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Music by ENNIO MORRICONE

THE ENNIO MORRICONE ONLINE MAGAZINE

MORRICONE SEGRETO

Maestro



ALBUM AVALANCHE 24 new releases analysed

CHRIS MALONE Interview with the sound engineer of the GBU 3CD-set

NEW BOOKS Analysis and interviews

PEUR SUR LA VILLE Complete score scrutinised

ROSARIO GIULIANI, SAXOPHONIST Interview



colonna sonora

I DUE EVASI DI SING SING

musiche di
ENNIO MORRICONE

regia
LUCIO FULCI

Disegnato
al SOLE

...and more

ISSUE #20

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MUSICHE DI
ENNIO MORRICONE
DALLA COLONNA SONORA
ORIGINALE DEL FILM

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*This issue is dedicated to the memory of **Sijbold Tonkens** and **Henk De Boer**, two huge fans of Ennio Morricone and major contributors to the Ennio Morricone Musicography in the early 90s, which became the source of reference for many of us. They ironically both died in December 2020 just one day apart.*

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Chief editors: Patrick Bouster and Didier Thunus

Back cover image: Sophie Ruffin (2020)

—————PREFACE—————

C'era, c'è, ci sarà solo un “Ennio”

Il y a eu, il y a, il y aura un seul “Ennio”

There was, there is, there will be only one “Ennio”

by Patrick Bouster



“Ennio”, this melodious, clear, and not so common first name, had been symbolizing and characterising, for many decades, a beloved, unique composer. In whatever countries, if you say “Ennio” – a name without any equivalence in other languages – what do you mean? Ennio Flaiano, author and screenwriter? Ennio De Concini, another famous screenwriter? Ennio Guarnieri, great director of photography, who passed away in 2019? Surely not. Indeed there are few artists and personalities bearing this first name. In a certain way, and not voluntarily of course, our Ennio took all the advantages, without real concurrence, to reinforce a unique side, to affirm a personality and such an original art. Words, names, among other ways of expression, are symbolically charged, and when you say “Ennio”, you say something precise, at the same time refined, direct and cultural, about one special artist. Furthermore, I don't resist the temptation to put its commonly accepted meaning: “predestined, favourite (of God)”. Unbelievable, magnificent, awesome! And finally, let's mention its etymology: “*Gentile e pacato, Ennio è molto amato da amici e familiari, soprattutto perché buono e affettuoso, nonché generoso e sincero con coloro che si dimostrano a lui fedeli.*”¹ After that, nothing to add to the subject... This just explains why I found this first name so beautiful and gracious.

On other sides, his career, seen from the LPs badly built and some films chosen and refused by him, appears exceptional by contrast. OK, like his colleagues, he knew the success, the fame of great films and scores, and it helped for his career. But at the time, some odd, surprising choices were done by himself, his musical manager/agent, the records producers. Short LPs of 25-30 minutes long were often released, with alien tracks (**Peur sur la ville, La banquière, Forza Italia, Le ruffian, ...**) or LPs avoiding nice and very representative pieces (**The Red Tent, Le professionnel, Once upon a Time in America, The Mission, Il segreto del Sahara, I promessi sposi, ...**), or CDs truncated, shortened down to a 53-minute program, with sometimes duplicated or too similar tracks (**Cefalonia, La provinciale, ...**). Let's add this aspect of clumsy publications, too many compilations without imagination, risk and novelties, repeating very often the same pieces. It didn't preclude the success or the acknowledgement but didn't allow a correct outlook to his art. We can add the inclusion of very difficult music, like a need for him, while his colleagues were publishing more coherent and enjoyable contents (Williams first, with his beautifully mastered record programs, concluded by a final suite, Schiffrin, Delerue, Sarde, and many others). Also the choice of films has sometimes embarrassed his reputation, his signature, with a long list of very average or bad movies, a less strong argument because almost all the composers were obliged to accept them. We can cite the films for Cannon group, other US low-level films like **The Island**, and the small Italian films and TV products without real artistical pretensions, whereas renown, prestigious directors or producers asked him but had to face a refusal (**Mayrig** by Verneuil, **Alastriste**, ...to name just a few).

This situation didn't prevent him from being and remaining at a very high level, as far as the music is concerned, and this is truly remarkable. Even in spite of the “disadvantages” briefly

¹ “*Kind and calm, Ennio is much loved by friends and family, above all because he is good and affectionate, as well as generous and sincere with those who prove to be faithful to him.*”

summarized, Ennio succeeded in building an exceptional career. According to me, it is another proof of his great talent, in spite of a filmography and discography not as high as his genius. Everything exists in his filmography: you can find all the genres, all the qualities, subjects, moods, waves, ideas.

More directly linked to my life, the composer brought to me, at the same time as the discovery of the cinema in the Eighties, the taste for the music in the movies, in a perfect mix and counterpoint, in a very artistical way, both fragile and strong. I learned to better appreciate the music in films as an essential component. He also brought to me a sense of precision, of the important detail, the accuracy. And his intellectual path and discourse fed me more than books. As if the intelligence spoke to the heart and vice versa. I am very grateful to have directly watched in cinema theatres the new films with his music in the early Eighties onwards (with **Le professionnel** like many of my generation, I then followed his path with **The Thing**, **Butterfly**, **Espion**, **lève-toi**, and even **Nana**, **La chiave...**), and with totally many other movies, I learned to love the cinema. Later, I witnessed the revival of his career with **The Mission**, **Nuovo cinema Paradiso**, **The Untouchables**, and tracked every release. And even later this engaged me to read, then to write in MSV, the fanzine before the present one.

After this brief homage, you will find other homages from various artists. Indeed the ones in the issue #19, in the urge and the emotion, weren't complete or representative of the main ones. So we propose a selection of other ones.

The major information from the recent period is, against all expectations, the numerous releases on LPs, CDs and download albums. Save the latter category, containing many new bonuses and surprises, 4 CDs rise far over the other ones: "EM Secret", **The Good, the Bad and the Ugly**, **I malamondo** and **Roma come Chicago**, for their high quality, all very varied and rich. This explains why we have used them for our cover image. We could add the nice issue on a proper record of **I due evasi di Sing Sing**, and many other scores as commented by Didier Thunus. In addition, he was inspired by the new 2-LP of **Peur sur la ville**, another great item, for a review on the film and score. The historical and unexpected, even in our most foolish dreams, release of GBU on 3-CD box was the perfect occasion, for our dear correspondent who calls himself Bill Carson in the forums, to record the thoughts, souvenirs and information by sound engineer Chris Malone, who worked on the project.

Apart from these products, the other major event is the publication of 3 main books plus 2 minor ones, all on Morricone. Very different from each other, they offer a lot of stuff, but two of them are printed in French. It confirms that France (and Francophonie in general, which includes all the countries and people sharing this refined language) is somehow the second country of Morricone's universe in terms of studies, interests and accuracy. We introduce their texts and got the luck to interview each of the authors.

Frédéric Durand goes on with his researches exploring the RAI archives, for odd and hidden arrangements: here the part 2 is dedicated to the Gorni Kramer period, an important conductor for the young EM. Steven Dixon depicts another forgotten world, that of the video covers, often for cassettes, a fascinating journey. The last article is an interview with saxophonist Rosario Giuliani. He is welcome here because his name was known by very few; we want to thank him for having replied in the urge. In a certain way, it was unexpected, at least so early, because it replaces an interview with another great artist, not really ready and postponed to a next issue. Other texts were postponed, so we have some stuff ready and in preparation, other information and discoveries to share... We welcome though new contributions from every person who wishes to write. So after some delay for this issue, we give you a date for around 6 months.

Buona lettura, bonne lecture, good reading.

— — — — — NEWS — — — — —

by Didier Thunus (D.T.), Patrick Bouster (P.B.), Richard Bechet (R.B.), Steven Dixon (S.D.), Mikael Lindgren (M.L.), Laurent Perret (L.P.) and Wenguang Han (W.H.)

In breve

Homages

In the last issue, it was impossible to gather all the homages, even amongst the most significant ones. So we present here a non-exhaustive list of additional testimonials by artists, firstly the ones who worked with the Maestro. Some of them are also in the book “EM - Entre émotion et raison”, which also included the ones from Italian President Mattarella, Hans Zimmer, Metallica, Mireille Mathieu, John Carpenter (who curiously calls him “my friend”), Edda Dell’Orso.

Philippe Labro, journalist, director and writer (interviewed in newspaper Nice-matin)

*“The musical illustration by Ennio gives an incredible strength to **Sans mobile apparent**. Morricone brings something else to a film. He reinforces it, transcends it. And while I see how he transcended the Sergio Leone’s, we can ask ourselves, without Morricone, where would he be!...*

*This man is for me the greatest film music composer. There was Michel Legrand, Maurice Jarre, Bernard Herrmann. But he represents 600 scores for 600 films! There is no equal example in the cinema history. And sometimes, some of his music became iconic like the one for **Sacco e Vanzetti** sung by Joan Baez.*

According to me he was a reserved man, discreet and humble. He perfectly mastered his genius.”

Jean-Michel Jarre, composer (to AFP and on Twitter)

“Ennio Morricone: a unique sound, wonderful melodies, a major influence and a constant source of inspiration: with love and respect”. “He was as a member of my family, it is odd to say that, because I have a great film music composer in my family, but Morricone takes part of my intimacy, he was omnipresent in my life. Without Morricone, as a lot of musicians I think, I wouldn’t be here in the same way”. “For me, it is the loss of a major influence in my life as a musician, but also for his sound approach, for the sound/picture relationship, the unique mix of incredible melodies and the sound of a total modernity. He wrote the music of the future. (...) After 10 seconds of a film score, we know that it is his, what film we are dealing with, we see the pictures (...) In Morricone’s music, there is these alloys, like the association of a jaw-harp, an electric guitar, choirs, a musician who works in a traditional manner, who starts from a paper-pencil sheet, but who integrates afterwards the contemporaneous electro-acoustic music. We won’t be able to forget him.”

Riccardo Muti (Conductor)

“A master for whom I felt friendship and admiration. An extraordinary gifted musician not only for the film music but for the classical compositions too. He will be missed both as a man and as an artist.”

Monica Bellucci (Actress)

“There are persons who are able to make the world better because they know how to create beauty.”

Laura Pausini (on Twitter)

“Ennio. My Maestro and everyone’s. This is our first photo together. It was in April 2013 and we recorded La Solitudine with your arrangements... Immense artist... We will love you forever, your name belongs to history and to the pride of our country.”

Calogero (French singer and composer):

*“I took, how shall I say, a big slap this morning. (...) My music wouldn’t have been the same without him. He is a giant, an absolute genius. (...) I have the impression to actually lose someone from my family”. “I learned music with his music on films, strangely French films, with **La banquière**, **I comme Icare**, that I often play before coming on stage. Each time I give concerts, I always play music by Morricone. It is a sort of “code” for me, like a good luck charm.”*

Furthermore, after Ennio's passing, Calogero named his studio recording "Ennio Morricone". And the composer's name is mentioned in his latest album.

**Michel Polnareff** (French singer and composer of the western-like **La folie des grandeurs**)

“He was one of my heroes, because he was a genius who made absolutely outstanding film scores. All the “spaghetti-westerns”... I was mad about them when I was young. What I liked in him is not only his musical knowledge, etc, but also this sort of audacity, consisting in getting away from the books learned at the Conservatory and in making a mix to bring a “pop” touch (...)”

Daniel Pemberton (British film composer)

“You were my idol. Thank you Maestro.”

Vladimir Cosma (French film composer)

“He was a composer who marked the universe of film music because he had very peculiar originality and colour. (...) In a period we live in the artistic worldwide, with music [plural] impregnated by Anglo-American music, he kept his very Italian personality and colours. It is very difficult to be original in each film. He succeeded to make an enormous oeuvre, where he didn't repeat himself because each of his scores was different.”

John Powell (American film composer)

“When I am asked who influenced me, I always forget to mention Morricone's music. Why? Because for me it is so obvious that it would be the same to say Bach or Mozart. They so much take part to the music that it is like to evoke the air or the ground. Was I influenced by Ennio Morricone? It is true that I breathe him and I lean against his genius every day.”

P.B.

Régis Campo (French composer)

The French composer and academician Régis Campo (see his interview in issue #17, pages 50-57) was deeply moved by the Maestro's demise and started writing a tribute piece right after hearing the sad news. He came up with a 12' composition entitled *Rondini, addio al maestro - in memoriam Ennio Morricone (1928-2020)* in which he paid a tribute to the modular system to be found for instance in the set-piece *Invenzione per John* from **Giù la testa**. This work for mezzo soprano, counter tenor, whistling (Régis himself), violins, toy piano and keyboards is

simply superb and fades away with a heartbeat of which Mr Campo told me: "*The end of Rondini is my own farewell to Morricone with that heartbeat*". This work has been recorded and is available as part of a book / CD called "Le bleu du ciel" (Filigranes éditions)² which gathers 200 pictures of swallows taken by Edouard Taufenbach together with reproductions of scores by Régis, both handwritten and printed ones. This beautiful concept is a "leprelo", that is a book that unfolds like an accordion. This project combining photography and music has been awarded the prestigious 4 hands Swiss Life prize in 2020.

Additionally, Régis Campo has also recorded last June a 3' exhilarating *Tango cromatico per il Maestro* for mandolin (Vincent Beer-Demander), accordion (Grégory Daltin), whistling, grotesque voice and snaps on the cheek (sic!). It should be available as part of a CD including pieces from various composers (Vladimir Cosma, Jean-Claude Petit, etc).

L.P.



Bagheria Fresco

A huge mural commemorating Ennio Morricone was inaugurated in Bagheria, Sicily, Italy, in October 2020³. The Maestro's outstanding work will always be with us.

W.H.

Award Ceremonies

In February, Roberto Begnini dedicated to Ennio his Nastro d'argento for **Pinocchio**. On February 24th, the French ceremony of awards for classical music, called "Victoires de la musique classique" paid a tribute to the Maestro, by playing a wonderfully arranged medley of Ennio's most famous cues, beautifully performed by the Lyon National Orchestra⁴.

On March 12th, the ceremony of the Cesars also paid homage to him, with a short excerpt from **Giù la testa**. On March 14th, Ennio's name was part of 2021 Grammys in memoriam.

Concerts

Note per la Shoah

On January 27th, the Verdi Jazz Orchestra conducted by Pino Jodice performed on RAI5 five pieces composed by Morricone in relation to the Shoah, from the movies **Gli Occhiali d'oro**, **Jona che visse nella balena**, **Perlasca**, **Sorstalanság** (all of which never played before in concert) and *Se questo è un uomo*.

Il Volo returns to Sanremo

After their participations in 2015 and 2019, the trio Il Volo was again at the Sanremo Festival on March 3rd, with a performance



² Here are two links where you can have access to more information about this project and listen to the piece Rondini and a few others:

<https://www.filigranes.com/livre/le-bleu-du-ciel/>
<https://www.filigranes.com/qrcode/le-bleu-du-ciel/>

Many thanks to M^o Campo and to the press officer Mrs Florence Petros.

³ <https://www.radiomontecarlo.net/news/musica/1270228/ennio-morricone-raffigurato-in-un-murale-gigante-a-bagheria-l-omaggio-al-maestro.html>

Bagheria is the birth city of Giuseppe Tornatore, who also appears in the background of the fresco. The city's name is Baària is Sicilian slang – hence the title of Tornatore's movie of 2009.

⁴ Watch it here : <https://www.youtube.com/watch?v=QRYiHEcTdwg>

in homage to Ennio Morricone accompanied by the orchestra of the Sanremo Festival conducted by Andrea Morricone⁵. It was a preview of the concert-event of *Il Volo* to be held in June 2021. They will also release a new album by the end of 2021 called “Tribute to Ennio Morricone”. In 2011, the trio had already performed the song *E più ti penso* based on *Deborah's Theme* and *Malèna*.

New Works

Ennio, the Maestro

Giuseppe Tornatore's documentary **Ennio, the Maestro** now has a release date set to May 11th, 2021, in Italy. Of course, this will all depend on the re-opening or not of the theatres.

In the meantime, Tornatore shot a commercial related to COVID19 vaccination, and asked Nicola Piovani to score it⁶. We could have expected that the director would turn to Andrea, but Piovani is definitely not a surprise either, and undeniably a good choice.

Keoma Rises

Enzo G. Castellari seems to be preparing a long overdue sequel to his famous **Keoma** (1976), called **Keoma Rises** or **The Fourth Horseman**, again with Franco Nero in the title role. For a short period of time, the name of Ennio Morricone was associated to it on IMDb, but it was then removed. The film currently has no composer credit⁷.

We can always hope that some late music by Ennio will still surface in the future in a form or another. But this seems to have been a false hope.

New Releases

The best news for this period, is that labels Decca and Quartet have had access to a lot of unreleased stuff, and are now releasing it bit by bit. Since their association with the Maestro around the **Hateful Eight** project, Decca seems to have won the confidence of the Morricone family and is allowed to enter unexplored grounds. A lot of the new music, mostly coming from the CAM catalogue, was published on download platforms only. Of course, we all prefer a physical support, but at least they are releasing the music, after decades of silence. How many years have we been waiting for unreleased music from **Le clan des Siciliens**? How many times have we been told that some master tapes were lost? We deserve more than that. Another advantage of virtual albums is that you are able to buy just the few pieces that you don't already have, instead of buying again and again the same music only to get a few minutes of new stuff. Also worth noticing is that the sound quality of the Decca releases is very good, generally better than the previous editions of the scores. The series has some mistakes however, with tracks that are duplicated (probably different takes of the same piece, or a slightly different mix), previously known tracks which are not included, or pieces that are not by Morricone even though they are presented as such.

The series seems to have stopped abruptly with what we could call the “Malamondo incident”. Somewhere in February, the expanded score to **I malamondo** (see below) was briefly made available online, but was taken out the day after. This was not however another illustration of the now very fashionable cancel culture, because the same album was then made available on CD and partially on vinyl. Since this event, no new release has seen the light.

⁵ [https://www.repubblica.it/dossier/spettacoli/sanremo-](https://www.repubblica.it/dossier/spettacoli/sanremo-2021/2021/02/25/news/sanremo-il-volo-opsite-al-festival-con-un-omaggio-a-ennio-morricone-289227424/?rss&ref=twhr)

[2021/2021/02/25/news/sanremo-il-volo-opsite-al-festival-con-un-omaggio-a-ennio-morricone-289227424/?rss&ref=twhr](https://www.repubblica.it/dossier/spettacoli/sanremo-2021/2021/02/25/news/sanremo-il-volo-opsite-al-festival-con-un-omaggio-a-ennio-morricone-289227424/?rss&ref=twhr)

⁶ Watch it here : <https://www.youtube.com/watch?v=uIyZZuCtdy4>

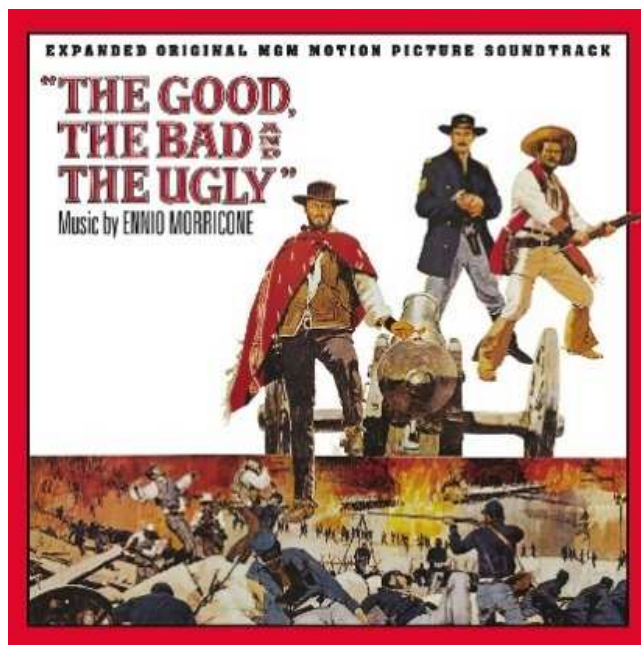
⁷ https://www.imdb.com/title/tt2726408/?ref=nm_flmg_com_1

Quartet Records, on its side, is releasing major albums that had been rumoured in the past decades, but never materialized.

This effervescence had an impact on the website chimai.com: it will not yet be converted into a static site as was announced in Maestro #19. I will wait for things to settle down before I do that.

D.T.

Il buono, il brutto, il cattivo



We knew there was a lot more music composed for *Il buono, il brutto, il cattivo*, even after the expanded edition of 2001 and its 60 minutes. Quartet Records, with its new 3CD pack, has now more than doubled the bill. Apart from the third CD, which repeats the original album of 1966 (but with pristine sound and a few recovered seconds that had been faded out on 2 pieces), we now have the full film score in chronological order (85 minutes in total) and a wealth of extras (54 minutes). This makes it a staggering beast, which is hard to decide by which horn to take. For the record, the valiant re-recording by the Solisti del Cinema Italiano (2014) was just under 100 minutes.

The first impression of an Ali Baba cave quickly makes room for some frustration about the repetitiveness of the score, especially of the landmark main theme and of the military cues. But the confettis added here and there all have something to offer, be it only the satisfaction of finally having them on disc rather than only in the movie, and a careful listen allows to isolate quite a few jewels. The most stunning one being, in our humble opinion, the new alternate version of the *Triello* (track 23 on CD2, repeated in stereo as track 29). It sounds like a draft of the final version, aimed at helping Leone understand what Morricone had in mind. It is less polished, but how astounding it is to hear that the trumpet melody is actually a variation on the main theme – the coyote yell to start with, and the descending guitar arpeggios later. It shines a brand new light on how Morricone has conceived this fascinating piece.

Another gem is the new version of *Il deserto* (track 16 on CD1), which reuses the ingredients of the original piece but in a more condensed manner and with grace notes on the French horns. It can actually be heard in a very rare Italian 1966 IB tech 35mm print, in the so-called "boot" scene which was part of the desert sequence, but cut from the 1967 international/U.S. print. The music on this Italian print differs from all known Italian releases, dating as far back as the 1980 VHS, which used the same Italian mono-mix. The music was replaced by the piece now called *Lo stivale* (the boot), an interesting addition with its aggressive timpani. This "drone" music was partially used in all known Italian releases, dating back as far as the 1980 VHS – as well as in all current worldwide releases.

The classically-flavoured *Intermezzo musicale* was probably meant for the intermission included in the original Italian theatrical release, which occurred right after the scene where Blondie throws coffee in Tuco's face, and was most likely heard before and after the break. The music is featured in the restored "grotto" scene but probably added along with the new dub by

Eli Wallach. *Tuco fa la colletta* (track 10 on CD1) may have been the piece that originally accompanied the “grotto” scene at the Rome premiere as it fits the scene much better. Alternatively, the track title (which roughly translates to “Tuco begs for money”) suggests it may have been written for the “Socorro scene” in which Tuco collects money from the townsfolk.

The alternate version of *Morte di Stevens* is also interesting. It is the same as the film version, but with some guitar notes added in order to make the strident brass sound less aggressive, out of mercy for the listener. Leone must have thought that the bare version was more appropriate for the brutality of the scene.

The new piece *Il Canyon dei Morti / Dio è con noi*, a beautiful short alternate version for French horn of *Il forte*, was only used in the 1966 Italian print. The music plays during a scene which was deleted from the International/U.S. print. *Il forte* itself was used only in the Italian release of the movie in the scene where Angel Eyes stops off at a half-destroyed rebel fort. The scene was deleted from the 1967 International/U.S. print, but restored recently.

There are many versions of the song *La storia di un soldato*, including the one used in the movie when Tuco (chained to Wallace) jumps off the train with him, and bangs his head against a rock (track 27 on CD1). It is either the same as the old album version, or just a different take of it. Only the first 30 seconds or so are used in the film though. The *Extended stereo version* (track 28 on CD2) was in fact used in the original 1966 Italian print of the movie during Tuco's torture scene. The same scene in the International/U.S. was cut down by a few minutes and used a different version (track 25 CD1). The last version (track 30 CD2) seems to also be a different take of the album version – even though it is called *Extended version*. The mix differs slightly: the choir in particular is mixed louder from 0:48-0:55.



The *Uahuah & effetti* piece is a bit the cherry on the cake for the completists, and works as a testimonial of how recording sessions may have been a torture for the soloists who had to play so many different versions and articulations of the same few notes in order to fulfil their contract.

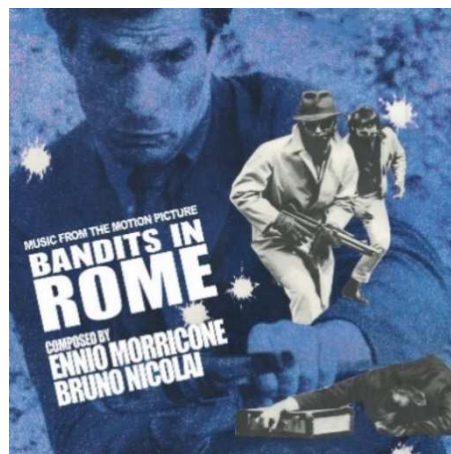
Many scores have received over the past few years glorious releases aimed at fans who are not only melomaniac but also dreadfully infatuated with the music down to its most subtle details. This cornucopia may appear as over-the-top in terms of quantity and redundancy, but if there is one score that deserved such an extravagant treatment, it would be that absolute masterpiece of Ennio Morricone, forever a landmark in the history of film music.

D.T., M.L.

Also see p. 29 for an interview with Chris Malone, audio engineer for the *Quartet* CD-box.

Bandits in Rome

Together with **Thrilling** (1965) and **Diabolik** (1967), **Roma come Chicago** (1968) was one of the most demanded soundtracks still lacking a proper release. After 53 years of wait and a few poor-quality bootlegs, we finally get an official release of this robust police movie score. The music is stunning, mostly muscular and spectacular, rhythmic and brassy, but with also many occasions to take some breathes with the recurrent love theme (*I Like my Life*) and a couple of source pop cues. The greatest piece is probably the one called *Nightmare (II)* (previously known as *Titoli movente* on the **Hornets' Nest** bootleg by POO records in 1978, or *Sentenza di morte* on other ones). It is a first-class hard-hitting obsessive yet somehow laid-back piece of unyielding music gaining tension through accumulation, discontinued by a chaotic bridge of brass. Pure class. Some pieces are less elaborate but still effective, such as the drums-solo *Main Title* or the variations of *Police and Hands Up*. Another great piece is the one that was known as *Un corpo nudo*, which is strangely called *I Like my Life (IV)* here, even though it is a totally different theme. It works a bit like a faraway precursor to Badalamenti's theme from **Twin Peaks**.



As usual with the movies of Alberto De Martino, the music is co-signed by Morricone and Nicolai. However in this case, it appears to be easy to make the distinction between the contributions of the respective composers. If you watch the movie, you will clearly notice three pieces of music which are totally different from the rest of score, jazzy, offhand and somewhat uninspired⁸. They do not correspond at all to the style of Ennio Morricone. We can guess that these were the ones contributed by Bruno Nicolai, in auto-pilot mode, probably when Morricone was already busy with his next score. If such is the case, then the album could have been credited to Morricone only, because those extra-pieces are not present.

Iva Zanicchi's song, *Se non ci fosse una storia*, heard in the TV-show **Musica da sera** (1967), isn't featured either. This is more understandable, because the piece doesn't belong to this score as such – it is only reused as the love theme in many different variations.

The sleeve notes say that the album features “*all the surviving material in mono*”. Indeed it seems that one single piece from the bootlegs is missing, a different version of the second part of *Desperate*, but so close to it that we are not really missing anything. The total duration of the album is 44 minutes, on the CD as well as on the companion release on vinyl – quite a long runtime for a LP.

It is strange that Quartet opted for an English presentation of this very Italian project (even the presence of international stars was a trademark of Italian genre movies of the period), with **Bandits in Rome** as album title, and track titles very far from the usual Morricone universe. The target audience is certainly international, but this approach makes it lose a bit of its authenticity. Besides, for their **GBU** project, an even more international one, they have gloriously used only Italian titles, so go figure.

Nevertheless, this release is an absolute must-have for any respectable Morricone fan or any film music aficionado for that matter. We can only be grateful that such a masterwork made it to the shelves of our humble household.

⁸ See for example the first piece of music heard in the movie, after 1:10:
<https://www.youtube.com/watch?v=XIPR-EQRPpo>

Below is a mapping between the new album and the most spread bootleg:

Quartet	Bootleg		
1. <i>Main Title</i> 1:34		01:34	absent
2. <i>Nightmare (I)</i> 1:47	1	01:47	<i>Roma come Chicago</i> (part 1)
3. <i>I Like My Life (I)</i> 3:08		00:47	absent
	10	02:21	<i>Un amore nostalgico</i>
4. <i>Police and Hands Up (I)</i> 1:59	17a	00:54	<i>Attesa in attesa</i> (part 1)
		00:33	present on another bootleg (part 1)
	13a	00:41	<i>Nel buio</i> (part 1)
5. <i>Desperate</i> 2:46	6	01:28	<i>Criminilità urbana</i>
	5a	01:23	<i>Gangsters di Roma</i> (part 1)
6. <i>The Club</i> 1:48	15	01:47	<i>Caldo Eros</i>
7. <i>I Like My Life (II)</i> 3:12	16b	00:32	<i>Un amore nostalgico</i> (part 2)
		02:00	present on another bootleg
	16a	00:37	<i>Un amore nostalgico</i> (part 1)
8. <i>Karate</i> 3:47	4	01:32	<i>Folle</i>
	7	02:18	<i>Veloce e crudele</i>
9. <i>Bandits in Rome</i> 1:56	18	01:57	<i>Banditi a Roma</i>
10. <i>Nightmare (II)</i> 3:44	3	03:41	<i>Sentenza di morte</i>
11. <i>I Like My Life (III)</i> 3:06	12	02:04	<i>Un amore nostalgico</i>
		01:03	present on another bootleg
12. <i>Police and Hands Up (II)</i> 2:27	17b	00:44	<i>Attesa in attesa</i> (part 2)
		00:42	present on other bootleg (part 2)
	13b	00:50	<i>Nel buio</i> (part 2)
13. <i>The Club Again</i> 2:42	2	02:45	<i>Occhiate maliziose</i>
14. <i>Nightmare (III)</i> 2:24	9	02:22	<i>Violento, incoerente</i>
15. <i>I Like My Life (IV)</i> 1:58	8	01:59	<i>Un corpo nudo</i>
16. <i>Wild West Show</i> 1:22	14	01:22	<i>Buffa banda</i>
17. <i>Almost Over</i> 1:18	5b	01:14	<i>Gangsters di Roma</i> (part 2)
18. <i>End Title</i> 3:01		02:56	<i>Una storia finita</i> (from POO LP)
absent	11	01:47	<i>Roma come Chicago</i> (part 2)

I due evasi di Sing Sing

The 1964 Lucio Fulci comedy **I due evasi di Sing Sing** still lacked a proper release, after only an early library LP was released in 1967 under the title “Musiche per commento”. This situation is now corrected thanks to Sonor Music (on vinyl) and Quartet (on CD), who released the full

score. The 13 known pieces are present with new titles and an excellent sound quality, plus 2 inediti: the a-capella song by Maurizio Graf and the *Finale*. The latter doesn't really bring new material though, because it repeats the contents of *Gangsters* and partially the *Titoli*. The cover of the LP was made to look like an old RCA LP, whereas the one of the CD is colourful. Both are appropriately old-fashioned. This makes up for a very nice release, even though there is a little bit more music heard in the movie that we could have hoped to find here.

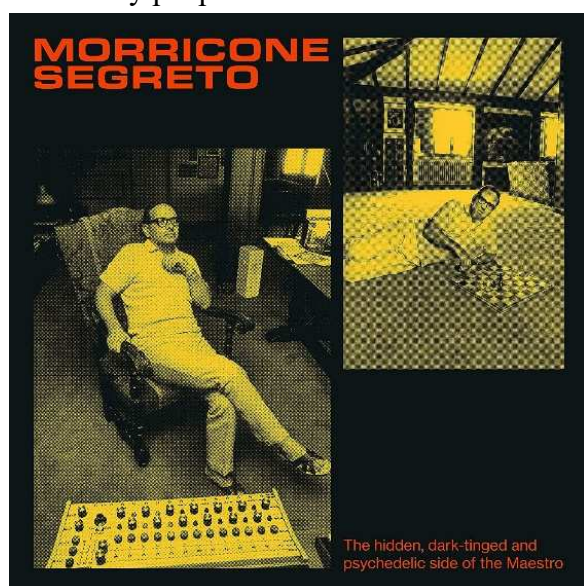


Below is a mapping between the titles from the old library LP and the new edition.

Quartet/Sonor edition		“Musiche per commento”	
1	<i>Titoli</i>	13	<i>Sadik</i>
2	<i>Oh Little Birdy</i>		not present
3	<i>Le sedie elettriche</i>	4	<i>Danza del tricheco</i>
4	<i>Il boss e le pupe</i>	2	<i>Perpetual Theme</i>
5	<i>Ballerine</i>	3	<i>Teddy Bear</i>
6	<i>Incontro dei boss</i>	6	<i>Speed King</i>
7	<i>Marcia</i>	12	<i>Marines In Holiday</i>
8	<i>Bossa per Gloria</i>	7	<i>En la playa</i>
9	<i>Gangsters</i>	5	<i>Triplex</i>
10	<i>Al night club</i>	1	<i>Riccioli e Coty</i>
11	<i>Fuga</i>	8	<i>Bowling</i>
12	<i>Ballando Ballando</i>	9	<i>Geggy</i>
13	<i>Marcia N°2</i>	10	<i>Glinka</i>
14	<i>Il tempo che passa</i>	11	<i>Spring Time</i>
15	<i>Finale</i>		not present

Morricone Secret

The major Decca release for the period is a compilation called “Morricone Secret”, released as a CD and a double-LP, subtitled “The hidden, dark-tinged and psychedelic side of the Maestro”. It contains very rare pieces and even 7 inediti, for a total of 27 pieces⁹. The biggest surprise is the piece called *Tema N.5* from **Le clan des Siciliens**. This paramount score by Morricone, an all-time favorite for many, never saw the release of a single inedit for more than 40 years. The piece is a new version of the powerful *Tema per Le Goff*, not heard in the movie, but used in the US trailer¹⁰. Does this mean we can finally hope for an expanded release of this major score? Only people who know the ins-and-outs of the music industry can answer that question.



Another nice surprise out of this compilation is the presence of 2 new pieces from the score of the never finished movie **Lui per lei** (1971). We could already enjoy 4 pieces from it inserted in the Digitmovies release of **Senza sapere niente di lei** in order to bring variety to this otherwise mono-thematic score. The theme *In un ricordo* is a deliciously arranged piece reminiscent of *Che strano* from **Una lucertola con la pelle di donna** (aka *Notturmo* from **Sans**

⁹ Curiously, the Japanese release contains one extra piece: *Scivolando nel buio* from **Uccidete il vitello grasso**.

¹⁰ Thanks to P. Ehresmann for having spotted this. See <https://www.youtube.com/watch?v=aN5eTCbtOTo> after 1:00.

mobile apparent). We now get a new version of it, called *Psychedelic Mood*, with electric guitar as lead instrument. The other inedit from the same movie, called *Edda bocca chiusa* (“Edda mouth closed”), only lasts 11 seconds and is therefore insignificant.

Vie-Ni from **Quando l’amore è sensulattità** (1973), which opens the album, is more than just an alternate take as announced: it is a variation and therefore a very welcome inedit. *Inseguimento mortale* from **La tarantola dal ventre nero** (1971), a short giallo piece, is also different from what had been published so far. In addition to a version with voice of *Patrizia* from **Incontro**, another short piece completes the list of inedit: *Beat per quattro ruote* from **L’automobile**, last episode of **Tre donne** (1971). Some of us had already recorded it from the movie since it was very clearly heard at the beginning, as a source cue allegedly played by a live band (who then kicked in with a piece of their own).

The rest of the album is filled with genuine Morricone pieces of the Seventies. It is a very unique mainstream release of daring and experimental pieces by the Maestro, usually only targeted at die-hard fans like us. Decca went the whole nine yards in terms of promotion, with articles in all major newspapers, a great trailer¹¹, a participation of Ennio’s sons Andrea and Marco to the RAI show “Che tempo fa”¹², and even a brand new documentary called “Morricone Segreto - Celebrating Ennio Morricone: The Secrets Behind his Genius”¹³ with interviews of no less than Edda Dell’Orso, Bruno Battisti D’Amario, Giorgio Carnini, Enrico Pieranunzi and Gianni Oddi.

Diciottenni al sole

Camillo Mastrocinque’s **Diciottenni al sole** (1962) stars the lovely Catherine Spaak, French actress of Belgian origin¹⁴. Young Ennio Morricone (34), even if busy as ever in the arrangements industry, was still vastly unknown at the time. The bulk of the music for this youth-tailored movie is made of pop songs of the period, most of which composed by Morricone himself. They had been released at the time, but the Decca release doesn’t have them, as they belong to another publisher (RCA). Instead, since the instrumental score had never been released at all, we get no less than 15 inedit out of 16 tracks. The only previously released piece is *Donna da morire*, strangely renamed here *Nicole* (*Harpsichord Version*). Nicole, Spaak’s character, is actually the title of a totally different theme, which we knew already from the song, available here in 5 versions. The *Donna da morire* theme also has 5 versions. The wordless female vocals are by Nora Orlandi. The music is always pleasant and easy-going, less refined than what the Maestro will come up with later. Film music was not yet his main area of interest, and the low-key quality of the movie didn’t call for a strong dedication.



¹¹ <https://www.youtube.com/watch?v=s1wn6zkD68g>

¹² <https://www.youtube.com/watch?v=OHuHSspdEcY>

¹³ <https://www.youtube.com/watch?v=Nke7uVphBw8>

Page on IMDb: https://www.imdb.com/title/tt13529376/?ref=nm_flmg_wr_1

¹⁴ From a family of some very famous Belgian politicians, including Paul-Henri Spaak, one of the fathers of the European Union.

La voglia matta

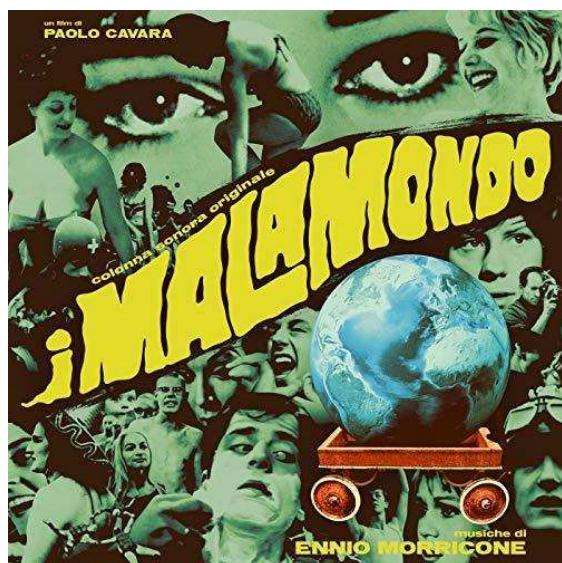


Morricone's second collaboration with Luciano Salce was **La voglia matta** in 1962, one year after **Il federale**. It stars a young Ugo Tognazzi and has a lot in common with **Diciottenni al sole**: same year, same main actress, same composer and similar approach to the music. Apart from the many pop songs, there had been an EP in 1964 containing four instrumental pieces, and two additional ones had been released on compilations over the years, one of which being the main titles music probably lifted directly from the movie. The Decca release contains 12 tracks: 5 previously released instrumentals, and 7 inediti. It doesn't have the songs or the main titles piece. It does have a song, unknown so far, *Nuvole*, sung by Jimmy Fontana in

two versions. Strangely, the piece called *Francesca* is actually a different version of the theme *Nicole* from **Diciottenni al sole**.

If you burn a CD, don't forget to include the songs, and I would also advise you to include Gino Paoli's *Sassi*, even if it has no Morricone connection, because it is a wonderful song by Gian Piero Reverberi, in an epic style reminiscent of Nino Rota.

I malamondo



An impressive release in terms of quantity is the one of **I malamondo** (1964). We already had more than 68 minutes of this score. We now have 12 more. Not only is the total duration very impressive, but the score is also very varied. It gives the impression that Ennio was working around the clock to satisfy the needs of the producers. It is true that after the unexpectedly enormous success of Riz Ortolani's music for **Mondo cane** (1962) – even leading to no less than an Oscar for the song *More* – betting on the music to be a driving factor for the success of this new “Mondo” movie sounded propitious. One of the songs was even bestowed to the soft voice of up-and-coming Brazilian singer Astrud Gilberto, of *Girl from Ipanema* fame (1963). The Italian

songs were performed by, again, Catherine Spaak.

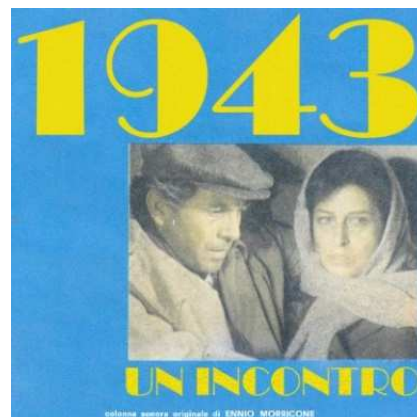
Some of the new music is interesting, like *Penso a te* #2 for its very funny arrangements making use of mouth noises, or *Sospeso nel cielo* #2 which has indeed the same ethereal atmosphere as *Sospeso nel cielo* #1, but actually reuses the theme from *Questi vent'anni miei*. The piece *Fox* and *March* reuse *Nulla da fare*, whereas *Organ Swing* seems to reuse the *Twist no 9* theme from **Diciottenni al sole**, but much slower. *Pagano* starts like a ritual piece, and ends up reusing the secondary theme from *Dachau*.

The new release also gives titles to the pieces that were added by GDM in 2013 with no specific title at the time, but doesn't contain *Seq. 6*, indeed probably the least interesting track of the whole set. It doesn't contain the songs either, and is therefore 70 minutes long.

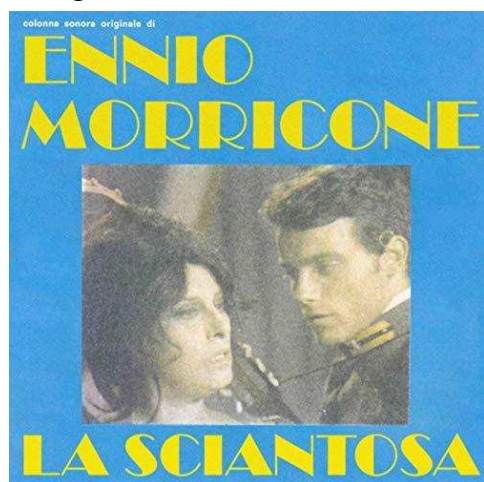
As mentioned above, the virtual album disappeared immediately after its release, as if it was published by mistake. It was then made available as a double vinyl-LP, but only a subset of it, lacking 4 tracks – even though a double-LP should be able to hold 70 minutes of music – and as a CD, in its complete form.

Tre donne

Decca also released the scores of the 4 episodes from **Tre donne** (1971), each under their respective episode title. For **1943: Un incontro** – not to be confused with the movie **Incontro** from the same year –, 9 pieces had already been released on the **Tre donne** double-CD by Digitmovies in 2005. This new release adds one, called *1943: Un incontro*, which is yet a new variation of the theme *Canzone senza parole*, sometimes called *Solitudine* (but both titles are also sometimes used for another theme, known as *Fine del viaggio*). The score is commanding but austere, meditative, atmospheric. However, a well-deserved gulp of air is brought by the delicious variations of *Maschere*.



Correva l'anno di grazia 1970 is the same kind of music, with the same themes, but offers no new music here. **L'automobile**, the most enjoyable of the four because Morricone could revert to the sound he was creating in those years, as opposed to the 3 other episodes which are period movies, has an additional piece, **Beat per quattro ruote**, but it had already been released on "Morricone Secret". Highlights of this score are *Correndo in automobile*, the amazing *Quattro ruote per essere libera* (reusing a theme from **I malamondo**), *La festa di sabato* (reusing a theme from **La cosa buffa**) and *Fuggire lontano* (reusing the sound of **Città violenta**), here divided in 2 pieces – revealing that the long version on the Digitmovies CD was actually a collage.



enjoyable throughout its 5:30.

Finally, **La sciantosa** has one new piece, called *La sciantosa*, a nice puppet theatre-like piece dominated by a mandolin, heard at the beginning of the movie as Magnani arrives to the garrison. There is at least one more piece that is heard in the movie, the buddies song *All'armi solda*. Anna Magnani also sings the Neapolitan song '*O surdato 'nnamurato*', arranged by Morricone many times, and probably also on this occasion¹⁵. The rest of this short score is very nice, with *Tramonto al campo*, another of those cavalry bugle calls like in **Il ritorno di Ringo**, in **Il buono, il brutto, il cattivo** or in **The Hateful Eight**, and with *Allegria*, one of the best period pieces of Morricone, surprisingly

In total, we are far from a complete edition when we add up the 4 albums. Some 9 previously published pieces are not there. Over time, about 2 hours of music have been released from that series of movies.

¹⁵ <https://www.youtube.com/watch?v=u0H8H0Yv06Y>

Il prigioniero

After the 2010 Digitmovies release of **Il prigioniero** (1978) containing 16 pieces for a total 60 already very repetitive minutes, no-one expected even more music to ever be published. The score has an absolutely astounding main title, called *L'estate è finita*, worthy of Morricone's best flute pieces ever (up there with the jaw-droppingly beautiful main themes from **Per le antiche scale** or **Il prato**), available in 5 variations. The rest of the score, apart from three period songs, is made up of two themes, both bearing the same title, *I due prigionieri*. The editors must have thought it was the same theme, but it's not: the first one is a meditative theme for flutes and piano, that will appear again in **I come Icare** (1979) as *Réflexion nocturne*. In **Il prigioniero**, it exists in 6 different versions, plus one on the new Decca release. The second one carries the same atmosphere, but is the theme that will appear again in **Il bandito dagli occhi azzurri** as *Campi aperti e sospesi* and in **La Cage aux folles II** as *Variamente significativa*, both 1980. In **Il prigioniero**, it existed in only 2 versions, but now has 3 more thanks to the new release.

This means that we now have 76 minutes of music in total for a movie, made for television and freely based on Anton Chekov's novella "The Duel", lasting only 90 minutes. This must be a record in terms of music per minute, or in terms of unused music.

We cannot say that the new pieces add essential elements. They just bring new possibilities to vary the playlist, which I don't recommend to listen to in one go. The score is definitely a very mature work, haunting and hypnotic.

D.T.



L'agnese va a morire



After the remastered edition on CD of **L'agnese va a morire** (1976) earlier in 2020, with no inedit, the Decca release with no less than 7 inedit (12 minutes in total) came as a real surprise. How could such a number of new tracks be published only several months after the Beat Records release? This label hasn't been allowed to access the unpublished stuff – only the old mock-up album project, printed on the 1998 CD. We find this particularly curious and unfair.

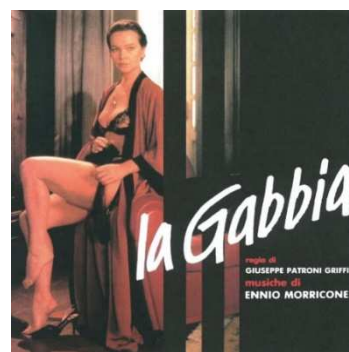
Apart from the new version of *Immagini di guerra*, the new pieces don't have a title, only the "Mx" numbering from the master tapes. They actually correspond to *L'agnese va a morire* (M4 and M35), *Disperazione dentro* (M5 and M42), and *Ostinazione e impegno* (M6 and M43). This numbering (roughly at the beginning and the end of the score, but note that these pieces are not all heard in the film) proves that Decca probably still didn't publish all the music. Half of the extra tracks are very similar to the existing ones. But worth noticing are two new versions of the most consistent theme *Ostinazione e impegno*. They appear in a more minimalistic but touching and moving way, with soloists put forward.

Even if the score has some nice moments, like the astounding *Un breve canto, un lungo grido*, most of it is cold and sorrowful. A nice touch is brought by the piece *Canzone della nostalgia*, which had enjoyed its own 45rpm release at the time, as proven by the cover of this new release, re-using that old artwork.

D.T., P.B.

La gabbia

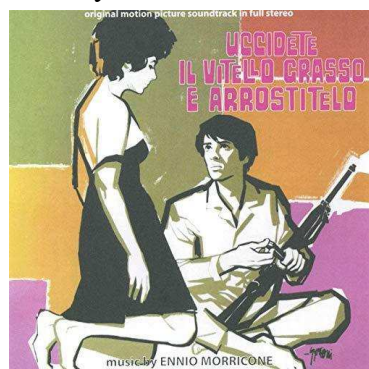
For **La gabbia**, an adult movie by Giuseppe Patroni Griffi (1985), Decca took the 10 pieces of the original General Music LP (save *Il ritorno* which had been lifted from **Le professionnel**¹⁶), and added 10 more, ignoring the work that had been done in the meantime by Saimel for their expanded edition in 2014. In reality, we have 5 previously unreleased pieces, more than 16 minutes, but we also miss short excerpts that were present on the Saimel edition: the intro to the piece *La gabbia* (track 11, 18 seconds), and about 50 seconds from the second part of *Passato-presente* (track 8, the main missing part being somewhere between 3:05 and 3:55).



A nice addition though, especially for the piece called *La gabbia* #2, which introduces a new theme on organ over the familiar rhythmic section which is a specificity of many pieces from this score.

Uccidete il vitello grasso e arrostitelo

The release of a new **Uccidete il vitello grasso** edition, from a movie by Salvatore Samperi of 1969, was also a surprise, as it already got a publication with inedita earlier in 2020 on vinyl by Transversales records (see Maestro #19). It now seems to be very complete with 16 tracks, actually 15 as we will see below.



A first peculiarity of this score is the runtime of the main title and of the theme *La fredda lama del coltello*. On all versions they appeared as lasting 4:48 and 3:06, respectively, until the Digitmovies release of 2007 – which seemed at the time to be the release of reference – where they were shortened to 2:21 and 2:12. We knew indeed that the long versions were actually repeating the same music, and might therefore be edited versions of the shorter ones. Seemingly, Digitmovies rectified this, having an approach that was more faithful to the original intention of the composer. However, both the vinyl release and the virtual album of 2020 boast the longer versions. This can only mean that those are present as such on the master tapes and are not a result of artificial expansion by the CAM operators. But then, why would Digitmovies have decided to shorten them? That's a tough one to answer.

On the Transversales LP had also appeared a piece called *Scivolando nel buio 2*, a voice-only version of *Scivolando nel buio* lasting 1:20. With this new release, we learn two things about this piece, now renamed *Mamma*: first, it actually lasts 3:17 and had therefore been shortened on the LP, and second, the voice is by Nora Orlandi, a late collaboration between Morricone and the vocalist-composer who mostly worked together during the arrangements years and for early scores.

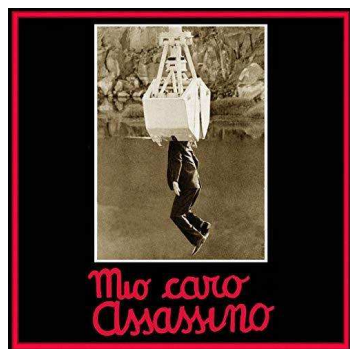
Let's now look at the four pieces called *Suspense* (*Prima*, *Seconda*, *Terza* and *Quarta*). They may look as inedita at first sight, because these titles appear for the first time. However, *Prima* and *Seconda* were actually published by Digitmovies in the form of the lengthy *Ai confini della follia 2*. *Seconda* is also almost fully present in the Transversales LP, missing just a few seconds. *Terza* is the true inedit of this release, another long piece featuring a few of the musical ideas

¹⁶ This great piece having been unused in Georges Lautner's movie, it is understandable that Morricone wanted to use it somewhere else. However in this case it still appeared a bit awkward due to the enormous discographic success of the **Professionnel** score.

of the previous two, but mostly premiering different treatments of the *Titoli*, in an experimental way. It makes it an interesting piece, if sparingly, because it shows similarities with some of the music heard in documentaries such as the one about M.C. Escher, which still has many open questions regarding the paternity of the different pieces.

Finally, *Quarta* is a mistake as it is exactly the same as *Terza*. Something must have gone wrong between the master tapes and the download platforms.

Mio caro assassino



For **Mio caro assassino**, his first collaboration with Tonino Valerii in 1972, just before **Il mio nome è Nessuno**, Ennio Morricone came up with a subdued giallo score revolving around a lullaby-like disturbing theme (*Mio caro assassino*) together with atonal pieces (*Il buio tanta paura*) and dissonant ones (*Non può essere vero*). 18 pieces had already been published over the years. The Decca virtual release adds 3 new ones: two versions of *Non può essere vero*, and one called *Omicidio donna in Piazza Mazzini*, a cue for echoing trumpet piece, some of which could already be heard inside *Nella spirale senza fine*. Nothing spectacular here –

the Digitmovies release was already more than enough.

D.T.

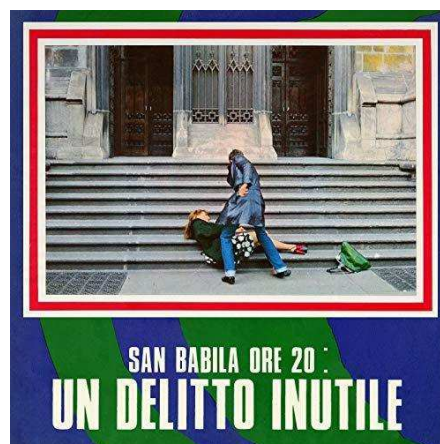
San Babila ore 20: Un delitto inutile

The new release of **San Babila: un delitto inutile** (1976) is great news for many reasons. First, it is a vastly underrated score containing a few jewels. Second, it splits the long suite *San Babila ore 20* into individual pieces, as originally intended by the composer. And last but not least, it contains 5 previously unreleased pieces. It actually contains 7 of them, but tracks 2 and 6 appear in fact to be popular Italian songs composed by Vittorio Mascheroni. They may have been arranged by Morricone, but this is highly unlikely. The start of *Fiorin Fiorello* may shed a doubt, but as soon as serious things get going, Morricone's hand is no longer recognizable. Regarding *Addormentarmi così*, it is to be noted that a young Ennio had arranged that piece in 1959 for the show **Il palio della canzone** performed by the Orchestra Angelini and by Milva. There is however no sign that this newer arrangement is by him. Morricone was not spending time anymore arranging old pieces for movies, unless it had a valuable impact as in **Once Upon a Time in America** or in **Malèna**. But not for background cues.

So the real ineditis are *Silvana* (a shorter version of a piece from the suite), two new versions of the jazz-tinted *Messaggio minaccioso* (one of them called *Titoli di coda*), a dark atmospheric cue in the first part of *Attentato* (the second part of which was also inside the suite), and a short dissonant piece called *Fascisti nel caos*.

Curiously, the new release misses the excellent *Ore 24: al night*.

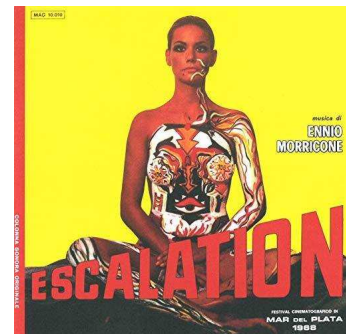
D.T., F.D.



Escalation

The new release of **Escalation** contains one short inedit: the last part of *Secondo rito (versione 2)*, lasting 0:36. It first seemed that this full track was actually shorter than the one already published (1:33 compared to 1:52), but it appears that the latter was actually a collage of twice the same piece lasting 0:56. The new virtual album replaced the repetition with new material.

On the other hand, it misses the first part of *Escalation (versione 2)*, lasting 0:28.



Partner



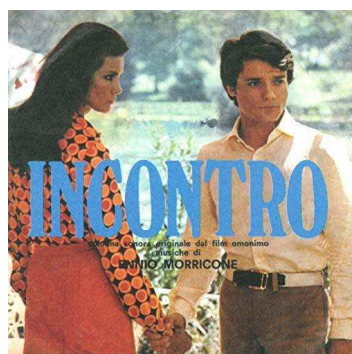
The score to Bertolucci's **Partner** (1968) is known to be quite meagre, and it still is now even after no less than 5 new pieces were added by Decca.

There is an alternative version of the song *Splash* performed by Peter Boom, and a very welcome instrumental version of it. *Apparizione del sosia* is a short and strident piece for a key moment of the movie, but is not completely an inedit: it was already included, in a slightly edited form, in the collage of short cues added at the end of *Roma sospesa* by GDM in 2012.

The last two pieces are folklore-like cues dominated by the accordion, probably heard in the movie as source music. Due to their impersonal nature, and to the fact that other Decca releases include alien pieces, we cannot be 100% that these were written by the Maestro. Nonetheless in this case, my guess is that they are indeed by him.

The new release misses a few parts of the collage mentioned above, 52 seconds in total.

Incontro



Incontro is one of the many jewels of the fabulous year 1971. Lush melodies skilfully arranged, Morricone's unique sound of the early Seventies, and some incursions into pop music. One more diversion is now available, in the form of the short *Incontro in jazz*, a quick jazzy piece in cannon. The second and last inedit consists in a new version of the nice *Passeggiata in solitudine*.

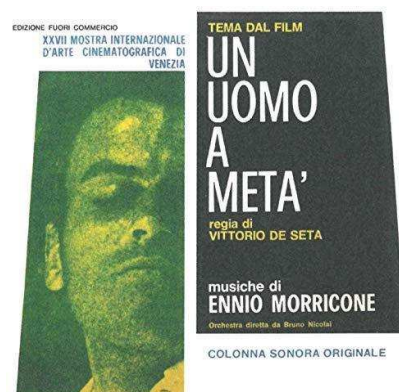
For the first time, the song *You and I* by the ephemeral band King Harvest is included as part of the original soundtrack. It makes sense because it is explicitly in the credits of the movie and is heard at length in a scene where Florinda Bolkan is strolling through the streets of Rome. It uses Morricone's main theme, but re-arranged by the band. This was one year before their international hit *Dancing in the Moonlight*.

L'immoralità

A later great score by the Maestro, **L'immoralità** (1978) has also been released with one new piece, but this new version of *L'immoralità* is so close to the second part of the eponymous track that it doesn't really bring any new material.



Un uomo a metà



The score to Vittorio De Seta's **Un uomo a metà** (1966) is special in the sense that it had been released in 2 different forms: a short suite of 2 pieces called *Accettare, comprendere, questo il senso, il segreto* (3:38) and a long one of 7 pieces called *Requiem per un destino* (23:00). The 6th part of *Requiem...* is identical to the 1st part of *Accettare....* **Requiem per un destino** is also a ballet by Vittorio Rossi and Pieter van der Sloot (1967) reusing the eponymous suite. Music from this suite was also used as a backdrop for Pier Paolo Pasolini's *Meditazione orale*, assembled for the event **Roma capitale** (1970).

The music is very introspective and deprived of melodies, premiering sounds that Morricone will reuse later in **Il grande Silenzio** (1968), **Les deux saisons de la vie** (1972), **Le serpent** (1973), **Orca** (1977) or **The Thing** (1982).

The new Decca release contains *Requiem per un destino* and two previously unreleased pieces: a slow jazzy piece called *Lento e confidenziale* and a choral piece called *Voci allucinate*, similar but not identical to the second part of *Accettare....* That second part is absent from this release.

La cage aux folles

Il viziutto is the Italian title of the French-Italian co-production **La cage aux folles** (1978), first of 3 movies all scored by Ennio Morricone. It was quite an unexpected assignment for the Maestro at the time, for a movie where we expected Vladimir Cosma instead. If Ennio's main title theme lacks the wit of the French-Romanian composer's style, the rest of the score nonetheless has very nice moments to propose. Even the source music, quite prominent is this film taking place in a nightclub, is very enjoyable.

This new release has one new piece, a version of the main title which was put twice, as tracks 17 and 18. Track 4, *L'onorevole famiglia*, is also duplicated, as track 16. Finally, it misses 2 short pieces that had been added by GDM in 2013: the second part of *Seduzione interrotta* and the second part of the second version of *L'onorevole famiglia*.



Quando le donne avevano la coda



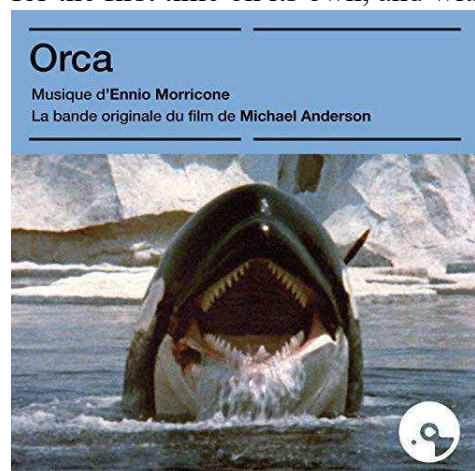
The most amazing release of the series is **Quando le donne avevano la coda**, a delicious score of 1970. We already had 22 tracks on the Digitmovies release of 2014. We now have 11 more, for a total of 70 minutes of music, which is remarkable for such a low-level prehistoric comedy. Maybe Morricone was already preparing material for the sequel, **Quando le donne persero la coda** (1971), which was scored by Bruno Nicolai but reused a lot of music from the first opus.

The new pieces are all on par with the rest of the score, always delightful and well-crafted, with a lot of Edda, chromatic percussions, woodwinds and cavemen grunts. Of course, it becomes very repetitive, but never unpleasant. Note that the piece *Quando le donne avevano la coda* #4 is not new as it was already included as part of track 19, originally by Digitmovies, and is therefore duplicated on this new release.

Re-Releases

There was also a disappointment however, because the same series included a release of **Un genio, due compari, un pollo**, deprived of any inedit. We know for sure that there is a lot of unreleased music heard in the movie, so it seems that this was a missed opportunity for having access to them for good.

Other scores were also published with only the already available contents, like **L'eredità Ferramonti**, **Un uomo da rispettare**, **Stark System**, **La battaglia di Algeri**, **Noi lazzaroni** or **La Venexiana**. Let's also add **Orca**, in a parallel Decca series with Universal, repeating the same contents as on the Decca box. So it is also a re-release but for the first time on its own, and with a great cover.



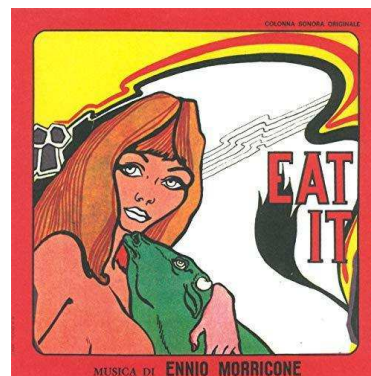
La banda J&S contains 2 previously unreleased tracks, both piano solos. Luckily, we have sleuths like Laurent and Frédéric in the team, and Sangwa in the chimai.com comments, who were able to recognize that those pieces are actually Chopin's *Prelude Opus 28 #15 "Raindrop"* and *Waltz Opus 64 #2*. Every platform will have them as Morricone pieces from now on – even Shazam recognizes them as Morricone's.

Comandamenti per un gangster misses the long suite published by GDM, but contains an interesting piece of information: the song *Solo nostalgia* is said to be performed by Christy, whereas all credits so far were for some Jane Relly, who never appeared anywhere else¹⁷.

Does it mean that Jane Relly was just a pseudonym of the great Christy, indeed very active with Morricone in those years? The voice is very similar, and we are tempted to draw a positive conclusion. Note that "Christy" is already a pseudonym for Maria Cristina Brancucci.

Eat It seemed at first to have a couple of inedit, but in the end it is not the case. The piece called *Fagotto romantico* is actually already contained inside *I Variazione: Mangiami*, and is therefore duplicated on this new release. Similarly, the shorter piece called *Mangiami* seemed to be new, but it appears that the previously published *Prima variazione: Mangiami (Ripresa 2)* is in fact a collage of 4 times this *Mangiami* piece.

Let's also signal the re-releases on vinyl of **L'avventuriero** (Goodfellas), **Exorcist II** (Jackpot), **Senza movente** (Quartet), **L'istruttoria è chiusa** and **Cosa avete fatto a Solange** (Music On Vinyl), and on CD of **Da uomo a uomo**, **Il mio nome è Nessuno** and **Vamos a matar compañeros** (Beat Records).



¹⁷ Listen to the song here: <https://www.youtube.com/watch?v=nV5of2FIEYw>



Books

Three books were released during the period. Please refer to the interviews of the authors on pp.43-54 below.

In memoriam

Claude Bolling (1930-2020)

One of the most famous French film music composer, Claude Bolling was known for scoring movies like **Borsalino** or **Le magnifique**, series like **Les brigades du tigre**, or cartoons like many of the **Lucky Luke** adaptations. He would have been the default choice for **Le marginal** (1983) had Morricone not had such a huge success with **Le professionnel** (1981). His music was jazz-infused, easy-going and delightful. He was also a respected name in the classical-jazz arena, and passionate about rail transport modelling.



Max Von Sydow (1929-2020)

One of the most famous faces of international cinema, Swedish-born Max Von Sydow played in the following movies scored by Morricone: **Il deserto dei Tartari** (1976), **Exorcist II: The Heretic** (1977), **Professione figlio** (1980), **Il pentito** (1985), **Mio caro dottor Gräsler** (1991), **La bibbia** (1993), and **What Dreams May Come** (1998).



Alberto Grimaldi (1925-2021)

Producer Alberto Grimaldi provided Sergio Leone with his first big budgets, for **Per qualche dollaro in più** (1965) and **Il buono, il brutto, il cattivo** (1966), and played therefore an important role in the uprising of the Italian western. He went on to produce films in many different genres, including a lot of Morricone-scored ones, such as **Un tranquillo posto di campagna** (1968), **Queimada** (1969), or **Novecento** (1976).



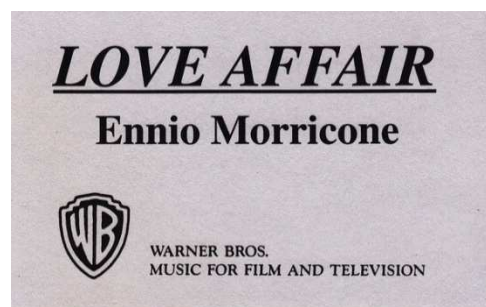
D.T.

Old News

Love Affair – Promo Cassette

In 1994, Warner Bros. made a promo cassette of Morricone's music for **Love Affair**. It is not known what the purpose was, maybe a "for your consideration" kind of thing, or for internal archiving, or maybe as a blueprint for an abandoned project of album. The good thing about this presentation is that it contains only the original music composed by the Maestro, unlike the official CD that was released at the time, which contains many period songs heard in the movie. Even if these brought some variety in this essentially monothematic score, they do not present much interest for Morricone fans.

The cassette has been made available on eBay, and we were able to listen to it, discovering with pleasure no less than 5 unreleased pieces, on top of the 10 cues already available. They are as follows:



Love Affair (Main Title) 3:00

Domestic Thoughts 1:19

...And the Drunk 1:42

Waiting in Vain 2:25

Waiting 2:27

All of them reuse the main theme, even if *...And the Drunk* (very strange title) does it in a more discrete way, using only the chords and silence, in a very Morriconean way.

R.B., D.T.

Giochi perché

Mr. Lee Jin-weon, a South Korean friend, told me that he had recently discovered a new documentary on Youtube under the name **Giochi Perché**¹⁸ while he was researching the 1979 documentary **Invito allo sport**. It is a 44-minute video, directed by Folco Quilici, which focuses on the Youth Games, as explained in the Youtube comments, a national sporting event promoted by the Italian National Olympic Committee, and also investigates the origins of sport and above all the changes and similarities (not only of techniques and rules, but also of "philosophy"), between modern sports and competitions, the games and challenges.

It indicates two Morricone pieces as being used in the video: *Staffetta per due* (heard at 01:20) and *E finalmente* (at 20:15, 29:13 and other places) from **Invito allo sport**, another documentary by the same director. In reality, after checking with Didier and Patrick, it also uses the following cues:

Rondo capriccioso (at 7:32) from **Attenti al buffone**.

Inconsueto grottesco (at 9:41) from **E per tetto un cielo di stelle**.

Forte fortissimo #2 (at 12:02) and *Invito allo sport* #3 (at 18:52, 20:26, 21:23 and 23:41) from **Invito allo sport**.

I really hadn't heard of this movie. It seems it went unnoticed by Morricone fans. Intesa Sanpaolo, who posted the video, held a grand ceremony to unveil its historical archives in 2015. This film is part of them.

No composer is credited in the movie. In addition to the six Morricone works mentioned above, there is still a lot of other music in the film, especially the opening burst sound is impressive.

¹⁸ <https://www.youtube.com/watch?v=eIQ2hyuleg>

Hard to say if it was composed by Morricone or not, or if it was pre-existing, probably taken from the Cometa library music. Unfortunately, director Folco Quilici has passed away in 2018, and Maestro Ennio Morricone died in July last year, leaving a lot of unanswered questions.

W.H.

Terra magica

According to the declarations of Peter Krassa in MSV #22, February 1984, repeated by Anne and Jean Lhassa in “Ennio Morricone, biographie” in 1989 (p. 259), the pieces *Chi mai* and *Come Maddalena* had not been composed for the movie **Maddalena** in 1971, but for an exhibition inaugurating a small mining museum in Lauthenthal, Germany. The owner was Wolfgang Borges, a local filmmaker. A 45rpm was released by UTV-Film Record, where the pieces received the titles *Terra magica* and *Goldrausch*, respectively. It doesn't have a release year, but it is assumed by Krassa and Lhassa that it was 1970. This always sounded strange to



many fans: why would Morricone come up with such delightful pieces for such a marginal project?

Therefore, a visit to the official website of the museum was necessary. Luckily, it contains a short page about the history of the museum, where it says explicitly: “In 1974/75 work began on setting up the mining museum in the “Lautenthals Glück” mine in the Harz Mountains”¹⁹. This offers a much more plausible chronology: the music was composed in 1971 for **Maddalena**, and donated a few years later to the museum owner. This should be considered the version of reference unless further information is (re)discovered.

D.T.

Eurovision Song Contest 1960: Romantica

A group called “All Conductors of the Eurovision” paid homage to Ennio Morricone on their Facebook page²⁰. It states that “in 1960, [Morricone] arranged the live version of 'Tu sei romantica' by Renato Rascel, which was the Italian entry in the 1960 Eurovision Song Contest (conductor: Cinico Angelini)”. In Maestro #16, about the Sanremo festival 1960 edition, we had found out that Morricone actually arranged many songs from that contest, for Angelini's part. This included the original live version of *Romantica*, sung by Tony Dallara. Rascel (composer of the song) also sung it, but as arranged and conducted by the other conductor of each pair of songs, Marcello De Martino.

Here, for the Italian entry of the Eurovision held in London later in 1960, another version was arranged and performed. This one is now ascribed to Morricone – again an oddity²¹.

D.T., P.B.



¹⁹ <https://www.lautenthals-glueck.de/geschichte>

²⁰ <https://www.facebook.com/214650165249794/posts/rip-ennio-morricone-1928-2020a-genius-is-no-longer-few-people-know-that-apart-fr/3023934560987993/>

²¹ Listen to it here: <https://www.youtube.com/watch?v=JfeQAUOktnG>. The song was also released on disc, but it was De Martino's version.



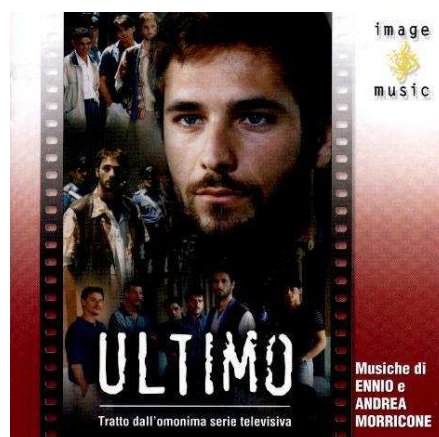
Luciano Pavarotti's Friends

A DVD called “Luciano's Friends – The talent goes on” contains a tribute concert for the 5th anniversary of Luciano Pavarotti's death, in Modena on September 6th, 2012 at the Teatro Comunale Luciano Pavarotti²². Ennio Morricone appears after 1h33, in order to conduct the orchestra for a version of *Deborah's Theme*, following a short interview in Italian. Ennio states that lyrics have been added to his music, which he wrote as an instrumental. Some singers sang it very well. Pavarotti wanted to do it as well, but unfortunately never found time.

R.B.

Ultimo credits

The music to **Ultimo** (1998) and **Ultimo la sfida** (1999) is credited to both Andrea and Ennio Morricone, on all releases as well as in SIAE, without distinction as to which piece was composed by whom. That was until the recent release of the album on iTunes, where all pieces are ascribed to Ennio only, except for two of them which are ascribed to both: *Città Terrestre* and *Tensione minimalista*. Both themes do bear enough Ennio trademarks, the former being close to the main titles from **U Turn** (1997) and the latter to **Ripley's Game's** *Primo treno* (2002) and **Musashi's** *Musashi attacca* (2003), whereas other pieces (such as *Senza difesa* or *Replica seconda*) sounded quite unusual, so it is hard to be sure that these more precise credits are reliable. However, we can also not ignore such a piece of info, which has no reason to be there except if it is true.



D.T.

Zenabel: A Morricone Oddity



label has been trapped on top of the cover under the sealing.

When I spotted this rather unusual seemingly misprinted LP cover of the Bruno Nicolai scored/Ennio Morricone conducted soundtrack **Zenabel** (Gemelli GG-10-002 1978), I couldn't resist purchasing it, just to find out more.

Upon first inspection, the LP which came sealed in shrink wrap, looks as if side A of the disc's black and silver label was accidentally printed on the top corner of the sleeve. In fact it has not. Closer examination reveals the paper

²² [https://www.ebay.fr/sch/i.html? from=R40& nkw=morricone+pavarotti& sacat=0&LH_PrefLoc=2&rt=nc&LH_Complete=1](https://www.ebay.fr/sch/i.html?from=R40&nkw=morricone+pavarotti&sacat=0&LH_PrefLoc=2&rt=nc&LH_Complete=1)



Label of the early 70s release. Note that the conductor is said to be Nicolai, not Morricone.

However bizarre it may sound, during the factory sealing process the disc's gummed circular label has somehow fallen onto the LP cover before the shrink wrapping was firmly secured around it. How on earth it managed to pass quality control afterwards is beyond me. But it somehow managed to find its way onto the market.

Zenabel, made way back in 1969, has a delightful fairy-tale main title. This sealed album oddity was issued in the year 1978 with a black and silver Gemelli label. It was not first issue.

Another Zenabel album with identical reference number came out well before this one with the old style early 1970s logo and pale-yellow disc label. No date mentioned of course. But we can say with a certain amount of confidence that the original Zenabel album came out about 1970.

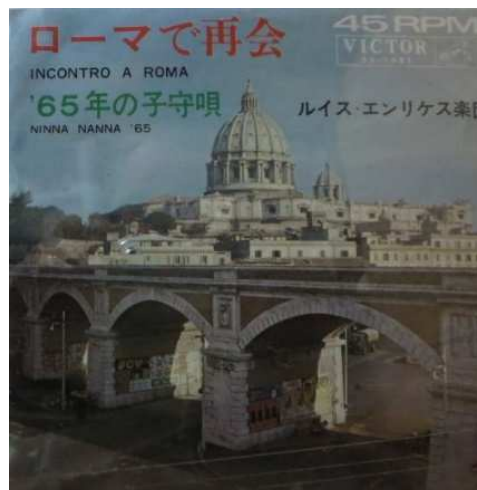
S.D.

Ninna Nanna '65 - on 45rpm

Ninna Nanna '65 is a groovy composition by Ennio Morricone covered and performed by Luis Enriquez and His Electric Men. Although the track was titled *Ninna Nanna '65*, it was in fact composed in 1964. The track, dominated by Alessandro Alessandroni's electric guitar boasts a nice psychedelic beat with a twist of the Beach Boys surf style thrown in for good measure.

This piece, as conducted by Luis Bacalov, was released on three separate albums all with the same title and cover design. The albums were from Italy (RCA PML 10385) – this being the first actual release dated 1964. Then, in 1965 came an edition from Chile (RCA CML 2316). And finally Spain (LSP 10287). Luis Enriquez and His Electric Men album was recently re-released by Contempo in 2015, plus a CD too.

Many collectors may be surprised why a 45rpm never came out in the '60s. Well in fact one did. This has only recently come to light. Surprisingly it was Japan who take the credits that's for certain. That is not to say an Italian 45 does not exist somewhere out there, the search will still continue.



So let's talk about the Japanese photo cover 45. It's almost certainly 1964 – referenced RCA Victor SS-1621. But why has it taken 57 years to discover? Morricone's *Ninna Nanna '65* is the single's B-side, as the A-side credit goes to the Bacalov theme *Incontro a Roma* (as used in the film *La congiuntura*, 1964). Fans will know that *Ninna Nanna '65* was actually a prominent theme in the 1964 black and white comedy film *I Marziani hanno dodici mani* – UK title **Martians Have Twelve Hands**, a delightful little story about four human-looking aliens who land on Earth to learn the ways of Italian teen life and find a partner.

Most of the music in the movie is pre-recorded stuff including the exciting 1964 Morricone orchestrated song *Tremarella* (Rossi/Alicata/ Vianello),

with its great comical chorus. In fact, this song was actually recorded with two different Morricone orchestrations. And they are brilliant.

Also in that film a fantastic humorous military theme *Marcia dei marionette* (Morricone) released once only on the rare 1971 album “Catalogo di musiche per sonorizzazione: Musiche di genere e di maniere 8” (RCA SP 10027).

S.D.

Metti, una sera a cena – Cannes 1969 edition

An original 1969 audiocassette from **Metti una sera a cena**, published by Cinevox, was located on eBay²³. The ones of 1976 and 1980 were already known but not that one of 1969, date of the release of the movie. There doesn't seem to exist an older cassette tape for a soundtrack of Morricone (maybe it does for his arrangements or compilations).

Cinevox was created in 1960 by Cesare Andrea Bixio. The reference of the cassette is CIMC 10, probably meaning that it is the 10th musicassette (MC) published by Cinevox (CI). Note that the reference has nothing to do, unlike what will become a habit later, with one of the vinyl: Cinevox MDF 33/16. The latter has one more track: *Ric Happening*.



But this cassette has another peculiarity: on its cover we can read “XXII Mostra Cinematografica di Cannes”. The 22th Cannes film festival is indeed the one of 1969, and **Metti** was part of the official selection that year. The film had been released in Italy on April 3, 1969, but will only be released on July 9, 1970 in France. This cassette cannot be a promo for the music on the occasion of the festival, because we know the Cannes festival doesn't bestow any prize for music. But it seems to be a kind of promo for the movie. Ennio was at the top in that year.

R.B.

²³ <https://www.ebay.fr/itm/ENNIO-MORRICONE-Rara-MC-1969-METTI-UNA-SERA-A-CENA-OST-1-Stampa-CINEVOX/373466725499>

———INTERVIEW———

Il Morricone, il Leone, il Malone

Interview with Chris Malone

by Bill Carson

January 2021



Audio engineering wizard Chris Malone discusses his monster 3-CD restoration project of Ennio Morricone's legendary score **The Good, the Bad and the Ugly** for Quartet Records.

Chris Malone:

“...My path to becoming an audio engineer specialising in film scores wasn't a straightforward one, but I had a helpful grounding. I grew up in a household where music, film and technology were celebrated. My father's business transported the city symphony orchestra to and from performing venues. The business also delivered films to all the city cinemas each day — this was at a time when film was still 35mm film and projectionists had jobs!

Our family were relatively early adopters of new technology, like Compact Disc. I can remember our first CD player, from about 1985, and my Dad demonstrating the absence of pops and ticks we would typically associate with vinyl records. Dad was, and is, also a big music collector across many different genres, including several soundtracks. The latter included **Star Wars**, some John Williams and Boston Pops albums and some Dave Grusin — although this was mostly his jazz music rather than strictly film scores.

As a pre-teenager, I certainly noticed and loved all the big, brassy and flashy John Williams scores. I enjoyed the inventiveness of Jerry Goldsmith's scores from the late 1970s onwards and would often watch a film just because it had a Jerry Goldsmith score. It was the James Bond series — and my introduction with the knock-out punch of **Goldfinger** — that got me hooked on John Barry, who remains my favourite composer. However, my first experience of Ennio's music was for, believe it or not, **The Good, the Bad and the Ugly** — but, initially, from the Hugo Montenegro version! I can recall a bunch of us students would whistle it down a concrete corridor at University — as it had a brilliant reverberant echo!

So I had all the ingredients in my upbringing to naturally gravitate towards films, film music and technology. After high school in Adelaide, Australia, I completed a computer science degree. Whilst at university, I presented a weekly student radio programme with friends that focussed on films and film music. Volunteering in radio enabled me to train

how to operate the equipment. This was particularly noteworthy as it was right on the cusp of when the station was switching some of its analogue equipment — specifically reel-to-reel tape machines and cartridges — to computerised digital.

My dream was to become a scoring mixer. I had recorded music whilst at university and was in the process of setting myself up for further specific study about music recording for film and television. I was then given what later turned out to be bad advice to a young 18-year-old — that music recording, even generally let alone in film or television — was a dead-end and not worth pursuing. This came from the head of the sound department of a television station. I, therefore, abandoned that dream and jumped both feet into computing, initially as a programmer and later becoming CEO of a technology company. In the background I was always doing stuff with sound, music and computerised audio manipulation. I lived in the UK for a while where I first wrote to — and then spent time getting to know — renowned engineer Eric Tomlinson, who recorded the early James Bond films, **Star Wars**, **Alien**, **Raiders of the Lost Ark**, etc. I considered permanently staying to find opportunities to work in audio, but returned to Australia. Eric became a mentor, not so much on specifics of audio — just generally about life, choices, attitudes, that sort of thing. He was a great man.

One day I approached Lukas Kendall of Film Score Monthly with an offer he could refuse! I wanted to help on projects. I'm sure Lukas received strange offers every day from fans. He was polite, courteous — and respectfully declined! But Lukas has a long memory and later he remembered me and sent some audio for repair to try me out. This was the first 13 tracks on the **I-Spy** Volume 2 set for Film Score Monthly. I guess I made a reasonable hash of it because we took little steps from there and just kept on moving forward with things. The first project I flew solo on was restoring the

original film performances of Henry Mancini's **Hatari!** score, released by Intrada in 2012.

To date I have completed more than 130 projects and work freelance across any label who wants me! I'm fortunate to work, pretty much on a daily basis, with Quartet Records. I also enjoy working with Intrada, La-La Land Records and Kritzerland. The great thing about these labels is that their owners are first and foremost film music fans. Therefore, they know what fans will like, which is why they have been so successful in creating special, deluxe editions of soundtracks.

I'm particularly proud of being able to save **A Place in the Sun** for Kritzerland, premiere Henry Mancini's actual underscore to **Breakfast at Tiffany's** for Intrada and be part of the team that delivered the epic 15-CD **Star Trek: The Original Series** set for La-La Land. It might have been Roger Feigelson, from soundtrack label Intrada, who first signalled that every soundtrack release is a minor miracle. When we are trying to put out an album of music recorded nearly 55 years ago, some of which hasn't been heard inside or outside of the film, we are entirely at the whim of what we can find and what condition it is in.

The harsh reality of movie-making is that the cut negative — and its accompanying soundtrack of combined dialogue, music and effects — is the movie. That's the output. That's the monetizable asset. Everything else is an input or left unused never to be seen or heard by the public. If you're a movie studio making, perhaps, dozens of films a year, you might decide to discard all of this other material that is perceived to have no residual value. That certainly seems to be the regular thought process of accountants and executives of administrations in times past. But we need to be realistic before we jump to being too critical. Who still has a crayon drawing they did when they were three years old? I could safely assume not many of us. It is only in

more recent decades that we have all been more in-tune with our collective cultural legacy and that protecting as much of it as possible is paramount.

Most of the studios are now very much at the forefront of asset protection. Soundtrack labels kind of create a symbiotic relationship for the music aspect of that. Music assets are dug out, transferred to a digital format, restored by a soundtrack label and paperwork sorted out so that the studio can use them in future. If something does indeed exist, it may end up being in poor condition. Sometimes it is heart-breaking when the only-known remaining source in the world of a piece of music sits on a tape that is no longer playable due to the ravages of time.

The Timescale

Whilst I usually work out of my home studio, I have worked in other studios and cities and only need to bring a small bag of equipment with me to feel at home and confident in what I'm hearing. It is not a massive array of eye-catching equipment like you might see in Abbey Road Studios — my work involves using software such as iZotope and Pro Tools on the computer, so all the sliders and knobs you see in a recording studio are on the computer screen instead. It probably sounds naff and passé but, for anyone doing this work, our ears are the most important asset. Just as a photographer's eye is more important than their camera or a virtuoso fiddler's ability is more important than their violin — ultimately, the tools in the sonic toolbox are just a collection of things that anyone could obtain.

All told, the time it takes to complete a film score project for release varies considerably and much depends on how long licensing takes, dealing with various controlling entities and how involved such negotiations are — invariably it is months, but it could even be years in some cases. It's fair to say that the audio engineering side of film music projects can involve many, many

hours of exacting work. Generally-speaking, the more modern the film, the more pristine the tapes are likely to be — ergo, a score from a 1966 movie will usually take more work than a score from a 1976, 1986 or 1996 movie. The bottom line is, of course, the older the film — and the worse the condition of the tapes — the more work its score is likely going to need to clean up.

If tapes are pristine and everything is available from the off, my work can be completed in just a few days, but, obviously, something more involved can need several weeks of continuous work. **The Good, the Bad and the Ugly**, for instance, took me the best part of September and October 2020. Luckily most of the score was in good shape and much of the work was sorting out the definitive sequencing.

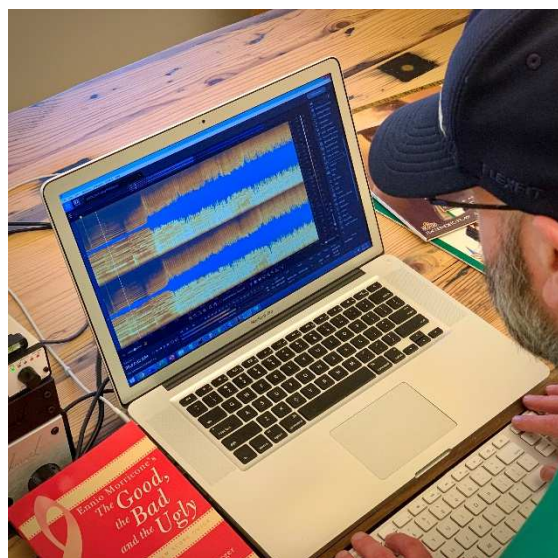


One key factor that affects the time scale massively is if the score was supported by a contemporaneous original soundtrack album. An original album typically gives us hope that multiple quarter-inch tape copies were made and that one still sits on a shelf. The downside is that these tapes contain just the content for the original album — although sometimes there are little trims and outtakes at the end that might be useful! The upside, though, is that quarter-inch tape is a robust recording medium and is generally straightforward to work with.

It was typical to record film music to 35mm sprocketed magnetic film as it guaranteed perfect synchronisation with on-screen action. So, when a conductor hits all the specific musical points for a scene, everyone knew that was going to be the case on playback. What wasn't originally known is that the medium is chemically unstable. Over time, it decomposes and it shrinks in a non-uniform manner. The decomposition

leaves us with music where the treble content may fluctuate in and out or have been lost almost entirely. The shrinkage causes wild variations in speed causing an effect known as ‘wow.’ Even with modern technology, these are challenges that can be insurmountable or require weeks of tedious work to address. Many projects share problems in common, but solutions are rarely identical.

The Malone Approach



When starting a project, especially one of the grandeur and scope of **The Good, the Bad and the Ugly**, I like to immerse myself in the film and its music. For me, context is everything!

From the get-go, I like to do a lot of reading around to understand that context. I want to understand the biography of the composer, how the music was crafted and came into the world, who the filmmakers were and what they were collectively trying to achieve. Both contemporaneous and contemporary reviews are important, as is chit-chat on the Film Score Monthly message board about the score.

From a purely technical point of view, I want to know where the score was recorded, who recorded it, what their typical methodology was and what decisions they made. I feel this is important to service the intentions of the composer, their engineer

and the era in which something was done. If we have a situation where we need to make new mixes from multi-track tapes — these are tapes where sections of the orchestra might be split across individual channels that require blending to listen to on CD, vinyl record or streaming — I want to try and evoke the feeling of how they would have originally been mixed rather than modernise everything too much.

Before I lay hands on any music, I almost always load the composite film audio track — the audio with all the dialogue, music and sound effects combined as we hear in the cinema — into the computer. This provides clues about intended takes, cross-fades between cues, overlays and sweeteners — and music that was modified or even dropped from the film.

In the case of **The Good, the Bad and the Ugly**, we needed to bear in mind that there were different cuts of the film, different language tracks made and some question marks about the original monaural track on the Blu-ray extended-cut restoration. For the English audio, I also transferred my 1990 M-G-M Laserdisc into the computer as this was generally considered closest to what was exhibited theatrically internationally in the late 1960s.

I originally prepared a sequence that largely followed the English-language international theatrical cut. My rationale was that it represented the most widely-known version of the film. The audio for that cut was also supervised by director Sergio Leone, so I felt that the choice and placement of all the music had a mark of authenticity. The final consideration, of course, was that it could be squeezed on to one CD.

One thing that has become apparent over the last 20 years of the soundtrack collector market is the overwhelming preference by fans to have all the music and have it in film order. GDM Music in Italy expanded the score in 2001 and Capitol Records in North America did a slightly different expansion

in 2004. Deciding how best to place all the jigsaw pieces we needed to consider collectors' preferences, plus what came beforehand in original and expanded incarnations and what licensors and other controlling entities felt best showcased their asset.

Jose M. Benitez (owner of Quartet Records) and I then decided that charting the basic outline of the restored extended cut of the film (as seen on Blu-ray disc) and placing deleted and alternate music in sequence, would walk the tightrope in such a way to bring the most satisfaction to everyone on all sides of the project. We did move some cues to the 'Bonus' section, such as the *Intermezzo musicale* because it was short and seemed different to the architecture of the rest of the score — likewise with the unused *Organo* and *Organo secondo*.

Due to the phenomenal amount of music Ennio Morricone composed for the film, the alternates that were discovered — and our desire to include the original album — we ended up with a total of 174 minutes of music over a set of three CDs. Perhaps it was always destined to be one each... good, bad...and ugly! Whilst there is an old saying about pleasing everyone and the difficulty in doing so, we did try and offer something that would allow the listener some flexibility in crafting their own programme. It may not be a one-size fits all, but it also hopefully doesn't alienate new listeners who may wish to start with Morricone's sensational original album, on Disc 3, before diving into the rest of the material.

A Milestone Recording

When you listen to **The Good, the Bad and the Ugly** score, you become aware that the engineering is as innovative and worthy of study as the music itself — and therefore you also realise how fastidious and exacting Ennio Morricone was in crafting and directing every aspect of his music. Morricone recorded the music at Rome's International Recording Studios with Bruno Nicolai conducting and Giuseppe Mastro-

ianni as his engineer. He was one of the first engineers in Italy to utilise three-track recording. He would later help design the Forum Music Village recording studio, situated under the Sacro Cuore di Maria, for a consortium that included Morricone and fellow composers Luis Bacalov, Piero Piccioni and Armando Trovajoli.

As far as we can tell, most of the score was mixed in three-track and then further reduced to mono for the film mix while stereo mixes were made for the original soundtrack album. Whilst 8-track tape recording was possible in 1966 — and gaining increasingly frequent use in popular music circles — most (if not all) of the major facilities suited to record film music in the UK, Europe and North America were not equipped to do so.

There appear to have been two major groups of recording sessions, in June and December 1966, and we don't know for certain if everything was recorded with the intention of making what we would consider a traditional stereo mix for home listening. We do know that Morricone finalised assembly of his stereo soundtrack LP prior to completing scoring. This means there are some differences in take selections and, in the case of the back half of *Il triello* (*The Trio*), Morricone created a replacement "seconda parte" where he further ratcheted up the tension.



What separated Ennio Morricone from his contemporaries is that — much like The Beach Boys and The Beatles in popular music circles — he utilised the recording studio as an instrument of its own in achieving his vision. The composer and his engineer pushed the available technology by 'bouncing' recordings from one tape to another as well as utilising artificial echo and compression to create depth, nuance

and perspective — thereby mirroring what was happening in the story arc. For some of the more elaborate sequences, performers doubled, tripled, quadrupled and even quintupled instruments — requiring them to be overdubbed or ‘superimposed,’ as the Italians called it.

For example, listen to those gorgeous overlapping trumpets of Francesco Catania and Michele Lacerenza, each placed at various depths in space during *Il forte* (*The Strong*). It’s all beautifully rendered from a composition, orchestration, performance and recording point of view — and it’s not even the most famous music from the film! If you take a step back, you realise how stunning **The Good, the Bad and the Ugly** score is when you consider it alongside the broader history of recorded music. Morricone’s kaleidoscope of sound seemed to be ahead of the curve of what the rest of film music was doing and — in many ways — music more generally. The very ingredients alone are inspired: nature call and response symbols, agonised shouts, grunting male chorus, epic female voice, haunting harmonica, spiritual bugling trumpets, tolling chimes, vivid surf-rock Fender guitar and sounds imitating gunfire.

Consider The Beach Boys of late 1966. Their most well-known album, “Pet Sounds”, had only been on shelves just over six months. And The Beatles of late 1966, their most-lauded album, “Sgt Pepper’s Lonely Hearts Club Band”, was almost six months away. There is a feeling — not only to the extraordinary creative and expressive music — but also the extraordinary engineering on **The Good, the Bad and the Ugly**, that I don’t think would be out of place on either of those famous popular music albums.

The Good, the Bad and the Ugly was partly financed by United Artists (UA), who also distributed it internationally. The UA film catalogue is presently held by Metro-Goldwyn-Mayer Studios (MGM), who were a delight to work with. They were extremely cooperative, supportive and

helpful in making materials available. Jose Benitez and I were able to comb the MGM inventory and make decisions about elements. We basically decided to transfer everything musically related to **The Good, the Bad and the Ugly**. Most of the music material was retained on analogue mono and stereo quarter-inch tape together with one reel of three-track half-inch tape.

This ‘transfer’ process means that original elements, recorded in an analogue format, are pulled from their vault, inspected, prepared and played back whilst being captured to a modern digital format. After these elements are transferred to digital, the audio is transmitted to my home studio across the Internet. I’m able to assess everything for content and quality then begin the work of restoring and assembling our three discs. As part of transfer activities, I like to have everything photographed so I can visually inspect tape boxes, labels and the media itself. This provides more of that ‘context’ I was talking about. We sometimes get lucky — a label on a box becomes the world’s only surviving source of data on take preferences, mixing decisions, recording dates, recording studios and the initials of engineers. More often, though, this information is sparse at best.



A great discovery on the project was the content of the half-inch reel. It was an original International Recording tape and contained separate verses for ‘M52.’ These ended up as the album version of *La storia di un soldato* (*The Story of a Soldier*). It also contained verses not used on the album edit,

but heard on some foreign language tracks, so we were able to replicate the album edit and do a longer 7:30 assembly for the ‘Bonus’ section. As we were also seeking to remaster the original soundtrack album, we pulled every tape we could reasonably find. I also made sure I had the 1980s EMI CD, the 2001 GDM CD and the 2004 Capitol CD loaded into the computer. We eventually ended up with 10 different copies of the album assembly, either in part or totality. I systematically evaluated each.

COVID-19 during 2020 brought unavoidable delays in getting material from vaults and transfers made, so I ended up remastering the original album three times, from different elements, over the duration of the project.

One of my unused masters for Disc 3 was actually made from a mint condition RCA LP that was prepared in 1978 by engineer Piero Mannucci at Rome’s RCA Studios. After clean-up and remastering, it seemed to me to have the most consistent and pleasing sound from start to finish. It was also devoid of a specific liability all other North American tapes had — the truncation and fade-in at the start of *Marcetta senza speranza* (*March Without Hope*). So, for a time, this was a candidate for our Disc 3. Eventually, I was able to obtain a quarter-inch tape made in March 1979 and labelled as the “repaired new master.” This closely matched the sonic character of the 1980s EMI CD and seemed to be the source for the stereo sequences on the 2004 Capitol CD. Therefore, it had that same fade-in on the *Marcetta*.

Examining a sheet of notes left in the 1979 master’s tape box — a rare and wondrous treat to have such information survive — it seemed that the engineers of the era were not entirely convinced of the best way to master the album. This is probably one reason why the ‘new’ master was created, they could “bake in” changes that made subsequent LP cutting — and, later, CD editions — easier to manage.

A Glorious Find

Right towards the very end of the project, we received transfers from a final batch of tapes. This included one prepared for a special six-cut EP in April 1968 and a quarter-inch tape with a partially-observed International Recording Studios label. On inspection and listening, the latter was clearly the first-generation master and it also had the full opening to the *Marcetta*.



This International Recording tape, as prepared for the original Italian Eureka LP, did have several liabilities that would have been extremely difficult to address in 1979. This probably accounts for the existence of the ‘new’ master they made. However, with 2020 technology these issues mostly only required patience to tame and make somewhat more sonically pleasing. I was happy that we were able to use this tape in its entirety for Disc 3. As Jose was aiming to make a definitive edition of this score, I think it’s safe to say we included every piece of music we could find. Some listeners might argue against the inclusion of some cues, particularly the unused material that can be found towards the end of Disc 2. However, with such an iconic score, the additional material provides a window into the thought processes of Ennio Morricone and Sergio Leone as they crafted music and decided upon its function within the film.

Most of the mono recordings were in excellent condition, although it all needed massaging to bring closer towards a consistent sonic character. There were a few troublesome sequences and spots here and there — and if you listen closely enough you will notice — but I prefer not to deliberately identify them! A little thing

that I think was nice to be able to do for this release was to locate the unique film performances of the recorder, ocarina and agonised shout call and response symbols and place them in sequence.

Outside of the sequences Morricone excerpted for his stunning original album, I've always liked the warm yet solemn guitar work in the Padre Ramirez scene. Equally, the alternate *Morte di Stevens* showcases Morricone's clear understanding of how music and sound effects can work together rather than against each other. For the alternate, an electric guitar provides an uneasy melody that shares a kinship with the piano line in *Suspense*. For the film, Morricone drops the guitar allowing the music and effects opportunity to complement rather than compete.

All in all, I am very fond of the six Ennio Morricone scores I have worked on for Quartet. Together, we brought **Cinema Paradiso** back into print and did a new CD and vinyl edition of **Atame!**. Most recently, we did a premiere of the thriller score, **Senza movente**, specifically sequenced and mastered for vinyl and **Roma come Chicago** on CD. There's also another Morricone title we've been working on to look out for soon!

Morricone wrote such a profuse volume of magnificent work overall that it's absolutely impossible to have heard it all let alone list favourites. However, it was particularly pleasing that we were able to release **The Thing** during the middle of 2020 and follow it up with **The Good, the Bad and the Ugly** at the end of the year.

Despite everything happening on the outside world, there was time to relish the magic of Maestro Morricone — and what magic it is!

I was extremely fortunate to work on this **The Good, the Bad and the Ugly** project and have to offer my gratitude to Jose Benitez for his unswerving support, loyalty and dedication throughout our journey. Jose made it all possible and he expertly navigated a whole range of licensing things that I would otherwise be bogged down with or not know how to resolve. I wish him every success with this edition finding an audience with both Morricone experts and those just embarking on their journey with this wonderful composer.

There is no doubt that **The Good, the Bad and the Ugly** is a landmark film with a truly landmark film score. I find it interesting that most people can whistle the call and response motif without knowing exactly where it originates — I had this very experience recently when talking with a friend. As incredible as Leone's film is, the music has now transcended it. It's like famous classical pieces by Beethoven, Mozart, Bach or Strauss. We all know the music in our minds even if not everyone can specifically name the piece.

Ennio Morricone's score doesn't sound old or dated and will easily outlast us all. In 2066, on its 100th anniversary, people will almost certainly still recognise how inventive and brilliant the score is. **The Good, the Bad and the Ugly** will remain as some of the most important music of all time..."



—————SCORE REVIEW—————

Peur sur la ville

French giallo

by Didier Thunus



Peur sur la ville (1975) was Henri Verneuil's 27th movie, out of 33 in total. It was his 5th consecutive collaboration with Ennio Morricone, after **Guns for San Sebastian** (1968), **Le clan des Siciliens** (1969), **Le casse** (1971), and **Le serpent** (1972), and before **I comme Icare** (1979). It was the first time that Belmondo was playing a cop and that his name appears in big letters on the poster. Author of the screenplay, the director was inspired by actress Françoise Fabian's real-life experience of a night caller's harassment. In order to develop his idea, he took inspiration from Mario Bava's and Dario Argento's giallo movies for the serial killer elements, and from trending American movies such as **Bullit**, **French Connection** or **Dirty Harry** for the action scenes, and even Kubrick's **Killer's Kiss** (1955) for the mannequins scene²⁴. The film is famous for the fact that Jean-Paul Belmondo performed his own stunts, some of which being very impressive indeed, and filmed in a very realistic way. The movie will be an enormous success in France and in other countries.

Belmondo's character is also a mix between those two archetypes. He is not exactly deranged like a giallo character would be, however he shows some sadism (calling an ambulance for a dying man only after the latter gave him precious information), narcissism (giving priority to a cold case over the present one, because he has a bone to pick with that other fugitive), and amorality (when deciding to do nothing about a cellar packed with illegal workers). He nevertheless manages to remain very charismatic and respectable.

The screenplay however has a few strange twists which are hard to justify. In the opening scene for example, Nora Elmer (Lea Massari) gets phone calls from a maniac (Adalberto Maria

²⁴ <https://www.youtube.com/watch?v=grlDMsiQ2Yc>



Merli) who reveals he has visited her place earlier and is now on his way again. So we expect her to be killed by the villain, in a violent murder scene with knife and blood. However, the murder will be indirect, in the sense that the killer will never show up, and the reason of the death will be either the heart attack the victim gets when someone else will ring her door by mistake, or the subsequent fall down many storeys out of her window. Did Minos, code name of the assassin²⁵, really scheme such an unexpected turn of events?

Another strange development relates to the clues which Le Tellier (Belmondo) is collecting as he goes on to investigate the series of crimes. He bases his research on the recordings of the phone calls, and there is a very long scene where he analyses in detail the music and the sounds which are heard in the background. In the end, he concludes that the calls come from a phone booth located next to a fair, and another long scene has him nailing a suspect and interrogating him. This is all very nice for us Morriconeans because it gives a prominent role to the delightful *Minaccia telefonata* #2 (more on this below),

however it is remarkable to note that this quest doesn't make the story progress one inch, as what will eventually confound the killer is his glass eye and the fact that he will compromise himself by coming in the open.

The scene between Le Tellier and Hélène is also strange: she clearly hates him but suddenly changes her mind completely, with no particular reason. Not to mention the scene on the rooftops of Paris: probably one of the slowest chase scenes in the history of cinema.

This all creates some kind of unusual feel, as if those moments were actually only pretexts to create space between the action scenes, which would be the only reasons for making the movie at all. Or it is on the contrary a very sophisticated way of making the viewer wary and uncomfortable? Dario Argento, for one, could have done it that way. But Verneuil? On top of this, both the dialogues, even if penned by Francis Veber, and the acting for the secondary roles, are substandard.

Nevertheless, we are still treated to a pleasant viewing experience, thanks to Belmondo's magnetism, Verneuil's occasionally skilful directing and, of course, Ennio Morricone's landmark music. The heartbeat, the obsessive low piano arpeggios turning into a macabre and slightly off ritornello, the haunting whistled melody that envelops it, and the quirky bridge sequence²⁶ all make for a rewarding listening experience, serving perfectly the atmosphere of the movie. Morricone is the only composer able to turn experimental music into a popular Saturday night family tune. The score seems monothematic – however, a thorough analysis of the soundtrack, heard in the movie plus the pieces only released on disc, reveals a wealth of Morricone jewels. The background rhythm comes back many times, but the overlaid melody varies. Thanks to Wewantsounds records, we now have a gorgeous double-LP containing every one of the 77 minutes of this score – a quite impressive runtime.

Connections

One of the most surprising aspects of the score is the many links we can draw with music from other movies. Ennio seems to have been in a creative urge, producing

much more music than was really necessary, coming up with new ideas, exploring old ones, and drafting a few that he would expand later. We counted connections with no less than 7 other scores, probably the highest number ever. 4 out of those 7 scores

²⁵ In reference to Dante's "Hell", where Minos was responsible of punishing those who have succumbed to the vice.

²⁶ Another occurrence of Morricone's obsession for depicting street traffic, screeching tires, police or ambulance sirens.

are also dated 1975, making it impossible to be sure about which movie the pieces were originally written for. Another noticeable aspect is one that had been observed in the other Belmondo-Verneuil-Morricone association, *Le casse* (1971), but also in Montaldo's *Gli intoccabili* (1967): next to the illustrative film music, many source pieces had to be made available. It is amazing how much music Morricone came up with that is hardly heard at all in the movie. Was Verneuil not abusing of the Maestro's talent?



Dolcemente ambigua

Dolcemente ambigua, an easy-going lounge piece, was not part of the original album release but was still released in 1975, on the album of *La faille*, just two months later. However, since it has been part of all subsequent releases of *Peur sur la ville*, and of none of the *La faille* ones, we can conclude that the track belongs to the former.

Le Tellier and Hélène

The source piece heard on the radio during the scene at Hélène's place is heard in a different version in the still unreleased score to *Labbra di lurido blu*²⁷, a movie released 6 months after *Peur sur la ville*. So the same conclusion as above probably applies, but the guitar version is probably genuine to Giulio Petroni's movie.

Notturmo primo

Probably the most unexpected link to be found in the music of *Peur sur la ville*, comes from the unused *Notturmo primo*, which premieres the bridge music from the

main theme of no less than *Orca*, a movie of 1977. The treatment is so different that it is hardly recognizable, but there is no doubt that we are dealing with the same theme. The music then continues into a frenzy piano sequence, which it has in common with *Notturmo secondo*, before going back to the *Orca* bridge theme.

Notturmo secondo

Another surprise awaits us in *Notturmo secondo*, which, apart from the abovementioned piano sequence, is none other than the theme from *The Human Factor*, released 7 months later, again in a very different version. We are therefore tempted to believe that it was originally composed for *Peur sur la ville*, but there is a reasonable doubt when we see that it appears only in that secondary unused piece, whereas it makes up the main theme from *The Human Factor*, with no less than 7 different versions²⁸. Why would Ennio compose such a substantial melody for a minor piece?

All'angolo di una strada di periferia

Carlo Lizzani's *Storie di vita e malavita* was released just 6 days before *Peur sur la ville*. It contains a piece called *Rubare*, which would only be released in full in 1999. In the meantime, because of the inclusion of its first part on the official album of *Peur sur la ville* as *All'angolo di una strada di periferia*, it was thought to belong to the French movie. It had been also released again on the *Endless Game* album in 1988, glued to another variation of it – which will appear to be a part of the piece called *Senza controllo* from the same movie. It was clearly composed for Lizzani's movie though.

Another link with *Storie...* was identified in Maestro #7: sheet music published by Interdemos



²⁷ With thanks to Eldar for spotting this.

²⁸ The first one of which will also be used in 1995 in

Il barone as *Tema Claudine*.

Music holding the score of 2 pieces, one being *Paura sulla città*, and the other one strangely called *Paese lontano* from **Storie di vita e malavita**. This remains a mystery.

Sospiri da una radio lontana

Another delicious but unused piece was present on the **Peur sur la ville** album: *Sospiri da una radio lontana*. It was also very noticeable on a French compilation of 1980 as *Une bouffée de radio*, still associated to Verneuil's movie.



An almost 6 minutes long treat full of delicate arrangements including woman moaning. It was later revealed that it actually belonged, as *Scena d'amore*, to the movie **Crescete e moltiplicatevi** (1973), another Giulio Petroni movie, whose music still lacked a release at the time. With the release of the full score in 2002, we also discovered 3 other versions of it. It is quite surprising that Morricone decided to include this piece in such a different context. On the other hand, it is understandable that he was looking for an opportunity to release this jewel.

The Film Score

The main theme *Paura sulla città*, after a brief excerpt in the first seconds of the pre-credits (maybe a short inedit?), illustrates the opening credits on panoramic images of Paris. It is a shorter, unreleased version (2:39) of the disc version (4:11).

Dolcemente ambigua is then heard briefly, hardly recognizable, in the background of Minos' first night call. Nora Elmer decides to call the police on a simplified version of the main theme, *Avvertire la polizia*, which then turns into suspense music. Follows

another version of the main theme where the harmonica replaces the whistle: *Essere preso dal panico*, as she sees an unknown man heading for her door, leading to her untimely demise.



Inspector Le Tellier and his acolyte (Charles Denner) are looking for a gangster called Meccacci and interrogate a bar tender. Oriental music (oud, tablas, flute) is briefly heard from the juke-box. It is the piece that is now called *Juke-box psychédélique*, which had been released inside a suite on the first expanded album in 1995. The two policemen are then called to the crime scene of Nora Elmer, on the variation now called *Peur sur Paris*, which was also part of the suite.



Their investigation leads them to knock at the door of a friend of Nora. *Sosta vietata* is briefly heard from inside the apartment.

Le Tellier then manages to talk to Minos on the phone, and *Minaccia telefonata #1* is briefly heard. It is the only piece that is purely Parisian in nature, with accordion, folklore and band music, all very nicely arranged by the Roman composer.

During a second phone call, the music heard is *Minaccia telefonata* either #2 or #3 – it is very difficult to say. However, since

#2 will be heard prominently later, we can assume that this is actually #3, a version which had never been released until today.

Paris la nuit is then heard, a piece which was also part of the suite but had been given a proper title as part of the “Belmondo-Morricone” album in 1997. On this new LP, it receives yet a new one: *La tension monte*.

As Minos visits his next victim (Rosy Varte), pretending to be a policeman, we hear *Un sursaut* and *Suspense*, two short pieces also taken from the suite. The policemen arrive to the crime scene and Le Tellier follows Minos on the rooftops²⁹, and then at the top floor of the Galeries Lafayette, where the chase continues amongst mannequins, under the frantic notes of *Azioneparanoica*.



The investigation now leads them to the hospital where H  l  ne works, a woman who is also receiving phone calls. *La scorta*, another variation of the main theme, is heard as Le Tellier becomes the bodyguard of the woman. In her apartment, *Le Tellier e H  l  ne* is briefly heard on the radio.

Another pi  ce de r  sistance comes in with *Minaccia telefonata* #2, a delightful piece of music that was inexplicably left out of the original release. Its prominence in the film makes it a clear choice for a secondary theme. Many people must have been disappointed not to find it on the LP. It is source music alright, but Verneuil and Morricone gave it its credentials, elevating it to the rank of classic Seventies film music.

It has a feel of some of the finest themes written by Claude Bolling at the time, and in its bridge with organ counterpoint even has some **Clan des Siciliens** touch.

Minos will still end up killing H  l  ne, with the suspense piece *Assassinio* being heard. He will then turn into a terrorist by killing many people with a grenade in front of a cinema. The music is *Reconsid  rations*, and was also only premiered last year on disc.

Minos' next action is to keep a porn actress and her family hostages in her apartment. The music is strangely called *Sui tetti di Parigi* – we are not at all on the rooftops anymore. The title of the next piece, *Ostaggi*, is more appropriate, as it is heard when the police is getting organised to counter Minos.



After Le Tellier has put an end to Minos' crimes, he goes away on the notes of *Paura sulla citta (finale)*.

This means that the following pieces are not heard in the movie (in addition to the ones discussed in the “Connections” chapter above): *Tractations*, *Considerazione su un omicidio*, *Manichini*, *Parigi segreta*, and *D  nouement*.

In terms of releases, it will be hard to do better than what Wewantsounds came up with, but if someone fancies releasing a double-CD, it could take the following form: a first CD with the film score in chronological order, and a second one with the extra's, including variants available elsewhere.

²⁹ Morricone will be invited again to the rooftops of Paris, by Roman Polanski in 1988 for **Frantic**. The musical treatment will then be completely different because Ennio will have the amazing idea of

blending a traditional accordion tune with suspense music, giving it some sort of desperate feel (as if Harrison Ford was saying to himself “I’m in Paris but look what I have to be doing!”).

Imaginary double-CD edition

CD1: The film score			CD2: The extra's		
1	Paura sulla città	4:11	1	Tractations	3:30
2	Dolcemente ambigua	3:21	2	Sospiri da una radio lontana #1	5:53
3	Avvertire la polizia	1:57	3	All'angolo di una strada di periferia (Rubare #1)	2:44
4	Essere preso dal panico	1:29	4	Considerazione su un omicidio	3:14
5	Juke-box psychédélique	3:05	5	Manichini	1:17
6	Peur sur Paris	0:38	6	Sospiri da una radio lontana #2	1:48
7	Sosta vietata	2:23	7	Parigi segreta (la Parigi nera)	2:17
8	Minaccia telefonata #1	2:26	8	All'angolo di una strada di periferia (Senza controllo #1)	1:41
9	Minaccia telefonata #3	2:01	9	Notturmo primo	4:15
10	Paris la nuit (La tension monte)	1:56	10	Sospiri da una radio lontana #3	3:04
11	Un sursaut	0:07	11	All'angolo di una strada di periferia (Senza controllo #2)	2:37
12	Suspense	0:26	12	Notturmo secondo	4:42
13	Azioneparanoica	4:11	13	Dénouement	5:30
14	La scorta	1:11	14	Sospiri da una radio lontana #4	2:19
15	Le Tellier e Hélène	1:09	15	All'angolo di una strada di periferia (Rubare #2)	2:02
16	Minaccia telefonata #2	3:06	Total time CD2		46:53
17	Assassinio	1:08			
18	Reconsidérations	1:11			
19	Sui tetti di Parigi	1:45			
20	Ostaggi	4:30			
21	Paura sulla città (finale)	1:42			
Total time CD1		43:53			

Worth noting as well is that the French DVD release contains music heard over the menu which sounds very Morriconean, but not taken from the movie. It is very similar to the piece called *Nel covo* from **La piovra 4** (1989), but it is another theme, not yet identified. Another mystery.

There might also have been plans for a song, because Rosa Balistreri is credited on Wikipedia³⁰. The Sicilian singer will work with Morricone two years later on **Il prefetto di ferro**, but this earlier credit looks very uncertain. At best, it could have been for yet another source cue which went unused.

Also note that Wewantsounds released a CDR with the exact same contents as their LP, for promotional use only, not for sale.



³⁰ https://fr.wikipedia.org/wiki/Peur_sur_la_ville

———BOOKS———

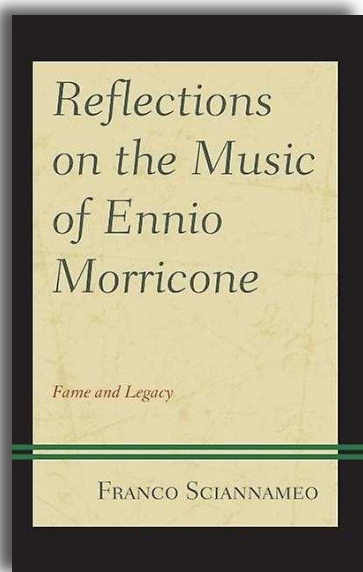
The Professor, the Journalist and the Admirer

A Trio of Books

by Patrick Bouster

A book on Ennio Morricone is always an event, especially when it isn't only dedicated to specialists or people knowing music. We already had “Lontano dai sogni”, “Inseguendo quel suono”, and “Il Maestro” (but in Italian, sometimes translated in European languages, and based on interviews with the composer to build a sort of autobiography). In the past, we had, as a precursor, Lhassa's book published in 1990, in French. Lately, the short and light “Perspectives d'une œuvre” by Colombier (L'Harmattan, 2019), and “Ennio Morricone” by Italo Moscati (Castelvecchi, 2021) respectively in French and in Italian, complete the series. So, save the border cases of the specialized, one-theme-focused and intellectual works, there aren't numerous books on Morricone, and especially in English, German and Spanish. These three books commented here are all different from each other but they are affordable, although often very documented and detailed; they are all to be respected as valuable, deserving works. All the authors accepted an exclusive interview for us, available below after the comments on each book. Many thanks to them.

Reflections on the Music of Ennio Morricone, by Franco Sciannameo



So, chronologically the first one, “Reflections on the Music of Ennio Morricone – Fame and Legacy” is a welcome recent exception. Franco Sciannameo, musician and College teacher has written an interesting book, both erudite and affordable. Inspired by conversations with musicologist (and EM's friend) Sergio Miceli, the book continues somehow the task of transmission and thorough explication of the latter on the composer's oeuvre. Of a rather modest size (185 pages), the publication is exceptionally rich and dense, divided in 5 chapters. Here and there, some musical figures of partitures excerpts are sampled for the most educated ones, but it can be avoided by the reader.

“In the Open City”, as chapter one, summarizes the youth, Petrassi's teaching, the first arrangements of the Holy Year (1950), the *First concerto* and the “Darmstadt revelation”.

Chapter 2, “A New Babylon”, first explores the world of the **Piccolo concerto** broadcast series (1961-62) which even has a track list by show at the end of the book³¹. It continues with the art of arranging and re-arranging,

the works for songs, showing the peculiarities of a style.

“In the Lion's Den” is dedicated to Sergio Leone and his seminal collaboration, in which the author deconstructed the originality of this music. As a very nice bonus, a late interview with

³¹ Comparing it to the one provided for Maestro #13 (pp.38-43) by Frédéric Durand based on the archives of Radiocorriere, containing 139 entries, we found that they are identical, save 9 more tracks located by Frédéric: *Ancora*, *Exodus*, *La sedia a dondolo*, *L'uomo dal braccio d'oro*, *Poinciana*, *Rumba delle noccioline*, *Sogno ancor*, *Tiempe d'ammore* and *You are my Lucky Star* (D.T.)

Leone, quite rare because only published in an Italian book from 1989 by Franco Mininni, is translated entirely.

Chapter 4, “Towards a New Consonance”, paradoxically gathers the analyses of diverse aspects: *Suoni per Dino*, “Dimensioni sonore” (Sonic Dimensions, 5-LPs of library music) and the Giallo, the Argento animals trilogy, and a development on the easy-listening music, adding an unexpected tribute to **La cage aux folles**. Then some incursions on Pasolini allows to return to more serious matters.

“Scoring for Justice” of course speaks about the engaged films like **Battles of Algiers** and **Sacco and Vanzetti**. Before the end of the book, after the themes of posterity, the CD and compilations, a selection of scores and absolute music give some advices. Surprisingly, the author admires and lists all the songs from the series of 4 CDs “Canto Morricone”. We understood that, through his choices, the novelty is that the author didn't want to produce an arid book limited to a little circle of snobs.

We are dealing with a book of high-class, overcoming the challenge to be synthetic but detailed and reasoned. Made of a hard cover, with cream-coloured interior pages, the book is a nice item to add to our collection and library. The only disadvantages, not from the author, is that, at the time of this article, the price on the net is around 90 €, and only on a big, monopolistic internet seller, without other competition. Maybe the secondary market will take over.

Interview with Franco Sciannameo (via emails, November 2020) *[All rights reserved]*



Would you like to introduce yourself, since most of the readers don't know you? Please let us know your history, your studies and jobs, your musical knowledge and tastes.

I am a violinist, musicologist, and cultural critic born in Salento, the southernmost region of Apulia (Italy) at the confluence of

the Adriatic and Ionian Seas. Following graduation from the Conservatorio di Musica Santa Cecilia in Rome, my career as a violinist took off in the recording studios of Rome including the RCA complex. There, I worked with Ennio Morricone, Bruno Nicolai, Armando Trovajoli, Roberto Pregadio, Riz Ortolani, Franco Pisano, and Bruno Canfora among the many composers/arrangers active in the Italian capital throughout the 1960s. At the same time, I was involved with the Quartetto di Nuova Musica, a string quartet dedicated to performing and recording avantgarde music by a roster of composers spanning from Franco Evangelisti to Giacinto Scelsi. I continued advanced studies in historical musicology and cultural studies in the United States while playing with orchestras in Hartford (Connecticut), Fort Worth (Texas), and Cleveland (Ohio). Some 30 years ago, I retired from active playing and entered the academic world by joining the faculty of the prestigious Carnegie Mellon University in Pittsburgh, Pennsylvania, a position I currently hold. In the field of film music, I have published three books: “Nino Rota, Federico Fellini and the Making of an Italian Cinematic Folk-Opera: Amarcord” (2005), “Nino Rota’s The Godfather Trilogy” (2010) and “Reflections on the

Music of Ennio Morricone: Fame and Legacy” (2020). A new study of Morricone’s music for *La Cage aux folles* (1978) and its sequels (1980 and 1985) is in preparation for a British publisher.

Why a book (or essay) on the score of *La cage aux folles*, which seems to be a tiny subject?

The essay on *La cage aux folles* was commissioned as part of a large anthology dedicated to “Music in Comedy Cinema”. EM composed 44 cues for the three films corresponding to 115:28 minutes of music, enough to extract some good stylistic information about his ways to underscore humor and sitcom style especially through the use of the synthesizer. Also, he had underscored Ugo Tognazzi’s idiosyncratic acting on more occasions from *Il federale* onward, one more reason for me, a Tognazzi fan, to take on the topic.

Could you cite some titles of films for which you played violin (at what place: among all the violinists, or as a soloist or first or second violin)?

Most of the time, I did not know the nature of the recording session(s) I was asked to play. It could have been the base track for a pop song for some unknown singer or some big-time productions as it happened at the RCA Studios with Miklos Rosza conducting his Three Hungarian Sketches or a very irritated Thomas Schippers doing a touch up session to Verdi’s *La forza del destino*. Some of the artists I felt particularly proud to work with were conductor Bruno Nicolai, violist Dino Asciolla (the best in the business, ever!), flautist Severino Gazzelloni, violinists Franco Tamponi (he started conducting after I left the scene) and Montserrat Cervera (who became my mentor) and with whom I toured Europe in chamber ensembles. In sum, there were too many people around in those days, all members of Rome’s three symphony orchestras (Rai, Opera, Santa Cecilia) and dozens of freelancers like me. Interestingly, the confluence of these players became what was labelled as the RCA Symphony Orchestra. Regarding

specific titles of films, I could mention the three Clint Eastwood films (“The Dollar Trilogy”) but, as I said before, I often found this out when I saw the films in the theatres and recognized the soundtrack long after the recording sessions took place.

What attracted you to the film music, and especially to Morricone’s?

Film music and Morricone formed a constant since the beginning of my career. My appreciation of film music, therefore, developed alongside the artistic talent of the best or within the “belly of the beast” if you will. I treasure vivid memories of the recording sessions pertaining to Sergio Leone’s early Italian westerns and some challenging sessions with Morricone employing a rare ensemble of nine violins and nine cellos whose destination I don’t recall if we, the players, were ever privy to know about. I have been teaching advanced seminars in film music since my academic appointment. Over the years, I have maintained contacts with Sergio Miceli and Ennio Morricone by collaborating on various colloquia and conferences. A memorable event was the celebration of Nino Rota’s centennial that occurred in September 2011 in Rome at the Conservatorio di Musica Santa Cecilia. It was indeed a very emotional time for me to share with Morricone the stage of our glorious school and to reminisce with him about things past. I returned to Rome a few months later to spend a morning with Morricone at his home to discuss my forthcoming publications “Ennio Morricone at 85: A Conversation about His “Mission”” (The Musical Times, 2013) and “Ennio Morricone’s Concerto per orchestra” (et+k, 2014).

Numerous books on EM exist in Italian, but less in English (although the Miceli-EM book has been translated and some other in the future like his interviewed biography by De Rosa)? So was it important or useful to you to write your book in English?

I am happy to report that the De Rosa interview was published by Oxford

University Press (2019) in the excellent translation by Maurizio Corbella. Second, “Reflections...” was conceived in English for Lexington Books, an anglophone publisher, and for the use of my students at Carnegie Mellon University who hail from various parts of the globe.

Each book about Morricone seems to prove that only one couldn't comment, depict and explain his rich and very long career, even restricted to the cinema field. Your book illustrates this fact: what was important to comment?

Although Morricone belonged to the generation of students prior to mine, he was primarily known at Santa Cecilia for being a composer central to the avantgarde movement of the 50s-60s, a role he never rescinded as long as his pen continued to write. That he called “musica assoluta” and, more confidentially, “musica per la storia”. The subtitle of my book “Fame and Legacy” wishes to make the point that Fame will never be contested or diminished to someone of Morricone’s stature, but his Legacy must include the considerable body of more than 100 concert works, most of which have indeed been published and available for performance. So, the time is ripe for action. Some admirers of Morricone’s “musica assoluta” must join the legions of fans of his “musica applicata” in celebrating the complete oeuvre of one of the musical geniuses of our time.

Some aspects and examples given in the book enter the musical technique. Weren't you afraid to disconcert, lose the public? But maybe your readers are specialized: musical and film students and teachers, musicians...? What was your target of readers?

I hope that with the passing of time some of the Maestro’s fans may become curious

about other aspects of the composer’s pursuits. However, my message is mainly addressed to those “specialized” readers and performers alluded to in your question. They are the ones in charge of carrying forward the Maestro’s full legacy. Cinema and commercial music follow their own course according to fashion, taste, and social mores. Concert music must be proposed through specific programming efforts.

Several points of your book leave the impression that you know at least some part of Morricone's family. Did you announce to them your project, and if yes, how was it received?

I had the privilege of discussing my writing projects with the Maestro who appeared delighted with my ideas and encouraged their realization. Sadly, it was too late to present him with a copy of “Reflections...”!

A good part of the chapters speaks about the musical background and the art of arrangement of Morricone. According to you, does it explain the qualities, the unique characteristics of his (applied) music?

*The prodigious ability to arrange in any style for any type of music offered Morricone a great chance to make a good living concurrently with his commitment to concert music. Arranging became for him an essential workshop for experimenting and sharpening his tools as demonstrated by my discussions of the repertoire showcased in *Piccolo concerto* (1961-62) and the hundreds of recordings that followed that fortunate television show. Yes, the sonic anthology Morricone created in those arrangements and for the RCA series “Dimensioni sonore” (1972) are indeed at the core of his unmistakable, iconic musical signature.*

Entre émotion et raison, by Jean-Christophe Manuceau



Published by Camion Blanc editions in November 2020, just after the other French book commented below, written by the French Jean-Christophe Manuceau, this thick book (938 pages) is fully justified, as a major effort, centered not on the biography but on the films and scores, and their directors.

Prefaced by Jean A. Gili, famous expert and critic of the Italian cinema, the book begins, after the intro, with chapter 1 for the debuts (“Premiers pas”) and continues with a long chapter 2 dedicated to the most marking directors for the composer: Salce, Leone, Pasolini, Argento, Pontecorvo, Petri, and the French period. It is the most known from us, but it was unavoidable. The (hi)story is often illustrated by some savory anecdotes of work, of preparation, very useful and informative.

Then all the films of the two old and most frequent directors for Morricone's career, Bolognini and Montaldo, are commented, through the double musical prism of the films and the records, again very instructive. Some unknown films are unveiled, enlightening the musical process or the place of the music. Follow the collaborations with De

Brian Palma, Giuseppe Tornatore, of course, of the good number of pages they deserve, including a moving anecdote with De Palma. Manuceau speaks about many other films and directors as well.

In chapter 4 (“Genres”), he explores the numerous different categories of films and styles created and used by the composer.

Chapter 5, “La grande famille” (the big family) put the light on the great soloists, without whom EM couldn't have had such precision, efficiency and perfection in his musical rendition. The author had the great luck to interview Edda dell'Orso, Marianne Eckstein (flute), Carnini (organ), Battisti d'Amario (guitar), Pieranunzi (piano), and director Joffé. They often say things never evoked before. With names common to the ones present in our publication, it fits well with our will to get, while it is still possible, the memory of great musical collaborators.

“Un peu de théorie” as chapter 6 takes many aspects: rejected scores, electronic music, conducting, arrangements, productivity...etc, very interesting, crossing several domains. Lastly, the final chapter (“Un trésor sans fond”) suggests some musical gems (34 pages, i.e. around 68 tracks) useful, even for specialists to (re)discover forgotten moments, truly important or enjoyable to listen to. Many choices are fortunately uncommon. Many other aspects and themes are detailed and developed in the book, impossible to summarize or even to evoke here. In spite of the big qualities of the book, we can regret some lack of structure: it should have been more precise, with chapters further split, and a common thread across them. Some opinions about some soundtracks or films are of course subjective but they are presented as truths, whereas not everybody agrees with all of them. This doesn't reduce the merit of this huge work, of course, deserving and valuable.

As a coda, Manuceau asks questions to some admirers, like our friend and frequent contributor Laurent Perret, and Didier Puech, producer and film music expert Stéphane Lerouge, and the TV journalist, film music lover Thierry Jousse, in order to know their history as fans and their visions on Morricone's music. Interesting to learn more about the “Morricone mania”, never foolish, silly or vulgar. The whole, a major francophone book, maybe overpasses Lhassa's on some points, enhances our knowledge. A book which reaches its goal.

Manuceau has a website/blog: <http://www.jeanchristophemanuceau.com/>

Interview with Jean-Christophe Manuceau (via emails, December 2020-January 2021)*[All rights reserved]* Translated by Jean-Christophe Manuceau. Original French version:<https://drive.google.com/file/d/1VqoLNKIOkl-sjL3ho19AhoaCwLeHmVbR/view?usp=sharing>

Please introduce yourself for our readers. For instance, your previous works and activities, and for how long do you closely follow Morricone, and your place in the world of the film music lovers?

*I am a journalist and have been a movie soundtrack lover since my childhood. I remember having a great shock listening to the **Ghostbusters** soundtrack on my walkman when it came out. In the nineties, I took part in a cinema magazine called “Cinéfonia” (which was also a soundtrack label, both run by Vivien Lejeune), I remember having had a chaotic phone interview with Lalo Schifrin, I also wrote for “L’écran fantastique”. While I was a Fnac salesman in the movie soundtrack department, I launched a soundtrack shopping website but it didn’t work out. At the time, we were rediscovering movie soundtracks and I helped a radio show*

created by Nicolas Saada, “Nova fait son cinéma”, by creating a blog³² where I would indicate each show’s music playlist, add the album covers and write some articles.

At that time, I slowly discovered Morricone’s work, a passion that was strengthened by his 2014 Bercy concert that I loved. Back then, I only knew his biggest hits, and maybe a few Gialli, I wasn’t aware of the treasure Morricone was hiding.

I am the author of a novel about the actress Delphine Seyrig, “La Désirée”, which came out in 2019. Prior to that, I wrote a book about the Scottish band Cocteau Twins in 2013, and other works, notably a book of short stories.

Your book is imposing, thick, full of information, of sources and of anecdotes. How did you dimension it, and was it planned to be so voluminous (more than 900 pages) at the beginning? By the way, weren't you afraid that this format would be intimidating for the potential readers?

To understand my approach, you can imagine a man digging in the desert to find water, and the more he digs, the more water pours. That’s what I experienced with Morricone’s work. During the (almost) three years of work, I tried to write the most complete book possible. I had to do a lot of research, take into account the existing literature about his work, already quite important (except in French), translate the most important books from Italian to French, build a plan and start to fill the blanks, notably by conducting many interviews. At that point, I didn’t think that the book would be that long but I knew that there was a lot of ground to cover and that it would take some space. I was afraid my publisher would think it was too long, but fortunately that was not the case. My main goal was to aim for a form of exhaustiveness, to try to show all the aspects of Morricone’s

³² <http://novafaitsoncinema.blogspot.com/>

work, even if that seems almost impossible due to its overabundant nature. Then, the Maestro passed away last July, and it urged me to finish and write the final chapter. I know the book can seem intimidating for a novice reader, but I think it gives a good idea of the Maestro's work.

A lot of books on Morricone are published recently, after the autobiographic one with De Rosa, in English or in French (with yours, the ones by Sciannameo and by Grégoire), or in Italian. Good news, each in his own style and his point of view, very different. Some of our questions are although common to all of them. For you, what were the goal, the format, the targeted public? And the fact that it is the first ambitious book on Morricone – and furthermore in French after the one by Lhassa (1989) – this means something special?

That was my first motivation: to fill a need. I enjoyed Anne and Jean Lhassa's book, I contacted them and they wished me good luck in my enterprise, but it was necessary to update it and make it more complete. I really wanted to adopt a thorough and precise approach by confronting all the sources at my disposal, while putting his work into context. My goal was to explore his work method in detail (which was quite hard), put into perspective the esthetic importance of his work in the movie soundtrack genre, and find a qualitative hierarchy between his numerous soundtracks, a very subjective exercise that I thought necessary in order not to become over indulgent. Morricone has also written some very minor soundtracks (is it surprising amongst such quantity of work), and it was necessary to underline that too.

Therefore, I think my book is aimed at the novice but also at the specialist. My approach is the following: I lay the foundations by describing the context of the time, the arrival of Morricone on the scene and his innovations, then I expand while keeping the common thread of his great collaborations with some directors. I hope reading my book is easy, especially since I

am not a musicologist, and I tried to maintain a generalist approach without giving in to some of Miceli's books complexity, even if his writings have been useful to me.

With your book, and some other ones, we approach better Morricone's human and artistic personality, which is complex, neither unequivocal nor simple. It could be illustrated by his relationships with some musicians, between authority, rivalry and mutual and demanding appreciation, or with some directors, between faithful, disagreements, understanding, tensions and reconciliations. The ones and the others have experimented everything with him. Could you explain your fascination, or your interest, to tell this exceptional history?

Morricone was very possessive with his favorite musicians, and he was keen on exploring their talent in full. Most of them have fond memories of their work with the Maestro, but some remain bitter, like Marianne Eckstein for instance. Morricone was not an easy-going person, he could burst into terrible fits, and he was very demanding in the recording studio which scared some. But they knew that they were in good hands, and that the result would be above average. What also struck me was that he liked to write very difficult pieces for his favorite musicians, that was his ongoing musical researcher mind at work, but it was also out of pure mischievousness, as if he told them: "Go on, try to play this piece, you're gonna like it!" Giorgio Carnini talks about this in his interview.



Marianne Eckstein

*With the directors, it was another story. Morricone hated when they didn't provide any feedback (it happened with Almodovar), and he much preferred when there was a dialog, even if it was sometimes conflicting. He needed the approval and gratitude of the directors, if he didn't get it, he was in hell. Most of the directors I talked to have very fond memories of their time with Ennio, and acknowledge his input to their images. If we focus on the 60s and 70s, the most fertile period, we must keep in mind that there was an incredible artistic agitation in cinema which he used to conduct his experimentations. There was a lot of competition, and we can notice that he worked with the greatest, with the exception of three great ones (as far as Italy is concerned): Federico Fellini, Luchino Visconti and Michelangelo Antonioni. I would have loved to hear his music for such movies as *Il deserto rosso* (The Red Desert) or *Morte a Venezia* (Death in Venice).*

The book doesn't avoid the average or bad films, and more joyfully, the dumb films which make the film lover's pleasure, a phenomenon which contaminates the film music listeners. Like all the great composers, Morricone illustrated a lot of bad films, often through valuable scores; and sometimes excellent, overpassing the movies to the point of erasing them ("giving jam to the pigs", as a cinema magazine of the Eighties wrote, to evoke a superb score by Goldsmith for a C... or Z movie). Among some titles, we notice with malice your selection of *Treasure of Four Crowns* and of *Sahara*. Guilty pleasures or will to find out some less-known gems?

That's right, I wanted to get off the beaten track and explore new territory, Morricone's output is ideal for that. You just have to skim through his discography to find little known or unknown films or TV movies, which represent the majority of his work for the screen. The audience has a tendency to focus on a handful of works, which Morricone suffered from in concert for instance, when they always demanded the same tunes. But he was firm and always

introduced new music to keep a certain freshness to the performance.

*As far as bad films are concerned, if **Treasure of the Four Crowns** wins the Palme d'Or of the genre, they were quite numerous, and one can wonder what drove Morricone to accept them, even after the period when he was forced to do it to feed himself and his family. I've asked myself that question many times, and I arrived at the following conclusion: he was a true force of nature, a "workaholic", and he simply needed to work all the time in order to keep his creative juices flowing. We can therefore find many "replaceable" films in this body of work, only survived by their music.*

What were your criteria for choosing the interviewed soloists? A lot of them are dead and the others don't remember all of their collaborations. Giorgio Carnini's presence, organist of very high level who has worked a lot for the Maestro, but unknown of the big public, is an excellent surprise. He is exquisite, affordable... and speaks French! The idea has come after our interviews with him for "Maestro" or was he unavoidable? More generally, you have interviewed other great Italian soloists (Edda Dell'Orso, Gilda Butta', Marianne Eckstein, Enrico Pieranunzi, ...): a tour in Italy was thus necessary? (laughs). And was it easy to plan?



With Edda Dell'Orso

I thought it was imperative to hear those who worked closely with Morricone for many years. I went to Italy twice in 2019, one time in Genoa to interview Marianne

Eckstein, and then in Rome to meet Edda Dell'Orso and Giorgio Carnini. Those three persons have been absolutely adorable, I am still in contact with them, and Giorgio told me he read the book and loved it (he speaks French fluently). The other interviews were done on the phone, some were hard to get, especially Roland Joffé who made me wait for several months. The choice was simple: I had a list of renowned soloists still alive and I tried to contact them by all means possible. Inevitably, my list was longer at the beginning, but I am really thrilled about the ones that I got. I think they make the book more complete. I regret that I was not able to interview Alessandro Alessandroni, who died in 2017, I would have loved to ask him some questions, I am under the impression that he was a very likable man. The interview with Gilda Buttà was particularly difficult as she was speaking on the phone in car between two concerts, I would have preferred to have her in front of me. About Enrico Pieranunzi, I have to thank Thierry Jousse who put me in touch with this great pianist. Your magazine and site have also helped me to identify some musicians.



With Giorgio Carnini

Among the nice ideas of the book, apart from the recommendations to the public, the gems to discover, there is also the “Morricone galaxy”. Schifrin, Mancini and paradoxically Williams are cited, but not De Roubaix or Barry... What was your approach?

I wanted to widen the scope to movie soundtracks in general, and find the hidden links between Morricone and his foreign

“colleagues”. It was very amusing to find those connections, some quite obvious, some more tenuous. John Barry is my favorite composer and I couldn't resist bringing up his name, even if Morricone has had pretty harsh words concerning his work. De Roubaix is mentioned elsewhere several times though, notably concerning the use of whistling and the use of synthesizers. And I couldn't overlook John Williams. Him and Morricone liked each other very much in spite of the language barrier, and if we look well, we can find some musical ideas in common. What brings them the closest is their experience of the stage, they are (were) great conductors of applied music and absolute music, which is quite uncommon.

What are the aspects were the most difficult to you, or the more delicate to treat, due to less available sources or some more private aspects?

As I said earlier, I am not a musicologist, I am a music lover and have always been, but my knowledge of instruments was limited, even if I played the piano at an early age. I have lived all my life with music, but that does not make of me a specialist of musical theory, and when you are confronted with such a scholar as Morricone, that can be very intimidating. The most difficult part was to identify the (sometimes rare) instruments used by the Maestro, a task that was facilitated by your site chimai.com, a precious source of information, but also by Marianne Eckstein who helped me a lot. Finally, and we'll get back to that, I had the help of two merciless Morriconians.

During the whole writing process, I tried to interview the Maestro himself, and had I had that opportunity, I would have been pretty scared!

The other difficulty was to be as accurate as possible, a tricky exercise, especially when you speak about events that happened a long time ago and when you try to put words on such an elusive thing as music. Sometimes, the accounts are contradictory, you know this as well as I do, recollections are vague, and memory makes up its own natural selection, often to keep the best. In

*some cases, I indicated several versions of the same story, for instance the making of John Carpenter's **The Thing** soundtrack. Finally, just to tackle such a huge body of work was a big challenge, and I am frustrated because I couldn't listen to everything, and for not being able to dive in more deeply into some sections of his work, notably his absolute music, which may well require a whole book on its own.*

Among all the films you had to watch again or discover for the book, and apart from the ones very well-known, what are those the most atypical, strange or surprising and that marked you in a peculiar way? And for the anecdote, surprisingly, you cite some films titles as not available, due to the absence of video support, on DVD/Blu-Ray or on internet (however La tenda rossa and some others are available in Europe).

As far as know, the film you cite is available as an import, but without French language. I mentioned each time if the films were published in France, with a French version or French subtitles.

To write this book, I had to watch or watch again a lot of films, I wanted to show how the music was used on the screen. Amongst all of them, I made a few surprising discoveries, notably a forgotten movie by Mauro Bolognini, whose soundtrack is famous: **L'assoluto naturale**. It is about a man and a woman who meet and fall in love immediately, but their idea of love is opposite. A very peculiar film, a philosophical melodrama, of a sort we couldn't see today. I loved **Metti, una sera a cena**, which shows a very liberal view of the couple, in great contrast to what we see today. I also liked very much **Un Uomo a metà** by Vittorio De Seta, Bertolucci's films, some I didn't know yet, and movies like **Il ladrone**, **Gli occhiali d'oro...** I couldn't find some films with Morricone's music: **Dedicato al mare Egeo**, **Grazie Zia**, **I figli chiedono perche...**

Our friend and frequent contributor, the French Laurent Perret is thanked, and

helped you in a way or another. What was his involvement?

I met Laurent through Stéphane Lerouge. Laurent was of very big help, first because he answered a lot of my questions, and he lent me some photos and books, and finally because he corrected the first draft of my book. Didier Puech, from Nice (Titou Daddy on Facebook), also read and corrected my first draft before I sent it to my publisher in order to eliminate as much errors as possible. Thanks to those two great Morriconians, I think I have achieved more precision and veracity, even if no one is protected from making mistakes. I was lucky because their corrections were complementary, each one of them making a focus on a different aspect of the text, and that made the book all the better.

With these different books, we see with pleasure that by now, every specialist writing on Morricone takes, among other ones, information and discoveries published in "MSV" and "Maestro", voluntary publications by passionate people, of a certain level of quality. It is surely your case, it's only normal, and we are happy with that. What is your approach of our publication, as a reader/user, and in positive and negative terms?

As I said earlier, I made an extensive use of your site and magazine, which were at the center of the vast documentation at my disposal. As soon as I had a doubt about a musician or a film, or any other detail, I went to website chimai.com, whose pages have accompanied me throughout the whole writing process. I think you have made a remarkable job at compiling all this information. The site and the magazine cannot be overlooked by anyone really interested in Morricone, and I take this opportunity to thank you from the bottom of my heart! Without chimai.com and "Maestro", I couldn't have written this book!

Le poison d'une œuvre



“Ennio Morricone ou le poison d'une œuvre” (EM or the poison of an œuvre) by Philippe Grégoire, with Olivier Keravel (Editions MarieB, 2020) is the second biography after the one by Jean (with Anne) Lhassa (Favre, 1989). A little less thick, with 260 pages, the book is very affordable, like its price (20€). It seems it is made for the general public, but it is interesting enough for the numerous people who don't know well the composer's life and career apart from the hits, but are curious to know it better, like with the too rare books by/on Legrand, Delerue, Cosma, Goldsmith, etc.

After a prologue centred on the very last concert and other general aspects, the book begins by the youth in part 1 (“Survivre avec la musique”). This most innovative, instructive part of the publication tells us a lot of information on some private aspects useful in order to understand the history, the studies, the very beginnings in music. It proves that an important effort was made to collect, select and cross-check the many pieces of info through press and interviews. Then the author explores the instrumentist work, then the arrangements, ghost-writing (no revelations, alas) and the first cinema assignments.

“Célébrité avec la musique” as part 2 develops the description of a productive period (1968-75), in which of course nothing is to be learned by specialists and aficionados like us, save some details though.

Part 3 “Génie de la musique” speaks about the second half of the career (1990-2016), which is valuable in updating Lhassa's book. The same chapter evokes the “absolute music” and the numerous concerts after 2000. The latter aspect is important for a book dedicated to the public, because the public made his success in these events and allowed him to continue touring.

In appendices, the main songs arranged are listed, and then a filmography, based upon De Rosa's book (French version “Ma musique, ma vie”) sorted by categories (TV, theatre, cinema) with titles in French.

The whole, enjoyable and easy to read, will please the cinema lovers, and the public who wishes to discover the composer better. In spite of some simplifications, the book is useful, especially for the young period and the concerts. It allows to take the artist's career as a whole, alas completed now.

Philippe Grégoire coordinates a Facebook page, a group dedicated to Morricone named “Viva il Maestro Ennio Morricone”. We keep this expression as an excellent conclusion.

Interview with Philippe Grégoire (via emails, December 2, 2020) [All rights reserved]

Translated by D.T. Original French version:

https://drive.google.com/file/d/1YKvmfnE17ZhpN_zsG41Lmqobrgoz_hkp/view?usp=sharing

Please introduce yourself to our readers. For example, your previous work or activities, how long have you been following Morricone closely, and your place in the "morriconity"?

To give your readers a glimpse of my passion for the Maestro, let them know that when I was 12 or 13 (I'm currently 66), his records kept playing on my Teppaz. The covers

of the 33 and 45rpm were pinned to the walls of my room.

*An anecdote, the authenticity of which I guarantee (on my honor!): living in a working-class neighborhood in Casablanca, Morocco, I frequented a small neighborhood cinema (L'Arc). At that time, the latter regularly played and replayed **The Good, the Bad and the Ugly**. At the moment when the lights in the room went out for the film to start, the clever little guys – who knew the*



film, just like me – started shouting loud and clear: Ah Ah Ah Ah AAAAhhhh!, the first notes of the main theme, as everyone knows. Well, believe it or not, I was pissed off when I was 13 or 14 because I was thinking about the viewers seeing the movie for the first time. Because of this, I wanted silence to ensue from the start of the opening credits, which is also grandiose. I then shouted: "Shhhh! Shut up, damn it, shhhh! Of course, no one was listening to me. The film started off in a general hubbub, which irritated me deeply.

*Much later, in France, in the 1975s, I watched Bernard Pivot's show **Italiques** on television. When I listened to the music for the credits, I was like, "Hey, it sounds like Morricone, that's just his style. Well, what do you think happened? One evening, Bernard Pivot started his show by saying: "First of all, I would like to answer the question that several viewers have asked me about the music you have just heard: This is the original score to the film **The Fifth Dawn**, composed by Ennio Morricone..." My intuition had not deceived me!*

Already a fan of this composer, I had the joy of meeting him on Thursday, September 20, 1984 at the Salle Pleyel in Paris, where a concert, entitled "First night of film music" was organized. He was leaving at the end of the concert with Georges Delerue and Michel Legrand, who had performed on stage with him. We were able to exchange for a moment, through his interpreter. I must tell you that this moment remained engraved in my memory. I still keep the entrance ticket to the show!

Some twenty years later, occupying the post of director of an establishment for disabled or elderly people, I personally organized events on the theme of... film scores. Of course, scores of Ennio Morricone were on the program, between themes heard in films by Charlie Chaplin or Jacques Tati. I was happy and proud to explain Morricone's style to my residents.

Finally, in 2007, in the Paris region, I gave two lectures on Sergio Leone and therefore, consequently, on his friend Ennio.

Was it his last concert in France (Paris, 2018) that you mention in the prologue to the book, that made you decide to get involved in this project, as a wrap-up, ending a long and rich career?

Ennio Morricone's last concert in Paris in November 2018 was by no means the event that decided my engagement in this biography project. Indeed, I started this writing work in June... 2011. It was initially for me to collect and relate the work – oh so immense – of the Maestro. The enormous documentation that I had already gathered at that time allowed me to embark on this exciting endeavour. Then, over the years, I realized that the result, while interesting in itself, produced a document that was far too technical. I gradually understood that, if a book ever resulted from this, it should consist of a true biography, that is to say a book which should not be limited to depicting the work of the composer, but also explaining his life and the different contexts in which he had evolved. This is how I might interest the reader later. This is the reason why the meeting and collaboration of Olivier Keravel, author himself of several biographies, was very precious to me in orienting my work towards a different approach.

The title is always difficult to choose, between relevance, readability, the wishes of the author and those of the publisher. How do you explain it, inasmuch as this "poison" was digested, then overcome, mastered by the composer?

I wanted to pique the reader's curiosity by actually evoking "The poison of a work", even if the person concerned admitted to having gotten rid of it afterwards after a phase of detoxification... It is therefore knowingly that I associated this formula in the name of Ennio Morricone. By the way, it is not an invention on my part, since it was uttered by himself.

I absolutely wanted to find – in full agreement with Olivier Keravel and my publisher – an original title because I wanted to avoid at all costs any subtitle such as "From the shadow to the light" or "A prodigious work", many times adopted on

book covers by biographers. In short, I needed a "shock" title that would grab the attention of the potential reader. I hope it will.

The chapters on childhood and youth are interesting and useful because they are much less known, and they bring a more human and sensitive dimension to his career. This rare information is difficult to find. Without revealing your secrets, what sort of sources did you use?

Apart from the newspaper articles that I kept carefully for ages, I systematically recorded documentaries about Ennio Morricone, as well as his interviews that were broadcast on television. In some of them, the Maestro would vent a bit on his childhood memories, a boon to my detective work! Members of his family, such as his son Andrea or some of his friends, such as musicologist Sergio Miceli, also disclosed aspects of the master's personality, information which I understood to be important. Also, I hastened to lock these videotapes in my safe [laughs] in anticipation of future use.

Many other sources, emanating from several books (and also DVD bonuses) devoted to Ennio Morricone or Sergio Leone, and various information unearthed here and there on the internet, completed my documentation. Once again, this quest for information has been undertaken for several decades, which explains the abundance of biography material reproduced.

Many books on Morricone are currently being released, after the autobiographical one with De Rosa, whether in English or in French (with yours, those by Sciannameo and Manuceau). So much the better, each in his style and his angle of view, very different. For you, what was the purpose, the format, the target audience? The biographical nature is clear, and it seems that the book is aimed primarily at the general public, who too need and have the right to know better an artist whom they have recognized and acclaimed...

The works currently appearing devoted to Ennio Morricone pay him, each in their own

way, a vibrant tribute, above all through the evocation of his work. However, as I explained above, making an inventory of his compositions was not enough. Narrating episodes from his life, from his childhood and then adolescence – in difficult contexts – until his entry into adulthood and beyond, seemed essential for the reader's interest. Hence this approach from the point of view of biography, of which Olivier Keravel convinced me of the merits, by bringing me his close collaboration with his experience as a writer.

What are the aspects that have been the most difficult for you, or were the most difficult to deal with, whether because of sources that are not readily available or more private aspects?

The aspects of my job that have given me the most difficulty are undoubtedly researching information about the childhood and adolescence of young Ennio. So many hours devoted to this quest for "scoops"! As you know, as soon as an internet user types "Ennio Morricone" on his keyboard, the endless titles appear immediately and inevitably: "Father of music for spaghetti westerns" or "The good, the bad and the ugly" or "Once upon a time in the West", which is to say information that everyone knows by heart and is totally devoid of interest for the internet user wishing to learn something else about the composer than the shortcuts taken by a multitude of sites. On the other hand, what about the information on the private life of the person concerned, some unpublished revelations on his past, his aspirations, his motivations, his failures, his passions, obsessions, but also his behaviour in everyday life, his tastes, etc.? It is the duty of a biography to address, as much as he can, these aspects.

If I dared to give an image, I would say that the life – very dense and very rich – of Ennio Morricone is a huge puzzle, some pieces of which unfortunately seemed impossible to find... unless I moved heaven and earth to find them ...

The subject of his "ghost-writing" work from 1955 is fascinating but very difficult given the very partial information. 2 films

you cite caught our attention. First *Il Ferroviere* (1956): beyond the song, arranged by EM, do you think (or know) that he largely wrote or arranged the rest of the music? Then *L'uomo di paglia* (1958) from the same Rustichelli, a film never cited before: why this one and with what clues? In any case, this title (*The strawman*) is excellent as a wink and ideal for shadow work...

*Morricone, as a trumpeter, made his debut with Carlo Rustichelli (for synchronizations for the big screen). Rustichelli is already recognized in the world of cinema: he has worked, among other things, on five films by Bolognini (who will subsequently call on Morricone on a regular basis). He knows he can count on Morricone. They are 12 years apart, they both studied at the Santa Cecilia Conservatory. They know each other well enough to like each other and recognize each other's experiences. In 1956, Rustichelli wrote the music for *Il ferroviere* by Pietro Germi and two years later *L'uomo di paglia* by the same director (with whom Morricone would never work as a composer). Morricone is working on the arrangements of two respective pieces (one piece per film according to Lhassa's book, page 139 of the first edition): "At the start of his career, Morricone also re-orchestrated famous cinematographic themes, in particular two pieces composed by Carlo Rustichelli for *Il ferroviere* and *L'uomo di paglia*".*

Was Morricone's contribution in reality more substantial than a simple orchestration of two tracks? The question remains open if we judge by the professional mores of that time.

Among all the films that you had to watch or discover for the book, and apart from the big well-known standards, which one(s) is(are) the most atypical, strange or surprising and marked you in a particular way?

*Among the films that I reviewed for the realization of my book, those directed by Dario Argento, for example *The Bird with the Crystal Plumage*, again aroused in me a very keen interest. Of course, I liked the*

giallo genre at first (having always loved horror movies). But Ennio Morricone's musical accompaniment is quite surprising, as you know: atypical and dissonant music. For the filmmaker's "animal" trilogy, he decided to use a completely different writing than what the cinema was used to. He wanted to apply a more contemporary and dissonant language. This period of the 1970s was an opportunity for him to try his hand at the genre of experimental horror music. Ennio Morricone appreciated Dario Argento's films because they gave him full freedom to compose scores that differed from the musical standards in force until then.

With these different books, we are pleased to see that now any specialist writing on Morricone draws, among other things, from the information and discoveries published in "MSV" and then "Maestro", voluntary publications of enthusiasts, of a certain level of requirement. This is most likely your case, it is quite normal and we are happy about it. What is your approach to our publication, as a reader-user, both positive and negative?

"MSV" as well as "Maestro" represent a considerable contribution in the way of appreciating, understanding and apprehending the work of the Maestro. By their various contributions of very high quality (and always perfectly documented), they specify, by small successive and often surgical touches, what makes the uniqueness and originality of the Maestro's music. "MSV" and "Maestro" demonstrate with force (and in such a vivid way) how multifaceted, complex and rich his work is from a musical tradition spanning several centuries! Finally, they offer unparalleled support to true admirers of Morricone to express, often with great humility, their admiration and joy in contact with the work of the Maestro.

A flaw? For desperate French speakers who are uncomfortable like me with the language of Shakespeare, a French version would be more than welcome. Well, here's a wish for 2021!

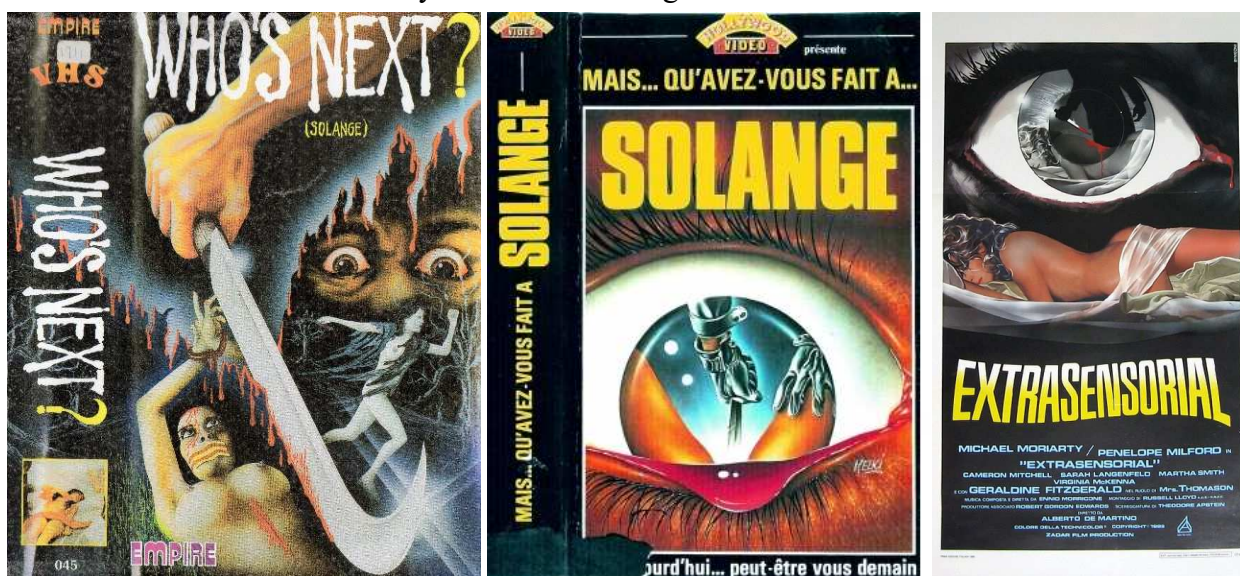
The Lost Art of the Morricone Video Cover

by Steven Dixon

They call it the lost art of the video cover. We know video tapes as an entertainment tool has gone forever, but those retro 1980s and 1990s sleeves should not be forgotten. They were jam-packed with fresh artistic techniques, mostly not found on the original film posters but, like the film poster, were used as an important communication tool. Some designs were trashy, some risqué. Most importantly, the video cover, which are highly collectable today, had to be louder, more dramatic, more eye catching than anything that came before it.

So, let's do a rewind and look at some of the more interesting titles as scored by the man himself Ennio Morricone. The early 1970s was a very prolific year for the Morricone Italian slasher thriller often dominated by the directorship of the master Dario Argento. When the video craze really hit off in the late 1970s, horror films were the most rented genre of them all, especially in Europe. By the 1980s, the video rental market pushed home entertainment to a brand new level.

The Dutch label Empire had released in English language the rather interestingly titled **Who's Next? (Solange)**. **What have you done to Solange?** (1972) is its more common title, or in Italy **Cosa avete fatto a Solange?** A student murder thriller set in England with Fabio Testi cast as an Italian sports teacher. The video cover design is brand new and differs from the imagery shown on the original Italian Intermezzo soundtrack album from 1986 and the most recent 2021 limited edition LP by Music on vinyl. The video cover is very typical of the flashy style of the eighties. Ingredients that made these covers so appealing included plenty of blood, nudity and the slasher motif. The visual representations on these covers were always dramatic and highly sensationalised. I particularly like the way the artist has mixed colour with black and white imagery. That mysterious greyscale dream-like sequence of the young girl running through the dark woods is so eerie and really sets this cover alight.



By 1984, strong visual images like this were banned in the UK when the Video Recordings Act came out. They were labelled 'Video Nasties'. After this act came out, video covers were tamed down and titles without classification, those with no certificate were banned outright. This did not apply to the rest of Europe as they continued with their racy artwork. The French issued their version of **Solange** on video with a frenzied scene as played out through a huge eye and iris illustration. Artistic similarities are common with another Morricone scored film from 1982

The Link (also known as **Extrasensorial**), a rather good Alberto De Martino psychic murder thriller.

Another slasher movie, Dario Argento's **The Bird with the Crystal Plumage** (1969) was a popular title on video. Here is the 1984 Dutch release **De Messen Moorden**. An effective dramatic illustration and tinted photographic artwork with a dark and gloomy background. Other covers do exist and one in particular is worth a mention – the English language version on the SC video label. The cover style is characterised by a fantastic combination of graphic design and abstract illustration with a hand and knife morphed into a nude body. In 1969, when this movie was first released, nude visualisation on posters were not accepted.

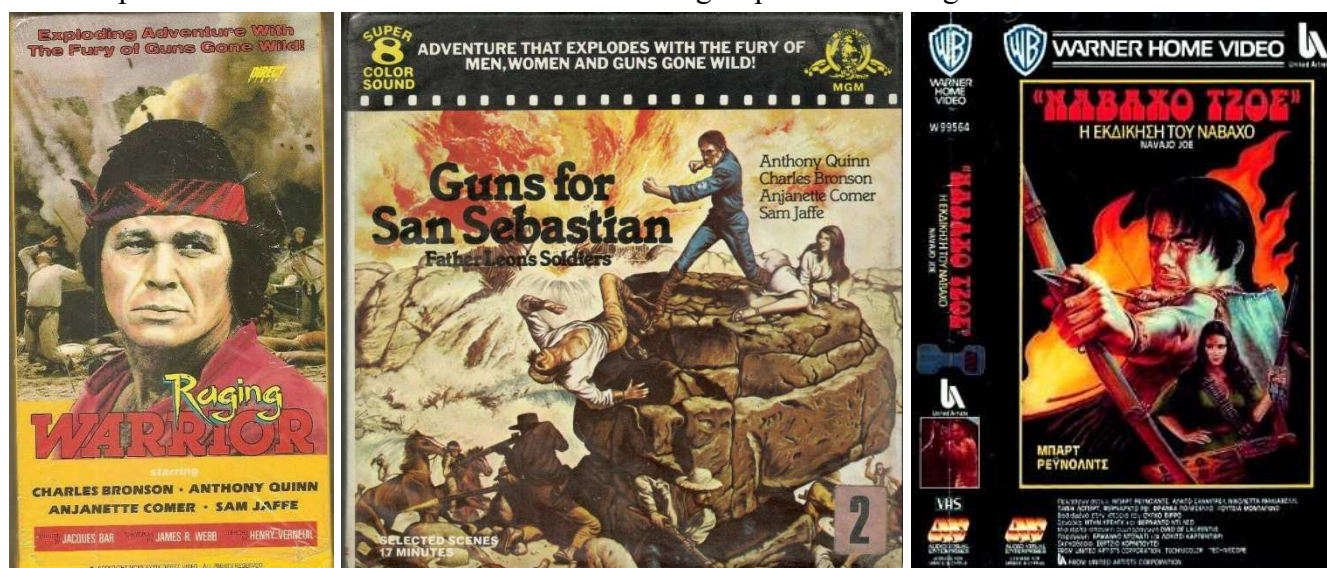


For me, Morricone scored westerns on video in the 1980s were a real treat if you could actually trek them down. At the time, TV never seemed to show those obscure Italian westerns, so the only alternative was to trek them down on home video. And actually some rare ones did pop up from time to time. But so many came under completely new titles.

Titles like **Billy Boy**. The official Italian name of this film is **E per tetto un cielo di stelle** (1968), or in English **A Roof for a Skyful of Stars** which is a bit of a mouthful for any movie. **Billy Boy** at least kept it simple, but didn't really add much of a statement as a selling tool. At least this Greek video cover did – partly taken from the action-injected Italian film poster. Billy (also known as Tim in the movie) was the hero character played by Giuliano Gemma in this rather good semi-comedy revenge western. Giuliano Gemma was actually credited as Montgomery Wood in the film just as he was in another Morricone disguised western, Duccio Tessari's **The Angry Gun**, better known as **The Return of Ringo** (**Il ritorno di Ringo**, 1965). You can tell the artwork on this Warad video has not been lifted from the old sixties poster as a spray painting technique has been used here, it's most definitely 1980s. However, if we trawl back to the Italian ARC AN LP "The Story of **Il ritorno di Ringo**" from 1966, the design upon that cover must have inspired the artist to produce a work of similar imagery.



Raging Warrior is certainly a pretty odd video title for what was a big film production by a major distributor – MGM. I am of course referring to the massive adventure western **Guns for San Sebastian** (1968) which has a stunning Morricone religious choral score. **Raging Warrior** is also a confusing video title as it makes out Charles Bronson as Teclo is the warrior hero as displayed on the rather plain photo cover. In fact, the hero is Anthony Quinn as Leon the bandit who disguises himself as a priest in the small village of San Sebastian. He helps them defend the village against half-breed Teclo and the marauding Yaqui Indians. The movie, set in Mexico 1750s, is a huge favourite among Morricone fans. Many videos were released using photographic material. Not that I want to knock that format, but **Guns for San Sebastian** is one of those westerns best served with an all-out action illustration. The original film poster has a great crowd pleasing knuckle-fight on the rock, the heroine in distress, the exploding dam over an exceptional fiery volcanic coloured backdrop. The LP soundtracks and even the early 1970s Super 8MM box cover showed off these thrilling sequences in full glorious colour.



Some Warner Bros big box home video sleeves of the 1980s were equally as glorious in their use of spectacle and colour. For example, **Navajo Joe**, Sergio Corbucci's 1966 western starring Burt Reynolds as Joe out to avenge the killing of his wife and tribe by a band of ruthless bandits. Those who own the US LP will realise how important cover art can enhance a product. In the 1980s, Warner Bros almost went one better by producing a brand new exciting design for their rare Greek release. I do not know who the artist is, but it seems remarkably like the style of Italian poster artist Renato Casaro who illustrated many Italian westerns posters, most famous being **My Name is Nobody** (1973). Casaro is one of my favourite film poster artists. He produced that immaculate Italian locandina drawing of Bud Spencer as Mesito lounging on a hammock munching into a greasy chicken from the Don Taylor western **The Five Man Army** (1969). Collectors will recall Casaro's design was replicated on the Morricone LP produced by Duse under the title **Un esercito di 5 uomini** (ELP 058, 1977). Actually the Mesito 'character' image was one in a series of five Italian posters, though some of these were photographic.

The Five-Man Army is a wonderful action western as five wanted misfits team up to rob an armoured train. Some of the videos actually had a different introduction sequence with Bud Spencer as Mesito working on a farm in one; and Nino Castelnuovo as Luis trying to sneak through border control in another. As well as an assortment of film poster designs, several **5-Man Army** video covers came out over the decades 1980s and 1990s. There is a rather nice one on MGM Home video label, it has an overall mustard-coloured background. Based upon the original USA one sheet, this video sleeve, although limited in its use of colour, is more finely defined. The US film poster has the five hero characters, each shaded blue, green, brown, orange and purple.

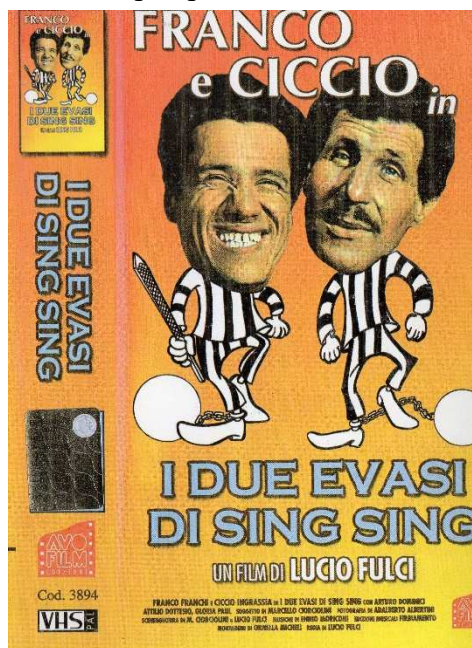


The variety and styles and designs of video boxes from around the world is considerable, yet despite many artists lending their talents to these covers, many came completely uncredited. Some like **The Masters**, better known as **The Flower in his Mouth** (1975), a mysterious Sicilian drama starring Franco Nero; and **The Burglars** (1970) starring Jean-Paul Belmondo, take on a rather uncomplicated painting style, using only limited detail.

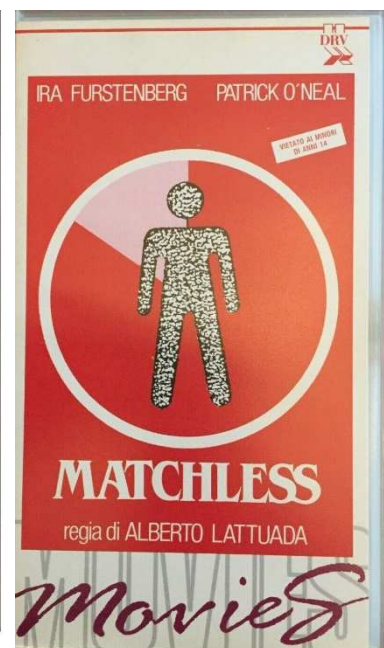


Luciano Salce's **La voglia matta** (1962) is more intricate, showing how a limited amount colour can produce such a remarkable effect in this romantic older man/younger women love drama. **Matchless** is a most unusual science fiction comedy thriller from 1967. Secret agent Patrick O'Neal owns a special ring that renders him invisible for a period of time. The original film advertisement is outstanding, it's a parody of the original 1933 Claude Rains **Invisible Man** poster. The main section of the poster has a sexy sketch of Ira Fürstenberg as later used on the Morricone Cometa LP of 1980. None of these pictorial highlights were considered when the rare video came out on the Italian DRV label. Instead, they have chosen to use intelligent graphics. The large circle on the video cover denotes two things. First, the ring that makes our spy hero invisible; and, as a clock motif as for our spy hero total invisibility only occurs once every ten hours.

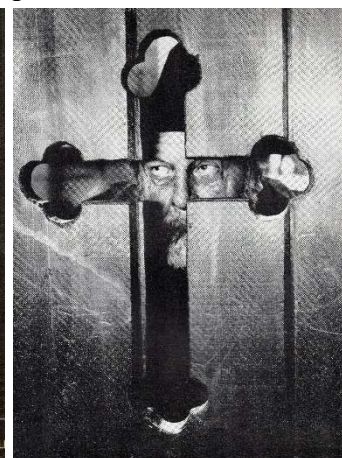
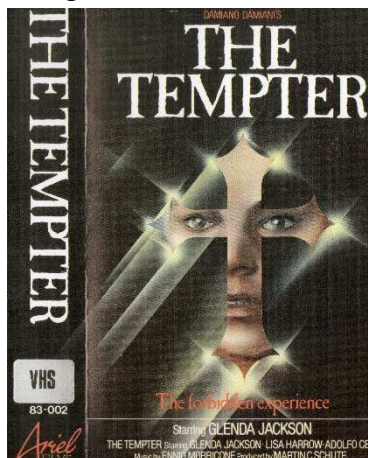
Lucio Fulci's **I due evasi di Sing Sing** (1964), set in the 1930s, is a comedy about two fool crooks who are told to fix a boxing match by the mafia. The score has become a red hot topic since its latest and totally unexpected Ennio Morricone limited edition LP, with extra music (Sonor label). The original LP exists as “Musiche per commento” (RTV RT-100). That 1960s album didn't even mention what film the music came from, only track titles. Still classed as the Holy Grail of Morricone, a copy of the LP sold on Ebay, Italy for over £3,000 in 2002. It's mega mega rare! We can safely assume the original LP will still retain its value. The Avo video from the 1990s at least gave researchers the chance to identify the music a little bit quicker than waiting for the album we now have in 2021. By the way, the film credits had “Firmamente” as musical editor. The highly likeable cartoon comic strip and photo combo offers a delightful and fresh perspective.



Imaged by Heritage Auctions, HA.com



I conclude this article with Damiano Damiani's **The Tempter** (1974), a spiritual drama set in a convent. The original film poster was drawn by Arnaldo Putzu, responsible for many of the Carry On and Hammer theatrical poster designs. Ariel video produced a never before seen front cover of Lisa Harrow, as Emilia peeping through the shape of a crucifix. I couldn't help thinking I had seen this design before. I was right, but in photo form. A still from Victor Fleming's **The Way of all Flesh** (1927) has actor Emil Jannings in an almost identical posture.



—————ARRANGEMENTS—————

Archivio Musicale dell'Orchestra Sinfonica Nazionale della Rai

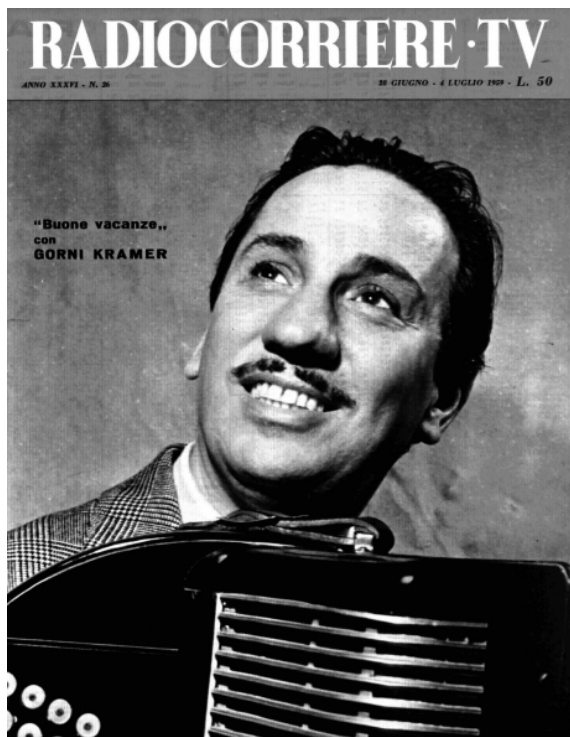
Part 2: The Kramer Collection (1959-1961)

by Frédéric Durand

Translated from French by D.T. – original version available here:

<https://drive.google.com/file/d/1pe7c9Xx6-Pc8IVnFbTD9YniLWhvSIN9W/view?usp=sharing>

See part 1 in Maestro #19



Cover of Radiocorriere #26 (28/06-04/07/1959)

Buone vacanze, season 1

The database³³ tells us that Ennio Morricone has made numerous arrangements (119 including 4 fantasias) for the television show **Buone vacanze** (1959), conceived by Gorni Kramer (1913-1995) and in which the latter conducts his own orchestra. Strangely, when Morricone talks about his work as an arranger for many orchestras, he hardly ever talks about his collaboration with Kramer, except to say that he (Kramer) was more conciliatory than him and could agree to change his notes at the simple request from, e.g., Lina Wertmüller... However, in “Ennio un maestro”, his conversation book with Giuseppe Tornatore, he admits that “*the most beautiful arrangements were those for Gorni Kramer, the music in his shows was the most beautiful*”³⁴. He had met him when he played in his orchestra to accompany a touring revue.

The show is broadcast every Saturday evening on national television, in order to please light music lovers, orphans since the disappearance of the program **Il musicchiere**, and to spend the summer in music. It has the particularity of not having a host: it is the singers themselves who

³³ <http://www.osn.teche.rai.it/Partiture.aspx>, see Maestro #18, p.29

³⁴ HarperCollins, Milano, 2018, p. 48

must announce each other. The sets are by Cesarini da Senigallia and the production by Stefano De Stefani.



Quartetto 2 + 2 (Radiocorriere #30, 26/07-01/08/1959, p. 25)

In 1959, the singers for the 10 episodes are Mario Petri, Quartetto Cetra, Jula de Palma, Johnny Dorelli (replaced in August by Paolo Bacilieri), as well as 3 or 4 renowned guests or an international guest star. Some great conductors also come to perform a piece in their own arrangement: Lelio Luttazzi, Cinico Angelini, Pippo Barzizza, Gianni Ferrio, Armando Trovajoli. Each week, the Orchestra Kramer, augmented by pianist Paolo Cavazzini and Quartetto 2 + 2 (made up of the Orlandi sisters, Massimo Cini and Enzo Gioini), performs a fantasy dedicated to the most representative music of composers such as Vittorio Mascheroni, Giovanni D'Anzi, Pino Spotti, Gigi Cichellero, Carlo Alberto Rossi, Duke Ellington, George Gershwin, Cole Porter, Irving Berlin, for a total of 45 songs.

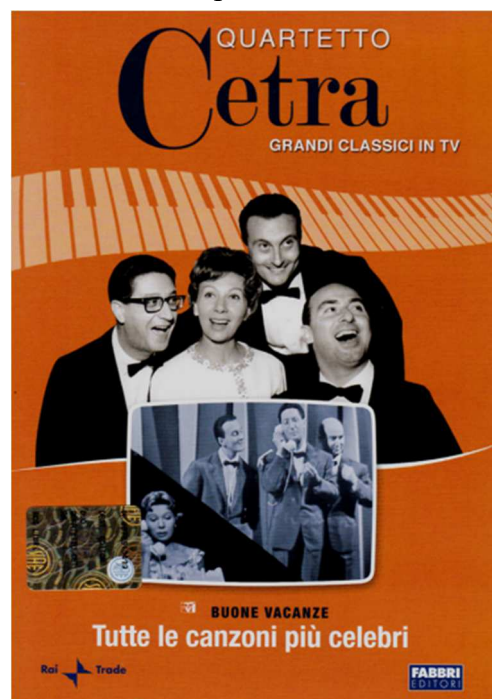
Produced by Guido Sacerdote, this program is the first television success of Quartetto Cetra, to which it devotes a long, dynamic and innovative sequence with a little bit of fantasy and good mood. A real show within the show! Each week, the 4

artists perform successively an old hit from their repertoire and a novelty that they stage. Between the 2 songs, it is one of them, Virgilio Savona, who is responsible for giving the title of the song heard and announcing the next one. In addition, it is to the quartet that Gorni Kramer entrusted the interpretation of the recurring finale that he composed on words by Pietro Garinei and Sandro Giovannini, before being joined by all the guests until the end credits. Entitled *Concertino*, this song has become one of the highlights of the repertoire of the famous vocal complex. No doubt this is the track called simply *Buone vacanze!* (Kramer collection 257, stamped "Copisteria, Eliografia Musicale N. Ranieri, Roma, via Fara Sabina n. 2, Te. 88.70.39"), arranged by Ennio Morricone. It is intoned by Gorni Kramer himself, on the flute.

We were able to partially reconstruct the programming of each episode of the show thanks to the indication of the episode number in the database (when the archivists found it on the score being archived). Note that the songs are not necessarily in their order of performance. We have associated those where the episode number was not indicated to a given episode by deduction, without certainty, taking into account the numbering of the Kramer collection, even if it doesn't necessarily have any chronological logic. Other songs have been taken into account even though they do not contain any mention of the show's title. Again, they were incorporated here by deduction. The dates written on the DVD (thank you Patrick!) "Quartetto Cetra - Buone Vacanze - Tutte le canzoni più celebri", published in 2010 by Rai Trade, with the participation of Carlo Savona, have also been included.

However, there was no clue allowing to place 3 songs from 1959 in the correct episode. They are:

- *Serenata a Vallecchiara* (*I Know Why*, Harry Warren and Mack Gordon, Italian lyrics by Devilli, 1941, from the film *Sun Valley Serenade*), per "Fisa e orch e



canto” (Kramer 246, stamped “Copisteria-Eliografia Musicale M. Ranieri, Roma, via Fara Sabina n. 2, Tel. 88.70.39”)

- *Come pagliaccio* (Leo Chiosso / Fred Buscaglione, 1957), by Mario Petri (Kramer 322). This song was published in 1959 on the 45rpm CGD - N 9132 *No - Come pagliaccio*, with “Gianni Ferrio e la sua orchestra”.

- *Ti per due* (*Tea For Two*, Irving Caesar / Vincent Youmans, 1925, from the musical **No, No, Nanette**), by the Orchestra Kramer (Kramer 350), “per Fisa, canto e orchestra”.

The list of the various participants was found in Radiocorriere. Ennio Morricone did not arrange all the songs since some of the singers present in the various episodes do not appear in the archives concerning him. Indeed, other tracks have been arranged by Puccio Roelens. Amleto Armando Roelens aka Puccio (1919-1985) was a pianist, arranger, conductor, composer and record producer that Morricone has never mentioned in his books. However, they went on to work together on other shows, and Morricone would arrange songs for Fausto Cigliano, released on record in 1961 and 1962 with an orchestra conducted by Roelens. But the two men may have known each other since 1953 as the database lists a song arranged by Roelens for the program **Nati per la musica** (the only reference concerning that show) in which Morricone also participated: *Torna a Surriento* (Gianbattista De Curtis / Ernesto De Curtis), by Quartetto Cetra (Kramer 129, “per il 4/12/53 Roelens”).

For each song listed in the annex below, the creation date follows the names of the authors. For some, it is specified whether they were published on disc by the same performer (but usually not with Morricone’s arrangements), sometimes with a link to listen to them. Some cross references also allow you to find images of the show. Finally, handwritten indications of the scores are transcribed between quotation marks.

(See annex under the title **Buone vacanze, season 1** for a complete list of the songs)

https://drive.google.com/file/d/1zUAR3lZLwlCqxpebpQkKjmh2nvF_fRHJ/view?usp=sharing

Buone vacanze, season 2



Dancing...



...and singing (Radiocorriere #30, 24-30/07/1960, p. 11)

Public enthusiasm and critical success were such that RAI decided to produce a second series in 1960, this time in 12 episodes, with new guests. Each episode now includes a ballet based on choreography by Gino Landi. The sets are by Lucio Lucentini, the costumes by Folco and the direction by Stefano De Stefani, with the exception of the last 6 episodes directed by Antonello Falqui. As De Stefani spoke badly to a cameraman, stoking the anger of all the technicians, he was simply replaced.

The recurring artists are once again the Quartetto Cetra, which seems to perform only one song each time, and the choir of Franco Potenza. According to the end credits of the show on 06/04/1960³⁵, the “Chorus Girls” include Anne Marie Delos, Beverley Fuller, Josephine Lisle,

³⁵ <https://www.youtube.com/watch?v=0v8X-SMkyXY>

Esther Masing, Anna Kuztko, Daphne Wollaston, and the “Chorus Boys” Mimmo Del Prete, Rocco Leggeri, Walter Marconi, Sergio Somigli, Goffredo Spinedi, Toni Ventura. Upon Gorni Kramer's wish, jazz is well represented with pianist Paolo Cavazzini, Mario Pezzotta's “Dixieland” ensemble and guitarist and bassist Franco Cerri, present every week. The Kramer, Garinei and Giovannini trio wrote new end credits, still titled *Buone vacanze!* on the score (Kramer 232) and again arranged by Ennio Morricone. But according to the DVD, it would be the song *Allegramente* (Dino Verde / Gorni Kramer), performed by Quartetto Cetra, whose arranger is not identified (it is not in the database). Here too, Gorni Kramer introduces the song on flute.

A version is visible on the DVD and another one, longer, exists online:

https://www.youtube.com/watch?v=RPnhmk9CM_U

(See annex under the title *Buone vacanze, season 2* for a complete list of the songs)

https://drive.google.com/file/d/1zUAR3IZLwlCqxpebpQkKjmh2nvF_fRHJ/view?usp=sharing



Cover of Radiocorriere #26 (26/06-02/07/1960)

The different arrangements that can be heard in the video archives are still very much influenced by jazz, swing. The nomenclature of the instruments also confirms a strong presence of brass in the orchestra, up to 5 trumpets, 5 trombones and 5 saxophones. Some standards from the jazz repertoire of the 1920s or 1930s are even performed.

However, a large majority of the songs appeared in 1959-1960; their recordings and arrangements are therefore new at the time. We can observe a shy foray of the twist or the rock in *Sei come un flipper*, *Colombo rock*, *Un disco dei Platters* which includes a version of the track *Only you*, or *St. Louis Blues Train* in which the orchestra imitates the sound of a locomotive. Songs that the composer, Virgilio Savona, interprets in a very ironic way, emphasizing the notes.

Ennio Morricone is already taking on the far-west style with *Il coro dei cow-boys* and *Un cavallo senza cow-boy*. In *Shangai Lil*, he incorporates all kinds of instruments

but also a pistol and a horn. Whistling also appears in *Baciarmi all'italiana* and *Un cavallo senza cow-boy*. This show finally gives Ennio Morricone the opportunity to collaborate for the first time with a young Adriano Celentano.

Giardino d'inverno

Giardino d'inverno (1961) is, this time, a national TV show meant to brighten up the long winter Saturday nights. The costumes are by Folco, the sets by Cesarini da Senigallia, the organization by Guido Sacerdote and the direction by Antonello Falqui. In collaboration with Gino Landi, the dancer Don Lurio takes care of the choreography in which the 10 dancers of the Bluebell Girls of the Lido de Paris and 4 "boys" participate. There is also the choir of Franco Potenza.

The start of an episode can be seen here: <https://www.youtube.com/watch?v=avgDCp6JYQ0> .
The music of the credits has been composed by Puccio Roelens (Kramer 419).



The Bluebell Girls dancing a charleston (Radiocorriere #5, 29/01-04/02/1961, p. 17)

Just like in **Buone Vacanze**, there is no host, just an hour of uninterrupted music. The texts of the connecting "couplets" between the numbers are by Dino Verde. From the opening credits to the end credits, it is a succession of musical tableaux based on the most famous international music halls. There are every week musical fantasies dedicated to a composer or a character, as well as a sequence entitled "Una serata a..." with dances and songs linked to a locality: the Chicago of jazz, Bahia, Capri, Paris, London, New York, Hollywood, Vienna, Moscow, etc. Special feature: each evening, a contest allows the viewer who succeeds in solving a musical quiz to win a 230-gram gold disc.



Henri Salvador (cover of Radiocorriere #8, 19-25/02/1961)

Don Lurio and the Kessler twins (Cover of Radiocorriere #15, 09-15/04/1961)

For the 11 episodes (no broadcast on 28/01, to make way for the 11th Sanremo Festival in Eurovision, and nothing on 01/04), the members of Quartetto Cetra officiate as housekeepers. The recurring artists are the Kessler twin sisters who make their debut and open each episode (they were first called the "Gemelle del Lido", the Lido Twins), then Don Lurio, Betty Curtis, Arturo Testa, and Ornella Vanoni who introduce viewers to her new repertoire and her new style, more modern and sophisticated, even suggestive. But if Gorni Kramer is the show's star, French singer and comedian Henri Salvador is its prominent figure. He has just enjoyed

worldwide success with his songs *Dans mon île* and *Rose* (the latter had been arranged by Ennio Morricone for Fausto Cigliano). He sings but also performs comedy mostly based on mimic effects. The other guests are chosen from the most popular singers of the moment. Everyone makes their entry during the opening credits accompanied by a ballet by the Bluebell Girls.



Radiocorriere #5 (29/01-04/02/1961, p. 16)

The 40-piece orchestra led by Gorni Kramer performs the widest possible light music repertoire, from Italian songs to Latin American rhythms, from jazz pieces to romantic waltzes. Here too, Ennio Morricone did not arrange all of the songs but only 41 of them. S. G. Biamonte evokes "very modern and elegant" arrangements³⁶. There again, a large place is left for the brass, up to 5 saxophones, 5 trumpets and 4 trombones. The other arrangements are once again courtesy Puccio Roelens who also signs several credits music for Quartetto Cetra, Ornella Vanoni, Don Lurio and Gorni Kramer.



Radiocorriere #6 (05-11/02/1961, pp. 12-13)

On several scores there is mention of a certain "Bauchieri". This is in fact Bauchiero (and the archivists were smart enough to notice this and correct the error in the database), a copyist that Ennio Morricone mentions about **Studio Uno** in "Ennio un maestro", his conversation book with Giuseppe Tornatore³⁷.

We were able to find out more easily about the lineup because the episode numbers appear on each of the scores, except for one song. Only 2 performances from the show have been found online. The guest list is the one reproduced in Radiocorriere. The date of creation of the pieces follows the names of the authors. For some, we specify whether they were published on disc by the same performer, sometimes with a link to listen to them. But there is nothing that allows us

³⁶ Radiocorriere #5 p. 16 (29/01-04/02/1961).

³⁷ *Op. Cit.*, 2018, p. 60.

to confirm that these are versions with arrangements by Ennio Morricone. Finally, some handwritten indications of the scores are transcribed between quotation marks.

(See annex under the title **Giardino d'inverno** for a complete list of the songs)

https://drive.google.com/file/d/1zUAR3IZLwlCqxpebpQkKjmh2nvF_fRHJ/view?usp=sharing



It should be noted that a few of the Quartetto Cetra's performances for this program appeared as early as 1961 on the 33 rpm Ricordi MRL 6011 "Il Quartetto Cetra alla TV", which won the 1961 Italian Record Critic's Prize³⁸:

A2: Un "no" Giapponese - *Geisha*: fantasia dell'operetta omonima.....5:42

A3: In una piazzetta napoletana - *O sole mio!*.....3:46

B1: La nascita del Brasile - *Os quindis de yayá*.....4:38

B3: I mercanti persiani - *In un mercato persiano*, arr. Swartz [*sic* ?].....3:50

B4: Un poker a Las Vegas - *Blues In The Night*.....5:04

B5: Gli scienziati russi - *Fantasia dalla suite "Lo Schiaccianoci"* op.71.....5:42

Finally, the video of *Geisha* is visible in the double DVD Edel Italy SRL "Quartetto Cetra - Antologia di canzoni, sketch e parodie", published on November 28, 2008 (on the second DVD, part 1 "I Cetra e la parodia"). The version of *Blues in The Night* is that of the MusicRoma program in 1967. The first DVD (containing 1. "C'era una volta... la Rivista", 2. "Le canzoni di Sanremo riviste dai Cetra", 3. "Canzoni tra satira e cabaret" and 4. "Il Quartetto Cetra per i bambini") also contains some songs from **Buone vacanze**.

We also know that Ennio Morricone arranged and conducted the recording of the song *Cha cha China* (Pietro Garinei and Sandro Giovannini / Gorni Kramer) for Mei Lang Chang, released in 1961 on the 45 rpm RCA 45N1147 *Cha cha China - Come nasce un amore* whose cover specifies that it indeed comes from the television show **Giardino d'inverno**. However, it is not in the database.

It is possible that Ennio Morricone or Puccio Roelens also

arranged the following songs which are taken from the show but without further details:

- *Je parle romanesco* (Kramer 394).

- *Jamais toujours* (Dino Verde / Armando Trovajoli, 1956, from the revue **Festival**) (Kramer 395), broadcast on 25/03.

- *How High the Moon* (Nancy Hamilton / Morgan Lewis, 1940) (Kramer 410).

- *I Can't Give You* (probably *I Can't Give You Anything but Love, Baby*, Dorothy Fields / Jimmy McHugh, 1928) (Kramer 411).

This program will only have one season but at the end of the year, the same artistic team will be united again for a new program promised to a great and long success of which **Giardino d'Inverno** was like a dress rehearsal: **Studio Uno**³⁹. The database tells us nothing more about it since the scores of Bruno Canfora's orchestra are not listed there, as they are probably archived elsewhere... Only one score from the Morricone collection is linked to this program: *Sigla Pavone* (Morricone 52), a "potpourri" composed by Puccio Roelens and performed by Rita Pavone (and Mina, it seems) during the broadcasts of 19 (and not 18 as indicated) and



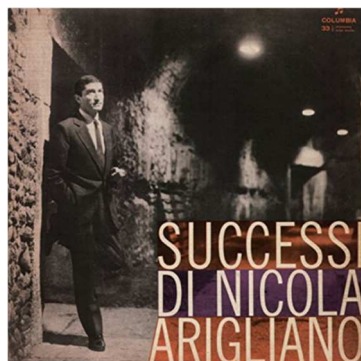
³⁸ <https://emyelettroformatiblogspot.blogspot.com/2014/06/il-quartetto-cetra-della-tv.html>

³⁹ See Maestro #13, April 2017, pp. 43-46.

26/01, 02, 16 and 23/02, as well as 02/03/1963. Since this score is part of the Morricone collection, it seems logical to say that he arranged this piece but nothing is specified in the database; the conductor being said to be Bruno Canfora.

The other 2 tracks that follow this credits music in the Morricone collection could also be part of this show even if the show title does not appear. Dated 1963, their musical direction is ascribed to Ennio Morricone while their arrangements are by Bruno Canfora: *Por favor señor un tango* (Mogol / Tony Renis, 1962) (Morricone 53) and *El tango del villano* (Morricone 54).

Regarding **Studio Uno**, Ennio Morricone told Giuseppe Tornatore⁴⁰: *“I took care of all the arrangements for the Quartetto Cetra, but the model for what I orchestrated was by Virgilio Savona. They chose the songs to sing and the keys with which they would sing. Savona was giving me some sort of draft, with no indication of the instrumentation, and I was orchestrating for the orchestra! It was a fight... Virgilio was giving it to me the day before and the recording was the next morning, so I was spending the night writing the arrangement, which among other things was quite long. In the morning around ten o'clock the copyist came, a certain Bauchiero, and he took the score, quickly copied it and brought it to room B at RAI in Via Asiago, where the orchestra recorded it. Sometimes I would fall asleep on the music sheet.”* For each episode, he could arrange a dozen songs. *“Virgilio obviously chose pieces that the audience knew, then adapted them to the key of his wife, Lucia Mannucci, and the others in the Quartet. It was not a simple job.”*



In addition to the two songs for the **Gran gala** show already mentioned, the Kramer collection also contains an isolated song probably dated 1971 by mistake. It must certainly have been the year 1961, since the database extends only until 1967. The song *Affascinante* (Alberto Testa / Gorni Kramer), performed by Nicola Arigliano, was arranged by Ennio Morricone for the Orchestra Calvi (Kramer 370), most likely on the occasion of a given show. This song is also on the Columbia album QPX 8009 “Successi di Nicola Arigliano”, released in December 1959⁴¹, as well as on the Columbia SCMQ 1291 single. This version⁴² strangely recalls the style of the arranger Morricone of the period, and the orchestra is conducted by Pino Calvi...

A more jazzy version exists on the Twilight Music CD - TWI CD AS 08 46, Via Asiago, 10 - N.22 “My Wonderful Nicola”, released in 2008, but the style is far removed from that of our composer and its dating is not specified on the site where you can listen to an excerpt⁴³.



The Bluebell Girls (Radiocorriere #10, 05-11/03/1961, p. 46)

⁴⁰ *Op. cit.*, p. 60.

⁴¹ http://discografia.dds.it/scheda_titolo.php?id=7199

⁴² Listen to it here: <https://www.youtube.com/watch?v=Gngxq6uQtug>

⁴³ <http://www.twilightmusic.it/EN/store.php?id=105>

Rosario Giuliani

The Other Sax Player

by Patrick Boustier



The saxophone, in Morricone's music, is often embodied by another, famous name: Gianni Oddi, for numerous scores such as **La leggenda del pianista sull'Oceano**, **Malèna**, **Ripley's Game** and many others. But in the Nineties, in which he used the instrument a lot, there was another soloist, unknown to us so far: Rosario Giuliani. His name was given to us by Enrico Pieranunzi, with whom he performed music for some CDs. Much younger than the other maestros we have interviewed, born in 1967, he began his career with the Corpo Bandistico Città di Terracina and went on, after completing his musical studies, to perform film scores. During the decade 2000, he collaborated with Pieranunzi, Martial Solal, Joe Locke, Philip Catherine, Marc Johnson, Joey Baron, Richard Galliano and many others. He recorded CDs such as “Luggage”, “More than Ever”, “Anything Else”, “The Hidden Side”, “Cinema Italia”, and “Duke's Dream”, among others. An all-round jazzman, involved in many events. So the performances for the cinema, even of high quality, seem to be a parenthesis or somehow exceptions.

His website <https://rosariogiuliani.com> summarizes his history, presents records and pictures. One page attracted our attention: “L’Arte e la Musica, Armonia dell’Anima: a Pompei omaggio a Ennio Morricone” (the same goes for Nino Rota). The video shows a performance of **Nuovo Cinema Paradiso**, for sax (Giuliani) and accordion (Luciano Biondini), in a nice rendition, soft and supple⁴⁴.

He accepted the interview, it was just a question of time, and he agreed to listen to and identify some tracks, a difficult task due to the lack of information and the time that has passed, but fortunately limited to a narrow period.



⁴⁴ <https://rosariogiuliani.com/media/video/#/lightbox&slide=1>

Interview (from 1st to 5th of March 2021) [All rights reserved]

Original text in Italian: https://drive.google.com/file/d/1Bb9fHzedWJtxhsNnLdsa_UgYpD9sfqtI/view?usp=sharing

What is your history, professional and as a studio artist, before performing for the cinema? And how did you embark in film music ?

I studied sax at the Conservatorio di Musica L. Refice in Frosinone, and my teacher was Baldo Maestri, he was the Ennio Morricone's preferred saxophonist and clarinetist. He was the one who made me learn the profession and who introduced me to the world of the soundtracks.

It takes personality to be able to perform a certain type of music, this is what composers often look for when they ask a soloist to perform some melody, make it unique and make it become an integral part of the film. Probably my teacher, when he decided to introduce me to the world of soundtracks, had the certainty that I had such requirements. Everything else comes by itself, it becomes a word of mouth. There existed two associations (societies) which managed this kind of work that I was part of: Unione Musicisti di Roma and AMIT.

What were your very first film music recording? And the first one with Ennio Morricone? Was it within the orchestra without particular role or as a soloist?

I don't remember exactly the first time, certainly in the orchestra (a big band to be precise) and I was doing the second alto sax, the first one being my teacher Baldo Maestri. **Bugsy** was very probably my very first time with the Maestro, but I don't remember many details. An incredible thing, however, struck me during the recording of **Bugsy**: the director asked him to change a song and he made changes without needing a piano. He made all the saxophonists hand him their parts and with the pencil he made some corrections. And everything worked perfectly.

In order to locate your involvement, and to search out, to identify as many films as possible, what is the period in which you

performed sax, for Morricone? And for what categories of sax?

The period of my collaboration with Maestro Ennio Morricone dates back to the beginning of 1991 until the end of the Nineties. I can give you some other titles: **La scorta**, **Il quarto re**, **Lolita**, **What Dreams May Come**, the music which wasn't used in the film. **L'uomo delle stelle**, you suggested, and that I didn't remember, after having listened to the tracks⁴⁵, I am sure that I played them. And probably there are other ones, but I find it very difficult to go back to that period. In Maestro Morricone's music, I always played only the sax alto.



So, as a soloist, you begin with Bugsy, a serious and obscure music, but which makes some allusion to the jazz, especially in the track you performed: *On a Street, at Night*. What was the state of mind to develop for the sax: going naturally towards the jazz spirit or simply using the timbre and the abilities of the instrument?

Maestro Morricone often chose the sax using the timbre and the skills of the instrument, trying to create tension with other wind instruments or a second piano out-of-tune for instance. It could also be, however, to play a melody. And as

⁴⁵ *L'Hollywood dei poveri* and *Stardust*.

previously said, it demanded great personality in performing it and therefore every musician interpreted it according to his own musical background.

I saw that you performed for numerous maestros. What were the the strongest, the nicest experiences, musically?

I don't think there is any strongest or nicest. Every experience left me something indelible that I later transferred into the relationship that I still live with music. Putting images in music means transferring visual emotions through notes. Working with all the greatest Italian composers taught me how to write music in a way that it becomes the soundtrack of my life. I remember with affection, naturally apart from the great Ennio Morricone, Gianni Ferrio with whom I had a big friendship, Armando Trovaioli, Nicola Piovani with whom I collaborated on Federico Fellini's last film **La Voce della luna** and Luis Bacalov only to cite a few of them.

Do you think that, for some scores like La scorta, Morricone called you because of your experience in jazz ?

I don't think so, also because in that period I didn't have a big experience in jazz. I read music very well, at first glance, I had a nice sound and a good (musical) personality.

La Scorta gives a big role to the sax (5 tracks). On one side there is the main theme (*Solidarietà e addio*), which uses it a little bit in «blues» style or in any case in a «warm» way. The other group is more unusual in that it gives urgency, danger, which was in the past assigned to other instruments. Did you get instructions from Morricone about this, and about how to approach the pieces?

Bugsy (1991), with only the track *On a Street, at Night*, is enough to make us happy and grateful, a jewel of the soundtrack. Giuliani, exceptionally, and for his very first recording with Morricone, is mentioned in the end credits. In contrast with the whole score, dark, the piece appears as magic and mesmerizing, thanks to its mix of jazz and a complex, special and refined atmosphere. The sax makes interventions faded in and out, partly emphasised and partly masked by the other part of the orchestra, each element seemingly fighting against each other. Each time the sax appears, it is magic, both jazzy and expressive.

A couple of years later, in 1993, **La scorta** has more to offer to Giuliani's sax, and again – but for the last time – he is credited at the end (“sax contralto”). The great and long *Solidarietà e*

He asked you to be yourself, performing a piece became your personal expression. The fact that he called me again was because an important alchemy had been created, so there often were no real indications about the performance, every musician who collaborated with him for a long time had perfectly understood what the Maestro wanted.



In 1997, with Lolita, you played one intense piece. What was the difficulty?

Too many years have passed since this recording. But I can give a more ample answer about my period for Ennio Morricone, a unique experience that enriched me every time I had the opportunity to record with him. I had the privilege and the luck to collaborate with one of the greatest and most brilliant composers of modern music.

The sax soloist parts, for all these films, were recorded with a part of the orchestra or as a solo and then mixed?

Both happened. Often it was played with the whole orchestra, other times I performed an overdub later.

addio, as a false static piece, installs a strong theme for the instrument. It allows it to be put in the forefront as never before, and at the same time to tell a story and a climate, thanks to the space-time given. The other interventions are more incidental, made for the urban, suspenseful Mafia subject (*Autobomba*, *Breve ritorno a casa*, *Un collage di timori*). But *Una breve, strana gioia* makes exception, with its odd sounds of several saxophones apparently independent and improvised, mixed together, which was a new sound in a Morricone's oeuvre.

Jump ahead two more years, searching out for the saxophone, we get to **L'uomo delle stelle**, with two old-fashion-styled pieces. *L'Hollywood dei poveri* and its joyful and naive memory of the past, offers a big role to the sax, in two parts, with the accordion and with the strings. *Stardust*, a famous dance jazz standard, arranged many times by the composer in the past, gives a serene and simple role to the sax. Simple doesn't mean easy to make: Giuliani's major and general ability is the fluidity of the rendition, heard in many tracks. This second piece, in two parts too, is even longer, over 6 minutes, and let's bet it is built in 2 cues. We are dealing with two nice discoveries, and it appears normal to entrust both to a jazzman.

About **Il quarto re** cited by Maestro Giuliani, we have to confess that we didn't find any track with sax both on the CD and in the TV-movie. The music differs in some aspects between the two items, but the absence of sax doesn't prove that no piece was recorded for this instrument. Indeed, for many scores, there exists a lot of rejected, unused takes, try-outs and so on. For the same year 1997, besides the title of **U-Turn** which Giuliani spontaneously cited while not recognizing the tracks with the *Bobby* theme (the only ones featuring the sax), there is **Lolita**, as mentioned by him too. From the most complete edition (Music Box Records), we identified two tracks. *Love in the Morning* #2 (track 15, a new one that appeared on that CD) is the major one with a leading sax carrying the sad and touching melody. The better known *Ladies and Gentlemen of the Jury* (track 29), present on the first record, features the instrument only in the second half after Paolo Zampini's bass-flute, for a brief but brilliant performance as a guest.



