

Maestro



THE NEW FILM BY
ALEXANDRO GARCIA
INSTRUMENTAL BY
ENNIO MORRICONE

HATEFUL 8

NO ONE COMES UP HERE
WITHOUT A DAMN
GOOD REASON

2015

CERBERUS RECORDS *A Label History*

OFFICIAL WEBSITE *Dissatisfaction*

THE 'RUBA AL PROSSIMO TUO' ENIGMA *The Maestro's Opinion*

NEGRIN-MORRICONE *A 25-Year Close Collaboration*

...and more

ISSUE #8

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—————PREFACE—————

To Not Miss Another Opportunity

by Patrick Bouster

To say that **The Hateful Eight** is an event, even only speaking about the music, is a euphemism. That's why we decided to change the cover for a more attractive and representative one: The Hateful 8 for Maestro 8.

Indeed, the article « Morricone-Tarantino, a love story », by Didier Thunus in Maestro 2 (2013) was quite premonitory. It concluded with a reconciliation and the «wedding» with **Django Unchained**, containing a new song, *Ancora qui*. But seen from now, it was quite premature. We were dealing with shy approaches, from borrowings of old music to the use of a song (a first version, like a try-out) sent by the composer, included in the movie as a nice bonus.

So to think about an original score is a revolution for Tarantino, and luckily the living legend, the icon Morricone is still alive at 86 years old. How not to understand the director, for not having missed this great opportunity. Now let's look at it from the composer's point of view. He didn't compose any soundtrack in 2013, only a mass, and nothing until autumn 2014, mainly because of the back surgery and its aftermath, but also of the concert tour.

The «Rebirth» goes beyond the new French film (which is a detonator or a first consequence) and reveals more psychological aspects: it is as if he takes any occasion to write scores again, no longer for the TV as very often in the decade 2000, but for the cinema! And at this age, no time is to waste. And he changes a lot his professional perspective: a French film 30 years after the last official one, and then a western, a genre he systematically refused during more than 30 years (**Django Strikes Again** in 1987 for instance).

There is another explanation, coming from farther than the year 2014: Morricone missed, in his long career, nice collaborations (Kubrick's **A Clockwork Orange**, Fellini, and Malick for a misunderstanding or a clumsiness from collaborators, the late Verneuil films...). But he missed also a very special one: with Clint Eastwood, as a director, who asked him to score some of his films. At least in 2012 and 2014, he declared to journalists that he regrets having said « no » to Eastwood¹. He did that only out of respect for Leone's memory. Which is a bad reason, Leone being the big luck of Morricone's career but at the same time the one who didn't allow him (finishing the recording of **Giù la testa**) to work with Kubrick... Of course the 5 **Dirty Harry** movies are perfect with Schifrin's music, and **Breezy** too with the Legrand's touching score. And some films as **Pale Rider** or **The Unforgiven** and many others maybe don't need a musical support, because Eastwood's style often needs to be silent. But how not to think about the latest Eastwood films with music by Morricone, especially the masterpieces **Mystic River** and **Gran Torino**? Of course, we keep dreaming about at least a collaboration before the end of one of the two artists, who knows?

Now, Morricone seems to not refuse another nice opportunity and want to still be present for the cinema. Great change, hoped for since the Nineties. He belongs to the past too, the history

¹ <http://messengeroveneto.gelocal.it/udine/cronaca/2012/08/29/news/morricone-per-leone-dissi-di-no-a-eastwood-1.5609819>
<https://farefilm.it/persone/ennio-morricone-rimpiango-di-aver-detto-no-clint-eastwood-lho-fatto-leone-2251>

of cinema and in this magazine we pay tribute to this patrimony. With Steven Dixon, you will explore the vintage legendary Cerberus universe, incredible LPs label issuing so far unreleased music. With Han, we evoke the large topic of the mistakes about his filmography², a titanic work always to pursue... (we promise to be back definitively about it one day). Didier Thunus completes his demanding investigation on the SIAE archives, revealing new information on films and unexpected titles. Hidden things are also featured in his second article on **Ruba al prossimo tuo (A Fine Pair)**. And at last, due to the coincidence (which, however, doesn't exist!), we explore the long-time collaboration with director Alberto Negrin (first part). His 3 latest TV movies don't have a Morricone soundtrack. Indeed the years 2013-2014 have changed a lot and open a new area for the composer, probably without Negrin.

Good reading, with a variety of stuff.

To the memory of James Horner

On the 22th of June this year, the film music community heard with consternation, horror and sadness, the death of composer James Horner in a plane accident. He was only 61 years old, and had worked for films for more than 30 years, since the Eighties. A human death is always terrible, but a composer, a creator, full of sincerity, benevolence, inspiration and integrity despite all the criticisms now forgotten, is even more missed.



After the blockbuster **The Amazing Spiderman**, he came back to the forefront of cinema with a 4th film for director Jean-Jacques Annaud, **Le dernier loup (Wolf Totem)**, an excellent film and a great and moving soundtrack. More recently he scored **Southpaw**, and **The 33** to be released soon, more minimalistic or in a sober treatment. His very last work for cinema was for the remake of **The Magnificent Seven**. In the meantime, he achieved *Pas de deux*, a double concerto for violin and cello, completing greatly an awesome career.

We pay tribute to him here also because his state of mind was in a certain sense «European», the intellectual and «ideal» zone where art, culture and emotion are (or were) more important than money.

Merci, Maestro.

The website <http://jameshorner-filmmusic.com> (in English, and also in French and Spanish) keeps the memory of the composer, featuring numerous articles, pictures, interviews, music samples, through a delicate expression and a nice presentation, for informative and dense contents about all his works and collaborations. Its team very recently planned to launch a fanzine "Allegretto", dedicated to James Horner, which would have been printed (yes, on paper – incredible, isn't it?) and available as well through the website.

It is worth noticing that the most important and active Horner fans and specialists come from Europe and particularly France. Some of them founded, in the Nineties and early years 2000, "Dreams to Dreams", followed by "Cinefonia", soundtrack magazines in French focused on Horner, and then to film music in general.

² Already started in an article in MSV 108 ("Res nulla"), in 2008

-----NEWS-----

by Didier Thunus (except where noted)

Cover Story: The Hateful Eight

Most of us were waiting for Quentin Tarantino's new movie merely to hear which Morricone pieces would be included this time. I don't think any of us dared hope that Ennio would agree to write an original score for **The Hateful Eight**. Yes, Tarantino had asked him last year to do it, but he does that all the time. There was no chance that the Maestro would accept. Not because of the alleged clash between the two men a couple of years ago – we had seen (in Maestro #2) that this was all just newscasters' noise built on banal words – but because Ennio doesn't do those things anymore. His last American movie was **Mission to Mars** in 2000; his last western was **Occhio alla penna** in 1980; he is 86, he needs no new challenges.

But the American director had a plan. And it worked.

Let's review the events chronologically:

June 11th, 2015: Quentin has been invited to the David de Donatello awards ceremony in Rome. He decides to arrive the day before so that he can visit Ennio at his home. We will only later be able to reconstruct what was said during that meeting.

June 12th, 2015: Ennio hands over the honorary award to Tarantino during the ceremony³. The host asks him naively when he would work with Tarantino again, and Ennio says that... he has accepted the day before to score **The Hateful Eight**!

July 11th, 2015: It takes some time for the news to cross the Atlantic. Quentin participates to the ComicCon in San Diego, California, and makes it a big announcement: the great Ennio Morricone (he still says "Eeeno Morriconee") will write an original score for his movie⁴. The crowd is euphoric. Amongst the many things that were said during the conference, to which a big part of the cast also took part, this is really the one that will hit the newsreels. Quentin says it will be Ennio's first western score in 40 years – forgetting about **Occhio alla penna** just to make it sound better (Ennio's previous western was **Un genio, due compari, un pollo**, 1975).

July 18th, 2015: the score is written already! The two men are in Prague to record it with the Czech National Symphony Orchestra.



³ <https://www.youtube.com/watch?v=3iXLuQxw8Mc>

⁴ See after 28:00 here: <https://www.youtube.com/watch?v=DgwtHOWcpLc>

Surprisingly, it seems that Ennio is not conducting the orchestra himself⁵ – but what was shown was maybe merely warm-ups with an in-house conductor.

We can now speculate about what were the arguments of Quentin during the meeting of June 11th. Rumour has it that he literally implored Ennio with a disarming enthusiasm. We know Quentin can do that. And since Ennio had criticized him for putting the music in his movies without coherence, the director might have told him: *ok, show me what to do then, here's your chance – not just words: action!* It is easy to understand why Quentin wanted an original score this time, instead of including pre-existing pieces as he always does: he is making **The Hateful Eight** using old technology and wants it to be shown in theatres equipped for such performance. For coherence sake, he has to treat the music the same way, and work with a “real” composer like all the directors of the Silver Age were doing. And who better than our Maestro can characterize that era? Money must not have been a problem either: the Weinstein brothers (**Crossing the Line**, **Malena**, **Nine**) knew beforehand what were Ennio's usual demands in this domain, so Quentin must have known what a decent proposal should sound like.



The movie is about a group of people seeking refuge in a tavern because of bad weather conditions. The cast is impressive: Samuel L. Jackson, Kurt Russell, Jennifer Jason Leigh, Tim Roth, Michael Madsen, Bruce Dern... Its setting has reminiscences of **Il grande Silenzio**, obviously, but also of **The Thing**, especially when Kurt Russell says “*One of them fellas is not what he says he is*”. The title refers to those 8 people of course, but also hints at the fact that it is Tarantino's 8th movie – which is true only if you count the 2 volumes of **Kill Bill** as one movie. It is due for the Christmas period, in 70mm only in selected cinemas first, then worldwide using classical/modern equipment. The official trailer⁶ has no Morricone music, but this is not an unusual thing with American movie trailers.

The speed at which Ennio wrote the score reminds us of his pace from the good old days. Between 1967 and 1972 – arguably his best period –, he was even writing 2 scores in such a short amount of time. We could fear however that, since he was not enthusiastic from the start, he wrote most of the score in auto-pilot. But on the other hand, Quentin is a perfectionist and would not settle for lower quality. Probably, the director already told the composer on June 11th the amount of music that was required and the type of pieces. He most likely gave him examples of mood and colours from Ennio's own repertoire – the pieces he would have used had Ennio refused to do the score. And probably, Ennio had a couple of themes to propose to him already, from his large collection of still unused cues. This all must have significantly speeded up the whole process. They most likely didn't work together on the movie, since it was still being edited. So it will be up to Quentin and his editors to insert the pieces in the right places, and to cut them as required – not an unusual thing with Ennio's scores, especially since the 2000's.

No distrust, this is fantastic news. We can be sure that these 2 men are in the process of making history.

⁵ <http://www.ceskatelevize.cz/ct24/nejnovejsi-vidoa/317731-tarantino-morricone-western-snih-praha/> after 41:00

⁶ <https://www.youtube.com/watch?v=69UwVX6Riv8>.

It has music by Blackroc and by The Heavy, see <http://nameofthesong.blogspot.be/2015/08/the-hateful-eight-teaser-trailer-songs.html>.

In breve

Other Upcoming Movies

En mai, fais ce qu'il te plaît



The release of **En mai, fais ce qu'il te plaît** will be 4th of November 2015 in France. Its English title will be **Darling Buds of May**. Based on the pictures of the recording sessions, it seemed that the Italian title would be **Esodo**. However, now that the entry has been added to the SIAE database (also see p.26 below), we find another Italian title for it: **In maggio fai quel che vuoi**, which is the exact translation of the French title.

Morricone's name is very prominent on the marketing material⁷. A short trailer is available on YouTube⁸, providing a first glimpse at the very recognizable music of the Maestro. The movie will also contain source music by Edith Piaf, Ray Ventura, Jean Sablon and Franz Schubert.

Weightless

Terrence Malick is finishing up his new movie called **Weightless**. He asked Ennio Morricone to provide a score, which will recycle existing tracks, selected by the Maestro himself. It is not clear if the director initially asked the composer for an original score, but he probably did. We will see if the capricious director of **Days of Heaven** will be happy with that compromise, or if he will go for another solution. The film is also said to feature music by Madonna, Bob Dylan, and Arcade Fire⁹, and is set against the music scene in Austin, Texas.

It stars Ryan Gosling, Cate Blanchett, Christian Bale, Natalie Portman, Michael Fassbender, Val Kilmer, Holly Hunter and Benicio del Toro. Natalie Portman produces it. The release date is not yet known.



⁷ Official web site of the movie: <http://enmaifaiscequiltelait.org/le-film/>

⁸ <https://www.youtube.com/watch?v=eaQkWWvTB40#t=39>

⁹ <http://thefilmstage.com/news/terrence-malick-sets-title-for-austin-set-drama-with-ryan-gosling-rooney-mara-michael-fassbender-more/>

La corrispondenza



Tornatore's **La Corrispondenza** will star Jeremy Irons and Olga Kurylenko. It was shot last spring in Trento, Edinburgh, York, Trentino Alto Adige and Piemonte. Morricone is still working on the score. Typically, he spends more time on scores for Tornatore than he does for any other director – at least in recent years. The release date is set for 14 January 2016. So, between November 2015 and January 2016, we will get one major Morricone score per month. Almost like in the good old days!



Lo sguardo della musica

There was also a confirmation, in Cannes, of the information revealed in Maestro #4, that Tornatore was working on a documentary about Morricone¹⁰. The temporary title is **Lo sguardo della musica**, and the release date in Italy is set for 30 April 2016. It will last 110 minutes and will include interviews and re-enactments. The interviews with the composer in Europe have already been shot while the interviews in LA are now being filmed.¹¹ There will most likely not be a new score for that film, but why not a couple of new themes for the main or end titles? The SIAE database lists a recent piece called LA MUSICA NEGLI OCCHI, which could be exactly that, with another temporary title (reminiscent of that famous documentary from the 1990's, for which no new music had been composed).



¹⁰See <http://deadline.com/2015/05/ennio-morricone-documentary-giuseppe-tornatore-mandragora-cannes-1201431685/>

¹¹ <http://www.filmneweurope.com/news/romania-news/item/110870-production-paunescu-produces-giuseppe-tornatore-s-doc-on-ennio-morricone>

Twice Upon a Time in the West

A bit off-topic, a strange movie called **Twice Upon a Time in the West** has been shot in Almeria, just like **Once Upon a Time in the West**, and stars... Claudia Cardinale!¹² It seems to be a modern western, of Bulgarian origin, directed by Boris Despodov, with music by Petar Dundakov.

Musica assoluta

Premiering the Mass

Ennio must wonder what is all the fuss about these new movies – this is just routine for him. The real milestone for him in 2015 was the premiere of the *Missa Papae Francisci* on 12th of June at the Chiesa del Gesù in Rome. It had first been announced for 12 September 2014, but being in the middle of his many concert cancellations, it had to be postponed as well. It was rumoured that Pope Francis in person would attend the concert, but it wasn't the case after all. Nevertheless, it was undeniably a great evening for the Maestro. The piece goes on for half an hour and is mostly dark and austere, still showcasing the Maestro's craft at dealing with a complex piece including choir and church organ. It follows the traditional sequence of a catholic mass, divided in 7 parts:

1. *Introduzione* 1:32
2. *Kyrie* 5:08
3. *Gloria* 3:44
4. *Alleluia* 4:37
5. *Sanctus* 4:15
6. *Agnus dei* 6:27
7. *Finale* 3:45

The written score of *Introduzione* shows a partitura in the form of a cross, which inevitably reminds of the introduction to *Una via crucis* (1991)¹³. The pieces are indeed very similar, except that the new one is played by the choir. A similar partitura is used for the piece *Scarti su carta* (2009) – probably another variation as well.

The *Finale* is a new arrangement of *On Earth as it is in Heaven*, from **The Mission**. This is a coherent choice, knowing that the mass was commissioned by the Company of the Jesuits, main protagonists of that movie. It can be watched in full on line¹⁴, very well directed by RAI 5.

Totem 3

If *Totem 3 - Segnali* (2012) had already been released on CD ("Bassoon Works", Tactus TC920001, Italy, 2013), it had never been played live. This is now done, thanks to the Emilia



¹² <http://www.cinando.com/DefaultController.aspx?PageId=FicheFilm&IdC=14387&IdF=216022>

¹³ Listen to it here:

http://bibliomediateca.santacecilia.it/bibliomediateca/cms.view?munu_str=0_1_0_0&numDoc=185&physDoc=1230&pflag=personalizationFindAudioVideo

¹⁴ <https://www.youtube.com/watch?t=11&v=jECzxt6gngk>

Romagna Festival, where Paolo Carlini (bassoon) and Matteo Fossi (piano) – the same performers as on the CD – performed it live on the 10th of August in Forlì.

In order to prepare for this event, Carlini had the opportunity to meet Morricone and discuss the score. The composer talked about his piece in those words:¹⁵

“Totem n.3 graphically represents a Totem (the bassoon), planted in the ground. The piano instead, ideally represents the earth where the Totem is erected”. Judging from the picture, it seems indeed that the contents of the sheet music has again a special shape, just like for the cross mentioned above.



Arcate di archi e bambini

In January 2016, Morricone's piece *Arcate di archi e bambini* (2014) will be performed at Santa Cecilia. Not a premiere though, as it was already performed in 2014 at the Teatro Argentina by Prisca Amori (violin).

This leads to a new entry in Morricone's filmography: a documentary called **Il sole è buio** by Giuseppe Papasso (2015). Morricone's music is said to be played by the same Prisca Amori, so it is possible that we are talking about this very piece. The movie also uses music by Paolo Vivaldi.

New CDs

Just after the last issue of Maestro, Saimel published the expanded CD of **La gabbia** (3998971). A welcome initiative for the numerous ones who have the LP from 1985 or the identical CD release. We cannot know if it is complete now, but the 5 inediti run more than 15 minutes, which is fair. Alternates of *Prigionero* and *Passato-presente* are glued with the previous ones, adding mainly a strings background. Then, a close version of *La gabbia*, shorter, adds little. The last two tracks bring really different arrangements to *Cadenze* and *Laura*. A curiosity in his filmography, entering the jazz flavor, some atmospheres rarely heard for the composer, and adapting the track *Le retour*, a waste but a great track from **Le professionnel**.



Later appeared 3 reissues, identical to the previous ones. First, **La battaglia di Algeri** by Quartet Records (QR 193) couldn't be expanded because the GDM CD was complete. A highly recommended CD for those who didn't have it already. Music Box Records ends the Belmondo-

¹⁵ <http://www.emiliaromagnafestival.it/una-prima-di-morricone-per-carlini/>

Morricone collaboration with the chronologically first ones, **Le casse** (MBR 066) and **Peur sur la ville** (MBR 068). The first differs a little from the GDM edition, adding Nicolai's versions, and all the revisions for songs performed by Mireille Mathieu and Astrud Gilberto. Does it mean that the master has not been found? **Peur sur la ville** is identical to the 1995 and 2013 editions, but remastered. The duration is long (74 minutes and several cues are glued together into the final suite of 15 minutes, often better when they are cut in separate tracks, because very diverse). The CD length should not be an obstacle for adding some tracks, first because 2 tracks belong to other films, although present in **Peur sur la ville**. Then, the movie features 3 unreleased tracks: the main titles (a shorter version from the track 1, not so important), and variants of *Manichini* with strings like sirens as in *Considerazioni...* and of *Azione paranoica*. But we cannot blame the labels for the missing tracks, because they received the authorized tracks, granted by the composer or the publisher (a nightmare for the fan or the collectors).



GDM continued its long series of double CDs with 4 excellent pairs, for those who didn't have some already. **Gli intoccabili/La donna invisibile** (GDM 01908) seems to be a clever choice because both films are from 1969 and the second one has 2 tracks from the first one, in the film. Lounge, sentimental and light music, spiced with more action tracks for the first one, make the whole really enjoyable. **Il pentito/Rappresaglia** (GDM 02010) are harder and more demanding scores, but well-worthy. With **Scusi facciamo l'amore/Ruba al prossimo tuo** (GDM 02211), we are dealing with light and easy-listening music from 1968, recommended. The fourth one, **Cosa avete fatto a Solange/Spasmo** (GDM 02412) belongs to the giallo/horror genre, again a good pairing of CDs.

Three other new CDs appear in June-July 2015, all being expanded fortunately, but things are not simple. **Stanno tutti bene** (GDM 4341) offers 6 inedit lasting 16'30, which is fair. But doubts begin while we heard that half of them are close to the previous ones. The second half contains very good moments: *La salina* #2, *Pulce nell'orecchio* #2 (totally different, high-tempo but short), and *Il vino e l'uva* #2. Some disappointment rise when comparing to the film, which contains 2 interesting unreleased tracks. A small strings ensemble (trio or quartet) plays an unknown theme, and the Scala scene has another version of *Viaggio*, more symphonic and Verdian. Nevertheless, this edition corrects the bad CAM series in the early decade 1990, speaking volumes about the CD's reliability over time.

For **Metti una sera a cena**, the recent release is beyond understanding: the previous edition, of 2006 already (gathering 19 tracks!) didn't contain then all the music. This definitive Cinevox CD (OSTPK 014) adds off-vocal versions of the main theme and of *Alla luce del giorno* (not

essential tracks) and 3 other inediti. *Ric happening* in its second film version indeed different, harsher, another alternate of the main theme more rarefied, suggesting nicely the melody, are well-worthy, and the shorter *Una che grida amore*. Wonderful Italy, we greatly prefer the nice civilization and the culture you brought to us, comparing to this mess!



Quartet Records expanded **Spogliati, protesta, uccidi !** (QR 173) with 2 bonus tracks, and the presence of *Incubo femminile* complete contrary to the CAM CD. But the first part of tracks 7 and 11 is the same. We can guess now that the complete score has been issued, a minor one though.

Again numerous LPs has been issued, but it is too fastidious to comment them, no additional material being featured. For a half, products simply duplicate the original LPs, while the other half takes the content of expanded CDs. Of course there is a little market for these products, securing a second life of the vinyl sound, which is great.

P.B.

New Concert Dates

As expected, new dates are being announced for Morricone's concert tour. An interesting statement from the Maestro was published when announcing the Antwerp concert: "*It is a completely new programme, he promises. Obviously there is room for the classic westerns of Sergio Leone, but more than that, it is a total spectacle*"¹⁶. A hint about this new programme could come from the Santa Cecilia concerts¹⁷, where he premiered a live rendition of *Il forte* from **Il buono, il brutto, il cattivo**, as well as an excerpt from **Days of Heaven** as part of a new suite of scores nominated for the Oscars. Another new title is **La migliore offerta**, with the voice of Pier Paolo Pasolini. It seems Ennio has decided to superimpose music from Tornatore's movie with, as he did several times already, pre-recorded spoken poetry by Pasolini.

The venues announced so far for 2016 are Amsterdam, Antwerp, Köln, London, Dublin, Bratislava, Budapest and Prague. Worth noting is that during the abovementioned July concert in Rome, Ennio conducted the orchestra standing during the whole performance, which is a very good sign of total recovery from his back problems.

¹⁶ http://www.gva.be/cnt/blpbr_01698649/ennio-morricone-blikt-terug-in-sportpaleis

¹⁷ http://www.santacecilia.it/concerti_e_biglietti/schedaEvento.html?i=1000011175&d=20150702&o=21.00

Old News

Late Revelations about The Mission

During an event called “Festival of the Religions” in Tuscany¹⁸, Morricone revealed that he was only a second choice for the music of **The Mission**: the producers had first contacted no less than Leonard Bernstein!

“Thirty years ago, he said, I was asked to write a score for this film that told the Christianization of the Indians by the Jesuits. Father Gabriel is the first Jesuit missionary climbing the falls and manages thanks to the sound of his oboe to get close to a friendly tribe of Guarani Indians, still in the wilderness. Then the mission fails because the bishop ordered the Jesuits to leave the missions driven by the representatives of the Spanish and Portuguese settlers who are starting to see these Jesuit missions with an evil eye and as a potential threat to their economic affairs, because the Jesuits offer protection to the Indians and spares them from being enslaved to work in the plantations. The mission fails: the soldiers win and Jesuits die as martyrs. Then the Company of Jesus was dissolved by Pope Clement XIV in 1773 and was reconstituted by Pope Pius VII in 1814. When I saw the film I found it so good that I could not add anything. Then I found out that I had been a second choice because they wanted Leonard Bernstein. I found out later, otherwise I would not have taken the job.”

This is quite a revelation, for such an emblematic score. And it is surprising that it was never revealed before. It is hard to imagine Leonard Bernstein writing a score for that movie. We are probably biased today because the score of Morricone is so much anchored in our minds, but the producers must have had a very different line of attack back then. We must remember though that Morricone wasn't such an obvious choice back then either. Director Roland Joffé and producer David Puttnam had already shown that they could be imaginative at the moment of choosing a composer, when they decided to go for Mike Oldfield for **The Killing Fields**, their previous movie.

Another topic of discussion about **The Mission** is in relation with the recording place. The CD and movie mention that the score was recorded at the CTS studios of London by the London Philharmonic Orchestra. However, Patrick Ehresmann had written this in MSV¹⁹: “[...] contrary to what is indicated on the CD of **The Mission**, the recording was made at the Forum studio as usual, not in London with the London Philharmonic Orchestra. This was confirmed to me by Zizi Capone, Morricone's harpist since **Marco Polo**. She said that when the film was first released in Italy, the Italian performers were credited. Strangely, this has been removed since then on the next film releases. I suppose that this was a trick from Virgin because of certain problems of rights, and because the music was a huge commercial success. According to Zizi, just the choir was recorded in England.” However, we have a testimonial from the group Incantation stating that they worked with Morricone in London²⁰. And now we found a new one where a violin player, Thomas Bowes, mentions recording sessions in London²¹. All sources of information look very reliable, so we can only conclude that the sessions were shared between Rome and London. It is also known that Morricone was in a hurry when recording **The Mission**, because of the tight deadline of the Cannes film festival²². So it is very likely that

¹⁸ <http://met.provincia.fi.it/news.aspx?n=196505>, with thanks to Frédéric Durand.

¹⁹ MSV 94, March 2002, p.30.

²⁰ <http://andybrouwer.co.uk/inca.html>

²¹ <http://thomasbowes.com/cms/moviework>, with thanks to Frédéric again.

²² See here the conditions in which the movie had to be projected in Cannes:

Morricone had to find shortcuts and tricks to have it all completed on time – which might have included recording at two locations with two different orchestras.

Christy: Lei se ne more

The Morricone songs performed by Christy are rare enough to be cherished by the fans. This newly identified song²³ will therefore come as a nice surprise: Christy sang a vocal version of the main theme from **Anche se volessi lavorare che faccio?** (1972), called *Lei se ne more*. We already knew a vocal version of that theme, called *L'amore è un cucciolo de razza* (1973), performed by I Vianella (i.e. Eduardo Vianello and wife), with lyrics by Franco Califano and arrangements by the De Angelis brothers. But this time it is probably not a cover, as it is Maria Travia, Morricone's wife, who wrote the lyrics. She wouldn't have done that if her husband was not involved in this new version. But she might as well have written them earlier for another vocalist. It seems to have been performed by Christy at a song festival in Rio. According to several sources, it dates from 1972 like the movie.



Se telefonando: A Short Version

The first great success of Morricone as a composer was Mina's song **Se telefonando** (1966). A very unusual song, starting with a verse that will never return, and continuing with a refrain repeated ad libitum. Only one version of it has surfaced so far (apart from the revisions heard in **Tutte le donne della mia vita** in 2006), but there actually exists a shorter one²⁴, of just over a minute, and it is absolutely beautiful. Morricone has concentrated all his originality and savoir-faire in a few short cells which make up a pure delight for us fans.



According to the youtube publisher, it is taken from the radio show **Aria condizionata** (1966), which once hosted Mina's song. From then on, it became the theme song of the show, the shorter version being used over the opening and closing credits. And according to the book "Made in Italy: Studies in Popular Music"²⁵, the song itself was written specifically for that show as well.

<https://news.google.com/newspapers?nid=1499&dat=19860525&id=FFcaAAAIBAJ&sjid=DSsEAAAIBAJ&pg=6954,403209&hl=fr>

²³ Many thanks to Richard Bechet.

²⁴ <https://www.youtube.com/watch?v=NwIR-BKuYMI>, with thanks to Richard again.

²⁵ "Made in Italy: Studies in Popular Music" (Routledge Global Popular Music Series) by Franco Fabbri and Goffredo Plastino. ISBN 978-0415899765. Read some excerpts here:

https://books.google.be/books?id=Ae_hAQAAQBAJ&printsec=frontcover&hl=fr

Morricone singer for Paul Anka

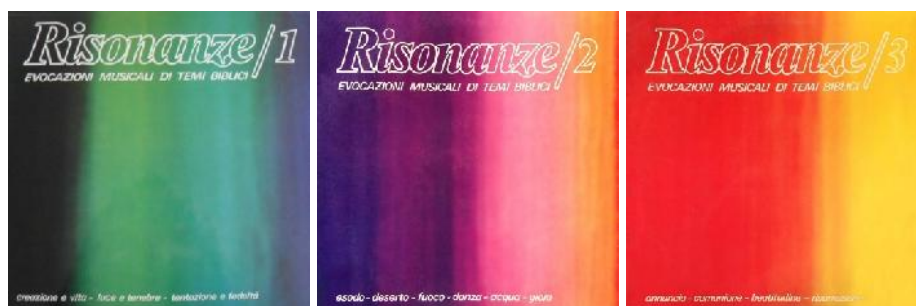


Rai.tv has made available a video from 1983 called “Paul Anka e la nascita del divismo” (Paul Anka and the birth of Stardom)²⁶, taken from the “Blitz” tv-programme. Paul Anka is a famous singer-songwriter, American but with Canadian and Lebanese origins. Part of his career was in Italy in the Sixties, where he recorded a dozen of songs with Morricone.

The TV show is an opportunity for him to revisit this part of his career, with the artists who had accompanied him through these years. Ennio Morricone is of course one of them. The most interesting – and funny – moment of the show is its finale, where Anka has each of his guests sing with him a couple of words from his hit song *Diana*. Morricone is seen in the background, trying to pretend he doesn’t care it will soon be his turn. And when his turn comes, he sings outright in the mike wrong vocals with his usual out-of-tune voice. See around the 1:02:30 spot. A great moment indeed.

Library Music²⁷

In 1979, three vinyl LPs were released by the Edizioni Paoline, under the title “Risonanze”. The subtitle was “Evocazioni musicali di temi biblici”: Musical evocations of biblical themes. It contained music by Morricone, Alessandrini, Macchi, Marinuzzi Jr, Trovajoli, etc. The Morricone pieces were essentially taken from the “Opposte esperienze” album (1978), usually associated to the movie *Attenti al buffone* (1976) because several themes from that album are heard in the movie. But the pieces have another title on the “Risonanze” albums: *Rondo capriccioso* became *Vita*, *Largo* became *Shalom*, *Allegretto* became *Gioia*, *Larghetto* became *Annuncio*, *Adagio primo* became *Comunione*, and *Adagio secondo* became *Fede*.



But that’s not it: three more pieces by Morricone are present: *Violenza*, *Alleanza* and *Attesa*. As we don’t have access to those albums, we cannot relate them to any known piece. Their runtimes do not match any other track from “Opposte esperienze”. Therefore, we must for the time being consider them as exclusivities from these albums. When Cometa re-released several tracks from the “Risonanze” project, as “Beatitudine” (2010), they didn’t include those 3 unknown pieces. This is strange because Cometa seems to own the rights to them, according to SIAE.

²⁶ <http://www.rai.tv/dl/RaiTV/programmi/media/ContentItem-63202bb5-e383-4ff1-bb77-a619a02e46a6.html>, with thanks to Frédéric Durand.

²⁷ With thanks to Claude Berfal.

SIAE lists all 9 tracks as belonging to COMETA DI MATTEI IVANA and ISTITUTO PIA SOC.FIGLIE D. Anecdotaly, the piece *Attesa* is referred to as ATTESA TIT 2, whereas another piece called ATTESA TIT 1 appears as belonging to UNIVERSAL MUSIC PUBLISHIN. The 6 known pieces are also present a second time, with their other titles, as belonging to COMETA DI MATTEI IVANA and HERISTAL ENTERTAINMENT SR.



On another account, much earlier appeared a library album called “Sviluppo Industriale” from the series “Intermezzi” of the SR publishing company²⁸ (1967). It contained music by Morricone, De Masi, Lavagnino and Luigi Zito. The sole track by Morricone is called *Ballata di motori*, again an unknown piece. We can vaguely relate it to the movie **I motorizzati** (1962), but there is no proof that it would belong to that movie. SIAE doesn’t have it at all.

Web News

Archive of the old Discussion Forum

While we’re still waiting for a new discussion forum, we can now look back to the past discussions we’ve had, thanks to the archive of the old discussion forum which has now been made available on line by archive-it. It seems to have one archive per year²⁹.

It is not always easy to navigate through it. If you know what you are looking for, typing a few keywords in Google together with “ENNIOMORRICONE.IT” and “Archive 2013” should do the trick. You can then click the “Open Archive” link – if it is the first time, you will need to register and will receive a password via e-mail. If not, just type in the password you have received. It will open the original page of the forum, but don’t try to navigate from it, because most of the internal hyperlinks from that page are dead. You need to go through the process of searching each time. I don’t think it is intended to be like that, so maybe a fix will be deployed soon in order to propose a better user experience.

Andrea’s Website

If there is one field where Andrea Morricone is well ahead of his father, it must be the one of the official website. While we are still waiting for a proper website for our favourite Maestro (also see Han’s article on p.41 below), his son has recently opened a brand new one for himself³⁰, courtesy DMDDesign Studio, Los Angeles, CA: informative, entertaining and attractive. We can only recommend to the father to follow his son’s footsteps on this matter.

²⁸ <http://librarymusic.boards.net/thread/545/sr-records>

²⁹ for example here is a page from the 2013 archive:

http://archive-it-2013.com/it/e/2013-01-13_1133647_9/ENNIOMORRICONE-IT-bull-Leggi-argomento-L-OFFERTA-MIGLIORE-a-new-soundtrack-by-Morricone/

³⁰ <http://www.andreamorricone.com/>

—————CHRONICLE—————

The Cerberus Story

by Steven Dixon

Ennio Morricone's Cerberus records series was born in 1979 and ended in 1986. The scores from Ennio Morricone's extensive catalogue were incredibly varied, but some of the cover art was so poor critics searching for adjectives came up with some of the unkindest comments, myself included.

But as time passes, critics and art lovers alike slowly mellow. We are now in a better position to consider the merits of these fine publications. Over the years the series provided collectors with a feast of fabulous music. Today, the Cerberus Morricone albums, all 20 of them, have a warm and collectable charm.

You may be aware there is a massive Morricone LP revival occurring. A brand new army of collectors are now buying sealed LPs and not just the new stuff, but the older ones too and this includes the Cerberus series issued in tightly sealed shrink wrapping. An interesting series to collect and some command high prices on EBay too. Not too many years ago these albums could be purchased at pocket money prices, but not now.

Cerberus records was much a one-man show as run by Richard Jones based in North Hollywood, California. The late Don Trunick, an American collector of Morricone soundtracks told me Cerberus records would never have existed. In 1979, he heard that the label Varese Sarabande, who had an office in Los Angeles, had acquired a very large number of Camden mastertapes and had contacted him to ask if he had any stills or posters for them to use. Don duly obliged. Soon, Varese said they were not interested in releasing so many Morricone records as many of the titles

were obscure and just too risky. And Varese already had a few lined up of their own – **Bloodline** and **The Island**.

Don was then put in touch with Richard Jones who now had the Camden mastertapes. Cerberus was not a large company, but Richard liked Morricone's music very much and took a chance on putting out the records.

The series included some very scarce scores never released before. Some were so rare, such as the modern revolutionary thriller **Quando la preda è l'uomo (When Man is the Prey, 1972)** collector Don was asked to provide any photographic material he had.

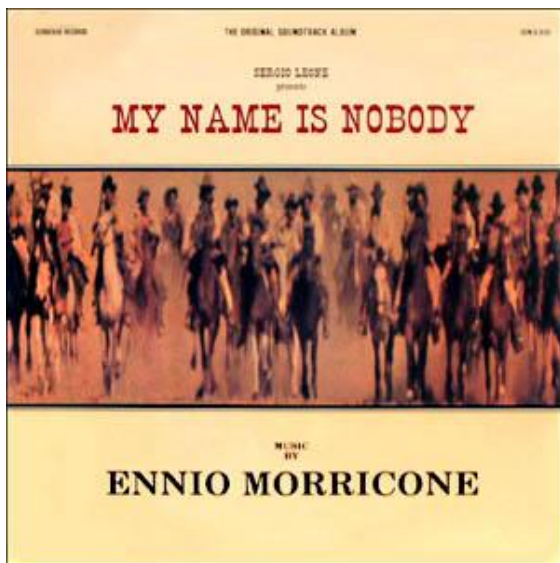
Back then no-one had ever heard of the film, and even experienced collector Don drew a blank. So in the newsletter MSV Musica Sul Velluto #28 (February 1985), a request went out to its then 123 members asking did anyone have photos, posters or publicity material from this film, which also came under the Italian title **Spogliati, protesta, uccidi!**. History tells us lady luck failed to shine and no artwork arrived.

Nearly all of the photo material provided on the fronts and backs of all the other LPs were provided by Don Trunick. The reason why some covers had simple designs was down to two reasons: sheer lack of available material and to keep the costs down. Each additional colour added huge cost to the project, which is why we only get 2 or 3 colours on the covers. It is extraordinary that one man in Richard Jones could produce such a remarkable series of LPs.

The covers were top quality, firm and rigid, similar to those solid soundtrack sleeves of the 1960s. The sound quality was also very

good. All 20 LPs were produced in a factory in Burbank, including some limited collector's editions.

Many of the 20 LPs in the series boasted photo covers including the very first in the series **My Name is Nobody** (CEM-S 0101, 1979). As one would expect, a western score was a most fitting way to launch the series just as Italy's Beat records had done when they brought out their first Serie Blu **Il Grande Silenzio (The Big Silence)** in 1978.



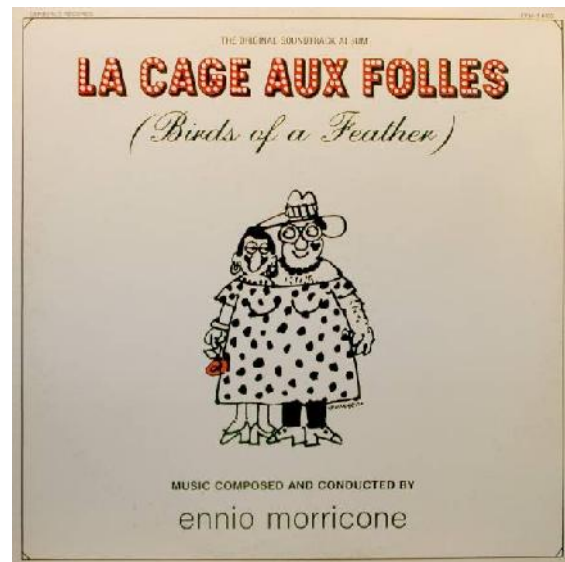
My Name is Nobody is a wonderful Italian western score. Back in 1979, this title was a real treat for those who were unable to purchase the original GM LP back in 1973. A warm welcoming comedy style peppered with amusing and mostly delightful mickey-takes of Morricone's own "Dollar" western themes.

The front cover has one of those hazy out of focus covers of the Wild Bunch, the last great gang of rampaging outlaws to inhabit the Southwest and antagonists of the ageing hero Jack Beauregard, played by the legend Henry Fonda. It was no secret **My Name is Nobody** had been released on album many times before. In Italy it came under the title **Il mio nome è Nessuno**, but in 1973 when Holland and Belgium produced their vinyl on the Lark label, the British title **My Name is Nobody** was utilised. Usually the artwork was taken from the original Italian film

poster, but today the record distributors have been a little more inventive. Two separate LPs of this enjoyable score are now on sale, boasting fresh artwork with one even having an orange coloured vinyl.

The number of westerns available to soundtrack labels was limited despite this genre being Morricone's most popular. Cerberus issued two more westerns. They were **Tepepa**, a political composition from 1968 and **Sonny & Jed: Criminal Story of an Outlaw Couple**, a fun but rather short 1972 comedy western score.

After **My Name is Nobody** came **La cage aux folles** (UK title **Birds of A Feather**, CEM-S 0102, 1979), another comic composition but a total shift in topic and timescale. Cerberus took the opportunity to release a score very close to its release year, 1978. Under the **La cage aux folles** banner, a French LP came out in 1978 (GM 803 003). We also note in Italy that year an album emerged under the title **Il vizetto** (CAM SAG 9090).



Of all the Morricone comedies to be scored in the mid to late 1970s (and there were some wonderful examples such as **René La Canne**, 1976 and **Il gatto**, 1977), **La cage aux folles**, an amusing film set in St. Tropez directed by Edouard Molinaro, is probably the one with its heart in the right place. A score of amazing bounce, joy and vitality. A

film which produced two great sequels and two even greater scores.

Although its English title **Birds of A Feather** is seen on the front cover, to avoid any confusion Cerberus records chose to headline its original French title **La cage aux folles** with the English title printed in decorative case underneath. The subtitled film was very successful in America, likewise in Britain. So Richard Jones' decision to press it on his stateside label was a wise one.

With **La cage aux folles**, there was a rather nice Cerberus repress with a bright bubblegum pink coloured vinyl. Back in the 1970s, coloured vinyl was rare, especially film soundtracks. Today many Morricone scores as pressed on LP are getting the coloured vinyl treatment.

Duly note the Netherlands have recently released a limited numbered transparent edition of **La cage aux folles** under its alternative Italian title **Il vizietto** (LP MOVLP1006).



In conclusion, the **La cage aux folles** LP cover design is lifted from an unusual film poster of two men in one oversized dress. The design is actually worked in a unique cartoon-style as illustrated by the famous American satirical artist and graphic essayist Lou Myers.

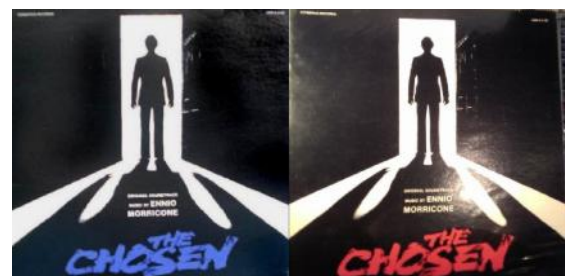
Moving on to a total different film genre now. In 1980, **The Chosen** came back onto the vinyl market by Cerberus records (CEM-S 0103). Also known as **Holocaust 2000** (1977), this is an apocalyptic thriller starring Kirk Douglas as an executive in charge of a Middle Eastern nuclear plant company who slowly discovers his son is the Anti Christ. The film tried to cash in on

the success of **The Omen** (1976). What it lacked in storyline certainly made up in musical honours.

Morricone has produced some fine horror scores in the 1970s and using the choral chanting tool always helps the cause. Morricone's later film **Control** (1987), starring another Hollywood legend Burt Lancaster about the effects of a staging a fake nuclear war, has a similar deeply eerie tone.

Under the title **Holocaust 2000**, Beat records of Italy were first to issue this powerful score. They produced two separate LPs a whole three years before Cerberus released theirs. Both Beat Record covers used the cinema poster logo in a form of an explosion, so in a visual sense the artwork was so eye catching. Beat LPF 040 and the French Beat LDA 20 346 were issued two years apart (1977- 1978). On top of this, in 1978, the Japanese produced a spectacular issue of their own with a collage of frightening photos (Polydor MPF 1264). And yet, even with three previous LP's and a slating at the Box Office, it is more amazing that **The Chosen** was itself chosen as number three in the Cerberus series.

In order to cover a wide cross-section as possible this horror thriller was a good choice. It sold that well Cerberus' Richard Jones had to do an additional run. Interestingly the second run had different colour on the titles – so now we have blue and red.



Cesare A. Bixio's **The Divine Nymph** (CEM-S 0104, 1980) was the only Cerberus LP not fully composed by Morricone (just 1 track composed and the rest arranged and conducted). Morricone's style from start to

finish is evident and this is an important and highly enjoyable score. Jazzy, 20s themed and like the earlier thus far unreleased **Arabella (Il bell'adone, 1967)** tackles a period in time Morricone is so comfortable scoring. The cover boasts a periodic graphic design, indeed a most fitting tribute to the rare original Italian Cinevox LP **Divina creatura** (MDF 33/95, Italy).



Staying in periodic mode, **Bluebeard** was number five in the series (CEM-S 0105, 1980) and provides collectors with a rather bizarre but amusing main title score, verging on the macabre. Its introduction reproduces the opening strings from **A Fistful of Dynamite**. They were scored within one year of each other. Bluebeard the ladykiller is played by Richard Burton. The film is really a black comedy and credits an army of sexy felines such as Raquel Welch, Virni Lisi and Nathalie Delon.

This score had been pressed back in 1972 on the GM ZSLGE label as **Barbablu** and in 1973 on the Philips label France as **Barbe Bleue**. Quite a lengthy score boasting 15 tracks, an interesting main title, but the rest of the score is a bit repetitive.

The next entry brings us back to the western genre – the revolutionary score **Tepepa** (CEM-S 0106). Morricone's westerns always provide a winning formula. By the time Cerberus took it to task (1980), the film was already 12 years old. With only a 2-track 7" to satisfy fans, which included the easily available main theme *Viva la revolucion (Tepepa)* found on 70s compilations such as "I grandi western Italiani", fans were left waiting and wondering would this powerful and heroic score ever see the light of day? And amazingly, it did. No sooner than Cerberus

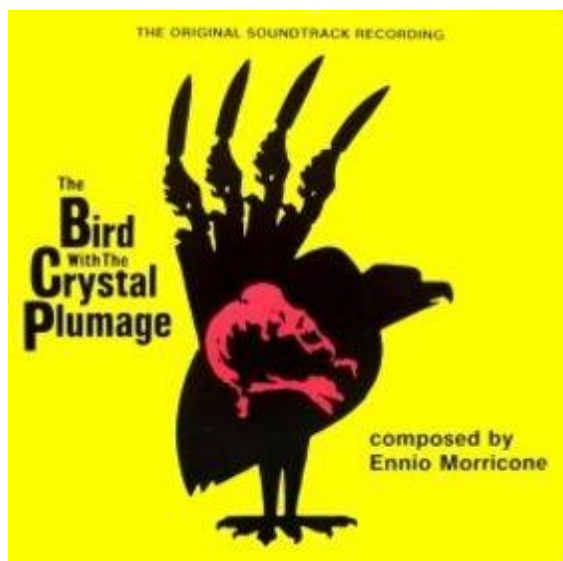
brought out their edition (11 track), RCA immediately let loose one of their own – a 10 track effort coupled with the exciting **La resa dei conti / The Big Gundown** (RCA NL 33225, Italy 1981). The cover is a screenprint version of Tomas Milian the laughing bandit Jesus Maria Moran (Tepepa) lifted from the rare Italian 45.



The comedy **La cage aux folles II** (CEM-S 0107, 1981), which opens with the main theme from the first **La cage aux folles** film, has a more serious musical pattern. In love themes like *Melodie d'amour*, it really is a most harmonious score. **La cage aux folles II** originally came as a foldout from France with a delightful cartoon illustration. But actually the Cerberus edition has an even better cover, a cartoon house sketch filled with stills from the movie.

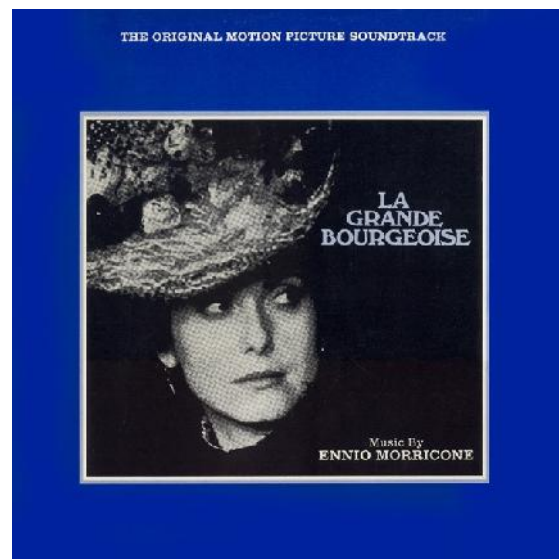


In 1981 came Dario Argento's **The Bird with the Crystal Plumage** (CEM-S 0108). With its unique child-like choral score, this was actually the second USA release thanks largely to its successful box-office take in that country. The first US album, a real rarity came out in 1970 by Capitol records. This was a real curio because it seemed to have totally different contents to both the original Italian Cinevox album (MDF 33/31, 1969) and the later US Cerberus edition.

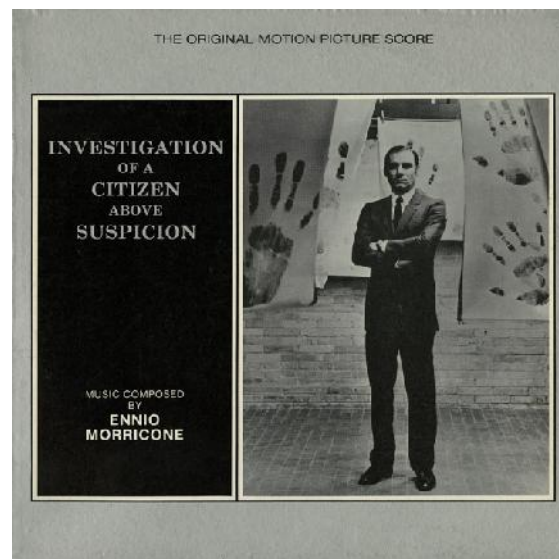


The Cerberus album really did suffer some kind of editing malfunction with only 9 tracks from a possible 15 available. Thanks to the vinyl revival **The Bird with the Crystal Plumage** LP score can now be obtained under its Italian title as a limited edition red vinyl (AMS LP36).

Morricone always hits the right note with his period dramas. In 1981, **La grande bourgeoise** (CEM-S 0109) came onto the market. Those with eagle eyes will note the Cerberus photo cover is the same as the most recent CD which can be obtained on the Saimel label in expanded format. First released as **Fatti di gente per bene** in Italy (Cinevox) and Japan (Cinevox) in 1974 with 19 tracks. But when the score was re-released in the 1980s by Cerberus USA, Sakkaris of Germany and Cinevox of Italy, it is minus 1 theme in *A Bologna*.



The next issue **Investigation of a Citizen above Suspicion** (CEM-S 0110, 1981) directed by Elio Petri shows a different approach in style much to the dismay of the many Morricone traditionalists. A film from 1969, it has a plodding and unattractive main theme and was found on multiple compilation albums.



Here is an important fact – the Cerberus LP was the very first complete publication. There was not even an original Italian album, which will surprise many readers. But a few LPs did follow in the 1980s – from France came **Enquête sur un citoyen au-dessus de tout soupçon** (GM 803036, 1982), then one from Italy **Indagine su un cittadino al di sopra di ogni sospetto** (Cinevox CIA 5050 1984).

In Cerebus #11 (CEM-S 0111, 1982), fans were treated to two very entertaining scores which until then had only been issued on two CAM singles. The double bill was headlined by the rare part-comedy western **Sonny & Jed; Criminal Story of an Outlaw Couple**, a film from 1973 starring Tomas Milian, Susan George and Telly Savalas. Lots of salon bar music in this one, but not as interesting as the Morricone **Provvidenza** scores from the same period.



The film has very little music in it (6 tracks on the album). In the early 1990s, Susan George who played the bandit Sonny told me she had never seen the film since its premiere in the early 1973 so was delighted when I presented her with a video of the film.

Side B was then a relatively unknown and mysterious title called **The Cannibals** (Italian title **I cannibali**, 1969) which despite its heading has nothing to do with cannibalism. Every Morricone fan should have this soundtrack in their collection because one of its vocals *The Song of Life* as sung by Don Powell is so close to chorals from an earlier Morricone classic *Abolicao* from **Queimada** (also 1969 and an incredibly popular concert favourite); **Faith** (**U pa ni sha**) from the religious TV documentary **L'uomo e la magia**, scored in 1972; and **Israel** from TV's powerful **Moses** score, each have similar choral styles. On

top of this there are some remarkably inventive often experimental and thought provoking compositions. The music on the Cerberus album (8 themes) only displayed a proportion of its true soundtrack, but thankfully represented the score very well.

CAM did issue a single **I Cannibali**, in 1969 (CAM AMP 077). I recall in the early 1990s I paid a huge sum of money in the hope I would be treated to some kind of film poster art. It seems even back then in 1970 finding artwork for these rare film scores was difficult (they used the standard celluloid CAM sketch cover). At least Cerberus made an effort to find something – they used a distinctive rampaging dog/military silhouette image lifted from the American pressbook.

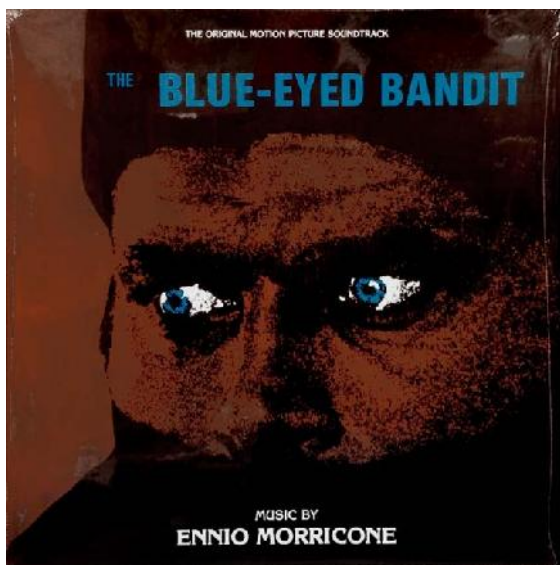
The next two in the Cerberus series were erotic love dramas **L'assoluto naturale / He and She** (CEM-S 0112, 1982) and **Quando l'amore è sensualità / When Love Becomes Lust** (CEM-S 0113, 1982). **He and She** was made in 1969. It's a rather routine romantic score from a film which is best described as a fantasy love drama. The Italian 1970 Cinevox album MDF 33/24 always sells high on EBay. Cerberus did prune one track, upon Morricone's request, but to be honest it is barely noticeable. The album had an additional run that was shipped to Japan, a country with an ever growing Morricone fan base.



Quando l'amore è sensualità was made in the height when love dramas crammed Morricone's compositional catalogue. This bizarre, often experimental choral chanting score is a particularly significant composition within the early 70s erotic love drama genre. It was a first-time release too. In a review MSV #14 (August 1982) we

read "*Cerberus have just issued **Quando l'amore è sensualità**. The reactions upon this soundtrack are rather different. Some say it is very 'odd' music. Others say it isn't worth buying*". Actually, the album sold very well and does pack a musical punch. Admittedly, Morricone fans were not going to get a lush score like **La califfa** (1970), one of the composer's best ever. We must also remember in this period Morricone was experimenting with new dramatic styles, even in his love dramas. Many were unattractive, but bold in their approach.

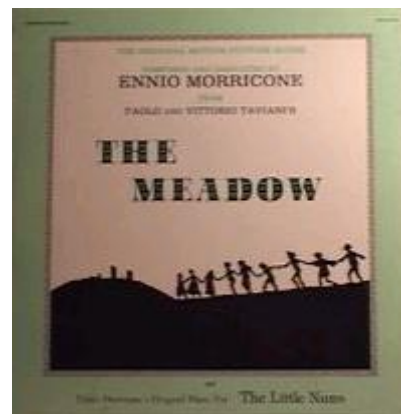
The jazzy Italian busy-city score **The Blue-Eyed Bandit** (CEM 0114, 1982) isn't the type of Morricone score I normally listen to. However, this one is rather refreshing as it used a large orchestra and it stylized in the way of those 1970s American TV cop dramas. Franco Nero is terrific as Renzo, a bored office worker who pretends to be disabled. But he has an alter ego – he robs banks. He is the Blue-Eyed Bandit. The film by Alfredo Giannetti, filmed in Genoa, Italy was fairly new at the time (1980). Surprisingly the Italians did not release an album under its Italian title **Il bandito dagli occhi azzurri**. We did get the main title track *Città viva* on the compilation "Ciak" (WEA T 58271, Italy 1981) but nothing else.



CEM-S 0115, 1982 was next in the series – **The Meadow** was coupled with **The Little**

Nuns, two films scored sixteen years apart, they are as different as chalk and cheese.

The Taviani brothers love-triangle drama **The Meadow** (1979) is a score of immense beauty. Set in rural Italy 1979, the Italian album **Il prato** (CAM SAG 9100) sold out quickly, so the Cerberus LP (CEM-0115, 1983), despite 3 missing tracks was an exciting release. The participation of Morricone and the Marianne Eckstein flute motif was in full flow. Two American films Gordon Willis' **Windows** (also known as "L"), 1980 and Samuel Fuller's **White Dog**, 1982 were not warmly welcomed at the box office but like **Il prato** had some truly haunting music.



The B-side to **The Meadow** was a nice little score **The Little Nuns** (Italian title: **Le monachine**) a 1963 religious comedy drama by Luciano Salce and starring the beautiful Catherine Spaak. Jam packed with short creative and amusing religious tunes, Morricone scored a similar theme for the episode **The Antique** used in the 1963 comedy film **I maniaci**, also set in a monastery (theme so far unreleased). A rare 7-track CAM EP of **Le monachine** was produced in 1963, but the Cerberus release offered much much more.

The Black Belly of the Tarantula / My Dear Assassin came next (CEM-S 0116, 1982). These type of slasher scores usually had one or two good beautiful themes and the remains incredibly punishing. The most harmonious of the two scores was in the 1971 film **My Dear Assassin**, also known as **The Killer** (**Mio caro assassino** was its

Italian title). This child-kidnapping thriller has most wonderful lullaby.



Despite one solid main theme collectors found the slash-and-stalk genre incredibly disappointing. They were paying top money for a single theme soundtrack as the remains were often unlistenable. So it was probably a blessing in disguise to learn that in 1982 Morricone did not give Cerberus records permission to use another slasher score in Dario Argento's 1971 **Quattro mosche di velluto grigio (Four Flies on Grey Velvet)**. The only good theme from the soundtrack was easily obtainable on numerous compilation LPs, so few Morricone fans wept about Morricone's refusal to allow record companies to present this score in its entirety. Although a CD of this score was issued in the year 1999, the very first LP was born in the year 2001 (Dagored RED 139-1), thirty years after it was made.

In order of year release 1983, the next title in the Cerberus series should have been the superbly scored WW2 drama **The Scarlet and the Black** about a heroic Vatican priest (Gregory Peck) hiding POWs in occupied territory. But this had the reference number CEM-S 0120, the final number in the series. Three reference numbers emerged before this including the brilliant mafia/WW2 flashback film drama **A Time to Die** (CEM-S 0119). So why the delay? To answer this I refer back to many old editions of MSV, where we can locate many clues.

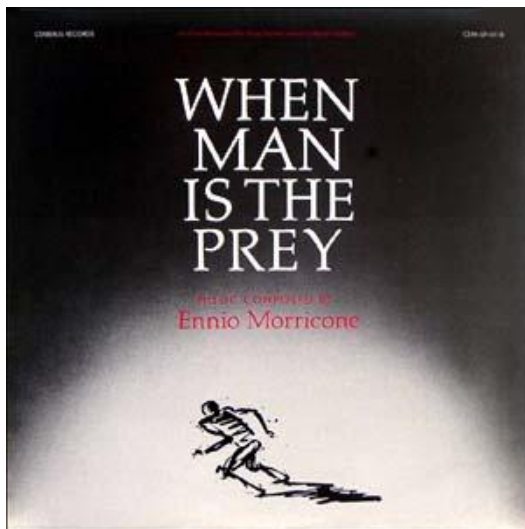


Tre donne / Uccidete il vitello grasso e arrostitelo (CEM-S 0117, 1984) and particularly **When Man is the Prey** (CEM-S 0118, 1986) had been withheld or temporally suspended due to the lack of artwork and information. The periodic episode of **Tre donne** eventually got a nice photo cover, but Cerberus desperately needed just one good still to illustrate the long awaited **When Man is the Prey**. Eventually, they had to concede and in the year 1986 this score was ready for distribution. The illustration of a stick-like figure running away is simple, effective and in many ways a very brave attempt to produce an image from a film no-one had ever heard of. We note the reference numbers CEM-S 0118 and a limited collector's edition CEM-SP 0118.



The soundtrack was well worth the wait with its rock-gospel style Swan Robinson vocal *No One Can* and its stunning instrumentals. Fans were given a rare treat.

In 1972, CAM records had produced two themes from this film and placed them on the incredibly rare non-commercial Italian sonorisation LP (CML 021). The cues they chose were filled with electronic buzzing/jungle beats, and it goes without saying they were the most difficult tracks of the entire soundtrack in *Danza nelle tenebre* and *Iniziazione '72*.



In 1978 came an expensive bootleg LP "Hornets' Nest and Other Themes" (POO LP 105). Among one of the 'other' themes was *Don't Try to Understand* from **When Man Is The Prey**, a warm and joyous instrumental peppered with background vocals. Where did its source come from?

Well, there were many Morricone tape recordings floating about in the late 1970s and from these, numerous acetates were produced. We had acetates with themes from the then unreleased **Fraulien Doktor** and **H2S**. Some, like **When Man is the Prey** (under the title **Quando la preda è l'uomo**) had a complete acetate devoted to it with all 11 tracks. I have it in my collection, it is coupled with three rare tracks from **Autoritratto** (1970). The sound quality is awful, as we know acetates deteriorate badly.



Had the bootleg operations of POO records remained in operation a little while longer, **When Man is the Prey** soundtrack could well have been issued in the late 1970s.

A CAM CD followed in the early 1990s, then nothing since. Until now that is. A surprise release of the soundtrack under the heading **Spogliati, protesta, uccidi!** has arrived by Quartet records. Limited to 500 it has 13 minutes of extra music.

In conclusion, and according to writings in MSV#37-May 1987, the theme from the POO bootleg LP *Don't Try to Understand* differs from the one on the American Cerberus album and CAM CD, but in fact they are one of the same. In the 1970s when the score was unofficially recorded from audio tape to acetate this cue somehow seems to have been transferred at the wrong speed, but is most certainly the same track. Note the timings – POO bootleg has the timing 3:35. The Cerberus LP much slower at 3:51.

-----DOSSIER-----

Forgotten Works Society

Exploring the SIAE Database – Part 2 of 2

by Didier Thunus

(See part 1 in Maestro #7)



As explained in Maestro #7, the SIAE (Società Italiana degli Autori ed Editori) has made its database available on line at <http://operemusicali.siae.it/OpereMusicali/start.do>. This highly reliable source of information has already allowed us to put to light the existence of some music already written for upcoming projects (**The Canterville Ghost** and **Die Unendliche Geschichte**), a list of unused or rejected scores, either for identified movies (**La femme écarlate**, **Marianna Ucrìa**, **Nine**, **Fermo posta**, **Stray Dogs**, **Un crime**, **Endless Love**) or unidentified projects (**Belmondo 84**, **Paese lontano**, **Jealous**, **Valzer dei sospiri** and more), and a list of titles potentially corresponding to commercials scored by Morricone. With this second part, we will continue this exploration in order to reveal many other discoveries.

Upcoming Tracks

En mai, fais ce qu'il te plaît

As mentioned in the news, the tracks from **En mai fais ce qu'il te plaît** (2015) are already registered in the SIAE database, most of them with an Italian and a French title:

GRANDI PERICOLI (GRANDS DANGERS)
 GRANDI PERICOLI N 2 (GRANDS DANGERS N 2)
 GRANDI PERICOLI N 3 (GRAND DANGERS N 3)
 FRATELLI (FRERES)
 FRATELLI 2 (FRERES 2)
 PAYS EN MARCHÉ VERS NORD
 INUTILITE D UN MASSACRE
 GROUP

BEAUCOUP D ENFANTS

QU EST CE QUE QU IL VA SE PA

IN MAGGIO FAI QUEL CHE VUOI (EN MAI FAIT CE QU' IL TE PLAÎT)

SILENZI E ATTESE N 2 (SILENCES ET DES ATTENTES N 2)

PARTENZE (DEPARTS)

Spare Tracks

This section will present the titles of many unreleased Morricone tracks. It is always nice to put names on music we can hear only in the movie, even though we do not know to which piece exactly they relate.

L'isola

This important Morricone project of 2012, for director Alberto Negrin, is discussed in detail in Maestro #3 (November 2013). 32

titles are listed in the SIAE database. They are easy to find because all but one of their ISWC numbers are consecutive, and they are the only ones where the publisher is Palomar.

ISOLA

OCARINA VERSIONE 2

FIGLIA E IL PADRE

ISOLA D AMORE

ISOLA D AMORE SECONDA VERSIO

TELEFONATA DI ALBERTO (probably for the character of Folco, played by Alberto Basaluzzo)

NEL VUOTO SOSPESO

PENOMBRA

VIOLINO SOLO

INASPETTATAMENTE

AMORE AL SOLE

SENZA SCAMPO

SUONI DALL ACQUA

PRIMA DEL DECOLLO

PRIMI APPROCCI

REPLICA

SECONDA REPLICA

RITROVANDOTI

TEMPESTA NEL CUORE

TEMPESTA NEL CUORE 2

TEMPESTA NEL CUORE 3

TEMPESTA NEL CUORE 4

VERSO ITACA

SEDUZIONE AMBIGUA

AFRICA VELOCE

NEVROSI

CON IL SOLE AL SOLE

AL MATTINO CON LEI

AFFETTI

SCURO

TEMPO PER VIOLINO E ORCHESTR

VIETATO

MIGLIORE SECONDA NOTTE

No piece is called *Immobile n3*, even though the only piece from that movie released so far is part of a suite bearing that title.

Angelus Hiroshimae

The movie **Angelus Hiroshimae** by Giancarlo Planta (2010) has had a couple of working titles, such as **Haiku** or **L'angelo e il cacciatore**. At SIAE, seven pieces are

registered as “HAIKU N°x” where x goes from 1 to 7.



Mi ricordo Anna Frank

Another great score for Negrin, **Mi ricordo Anna Frank** (2009), is present at SIAE with 12 pieces.



INFANZIA E INNOCENZA

AL PASSO

ORCHESTRINA

LA STELLA GIALLA

FIGLI

LA GIOVINEZZA DI ANNA

FUMO E FANGO

RICORDATE ANNA FRANK

RICERCATI

SUL TRENO DEI DEPORTATI

IL MARTIRIO E IL TALENTO

UNA TRISTE ALLEGRIA

Il teatro di Eduardo

Regarding Massimo Ranieri's four TV-movies grouped under the title **Il teatro di Eduardo** (2010-2012), it is less easy to cope with the unstructured data of SIAE, but the following list of 36 entries seems to be accurate:

ANGELI O DEMONI
NELLA NOTTE UNA FUGA
PIANO ALLA RADIO N 1
PIANO ALLA RADIO N 2
AFFANNATO DISPERATO
ATTESA NELLA SERA
RICORDI COME FANTASMI
VLASTA
AMBIGUAMENTE LANGUIDO
A NAPOLI CON DEDICA
VIGORE POPOLARE
ARIA NUOVA
NAPOLI DI EDUARDO
CON GRANDE TRISTEZZA
PREDICENDO AMORE
SENZA AMORE
IL GRANDE DUBBIO
AFFANNOSAMENTE
AFFANNOSAMENTE DA QUESTI FAN
SABATO DOMENICA E LUNEDI
DEMONI
TRADIMENTI BIANCHI
PER VIOLINO E ORCHESTRA
TEMA IPOCRITA E FAMILIARE
E ADESSO
SONTUOSO
VIOLINO DIABOLICO
INTESA PER TRE
IRONIA IPOCRITA
FALSA SERENITA
SENTIMENTI E RAGIONI
TEMPO E RELAZIONE
IMPROVVISI AL PIANOFORTE
SCELTA SCHELLERATA
ATTONITO

In the “neighbourhood”, we also find 3 pieces called “PER MASSIMO N°1”, “N°2” and “N°3”, probably written for Massimo Ranieri, but for what exactly? Hard to say.

Gli angeli del potere

Four tracks from Giorgio Albertazzi's **Gli Angeli del potere** have already been released. 10 more titles can now be added:

PROFESSORI
FIUME E IL VENTO
POLIZIA POLITICA
TRISTE FESTA
SECONDO RONDO
ANGELI E IL VENTO
A SEDICI ANNI
PRIMO VALZER RONDO
ANGELI DEL POTERE

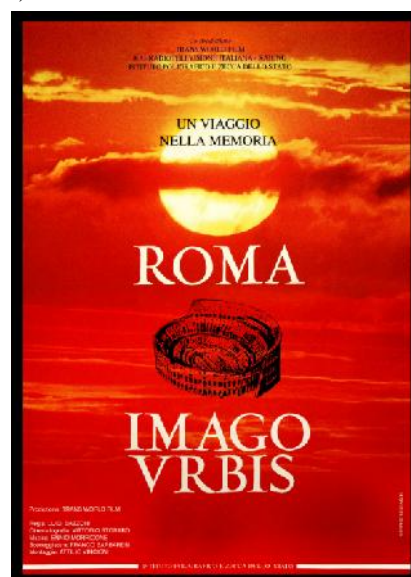
AN NA (co-composed by Andrea Morricone, probably a revision of the piece *Per An-na* written the year before by the two men for **La piovra 4**)

Imago urbis

Luigi Bazzoni's **Imago urbis** (1990), a series of 15 documentaries about the city of Rome, is completely unreleased even though it contains at least 9 distinct pieces:

PER FLAUTI ROMANI
IMAGO URBIS
GRANDE FLAUTO
PERCUSSIONI VIVE
FLAUTI DI PAN
VIOLA E L ARCO
CORNİ E BUCCINE
PER ARPE SOLE

GENIUS LOCI (which is also the title of the 12th episode)



La casa bruciata

Less frustration for Massimo Spano's **La casa bruciata** (1997), because this great score has been released almost fully. We knew of at least one unreleased piece, for which Morricone had created the theme reused in **Sorstalansag** (2005) as *Return to Life*. There seems to actually exist several unreleased pieces from that movie:

CANTU TRISTE (lyrics by Francesco De Melis)

QUEIMAME TU (lyrics by Francesco De Melis)

MUSICA PER L INDAGINE

APPARENZE OCCULTE

E ridendo l'uccise

Florestano Vancini's **E ridendo l'uccise** (2004) also seems to have its share of unreleased pieces, in spite of a full album release:

O VERGINE FANCIULLA

II DANZA PAGINA 20 – 23

PAGINA 26 : DANZA

PAGINA 20 - 23 DANZA

PAGINA 105 - 106 DANZA

Tutte le donne della mia vita

These additional tracks seem to have been composed for Simona Izzo's comedy of 2006:

IL LETTO

CUCINA E AMORE

IL CUOCO

VULCANO SCURO

MIA VITA

DONNE

A TUTTE LE DONNE

Giochi particolari

The completely unreleased score to **Giochi particolari** (1970) seems to have these titles to its credit:

GENERAZIONE DOPO

GIOCHI PARTICOLARI

GUARDONE

IN MODO DORICO (probably the piece known as *Doricamente*, indeed heard in the movie)

FILO NERO SUL VERDE

AUTORITRATTO (which is also an alternative title of the movie)

ALBA CHIARA

TREVIRA

SUDDENLY (with lyrics by Audrey Nohra)

Guardiani delle nuvole

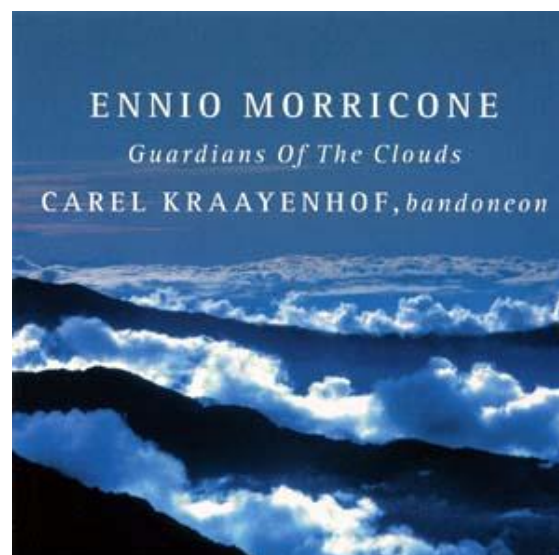
From 2006, Luciano Odorisio's **Guardiani delle nuvole** was granted a partial release as part of the Carel Kraayenhof project of 2006, with 6 re-recorded pieces. Four additional pieces are listed at SIAE:

TRAVOLTI DAGLI EVENTI

STUPRO D'AMORE

ORRORE DA GUARDIANI DELLE NU

MALAVITA DA GUARDIANI DELLE



L'ultimo dei Corleonesi

Alberto Negrin's **L'ultimo dei Corleonesi** has a number of unreleased pieces, of which two were found at SIAE:

UNA BANDA

MAZURCA PER IL MATRIMONIO

Bugsy

Barry Levinson's **Bugsy** (1991) seems to have an amazingly high number of unreleased tracks (24), in addition of the 18 already released:

AIRPORT FAREWELL

ARRIVAL IN L A

BACK TO SCARSDALE
 BUGSY END CREDITS
 SPENDING MONEY
 PROJECTOR SCREEN
 BUGSY S RAGE
 DINNER TABLE
 MEETING IN CUBA
 DESERT VISION
 DESERT WALK
 CLOSING SPEECH
 SELLING MONTAGE
 OPENING NIGHT
 BUGSY AND CREDITS
 BUGSY
 HARRY S KILLING
 BUGSY S REMORSE
 DIVORCING ESTA
 DEPORTATION PARTY
 I MISS YOU BENNY
 DEATH OF A BOOKIE
 BIRTHDAY AFTERMATH
 VIRGINIA DECEIT

It's like Morricone actually wrote two scores for the movie. There even exists 5 tracks called "BUGSY N 1" to "N 5" (BUGSY with a "C").

Love Affair

Nothing special, a priori, regarding this other Warren Beatty project, this time directed by Glenn Gordon Caron in 1994: the 10 known tracks are listed properly. However, amongst other 1994 entries, we find 6 entries called "A B W B N 1" to "A B W B N 6". This could very well mean "Annette Bening Warren Beatty", followed by a numbering³¹, and would refer to the several themes which Morricone submitted to Beatty, before they decided to focus on only one of them, and build the whole score on variations of it.

Butterfly

The track list for **Butterfly** (1981) is a bit chaotic, because of duplicate entries and

titles slightly different from the known ones (*A Son-in-Law* has become HOW ABOUT A SON IN LAW and *She's Not Your Kid* is now NOT YOUR KID), but apart from this, the following 12 titles are new:

BELLS COLLAPSE
 CHICKEN PEN
 DOUCE
 FROM GRAVE TO MINE
 GRANDCHILD
 INCEST
 JESS FIGHTS BACK
 JESS GIVES IN
 MARRY ME
 NOT MY DARLING
 SEARCHLIGHT
 STABBIN MOKE

However, 5 published tracks don't appear at all, and will therefore probably correspond to 5 of the above, with a different title. They are *Silver Mine*, *It's Wrong for Me to Love You*, *The Trial*, *Sunburst* and *Kady*. Hence, there are probably 7 unreleased tracks from that movie.

Older Movies

Let's close this chapter with a list of unreleased tracks from movies from the Sixties:

Une fiume di dollari

COME ALONG AND SING (lyrics by Audrey Nohra – heard in the movie, same theme as *Doing Time*)

I Basilischi

BLUES DI PROVINCIA

Lo squarciagola

CASA PER ME

NON SONO UN CATTIVO RAGAZZO

MIA STRADA

(all 3 with lyrics by director Luigi Squarzina)

La cuccagna

LA SULLE MONTAGNE

STRIP TWIST

(both with lyrics by Luciano Salce)

³¹ Many thanks to Patrick again, specialist of the

anagrams.

I motorizzati

AGENT DE L'OPERA

CANZONE MOTORIZZATI N.1, N.2, N3

(all 3 with lyrics by Luciano Salce)

Ad ogni costo

DIAMOND BRIGHT

(with lyrics by Audrey Stainton Nohra)

Absent are always wrong

The total absence in the SIAE database of a score might lead to think that Morricone didn't score it. This can however not be taken for granted, because a few titles for which Morricone's contribution suffers no doubt could not be found. They could be simple omissions by some administrative assistant who didn't do his/her work properly. Or it could be that the film in question actually reuses pre-existing music and we don't know yet about it.

In the very rare cases where it would indeed mean that the music was not written by Morricone, we could also check if it is ascribed to somebody else. However, this usually doesn't produce any reliable result because for each of the titles, there is always a number of other credits for songs with the same or similar title.

Let's analyse the situation for each of the absentees.

Films

Very few films were not found, proving once again that the SIAE database is a quite comprehensive one.

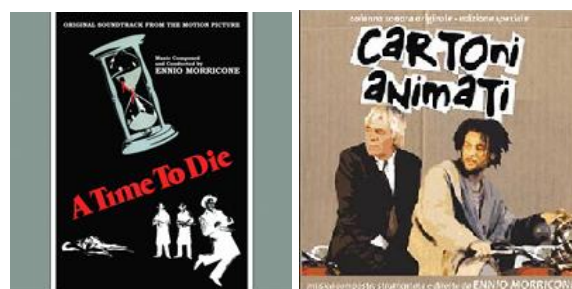
Se non avessi più te (1965): it appears as ascribed to Bacalov/Zambrini/Migliacci, which is indeed the right credit for the songs. But the original music written by Morricone is not registered. Unlike the other 3 Morandi vehicles of the same period which are all present.

L'arriviste (1977): it doesn't appear at all. We know that the film uses pre-existing music by Klaus Schulze, and it is not sure if Morricone did anything for it. This absence

tends to confirm the hypothesis of a non-involvement.

La banquière (1980): very surprising absence. Most probably an unintentional omission. Note however that it is present in the ISWC database and in the one of SACEM (French equivalent).

A Time to Die (1982): quite surprising as well. Other titles of the movie, such as **Seven Graves for Rogan** didn't show up either. A mystery, because Morricone's contribution to this film makes no doubt.



Cartoni animati (1997): another surprise; no explanation either.

The Life and death of Richard III (1997): There is an entry called RICCARDO III, but it seems to be related to Massimo Ranieri's play of 2013, not to the restoration project.

ICS, l'amore ti dà un nome (2003): this is maybe less surprising because this score mostly reuses existing pieces. However, there was reportedly original music as well.

Theatre plays

Many theatre plays do not appear at all: 10 out of 18. So we can conclude that it is not common practice to register such music at SIAE, unless maybe when it is meant to be put on disc. But this is just speculation.

Below is the list of titles that don't appear. Apart from **Rose caduche** and **Dollfuss**, there is still enough evidence elsewhere that Morricone wrote an original score for all of them.

Il lieto fine (1960)

La pappa reale (1960)

I drammi marini (1960)

Non approfondire (1961)
Caccia ai corvi (1962)
L'amore delle 3 melarance (1966)
Orgia (1968)
Rose caduche (1979)
Dollfuss: Operazione tiro al bersaglio (1982)
Il berretto a sonagli (1995)

Documentaries

The same goes for documentaries: 9 out of 21 are not present. With the exception of **...M.C.Escher**, it shouldn't however cast a doubt on credits which have been confirmed elsewhere. It is not impossible though that the music for these films had been written for previous projects, and therefore registered under other titles (as mentioned elsewhere, there are many Morricone entries with titles we couldn't relate to anything known).

The following documentaries are not registered at SIAE:

Il Libro dell'arte (1967). Not much doubt to have though, since Morricone's name appears clearly in the opening credits of the movie, and the music is unmistakably his.

Giotto (1969). Uses music from the latter, pre-existing music, new arrangements of pre-existing music, and probably some original music as well.

Forma e formula (1970). Contains pre-existing music and one previously unreleased track by Morricone, maybe composed for another project.

The Fantastic World of M.C. Escher (1980). Contains pre-existing music but probably some original music as well. Morricone's name is clearly mentioned in the closing credits, and no other composer is credited.

Palermo: città antimafia – Omaggio a Falcone (1993). One theme from that Tornatore movie has been released, so no doubt is possible.

Lo schermo a tre punte (1995). This other Tornatore movie usually credits the music to Morricone and Egisto Macchi, but no other info could be found.

12 novembre 1994 (1995). Director Francesco Maselli has ascertained that Morricone wrote a theme for that documentary. However, it might have been pre-existing music without him knowing.

Un altro mondo à possibile (2001). Same director, same doubt.

Events

The Earth, our Home (2010). Morricone is said to have written original music for the first and last chapters, called *Elements* and *Mura aperte*. But it could also be pre-existing music. Note that it is also not registered for the other com-posers of that score (Piovani, Bacalov, Glass, Pärt, Nyman).

Commercials

Most of the known commercials are registered at SIAE, except for two:

Chef Boyardee: Grandmother (1990): Tornatore spot, not much doubt to have.

American Bank (1993): Very little is known about this spot, but we can draw no conclusion. We can jokingly say that, after the absence of **La banquière**, it seems that titles related to a bank are not welcome on SIAE.

Rectified Credits

Some of the official credits as published on the album sleeves appear to be different from the ones found in the SIAE database.



Library music

All the tracks from the “Controfase” album, normally by Morricone’s hand, are credited to both Morricone and Nicolai.

This is also the case for all the tracks from “Dimensioni sonore”, which doesn’t correspond either to the album credits where each composer had 5 of the 10 albums credited to him alone.



In addition to this, a very high number of other tracks (more than 30), unknown to us, are listed amongst those ones, as if there weren’t enough of them already, with titles like “BINOMIALE”, “CIRCOLARE”, “CIRCUITO”, “COEFFICIENTI”, totally in line with the style of the known titles, all credited to both composers. Those library music projects look even more pharaonic than they used to, in a year (1972) where both composers already had a high number of film credits on top of this.

Drammi gotici

Many of the tracks from **Drammi gotici** are credited to both Morricone and Angelo Carinella: “KAISER STRASSE”, “NELLA CITTA VAMPIRA” (unknown but probably *Città ferita*), “CASA DELLE STREGHE”, “DIARIO DI UN PAZZO”, “VARI SUONI” (unknown but probably *Suoni dissociati*), and “MA NON E UN VAMPIRO”. Carinella was probably responsible for the many sound effects of that score.

Andrea

Andrea Morricone is properly co-credited for all his collaborations with his father, even for all the tracks from **Nuovo cinema Paradiso** – whereas he is known to have composed the *Tema d’amore* only. There are a few additional tracks ascribed to the father-and-son pair: Zuccherò’s song *Libera l’amore*, *Cartolina* and *Con contenuta gioia* from **Piazza di Spagna**, *An-na* from **Gli angeli del potere** (already mentioned above), the second of the A B W B tracks mentioned above in the context of **Love Affair**, and the last of the L S N tracks (see part 1 of this dossier).

Maria

In addition to the systematic (and untrustworthy) crediting of Ennio’s wife as co-composer for most scores between 1977 and 1984, Maria Travia gets a series of interesting credits as lyricist. For example, we now know that the uncredited lyrics for the songs from **I promessi sposi** (*I promessi sposi*, *Gertrude*, *La peste*) and from **Il prigioniero** (*Si l’ammuri*, *Dove sei amore*) are by her hand. Additionally, a number of unknown songs are listed with her as lyricist:

CANTO SOLDATI
PRIMA AD ALZARMI
CE L HAI CON ME
EPPURE T AMAVO TANTO
NON DEVI SAPERE
QUANDO VEDO LUI
IO CHE ASPETTO NESSUNO
MR NO ONE
GIOVINEZZA MIA
GIROTONDO NONSENNO
ASCENDE HOMO ASCENDE
CONSPECTUS TUUS

Matchless

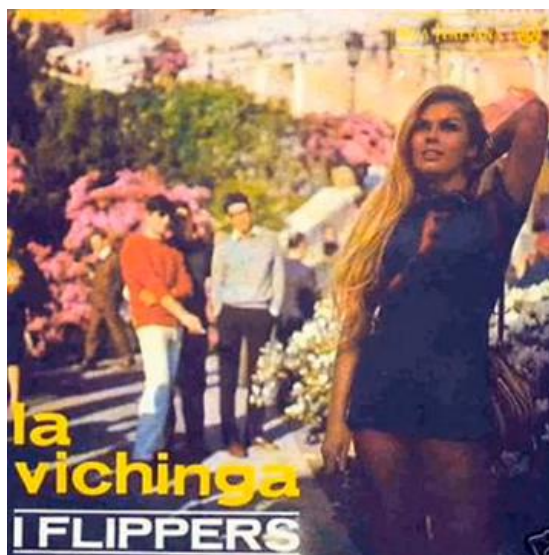
There is still some uncertainty about the score to **Matchless** (1967), because conflicting credits assign it to Morricone or Gino Marinuzzi Jr or both, and even to Piero Piccioni. In the SIAE database, there are 2

separate entries called MATCHLESS FILM, one ascribed to Morricone, the other one to Marinuzzi. Nothing for Piccioni. A possible conclusion is that both composers worked on the score, but separately (otherwise they would be associated to one or more entries together). This is more or less what we thought it would be.

I Flippers

The songs of the Flippers *La piroga* and *La vichinga* are not known to have a Morricone credit, not even as arranger. Yet they both appear in the SIAE database as being composed by Morricone together with Roberto Di Napoli. The same applies to the Spanish version of the first one, *La piragua*, but strangely not to the Spanish version of the second one, *La vikinga*.

Upon hearing *La piroga*³², one can only be struck by the resemblance to other Morricone songs, at least for the arrangements. It is a bit less the case for *La vichinga*³³, but not enough to raise a reasonable doubt about the SIAE credit.



Confirmations

Inversely, some of the uncertain credits can now be considered confirmed thanks to the info found in the SIAE database.

Soon

The score to **Gli intoccabili** (Giuliano Montaldo, 1967) has seen many expanded releases, but none of them ever contained the song which is heard in a bar sequence of the movie. This is very frustrating because the song, performed by a non-identified female voice, is astounding. Based on the lyrics heard, the title of the song can only be *Soon*. A piece from **Intoccabili** called *Soon* did appear on the famous Belgian Vedette LP in the Eighties, but it actually corresponded to the piece *Come 'lei'*, which has nothing in common with that song. This mistake however confirmed that such a song had to have been registered somewhere alongside the **Intoccabili** tracks.

This is now confirmed by the SIAE database, containing an entry called "SOON" composed by Morricone with lyrics by Audrey Stainton Nohra (who also wrote the lyrics for the other songs of that movie). The publishing company is EMI, like the other **Intoccabili** tracks. This is enough evidence that the song is the one we hear in the movie, and the fact that it hasn't been published anywhere is appalling.

All'armi solda

In **La sciantosa** (second episode of **Tre donne**, 1971), Massimo Ranieri is seen singing a military song with fellow soldiers. Thanks to SIAE and its entry called "ALL ARMI SOLDA" having strong similitude with the lyrics heard in that song, we now know that it is an original composition by Morricone, with lyrics by Alfredo Giannetti, director of the movie.

La forza del destino

Morricone's contribution to Neil Sedaka's song *La forza del destino* has been questioned. It shouldn't be anymore, because it is present in the SIAE database as "FORZA DEL DESTINO", composed by Morricone and Roberto Di Napoli, with

³² <https://www.youtube.com/watch?v=EFTjsQ976wA>

³³ https://www.youtube.com/watch?v=AZeNLy_xFpg

lyrics by Carlo Rossi. Note that it can always be a different version, but no other alleged credit (namely Robifer and Bacalov) has been located.



La forza del sorriso

The song performed by Andrea Bocelli in 2014, in prevision of the Expo in Milan, *La forza del sorriso*, is composed by Andrea Morricone, with lyrics by Bocelli. Ennio is apparently not involved.

Gente che va, gente che viene

Morricone is credited as conductor for the TV-show **Gente che va, gente che viene** (1960). We know now that he also wrote original music for it, thanks to the presence of an entry called “TITOLI DA GENTE CHE VA GENTE”.

Nessuno deve sapere

See Maestro #6 for a complete discussion about the score to **Nessuno deve sapere**. SIAE confirms our hypothesis that Morricone did write original music explicitly for that movie, and not only library music, thanks to the presence of an entry called “NESSUNO DEVE SAPERE”.

Il grande Silenzio

In Maestro #6, the question about the tracks called *Silent Love* and *Restless* was raised. The hypothesis of *Silent Love* being an arrangement for a song (based on the existence of a sheet music page with lyrics by Robert Mellin) would only make sense if

Restless was also made for a song. This is now confirmed by SIAE, which has one entry for each track, both having lyrics by Robert Mellin.

The way the two entries are registered is still strange, because “SILENT LOVE” and “RESTLESS” are said to be alternative titles of “INVITO ALL AMORE” and “GRANDE SILENZIO”, respectively. Mellin is then implicitly associated to the film versions as well.

Democrazia Cristiana

In the book “Lontano dai sogni”, Morricone confirms that he has written music for the Democrazia Cristiana political party. But he didn’t speak of 2 such spots, yet we had located 2 commercials to which Morricone’s name could potentially be associated. So we still needed some kind of confirmation. This is provided unequivocally by SIAE thanks to the presence of 2 distinct entries called “FAI VINCERE IL TUO FUTURO” and “FORZA ITALIA FAI VINCERE COS” (which can be extrapolated, thanks to the words heard in the commercial, to *Forza Italia: Fai vincere le cose che contano*).

Questions

Many entries raise questions. Below is a small subset of them. One could go on for days trying to find out what all these entries exactly mean.

- A song called “I AM WAITING” is composed by Morricone-Travia (so, must be in the 1977-1983 period) with lyrics by Peter Boom.
- An entry called “ILONA E KURT” seems to indicate that Morricone did write some original music for **Ilona & Kurti**. It could simply be the known synth versions of *Castelli di Scozia*.
- An entry called “THE GREATNESS” points towards Yi Zhou’s short movie of 2010, for which we thought only pre-existing music had been used.

- An entry called “L'ULTIMO GATTO-PARDO” also alleges the existence of more music in that documentary than just the *Ostinato ricercare per un'immagine*, itself referred elsewhere.

C.A.T. Squad

The collaboration between Morricone and director William Friedkin is peculiar. Both their names were first associated to the **Exorcist** franchise, Friedkin being the acclaimed director of the first opus, and Morricone the composer of the second one – but the projects were completely separated and the two men didn't meet. Their only real collaboration is actually on **Rampage** (1987), for which Morricone wrote a dark and brooding score. Friedkin said he had wanted Morricone after hearing his amazing score from **Indagine su un cittadine...**³⁴ The least we can say is that the final result was a totally different one.

But their association is not limited to that single movie: the year before and the year after, Friedkin directed two tv-movies (or two episodes, if this was to become a tv-series) called **C.A.T. Squad**, both packed with pre-existing music by the Maestro. In the first episode (**Stalking Danger**, 1986), we hear music from **Revolver**, **L'attentat**, **Espion lève-toi**, **Il gatto a nove code**, **Sans mobile apparent** and **La cugina**. We were not able to locate the second episode (**Python Wolf**, 1988), but the trailer uses again music from **Revolver**. The very French-Italian style of the Maestro is a bit at

odds inside this American project of poor quality, probably the worst efforts of Friedkin as a director.

A couple of other cues are also heard, such as a piece by Paul De Senneville (usually played on

piano by Richard Clayderman, but here on guitar), so one could easily deduce that the other unknown cues are also not by Morricone. However, there is an entry at SIAE called “C A T SQUAD” seeming to prove this wrong.

Original Titles

Finally, let's close this dossier with the identification of several Italian titles for tracks which have only been published with a foreign title. It is always nice to see the titles that our Maestro wanted to give to these pieces, instead of trying to guess them from the translated ones.

Note that most of the American and English movies are registered with their English titles. Even **Sorstalansag** is registered with the Hungarian titles.

Exorcist II

ESORCISMO (*Exorcism*)

GRANDE UCCELLO DEL CIELO (*Great Bird of the Sky*)

MAGIA E ESTASI (*Magic and Ecstasy*)

PICCOLA MESSA AFRO FIAMMINGA (*Little Afro-Flemish Mass*)

RITO MAGICO (*Rite of Magic*)

RIVELAZIONE NERA (*Dark Revelation*)

SEDUZIONE E MAGIA (*Seduction and Magic*)

TEMA DI REGAN (*Regan's Theme*)

VOLO NOTTURNO (*Night Flight*)

PAZUZU (*Pazuzu*)

MELODIA INTERROTTA (*Interrupted Melody*)

I comme Icare

RICERCARE OSTINATO (*Recherche obstinée*)

VERITA E IL SOLE (*La vérité et le soleil*)

PENSIERI NOTTURNI (*Réflexion nocturne*)

PARIGI LA CITTA DI NOTTE (*Une ville dans la nuit*)

DUE FARI NEL BUIO (*Deux phares dans la nuit*)

SENTIMENTALE (*Sentimental*)

PRELUDIO A ICARO (*Prélude à Icare*)

ICARO (*Icare*)



³⁴ <http://www.blogtalkradio.com/moviegeeksunited/2012/05/19/william-friedkin-on-ennio-morricone>

The Scarlet and the Black

ROMA 1942 CITTA APERTA (*Rome 1942, Open City*)

O FLAHERTY SFIDA KAPPLER (*A War of Nerves, O'Flaherty vs. Kappler*)

PRIGIONIERI (*The Prisoners*)

IN SAN PIETRO (*In Saint Peters*)

TRAVESTIMENTI (*The Disguises*)

NATALE 1942 (*Christmas 1942*)

MOROSINI FUCILATO (*The Execution of Morosini*)

COMMiato DI FRANCESCA (*Francesca's Departure*)

NOSTALGIA DI ROMA (*Memories of Rome*)

For the following ones, no exact match could be found. There is even one extra Italian title.

O FLAHERTY, BIRRERIA, PRINCIPE BAROCCO, SGUARDO NEL VUOTO (*Attacks on the Underground, Vatican Story, Finale*)

Crossing the Line

This case is different because the titles we know and the titles in SIAE are both in English. But they are the same only for 6 pieces: *Round One*, *Running in the Park*, *There's Blood on that Money*, *Beth Says No*, *Road Training* (actually 3 pieces but only one appears), and *Journey to Fight*.

The other 8 titles do not appear (*Main Titles*, *Rain in Gobi Desert*, *Round Four*, *The Wasteland*, *Round Two*, *Round Six*, *Danny Runs Home*, *End Titles*), however 9 other titles do appear, so they are probably alternative titles for those 8 pieces (+1 maybe for *Road Training*), but a matching is not easy:

MOTHER AND HER CHILDREN

MATCH 6 ROUND

A BLACK BENTLEY

DIRTY MONEY

SIXTY SECOND

FIRST TRAINING

DANNY S SOLITUDE

INTRIGUE

DANNY S FAMILY

The *Main Titles* could be A BLACK BENTLEY, because a Bentley (not really black though) is seen over the opening titles³⁵.

Conclusion

This dossier has not yet exhausted the whole of the SIAE database, far from it. Many other titles are associated to Morricone's name, and yet couldn't be linked to anything known: no less than 600 entries are still unresolved (out of more than 5000 in total). However, no significant clue was located about any of them, in order to come up with anything substantial to say.

There is not much to say about titles such as "DUPO" or "VIENI" or "PRATER". And some investigation about others, such as "DUETTO DI ANDREA BOCELLI CON" or "ASCOLTAMI IO TI PARLO" or "MAESTRO PINOCCHIO" or "AMERICA DI KAFKA" is tempting, but not bound to lead to any conclusion. Many of them are probably alternate titles of pieces we know already. Or they can be genuine original cues by our Maestro, about which we will find out later, or never. The future will tell.

The question is now: should all these findings populate our filmographies and musicographies? The answer is not simple. Many of the discoveries are not 100% sure. We might for example end up listing twice the same piece (a released one with a known title, and an unknown title found in SIAE) because of the impossibility to cross-check the information. On the other hand, this data is precious and should not be lost or kept unstructured as it is today. My advice would be to use caution and circumspection before doing this, and find a way to keep the SIAE data somehow separated from the rest, in order to not mislead the user.

³⁵ <https://www.youtube.com/watch?v=ulqsdueLYjw>

-----ODDITY-----

Kapak Food

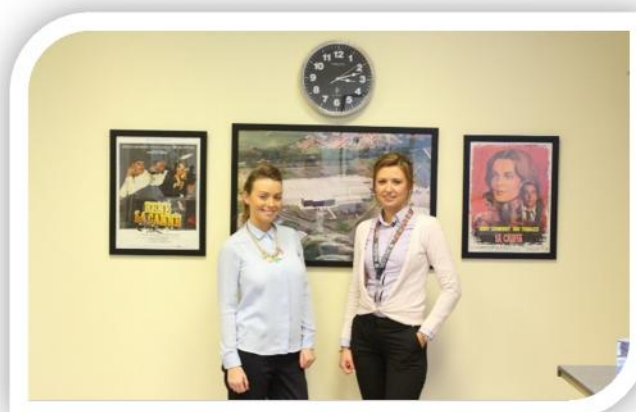
The Ennio Morricone House

with thanks to Keith Brewood

Why should we pay any attention to a food factory situated in St. Helens, UK, somewhere between the cities of Liverpool and Manchester? Well, simply because everything in it is dedicated to Ennio Morricone. Its CEO, Keith Brewood, is one of the biggest Morricone fans, or at least the one that illustrates best to what extreme a Morricone fan can go. He was kind enough to send us pictures from the factory – a place which definitely deserves its name: the “Ennio Morricone House”.³⁶



³⁶ Read more about Keith and his factory here: <http://www.liverpooecho.co.uk/news/real-lives/hollywood-secret-hidden-inside-st-9113205>





————DOSSIER————

Disappointed and Puzzled by Morricone's Official Website

Criticism and expectations from Chinese fans

by Wenguang Han³⁷

(with thanks to Michael Caletka)

1979-1994

My name is Wenguang Han, and I'm an Ennio Morricone fan from China. I was born in 1937 and worked for the company Sinopec, before I retired. I love philately and music. Although I am only 9 years younger than Ennio Morricone, I came to know Morricone's name rather late in life. In 1979 I was assigned by Sinopec to go to Le Creusot, a plant in France for supervising an important turbine equipment. A French engineer named Martin lent me a tape with the music of **Once Upon a Time in the West** on it (it was a copied tape though, so no titles or further information was given). When I first heard the music, it felt very novel and surprising and I was very impressed. I asked Martin "*What is this music?*" He said he didn't know, but he also loved it very much. To be able to listen to the music, I had to spend my precious 80 francs (that was half of my three-month allowance abroad. At that time, the Chinese wages were very low and the ordinary people had no foreign currency) to buy a GE cassette recorder and some tapes. On the Chinese market at that time such a commodity had not yet appeared.



After returning home, the music still attracted me like a magnet. I tried to find out more about it, but China was in the closed state then, and I was not able to find someone who could answer all my questions. Until by chance in 1994, 15 years later, I bought a very attractive CD in

³⁷ All the contents of this article are based on reliable facts. It is impossible to list them all here due to limited space. If necessary, the author can provide them at any time.

Beijing. Its price was 85 RMB, which was equivalent to about half of my monthly income at that time. It had both English and Chinese titles given. The English title is “FILM, MUSIC & LOVE TO ENNIO MORRICONE”, performed by the London Philharmonic Orchestra. Okay, but what did this “ENNIO MORRICONE” mean? Just when I came home and listened to it, I found there the music I have been searching for so many years. And its composer was this ENNIO MORRICONE! This disc (ISRC number is CN-C07-94-323-12/A.J6) may be the first Morricone-album released in mainland China. It was 20-30 years later than in the West!

Website and friends

I retired in 1997, created my first philately website in 2002, where I introduced the music I love. Through this music, I started to get to some friends who love Morricone's music as well. They strongly urged me to set up a music website about Morricone. One of them, Ms. Ding, came to my home in Nanjing from Beijing, a distance of 1000 km, just to provide me with more than 100 albums of Morricone's soundtracks, which she had collected over many years. (The network transmission speed in those days was very slow, only 2-3K/S) It became the first batch of resource for the construction of my site. Many soundtracks I generously obtained through the American fan Don Trunick, who was known as "The Godfather" of the Morricone fans. (See "Maestro" issue #7 p.16). By time Don became a good friend of mine. With the help and encouragement of my friends on August 8th 2003 my Morricone-website finally went online in English and Chinese. It became a major event for Chinese Morricone fans, and I started to deliver important information to the fans worldwide. Many fans asked for help in finding resources. After only eight months 1373 people had signed on. Since the establishment of the website I gradually got to know many new friends around the world, especially many fans from the West. Like Don from America, Didier from Belgium, Michael from Austria, Rainer from Germany, Nicolas and Patrick from France, Alex, Nikita and Ilia from Russia, Jing from The Philippines, Takeshi from Japan and many more. Most of them were senior fans, giving me a lot of help with their knowledge and sharing of information and resources. It was a great support and effort in finally closing the gap that existed for decades about professional knowledge of Morricone and his work between Chinese and Western fans. I also learned about the sublime status of Ennio Morricone as a world-renowned musician, which made me to feel honored and responsible as a webmaster of a website on Morricone.

Chronology and questions

With the gradual enhancement of my site, I first had to figure out which scores were really by Morricone, and which were not. For fans in the Western world, this may not have been such a big problem, because most fans have followed Morricone for many decades, but for Chinese fans, it was not so easy. Since 2005 I began to pay attention to find other websites that offered a chronology of Morricone's work. And I found many: I listed 26 sites on my website³⁸, but their contents differed very much, and it was difficult to distinguish which information was right and which one was wrong.

After a while, I mainly studied two Italian sites. One of them calls itself as the "Ennio Morricone official website"

<http://www.enniomorricone.com>. Its Italian title was “Ennio Morricone sito ufficiale autorizzato”. I thought it should be the most authoritative information, so I began to build up my own chronology according to its data. After more than a year of time, I completed all my webpage updates. I was happy that my site had now correct data.

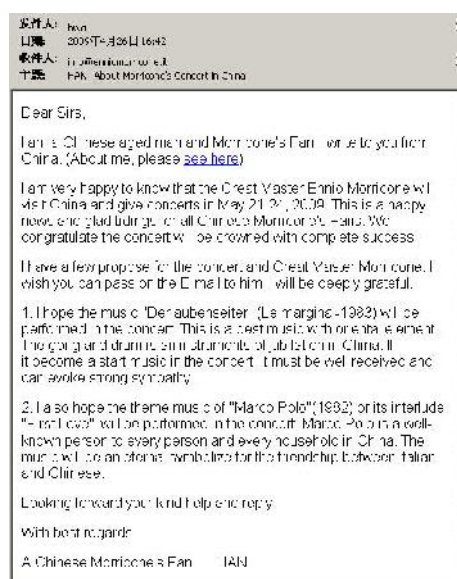
³⁸ <http://morricone.cn/works/works-000.htm>



But eventually I found some problems. When I edited some movie titles, where the credits clearly showed the composer was Morricone, but I could not find them in the official chronology. Example: **The Red Tent** (1968), **Machine Gun McCain** (1968), **Beyond Justice** (1991), **Fateless** (2004). I compared the information with those on other websites, like the IMDB, that clearly credit Morricone as composer for these movies. When I found a contact email on the official site, I wrote them, asking for their interpretation. But I never got a reply. That was the first time I had some doubt about this site.

The official site reorganization

In 2009 there were some changes made on the official site. The two Italian sites mentioned above had merged into a single website, and were available in Italian and English. The site was called "Morricone's official website". The two sites were still run independently, but their chronology had been extensively revised. It had been increased by more than 30 films, 401 movies from 1961-2008 in total. Many errors had been corrected, and I felt gratified. Although there were still some unresolved problems, I decided to rewrite my chronology, trusting the new corrected data. It was a lot of work. After six years of construction, my site had grown to more than 2.000 single web pages. Modifications in the chronology involved almost all pages, and they had to be modified manually. But despite all this, and in order to maintain consistency with the official site, but also because I felt responsible for my readers, I finally decided to do it. The process took more than two years until in 2011 my site used all data of the new chronology catalogue and was basically consistent with the official site.



Invalid contact

It was announced, that in May 2009 Morricone would hold his first China concert in Beijing. As a fan, I would have liked to give some personal advice to the maestro, hoping his first China concert would be more successful. (Perhaps this was superfluous of me, but I thought I should give it a try.)

I had no contact information about Ennio Morricone (in 2007 I had written a letter in Italian to him using Morricone's mail address in Rome, provided by Philippines friend Jing, but I

received no reply³⁹), so first I hoped his official website could help me. I found an e-mail address info@enniomorricone.it. The above-right screenshot is the content of the email.

To ensure this e-mail would be received, I also sent an email with similar content to the Italian embassy in China and its cultural office, and also to the concert ticketing agency in both English and Chinese. Only the ticket agency replied, telling me that they had forwarded my email to the relevant department. But in the end, it was all the reaction I got - nobody ever responded to my mail. It made me very sad. After the concert, I got a booklet. On it there was given a "show contact" email address musastudio@libero.it. So I tried this address by sending a similar email to get in touch, but it was fruitless as well.

Since I dedicated myself to the hobby of philately at end of the last century, I wrote to leaders of over 100 countries worldwide, requesting their signature. Finally I received 32 national replies and signatures, including German Chancellor Helmut Kohl, French President Jacques Chirac, Irish Prime Minister Bertie Ahern, Finland Prime Minister Paavo Lipponen, Belgian Prime Minister Jean-Luc Dehaene and so many more. The response rate of European countries was even up to 61%.⁴⁰ In contrast, it was even harder for me to understand that actually it was that difficult getting in contact with such a world famous maestro and his team (including the Italian Embassy and its cultural office).



I do not blame the Maestro though. On May 22nd 2009, I was in Beijing on behalf of Chinese fans to present a gift to him. He talked with his hands and was very courteous and accessible. Of course it is impossible for the Maestro to handle all his public relations issues personally. I think the main problem lies in the official website and the team behind it. They have the responsibility to establish an easily accessible public channel for the Maestro, listening to opinions from all sides, grasping and handling relevant issues and meticulously keeping track of data. Thus there would be a real exchange and it would help to maintain the good image of the Maestro. Maestro Morricone on the other hand should properly control the frequency of his concerts and all his other assignments. His precious old age should be taken into account, set apart the necessary time and energy to pay attention to these important public and historical issues.

Handbook and dispute

2013 was the 10th anniversary of my website. Over the years, I have been hoping to compile a paper handbook for fans. This idea was because I had once encountered many difficulties in the early years. I wanted to provide a shortcut for the beginners to understand and help them to get familiar with the works of Morricone. Just like a compendium, something I could not find on the Internet. Especially in China this kind of reference book had never appeared, and was clearly needed. I also imagined that it could be useful for people outside China as well. Therefore I decided to use both Chinese and English text editing and published it. The main contents of this book were brief introductions of the 401 movies composed by Ennio Morricone (1961-2008) according to the official chronology. The name of the book is "Ennio Morricone Fans Handbook"⁴¹. The editing process was another big learning process. Although in the past I had

³⁹ <http://morricone.cn/eng-fpages/eng-fpages-f1011-8.htm>

⁴⁰ <http://hty66.com/engweb/eng2-0.htm>

⁴¹ <http://morricone.cn/ns-notes/ns-notes-006-eng.htm>

published a number of research articles on my website⁴², when I started this new job, I had to do a detailed, in-depth analysis and research again. Thus, a number of new problems appeared. They can be summed up, in the following three categories⁴³:

1. “Music by Ennio Morricone” is shown in the opening credits of the movies or in IMDB, CHIMAI, SOUNDTRACKCOLLETOR and other important websites, but the movies do not appear in the official chronology. There are more than 100 movies in this category. Examples: **Machine Gun McCain** (1968), **Nessuno deve sapere** (1972, see “Maestro” issue #6, p.31), **Padre Pio - Tra cielo e terra** (TV 2000), **La Piovra-10** (TV 2001) etc. This may be due to the problem in finding a unique definition of which title should be used in the filmography. Without it, one is unable to distinguish between right or wrong data, and therefore this is the most urgent problem that should be solved first.
2. In contrast to the above, some movies have been included in the official filmography, but they are not mentioned by most of the other major websites. Although the number of the movies in this category is rather low, it is still a source of doubt and controversy. Examples: **Agente 077: Missione Bloody Mary** 1965 , **Morte di una ragazza per bene** (1999), **What Dreams May Come** (1999), etc.
3. There is no dispute in the credit, but there are some obscure problems, example **Alla scoperta dell'America** (1961), **Verrò** and **Vicino al ciel** (1961). And also music that was never released on any album or compilation as **Arabella** (1967), **Labbra di lurido blu** (1975), **Le Ricain** (1976, see “Maestro” Issue #3 p.19), **Todo Modo** (1976), **La luna** (1979), **Don't Kill God** (1984), **Con rabbia e con amore** (1995), etc.

I felt confused and puzzled again by such a large number of problems. Since the official website could not be contacted, I asked my friend Didier. He explained some of my problems, and also expressed that the official chronology is not satisfying. Didier told me that Morricone's team who had been working on solving these problems, have got in touch with him. It is expected that soon they will be able to discuss these issues in detail. In order to my reference, he also kindly send to me a very complete chronology edited carefully by himself.

Faced with this reality, as a Chinese who doesn't know much about the history of these arguments, I really didn't have the ability to determine which was right and which was wrong. After much consideration, I decided to edit the Handbook temporarily according to the official chronology, because after all, it is the official information. It should be Ennio Morricone's mouthpiece. At the same time, I also tried to add some explanations on to the more controversial parts in order to raise some interest which may eventually lead to some solutions.

In early 2013, the Handbook was published. It was well received by a great majority of the readers at home and also abroad, but there was also some criticism and dispute. These comments were mainly published in the United States⁴⁴, France⁴⁵ and Italy on the official forums. But unfortunately the Italian forum has been closed by now (see “Maestro” issue #6 p.13), but its screenshots is still visible on my website⁴⁶. The main content of the argument was still the

⁴² <http://morricone.cn/works/worksstudy-en001.htm> and <http://morricone.cn/ns-works/ns-works-006.htm>

⁴³ Due to space limitations, please download and read the document with more detailed explanation here <http://morricone.cn/temp/explanation.htm> 1.53M

⁴⁴ <http://filmscoremonthly.com/board/posts.cfm?threadID=95012&forumID=1&archive=0>

⁴⁵ <http://www.underscores.fr/forum/viewtopic.php?f=6&t=88&start=750>

⁴⁶ <http://morricone.cn/ns-notes/ns-notes-006add2-eng.htm>

chronology problem. A friend named Laurent said: *"Why did they bother reproducing at least one filmography in which ALLA SCOPERTA DELL'AMERICA has been erroneously dated from 1961 whereas we all know for sure it's a score from 1977, as is clearly demonstrated by the music itself?"* I understand his posting, but do not completely agree with him. First, I have already explained this problem in the Handbook⁴⁷. *"Its production year is 1961 according to the official website, but it is 1964, 1971 or 1977 according to some unofficial sites. Here it is temporarily listed as 1961. We hope that at least the official website should have an accurate response for the issue."* As for the "1977" statement, many websites have not recognized it. (It is shown as 1964 in IMDB and soundtrackcollector for example, as 1971 in the "Ennio Morricone Filmografie 1961-1971" p.42.) Second, as for saying "bother": it should be directed to the root cause, namely the Italian "Ennio Morricone's official website" first. There is a more detailed record on my website about this issue. Such arguments can often turn very unpleasant.

The new official website and more puzzles

The "Maestro" issue #6 issued a message: *"The official website www.enniomorricone.it, including its forum, has been abandoned last August without prior notice. It then took weeks before a new one saw the light: www.enniomorricone.org. It has a few announcements by the Maestro but the rest is clearly still under construction...."* I went to see the new official website with very happy mood and hoped it would bring a new, long-awaited correct chronology, but the results were very disappointing. Its chronology was just a copy of the old website information. From 1961 to 2008, exactly a total of 401 movies, and also only up to 2008! Seeing such a result, I was not only disappointed, but even dismayed! Was this honestly the whole revision they offered? It was released with exactly the same content as six years ago with old news in many errors (up to May 2015 it was still the case!). And there was still no replacement for the original forum they had suddenly closed.

I wrote an email to ask my old friend Didier, He replied me that: *"the official filmography is very bad. I have been able to mention this to one of the managers, when Ennio was in Brussels. He said he would contact me about that, but he hasn't done it yet. Hopefully he will soon."* Then I went to ask another old friend Michael, because he managed that forum during the past few years. He replied to me: *"The contents of the official site are not very well. They started the site with great plans and everything new in design, but then somehow it seems those responsible for the contents lost interest.... The forum had been cut off over night without telling anyone.... I was feeling quite disappointed myself when the site went down all from a sudden."*

These answers seem to explain two questions: First, the management team is aware of the problems and willing to solve them; second, some unexplained reasons caused the sudden change, but it was done very recklessly. Differences of opinion? Budget shortfalls? Nevertheless, we have already seen that this is a really bad thing for everyone (including Maestro Ennio Morricone)

⁴⁷ See P81 in the "Ennio Morricone Fans Handbook" (English version) and the explanation document here <http://morricone.cn/temp/explanation.htm> 1.53M

Dawn and action

However, the society is always changing. I've seen some of the new dawn. A Chinese friend in German school Hongmei Wang recently mailed me a brochure he bought at the Morricone Oberhausen concert on March 26th, 2015. It has a total of 48 pages, printed with www.enniomorricone.org in back cover. This was probably meant as a general information on Morricone for his European tour. I was most interested in the chronology offered here. After careful control I found that it was almost exactly the same with the old chronology concerning

the years 1961-1974. It seems out of an editing error in 1975, not only the year is missing, but also 10 movie titles. And in 1999, an interesting thing happened: That controversial movie **What Dreams May Come** had disappeared from the chronology. Was that a correction of an error in the chronology, or just an editorial error? Even more interesting was, that 19 movies were added from 2009-2013. That was a very good progress! At least people see a ray of hope. But only an insider would notice the subtle details.

For another good news see the "Maestro" issue #6 p.10. A book called ENNIO MORRICONE FILMOGRAFIE edited in German has been published. Although this book did not say who the author was, there were the words from "Maestro": *"However, it is clearly a very well done directory made by passionate and knowledgeable people."* Each directory includes 3 books. I have bought the first and third book via eBay. Although the contents still differ a lot with those of the official website, this issue will at least attract people's attention. So hopefully social force will propel the problem to be solved soon.

As a webmaster of a website dedicated to Morricone for such a long time puzzling over the official

website(s), I have gradually lost patience and confidence. For good development of my website, I have decided now to wait no longer. I will independently revise my own chronological directory for the third time based on the information I gathered from many famous websites. It will be divided into three parts (A, B, C). The A part will be the accepted directory, part B will be "agreed by most people", and finally part C part will deal with "many disputes". It may not be an ideal chronology, but at least it can fully reflect the current realities, with the living hope they can be solved one day soon.

Suggestions and expectations

Ennio Morricone is not only the Italian national treasure, he also is the idol of global music lovers. To maintain his outstanding image, we all need to work together. His official website and the management team have an important responsibility. First the official website should provide a smooth contact channel, offer reliable replies on emails, so that they won't be ignored anymore. The forum should not be closed arbitrarily. This was a very rude behavior, which is unacceptable for everyone. (Even if there may be some difficulties, such a step should be announced in advance.) For the chronology it requires great determination, and organizational strength that the existing differences are studied thoroughly and get finally solved. **First there must be a unified definition for the chronology directory.** The situation is very complex,

because Morricone's works span a very long period of time, involving a huge amount of music. It has to be verified, if the music was actually composed by Morricone, and if so we have to identify if it was original music, pre-existing, covered, reused, arranged, supervised or even stock- or library-music. (See "Maestro" issue #3 p.27 appendix to Le Ricain). Morricone's involvements in soundtrack music are diverse: He is composer, conductor, music supervisor, music advisor, music selector, orchestrator, arranger, and in some cases it seems he cooperated with other composers. In order to decide what should be included in the chronology, and what should be skipped, there must be a clear, unified understanding. Otherwise chaos is inevitable. Even if we see, that this definition cannot be perfectly uniformed by relying solely on the strength of the Italian official website, they at least should have their own clear definition. They should publish this definition to the world, telling us why some movies are listed in the directory, while some movies are not, thus avoiding pointless arguments, and establishing the due authority of the official website. I think, if they can't solve the problem, then this website does not really qualify to be called "official", because not being correct in an authoritative way and being called "official", would harm to the reputation of the Maestro. This year the Maestro Ennio Morricone will turn 87. If these problems are not solved in his lifetime, they will be left to the next generation or even several generations to debate for sure. Second, there is the management of the Maestro. In general, they are responsible for the arrangement of Morricone's various assignments. We know the Maestro toured a lot during recent years, and according to Morricone's official website, for 2015 there are planned 26 shows for his European Concert Tour in total. In March alone there were 11 performances! This is the largest number of concerts by Morricone recorded over the years. Apart from the enthusiastic participation, many fans express doubts about such intensive assignments for an 87-years-old Maestro. I think it is time to let the long-living Maestro get the necessary rest. The team must not consider the commercial side alone, but also has to take into account the necessary time for the Maestro to recover and arrange his works. They should financially support the official website much stronger. They also have to put force into removing people's doubts leaving a detailed and reliable archive for the world and history. Finally, we also look forward to the Italian government and its relevant departments, who should give the full attention and loving care to their national treasure symbols. It's in their own interest, that they urge the responsible persons and departments to seriously address the many problems of long-lasting dispute, which effects the image of the Maestro. They should provide a satisfying answer for the fans worldwide. We are eagerly looking forward to this situation!

The postscript

I have found a contacting email info@enniomorricone.org at the bottom of the new official website's homepage. In order to try its effectiveness, I respectively sent 2 emails from my 2 email addresses (One is morricone@188.com, the other one is qilingren@hotmail.com) with the same content on May 18th 2015. Up to now (August 2015) I have not yet seen any reply. I'm not sure what the problem is at present, but it seems to prove one thing again: This channel is not very smooth!

发件人: 188.com
日期: 2015年5月10日 14:44
收件人: info@enniomorricone.org
主题: 446-1505186-Tu Morricone's official website

Dear Sir,

I am a Ennio Morricone fan, I write to you from China.

I have focused on the Ennio Morricone's official website for ten years. Because the "Music of Film" (Filmography) is the basic program and guide for entry and research Morricone works. In this aspects, think the official website's information should be authoritative.

Unfortunately, this website seems no such authority, with many famous website contrast (Avantasia, IMDb, ALLMUSIC, SOUNDTRACKCOLLECTOR, etc.). There is a big difference and dispute in number and credit of the Filmography for many years. It makes many fans have a lot of trouble and distrust, especially for Oriental fans.

Not long ago, I know a good news from the "Maestro" magazine, a new official website appeared. I am with great hope to browse, but very disappointed to find that its Filmography (Music of Film) almost exactly the same with old, and still from 1934-2008 (Because already is in 2015!) total 421 films. And the forum has also been seriously shut down.

I am very puzzled and confused. I asked many Western friends, their feelings are the same with me. I do not know why this is? Recently I found this precious contact email address, I look forward to your reply and explained very much for the following questions:

1. You know the filmography of many problems, and how do you know these problems? When you are ready to edit? Can send a detail documents about these problem to you if you need?
2. When can the forum, or it will be permanently closed?
3. I have important suggestion for Ennio Morricone media, can though you forwarded to him? Or you can tell me the other channels to contact with the maestro? Thank you very much!

Finally, look forward to your reply, and with best regards

Chinese aged fan T. Ah.

Negrin–Morricone

A 25–Year Close Collaboration

by Patrick Bouster



Part 1 of 2: Il deserto e l'amore (1987–2000)

The last three TV movies by Alberto Negrin⁴⁸ haven't been scored by Morricone (*Un mondo nuovo*, *Qualunque cosa succeda*, *Il tango della libertà*) and if he goes on working with RAI, the situation will remain the same. After their last series together (*L'isola*, 2012), the following one, **Paolo Borsellino I 57 giorni** (2013) couldn't have music by the composer because of a lack of budget from RAI, reusing only music from previous scores.

So maybe it is a good opportunity to make a conclusion on these collaborations by discussing one of the most fruitful and faithful partnerships.

Alberto Negrin's TV movies have not been much commented, even in Morricone's universe (MSV, forums, ...), mainly because of the average quality of these sorts of products for the big audience and the families, even though there are exceptions. But like it is often the case, it doesn't prevent music from being excellent, and we can say that Morricone has illustrated far worse movies !

⁴⁸ Italian, born in Morocco in 1940.

Inaugurated by **Tre donne**, **Mosè (Moses)** and **Marco Polo**, the composer's TV soundtracks find their logical and nice way in quality with the Negrin ones, and few others like **Cefalonia** and **Karol**, praised by listeners and collectors. Beyond the pictures, often never watched outside Italy, remains the music, numerous CDs, installing Morricone's distinctive touch specific to the TV. Always directing for the TV today, the still young Negrin shot in 1987 his 15th one, a high budget and his most ambitious project so far. So began a story of trust, mutual esteem in a long-term collaboration for 13 TV films and mini-series.

Il segreto del Sahara

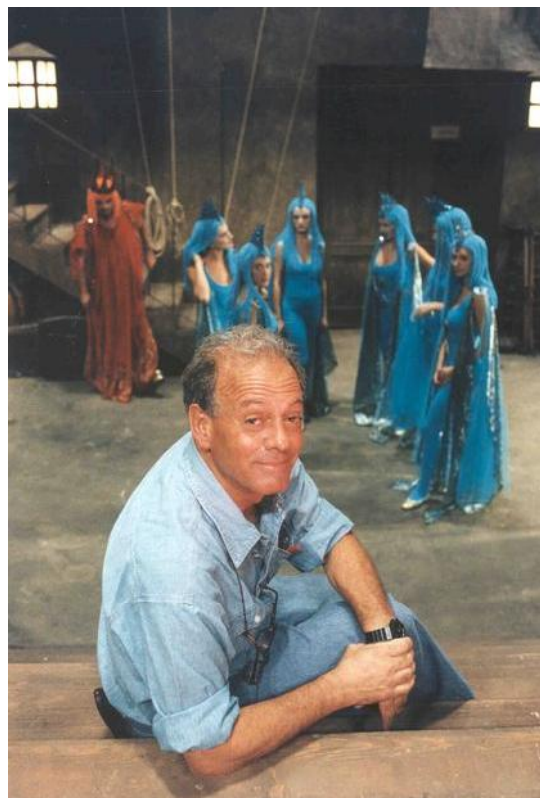
The mini-series of 7 episodes of an hour (and not 6 as usually mentioned), broadcast in Italy in January 1988, is based upon an original script by Sergio Donati (the same one as for some westerns), Nicola Baddalucco and the director. In 1925, Jordan (Michael York⁴⁹), a young archeologist, goes to Africa to search about the "Loud Speaker Mountain", a myth, guardian of an ancient treasure. He faces the Sahara, the "Blue-Men" of the desert (Tuaregs), saves the queen Anthea (Andie Mac Dowell in one of her first roles), some renegades of the foreign legion and people of this territory, among them the wise Sholomon (Ben Kingsley).

Helped by the international cast, beautiful landscapes and sets, it represents a rare occasion for Negrin to have both a rich story and a *mise en scène* full of mystery. For Morricone, it makes him coming again to the TV after a rather long absence, apart from **La piovra** (1986).

Only partially used earlier, *La creazione* (as *The Mountain*) from **The Bible** (1965) adds a sacral dimension to the (vague) mystical flavor of the story. Musically, it shows the parenthood with the music from 1987: long, slow, meditative tracks, the use of orchestral continuums, electronic effects, sustained notes by the choir, etc. We can add the complex brasses, common to these soundtracks. After **The Bible** and **Moses**, **Il segreto del Sahara** is inspired by these patterns, in a more digestible way for the big audience: in the main titles track, *The Myth and the Adventure*, and others. Even while the bass flute would have brought a similar sound, electronics are present in a couple of tracks.

The original LP and CD were quite short and frustrating, but they summarized the score nicely. The expanded one easily provided 6 bonus tracks, excellent and varied, though often shortly heard in the episodes. Only short excerpts of the outstanding *Dance of the Snake* and *Dance of the Chess Game*, and the main theme with Edda dell'Orso for the end titles.

Apart from Amii Stewart and Edda for the main theme only, two solo instruments were put forward. Carlo Ingrati's bass tuba, whose style seems to derivate from **Il deserto dei Tartari**, illuminates three pieces⁵⁰, all full of hope and mystery. The two excellent *Dedications* (for Negrin?) prepare a pattern for later TV films. A genuine scent of mystery is provided and



⁴⁹ One of the ugliest actors (imho), specialized in TV products.

⁵⁰ The instrument, leading in the 2 *Dedications*, is more discreet in *The Myth and the Adventure*. My supposition is that if he had dedicated these to Ingrati, he would have mentioned it.

enlightened by the bass-flute played by Paolo Zampini⁵¹. Present only in few published tracks (*Sholomon*, *Tuareg* and shortly in the main titles), the instrument in this score revealed the performer. Other unreleased tracks features his bass-flute: at least, an awesome slow version of the main theme for harp, bass-flute and orchestra (2:00), and one for orchestra for the final scene (1:22). With all these low-key instruments, a style emerged: evocative, ample, solemn, and mysterious.

Many unreleased music is heard. The main theme, in addition to the track cited below, appears in several versions. First, on strings in a treble level (as the “icy” strings in **Mosca addio**). Another wink to this Bolognini film is the track *Lavori forzati*, reprised in the soundtrack. Then, a version, in a rendition similar to the bass flute, sounding



electronic was intriguing. Paolo Zampini, in a message after the interview, told us that he made some try-out with his voice, recorded by the composer. Surely, some electronic treatment was made later. *Second Dedication* has a variant, for orchestra and celesta (or a similar instrument). *Red Ghosts*, for a flashback, is reduced, through a mix containing only the electronic base and the strings ostinatos, creating another atmosphere. *Myriam and Philip* has a short variant for slow strings.

Many ethnic music impregnate the score: several dance music, a musette piece for accordion, Arabic-like source music (for the Suk, at the Sheik’s palace, a Pan flute track, an ethnic track for the desert, etc.). Many suspense and tension pieces are disseminated here and there, of course, which is not the most interesting. Stronger action pieces are built for attacks, battles and such bad events, in a vein of those in **Il principe del deserto** and **I guardiani del cielo**, a big omission of the CD edition. Additional meditative secondary tracks are heard: a slow theme on strings, two variants from *Sholomon* in a reduced version for strings (0:35) and another for harp and effects (0:41). The SIAE archives are a gold mine for complementary information, although difficult to use. Grouped with the 2 series of tracks from this film the same year and with the same publisher’s name (while registering pieces for the original LP and the expanded CD), unknown titles are mentioned, such as *Muezzin*, *Military Trumpet*, *Military Drum*, *Attempt*, *Percussion*, *Percussion VII*, very suitable to this series. These titles were easier to locate because, by exception, all the tracks titles are in English, not in Italian.

The unpublished tracks run about 35 minutes in the mini-series, and adding the 64 minutes of music already released, we can guess that the composer scored around 130 minutes of music, similarly to the older TV movies cited above.

Voyage of Terror: The Achille Lauro Affair

It tells the true story of a hijacking of a cruise liner by Palestinians terrorists in 1985, who finally killed a disabled Jewish man, Leon Klinghoffer. Seen from today, the plot gives a strange and disturbing impression of a prologue to the horror and islamist terrorism. The cast remains international: Burt Lancaster, Eva Marie Saint, Bernard Fresson, Dominique Sanda, Robert

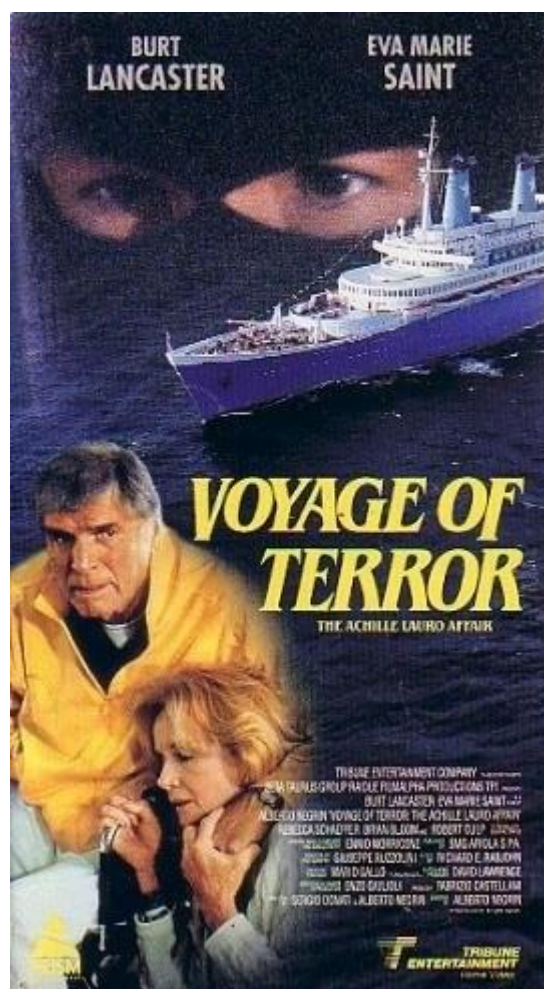
⁵¹ Read in Maestro 7, the article on the soloist for Morricone’s works and his interview.

Culp, Gabriele Ferzetti. Broadcast in 2 parts of 90 minutes for Europe, the American co-production programed it both for TV with big success and for the cinema (in a 95-minute version). Very little information is available about the broadcasts, but the American release is the first one in April 1990. It couldn't happen earlier because the music was recorded in December 1989, according to the original CD. Its titles in English and its earlier release in the USA prove that it was made primarily for the US market, like the film. An article by Laura delli Colli of October 1991 in *La repubblica*, confirmed by another source, speaks about an Italian TV release on 16 and 17th October 1991, postponed because of the Golf War. A lot of mentions wrongly write the official title: **The Achille Lauro Affair** for USA, **Il viaggio del terrore: la vera storia dell'Achille Lauro** for Italy.

The score contains a lot of atmospheric, incidental and somber pieces, making it difficult to enjoy the listening without selecting carefully the tracks. Thanks to the expanded CD (nearly integral with 73 minutes), highlights and alternate versions can be picked up. The 2 songs with Amii Stewart are worth it (in the period of "Pearls", Morricone's CD of revised themes for her); both have their instrumental versions. The long *Come Sail Away* becomes *To Klinghoffer* into 2 versions. The second one is more touching, adding the delicate flute. The short *Could Heaven Be* is nicely transformed into *Memory of Rebecca*, with brasses and woodwinds. Rebecca is the young singer, performing *Could Heaven Be* during evenings on the boat. The title of the track goes beyond a simple title on the CD: several months after the shooting, the actress Rebecca Schaeffer was assassinated by a bad guy as she was putting her efforts into social insertion for disadvantaged young people. Her character is not killed in the plot, but was in the reality, her reality, as is witnessed by the track title, and its funeral atmosphere.

Lauro greatly inaugurates the CD with its Mafia style, full of fear and menace, a typical minimal material for a maximal effect. Note that *Lauro* #2 is not really a variant but simply a different mix removing the trumpet solo only, used in the movie. Many tracks give impressions of immobility and wait: *A night in the Mediterranean Sea*, *Sea Hijackers*, *Neverending Tragedy*, *Calm Sea* and its nightly atmosphere, *Nothing* and its climate of despair, all not so incidental and finally enjoyable. Other functional and suspense tracks are even more difficult to listen to and to follow until the end: *Sigonella*, *Two Sounds Two Signals*, *Night Signals*, *Trumpet Signals*, *Disagreement Between Italy and USA*.

Fortunately, easier and more up tempo pieces allow for some enjoyment. *Sea Hijacking* offers a good complement to *Lauro*, in the action vein. *Without Any Apparent Reason*, through an ostinato, adding instruments little by little, offers a strong moment, for which the solemn trumpet gives a funeral music to Klinghoffer. Mauro Maur's trumpet gets a large part in the soundtrack, and this coincides with *Ut*, concerto for trumpet, dedicated to the soloist. His performance, contrary to Salza for instance, is full-bodied, determined, affirmative.



A few ineditis were discovered thanks to the German DVD edition of April 2015. An ethnic cue is heard in scenes in Egypt, but it comes from the “Suk” music in **Il segreto del Sahara**. The song *Could Heaven Be* is oddly featured, not its record version with a background of strings (or not only, and covered by noises), but mainly for voice by Amii Stewart, guitar and small strings ensemble (0:51 listenable), and in a very short repetition. The other unreleased cues are a dance piece, repetitive and weak as usual (1:10) and a nice piano and orchestra version of *To Klinghoffer* (1’27), unfortunately missing on the CD, which could have been added to one of the versions, instead of a sax reprise, for instance.

Just after, Negrin shot *Una questione privata* (1993), scored by Nicola Piovani, surely because of Morricone's busy schedule with the big American films **In the line of fire** and **Wolf**. But the collaboration remained close before and after this TV movie.

Missus

It is set in a far place again (Russia), but with a more average cast level, in a Cold War ambiance. Did you know that Vatican had spies in USSR? If not, the TV movie tells the story about a priest being run by KGB and helped to go back to Rome. It was broadcast in two parts of 90 minutes for the first time in December 1994 in France (this explains that for long the “official” title was often mentioned as **Nom de code Missus** and not simply **Missus**. The French first broadcast is explained by the co-production and the cast being for a good part French (Catherine Wilkening, Jacques Perrin, Wadeck Stanczak), the other part being mixed (Mario Adorf, the British Iain Glen).



A good part of Morricone's admirers were disappointed by the music because of the theme *Per Olga*, perceived as an offshoot of *Deborah's theme*. Indeed a flat and easy piece written by our composer! Firstly 4 tracks were published in a 3-CD box by Fonit Cetra in 1996, but the score was fortunately issued later in a nice and almost complete form in the 2007 RAI Trade CD, giving justice to many pieces.

There are strong themes and nice moments, leaving apart the difficult *Missus* and *Nel buio, la solitudine*. The CD is divided in two styles: one slow and poignant, the other one for the action/tension. Particularly excellent are the moving *Viaggio verso dove*, *Espressivamente umano*, *Dolcemente espressivo* and their variants. We are dealing with sentimental but sober, almost spiritual renditions. Even one of them contains two musical themes very different from each other (*Viaggio verso dove*). Note that *Espressivamente umano* only suggests the theme, almost in background, an impression of allusion. The great *Ritorno a Mosca* and *Senza ritorno* are brother themes through their high tempo and solemn aspect.

The unreleased track in the same pattern as *Ritorno a Mosca* contains a new theme though, an excellent track. The SIAE archives allows to identify it with certainty: *Ritorno a Roma* (2:02 in the movie), a “mirror title”. The other main unpublished track is a long music for suspense and danger, unsurprisingly absent from the CD (around 8 minutes), made of suspenseful strings,

electronic effects and percussion. An inedited version of *Per Olga* is used in the main and end titles, a sort of mix between the version 1 and 2, with a longer piano part (3:46). Short source music is heard: for organ solo (0:34), for piano solo (0:31). But the latter tracks don't have an SIAE title, proving that they never took part to a CD project.

I guardiani del cielo

Diane, a young archeologist, investigates about the great mystery of the “Tower of the First Born” her father Dr Shannon must have unveiled in Africa. She travels in order to find both, ignoring danger. Her road will cross the evil brother of her father, Zadic, the people of the desert, the sheik horde and the French legion (again!) commanded by Léon. She will finally find her father and the sacred mystery of the Tower. We can only confirm that the plot has similarities with **The secret of the Sahara** and isn't convincing.

In 3 parts of one hour, or two part of 1H30, according to the different countries, the TV movie was broadcast in Italy in December 1999. But the song *And Will You Love Me?*, a sort of offshoot of *The Secret of the Sahara*, was out in summer 1999 on Antonella Ruggero's CD “Sospesa”, without allusion to the movie. The CD of the soundtrack, released in late 1999, was a little surprise as the music,

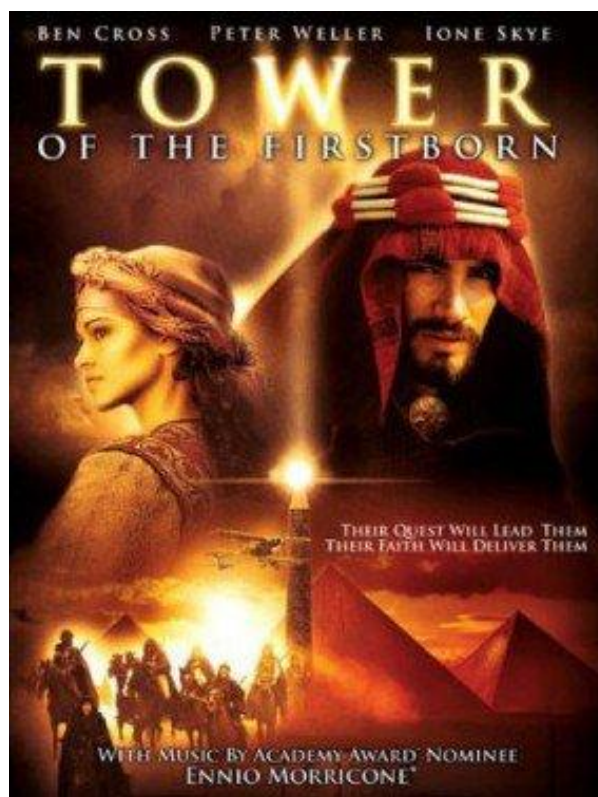
academic and combining numerous rather conventional criteria, didn't showcase the same spirit as in the previous desert TV productions. It puts the music “over” the characters (*Sopra di noi*, *La torre dei primogeniti*, *Un' avventura romantica*, *Sembra un cielo sereno*). The themes are romantic, a bit academic, but they work, and even some are brilliant. *Un' avventura...* in the high lyricism, evokes *Silver of the Mine* from **Nostramo**, a good example of a powerful and moving piece. Other tracks suggest an unmodifiable situation, a fatality (*I due Fratelli*, *Zadic*, *Mistero e mistero*). The action and battle themes (*L'ultima battaglia*, *Inseguimento nel vento*), particularly well achieved, are worth a listen.

The whole, not so inventive, but providing pleasure to the ears, is fair, solid, ample, less touching than other Morricone desert TV productions.

The unreleased music runs only a little more than 13 minutes in the film. Numerous ethnic motives are heard in fight and suspense sequences, including in the final one with the “golden door” (again!), and the Sheik palace scene with Zampini's bass-flute. Unfortunately only present in the minor track *Il sceicco e le sue donne*, Zampini performed numerous inedited ones. The major themes got their variants: *La torre...* for bass flute (0:37), *I due fratelli* for bass flute (0:59) and also for orchestra (0:52), *Sopra di noi* for flute (1:07) and for harp and strings (0:58), *Mistero e mistero* with more tension and complexity (2:02). They could have given some variety to the symphonic mood of the whole.

Nanà

Inspired by Zola's famous novel of the same title, the plot tends to tell a “true” story of Nana, a *courtisane* in in Napoléon III's late period (1865-1870) in Paris. Not so talented but with her



high femininity, she performs at the “Théâtre des variétés”, a sort of cabaret-theater for the middle and high class society. She gains power over aristocrats and VIPs of the period. With this French book and plot, Negrin needed French actors: Bernard Giraudeau, Jacques Perrin, while are Italian the actors for Nanà (Francesca Dellera) and Fontan (Emilio Bonucci). Among the other adaptations of the same book, Morricone already scored one in **Nana** (1982 for Cannon films), which is quite a rare occurrence.



Although several sites (including IMDb) date it from 1999 or cannot mention its release, Mediaset broadcast it on 2 and 3 of January 2001⁵².

In spite of his conventional treatment, justified for such a theme and a period, this score surprised a bit in the secondary tracks.

The main tracks reminded **L'eredità Ferramonti** and **La vera storia della signora nelle camelia**. The parenthood comes from the 19th century backdrops, the conventional behavior, a sort of “false” dignity. *Dellera-Nanà* is too present on the CD: 5 versions! In addition, they are too long, running 6 minutes. On the piano, the theme is perfect; whereas for voice it seems a bit artificial. Remarkable are some long introductions, in tracks 13 and 19, featuring totally different themes (maybe some cues glued after the main theme). The second main theme, *Canzone dei sensi*, shorter, is more digest, due also to its gracious, naive nature...

The other themes work as functional, incidental music, apart from *Notte notturna*, playing a quasi-theme, and adding nice colors. Besides the suspense and dark tracks, not really convincing, fortunately interesting pieces balance the long and slow *Dellera-Nanà* throughout the CD. Alert, they are particularly enjoyable: *Retata di donnine*, *Grottesco e drammatico*, *Falsità* and his nice ostinato, *Una carrozza veloce*, *Duello*.

No DVD exists, so it is difficult to say whether there is more music or not. But the CD, already quite long with 64 minutes, contains a lot of themes and tracks. So we can assume that very little music is missing. 2 short cues have been saved: a little song for the cabaret. Amii Stewart playing the role of Mulatta, sings accompanied by the piano, in a sort of imitation of **La califfa**'s main theme (1:27). Some alterations avoid to fall exactly in this theme, but the line is more or less recognizable. She recorded both an Italian and a French versions. An unknown female singer (very probably Dellera) clumsily performed a second version, fortunately shorter, difficult to hear (0:28). Probably because of her voice, strings support the performance instead the solo piano.



This large panorama about Alberto Negrin's works with Morricone stops halfway, and will continue with very different tones and films after the year 2000 in the second part (see Maestro #9).

⁵² Again, it was difficult to date exactly the first broadcast.

—————SCORE REVIEW—————

Ruba al prossimo tuo

The Enigma exposed to the Maestro

by Didier Thunus

(with thanks to Nicola Schittone)



Ennio Morricone composed for **Ruba al prossimo tuo** a light and cheerful score, in line with the mood of the movie. The Italian distributors must have been happy with this take because the Italian release of the movie is making use exclusively of the Morricone pieces. The distributors for the international release (at least for the US and for France) however, had a totally different line of attack. They felt that the music had to give prominence to the more suspenseful elements of the script. To this end, they profoundly changed the underscore, and thereby created one of the biggest enigmas in the history of film music. For the needs of this article, I had to go as far as asking the opinion of the composer himself. But even that left a number of unanswered questions.

The Movie

The Italian production of **Ruba al prossimo tuo** (**A Fine Pair**, 1968) didn't have much more in mind than bringing together the two big names of Rock Hudson and Claudia Cardinale. Therefore, as is usually the case with such half-baked plans, there wasn't much to find if you were not a fan of those two superstars. However, the movie was done in a laid-back mode, with a playful

mind-set making it somewhat appealing. Rock Hudson was no longer at the peak of his career, but still pretty high in the charts thanks to successful movies such as **Seconds** (1966) or **Ice Station Zebra** (1968). Claudia Cardinale was in her best years: the undisputed Italian leading actress of the movies of Luchino Visconti and Sergio Leone. Coincidentally, **Once Upon a Time in the West** (1968) was released in New York on the very same day as **A Fine**

Pair, on May 10th, 1969⁵³. But it is striking how the two directors had a distinct view on Cardinale's character: in Leone's masterpiece, she was a mature woman able to achieve her ambitious objectives in the middle of a man's world, whereas Francesco Maselli, the director of **A Fine Pair**, resolutely cast her as a playful young woman, although already capable of leading a man by the nose. Esmeralda (Cardinale) is the daughter of a late friend of Captain Mike Harmon (Hudson). When they meet at the beginning of the movie, they have memories of playing together when she was a kid. Because of this, Harmon will see her as a child throughout the first part of the movie, and the unlawful raid they will perform together will make Esmeralda grow as an adult to the eyes of Harmon, opening the doors to the love story of the second part of the movie.

The raid in question is a jewel robbery in an Austrian manor, or, more precisely, the return of the jewels which the adequately-named Esmeralda had stolen beforehand. Harmon, a married NYC detective, slowly falls under the spell of the young woman, adapting his moral code as requested by such an illicit conduct. He will understand later how naive he has been to let the girl take advantage of him, and end up having to set things right for himself.

Francesco Maselli has been active since the late 1940's up until today, spending his time between documentaries and feature films. **Ruba al prossimo tuo** is Morricone's sole entry in the director's filmography, with the exception of one piece written for the documentary **12 novembre 1994** (1995) about the big Roman trade union demonstration against the economic policy of the government of center-right. **Un altro mondo è possibile** (2001) could be another collaboration between the two men,

according to many sources, but it seems to have no Morricone music after all.

The Score

Surprisingly for a movie taking place in New York City, Tirol and Rome, the score has a resolute South American flavour. The main title is a funky and easy-going sing-along full choir tune with a lot of rhythmic material, the secondary theme is a delightful samba, and a trademark of the whole score is the use of the güiro, that Latin-American percussion instrument making comb-like background scraping sound. Even the classical-sounding "minuet" uses that exotic utensil, and so does the third beat track.

Morricone has used that device in a few other scores⁵⁴, but never so prominently. A burlesque theme using a clavioline and more beat tracks complete the musical programme of the movie.

However, in spite of its many qualities, the score cannot be ranked amongst Morricone's best achievements. The main theme is repetitive and a bit too heavy on the chorus to be enjoyable throughout. The *dabadaa-bada* vocal stems from other such vocalisations in film music of the period, most prominently Francis Lai's *chabada-bada* from Claude Lelouch's **Un homme et une femme** (1966).

The light approach of the score is in line with the tone of the movie, in spite of its rather amoral plot. Apart from the very odd inclusion of Henry Mancini's famous and delightful *Baby Elephant Walk* from **Hatari**, the Italian release makes use exclusively of the Morricone pieces. This is not the case of the international release, which, in addition to shortening the movie of more than 20 minutes, tried to give prominence to the drama side of the story: existing music is



⁵³ Note that the following article tends to indicate that **A Fine Pair** was released in NYC in January 1969 instead :

<http://variety.com/1968/film/reviews/a-fine-pair-1200421977/>

⁵⁴ A güiro can be spotted in *The Cool Mule* and *The Braying Mule* from **Two Mules for Sister Sara**, in the *Sequenza #5* of **Ci risiamo vero Provvidenza**, or in *Connery congiura* and *Man for Me* from **OK Connery**

reshuffled and additional music, not credited and often not identified, is introduced⁵⁵. All the identified extra tracks come from the KPM 1000 library music series.

The biggest mystery is the one surrounding the piece heard during the big heist scene, which we will call here the *Mystery* piece. It was not present on the master tapes used for the 2008 album and, despite researches by fans, it couldn't be identified in existing stock libraries. It is a fantastic piece of music, bearing the mark of a very talented composer. It will be the main object of attention for the investigation we will conduct in the subsequent paragraphs.

The first ever release of the soundtrack to **Ruba al prossimo tuo** in any form – apart from a couple of compilations which included music taken directly from the movie, with a very poor sound quality – was published as late as 2008 by Digitmovies. This release was both a pure delight and a huge disappointment: the music is wonderful, but the *Mystery* piece is absent. Fuiano's notes claim that "*foreign versions of the movie are circulating with alternative music not penned by Ennio Morricone, extracted possibly from pre-existing libraries*". It can be true, but as we will see below, the truth might as well be different.

The CD presents the score in chronological order and makes for quite pleasurable listening. The tracks do not have titles (only numbers), so I added some hints within brackets in order to better recognize the pieces. The ones marked with an asterisk are not present on the album and can be heard via links placed at the end of this article.

1. Seq.1 (*Ruba al prossimo tuo* - Titoli)

The main title will set the tone of the first part of the movie, taking place in New York City, and the first scenes of the Austrian

segment. It will then be absent from the central part, during the preparation and execution of the plan, and will come back for the Roman sequences at the end of the movie. The Cantori Moderni di Alessandroni works miracles with their vocalizations on this track and all its variations.

A more unsettling introduction was obtained on the international print thanks to the off-beat *Incidental Backcloth No.3** library cue penned by Keith Mansfield, heard before the main title starts, and several times later in the movie.

2. Seq.2 (*Ruba al prossimo tuo* - harpsichord, organ and mandolin)

Esmeralda takes all the time she needs to convince Harmon to team up with her in her risky business. Maselli chooses to have these discussions mostly in the streets of NYC during winter, with Morricone's main theme coming back on a regular basis, in different versions collated in one track on the CD. It introduces a nice sound effect in the form of a capricious little girl's moan, which will be used several times later.



The original US version included a very nice piano and strings piece, during Esmeralda and Harmon's stroll in the streets of NYC. It was identified as *Land of Peace**, a library cue by Johnny Pearson. Somehow, it was removed from later prints, and became an absolute rarity until the KPM albums appeared on line. Only the first part of the track is heard, several times, and its very last seconds once.

⁵⁵ Watch here a hybrid Italian/Spanish version, using the Italian soundtrack:

<http://dunyavid.com/search/?query=Ruba%20al%20oproximo%20tuo>

Another piece* is also briefly introduced, still unidentified, with the same mood as *Incidental Backcloth*, probably from a library album. It will come back several times in the movie.

3. *Seq.3 (Ruba al prossimo tuo - female voice and choir)*

Harmon is now convinced and they take the plane to Austria. This version of the main theme for female voice and choir – also a collage – is used as a transition between the two different locations.

In the international version, Keith Mansfield's *Super Sell I** is used as a bumper for the sequence inside the plane.

4. *Seq.4 (Ruba al prossimo tuo - samba style)*

Winter in Austria is particularly cold, so probably to keep up with the cheery mind of the movie, Morricone wrote a samba version of the main theme (not to be confused with the Samba theme, see tracks 7 and 12 below), used for the mountain scenes. On the international print, this sequence has been relocated much later in the movie, just after the heist scene.



5. *Seq.5 (Beat misterioso)*

This new track starts with the main theme but quickly turns into a brand new cue, which is actually not heard in the movie, except for the last 8 seconds when Harmon discovers how messy Esmeralda's bedroom is – a scene which, on the international print, was relocated later in the movie, when the two protagonists are preparing their raid.

6. *Seq.6 (Shake primo)*

Esmeralda and Harmon meet up in a bar with a friend of hers (Tony Musante), in order to devise their plan. The orchestra playing music in the background kicks off with this brilliant beat piece, typical of Morricone's production of the genre in the Sixties and early Seventies.

7. *Seq.7 (Samba #1)*

The samba theme is heard for the first time as source music during the same scene. It is also a quite engaging piece of Morricone, proving again that the Maestro was definitely in a good mood when working on this project.

8. *Seq.8 (Shake secondo)*

This other excellent beat track is heard before the bar sequence ends.

For a later scene, when the couple is preparing their coup, a low-key unidentified piece of music is heard*.

9. *Seq.9 (Burlesco #1)*

The Italian version of the movie will build the central sequences of the movie mainly on the Samba theme and on this new secondary theme using clavioline. Esmeralda and Hudson are approaching the manor at night. These two themes make it look like a not-so-serious affair after all.

This is the moment of the movie where most of the music reshuffling took place. The *Mystery** piece, highlight of the score, replaces on the international print the samba, the burlesque theme and the first part of the minuet (see below), and provides a resolutely different feel to the scene.

10. *Seq.10 (Minuet)*

Ennio Morricone makes use of another colour from his palette, in the form of a 17th-century-like *minuetto*, giving the sequence an even lighter feel, as if it was all a game. It has operatic vocals (probably by Edda) as well as the capricious-girl's-moan (probably by the same Edda). This version is only used in the Italian print: the first part when they enter the manor, and the second one later, when Esmeralda enters a secret code

to open a safe. The typing of the digits is synchronized with the strings scansions between 1:55 and 2:02.

On the Italian print, a brief rendition of Henry Mancini's *Baby Elephant Walk* from **Hatari** is used at the end of the robbery sequence, where we realize that Esmeralda had something else in mind. A very odd choice, but a great track nevertheless.

On the international print, the *minuetto* is used in a totally different way*. It arrives later, and starts with a very different, jazzy suspense introduction of 30 seconds, before continuing with the strings sync'ed with the entering of the secret code, i.e. part 3 of the Italian edit of the track, then with parts 2 and 4. Part 1 is not heard in this version.

The jewels are now back in their original place (so believes Harmon).

11. Seq.11 (Ruba al prossimo tuo - female voice and choir)

The fine pair now flies to a safer place, in Rome, and gives free rein to their blooming love story. The main theme makes its comeback in an unbridled and grandiose version for female voice and choir.

12. Seq.12 (Samba #2)

While in Rome, they witness from their hotel room window a celebration around Pope Paul VI (making an unintended cameo appearance), over this second version of the Samba theme, with full choir and briefly including the main theme. It seems to be a collage of twice the same piece: one with lyrics, and one with la-la vocals.

13. Seq.13 (Ruba al prossimo tuo - choir)

Maselli now takes our couple through the streets of Rome like he did in NYC at the beginning of the movie, over this new version of the main theme, while Harmon starts thinking about divorcing his wife back home.

14. Seq.14 (Ruba al prossimo - lullaby-style)

But the duo is not yet through with this story, as Esmeralda starts scheming again and take

contact with local friends to bring her plan to a conclusion.

This version has a refreshing lullaby style, collated with a solo voice + capricious-girl's-moan + chorus version.

15. Seq.15 (Burlesco #2 + Ruba al prossimo tuo)

Harmon starts having doubts about Esmeralda's real intentions and initiates his own investigation. This is an opportunity for the *Mystery* theme to make its second appearance on the international print, or to the excellent *Gold Medal** library track by Keith Mansfield on other prints (like the French one). But on the Italian print, a new version of the burlesque theme is used instead, confirming the different visions of the respective distributors.

On the CD, yet another version of the main theme is collated to it.

16. Seq.16 (Shake terzo)

Morricone wrote a third beat track, probably intended for the bar scene at the beginning of the Austrian sequence, but unused. It is an odd track, where strange synths-like sound effects build up on top of drums and güiro.

17. Seq.17 (Ruba al prossimo tuo – soft, with whistle)

This soft version of the main theme, heard several times in the movie, concludes the album in a subtle way, with the appearance of the whistle, another trademark of Sixties Morricone.

Speculations

The easy part of the riddle is the stock music – i.e. pre-recorded music licensed for use in film or TV – which was inserted. The KPM library is one of the richest of such collections, and this is where three tracks composed by Keith Mansfield and one by Johnny Pearson come from:

- KPM1020, track 4: *Land of Peace*, by Johnny Pearson.
- KPM1035, track 9: *Incident Backcloth 3*, by Keith Mansfield.

- KPM1037, track 9: *Gold Medal (complete version)*, by Keith Mansfield.
- KPM1038, track 11: *Super Sell 1*, by Keith Mansfield.

The *Mystery* piece, however, was not located. Unsurprisingly so, because it is hard to believe that it could have been composed by Mansfield or his colleagues of KPM. Not that they wouldn't have been able to – their production is sometimes of surprisingly good quality – but they would have made sure that such a piece, had they composed it, was better publicized. It could have given a big push to their careers. Only a composer with already a lot of first-rate material to rely upon would have neglected such a work of art to a point that it went unpublished for decades.

This mysterious cue is absolutely essential, not only to that specific score but to film music in general. It goes on for almost 7 minutes and each of its sections is a pure delight. It starts with suspense, slows down, starts again, diverges, bursts out, calms down again and then unfolds into joyful phrases. The arrangements are pure Morricone's Sixties caper mode. And in spite of all these modulations and changes, it keeps a consistent shape throughout. A true masterpiece.

The most realistic theory is that the producers turned to Ennio Morricone again and asked him to revise his approach to the scoring of this film segment. The new music, requested during late post-production, must have been recorded during a different studio session, hence its absence from the main session tapes set. It wouldn't be the single time that parts of the original music were nowhere to be found on the session tapes: it also happened with *Un sacco bello* for example in 1979⁵⁶. Another example is the song *Soon* from *Gli*

intoccabili, which is more than certainly by Morricone but was apparently not on the master tapes (see p.34 above).

The *Mystery* piece bears the mark of film music, as it exists in at least 2 versions and has a specific evolution in function of the on-screen action. For example, for a moment of edginess at the start of the transgression sequence, the music leads to a suspension in both versions of the movie, before starting again. The Samba piece, which illustrates the scene in the Italian version, has a specific pause between 1:56 and 2:08 for that purpose. The *Mystery* piece, used for that scene in the international print, has it between 3:11 and 3:20. A library cue will typically not have such inflection. And it's not only that: the whole piece fits the scene like a glove.

Another convincing evidence of that speculation is the presence in this track of the trademark güiro (for example at 1:12, and later). It's like the Maestro had made sure he kept that link between the different pieces of the score, even during this hypothesized second recording session.

Another hypothesis is that the theme had been written by Morricone for another movie, where it was unused, and then donated to **Ruba...** There are countless cases where a track conceived for a movie ended up in another one. Such a relocated track will not necessarily be part of the master tapes of the score it eventually belonged to.

It could also have been written by another composer. Bruno Nicolai, who was the conductor of the score for **Ruba**, might have been

asked to complete the Maestro's score with additional pieces. He did it for example on **Roma come Chicago** in 1968, and indeed the Nicolai pieces weren't part of the Morricone master tapes of that score. It is



⁵⁶ See Claudio Fuiano's note on the "Bianco, rosso e

verdine" CD (Cinevox, 2002)

doubtful however that such a masterpiece would have been written as a filler. Look at the extra Nicolai pieces on **Roma...*** for example: they are way below the quality level we are used to with this fine composer. Whoever the composer of the *Mystery* piece was, he managed to go beyond merely imitating the Maestro's style, by creating a piece that is original and masterful. None of the many imitators of Morricone have achieved that.

However, an investigation can only be reliable if it is based on facts, not on assumptions. For example, some of the arguments above also applied to Keith Mansfield's *Gold Medal* piece (brilliantly written, fitting the scene, Morricone-sounding), leading us to believe that it was another Morricone track, until we found out that it was actually a library cue. On the same account, the already mentioned new intro to the minuet piece doesn't present the same characteristics as the *Mystery* track (not morriconian, not in the same mood as the rest of the score), but still wasn't located in a library collection, meaning that the potential sources are to date still not yet completely explored. On the other hand, for a 45 years old story with so little evidence, we are bound to use the tools of a historian, and speculation is one of them.

Research

Still, for such a remarkable piece of music, we must go beyond mere speculation and use every possible channel.

- MUSIC RECOGNITION SERVICES: The music recognition services available on the web (such as Shazam or Midomi) are useless for such an obscure piece. They do recognize some of the library tracks though. So it is an additional indication, be it a very weak one, that the *Mystery* piece might not be a library track.

- SIAE DATABASE: SIAE doesn't help either as it has only one entry, called RUBA AL

PROSSIMO TUO FILM, published by EMI SONGS SRL, a company which is elsewhere only credited for the pieces from **Il deserto dei Tartari**.

- KPM 1000 SERIES: The KPM 1000 series, on which all the identified non-Morricone tracks were located, could be a more useful resource, since it might not have been fully explored by the fans. So let's see what is available now. We can disregard whatever was published beyond KPM 1043, the latter having been released on 1/4/1969.

Most of the KPM 1000 albums are available for listening on the EMI website⁵⁷. Other sources (essentially Google hits) allowed me to hear most of the remaining ones, to no avail. From the ones I didn't have access to, we can disregard those whose titles clearly indicate that they cannot contain such a piece of music: "Harp Solo", "Bar Piano", "Music of the Nations: Hungary", etc. Most of the remaining titles are not very engaging either, but they cannot be eliminated only on these grounds:

KPM1006 "Light Intimations 1"

KPM1007 "Light Intimations 2"

KPM1024 "Serial Structures"

KPM1028 "Miniature Moods"

KPM1032 "Jazz Orchestral"

KPM1039 "Light Intimations 3"

KPM1040 "Theme Suites Vol 2/ Viewpoint in Orchestral Dynamics"

The EMI website gets enriched every now and then, so we should keep an eye on it because those other albums might appear at some point.

Even without being able to listen to those albums, we can draw some conclusions. None of them have long pieces of music (all under 3 minutes). Additionally, a particularity of library albums, is that the back cover, available as images on the web, often contains a description of each track. None of these description seems to have anything to do with the *Mystery* track we are

series.

⁵⁷ 28 of these 43 LPs can be heard at this address: <https://www.emipm.com/en/be#/browse/labels/KPMLP>. In total, there have been about 400 LPs in that

trying to locate. Based on all this information, we can safely conclude that the *Mystery* piece is not on the KPM series.

It doesn't completely rule out the possibility of it being a library track, because there existed other library album series, but a comprehensive exploration of all of them is not realistic.

Note that the güiro is used in many places by those library music composers, thereby weakening our speculation above that this instrument was a clear link between the *Mystery* track and Morricone's score.

- GOING BACKSTAGE: At this point, I was left with only one possibility: asking the Maestro himself. Who else is better placed to tell? So I decided to do it via our common friend Nicola Schittone. After a first exchange of e-mails and faxes, Ennio said he would not be able to open the link I had included. He stated he didn't remember much about that old movie, and didn't know that music from other composers had been added to it. But he wasn't surprised, as he knew about other such cases (he mentioned **La tenda rossa** as an example, which is a

slightly different case though, because a completely different score was written by a Russian composer for the Russian version). But he assured that when he would be able to listen to the music, he would definitely recognize if it was one of his. We know he is good at recognizing his works, even though he might not always remember the titles.

So we had to wait for the moment where Nicola could visit him and have him listen to the piece. When this finally happened, the Maestro listened to it with a lot of attention, going back several times to specific sections of the track, analysing the details of the orchestration. He did recognize his style. After some hesitation however, he concluded that he wasn't sure the piece was of his hand. He said that the only way to find out for sure would be to look for the written sheet music deposited at SIAE, but that this wouldn't be possible for the time being.

"If somebody else wrote this piece, he said, he was by all means very good at copying the "Morricone" sound."

Conclusion

So unfortunately, the riddle is still unsolved. But the fact that Ennio did not recognize the piece leads me to believe that it was not written by him. We must face it: the piece is not in the Italian version of the movie and is not on the master tapes; the international prints where that piece is heard contain additional music which was identified as not being by Morricone; the composer himself doesn't recognize the piece. There is only one possible conclusion: the *Mystery* piece is not by Morricone. However, I know already that the next time I will listen to it, I will change my mind again.

So was this all in vein? At least, all the available information is now presented for everyone to make up his/her own mind. The next step would be to check the SIAE printed score, or for someone to recognize the piece somehow, or to come up with new investigation ideas. If that ever happens, I will naturally let you know.

Audio

* *Incidental Backcloth No.3*: <https://www.emipm.com/en/be#/browse/labels/KPMLP/1035> track 9

* *Land of Peace*: <https://www.emipm.com/en/be#/browse/labels/KPMLP/1020> track 4

* *Super Sell I*: <https://www.emipm.com/en/be#/browse/labels/KPMLP/1038> track 11

* *Gold Medal*: <https://www.emipm.com/en/be#/browse/labels/KPMLP/1037> track 9

* *Mystery* piece: <https://goo.gl/fuem3e>

* Unidentified piece 1 (*Incidental Backcloth*-like): <https://goo.gl/6Qu1wv>

* Unidentified piece 2 (Preparation): <https://goo.gl/W6jfYr>

* *Minuetto* (international version – collage from various sources): <https://goo.gl/1579Pf>

* *Roma come Chicago* (Bruno Nicolai extra track): <https://goo.gl/MFNsIW>

