

Maestro



LE PROFESSIONNEL *Reconstructed*

FABULOSI PARLARI *The Musical Language of the Maestro*

PER QUALCHE DOLLARO IN PIÙ *Celebrating the 50th Anniversary*

COVER DESIGNS AND COLOURED DISCS *The Vinyl Revival*

EN MAI FAIS CE QU'IL TE PLAÎT *Exclusive interview with the Director*

...and more

UN FILM DE
CHRISTIAN CARION

MUSIQUE ORIGINALE DE ENNIO MORRICONE

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This issue of Maestro was written before the attacks on Paris of November 13th. Its contents might look puerile now. But life must go on. This is the best answer we can give to the actions of those soulless killers. As Morricone said after the attack on Charlie Hebdo in January (see p.16): "*And now, Cinema!*"

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Back cover: Gotlib, "Spaghetti western" (page 1), in "Rubrique à brac" tome 2.

———PREFACE———

Ahead of Us

by Didier Thunus

I used to envy the ones amongst us who were old enough to have lived through the Sixties and Seventies, discovering each and every new Morricone score as they were published. How thrilling it must have been to come across a new Morricone credit almost every month and run to the nearest disc shop to buy the album. In February, **Once Upon a Time in the West**; in March, **Il grande Silenzio**; in April, **Gli intoccabili**. And it went on and on like this, for years and years. However, as years passed and we learned how exactly things were during that period, I realized it mustn't have been such a thrill after all. Most of the Morricone-scored movies were only released in Italy, which made them almost unheard of in other parts of the world, and only a few of them got an album release. Without the internet, the fans had to rely on resellers catalogues or dealers newsletters to locate the recent releases. So in reality it was not until the Eighties that most of the Morricone discographies began to be revealed and records were widely available. I was lucky enough to enjoy that period fully, but also stupid enough to believe that my forerunners had been even luckier than me. The speed at which new scores were appearing started to decrease in the Nineties. The record shops and cinema magazines were the best places to locate new Morricone credits, and I was eagerly browsing through them whenever I could. MSV could have been another precious source, but I wasn't subscribed yet. Internet then became the predominant source of information.

The reason why I'm retelling those memories is not because I feel melancholic tonight, but rather to invite you to compare those times through which you went yourself, to the one we are going through at this moment. We are in 2015 and, yes, we are still blessed with such a period which most of our successors will envy us for. In November, it is **En mai fais ce qu'il te plaît**; in December, it is **The Hateful Eight**; in January, it is **La corrispondenza**. And there will be a CD release each time. I don't think it will go on and on like this for years again, but why bother, let's just enjoy these moments.

When Ennio said, upon receiving his Honorary Oscar in 2007, that he considered this prize not as a point of arrival but as a point of departure, I think nobody believed him. It was a noble wish but it didn't look realistic for a penny and was almost funny. Well he is proving us wrong now. Ennio Morricone is already legendary for his stunning contribution to the art of film music, but now also because of the span of his oeuvre over so many decades. He is 87, but he doesn't only invite us to look back at his oeuvre through his live concerts: he also makes us look ahead of us eagerly waiting for new wonders to come into sight.

Patrick Bouster had the opportunity to attend a sneak preview of **En mai** and to interview the director. He will make us benefit from his impressions in the following pages. Opportunistically, Randolph Carter (an Italian in spite of his lovecraftian pen name) will revisit the different periods of the Maestro's work, in a long and insightful article for which we present the first part in this issue, and the second one in the next issue. These, together with the usual news items and more articles written by the usual suspects, make up this new issue of "Maestro" which we are very happy to share with you.

-----NEWS-----

Cover Story: En mai, fais ce qu'il te plaît

by Patrick Bouster



Flashback to late 2014: I learnt through an indirect source that Ennio Morricone got a French assignment. A film taking place during WWII, more precisely at the beginning of the exodus after the defeat of May 1940. Browsing on the internet through the future releases of the first half of 2015, I found nothing. Around mid-January 2015, an Italian correspondent wrote to me: the Maestro recorded a new soundtrack, entitled **Esodo** (Exodus). We were dealing with the same assignment. And yes, it was recorded! It's definitive and will be surely used, contrary to **Un crime** (France, 2006), I thought. And consequently, Morricone's last official French film, **La cage aux folles III** (1985) is finally superseded.

Planned to be released in spring 2015, the film was postponed to the autumn. If the assignment had only been done 2 or 3 months later, it is almost certain that Morricone would have declined: afterwards, there was the concert tour reprise and the Tarantino movie. A little miracle.

We will detail in a longer article the film process, with a text by Christian Carion, director, from the French press kit (see p.16), informative, different from the crossed interview between him and Morricone that is included in the CD booklet.

Christian Carion started his series of avant-premieres around mid-September 2015 and came down to more Southern territories of the country. At one of these avant-premiereq, as planned with the cinema center, I was able to obtain an exclusive interview with him (see p.19).

We will conclude with some impressions on the Quartet Records CD (see p.20).

In breve

Concert Activity

Nothing can stop the Maestro

Just when we thought Ennio's health was back for good, during the night of August 2 to August 3, he fell off his bed and broke his femur, a terrible thing for a man of his age. His doctor of course wanted him to cancel the concert at the Arena di Verona on September 12th. But Ennio didn't want to give up so easily, and decided to conduct the orchestra sitting on a wheelchair¹. I don't think this has happened a lot in any conductor's career². Because of this, he started the concert with a speech³ – a very unusual thing for Ennio (he did it in Ghent in 2000 because he would be conducting the orchestra on the images of the movie **Richard III**, and on several other occasions, but very rarely). He wanted to explain why he was on a wheelchair. His voice sounded very self-assured and alert – which was reassuring – even though he collapsed in tears on several occasions. A very moving moment. This shows how much these successive tours matter to him. It's definitely not only his producers who relentlessly send him on the road – he certainly wants to do that, sometimes beyond reason.



The concert was a huge success, and included 2 nice surprises: he played *Il forte* from **The Good, the Bad and the Ugly** (this must have been the second time only after the Rome concert in June). And he had a special guest: Elisa Toffoli, of *Ancora qui* fame, who joined him on stage to perform **Here's to You**⁴. They don't seem to have played *Ancora qui*, probably because Morricone judged it too intimate for such a large venue.

Luckily, the Maestro seems to have greatly recovered in the meantime. New dates have been announced: in February in Poland, in March in Finland (for the first time) and in Moscow, and in May in France for 2 evenings⁵. Music from **The Hateful Eight** is announced for the Polish concert. Apparently he did the same with **En mai fais ce qu'il te plaît**, which he reportedly played as intro to his Lyon concert in March 2015, where director Christian Carion and some crew members were present in the audience.

Messages to the fans

On October 4, Morricone announced on his website that he had ceased his collaboration with Luigi Caiola: “*After more than a decade of advantageous and prolific collaboration, the professional relationship between Maestro Morricone and Luigi Caiola and his companies [...] is now concluded. From now on, Ennio Morricone will employ his own organization to arrange future live concerts.*” Added to the fact that all the recent pieces composed by him are published

¹ With thanks to Keith Brewood for the picture.

² Apparently James Levine did it in New York in 2013 (aged 70).

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

⁴ <https://www.youtube.com/watch?t=1&v=X3izAm5J178>

⁵ This official page seems to be kept up to date: https://www.facebook.com/maestroenniomorricone/events?key=events&ref=page_internal

by “Musica e oltre”, seemingly owned by him, it seems that the Maestro is taking more and more a direct control over his production.

The day after, October 5th, a video message was posted on his Facebook page⁶, announcing the upcoming 2016 tour. Ennio looked in good shape, but with a broken voice. He stated his enthusiasm of touring around Europe again with the Czech National Symphony Orchestra, after the very successful 2015 tour, and confirmed the presence of a piece from **The Hateful Eight** in his new programme, together with the already played Oscar suite.

He seems to have had a marathon day of interviews, as many of them have appeared in different media: television, news, CD booklet... Most of them are referenced elsewhere in this document.

D.T.

Upcoming Movies

The Hateful Eight

Some information has reached us about the music from **The Hateful Eight**. An interview of Morricone on the Dutch television⁷ shed some light on the creation process: *“I don’t want to repeat myself, Ennio says about his score for Tarantino’s movie. Can I repeat for Tarantino what I’ve done for Leone? It’s not possible, right? It would be absurd. It would make Tarantino’s movie look hideous, because that music is old, you see. I had to write it in another way. But I have written very important music for him. I don’t know if he directly realized that, or if the others did. They didn’t expect that music, that’s why they didn’t understand it. But he told me, after he had listened to it twice: it’s ok, I like it. But at first it had been a shock. He had expected something completely different. But I didn’t give that to him, because I didn’t want to give him something he knew already.”*



It is very likely that what the Maestro calls “important music” relates to the potential of the music in terms of stature in the music history, not in terms of prominence in the movie. This affirmation, together with the fact that he will play a piece from that score live in his upcoming concerts, is a good sign for those who feared he had done that score in careless mode. He seems on the contrary to be proud of it. And deciding to add it to his concert programme is also a sign that Ennio feels very confident that the music will be in the finished movie, for those who feared that Quentin would end up having second thoughts.

“[The film], he says elsewhere⁸, is completely different from any western you have ever seen. [...] I worked really hard because I wanted to stay away from what I wrote for Sergio Leone.” He also gave more insight about the genesis of this collaboration: *“In one hour I said yes. It was the confidence, the trust.”* Tarantino

⁶ <https://www.facebook.com/maestroennioimorricone>

⁷ <https://www.youtube.com/watch?v=hx05Bz8qzo>

⁸ <http://www.theaustralian.com.au/news/world/ennio-morricone-film-composer-for-sergio-leone-and-tarantino-refuses-to-retire/story-fnb64oi6-1227578190173> (with thanks to Milan NS for the link). As a side note, people should stop ascribing the splendid music heard after the dog’s attack in **Django Unchained** to both Jerry Goldsmith and Pat Metheny. Metheny was just the guitarist on a couple of tracks from the score to **Under Fire**. With all due

didn't ask for a particular kind of music: *"Some directors have such a level of confidence in me that they don't ask for anything in particular."*

Tarantino on his side has remained secretive, and sarcastic, when asked about the music⁹: *"It's horrible. What do you expect me to say? [...] I'm not going to say shit about it. You'll hear it when you see it. It's absolutely abysmal."* He also added that *"there's no whistling in this score"*, and hinted at the fact that there would be pop songs in the soundtrack as well. This seems to be confirmed by the fact that his usual music supervisor, Mary Ramos, is credited again. But the movie runs for 3 hours, so there is time enough for a lot of music.

Somebody who saw a test screening provided some insight about the music¹⁰: it is conservative but effective. It is *"a nice mixture of his classic spaghetti western sound with his slightly more experimental (composition-wise) stuff"*. But if the person is not a connoisseur, what he heard sounding like classic spaghetti music might as well be just that: existing pieces from the Sixties which Tarantino decided to reuse. We would then be left with only the experimental part – probably less of a thrill for most of the fans but still inspiring for many of us. There is a six minute opening sequence with music over a fixed image, as well as an intermission. It is possible however, that these will only be part of the 70mm print, and not of the regular digital version. Reportedly¹¹, Tarantino called Morricone again later, at the last moment, begging him to record a very last piece of music. While editing, the director had realized he needed a new track for the last scene, just before the end titles, where a letter from President Lincoln is being read. He begged Morricone to write it, and the composer accepted. By all means this piece can be expected to be melodic, or tonal at least.

On SIAE emerged an entry called L'ULTIMA DILIGENZA PER RED ROCK, which could appear to be the Italian title of the movie. The French, meanwhile, have had the very bad idea to call the movie **Les 8 salopards**, which is a not-very-discreet hint at the movie **The Dirty Dozen** (**Les 12 salopards** in French), whereas **The Hateful Eight** intended to sound more like an antithesis to **The Magnificent Seven**. It seems Tarantino has agreed with that choice¹². The distribution company says that this film had to have a title reminding of the good old westerns. Errh..., **The Dirty Dozen** wasn't exactly a western, was it? Besides, there is a woman amongst those 8 "salopards" (a very masculine term meaning "bastards"), which doesn't make a lot of sense.

La corrispondenza

The shooting of Tornatore's **La corrispondenza** continued in Edinburgh during the summer¹³. The writing of the score also continued during that period, proving again that Morricone spends much more time working on a score for Tornatore than for any other director. The score might have been slightly delayed because it is during this period that Morricone broke his leg. But the



respect for his own work, crediting him for that orchestral piece is pure nonsense: it is a Goldsmith-only piece.

⁹ <http://www.vulture.com/2015/08/how-quentin-tarantino-would-fix-it-follows.html>

¹⁰ https://www.reddit.com/r/movies/comments/3lgsys/so_i_saw_the_hateful_eight_and_had_a_funny_runin/?sort=new

¹¹ With thanks to Nicola again.

¹² <http://www.premiere.fr/Cinema/News-Cinema/The-Hateful-Eight-et-le-titre-francais-du-prochain-Tarantino-sera-4259457>

¹³ http://www.heraldscotland.com/news/13211510.Creator_of_Cinema_Paradiso_shoots_his_new_film_in_Edinburgh_this_week/

recording took place in Prague at the end of October.

Since Tornatore will now be finishing up this movie, the documentary **Lo sguardo della musica** will be put aside for a little while.

Voyage of Time



Terrence Malick's filmography used to be very easy to browse, with only 3 movies in 30 years. But it is no longer the case: he now has 6 more credits for the past 10 years. We know since Maestro #8 that Morricone had selected pre-existing music for Malick's latest feature film, **Weightless** (due 2016). The information had come from Ennio's own mouth¹⁴. But the composer's name is now also associated to the director's

upcoming documentary, **Voyage of Time** (also due 2016, in both a long and a short version). The production company even indicates "*Original Music: Ennio Morricone*"¹⁵. "*Using words and music, Sophisticated and Wild Bunch commented, we are encouraged to view the grand cosmos and the minute life systems of our planet with gratitude and awe, in Malick's most ambitious film to date.*"¹⁶ I wouldn't hold my breath though. There can have been some confusion about the titles, or Malick might have decided to kill two birds with one stone. But let's wait and see – Ennio has surprised us several times this year already!

A New Ad for Tornatore

Morricone wrote music for a new advertisement spot directed by Giuseppe Tornatore, once more¹⁷. It was very likely again for Dolce&Gabbana, but this needs confirmation.

La via della croce

Ennio Morricone composed an original piece of music, called *La via della croce*, for an event entitled **Stabat mater dolorosa** that took place between May 8th and June 7th 2015 in Venezia¹⁸. It was a collateral event of the 56th International Art Exhibition "la Biennale di Venezia". It is an art project realized by Giovanni Manfredini at the Giorgio Cini Foundation: a crown made of rose branches cast in gold and exposed in a way that it seemed to float in the air. The voice of Anna Maria Cànopi was reciting the "Stabat mater" of Jacopone da Todi (13th century), while Morricone's piece was played.



Morricone and Manfredini

¹⁴ With thanks to Nicola Schittone.

¹⁵ <http://www.wildbunch.biz/movie/voyage-of-time/>

¹⁶ <http://variety.com/2014/film/global/wild-bunch-sophisticated-bring-terrence-malicks-voyage-of-time-to-cannes-1201204769/>

¹⁷ Info courtesy Nicola.

¹⁸ http://gazzettadimodena.gelocal.it/tempo-libero/2015/05/21/news/l-arte-di-manfredini-alla-biennale-1.11468430?refresh_ce

The piece, dated 2014, is not registered at SIAE, at least not with that title, so it might be a piece we know already under another title.

D.T.

New Releases

It seems to have become the rule now: there are more vinyl releases than CDs (also see Steven's article about the vinyl revival on p.40 below). **I Pugni in tasca, Città violenta, The Humanoid** (Dagored), **La Vita, a volte, è molto dura, vero Provvidenza?**, **La trappola scatta a Beirut** (GDM), **Metti una sera a cena, Indagine su un cittadino al di sopra di ogni sospetto, Giù la testa** (AMS), "Controfase" (The Roundtable), and even 2 double-vinyls: **The Black Belly of the Tarantula** (Death Waltz) and **La Resa dei conti** (Mondo). All in very nice collector packages, but of course with no inedit.

GDM continued its series of double-feature CD releases with **Il Segreto - Il Deserto dei Tartari, Da uomo a uomo - Gente di rispetto**, and **Amanti d'oltre tomba - Milano odia**.

A DVD of the movie **Una Lucertola con la pelle di donna** has been released in France by Le Chat Qui Fume, including a reedition of the complete CD. And finally let's mention a cover version by Andrea Bocelli of *E più ti penso* (medley of *Deborah's Theme* and the theme from **Malèna**) on his new album "Cinema" (Sugar Music), much too syrupy for my taste.



D.T.

Also released on DVD, by Keep Case in July 2015, **Le Ricain** by Jean-Marie Pallardy (film and music detailed in Maestro #3) never issued in that format, in the original French speaking version. The director told us that the film has been improved through a remastering and a small modification in the editing.

P.B.



Old News

Se telefonando, primissima versione

In Maestro #8 already, we mentioned an unreleased version of 1 minute of the song **Se telefonando**, composed by Morricone for the TV show **Aria condizionata**. We now also know that the version which Mina sang during that TV show is slightly different from the one we know, and was released only in 1999, on an album called "Mina Gold 2"¹⁹.

¹⁹ You can hear it here: <https://www.youtube.com/watch?v=JawpOoNDkPA> after 1:03. The first minute is actually the unreleased version mentioned before. With thanks to Richard Bechet.

It seems that the authors of the song, Maurizio Costanzo and Ghigo De Chiara, realized together with Mina that a line from that very early version “*Poi nel buio la tua mano d'improvviso nella mia*” (“Then in the dark your hand suddenly in mine”) could have a double meaning and be exposed to censorship, very severe in those years. So they made a very minor correction: it became “*Poi nel buio le tue mani d'improvviso sulle mie*” (“Then in the dark your hands suddenly on mine [plural]”). Mina decided to record both versions: the corrected one which became the huge success we know, and the original one which was kept aside until 1999.

The arrangements of Morricone are identical, but the mix is slightly different, giving more prominence to the splendid background chorus.



Gabriella Ferri: Via Rasella

In 1997, Gabriella Ferri released an album called “Ritorno al futuro”. It contains a Morricone credit for the song *Via Rasella* (1:48). The title evokes the name of a street in Rome where a partisan attack against a German troop took place during WWII, giving way to terrible reprisals by the occupants. This event is the key moment of the Morricone-scored movie **Rappresaglia** (George Pan Cosmatos, 1973), whose soundtrack also contains a piece called *Via Rasella* (5:24). The 2 pieces have absolutely nothing in common, and the newly discovered one doesn't even sound remotely Morriconian²⁰. The musical accompaniment is so poor that it is difficult to believe it is by his hand. Yet it cannot be more explicit on the back cover²¹. Maybe we can find some parenthood with other Morricone protest songs like *Scappa fratello scappa* (**Imputazione di omicidio per uno studente**, 1971) or *La ballata del prefetto Mori* (**Il prefetto di ferro**, 1977). The lyrics are by Ferri herself.

Morricone had already written 2 songs for Gabrielle and her sister Luisa in the Sixties: *Stornello dell'estate* (1960) and *E tutta roba mia* (1964).



Tre tempi sulcitani

In 1964, Morricone scored Daniele G. Luisi's documentary **Centrale elettronucleare del Garigliano: Una nuova fonta di energia**²². Apart from the main and end titles, the music is hardly audible behind the narration. Therefore it could have been great to find out that Luisi, in his following documentary called **Tre tempi sulcitani** (1965)²³, reused some of this music (amongst other pieces, the only credit being to Gavino Gabriel for his *Sinfonia sarda*), but it actually didn't really improve the situation. The only section worth noting is between 8:00 and 8:40 in part 2, where the music seems to be in the same vein as the rest of Morricone's score,

²⁰ <https://www.youtube.com/watch?v=HYpX10ttZ1o> (with thanks to Richard yet again).

²¹ <https://drive.google.com/file/d/0Bz23aDRA9gjSkd1czU1TzRsZ3M/view?usp=sharing>. Note the error on the runtime: 1:84!

²² You can watch it here: <http://www.enel.it/#/entities/centrale-elettronucleare-del-garigliano-una-nuova-fonte-di-energia/>

²³ Part 1: <https://www.youtube.com/watch?v=hWic8gCo4Vk> – Part 2: <https://www.youtube.com/watch?v=5m4uyYuOeB0>

but wasn't heard in the **Garigliano** documentary. Apart from that, the music is not heard any more clearly than it was in its forerunner.

Invention

Another nice finding, by Richard again: a vinyl-EP of 1958 containing an unknown piece by Morricone. The album is called “Piero Soffici Quartet”, published by Philips in Italy, and the Morricone piece is *Invention*. This makes one of the very first published tracks by Morricone, together with “*Ila Sagra della canzone nova - Assisi 1958*” (RCA, also in 1958). We knew already a piece called *Invenzione* from 1956, but the newly discovered one has nothing to do with it, as it is jazz piece played on the saxophone by Piero Soffici. It has also been released on CD by Lush Tales, probably around 2009, and as a download album²⁴. A short excerpt can be heard and I am sure that the piece has been reused by Morricone in a movie, but I haven't yet been able to locate it. A good challenge for you dear reader. Don't hesitate to contact us with the answer.



Henri IV

In 1984, Jean-Pierre Bouvier directed Pirandello's play “*Enrico IV*”, under the French title **Henri IV**. Several sources credit Ennio Morricone for the music²⁵. Richard asked the director about this via his Facebook account, and the answer came quickly: the music was taken from **Days of Heaven**, with the agreement of the composer.

D.T.

²⁴ http://www.mas-service.net/shop_detail.php?releases_id=28%E2%89%A5nres_id=0

²⁵ <http://catalogue.bnf.fr/servlet/biblio?ID=39485471>.

See also here: http://www.lesarchivesduspectacle.net/index.php?IDX_Spectacle=15221 (with thanks to Richard again).

Web News

Concert List

A resource worth noting is a meticulously established list of live appearances of Ennio Morricone. It has been made available on wikipedia by Milan NS from Serbia (a regular contributor to miscellaneous forums) and some others, at this address:

https://en.wikipedia.org/wiki/List_of_Ennio_Morricone_concerts

Every entry was checked for the proper source – video material, or reviews after the concert, or even the web sites of some individual musicians from the orchestra. So far it covers over 250 concerts, only the ones conducted by the Maestro himself. Looking at the History page²⁶ gives you an idea of how much work has gone into this. I don't think we can expect to find a more reliable source for this kind of information.

Maestro on YouScribe

In order to allow even more people to enjoy our publications, the successive issues of “Maestro” have been made available on the YouScribe platform, for everyone to download:

http://www.youscribe.com/Search?quick_search=maestro+morricone

So it is no longer necessary to be a member of chimai.com to gain access to the fanzine, however, an issue is only uploaded when the next one has already been published for the members. So, one can be either a member, or very patient.

Thanks to this, all the seriously gathered and documented information we publish is available for posterity.

D.T.

Additions to Previous Issue

Ruba al prossimo tuo

KPM Library Almost Complete

The article “Ruba al prossimo tuo - The Enigma exposed to the Maestro” (Maestro #8, p.56), explained that the KPM 1000 Library albums were a good place to locate the unknown pieces heard in the movie **Ruba al prossimo tuo**, since 4 of them had been located inside that series. There was still a doubt about the other ones, because not all of the KPM 1000 albums had been made available on line: 7 albums potentially containing more **Ruba** pieces were still not available. Well, in the meantime, 5 of them have been uploaded to the EMI website²⁷:

KPM1006 “Light Intimations 1”

KPM1007 “Light Intimations 2”

KPM1024 “Serial Structures”

KPM1032 “Jazz Orchestral”

KPM1039 “Light Intimations 3”

²⁶ https://en.wikipedia.org/w/index.php?title=List_of_Ennio_Morricone_concerts&action=history

²⁷ <https://www.emipm.com/en/be#/browse/labels/KPMLP>

None of them however contains any of the pieces we were looking for. So nothing to add yet to that investigation, apart from the fact that the chances to still find something interesting in that library series are close to zero. Only 2 albums have not yet been explored:

KPM1028 “Miniature Moods”

KPM1040 “Theme Suites Vol 2/ Viewpoint in Orchestral Dynamics”

D.T.



Painting for one of the original Italian movie posters of *Ruba al prossimo tuo*, by Maro (Otello Mauro Innocenti).

Mystery Track: Another Analysis

Before reading this article, it is better to listen or re-listen to the track under consideration, taken from the film and available here, in mp3 format: <https://goo.gl/fuem3e>.

This short text tries to bring forward another opinion on the track analysed by Didier Thunus in *Maestro* 8. Didier's article is only partly satisfying because of Morricone's doubts or hesitation, too withdrawn to have some confirmation. And we cannot blame the *Maestro* and his memory 47 years later... Even if the track is great, being a background music, it cannot be remembered, compared to numerous highlights and more brilliant pieces. Without certainty though, I will try to evaluate the piece, bringing some arguments, of course questionable.

The track contains so many Morriconian elements that we really understand Morricone's opinion (*"He did recognize his style, but wasn't sure it was of his hand"* – EM: *"If somebody else wrote this piece, he was by all means very good at copying the "Morricone" sound"*). Being an honest man, if he hesitates, he prefers to say his doubts instead of giving his intuition and logic.

It is proven that the track couldn't be a library piece, because of its suspenseful elements, pauses, reprises and the number of themes and lines. It has been conceived as music for a precise sequence. It is important because not many composers were able to compose in his style. Bruno Nicolai rarely reached Morricone's level in imitating him, let alone the others.

Many other arguments could corroborate Morricone's paternity:

- Suspenseful introduction (0:00-1:05): percussion installs a suspense, a preparation of something. A main “light theme” appears over it here, much used throughout the piece. Similarities with **Le clan des Siciliens** (a year later) can be perceived.
- Bassoon section (1:05-1:29): Morricone frequently and brilliantly used this instrument in many scores. It makes punctuation but a melodic line too, leading among other instruments. And this line is very Morriconian, without a doubt. Which composer could use the bassoon as a soloist instrument?
- Obsessive scansions (1:29-1:46): heard immediately after the “bassoon line”, strong scansion – it leaves a familiar impression. It strongly makes me think of those in *Passaggi nel tempo* from **Il grande silenzio**. Nice coincidence: both films are from the year 1968, **Ruba...** was released on the 27th of September while the snowy western was issued on the 19th of November 1968. So a convergence in time is very possible if a plausible hypothesis of a new recording session for **Ruba...** is taken, during the same quarter for both scores. It would not be the single time Morricone adapted, reworked a musical idea not exhausted yet; many examples exist²⁸. This passage particularly convinced me, together with other elements, that the mystery track is by our composer. Note that the bassoon is present in the background, another Morricone trademark.
- Brasses portion and line with bassoon (1:46-2:11): in the logical musical way to the parts immediately heard before, it continues with Morricone’s daring style without rupture. It is enough to convince the listener of the paternity of this music. The brasses portion features the same instrument as the soloist one in *La resa* from **La resa dei conti**: tough, harsh rendition typical of the composer. Listening the melodic line played by the bassoon(s), the question is: which composer could have written this? Nobody else but him, as it sounds very Morriconian.
- Light music cues (2:11-4:10): apart from the prologue before 1:05, two long light music transitions bring ruptures within the suspenseful atmosphere. The first one has a bass and harsh background brought by the brass instrument from *La resa*. Two new and different themes compared to the published soundtrack. This could be an argument against Morricone’s paternity: he could have used light themes taken from the score in order to recall a climate already known to the audience. Nevertheless, the sound of both two cues reminds more of Morricone than of any other composers: childish, a little naive, but with some brilliancy, and a tight writing. The two light themes feature elements heard in **Giù la testa**’s main theme in its many versions: light percussion, clavioline, joyous tempo. Furthermore many composers might have built only one theme and not two. It illustrates his ability to easily create new and different themes.
- Suspense with light theme 1 (4:10-4:55): here again we can recognize Morricone’s signature, in mixing two different lines, another evidence of his inventiveness, very similar to the prologue.

The piece is actually a collage of 3 cues:

- #1: 0:00 to 3:20
- #2: 3:20 to 4:10
- #3: 4:10 to 4:55

After 4:55 until the end at 6:41, the music remains the same as in the first cue.

If things were well made at the SIAE music registration, it would belong to the same publisher as the soundtrack. **Ruba al prossimo tuo** is registered under the “EMI Songs” license, around 1969. 3 tracks named SUSPENSE N. 1, 2, 3 are mentioned not far from the entry for the film, apparently one year later, among **Le streghe**, **La califfa** and **Città violenta** (1970). Sometimes

²⁸ Developed in “Distanze – Revisions for films”, by P. Bouster (MSV 112 and 113, 2010).

there is some late registration. These 3 tracks belong to “EMI General music SRL”, which is rather close.

If you isolate one of the developed element from the other ones, you could maybe think about some coincidence and not absolutely to Morricone's style. But with all the numerous elements, the part of doubt is reduced to nearly nothing. It answers to the main question: who was able to compose this whole piece? For my part, I have answered.

P.B.

Negrin-Morricone part 1

Some additions are necessary to complete and correct a bit the part 1 of the dossier about Alberto Negrin (see Maestro #8, p.49).

For **Nanà**, the song by another singer than Amii Stewart doesn't run 0:28. Afterwards, noises and shouts cover and even interrupt the song, reprised a few seconds later. The sung part runs about 1:05, so that not all the lyrics are performed, compared to Stewart's versions. The version in French is very likely not sung by Deller, because the pronunciation is very correct, without accent. Let's add that Amii Stewart also performed the French version, with a clear accent this time, in a sensitive and well modulated rendition. The more we hear it, the more the **Califfa** theme influence fades out, and the more a specific ambiance is perceived.

Due to the abundance of news and to previously planned articles, the part 2 of the Negrin-Morricone dossier is postponed to Maestro #10.

In order to help you wait, here is a link to download the mp3 files of musical excerpts from part 1: <https://drive.google.com/folderview?id=0B0ZW0q17kvdncTFSYmtvUU93X3c&usp=sharing>

P.B.

SIAE Update

It seems that the SIAE database is not only updated with new titles, but that some cleanup is also taking place. In Maestro #8, I mentioned that two songs by I Flippers, *La vichinga* and *La piroga*, had an unexpected Morricone credit. But it appears now that, for some reason, *La vichinga* has been removed (*La piroga* is still there).

The only other piece that has also been removed is *I Knew I Loved You* – quite a strange adjustment as well. Neither has been replaced by other entries with different credits.

Amongst the new pieces, the most noticeable one is called EAST CLINTWOOD! Did he write a piece for his old friend Clint? I wouldn't be surprised if it was a birthday present or something like that.

D.T.

Risonanze

In Maestro 8, I raised a doubt about the track called *Attesa* on the library album “Risonanze 3”, stating that it could be an inedit. This isn't the case, and the EMM²⁹ already rightfully stated that it was actually the piece *Responsori per liuto e voci* from **Tre nel mille**. This is confirmed by the now fully available recording on Youtube³⁰.

D.T.

²⁹ “Ennio Morricone Musicography”, by H.J. De Boer and M. Van Wouw, 1990: <http://www.amazon.com/The-Ennio-Morricone-Musicography-Boer/dp/9090039279> . With thanks to Stefan Voss.

³⁰ https://www.youtube.com/watch?v=VXZx9_SUpHE. With thanks to Richard.

—————SCORE REVIEW—————

En mai, fais ce qu'il te plaît

Morricone and France: the love story continues

by Patrick Boustier

The film

The story tells the exodus of thousands people in Northern France after the shameful and quick defeat of May 1940. So in the film settled in June, huge disorder mixed numerous destinies, including a German opposed to the Nazi regime, in search of his 8-year old son. For this “choral” film, all the actors are right, sober and intense. They carry humanity and symbolize each of us in these troubled days.

Let us affirm that we are dealing with a major film, well shot, well photographed (rather exceptional in French films by now!), taking time to install the true historical context. Born in Cambrai (North of France), Carion certainly had a special sensitivity for the episode, not well-known into the whole WWII.

The movie has been released in French cinema theatres on November 4, 2015, with no date for other countries yet.



Text by Christian Carion, director, on the French press kit

Translated by Patrick Boustier. Version originale en français (original version in French) :

<http://medias.unifrance.org/medias/37/76/150565/presse/en-mai-fais-ce-qu-il-te-plait-dossier-de-presse-francais.pdf> (pages 10, 11)

My collaboration with Ennio Morricone was not planned at all. I wanted to work again with Philippe Rombi. Laure Gardette, the editor I know for 25 years and with whom I work now, began to edit the film during the shooting. So she quickly needed the music. Philippe Rombi provided the theme at bagpipes, but since he was working at the same time on **Asterix: le domaine des dieux**, we understood that it would be difficult for him to be available. While writing the script, I listened a lot to soundtracks by Morricone. For fun, we edited the pictures on the music from **Once Upon a Time in the West**, among others.

It worked and caused something very strong. Eve Machuel, from the production team, then proposed to me to work with Ennio Morricone. I thought it was totally unrealistic. While I was in Lyon (France) to edit the film, she progressing on this project in Paris. And the production called me one day to tell me that an agreement with Ennio Morricone was nearly concluded, but the Maestro wanted to see me!

I was very excited, and at the same time I was anxious: how to collaborate with such a man? I went to Rome, telling to myself that the project was going to fail. And I ended up in a sublime apartment, that Morricone bought from Sophia Loren who had received it from her husband Carlo Ponti! Ennio Morricone explained to me his work method: *“The directors talk to me about their films and during the script writing, I compose and then I record before the shooting and I give the music to the director. We meet again for the editing and if we need to adapt, we adapt. And that’s it.”* Then I told him that one year before, I would never have imagined to ask him to compose the music.

He told me: *“Now that you are here, what do you have to show me?”* I had two DVDs, one containing the film edited with temp track, much of which was by Morricone but not only. The other DVD was edited without music.

I proposed to him to watch the latter, but the Maestro preferred watching the one with music. He wanted to know my tastes. We were in a room where 4 seats were installed in front of a poor TV set: for his wife, his agent, for him and for myself. I would not have been able to watch the film next to him, so I sat behind. The film started. First piece of music: **The Thin Red Line** by Hans Zimmer. He said: *“What is that? It doesn’t work with the emotions!”* He went on with some sentences in Italian the translator didn’t even translate. The film continued, in French without subtitles. He didn’t speak anymore. At the end of the 2 hours of watching, Morricone turned towards me and I saw he was moved. He himself was surprised. He told me: *“The film is great and the music is very good”*. I replied: *“If you think I will buy the rights of **Once upon a time in the West** or **The Good, the Bad and the Ugly**, then we’d better stop here, I have a plane to take.”* He laughed. He asked me to follow him to his office. In his mess of documents, he found a paper and told me that before our meeting, he had received the synopsis in Italian. *“While reading it, I thought about this”*, he told me as he moved to his piano. Surprised, I asked him if he was going to play. *“Yes”*. I stopped him: *“I have to shoot this, I have to come back to Paris with your music.”* He thought a bit and asked: *“Personal?”* I replied: *“Personal!”* (even if, since that moment, I showed it to many people). As from the first 4 notes, you know that you are dealing with music by Morricone. It was a major theme for the movie. I had no hindsight and I asked myself if it was good for the film. But I was strongly moved. He then explained how he was going to develop the themes and said: *“We will meet on 12th January for the recording.”* I insisted to see him again before that day, in order to decide where to put the music.

We met again, we spoke together. *“You know, we always do too much. Even if it is by me, we*

have to know how to waste.” I found this to be incredible!” Ennio Morricone indeed composed one hour of music and I kept only 20 minutes. For the New Year wishes, he told me: *“I thought about another theme. I don’t have the time to make you listen to it. We will start with this one at the recording, on 12th of January.”* The 12th of January! The day after the great walk in homage to the victims of Charlie Hebdo in Paris. So after having walked in Lyon, I was in the plane to Rome, saying to myself: is it worth it, all this work? I was puzzled.



Ennio Morricone welcomed me at the recording studio, with the newspaper “La Repubblica” in his hands, showing on the first page a picture of the “place de la République” [in Paris]. We entered the studio, he stood at the pulpit. With all the musicians, we did a one-minute silence. At the end, he clapped in his hands and shouted: “Cinema!” As if saying: let’s not get discouraged. An incredible energy emanated from the studio and it came from an 86 years old man. He started with this 8-minute long track, hypnotic, mesmerizing, that I nicknamed “Morricone’s Bolero”, without knowing if we would be able to use it. That evening, I worked with the editor to find out how to use this theme (which we slightly edited by the way).

Following the French collective shock, the Roman week was beneficial and regenerating. Later, I came back to Rome with the film edited and subtitled in Italian. I wanted the Maestro to watch it fully and in a version in which I had cut a lot. After the end, he turned to Maria his wife, and asked her what she thought. And he turned to me and said: *“During the first half, I asked myself why I accepted to compose for this film. And in the second half, I understood. In the first half you removed a lot of music and it works: it didn’t need any music. In the second part, I modestly think that my music brings something. I make this work for 60 years and I know that my music have an interest only in films having really something to stand up for.”*

The Music

Much information is conveyed by the text above. Morricone wasn’t Carion’s first choice because he had worked twice with Philippe Rombi. Moreover, the French composer wrote the solo bagpipes source track played by the Scottish soldier. So the film presents the unusual peculiarity of having an additional music by the first called composer!

The second important aspect is the waste of numerous tracks, available for a good part on the CD. Only 3 main themes have been kept from one hour of music, a rare situation with a director who had never worked with him before.

The director rightly insists on the late coming of the music to underline its place into the movie. But a couple of short pedal tracks on strings are heard at the beginning, not important enough to be noticed or to give an impression. The score, only melodic, underlines the departure, the exodus and the emotions, without any action, suspenseful or violent cue. Because it isn’t an action film but a film on the humanity of simple people, the music had to be sober, with dignity. Two main themes are heard, mainly for strings, one melodic developing the main theme in the vein of **Malèna**, one more minimalistic with pauses. The end titles marks the audience, through an orchestral ostinato track with variations, although melodic.

The shooting took place in June 2014, so we can estimate that the first meeting took place in September or October. The main theme was performed at the concert in Lyon (France) on March 2015, which is very exceptional for a film not yet released.

Morricone said about the film³¹: *“I didn’t want to do a war movie anymore. But this one, I understood it was something else. It is a film on people in search of peace and quietness. While France is being invaded, we discover the adventures of this convoy, in an exodus towards freedom.”*



³¹ On cinezik.org, see the video: <http://www.cinezik.org/infos/affinfo.php?titre0=20151103184527>

Exclusive interview with Christian Carion

by Patrick Boustier, on September 17th, 2015

Texte original en français (original text in French):

<https://drive.google.com/file/d/0B0ZW0ql7kvdnRnVzLWdFU2lUYkE/view?usp=sharing>

Christian Carion started his series of avant-premieres around mid-September 2015 and came down to more Southern territories of the country. After the film and before answering the questions from the audience, he showed what he had shot with his phone: Morricone playing the main theme on the piano (1:30). Of course the director warned everyone to not shoot or record this extra (maybe on the future DVD?). In this Northern quarter of France, he felt at home, installing a warm but serious climate with the public.

At one of the avant-premieres, as planned with the cinema center, I was able to obtain an exclusive interview with him. Many thanks to him for having accepted it between two screenings.

Q: You developed the topic in the press kit and the CD booklet, but what were the reasons to call Morricone, who had nearly disappeared from the big screen for many years, especially in France?

C. Carion: *While writing the script, I listened to his music for westerns and **Once upon a Time in America**, **The Mission**, powerful and moving. I then logically put them as temporary tracks. But then how to remove these? The production had the idea to contact Morricone, through another director, who had had a project with Morricone, not realized³².*

Q: Did you give him some indication for the music?

CC: *I met the Maestro 3 times before the recording session. I indicated to him what the sequences were intended for. He wrote on a notebook, a sort of agenda. He fortunately told me that I had to throw away some of his music, because in the fascination for such an artist, I wouldn't have dared to! It's the kind of music that gets you carried away, without it being boring or heavy. Morricone has an elegance in his work, the music infuses the movie, it is not thunderous.*

Q: The sort of mill, looking like our wind mills but smaller, seen in the film: is it too much to imagine it is a wink to ...the West by Sergio Leone ?

CC: *It actually is a wind mill of the period, in order to bring electricity to the water tower you see in a sequence. Obviously it was intentional. I conceived the film a little bit like a western.*

Q: Has the final editing been made according to the music, much later?

CC: *Yes, the editing between pictures and music was important, a lot of work. We had the help of his sound engineer, Fabio Venturi, who collaborated with us. The sound editor has a musical background, it helped us to make cuts here and there. We had some liberty because I had the composer's trust. But we couldn't do everything with the music because Morricone controlled the whole.*

Q: On the end titles, we noticed the name of a harmonica player and of a female singer, both not present in the soundtrack. Why couldn't the music with these soloists be kept?

CC: *I believe you will find these tracks on the CD! Under the condition that the Maestro included them, because he masters the CD content. He recorded one piece with harmonica, different from the main themes. Then the player tried to play the main theme solo. And*

³² He didn't want to name him. But we strongly believe it was Christophe Gans, who wished to hire Morricone for **Le pacte des loups** (Brotherhood of the Wolf, 2001), a nice film, unfortunately refused by the composer.

Morricone recorded it with him and the orchestra, as a new version. I wanted to use the first harmonica theme at the beginning of the film, on pictures in black and white of real people. But it didn't work, moreover the next music was by Schubert. It was maybe interesting but I removed the music: it expressed more without music, the pictures didn't need it. And almost nobody played harmonica in France, it didn't belong to the popular instruments, contrary to the accordion, for instance.

The other track for orchestra, female solo voice and trumpet is his project for the end titles. It isn't in the film because I finally didn't retain it.

Q: The piece Morricone wrote as a surprise, unknown to you until the recording: is it the one for the end titles?

CC: Yes, the one I called the "Morricone Bolero", an 8-minute long piece which takes you, with a progression. It has been used in another scene too. Its natural place, a maximal one, was at the end titles. Two themes were important: one for the departure of the people who leave their home, and the one for the end titles. Just after the recording of this track, I see Ennio taking a phone, talking a little bit and getting the phone close to the loudspeaker while the music was playing: it was his wife Maria. She approved to it.

Q: Do you have a little anecdote about Morricone or the music?

CC: I came back in April 2015 to see Morricone with the film subtitled in Italian and with the music and a new editing. His wife was very moved at the end, with tears in her eyes. Ennio Morricone asked her: "It was great, wasn't it?" She said: "Yes, excellent." He said: "The film, sure, but what about my music?"

Excerpts from an interview with Christian Carion about the music, by Benoit Basirico³³

*C. Carion: Cinema brought me to the music: **Soylent Green** opened me to Beethoven's 6th symphony, Kubrick brought me to the classical music. Cinema is a popular art allowing to open to other arts. Cinema and music go together, according to me, an intimate relationship. While writing, I need music. In **En mai...**, there is existing music, by Schubert, but it is rare in my films. I like the idea of a music «imagined and conceived for...».*

Morricone, for me, is more than a cinema composer, he is cinema. He is in the DNA of the worldwide cinema, through everything he made since many years. His strength is that his music is cinema. There aren't many in this category: while you listen to his music, you really are in cinema. He knows how to do that.

*One of my first 45 RPM's was **Once upon a Time in the West**, the front cover with the long-coat guys seen from the back, and the young boy in front of them. I thought about that cover in the lift, when going to his home. I said to myself: I should not think about that, otherwise I am done. An experience helped me: I remembered how I lived **Une hirondelle a fait le printemps** with Michel Serrault, a cinema monster. If I begin thinking about the films he did, I wouldn't know how to direct him to play. And there in Rome, I said to myself: I have to forget Morricone's music in order to really talk to him. [...]*

The CD (Quartet Records QR 207): First impressions

The CD opens with the end titles, *En mai...*, introducing the theme by a static and repetitive motive on organ (or electronic instrument), rather boring. Without it, the track would have more

³³ Original video in French, containing the entire transcription: <http://www.cinezik.org/infos/affinfo.php?titre0=20151103184527>

strength when listening to the CD. One of the nicest pieces of the soundtrack, it impresses by its solemnity.

Few other tracks illustrate the movie. *Ils resteront trois*, moving and soft, takes the role of the film's main theme, long and rich, it contains several really delicious motives. *Traverser la guerre* is heard, the softest of the 3 atmospheric tracks, but the soundtrack's qualities are elsewhere. A track by far more often heard, *Respirations*, underlines the unquiet situation of the German looking for his son and the sad event of the people fleeing on the roads. As its title suggests, numerous pauses interrupt the music for strings, another well-know Morriconian pattern.

The harmonica cue, not used, is the first half of *Tout laisser*. The second half, a sweet and sentimental theme for strings, is used in the trailer. And in there, it is heard completely including the pedal introduction, while it is curiously cross-faded with the end of the first track on the CD (a detail noticed by an Italian correspondent).

Many other tracks don't appear in the film, or weren't perceived and remembered: *L'étau se resserre*, *Ils arrivent*, *Tous ensemble*, *Et même les animaux sont avec eux*, *A la recherche de la paix*. *Tous ensemble*, a gentle track, melodic but not flat, puts in light the flute, exceptionally. The flute player Paolo Zampini, added "Esodo" to his film credits (see Maestro 7): it is actually this film, the Italian title being temporary for the recording. We have to keep this information because the soloist is oddly not mentioned in the CD credits, whereas other named soloists have a similarly modest involvement. *Et même les animaux sont avec eux* presents a melodic treatment, like *Ils resteront trois*, but through another theme, welcome and very pleasant. *A la recherche de la paix* uses the theme from *Tout laisser* part 2 in a touching, melodic and ample way: it will suit to everyone. The female voice is sparse, discreet, and the trumpet is less aggressive than in **I demoni di San Pietroburgo's** *A mio padre*. It concludes very well the CD, lasting 44 minutes (comparing to a 60-minute recorded soundtrack, we can be happy, as it could have been shorter).

Note that the definitive track titles are totally different from the ones registered in the SIAE database (see Maestro 8), surely changed by Stéphane Lerouge for the CD. The booklet contains a crossed interview between Carion and EM, long and informative, even if some parts are in the press kit), managed by Stéphane Lerouge. This is rare enough to be underlined.



—————ANALYSIS—————

Fabulosi parlari¹

or

Notes and Ideas for an Unfinished Morriconian Symphony

Part 1 of 2

by Randolph Carter (from beyond)

translated from Italian by Didier Thunus – Original Italian version available here: <https://goo.gl/N5NhFe>

*E però che soprastare a le passioni e atti di tanta gioventudine pare alcuno parlare fabuloso.*²

Dante Alighieri, Vita nova, II

Yet [music] has no concepts, makes no propositions; it lacks images, symbols, the stuff of language. It has no power of representation. It has no necessary relation to the world.

Oliver Sacks, Musicophilia – Tales of Music and the Brain, 2007

Prelude / Short Overture

Hindsight, the complete works (up to now) of Ennio Morricone and his whole personal and professional biography can quite easily – even with the inevitable simplistic reductionism related to any attempt of periodization – be divided into four phases, each of which characterized by a peculiar element which confers to it a well-defined physiognomy. The start and end dates will therefore bear in the commentary that follows a value that is symbolic more than chronological – and, as you will see, these are quite strong paradigms.

¹ Fanciful Words. [Translator's note]

² “*Because dwelling on passions felt and actions taken so young could appear to some a fanciful speech*” [Translator's note]

Part One

What is the power of music?

It is its evocative nature, but what it evokes remains closed in everyone's mind. But at the same time it is a power that creates a collective bond, a community of listening. Or, more paradoxically, of the silence. (Ennio Morricone, interview by A. Gnoli in "La Repubblica", March 23, 2014)

If each story is preceded by a pre-history, then the "prehistory" of Morricone starts from the earliest attempts of composition and ends in 1964, the year of **Per un pugno di dollari**. It is not a short period of time – about 30 years – during which the education is prevalent, but where signs of an early vocation to compose is also exhibited: the first urge to write music even dates back to 1934³, i.e. to childhood, continues in adolescence, intensifies in the fifties in the direction of "absolute music" (but the expression, at least in its etymological significance, will appear much later). Concurrently Morricone began working in other areas of music that could not be further away from the "cultured" field, related on one hand to the needs of the record

industry (the various arrangements for the RCA Italiana team, to which he remained attached until they requested him to adapt his orchestrations to the American models⁴), on the other to the request of providing music for the classical or entertainment theatre, the television variety shows and, finally, cinema. In this first phase, the gap between the "educated" aspirations of Petrassi's student and the market demands – to which the composer cannot oppose an unconditional rejection – is really abysmal and the activities of those early years appears under the sign of an apparent schizophrenia, or of a difference between codes and values, both musical and ethical. However it would be wrong to absolutize this division, since precisely in what we have called the "prehistory" emerges an already impetuous desire of "redemption" asserted several times later not without pride. It is not about doing one's job with the necessary decorum and professionalism; rather, in order to ennoble a "low" practice through "high" gimmicks surreptitiously introduced, it is about arranging (as exemplified by *Ciribiribin*⁵) or composing songs as in the case of the famous *Se telefonando*⁶.

The long (and fruitful) preparatory phase ends in 1964, the year of **Per un pugno di dollari**. Leone's film makes up a key event both for the Italian cinema of genre and not⁷ with the invention of the autochthonous (or autarkic)⁸ western bound for huge success and no less subsequent degeneration, and for the cine-musical path of Morricone. The idea here is not to linger on the score, subject of numerous and sometimes accurate analysis⁹. What matters here is to make it clear that it is precisely



with the first film of the "dollars trilogy" that the "history" of Morricone begins, who seeks, and finds, its own style and at the same time goes from anonymity to fame in the cinema and on the music market. Yet, despite having marked a fundamental point of departure, the opinion a posteriori of the composer on both the first Leone western and its related score is far from flattering. In an interview with Christopher Frayling of 1989, he already expresses reservations: "*Both [Leone and Morricone] consider it [A Fistful of Dollars] a good movie, but perhaps it could have been done much better, and I also think that I could have done better*". To Antonio Monda in 2010, hearing the news of the screening of the film after a meeting in Naples with public and journalists: "*But why is it so? It is the worst movie as well of Sergio as of me*"¹⁰. The judgment has become sharper over time, revealing a certain discomfort: the desire is clear to move away from an episode that has worked as a trampoline, however creating a cliché difficult to dissipate¹¹. The events that followed are too well known to be retold again, history and legend at the same time. Multiple and often prestigious collaborations, intense activity, involvement in almost all genres, awards and accolades that, for once, do not reflect the appreciation of the taste or the fame of the man.

³ Cf. S. Miceli, "Morricone, la musica, il cinema", Ricordi-Mucchi 1994, p. 25; E. Morricone, "Lontano dai sogni – Conversazioni con Antonio Monda", Mondadori, Milano 2010, p. 15, where we can read: "*When I was six years old [my father] taught me the treble clef, and I began to write small compositions. They were crap, so I destroyed them all when I was ten. The first true compositions, I wrote them later, at the age of sixteen, after studying trumpet. And my first job was for the Circle of US soldiers, in a combo of Lungotevere [...]*". In the *Catalogue raisonné of works* placed in the appendix to S. Miceli's aforementioned monograph, whose origins "*reside in two lists autographed by Ennio Morricone drawn down memory lane, for he has never written a dedicated note, nor has regularly collected documentation of his concert events*" (Ibid, p. 349), the first title, dated April 1953 (albeit with a question mark), is the *Sonata* for brass, timpani and piano. On the official website www.enniomorricone.org in the "absolute music" section, the catalogue starts in 1946 with *Il mattino* for piano and voice, followed by two titles from 1947 and two in 1952, seguing into the next year that counts, in addition to the *Sonata*, four more titles; however, the list stops in 2008 with *Vuoto d'anima piena*; it can be completed with the information contained in

the site www.chimai.com which goes up to *Arcate di archi e bambini* in 2014. Incidentally, www.chimai.com appears to be so far the only truly reliable unofficial website in the proliferation of a reckless collection of websites dedicated to the Roman maestro; as opposed to the official one, it clearly dedicates more space to the music written for the movies, whereas the latter focuses on the "absolute music" and the concert activity, according to the image with which the composer intends to be associated. Precisely in the unofficial site appear, under "instrumental music", two titles not dated: *Island Idyll* and *Tema di Circe*, of which nothing is known.

⁴ In this respect we would like to mention the statements delivered in an old interview published in the weekly "Oggi illustrato", dating back from 1971. We will try, in this intervention, to minimize the contribution of journalists' sources. The available material, widely accessible online, is endless and pointless: repetitive questions asked most often by inexperienced interviewers (just one example: in ilGiornale.it, the one who asks the questions – whose name we do not mention for discretion's sake – comes up at some point with "Of which of these colleagues do you envy her [sic] most famous soundtrack? Vaxman [sic] for **Gone with the Wind**...". Waxman – or, better, Wachsmann, but certainly not Vaxman – composer of the music from **Gone with the Wind**), no less in the answers (mostly vague: because of the short duration of the discussions, of course, but also for the predictable banality of the questions). However you can sometimes discover funny little known facts, or of interest for historical reasons, as in the present case. Asked to comment about the record crisis of the moment, Morricone had this to say: "The crisis of the disc, in Italy, came because of the artistic directors of record companies. Italy was made a colony of the British market. As soon as a foreign title exploded in Italy, a meeting of the composers was called, the disc was played and they were asked to write something similar. I left my record company after a few months because of this, as I did not intend to imitate anyone." The activity of arranger, started in the late fifties, is very intense in the first half of the next decade and then falls down from 1967 onwards (coinciding with the proliferation of movie commitments) then thinning out gradually, without ever ceasing however (*La solitudine*, rearranged for Laura Pausini in two versions, vocal and instrumental, is the latest confirmation of this). We must certainly make a distinction between the arrangements of the sixties, linked to an employment contract, and the subsequent ones arising from contingent circumstances, mostly the requests of some famous singer to ennoble an old piece or to provide some lustre to a new song. The reasons why Morricone lends himself to these transactions (in which he was able to express all his skill as a craftsman of tones and sounds: think of what was originally *La solitudine*, a merely pleasant song, and what it has become following the Morriconian *restyling*) one can only deduce, from pure courtesy to other reasons linked to a broader vision of "making music", which is independent from the academic distinction between "high" and "low" forms and is otherwise consistent with the career and human path of the composer, characterized since the beginning by a certain degree of compromise. The arrangements are an important aspect of the Morriconian practice, which will then be poured into other areas, particularly in the cinema, and are attracting increasing attention both – and especially – in the "grey zone" (for the concept, see "Maestro – the Ennio Morricone Online Magazine", Issue #4, March 2014, pp. 3-4), and for those who are dedicated to the study of the Morriconian *opus*. Once again, the obligatory reference is Miceli's monograph, the only one who appears to have (and continues to do so: an updated profile of the composer is in ID, "Musica per film. Storia, Estetica – Analisi, Tipologie", Ricordi-Lim, Milano 2009, pp. 360-368) in a continuous and comprehensive way many aspects of Morricone's activity: you can read, in the context of this reference, the chapter "L'arte di arrangiare. L'arte di arrangiarsi" in "Morricone...", *Op. cit.*, pp. 65-92. See also, as a proof of what was stated above, E. Tichelio, "Music, Lyrics, and the Art of Arranging" and S. Dixon, "Gianni Morandi", both in the "Ennio Morricone Online Magazine", *cit.*, pp. 21-33 and 52-58.

⁵ See S. Miceli, "Morricone, la musica...", *cit.*, pp. 79-80.

⁶ ID, pp. 83-88: where, amongst other things, "the obsessive crafting of three sounds only" is highlighted (p. 85), a process used from the beginning and many times later.

⁷ Unlike other yet skilled craftsmen operating in several peplum-western-police-horror-thriller, Leone is differentiated by his rigorous stylistic amplitude of cinematic vision, elliptical syntax, personal perception of the filmic time and space and, last but not least, for an innate force of intuition of the interactions – explicit but more often implicit – between image and noise, image and sound: some effects are not explained by the (yet undeniable) quality of the composer. Additionally, Leone is one of those directors who "cross" genres without staying prisoners and without binding themselves to a specific type of film (in this sense he can be compared to Kubrick), as demonstrated by his first feature film, **Il colosso di Rodi** that of the peplum has only the dress, as well as the scale and variety of his projects that range from makeovers of classics such as **Gone with the Wind** or **Pancho Villa** to the transposition into images of famous but still problematic and varied and "differently epic" literary works such as "Don Quixote", "Hundred Years of Solitude", "Journey to the End of the Night"; to the reconstruction of the epic par excellence, historical this time (the assassination by Gaetano Bresci of Umberto I, a story of the nun of Monza from the trial records published by the ecclesiastical hierarchy, the nine hundred days in Leningrad (not made because of the untimely demise of the director): fr. O. De Fornari, "Tutti i film di Sergio Leone", Ubulbri, Milano 1984, p. 178; M. Garofalo, "Tutto il cinema di Sergio Leone", p. 138 *et passim*).

⁸ The term "spaghetti westerns" is to be banned absolutely, as well as the other one, perhaps less unfortunate ~~but~~

still very annoying, of "Westerns all'italiana". The term "spaghetti western" was coined in the "Christian Science Monitor" in June 1968 by Judith Christ (even though the latter claims that it is actually the young Italian directors who invented this expression) (cfr. M. Giusti, "Dizionario del western all'italiana", Mondadori, Milano 2007, p. XI); "all'italiana" is an idiomatic form of pejorative sense, evoking carelessness and tasteless "art of getting by".

⁹ See in particular S. Miceli, "Morricone, ...", cit., pp. 109-121.

¹⁰ C. Frayling, "C'era una volta in Italia. Il cinema di Sergio Leone", Edizioni Cineteca di Bologna 2014, pp. 127-128 (It is the text of a conversation recorded in November 1989 in Rome for "Viva Leone!", a TV documentary produced by BBC 2); E. Morricone, "Lontano dai sogni", cit., p. 142.

¹¹ Yet both the film and the music appear, still today, so right and "necessary" that we cannot imagine "better" solutions. In **A Fistful of Dollars** there is already the full Leone: his poetry, his shooting technique, his perception of dilated time. And the music offers a considerable amount of ideas, sometimes of a staggering beauty and of extradiegetic impact (*Ramon*); or closely related to the experimentation, research directions not pursued afterwards (*Square Dance*, *La reazione*). It's true, he will do better afterwards; and yet certain fulminating insights of direction as well as melodic line and harmonic, tonal and chromatic processes are all already in the first film.

Horror? – First Interlude

It is not inappropriate, at this point, to make a digression about the film "genres" to which the composer "applied" in the span of fifty years for a total of over four hundred movies. The least customary is the horror, particularly the most extreme and, so to speak, pornographic (in the broad sense). Only four titles are in fact attributable without reserve to this category: **Amanti d'oltretomba** (1965, Allan Grunewald aka Mario Caiano); **L'Anticristo** (1974, Alberto De Martino); **Exorcist II: The Heretic** (1977, John Boorman); **The Thing** (1982, John Carpenter).

The first one, "*pinnacle of the Italian horror from now until the end the season*", is "*a gothic film with a suggestive atmosphere, macabre and quite morbid*"¹² that "*aligns with the contemporary occurrences of the vein launched by the triptych of colleagues Bava-Freda-Margheriti on the theme of revenge in the hands of the woman/monster*"¹³, for which Morricone prepared an intense and mesmerizing¹⁴ but still experimental commentary. Here the composer took the opportunity to make use of the fifth *Variazione su un tema di Frescobaldi (Allegro)*, composed in 1955 ("source" is the *Recercar cromatichio* for *La Messa delli Apostoli*)¹⁵ used again (re-orchestrated) in **Novecento** (1976, Bernardo Bertolucci) entitled *Autunno 1922*: an evidence of a relentless movement that really makes it hard to distinguish between "applied" and "absolute" music, as the composer performs here a reverse path, from an autonomous piece written earlier and led "inside" the film, as was also done by Nino Rota¹⁶ (however Morricone proceeds more often in the opposite direction, as we will see below). Besides, in Caiano's film a melody for piano and strings is heard (used at both internal and external levels, in the latter case performed on the piano by the double protagonist Muriel/Jenny, both played by the unsettling Barbara Steele, at first dark-haired then blonde) that will be "recuperated" two years later for **L'avventuriero** (1967, Terence Young), giving a "second life" to a theme composed for this specific occasion. In short, **Amanti d'oltretomba** looks like a dockyard, the forge within which the composer has the opportunity to adapt with agility to its pre-existing "concert" music to the dramaturgical needs of the film with relevant results in terms of audiovisual¹⁷; at the same time, the "story" to be put in music provides an opportunity for a composition intended for further development, subject to changes in the structure and in the timbre.

Exorcist II: The Heretic is even more experimental. To the modesty of the



motion picture – as full of anthropological-sociological-philosophical ambitions as it is poor in emotional impact despite the abundance of special effects (for which we can speak of a "*horror pretext*"¹⁸) – responds a variegated and multicolored score, with courageously experimental traits. The angelism of *Regan's Theme*, the suspended lyricism of *Interrupted Melody*, the condensed and distorted voices over neurasthenic strings and ethnic percussions of *Magic and Ecstasy*, the suspended notes in crescendo of *Rite of Magic*, the rock tribalism evoking the Assyrian demon Pazuzu (music of the discomfort of "*raw, malignant simplicity*") give rise to an eclectic sound fresco on top of which two gems stand out: *Little Afro-Flemish Mass* and *Night Flight*, the former a fascinating contamination of musical forms and culturally heterogeneous, the latter an acute revisiting of the Satanic topos¹⁹.

More than a "horror thriller"²⁰, Carpenter's remake of **The Thing from Another World** (1951, Christian Nyby, music by Dimitri Tiomkin) is defined (as well as its illustrious predecessor) as a sci-fi-horror movie, where the element of science fiction is the alien coming from outer space that is introduced into the body of the victims and takes their place in order to feed itself and then reproduce; how horrible those terrifying mutations that occur in the organisms (humans but also animals) possessed by the monster. Morricone wrote one of his most elaborate scores, of an utterly negative suggestion entrusted to the strings, icy and glassy as is rarely the case, responding as much to the landscape/meteorology (the action takes place in the Antarctic) as to the interiorization of a progressive descend into the dehumanization of the body. The dark tones and the pedal points (typical of an atmosphere of suspense) get associated to electronic keyboards that, alongside a traditional orchestra, increase the effect of iciness and emphasize the "alien" component of the entity that can only be defined as a "thing". Having underlined, as it ought, the functionality of the music in relation to the images and the story²¹, we must add that **The Thing** is musically of high importance²², indeed "absolute" and one of the most representative works of the composer's poetic side, in particular of the principle of "dynamic immobility", often theorized and applied, here once more: "[...] *the film uses only one of the themes [this refers to Humanity] among the many that I had prepared. The main feature of this theme is that nothing happens [the Maestro's emphasis]. It seems to suggest that something should happen, however nothing happens. One could think of the image of a brain scan: they always seem to start moving, that something is going to happen, but no, nothing happens, however the EEG vibrates, it moves. That's the characteristic of it.*"²³: a show of poetry, of a processing by structural and timbral micro-events well representative of the Morriconian compositional principle.

We left for the end, although it was chronologically speaking made earlier, **L'Anticristo**, exorcism horror (its model being W. Friedkin's **The Exorcist** of 1973, music by Mike Oldfield, Jack Nitzsche, Krzysztof Penderecki) with a possessed (and foul-mouthed) Carla Gravina and medical equipment and sorcerers and monks, of a certain cult among fans even though it was massacred by the critics as usual²⁴. Morricone here appears as



a co-author along with Bruno Nicolai, like in other films of De Martino. This doesn't mean that it was composed with four hands, because indeed the Roman maestro has always preserved his independence, especially in cases like the one under consideration here, which could generate ambiguities and cause false allegations²⁵. Having said that, the two main themes (the only ones available for autonomous listening, as there exists so far only two tracks published at the time as a single by Beat Records²⁶) each bearing the imprint of their respective composers. *Il buio* is

unequivocally Morriconian, with the layer of harpsichord to sustain the dark notes of the violin and the viola from a shattered and muted onset to the paroxysmal crescendo until the agonizing fade out that closes the cycle of Evil; *La luce* is a heavenly harmony from an organ which refers to the tone and manner of Morricone's companion, excellent composer and performer of melodies designed for that instrument.

The proposed examples confirm, even in the case of a musician who certainly does not need any external asset, how much horror and, more generally, the subjects related to ugliness, to discomfort, to the unpleasant, to the pathological, in a word to negativity in every possible way, constitute a vigorous stimulus for experimentation, for research²⁷ be it in the compositional forms and timbres linked to an aptly revised tradition (**Amanti d'oltretomba**), or in drawing from the forms of atonal/random avant-gardism (not so much today) (**Un tranquillo posto di campagna, Gli occhi freddi della paura**) or from the resources of electronic sound²⁸ (**The Thing**) or, finally, in "contaminating" the registers and the contributions derived from different "sources" and cultures (**Exorcist II**).

With the exception of the titles mentioned, how much did Morricone dedicate to the "black worlds" of cinema²⁹, Italian and non-Italian? If we mean a cinema related to questions of "death, fear, hatred, terror, violence, suspense, blood, crimes, brutalities and various atrocities", an expression of a "negative world and Grand Guignol"³⁰, we must acknowledge a steady presence in the thriller genre, occasional in police movies³¹, incidental in gothic films, almost absent in the integral horror. Then certain – let's say many – Italian thrillers introduce an accentuated horrific component – brutal murders, profusion of blood, macabre oneirism³² – the perspective is unchanged, when it comes to films that do not fit in the genre while presenting sometimes blatant, sometimes episodic³³, contamination, rather acquiring some topos in a structure built on patterns of thrillers like in **Mio caro assassino** (1972 Tonino Valerii, music by Ennio Morricone), where the initial beheading and foremost the atrocious murder of the teacher are pure horror. So, Morricone has scored horror, so to speak, tangentially and episodically, but was never commissioned a film respecting scrupulously the genre's canons³⁴.

¹² P. Mereghetti, "Il Mereghetti - Dizionario dei Film 2002", p. 84.

¹³ A. Tordini, "Così nuda così violenta – Enciclopedia della Musica nei Mondi Neri del cinema italiano", Arcana, Roma 2012, p. 37.

¹⁴ A succinct analysis of this is to be found in ID., p. 38.

¹⁵ Cfr. S. Miceli, "Morricone, ...", cit., p. 41 note 1 and p. 42.

¹⁶ Cfr. S. Miceli, "Musica per film", cit. pp. 346-347.

¹⁷ You can see, or better listen to, the aforementioned variation of Frescobaldi in the sequence preceding/preparing the death of the house servant struck by lightning ingeniously propagated to the bath where he had set for ablution. Or the crucial impact of the organ in the opening credits – a black-and-white twirled on a gray background with figures of grinning demons – as a foretelling and summary of the "gothic" climate of the story that will follow; both in the finale when the two lovers emerge from beyond the grave, putrescent and deformed faces (zombies *avant la lettre*) to take revenge on her husband, designer of their death: a strong composition in the spirit of Bach (the devotion of Morricone to the Maestro of Eisenach is well-known) able on its own to save the admirably fulfilled diegetic function.

¹⁸ P. Mereghetti, cit., p.720.

¹⁹ Not by coincidence Morricone inserted these two pieces on the LP GM 33 / 01-3 and 01-4 of 1979, where he collected some of his film scores "to be saved". On the score of **Exorcist II: The Heretic**, please read the really acute notes of R. Pugliese, who reviews the CD re-release by Perseverance Records on www.colonnesonore.net, on 2 July 2012, and from which comes the expression between quotes in the text.

²⁰ Mereghetti, cit., p.510.

²¹ Morricone worked in special conditions, meaning that the contacts with Carpenter were scarce. "[...] I wrote that music without the images. [...] I was compelled to touch upon many kinds of music in order to allow the director to choose. All that music, however, is not in the film. I didn't know what he had in mind, so I had to create

opportunities to go along. Of course I knew very well how to convince him, and the only thing that I recorded in Rome was an electronic piece, I knew that cue would strike Carpenter and in fact it was the one that ended up in the movie. [...] I knew what Carpenter used to do. I knew that he would use the synthesizer then I also used the synthesizer with various overlaps, giving the musical content a, so to speak, organ-sacral aspect" (in P. Fazzini, "Visioni sonore. Viaggio tra i compositori italiani per il cinema", Un mondo a parte, Roma 2006, p. 31. Morricone refers to the fact that Carpenter usually musicalizes himself his movies, as well to the director's predilection for the electronic sounds). The subject is touched upon as well in "Lontano dai sogni", cit., p. 95.

²² "It returns [...] to the traditional orchestra, although folded in unusual sounds and textures (especially in the strings) brilliantly inaudible: the Roman maestro however tends to soothe the devastating and invasive horror movie in elegiac-funerary solutions, of a livid melancholy, not without crazy and avant-garde flashes as in the famous episode of the pizzicatos" (R. Pugliese, "Il cinema di John Carpenter, Sequenze n. 1, Verona", cit. in "Trento Cinema 1987", Provincia autonoma di Trento, p. 64).

²³ Statement garnered by Martin van Wouw in "Cinemascore" n. 11/12, Autumn/Winter 1983, cit. in ID., Ibidem.

²⁴ Random quote: "De Martino exalts the swearing, the erotic of the comic, the dramatic nature of the coarse grained" (G. Borra, "Cineforum" 141-142, February-March 1975); "Clumsy and nasty autarkic product imitating the hollywoodian supernatural fashion [...] with a clear purpose of vulgar eroticism" ("Il Morandini 2000"); some are more benevolent like Mereghetti ("De Martino plays unobtrusively with the atmospheres and with the claustrophobic and suspended ambiances, helped by the haunting notes of Ennio Morricone and Bruno Nicolai" cit., p.147; incidentally, Mereghetti is one of the few film critics to be receptive to the musical component) and Rudy Salvagnini in his "Dizionario dei film horror" (Corte del Fontego Editore, Venezia 2006: "Fast rip-off of *The Exorcist*, but with sufficient excesses and peculiarities to make it at least a little bit interesting"; the score is attributed to Morricone only, without judgment).

²⁵ The search for an accurate source would be a meticulous exercise; your humble servant also remembers, during a private meeting that took place in the home of the composer in the spring of 1984, the answer to the inevitable question: "He wrote his music, I wrote my music" (from my archive).

²⁶ Beat Records BTF 089, 1974. Beat also released in 1990 a CD called "The Antichrist", actually containing the full original soundtrack from *Sepolta viva* and, in addition, the two tracks from the De Martino movie: a lure and a disappointment for those who expected the coveted expanded edition. Worth signaling is a Japanese single released in 1975 under the label Seven Seas / Beat FM-1094, which "has some dialogue, not the same music as the Italian singles" (source: www.soundtrackcollector.com).

²⁷ This is the abovementioned laboratory aspect. Just think of so many works by Herrmann, Goldsmith, or composers from more recent generations such as Pino Donaggio (listen to the recently published *Do You Like Hitchcock?* by Quartet Records) or Angelo Badalamenti or Marco Beltrami (who also created the score for the new *The Thing* by Matthijs van Heijningen, Jr.) or Joseph Bishara (*The Conjuring*, *Annabelle*); not to mention many names from the Iberian school Roque Banos (*Intruders*, *Evil Dead*), Fernando Velazquez (*The Orphanage*; *Sexykiller*, *morirás por ella*; *Mama*; *Crimson Peak*), Javier Navarrete (*Mirrors*, *The Hole*, *Byzantium*). Amongst the Italians, Marco Werba (*Giallo*, *Native*, *Darkness Surrounds Roberta*) and Kristian Sensini (*Bloody Sin*, *Hyde's Secret Nightmare*).

²⁸ The equation horror/tension/madness: electronic music is not obvious nor necessary: just think of *Psycho* by Bernard Herrmann, a score entirely settled in the vitreous "black and white sound" of the strings in order to match "the geometric, livid, black and white of the movie" (R. Pugliese, "Hitchcock in musica", in "Cinema e Cinema", Nos. 25-26, Marsilio Editore, Venice 1980; worth noting, however, that it was the same Herrmann, in an interview of 1971, who declared that the choice of organics based on strings only was meant to be "able to complement the black and white photography of the film with a black and white sound": L. Zador, "Movie Music's Man of the Moment", Coast GM and fine Arts, 1971). A solution also adopted by Morricone for *The Thing*, where the electronic assertions, although present, should not obscure the fact that the score was designed for a strings section, and that artificial sounds are (also) to be attributed to the musical preferences of Carpenter. In (too) many occasions afterwards the use of electronics is not motivated by film and composition needs, but by the need to lighten the budget by using sampled sound as a substitute for the "natural" one produced by the orchestra, or the lack of expressive resources of the musician (it is the case of the over evaluated Goblins or certain soundtrack music by Stelvio Cipriani, like the sought after *Incubo sulla città contaminata* – instead the score composed for Lucio Fulci's *Voci dal profondo* is an excellent example of a "synthetic" score listenable outside of the film: for both, see A. Tordini, "Così nuda così violenta", op. cit., pp. 102-103). On electronic music and cinema, see S. Basetti, "Cinema e musica elettronica", in "Trento cinema. Incontri internazionali con la musica per il cinema 1988", Provincia Autonoma di Trento, pp. 164-168; about the risk of "aesthetics standardization" by the electronic sound and the need for a "return to the vitality of natural instruments", see N.J. Schneider, "Pensieri sulla musica elettronica per il cinema negli anni '80", ibid, pp. 56-57. Finally, you should remember that the "electronic music" intended as innovative and experimental (that includes eminent names such as Stockhausen, Maderna, Nono,

Berio...) has nothing to do with the indiscriminate proliferation of synthesizers and samplers predominant in various forms of "popular music".

²⁹ [...] *Neologism relative to the father-son gothic-horror, the giallo-thriller and noir-police-mafia-movie*" (Tordini, cit., P.16). The chronology spans over the decades 1960-1980, with some subsequent offshoot.

³⁰ *Ibidem*

³¹ If "poliziottesco" [police movies] (derogatory definition coined by detractors of the genre) coincide with the figure of the guardian of the law with brutal methods perfectly aligned with those of the fighting crime world (the "Iron Commissioners" played by the likes of Maurizio Merli, Luc Merenda, Enrico Maria Salerno), that is the "civil" counterpart of the citizens who "rebel", of the "man on the street" who "renders justice", or even of the various police forces that "thank", "have their hands tied", "lose", "incriminate" but then "the law absolves" [these are all taken from Italian police film titles – Translator's note]: well, Morricone has scored some of the titles mentioned: Sollima's **Città violenta** and **Revolver** will be considered more as metropolitan noir, Faenza's **Copkiller** a failed attempt to combine action, noir and cheap sociology. The only worthy title could be Lenzi's cult film **Milano odia: la polizia non può sparare** (1974), which, however, is more focused on the figure of the psychopath in his uncontrollable excesses of cruelty blatantly exhibited (an over-the-top Tomas Milian, at the peak of cabotage and of complacency) (even though, in the end it will be up to the commissioner, played by a disillusioned Henry Silva, to put an end to a criminal career that the ordinary courts had been unable, or unwilling, to stop). The musicians of the Italian poliziottesco are others: Franco Micalizzi (favored by Lenzi, signing extremely dynamic scores, aggressive and relentless syncopated mixing funk and jazz, but quite weak in the most relaxed moments, too "cantabile"; he is still to police movies what Morricone is to westerns, according to the statement by the same Lenzi quoted by F. Biella in his review of the music from **Genova a mano armata** on www.colonnesonore.net September 2, 2010) and Stelvio Cipriani in first instance (collaborator almost attached to Stelvio Massi and composer of the first police movies, like Stefano Vanzina's **La polizia ringrazia** that got so many sequels: effective rhythmic but "softer" compared to Micalizzi, "disco" interludes, a bit too syrupy for sentimental moments); and then Guido and Maurizio De Angelis, Bixio-Frizzi-Tempera, Goblin. Morricone has also created music (which reached its peak in **Città violenta**) that is a complete expression of metropolitan neurosis entailing orgies of violence, which would be perfectly fit to the situations staged in the "classics" of the genre.

³² A fine example is **Macchie solari** (1975 Armando Crispino, music by Ennio Morricone), where in a "*delirious first quarter*" (Mereghetti, op. cit., p.1192), the protagonist played by Mimsy Farmer is tormented by hallucinations that show orgy between corpses-zombies at the morgue with outlines of dismembered bodies and anatomical exhibits; the entire film is also dominated by "*an atmosphere of fantasy suspended between horror and science fiction*" (A. Bruschini - A. Tentori, "Profonde tenebre. Il cinema giallo e thrilling italiano dalle origini al 1982", Edizioni di Profondo Rosso, Roma 2001, p.118).

³³ It is enough to think of **I corpi presentano tracce di violenza carnale** (1973, Sergio Martino, music by Guido and Maurizio De Angelis), where we witness the slaughter of the victims from the hands of a serial killer on duty ("*flashes of gore that would inspire the slasher genre of the various Friday the 13th and Halloween*" (Mereghetti, cit., p. 502); **Giallo a Venezia** (1979, Mario Landi, music by Berto Pisano: "*collage of soft-porn sequences and massacres of a rare brutality*" Ibid, p. 884); **Sette scialli di seta gialla** (1972 Sergio Pastore, music by Manuel De Sica): the latter runs for three quarters as a quite peaceful-mannered "giallo", then veers heavily to a splatter in the sequence of the murder in the shower, in a profusion of blood and water completely unexpected for its insistence, complacency and duration – the comparison with the original model, Hitchcock's **Psycho**, reveals the disparity between the classic sobriety of the London-based director and the radical decay of his imitators.

³⁴ It is significant also that the films of Argento which are more marked on the side of the bloody violence like **Profondo rosso**, **Phenomena**, **Tenebre** (which deserves, if it existed, the Oscar of the butchery according Morando Morandini) do not benefit from the musical signature of Morricone. On the relationship between the two, do not be alienated by misunderstandings, see "Lontano dai sogni", cit., pp. 59-60.

The Music that Almost Wasn't – Second Interlude

Movies are for me a magical tool ... a way to build other worlds. (Juan Lopez Moctezuma)

Nevertheless, talking of horror *tout court* is partial, reductive. It is necessary to expand the category, mentioning briefly the "extreme cinema": the one that breaks the non-aggression pact with the spectator, infringes all expressive decency in the name of an aesthetics of the visibility applied to the depiction of Eros and of death in an exponential crescendo, complacent and morbid, meant to tickle the worst instincts of the contemplating eye, or to put to the test the

capacity of resistance. A cinema that goes "*from Herschell Gordon Lewis to **The Last House on the Left**, from Arrabal to the US underground of Nick Zedd and Richard Kern, from the Italian Nazi-movies to Jorg Buttgereit*". A cinema that is "*liminal, devoted to exaggeration and excess, that moves on the edge of what is good and what is not good to see, courting them and sometimes exceeding them*"; that marks "*the transition from a state of entertainment into one of confusion, rejection, discomfort; [...] provokes and upsets, attracts and repels, pleases and disgusts*."³⁵ Popular but also arthouse³⁶. Interested in revealing what the decency, good taste, suitability and often the bad conscience prefer to conceal, euphemisate, hide, remove, not see, and even less watch³⁷: thus radicalizing the *scene primarie* of suffering and pleasure closely related to the body.

An Italian "extreme cinema"³⁸ definitely existed between the mid-seventies and the early eighties (during which Morricone was particularly active: this should be taken into account), which incorporated zoophilia and nazi-erotic, cannibal movie and the integral horror of the zombie movies (often contaminated with elements of porn), partly derived from foreign models, in particular the US but also with autochthonous peculiarities and supported by an uncommon craftsmanship that makes up extremely well for the small amount of financial resources. Many filmmakers, some decent craftsmen and nothing more, other bringing in their images strong personal visions and (*absit iniuria verbis*) of a well-defined poetry. It is the case of Lucio Fulci and, on a rawer level, Aristide Massaccesi aka Joe D'Amato. The former, author of 54 films over four decades, has touched all genres except peplum: comedies with Sordi and Totò, musicals with Mina and Celentano, westerns, thrillers, horror, adventure and post-atomic, sexy and period drama. Mostly ignored or mistreated by critics in post-Aristarco³⁹ Italy looking for fake authoriality – whereas abroad he had received since the eighties the flattering names of *godfather of gore* and *poète du macabre* –, he has experienced in the last years of his life and especially after his death (in 1996) a full re-evaluation by critics less tied to idealistic prejudices, which resulted in a belated but necessary appreciation⁴⁰ and in the epithet of "*the unknown soldier of Italian cinema*"⁴¹. Morricone has worked



with Fulci on three occasions, only one of which being notable, **Una lucertola con la pelle di donna** (1971)⁴², oneiric and cruel thriller⁴³ for which the composer wrote one of his most striking and multifaceted scores⁴⁴. Film of great visual impact, and still far from the movies which, starting from 1979 with **Zombi 2**, will bestow the director with the abovementioned nicknames. The Fulcian filmmaking is really extreme: for the exorbitance of the "figures" of violence and death that populate it; for the lugubrious, dreary and putrefied aura that

surrounds it; for its "liminal" experience bordering the world of the living and non-living⁴⁵. In this out-of-proportion cinema – with an ambience of rarefied climes: in fact, in spite of its macabre realism, Fulci is the antithesis of any naturalistic approach, his strength is in the visionarity, in the nightmare – the music of Morricone doesn't have a place. Even in the two westerns made by the director, **Le colt cantarono la morte... e fu tempo di massacro** (1966) and **I quattro dell'apocalisse** (1975), both excessive and eccentric even compared to a genre already born in the auspices of the hyperbole and intemperance compared to the codification of the American models⁴⁶, the contribution of the composer is palpable. Yet they were two missed opportunities for those who had wanted to musically baptize the new genre. The former film "*is a story in psychoanalytic in a Western ambience: a good brother, who does not know that he is somebody else's brother and does not know that there's a crazy brother who wants to kill them both, linked by a half-incestuous relationship with the father. Bottom line, it has nothing*

to do with a western [...] the film can be a bit correlated to Artaud [...]. In Italy they fell in love with the cruelty and the film made a lot of money"⁴⁷. The latter tells the journey, not to the end of the Night but towards it, of four misfits (a cheater, a pregnant prostitute, an alcoholic, a black madman who "hears" the voices of the dead) that meet the sadistic bandit Chaco, incarnation of absolute evil (Tomas Milian as usual over-the-top) who thrashes sheriffs alive, rapes, kills women and children, takes drugs, swears, and gets killed in the end with an atrocity only equaled by his own cruelty. For the music, the director relied on Lallo Gori for the former title, and on the trio Bixio-Frizzi-Tempera for the latter. It doesn't really make sense to establish comparisons with Morricone, both because it is unrealistic given the different stature of the composers, and because that music "works" in their own way with the images⁴⁸. But who better than Morricone (or, at most, his alter ego Bruno Nicolai) could have "commented"⁴⁹ and enhanced the visionary and "bad" values of those two westerns, really "monstrous" (in the etymological sense of the term)? Moreover, Morricone appears to be a more appropriate composer for a director like Fulci who didn't want to (or perhaps could not) rely on him after **La lucertola**.⁵⁰

The same applies to Massaccesi (who used to sign under the heteronym of Joe D'Amato and, apparently, under many others⁵¹), author of several **Emmanuelle** movies between 1975 and 1977 (with music by Nico Fidenco), porn movies more or less soft core from the eighties onwards; but also of extreme movies really "beyond the darkness"⁵², object of worship no less than of execration, that made history (for better or for worse, depending on your point of view). Aside from the already quite grim **La morte ha sorriso all'assassino** of 1973 (music by Berto Pisano, which "sounds" like Morricone), it is with titles like **Buio Omega** (1979), **Antropophagus** (1980), **Porno Holocaust** (1981), **Rosso sangue** (1982) that Massaccesi exceeds the threshold of ordinary vision in order to dive – and drown – into an atypical world of outrageous Visions (in the etymological sense of the term) of taste, decency, sense; disconcerting already for the fact of having been conceived at all; which live, exist precisely because – as, *mutatis mutandis*, the six characters of Pirandello – they are imagined (and even worse shown, very present to the mind, indelible, from the devastated psyche of their inventor and of their unfortunate – or ecstatic – spectators / voyeurs forced to watch them). Morricone would have loved to put in music such absurd films (**Absurd** is the American title of **Rosso sangue**); yet, which unconscious switches would have triggered those images, those textures, those marriages between a sick Eros and hyper-realistic violence? Take **Buio Omega**, his most acclaimed film (which in its own way remakes **Il terzo occhio** of James Warren aka Mino Guerrini, 1966, music by Frank Mason aka Francesco De Masi), "*delirious story of blood and atrocities, mutilation and sadism like very few other thrillers can claim to have*"⁵³: a "*psychopath at the last stage of necrophilia*", a wife-lover-mother-witch housekeeper (condensed from the male erotic fantasy, predictable but universal), "*sad and perverse*"⁵⁴ sex, heinous crimes and even more brutal methods of disposal of the dead; all in a very "gothic" villa. Story of blood and horrors, of course; but also film of the most subtle discomfort, morally murky, ominous in the games of light and shadow, fascinating in the depiction of dark and elusive interior. In its own way, a masterpiece (if you can stand it until the end). Here, Morricone would have focused on the "ambiguity" – of music in general, his own in particular – in order to create a fresco of sounds and timbres, rather than emphasizing a story and images all too eloquent, to the creation of a *continuum* (not of a dissonant kind), quiet and obsessive, in the background. Instead, the score signed by Goblin (who were then the most popular for this kind of film) treading the road of a dramaturgy enslaved to the images and the disorder: synth, bass, drums, electric guitar, organ (the mystical touch...) create an effective sound mix, however raw and indigestible for a decontextualized listening.

A pity that Morricone didn't wander a little bit more beyond the darkness, that certain encounters did not happen (for various reasons), that the "extreme" characteristics of his music (which always has, even when you go for more academic forms, an unfathomable depth and intensity – in terms of melody, timbre, texture – that scratches and affects more than usual) have not found hospitality in the extremism of a particular cinema⁵⁵. It is also possible that the music in question, music "for the imagination", had already been written for certain films, not extreme and yet strong, linked to the thriller genre (think of Aldo Lado's **La corta notte delle bambole di vetro** of 1971, or the abovementioned **Mio caro assassino** e **Macchie solari**) and that the composer would have carried out similar schemes in filmic narrations more extreme on the side of horror/splatter/gore. The counterproof is missing.

⁵⁵ R. Curti-T. La Selva, « Sex and Violence. Percorsi nel cinema estremo », Lindau, Torino 2003, pp. 8-10, from which we have derived the concept of infringed non-belligerence (p. 8). The quote of Juan Lopez Moctezuma is given on p. 327 (originally in B. R. Navares, "The Mexican cinema. Interviews with 13 Directors", University of New Mexico Press, Albuquerque 1976).

⁵⁶ "Popular cinema can be extreme, by choice or against its will; as can be, by vocation and on other levels of consciousness, certain arthouse movies." (Ibid, p. 10).

⁵⁷ In short, the Unwatchable, "what has not (yet) been justified, what does not (yet) have an (aesthetic, expressive ...) alibi. In its territory fall the pathological, the repellent, the monstrous. There is a lot of death at work, in this universe. But it may also include the opaque and incomprehensible. [...]: a real challenge to the eye, to the enjoyment and to the Sense" (A. Pezzotta, "L'inguardabile", in "Segnocinema" 86, July-August 1997 p. 14. This is a "special" dedicated to topics that range from Italian extreme cinema to Japanese porn, from the Hong Kong horror to the German necrophilia and more ...: Ibid, pp. 14-32). In the previous issue another "special" (edited by Marcello Garofalo) was dedicated to what could be described as the antechamber of the unwatchable: "Sangue, amore e fantasy – Il fantascientifico e il soprannaturale nel cinema italiano dalle origini a oggi", in "Segnocinema" 85, May-June 1997, pp.15-38.

⁵⁸ M. Gomasasca, "Il cinema estremo in Italia. Storia dimenticata di un cinema senza critica", "Segnocinema" 86, cit., pp. 17-20, excellent summary of the phenomenon. For a more detailed analysis, Curti-La Selva, op. cit., pp. 245-313.

⁵⁹ Guido Aristarco (1918-1996), of Marxist education, made the distinction between "art films" and "genre films", overestimating the former and disqualifying the latter. Subsequent criticism ("post-Aristarco") revalorized the genre cinema.

⁶⁰ The most comprehensive monograph, authentic encyclopedia of the Fulcian cinema, is the one of P. Albiero and G. Cacciato, "Il terrorista dei generi. Tutto il cinema di Lucio Fulci", Unmondoaparte, Roma 2004. See also M. Romagnoli, "L'occhio del testimone. Il cinema di Lucio Fulci", Granata Pres, Bologna 1992; A. Bruschini-A. Tentori, "Lucio Fulci: il poeta della crudeltà", Mondo Ignoto, Roma 2004; A. Chianese-G. Lupi, "Filmare la morte. Il cinema horror e thriller di Lucio Fulci", Edizioni Il Foglio, 2006.

⁶¹ The definition is by T. Kezich, as remembered in Albiero-Cacciato, cit., pp.15-16 (original source not found).

⁶² The other two titles, anterior, are **I maniaci** and **I due evasi di Sing Sing**, both dated 1964 (in the latter appears the curious spelling "Ennio Moriconi"; surprisingly the website www.chimai.com also ascribes to him the music **I due della legione** (1962) and **Gli imbroglioni** (1963), composed respectively by Carlo Rustichelli and Luis Enriquez Bacalov [actually only the former, and the reason is that Morricone worked on that movie as an arranger – Translator's note]).

⁶³ "An oneiric giallo in which I tried to bring the stylistic elements of dreams" ("Uno, nessuno, centofulci", parte prima, in "Segnocinema" 64, November-December 1993).

⁶⁴ "The musical score composed by Ennio Morricone, with no piece that remains etched in the memory [sic] [...] manages to blend perfectly with the character of the film, thanks to a clever alternation between slow, melodic and intimate sonorities, and insistent and anxiogenic rhythms that very well illustrate the inner conflicts of the protagonist" (Albiero-Hunter, cit., p. 113): this judgment is obviously reductive as much towards the music as to its filmic application, even if it recognizes its merits, it states that it is limited, precisely, to "reproducing" the effects of the story and the images.

⁶⁵ See article "Lucio Fulci", edited by G. Gariazzo, in "Dizionario dei registi del cinema mondiale", edited by G. P. Brunetta, vol. I, Einaudi, Torino 2005.

⁶⁶ Corbucci's **Django** (1966), released a few months earlier, appears, in comparison – especially to the latter title

– as material for students; to find something similar or even worse you have to think of **Se sei vivo spara - Oro hondo**, Giulio Questi's cursed movie (1967), "*the most violent, strange and pop western ever made in Italy, conceived [...] as a crazy operation on the genre*" (M. Giusti, cit., p. 466). Needless to say, even in this very interesting operation Morricone was not involved (the soundtrack was written by Ivan Vandro and is still unpublished).

⁴⁷ Director's statement, reported in ID., pp. 110-111.

⁴⁸ However, the "*country music with psychedelic dissonances, dominated by sonorities performed on guitar and harmonica*" (Albiero-Hunter, cit., p. 153) that is heard in **I quattro dell'apocalisse** cannot but generate some perplexity, especially since it emphasizes only one aspect of the story that is its crepuscular dimension (present but not predominant), leaving in the shadow the hallucinated and cruel soul.

⁴⁹ This term underlines the "active" contribution of the music, which must (should) be an exegesis, integration, revelation of the picture (what do all of us do when commenting a text, if not render the underlying content explicit, the *veritade ascosa*?), and not a superfluous "accompaniment" (for this distinction, see S. Miceli, "Musica per film", op. cit., pp. 632-636).

⁵⁰ The Roman director has used over the years different musicians, from Ortolani to De Masi, from Donaggio to Keith Emerson, sometimes coming across some unknown ones (Walter Rizzati, Giovanni Cristiani). The more stable collaborations are with Fabio Frizzi (often in trio with Franco Bixio and Vince Tempera) and, in the last period, Carlo Maria Cordio.

⁵¹ That is, according to Davinotti www.davinotti.com/index.php?option=com_frontpage ("Aristide Massaccesi: uno, nessuno cento generi", article dated February 14, 2008: Aristide Massaccesi like Jess Franco, also well accustomed to the multiplication of heteronyms?).

⁵² This is the English title of **Buio omega**; the phrase sums up the "black" poetry of the director.

⁵³ Bruschini-Tentori, "Profonde tenebre", cit., p. 140.

⁵⁴ Ibid, p.141

⁵⁵ If we pass from the side of artisanal extremism to the conventionally called "author cinema" (but the distinction is not so clear, as it is yet to be proven that Fulci, Massaccesi, and others, are not "authors"), you can easily identify a movie, **Salò o le 120 giornate di Sodoma** (1975), Pier Paolo Pasolini's last "cursed" movie, "[...] *a journey to Hell which nothing can stop, from scatology to torture. Unbearable for most viewers, hated and condemned by many [...]*" (Mereghetti, cit., p. 1123). "[...] *For [Salò] I wrote only a six-minute piece for piano (the only really by me, because the other pieces are all elaborations of ancient pieces) [...]. [Pasolini] didn't show me his last film; he played it promptly because he probably didn't want to show certain images, and simply stopped where the music had to be, and it was always on the less crude images.*" ("Il musicista nel cinema d'oggi. Colloquio con Ennio Morricone", in S. Miceli, "La musica nel film. Arte e artigianato", Discanto Edizioni, Fiesole 1982, p. 324); "[...] *There is only one original piece of mine, the piano performed during the orgy before the suicide of the pianist. The other pieces are my arrangements of dreadful music, from wartime, made by orchestras of starving musicians: trumpet, saxophone, trombone, piano, drums and bass, and things like that... [...]. These were pretty shameful things, but I did them*" (E. Morricone – S. Miceli, "Comporre per il cinema. Teoria e prassi della musica per film", Biblioteca di "Bianco & Nero", section "Domande e risposte", Venice 2001, p. 267). That page of refined piano (performed in the film version by Arnaldo Graziosi, and by Barbara Vignanelli on the LP released by General Music GM 73001) recounted by Morricone, so impalpable and rarefied as to verge on abstraction, asynchronous compared to the brutality of the images that lose any realistic concreteness and end up in territories of the nightmare and hallucination. The case of **Salò** is still unique: the soundtrack, as mentioned, is based on the revision of existing materials according to the will of the director, the contribution of the composer is quantitatively reduced, the exception confirms the rule, that is the absence of Morricone in "extreme" films.

First Part – Reprise

It is between the second half of the sixties and the end of the Seventies, years in which cinema is sovereign, that Morricone is developing and consolidating his "manner", that is the multiple melodic/tonal and atonal registers that characterize his music in very clear forms and provides for easy recognition. Western, thriller, urban noir, symbolist-existentialist cinema or grotesque/mordant arthouse film, comedy, romance: for each of the mentioned genres – and related subgenres and variants – the composer invents well-defined stylistic elements: **Metti, una sera a cena, Le clan des Siciliens, Indagine, La califfa, Città violenta, Maddalena**, up to the unique outcomes of **Novecento, Marco Polo, Il deserto dei Tartari, The Thing**. Apart

from the latter title, in 1982, all the others are located within the specified time span, with a concentration between 1969 and 1972. Later, from the eighties onwards, there will be a stubborn pursuit of the new without denying the old, the construction – still in progress – of a cathedral of sounds that is enriched with nuances and variations, arabesques and curlicues, oddities and recycling, quotations and self-citations – not unlike the immense cathedral of words that is Proust's *Recherche*.

“Absolute” music is prejudiced (in a quantitative way). It is enough to browse through the catalog of those works to realize this. The contraction is obvious, in some years no new titles appear⁵⁶: that is the price to pay to the Babel of the cinema, the unusually overwhelming multiplication of assignments. That in the twenty years 1964-1984 Morricone went through a profound shift is witnessed by a heterogeneous production that passes from the lyrical to the rarefaction of the melodic element up to the most brutal and unsettling atonalism (at least for the average listener, musically little educated or, even if so, still attached to the modalities of the romantic / late romantic symphonism and therefore little accustomed and even less available to the twentieth-century experimentalism of a more or less dodecaphonic substance). Two statements from the many testimonials about that dissociated state which results in the adoption of a “double aesthetics”⁵⁷, i.e. a dual *modus operandi* that doesn't settle in the dichotomy between applied music and absolute music (the former communicative and linked to the listening experience, the latter hermetic and repellent); instead invests also the first sector, creating duplications and a schizophrenia chain (**C'era una volta il West** and *Suoni per Dino*, but also **C'era una volta il West** and **Un tranquillo posto di campagna** – and the examples abound), in a contradictory process also made evident by the same formula coined by the composer⁵⁸. In that ancient “Oggi illustrato” of 1971 we can read: “*Q.: Which are your most accomplished film scores? A: Those that have been the least successful commercially: **Un uomo a metà, Un tranquillo posto di campagna, Teorema***”. To the question, which implies a judgment of value and not a simple affective declaration (i.e. “Which of your music do you like best?”, as is often asked from him, always arousing evasive answers, sometimes accompanied by the comparison with a mother who is unable to express preferences for her children), the composer replied citing three of his most difficult titles, putting them in close relationship with their modest discographic account (the Morricone who was the most popular, who “sold records”, was someone else; even today the situation hasn't changed much), also stating, for the first time in a non-private context (at least, to our knowledge⁵⁹) the split that characterized him in the long run. The second statement came eight years later and is far more articulate: “*Q: What do you feel in front of the ostentatious silence towards the composers for film? A: I do not really care about silence. There is a regret on my part of not doing in life what I wanted, on the one hand; and on the other there is also the satisfaction of doing something that allows me little experiments, which one may not hear, but I know where they are and where to find them. I also have another terrible doubt, that perhaps my limit is just the music for films, and I wonder, will I still be up to writing my other type of music? Can I truly succeed like I thought so many years ago? Isn't it so that my job is precisely this one? Those are questions that I wonder if they will have an answer.*”⁶⁰ The expected clarification is still to come; yet, next to the frustration and doubts, the embryo of the future redemption emerges. Of course, cinema is seen as a cage that isolates the composer culturally and obliges him to write music that is not his (not that it would write itself on its own); but also as an opportunity to experiment “in secret” new ideas and forms. Now that we have the thesis and the antithesis, the synthesis is missing: why would one still speak of bicephalous, twofold, double aesthetics etc⁶¹? At some point in the first half of the eighties, the dissociative symptoms are intensified, the film scores drop significantly – in 1986 only two titles, **The Mission** and **Mosca addio** –, the “absolute” music takes on a greater continuity compared to the past, even though the number of pieces remains small (no more than

two per year) between 1980 and 1986⁶². It's as if the composer wanted to make up for the time lost, reserving a permanent space for his "other" music.

The twenty years 1964-1984, characterized by the prevalence of cinema and of symptoms of a growing crisis, may be considered concluded with **Once Upon a Time in America**, released that year. It is of a highly symbolic value, of occult and profound correlation, that the phase of greater intensity in cinema work is between the first (not counting **Il colosso di Rodi**, which doesn't have a Morriconian contribution and is ascribed to the Leonian "prehistory") and the last ambitious work of the director: the prematurely deceased Sergio Leone, who really represents the *numen* of Morricone as a film composer⁶³.



⁵⁶ 1959-1965, 1967-1968, 1970-1971, 1973-1977. These are the periods of time (sometimes extended) in which the "absolute" compositions are absent, coinciding however with periods of intense activity be it as an arranger (1959-65) or as a film composer (just scroll down any trusted filmography to display the impressive number of scores composed, for example, in the period 1968-1970). Since 1978, the activities outside of the cinema alternate with more continuity, in parallel with a (partial) reduction of assignments in other fields (source: www.enniomorricone.org).

⁵⁷ In the aforementioned interview, in reference to Hans Werner Henze (1926-2012), who "writes for the cinema just like he would write music for his own non-film works", Morricone said: "In film I adopt a dual aesthetics, and I do not know if it is my choice or the only way forward." (p. 330).

⁵⁸ "[...] It is in fact a contradiction in terms" (S. Miceli, Morricone..., op. cit., p. 308). Moreover, the expression will return repeatedly over time, even with more positive and serene connotations: "This 'double aesthetics' is more than just the application of traditional musical procedures to the creation of music comprehensible by the general public; it involves more than writing tonal and modal music whilst using of techniques developed by contemporary composers" [Translated by Jeremy Scott – Translator's note] ("Tre brevi discorsi sulla musica nel cinema", in G. Lucci (edited by), Morricone "Cinema e oltre", Electa, Milano 2007, pp. 28-29).

⁵⁹ The doubt is more than ever inevitable, given the countless documents accumulated over time, written or filmed, with direct testimonials of the composer, which should be viewed and categorized in chronological order: an oeuvre bigger than life; but, in the first place, how and where to find all the existing material, printed or online?

⁶⁰ "Colloquio con E. M.", cit., p. 321.

⁶¹ S. Miceli has repeatedly insisted on these issues, both in his monograph, both in an earlier contribution already emblematic in its title ("I suoni di Giano. Sul comporre di Ennio Morricone", in "Trento cinema" 1988, cit., pp. 70-81; at the light of the following work, "I suoni di Giano" can be considered a rough draft, a track meant to expand). Your humble servant would like to refer – *si parva licet* – to his own "Morricone uno e due", in AA. VV., "La musica nel cinema", edited by E. Kermol and M. Tessarolo, Bulzoni Editore, Roma 1996, pp. 161-176.

⁶² Deduced from the official site. Discrepancies subsist, albeit minor, with other sources, from www.chimai.com to S. Miceli's monograph. This illustrates the difficulty of developing a precise (and final) Morriconian chronology.

⁶³ So much so that it influenced Morricone's acceptance of assignments, even after the death of the filmmaker. On numerous occasions, the composer said that he no longer wanted to write music for westerns out of "loyalty" for Leone and, for example, when asked by Clint Eastwood (**Unforgiven** in 1992?), refused, but regretted it later: "I missed a great opportunity and I am really sorry" (<http://www.bbc.com/news/entertainment-arts> 18 December 2014).

Part Two

So what can we do?

Except listen to the music, in its development as music, almost in its technique [...]. And avoid as much as possible the images so that everything that is sonorous is not lost in the corporeal. They are much more reasonable and fine those who, instead of saying: "The stroke of fate, the

pace of the disaster in the Fifth", say: "The motive of the violins, the accompaniment of the bass ..." (V. Brancati, "I piaceri della musica" in "I piaceri (parole all'orecchio)", Bompiani, Milano-Firenze-Roma 1943 (then in ID., "Romanzi e saggi", Mondadori, Milano 2005, p. 1390))

The uncertainty of the early eighties is followed by a phase somewhat different from what one might expect. Morricone continues to write for the screen, though with lower intensity than in the previous two decades in order to allow more space to the "absolute" compositions. And, cinematically speaking, those years between 1986 and 2000 are important: a second youth in terms of creativity and of image, including high level collaborations gratifying the composer of a worldwide prestige. It starts with Roland Joffé's **The Mission**, the film for which Morricone wrote in 1986 one of his most celebrated works and (a fundamental fact) held by himself in high esteem, undoubtedly because it is the ultimate result of the trend towards synthesis between far apart anthropological and cultural musical universes (in this specific case, the music of the religious Counter-Reform and the "popular" folk music of South American Indians). This film represents a new starting point, this time for an international rebirth (just like **Per un pugno di dollari** had been, twenty-two years earlier, for the domestic affirmation). De Palma, Almodovar, Polanski, Levinson, Petersen, Nichols, Stone are some of the top directors with



which Morricone collaborates, sometimes as a one-off, sometimes for a number of films. In Italy, he continues to work with Bolognini, Montaldo, Faenza. In 1988, with **Nuovo cinema Paradiso**, starts the partnership with Giuseppe Tornatore, comparable in importance and outcomes to the one with Leone. The "absolute" production goes through an increase, with an average of four titles a year. The composer seems to find the right balance,

dividing himself equally between cinema and non-cinema, his extra-filmic works begin to be performed in concert halls, or in festivals⁶⁴.

Yet not everything runs so smoothly. It is not easy for the "musician of the cinema" to be accepted as a "pure" composer: in the reviews, even in the program notes, the ghost of the other Morricone, "the film music guy", is so burdensome that it steals the show – a brand, a cliché, even a condemnation for those who are quick to stick labels on the people's back. The reactions are substantially of two types. Certain, the most drastic ones, solve the confrontation between the "two Morricones" in favour of his production for films and underline the disappointment of those who expected the best known and beloved music, whereas they were confronted with works of a totally different kind, difficult to listen to and not very enjoyable (at least for those who measure the suitability of music by how high its melodic, or catchiness, rate is) and deprived of its film and of its story, "concrete" reference points on which the listener leans – or, when this is not possible, if one creates them by associating sounds with the mental images deemed most appropriate: the music alone, because of inveterate habit and bad education, always "expresses" something, something else than what it itself is. It is the case of the first performance of *Fluidi* at the Carcano theater in Milan in April 1989. The review (if a paragraph of two half-columns can be called that) speaks of a "curious" endeavour and, after noting "that Morricone has all it takes to make an "educated" music composer", continues: "What about the subtle psychological introspection, the irony of some unforgettable themes [Petri and Leone are cited] and the ability to paint a scene with only some notes and a few [sic] effects? What happened to the intense and captivating passion of **Metti una sera a cena** and **Metello**? And the moving sweetness of the vocalist [sic] singing to the music of the film **Per un pugno di**

dollari?", to conclude with the proposal of a "'Morricone evening" of music from film [sic]"⁶⁵. Apart from the obvious inaccuracy on **Per un pugno di dollari** (probably confused with **C'era una volta il West**, or with **Giù la testa**: confirming the already stressed journalistic sloppiness) and the unfortunate term "*music from film*"⁶⁶, we are stunned by the dullness and total unawareness of the nature of the event: an expression, however, of a widespread mentality which, though it may seem understandable amongst fans – generally deprived of musical knowledge (historical and technical) and therefore with a poorly developed sense of criticism –, is totally unacceptable in areas (such as that of the critical account, or "general review") which would require a minimum of preparation and precision.

More nuanced, realistic and reliable, is the point of view of Sandro Cappelletto who, on the occasion of the Italian premiere, at the Academy of Santa Cecilia, of the *Cantata per l'Europa*, in 1990, comments: "*The latest work by Ennio Morricone, Cantata per l'Europa, seems to try to invite you to an eventually unified vision of the multifaceted work of a composer often regarded as a two-faced Janus of contemporary music*" – an entirely appropriate reading, given the climate. A unity that is confirmed by the obvious persistence of "*some typical traits of Morricone's writing*" like "*the ability to create instantly, without fail, an atmosphere of anticipation, of suspension: sounds, timbres launched into the air, undefined harmonies, vague thematic references [...]*"⁶⁷. The request is no longer made to the film composer, but rather to certain authorial figures – of colour, texture and style – that are established regardless of the context in which – and for which – the music was written. We are talking, obviously, about absolute concert music (either cultured, or however else you want to call it). The discourse needs far greater subtlety when the focus shifts to a wider and more embracing concert practice – that, to be clear, is still ongoing. And here *'tis needful we distinguish well* between half-lies and half-truths⁶⁸.

⁶⁴ See a catalogue of works in S. Miceli, "Morricone...", Op. cit., pp. 356-379.

⁶⁵ L. Di Fronzo, "Ennio Morricone all'avanguardia", "La Repubblica", 5th of April 1989.

⁶⁶ We have always considered conceptually improper as well as linguistically terrible, the preposition "from" that, in addition to marginalizing the music written for film relegating it to a smaller area and mere functionality, it does not account for its precise meaning. With great pleasure, therefore, we found authoritative confirmation in the manual of prof. Sergio Miceli, who in "Annotazioni terminologiche e didattiche" appropriately states: "*The object in question [the music for film] is not [...] a musical genre as is for example chamber music, but a container of diverse forms and genres. Therefore the preposition indicates the destination, not a supposed characterizing nature*" – that the history and analysis prove to be nonexistent –, avoiding at the same time the unpleasant association and the relative semantic nuance with regards to an idiomatic formula like "*a woman from the sidewalk*" ("Musica per film", op. cit., pp.11-12); as a confirmation, he gives the example of using pre-existing music in films, written with entirely different purposes. Later, the author corrects other improprieties, such as the confusion between "soundtrack" and "music track" (Ibid.) It is regrettable that even on Morricone's official website, the works composed for the cinema are grouped under the term "*musica da film*" (emphasis added).

⁶⁷ S. Cappelletto, "L'Europa di Morricone", in "La Stampa", 6 February 1990. For a historical and musicological analysis of the *Cantata*, and therefore totally devoid of references to film scores, see S. Miceli's explanations on the program notes (Accademia Nazionale di Santa Cecilia. "Gestione autonoma dei concerti. Stagione sinfonica 1989-90", pp. 21-28). Incidentally, the program began with Aaron Copland *Concerto* for clarinet and string orchestra with harp and piano (1948), continued with Morricone's *Cantata*, and concluded with Cesar Frank's *Sinfonia* in D minor (1888). A highly respectable company, to which Morricone belongs indeed.

⁶⁸ "*Today we talk about applied music with the intent of distinguishing it clearly from the absolute one, and saying so is saying at the same time half a truth and half a lie:*" E. Morricone, "Scrivere per il cinema: aspetti e problemi di un'attività compositiva del nostro tempo" (extract from the opening speech read at the conferral of an honorary degree in Foreign Languages and Literatures, Cagliari, Aula Magna dell'Ateneo, 31 marzo 2000), in E. Morricone - S. Miceli, "Comporre per il cinema", cit., p. 302). The expression "*'tis needful...*" in Dante Alighieri, "Paradiso", XI, 27 [Translated by Henry Wadsworth Longfellow – Translator's note].

Nomina nuda tenemus – Third Interlude

Stat rosa pristina nomine, nomina nuda tenemus (Bernard of Cluny, “De contemptu mundi”, sec. XI)

The term "absolute music" has repeatedly appeared in the previous pages without further precision, as an established fact, a commonplace peacefully accepted without asking too many questions. Yet, the "*conceptual precariousness*" (as defined by Roberto Pugliese) of the formula is evident, both in itself and in relation to a (presumed) "relative" music⁶⁹. "Absolute" is equivalent, etymologically, to *solutus ab*, "loose", "free". In this specific case, it would seem to refer to a musical practice "free" from external factors in various degrees of constraints, instead expression of a poesy that can be exercised in full autonomy, obedient only to the directives impressed by the composer. But also, as a corollary, that music, not having an agenda, leaves the mind of the listener free: so both for the composer and for the auditor, it is "just" music, it doesn't represent anything, it doesn't express anything but itself: as opposed to the "program music", which instead is inspired by elements extraneous to it, narrates, translates literature into music, a picture, the animal world; or the images, privileged domain of association. The "program music" always has a title that announces what it "narrates"; the "absolute music" is limited to the musical form chosen: Concerto for..., Sonata for..., Prelude to...⁷⁰. Before the advent of cinema, the focus was on the relations between music and words (Hoffmann, Hegel, Wagner, Nietzsche) with inevitable references to melodrama, far from peaceful interaction of the two elements perceived as antagonistic, and with endless discussions on their priorities. With the advent of the moving images (μ), the need arises for the presence of sounds (for practical reasons or to cover the hum of the projector; for expressive needs aimed at enhancing the emotional potential of the new medium; to fill a "void" that generates discomfort⁷¹), the problem has spread and, with the introduction of sound and the emergence of specialism, has revived the *vexata quaestio*. Certainly the academic and literate distinctions, before the extent and the complexity of the phenomenon (which invests the entire scope of the relationship between music – abstract medium – and all other forms of expression – of a more direct appearance, more "concrete" – forever associated with it) are too simplifying. If there are distinctions to be made, they cannot be clear-cut, because the history of music itself provides a more than ever nuanced outlook on the subject.

We should at this point refer to the Morricone who analyzes the phenomenon with great clarity in his opening speech of the conferral of the Laurea *ad honorem* in Lingue e Letterature Straniere at the Aula Magna of the University of Cagliari on 31 March 2000. The composer says and demonstrates that music was never "absolute" because in every age and context, musicians have had to deal with constraints of various kinds. He then makes the distinction between conscious and unconscious influences: the former relates to the more or less coercive⁷² demands of the client (a corporate body, institution; the producer and sometimes the music publisher; the director), the latter due to the influence of tradition, or to the musical memory that every composer owns and that orientates – be it unconsciously – the expressive line. He gives the examples of Christian Gregorian chant in its function of support to prayer, of Bach who had to compose one cantata a week for the Lutheran liturgical office, of Haydn, Mozart, Telemann, Handel, the Viennese classicism... In the cases cited the external motivation did not prevent the creation of masterpieces and even less the musical research: in medieval monastic centers were elaborated polyphony and counterpoint, Bach has renewed "*the miracle of musical and spiritual poetry hundreds and hundreds of times within the same genre*". At this point he makes the distinction between "*an external freedom and internal freedom*": it is the latter that allows the artist / craftsman to design and maintain its own stylistic code, a very clear "musical identity" still respecting the often strict requirements of the directors and producers⁷³. As we

see, many schematics and preconceived conclusions are redimensioned at the light of a clear and linear formulation. And certainly, these premises being set, also the music created for the screen can be performed in a concert hall (with all the implications arising therefrom).

To be continued...



⁶⁹ R. Pugliese, review of *Un uomo a metà* and *Ecce homo - I sopravvissuti*, in www.colonnesonore.net, 30 April 2014.

⁷⁰ For a discussion on the concepts of "program music" and "absolute", see "Programma, Musica a, in *Dizionario enciclopedico universale della musica e dei musicisti*", UTET, Torino 1983-2005. Regarding the titles of Morricone compositions "for the cinema", it is well known that in addition to the purely referential ones – either recalling the film's title, or a situation, a character, an episode... –, there are many others that refer only to an organic use (*Responsori per liuto e voci* from *Tre nel mille*; *Per archi e tromba* from *La ragion pura* and so forth), a practice not less unusual than indicative of a primacy of the musical component exactly where it risks to fail, to be confused with the dramatic purposes of the filmic narrative and the highly technical demands of the application to the images (duration etc.).

⁷¹ "In a way, music was introduced as an antidote to the image" stated Adorno-Eisler, who continued: "[...] the cinema [...] wanted to save the viewer from the unpleasant element inherent to the fact that they were shown reproductions of living men, acting and even speaking, who however were silent at the same time. To live or not to live in the same time, this is the spectral element, and the music is not so much there to substitute their defective lives [...] but rather to appease their anguish, to absorb the shock. Film music is the reaction of the child who sings in the dark in order to protect himself." (Th. W. Adorno - H. Eisler, "La musica per film", Newton Compton, Roma 1975; the work was published for the first time in English in 1947; for the complex editorial and ascription matters, see S. Miceli, "Musica per film...", op. cit., p. 536; for a summary of views on the merits of the musical presence in the cinema, Id., pp. 506 onwards).

⁷² It is clear that requests related to the application of music to the images "weigh" more than those – much less binding for the composers – of any cultural institution.

⁷³ E. Morricone, "Scrivere per il cinema...", in E. Morricone - S. Miceli, "Comporre per il cinema", cit., pp. 302-306 here and there.

—————ANALYSIS—————

The Ennio Morricone Vinyl Revival

by Steven Dixon

In 2014, eight million old-fashioned vinyl records have been sold, up 50% from the same period last year. But while new LPs hit record stores every week, the creaky machines that make them haven't been manufactured for decades and are prone to breakdowns and shortages in mechanical parts. This will need to be addressed sooner rather than later because the increasing love for the vinyl LP is like a runaway train. And there is no stopping it. The highest album sales in 2015 were from the legends Led Zeppelin, Pink Floyd and Bob Dylan. But also bands bought by the younger generation, which just goes to prove the once invincible format of the digital-age like i-tunes are not so invincible after all. With the popularity of the compact disc in the early 1990s, LPs seemed to have fizzled out, particularly movie soundtracks. It took nearly a decade for the European vinyl to awaken once more.

In 1999 when Italy's Dagored issued a series of Ennio Morricone LPs alongside their CD counterparts, it seemed the vinyl revival was genuinely back on track. Yes, vinyls do take up more cabinet space than CDs do. But issues such as the brilliant **Revolver** (RED 112-1) released in 2000 with its thick chunky cover, mixed photo and illustrative art, and the 2LP **The Good the Bad and the Ugly** (RED 130-1, 2001) were well worth the extra cabinet space. The presentation on a large canvas was exciting, something collectors were missing out on and had not experienced for quite some time. Encouraged by the new life injected into the

soundtrack market many Dagored Morricone titles were made available, the Giallo genre being particularly popular. The year 2000 brought us **Il gatto a nove code** (RED 111-1), **4 mosche di velluto grigio** (RED 139-1) came a year later. The 2008 now rare and deleted 5LP boxed set “Dario Argento – Blood Is Red” featured both these titles with the very same catalogue numbers.

Sadly, the revival seemed short lived. The Dagored LP series slowed down and production ceased. Later, other labels did follow. We had a brief replication of the Morricone Ariete series including **La stagione dei sensi** and **Vergogna schifosi** on the Halidon label (2009). We all know these two late 1960's scores are very rare as first pressings, but again the interest did not seem to light the spark. Some fresh ideas were required – or at least a reinvention of some old ones.

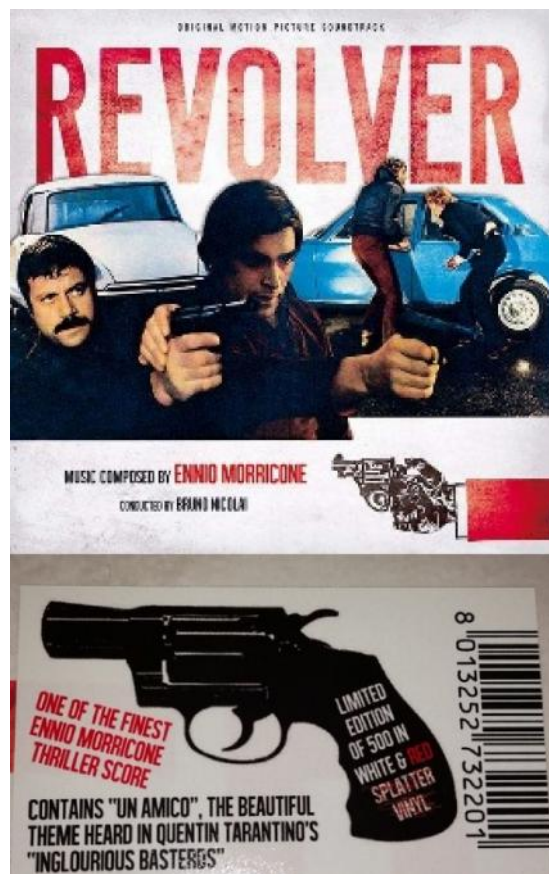
In the 1950s many vinyl discs were colour-coded. We know orange was utilised for children's records and nursery rhymes. European Soundtracks also received the coloured disc treatment including a remarkable series of 45s by Ennio Morricone. Although musically inadequate RCA's **Ventimila leghe sotto i mari** (Jules Verne's “20,000 Leagues under the sea”)



from 1961 comes in a marvellous series of six colour cartoon covers. The deep ocean blue on the six discs does draw new life into the product.



Responding to some new ideas, Dagored did make a spectacular comeback in 2014 with some lovingly produced Ennio Morricone vinyls. But their first batch of releases such as **Veruschka** (RED 201) did not adapt the now favourable luminous disc formula. Much of the coloured variety came a year later, in 2015. **Escalation** (RED 213) emerged in transparent hippy yellow; **Cosa avete fatto a Solange?** (RED 215) in slasher blood red; even **Revolver** gets a repeat outing (RED 220), same cover as the 2000 release, this time as a white splatter edition. Note on the front of the new **Revolver** album is a sticker advertising the *Un amico* theme, as used in Quentin Tarantino's **Inglorious Bastards** (2009). We all know by now Mr Tarantino and Morricone have a very special treat for us this December in the western **The Hateful Eight**. It will be interesting to see if this film soundtrack comes in LP format, as Tarantino is a big lover of vinyl.



Few will be surprised to learn the western genre dominates the vinyl revival with a mixture of LP and 10" formats. **A Fistful of Dollars** (*Per un pugno di dollari*) is always a hugely popular title. It has been issued on vinyl so many times before – LP, EP, 45. Not everyone will find this 10" format particularly alluring, or unique, but it still holds a collectable interest given its massive iconic status. Musically, it has only 7 tracks and does not include the suite which was present on the original 8-track 1967 LP. The cover is a mixture of the original poster and some tinted stills. It is played at speed 45rpm and is a foldout. There is a purple picture disc (GDM EP6502, 2014) and a second edition, all identical apart from the use of the traditional black vinyl (GDM EP6502, 2014). The colouring system of the GDM western LPs were to become more adventurous in the future. **For a Few Dollars More** followed using the same non expanded formula. Purple disc only with the reference number AMS EP 82. The rapidity of LP editions from **The Good the Bad and the Ugly** will

alarm fans who feel the need to retain a complete collection. Since last year alone six separate LPs have come to light, that is way too many. Whilst most of these come on the Stateside Capitol label including an interesting coloured red translucent disc with black swirls, the most recent is by AMS of Italy (AMSLP 78, pressed in 2014). Displaying a rare green vinyl, this edition was limited to 100 copies only with the remaining 400 regular black vinyl. I would have loved to have seen some kind of Confederate and Union flag disc colour, an idea maybe for the future.



The fourth Sergio Leone western film to establish the modern LP treatment is **Once Upon a Time in the West**. There has been a wide variety of LP covers used including Italy's 1970 train/railway construction photo. The soundtrack's very first release, a Canadian pressing came out in 1969 using the by-now famous hanging flashback sequence. This fine recent GDM product comes as dual release with the traditional black vinyl plus limited edition orange mixed vinyl (GDM LP6503).



It has proven very successful because the cover – the opening railway station gunfight sequence, a German poster I believe, is among one of the fan's favourites. At time of writing and just released by Cinevox is **Giù la testa** (AMS LP 96). Even with its

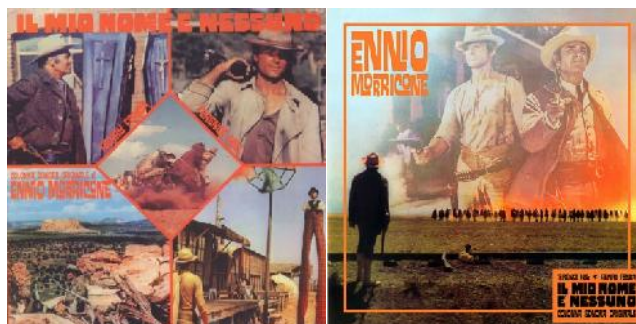
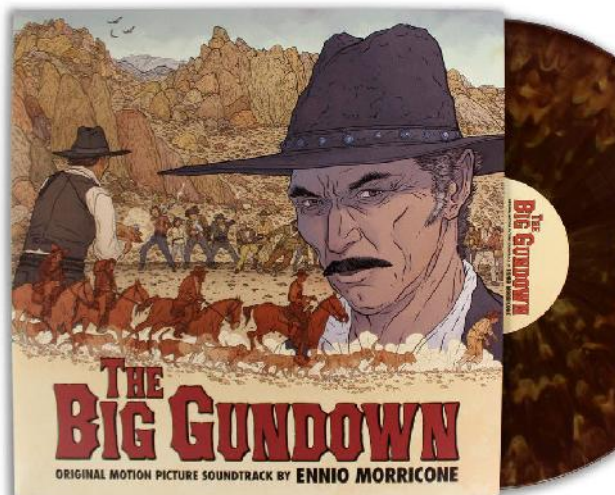
original 11 tracks **Giù la testa** never loses its appeal and there is a nice bonus here in flyers and lobby card sets. The last **Giù la testa** LP was by the ever popular Dagored label in 2000 presented as a photo cover of Rod Steiger with gattling gun. This latest release also presents the gattling gun image, but this time uses one of the popular posters expressing an adventurous more humorous tone. This brand new release has a mixed orange and gold vinyl.



The use of mixed colours on vinyl is becoming hugely popular, which leads us directly to **The Big Gundown / La resa dei conti** which has burst back to life in the form of four editions. The two photo covers are of Italian origin. One has an interesting sand-coloured disc (LP RED 211); and the other (Contempto records) replicates the original Italian Parade LP cover from 1967 and is a dual disc. What is unusual about the most recent editions on the USA Mondo label is that the design appears to give the impression this is a non-original product. The style as used by the illustrator Geof Darrow and his colourer could confuse people into believing this is a non-original release, as it is an often reminiscent reminder of those cover version LPs from the '70s and '80s. But I must say it is an exciting and confident work of art, with a nice cartoon-like style. Being of foldout variety means there is even more space to progress on the inventive illustrative image we see on the front cover. Regular black and gold splatter coloured vinyls are available.



set to make their stampede. A clear transparent vinyl and gatefold, limited to just 100 units also has inserts within the gatefold sleeve. The sticker on the front cover states the album is to be played on 45rpm. This is a printing error, it should in fact read 33rpm. The second edition, also from this year (AMS LP66) is on black vinyl and not so limited. The cover is more eye catching and orderly with an exhibition of colour stills.

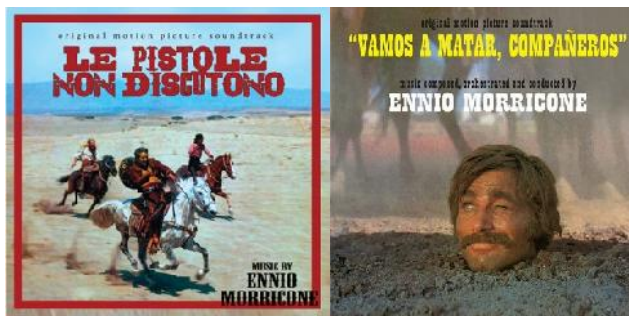


Italian western fans have every right to feel excited with these titles, many are first time complete on LP with the promise of more to come. **Le pistole non discutono** (GDM LP 6704, 14 track red vinyl); **Companeros** (GDM LP 6702, 14 track black vinyl); and **La vita, a volte è molto dura, vero Provvidenza?** (GDM LP 6706, 20 track, red vinyl) are three impressive examples. And yet, when we look back, we often wonder why these wonderful scores were never released in their time, or afterwards.



Returning to the Sergio Leone connection, we now move to **My Name Is Nobody / Il mio nome è Nessuno**. The Last full soundtrack LP came in 1978 by Cerberus records. Since then numerous expanded CDs of this exciting score have passed through our hands. Here we are presented with two new vinyl LPs, both with 10 tracks. The first (AMS LP86) pressed 2015 has an orange sunset cover with the Wild Bunch





Companeros (1970) in particular was a huge film, having major cinema releases in the UK and the US. Yes, we did get the Intermezzo title “3 Westerns by Sergio Corbucci” (GM IMGM 009, 1986), but the three tracks of **Companeros** was just too few. **Companeros** is such an impressive score with a thundering main title and some impressive revolutionary themes. This first time ever complete on LP is a must for any Morricone western collector, and although it retains the standard black vinyl colour, I strongly recommend it. The cover shows a large sharp and dazzling photo of Franco Nero buried in sand up to his neck. In fact it's different to the one used on the original Italian single. **I crudeli** (CASA15LP, pressed 2015 black vinyl) is another quality issue, but in this case we are dealing with a score which did manage to have a decent number of tracks on that old Intermezzo LP. With a mixed photo cover and a title logo reminiscent of graphics used upon the titles of **The Good the Bad and the Ugly** this is another item which should top your wants list.



Spasmo, scored in 1974, is a terrific psychopathic suspense score with brooding church organ, but also has a theme with Edda's soothing and calming voice. The film stars Robert Hoffman as Christian a man who has slowly inherited his brother's

madness. Upon its release, just one single came on the market. The distributors have chosen to use that cover for one of the three new LPs. The hand edition (RED 216Y) pictures a facial image of gradual madness breaking out of the mind. For edition RED 216X the distributors use the poster image, a most striking screaming mouth over naked breast motif. But the best has to be the rare X-Ray version (RED 26X-RAY) in thick translucent clear plastic.



The growing numbers of LPs means we don't quite know what is coming next – **Queimada** from 1969 is one of Morricone's most exciting choral adventure scores. Semi expanded with fresh new artwork and an orange disc this will really complement your collection.





Another big surprise came in the form of **La trappola scatta a Beirut** (GDM EP 6707). Not a particularly great soundtrack of a film from 1966 but it displays some exciting action packed diagrammatic art. The nice EP size is a bit of a novelty, the 60s being popular for producing discs like this.

Maddalena is back on LP (GDM LP 6703). Only two previous LP releases exist, they are the original 1971 GM and a bootleg from 1989, easily recognisable as being of dubious origin – at the back of the bootleg the poster is all distorted and blurred. This new Maddalena LP uses the full original Locandina Italian poster, with a bright white vinyl and has 1 additional track (Chi Mai, Italian vocal).



What does the future hold for the Morricone LP? We are already seeing rare issues of Morricone's work coming out the vaults. The 1972 experimental non-film score in

“Controfase” (105 LP Roundtable) produced in Australia, limited to only 200, is not as difficult to listen as people may think. I know this title has never been officially released on CD either and is hard to find on original LP.



It would be nice to see companies such as GDM, Cinevox and Dagored to incorporate additional bonus items such as CDs and DVDs. We are already seeing this in Riz Ortolani's recent LP offering **Fratello Sole Sorella Luna**. Also the colouring of Morricone discs can only go so far, so shaped discs could be the next step forward.

One final idea regarding the cover of LPs is the hold-to-the-light theme, something postcards has been using since 1898. This would look great on many Morricone titles, like those horror and thriller albums and even **E per tetto un cielo di stelle** (**A Skyfull of Stars For A Roof**). That would be simply marvellous.



—————SCORE REVIEW—————

Per qualche dollaro in più

The score that went astray

by Patrick Boustier



This article carries on, after **For a Fistful of Dollars** a year ago, the 50th anniversary celebration of Morricone's Italian western music. Leone's second opus has been released in December 1965 in Italy, one year and a quarter after the first one. The other European countries had to wait one more year to watch it. As we know, he had a huge success and definitively launched the genre, very soon reprised and imitated.

Because of their related titles and the same leading actors, one could have expected similar films or that the second opus would be the sequel of the first one. Contrary to the **For a Fistful of Dollars**'s minimalism and the economy of means (story, locations, characters, set,...), the second film offers a more complex plot, a rich set in many locations and many elements to enjoy. Everything is expanded in this opus, thanks to the budget, for a rich story full of details. The film, longer, presents more points of view than the previous one concentrated in a same place. The mise en scène, the photography, the frame, all is improved and mastered. The emergence of human feelings is a novelty: behind Monco's coldness, we can guess a respect and a friendship for Mortimer, his pain and his vengeance. In spite of hard and cruel situations, humour is present, explicitly or not. Even Indio, in his cruel madness, seems to be as ridiculous as theatrical, and the same goes for his men.

Genesis

Interview with Sergio Leone (in “Conversation avec Sergio Leone”, by Noel Simsolo) – Part 1

Question: How did the idea come to make a second western ?

Sergio Leone: *Through a wish of vengeance. Six months after the release, **Per un pugno di dollari** was first at the box-office in several countries. It wasn't yet released in the USA, but the Americans invited me to shoot in the USA. Not necessarily a western! I could have accepted. But Jolly's³⁴ meanness made me angry. I came to see the two producers. I told them that the events made me happy³⁵. I said that I won't make a film with them anymore and that I will sue them. Suddenly, I had an idea, I told them: “I didn't know if I wanted to do another western or not. But I will do it, only to wound you. It will be called..., and then the title came into me: For a few dollars more.” Of course, I had no idea of a scenario. All I knew I would do was to call again Eastwood and Volonté.*

Q: How was the script built?

SL: *I hired Luciano Vincenzoni. He had worked with Pietro Germi and Mario Monicelli. I wanted him to help me build another universe than the previous film, something differing in the visual level. Even more realistic, with rain and mud. In the American West, there is a heavy sun in the day. And during the night, it could be diluvian. So the landscape can be different the morning after.*

We needed a documentation base in order to feed a new story. Again the Neorealism syndrome. I read some texts about “bounty killers”. We knew that this sentence would be in the main titles: “Where life doesn't count, death can be worth.” But going in this direction, it became impossible to play on abstraction or the Angel Gabriel's parable. We had to respect the reality of the bounty killers. (...) They were nicknamed the West's cleaners. They were “garbage men” who wasted the world from all the human garbage. It was a profession, and it excited me. Men who replaced the official Justice to ensure their own survival.



Q: This time, you are even more precise about the weapons and their use?

SL: *It was necessary: it is the story of two men who live as killing bandits. Although their motivations are different, both of them chase the group of a gangster named Indio. And their lives are based only on the perfect knowledge of their tool: the weapons. It needed a huge exactness on the technical level. In Washington exists the biggest library of the world, the library of Congress. So I asked all the available books on the West and the Secession War. Among other things, I found exact descriptions of all sorts of weapons from the period. I asked*

³⁴ Production company for **Fistful**.

³⁵ This can only have been an ironic statement.

to manufacture them for the film. And I had the surprise to learn that a factory of ancient weapons existed in Italy, in Lombardia.

Q: The characters' personality is more elaborated in this film...

SL: I dealt with the theme of friendship between the two bounty killers who don't have the same motivations. One is an ageing Colonel, a cultured and refined man. He acts with the ultimate motive to achieve a vengeance. The other one is only a professional. He makes his work, he is cynical. He is almost a robot. Apparently only money interests him. And it is the biggest violence: money as motor of action. But we discover that money has no importance because he can die at every moment. The Colonel is driven by a mix of vengeance and despair. For the other one, it is adventure, money is only an accessory. He is above all pragmatic and solitary. And a solitary must believe in something to survive.

Q: What cast did you imagine?

*SL: Immediately Gian Maria Volonté for Indio and Clint Eastwood for the professional. I wished for Lee Marvin to be the Colonel. I had his agent's agreement, but 3 days before the shooting, I was told that Marvin cancelled. I took a plane for Hollywood and during the flight, I browsed the Academy Players, containing pictures of all the American actors. And I stopped on Lee Van Cleef's face. I remembered him in **Bravados** and above all in **High Noon** by Fred Zinneman. It was an old picture. He had the nose of an eagle and Van Gogh's eyes. I didn't know what he looked like now. After two days of investigation, his former agent told me he had spent 3 years in a hospital. Drunk, he fell and broke a lot of his bones. Then, he was weaned off the alcohol. He left the cinema to make paintings, he lived very poorly. I asked to meet him very quickly because I had to leave the day after. He came with his agent, they waited for me at the hotel lounge. I saw him when going downstairs. He wore an old and dirty coat, he had grey and white hair. It was exactly my character's incarnation. I took my assistant apart: "Make the contract right now, before I speak with him. If I talk to him, and if I find he is an idiot, I won't hire him. And if I don't hire him, I would make a mistake."*

The contract was immediately signed: £ 15.000 for the film. And we took him at the airport. I saw he was far from being an idiot, he was a sensitive and intelligent man. He read the script when flying. And then he said to me: "It is Shakespearian!" At 12.00 we were at Rome, at 1.00 PM we arrived at Cinecittà. At 2.15 PM I shot the first take.

Interview with Sergio Donati (in the DVD and Blu-Ray of The Big Gundown's extra, French edition, Willside, 2012)

Thanks to numerous scripts and dialogues, and after the interviews he gave for DVD extras, Sergio Donati will be a sort of common thread in our course within the Morricone's westerns 50th anniversary. His direct collaboration and precious witness will enlighten some aspects in Leone's elaboration.

"Money arrived to make the second film. Leone wasn't so satisfied with the script. I had then my own ads agency. Sergio told me: "Come work with me. Come one week, we will retreat into a hotel and we will rewrite." The final sequence was something very Leonian, while Eastwood has killed all his enemies apart from one. There was "Smith, Johnson, etc. I said to Sergio : "He is a bounty killer, he gives numbers, not names : 35, 50, 70, ..." And when he is missing £ 15.000, he turns around and kills the last enemy. Then Lee Van Cleef turns around and says: "What happens?" Eastwood: "Nothing, old chap, I didn't have the right count, but now I have it." Sergio loved this sort of dialogue!" [laughs]

The music in the film: the unreleased pieces



- Tucumcari: Mortimer (Lee Van Cleef) stops the train and comes down at the station. He looks at a “reward” poster, illustrated by a tension music with woodwinds and piano (1:00).
- Saloon piano 1: He enters a saloon where music different from *Poker d’assi* (*Aces High*) is heard, lasting 0:42.
- Before shooting (tension 1): Outdoor, later, Mortimer is clearly depicted as a professional killer, with his dark suit, his horse bag quickly undone to display a series of weapons. Here is heard his first snippet, gimmick to symbolize his character: one note on the marranzano (jaw-harp). He suddenly spots a researched young man, slowly begins to assemble his long gun and aims at him (0:12 of tension music for high-pitched strings).
- Arrival at White Rocks: Monco (Easdtwood) arrives in town under the rain with a thunder sound, a Biblical wink to Leone's first opus. A short variant of the main titles accompanies him, for ocarina and whistle as leading instruments (0:30).
- Saloon piano 2: *Poker d’assi*, shortened in the disc, is entirely heard, sometimes hidden by noises (1:09 unreleased and listenable, on a total of 3:00)
- Monco's gimmick: as in the first western, the hero has a musical signature, at flute again (0:09).

He goes out of the Sheriff's office and asks to replace him, holding his star (variant of *Titoli* for ocarina, whistle). Later in the night the preparation of Indio's escape from the jail is illustrated by repetitive notes on bells and percussion making a hypnotic impression (the 2 cues being glued in the film, they make one track published on the GDM CD).

- Indio gets out of the prison with many gunshots from his gang (atmospheric music for strings, 0:32).
- Wanted: Indio sees a poster showing his face and the price, \$ 10.000. Ringing sounds in a menacing background, soon joined with shots in a sort of dialogue, both funny and violent. The audience has the impression that the gunshots are integrated to the music. Great track and great idea, one of the nicest missing tracks (0:43).
- *Carillon* (first appearance): without the strings background, before the following cruel sequence (cut at 0:24).

In an abandoned chapel, Indio kills a man in a duel and his family. Later he needs a cigarette of special content (both tracks published in the GDM CD).

- Monco arrives in El Paso, with the music reprised from his arrival in White Rocks.
- Hotel room: Monco watches a poster and similar music as for Wanted is heard, but the ringing is softer, more withdrawn. This variant is logical, as a reminiscence (0:34).
- The parable: Indio climbs to the altar to explain to his men his future hold-up at the bank of El Paso, over a church organ track, difficult to hear (1:56).

- Guitar for Monco: The hotel owner's wife stares with admiration at Monco, so a short gentle guitar solo piece discreetly underlines this unilateral romance (0:23).
- Wild and the match: in a small restaurant, Mortimer provokes an incident with Wild (Kinsky), one of Indio's men, the rest of them watching silently. Again an excellent tension track is missing: odd notes on woodwinds, jaw-harp, strings, make a palpable tension for the ironical situation (1:09).



- Two snippets: Mortimer and Monco are symbolized by some other gimmicks, with the known instruments (jaw-harp : 0:03, flute : 0:02).

Indio and his gang keep an eye on the bank, Mortimer and Monco are not far, each one checking each other out (*Osservatori osservati*).

- Trumpet for Mortimer: Monco talks to an old man (the same Joseph Egger as in **For a Fistful of Dollars**) over a short trumpet solo cue in the French speaking version, curiously absent in the English one (0:14).
- Duel of the hats by night: The 2 bounty killers agrees that one of the two must leave to let the other one fighting Indio's gang. The controversy changes into a funny duel where the hats fly and go down, under kids' eyes, whereas they act as children. The tension music, punctuated by the two men's gimmicks, truncated at 1:13 on the GDM CD (with the odd title *The Wild One*), actually runs 1:33 in the film. Few minutes later, in the silence, a whistling accompanies a last hat coming down (0:09).
- Mortimer's flashback first part: the sequences of the past are famous, Indio killing a man near a woman in bed, with the *Carillon* theme's distorted sound. The GDM CD didn't reprise the first part: the theme soberly played by the guitar solo (0:25).
- Prison breakout: Monco delivers one of Indio's man in breaking down a jail, in order to infiltrate the group, on a variant from *Titoli* for whistle, ocarina and choir (1:00).
- Tension 2: Indio is suspicious about Monco (0'13 of high-pitched strings).
- Tension 3: very similar strings are heard when Monco kills the 2 men teaming up with him for another bank robbery at Santa Cruz (0:27).



On an orchestral variant of *Titoli* with up tempo brasses, Monco rides fast to Santa Cruz. By mistake, the GDM CD mentions the track “*To El Paso*”.

- Interrupted and reprised Cavalcade: Monco obliges a telegraph employee to send a false robbery and then, rides again to join Indio's gang at their robbery location. Here is an awesome version, expanding the vein of *Cavalcata* from the first opus, briefly interrupted by a scene with Mortimer, then reprised (2'59).
- *Titoli* (whistling): A slow whistled version is shortly heard (0:26).
- The attack: The gang enters the town and a suspense is installed in the silence, only illustrated by an odd dialogue between percussion and piano. As *Il colpo*, it was truncated at 2:20 on the LPs and CDs, and the inedited parts (beginning and end) were never published (4:05).



- The Vice of Killing 2: Indio's gang makes the bank wall explode and quickly pulls the safe into a wagon. Here is an example of Leone's mastery at filming: to impressively illustrate the robbery, he compressed the time. Very fast: the explosion, the safe down and quickly pulled in a very nice movement, the cavalcade with gunshots for the leaving, the whole in awesome pictures. Not published, the version gives a major part to Edda's voice (2:22 hearable in the film, the intro being cut). The up tempo is broken by a calm halt for guitar and English horn while Monco and Mortimer discuss about the future of their collaboration. Mortimer wounds Monco a little with a gunshot so that he will not be suspected by Indio. A coda for ocarina solo concludes (0'19).

Indio and Monco decide to go to Agua Caliente to open the safe without damage, on the well-known published version of *Il vizio d'uccidere*.

- Tension 4: A last high-pitched strings cue (0'23).
- 3 snippets for Mortimer and Monco: other few notes on the flute, jaw-harp and guitar briefly describe the 2 characters (0:12).
- *Carillon* version 2: While Mortimer and Indio discuss about how to open the safe, a version with another strings background (vibrating) kicks off the reminiscence that will explode at the end (1:05).

Numerous subsequent tracks were published on the same CD: for the sequences while the bounty killers look for the safe, when they are discovered, and when Indio and Nino let them escape.

- Cuccillo murdered: a variation of *La resa dei conti*, with choir on is heard (published on the GDM CD).
- Waiting: Monco and Mortimer prepare their comeback at dawn, on a repeated and spaced note for piano (0:36).

- Second flashback (of Indio): it shows the other part of the past events. Indio after having killed the man, rapes the woman, who commits suicide. We can guess that Indio had no link with the woman and the man apart from maybe a jealousy or an obsession, but she and he were together. It is not explained but seems logical. The music is identical to the first flashback, apart from the guitar prologue of course, absent here.

Indio faces Mortimer in a circular place. Here is the initially published version of *Carillon* or the second one on the GDM CD, very slightly different with slightly softer strings.

- Final duel: Monco lets Mortimer have his duel with Indio. Then we understand the latter's personal will for vengeance. An unreleased version of *La resa dei conti* (2:45) is used here.
- The film ends with *Addio Colonello*, built on a similar pattern than **For a Fistful of Dollars'** oboe version. The end titles reprises the *Titoli* track, played a little faster (2:34).



More explanation on the film process

Interview with Sergio Leone (in “Conversation avec Sergio Leone”, by Noel Simsolo) - Part 2

Q: In this film, you use for the first time the flashback as a broken structure.

Sergio Leone: *in cinema, the flashback is synonym of modernity. To show the future, the dream or the past, you must use this stylistic approach. Here I wanted the flashback to have its own dramatic progression within the course of the story, to discover it little by little. I knew it because I put myself in the shoes of the spectator, the most demanding one. I fight to maintain the curiosity. And at this level of structure, the ambiguity builds the plot. By breaking the flashback, I maintain the tension, I keep the curiosity awake. But it is not only for the flashback, it is for all the sequences.*

Q: Always the will to mix the documentary and the imagination...

SL: *Of course. Let's take the bank attack sequence. Before the shooting, I prepare it meticulously. I decide the frame of each cut, I determine the lens, I think about the collages for the editing. Everyone counts the steps, and I prepare the rupture of the cycle. Everything will be broken by the attack, different, managed by Indio. The articulation in the time allows me to destroy the code of a conventional plan. During the writing of the script, the sequence has been calculated in taking into account the tempo and the code subversion. So the editing is not more than a final step of a scene aesthetics because it has been conceived before the shooting.*

Q: How do you work with Ennio Morricone?

SL: *I don't make him reading the script cut in sequences. I tell him the story as if it would be a fairy tale. Then I explain to him the number of themes I wish. Each character must have his theme. But I talk to him as a Roman: with many adjectives. I make comparisons, I explain everything to him. Then he works and brings me some short themes. He plays them on the piano. It is often repetitive and heavy. There are many try-outs before we agree. Often I ask him to be "linear" so that I can make permutations or couplings. It happens that I take half of a theme and a part from another one to merge them in a single one. We have to find solutions in which the themes can cross each other without trouble.*

Q: Do you trust him for the illustrations?

SL: *I don't trust him in any way. He works alone until the orchestration. Then I listen and I feel if I like it or not. I discuss even the number and the type of instruments. And I am present at the recording. As Ennio fell asleep sometimes, it happens to me to conduct the orchestra to replace him. Jokingly, I tell the musicians: "The Maestro sleeps, let's go on without him!"*

A missing CD

This film's profusion and high qualities make the music rich too: much more themes, variants, colours. The film has been well presented in video issues for long (including DVDs with bonuses), but it is far from being the case for the music. Since 1965, the audience had for long only 8 tracks, badly and very partially expanded in an unfair and silly CD by GDM Hexacord in 2003. It added 10 new tracks (*Chapel Shootout* featuring 2 cues), plus a bis version of *Carillon*, taken from the film, some in the beginning, and a good part in the last third. So we are dealing with the least interesting and most difficult and incidental pieces. Paradoxically and very sadly, one of the best Morricone western scores had such a scandalous treatment.

Many fans and collectors have been waiting for a proper release of this masterpiece for 50 years. The situation appears paradoxical because the soundtrack is by far richer, more varied, complex and interesting than the first opus, already promising though. It confirms the codes of the Italian western, not outshined later. The opus 1 was considered by the composer as having many defects, but was properly published. What is not understandable is to not publish this second opus, never criticized by the author and of high quality. Furthermore, nearly all the Maestro's western soundtracks have been published, apart from few minor ones (the two **Mac Gregor** films).

Some tracks from unknown sources circulated though, and an isolated score, missing some tracks, appears in a non-official CD. Of course, in order to respect the tradition, all these products are poorly built: artificial collages, many titles mistakes, unexplainable cuts, repetitions, etc. So it is very possible to reconstitute the proper score, often in a fair sound, running around 56 minutes. Let's affirm with serenity that the music belongs to his 4 or 5 best western scores, together with **The Good, the Bad and the Ugly**, **Once Upon a Time in the West** and **Il grande silenzio**.

The year 2015, the 50th anniversary, would have been the ideal celebration for the both major film and music.



Link to some unreleased excerpts from the film in mp3:

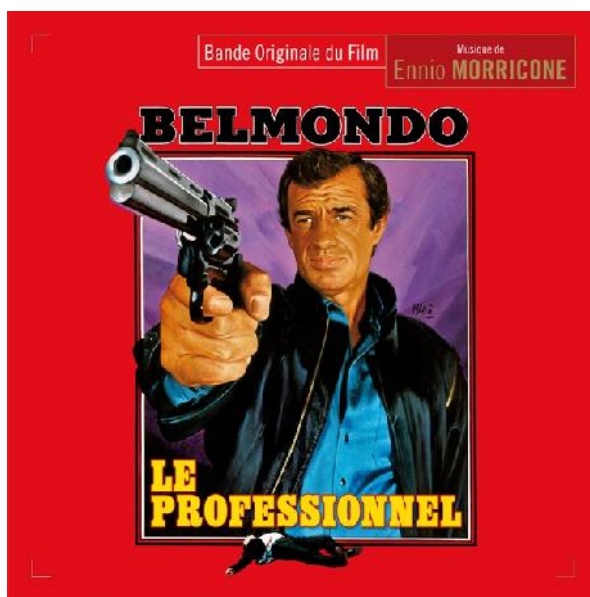
<https://drive.google.com/folderview?id=0B0ZW0ql7kvdnU291R3RJWjYtMXc&usp=sharing>

—————SCORE ANALYSIS—————

The Director's Cut

Le Professionnel Reconstructed

by Didier Thunus



The score to **Le professionnel** is a unique story of a temp track that was judged more suitable than the original music composed for the movie, of an almost-rejection that became an astounding success. But what if fate had decided otherwise? What if the original score composed by Morricone had really been used in the movie? Even if many will consider this exercise a heresy, the final cut being now so much anchored in the panorama of the French cinema, I have decided to give it a try.

The Inception

After two very successful comedies directed by Georges Lautner (**Flic ou voyou** in 1979, and **Le guignolo** in 1980), actor Jean-Paul Belmondo wanted to go back to a more serious project. He therefore started to work with a more serious director, Yves Boisset, known for political thrillers such as **L'attentat** (1972) or **Le juge Fayard dit Le Shériff** (1976). But the two men never came to an agreement on the tone to give to the movie, and they eventually split up. Note that this might as well have become a Morricone project, since the movie to which Boisset turned after the split with Belmondo,

was **Espion lève-toi** (1981), for which he called Morricone for the second time, after **L'attentat**.

The compromise found by Belmondo and his producers was to go back to Georges Lautner and ask him to adopt a more sober colour this time, something he had already achieved in a very convincing way in the past with movies such as **Le pacha** (1968) or **Les seins de glace** (1974). The idea was to adapt British author Patrick Alexander's novel "Death of a Thin-Skinned Animal", and Michel Audiard, inseparable acolyte of the Lautner-Belmondo pair, was ascribed the adaptation work. After a couple of

versions and some help from his son, the now famous Jacques Audiard, the screenwriter ended up with a screenplay that satisfied all stakeholders. Filming could start, with some time pressure due to the accumulated delay.

In the meantime, Jean-Paul Belmondo had become enamoured with a piece of music called *Chi mai*, composed by Ennio Morricone, which he thought would provide the perfect musical counterpoint to the movie in preparation.

Flashback #1: Maddalena

Chi mai had been written by Morricone 10 years before. According to Peter Krassa³⁶ and to Anne and Jean Lhassa³⁷, it was written for the opening of a museum in Germany: the Niedersächsisches Bergbaumuseum in Lautenthal, in 1970, upon request by the museum manager Wolfgang Borges. It was then included in the soundtrack of **Maddalena** the year after. My guess is that Morricone was already working on the score to **Maddalena** when Borges contacted him. He then donated to him his two most recent pieces, which were subsequently published on a German 45rpm under the titles *Terra magica* and *Goldrausch*. Something similar happened in 2004, when the Maestro was working on the score to **72 metra**. He was asked by the European Green Party (in February 2004) to provide music for their upcoming inauguration event, and he donated a piece called *Echi*, which will appear to be *The Sun Again* from **72 metra** a few months later. Many sources date **Maddalena** from 1970³⁸, and a first 45rpm was released in May 1971. So it is quite likely that Morricone worked on that project in 1970 already.



The movie³⁹, directed by Jerzy Kawalerowicz from Poland, is a love story between a woman and a priest, treated in a psychedelic way. It was sometimes lauded for its original art-house cinema approach with flashbacks. But most of the times, it is despised for its pretentious guises and lack of substance. There is only one aspect on which everyone agrees, even the most unenthusiastic ones, is that the music of Ennio Morricone is first-class.

The pieces *Chi mai* and *Come Maddalena* are exactly the same as *Terra magica* and *Goldrausch*, respectively. Yet, on the German 45rpm, they are said to have been conducted by the author ("*Chor und Orchester: Ennio Morricone*"), whereas Bruno Nicolai is credited as conductor for the full **Maddalena** score. On the first LP release of the score, we realized that *Come Maddalena* actually lasted more than 9 minutes, whereas it had been faded out after less than 4 minutes on the German single. The piece is heard at the end of the movie, and *Chi mai* is used several times.



³⁶ MSV #22, February 1984

³⁷ Anne et Jean Lhassa: "Ennio Morricone, biographie", Favre 1989, p.259

³⁸ For example: <http://bit.ly/1D9dZ8p>

³⁹ You can watch the full movie here: <https://www.youtube.com/watch?v=vZ4S1XY7fP8>

Flashback #2: Disco 78

Morricone must have felt the potential of *Chi mai* because he wrote a vocal version of it (performed in 3 languages, Italian, French and English, by main actress Lisa Gastoni). Probably frustrated by the lack of success of the movie, and the resulting disappearance of the music from the people's mind, he took the opportunity to re-record it in 1977. Surfing on the wave of the disco, he decided to release a disco version of *Come Maddalena*, accompanied by a re-elaborated version of *Chi mai*, with a more linear melody line and rock drums. The 45rpm was called "Disco 78".



We mustn't underestimate the role of Georges Mary in this undertaking. Mary was Ennio's producer in France since Henri Verneuil had introduced the two men in the process of making *Le clan des Siciliens* in 1969. He has been instrumental in, amongst other things, bringing the music from *Gott mit uns* to the French charts (thanks to its inclusion in a famous French broadcast) or in having Morricone arrange songs for Riccardo Cocciantè. Even if Mary will always very humbly minimize his merit in favour of the artists, it is very likely that the "Disco 78" recording would not have existed without him, and that *Chi mai* would not have had a second life.

⁴⁰ Watch it here: <https://www.youtube.com/watch?v=g4j1ZhanYLk>. It also has original music by Kenyon Emrys-Roberts, and Morricone is not credited.

⁴¹ Interview with Georges Lautner by Michael Ponchon in 2011 on UnderScores:



Thanks to an excellent distribution, "Disco 78" attracted the attention of several filmmakers: first two BBC productions called *An Englishman Castle* (1978) and *The Life and Times of David Lloyd George* (1980)⁴⁰. And then Jean-Paul Belmondo and Georges Lautner for *Le professionnel*.

Temp Tracking

For the initial editing of *Le professionnel*, Lautner decided to use *Chi mai* wherever music was required. "In 1980, says Lautner⁴¹, on *Le Guignolo*, Philippe Sarde and Jean-Paul Belmondo had disagreed about the scoring of the helicopter sequence. This disagreement went out of proportion even though Sarde was right and the result was magnificent. Then in 1981, Belmondo, who had met Ennio Morricone on Henri Verneuil's *Le Casse* and *Peur sur la Ville*, wanted to work again with the Italian Maestro. And I have to admit that the idea of working with Ennio on *Le Professionnel* delighted me. They gave me several discs of the composer to listen to and I dugged a particular 45rpm⁴². I then edited the movie with that disc".

<http://us20.byethost5.com/underscores20/rencontres/interviews/2013/11/interview-georges-lautner-laisse-aller-cest-une-valse/>

⁴² It is interesting to hear that according to Lautner, it was his own choice to use *Chi mai*.

He could then show his first draft to the producers and already provide a quite accurate rendition of the mood he meant to confer to it. In the meantime, Morricone was contacted and asked to provide an original score for the movie, respecting the mood and colour of *Chi mai*. Ordering a new score is usually cheaper than clearing the license rights of an existing track – unless it is a library cue of course, which was not the case here.

*“When Morricone came to Paris to discuss the film, says Lautner, we decided to record the music in Rome keeping in mind the musical spirit of that 45rpm. So it is in Italy that I really discovered the composer’s talent: he is a surprising musician with an amazing inspiration, who goes as far as ally mathematical methods to the composition! He records bow strokes after bow strokes, those that descent and then those that ascent, and after mixing it inevitably gives an amazing result. But during the recording, it is copiously boring (laughs)!”*⁴³

Once the new music was delivered, Lautner was able to show the movie again to the powers that be, with Morricone’s original score. The reaction was not good: *“So I redid the editing of the movie with this new recording and I presented it to Belmondo and to the producers. They were awfully disappointed, regretting the initial version... Except for the opening credits and a few fragments, I entirely re-edited the film on the initial 45rpm. Morricone had sent me the original tapes of the disc”*⁴⁴ in order to obtain a better sound quality, but it didn’t solve the problem. Once again, the sensitivity perceived upon first listening was missing and I was not able to recreate it. It is very strange, but if we see the movie

again today, as soon as Chi Mai shines, it is a sign that we went the whole nine yards for the listeners, and this, thanks to the 45rpm. We have never been able to recapture this climate and it is quite amusing that everything has something impalpable and we don’t know why!”

They all had in mind the magic, the tenderness and the fascination of *Chi mai*, and they couldn’t get used to the new music. Morricone had respected the contract however, writing music in the same vein as *Chi mai*, but he had naturally used atmospheric music where required, and had come up with some variations and alternatives. Indeed it was not the same *Chi mai-professionnel* anymore.

So the decision was to go back to the original cut, only using a few of the new pieces: the main titles and some tension cues. The budget for the music department must have exploded, as it now had to cover for both the licensing of *Chi mai* and the new music by Morricone.

Morricone never thought it was a good idea. He repeated it again recently in an interview⁴⁵: *“[Belmondo] wanted to reuse for his film a piece I had written before, Chi mai. He wanted that cue even though it had had a lot of success already. I think it is a mistake, because using music from a film that already had a lot of success in a new movie, is not really a good idea.”*

Chi mai ended up being used about 15 times throughout the movie, always in portions of different sizes, in order to fit the scenes. The music sounds awkward and out of place on several occasions, but the resulting outcome is quite effective. It gives the movie a resolute nostalgic feel, a mix of hope and

⁴³ I personally don’t really understand why the director has to attend such recording sessions. He should be there at specific moments, at least when a rough mixing is available, but not when only technical aspects are at stake. I had the same feeling when I saw Tarantino attending the recording of the brass section for **The Hateful Eight**: how boring this should be for someone who is not participating to the

musical creation.

⁴⁴ He probably meant the master tapes of the new music.

⁴⁵ In newscast RTBF (Belgium) 27/9/2015 http://www.rtbf.be/video/detail_jt-19h30?id=2046345 from 26:50.

desperation, of sadness and doom. A underscoring of great beauty. It encapsulates the elements of fate and of regret contained in the screenplay, and accentuates the effect of its very unhappy ending. Sorry for the spoiler but it must be said that Jean-Paul Belmondo's character gets killed at the end of the movie, which was quite a risk taken by the filmmakers at the time. No doubt that the power of the music gave them the guts to keep that ending, even if a happier one was shot and the producers insisted on using it.

Lautner did well though: the movie was a huge success, breaking many records in terms of audience and longevity. It is still today regarded as one of the best achievements in the career of Belmondo. It does have a couple of flaws however (over-choreographed and over-acted fight scenes, obvious post-synchronizations, imperfect

acting by some secondary roles...), but they are easily balanced by the effectiveness of the directing, the clever storyline with some brilliant punchlines by Audiard, and the excellent acting by Belmondo, Robert Hossein, Jean Desailly and others. It is clear also that the music played an essential role in this

success. In Belgium even, the poster was changed in order to put Morricone's name in big letters just above the title.

Interestingly, the trailer uses neither *Chi mai*, nor the new pieces, but Morricone's main theme from *Indagine su un cittadino al di sopra di ogni sospetto*⁴⁶.

The Story

The movie is about a man, Joss Beaumont (Belmondo) who had been sent to an African country in order to kill its dictator,

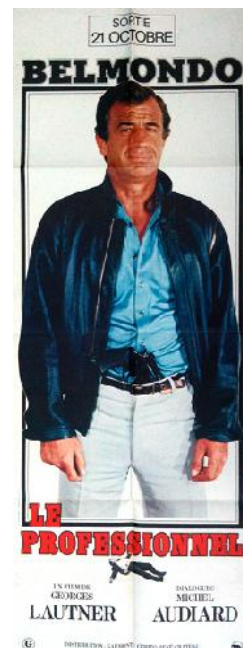
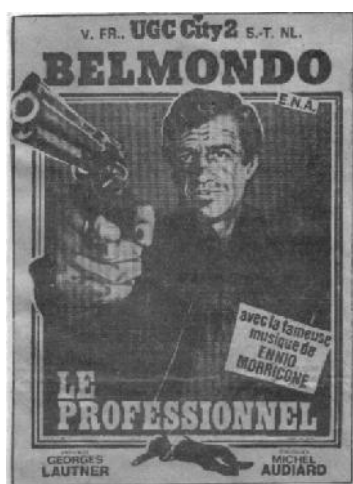
N'jala (Pierre Saintons). But the orders changed and he was abandoned. Condemned to forced labour, he manages to escape after 2 years, and to come back to France where the African dictator is on a diplomatic visit. Beaumont will have no rest before he can kill the tyrant, not because it still matters, but because he finds in this job a way to wreak vengeance against his ex-superiors.

The French hide the African head of state in a castle and hire a veteran cop Rosen (Robert Hossein) to kill Beaumont. The latter still manages to achieve his goal, by having N'jala inadvertently killed by the police. The lot of Beaumont is now in the hands of the minister who, after some hesitation, decides to have him killed.

The Real Score

If the album accompanying the release of the movie had only contained the pieces heard in the film, it would have lasted 10 minutes. But there had to be a full album – its success was guaranteed already. So the only way out was to allow Ennio Morricone to include in it the real score he had meant for the movie, which was a blessing for us fans. It contained 13 tracks, including of course *Chi mai*, but also a piece taken from the movie **I bambini ci chiedono perché?** (1972), in order to bring some variety. So typical of Morricone's practice at the time, that piece (actually a collage of two harp pieces, still unreleased at the time) had nothing in common with the rest of the score, and had no chance of pleasing the fans of the music from **Le professionnel**.

The 11 remaining tracks consisted in two atmospheric pieces (*Dall'Africa* and *Decisione finale*) and in variations of the two main themes: *Il vento, il grido* and *Il*



⁴⁶ http://www.cinemovies.fr/film/le-professionnel_e76012

ritorno (sul nome di Bach). The first one was the one meant to sound like *Chi mai*; the second one makes use of the B.A.C.H. pattern, recurrent in Morricone's oeuvre. The 2 pieces are first showcased in long versions of over 5 minutes each, probably meant as album versions only, then in shorter variations, probably meant for specific scenes in the movie. Abbreviations are used for the variations: V.G. for *Il vento, il grido*, and Bach for *Il ritorno* – which is unfortunate because the usage of the B.A.C.H. pattern is only a technical detail. For the rest of this article, I will call this theme *Il ritorno*. There was even a mistake on the initial release: the piece called *Bach - Seconde variante* was actually a variation of *Il vento, il grido*, not of *Il ritorno*.

Il vento, il grido does a good job at imitating *Chi mai*⁴⁷, even though its structure is very different: a repeated and mesmerizing melody line on strings, to which a second theme gets super-imposed – another trait of the composer. This is where the bow strokes mentioned by Lautner appear, and it is quite interesting to know that each of them was recorded separately. It is very likely that this theme was dedicated to Joss Beaumont and his relationships with his friends.

Il ritorno also has a repeated melody line, illustrating Beaumont's obsession of bringing his vengeance to an end. This obsession is also exhibited in piano ostinatos, present in many pieces, including in variations of *Il vento, il grido*.

Subsequent releases, in addition to correcting the track listing mistake and removing the harp piece, have come up with additional variations, making the whole soundtrack quite repetitive. Even if most of the music is excellent, the albums cannot be said to provide the ideal listening experience. The reconstruction below can

be seen as one of the possible ways to fix that.



Reconstruction

Georges Lautner had attended the recording sessions, so if he hadn't heard what he had expected, he had had the opportunity to say so early in the process. And then he showed it to the stakeholders with the new score. So we can safely conclude that the movie with the original Morricone pieces is actually the director's cut.

Let us see how well they fit the scenes they were intended for. A lot of guessing is required, but most of the original film score can be reconstructed with a good level of accuracy. We just need to locate in the movie the moments where *Chi mai* is played, and based on the timing and on the mood or action, replace it by a cue from the extended original soundtrack.

In order for you to judge how effective this reconstruction is, I have uploaded a version of the movie which includes the new score⁴⁸. It inevitably has imperfections, for example because I was not able to dissociate the dialogues from the music – therefore a few notes from *Chi mai* still crop up here and

⁴⁷ So much so that when *Chi mai* was in the Belgian charts, the "hit parade" on the television was actually playing *Il vento, il grido*. I don't think this was noticed by many.

⁴⁸ Download it here:

<https://drive.google.com/open?id=0Bz23aDRA9jgiQmFDZHVXa2hLeVk> .

The final cut can also be seen here : <http://filmmleriniz.com/filmler/professional-le-professionnel-profesyonel-720p-hd-altyazili-izle/>

there. The tracks are slightly shorter, because the copy of the movie I had⁴⁹ had a slightly faster pace, so I had to accelerate the pieces a bit – nothing noticeable though.

Doing this, we are also building a chronological track sequence, which might inspire you for the next time you will listen to this score. I can tell you that it has worked for me, and has substantially increased my listening pleasure.

1. [0:00:00-0:01:51] *Il vento, il grido (Titoli)* 1:51

The easiest part of course is when a piece from the new score has been used in the final cut, like this excellent main title synchronized with the opening credits. The movie then opens in an African tribunal where Beaumont is being judged for murder attempt.



2. [0:03:45-0:05:24] *Il vento, il grido #3* 1:47

Out of sight, Beaumont is being drugged by the investigators so that he will plead guilty. This original piece was used as such, except for a silence between 0:04:30 and 0:05:09. But we can assume that Morricone meant to score the whole scene, so we have put it in full.

3. [0:06:57-0:09:02] *Dall'Africa #1* 2:05

Beaumont is being tortured, forced to work and imprisoned. This is the first appearance of *Chi mai* in the final cut, actually two appearances (0:07:17-0:08:32 and 0:08:51-0:09:15), but since the whole scene lasts exactly the duration of *Dall'Africa*, we can assume again that Morricone meant to score the whole of it with that music. It gives a much

harsher feel to those moments, with an atonality whose coldness clashes with the sun drenched images.



4. [0:10:07-0:10:58] *Il vento, il grido #7* 0:51

Recovering from his injuries, Beaumont builds a friendship with one of his fellow prisoners (Sidiki Bakaba). A short excerpt from *Chi mai* is heard, corresponding to the length of *Il vento, il grido #7*, a soft version ideal for a friendship theme.

In these scenes where Beaumont is counting the days on the wall of his cell and looking up to the ceiling drown in thoughts, we can understand the adequacy of the use of *Chi mai*: the man already knows what he will do as soon as he will be free, and the music illustrating his fate creates a link with the rest of the movie where the same motive will be heard. Unconsciously, we have understood already that Beaumont has accepted his forthcoming death.



5. [0:11:40-0:12:18] *Il vento, il grido #4* 0:38

The two men escape. There can be no doubt that Morricone meant to illustrate this scene with this beautiful rendition of the main title

⁴⁹ Many thanks to Han.

having a breathtaking feeling of recovered freedom, instead of *Chi mai* which doesn't have that (it cannot have everything, right?).

6. ([0:17:02-0:17:49] *Il vento, il grido* #7 0:47)

[0:17:49-0:18:46] *Il ritorno* #3 0:57

For the pivotal scene which closes the African section of the movie and opens the French one, I first thought that Morricone had written one track with a clear inflection in the middle (even if *Chi mai* doesn't have it). But no such piece existed, so I had to go for two different ones. The only one that matched the runtime of the first part, where Beaumont's friend dies in his arms, was again *Il vento, il grido* #7, comforting its status of friendship theme.

It segues into the second part with a shot of the Eiffel Tower, and we see Beaumont back in Paris. This is most likely the moment where Morricone chose to introduce the *Ritorno* theme, and its third variation had the right duration and the right mood.



7. ([0:20:20-0:20:43] *Il vento, il grido* #4 0:23

Beaumont warns his ex-team that he is back and intends to bring his mission to an end. Alice (Cyrielle Claire) and Valera (Michel Beaune), two of the team members who have kept positive feelings about the escaped prisoner, contact each other. Soft variations of *Il vento, il grido* will illustrate the relationship of Beaumont with his old friends, like this one when Alice understands that he is back.

8. ([0:23:10-0:24:00] *Il ritorno* #4 0:50

Beaumont walks in the streets at night, starting to scheme his plan. Another

opportunity for Morricone to utilize his unused *Ritorno* theme.

9. ([0:28:08-0:28:45]–[0:30:02-0:30:41] *Il ritorno* #1 1:16

Beaumont negotiates with tramps so that they will help him for the first part of his plan, whereby he will find a way to see his wife again. *Chi mai* is used twice, separated by a sequence where the French minister (Jean Desailly) is talking to the taskforce put in place to bring Beaumont down.

There were no short pieces that could fit these timings, so I deduced that Morricone had only scored one piece, which was then cut in two by the editors. Indeed the first variation of *Il ritorno* is clearly in two distinct sections with the right lengths each. They depart completely from the mood of *Chi mai*, instead providing to those Paris-by-night scenes some kind of **I comme Icare** quality.



10. ([1:04:32-1:06:53] *Il vento, il grido* #13 2:21

After a long period without any music, during which Beaumont meets his wife (Elisabeth Margoni) and plays a couple of tricks to Rosen and his sidekicks, we are up to the best musical moment of the movie. Rosen's idea is to use Valera as a bait. Beaumont's old friend invites him to his apartment, which is surrounded by cops. Accepting the invitation in spite of the danger, Beaumont now walks towards Valera's apartment, knowing very well that he is being observed from all parts. *Chi mai* already offered an excellent counterpoint to this very well filmed scene, of a man resolutely walking towards his destiny. But I must say that the variation number 13 of *Il vento, il grido* goes even beyond that effect,

because it is built on a theme to which Morricone gave the time to develop through different variations, which is now reaching a climax, a point of no return – as opposed to *Chi mai* which is always used in the same variation. Where *Chi mai* brings in a lot of nostalgia, *Il vento, il grido* and *Il ritorno* deliver a higher level of poignancy.

11. [1:18:02-1:19:17] *Il vento, il grido* #5 1:15

Beaumont manages to escape once more and finds refuge at Alice's place. The movie uses the first part of *Il vento, il grido* #5 and then *Chi mai* again when they meet. It is easy to imagine that Morricone had meant to use the whole of *Il vento, il grido* #5 for that scene, with its second part turning it into a love theme.



12. [1:23:10-1:24:35] *Il ritorno* #2 1:25

Rosen knows where to find Beaumont and walks towards him with a loaded gun. Clearly, *Chi mai* would not have worked for that scene, so Lautner kept this grave variation of *Il ritorno*.



13. [1:24:45-1:25:57] *Il vento, il grido* #11 1:12

The two men face each other, and Lautner gratifies us with a duel scene of the best effect. Meant as a homage to Sergio Leone,

with close-ups on the faces, it adds the excellent idea of a third character who will naively disrupt the scene. Rosen and Beaumont will remain imperturbable, but the chap, falling, will provoke the end of the face-to-face, just like the watch did it in **Per qualche dollaro in più**. Far from turning the movie into a parody, this scene is brought up with a lot of legitimacy, even if taking place in the center of Paris. It is the kind of scenes which makes the difference between a good movie and a very good one.



And sure enough, Lautner also had Morricone to score this scene. *Chi mai* did the job fairly well in the theatres, but logically, Morricone must have foreseen another variation of *Il vento, il grido* for this. And I bet it was the number 11, because of its use of an English horn for the secondary melody, a trademark of the composer's music for westerns.

Beaumont kills Rosen and heads to the castle where N'jala is kept safe.

14. [1:39:12-1:40:33] *Decisione finale* 1:26

N'jala is now dead, and the minister is on the phone with the colonel (Jean-Louis Richard) to devise about what to do with Beaumont, who is quietly walking towards a helicopter, knowing he might be killed any second.

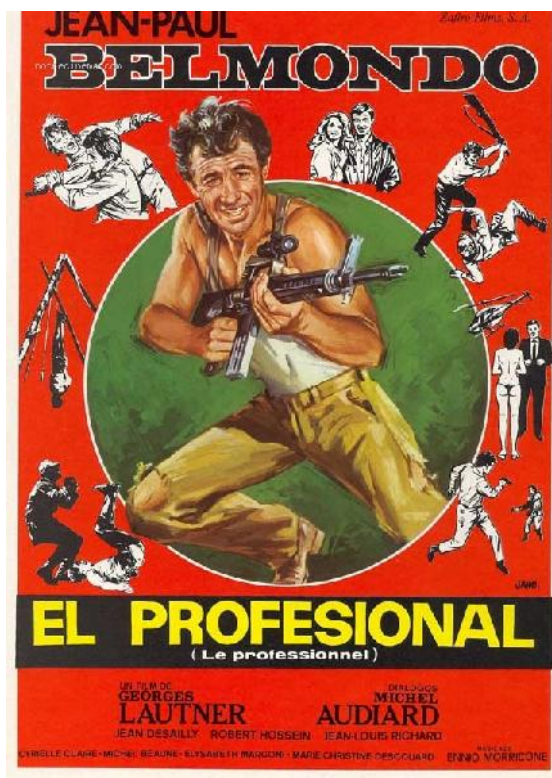
The title of the piece *Decisione finale* leaves very little doubt on the fact that Morricone intended to use it at this moment (the next scene, where the decision is eventually taken, doesn't fit so well since it segues into the end titles), providing a much more suspenseful rendering, whereas in the final cut, *Chi mai*, sadder and more sorrowful,

gives more clue about what the decision will eventually be.



15. [1:40:53-1:43:26] *Il vento, il grido #6* 2:33

The minister decides to have Beaumont killed. The music, be it *Chi mai* or *Il vento, il grido #6* (whose timing was just right) does not emphasize the drama of the moment. Lautner mercilessly leaves the viewers with only their eyes to cry. A venerable choice, providing an ending which everyone will remember for long.



Bonus Tracks

There still remains 9 unused pieces. Below is an example of sequence for the bonus tracks of an imaginary album:

16. *Il ritorno (sul nome di Bach)* 5:30

Album version of the *Ritorno* theme.

17. *Il vento, il grido* 5:20

Album version of the main theme.

18. *Il vento, il grido #8* 1:50

This variation, dominated by the piano, might have been an alternative for the main titles.

19. *Il vento, il grido #2* 2:15

This soft variation could have been an alternative to *Dall'Africa*, since it has the same length and contains drums, providing an African flavor to the theme.

20. *Il vento, il grido #9* 2:39

Possibly an alternative to the end titles.

21. *Dall'Africa #2* 2:11

Different mix of track 3, not essential.

22. *Il vento, il grido #12* 2:28

Possibly an alternative for #13, used when Beaumont goes to meet Valera.

23. *Il ritorno #5* 0:44

The only scene to which this track could fit is when Beaumont and his friend escape from prison at the beginning of the movie. Morricone would have anticipated the *Ritorno* theme of a few minutes. Possible but unlikely.

24. *Il vento, il grido #10* 2:44

Maybe yet another alternative for the end titles.

And don't hesitate to add *Chi mai* somewhere in the playlist, even if it is not totally justifiable in the context of this reconstruction. You could put it as track 3, so that you would respect the chronology of both versions of the movie. Or amongst the bonus tracks, as track 18 for example.


It is a very different experience, and much more rewarding in my opinion, to listen to this album while being able to give a meaning to each piece.

So below is what could have been the back cover of the complete soundtrack album of *Le professionnel*:

LE PROFESSIONNEL

Film Score

1. Il vento, il grido (Titoli)	1:51
2. Il vento, il grido #3 (Confessioni forzate)	1:47
3. Dall'Africa #1	2:13
4. Il vento, il grido #7 (Amicizia)	0:55
5. Il vento, il grido #4 (Verso la libertà)	0:40
6. Il ritorno #3 (Arrivo a Parigi)	1:03
7. Il vento, il grido #4 (Alice prima)	0:28
8. Il ritorno #4 (Parigi di notte)	0:55
9. Il ritorno #1 (I barboni)	1:21
10. Il vento, il grido #13 (Appuntamento con Valera)	2:28
11. Il vento, il grido #5 (Alice seconda)	1:21
12. Il ritorno #2 (Rosen)	1:32
13. Il vento, il grido #11 (Duello)	1:18
14. Decisione finale	1:26
15. Il vento, il grido #6 (Morte di Beaumont)	2:42
Bonus Tracks	
16. Il ritorno (sul nome di Bach) (Versione album)	5:30
17. Il vento, il grido (Versione album)	5:20
18. Chi mai	3:30
19. Il vento, il grido #8 (Titoli, versione alternativa)	1:50
20. Il vento, il grido #2 (Dall'Africa, alternativa)	2:15
21. Il vento, il grido #9 (Morte di Beaumont, versione alternativa prima)	2:39
22. Dall'Africa #2	2:11
23. Il vento, il grido #12 (Appuntamento con Valera, versione alternativa)	2:28
24. Il ritorno #5 (versione alternativa)	0:44
25. Il vento, il grido #10 (Morte di Beaumont, versione alternativa seconda)	2:44



The Aftermath

Morricone will team up again with Lautner on **La cage aux folles III** (1985) – a pure coincidence because Lautner was not involved in the first two episodes, whereas Morricone was⁵⁰ – and with Belmondo on Jacques Deray's **Le marginal** (1983). When Deray made another Belmondo movie in 1987, **Le solitaire**, it marked the end of Belmondo's action movies period. In Germany the film was called **Der Profi 2**, i.e. **Le professionnel 2**, but it was a purely commercial choice: the characters were not the same obviously, since Joss Beaumont had died. The music was provided by one-timer Danny Shogger. The prodigious years were clearly over.

Morricone tried to give a second life to *Il ritorno* this time, by reusing it in **La gabbia** (1985). The long album version was reused as such, and 4 new variations were provided.

Chi mai was reused in a dog food commercial in France, and it is funny to find out that many French people now refer to that music more in the context of that spot than in the one of Belmondo's movie. It was even parodied in **Astérix et Obélix: Mission Cléopâtre** (2002) where *Chi mai* is used for a scene where a dog is running in slow motion, just like in the ad.⁵¹

⁵⁰ "Then in 1985, says Lautner in the same interview, *I found Morricone again on La Cage aux Folles III, but the production being Italian and Morricone having already worked on Edouard Molinaro's first two episodes, I didn't have to participate to the music.*"

⁵¹ And it is also funny to hear in the next episode of that series, **Astérix aux Jeux olympiques** (2008), Morricone's piece *Per Nazzari e Delon* from **Le clan des Siciliens** used when Alain Delon's character is introduced (playing no less than Jules Caesar). Another proof of the impact which Morricone's music has had on the French-speaking crowds.



Belmondo, Morricone and Lautner celebrate the success of *Le professionnel*. The woman on the left is Michèle Morgan, the wife of Gérard Oury who will direct Belmondo's next movie *L'as des as*. This is a very rare picture from an issue of *Ciné-Revue* of early 1982 (when the VHS of the movie was released). It is on this very picture that I discovered what Ennio Morricone looked like.

SERGIO LEONE EST LE MAÎTRE INCONTESTÉ DU WESTERN DIT "SPAGHETTI". SES FILMS SONT BRILLANTS, AGRESSIFS, BAROQUES ET LYRIQUES. CE SONT DES "WESTERNS-SANS-L'ÊTRE-TOUT-EN-L'ÊTANT", ET LEUR STYLE EST TELLEMENT SPÉCIAL QU'EN LES PASSANT EN REVUE, ON PEUT EN EXTRAIRE DES "CONSTANTES" QUI RISQUENT DE PASSER À L'ÉTAT DE CLICHÉS, COMME AUTREFOIS LA "CAMÉRA ENTRE LES PATES DES CHEVAUX AU GALOP" DE JOHN FORD.

LES TRUANDS, PAR EXEMPLE, ONT DANS CES FILMS, DES TÊTES DE CAUCHEMAR. HIRSUTES, SUANT, CHIQUANT, COUTURÉS DE CICATRICES, ÉDENTÉS, ON N'AVAIT PAS VU ÇA DEPUIS GOYA. ET EN GROS PLANS, PAR DESSUS LE MARCHÉ.



(À NOTER EN PLUS UNE REMISE AU GOÛT DU JOUR DU TRUAND MEXICAIN)



LE HÉROS EST ASSEZ MAL RASÉ AUSSI. IL FUME DE FINS CIGARES ET SES YEUX SONT, LA PLUPART DU TEMPS, CACHÉS PAR L'OMBRE DU BORD DE SON CHAPEAU.

TOUTE RESSEMBLANCE AVEC CLINT EASTWOOD EST UN VRAI COUP DE POT.

LE SCÉNARIO FOURMILLE DE DÉTAILS PITORESQUES TIRÉS DE LA VIE QUOTIDIENNE. LES PROTAGONISTES AGISSENT EN HOMMES DE LA RUE PLUS QU'EN HÉROS MAGNIFIÉS. LES DIALOGUES SONT RARES ET LES LONGS SILENCES SÉPARANT LES RÉPLIQUES RENDENT CELLES-CI LOURDES DE SENS, MÊME SI TEL N'EST PAS LE CAS. EXEMPLE DE DIALOGUE ENTRE UN TRUAND ET LE HÉROS, QUI SE HAÏSSENT MORTELLEMENT.



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