

THE **ENNIO MORRICONE** ONLINE MAGAZINE

Maestro



MUSIC FOR COMMERCIALS *The Complete Dossier*

MORRICONE ABOUT SPRINGSTEEN *A Killer under the Sun*

DIABOLIK *Re-recorded*

DANIEL BERETTA, SINGER *Interview*

NELLO SALZA, TRUMPETER *Interview*

MELODIC OR ATONAL *The Morricone Utopia*

...and more

ISSUE #5

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—————PREFACE—————

We Live in a Beautiful World

by Didier Thunus

Isn't it magic that, when you put a CD in any of your CD-players, it will immediately display the track titles, album title and artist name, i.e. the "metadata" of the album? The record industry and service providers use 4 different techniques in order to provide this service to you. Sometimes, but not often, the CD will carry the information itself. You will know if it does by putting it in a device which is not connected to the internet, depending on whether it will display the data or not. This technique goes by the (very imaginative) name of "CD-Text". The metadata is included on the physical CD during the mastering process. It usually works on a car or home device, but surprisingly *not* on a computer.

The other 3 techniques use internet technology and databases, such as Gracenote, AllMusic or Freedb. These data stores know about most of the tracks that exist, because they have retained what they call their "fingerprints". A fingerprint is like a "summary" of the track which can be as short as a dozen of bytes. The power of this technique is that any such fingerprint is unique throughout all the existing files. It is used by many bank systems or high-security devices for identification purposes or to make sure that a file hasn't been tampered with. However, an audio file is even more demanding, because depending on how exactly it was mastered, the containing file can be different from one pressing to another. *The Ecstasy of Gold* will not have the same fingerprint if you download it from an internet platform or if you rip it from your old EMI CD or even from your newer GDM CD. Yet the service has to identify these different files as being Morricone's *The Ecstasy of Gold*, and nothing else. Therefore, the fingerprint of an audio file has to be constructed by making use of more advanced methods, and will be bigger than that of an ordinary file. But again, the fingerprints are not included on the CDs, and software that will, upon inserting a CD, read each track, compute its fingerprint and match it to one of the databases, is still immature, so you won't benefit from this second technique any time soon.

But never mind, the third technique will almost always work: it will make use of the data which is at hand, i.e. basically the number of tracks on the CD and their duration. It is very likely that this information will be unique across all CDs which exist. And if it is not, the service will propose to you the several discs which match the data, usually no more than 2 or 3, and you will have to select one.

If none of this worked, it probably means that you are one of the early listeners of the CD. The system will give up, and will display default titles such as *Track 1*, *Track 2*, etc. If you rip this album to your hard drive, it will end up having those ugly titles. But there is still the possibility for you to use the 4th technique: you just go on and introduce the information yourself. Most of the players will then allow you to submit the data to one of the databases in question, so that the next listener will, thanks to you, see the information appear by means of technique 3 above. But there is a drawback here too: the 3 databases are competing with each other, and do not share their data. So it might take, not one, but three good souls before the data will appear on your screen.

But it works because, in the world we live in, information spreads at the speed of light. It is fascinating to see how fast the data are transmitted by means of modern telecommunications. And not only that: the quantity of information which gets captured is also ever-growing. This is

frightening as well, because too much information kills the information, quantity often harms quality, and wrong information travels as fast as right one, sometimes even faster. Most of the data is uncontrolled.

So even in terms of CD metadata, mistakes exist. But I have to admit that it is far from disastrous, and most of the time very reliable. For albums in Italian, like most of Morricone's, one can however easily tell if the volunteer who contributed the info is a native Italian speaker or not. There will often be spelling/typing mistakes, and if the contributor is English-speaking, the initial letter of each word will be capitalized, a practice which should apply to English titles only. It should read *The Ecstasy of Gold* alright (of should not be capitalized, because of the capitalization rules which apply), but in Italian it should be *L'estasi dell'oro*. It is most annoying to read *L'Estasi Dell'Oro*, but because of the dominance of internet practices as opposed to local ones, it is likely that the new generations will adopt this capitalization for non-English titles. I guess that this is what we call the evolution, which nobody can stop even when it is unwanted.

But, admitting that there are more important things in life, I will conclude by saying that overall, this sharing of CD metadata is a very nice example of how collaboration on the internet can provide a valuable service to the consumer.

I will now let you discover this new issue of "Maestro", with again – so we hope – topics you will find interesting. After the Italian flavour of the past issues, this one will have a French savour, with contributions by François Faucon and Frédéric Durand.

Last but not least, I'd like to underline the publication of the Chinese version of "Maestro". We had already mentioned the efforts of Han for translating some of our articles to Chinese for his website <http://morricone.cn/index-eng.htm>. Now, with the help of some other Chinese fans, he has come up with a paper version of "Maestro". It is 170 pages thick and contains most of the articles which have been published so far. Other than the number of additional potential readers this will mean, seeing that our hard work is considered important enough to undergo such a bulky translation endeavour is very rewarding indeed. Thank you very much to Han and his friends!

----- DVD 评论 -----

3-1-2 隐秘的上帝之歌

好教皇，坏教皇，丑教皇

作者 迪迪埃·图诺斯 译者 韩文光



莫里康内的宗教信仰对他的作品的影响并不是什么新的东西。信念是他的灵感来源之一，而且这也是为什么他的音乐总是那样感人至深的原因。本世纪初叶，出现了三部和宗教主题密切相关的大片：《教皇》（1980）、《教皇》（1983）和《教皇》（1986）。莫里康内为这三部电影创作了音乐。在1980年的《教皇》中，莫里康内为这部电影创作了音乐。在1983年的《教皇》中，莫里康内为这部电影创作了音乐。在1986年的《教皇》中，莫里康内为这部电影创作了音乐。

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1.5.6

1965年，赛尔乔·莱昂内为他的第二部西部片《黄昏双镖客》筹集了60万美元的拍摄预算。海报设计者们早就准备了丰富的素材来开展此项工作。

他们不但有机会重新修改《黄昏双镖客》的海报设计图稿，现在他们还可以加上第二个主角：一个更加残暴的、精神错乱的主角印第奥（吉里·马利亚·沃隆特饰演），那是一个比沃隆特早些时候饰演的雷蒙（《黄昏双镖客》里的主角）更为神经质的角色。

单是来自意大利的海报设计者，发表者和图片克星们为这部电影设计的海报数量就可见一斑。之后还有来自世界各地的数十种设计稿。第二部影片的海报投稿和重新发布海报增加的数量如雪片飞来。

从一些早期首次发布的海报来看，“莱昂内的第一笔美元”的设计有很多雷同，我们会发现这些有着克林特·伊斯特伍德的特写图片上，作为一名男子上面竟然没有署他的名字。相类似的还有他粗犷的脸庞、冷峻的神情、深深的皱纹和被阳光晒白的肤色，而且是喜怒无常与独立特行的。

同时，像阿维拉多·基利埃罗、佛朗哥·费南南兹、鲁道夫·加斯帕里和出色的雷纳多·卡萨罗这些艺术家，正式地删去了他们的铅笔并且带来了他们的画具和个人风格重新回到了工作台上。海报的设计者不乏其人，很显然，比起“第一笔美元”的图画设计，“黄昏双镖客”的海报图像需要更加成熟的构思。毫无疑问，他们的创作过程更为残酷。艺术家佛朗哥·费南南兹为影片中全部的主角缔造了最具标志性的形象。

1965年，当RCA PML唱片公司首次发行《黄昏双镖客》专辑的时候，《黄昏双镖客》放在了专辑的B面。费南南兹的原始海报设计被借用了：海报上面有一张生硬的、喜怒无常的伊斯特伍德的图像，他穿着新式的粗斜纹布衬衫，一把手枪紧贴在他胸口前方，上面还有三个丑闻的土匪站在对面一堆发白的石头废墟旁边。（图1）（译者注：RCA是一家唱片公司，1949年成立。

于意大利，1987年随同母公司RCA美国被贝塔斯曼音乐集团BMG收购。）

海报的背景是一片仿佛血色天空般深沉的日落景象。孔武有力的，坚不可摧的，充满沉重意义的，一个放大的伊斯特伍德看上去去绝对天下无敌。

1968年，《黄昏双镖客》与《黄昏双镖客》联合发行的原声音乐首次在英国发布（RCA卡姆登CDS 1052）。（译者注：RCA卡姆登是一家录制预算唱片公司，由RCA维克多推出。）

NEWS

New CDs

There were only a small amount of new CDs, compared to previous periods. (Numerous other CDs or e-albums have been issued but they featured the same content as the previous editions.)

Professione figlio has been expanded by GDM, lasting now 32 minutes. Interesting but calm music, in an academic chamber style, it features new tracks rather close to the previous ones from the CAM edition (1992) and should be purchased by those who didn't have the latter.

BEAT expanded **Bianco, Rosso e Verdone**, adding 10 minutes in 6 tracks, compared to the Cinevox CD from 2002 (coupled with **Un sacco bello**). In addition, an oddity: *Dance on*, a track already used in **Così come sei** and published only on its soundtrack so far, is reused on this CD and is revealed to not be a Morricone arrangement.

Le mani sporche is expanded on CD for the first time, running 56 minutes. This very sombre and sinister music won't please everyone.

The new release of **Quando le donne avevano la coda** is a great surprise, with many tracks unknown before (11 for around 22 minutes). Digitmovies did an excellent job in convincing Morricone to expand this jubilant, uncommon music.

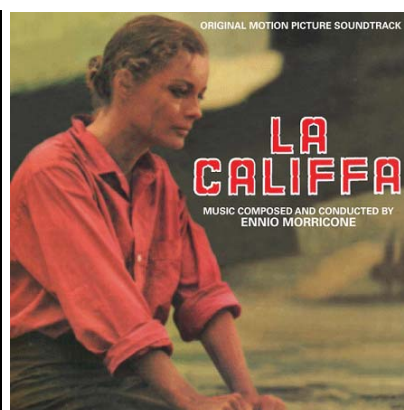
P. B.



La monaca di Monza / La califfa

But there is another highlight in the new batch: **La monaca di Monza** is finally expanded by Quartet Records. As it is a short soundtrack, the now published 22 minutes surely represent the whole of this music. The romantic, passionate style of the Morricone «golden» period will be strongly appreciated.

Romantic too but more rich and varied, the score from **La califfa** is published on this same CD. Considered as due by many soundtracks listeners, and not only by the Maestro's fans, as an absolute masterpiece, this music is now released in a proper presentation, at last. The suite of 10 minutes has been fortunately separated in several tracks. The programme still runs 53 minutes, now dispatched in 29 tracks. Our regular contributor Gergely Hubai provided pertinent liner notes. The CD is limited to 500 copies only, which seems to be not enough for the soundtracks enthusiasts.



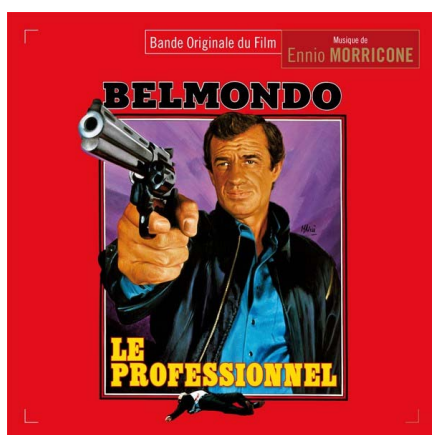
P. B.

Two Belmondo releases by Music Box

Two CDs by Music Box Records deserve our attention for many reasons. **Le professionnel** is reissued with the same program than in the GDM CD from 2002, but since it was for long-time sold out, it was welcome by many collectors, and not only by Morricone aficionados. First because it belongs to Belmondo's golden age, a cult film and such a successful music, but also because it has the great fortune to have liner notes by Laurent Perret, one of the greatest Morricone specialists. His text, rather short (presented both in French and English) is very instructive and dense.

The second CD is **Le marginal**. Expanding a little the 2002 CD programme, it features all the material recorded. On the proposal by Patrick Bouster who wrote the liner notes (for the very first time), one track from the DRG "Belmondo-Morricone" 2CD set and the edit for the 45 RPM have been accepted and added. The text indicates the tracks recorded only for the original LP, some rare information, and reprises rare interview excerpts of Jacques Deray. Both CDs had a surprisingly huge success, such as Music Box Records, after selling the whole 500 copies at the date of issue already, was obliged to print again the two CDs.

P.B., D. T.



An inedit from La Voglia matta

Classic Soundtrack Collector continues to publish on download platforms a number of albums of music dating from before 1964, in order to take advantage of the fact that this music is now in the public domain. One of these releases is more interesting than usual: **La voglia matta**, from a movie by Luciano Salce in 1962, starring Ugo Tognazzi and Catherine Spaak. Firstly, because almost none of this music had been released in any digital form so far. And secondly because it includes the main titles from the movie, which had never been officially released before. It is not such a big affair however, because this music is heard very clearly without sound effects during the opening credits of the movie, and many fans had already extracted it in a way or another. Besides, it seems that this specific recording is also taken directly from the movie, as can be heard in the very last split second

where the sound of the cicadas is clearly audible. But it is a great track, vintage Morricone of the early days in the romantic vein, with an amazing soprano voice (not Edda, maybe Nora Orlandi).

The other releases from Classic Soundtrack Collector are usually banal, except that they provide brand new cover art. Their release of **La cuccagna** seemed at first sight to also contain more music than was available so far, but the two extra tracks (a second song by Rita Pavone and a third one by Luigi Tenco) appeared to not be related to Morricone. At least, their releases are more interesting than whatever releases which Bacci Records is pouring on iTunes, such as their ridiculous “Christmas with Ennio Morricone” album, opportunely released last December, which contained music from the usual Leone movies and other widely available music, which has nothing to do with Christmas.

D.T.



In breve

The new film by Tornatore

At last, Ennio has a cinema assignment, after the “blank” year 2013. Its title is **The Correspondence**, and without unveiling the plot, the director revealed that it consists in a romantic drama between a young woman and an older man. Since May 2014, Tornatore is shooting, mainly in Edinburg, Scotland. The release is announced for early 2015.

P.B.

Big changes in the concerts calendar

After a surgical operation at his back, Morricone was advised by his doctors to not perform his concerts planned in this year 2014, in order to recover a good health. So all the European and American concerts have been cancelled or postponed. Two concerts in Rome (July 10 and 24) seem to have been maintained, and the concerts of Brussels (now 18/12/2014), Luxemburg (24/3/2015) and Nîmes (11/7/2015) have been officially postponed, whereas the ones of Köln and Munich seem to have been officially cancelled. It is not clear yet whether the other dates, including the ones for the USA, were cancelled or postponed. The Dublin concert of 12/12/2014 has been reconfirmed, so it is likely that all the December dates will be kept. In 2015, the schedule is even busier, with a tour in France: on March 12 (Nice), 14 (Toulouse), 16 (Nantes), 18 (Lyon) and 22 (Lille).

P.B., D.T.

Article “A Composer Behind the Film Camera”

A text by Ennio Morricone was recently discovered, published in a music encyclopedia in 2001. It was available for free download during the month of April 2014, and is now downloadable at a cost at this address:

<https://liverpool.metapress.com/content/654537165hw264p4/resource-secured/?target=fulltext.pdf>

Explaining his experience as film composer, his lines are instructive and interesting. The Italian text is translated by Dr Elena Boschi (Liverpool University). An excerpt can be found here:

<http://muse.jhu.edu/journals/msm/summary/v001/1.1.morricone.html>

P.B.

Dolce & Gabbana for the 7th time



Every now and then since 1995, the fashion house Dolce & Gabbana calls Ennio Morricone to write the music for a commercial of theirs. They did it again, for the seventh time, for their latest one, called **Dolce, the Perfume**. The ad, again directed by Giuseppe Tornatore, features Canadian model Kate King in a Sicilian country life scene.

It lasts for 2 minutes, which is unusually long for a commercial spot, and has 3 short versions of 15 seconds. The music is very much in line with what Morricone has been composing lately: a subtle melody for orchestra with a restrained development in order to remain unobtrusive while gaining in intensity. You can watch the 4 spots here:

<http://www.dolcegabbana.com/beauty/perfumes/women/dolce/>

This was the opportunity for us to come back on the subject of the music for commercials composed by Morricone, in the form of an article consolidating all the information on the subject unearthed so far (see p. 38).

D.T.

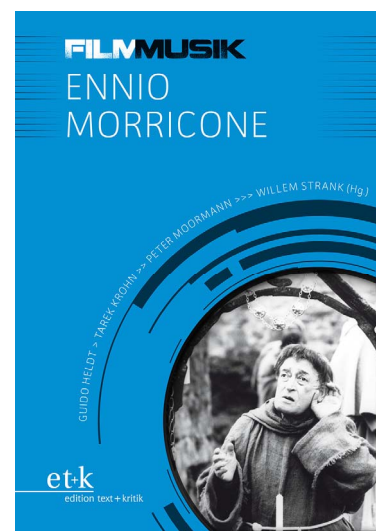
New Book: Long interview in German

A new book called “FilmMusik : Ennio Morricone” has been published in Germany last April (et+k editions). It is the first opus in a series which will be dedicated to film music composers. It is 120 pages thick and contains an interview with the Maestro in German, by Guido Heldt, Tarek Krohn, Peter Moormann and Willem Strank. The cover shows an image of Totò from the movie **Uccellacci e uccellini**, wherein he listens to the music of the birds.

See details here:

<http://www.etk-muenchen.de/search/Details.aspx?ISBN=9783869162744#.U0ETn8K KCic>

D.T.



Expo 2015, continued

In the previous edition of *Maestro*, we announced the possibility of Ennio Morricone working on music for the Expo 2015 in Milan. There seems to have now been a first deliverable from this project, in the form of a song performed by Andrea Bocelli, called *La forza del sorriso*. It was played in Milan on 30 April 2014, exactly one year before the Expo is supposed to open. It was also recorded by Sugar Music, probably for future inclusion on a CD.

<http://www.youtube.com/watch?v=MF5Lc6P2-ig>

The vocals are said to have been recorded in Miami, but nothing is said about the orchestra. It was conducted by Andrea Morricone both in Milan, where it was performed by the orchestra of RAI, and for the recording. In the video clip, Bocelli is seen playing the piano, but there doesn't seem to be any piano involved.



However, there is contradictory information about who exactly the composer is. The most reliable sources mention Andrea as the composer, but others claim that it was his father. Anyway, the music is so much in line with Ennio's *Deborah's Theme* that we can say it was, at least to some extent, composed by him. A nice song, but nothing to get really excited about. To find out if this announced contribution of Morricone to the event will be followed by other material, we will have to wait and see.

D.T.

The Dollars Trilogy in Cannes

On the last day of the 2014 Cannes film festival, after the awards ceremony, Quentin Tarantino went on stage to introduce the movie that had been chosen for the closure of the festival: a restored version of **Per un pugno di dollari**. Fifty years after its cinema release, Sergio Leone's masterpiece was not only restored digitally, but also in the place it deserves in the pantheon of international cinema, having been totally snubbed by the so-called serious film critics back in 1964. This projection also commemorates the director's death: Leone died 25 years ago, i.e. 25 years after having directed **Per un pugno di dollari**. Ennio Morricone himself was involved in the restoration of his score on this occasion. He showed no enthusiasm when called on, but seems to have been satisfied of the result¹. The other two movies of the Dollars trilogy were also shown in Cannes during the festival, which was paying homage to the birth of the Italian western.

D.T.

¹ See <http://www.ilfattoquotidiano.it/2014/05/18/per-un-pugno-di-dollari-ecco-come-il-film-di-leone-e-diventato-leggenda/989145/>

Once Upon a Time in America: Extended DVD

Presented at the overture of the Cannes film festival in 1984 (while Morricone took part of the jury) and released soon after, **Once Upon a Time in America** is 30 years old in this year 2014. This is an opportunity to celebrate it.

We know that the cut from 1984 for the official cinema release ran 229 minutes (3 hours and 49 minutes) with the complete end titles, while the American one was mutilated in a silly chronological order and butchered to last only 139 minutes. At the Cannes film festival of 2012, a version first planned at 269 minutes (like Leone had wanted it for theatrical releases) was premiered, running 251 minutes because of rights problems. This version was issued on an Italian DVD in late 2012. Then, recently (early June 2014), Warner Bros. announced this version on DVD and Blu-ray, to be released on September 30, 2014. Very good news for the numerous Leone aficionados, even though it is actually not the so-called complete director's cut, of about six hours... More than 20 minutes of new material from this masterpiece will be welcome though.



P.B.

Premiering the Mass

We knew that Ennio Morricone had written his first mass last year. When the Accademia Nazionale di Santa Cecilia announced its new season², apart from an umpteenth concert of the Maestro's film music on 24th of July, the premiere of the mass was revealed: on 12th of September 2014, conducted by the Maestro in person. Of course, the recent massive concert cancellations lead to believe that this one is also at risk, but for this specific occasion, the Maestro could easily be replaced by another conductor.

The full title of the piece is *Missa Papae Francisci: Anno ducentesimo a Societate Iesu restituta* (literally: Mass for Pope Francis: 200th year of the Society of Jesus Resurrected). Hopefully, the Accademia will place the recording of the piece on its website <http://bibliomEDIATECA.santacecilia.it/bibliomEDIATECA/>, like they often do (but not always).

D.T.

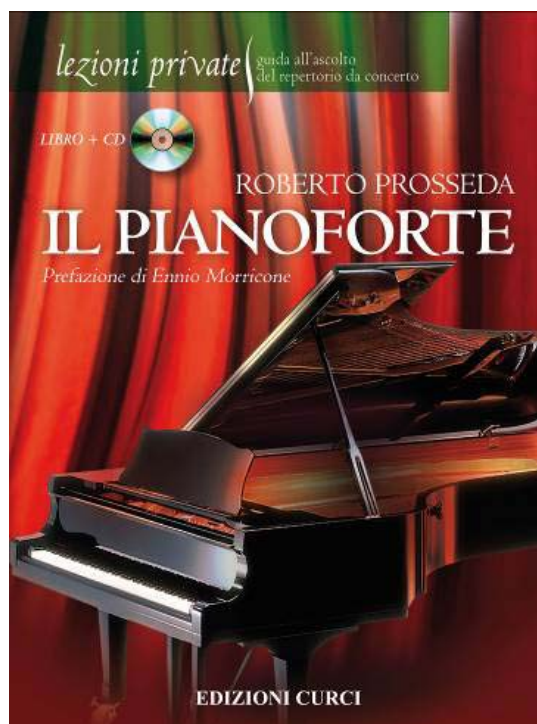
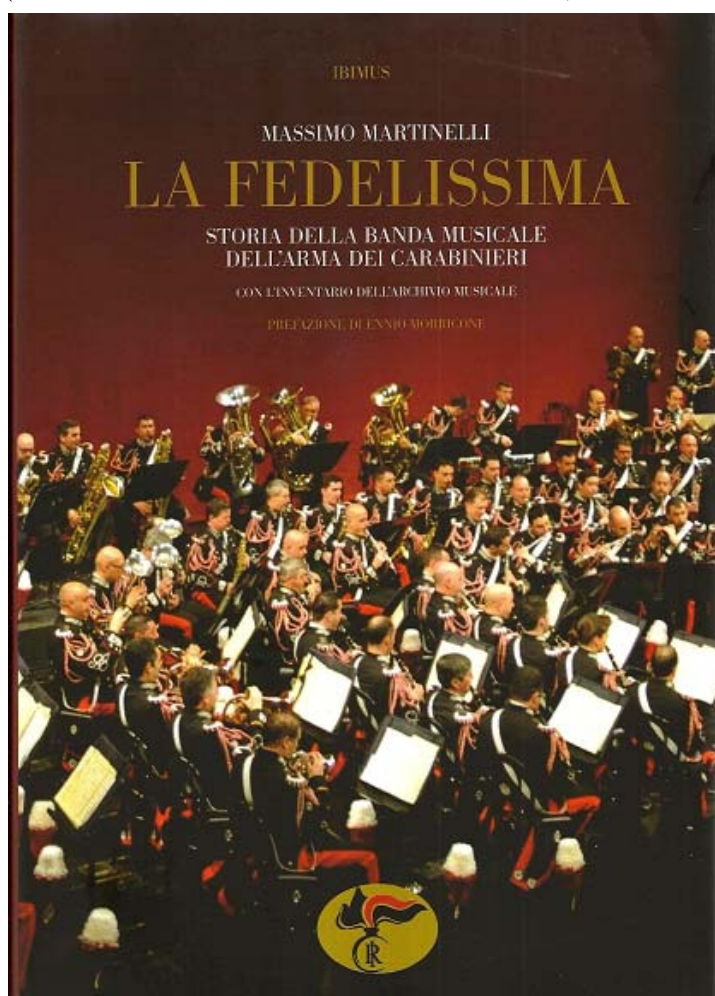
²

http://www.comune.roma.it/wps/portal/pcr?contentId=NEW642503&jp_pagecode=newsview.wp&ahew=contentId:jp_pagecode

Prefaces Written by the Maestro

Ennio Morricone has been called on several occasions recently to provide a preface for different books. Last year, he contributed in that way to the book of Roberto Prosseda “Il pianoforte” (Curci ed.). For this volume dedicated to the history of the piano, Morricone wrote: *“After three hundred years, the importance and longevity of the piano are testified by its vast and wonderful repertoire. Roberto Prosseda, which is not only a scholar but also a pianist active on the international scene, undertakes in this lively manual to retell its history with expertise and to share it with the readers, even the least experienced amongst them, with the noble aim of making it easily understandable by all”*.

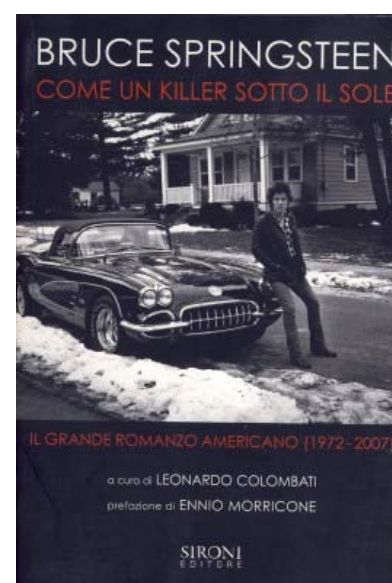
For “La fedelissima” (Ibimus ed.), a book by Massimo Martinelli of 2012 about the history of the “Banda musicale dell’Arma dei Carabinieri”, Morricone must have recalled his military service during which he wrote a number of arrangements for traditional military music (such as *La chanson de l’assiette* in 1946, one of his



oldest surviving cues) or his recent use of the brass band in question for **Baaria**.

Last but not least, back in 2007, Morricone had written the preface of Leonardo Colombati's book about Bruce Springsteen “Come un killer sotto il sole” (Sironi ed.). The complete text of this preface is available on p.12 below.

D.T.³



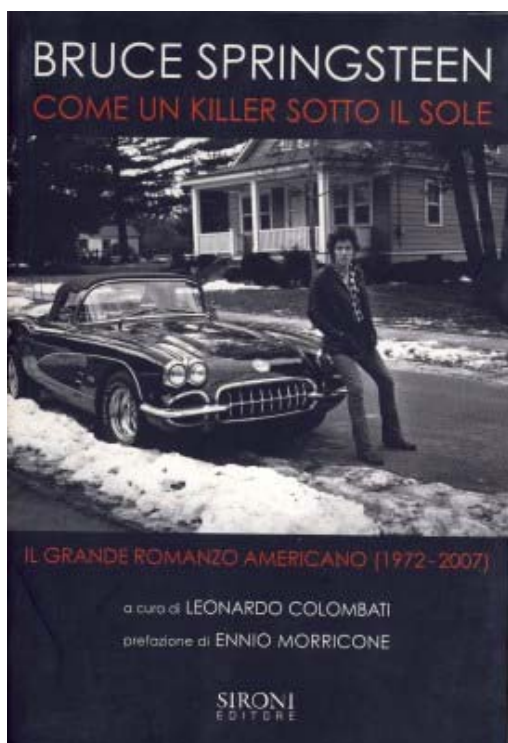
³ With thanks to Richard Bechet for the findings.

—————BOOK—————

Come un killer sotto il sole

Preface

by Ennio Morricone



Translated from Italian by Didier Thunus

Bruce Springsteen is a fan of Ennio Morricone. He had the opportunity to give him a proper tribute in 2007 by participating to the CD “We All Love Ennio Morricone”, where he performed *Jill’s Theme* (C’era una volta il West) on his guitar, with a backing of the original version as performed in 1968 by the Unione Musicisti di Roma conducted by the author. The same year, Leonardo Colombati wrote a book about the Boss, and asked Morricone to provide its preface. The Maestro’s contribution is available in its original Italian version at this address: <http://www.wuz.it/articolo-libri/1699/Prefazione-Ennio-Morricone.html>, and is translated to English below.

I accepted with pleasure the invitation addressed by Leonardo Colombati to write a foreword for this book dedicated to Bruce Springsteen.

This is not the usual hagiography of a myth of rock music, there are no photographs of the singer sweating and raising his arms to the auditorium while receiving the ovation

of thousands of fans in ecstasy under the stage, and above all it doesn’t have the approximations and inaccuracies that usually characterize the books dedicated to the popular song.

During the whole of the twentieth century, this music has been a rich source of emotions that accompanied several

generations from adolescence to adulthood, telling – often better than the other arts – the condition of man in contemporary society. It is a simple truth, accepted for long in the United States, where popular music is considered an integral part of a single tradition in which cohabit in perfect harmony Herman Melville and Walt Whitman, Robert Johnson and Louis Armstrong, John Ford and Bruce Springsteen.

Here, in Europe, however, it is still misunderstood: the gap between popular culture and – literally – "noble" culture, created centuries ago, is still not over. Like cinema, despite the abundance of masterpieces imprinted in the memory of all of us, is still struggling to be accepted simply for what it is – an art that has grown on the trunk of the arts of storytelling, picture and music – equally in the field of music, there is still an abyss between the "cultured" and the "pop" music: only what is now ancient and historical or – on the contrary – elitist and experimental, is recognized as "true art". I met Bruce Springsteen for the first time in Rome in 1997, at the end of an acoustic concert that he held at the Santa Cecilia. He had just left the stage on the notes of, as is often the case in his performances, the theme of Jill from my music for the film **Once Upon a Time in the West**. Needless to say that it gave me a particularly pleasant feeling. The meeting took place behind the scenes and was very friendly: Bruce hugged me and wanted to take pictures with me. We had never met before and wanted to know each other in person, because we felt very close to each other both spiritually and in political and social life. In his songs, Springsteen tells with force the sense of piety, of pain and of humanity of the characters. And it does so through music, using different tones and sounds to give it a particular personality as if using words, which are its real strength. This is demonstrated by the texts chosen and collected in this volume, and also the

vast critical apparatus that accompanies them, and highlights the literary riches, the interlacing with a variety of sources – from the Bible to the cinema, from blues to the news – as well as the narrative force that makes a corpus of songs composed over thirty-five years a sort of Great American Novel. Or, as Springsteen himself says, the screenplay of a "*great movie for an American movie drive-in*". And in fact, just read the lyrics of *Jungleland*, *Racing in the Street* and *The River* to realize that it is so. Springsteen's writing is "cinematographic": each verse is a frame, each stanza is a scene, and each song presents the all-round portrait of a character, caught at a decisive moment of his life.

This cinematographic writing can not leave indifferent those who, like me, have written music for the big screen. The music of the film, if it is valuable, can be listened to and appreciated even without looking at the picture. Similarly, Springsteen's songs – music and lyrics – could be compared to the soundtrack of a film still to be made: we do not need images because the songs themselves are enough to evoke them. To describe Springsteen, more than the Italian word "*cantautore*" (singer-songwriter) would be better to use the American term "storyteller". Springsteen, in fact, perpetuates the tradition of the bluesmen and folksingers, comparable to our storytellers, almost extinct today. A section of my thematic work for film and his, though very different, have in common that they rely on simple chords with which we build structured and original melodies. The composer of instrumental music must "redeem" this simplicity with elaborate orchestration; the singer can do this by using the voice and words, as long as the voice conveys emotion and the words are "true". I like Springsteen because he gives top priority to the necessity of truth. That is why he is able to escape to fashions and not run the risk that his music is lost over time.

———ANALYSIS———

The Music of Ennio Morricone: A Musical Utopia?

by François Faucon



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Translated from French by Didier Thunus

Special thanks to Cinezik for granting permission to publish this article in English

François Faucon, film music enthusiast, and graduate of the National Conservatory of Nice, offers his interpretation of the work of Ennio Morricone, music he calls Utopia, i.e. "the representation of an ideal and flawless reality".

It is useless to retrace here the inspiring career of Ennio Morricone, the undisputed master of film music. Much has been said about his musical style and his genius for composition and orchestration (he himself admits to work directly with the pencil on the sheet music, which many of his colleagues reprove...). Incomparable melodist (**Nostromo**, TV series of 1996 **Musashi**, 2003; the list could go on and on until giving the vertigo of the infinite). User of sound effects and noises, unexpected to say the least (bleating donkey in **Two Mules for Sister Sara** in 1970, whistle in **Peur sur la ville** in 1974, anvil in **A Fistful of Dollars** in 1964, heartbeat in **Mission to Mars** in 1999). Introduction of monuments of classical music in some compositions (Wagner's *The Ride of the Valkyries* in **Il mio nome è Nessuno** in 1973 or Beethoven's *Letter to Elise* in **Un genio, due compari, un pollo** in 1975).

The keys to enter his music and sound universe are countless. Yet, there is one which, in my opinion, isn't enough explored and appears to be one of the main

reading keys of his work: the musical utopia. Utopia not in the sense of unachievable but in the original meaning given by Thomas More in 1576 of an imaginary construction expanding the range of possibilities and the advent of a society until then unthinkable. In short, a society that is found nowhere else than in the imagination of people like us. Thus, musical utopia allows to merge different and opposite worlds through an exceptional musical game aiming at creating a consistent whole.

Bloch and Adorno were prominent thinkers of musical utopia. The first one stated, as soon as in 1917, the complicity between music, utopia and Hope. The second one, in *Quasi una fantasia* in 1963, wrote that "if music can not guarantee that what would be different exists, no note can neither fail to promise it. Freedom itself, he added, is a immanent necessity for it." And this is exactly what Morricone's music offers: hope in the existence of something else, radically different; hope for the union of antagonist opposites that eventually coexist for the better and for the worst.

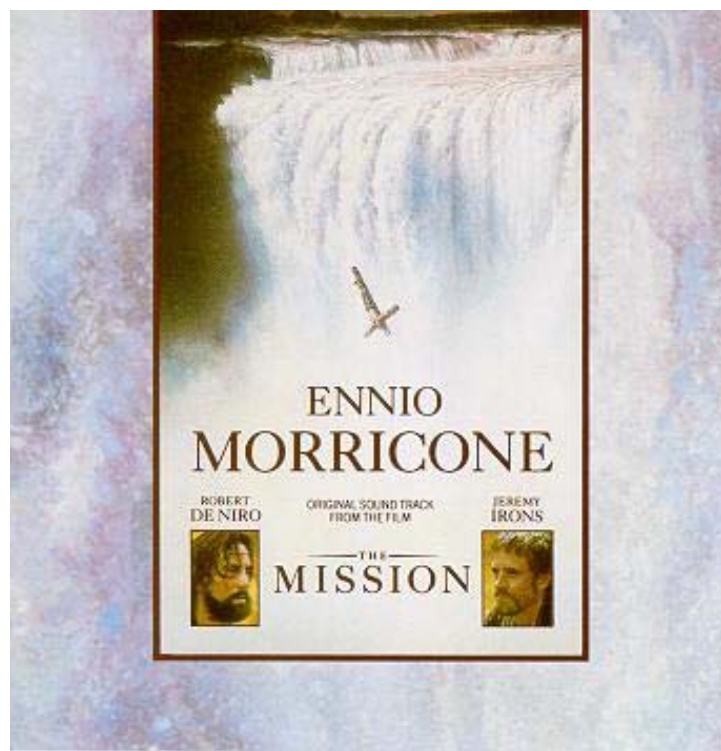
We must highlight the polymorphic side of Morricone in order to understand what this is about. If the master has always been a jack-of-all of the best kind, it is possible to define three main lines in his work. Lines that will enable the ongoing demonstration. A first line would consist of a melodic production which is, in turns, original, attractive and always unconventional. It is the one that made him famous to the general public and which was the matrix of its success. It includes: **The Good, the Bad and the Ugly**, **Cinema Paradiso** (the music, simple, plays a leading role and manages to find a balance that combines "aesthetic value and dramatic function"), **Red Sonja** (which "saves" the bad eponymous film by Richard Fleischer in 1985), **Il clan dei Siciliani**, and many others. The melodic line is always simple, easy to remember and served by an impeccable orchestration. Gladly lyrical and powerful, the hand of a master is quickly recognized, able to set in motion countless genres.



A second line appears in the so-called more "serious" productions of the atonal and serial mode as *Musica per undici violini* (chamber music) or "musica assoluta" (absolute music, concert music as opposed to "musica applicata" which applies to a subject, in this case the scenario of a film). Although surprising and misunderstood, if not ignored by the general public, this other musical style is a major fold of the composer's work, started

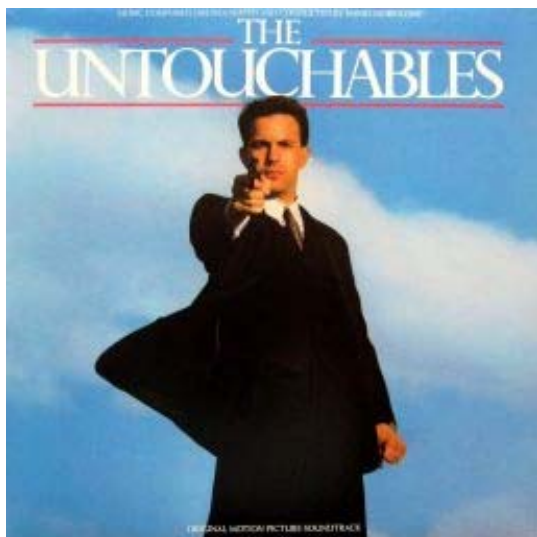
already in his early days. Indeed, in 1953, he composes experimental music using, in particular, a typewriter, a clock, anything that comes to hand...

Then, in 1965, he joins the group Nuova Consonanza where improvisation (or chance) takes a considerable place. The term Avant-garde music is coined to describe this modernization happening here and elsewhere after 1945. Except that this modernization is carried out around noise techniques; "noise" that is found so frequently in soundtracks (think of the first twenty minutes of **Once Upon a Time in the West** which allows for abstraction and appropriation by the viewer-listener). The stylistic analysis of these works, more difficult to access for the general public, remains to be done.



A third line of composition reunites the first two and creates the musical utopia explained above. Worlds that could not mingle in reality (even less coexist), come together and eventually merge thanks to the music composed by Ennio Morricone, which makes the impossible possible. Three exceptional soundtracks illustrate this. **The Mission** first. One of the greatest

successes of the master for the film of Roland Joffé in 1986 (very impressed by the movie, Morricone did not immediately accept to compose its soundtrack...). Nobody imagines, in the 15th and 16th centuries, a peaceful and harmonious coexistence between the artists of the Renaissance, those behind the music required by the Church as part of the Counter-Reformation, and Amerindian sounds of the New World. Yet, the score composed by the master, allows hoping for such a blending and makes more credible the existence of this utopian society without internal conflicts that were the "Jesuit reductions".

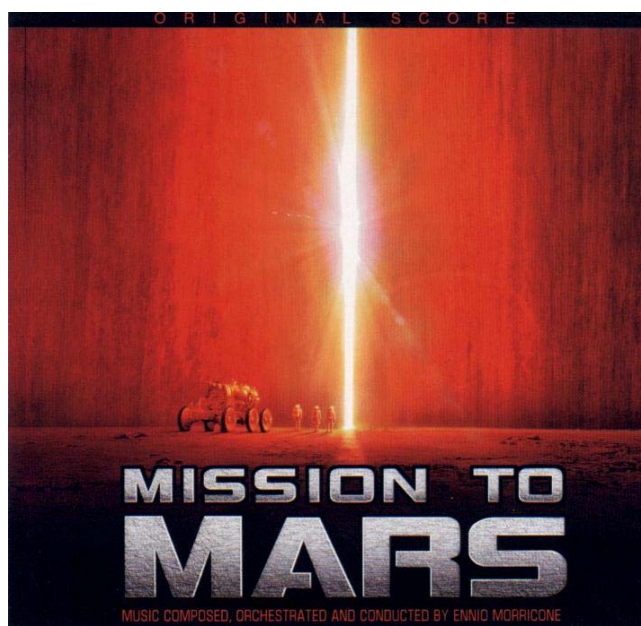


In **The Untouchables** (Brian De Palma, 1987), the superposition of two musical styles (melodic and atonal) is palpable. Track 13, entitled *Machine Gun Lullaby*, corresponds to the moment when, in the film, a mother pushing her pram sees the life of her child endangered by the arrival of gangsters. While the rhyme, specific to the childhood, runs, cyclic, unaltered, a different theme quickly slips in the background, atonal counterpoint to the first one, in order to increase the dramatic tension which develops in crescendo. A priori, these two totally opposite worlds (that of innocent childhood and of the

ruthless gangsters) can not coexist. The music, however, includes both worlds in one scene, improbable, impossible and yet real on screen.

Nevertheless, it is for the (failed?) movie **Mission to Mars** (Brian de Palma, 1999) that the master sublimates his art and reveals all its expressive power. It offers the listener contrasting cues where both worlds (melodic and atonal) follow each other. The process is not new for Morricone and is found for example, less noticeable however, in **L'uccello dalle piume di cristallo** (1970). But it is in **Mission to Mars** that it finds one of its most memorable expressions. The atonal pieces increase the mystery of a meeting between men and aliens while melodic tracks played on the violin provide, through their serenity, hope of an imminent resolution of the mystery just as they soften the hardness of the adventure imposed on men. The use of the organ (an instrument which fascinates the composer) adds a large dose of hope, from a man who is also a true believer. Something like an embryonic better world in the music which would go beyond the differences specific to the parties involved.

The music of Ennio Morricone is therefore a musical utopia. A musical praise of contradiction. Aesthetics of the diversity of the existences. A transcendence uniting opposites. Music allowing differences to join and merge. In any case, a work that is still far from having revealed all its power and diversity.

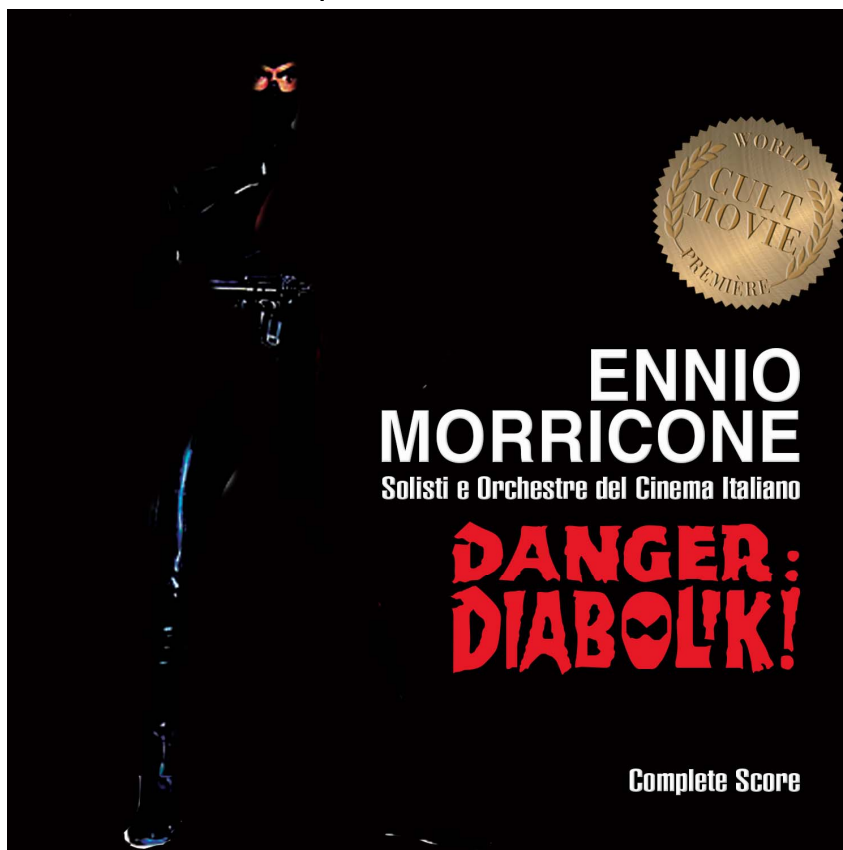


— — — — — ALBUM REVIEW — — — — —

Danger: Diabolik!

A comparison between the bootleg and the re-recording

by Didier Thunus



I had said on several occasions already how much I enjoyed the recordings of Morricone's music by the Solisti e Orchestre del Cinema Italiano, and that I found a huge potential in what they were able to deliver⁴. Back in September 2012, I had an e-mail contact with them (I just wanted to know the track listing of their latest production “Colonne sonore sacre”, for my website, and they were kind enough to reply to me), and I took the opportunity to shyly mention how great it would be if they re-recorded **Diabolik**. Little did I know that they had that project in mind already! I volunteered to write the sleeve notes, and a year and a half later, the CD was released. Even with a companion CD in the form of no less than **Per qualche dollaro in più** (this one is yet another story, which I might retell some day as well).

In order to not be redundant with my sleeve notes, this article will approach the topic from the angle of a comparison between the Solisti album with the bootleg which had been made available around 2001, and will include some considerations about the quality of the product.

⁴ See for example the article “Re-recordings” in MSV #114 - April 2011

Cinecittà on fire



The bootleg has the absolutely unbeatable advantage of proposing the original version of the music. However, the sound quality is below average – the music being taken directly from the movie – and of course it is parasitized with dialogues and sound effects. Note that some official CDs do that on purpose, in order to provide a soundtrack album which is very close to the atmosphere of the movie. It might sound attractive, but it is usually not the rendering preferred by film music enthusiasts like us. The bootleg makers had no choice, and they unashamedly added even more dialogues that were isolated from the music, so that it became a trademark of their product. A clever way to turn a drawback into an asset. It was pretty well done, with dialogues which were very "musical" in nature (the voices and the elocution of the characters were very much in line with Mario Bava's stylish vision of the movie), and a nice blending of the tracks. Another good thing about the bootleg is that it had excellent titles, fitting the overall figure of the product.

After listening to that album, one could be grateful for the availability of the music on CD, in probably the best shape that could be expected due to the lack of material at hand, but it was far from enough to console us from the loss of the original master tapes. Would we have to suffer forever from that alleged fire in the Cinecittà offices some day in the early Seventies, where the master tapes were reportedly lost? Would we have to blame eternally those bloody Italian warehouse holders for not having had a proper backup

strategy in place? I bet we would! Only Diabolik himself could have figured out how to get us out of there. Or... maybe the Solisti?



Ennio Morricone has got his Cover Band

Having a cover band is an honour reserved to the undisputed masters of popular music: the Beatles, Led Zeppelin, the Pink Floyd, or ABBA, to name a few, have several cover bands each, going around the world with their famous hits. Morricone now has his own: I Solisti e Orchestre del Cinema Italiano. Hard to say exactly who is behind this long name¹. But if there are certainly a couple of synths and computers, and a bunch of clever technicians, there is also clearly a number of highly gifted musicians. The reverse-engineering is incredibly precise. The guitars, the percussions, the keyboards and pianos, the voices, plus occasional soloists for specific occasions, are all absolutely brilliant. Some string effects (tremolos, pizzicatos etc) are perfect, and strings, brass and woodwinds in the background have a very polished sound. I still have a bit of a problem when synths are used to substitute strings in the foreground, especially when the melody line is complex. Therefore I believe that a project like the "Colonne sonore sacre" was probably a mistake (then again, nobody is perfect, and it wasn't that bad either). However, there is nothing like that in **Diabolik**: this looked like the perfect project for them, where their craft could really be exploited to the best effect.

¹ I haven't been indiscreet or exaggeratedly curious.

But these are only words, and a music lover needs music, not words. It's not just a matter of putting the right people in the same room with the right instruments and material, the magic has to function. I realize that this topic is considered taboo by many fans: how can a non-original version be valuable, even more so if it makes use of synths? I prefer to not embarrass myself with principles and rely exclusively on the pleasure which is procured by the listening experience. But of course, this is very subjective and there will always be reluctant people and negative reviews. That's normal and that's ok.

It is important to understand that these performances are not merely cover versions, because the Solisti do not re-orchestrate the pieces. We are very far from the efforts of Zorn, Clayderman, Baron/Pieranunzi/Johnson, or the dozens of performers of *Nella fantasia*. These try to please their own fans by playing famous Morricone tunes, and systematically disregard the pieces which they cannot integrate in their universe. They might be highly accomplished artists in their own right, they don't have much to offer to a Morricone fan. And those who don't have their own aficionados and use Morricone's name to sell records (Leroy Holmes, Mario Cavallero,... or the Hollywood Studio Orchestra and consorts) are no perfectionists and systematically fall short of expectations.



But even though the label "cover versions" is not suitable, the term "cover band" is still appropriate in the case of the Solisti. Because it is used these days for artists who, usually in live acts, try to sound exactly like their illustrious predecessors and sometimes go as far as playing full albums of their idols. For me, "cover bands" don't play "cover versions". Their universe is the universe of the original author, and they are not afraid of the more difficult and less popular or ear-catching pieces.

Regarding their output, the term "re-recordings" is not exactly the right one, because the Solisti don't have access to the sheet music. They have to reconstruct the score by ear, and are sometimes using different instruments and sophisticated techniques in order to reproduce the original sound. I think that the most correct term would be "reproduction" – but this term is not very marketable.



Of course it would be better if all instruments were acoustic and identical to the ones Morricone used. But this requirement would probably make such a project unrealistic financially speaking. Involving many people and a lot of logistics would also make it difficult to keep the focus.

The sound quality is absolutely top-notch, with a perfect stereo, and naturally, the dialogues and sound effects are totally absent from this new CD.

MAE:

DANGER: DIABOLIK



Original or not Original

The use of the term “original” on the CD cover is misleading and unfortunate. The fact that it also explicitly credits the Solisti partly makes up for this quirk, and hopefully no fan will be fooled thanks to the more accurate info published on the internet. The casual listener will not care and won’t feel duped.

In their defence, it can be argued that there was a time when the term “original” was ambiguous when it came to music. For a painting, there is no question about how infinitely more valuable the original version is, when compared to copies. At the other extreme, it matters much less for a sculpture, where many copies made from the same mould can be considered original. Music is somewhere in between. Since this art was born in a time where no recording was possible, the artefact delivered by the artist is actually the sheet music. Music is meant to be played by different orchestras. From Bach and Mozart, we only get copies. We now can enjoy exquisite performances of their music by the greatest orchestras conducted by the greatest maestros. So a re-recording (or a reproduction) deserves to be called original to some extent. And even if this approach seems less right for film music (because the original

exists and is heard at least in the movie), be it only for Morricone’s (otherwise he would make his sheet music available), the manners of the Solisti do make sense, and we must give them a chance – especially when it comes to music that has to date never been put on disc.

Indeed it doesn’t sound exactly like it was heard in the movie, but does it ever? The experience when listening to an album is always different compared to hearing the music inside the film. And if it is even bigger here than usual, in return we are granted with some moments of awe when we are left thinking “how have they been able to do reproduce this?” I had that feeling with the pieces *Nascondiglio* and *Coperto di biglietti* (tracks 7 and 8) where I didn’t expect the music to be reproducible to such a degree of perfection. Another example is the flashback theme from **For a Few Dollars More**, with those distorted celesta sounds: I never hoped for the result to be so faultless. This truly adds up to the listener’s experience.

Track Rundown

Both CDs (the bootleg of 2001 and the new album by the Solisti) took as basis the movie, but due to their respective constraints, the resulting track listings present many differences. The re-recording could have been

based on the bootleg – it would have been easier because it's less demanding to locate music on a CD than inside a movie, but it would have been a mistake, because the bootleg lacked a number of tracks, and applied heavy edition to many pieces.

Here follows a breakdown of the tracks from the new CD by the Solisti, with a description of its correspondence on the bootleg.

1. *Diabolik #1 "Introduzione" 0:51*

This collage was not present on the bootleg. Only the languid voices were part of the sound effects introducing the song (see next track) together with Diabolik's manic laugh and gunshots.

2. *Deep Down (English version) 3:02*

Opening track of the bootleg, where it was introduced by the FXs mentioned above.

Note that in the movie, the opening credits appear only after track 4 below. But for this CD it was deemed more appropriate to have the song a little bit earlier.

3. *Deep Down #1 "Conducenti in attesa" 1:33*

The Solisti used the comical piece heard at the beginning of the movie (even before the opening credits), then the version of the same theme heard later, with a faster pace, followed by a bridge only heard in the US trailer, seguing into a replay of the second part. So let's call its structure A-B-C-B.

On the bootleg, part A was edited into track 3 *Charading Chauffeurs in Wait* in order to reach almost a minute; then part B appeared as track 21 *Downhill Decoy*. Part C was absent.

4. *Diabolik #2 "Filatura" 2:32*



This track is made up of tracks 4 *Driving Decoys* (still heard before the opening credits

and several times afterwards) and 23 *Jenko's Plan Derails*². This piece really rocks!

5. *Deep Down #2 "Baci" 1:02*

This sexy piece was present twice on the bootleg, probably because it is heard twice in the movie: tracks 7 *The Shower (Deep Down 2)* and 14 *Eva's Holy Dress (Deep Down 3)*, both times edited in order to last longer.



6. *Deep Down #3 "Nella grotta" 2:19*

The bootleg has this one as track 5 *Into the Cave*, introduced by some sound effects and edited to last longer.



7. *Deep Down #4 "Nascondiglio" 3:05*

This corresponds to track 6 *Diabolik's Hideout*, but for some reason much shorter on the bootleg (1:50).

² "Jenko" is the name of Michel Piccoli's character, but it should be spelled « Ginko ».

8. Deep Down #5 "Coperti di biglietti" 1:35

This is track 9 *Money Orgy*, but the bootleg had it with as intro one of the fragments of the the track 11 of the new CD (or maybe the central part of track 18).

9. Diabolik #3 "Ritagli" 0:35

Heard twice in the movie, and present twice on the bootleg: tracks 11 *Headlines (Organ Freakout 1)* and 18 *Metamorphosis (Organ Freakout 2)*.

10. Diabolik #4 "Night Club" 2:18

This is track 12 *Valmont's GoGo Pad* on the bootleg, where it is artificially doubled. This is not necessarily a bad thing as such, because it prolongs the pleasure, and the Solisti have done this themselves on their Tarantino CD (for the pieces *Il tramonto*, *The Surrender* and *Un amico*). However here they preferred to stick to the original duration, and added a short organ suspense cue as outro, heard in the movie just after the night club scene.

**11. Diabolik #5 "La collana di Lady Clarke" 0:44**

This classically-flavoured harpsichord piece is not present on the bootleg because it is covered by dialogues in the movie.

12. Deep Down #6 "Commando di notte" 6:45

This is a collage of suspense cues. The bootleg only kept the "clear" passages (a mere 1:33 in total), as track 16 *Gunfight at Red Sands* ³.

13. Thrilling – La regola del gioco (instrumental) 2:56

The instrumental version of the song from **Thrilling** is heard briefly in the movie as source music with a very low volume. Therefore, it is only present on the bootleg for a couple of seconds as part of the strange track 33 *Valmont (Underworld Don)*. The Solisti have reconstructed the full track thanks to a longer version heard in the movie **Thrilling**, and to the vocal version, which has been released several times.

14. Diabolik #6 "La mitragliatrice" 1:21

This piece was partly clear in the movie and could have been included on the bootleg, but it wasn't.

15. Deep Down #7 "La piscina" 1:57

This is track 19 *Emerald Bikini (Deep Down 4)*, but it had to be shortened to 1:28 on the bootleg.

16. Diabolik #7 "Bollicine" 1:23

This amazingly beautiful track was called *Bubbles (Extracting Au from H2O)* on the bootleg, track 25, for once in full and not edited.

17. Diabolik #8 "Subaquei" 2:01

This other tour-de-force of the Maestro is track 26 on the bootleg, called *Under Wah-*

³ *Gunfight at Red Sands* is also the English title of the Morricone scored western of 1963 **Duello nel Texas**, which has nothing to do with **Diabolik's** plot.

Wah (Extracting Au from H2O) and again doubled.

18. Deep Down #8 "Allarme – Esplosione" 1:48



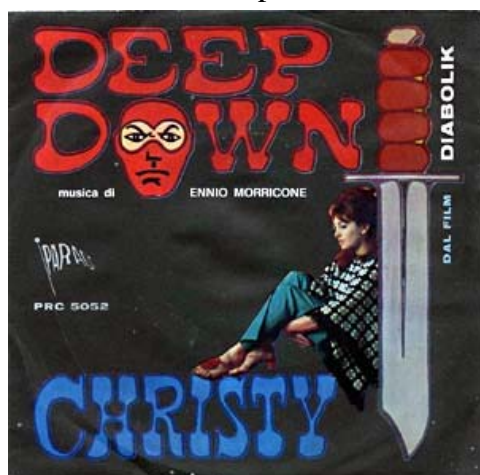
This piece is in four parts: A-B-C-D. The heavy organ is source music for the alarm in Diabolik's cavern (A), which then turns into the *Deep Down* theme still on organ (B), followed by a suspense moment (C) and then a typically Morriconean trumpets blast for the scene of the explosion (D). On the bootleg, only parts B (heavily edited) and C are heard in track 27 *Now Go*.

19. Deep Down #9 "Lacrime" 1:17

This track is heard on the bootleg as number 18 *The Pyrite wink (Deep Down 5)*, again extended, and with another fragment from track 12 as outro.

20. Deep Down (Italian version) 3:07

The song in Italian is not heard in the movie (but it was most likely used for the opening credits in the Italian theatres). It was present on the bootleg as track 31. This track shows how much the Solisti are attentive to details: the 2 original versions of the song have a slightly different arrangement, and these differences have been reproduced here.

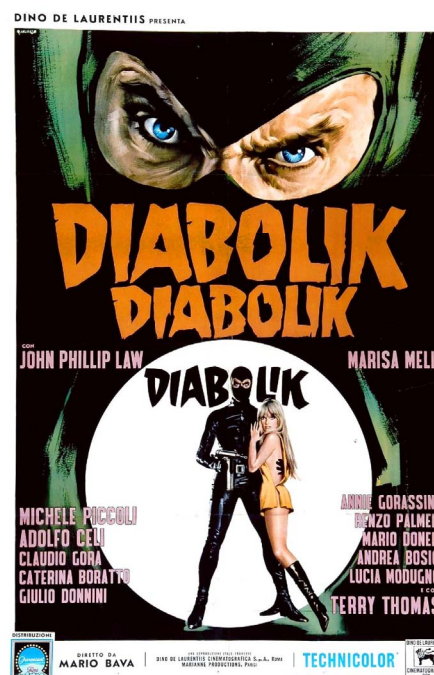


21. Thrilling - La regola del gioco (vocal) 2:56

This wonderful song from **Thrilling**, originally sung by Rita Monico, is not heard in the movie and had therefore no reason to be on the bootleg. It was included by the Solisti as a bonus track because of the presence of its instrumental as track 13. Note that the bootleg, instead, added another song from another movie: **OK Connery**, probably because the singer (Christy) and the production year (1967) were the same, and the mood was similar.



The bootleg also had an additional track, number 30, called *Last Laff*, editing the intro of the *Deep Down* song with Diabolik's laughter. Not counting the other 11 tracks made up of dialogues from the movie.



———INTERVIEW———

Nello Salza

La tromba pura

by Patrick Bouster



To shape his incredible talent and his very personal style, Ennio Morricone knows how to use great soloists. It was more necessary than for other composers because the solo parts are widely present in his music for films. We all know the importance of the oboe, the viola, the bass flute (and other flutes), the English horn, the bassoon, etc., in his oeuvre.

When evoking the brilliant trumpet of Nello Salza, we must return to the very early Morricone. His first important and noticeable solo instrument in a soundtrack was Michele Lacerenza's trumpet in **Per un pugno di dollari** (For a Fistful of Dollars). So Maestro Salza belongs to the big family of trumpeters for the Italian cinema composers : Nunzio Rotundo, Nicola Culasso, Mauro Maur, and more recently Andrea di Mario. Each of them has a special color; for Nello Salza, it is his precision, clarity, sober elegance, and of course virtuosity.

Born on October 16, 1963, he has already a long career, both in music for cinema and for concerts and shows. He studied music at the famous Conservatorio di Santa Cecilia. Besides the cinema, the trumpeter is called for classical concert (a concerto by Haydn, for instance), TV programs, and performs in his own concerts mainly based upon film music by masters like Rota, Morricone, Bacalov, Piovani. These concerts have often new arrangements by Vincenzo Romano, playing also piano with the orchestra, or by Gian Luigi Zampieri for a duet on trumpet and piano.

Nello Salza, in order to celebrate 30 years of music for cinema, TV and theatre, conceived a programme of various pieces, all performed on trumpet: “Viaggio tra le colonne sonore e la canzone d'autore”⁸. In 2014 and later, he will be on tour in many Italian and foreign places, and around 20 pieces or suites by Piovani, Morricone, Rota, Lavagnino, Umiliani, Piccioni, Mancini and others will come to life again. At this occasion, he will play the piece he composed for the finale of the mysterious UN documentary **The Earth, our Home**. This title is also known to have a soundtrack by Morricone, unpublished so far. Alas no information is available so far.

For the soundtrack field and the Morricone aficionados, Salza was known firstly to have performed **The Life and Times of Richard III** (1997). The omnipresence of the trumpet and the difficulty of the partiture (even for a non-connoisseur) immediately propelled him in the soundtrack's paradise. The same year, **La vita è bella**, in which he was involved, was released with a big success, and the Oscar® for the film and many prizes including for Nicola Piovani gave another crown to Nello Salza, then called “the trumpet of the Italian cinema”. Almost all the major Italian film composers of the end of 20th century hired him : Trovajoli, Donaggio, Plenizio, De Masi, Bacalov, Carpi, Ortolani, Piersanti, etc. Numerous websites, including his own, settle on a participation in about 300 soundtracks, but the data is several years old already.

Few other CD booklets mention his name, like for his colleagues: **Vatel** and **Karol, un Papà rimasto uomo**. The other mentions are in the film credits.

Apart from the exception of **Richard III**, **La ragon pura** represents a far better opportunity than before to show his art. Numerous solo trumpet parts, often not merged with the orchestra or clearly heard over other orchestral elements, demonstrate it. The main character, a trumpeter, helps to have an autonomy. Here there is not only virtuosity, but a true poetry, an evocative way to express something impossible to say.

With so few information, asking questions to Nello Salza was very useful, and he fortunately and kindly answered, in spite of his busy schedule. Not only the CDs but the films credits themselves don't give justice to the musicians. While every poor song is credited in detail (surely because of the rights ...), nobody seems to care about the artists who actually made the music possible.

So his little interview below allow you to discover fresh information, commented and developed afterwards. His credits for Morricone will also be developed afterwards, clearing up very interesting and unknown points.



The interview took place by email on February 13 and 14, and June 21, 2014

The original Italian version of the interview is available here:

<https://drive.google.com/file/d/0Bz23aDRA9jgjMERBTkhjRmR4Q0E/edit?usp=sharing>

⁸ See <http://www.grupposcarpellini.com/viaggio-tra-le-colonne-sonore-e-la-canzone-dautore/>

Q: Your website mentions *C'era una volta in America* (1983) as your very first film music at the age of 19. How have you been chosen ? For which pieces? (the jazz-like music of 1930-1940 : *Prohibition Dirge*, *Speakeasy*, the 2 tracks *Friends*), or for the flugelhorn part of the *Deborah's Theme* ?

I was called in order to replace an ill colleague, by Unione musicisti di Roma, the orchestra recording all the soundtracks in Italy. I don't remember the tracks titles, but I played inside the orchestra, not as a soloist. For Prohibition Dirge, the beginning for solo trumpet was of course by another trumpeter, but I don't know if it was Santucci, Culasso or Valdambrini. I play the flugelhorn on the Deborah's Theme for my own concerts only.

Q: You play very often *Nuovo cinema Paradiso* in your own concerts. But did you participate to this soundtrack?

Yes, I took part to the recording sessions, with the same orchestra, in 1988.

Q: In *The life and times of Richard III*⁹, the trumpet is very present. What was the difficulty with this music?

The Maestro wrote very complex passages, specially for me. It is demanding, both in terms of technique and strength, as often in contemporaneous music, and this type of music is like that.

Q: *Richard III* has been conducted by Morricone in a concert at Ghent (Belgium) in 2001. Were you there?

I didn't come in Belgium. In concert, I usually don't play the trumpet soloist part.

Q: Morricone often reunites *Il deserto dei Tartari* and *Richard III* because they have in common the trumpet and strong themes. But did you play *Il deserto...* in concert with Morricone ? More generally, are you associated to some of his concerts?

*It is a group of tracks assembled together. But *Il deserto dei Tartari* has a solo of tuba and *Richard III* a series of calls with 5 trumpets.*

I often make concerts with Morricone. I was among the first ones to play with him his soundtrack music in concert.



Q: In *La ragon pura* (2001), the trumpet plays short cues in an oneiric ambience. Was it difficult?

The pieces were very difficult. He wrote them to make me play on piccolo trumpet. In this period, I was in Milano and the Maestro sent me the tracks by fax.

Q: In *La leggenda del pianista sull'oceano*, the trumpet is credited to Cicci Santucci. But on your website this film is cited among your works. Maybe you played some tracks present on the CD though, or other unreleased ones?

⁹ Silent movie restored in 1997

There is a lot of tracks for which I played, including the main titles music on trumpet in the orchestra.¹⁰

Q: For Vatel, the CD booklet credits you for the trombone. So do you play other instruments than trumpet for Morricone?

It is a mistake from the production. The instrument used here is called in Italy “trombino” (piccolo trumpet), and it was erroneously translated as “trombone”. I play all the instruments belonging to the trumpet family : trumpets in B flat major, C, D, E flat, E, F, G, piccolo trumpet, cornet, flugelhorn soprano.

Q: I cited above the films for which you are officially credited (in the films, the CDs and your website), adding Karol, un Papà rimasto uomo, but are there other ones? Here is a first series of titles: La piovra (1985), A Time of Destiny (1989), La scorta (1993), Padre Pio (2000).

It is right for these titles too. I did so many! How could I remember them all? In Italy, we often forget to credit the soloists in the films.

Q: Second series of titles : Red Sonja (1985), Il segreto del Sahara (1987), I promessi sposi (1989), Il principe del deserto (1990), Missus (1994), La notte e il momento (1995), Nostromo (1996), Cartoni animati (1997), U turn (1997), La piovra 10 (2000, Requiem), Musashi (2003), 72 metra (2003), Cefalonia (2004), Karol, un uomo diventato Papà (2005), E riddendo l’uccise (2006), Giovanni Falcone (2006), Résolution 819 (2008), Ultimo 4 L’occhio del falco (2011)¹¹.

In my career, I played music for about 400 films, maybe 100 for Morricone, including the TV fictions. In La notte e il momento,

it is not me. I am sure of the following titles: I promessi sposi, Il principe del deserto, various La piovra series, including the one featuring a requiem, Missus, Cartoni animati, Mission to Mars, Musashi, Cefalonia, Karol un uomo diventato Papà, Giovanni Falcone. And likely many from the list but while we are in recording sessions, we not always have the definitive film title... For Mission to Mars, the Maestro recorded abroad [New York] and I performed the trumpet afterwards, in Rome. He often does that, when he is not satisfied by a foreign recording. I recognize my style in the two tracks [A heart beats in space, Where?], even though I am not credited.



Q: What is your last works for Morricone?

Some commercials, the song for Laura Pausini [La solitudine], and many recent concerts.

Q: What is the peculiarity or the difficulty to work for a music by Morricone?

The Maestro writes very well, not only for trumpet, but for every instrument; and the difficulties are lived on the moment, like the satisfactions.

¹⁰ This special subject will be cleared up below.

¹¹ Some of the titles have been identified by Salza only after listening to some samples sent to him.

The identifications given, very informative, put some light on credits never mentioned on CDs or films titles. He participated in many other films, few of them being mentioned on his website www.nellosalza.it.

After Edda Dell'Orso, Gheorghe Zamfir and Alessandro Alessandrini, another credit can finally be added to **Once Upon a Time in America's** meager musical credits, even if it is not a soloist.

Soon after the last Leone, the young Nello Salza was hired for **La piovra 2** and nearly all the following seasons. At the first time, the trumpeter is among the orchestra, unnoticed. **La piovra 4** featured him a little more prominently in two action tracks. In the opus 5, the even more violent themes *Stazione di Palermo* and *Contro tutti* needed stronger interventions. Then, in the same way his trumpet is present only in one published track from **La piovra 7**. The very last opus **La piovra 10** offers much more: a poignant solo for the bridge of *Requiem*, giving a touch of humanity in this harsh piece.

In **Nuovo cinema Paradiso**, the only perceivable trumpet can be found in *Cinema in fiamme*. It plays the strong theme of the destruction, the Morriconian well-known style used for the fire.

The Untouchables, cited on Salza's website, contains trumpet in all the variants of the victory theme. In his early days, Nello Salza is of course one trumpeter among the other ones.

Two years later, **A Time of Destiny** has a solemn and moving track for a trumpet solo over a discreet orchestra, for which we can add some credits: *Heroes* and other dramatic tracks with the orchestra.

The same year, 1989, with **I promessi sposi**, he accessed a more prominent role, with genuine solos, in a military tone: *I lanzichenecchi* and *Arrivo dei lanzì*, and a more discreet one in *Violenza e saccheggio*.

He added a great credit for **Il principe del deserto**, in which 10 tracks with trumpet can be found! The most important ones being the main titles with trumpets at the end, several action themes and the marvelous love theme for solo trumpet.

Cartoni animati (1997) offers a magnificent solo, nostalgic, in *Valzer amaro 2*, in a minor key. The other participation of Salza to this score was as part of a brass band.



La leggenda del pianista sull'oceano: The film credits Cicci (Francesco) Santucci for the trumpet, but some doubts already arose when reading the CD credits for the track *Playing love* (#1) because

no trumpet is heard of course, but a flugelhorn instead. However, we needed a strong basis to have certainty. While Nello Salza affirms to have played in numerous tracks for this film, a major element is brought to light: it means he was involved at least in *La leggenda del pianista sull'oceano* (it seems to be what he meant as “the main titles”, because the track looks like it), *Goodbye Duet*, *Nineteen Hundred Madness n.1* (and shortly in the n. 2). These pieces of jazz-style are at least as difficult as the ones in **Once Upon a Time in America**. In addition, Salza is present in the more dramatic cues *Police*, *Trailer*, and *Second Crisis*, but as a discreet accompaniment. Cicci Santucci being also a trumpeter, it was very hard to clear it up. But an interview and a comment (certainly based upon his information) in a website brings the awaited confirmation: “Among his last involvements in film music is to be remembered the flugelhorn solo for the film *La leggenda del pianista sull'oceano*.”¹² It means that the Santucci credit for *Goodbye Duet* is wrong too. This deduction is reinforced by the fact that Santucci is credited in numerous Morricone soundtracks for the flugelhorn only.



The decade 2000 begins strongly with the masterpiece **Mission to Mars**, for which the trumpet of Dominic DeRasse is brilliantly featured with the New York National Orchestra, in the final part of *Sacrifice of a Hero*. But don't forget Nello Salza's important phrases in *Where?* and at the end of the end titles (the CD version because the one of the movie is different). In the latter track, the trumpet gives both life and nostalgia to the conclusion: the track simply couldn't function without it. Maestro Salza insists on this film, and of course he is right because it contains numerous masterpieces of music. Even though recorded in USA with an American orchestra, some Italian

¹² http://www.vespero.it/index.php?option=com_content&view=article&id=59:cicci-santucci&catid=35&Itemid=29

soloists were called for another recording at the Forum studio. In *Where?*, we perceive indeed a difference of style with the trumpet for *A Sacrifice of a Hero*, more vigorous. Nello Salza's trumpet has, say, a more gracious style. For **Padre Pio**, it is more simple: only the first track features the trumpet, dazzling too. Thanks to this year 2000, to which we have to add **Vatel**, Maestro Salza climbed another degree of excellence, proven by entire solo parts over the orchestra, very important for the soundtrack's colors.

The following titles, **Il Papà buono** (2002) and **Cefalonia** (2004) offer their strong main titles to the trumpet carrying the themes over the orchestra. For the latter, the trumpet version is an alternative version: the film main titles features the trombone as the leading instrument.

Musashi gave the same level of demand with the main theme *Brivido di guerra* featuring the trumpet solo and a group of trumpets (complex brassy in the vein of **In the line of fire**, a claimed parenthood, clearly coming from ... **The Good, the Bad and the Ugly**).

As a great artist, the performer is able to be humble, taking part more discreetly to a big ensemble. In the first and the second opus of **Karol** (youth and life of pope John Paul II, 2005, 2006) the trumpet is one instrument, among numerous ones in many tracks, although clearly heard in the end titles for the first one and *Nel cosmo* for the second one.

The commercials have not been located, but if there is no trumpet in **Dolce & Gabbana Gentleman**, the instrument is surely present in the wonderful music for the **Dolce** spot issued in 2014 (read the article on commercial in this issue).

Besides the militaristic or solemn aspect of the trumpet often used in film music, this topic confirms that it is a more versatile instrument, in three main uses: a true solo over the orchestra, as part of a jazz band or a brass band, and very discreet inside the orchestra, only to add a color or a short intervention amongst other instruments. Nello Salza was obviously hired for all these kinds of pieces, contrary to some of his colleagues. It was important, with his help, to reveal his roles in so many soundtracks, particularly the leading ones for main/end titles and important tracks. The category of more discreet featuring are mentioned only thanks to the trumpeter's indications, without searching on other ones.

Important pages of music for cinema are involved here.



Appendix: incomplete list of published tracks (sorted by works in chronological order) in which Nello Salza is involved

Once upon a time in America (1983): *Childhood Memories*, *Prohibition Dirge*, *Speakeasy*, *Friends* (#2).

La piovra 2 (1985): *Ombre e tentacoli*, *Agguato*, *Tentativo d'amore*, *Ricatto*, *Morale*, *La morale dell'immorale*.

The Untouchables (1987): *The Untouchables (End Titles)*, *Victorious*, *The Untouchables*.

La piovra 4 (1989): *Arresto*, *Nel covo*.

Nuovo cinema Paradiso (1988): *Cinema in fiamme*.

A Time of Destiny (1989): *Heroes*, *The Night Patrol*, *Rifac*; *the Storm*, *Dies irae*; *The Bell Tower*.

I promessi sposi (1989): *I lanzichenecchi*, *Violenza e saccheggio*, *Arrivo dei lanz.*

La piovra 5 (1989): *Stazione di Palermo, Contro tutti.*

Il principe del deserto (1990): *Il principe del deserto (1), Preparazione alla corsa, Dissolvenze desertiche, Una strana tromba, Arrivano, Insolita rincorsa, Il principe del deserto (2), Il figlio e la nostalgia (3, tromba), Il principe del deserto (4, titoli di testa).*

La scorta (1993): *La scorta, Quella ragazza, Lettura, Un collage di timori, Trapani di notte, Pentimento.*

Missus (1993): *Senza ritorno.*

La piovra 7 (1994) : *Disperatamente.*

La sindrome di Stendhal (1995): *Entrare nell'opera, Da Caravaggio a Canaletto, Disperazione e follia, Un brutto sogno, Gli uffizi, Un grido senza suono, Dopo il silenzio.*

The Life and Times of Richard III (1997): all the 8 tracks of the CD Sony classical, apart from *Lady Ann* and *Buckingham Leaves the Court.*

Cartoni animati (1997): *Buffa banda 1 (seq. 10), Valzer amaro 2 (seq. 8).* The original titles come from the CD GDM 7038 (2006) and the “seq” numbers are those on the CD GDM 7111 (2012).

La leggenda del pianista sull'oceano (1998): *La leggenda del pianista sull'oceano, Police, Trailer, Thanks Danny, Goodbye Duet, Nineteen Hundred Madness n. 1, Second Crisis, Nineteen Hundred Madness n. 2.*

Vatel (2000): *2^e symphonie, Fête et cynisme.*

Mission to Mars (2000): *A Heart Beats in Space, Where?.*

Padre Pio, tra cielo e terra (2000): *Padre Pio tra cielo e terra.*

La piovra 10 (2000): *Requiem.*

La ragion pura (2001): *La ragion pura (1, 3), Alla finestra, Per archi e strumenti, Per archi e tromba.*

Il Papà buono (2002): *Il Papà buono, L'inizio e la fine, Von Papen.*

Musashi (2003): *Brivido di guerra, L'avventura come guerra, Musashi lotta, Notte misteriosa, Musashi attacca, Musashi e la vendetta; Brivido di guerra version trumpet solo, Battaglia e sangue, Musashi lotta (timpani and brass).*

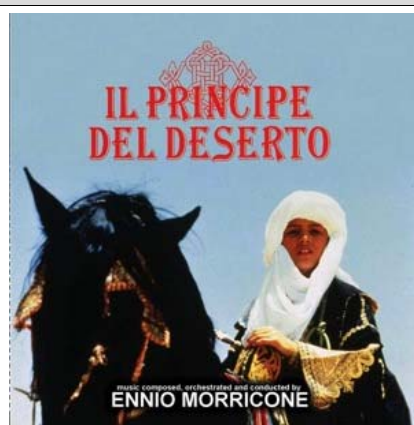
Cefalonia (2004): *Nell'isola, soli.*

Karol, un uomo diventato Papà (2005): *Habemus Papam Giovanni Paolo II, Contro, Polonia in fiamme, KGB, L'illusione della libertà, Karol e gli operai.*

Karol, un Papà rimasto uomo (2006): *Tortuoso, Nel cosmo, Insidie tra le colonne, Viaggiatore, Più del dolore (reprise).*

Giovanni Falcone (TV, 2006): *L'indagato e i complici, and maybe Infiltrati.*

La solitudine (2012).



— — — — — ANALYSIS — — — — —

The Score that Never Was

by Steven Dixon

For those in search of something new, undiscovered and more exciting than the occasional rumour, there is nothing more satisfying than discovering a brand new Ennio Morricone film score. One would think with today's advanced technology and all that easy to access information at hand, the job of the film researcher would be a lot easier. But with all the mazes, inaccuracies and question marks hanging over so many films, we still end up left scratching our heads.

Ephrian Katz, a wonderful film writer and journalist single-handedly wrote the colossus they called “Film Encyclopedia”. His epic books were usually an accurate detailed source of filmographies of actors, actresses, directors and composers including a very lengthy section on Ennio Morricone. At the time of his death in 1994, Katz was in the process of updating his latest volume, the 4th Edition in fact, which up until then was error free. This immense work was eventually updated by writers Fred Klein and Ronald Dean Nolen. Somewhere down the line, one or both of these authors were to make a monumental mistake in the Ennio Morricone filmography section. Some of their mistakes are painful to read and were to filter into internet technology some years down the line and stay there for over a decade and a half to come. The replacement authors had published that Nicola Piovani (an Italian composer best known for **Life is Beautiful** 1997) was a pseudonym for Ennio Morricone. As a result the writers had rather haphazardly proceeded to list all of Piovani's scores and credited them to Morricone. A dangerous mistake because when the internet became an established part of everyday life, major film web sites such as the IMDB listed all of Piovani's scores as Morricone's. Collectors screamed loud and

long until the IMDB finally removed the offending film titles.

In fairness, Ephrian Katz's “Film Encyclopedias”, updated by different authors were not the first writings to make such mistakes. We can go back much further, the early 1970s in fact. In David Austen's article “Continental Westerns” (Films and Filming July 1971), he produces a detailed cast and credits of 155 Italian westerns. Although a reasonably accurate genre list and well worth its place in a compilation of this kind, Austen's work is still littered with a number of Morricone inaccuracies. These may not have been noticeable back in 1971. Remember back then there were no pre-recorded films to rent or buy, just cine films and only limited access to European western soundtracks. Accumulating any accurate information on the Italian Western genre was a most difficult task. The main research was sourced from television and literature. There were few books doing the rounds: Michael Parkinson and Clyde Jeavons' “Pictorial History of Westerns” (1972) had an interesting chapter on the genre. And, if you could find it in the reference section of your local library, Laurence Staig and Tony Williams' “Italian Western, The Opera of Violence” (Lorimer Press, 1975).

In David Austen's 1971 magazine article “Continental Westerns”, he lists with great enthusiasm a detailed cast and credit list of European westerns. It is clear today that some of these credits printed in that magazine are not Morricone scores such as **The Long Days of Revenge / I lunghi giorni della vendetta**, 1967 (original music by Armando Trovajoli). **The Night of the Snakes** (under its Italian title **Le notte dei serpenti** 1969) is another major printing error as this film was originally

scored by Riz Ortolani. But in **Run Man Run / Corri uomo corri**, 1968, **A Bullet for the General / Quien Sabe**, 1966, and **Fort Yuma Gold / Per pochi dollari ancora**, 1966, there were genuine Morricone cases for all three. **Run Man Run** is a rich, powerful and emotive Bruno Nicolai score, one of his best in fact and with many Morricone footprints (the theme *Americano* has a similar instrumental arrangement to Nicolai's *Zenabel*, 1968). Morricone's true contribution however, is still shrouded in mystery. I often wonder where the author David Austen's got his information from. Within his article, Nicolai has no compositional credit whatsoever so we can safely assume he did not have the original "Corri uomo corri" CAM album nor the single. None of the posters credited Morricone either. One guess is David Austen had mixed up this Nicolai-scored film title with the Morricone/Christy vocal *Run Man Run* (from the more reknown film **The Big Gundown / La resa dei conti**, 1967).



In another Italian Western **Bullet for the General / Quien sabe**, this is the film Morricone must have been inspired by to form his **Tepepa** score as the likeness is similar. But in **Bullet for the General**, what we are actually dealing with is neither a Morricone composition (as credited in Austen's 1971 article), nor a supervision (as listed on a number of lobby cards and film posters). It is true to say Morricone was asked to supervise the music as his name was a more sellable tool

than Bacalov's. But Morricone had little intention being involved. That did not stop the producers using his name in Spain to promote this film, as illustrated on their film posters, lobby cards and cine films. It is strange though, the more you listen to the score the more you think how much like a Morricone soundtrack it is.



The same can be said for **Fort Yuma Gold**, though in this case one of the themes is actually Morricone's (*Penso a te* theme from Paolo Cavara's **Malamondo** 1963) and freshly covered by Gianni Ferrio as heard on the deleted 2007 GDM CD. David Austen was actually correct with the information he had at the time. If he had seen the film at the cinema, Ennio Morricone is indeed credited on the titles. In Laurence Staig and Tony Williams' book *Italian Westerns "The Opera of Violence"*, the authors are of the same mind-set. They wrote "*Gianni Ferrio joined forces to write the score for Fort Yuma Gold which*

although substantially Ferrio's music has some Morricone themes".



Moving onto the early 1970s, Morricone's name was an incredibly sellable one and distributors often used his pre-recorded music. One of the best examples is the revenge western **Drummer of Vengeance** (1971 Italian title **I giorno del giudizio**). The "Drummer" in the title is actually a child's drumming toy used by the hero just before he guns down the killers who murdered his wife and child. It puzzled me why the producers did not take advantage of Morricone's name. The composer has no film credits and nothing

on the posters, opting to just credit General Music. As a score, it is more or less a collection of "canned music" from a work which has just recently been re-released as a 300 limited edition (GDM). The title is **The Hellbenders / I Crudeli** (1967) and in **Drummer** practically the entire soundtrack score can be heard. But it all communicates well enough because **Drummer** like **The Hellbenders** is reliant on the Civil War as its principal backdrop.

Going back to the early 1960s, we now focus on some of the many orchestrations Morricone created. Clearly the bulk of these were like-for-like cover versions. Many others were simply influenced by a particular film. The idea was to present them as a kind of pastiche. *Arrivano i titani* is one such title inspired by a film (it actually says so on the base of the single's sleeve). The film is actually called **Sons of Thunder** or **My Son The Hero**. The 45 is a fine rip-roaring comedy vocal by the master Gianni Meccia with a splendid Morricone orchestration. This single is extremely scarce and has never been released on CD. The film starred future Ringo actor Giuliano Gemma with Ringo director Duccio Tessari at the helm. The film score was issued by Digitmovies in 2006; Carlo Rustichelli composed the soundtrack.

Il generale e 1/2 (single released as PM45-3051 and also as an EP RCA Victor 3-20345 with slightly different cover art) is a nice little comedy curio from 1961 with two vocals sung by Edoardo Vianello. It takes its inspiration from the film **On the Double** (1961), a British picture starring Danny Kaye as Ernie Williams, an officer asked to impersonate a





British colonel during WW2. It is self evident that this British comedy film is not an official Morricone score. The material are not even cover versions, despite the fact the songwriter of the film Sylvia Fine is credited on the B-side of the Italian disc "Un generale e mezzo". *Il generale e 1/2*, punctuated by utterances of the human voice chanting "Generale!", is sung with great humour by Edoardo Gero. As well as orchestrating the two songs, Ennio Morricone co-composed the main piece *Faccio finta di dormire* under the Dan Savio mask. Actually, the songs are not so rare today. Both can easily be obtained on the British compilation "Morricone Pops" (which sells for as little as 0.99p on Ebay).

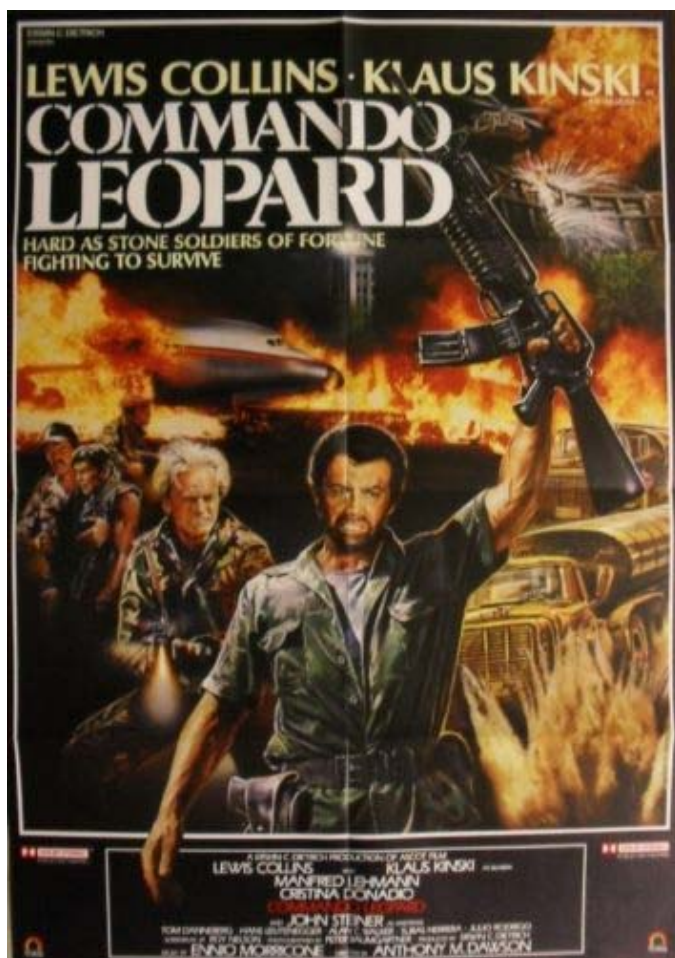
Every so often I would find film posters advertising material about a film. I would spend many hours checking their authenticity. One such assignment has now reached its conclusion. I refer to the film **Il gigante dell'Himalaya** (1977), a rather fun Hong-Kong goliath monster movie in the style of King Kong. King Kong had just been remade in 1976 starring Jeff Bridges, but this one is much more entertaining and – according to the Italian film posters – has music by RCA and directed by Ennio Morricone and Bruno Nicolai. But just how factual is this information? There are three marvellous film posters, each with a different design and each crediting Ennio Morricone and Bruno Nicolai. My early hopes were realistic. Not for one moment did I expect an original score, but at the very least was hoping for some pre-recorded Morricone action themes. **Il gigante dell'Himalaya** (original Hong Kong title **Xing**

Wang) has plenty of music in it by Yung-Yu Chen and he is duly credited on the main titles. Music can also be heard from the first movement of Schostakovich's Fifth symphony, but no sign of any Morricone material. The nearest I got was a theme played during a flashback sequence. The opening bars sounded like the romantic piece *Theme pour une femme seule* from **Le Serpent** (1973), a cover version perhaps. But then suddenly transforms into a completely different piece of tacky sub-standard music.



In more later years, posters seemed to follow this trend of crediting Morricone's name. The

Lewis Collins, Klaus Kinski actioner **Commando Leopard** (1985) is one of the most renowned examples: its constant use of the brilliant but mournful Morricone composition *Rue de Tebes / Street of Tebes* (from Gillo Pontecorvo's **La battaglia di Algeri / The Battle of Algiers** 1965) is worthy of the credit Morricone receives on the film posters and the DVD.



Many will remember bodybuilder turned actor Lou Ferrigno as **The Incredible Hulk** (1977-1982). He also starred in many other muscle-bound movies. Two of these were filmed back-to-back in 1983: **Hercules** and **Seven Magnificent Gladiators**. There had been much talk regarding **Seven Magnificent Gladiators** (Italian title: **I sette magnifico gladiators**) and Morricone's involvement in that film. I should say without the slightest doubt, that both films have nothing to do with Morricone: **Hercules** is scored by Pino Donaggio and **Seven Magnificent Gladiators** by Dov Seltzer. Naturally enough, I can understand why the rumours were flying

around. In Britain in 1983, a film poster advert can be observed crediting Morricone as composer and conductor. This was made up for a British magazine, so of course did not appear on any other film poster. The artist who created the image must have lifted the Morricone musical credits from a similar-style film of the time (**Hundra** being a significant title).



Withdrawn into the depths of the retro European porn channel and with a doubt about its musical content being Morricone's leads us to a film calling itself **Canadesi Supersex**. Much like the posters of **Il gigante dell'Himalaya**, the Italians had issued many different styles of poster art for this film. Originating from France/Canada and dated 1980, this erotic little comedy tale focuses on a farmer whose boredom of Parisian life leads him to take up a top chef's job in Sweden. Part of a trilogy of porn movies and probably an edit of two 60-minute shorts **L'oeil** and **Nouvelles rencontres** was written by Didier Farre and directed by Jean Luret. As the films

are unavailable for research, one can only guess if any of Morricone's pre-recorded music was used.



————DOSSIER————

For a Fistful of Seconds

An expanded tour of Ennio Morricone's music for commercials

by Patrick Bouster and Didier Thunus

Foreword

This dossier makes up the (temporarily?) final chapter of an uncommon and almost enigmatic topic: Morricone's music for advertising. Within his filmography, it is now impossible to overlook this minor but interesting field for which he composed a good number of tracks. Since the Eighties, he has been sporadically busy with this peculiar task, in addition to all his soundtracks and concert works.

Of course, he isn't the only composer to have worked for advertising. Without speaking about reprises of illustrious soundtrack themes by John Williams, Vladimir Cosma, Vangelis and many others, some composers – not all of them – accepted to provide original music. Beyond financial reasons, there is a motivation to create something noticeable and stylized in order to capture the audience, like in a soundtrack, but for a fistful of seconds.

For instance, John Williams illustrated several spots for the American TV channel NBC (teasers, trailers and spots about programs). Since the book "Georges Delerue – Une vie" (ed. Jean Curutchet, 1998), we know that the French composer musicalized around 20 spots, from *Liebig* (1954!) to *Perrier* (1979) and *Nabisco* (1988). Because it seems to be very difficult (if not impossible) to get the rights to music for spots, the great 6-CD set by Universal dedicated to the composer featured only some TV jingles, musical logos and music presentation for TV broadcasts, a category quite close to the ads. American Express hired Michel Legrand in the Eighties, playing, composing and even singing at the end "Ne partez pas sans elle" ("Don't leave without it"). Other famous soundtrack composers worked for that field, but it remains hidden, unknown, as it was for a long time almost shameful to be compromised with this supposedly "easy-money"craftship.

Composers and singers who occasionally wrote film scores are known to have taken part to this special task: Pierre Bachelet (for Dim – rearranging the **The Fox's** theme by Lalo Schifrin –, for Vittel and many others), Serge Gainsbourg (directing too, like the nice and sensual *Gini*) or Michel Berger (for Orangina and a few others). But the work by many of other famous artists is simply not identifiable, apart from exceptions like the singer/composer Richard Gottainer making it a speciality of his, and known also for his catchy themes and songs. The largest amount of spots have been scored by unknown people, or shadow men like arrangers, never credited. The more established and esteemed film composers seem to have been more inclined to write musical logos of cinema companies and such. So, as usual, it is not risky to affirm that Ennio belongs to the most prolific ones in this field.

This dossier consolidates the parts 1 and 2 dedicated to commercials published in the MSV fanzine, numbers 109 and 111 (2009 and 2010) respectively. But this will be an expanded version – and we all know what "expanded" means: additional pieces, new presentation, and remastering and reordering of the known pieces. There were quite a good number of discoveries since 2010, so much so that we are now almost at the peak of whatever can be discovered about Morricone's work in this

field. We were able (and happy) to locate spots rarely featured on the internet. The chapter about Tornatore is longer, and there is a new one about Sergio Leone, plus fresh information here and there.

For a quick reference to the real novelties of this expanded article, look up the following pointers:

New Entries

See the Dolce & Gabbana chapter for all of them: **D&G The One Gentleman** (2010), **D&G The One Sport Men** (2012) and **D&G Dolce the Perfume** (2014).

New Discoveries

Many spots had already been identified as being scored by Morricone, but were not yet located anywhere. The following ones have now been discovered. You can read about them in detail in their respective chapters below.

- 1) **D&G Il cinema** (2002) and **D&G The One** (two other spots) (2009): see chapter “Dolce & Gabbana”.
- 2) **Sanpellegrino calze** (1996), **Nissan Elgrand** (1996), **Pomeriggi al cinema** (1997) and **Sky Cinema**: see the chapter about Tornatore.
- 3) Several others in the paragraph “Mulino bianco” inside the Tornatore chapter.

Introduction

Many times, the music of Ennio Morricone has been used by advertisement companies to accompany their spots and convey their messages. It is no wonder if the strength of a spot is magnified by a music which is immediately recognized and appreciated by the viewer, and Morricone's music is no exception. The effect risks to be less noticeable and recognizable when a producer dares to ask Ennio for an original piece, where the connection with memories would not be as direct for the listener.

A famous example is the use of *Chi mai* for the French dog food commercial, “Royal Canin”. “*There was a whole lot of money at stake*”, Ennio confessed, “*and I'm an art collector. [...] But I hardly do that kind of things. I lately refused that the music from **The Mission** be used in an ad for deodorant*”¹³. Yet, many examples of such re-uses have been found, with music from **Indagine su un cittadino al di sopra di ogni sospetto** (Mondadori Nuovo Panorama - 2007), *L'uomo dell'armonica* from **C'era una volta il West** (Peugeot - 2006 and Protezione Civile - 2004), **The Mission** (Sky Lucky Luke - 2003, Gatorade - 2000), etc.



The advertising for **MUTAC** (Giuseppe Tornatore, 1989, 2 times 1:18) also belongs to this category. MUTAC stands for *MUseo delle Tradizioni ed Arti Contadine* (Museum of Farm Arts and Traditions). For Tornatore, Morricone edited his track *Castelli di Scozia* from **La cage aux folles 3**: the second part, from 1:40 onwards, with the short intervention of the English horn removed. So it uses existing music only. This edited track has been made available by DigitMovies on their “Matrimonio con vizietto” CD expanded release (2008). Long after, the DVD with the CD reissue of “La leggenda della pianista” (Digitmovies DPDM0008, 2013) reprised the two spots for MUTAC, featuring the same music.

¹³ Interview in Ciné-Télé-Revue, Belgian magazine, in 2000.

Cover versions, existing or specially made for a specific spot, also appear on a regular basis. Morricone is not personally involved in such projects. For example: *Tema d'amore* from **Cinema paradiso** as performed by Pat Metheny and Charlie Haden on their 1997 album "Beyond The Missouri Sky" (Conferenza Episcopale Italiana – 2004), *Deborah's Theme* from **Once upon a time in America** (Beghelli Pianeta Sole – 2007), *Guarda come dondolo* from **Il sorpasso** (Parmalat Mr Day – 2003), etc.

Sergio Leone: Half-a-Minute Epics

It is quite disappointing that Sergio Leone himself, inventor of the Italian western and iconic collaborator of Ennio Morricone, never asked original music to his favourite composer for any of his many spots. Even if the more obscure ones which we were not able to locate (such as *Palmolive*, *J&B Whisky*, *Lustucru*, *Galaxy*¹⁴) had been scored by Morricone, it would of course have been revealed, after 30 years. A few ones have music by other authors: the nice spot from 1985 for the **Renault 18** car is illustrated by Dvorak's *Symphony #9* (coupled with an electronic arrangement) and the wheat **Bonne fournée** featuring Jesus Christ, by an unknown composer.

Sergio Leone has always been popular in Europe. So it was logical for the advertising sphere in France to call him for his very personal style, his strong, instinctive but elaborated vision. Between the end of Seventies and the Nineties, among other various great directors, Wenders, Lynch, Annaud and even Fellini or Antonioni, worked for spots.

Regarding Leone, the ice-cream brand **Glaces Gervais** is the very first one to have had this opportunity in 1974. The desert is shown in a broad frame, and the camera comes progressively closer to a Tuareg on a camel pulling a female slave. Coming closer again, we discover he eats an ice-cream. Shot in one single take, simple but effective. It is illustrated by *Più delle Walchirie* from **My name is Nobody**, written the year before.

The same movie offered its main theme (album version) for the next Leone commercial, **Europ assistance**, a more common spot, around 1979.

As they appear below, the most important spots by Leone are dated of his last years and almost only for Renault cars. Many spots were for French brands, simply because he was much more fluent in French than in English, like other great directors of his generation. And seemingly, Italy had not yet realized that a great movie director could be good at directing ads.

- **Solara** (around 1980). 0'30. In order to launch the new brand of cars *Talbot* (reprising an old name though), the *Solara* was promoted as the high-level model of the period. The *Solara* circulates in many places ; nothing in particular apart from a strong golden light which emanates from the car glasses. *Foto proibite di una signora per bene* illustrates it.
- **Renault 18** : “Petra” (1981). 0'45. “*It is my favourite commercial, says Leone. I tell the story of the creation of a car by a Vestal, inside a temple. The woman makes the car get out of this sacred place. We feel a “love” breath between the two. She makes a sign and the car goes towards the modern life on a road.*” The whole is illustrated by *La lucertola* aka *Calda al sole* from **Una lucertola con la pelle di donna**.

<http://www.youtube.com/watch?v=wmd0oWA99L0>

¹⁴ The titles come from Noël Simsolo's book “Conversations avec Sergio Leone” (Stock, 1987).

- **Renault 18**: “Un diesel si scatena” (“An unchained diesel”, around 1984) 0:57. This spot was very famous in the Eighties, known both to have been directed by Leone and to feature Morricone's *Cavalcata per Elisa* from **Un genio, due compari, un pollo**. The car, imprisoned by heavy chains in an ancient arena, finally manages to break them and go. The way of filming, very impressive, marked the crowds back then.



<http://www.youtube.com/watch?v=ZzdD-g5KA7M>

- **Renault 19** : “The Elephants” (1989) 1:00. Without any doubt, this spot is the most spectacular and cinematographic he made, the very last one too. The shooting was very difficult and Leone died several weeks after the editing. In an African landscape, a troop of young elephants arrive near a fragile bridge made of rope and wood. Four cars, at the two extremities of the bridge, attach ropes in order to maintain and secure the bridge for the elephants crossing. Many shots from helicopter, from ground and inside the cars, a great sense of the frame, a magnificent photography, a nice editing make this spot the most famous among the Leone's. For such epic pictures, *L'estasi dell'oro* appears to be a fitting choice. <http://www.culturepub.fr/videos/renault-r-19-les-elephants>
- **Renault 18** : “Trapped Castle” (0:47, around 1985) is a curiosity: it has never been linked with Leone. The car enters a castle full of many traps and manages to escape, on *Marche en la* from **Espion, lève-toi**. Because it is very unlikely that Yves Boisset directed it, and since Renault used Leone many times and because of the use of a Morricone's music, maybe he directed it. <http://www.youtube.com/watch?v=X39nLIJuMdM>

Noël Simsolo's book sheds some light on the director's experience of shooting commercials:

Question: *Around these times [the Eighties], you direct some commercials. Is it by game?*

SL: *“Something like that. But I shot quite a few ones, not more than 5 or 6. During a very long time, I refused to do it, it didn't interest me. At last, I entered this milieu through my friend Frédéric Rossif [a great director of documentaries]. I didn't see what I could do in 30 or 40 seconds. Rossif insisted and I didn't regret it. It is a fascinating experience to direct a half a minute film when you usually direct productions of three hours.”*

Q: How do you consider the shooting of commercials ?

SL: “First, I never accept to follow storyboard pictures conceived by those guys paradoxically named “creative” people. It is rare to find people having worse ideas than them. So while I accept a shooting, I require a part of freedom. That is to say I am requested while time is missing to hire a more docile director. Everything is dated. The product has to be quickly ready. In general, I have two weeks only for the conception, the shooting, the editing, the mixing. And this situation is pleasant to me because they are obliged to let me free.”

Although, until the end of the Eighties, the screen format was made mainly for TV: a square instead the well-known 16/9 format. So, watching nowadays the Leone spots might be disappointing compared to his beloved pictures. It needs some extra efforts to return to these times. To select the best quality in the internet videos (click on HD in YouTube or change the parameters) and enlarge the frame is one solution.

To conclude this chapter about Sergio Leone, a spot using a cover version deserves our attention in this context, for its very original use of Morricone's music. Sky Cinema produced a spot, directed by Lee Edwards, for the Sergio Leone season on their channel, where the main title from **Il buono, il brutto, il cattivo** is re-created by manipulating sounds from the everyday life. Truly funny and enjoyable.

<http://www.culturepub.fr/videos/sky-cinema-classics-sergio-leone-season>

Dolce & Gabbana

Dolce & Gabbana (D&G for short) is a famous Italian luxury industry fashion house, started in the Eighties by Italian designers Domenico Dolce and Stefano Gabbana. Both men played a small part in Tornatore's **L'uomo delle stelle** in 1995. The Sicilian director became one of their many collaborators for their forthcoming advertising campaigns.

Profumo (1995) by Giuseppe Tornatore

This is the spot of the “first times”: it was the very first D&G commercial, for the brand's first feminine fragrance, and the first time Tornatore and Morricone worked together on a spot. It was also where Tornatore and Bellucci met, a relationship which led to the movie **Malèna** in 2000. It takes place on the Sicily sea coast. A man accidentally sees Bellucci half-naked, and finds a way to sense her perfume on the bra she left behind. All in black and white, with a wink to the Mafia, because an octopus is seen, and also for the electronic timbre very similar to **Vite strozzate**, from the same year. The music is beautiful, featuring Edda's voice for an ethereal effect and a magical moment, during 0:54 for the longest one. The short variant of 0:30, not repeating the motive, appears to be more effective.



<http://www.youtube.com/watch?v=OmS7e3pM3ng> (0:30)

Il cinema (2002) by Giuseppe Tornatore

The next Tornatore/Morricone D&G spot starred Brazilian model Fernanda Tavares this time. In black and white again, it is described by the Taormina film festival website as follows: “A movie theatre in Sicily in the 1950’s, a gladiator movie in black and white, women in the front row, a long way from the men. A dark-haired girl enters and hesitates near a young man: they exchange glances and even manage to touch each other. The warm, sensual notes of Ennio Morricone blend in perfectly with the brand which, from its very beginning, has drawn from the history and traditions of Sicily, with more than a hint of carnal passion”.

The music, for sax and orchestra, appears to be, as expected, refined and sentimental. The commercial is said to have a 0:45 long version but we were only able to locate the 0:30 one through the INA French public archives.

<http://www.ina.fr/video/PUB2767285071> (0:30)

Sicily (2003) by Giuseppe Tornatore

Right after **Malèna**, Tornatore, Bellucci and Morricone joined force again. The spot, called "Funerale" usually edited to last 30 seconds, shows a mourning Bellucci getting dressed and then attending a funeral. Morricone's music is very evocative and pompous, as suits for such scene. In the two other versions available, running 0:15 and 1:22, the common part is the last seconds. A fanfare, not with an aggressive or acid sound, develops a real theme. A string solo instrument (alto or cello) makes a short intervention, even though it doesn't belong to a typical fanfare ensemble. The long version can be heard without noise.

<http://www.youtube.com/watch?v=M098JfxWeao> (1:22)

The One (2009) by Jean-Baptiste Mondino

On 13 October 2009 appeared the new spot from Dolce & Gabbana for a perfume, *Rose The One*, featured in a main version of 0:30. We expected Tornatore again behind the camera, and the model Margareth Madè (**Baaria**) in front of it. Instead, we get Jean-Baptiste Mondino, the French director and photographer specialized in commercials (for fashion firms) and musical

clips (for Madonna, Alain Bashung, David Bowie, Vanessa Paradis and more) and the pulpy Scarlett Johansson, the new “égérie” of D&G.

In a pink and intimate atmosphere, she is lying on a large bed, moving slowly and lasciviously, and picking up a strawberry. Some sites even added the mention: “*Original music: Ennio Morricone*”. His style is recognised as from the very first notes: short interventions of high-pitched violin, soon followed by a strings ensemble playing more softly and languorously. Almost only strings are heard, and in spite of the long female voice-over comment, the music is distinctly audible. This enjoyable piece cannot be defined as a love theme though; no theme is really featured, but a sensual and evanescent atmosphere of luxury and lust.

Long after this *Rose The One* spot, two other ones, starring Scarlett Johansson and directed by Mondino too, were discovered. They feature the same theme, but with new atmospheres and colors, still in a lust ambience :

- Edda dell’Orso’s inimitable voice installs a sentimental and dreamy climate for the black and white pictures of *L’eau The One*. Before **La migliore offerta**, it was their latest collaboration together.
- A sax with orchestra playing pizzicati illustrates *The One*, this time in gold color tones.

The three pieces are built on the same pattern beginning with the same 2 seconds intro. For each, there exist a long 0:30 version and a shorter one of 0:15. Without doubt, they belong to Morricone’s best music for commercials.



<http://www.youtube.com/watch?v=aecgX2GrPD0> (Rose The One)

<http://www.youtube.com/watch?v=MVyhIYQ5MzY> (L’eau The One)

<http://www.youtube.com/watch?v=0cDqkQEm5tY> (The One)

The One Gentleman (2010) by Jean-Baptiste Mondino

Unnoticed so far, *The One Gentleman* makes up the very first spot by Morricone for a men's perfume. Like the 3 spots (for a woman perfume this time) with Scarlett Johansson a year before, it is directed by Jean-Baptiste Mondino, starring the model and actor Matthew McConaughey. Nice black and white pictures feature him, with a long travelling, walking through a vast room full of luxury and rich but dull people. The party is over. McConaughey notices a young woman sleeping. He covers her up with his jacket, and leaves. The music, classy too and sentimental, uses a sax over strings. Note the last panel at the beach, for which a totally different music makes a coda, like in a soundtrack. It is 1 minute long; a shortened version runs 0:20.

<http://www.youtube.com/watch?v=tQPLKNu0ETQ>

The One Sport Men (2012) by Mariano Vivanco

The One Sport Men presents a totally different universe with a male character preparing to play sport in an arena. A slow theme for strings and light percussion which doesn't express any poetry – too conventional a piece to be memorable. Directed by Mariano Vivanco, a Peruvian fashion photographer, the spot lasts for 0:46. Unless we are mistaken, there isn't any other version.

<http://www.youtube.com/watch?v=SWzGRgM3l3Q>

Dolce the Perfume (2014) by Giuseppe Tornatore

The Prague NSO (National Symphony Orchestra) announced last year the recording of a spot with Ennio Morricone, but amongst the pictures illustrating the happening, one of a sheet music was entitled **La solitudine**. So we could later make the connection with the song of Laura Pausini. We still kept an eye on any new Dolce & Gabbana spot though, because Morricone would probably not have gone to Prague for just one piece. The first one to appear was directed by Scorsese, shot in New York with Johansson and McConaughey, and underscored by *Il cielo in una stanza* sung by Mina – not Morricone-related¹⁵.

The next one was the right one: **Dolce the Perfume**, directed by Tornatore, published on February 28, 2014. Starring Kate King and Brenno Placido, it is set in a marvelous place of Sicily as often (both Domenico Dolce and “Pepuccio” Tornatore are from this island) and features a flirt in a lemon orchard between a worker and a young woman in a nice white dress, through the gentle help of two children. *“Usually Stefano and Domenico do not share with me a specific idea or story, says Tornatore in the backstage clip¹⁶. They asked me for a mood of joyous seduction, a sense of gentleness. I must say that creating films for D&G is always out of the ordinary, as they are not exactly commercials, not exactly movies, but something in between. Memorable moments... when Kate King arrived in her dress. There was an incredible wind, which wasn't expected, yet was providential as it changed the whole film.”*



¹⁵ Morricone orchestrated this song for Gino Paoli in 1962, but not Mina's version.

¹⁶ <http://www.olfattomatto.it/video-backstage-giuseppe-tornatore-per-dolce-di-dolcegabbana/>

The music has a classical style, like a prelude or a transition from an opera, in the vein of mid-19th century music. Academic but finely orchestrated, enjoyable and lyrical in a way, luminous, it is never epic or dramatic, apart from the last seconds.

A complete feature – presented as the director's cut – runs for 2 minutes, with very few dialogues or sound effects. Three other spots of 0:15, called “trailers”, contain slightly different versions, the most important of them being a variant for woodwinds.

Director's Cut: <http://www.youtube.com/watch?v=KDS27j5cXkM>

Trailers: <https://www.youtube.com/watch?v=st-7WjLgFRQ>

Il caso Tornatore

We already knew that Giuseppe Tornatore, dear friend of Morricone, provided most of the spots illustrated by the Maestro, but we were still far from the reality. The information found on the Taormina web site crossed-checked with www.alinari.it¹⁷ brought to light a list of 25 titles.

Truly the spot for ENI-Italiana Petroli, *IP con l'Italia*, has been both the very first music for commercial by Ennio for Peppuccio as well as the director's first incursion in the ads world, in the year 1990. Now, the two artists achieved their last work together for *D&G Dolce* in 2014. Between these two dates, their collaboration has been very fruitful.

When asked about his contribution to the advertisement industry, Giuseppe Tornatore says: *“Today this taboo [the work for ads] has fortunately been transcended. Furthermore, I believe it is necessary to distinguish two sorts of directors: those like me who make it sometimes, and other ones who are born as ads directors. It seems to be paradoxical, but the ads director has more immediate watching ability than the one working for the cinema. I understood this with the experience, then in taking the different language which characterizes these different moods of telling something.”* About the spot's ability to distract the customer from the product, he says: *“I have made this mistake for my first spot IP con l'Italia, where I inserted some shots which underlined the presence of the phone, by the way fundamental to the double narration. Here the audience could easily be lost.”*¹⁸

In the former part 2 of this topic (MSV 111, 2010), we wrote about the “case Tornatore”. But after checking out all his spots – more than 50 –, we should talk about the “planet Tornatore”!



11 spots (16 musical versions) plus 20 for *Mulino bianco* with Morricone, and at least 17 spots without him. This includes the 4 spots for D&G detailed above, which will not be discussed here again.

The Taormina Film Festival paid a tribute in June 2009 to the Sicilian director, including his contribution to the spot industry. The web site of the festival¹⁹ had detailed entries about each of the ads shot by Tornatore, and put some light

¹⁷ www.alinari.it, among other matters, features Tornatore biographical notes, listings with dates and running times for all his filmography, including ads, documentaries, productions, and a bibliography. But the quite complete ad part (without dates though) of the filmography has strangely disappeared.

¹⁸ www.movieplayer.it in the article and interview “Tornatore tra cinema e pubblicità” under the direction of Gabriele Perrone, based upon a conference about “cinema applied to the ad” Tornatore gave at Bagheria, near the set of Baaria.

¹⁹ <http://www.taorminafilmfest.it/2007/tornatore>

on quite obscure titles. Additionally, the world wide web is such that every day brings new discoveries. For commercials, YouTube and www.spot80.it are goldmines, and sites of the brands themselves (e.g. www.mulinobianco.it) or from the makers of the spots (such as www.marshallstreet.co.uk) can be very helpful as well.

Italiana Petroli con l'Italia (1990)

This first Tornatore spot is produced by ENI (Ente Nazionale Idrocarburi), the official sponsor of the Italian soccer team for the 1990 world cup. It was just before Tornatore received the Oscar for **Nuovo Cinema Paradiso**. On an oil platform of the ENI, during a stormy evening, a group of workers watch a football match on television. The antenna unexpectedly breaks down and two technicians go out to defy the storm in order to fix it. To not lose one minute of the game, one of the workers calls at home where his son tries to relate what happens on the pitch. The antenna starts working again exactly when Vialli scores a goal, leading to an atmosphere of great joy emphasized by a “victory” music (hinting at **The Untouchables**, 1987) by Ennio Morricone.

Chef Boyardee: Grandmother (1990)

Tornatore directed a spot for a promotional campaign of the Chef Boyardee pasta for the English market. The film is set in a school canteen in Piacenza at the beginning of the 20th century. The children are eating a sort of polenta. A boy, Hector Boiardi, protests because the food isn't good and the teacher sends him out. Hector, who is to become the Chef Boyardee in question, swears that “*one day, children everywhere will thank me*”. The music by Ennio Morricone is very close to the *Toto e Alfredo* theme he had written 2 years before for **Nuovo Cinema Paradiso**.

Mulino Bianco (1992)



An advertising campaign based on a return to old times and values, to nature and traditional home cooking. The symbol of all this is a white windmill (the ‘Mulino bianco’) in the

countryside where happy families enjoy their breakfast of biscuits. The campaign was such a success that the flour mill of Chiusdino, in the province of Siena, where some of the ads were shot, soon became a famous destination for pilgrimage.

There now appears to be no less than 27 Mulino Bianco spots directed by Tornatore. Since we were able to locate 22 of them, and all of them had original music by Morricone, it is very likely that the Maestro composed the music for them all. Morricone's theme was chosen amongst three proposed by him. A sinuous and sophisticated melody, used over and over again, but always in a different arrangement (20 versions have been identified), showing once more the unlimited ability of the Maestro for crafting variations. The theme is often played on woodwinds and strings, but there are also nice versions for piano (*Tarallucci* and *Tegolini*) and a couple for pan flutes (*Scopri natura* and *Nastrine*). **Nuovo cinema Paradiso** is not far in *Abbracci* or in *Camille*, with *Fette biscottate 2 / Il mulino degli artisti* being almost a new version of *Toto e Alfredo*. Inevitably, one of the versions (*La prima colazione italiana*) is in the vein of *Deborah's Theme*, whereas the strings from **The Untouchables** make a brief appearance in *Fette biscottate 1*. *Mini Baiocchi 2* is as lively as a waltz, while *Biscotti 1* and *Mini Baiocchi 2* are as oneiric as a dream.

The most remarkable renditions are *Grancereale*, a bouncing version in the vein of the still-to-come **Gino Bartali** main title (2006), and the long version of *La vita che tutti vorrebbero*, with a very refreshing use of a chorus and of the voice of soprano Pina Magri²⁰. All in all, this is definitely the most fertile incursion of Morricone in the music for commercials.

<http://www.mulinobianco.it/storia-e-pubblicita/la-comunicazione/1990-99/in-tv-come-nella-fantasia>

Parisienne People (1995)

Parisienne People, a brand of cigarettes, called no-one less than Roman Polanski, Enki Bilal, Emir Kusturica, David Lynch, Wim Wenders, Robert Altman or the Coen brothers to direct their spots. In 1995, it was Tornatore's turn. For this occasion, Morricone slightly reworked his theme *Elegia per violino e pianoforte* from **Drammi gotici** (1977), also known as *Le violon d'Ingres* from the LP "Le Louvre: le plus grand musée du monde" (1985). This rendition makes the violin more prominent, the piano more discreet. The cue reprises the first part slower and finishes it as a whole, as opposed to the original which stops to make room for another motive for the second part. The atmosphere is different; this is clearly another recording.

Nissan Elgrand (1996)

The Nissan Elgrand spot was very hard to find because it has been produced for the Japanese market and was only recently available on the net. The main character is a Japanese driving his car, soon overflown by a plane. The dynamic pictures are helped by a powerful curiosity: *The Untouchables* (brass theme) revised! During one minute, we can savor the music, having strong resemblances but also clear differences with the original.



<https://www.youtube.com/watch?v=iefgt8yE23k>

²⁰ She mentions, on her website www.pinamagri.com, **Mulino Bianco** amongst her recordings for Morricone.

Sanpellegrino calze: Il tango (1996)

Tornatore's *Sanpellegrino calze* spot (the stockings, not the sparkling water) features no less than Antonio Banderas trying to help the very pretty blond model Valeria Mazza put on her tights on her long legs. Some websites, mentioning Morricone's tango, date this spot from 2001. But the year 1996 is certain because an article from "Il corriere della sera" speaks about it in 1996: *"An extremely sensual tango, couples dancing on a lawn. Inside the house, Antonio*



*Banderas tries to put a stocking to Valeria Mazza, while their eyes meet and seduce, creating a sensual atmosphere. But the stocking gets caught and the record sticks. The needle of the record player has to be jogged to set the dance and atmosphere going again... to everybody's evident satisfaction."*²¹. The same article mentioned the composer among the crew, with the prestigious names of Tonino delli Colli for the photography and Quentin Tarantino for the production!

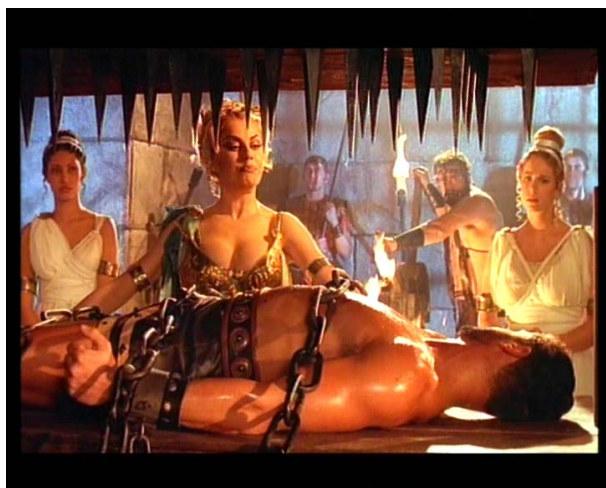
The tango is very nice indeed, on a theme never heard before. The long version runs 0:42, the shortened one

0:15. But please notice that because the record sticks, some music is repeated, so the original actually runs 0:34.

<http://www.youtube.com/watch?v=l7UoAZix9e4>

One year later, the same brand re-used the same theme for another spot with Banderas/Mazza, but arranged for synthesizer, obviously not by Morricone.

<http://www.youtube.com/watch?v=bq84mll4HvY>

***Pomeriggi al cinema (1997)***

Initiated by the Presidency of council and Ministry of Culture, the "Afternoon at the movies" campaign promotes the cinema in theaters through numerous actors like Vittorio Gassman, Sergio Castellito, Raoul Bova. Indeed useful but desperate in a country (rich in masters and masterpieces) where cinema has been killed by dumb TV programmes. The spot is a set of short excerpts from imaginary old films, some in black and white, others in colors, shot by Tornatore. He asked Morricone the true *tour*

de force of illustrating all segments, of a couple of seconds each and following each other quickly, with very different music each time, of course in the style of the old pictures. An uncommon and quite demanding work, unfortunately masked by noises. It runs for 0:45 inside the one minute spot.

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

²¹ http://archiviostorico.corriere.it/1996/maggio/30/primo_tango_Valeria_co_0_96053010733.shtml

Sky Cinema : Immagine che (2003)

A star falls from the sky and John Travolta gets out of it in front of a shocked couple of lovers, saying “*I forgot my passport*”. This is the spot shot by Tornatore for Sky Cinema in 2003. It was quite difficult to locate because all searches would lead to other Sky Cinema spots starring Travolta, possibly also directed by Tornatore but with no music.



Morricone's music is very grandiose, sci-fi-like, in the first part of the spot, but then turns to a more easy-going style with clarinet and electric guitar when Travolta appears on screen. The concept of the campaign is the intrusion of Hollywood stars in the every-day life of the Italian families, thanks to the Sky Cinema TV channel.

The Tornatore's spots not scored by Morricone

Because of the numerous spots they made together, there was no other choice but checking whether Morricone's music is present or not in each of the other ones.

- *Mousline*: “Le journal” (1993). This spot for the French brand of lyophilized mashed potatoes was made for the French market. The famous Gospel song *O Happy Day* is heard in the second half.
- *Barilla* (1994). A lot of spots were shot by renowned directors such as David Lynch, Federico Fellini, always starring Gérard Depardieu in the 90's. Some of them have music by Verdi and even by Vangelis (no original music though). Tornatore, who directed Depardieu the same year in **Una pura formalità**, made at least one of these funny and tender commercials.
- *Stella gemella* (1996). A black and white clip on a song by Eros Ramazzotti.
- *Q8*: “Rally delle meraviglie” (2001) uses a re-arranged version from Lalo Schiffrin's illustrious **Mission: Impossible**.
- *TIM e Dual Band*: “Tutta un'altra musica” (around 1999): with Andrea Bocelli, two spots running 0:30 and 0:60. The music is a recent pop song, not by Morricone.
- *Bertolli*: a spot was identified as “Il mercato” (2002), but uses some Italian music with mandoline and a Verdian opera. No Morricone here.
- *AIMA* (2002). A controversial spot, called “Parlamento”, about the Alzheimer syndrome, in which no music is used.
- *Cavalli profumo*: « La donna di Crete e il serpente » (2003). The scene showing a woman slowly emerging from the sand, thanks to the magic of a python, obviously doesn't feature music by Morricone.
- *MIGROS*: “Selecion” (2005) is a 5:00 long video, actually a collage of 2 spots. In spite of the very Italian character of the music, traditional, no information allows us to affirm that it would be a Morricone involvement.
- *Monte dei Paschi di Siena*: “Una giornata italiana” (2007) cantata da Paolo Conte.
- *Diners club*: “Funerale a Venezia” (1998). Its first part is illustrated by classical music with choir (surely an opera), while the last part features Morricone's *Belinda May* (**L'alibi**). The black and white pictures are wonderful: one of his best spots.

<http://www.tvspots.tv/video/6530/diner-club-international--death-in-venice>

- *ENEL*: “Il nonno” (2001), “L’albero” (2002). for the privatisation campaigns of this electricity firm, Philippe Noiret (**Nuovo cinema Paradiso**) is “Nonno” (ie. “grandfather”) in several spots. The whole has music by another composer, according to information from the director of the photography who replied to our questions.
- *Tele+*: 2 spots “La piazza”, “Il faro”. The first one contains a recent song, and the second one no music.
- *Coca Cola* (2010) : a pop song.

Morricone’s works for Tornatore coincide with the post-Leone period (1990). As if the composer, after having neglected this craft work, realized its importance, with a fellow director dear to him.

More Original Music

The other spots for which Morricone has been called by directors or producers to deliver original pieces of music for specific commercials will be discussed below, in chronological order.

Motta (1984)

Three *Motta* ice-cream commercials allowed Morricone to adapt three Christmas carols: *Jingle Bells*, *Silent Night* and *White Christmas*, for his very first entering into the field of commercials. Unfortunately, no further information is available for these commercials, first mentioned in the Ennio Morricone Musicography (EMM, 1990), where they were the only commercials already identified as scored by Morricone.

Partito della Democrazia Cristiana (1987)

For this spot ordered by the Italian Christian Democrats Party, the Maestro composed a very Morriconian piece, somewhere between **The Mission** and **Cefalonia**, but more simply elaborated. Mainly for choir, it expresses the joy of a wedding ceremony, in the Christian family tradition, and ends with some brasses added. This credit was later confirmed by the composer in the book of interviews by Antonio Monda, “Lontano dai sogni” (page 57):

Q: *In the Eighties, you composed an hymn for the “Christian Democracy Party”...*



EM: *Silvia Costa had appointed me to do it, an intelligent woman. She came here at my home together with Pier Ferdinando Casini. I remember that once I completed the theme, there was a discussion upon the fact that the orchestra was too present alongside the sung text. I went with them to the Piazza del Gesù and convinced them that with the orchestra in a lower level sound, we would have the impression of a small ensemble.*

<http://www.youtube.com/watch?v=neZwjDnhBho>

American Bank (1993)

American Bank is the name of a bank created in 1970, for which Morricone is known to have composed an original piece of music in 1993. No further information could be found however.

Telecom Italia : Come vorresti che fosse il futuro? (2001) by Andrew Douglas

A series of 3 spots of one minute long (*Facce, Rita, Il sentiero della vita*) were scored by Morricone, based on a similar motive close to the spirit of *Deborah's Theme* from **Once Upon a Time in America**, *For Emilia* from **Nostromo** or *La sua donna* from **Musashi**. *Facce* uses a strings orchestra, whereas *Il sentiero della vita* introduces a woman voice over the orchestra. The voice could be by Pina Magri again, or another singer, creating an ethereal atmosphere. The latter was downloadable together with a screensaver from the Telecom Italia website at the time, without noise or sound effect, running 0'43, and has circulated a lot amongst Morricone fans. The third one, *Rita*, doesn't bring anything new, since the music seems to be a mix of the previous two.

Facce: http://www.youtube.com/watch?v=NPMp1x_oDvI

Rita: <http://www.youtube.com/watch?v=bRrOTnb54m0>

Another spot from the same campaign simply reused *Deborah's Theme*:
<http://www.youtube.com/watch?v=NPxcfGA2YIU>

Lancia Delta (2008) by Harald Swart

Richard Gere goes from Hollywood to Tibet in his Lancia in just a few seconds, accompanied by a full orchestra featuring tuba and a female alto voice which makes us feel hope, strength and serenity. Its subtlety and the emotion coming out of its melody reminds the flavour of the *Dedications* from **Il segreto del Sahara**, but more condensed and moving, and without the well-known complex mixed brasses. A very mature and surely the most achieved effort for advertising works by the Maestro. The main spot runs 0:46:

<http://www.youtube.com/watch?v=lTVn31L3e8g> (0'46 main version)





JULY 2014

At the time this spot was out, early September 2008, appeared a online-only mini-album, released by ConcertOne, entitled “Verso est”, lasting 3:00 and featuring the **Lancia Delta** theme. Some parts are close to the music heard in the ad but the whole treatment is different, with more tension. The first and the last 15 seconds are identical to the spot versions.

On the album, this dreamy piece takes time to develop, lingers on, with a special atmosphere and more complex strings. The voice is also more present. Instead of the tuba as brass, it features the trumpet and the flugelhorn. All these elements bring a harsher and more disturbing atmosphere, more mysterious too, in the whole track. But if you prefer harmony and softer music, you would prefer the subdued mystery of the music heard in the spot, which will envelop you. Thanks to this single, we learn that the singer is Arianna Bergamaschi, a very nice voice. She was definitely not chosen by Morricone, because her voice had been employed already several times by Lancia. This also enlightens us regarding the genesis of the theme: Morricone wrote it specifically for the spot. It is not like he had written it before, and gave it to Lancia when they approached him. He also probably wrote the full piece, and let the Lancia people decide which parts would be used. Maybe other parts are used elsewhere amongst the marketing material accompanying the release of that new car.

The 0:46 spot has a variant, broadcast on Canale 5 Mediaset: only one voice intervention, at the beginning, instead of three in the spot for RAI.

There is also a 0:30 spot, but in these two variants, the music and the comment (always in English whatever the country) remain the same as in the previous one.

Two other versions discovered deserve our interest for several reasons: first a spot of 1:00 really giving the time to listen to this wonderful music. Furthermore, there is no comment at the end, only the music! In the ads world, it is very rare to have such a long timing and no speaking. The voice is performed a little longer and the 15 seconds added are after the first 15 seconds, for tremolo strings (a little like in the *Verso est* single version but with the tuba).

http://www.youtube.com/watch?v=csG_IV7D_3c (1'00 longest version)

The second one is even more strange: again a 1:00 duration but the first half is taken from the *Verso est* single version. So we hear the flugelhorn, the voice differently featured and the tremolo strings during the first 30 seconds. From the middle onwards, the music remains the same as that from the 3 other versions. So this one is only an edit.

<http://www.youtube.com/watch?v=umub8anhgko> (1'00 edit version)

Mediaset Premium (2009) by Matteo Pellegrini

Mediaset Premium is a TV channel proposing recent movies. The spot for its launch in May 2009 was directed by Matteo Pellegrini and scored by Morricone²². The first and longest spot

²² The videos of the spot and a backstage video are available in their site :

http://www.video.mediaset.it/video/tgcom24/servizio_spettacolo/95468/premium-cinema-il-backstage-

(1:00), launched its movie evenings. On many short excerpts from films, the music, very symphonic, has a first part with many strings giving the impression of a movie unrolling faster and faster. A brass section then arrives to make up a bridge, creating a climax at the middle of the spot, sounding to some Morricone fans like a remake of **The Untouchables**. But this is only due to the triumphant and complex brasses, not to the notes. It gives place afterwards to the entire orchestra in the third part, where the strings section has some reminiscences from **The Mission (Falls)**.



The second spot, with different images, is used as a teaser before the movie evening on the Mediaset channels. The music is identical, except that the first 15 seconds have been removed.

The music is strong, bright, but doesn't reach the emotional and sensitive level of, for instance, **Lancia Delta**, **Telecom Italia**, or the **Dolce & Gabbana** of 1995.

Backstage, Ennio Morricone tells us about this spot: “*When they asked me this signature tune of the*

new telecast dedicated to Mediaset Premium cinema, I had two ideas. The first one was to represent in music a reel quickly unrolling, little by little, and then bursting in a conclusive theme, of course everything within the limit of just one minute. The other version I thought about, is the one that we have not yet carried out because we are waiting for some permissions, with many/several themes. I mean neither many nor little, but enough, several themes from old films or new films, Tornatore's films, other directors' films, mixed together as if it were a quick assemblage of a film presentation. To better explain, all merging the one into the other and [...] the one changes colour and the other revives upon the other and it ends with the same conclusion as the first version. That's all, I have nothing else to say.”²³

http://www.youtube.com/watch?v=e7CumXyf3_w

Conclusion

Morricone's entering, with original works, to the ads field comes late indeed. Curiously, and surely not by chance, it corresponds to the beginning of his film music concerts: middle of the Eighties and strongly growing in the Nineties. But too late to bring original music to Leone. The fact that he wrote original music for the first Tornatore spot in 1990 reveals something. The baton is passed between the two directors in Morricone's mind, maybe unconsciously at the beginning, not only in films but in every sort of productions, into an even more dense and close collaboration. The composer can thank Tornatore (and *vice versa*) to have given him nice opportunities of creation, also in advertising.

Morricone's contribution to the art of commercials totalizes **45 spots** with at least 52 original pieces. Even in this area, he has been very prolific.

[dello-spot-girato-da-morricone.html](#)

²³ Many thanks to an anonymous Italian correspondent for this translation.

As a sample of what the Maestro composed the best for this field, we propose a “top 15” of his most significant music for: **Partito della Democrazia Christiana**, **Mulino Bianco** (3 spots), **D&G Profumo**, **Sanpellegrino calze**, **Nissan Elgrand**, **Telecom Italia**, **D&G Sicily**, **D&G The One** (3 spots), **Lancia Delta**, **D&G Gentleman**, **D&G Dolce**.

It is available in mp3 format here:

<https://drive.google.com/folderview?id=0B0ZW0ql7kvdnekYwUGhOTWhMQ28&usp=sharing>

And as a bonus, **Verso est**:

<https://drive.google.com/file/d/0B0ZW0ql7kvdnSFNaUWpnOE5GS0E/edit?usp=sharing>

Spotography

Brand	Year	Tracks	Duration
Motta	1984	Jingle Bells (Xaver)	
		White Christmas (Pierpont)	
		Silent Night (Berlin)	
Partito della Democrazia Cristiana	1987	Partito della Democrazia Cristiana	1:00
MUTAC	1989	Castelli di Scozia (Ennio's edit)	1:18
			1:18
Italiana Petroli	1990	IP con l'Italia	1:00
		IP con l'Italia (edit, short version)	0:30
Chef Boyardee: Grandmother	1990	Grandmother	1 :00
		Grandmother (edit, short version)	0:30
Mulino Bianco	1990	Abbracci	0:30
		Camille / Plumcake 1	0:30
		Il mulino di Archimede	0:30
		La vita che tutti vorrebbero (long)	0:50
		La vita che tutti vorrebbero (short)	0:07
		Grancereale	0:40
		Biscotti 1	0:20
		Biscotti 2	0:25
		Tarallucci	0:40
		Biscotti Benvenuti	0:15
		Mini Baiocchi 1	0:15
		Mini Baiocchi 2	0:30
		Scopri Natura	0:30
		Tegolini	0:40
		Nastrine	0:40
		Miccole	0:10
		Plumcake 2	0:35
		La prima colazione italiana	0:30
		Fette Biscottate 1	0:20
		Fette Biscottate 2 / Il mulino degli artisti	0:40
Parisiene People	1993	Elegia per violino e pianoforte (reprised and slightly revised)	1:00
Dolce & Gabbana: Profumo	1995	Profumo	0:54
		Profumo	0:30
		Profumo (edit, short version)	0:45
San Pellegrino Calze	1996	Tango	0:34
		Tango (edit, short version)	0:10
		Tango (edit, short version)	0:30

Pomeriggi al cinema	1996	Pomeriggi al cinema	0:45
Come vorresti che fosse il futuro?	2001	Facce	1:00
		Il sentiero della vita	1:00
		Rita (edit, mixed version from the 2 others)	1:00
Dolce & Gabbana: Il cinema	2002	Il cinema	0:30
		Il cinema	0:45
		Il cinema	1:00
Nissan El Grand	2002	Nissan El Grand	1:00
		Nissan El Grand (edit, short version)	0:45
		Nissan El Grand (edit, short version)	0:30
		Nissan El Grand (edit, short version)	0:15
Dolce & Gabbana: Sicily	2003	Funerale (edit, short version)	0:30
		Funerale	1:25
		Funerale	0:15
		Funerale (edit, short version)	0:45
Sky Cinema	2003	Immagine che...	1:00
Lancia Delta	2008	Verso est (edit, short version)	0:30
		Verso est (edit, medium version)	0:45
		Verso est (complete version)	1:00
		Verso est (alternate version)	1:00
		Verso est (single version)	3:04
Mediaset Premium	2009	Premium Cinema	1:00
Dolce & Gabbana: The One	2009	Rose The One	0:30
		L'Eau The One	0:30
		The One	0:30
Dolce & Gabbana: The One - Gentleman	2010	Gentleman	1:00
		Gentleman (edit, short version)	0:20
Dolce & Gabbana: The One - Sport	2012	The Epic Music	0:45
Dolce & Gabbana: Dolce, the Perfume	2014	Dolce, the Perfume	2:00
		Dolce, the Perfume - Trailer #1	0:15
		Dolce, the Perfume - Trailer #2	0:15
		Dolce, the Perfume - Trailer #3	0:15



———|INTERVIEW|———

Daniel Beretta: A Friend

by Frédéric Durand

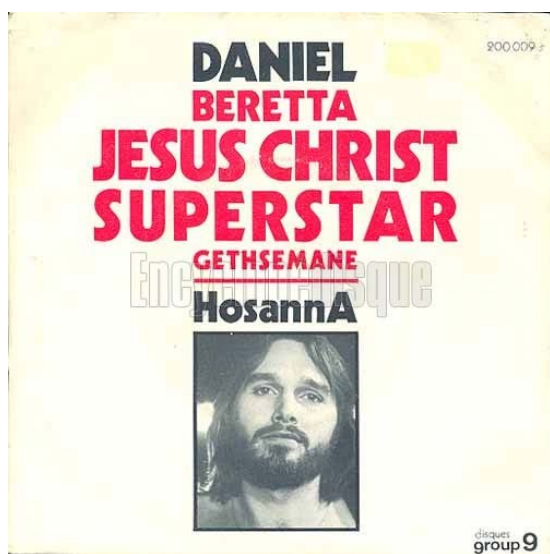
translated from French by Didier Thunus



Daniel Beretta, born 1946, is a French comedian as well as a singer-songwriter. He has been the French voice of Arnold Schwarzenegger in all his movies since 1987, and of many other characters from the movies and the television. His career as an actor was dominated by big roles in theatre plays such as **Jesus Christ Superstar** (1971) and **Les parapluies de Cherbourg** (1979). He wrote his own songs and had a big success in the Sixties with a duet called “Messieurs Richard de Bordeaux et Daniel Beretta”. He was lucky enough to sing a song by Paul McCartney (*My Love* in 1973), and to be chosen to act in Sergio Sollima’s movie **Revolver** and to sing Ennio Morricone’s title song for this movie, the world-famous and iconic *Un ami*. And he was kind enough to accept this interview, first via a letter in 2006, then a telephone call in 2014.

Q: How did you end up making part of the project?

*I have been chosen by the Italian-French-English co-production to play in the movie which is called in French **La poursuite implacable**, because at the time, thanks to **Jesus Christ Superstar**, but also to Hamlet as a western (**In the Dust of the Sun**²⁴), the movie by Camus **Un été sauvage** and to the song as a solo artist and especially in duet with Richard de Bordeaux, people were writing a lot for me for the theatre, the television and the cinema.*



Q: What was your involvement exactly?

I sing Ennio's song Un ami in the opening credits and a small bit inside the movie live with a guitar. It is in French because I play the role of a French star involved in a very fishy business. We shot the movie in English of course. The song is played across the world in French, that's nice for me. But in the dubbed version in French, it is not my spoken voice because I was working at the time in Italy on another movie, I wasn't available and the production wouldn't wait. It is my voice only in English.



²⁴ By Richard Balducci, 1972. One of the very few French westerns. Also starring Maria Schell; music by Francis Lai

Q: How did the recording take place?

We have recorded the song in Ennio Morricone's studio in Rome (it is located in the huge basement of a church!) with all his musicians. The small live bit is myself alone. I don't remember the exact date, but it was in 1973.

**Q: How would you describe Morricone's methods?**

The way of working of Morricone is totally unknown here in France. Imagine this genius super star sending to me a mini-cassette with his song: alone on the piano, singing "la la la" (very out-of-tune) – because the text wasn't written yet. He wanted to know whether I would like the melody or not and whether I would like to record it. I was so proud and astounded that I said yes immediately, especially with such a melody! Of course I preciously kept the cassette and I play it from time to time saying to myself that, on one side, the things have changed a lot, and on the other side, some should take example on this genius and his simplicity.

Q: How demanding was Morricone during the recording?

He didn't make any particular remarks. There have been a maximum of 3 takes. I had had the opportunity to learn the song thanks to the cassette.

Q: Did Sergio Sollima attend the recording?

No he didn't.

Q: Do you remember who the other soloists were?

No I don't remember the names. There was an orchestra conducted by Morricone's assistant²⁵. It was long ago and my memory fails.

Q: How is Morricone in real life?

*He is a very nice person. I remember that in the restaurants where we were going, or with the passers-by or the musicians, he was very "normal" like I sometimes say, a simple person who doesn't have the big head, who walks in people's shoes whoever they are. And of course with an ear you cannot imagine! As an equivalent, I experienced this only when working with Michel Legrand on *Les parapluies de Cherbourg*.*

Q: Do you know that the instrumental of the song was reused by Tarantino in *Inglourious Basterds*?

Yes I know that Un ami has been reused by Tarantino, but this didn't bring anything new to me.



²⁵ Bruno Nicolai

Un ami: Lyrics (by Bevilacqua/Desage)

Si le ciel entend ma prière
 Mes amis ce soir je chante
 Pour tous ceux qui n'ont rien, rien sur la terre

Pas d'amis pour les attendre
 Les comprendre chaque jour
 Leur donner un peu d'amour

Le bien et le mal se ressemblent
 Et les hommes s'y laissent prendre
 Je ne sais plus que faire et il me semble
 Que l'enfer est sur la terre
 Les amis qui m'entourent
 Des amis d'un jour

Le bien et le mal se ressemblent
 Et le ciel s'y laisse prendre
 Un ami reste toujours un ami
 Quand la vie n'a plus d'amour
 Depuis toujours ma prière c'est d'avoir sur terre
 Au dernier soir de ma vie, la main d'un ami
 Pour dire adieu à la vie, les yeux d'un ami

If heaven hears my prayer
 My friends, tonight I sing
 For all those who have nothing, nothing on earth

No friends to wait for them
 Understand them every day
 Give them a bit of love

Good and evil look alike
 And men are fooled
 I don't know what to do anymore and I feel
 Like hell is on earth
 Friends around me
 Friends of one day

Good and evil look alike
 And heaven is fooled
 A friend always remains a friend
 When life doesn't have any love left
 For ever my prayer is to have on earth
 For the last evening of my life, the hand of a friend
 To say farewell to life, the eyes of a friend

