by Bob Bain) for three guitars. Presumably the revision was at Ritt's request for a smaller and even more intimate sound – which really was the right choice. The music is sparse, yes, but it's potent every time it appears. There's also some source music in the film – car radios, jukeboxes, records.

For this first ever release of the score to *Hud*, we present not only the film version of the score, but also the alternate version scored for chamber orchestra. It was a wonderful discovery to find it on the session masters housed in the Paramount vaults, and the tapes were in excellent condition.

THE LONELY MAN

In looking for something to pair with *Hud*, we found a truly beautiful score by Nathan Van Cleave for the 1957 western *The Lonely Man*. Starring Jack Palance and Anthony Perkins (with a great supporting cast of character actors including

Elisha Cook Jr., Robert Middleton, Neville Brand, Claude Akins and Lee Van Cleef), *The Lonely Man* is a stark and somber western about a former gunslinger (who is not welcome in any town) and his attempts to do something for the son who hates him and from whom he's been estranged for years. Well directed by Henry Levin (*April Love, Journey to the Center of the Earth, Where the Boys Are, The Wonderful World of the Brothers Grimm*) and stunningly photographed in Vista-Vision and black-and-white by Lionel Lindon, *The Lonely Man* may not be well known today, but it's a solid film and one well worth seeking out.

Nathan Van Cleave's score is a major discovery, as you'll hear on this CD. Van Cleave had been at Paramount for years, orchestrating some of their biggest hits. But he was also an expert composer, and over the years he turned in wonderful scores for such films as *The Colossus of New York, The Space Children* and *Robinson Crusoe on Mars*, and provided music for such classic TV shows as *The Twilight Zone, Wagon Train, Have Gun – Will Travel, Perry Mason* and *I Spy*.

For *The Lonely Man*, Van Cleave came up with a beautiful main theme, for which Jack Brooks provided lyrics; Tennessee Ernie Ford sings the song in the film. The score has real depth and its secondary themes are dramatic, elegiac and poignant, giving the film a strong spine.

The Lonely Man is a world premiere release on CD and is presented complete from tapes housed in the Paramount vaults. A few cues were taken from the music stem. We hope you'll enjoy discovering this really terrific music.

— Bruce Kimmel