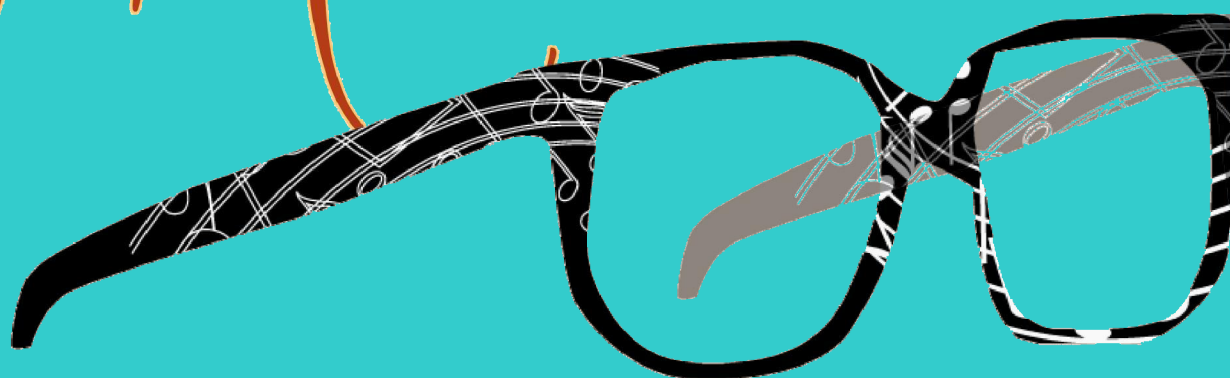


THE **E**NNIO **M**ORRICONE ONLINE MAGAZINE

Maestro



PER UN PUGNO DI DOLLARI *Celebrating the 50th Anniversary*

IL GRANDE SILENZIO *Soundtrack Releases*

MICHAEL FRASER, MUSICIAN *Interview*

NESSUNO DEVE SAPERE *Well kept secrets*

I DEMONI DI SAN PIETROBURGO *Score Review*

...and more

ISSUE #6

December 2014

Table of Contents

Preface	3
In breve.....	5
Old News.....	14
Per un pugno di dollari : The Invention of a Genre	17
Rarities for Various Prices	27
Nessuno deve sapere	31
Chico Buarque vs Renzo Zenobi.....	38
Michael Brandon Fraser: Interview.....	43
I Demoni di San Pietroburgo: From Internal Imprisonment to Liberation	49
Il grande Silenzio : Soundtrack Releases	52

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Back cover: Pascal Tissier (Drawing from Jean Lhassa's "Hommage au Maître, Ennio Morricone", Editions du Centre d'Art d'Ixelles, Belgium, 1986)

-----PREFACE-----

Cultural Exceptions?

by Patrick Bouster

After many CDs in 2013 and early 2014, the second half of this year has little to offer, as you will read in *News*. In an apparently “blank” year, and in spite of the operation at his back, some compositions were made by the Maestro, often not performed and never published so far (see the *News* as well).

The year 2015 will be more exciting: the new Tornatore, and maybe, without certainty, other projects like those for Raoul Bova (**Ultimo 5** and **Come un delfino 3**, TV mini-series already planned). But some surprises could arrive... After a full health recovery, we hope that our dear composer will go on to work for the cinema or the TV, with not too much concerts in the future (see announcements in the *News* section).

Our fanzine is usually not directly linked to the news, and this issue more than ever. In a certain sense it does contain news: the 50th anniversary of **Per un pugno di dollari** (For a fistful of dollars), making it *de facto* a special number, allowing to come back on many aspects of the film, in a big dossier.

Besides our co-founder and regular contributor Didier Thunus (for the rare **Nessuno deve sapere**), the faithful Steven Dixon (for two arrangements albums – his specialty – and for **Il grande silenzio**), we welcome new contributors. Together with Frédéric Durand, for the second time, we have pure newcomers Richard Bechet (about CD prices), and Hervé Bouchot, connoisseur of Morricone and other film and classical composers (for the reissue of **The Demons of St. Petersburg**). So, totally by chance, it is a very French issue, but we hope there will be other nationalities contributing in the future. We are sure to have Italians sometimes, but we need other people, like Americans, Japanese, Germans, and others.

A link to the original text is available at the top of the article. It will be always the case for every article written in another language than English, in order to facilitate the reading by non-English speaking people. This way we also respect the original language, which when translated, loses some parts of accuracy and its inimitable savour.

This asks the question of the identity, the culture, in an open world. Some products and ways of life rule the world, through wide communication and marketing. So that the “seduction” from the strongest culture squeezes everything, submerging cultural identities, habits and dictates the crowd’s choices. Every country, continent or region does (or did) possess a particular way of thinking and living, without rejecting the other ones (apart from some extreme minorities), which allows people to exist and to recognize a shared culture. Of course money and commercial exchanges try - and succeed - to create a world culture for financial reasons: super-heroes, music for idiots, demagogic or childish films, bad food are then easier to sell all over the world.

The TAFTA (Trans-Atlantic Free Trade Agreement) project of a general agreement between North America and European Union, not much publicized yet as it is already done, is the perfect illustration of these tendencies. Uniformity, banalized and then inferior products, are of course perfect conditions, an ideal system for multinational companies. In front of this ideology, we have the right to not accept to watch Spiderman #12, too much 3D films,

Expendables #5, and to let our future fat, without discernment and addicted children eat pop corns, sweets and ice-cream. You can mock some ridiculous European president, the shameful Italian TV, and you will be right, so we can refuse to hold weapons in streets (or even at home) or to not have a public or general health insurance for everyone. In a good number of European countries, the book, the CD, the film is a cultural product, even if it is sometimes “industrial”. Unique price for new books, financial help for the cinema production, other rules make a peaceful cultural environment, not depending entirely on the market. That is called “cultural exception”.

Leone knew very much American cinema and worked with great American directors as assistant (or second unit directors, shooting some scenes). His films contained winks, references to this cinema but didn't repeated it, transforming it in his own way and style to build something very different and personal. Here is a great lesson of a personal language, in which references don't prevent the invention of a new genre, not following the former one.

After Berlusconi's dumb TV widely developed, the non protected cinema market in many countries, cinema outside USA is alive, in Japan, Australia, France, India, Russia and sparsely in other countries like Italy, Spain, England. No fatality, only a matter of political choice.

Leone proved, as other creators such as Coppola, De Palma, Scorsese (all Italo-Americans!) that a strong identity of style is able to catch a big audience with respect and intelligence, and to communicate to the wide world. As the cliché says, when you are free, you can express yourself to everyone.



NEWS

by Didier Thunus (except where noted)

In breve

Immobile n.3

On December 2, 2011, a concert called “Omaggio a Ennio Morricone” took place in the context of the “Concerto d’inverno” series of concerts, at the Chiesa Parrocchiale di San Marco of Calcinato (Brescia). The programme was intriguing because, apart from the already published *Quattro anacoluti per A.V.*, *Se questo è un uomo*, *Immobile n.2*, and a couple of film music cues – all conducted by Andrea Morricone and played by the Roma Sinfonietta –, a piece entitled *Immobile n.3* was announced. The concert was broadcast live by the local TV channel Teletutto, and a DVD, coupled with a CD, was published in 2012 by the Associazione musicale Concerto d’inverno in very few copies, probably impossible to find today. It provides the answer to our question, and it is a very surprising one: *Immobile n.3* is actually a re-arrangement for small ensemble of four film music pieces, starting with none less than a track from the totally unreleased *L’isola*, and continuing with more usual pieces but in a very different orchestration, from *The Untouchables*, *Indagine su un cittadino* and *Casualties of War*. Like for *Immobile n.2*, the main instrument is the harmonica¹, played by Gianluca Littera – worthy successor of Franco De Gemini for the past decade (*Il cuore nel pozzo*, *Gino Bartali l’intramontabile*, *Come un delfino*, ...).



¹ This is not the case of *Immobile n.1* however, which is a composition for horn and 4 clarinets.

L'isola had not even been broadcast yet (it would even take almost a year before it eventually was)². The piece heard corresponds to the segment 8:50-9:28 of the 4th suite available here: <https://drive.google.com/folderview?id=0Bz23aDRA9jgjQ0JjZFhqNXJ5RTA&usp=sharing> but lasting 2:10. The arrangement is slightly different because there is only one harmonica, whereas the original has two, playing alternatively and at a different pitch.

During the evening, Ennio Morricone was honoured with the Mauro Ranieri prize, a privilege reserved to big names of the Italian music such as Riccardo Muti or Daniela Gatti.

The full programme of the evening can be found here:

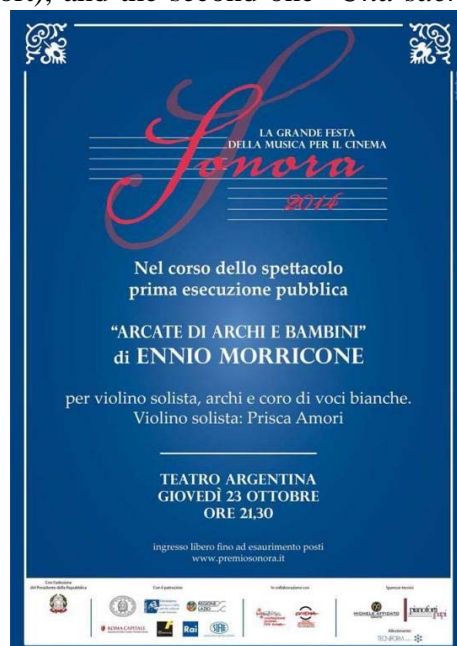
http://www.conservatorio.brescia.it/uploads/documenti_notizie/542concerto%20inverno%20libretto%20C2011.pdf

It doesn't explicitly mention **L'isola**, neither does the DVD cover, but the opening credits do. It mentions *Notturmo e passacaglia* but this one didn't get played, which is a pity because it is available nowhere else. Andrea also took the opportunity to play some of his own pieces, including a new arrangement for strings of **Nuovo cinema Paradiso**.

New Music

In the 2014 catalogue of the Edizioni Suvini Zerboni³ appeared a new entry under the name of Morricone: *I Vangeli* (2013). It seems to exist in 2 versions: the first one is subtitled "*Musica su supporto preregistrato*" (music on pre-recorded support), and the second one "*Una sacra rappresentazione, per due voci recitanti e supporto preregistrato, su testi tratti dai Vangeli*" (a holy representation, for two narrators and pre-recorded support, on texts from the Gospels). So it seems that the first entry would simply be the instrumental version of the second one. Both are said to last 55 minutes, which is quite an impressive duration, worth a film score. After the *Missa Papae Francisci* (2013), it seems Morricone is going through a spiritual journey.

On 23 October 2014, the ceremony of the "Sonora una musica per il cinema" honoured Ennio Morricone and another piece of his was premiered, under the strange title *Arcate di archi e bambini* (Arcades of strings and children), for solo violin, strings and a choir of children voices. Prisca Amori played the violin. No conductor was mentioned but, even though Ennio was in the room, he was not yet in a good enough state to do the conducting himself.



New CDs

In the 4 past months, no new and few expanded CDs came to the light, as opposed to the wealthy previous period.

The most important one is **Galileo** (Digitmovies CDDM 256), dark, difficult music. Of course, all the tracks were granted with surely great pleasure by the Maestro. So we can bet it is now

² There exists another example of a concert premiering TV-film music by the Maestro even before the movie was broadcast: on the 1st of January 2005, he played three pieces from **Cefalonia** during the "Capodanno" concert on Piazza Quirinale in Roma. The movie was broadcast in April that year.

³ <http://www.esz.it/data/contenuti/0000000079/doc/c399862d3b9d6b76c8436e924a68c45b.pdf>

complete, with 6 new tracks among a total of 17, restored and remastered by Claudio Fuiano and Daniel Winkler. Note that the song/hymn *Eresia defunta sia* has lyrics by director Cavani.

The only other expanded one, **I basilischi** (GDM 4333), offers 3 unreleased tracks glued with previous ones on a CD coupled with **Prima della rivoluzione** (without new material for the latter). So the reception from the fans and collectors was... unequal.



The other CDs are reissues, identical to the previous ones, but some precision is useful for those who didn't buy yet the previous ones or for the newcomers.

The first ones to have been published are **Il mercenario** (GDM 4335), and **Il grande silenzio/Un bellissimo novembre** (BEAT CDCR 126). BEAT informed us that they tracked down the soundtrack master of the snowy western, but to no avail. It is probably lost. A great pity, for this highly stylized music. The same label published again **I demoni di San Pietroburgo** after the world premiere of 500 copies in January 2014, quickly sold out. Dark but interesting, the very last Montaldo-EM collaboration fills a big hole in the work of his recent years (liner notes by Patrick Boustier). BEAT reissued also **Jona che visse nella balena** (BCM 9551, with the same content than the CAM CD).

The Quartet CD **Un genio, due compari, un pollo/La banda J & S** (QR 162) doesn't simply repeat the CD edition by SLC or Hexacord, even it has the same content: it has been restored and remastered by Claudio Fuiano and Daniel Winkler. No new track could be added because the master, as many other ones, burnt in the Cinecittà fire in the late Seventies. As a bonus, it contains the complete **La banda J&S**. And it has the great luck of containing detailed liner notes by Randall D. Larson, great film music specialist.



GDM recently planned to issue 50 Morricone double CDs, with a box to come in order to contain all of them, limited to 300 copies. GDM already published 2 products. First, **Le foto proibite per una signora per bene / Il ritorno di Ringo** (GDM IMR 201), including for the latter the edition with dialogue. Then, **Novecento / Sacco e Vanzetti** (GDM IMR 402) features the same content as the previous CDs, but remastered. A third pair of CDs appeared in this collection: **Metello / Secret of the Sahara** (GDM IMR 00603), both as expanded as the last previous editions. Each CD set has liner notes by Sijbold Tonkens.

With the fourth double CD, GDM commemorates with us at the same time the 50th anniversary of the Leone's western genre: **Per un pugno di dollari** coupled with **C'era una volta il West** (GDM IMR 00804). Both are featured in their latest expanded form.

The Solisti del cinema italiano go on to re-record some more Morricone soundtracks, after the 3 first Leone westerns, and made more original stuff with the 2CD set « Rare and unreleased soundtracks of the 60s and 70s ». Although not the original music, it is a splendid and unique occasion to discover soundtracks never published as **Giovanni ed Elviruccia**, **La ragazza e il generale**, **Giotto**, **Nessuno deve sapere**. The latter was absent from his filmography for long-time, because it is an obscure TV movie (1972), containing a song with Modugno, a few original music and a lot of tracks from the library music “Dimensioni sonore” (also see below and p.31).

At last, we can mention, surprisingly, numerous LP reissues: **Per un pugno di dollari**, **Il gatto a nove code**, **Quattro mosche...**, **Milano odia...**, **...West**, **L'uccello...** (Cinevox), **Una lucertola...** (Death Waltz), **The Link**, **Il prefetto di ferro** (Dagored), often in the former LP content.

Last minute announcement: **La gabbia** (Saimel 3998971), a nice surprise, because since the original edition from 1985 no new material had been released. And this CD is not cheating the collectors: with more 3 tracks and 2 other extended tracks, it runs now 52 minutes (i.e. 16 more). It is even a good occasion to non-Morricone fans to discover an uncommon, unusual side, even if the theme *Le retour* from **Le professionnel** is adapted in four variations, among other new themes.

P.B.

The Solisti, then and now

After the “Danger Diabolik / For a Few Dollars More” double-CD published last April, the Solisti e Orchestre del Cinema Italiano have continued to explore the portions of the Maestro’s music which had received little or no exposure so far, or to expand classic scores. But since they are also re-releasing their older stuff, I thought it was important to make the distinction between their re-releases and the newly recorded music. It can happen that, for a given track, a re-release still carries an old recording, even though it was remade and greatly improved in the meantime. This is the case for example with the main title theme from **Il buono, il brutto, il cattivo**: it was one of the first tracks they recorded, back in 2007, and that version is still re-released on albums such as “Best of the Dollars Trilogy”, but its new version, now available on the expanded double-CD of the full score, is considerably improved.



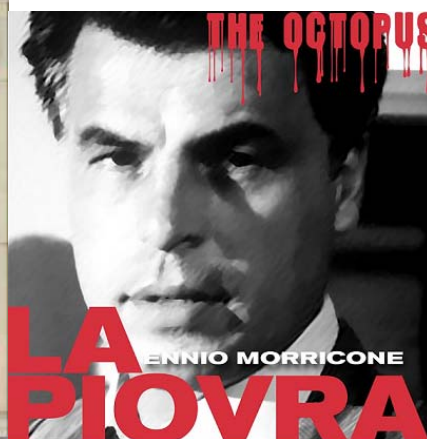
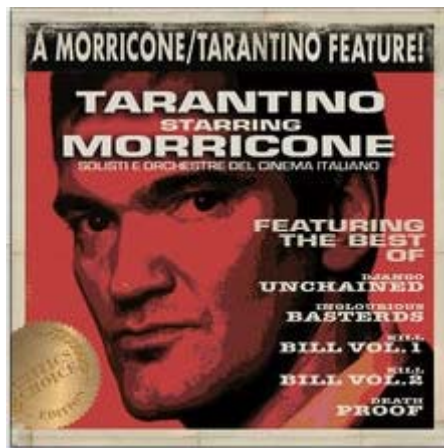
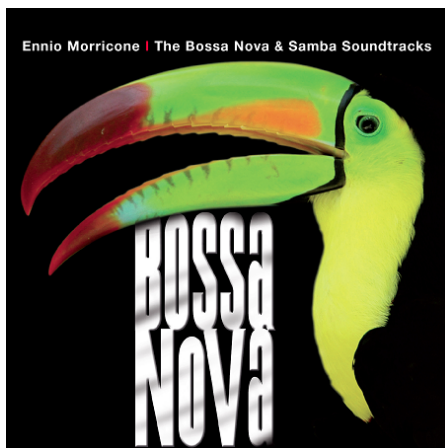
The series with their new generation of top-notch re-recordings now counts 4 releases. They are made available both digitally and as physical CDs, and carry a detailed booklet with sleeve notes written by your humble servant.

- “Danger Diabolik / For a Few Dollars More”: 21+38 tracks (46 inedit).
- “The Good, the Bad and the Ugly”, expanded score: 20+19 tracks (13 inedit).
- “Rare & Unreleased Soundtracks from the 60s & 70s”, full scores, as heard in the movies, from **Giovanni ed Elviruccia** and **Nessuno deve sapere**, and excerpts from 11 other movies: 22+21 tracks (34 inedit).
- “A Fistful of Dollars”: expanded score. 27 tracks (5 inedit, but in total 10 tracks which were not included on the GDM edition).

The latter is for the moment only released as a digital album, but a physical CD will soon follow.

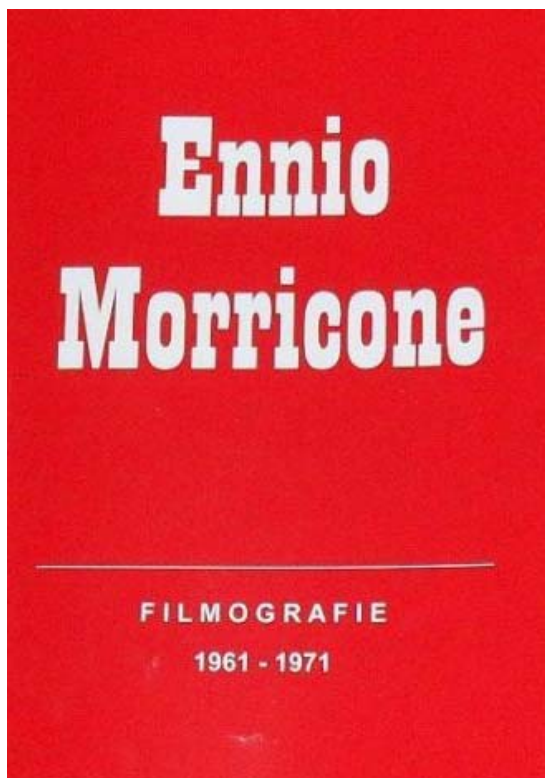
Their other titles are digital re-releases – they had initially been released as physical CDs as well:

- “The Bossa Nova & Samba Soundtracks”: re-release of “The Bossa Nova Soundtracks” (2010), but including 2 new pieces: one from **Danger Diabolik** and one from **Giovanni ed Elviruccia**. Highly recommended.
- “Quentin Tarantino Unchained Movies - The Complete Ennio Morricone Scores”: re-release of the double-CD of 2013 with the same title. Very good as well.
- “A Morricone/Tarantino Feature - Tarantino Starring Morricone”: condensed version of the previous one, on one CD.
- “La piovra”: re-release of CDs 2 and 3 from “Complete Mafia Gangster Movies” (2012).
- “C’era una volta il West – Once Upon a Time in the West”: re-release of CD 3 from the “Complete Spaghetti Western Movies” 5CD-box of 2012.
- “Best of the Dollars Trilogy”: Re-release of “The Complete Dollars Trilogy” (2008). Note that this one is no longer complete at all, because of the new 4CD-package mentioned above.
- “Best of the West - The Other Spaghetti Westerns”: re-release of CD 5 from “Complete Spaghetti Westerns” (2012), the one which contains the 2 odd tracks from **Il ritorno di Clint il solitario** and **Il giorno del giudizio**, but actually with music from **I crudeli**.
- “Best of a Fistful of Westerns”: compilation of western tracks already present on several of their previous releases.
- “Religious Works”: re-release of “Colonne sonore sacre” (2012).



Filmography and Catalogue from Germany

A very surprising series of books has been made available on ebay: a filmography of Ennio Morricone (red cover), and a film catalogue (blue cover), both in 3 volumes. The 3 books of



the filmography cover one period each: 1961-1971 for the first one (162 films), 1972-1987 for the second one (164 films), and 1988-2012 for the last one (122 films). Each entry is illustrated by a picture of the CD and entitled with the original title of the movie, followed by the name of the director, the foreign titles, origin, date, duration of the movie, technical and artistic cast, details of the soundtrack and of the DVD. The details of the soundtrack comprise the name of the composer and of the conductor, of a few soloists/performers, the duration of the LP and of the CD, and the music publisher. It cannot replace our good old Musicography, even though it covers 20 years more, because it doesn't have the details of the tracks. However, it is clearly a very well done directory made by passionate and knowledgeable people. More volumes exist for other composers, such as Bruno Nicolai, Nicola Piovani, Georges Delerue, or Akira Ikufube.

The catalogue, with an image from **Sacco e Vanzetti** on the front cover of volume 1, is also divided in 3 periods

and seems to exploit the same data but in a different way. The focus is put on the pictures. The first 2 pictures, for each entry, are screenshots from the movie's opening credits, the first one showing the title of the movie, the second showing the frame where Ennio Morricone's name appears. The next picture is simply an image of the movie, and then we have one for each of the 6 main actors, taken from the movie. They do not simply reuse the same picture when the same actor appears in 2 movies. For example, Gabriele Ferzetti played in 3 movies appearing on the same page: **Roma come Chicago**, **C'era una volta il west**, and **Un bellissimo novembre**. Well, you can see that each of the pictures is different. This must have represented quite a huge amount of work. Being much less textual, the information is reduced to one or two lines: name of the director, origin and year of the movie, foreign titles, details of the DVD and duration of the CD. Such a catalogue seems to exist also for actors, such as Klaus Kinski.

The language is German, but this doesn't seem to be a problem since most of the text (names, numbers...) is international and words used repetitively are replaced with codes. The information on ebay didn't mention the name of an editor.



Filme mit Musik von ENNIO MORRICONE (10.11.1928)

Frühe Phase 1961 - 1971

Seite 12/160

min. Verlag RCA» K. Mario Bernasini, Tonino Dell'oli (Schwarzweiß); S. Arno Basso, Kostume Danilo Donati, P. Alfredo Sin (Aldo), D. Tolo (Vater), Ninella Donati, P. Emani Benvenuti (Luna), Vittorio Vittori (Lo David), Geronzi (Rocco), Umberto Benvenuti (Vincenzo Razzoli), Renato Cecchi (Rupoli), Alfredo Leggio (Rupoli), Lena Lu Capogione (Rupoli), Roberto (Rupoli), Pasquale Solano (Jungfrau), Gabriele (Baldini) (Individuelle), Neufeld (Rupoli), Red (Ingénieur), Renato, Montebello, Riccardo, Red (Ingénieur), Renato, Montebello, Flaminio Soliano, Pietro Davoli, Rossini, Dr. Rocco, Cesare Gali, Rosina Monti, Mario Penna, Pope, Sgarbi - Synchron-Sprecher: Klaus W. Krause (Tobi), Anne Enchevitz (Dolby), Wolfgang Hess (Bevilacqua), Thomas Reiner (Red), Christian Marschall (Rabe) - Kino: 10.12.1969 - TV: 18.07.1968
DVD: 1.82.198.041

LA BATTAGLIA DI ALGERI
von Gillo Pontecorvo

SCHLACHT UM ALGER. ItalAlg 1965, 123 min. R. Gillo Pontecorvo. B. Franco Solinas, Gillo Pontecorvo. M. Ennio Morricone. Gillo Pontecorvo, Dirigent. Bruno Nardelli <LP 25 min. CD 41 min. Verlag: RCA/DAM> M. Marcello Gatti (Schwarzweiß). S. Mario Serandelli, Mario Morra. R. Assist: Giuliano Monaldi. P. Antonio Musi. D. Jean Martin (Colonel Mathieu), Yusef Saadi (Saadi), Kaderi, Brian Nagling (Al. Le Pointe), Tannous Rami (Capitan Dubois), Samia Kerbash (Fatma), Mohammed Ben Kassen (Omar), Ugo Paltini (Kommissar), Fawzia el Karbi (Hassiba Ben Bouali), Franco Morra - Synchron-Sprecher: Jürgen Thormann (Martin), Michael Chevalier (Saadi), Christian Bröckner (Nagling), Hans-Peter (Paltini) - Kino: 14.08.1970 - TV: 23.04.1981
DVD: 1.85.198.143

1966

LO SQUACCIAGOLA
von Luigi Squarzina

DER SCHREIHALS: Ital: 1966, 75 min. (TV-Film). R. Luigi Squarzina. B. Luigi Squarzina, Lino Pavesi. M. Ennio Morricone. Vocal: Giancarlo Giannini <ep 5 min> D. Giancarlo Giannini, Olga Mil, Mario Carlucci - Kino: nicht gelaufen - TV: 22.09.1968

COME IMPARAI AD AMARE LE DONNE
von Luciano Salce

DAS GEWISSE ETWAS DER FRAUEN / COMMENT J'AI APPRIS A AIMER LES FEMMES. Ital/Rai/Deu 1966, 102 (Orig 110) min. R. Luciano Salce. B. Wilibald Esler, Franco Castellano, Giuseppe Moccia. M. Ennio Morricone, Dirigent. Bruno Nicolai, Stimme. Edda Dell'Orso. Chor. Cantori Moderni, Vocal: The Sorrows <LP 31 min. CD 56 min. Verlag: RCA> K. Enrico Minzner (Farbe). S. Marcello Malvestro. R. Assist: Emilio P. Miraglia. P. Alfonso Sansone, Harry Chiossoy. D. Robert Hoffmann (Roberto Monti), Romina Power (Irene), Zarah Leander (Olga), Michele Mercier (Francesca), Nadia Tiller (Baronin Laura), Anita Ekberg (Margaret Joyce), Heinz Erhardt (Marco), Vittorio Gassman (Renzo), Sandra Milo (Frau Dietrich), Eika Matthies (Monica), Orchiada De Santis (Agnese), Giovanni Tedeschi (Direktor), Sonja Romanoff, Chantal Cachin, Patricia Perini, Elio Schramm, Bernadette Kell, Gigi Ballista, Carlo Croccolo - Kino: 23.11.1966 - TV: 11.05.2009
DVD: 1.77.198.111

UN FIUME DI DOLLARI
von Camillo Lizzani

EINE FLUT VON DOLLARS / THE HILLS RUN RED. Ital: 1966, 89 (Orig 93) min. R. Lee W. Beaver (C. Camillo Lizzani). B. Dean Craig. M. Leo Nichols (P. Ernie

Filme mit Musik von ENNIO MORRICONE (10.11.1928)

Frühe Phase 1961 - 1971

Seite 13/160

Morricone), Dirigent. Bruno Nicolai, Stimme. Gianni Spagnolo, Chor. Cantori Moderni, Vocal. Gino Spagnolo <LP 28 min. CD 33 min. Verlag: Radifonia> K. Toni Sechi (Farbe, Scope). S. Omelia Micheli. Baxen. Aurelio Grugniola. P. Dino De Laurentis. D. Thomas Hunter (Jerry Brewster), Henry Silva (Garcia Mendez), Dan Duryea (Windy Gato), Nando Gazzolo (Ken Svegliati), Nicoletta Macchiavelli (Mary Ann), Gamma Serra (Hattie), Lona Loddi (Tim), Geoffrey Copleston (Homer), Guido Celano (Schmidt), Paolo Magalotti (Siegme), Gianluigi Crescenzi (Carson), Tiberto Miti (Sergio), Vittorio Bonini (Serge), Piero Moraga (Kiler), Lucio De Santis (Pablo), Guglielmo Squelelli (Pedro), Pietro Ceccarelli (Schliger), Minko Valentin (Sancho), Mauro Mannarino (Mick), Sandro Doni, Luigi Scaviani, Synchron-Sprecher: Christian Rode (Hunter), Rainer Brandt (Silva), Curt Adamern (Duryea), Rainer Brandt (Gazzolo), Renate Danz (Macchiavelli) - Kino: 10.02.1967 - TV: 22.05.1968
DVD: 2.35.198.141 (orig. 90 min)

NAVAJO JOE
von Sergio Corbucci

AN SEINEN STEFELN KLEBTE BLUT / KOPFGELD. EN. DOLLAR / NAVAJO LAND. (Neusart. 1974). RED FIGHTER (New) / UN DOLLARO A TESTA (Arbeitsstil) Ital/Spa 1966, 81 (Orig 94) min. R. Sergio Corbucci. B. Dean Craig, Fernando Di Leo, n.e. Story v. Ugo Piro. M. Leo Nichols (P. Ennio Morricone), Dirigent. Bruno Nicolai, Stimme. Gianni Spagnolo, Chor. Cantori Moderni <ep 8 min. CD 56 min. Verlag: Radifonia> K. S. Sivano Ippoliti (Farbe, Scope). S. Alberto Galliti. Baxen. Aurelio Grugniola. P. Dino De Laurentis. D. Burr Reynolds (Navajo Joe), Aldo Sambrell (Mervyn Duncan), Nicoletta Macchiavelli (Edwella), Fernando Rey (Reverend Rattigan), Tanya Uspert (Maria), Lucia Modugno (Geraldine), Franca Polesello (Barbara), Peter Cross (P. Pierre Crescoy) (Dr. Chester Lynne), Roberto Paoletti (Sheriff Johnson), Nino Imparato (Chuck), Lucio Rosato (Jeffrey Duncan), Valeria Sabet (Hannah Blackwood), Mario Lanfranchi (Bürgermeister Clay), Angel Alvarez (Bankier Blackwood), Alvano De Luna (Sancho), Maria Christina Sani (Indianerin), Gianni Di Stefano (Sheriff

Reagan), Simon Ariaga (Monkey), Chris Huerta (El Gordo), Rafael Albani, Lorenzo Robledo, Valentino Maschi, Angel Ochoa, Synchron-Sprecher: Michael Chevalier (Reynolds), Martin Hyde (Sambrell), Renate Küster (Macchiavelli), Arnold Marquis (Rey), Rolf Schütt (Crescoy), Hugo Schrader (Imparato), Ralford Kronberg (Rosato), Friedrich Schoenfelder (Lanfranchi), Edward Wandrey (Alvarez) - Kino: 27.04.1967 - TV: 08.05.1987
DVD: 2.35.198.141 (orig. 89 min)

LA RESA DEI CONTI
von Sergio Solima

DER GEHEITZTE DER SIERRA MADRE / EL HALCON Y LA PRESA / THE BIG GUNDOWN. Ital/Spa 1966, 84 (Orig 113) min. R. Sergio Solima. B. Sergio Donati, Sergio Solima. Franco Solinas, Fernando Morandi. M. Ennio Morricone, Dirigent. Bruno Nicolai, Chor. Cantori Moderni, Vocal. Christy <LP 25 min. CD 53 min. Verlag: Eureka> K. Carlo Carlini (Farbe, Scope). S. Gaby Penaba, Adriana Novelli. R. Assist: Ning Zanchi. Baxen. Carlo Simi, P. Alberto Grimaldi (P.E.A.), D. Lee van Cleef (Jonathan Corbett), Tomas Milan (Cuchillo Sanchez), Walter Barnes (Brockton), Fernando Sancho (Captain Segura), Neves Navarro (Wittell), Luisa Rivelli (Lizzie), Maria Granada (Rosalia), Gerard Heiter (Baron v. Schulenberg), Roberto Camardelle (Sheriff Jellico), Angel Del Pozo (Chel Miller), Tom Fellegio (Miller), Benito Stefanelli (Vorbereiter Jeff), Nello Pazzanini (Outlaw Hound), Antonio Casas (Bruder Smith), Jose Torres (Paco Molinas), Molino Roco (Bentley), Spartaco Conversi (Gefängniswärter), Romano Puppo (Rocky), Barta Barry (Outlaw Nathan Plummer), Luis Gaspar (Outlaw Jack O'Leary), Fernando Sanchez Polack (Willow Creek Sheriff), Fran Brans (Rancharbeiter), Lorenzo Robledo (Sedler), Monica Scattolon (Kochin), Herman Reynoso (Mormone), Mabel Martin (Sarah), Calisto Calisti, Luis Barbo, Synchron-Sprecher: Christian Marschall (Van Cleef), Klaus Kinder (Miller), Klaus W. Krause (Barnes), Wolfgang Hess (Sancho), Rosemarie Fendel (Navajo), Robert Klupp (Camardelle), Wolf Rahlben (Del Pozo), K.E. Ludwig (Rocky), Herbert Weischer (Sancho Polack), Leo Bartschewski (Reynoso).

[illegible]

Live CD from Russia



On December 6, 2012, Morricone was at the Kremlin in Moscow to conduct the Sofia Symphony Orchestra. A DVD and a CD have now been published with a recording of the concert. Nothing really fancy though because the programme was not particularly original: the usual suites “Life and Legend”, “Tribute to Bolognini”, “Scattered Sheets”, the Sergio Leone pieces, the **Mission** suite... However, the long piece *Ostinato ricercare per un immagine* makes its CD premiere – the only version available so far was from the website of the Accademia Santa Cecilia. The version of *Chi mai* is also interesting, because the only live version of this piece published so far was on the 1989 live album from Antwerp, and the arrangement which gets played nowadays by Morricone is very different from that old one.

The CD is shorter than the DVD (16 tracks, 73 minutes, compared to 27 tracks, 107 minutes and a half). A digital album is also available, but seemingly only downloadable from Russia, with the same tracks as on the DVD. Producer Arthur V. Shachnev represents Morricone in Russia. There seems to have been a court case in the context of the release of the product, between Shachnev/Morricone and the record company, on the grounds that this release was actually a bootleg.

Cinecittà World

A new entertainment park centred on cinema was inaugurated in Rome in July. Called **Cinecittà World**, it has sets designed by Dante Ferretti. Ennio Morricone’s name was used prominently in the marketing material, with some insinuation that he wrote new music specifically for the project. This appears to not have been the case: only pre-existing music is used, from the westerns and from **Red Sonja**.



New Website and Concert List

The official website www.enniomorricone.it, including its forums as the composer as the composer, has been abandoned last August without prior notice. It then took weeks before a new one saw the light, www.enniomorricone.org. It has a few announcements by the Maestro but the rest is clearly still under construction (it even has an audio clip from **Red Sonja** entitled ... **Highlander!**). It doesn't yet have a forum, leaving the fans orphans of a discussion place for months.

On November 20th, the Maestro finally appeared on a video⁴ where he explained that he had fully recovered from his back problems, and that he will restart touring as from February 2015. Most of the prior dates have been postponed, except for Birmingham, Manchester, Antwerp, Vienna, Mexico and São Paulo, to the anger of many fans who had to face again the problems of non refundable hotels and train/plane tickets. There is now a total of 29 dates between February and September 2015⁵.

On his website he said that he had had enough time to think about the programme for these concerts, and that a few surprises can be expected. One of them is that Dulce Pontes will be part of the tour again.

It was great to see the Maestro in good shape and ready for a big tour again. But we do hope to see his entourage improve the way they are treating the fans.



Carry On, Sargeant

Mike Dubue, of the Hillotrons, was commissioned a new score for the 1928 Canadian epic **Carry On, Sargeant**, restored in the context of the commemorations of WWI. Inspired by Tarantino's approach, Dubue came up with the idea of reusing music by Ennio Morricone. But instead of simply using the original pieces, he re-arranged them for his band. The idea is to play the music live on the images of the movie. For the moment, only some lucky Canadians were able to see the outcome of this undertaking. We can for now only enjoy the trailer⁶, containing music, swiftly performed, from **Per un pugno di dollari** (*La reazione*), **Indagine su un cittadino al di sopra di ogni sospetto**, **Giù la testa** (*Marcia degli accattoni*), **Le clan des Siciliens**, **Danger: Diabolik**, clearly adapted for the needs of the trailer itself, and giving a nice impression of what the final result can be.



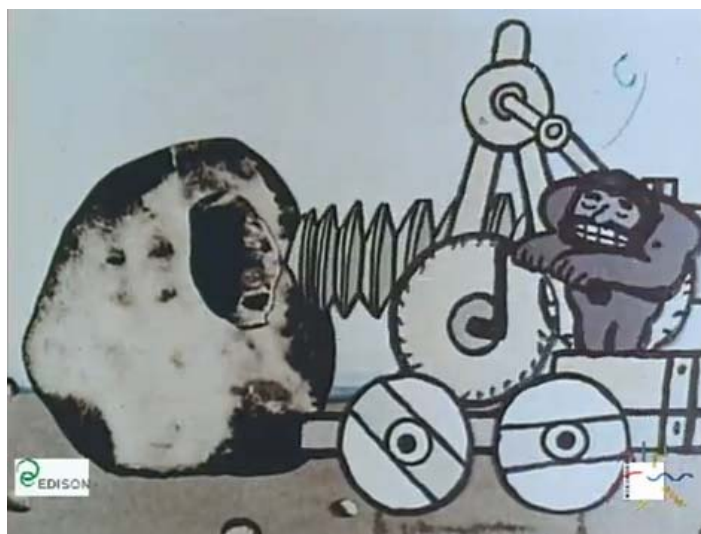
⁴ https://www.youtube.com/watch?v=c2ALLcmyvfg&Et_cid=454005&Et_rid=992

⁵ See <http://www.chimai.com/index.cfm?module=CRT&mode=LIS>

⁶ <http://ottawacitizen.com/entertainment/local-arts/mike-dubue-crafts-a-new-soundtrack-for-canadas-first-epic-film>

Old News

Forma e formula: A confirmed credit



The documentary **Forma e formula** (1970), by director Giovanni Cecchinato, had already been identified as a Morricone credit, but it was very doubtful that any original music had been written on this occasion. Now that the movie has been located⁷, we can confirm that it contains at least one original piece by the Maestro!

The film lasts a rough 14 minutes. Made essentially of animation, it analyses the relationship established over time between man and matter. Its music credits go to “Ennio

Morricone – Luigi Giudici – Scott-Marlow”. It starts with pre-existing music of Morricone, from **Metti una sera a cena** (*Nina and Terrazza vuota*). The next piece shows that the credits are incomplete: one easily recognizes Led Zeppelin’s mythical *How Many More Times* (ominous sounds of Robert Plant playing his guitar with a bow!). At 6:12 comes up the very nice instrumental called *A Taste of Honey*, written in 1960 by Bobby Scott and Ric Marlow, covered in 1963 by the Beatles on their album “Please Please Me”.

Luigi Giudici is a composer and organist of the Sixties. What he has written elsewhere⁸ proves that he could very well be the author of the nice pieces heard at 9:22 and 10:40. Or they could be by another uncredited composer, but probably not by Morricone. The several organ sound effects heard in the 4th minute could as well be by Giudici.

But the most interesting moment starts at 12:15 and lasts, unfortunately, less than a minute. Who else than Morricone could have written this bouncy piece for children choir and drums? It sounds like a copy of *Guerra e pace, pollo e brace* from **Grazie zia** (1968), with a slightly different melody. Being the only identified movie where this music is heard, **Forma e formula** can safely find its place inside Ennio Morricone’s filmography

Another Commercial for Democrazia Cristiana

We already knew that Morricone had written some music for the Democrazia Cristiana political party, a fact which he confirmed in the book “Lontano dai sogni”. We had located a spot dating from 1987 which had an undoubtably Morriconian sound, even though



⁷ <http://www.youtube.com/watch?v=8-HOs8aIYZ8> (Many thanks to the indefatigable Richard Bechet).

⁸ For example here: <https://www.youtube.com/watch?v=4FBWJUUYBCE>

official credits could never be found. We have now located a second one, dating from 1992, with again an undeniably Morriconian touch. The semi-synth arrangement is not great, but he was doing that kind of cheapy stuff in the Nineties (think of **Il barone** or **Il quarto re**). The spot is called **Fai vincere il futuro**, and has 2 versions: one of 20 seconds, and one of 40.

<http://www.archivisopotpolitici.it/dettaglio.spot.php?idspot=39>

<http://www.archivisopotpolitici.it/dettaglio.spot.php?idspot=227>

The credit is confirmed, if need be, by this page:

<http://catalogo.archividelnovecento.it/scripts/GeaCGL.exe?REQSRV=REQPROFILE&REQCARDTYPE=28&ID=276100>

Tiger Rally – Visa to the Stars



When the football team of Cagliari won the Italian championship in 1970 for the one and only time in their history, a 45rpm was published in its honor: “Cagliari Bis”. If the side A seems to be a non-musical comment on the championship, side B is a pure vintage Morricone arrangement of a song called *Tiger Rally – Visa to the Stars*, performed by the Cantori Moderni di Alessandroni and available nowhere else. It was recently for sale on ebay, and the seller had the very good idea to put the full song as an audio clip on his page.

The song is a cover of one of the very first compositions of Angelo Badalamenti, working under the pseudonym of Andy Badale, together with Jean-Jacques Perrey in 1965. If this original version clearly echoes The Tornadoes’s legendary *Telstar* of 1962 – with its memorable clavioline –, Morricone’s version is much quieter, built on delicate strings playing the melody and soft voices echoing in the background.

For the anecdote, 17 years later, it was Badalamenti’s turn to arrange a Morricone song: *It couldn’t happen here* (1987), for the Pet Shop Boys, based on **Le marginal**’s *Forecast* (1983)..

Il libro dell’arte: A prequel to Giotto

The most interesting discovery came from Bob Hendrikx, who located a documentary called **Il libro dell’arte**:

www.youtube.com/watch?v=U8WTnCXSiCA.

Directed by Luciano Emmer in 1967, it is based on the works of art historian Giovanni Previtali about Giotto, the medieval Florentine painter, and has original music by Morricone. The music is actually the one we always thought had been composed for



Giotto and the Pre-Renaissance, a documentary of 1969 by the same Emmer. We had always been surprised that so little of it was used inside the movie. Now we know why: the music is omnipresent in that older movie, and was then partially reused 2 years later.

To summarize: Luciano Emmer made two documentaries about Giotto. For the first one, **Il libro dell'arte** (1967), Morricone wrote a full score dominated by guitar and Edda's voice. For the second one, **Giotto and the Pre-Renaissance** (1969), Morricone possibly wrote a couple of pieces, but mainly reused music from the first one, and from other movies (**The Bible**, **Il grande Silenzio**, etc).

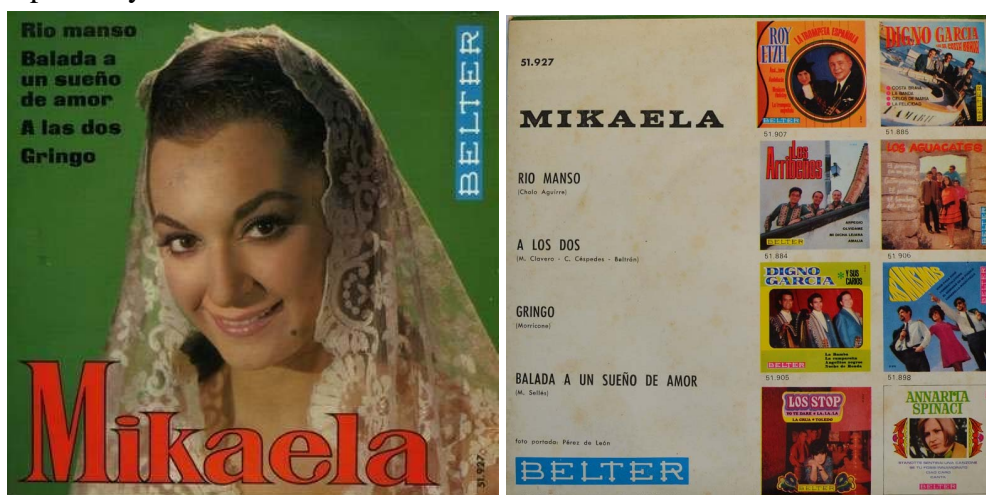
Il viaggio

At the third edition of the Incontri Internazionali di Musica Contemporanea in 1998 in Jesi (Italy), Ennio Morricone presented his brand new CD-Rom containing *Ombra di lontana presenza* and *Il sogno di un uomo ridicolo*, amongst other pieces played by violist Maurizio Barbetti. For the closure of the festival, yet another piece was premiered, not included on the CD: *Il viaggio*, on text by Allen Ginsberg⁹. This piece had never been listed anywhere so far. Morricone had already been inspired by Ginsberg two years before for *Passaggio secondo*.

Note that in 2008, another piece called *Il viaggio* had been announced on the Maestro official website, this time based on a text by his son Giovanni Morricone. It is not sure if the latter piece ever saw the light of day because it didn't get mentioned anywhere else since then.

Mikaela, Gringo

Mikaela Wood was a Spanish actress and singer who got a small part in **Duello nel Texas**, where she is seen singing a song called *Gringo* (Hierro-Morricone). Strangely, this piece has not been released, even on the expanded edition of 2012 (Digitmovies). However, a vinyl EP of 1968 featured the song, but in a very different arrangement. The arranger is not credited, but it was probably not Morricone.¹⁰



⁹ See http://www1.adnkronos.com/Archivio/AdnAgenzia/1998/07/29/Spettacolo/MUSICA-A-JESI-NUOVO-CD-DI-MORRICONE_102600.php. With thanks to Richard.

¹⁰ With thanks to Claude.

—————SCORE REVIEW—————

Per un pugno di dollari (A Fistful of Dollars)

The Invention of a Genre

by Patrick Bouster



Almost everything has been written, discussed, analyzed by brilliant books and articles on this film and on other Italian westerns. But for the 50th anniversary, let us come back on it for a special tribute.

Introduction

Florence, mid-August 1964: a little Italian western with American but unknown names, is released in a small and old cinema theater. Far from an event: surely the 25th Italian western (according to specialists like Christopher Frayling and Jean-François Giré) belongs to a not so successful genre, without masterpieces, not able to take the place of the declining peplum. And there are other reasons, like the whether, hot enough keep the crowd

away from the theaters, and no advertising. Nevertheless people come, and little by little, in more and more important numbers, until the cinema is filled at every performance. The public discovers a new way of telling a story, a style totally different from films imitating the American cinema. So the film gets distributed in a bigger and more prestigious theater of Florence ("Supercinema") on 12th of September, with some ads: "*The more recent and*

sensational western with the new American idol", and elsewhere in Italy.



In the very first poster (with the well-known Americanized nicknames), Clint Eastwood is paradoxically absent from the picture: only an unknown cowboy shoots another one, and Marianne Koch is misspelled "Kock". Other posters appeared later after the success, with the real names, showing different pictures and putting Eastwood in the forefront. Italians were always masters of stills and posters, thanks to great drawers and painters; the renown Simeoni created one of these.

The release dates abroad were very disparate and sometimes curious. West-Germany and Spain were the first foreign countries to release the movie (in March

and September 1965). France had to wait until March 1966 to make a triumph, in spite of some cinema critics. **For a Few Dollars More**, being ready for release, is coupled with the first one. The French poster, totally different from the Italian one, puts in light Eastwood in an all-red ambience, with the real names, known after the huge success and officialized with the second opus. Belgians could watch it in theaters in 1973 only, paradoxically at the sundown of the genre. USA and its cousin UK saw the film respectively early 1967 and June the same year. The concept had to be simplified for the American audience and the commercial purposes, so the (dollar) trilogy was presented as a whole, with 3 designs of Eastwood for the 3 films in similar posters, sometimes united in one still. Same leading actor = same character, the "Man with No Name". Of course it is wrong : Joe in the first one, Monco in the second, "Blondie" in the third. A more scandalous initiative was the insertion of a prologue with other actors, showing a point of view and motivations totally out of the script (see Leone's interview below).

In a desolate landscape, a man slowly rides on a mule, does a stop to take water and sees a child, and then a suspicious woman. Arriving in town, after a confrontation with four villagers, he begins to talk with the tavern's owner. Two families, the Rodos (or Rojos, Mexican) and the Baxters (American) are enemies, which troubles a lot all the town's life. The hero coming from nowhere begins to offer his favours to the Baxters, and then to the Rodos, and creates an impossible situation for each clan. Taking risks for himself, he delivers Marisol and her family and manages that the two gangs destroy each other. Finally he kills Ramon in a duel.

No need to detail further a film known and loved for so many times; only a suggestion to those who watched it once or twice: do it again.

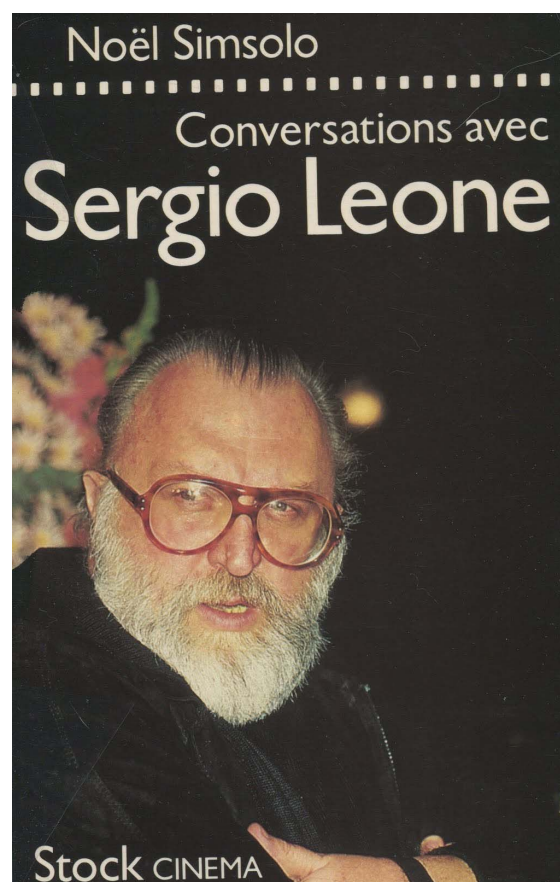
This script is original enough to catch the audience but a series of reasons explains the success: style of shooting, tempo, photography, music, dialogues. Technicians, who later became renown, participated to this quality: Carlo Simi for the set and the costumes, Massimo Dallamano for the cinematography. Among the director's assistants, we find the names of Valerii, Caiano and Giraldi.



All these new, dazzling elements impressed us so much that several decades later, the film is adored, restored, presented at prestigious film festivals (like Cannes in 2014) and finally issued on DVD. Contrary to Leone's other westerns, the DVD (collector version) was available lately, in 2005 in USA, UK and few other countries, surely for a rights problem, the producer Jolly films having disappeared for a long time. Only in 2009, a French-speaking DVD was issued inside a "Dollar Trilogy" box, although the public of this country made the film a hit, in contrast to some critics and limited intellectual circles who were forced to change their opinion with the time.

The DVD product, almost identical whatever the continents, features the less important extras among Leone's DVD: "Tre voci" ("Three voices" with producer Grimaldi, Sergio Donati, Eastwood) reprised from the second opus, the unique trailer, the fake prologue; chiefly Frayling's interview and his comment on the film are really informative.

Leone's quotations below are from the book "Conversations avec Sergio Leone", by Noël Simsolo (Stock, 1987).



Genesis: Simplicity as a source of creativity

Sergio Donati, who wrote numerous films including westerns, remembers Leone proposed him to work on the script based on *Yojimbo* by Kurosawa. But he didn't believe that Leone actually would direct it – because he constantly traveled, worked as an assistant, second unit director or replacing a director – and specially a western, a genre apparently without future

since 1960. So he continued to work at his young ads agency, and wrote his first western *\$100.000 per Lassiter*, and finally not for *Per un pugno ...*¹¹.

C. Frayling speaks (in the DVD extra) about the original script, donated to him by Carlo Simi's widow. Giving the original title mentioned: "Il magnifico straniero", he describes the beginning: "A man in a Confederate uniform (grey) crosses the Rio Grande. A Mexican peon is fishing. Close-up: the soldier's boot gives a kick to the Mexican, who then falls into the water. A hand picks up the poncho, takes the mule, leaves the horse and the uniform and goes, wearing the poncho. He rides and then the beginning of the film is as we watch it. This explains the poncho. Leone thought much more interesting to make a mystery and to not explain it."

Sergio Leone tells the context in the book:

"West-Germany launched the European western. We imitated them in producing bad copies of American and German films. The Germans were inspired by a writer from their country: Karl May. He was a classic author of their popular culture, not close to Hollywood. We were very different from them: our westerns couldn't be successful. So the names in the main titles were all Americanized. We elaborated coproductions between Germany, Italy and Spain. And the "flops" followed one after the other. The Italian cinema was agonizing; it was the big crisis of 1964.

In general we shot 60 films in the first 3 months of a year. But in March 1964, no production was launched. I knew that the Karl May productions were successful in Europe. So I studied the possibility to prepare a western. At that moment, I watched *Yojimbo, the Warrior's Revenge* by Kurosawa. One couldn't say that it is a

masterpiece; it is derived from "Red Harvest" by Dashiell Hammett. The theme pleased me: a man arrives at a town, where two rival clans make war to each other. He places himself between the two in order to destroy each gang. Since the plot was inspired from "Arlecchino, servitore di due padroni"¹², I had no complex, being Italian, to make this transplantation."

According to Jean-François Giré (in "Le western européen", vol. 1), the shooting in Southern Spain lasted 6 or 7 weeks, and the budget was very low (30 million Liras). He stipulates that Eastwood brought costumes for his character on the set: trousers, hat, revolver, boots. The leading actor remembers well that for numerous elements of costumes, there existed only one of each.



The producer, Jolly films, already sold the movie before its release, for 45 million Liras. No risk for the company, but no

¹¹ Interview in an extra from the collector DVD and Blu-Ray of *The Big Gundown*, published in 2013 both by Grindhouse and Wild Side

¹² "Harlequin, servant of two bosses", old Italian theatre-play by Goldoni

hope of money either. Jolly expected, instead, making more money with **Le pistole non discutono (Bullets don't argue, 1964)**.

The simplicity contributed to the film style: no useless detail, a *mise en scène* focused on the essential purpose, a minimalist way of shooting, which doesn't prevent the efficiency and the entertainment.

Relation film/music, unpublished tracks¹³

In terms of novelties, some musical effects (gimmicks) are disseminated to underline the hero's presence: notes on the flute, already heard in *Titoli*. After this main titles music, 3 notes are heard while Joe sees the child outside, before he returns to his imprisoned mother (0:09). A more minimalist effect is heard twice, for Joe's cigarillo and in another scene, a trademark, a punctuation created for the first time and hugely used in westerns later.

In town, after a confrontation with four men, Joe asks for 4 coffins for them, on a lighter and faster unreleased version from *Quasi morto* second part (a part sometimes called *Welcome Stranger*, an allusion to the mention "*Adios amigo*" on the Mexican's back while Joe approaches the town (0:34).

Joe and Silvanito ride towards the Rio Bravo river to witness the trap organized by the Rodos against soldiers. Here we have a great, alert and unreleased variation from the *Titoli* (1:04), contrasting with the following massacre committed by Ramon Rodos with a machine gun. A haunting and strong theme with heavy percussion and brasses makes feel his horrible personality (*Ramon*).



This leads us to speak about the expressionist vein present in a couple of pieces like the latter one, differing a lot from the whole soundtrack. Not speaking about the 20th century piece *Tortura* (which would deserve a study, but not here), *Ramon* and *Consuelo Baxter* extremely enhance the given sensations. Although the pictures suffice to be expressive and to bring to the audience what they are made for, Leone and Morricone add dramatic effects. Furthermore, the music is not disturbed here by dialogues and noises, isolating short moments in a sense of exaggeration.

While Joe and Silvanito are in the cemetery, the scene is partly illustrated by an unpublished harmonica solo piece (0:25). Later a close version is heard, but with organ added for a scene with Marisol (0:15).

The exchange of two prisoners/hostages (Marisol and one of the Rodos) is illustrated by a collage of tracks and silence, not only *Scambio di prigionieri*. Hidden inside this moving sequence is a shorter version without choir of the awesome variant *Per un pugno di dollari* #2 for oboe and orchestra (0:39). Note that this variant for oboe, lasting 1:22, is used several times in the film, sometimes cut, sometimes entirely heard.

A rarely noticed short variant of *Titoli* with choir is heard after Mrs Baxter gives \$500 to Joe for his work: "*You are going to be a very rich man*" (0:16).

With *Cavalcata*, we are dealing with a piece of bravura, of 3 minutes long, full of breathless tempo, epic. With only the noises from the gallops, it accompanies wonderful pictures showing the Rodos'

¹³ Dominique Gueugaut's article in MSV 42 (1988) on this movie was of great help, regarding the music, especially about the tracks unreleased at that date.



and Joe's parallel rides in the sundown, with trumpet, bells, choir. A dynamic theme announcing the well-known "chase" themes enhancing westerns such as **For a Few Dollars More** and **The Big Gundown**.

Two tracks, present on the original LP and the CDs, are featured in the film in a similar but not identical way, as other takes. *L'inseguimento*, different in its first half, comes just before the LP version, present as well in the film. Again a moment of jubilation for the audience, the piece gathers several lines in a complicated and a noisy ensemble (we could think about some traffic jam music!). *Senza pietà* in the film has a different sound, rougher, for the strings long introduction (about 1:25), comparing to the "clean", more refined 1965 LP version. The rest is identical. Since it couldn't be an alternate take or another version made for the film, we can guess that we have here a first example of re-recording for the album, as the composer often did later. Another track has been re-recorded later, probably for the 1965 LP: the Deguello trumpet without a few notes in the strings intro.

The two other unreleased tracks are heard at the end, for the duel between Joe and Ramon. A continuum of high-pitched strings, after some effects like *Tortura* begins the confrontation (0:51). Just before the final shooting a series of heavy percussion is clearly heard (0:54). It is not surprising that all these short (and minor

comparing to the published ones) pieces weren't included in any recordings. However, the whole unreleased music runs 11 minutes.

Note that for the very first time, an electric guitar, frequently heard in the soundtrack, is used in a western movie. As a result, it world-widely revealed Morricone as an innovative composer. All these diverse elements, appearing strange, never included in a western (including a *Square Dance* for the arrival of an army) which contributed to revolutionize the cinema, and of course, the invention of a genre. The uncommon music, pushed ahead, contributes to an "extreme" cinema treatment: as if the film was pushing its components as far as possible, breaking the conventions and building new ones.

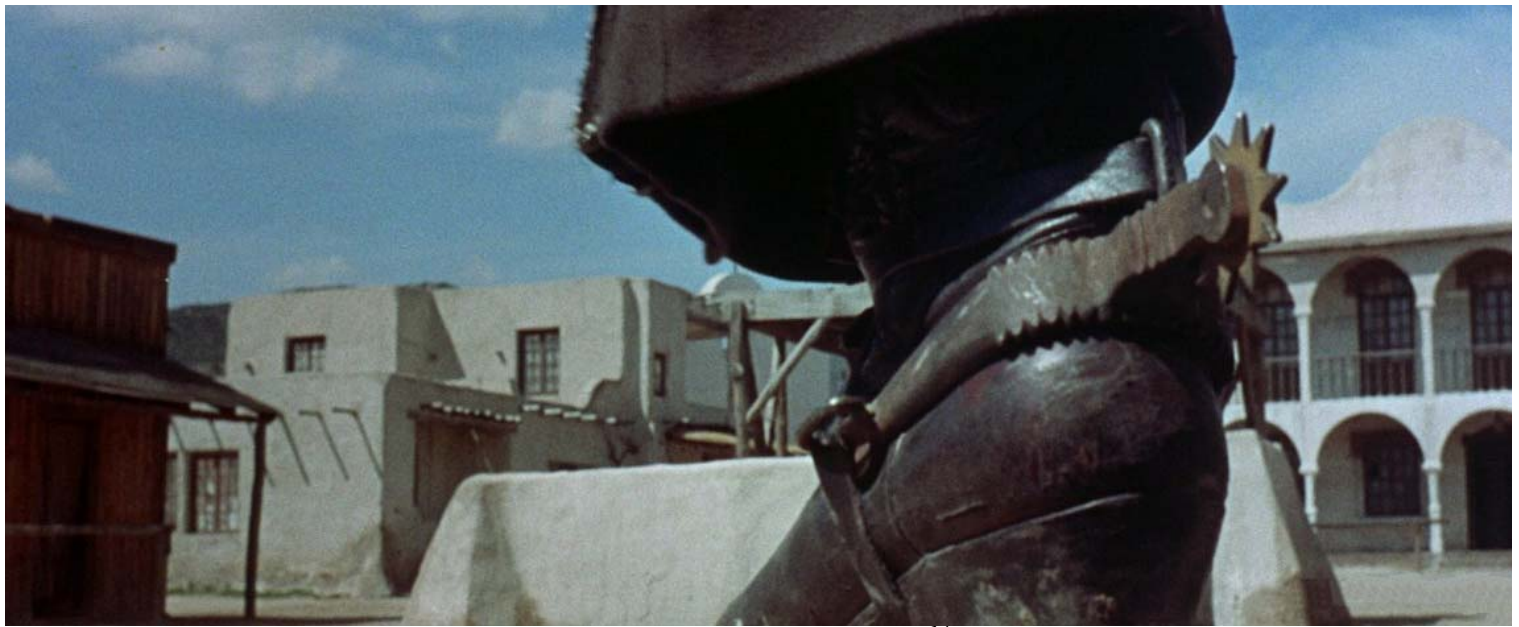
This clearly justifies the "Nastro d'Argento" (Silver Ribbon, a great Italian prize for all film professions) – his first official one, won in 1965.

A final remark about the music in the film: the mixes have differences between the language versions. In the English speaking one, the music is more behind the dialogues, in the French speaking one, the music is more over the dialogues.

Elements of a new style

From Simsolo's book:

Q: Did you think about the Angel Gabriel parable?



I wanted it strongly, but this vision didn't please the Americans. They diverted the purpose for moral reasons. They dressed an actor with a poncho and a hat to shoot a scene they inserted in the opening. A chief tells him "Do this, do that, etc. If you succeed, you will be free." What a betrayal! I made a parable linked to the mysticism. I elaborated an idea of a myth arriving in town. He arrives from nowhere. He rescues the family, destroys the ugly people, and goes towards nowhere. He has nothing to be a prisoner paying his freedom. He is an abstraction!

Q: How did Eastwood and Volonté react after having watched the film?

*Volonté said: "It is done. It is a miracle." Clint was satisfied. He found it very good but he didn't imagine what would happen in the USA. Kirk Douglas felt in love with the film. We met while he was in Cinecittà for Melville Shavelson's **Cast a Giant Shadow**. He was ready to work with me. Shavelson asked me what lens I used. I replied that it was the same as him, except that I didn't have the entire collection. He was astonished. He believed that I had a special lens built for the film. Actually I used 25 mm or 32 mm at a short distance of the face in order to have a neat, precise depth of field. No zoom, there would be a squeezing. I needed clarity in the background. And we had to reduce the light in the close-up, to enhance it behind. It took a lot of time. When I prepared my*

frame, he¹⁴ panicked: "Why do you cut the face? We don't see the hair anymore..."

Remembered by the audience and used in commercials, etc., as clichés, are one or two ways of shooting, mainly close-ups on the eyes, immobility or slowness in a confrontation, on Morricone's musical clichés too. But Leone's style is built on numerous elements, often innovative. Here are the ones detected in **For a Fistful of Dollars**.

Direction of actors: the character moves differently compared to the films by other directors. Over the precise attitudes, the bodies speak just like the dialogues do. Even without duel or confrontation, a discreet slowness in acting gives something fatal, grave, into an exciting entertainment.

Frame/picture/cinematography: Of course everything is nice and beautifully shot, proving Leone's mastery after having been assistant director and two official films. How he was able to impress in just one frame remains a mystery. There is an unfathomable fascination about his pictures...

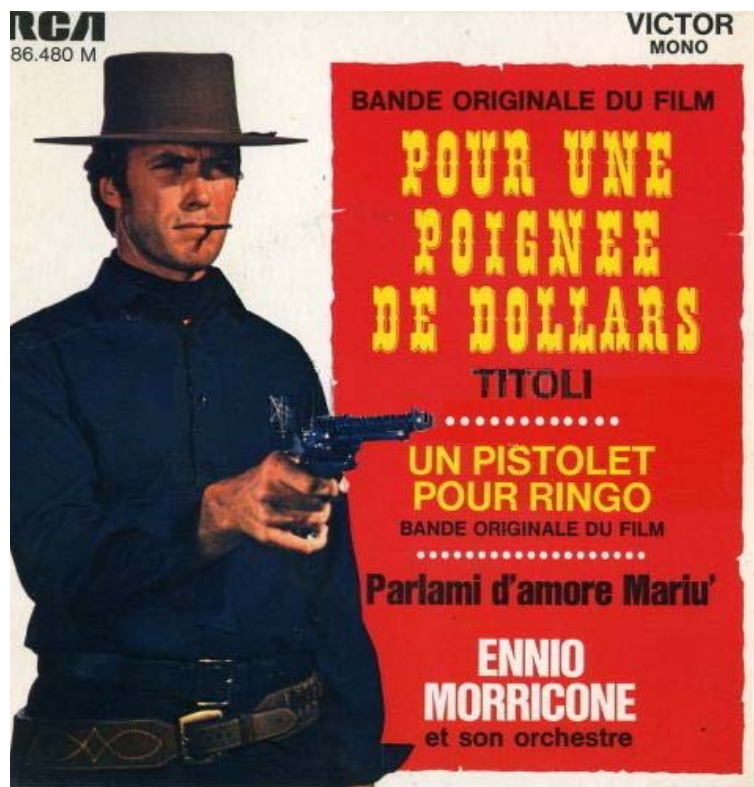
Humor: with many adjectives and rough, slang words, Leone loved telling stories to his collaborators or in interviews (in the ones reprised here, we have to measure the true part and the part of exaggeration).

¹⁴ Dallamano, cinematographer

This sense is felt in his movie making, but discreetly in his first western.

Fake: it goes further than the humor. Derived from the Italian theatre-play, and its masks, it illustrates that life is also an affair of appearance, not always true (the dead soldiers at the cemetery, the metallic shield during the final duel scene).

Expression of violence, torture: rougher than in the westerns of the past, the violence simply puts in light the crudity of some situations, the difficult life in these hard times, making big contrasts with other scenes. Such descriptions of violence are short but memorable. The moral and physical dirt, more sincere, makes a strong opposition to the wise, artificially “clean” American western from before the first Italian ones.



Enigmatic hero: his past is unknown, he remains mysterious, his efforts are often for the Good, the victims, but we will never know his motivations, maybe his injury, hidden behind his strength and his irony (Eastwood's, Bronson's characters).

Final confrontation: the climax of the film, dramatized by a majestic music became so well-known that it was transformed into a cliché, summarizing all the Italian westerns. The first opus inaugurates it.

With this film emerges some recurrent ways of expression, but not all those that will create Leone's style. For instance, few perspiration, less immobility in the duels, few slowness are perceived compared to his later films, no general desperate point of view. Leone didn't yet elaborate his own style, and his language coupled/merged with Morricone's hasn't yet been matured and applied. Instead, the emergence of some aspects is shown: the hero's nonchalance, several moments of wait, as preludes of a style.

Sergio Leone : *While I make my frame, it is always to give sensations, not to search for a "nice" frame or a geometric composition, but to put light on what I believe is important.*

Q: How did you direct the actors ?

For Clint Eastwood, it was the natural attitude. Three expressions: one with the cigar, one with the hat, one without the hat. The voice: cold and monotonous, to accentuate the mythological aspect.



It has been frequently written that Leone's universe had no or very few women, and himself told this too. True for the second and third opus, but in the first one, apart from Marisol, Consuelo Baxter is a strong character. In only three main scenes, she imposes her “leadership” over her weak

husband: the one with Joe commented above, while she warns all her family before the party at the Rodos', and her tragic death in coming out of the mansion in fire. Her natural authority and intelligence allows her to be more important than other secondary roles, and as noticed as the innkeeper Silvanito and the funny old Piripero.

The style created here remains in the collective memory and seems to be eternal because extremely richly stylized, the mark of the masterpieces, thanks to the music too. The public, including the most educated, feels a jubilation, a deep joy and excitement for Leone's works; it begins with this film. Many of us feel a great admiration in front his films: we could say that, in a certain way, we fell in love.

The music on discs, the musical credits

Sergio Leone: *I said to him: "Your music for **Duello nel Texas** (Gunfight at Red Sands) is very ugly, a bad Dimitri Tiomkin". To my big surprise, he approved: I totally agree with you. But I was asked to make an imitation of Tiomkin, so I did it. I had to earn some money, to live...". I saw he was sincere. I proposed to him to let me listen to something. Then he made me listen to an awesome theme, good for the Mexican family. Afterwards, it was removed by the producers who judged it too intellectual... However I asked him if he had something else for the American family. He brought a song composed 7 years before for an American bass-singer: "On the wind". The singer's voice irritated me, it was killing the whole track. However I knew that something interested me in that song. "I would like to listen to the music without the voice". He replied it might be difficult. He doesn't know if RCA keeps these elements in those days.*

Several days later, he found out the recording. I was seduced: "You are hired. Now you can go to the beach because your

work is finished. That's what I wanted. Find a good whistler". He found him. This whistler would work in all my films.

First, let us say that it would be hard to believe that the song was composed in 1957! There is surely a confusion in the year, more likely 1962, with *Pastures of Plenty* (EP Peter Tevis-Morricone, reprised in the 10 CD box "EM Chronicles"). The French EP has another version of *Titoli* featuring a middle part close to this former song, not heard in the film and never included on an LP or CD of the entire soundtrack. This alternate *Titoli*, with "fake" words "*With the wind*" (instead of the film's *Titoli* "*We can fight*", "fake" too) is probably the first version for the main titles since the song's melody was approved by Leone (who probably thought he heard "*On the wind*"), a track reprised in the "EM Chronicles" too. A 45 RPM single appeared soon, in the Autumn of 1964, with Morricone's name, already removing the Dan Savio nickname, featuring the "Deguello" trumpet theme and the film's *Titoli*. It is symbolic that the two main pieces come from an influence of other original music: the Deguello by Tiomkin, and a Woodie Guthrie's song (adapted from a traditional piece), all belonging to the American popular culture. It already proves that Morricone considered already the orchestration, the adaptation, a personal style brought to a tune, more important than the theme, a strong constant for the composer.

The release of **For a Few Dollars More** and the confirmed success allowed an LP to be published in 1965, with one side for the first opus (5 more tracks, a total of 7). The minimal program, among known themes, included *La reazione*, the only one not heard in the movie. It proves, as other examples later, that the composer thought it was interesting. And indeed it is: on a tempo of a sort of tango, the main line is interrupted by the harmonica, and reprises several times. In between, another simple pounding/vibrating line, very modern, on

piano and percussion. Here is an example of compositional virtuosity meaning something: it is now possible to bring abstraction to music for western. Was it the theme heard by Leone at Morricone's home and rejected by the producers? Maybe not, because EM made him listen to it according to the interview. It is logical to affirm that Morricone composed all the tracks specially for the film, of course, but he could have re-recorded the piece.

As for the whole music, as opposed to many singles, few albums appeared and between 1965 and 2006, 40 years didn't bring any new track! With the alternate *Titoli*, *Musica sospesa* made an exception, published on some rare compilations. It created another pattern for future westerns: a piece only made of scansions, percussion, short cells or isolated notes, without musical theme, suggesting suspense, wait, uncertainty.

The 10 tracks fortunately added in 2006 on the GDM CD filled a great gap: mainly the marvelous "Deguello" theme on oboe; the epic *Calvacata*, the violent and menacing *Scambio di prigionieri* and *Consuelo Baxter*, the brutal *Ramon*, the more joyous *Doppi giochi* and *Finale*.

After such a long wait, the CD was a great event (managed by Claudio Fuiano, finally granted by the Maestro). We must pay a tribute here to Patrick Ehresmann and Daniel Winkler for the editing, the tracks choices and titles, the restoration, under Fuiano's supervision. A 38 minutes program can appear to be rather short but there is few ineditis in the film. And above all, we couldn't hope for other music recorded but not present in the film: the music wasn't yet written before the shooting but was applied specially for the scenes, not more.

In addition to the musicians credited on the GDM CD, the following ones can be added

thanks to Ehresmann's interview with Alessandrini and De Gemini (in MSV 87 and 91):

- Bruno Battisti d'Amario: acoustic guitar
- Alessandro Alessandrini: electric guitar (and for the already credited whistling)
- Franco De Gemini: harmonica

The film marks the very first collaboration between Alessandrini and Morricone (and his ensemble of vocalists as well, very faithful until 1978), and also with De Gemini.

Of course, to be forgotten forever, even his name, is the musician who tried, around 2011 without success, to affirm he would have been part of the soundtrack as a third guitarist and of the solo guitar and a part of composition in the guitar solo. Alessandrini never had his pretention, as a humble but perfect soloist of many instruments.

I Solisti del Cinema Italiano carefully re-recorded all the music present in the movie, and the admirers can now hear the tracks hidden behind dialogues and noises. The CD is available this year 2014 through the Recordings Arts edition, for the 50th anniversary.

*

* *

Specially for the readers of "Maestro", a good part of the unreleased music, sometimes with some noise or dialogues, can be found in mp3 format here:

<https://drive.google.com/folderview?id=0B0ZW0ql7kvdndmo4aFFabk5obzQ&usp=sharing>

RESEARCH

Rarities for Various Prices

by Richard Bechet

Translated from French by Didier Thunus

Since the arrival of the internet at home at the end of the Nineties, beginning of the 2000s, the collector in front of his screen has no hassle anymore looking for a CD or an old vinyl he doesn't have. In the past, collectors were walking a lot, even more so when shops specialized in original soundtracks didn't exist yet, even if they were living far from big cities. Those who didn't even have a subscription for some soundtrack magazines were left in the absolute nothingness!

Over with the kilometres by car to go to shops like FNAC and come back disappointed for not having found anything of the Maestro. Over with the surprise of digging out a CD one found out about on the spot. Internet has changed the fan's process, not having to go away from home anymore. In just a few clicks we are able to find out, a few days or even a month in advance, that a CD is about to be released, sometimes even with details on the titles, bonus etc. Only remains the trouble of choosing from which online store to buy it.

Still, a bit of nostalgia has remained for the veterans of that era who knew the value of finding one CD, two in the best days, and going back home satisfied. Times have changed. Internet has become the ideal tool to complete a collection.

Let's make a quick overview of some of the findings about the Maestro's discography on the net, with various prices, sometimes startling for those who are willing to complete their collection.

Let's start with a curiosity, and the most expensive one, in the form of the original LP "The Feed-Back", released in 1970. The fourth album of the band Nuova Consonanza, who took the name "The Group" for this occasion, has become a cult object through

the years. Several persons, fans of this musical style, have made the auctions climb in order to acquire it at all cost. In the end, the LP sold for around 1300euros (1600\$). This case is very rare and concerns only a small circle of vintage vinyl freaks.



Pending the next and unlikely auction duel for this sought after relic, you can fall back on its recent release on CD and LP+CD (limited to 500 units for the latter). Note in passing that this re-release of 2014 is identical to the old vinyl record, which is very valuable for the purist.

A tip for this album: listen to it with headphones on, in order to capture all the back-and-forth and left-to-right effects.

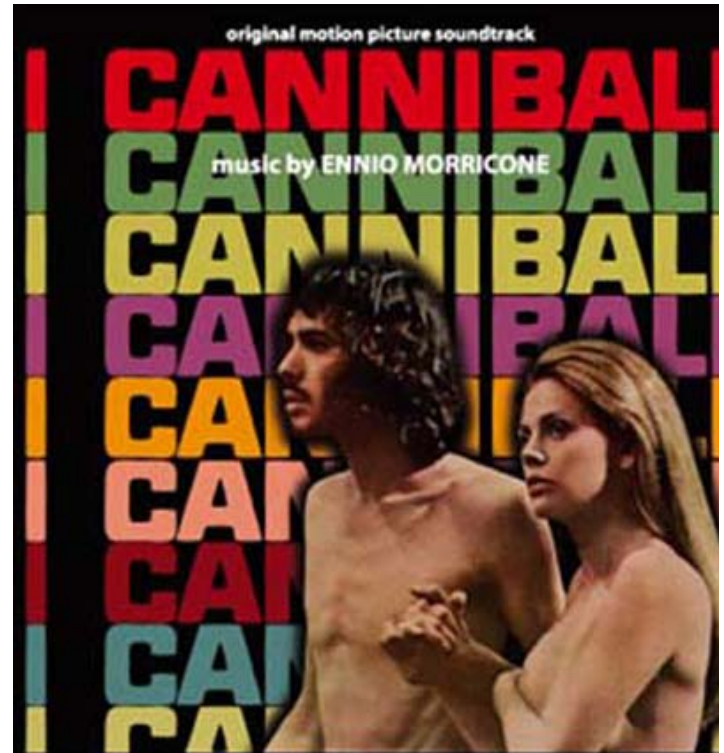


Other amazing prices, if much lower, are also found, like for the last release of the GDM CD dating from 2009, limited to 500 units, of **Il serpente**, which is now becoming rather rare, and finally sold for more than 100euros (126\$).



Not bad either is the Digitmovies limited edition of **I Cannibali** from 2009, sold for 53euros (66\$). Several CD re-releases like these two, which are no vintage releases since the movies date from the Seventies, reach high prices. Whereas some period CDs from the end of the Eighties, beginning of the Nineties, have experienced a serious drop of the prices, because new releases have been made available in the meantime and many fans of the Maestro, or not necessarily fans even, got rid of the original CD in order to obtain the most recent one – which,

sometimes, has nothing new apart maybe from a better sound quality.



This is the case of the original CD of **Dimenticare Palermo** from 1990, found as good as new with an auction ending at only 20euros (25\$), whereas a price of 60euros (75\$), which it typically reached before the re-release, would have been more adequate.



Worse even is the case of the original 1990 CD of **Tempo di uccidere**: only 8euros (10\$), even in a perfect state. A few years ago, it was much sought after and went beyond 110euros (138\$).



The same goes for the 1990 CD of **Cacciatori di navi**, the 1988 CD of **Time of Destiny**, the 1989 CD of **The Endless Game**, or the 1988 CD of **Frantic**.



Another curiosity for a period CD which hasn't seen any re-release so far: **Ilona & Kurti**, the one and only CD release from 1991, sold for 25euros (32\$), whereas about ten years ago, a famous French shop was selling it for 149euros (187\$) on their site. It reappears from time to time but more and more rarely.

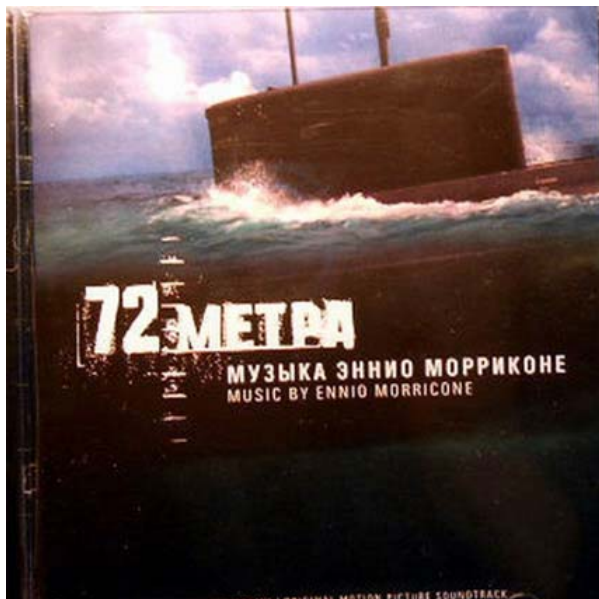


There is also the **Al cuore si comanda** CD release end of 2003. It had become almost impossible to find for a long while and has just reappeared on a famous American website, somewhat pricy however.

Follows a short non exhaustive list of the original period CDs, findable but rather expensive in general: **Ripley's Game**, **Al cuore si comanda**, **La bibbia: Abramo**, **Il barone**, **Padre Pio**, **State of Grace**, **Ilona & Kurti**, **Jona che visse nella balena**, **Sostiene Pereira**, **I guardiani del cielo**, **I promessi sposi**, **72 Meters**.

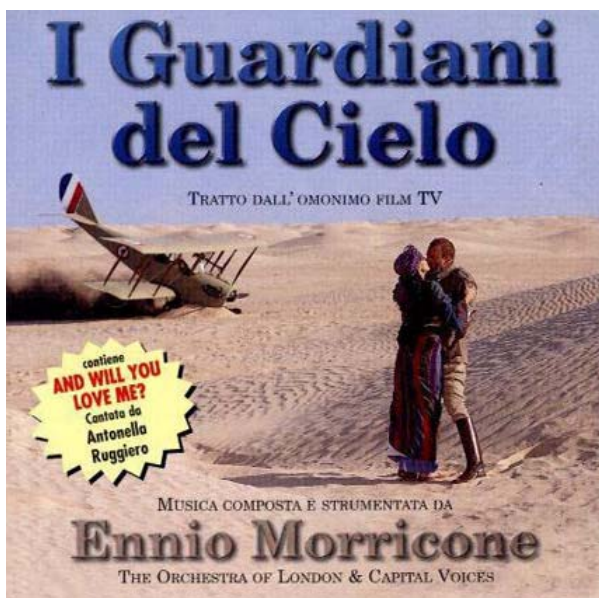


Watch out for the pirates: the original CD of **72 meters** (above) can be identified thanks to the sticker on the cover. Below is the cover of the pirated copy.



You'll notice that this list doesn't mention the almost impossible to find today 1990 Varese Sarabande CD, limited to 1000 copies, of **Red Sonja / Bloodline**. This is because the CD was released 5 years after the movie **Red Sonja** and 11 years after **Bloodline**, and can therefore not be considered a period CD.

Four CDs from the list are equally difficult to find: **I promessi sposi**, **Ilona & Kurti**, **I guardiani del cielo**, and **Al cuore si comanda**.

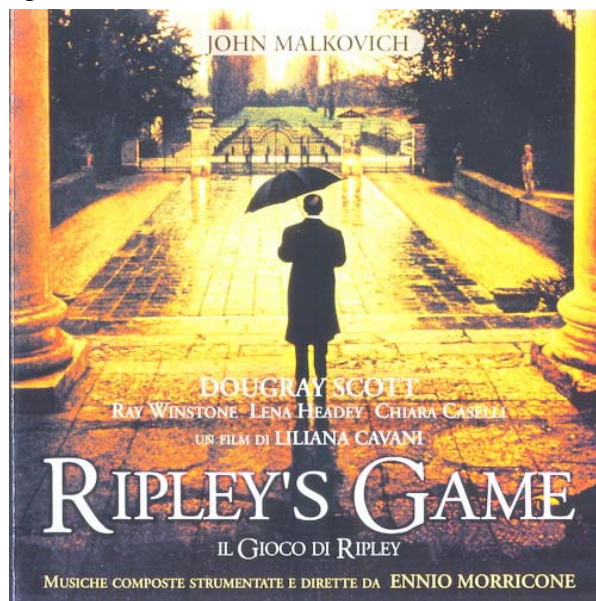


All in all, we must relativize these prices, and these almost impossible to find CDs. With a lot of patience and search, you can be at the

right place at the right moment without the wrong persons on your way, and acquire a CD you had ceased to hope for. It's only a matter of waiting for a re-release, and seeing the original CD resurface in multiple copies on the net. Sometimes, people get rid of a CD not knowing exactly its value, for the delight of many.



To conclude, internet has spoiled the collector, has made him jaded, less under stress, lazier, so much so that his legs are getting heavier and he has put on some weight. The ease of accessibility has taken away from him the magical side of yesteryear. But that was long ago...



————— SCORE REVIEW —————

Nessuno deve sapere

by Didier Thunus



The recently released "Rare & Unreleased Soundtracks from the 60s & 70s" album contains, among other rarities, all the music written by Ennio Morricone for **Nessuno deve sapere**, performed by the Solisti e Orchestre del Cinema Italiano. There is actually more music heard in the film, by Bruno Nicolai, Domenico Modugno, and pre-existing music by Morricone. The German DVD of 2012, together with the availability since last September of the Italian version on Youtube, allowed us to make a complete review of the score.



Nobody should know

Nessuno deve sapere (1972) talks about the mafia from Calabria who specialized in hiding its undertakings, and this seems to have been the case for the movie's musical credits as well: they have remained a well kept secret for decades. [imdb.com](http://www.imdb.com) had been ascribing the score to Ennio Morricone for quite long now, but we know that imdb, despite having by far the best movie database on the web, can have inaccurate credits. The only track which was released, the song *Amara terra mia*, sung by Domenico Modugno, had no Morricone credit. So no-one knew for sure whether or not the movie had to be part of Morricone's filmography.

The 2012 release in Germany by Pidax Film of the DVD finally shed some light on this mystery, although not elucidating it completely. Under the title **Blutige Straße**, the 2-DVD set holds a 4-episode television series, in German dubbing, with Morricone's name predominantly visible on the front cover.

In the meantime, the movie is now also available on Youtube, in 6 episodes this time¹⁵. It is the Italian version, lasting in total one hour more than the German one (330 minutes). There are a couple of differences in the music, but nothing new is heard compared to the DVD.

The movie has a slow pace and a lot of talking. The directing of Mario Landi¹⁶ is decent, and the acting ranges from average to very bad. Lead actor Roger Fritz never really had a career outside of Germany. His filmography is dominated by supporting acts in many movies by Rainer Werner Fassbinder. Lead actress Stefania Casini had quite a few appearances afterwards in movies by Argento or Bertolucci¹⁷. Unknown actors, supported

¹⁵ <http://www.youtube.com/watch?v=S7HwyQwJwP4>

¹⁶ Landi probably met Morricone back in 1958, when they both worked on the **Canzoni di tutti** television show, Landi as a director, Morricone as a conductor.

¹⁷ She is the one giving a double handjob to De Niro and Depardieu in **Novecento**.

by veterans Salvo Randone (**La classe operaia va in paradiso, Indagine su un cittadino al di sopra di ogni sospetto, Gli intoccabili...**) and Claudio Gora (**La donna della domenica, Gente di rispetto, Danger: Diabolik, I Crudeli...**), complete the mostly Italian cast surrounding local extras.

Lina Wertmüller, co-writer of the movie, was to become famous in 1977, when she turned out to be the first woman ever to be nominated for an Academy Award for Best Direction¹⁸. She worked with Morricone on two occasions: **I basilischi** (1963) and **Ninfa plebea** (1996), and wrote a few other Morricone-scored movies (**Città violenta, Quando le donne avevano la coda...**).

The music, credited to Ennio Morricone in the end credits of the German version and in the opening credits of the Italian version, is overall very discreet. But throughout the very long movie, there is quite a lot of it to be heard. There is no music over the opening credits of the first episode, which kicks off with a fanfare source cue, but soon appears the immediately recognizable *Svolta definitiva* from **Città violenta** (1971). This was enough to get me thinking that only pre-existing music would appear. Luckily, this was not true, and we were heading for a few good surprises.

Tema di Maria

A new theme appears after 8 minutes. It is clearly a Morricone composition, never heard elsewhere. Yet there is a familiar feeling to the melody, because it is reminiscent of the famous and beautiful main theme from **Il prato** (1979). It is not exactly the same theme, only like a draft of it, a blueprint.

It is not the first time in Morricone's career that a theme heard in a movie will be further elaborated for another occasion.

¹⁸ It was for the movie **Pasqualino Settebellezze** (**Seven Beauties**). She lost to John G. Avildsen for **Rocky**.

I'm not talking about mere reuses of an existing theme, which Morricone has also done many times, but of a further development of an old idea, resulting in a different theme. This has been the case with *Prima e dopo l'amore* from **La califfa** (1970), drafted in **I pugni in tasca** (1965). Or with the main theme from **Nuovo Cinema Paradiso** (1989), whose idea dates back from **One Two Two** (1978), in the form of the bridge of the main theme. Another good example is the main melody from **Mio caro assassino** (1972), which served as basis for **Canone inverso** (2000). This theme will be heard several times throughout the episodes, with different arrangements, in the scenes involving Casini's character, called Maria. So it is tempting to call it *Tema di Maria*. On the CD, it is simply called *Nessuno deve sapere*, and four different versions are presented.

Another piece, made of atonal suspense music, is heard in the movie and could not be related to any known music¹⁹. It could be a second original piece written by Morricone explicitly for the movie.

Some additional lounge-type music is also heard on several occasions, unidentified and quite insignificant.

Amara terra mia

The song *Amara terra mia* is heard over the end credits of all 4 episodes, in a shortened version compared to the one available on a 33rpm and two 45rpms by Domenico Modugno, between 1971 and 1973²⁰.

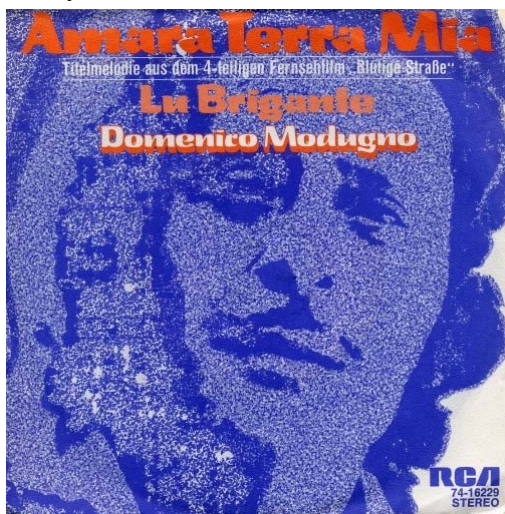
The DVD doesn't provide credits for the song, apart from the fact that it is sung by Modugno. It implicitly suggests that it is a Morricone song, because it doesn't credit any other composer either.

¹⁹ See for example on Youtube the ending of episode 1 and beginning of episode 2.

²⁰ "Con l'affetto della memoria" (33rpm RCA PSL10513, Italy, 1971), "Amara terra mia" (45rpm RCA 74-16229, Germany, 1972) and "Amara terra mia" (45rpm RCA PM3695, Italy, 1973)



Neither do the albums, but a quick search on the internet reveals that the melody has traditional roots. The 45rpm says that it is adapted by Domenico Modugno, written by Modugno and Enrica Bonaccorti, and that the orchestra conductor is Piero Pintucci. This leaves no room to Morricone. An instrumental version, with the same base orchestration, is used over the opening credits of episodes 2 to 6 (Italian version only), and at the very end of the last episode (both versions) as the mafia boss gets murdered by an old woman. It invites us to look back at the events portrayed in the movie with a feeling of disarray and sadness.



Because of this instrumental version, there is still a reasonable doubt that Morricone might have something to do with this track. The song is supposed to have been written for a Modugno album, not for the movie. Makers of a studio album would typically not write an instrumental version of one of their pieces. Morricone and Modugno have worked together on several occasions, notably for the famous sung credits from **Uccellacci e uccellini** (1966), so it wouldn't have come as a surprise had they worked together again in 1972. Besides,

the choir is provided by I Cantori Moderni di Alessandroni, and the quality of the piece is well up to Morricone standards. Nevertheless, there is not enough evidence for the official credits to be questioned. The musical editor for the song is Rolex, not RCA as for the rest of the music. This makes such a "crossover" very unlikely. However, the vinyls mentioned above are published by RCA. So, go figure.

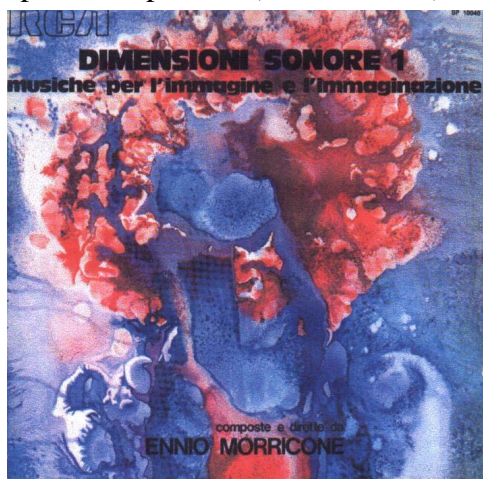


The B-side of the Italian 45rpm, called *Sortilegio di luna*, not related to the movie, starts off with women voices and whispers in a style not far from what Morricone has done so many times. But the rest is much less interesting and has definitely no Morricone involvement. The credits go to Tony Mimms as arranger. The lyrics are by Maria Gioconda Gaspari (also a regular collaborator of Morricone, on the songs from **Per qualche dollaro in più** for example).

The B-side of the German single contains a song called *Lu brigante*, only crediting Modugno, again with the Cantori Moderni.

Library Music

The rest of the music is rather repetitive and unimpressive. I soon realized I had heard most of it before, and some research led me to the “Dimensioni sonore” project of 1972. Those 10 library albums, 5 by Morricone and 5 by Nicolai, actually provided the main body of the score to **Nessuno deve sapere**. Surprisingly, the movie doesn’t credit Nicolai at all, even though a good third of the music heard in the movie is by him. Nicolai’s *Diagonali* even provides the main titles for episodes 2 to 4 (German version only), and for the recaps of all episodes (both versions).



This could re-open the question of the real responsibility for the “Dimensioni sonore” tracks. It is not easy to tell apart the style of both composers throughout the 10 albums. They both play around the same ideas. Even pieces such as *Fenomeni* or *Spettro*, ascribed to Nicolai, sound exactly as if they were different takes of *Convergenze*, ascribed to Morricone. But on the other hand, having composed 5 albums during this very busy year of 1972 must already have been quite a challenge for Morricone, let alone 10 of them. This all doesn’t make sense, but the official credits don’t either.

The pieces are often heard only partially in the movie, giving the impression that the composers were actually working

primarily for the stock music project and donated the pieces to the movie producers for second hand usage. However, it is intriguing to note that most of the track titles could just as well refer to the “Dimensioni sonore” concept, where each album stems from a scientific discipline, as to the movie itself, in reference to the profession of the main characters: a scientist and a geometrician.

We could consider linking these tracks to the movie in our technicalities or musico-graphies, rather than to the library music project. The movie seems to have been made in 1971, at least for the writing and maybe even for the shooting. “Dimensioni sonore” is dated 1972. Both the film and the library albums were released in October 1972. So there seems to have been very little time for the film makers to pick pieces from these albums which were only in the making. It is much more plausible that Morricone and Nicolai were writing those pieces for the movie. And even if they didn’t, it wouldn’t be the first time that we associate a piece to a movie, just because it was written that year and is heard in it – not knowing if it was really written *for* it. A good example is the side A from the “Opposte esperienze” library music LP for which there is a consensus amongst fans that it belongs to the movie **Attenti al buffone** (1976)²¹. But let’s be careful, because at least one piece from that list, the *Grande ouverture*, is not heard in **Attenti**, but still part of the consensus. If we apply the same logic to the “Dimensioni”, we would end up associating the whole 10 albums to **Nessuno deve sapere**, which is a bit over the top.

The following scenario sounds the most plausible: under the insistence of the producers, Morricone accepted to write a single piece, so that his name could safely

²¹ This is now even confirmed by the recent re-release of the album in the form of a DVD, where Cometa mentions explicitly the link with **Attenti al buffone**.

be put in the credits, and the rest of the score was filled with pre-existing library music, sometimes by other composers, uncredited. This is half-confirmed by the Italian credits, indicating that some Fernando Tromby was responsible to select the pieces. This credit is absent from the German version.



This scenario could even also apply to the *Tema di Maria* discussed above, even though it has never been heard elsewhere. Tromby might have had access to more sources than what was made available on disc. This would then be a story very similar to that of **Le ricain** (see Maestro #3, November 2013).

Interestingly enough, the Nicolai piece *Espressioni* is heard in **Nessuno deve sapere** several times with a different start: it fires up three times with a piano clank and one time with an electric guitar sound, whereas the original piece from the album slowly builds up on strings only. It's as if several versions of it were available to the film makers. Or as if they had been playing with music sources with a particular attention to details. Other clever mixing is heard elsewhere, proving that the sound mixers did spend quite some time on the edition of the soundtrack.

Other known pieces have been located in the movie, in addition to the already mentioned *Svolta definitiva* from **Città violenta**, which illustrates all scenes where Rusconi drives his sports car through the

landscapes of Calabria. Most of them had been released around 1970 on library records such as "Musiche di genere e di maniera". *Agguato* (aka *Violence*) from **Il ritorno di Ringo** and *Rintocchi minacciosi* (aka *Agguato notturno*) from **L'avventuriero** are used to underline some of the daunting moments of the story; *Relax In Solitudine 1* and *Relax In Solitudine 2* (aka *Sophisticated boy*) from **Idoli controllo** provide for more peaceful moments; *Rituale arcaico* (aka *Sei corde*) from **L'harem** is the theme of a young boy who helps Rusconi at the beginning of the story, and *Una stanza vuota - 2a versione* from **Svegliati e uccidi** is used as an alternative to the love theme. These pieces are all known to be by Morricone's hand.

...Will we ever know?

To conclude, we can say that the official movie credits still appear very lousy after thorough investigation. Bruno Nicolai and Piero Pintucci's names probably deserved to be mentioned in addition to Morricone's. Since they are not, we must rely on other sources or use our imagination, which is never a good basis for accurate and trustworthy crediting. The Solisti, for their part, have stayed on the safe side by proposing only the tracks for which the association with Morricone's name suffers no doubt.

The only possibility to find out for sure would be if some soundtrack company would lay its hands on the master tapes and decide to put them out. And, who knows, they might as well discover a full soundtrack, as happened with **Money** or with **Le professionnel**, which also had very little original music heard in the movie, mostly filled with pre-existing pieces, even though a full album could later be made out of the complete scores.



Play Times

Since I went through the burden of minuting each piece, I thought I'd make the result available to you. The timings refer to the moment where the music starts, in the German version.

PART 1

03:50 *Svolta definitiva* from **Città violenta**
 07:40 *Tema di Maria 1* (guitar version)
 10:20 *Espressioni* from "Dimensioni sonore" (Nicolai) (fires up with electric guitar)
 16:20 *Relax in solitudine 2* from **Idoli controluce**
 17:30 *Tema di Maria 2* (harpsichord version)
 22:00 [*Tema di Maria 2*]
 31:40 [*Espressioni*] (fires up with piano)
 34:45 *Tema di Maria 3* (flute version, then guitar version)
 35:50 Unidentified lounge music 1
 41:30 *Spirale* from "Dimensioni sonore" (Nicolai)
 42:30 Unidentified suspense music
 45:30 [Unidentified suspense music]
 46:50 *Convergenze* from "Dimensioni sonore" (Morricone)
 51:20 [*Spirale*]
 52:40 *Frequenza* from "Dimensioni sonore" (Morricone)
 58:15 [*Frequenza*]
 60:00 *Amara terra mia*

PART 2

00:00 *Diagonali* from "Dimensioni sonore" (Nicolai)
 08:50 [*Convergenze*]
 12:37 [*Convergenze*]
 16:00 [*Tema di Maria 1*]
 23:40 [*Frequenza*]
 25:50 *Fasi* from "Dimensioni sonore" (Morricone)
 28:40 [*Frequenza*]
 30:25 [*Frequenza*]
 45:00 [*Frequenza/Convergenze*]
 49:00 [Unidentified suspense music/*Espressioni*]

53:00 *Gravitazione* from "Dimensioni sonore" (Morricone)

57:15 [*Spirale*]

59:20 [*Tema di Maria 1*]

68:40 *Molecole* from "Dimensioni sonore" (Nicolai)

72:15 Unidentified lounge music 2

73:45 [*Espressioni/Spirale*]

79:30 [*Amara terra mia*]

PART 3

00:00 [*Diagonali*]
 17:57 [*Espressioni*]
 19:10 [*Espressioni*] (fires up with piano)
 21:35 [*Espressioni*] (fires up with piano)
 25:45 [*Espressioni*] (fires up with electric guitar)
 28:20 *Rituale arcaico* from **L'harem**
 36:15 *Una stanza vuota v.2* from **Svegliati e uccidi**
 38:20 [*Diagonali*]
 40:40 [*Diagonali*]
 43:00 [Unidentified suspense music]
 50:15 [*Espressioni*]
 50:20 [*Amara terra mia*]

PART 4

00:00 [*Diagonali*]
 03:20 [*Rituale arcaico*]
 04:10 *Rintocchi minacciosi* from **L'avventuriero** / [*Espressioni*]
 04:40 *Agguato* from **Il ritorno di Ringo**
 13:10 [*Svolta definitiva*]
 16:30 and 28:50 Unidentified lounge music 3
 32:15 [*Agguato/Rintocchi minacciosi*]
 41:00 [*Espressioni*]
 41:30 [*Gravitazione*]
 43:40 *Relax in solitudine 1* from **Idoli controluce**
 48:00 [*Tema di Maria 3*]
 54:40 [*Frequenza*]
 60:50 [*Gravitazione*]
 70:00 [*Gravitazione*]
 72:40 [*Convergenze*]
 75:25 *Amara terra mia* - instrumental
 76:30 [*Amara terra mia*]

————— ALBUMS REVIEW —————

Chico Buarque vs Renzo Zenobi

by Steven Dixon



Samba, religion and lost romance are the main ingredients in two of Ennio Morricone's finest orchestral works for other composers of the 1970s. Chico Buarque De Hollanda's "Per un pugno di samba" ("A Fistful of Samba", RCA LSP34085, Italy 1970) and Renzo Zenobi's "Bandierine" ("Flags", RCA PL31401, Italy 1978) were recorded eight years apart.

In "Per Un Pugno Di Samba", Morricone reinvents his 60s samba musical past – **Ad ogni costo** (Grand Slam) and **Ruba al prossimo tuo** (A Fine Pair) immediately spring to mind. Morricone also presents us with some stunning echoes of the future: **Sacco & Vanzetti** (1971) and **Mysticae – L'uomo e la magia** (The Magic Man, 1972).

The album Bandierine indulges our senses with simple old-fashioned emotion, using nice melodies, warm chorus and rich orchestra.

Morricone's ability to get on board projects like these must have been an asset as these were two rather tricky projects. We must

remember both singers were incredibly bland, undramatic and extremely boring singers, so relying heavily on the musical sounds and ideas of Morricone was key to their success.

Chico Buarque De Hollanda's previous albums were incredibly boring and one assumes, had the executives at RCA not added Morricone's contributions, this one would have followed suit. Chico lived in Rome for 15 months between 1969 and 1970. The title of the album he recorded, "A Fistful of Samba", was supposed to re-engage us with the Morricone Dollar western title **A Fistful of Dollars**. The first two Dollar



westerns were being re-released at the cinema at the time.

Although this album merges many talents, particularly the choral of Alessandroni's I Cantori Moderni, this project has no western-style sounds. We do know samba and western pop do blend together well. Two earlier Morricone orchestrated mid-60s albums by Los Hermanos Rigual prove this point and are worth investigating as they are jam packed with exciting guitar twangs, blaring trumpets and spectacular chorus.

“Per un pugno di samba” is something quite different. But there is a safe familiar sound to much of the album illustrated by the energy and enthusiasm associated musically in films like **Grand Slam**, a jewel heist comedy thriller starring Edward G. Robinson.



Rotativa (Rotary) / *Samba e amore* was the only single RCA released (Victor 45N 1634). Year: 1971. It is quite a bouncy track using a fast beat Morricone repeated in the 1989 score **Legami**. The single advertises *Rotativa* as coming from the TV show **Scuola aperta**, Chico having taken part in numerous Italian TV shows at the time.

In *Funerale di un contadino* (Funeral of a Peasant), there is much choral chanting. The chants suddenly turn into outrageous female screams like in **Navajo Joe**, with sisters Loredana Berte and Mia Martini taking over the Giannina Spagnula role.

The most unusual sound comes at the very end, of birds gathering as if they are about to migrate. Morricone backs this up with some kind of synthesised bird noises. The use of electronics by Morricone made the early 70s period so much more fascinating. Organ is by Giorgio Carnini, an artist Morricone utilised on his favourite 70s score **Il deserto dei Tartari** (Desert of the Tartars, 1976).

Two tracks found on the B-Side of Chico's album are stunning, almost sacred. *Queste e quelle* (These and Those) and *In memoria di un congiurato* (In Memory of a Conspirator). Each have mournful organ intros. They could easily have worked well in Morricone's **Sacco and Vanzetti** score, one year later. There are heavenly organ snatches from **Maddalena** (1971), **Imputazione di omicidio per uno studente** (Chronicle of a Homicide, 1972) and the TV religious documentary **L'uomo e la magia** (The Magic Man, 1972).

In fact during the early 1970s, Morricone's use of the church organ has enhanced his many film genres. The decade 70s closed quite disappointingly though in **Todo Modo**, a murder/mystery set in a monastery. The organ music is both grotesque and ugly.



Memoria di un congiurato was recorded in two quite different versions. On the original Italian foldout Chico's vocals, sung in Italian, are very appealing, complemented with a wonderful male solo vocalist and peppered

with a soft and calming choral harmony. A really stunning track. But on the Brazillian version under the title *Tema da "Os Inconfidentes"*, first found on the LP "Por um punhado de samba" (RCA LSP 10431, Spain 1970), then reissued twice by the French as "Sambas do Brasil" (RCA 741020, France 1971) and "Chico Buarque De Holland" (RCA FPL1 0109, France 1975), there are no added vocals, nor harmonies.

Thankfully both versions, the Italian and the Brazilian recordings are readily available on CD.

RCA also produced another stunning album "Bandierine", borrowing Morricone's talents. The concept was initially promising, bringing together on one album eight beautiful vocals by Renzo Zenobi, exquisitely crafted by Ennio Morricone.

According to an interview with Ennio Morricone, he explains how much care and effort he put into "Bandierine" as it cost the studio a lot of money and RCA truly believed in this singer. But the record did not do well and made a loss, thus costing the studio a lot of money.

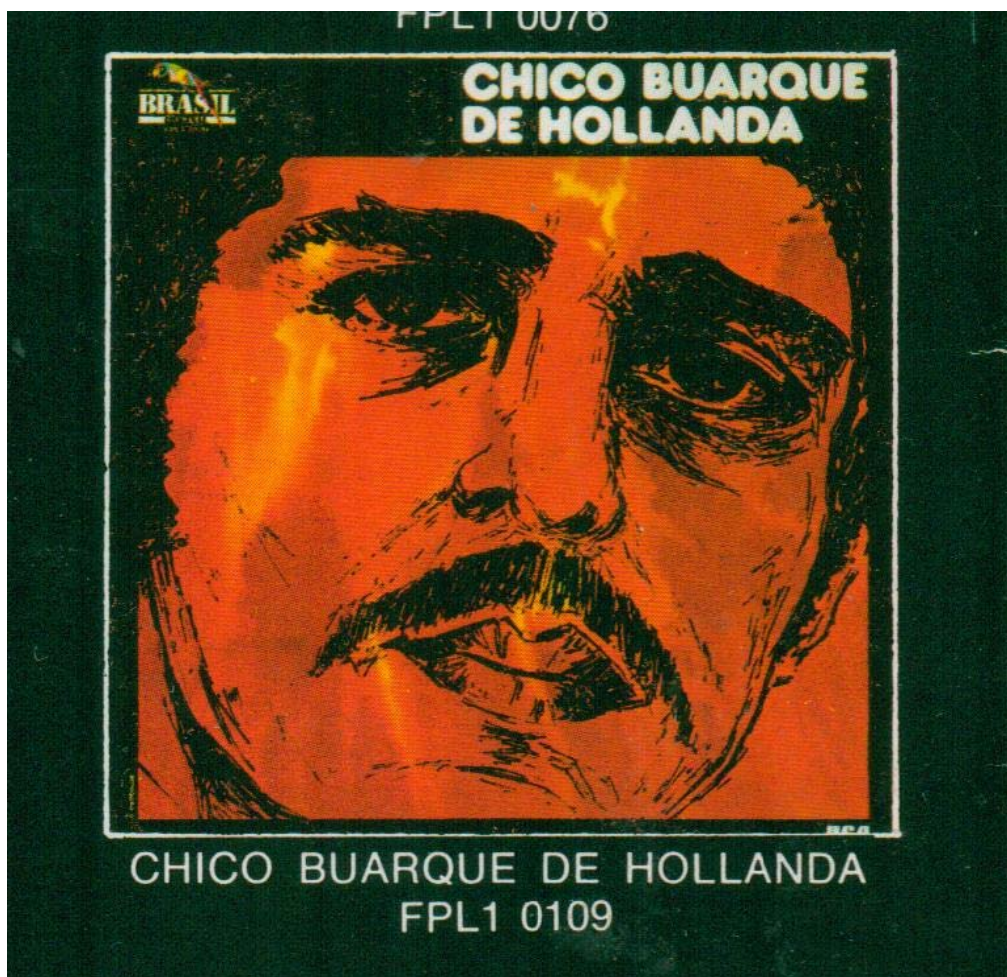
I don't think this album received the true credit it deserved. It came out as a white labelled promo and the more commoner blue label.

The development of Morricone as an orchestrator is plain to hear. He has come a long way since the rattling tin can of Gianni Meccia's *Il baratollo* (1960). Our senses are treated to a constant flow of highly polished songs and pleasurable musical inserts.

From the opening church choir style angelic chorals *E ancora ti dirai ti voglio bene* (And Again I Tell You I Love You), to a theme known as *Stanno tutti dormendo* (They're All Sleeping), this one sounds familiarly like one composed by Bruno Nicolai (**Défense de savoir**, 1973).



There is much marine beauty in *Mari calmi* (Calm Seas) which is basically an Edda



Dell'Orso essay how to replicate an ocean theme from **Orca: Killer Whale** (1977). I Cantori Moderni take full command, pleasuring our senses time and time again. There is delicacy, power and bravado with a hint of occasional humour.

Buon appetito (Good Appetite) is a delightful song culminating with a haunting chorus echo which lovingly disappears into the far distance.

Looking out to sea, summer evenings, sea breezes, lost loves and reflections in the sea, “Bandierine” evoke all these images and more, it's a must for any Morricone fan.

A promo single contained two of the best songs *Una sera e estate* / *Buon appetito* (RCA PB 6235). I have yet to come across this 45 in picture cover form.

A few of the songs turned up on the compact disc format, including the Japan “Ennio Morricone Chronicles” boxed set and the Italian 2002 CD “Amori e battiti”.

Interestingly the cover replicates the original album, a lonely Zenobi beach photo by Arpad Kertesz.



Notes:

Referring to the four Chico LPs, three of these listed Ennio Morricone's name on the front cover. One (the original French 1971 and with Brazillian vocals) even has a photo of Ennio on the back.



The last LP release on the rare RCA Brazil label, 1975, Morricone's name can only be located on the disc's orange label.

Keeping on the subject of Morricone's name on these album covers, did RCA repress “Bandierine”? The bulk of these foldout albums listed only Renzo Zenobi on the front, but some also credit Morricone.

Sleeve Notes for the Promo LPs

Two Italian and Spanish promo vinyl LPs of the Chico Buarque album have handwritten sleeve notes by producer-lyricist Sergio Bardotti. They provide some interesting info about the musicians and singers, and about the atmosphere in the studio. They are translated to English below. S.D., D.T.



We worked at the recording of this album from May 11 to July 12, 1970, in accordance with the inconstant availability of the Roman musicians and of the studios A, B and D of RCA Italiana.

Thanks to:

The indefatigable engineer Gaetano Ria who recorded it, Giulio Spelta who mixed it and their colleagues Marcella and Leandri who lent them their four valid hands; the musical assistants Simonelli and Terri; the conductor who is, oh joy! Ennio Morricone himself; the Brazilian rhythm band 'Verar': guitarist Irio²², drummer 'Bambino' Alonso, turubador Mandrake²³, whose participation is due to the kindness of the great Elza Soares; bass player Daniel Patucchi²⁴, Brazilian honorary; organists Giorgio Carnini, Giorgio Carnini and Giorgio Carnini (in various sections you can hear 3 organs all played by him); the Cantori Moderni 4+4 8+8 16+16 of Alessandrini, beautifully professional, and especially the vocals of Edda; the two homespun choirs and improvisers, ie: the Brazilian Lia, Mapi, and Mrs. and Misses Netto; and the Italian sisters Mimi and Loredana "Lolo"²⁵: as brave as they are beautiful.

I would also like to thank:

The boss of the design Maurizio Catalano and his secretary Manzolli, Guido Podesta and his secretary Lucy (after all the problems they solved, they will be proposed for beatification); the friends Roberto Freire, Edolo Masci²⁶, Michele, Lucio Dalla²⁷, and my wife for the good advices and the joy that they brought to the studios.

And finally, thanks to Marco and Gino, for bringing plenty of beer and plenty of whiskey to the studios.

Sergio Bardotti
(who put it all together)

And thanks especially to Chico and Ennio with whom work becomes school and holiday together.

Note: The magnificent sticks player in the finale of Sogno di un carnevale, it's me. I wanted it to be known.

²² Irio Nepomuceno De Paula, Brazilian naturalized Italian.

²³ Ivanir do Nascimento, percussionist, Brazilian naturalized Italian, cousin of football legend Pelé.

²⁴ Patucchi is himself a film music composer (**Pane e cioccolata**, **Los amigos**, ...).

²⁵ Mia Martini (born Domenica Berté) and Loredana Berté.

²⁶ Painter, with whom Morricone worked together with Bacalov on the project **Pitturamusica/Corpoppaesaggio** in 1971.

²⁷ Singer-songwriter who was to later become world famous thanks to the hit *Caruso*.

————— INTERVIEW —————

Michael Brandon Fraser

Good News

by Didier Thunus and Frédéric Durand



Nobody was able to escape the disco fever of the late Seventies. Not even Morricone. As remote as this style could be from his own universe, it could hardly be avoided for the night club scenes of movies from that period. We know that the so-called “Disco” versions of *Come Maddalena* and *Chi mai* (1977) are not really disco pieces, so the first occurrences of disco tunes in the Maestro’s discography actually date from 1978 and 1979, for the movies **Così come sei** and **Viaggio con Anita**. In this context, Morricone had to look for new collaborators who would help him bring that new sound to his repertoire. Michael Fraser was one of them, writing lyrics and playing the keyboard on many occasions between 1978 and 1983. Contacted via e-mail, the Scottish-born musician kindly accepted to share with us his memories from that period.

Q: Your biography²⁸ says "1969 - 1973 - Session and Tour with various Italian artists including Ennio Morricone...". This first collaboration was unknown to us. Can you explain what it was exactly?

*In my biography, that sentence means that I worked with those artists amongst others. For example I didn't work with Vasco Rossi until 1979. As far as I remember, the first session work I did for Ennio Morricone was the soundtrack for **Viaggio con Anita**. This was in 1978. I think that the recording was done in Forum Recording Studios in Rome. The*

studio is now called 'Forum Music Village'. This was a great place to work and one of the best studios I have ever worked in.

Q: You are a composer and a keyboard player, but for the song from **Così come sei (*Dance on*) and the 2 songs from **Viaggio con Anita** (*Move* and *Good News*), you are only credited for the lyrics. Is this correct?**

The writing credits for Dance On, Move and Good News are as follows: "Ennio Morricone / Maria Travia – composers. Michael Brandon Fraser – Lyrics". Normally when you play on a session for an album, you are given credits. However when the session is for a movie

²⁸ See <http://digilander.libero.it/MichaelBrandonFraser/>

there is usually no mention of the musicians involved unless an album is released of the soundtrack, and even then sometimes names are omitted.

Q: For *Dance On*, Alessandro Centofanti is not credited officially, but the backing music is similar to his music from *Supercar Gattiger* (1981), and he claimed that he was involved in the Morricone piece. Could you shed some light on this?

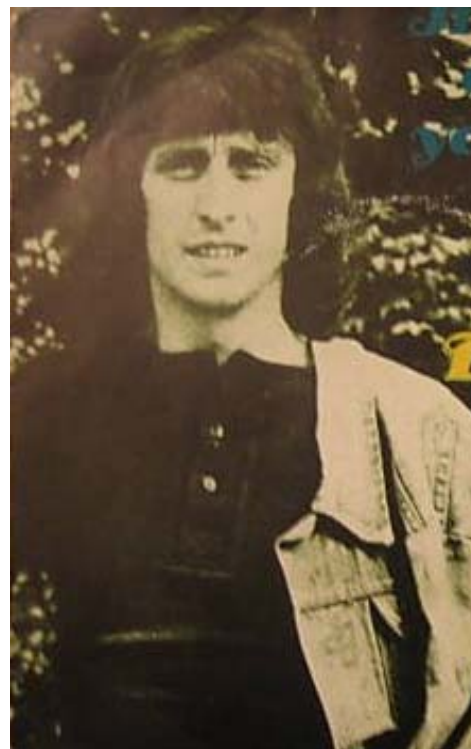
I know Sandro so if he says he played on Dance On then he did.



Q: Who performs the songs?

I believe the singer on Dance On is Dougie Meakin. He was a session singer and songwriter. We often worked together in the seventies and early eighties. In fact the lyrics I wrote for Morricone and other film composers were written with him. At the time he wasn't a member of the SIAE therefore he wasn't credited.²⁹

²⁹ See annex of this article for some more elaboration on the *Dance On* credits. Meakin also belonged to the band Blizzard who worked with Morricone on *Le marginal* (1983). Note however that Roger Crouch, author of the song *Don't Think Twice*, is another member of the group, and not a pseudonym of Meakin, as alleged by www.discogs.com.



Dougie Meakin

Q: There is a song on the score to *So Fine*, called *Right Now*, which sounds very much like the 3 songs mentioned above, but no official credit was found. Were you also involved in that one?

No. I don't believe so.³⁰

Q: Is there any other collaboration with the Maestro in addition to the ones above? What about "*1981 – 1983: Studio work with Ennio Morricone*"?

*I think I played on the score of *Un sacco bello*. There are another two or three movies from the same period but I can't remember the titles. Perhaps also *Bianco, rosso e Verdone*. This was a very busy period for me. And also long ago.*

Q: From this list (see below), what are the pieces on which you performed?

*At first hearing I believe it's me playing on tracks Tre per tre (*Dedicato al mare Egeo*), Dove vai in vacanza (*Dove vai in vacanza*)*

³⁰ In the meantime, we found out that Morricone worked with Danny Gould for that song.

and Dal Night (*La cage aux folles*).³¹

Q: Which kind of synthesizers were you using?

In that period I played mainly acoustic piano, Fender Rhodes and Clavinet³². I remember that I played on the opening sequence (I think) for a film where the actor is in the shower. As soon as he steps out of the shower, the music starts. The actor was Carlo Verdone. But I don't know what the film is called. If you're familiar with Carlo Verdone's work you may recognize the movie from this. The soundtrack was recorded in Studio A of RCA probably in 1979. I remember Silvano Chimenti was there too. He played guitar with a wah pedal.

Q: It must be Un sacco bello then:

<https://www.youtube.com/watch?v=Enhn48CKA4U>.



Yes, that's the film I was thinking of. I remember the opening sequence. However the music was different. That sometimes happens. The director will decide that he wants something else for a particular scene.³³

³¹ Here is the list of other titles submitted (in mp3) to Michael Fraser, on which he didn't think he played :

Bianco rosso e verdone - *Titoli di testa*, **Dove vai in vacanza** - *Laringomania*, **La cage aux folles 2** - *Pensando solo a lei*, **La cage aux folles 3** - *Ask Me (#3)* and *Il volo dell'ape regina*, **Invito allo sport** - *Esercizi d'amore #1*, **Le marginal** - *Dreamer*, **Un sacco bello** - *Tema di Marisol (quarto)* and *Un salotto borghese*.

³² Our specialist Micke Lindgren also notices a Hohner Clavinet featured in the accompaniment of *Move* from **Viaggio con Anita**.

³³ Verdone is a fan of Cream and wanted to open his movie with their piece *Traintime*. However, he couldn't afford the rights, so he asked Morricone to

*Originally, as soon as Carlo Verdone opens the door of the shower the guitar starts with the wah pedal. Kind of like the theme from **Shaft** if you know what I mean. I played Clavinet or Fender Rhodes.*

Q: On the basis of what did you work to write the lyrics? Did you have only the music sheets, or also other indications?

Dougie and I were given a cassette of the melody played on piano, as far as I remember.

Q: How did the recordings happen? Were the songs recorded as part of the sessions with orchestra, or was it done separately? Did you participate to them?

I was never there when the vocal track was done. I imagine that the pieces with voice were recorded as part of the whole.



Q: Was the music recorded before the movie? When we see Nastasja Kinski in **Cosi come sei dancing to the notes of *Dance on*, was she really dancing to that music or was it a temp. track?**

I think that that would be a guide track.

Q: Did the Maestro make you change things here and there?

No, that never happened.

Q: Did he look very busy in those days? Was he running several projects in parallel?

Any time I saw him he always seemed to be in complete control of the situation. I don't know if he worked on more than one film at the

come up with something approaching. We now know thanks to Michael Fraser that Morricone had yet another idea in mind.

same time.



Q: Which other Morricone collaborators did you work with (musicians, producers, ...)?

The first time I worked with Ennio Morricone was because the bass player and drummer who often worked with him at that time told him about me. They were Mario Scotti on bass and Enzo Restuccia on drums. The guitarist Silvano Chimenti was also involved on a lot of film scores for Morricone. We worked together on a few occasions.

Q: Did this collaboration boost your career in any way?

That's hard to say. Perhaps not directly.



Q: In 1985, you worked with Amii Stewart, who was to become a prominent collaborator of the Maestro from 1987 onwards. Is that a coincidence, or are the 2 collaborations somehow related?

No, that is just a coincidence.

Q: You worked with Stelvio Cipriani as well, during the same period. Was it a very different experience? Any idea what either composer thought of the other? Did they know each other personally?

I imagine that they know each other personally. That's all I can say. However I never met anyone who didn't respect Morricone. There's no more to be said on that.

Q: Did you work with other film music composers? If so, how do those other collaborations compare with Morricone's and Cipriani's?

The other film composers I worked with were Armando Trovaioli, Berto Pisano, Ubaldo Continiello³⁴. Every working situation was more or less the same.

Q: Were you lucky enough to meet the actors (Mastroianni, N.Kinski, Goldie Hawn, G.Giannini), or the directors (Lattuada, Monicelli)?

*The only film director I ever met was Dino Risi. Dougie Meakin and I were writing the lyrics for Armando Trovaioli (*Sesso matto*) and we were introduced.*

Q: Did you meet the Maestro since then? Did you attend any of his concerts?

No, our paths since then have never crossed. Also because I left Italy to live in Los Angeles in 1984. I returned in 1985 to do the tour with Amii Stewart then left again in 1986 to return to Los Angeles. From there I moved to Switzerland and returned to Italy in 1988 to do a tour with Roberto Vecchioni. I left Italy soon after and returned a few years ago.

Q: Hindsight, how do look back at this collaboration?

*It was a very positive experience. Ennio Morricone was, and is, one of the top film composers in the world. Apart from the other types of film he wrote for, before he started to write for Westerns, the music used in those kinds of films was of the **Bonanza** / **Magnificent Seven** type of score. Until he arrived nobody had thought of using a soprano voice, Edda Dell'Orso (*C'era una volta il West*), or an ocarina, Italo Cammarota (*The Good, the Bad and the Ugly*).*



Michael Brandon Fraser



Announced for Maestro #7: Interview with Dougie Meakin

³⁴ Other names were found elsewhere: Daniele Patucchi, Fabio Frizzi, Giacomo Dell'Orso, Gianfranco Reverberi, Gabriel Yared...

Dance On Credits (<http://www.youtube.com/watch?v=c9sv0QKLDq8>)

The credits for the song *Dance On* from **Così come sei** might not matter so much on their own, but they make up an interesting case. It shows how even universally accepted credits can be different from the reality, and that we must always be very careful, even with official credits.

- The official credit on the **Così come sei** CD says:
Composed, orchestrated and conducted by Ennio Morricone
Lyrics by Michael Fraser
- SIAE says:
Composed by Ennio Morricone and Maria Travia
Lyrics by Michael Brandon Fraser
- In the interview above, Michael Fraser says that he doesn't know exactly who composed it, that he wrote the lyrics together with Dougie Meakin, that he played the synths and that probably Meakin sang.
- Alessandro Centofanti claims that he has written the song. See for example <http://www.davinotti.com/index.php?forum=70001833>. The theme from **Supercar Gattiger**, a Japanese animated series, composed by Centofanti, is surprisingly close to *Dance On*. Listen to it here : <http://www.youtube.com/watch?v=dHKil-xzynE>. It is played by the Superrobots, a band created by Dougie Meakin to which Fraser and Centofanti were regular contributors.

It is easy to see here a case of ghost writing, but what seems most likely is that everything was done according to the rules in force at the time, and that only the artists registered at the SIAE were allowed to obtain an official credit. Note that Centofanti just says, for our information, that he wrote that song for Morricone – he doesn't seem to be seeking any redress.

Also worth noting is that there is clearly a similitude in style between *Dance On* and *Right Now*, for which Morricone worked with different people. Maybe this is due to the inevitable kinship of two songs using the disco style, but it is also likely that it is Morricone's hand which engenders the resemblance.

The most plausible credit for *Dance On* is then that it was created by Morricone/Centofanti, with lyrics by Fraser/Meakin, and performed by Meakin (voice) and Fraser (keyboard), amongst other musicians. The wrong credits would be due to legal reasons (affiliation to the SIAE). Maria Travia was probably not involved.

Dance On was reused in both of Carlo Verdone movies: **Un sacco bello** (1980) and **Bianco, rosso e Verdone** (1981). Centofanti went on and reworked it in 1999 in a Dance version, under the title *Tonite*.

D.T.



R.I.P Alessandro Centofanti 23/6/1952 – 10/11/2014

Alessandro Centofanti died while we were writing this article, on the day of Ennio Morricone's 86th birthday

————— ALBUM REVIEW —————

I Demoni di San Pietroburgo

From Internal Imprisonment to Liberation

by Hervé Bouchot

Translated from French by Didier Thunus

Original text in French available here :

<https://drive.google.com/file/d/0B0ZW0ql7kvdnTjFIREN2TjhCX0E/view?usp=sharing>



Viewing the film inspired me a lot even though I tried not to lock my feelings in a purely music-and-film review. I loved the movie and the music in the movie, though of course I have no difficulties enjoying it on disc. What I wanted to stress in particular is the both dramatic and oneiric character of the score by attempting a parallel with the dramatic and oneiric character of Montaldo's movie. The poetic dimension of a work, which is the main thing that interests me and on which I focused my analysis. This is what I have tried to do with **I Demoni di San Pietroburgo**.

What strikes me at first in this score is not its dark and stern character, which is predictable with a subject like that, but rather its spiritual dimension which takes root in the piece *Siberia* and explodes magnificently in *A mio padre*. The emblem of liberty, in Giuliano Montaldo's movie, is the flight of a bird of prey. If I underline this particular point rather than another one, it's because Ennio Morricone's score appears to me at first, from a purely musical and especially poetic point of view, a painful mechanics of sufferings and fears

which end up, after a long and tumultuous dramatic journey, with the flight, the deliverance of the immaterial being finally disposed of its own demons.

The score naturally goes through different moods and stages, isn't locked inside a continuous tragedy as suggested by *Nuovo attentato* which provides a particularly pessimistic and depressing introduction. The progressive conception of the piece, which portends the irremediable, is interesting due to its construction and its

increase in intensity, its transitions too, the first one of which leading to an even bigger tension, more oppressing, before the last, more fugitive, bars. Ennio Morricone has imagined as from the start of the latter a gripping melodic motive that will come back several times in the movie, becoming a main theme alongside *Dolorosamente sempre*. Through an orchestration, in particular a usage of solo brass, typical of the composer, he creates some sort of a musical signal inside the cinematic situation, thereby providing coherence to the drama, cinematically as much as musically: he animates the **Demons of Saint Petersburg** in the spirit of the central character while punctuating the different stages of the plot. The last bars of *Nuovo attentato* are as exquisite as they are frustrating. They leave, intentionally (or not?), a feeling of incompleteness.



The real main theme is without a doubt *Dolorosamente sempre*. This theme seems to me particularly complex. I'm not even talking from a technical point of view, but more about what it expresses. If we carefully listen to it, we already realize that its thematic is rather convoluted in its development. The melodic circuit cannot be guessed so easily. The mood is whimsical. Our ear twists around it, captured by the serious and painful tone it imposes before being suddenly taken to a little bit of hope and light that springs from an unexpected melodic turn that, however, will not last. This work is definitely pessimistic: a sense of fatalism runs through it. *Dolorosamente sempre* and *Dolorosamente amore II* reveal a

particularly elaborated composition. Worth noting as well is a very morriconian usage of the mandola (an electronic one this time), by scathing the sound of the instrument, instilling into it a dramatic and solemn depth.



Dolorosamente Amore I proposes another musical aspect, closer to a chamber atmosphere and to an emphasized and refined romanticism; tasteful too. The music is then of a more fragile beauty, more feminine, more fluid. It is the warm moment of the score even if it conveys a deep melancholy at the same time. In the movie, it is perfectly highlighted, the same way as the piece *Siberia*, as icy as it is poignant, carried by the voice of Paola Cecchi.



Besides, incidentally, this scene in Siberia (the gulag) seems to be a central element of the movie and more chiefly of the main character. From a purely musical aspect, I conceive *Siberia* as the defining element of Ennio Morricone's score, assuming for my part that he anticipates the transition between the "material" part of the score, made of sufferings, of fear, of wanderings, of obsessing flashbacks, and the

"immaterial" part, when the music finally takes off, itself liberated of its own demons.

There are some more static parts such as *L'editore*, *Una storia*, *Dopo l'incontro* (the latter being particularly enigmatic) or *Nel sottoreano*, except that this piece, the most expressive of the four, escapes towards tormented heights through a game of strings of a great dramatic intensity, almost excessive at some point, becoming lyrical and more solemn in its final part.



The theme *Siberia* is of a great beauty, made of turmoil and mystery, bearer again of a deep pain leading to discomfort. The piece of chamber nature that follows *Per tre*, for strings, brings a touch of nostalgia whereas *Inseguito* exalts more tension and lyricism in a style very typical of the composer. Another moment of tension made of static and dissonant strings freezes track 14 *Fucilato*, before falling back into a relative calm and starts off again towards something more speedy and obsessive, dominated by a minimalistic solo trumpet. *Sul fiume* which takes again the thematic material from *Dolorosamente sempre* to which the voice of Paola Cecchi is added, seems to evolve towards an even more dramatic tension. The music then gains in serenity in *A mio padre*, it even takes an almost heavenly dimension when the voice of Paola Cecchi intervenes again on static strings and in a special colour: it is the famous transition that I was mentioning above, the take-off, with this highly oneiric climate that brings us back to one of Ennio Morricone's best compositions, **The**

Secret of the Sahara, to which is added, besides this minimalistic and solemn solo trumpet, an obsessive solo violin, swirling and exhilarating. It represents the wings of a soul finally released from its demons... in the sky appears the big bird of prey... appears the liberty.



Giuliano Montaldo



—————SCORE REVIEW—————

Il grande Silenzio

Soundtrack Releases

by Steven Dixon

Ennio Morricone's soundtrack **Il Grande Silenzio/The Big Silence** (1968) brings something of a freshness to the western genre. This most haunting and semi-religious score is available once again (Beat CDCR 126) – actually its fifth official CD release.

So what better time to revisit the many interesting vinyl and CD releases we have thus far and discuss the marvellous works of art the illustrators have provided.



Il Grande Silenzio began its vinyl life in 1968 (Parade FPR 317). Its cover came in photographic form. The colour still of gunfighter Silenzio, played by French actor Jean Louis Trintignant in a rare western role, is a hero who only draws his gun on self defence.

Our rugged character is photographed riding his horse wearing a huge thick shaggy overcoat, complemented with



chunky scarves to protect him from the severe elements.

The film is set against a backdrop of snow and ice and the music sparkles with tingly and atmospheric sound effects. The album on the rare Parade label has a notably chunky thickness and glossy lamination.

Il Grande Silenzio last sold on Ebay in May 2014 fetching £421 (514 euros), a price it consistently reaches. The base of the cover is incredibly exciting displaying some great black and white stills.

Exactly 27 years after this release the score and cover artwork was reproduced on CD in Japan (Seven Seas KICP 2597) with a gorgeous colour 16-page poster/stills book and terrific sound quality.

Right up to the present date, this is the only time **Il Grande Silenzio** has been released as a standalone score, as we will learn later in this article, every subsequent CD



released was coupled with another more romantic score **Un Bellissimo Novembre**, a film by Mauro Bolognini.

More fascinating is the fact that in 1968 the French had planned to issue **Il Grande Silenzio** as a single. I guess it was no surprise the French were contemplating such a release. French actor Jean-Louis Trintignant was a huge star in his native

country. By the time he played *Silenzio* he had 33 film credits to his name.

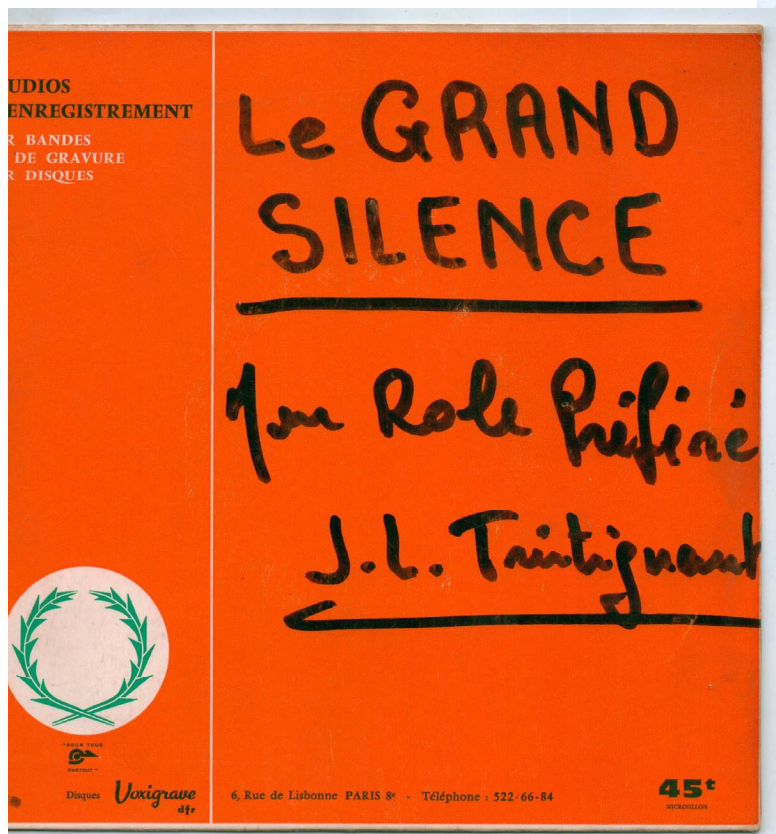
Two single-sided **Il Grande Silenzio** acetates were produced by the French company Pyral SAS, a manufacturer of magnetic tape recording media products based in Créteil, France. Only one of these acetates has been discovered so far and it contains the glittering main title *Restless* (2:54).

The second acetate was likely to have contained *Silent Love*.

Acetates were usually presented in plain packaging, but we can see here this cover is printed in glorious colour using a rather dazzling tangerine background and the company's official labelling³⁵.

Elsewhere, some notes are written by hand, like on the label: title, direction of orchestra (Bruno Nicolai) and composer's credits (Morricone's surname is actually misspelt Moricone).

Imagine if this project came to fruition and



³⁵ Worth noting on Jean-Louis Trintignant's autograph is his statement "*Mon rôle préféré*" (my favorite role). D.T.

a single was issued. The French had some incredibly detailed and diagrammatic artwork at their disposal.

Ten years were to elapse before this hidden gem was to see light of day again in 1978.

Step forward Beat Records, a firm founded by Franco De Gemini in the late 1960s. They have held on to this precious soundtrack ever since. Beat Records created many sub labels including Black Emmanuelle series, Duse Records and of course the serie Blù collectors' releases. Their CR releases were mainly an accumulation of scores by Italian born Francesco De Masi. But for the start of the series, Ennio Morricone's hidden western gem was chosen to launch the new label.

Few people had heard this western score, or seen the film come to that. Even Beat records themselves may not have been aware that the original 1960s Parade LP ever existed. The liner notes penned by Professor Roberto Zamori gives no mention of any other pressing. He writes: *"Collectors' releases, a new series, a new idea. Something that collectors, experts and students of Italian film soundtrack music have awaited for a long while. This new series intends to present rare and, up to now, unreleased film soundtracks, taken from the very best archives of Italian cinema music, and the engagement that Beat Records have assumed is immediately demonstrated by the first LP of this series, music by Ennio Morricone for film Il Grande Silenzio".*

Remarkably, Beat Records issued a trio of different covers – blue, black and, in part homage to the original Parade LP, a dual sided photo cover.

I was very surprised to learn, of the three editions produced, the limited edition was in fact the one with the black border. Like the more common blue border edition, this one has a fantastic yet simple screenprint of Klaus Kinski holding up a wanted poster. There is a completely brand new art image recreated by the brilliant Dani Casari and based on a popular photograph from the film. Casari has turned the Kinski bounty hunter image and made it look like an eerie scarecrow. Yes, his colour range is restricted but it all works well enough with a deep red hue splashed over its backdrop.

The third release, the dual photo cover edition was, according to sources actually pressed many years later. Although there is no date on the cover to verify this, the story goes in 1978, Beat records pressed many more discs than covers. When Beat ran out of covers, instead of reprinting the original Casari cover, the company decided to issue a brand new photo cover, minus the liner notes.

In the late 1990s, to much excitement, a foldout album containing images of all three Beat covers came onto the market. I bought it from a nice chap in Italy as a legitimate foldout item plus the disc. In fact this foldout curio came from the studio itself, and upon closer inspection was just a deluxe display sleeve created by the executives with the different images pasted onto some high quality cardboard.

People often ask how many **Il Grande Silenzio** records were pressed in 1978. There were over 1,000 (my blue border edition is label numbered 1,006), so I guess we can accept 1,500 as a sensible estimation.





There have down the years been numerous CDs of this score. And while we have already discussed the first official CD pressing - the brilliant Japanese edition, one we haven't discussed is the bootleg which came out a year earlier in 1994. Increasing numbers of bootleg CDs were emerging in the mid 1990s; collectors hoped this wasn't one of them. Coupled with another western score, the by then unreleased CD score **E per tetto un cielo di stelle**, itself released in 1978 on LP (by Cometa).

Former MSV editor Martin Van Wouw wrote in the January 1995 newsletter: *"I hope you did not spend a lot of money on buying the CD of E Per Tetto un cielo di stelle/Il Grande Silenzio. It is just a bootleg with very meagre artwork, and the contents have been taken directly from the existing LPs. The two extra tracks that were supposed to be included from Il Grande Silenzio are nothing but two tracks that also appeared on the infamous Belgium Vedette compilation album (and later on the withdrawn CD Dutch compilation). Two tracks which aren't even original soundtracks."*



In fact not many people did get their hands on the CD, but mentioning this at least leads us nicely into the debate about those 'extra' **Il Grande Silenzio** tracks found on the Dutch bootleg LP and the numerous unofficial CDs which followed. The two tracks *Restless* (main title 1:45) and *Silent of Love* which should actually read *Silent Love* (2:58) are both much shorter than the original versions. Some say these are demos, an argument reinforced by the fact the other tracks on these compilations,

including **Tepepa**, **Slalom** and **Gli Intocabili**, are all original.

These different arrangements, chorus free, are actually quite charming, light and entertaining pieces of music with the cue *Silent of Love* generating an instrumental warmth and glow that is reminiscent of the waltz theme from the **La Tenda Rossa/ The Red Tent** (Legend CD 30 DLX Expanded version).³⁶

Up to and including this latest 2014 issue, Beat records have released this score four times on CD. There have been no expansions, the themes have remained the same.



First issue came around the same time as the Japanese King edition (1995). I like this cover very much. We see a morphed image of Kinski and Trintignant with blood-red backdrop echoing many Italian western posters of the 1960s. Artwork is by Giuliano Nistri. The latest release CDCR126 has an identical front cover but with new graphic logo by Alessio Iannuzzi. The 1995 Beat first issue, with picture disc has crystal clear sound. If one checks the track listings, you will note theme #8 has a title track change: *Voci nel vento* has been retitled *Voci nel deserto*. All the Beat CDs

as well as the Japan King edition list the same.



But more noticeable is the printing error on track #11, visible on the Beat products only. *Nel vecchio saloon* has an incorrect title added *Silent Love*. This error has not been rectified in nearly twenty years. It is even on the latest edition.

The Series Gold editions from 2005 (twin issues with slightly different title graphics CDCR 27), particular attention goes to artist Sandro Simeoni. Simeoni has used the image created by the great Giuliano Nistri, reversed the faces of the main characters and added his own unique and illustrious style.



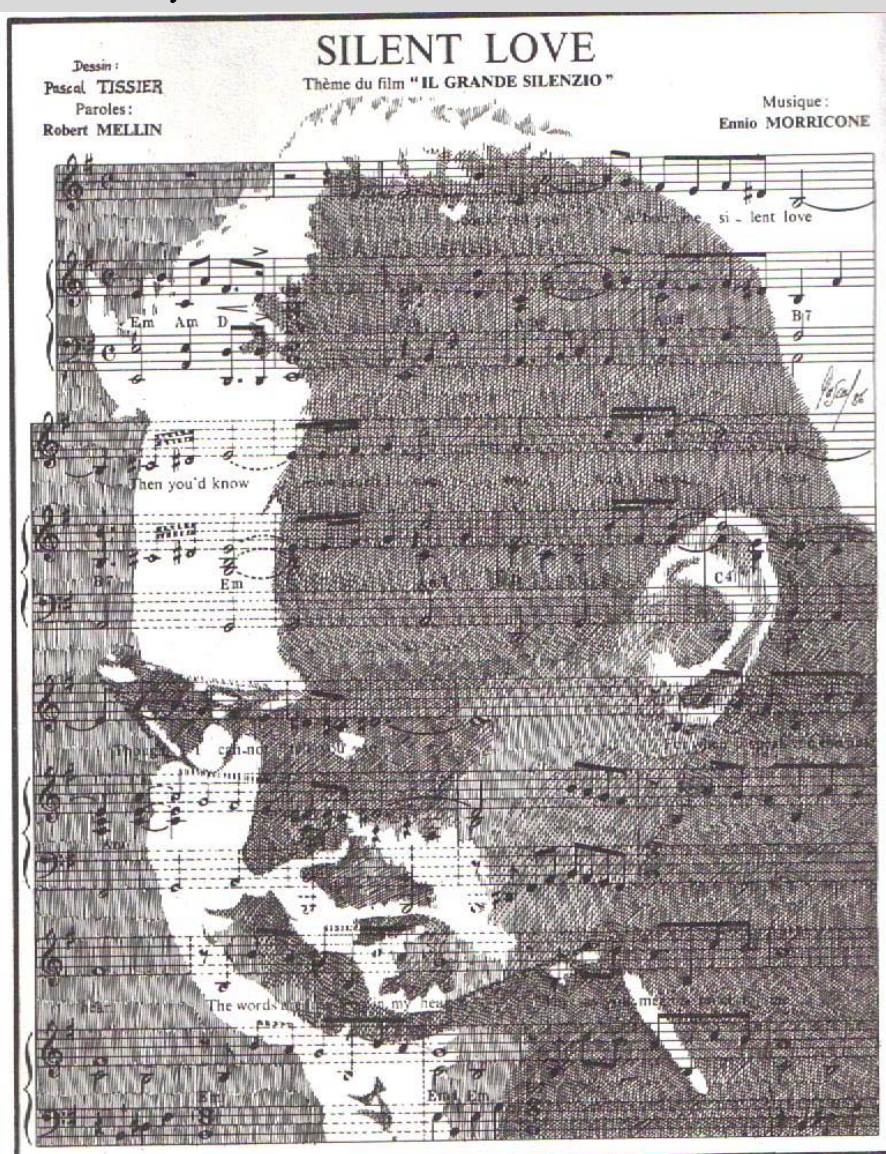
³⁶ Also see inset below for another hypothesis about the origin of these different arrangements.

Silent Love: a Hidden Song

In Jean Lhassa's essay "Hommage au Maître, Ennio Morricone"³⁷, a very rare image is reproduced. It superimposes the sheet music of *Silent Love* with a drawing by Pascal Tissier. Beyond the artistic effort, the interest of this document is that it reveals the fact that lyrics have been written for this piece, courtesy Robert Mellin. This proves that there was a project for a song, which apparently didn't materialize. And this makes up reasonable evidence that the different version of *Silent Love* mentioned above was actually written for this side-project, for which only the instrumental has reached us. Maybe the intended B-side *Restless* also had lyrics associated to it. It would explain why such a different title was used.

Note that Robert Mellin is known to have taken advantage of his favorable position in the record industry to unduly put his name on pieces he didn't contribute to. This, for example, explains why the *Titoli* from **Per un pugno di dollari**, or the song *Nuddu* from **Un bellissimo novembre**, are sometimes credited to Morricone-Mellin. However, other Mellin credits are likely to reflect the reality.

D.T.



³⁷ Editions du Centre d'Art d'Ixelles, Belgium, 1986, 24 pages. See <http://www.chimai.com/resources/book-covers/ecdai-446705.jpg>

