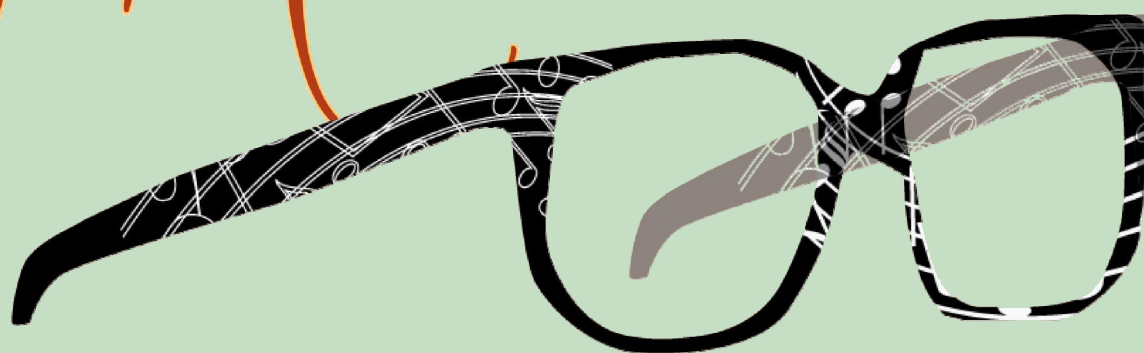


THE ENNIO MORRICONE ONLINE MAGAZINE

# Maestro



LE RICAIN *Riddle unravelled*

DUELLO NEL TEXAS *Sounds from a distant past*

VERDI AND MORRICONE *Connections*

THE BIG GUNDOWN *Inside the Blu-Ray Combo Pack*

FOR A FEW DOLLARS MORE *Poster Artwork*

L'ISOLA *Treasure Island*

...and more

ISSUE #3

November 2013

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—————PREFACE—————

## There is more in two heads...

*by Patrick Bouster and Didier Thunus*

Collaboration is a trait of this third issue of the Maestro fanzine. Eldar is back and has been helped by John Bishop for his detailed analysis of **Le Ricain**, and by Patrick Bouster for an exclusive interview with director Jean-Marie Pallardy. The mysterious Randolph Carter makes us the great surprise of providing an in-depth article about **Duello nel Texas**, written in his native Italian, and translated by your two humble servants. Not even mentioning this preface written by four hands, or the graphical elements of the fanzine for which we are thankful to Valeria, Anne-Catherine and Nikola. Hopefully this trend will be continued and will give ideas to potential contributors who wish to confirm that there is more in two or three heads than in just one.

Never heard about the name of Randolph Carter in the Morricone microcosm? Indeed, but under his real name, this Italian contributor has already written articles for MSV, translated by Martin Van Wouw, always complex and well documented. Typically a dense text you can read again several times, it adds an intellectual value to the fanzine. The original Italian text will also be made available via a link in this fanzine, so that the Italian readers will not have to suffer from the shortcomings of a translation.

We would also like to thank Han for his efforts in translating some of our articles in Chinese and making them available on his website (<http://vip.morricone.cn/maestro/maestro-000.htm>). This opens our fanzine to a whole new audience. Needless to say that we would encourage and support other such initiatives.

Apart from that, we are still very happy to count Steven and Gergely amongst our faithful contributors, for an issue which is slightly longer than the previous two. The fanzine seems, after only 2 issues, to have adopted a fine pace, quickly reaching 150 downloads and then continuing slowly to attract new readers. As from the second issue, the one-time-password technique has been used. It is a password which is sent to the Premium members as part of a link inside an individual e-mail. You just need to click the link and you are logged-in without typing any name or password, ready to download the fanzine. The password is then discarded so that the link works only once. You can however request a new link to be sent to you. All instructions are inside the e-mail.

This is an easy – but still secure – way of avoiding password issues, especially since many of you will only use it 3 times a year. The good-old-way of entering your credentials on the web site still works of course.

2013 might have seen less expanded or new CDs, it however featured some great and unexpected issues: after **Duello nel Texas** late 2012, we welcomed **Grazie Zia**, **Leonor**, **La region pura**, and **L'eredità Ferramonti** – another Bolognini after the two other ones by Quartet (**L'assoluto naturale** and **Fatti di gente perbene**), proving that this long collaboration, sometimes underrated, was fruitful indeed.

It is a great luck to have, even only as an mp3 e-album, the new soundtrack from **Come un delfino - la serie**, a bright music, much more than for the first opus. You maybe downloaded and burnt it already, otherwise, we encourage you to do so. It is a classic Morricone, music that we

can expect from an Italian TV movie of these last years, but there is a serene climate, without any difficult track. The tone is given with the first track, *L'estate dei ricordi*, its sea, sun and wind impressions, very well rendered. Impressionistic music, a style heard differently in **La luz prodigiosa**, darker in **La provinciale** (*Mare #2*) and very few other occurrences, a rare style for the Maestro. The following one, *Isolati*, slow but dense, is impressive too. *Sole e sabbia* then, charmingly romantic and soft, is very beautiful. The first three pieces are nice and very listenable; the CD begins well.

Track 5, *D'amore una storia* appears to be less innovative, although enjoyable because of the use of the well-known strings cliché. We notice, in 2 versions of this theme, a quotation/eye-glance to *Gabriel's Oboe* (one of the characters is a priest). Its alternate version, with the very prominent strings, is conventional. Four pieces break the serene atmosphere, in which *A piedi nudi sulla sabbia* borrows a language of some rhythmical contemporary song – again a surprise. *Tempesta* and *Catarsi* (11 and 12) bring more drama. *Catarsi* is reminiscent of a Mafia TV score, with its solemn and impressive atmosphere.

We'll let you discover the sparse reminiscences from previous soundtracks, disseminated here and there, as references to the Maestro's past work. We are dealing with music very different from the one of the first season, more symphonic, without voice, more melodic. The difficult passages and the theme from the first series seem to have been carefully avoided. With 41 minutes, the CD is short, but rarely a short record gave so much pleasure. Definitely a must-have, and, unusually, for everyone. The only drawback is the artwork of the cover, very poor. Luckily, you can substitute it with the one from the DVD.

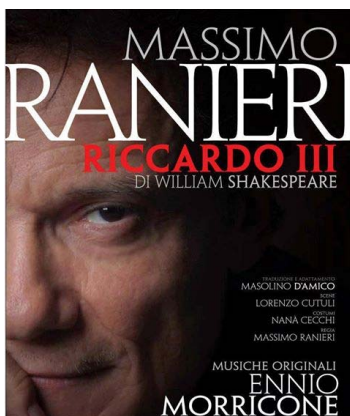
## -----NEWS-----

### In breve

#### New music and projects for the Maestro

Since Autumn 2012, no new film assignment came to the light, but Ennio Morricone was busy for totally different and quite surprising works, like the ones below.

##### Riccardo III



Massimo Ranieri and Ennio Morricone together again, after the four theatre-plays by Edoardo de Filippo musicalized for TV broadcast (**Filumena Marturano**, **Napoli milionaria**, **Questi fantasmi**, **Sabato, domenica e lunedì**). This time it was for a theatre-play only. Performed on 17-20<sup>th</sup> of July 2013 at the Teatro Romano of Verona for the Shakespeare festival, the play directed by Ranieri toured in Italy. Several sources affirm that new music was composed: the still with the mention “*musiche originali*” and some lines in websites speaking about music made “*on purpose*”. In a sort of trailer, the only new music heard appears to be a solo percussion (hard to ascribe to EM, but who knows?), clearly heard between excerpts, repeated at the beginning and the end of *Prologue*, from **The Life and Times of Richard III**, restored version from 1997: <http://www.youtube.com/watch?v=h8dFXBWqitU>. The end of the play,

before the applauses, is illustrated by an excerpt from *Battle and Death of Richard III*. So even if Morricone was involved in this play, his participation was probably minor. P.B.

### Totem terzo

In her book “La musica e oltre – colloqui con Ennio Morricone” (Morcelliana editions, 2012), Dr Donatella Caramia analyzes connections between brain and music, and for that purpose, had several interviews with EM. There is nothing really new until a passage near the end, in which he reveals a new piece, unpublished so far. She mentions that the book, published in October 2012, was to be printed when he finished to compose **La migliore offerta**, so *Totem terzo* is from 2012.

EM : “*I make a photocopy of my latest composition. It is called Totem terzo. I already composed Totem come studio [1974], Totem secondo for 5 bassoons and 2 contrabassoons [1981]. The bassoon makes me think about ... well, it is a work of sacrality ... a musicologist and critic defined it as “digestive sacrality”. When I composed Totem ... I thought about some statute ... as a sort of vulgar god planted in the ground.*

*Now I give you the Totem 3, which however, is thought in another manner. Do you see the bassoon as an instrument? It has almost the shape of a little totem. Here is the composition I give you, with the instructions and the mood of performance, because it isn't a piece that can be played without the instructions I wrote. The shape of the bassoon represents the totem and the piano represents the earth. The first sounds in an aleatory manner and the second one in a traditional manner ...”*



P.B.

### La storia infinita

With the information that EM will be in Vienna for a concert on February 16, 2014, newspapers spoke about his involvement in a musical written by Andre Heller. The Maestro is quoted by newspaper Kronen Zeitung: “*It is an historical project, and I have already sent him [Heller] some tracks.*”

Another source from EM himself, cited by Altnikol (an Italian member of the [enniomorricone.it/forum](http://enniomorricone.it/forum)), made known that he won't make all the music, other parts will be composed by someone else. The musical is entitled **La storia infinita** and is planned to be released late 2014.

P.B.

### Una messa

Source : [www.corrieredellasera.it](http://www.corrieredellasera.it) (21 July 2013), who wrote: “*Morricone just began to write his first piece of sacral music.*”

EM : “*The shape will be surprising. I will entitle it : Una messa (a mass), and I dedicate it to my wife Maria. I will play it first at Chiesa del Gesù and then at the Basilica Sant' Ignazio. It has been asked to me by a Jesuit I met early in the morning when I came to buy my newspaper. “Why not?”, I said for myself. In 2014, they organize the 200 years of the reconstitution the Order of Jesus. I am a believer, not a follower.*”

P.B.



### Voce dei sommersi

The tragedy of Lampedusa, which saw 300 African migrants die at sea abroad the Italian island, has touched the whole of Europe. The same way he did in 2002 with *Voci dal silenzio*, Ennio Morricone is again trying to symbolically give a voice to the victims by means of a piece of music, this time entitled *Voce dei sommersi* (Voice of the submerged). It is a piece of 5 minutes and a half, which has been premiered at the church of Santa Maria Incoronata in Milano. “A very sad music, the Maestro says, that tries to give back at least for a moment a voice to all those who lie at the bottom of the Mediterranean sea, to all the victims of these tragedies of the immigration.” (<http://www.avvenire.it/Spettacoli/Pagine/morricone-la-mia-musica-dara-voce-ai-sommersi.aspx>)

A recording of it is available on YouTube (<http://www.youtube.com/watch?v=W5YR6MrEIqw>). Very experimental and introspective.

D.T.

### Tornatore-Morricone: Prizes, book and commercial

The music of **La migliore offerta** won two prestigious Italian prizes: David di Donatello (June 15) and Nastro d’argento (July 6), among other prizes for Tornatore. It repeats the success story with **La sconosciuta** which won the same two prizes. The director and friend brings him luck because respectively 6 and 3 prizes come from his films.

Morricone has already a good number of these two: 9 David di Donatello since **Gli occhiali d’oro** and 9 Nastri d’argento since **Per un pugno di dollari**, a unique case.



A book, “Pura musica, pura visioni” by Manuela Dragone (Luigi Pellegrini editore, September 2013) depicts and comments the 25 years long close collaboration between the Sicilian director and the Roman composer. Read here a review in Italian by Andrea Natale :

<http://www.colonnesonore.net/recensioni/libri/2745-pura-musica-pura-visione.html>

P.B.

Finally, according to the web site of the Czech National Symphony Orchestra, Morricone has recorded in May with the Prague-based orchestra the music for a new Dolce&Gabbana spot directed by Tornatore. This new commercial doesn’t seem to have appeared yet on our screens.

D.T.

### Cancelled assignment

It was planned that Morricone would score Edith, directed by the script-writer and producer Joshua Sinclair, based on Edith Stein’s life, Jewish and Catholic, a renowned figure of Europe.

As declared by the Maestro himself, he began to write some themes, since September 2012, but it received bad feedback from the director, probably sick, with other production problems. After some delay, Morricone decided not to wait anymore and to cancel his participation to the project. This episode is reported by Altnikol, based on a direct talk with him in early June 2013.

P.B.

### Wrong assignments

Some wrong information is present on the net about would-be Morricone projects of scoring. In the same talk than above, Morricone declared he has nothing to do and never heard about **L'enfant du Sahara** by Laurent Merlin or **The Canterville Ghost** by Kim Burden.

P.B.

### Laura and Elisa



Laura Pausini celebrates this year the 20<sup>th</sup> anniversary of her career, which started with the huge success of *La solitudine* in 1993. On this occasion, a new double CD is announced for November, called “20 – The Greatest Hits”, and the song number 2 is none less than *La solitudine* re-arranged by Ennio Morricone. This explains why the website of the Czech National Symphony Orchestra (see above) had a picture of a music sheet entitled “La solitudine”: it seems that Morricone took advantage of his travel to Prague to record this arrangement, in addition to the D&G commercial music.

Pausini has tried to make her anniversary album shine with the presence of big names such as Kylie Minogue, Ray Charles, Michael Bublé, Andrea Bocelli, Charles Aznavour... and our Maestro. A Spanish version of the song also exists, called *La soledad*, probably on the same arrangement.

Elisa Toffoli has a younger career but already 8 albums to her credit. On her latest one, “L’anima vola”, she included the song *Ancora qui* written by Morricone and used by Tarantino in **Django Unchained**. The arrangement is different though: it contains quotations of Beethoven’s *Für Elise* which, based on an article from *Il Giornale*<sup>1</sup>, probably makes it the version as originally intended by the Maestro: “*I didn’t like Django, too much blood, however I had just composed a song for Elisa, only for her. It came to my mind when thinking of Beethoven’s Für Elise – which I quote at the beginning and the end – then I wrote it freely. But Tarantino used a bad arrangement for the film: he chose a sample made for Sugar Music [without] the solo piano*<sup>2</sup>, lacking sensitivity and respect”. It is not surprising however that Tarantino didn’t want a quotation of *Für Elise* again, having used it in **Inglourious Basterds** already. The vocals on this new version are identical, but the organ only arrives in the second half. Strings in the background make it a richer version, with also the advantage of being shorter and not lingering on too much on the “Ritornello” finale as the known version does.



D.T.

<sup>1</sup> <http://www.ilgiornale.it/news/spettacoli/non-lavorerei-mai-tarantino-non-ha-rispetto-frecciata-ennio-896087.html> (many thanks to Claude for this link). The article actually relates the famous lecture at the Università Luiss di Roma debated in the article “Tarantino-Morricone, a Love Story” in *Maestro* #2.

<sup>2</sup> Note that the Italian text doesn’t say “without”, but it doesn’t make sense.

—————SCORE REVIEW—————

## Da molto lontano

### Extended Notes on Duello nel Texas

by Randolph Carter

(translated from Italian by Patrick Bouster and Didier Thunus)

-Perché scrivere?- Sta bene; ma: -E che far altro? -<sup>3</sup>

(EDMONDO DE AMICIS, *La mia officina*, in *Nel regno del Cervino*)

The original Italian text is available here:

<http://www.chimai.com/resources/fanzines/damoltolontano.pdf>



It took fifty years (actually, the whole arc, until now, of the Morriconian soundtrack career) before the integral original soundtrack of **Duello nel Texas** was published. The initiative is, once more, from the never sufficiently praised Digitmovies<sup>4</sup> who has rediscovered the master tapes

<sup>3</sup> -Why write?- All right, but: what else to do?

<sup>4</sup> Digitmovies is well placed next to historical labels such as C.A.M., Beat and GDM, beginning in 2002 and proceeding at a pace of around 15 titles per year, among which reprints, expanded editions and previously unreleased material; so far it counts 241 titles, many by now out of stock. Of Morricone, they published, among others, the complete soundtracks from **Tre donne**, **Senza sapere niente di lei**, **Addio fratello crudele** and that authentic rarity which is **Ruba al prossimo tuo**. And without even mentioning the worthy recovery of so much Nicolai *giallo*'s, westerns and horror scores, out of print or unpublished so far, as well as rare scores, a great deal of Piero Piccioni (**Fatevi vivi la polizia non interverrà**) or Stelvio Cipriani (of whom we like to point out the splendid and precious ones **L'assassino... è al telefono**, **Estratto dagli archivi segreti della polizia di una capitale europea**, **Whirlpool**, **L'uomo più velenoso del cobra**).



from the original recording sessions and asked the rights to C.A.M. (now Società del Gruppo Sugar).

Until today, only the main titles song had actually been published in various compilations and a suite of 4'53 on the C.A.M. CD "Wanted Dead or Alive" from 1999: indeed very little, in comparison with the abundant and varied material now at last at our disposal for listening and analysis. Unusually, the score was published both on CD and in vinyl format (the latter in limited number, 50 copies). Given the age of the

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score, this initiative is not innocent: it accentuates the vintage character and will delight the people nostalgic of the good old black plate.

Directed by the Spanish Ricardo Blasco Laguna (and by the uncredited Mario Caiano, who took over from the official director when the scenes of action had to be shot, as it seems Blasco didn't know how to direct those<sup>5</sup>), the film came out in the theaters of Rome on December 7<sup>th</sup> 1963 and got a discreet public reception (I'd like to point out that the genre, opportunely revised, still had a future ahead of it). Shot in the outskirts of Madrid, the film is played by Richard Harrison, Daniel Martin, Sarah Lezana and Giacomo Rossi Stuart, and it includes in the smaller parts several names bound to reappear in so many subsequent westerns – Tito Garcia, José Calvo, Aldo Sambrell; operating the camera, Massimo

<sup>5</sup> This was revealed by Caiano himself, in "Dizionario del western all'italiana" by Marco Giusti (Mondadori, Milan 2007), page 167. Producers Papi and Colombo will call Caiano for the following **Le pistole non discutono**, for which the director will use the musical contribution of Morricone (and again for the 1965 horror **Amanti d'oltre tomba**). We will refer again, as basic source of information on **Duello nel Texas**, to the abovementioned dictionary.

Dallamano already counterfeited as Jack Dalmas. With Albert Band<sup>6</sup> or Alfred Antonini (also scriptwriter together with Blasco and James Donald Prindle) and the Spanish José Gutiérrez Maesso<sup>7</sup>, Arrigo Colombo and George Papi were the producers for Jolly Films, who will make one year after the first western by Sergio Leone. The story is set at Carterville, in the Texas of the 1850's. The protagonist, nicknamed Gringo, has big troubles with a gang of malefactors who terrorize the region and who furthermore kill his adoptive father, after having robbed his gold laboriously accumulated over years of work. Revenge will be made, the country freed from the oppression of the bad ones and furthermore Gringo will find love in his adopted sister Lisa.



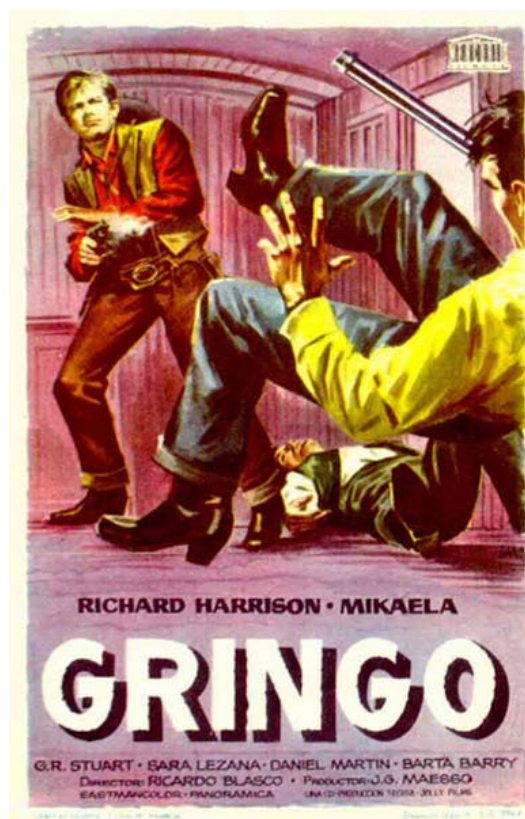
**Duello nel Texas** is one of the numerous attempts to open a European road to a genre,

<sup>6</sup> Paris 1924 - Los Angeles 2002. Very active in the early westerns under the manifold hats of producer, scriptwriter and director (you are likely to remember him at least in **Gli uomini dal passo pesante**, 1965). Back in America in the early Seventies, he produced low-budget horror movies and was "active in every type of B movies" (Giusti, Op. cit., p. 615).

<sup>7</sup> The film was a typical Italian-Spanish co-production, according to a habit which at times secured positive results, at others disastrous ones (also economically: unpaid crew, initiated and never finished films – cf. M. Giusti, Introduction to Op. cit., pp. XLVII-LVII).

being "American"<sup>8</sup> by tradition and definition, to end up in the traumatic and irreversible breaking of the *clichés* first with the works of Leone, and reaching extreme levels of sadism and visionarity in some Corbucci's, in *Se sei vivo spara* by Giulio Questi, in *I quattro dell'Apocalisse* by Lucio Fulci. Of course, Blasco is far from the revolutionary work which Leone will create, and remains within a more traditional and recognizable approach. Giusti finds it excellent, and praises its "uproarious" cinematography, recognizes "a certain style" to the directing and speaks of a "distant grace of the epoch"<sup>9</sup>. Less enthusiastic is the opinion expressed in "Segnalazioni cinematografiche" (Vol. 55, 1964): "A modest western which wears out in adventure and sensations, with no claim of psychological insights." For Tom Betts, despite a screenplay full of holes, the film shouldn't be missed<sup>10</sup>. According to Paolo Mereghetti, "the script [...] elaborates again the American models, with [...] a protagonist far from the "men with no name" of Leone, even if they have a taste for violence and characterization over the top."<sup>11</sup> Sifting through newspapers and movie magazines of the period, one can find other criticisms, even submitted by anonymous "assistants" (because the renown critics from the *nouvelle vague* and co. snubbed the genre films<sup>12</sup> whatever they

were, and particularly the Italian western, and expressed an acrimonious fury that appears, today, as a sign of serious preconceptions and incurable myopia): certainly, the critical literature on a smaller film like that of Blasco can not be particularly abundant. Even an internet search is not very fruitful, but with some patience it is possible to uncover a few opinions, such as "*Gunfight at Red Sands* [English title] is a decent movie, but notable only for predating Sergio Leone's films, which introduced the world to the genre, and a very early score from the great Ennio Morricone"<sup>13</sup>.



When he writes the music of *Duello nel Texas*, Morricone is not yet established in the area of film music, his achievements have had a marginal impact in comparison to Nino Rota, Giovanni Fusco, Mario

<sup>8</sup> For a meticulous reconstruction of this phase from the times of the silent movies to the proto-westerns of various nationalities, until 1963-64, see the full-bodied introduction by M. Giusti in his Dictionary, pp. XVI-XXX.

<sup>9</sup> M. Giusti, Op. cit., p. 167.

<sup>10</sup> This opinion is brought by Giusti in his topic, Ibidem, without indication of the source. In the ample bibliography, he mentioned: Tom Betts, T. Ferrante (coordinated by), "Western all'italiana" (review, Anaheim, California, 1983).

<sup>11</sup> P. Mereghetti, *Dizionario dei films 2008* (Baldini Castoldi Dalai 2007, p. 941).

<sup>12</sup> On this matter, complex and articulated, read at least the punctual considerations of Paolo Albiero and Giacomo Cacciatore in the "Premessa" (with the eloquent title: "Il cinema di genere italiano: dalle stalle alle stelle") in their book "Il terrorista dei generi. Tutto il cinema di Lucio Fulci", Unmondoaparte 2004, especially the pp. 11-14.

<sup>13</sup> <http://www.dvdverdict.com/reviews/fistfulofbullets.php>

Nascimbene, Riz Ortolani, Piero Piccioni, Carlo Rustichelli, Armando Trovajoli, Lavagnino and others, more or less renown. He has a few titles to his credit, from his debut film **Il federale** (1961) of Luciano Salce to **Diciottenni al sole** and **I motorizzati** by Camillo Mastrocinque, **La cuccagna** and **La voglia matta** by Salce in 1962; to **I basilischi** by Lina Wertmüller, **Il successo** of Dino Risi / Mauro Morassi, **Le monachine** again by Salce<sup>14</sup> and our **Duello nel Texas** by Blasco the following year; of course leaving aside an entire submerged part not easily investigable<sup>15</sup>.

<sup>14</sup> It is known that it was Salce himself who introduced Morricone to the cinema: cf. E. Morricone's "Lontano dai sogni – Conversazioni con Antonio Monda" (Mondadori, Milan 2010, pp. 23-26). The collaboration with Salce includes, besides the already cited ones, other three titles: **Slalom** (1965), **Come imparai ad amare le donne** and **El Greco** (1966). Then it stopped, and the motivation is curious: "[...] *we professionally parted ways there when I began to work with Sergio Leone. [...] He [Salce] listened to the music I had written for Sergio [Per qualche dollaro in più] and told me: "You are a mystical and sacral author [...], you cannot work with me: I am a comic."*" (ib., p. 26).

<sup>15</sup> We mean here the activity of ghost writer Morricone has developed between the end of the Fifties and the early Sixties: music signed by others but written (at least partly) by him. The composer has never hidden it, also refusing to point out names: cf. Sergio Miceli's "La musica, il cinema, Arte e artigianato" (Discanto, Fiesole, 1982, pp. 327-328); E. Morricone, *Lontano dai sogni*, Op. cit., p. 24: "In that period I have written so much for other maestros who limited themselves to put their own signatures. I suffered a lot from it, and I reached a moment of great pain when one of these maestros won a Nastro d'argento (Silver Ribbon prize) with music I had written entirely. [...]. I prefer not to reveal his name". For an attempt of identification, see Patrick Bouster's article in "MSV – The Ennio Morricone Society", #114, April 2011, pp. 57-59. Still Miceli in his unprecedented monography "Morricone, La musica, il cinema" (Ricordi-Mucchi, Milan-Modena, 1994) concludes: "After having conducted researches of various nature, my impression is that Morricone has lent his own collaboration for a lot more occasions than is

**Duello nel Texas** is in absolute terms the first western score written by Ennio Morricone: in its own way, a debut. The author signed with the nickname Dan Savio, already used in some arrangements and subsequently in **Per un pugno di dollari** (before its release, August 1964: afterwards everybody would use again their real name) and in the same year **Le pistole non discutono**. The trend was widespread at the time, and almost obligatory in a common-sense "American" genre, for reasons of "verisimilitude" at the ticket office<sup>16</sup>. But here there is something subtler. Meanwhile, the adoption of a name different from that of baptism was a "proof of "dual-border" now in place"<sup>17</sup>. Not only Morricone plays a doubling, crediting himself as Dan Savio as the author of the musical commentary and Leo Nichols as the conductor (just like in **Le pistole non discutono**). A desire emerges of splitting oneself squared, generating an ambiguous multiplicity of nicknames (which reminds of Pessoa<sup>18</sup>): the unaware spectator believes – without any accepted convention – in the existence of an esoteric Dan Savio conducted by an even more imaginary Leo Nichols<sup>19</sup>.

given to know", and he speaks of "a really chaotic casuistry" (including, besides the real musical compositions, the arrangements, the supervisions.) (p. 88, n. 57).

<sup>16</sup> In fact, some vulgar and rustic Italian name would have looked poor on the posters and in the opening credits: Robert Padgett looks better than Mario Gariazzo, George Eastman much better than Luigi Montefiori; etc. etc.

<sup>17</sup> S. Miceli, Op. cit, p. 107.

<sup>18</sup> Fernando Pessoa was a Portuguese poet, famous for having written under many different pseudonyms (Translator's note).

<sup>19</sup> In "Lontano dai sogni", Morricone clarifies the origin of the two other names: "Dansavio, written everything attached, is the last name of a friend of my wife. Leo Nichols is a homage to the maestro Bruno Nicolai, whose daughter is called Lea" (Op. cit., p. 130).





Your humble servant doesn't have any musical expertise, and for honesty's sake I prefer to make it clear. Therefore what follows won't be a technical analysis: rather impressions after listening, judgments of taste, impromptu notes. The score articulates around four nucleuses: 1) the main theme, proposed in two sung versions and in various instrumentations; 2) two brief adagios; 3) an almost *deguello*; 4) material sometimes built on elements of static tension and dynamics with levels of surreal rarefaction. These elements are recurring in the 20 tracks present (generically identified as "*Sequence 1, 2*" etc.) on the CD (for a total duration of 41:54), and they make up a unity of symphonic type, a dynamic, varied, mobile structure, yet firm and mastered. They stay out of the already cited thematic knots (which, if joined together, and excluding of course the sung versions of the main motive, could make up a valuable suite, executable also in concert: the difference in comparison to so many rightfully celebrated subsequent works would be abysmal; would it not be an interesting comparison between what it was and what it will be?)<sup>20</sup>, two melodies, crafted

<sup>20</sup> The hypothesis is purely rhetorical. In the concert practice, which over the last ten years even took immoderate proportions (and his motivations should be investigated: would they be objective, external – requests, demands of the market, necessity to recover a beautiful musical patrimony outside of the images for which it was created –, subjective, internal or more or less conscious – need for visibility, desire to go out of the cinema ghetto, to recompose the dichotomy between applied and absolute music), the composer excludes the three quarters of his work, like the western soundtracks – several of which would not be at odds, such as the main theme from *Tepepa* or

for some particular situation/atmosphere – a piece for solo harmonica and one for solo guitar; an atypical track which will be analyzed as last; and, for completeness sake, two pieces of saloon music performed by the pragmatic pianino enriched in *Seq. 3* by the guitar and the trumpet creating a folk and odd climate: functional but substantially superfluous inside the delineated body, as well as of insufficient musical weight.

The *leitmotiv* is based on a strongly rhythmic sequence, introduced by the acoustic guitar, which is progressively dressed up in a cloth of stirring and fast strings; it all blends into the melody intoned by the human voice – we have here the actual song performed by Peter Tevis (track 1) and by Dicky Jones (track 20) – or conveyed in an instrumental form (*Seq. 7, 14, 18*). Not exactly a masterpiece. Apart from the modest performance of the two singers (a stanch Tevis, softer – à la Maurizio Graf – but an inexpressive Jones), it is really not a fully convincing piece of music<sup>21</sup>. The dense and evocative tunefulness of so many subsequent pieces is, here, let's say almost clipped, as if the *melos* didn't succeed in taking off despite the good introduction (more about the latter in a while). *Lonesome Billy* will already be something else, only one year later. The central section appears to be particularly weak, polluted by the too uncovered interventions of the strings, dissolving the rhythm and the timbre<sup>22</sup> which are softened

some refined and almost minimalist rarefactions in *Faccia a faccia* –, except for Leone's. Besides, the mechanisms of defense which the Roman maestro positions in relationship to his westerners are well known and confirmed in countless declarations (be it only in *Lontano dai sogni*, Op. cit., p. 126).

<sup>21</sup> As is underlined by the opinion expressed on the website

<http://www.dvdverdict.com/reviews/fistfulofbullets.php> : "[the score] includes one of his [Morricone's] most ridiculous vocal tracks, A Gringo Like Me." The website <http://www.mondo-esoterica.net> essentially speaks of a "*catchy opening song*" ("*catchy*" is left to everyone's interpretation).

<sup>22</sup> Other composers will, in a different way, make

in a rejoicing lyricism that goes against the dramatic and moving impact which had been maintained until this moment.



Certainly, the brief overture possesses a strength of overwhelming impact, it is an already striking and heralding syncopate, very promising – too much, with regards to what is coming up. Therefore, the piece suffers from an intrinsic dichotomy that could be the sign of a method, a tiny attempt of search for a personal style which the composer feels but is unable to frame with an absolute certainty. Besides, the instrumental versions offer convincing results, thanks to the alert orchestration<sup>23</sup>: in

the strings as a softening tool a distinctive trait of their style, like Francesco De Masi, a skilled craftsman of melodic and pleasant themes, where guitars and harmonic percussions are soaked in the full orchestra that wraps, dulls, harmonizes: **Vado l'ammazzo e torno, Arizona Colt, C'è Sartana, vendi la pistola e comprati la bara!...** Morricone is drier, incisive, dramatic, epic and liturgical.

<sup>23</sup> Without taking away anything from the composer (who is, obviously, much more than a good tailor), it is nevertheless confirmed when Didier Thunus affirms: *"His breakthrough scores were original more because of their groundbreaking arrangements than due to their melodic contents. If he did prove to be an*

*Seq. 7* we first have a solo horn and afterwards, roaring and solar trumpets, clear, refined. *Seq. 18* replicates it in extended modality. *Seq. 14* is almost an "alternative version", the theme is suppressed and it valorizes the chords in the background<sup>24</sup>, the rhythm (a strong point, as we saw) is valorized, the rendering is excellent indeed, the quality high.

Justice being done to the main motive with the merits and the caveats above, the score ramifies and gives way to lines of great interest. *Seq. 1* is a brief (1:02) adagio for oboe and orchestra, with a counterpoint of slight background drums; a certain gravity of the strings melts into the melancholy of the oboe, the percussive background insinuates a tense component. *Seq. 10* is another and again short adagio (1:20), this time for strings only, slow and solemn, with a blurred and brief insertion of the horn: classical, and already very morriconian. The two sequences are configured as lyrical intervals of a quite animated score. By themselves, they are examples of expressive condensation, achieved musical micro-organisms – in the future, Morricone will deliver a lot of these pearls. Also *Seq. 5* can be considered an adagio: solo horn, layer of strings, arpeggios of classical guitar; but also

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*astounding composer himself, his profound and primal qualities were those of an arranger*" ("Maestro – The Ennio Morricone Online Magazine", #2, June 2013, p. 15). The Morricone of the origins (the musician for the cinema, at least) already shows one great wisdom of orchestrator: be it for natural predisposition, or for the activity of song arranger for RCA Italiana, profitably taking place for many years and whose positive fallout is recognized by the composer not denying that precious apprenticeship, *"indeed essential for my development"* ("Cinema e oltre", in Gabriele Lucci (coordinated by), Mondadori Electa, Milan 2007, p. 76).

<sup>24</sup> As Francesco De Melis wrote, *"The melody should be removed from certain pieces, even from certain songs, in order to enjoy their bases only [...]"* (F. De Melis, "Vento, pietra, papiro: poetica icono-sonora nell'io greco di Ennio Morricone", in "Ivi", p.257).



a cadence, hardly sustained, which evokes the *deguello*: the fact that this brief piece (1:51) remains, at the end, more lyrical than epic is, of course, a distant echo: a new *adagio* thus, very warm and melancholic, very beautiful; a moment of excellence in a soundtrack with more than a surprise on offer. On the contrary, *Seq. 13* is unequivocally a *deguello*, where the solo trumpet rules and already develops some blossoming of the familiar rhythmic strings and guitar background. Its dynamics are like a second-in-command, **Per un pugno di dollari** around the corner: *Seq. 13* appears, in retrospective as the "dress rehearsal" of the famous counterchant of the final confrontation between the Man with no Name and Ramon in the first Leonian western, performed with virtuosity by Michele Lacerenza's trumpet. The latter will

**Morricone credits himself as Dan Savio as composer and Leo Nichols as conductor. A desire emerges of splitting oneself squared, generating an ambiguous multiplicity of nicknames (which reminds of Pessoa)**

clearly be something else. Nevertheless, the *deguello* of **Duello nel Texas** possesses a far from obvious epic nature, everything of "*la resa dei conti*" is there already, and the piece "works": a proto-western, a proto-*deguello*. Because of this, the drastic judgment of Sergio Leone ("*the music sounded like a Tiomkin of the poor*"<sup>25</sup>) appears to be excessively severe: but Leone was demanding, perfectionist, maniacal as his oeuvre demonstrated.

A conspicuous section of the score is the music for tension and/or action – it is impossible to separate both expressions, as both components are actually alternating in the same cues. As it happens in *Seq. 9*: it introduces a suspended attack delivered by the strings and already typical of the composer, followed immediately by hammer notes of an alarmed piano (another trademark, employed for instance in **Bloodline**) which grows in intensity while the strings maintain a low tone; rapid inserts of the clarinet lead into a more articulated development, followed by an unexpected melodic slippage that reuses the cell of *Seq. 5*, to conclude in increasingly dramatic strings. A brief track (1:42) but perfectly conclusive: dynamic and varied, yet essential like tales of one page that must remain within this limit. Because of this, the reprise

of *Seq. 15* doesn't convince, as the piece is reproduced identically and more than doubled plus a short coda in order to reach 4:07: *cui prodest?*<sup>26 27</sup>. *Seq. 6* is mostly oriented towards

tension: the initial arpeggio of the guitar solo doesn't originate from any achieved melody, it rather makes up an abstract arabesque of notes suspended in the void (recalling *Tramonto* from **Il buono, il brutto, il cattivo** or *Primo deserto* from **La resa dei conti**), followed by brief strings, muted march-style percussions, increasing trumpets. Very brief (0:55) and at the same time without end, as if the sounds prolonged themselves within an extraneous *continuum*

<sup>25</sup> In "Tutti I films di Sergio Leone", by Oreste De Fornari (Ubulibri, Milan 1984, p. 17). This arduous appreciation suits better a much later composition, *L'ultima tromba*, written for the very late – and very bad – **Occhio alla penna** (1981). If the director Michele Lupo, in other occasions an excellent artisan, was not at his best, Morricone suffers an obvious discomfort in having to hack the tired expression of an agonizing and comatose genre: the music doesn't take off, previous ideas are recycled – and deteriorated –, everything is "demolished": it is indeed "the last trumpet".

<sup>26</sup> Latin saying meaning "to whose benefit?" (translator's note).

<sup>27</sup> The intention is here to analyze the score not the record editing. The fact remains that too often the (re)-editions on CD contain entirely superfluous material in the sense that some tracks are the replicas of others or "alternative versions" of modest importance; ah! those *expanded editions* (\*).

(\*) In English in the original text (translator's note).

at the usual coordinates and a new, absurd, oneiric universe opens, totally pervaded by the wait. *Seq. 4* is more "concrete" and permeated by the sense of rhythm and motion (reprised in *Seq. 11*), dynamic and pressing: a vigorous hammered piano combined with high treble strings and then stretched woodwinds, a brief slow down of the piano (*en attendant*, still) followed by a rhythmic variation with a beautiful playing of excited strings and very dry closure: airy moment of action, good mastery of the orchestral and instrumental resources. *Seq. 12* is also animated and yet softer: trumpets and hopping strings imprint a symphonic but discontinuous cadence, melodic moments are alternated with other suspended and "crippled" ones; it will have a reminiscence (within a less broken structure) in **Le pistole non discutono**.

The material identified so far structurally constitutes the supporting elements of the score which, as mentioned, would opportunely give life to an autonomous ("absolute?") composition enjoyable out of its context<sup>28</sup>. We still have to examine *Seq.*

***Duello nel Texas brings us to the sources of an unusual creative journey, of an adventure of the sound and the fruition that persists with the factors of change that the time brings***

2, 8 and 17, apparently isolated and that nevertheless have an important function in the overall scheme: 2 and 8 as solo interludes, 17 as an epilogue. *Seq. 2* is a composition for solo guitar of vaguely Mexican flavor with an unexpected elegiac opening "corrected" by the initial impression of folk; it rather reverberates cultured echoes of Renaissance courtesan music. *Seq. 8* is merely a solo harmonica that tunes up a melancholic, harvesting, nocturnal cadence. *Seq. 17* is an invention worthy of the best Morricone. It introduces a solo guitar on a background of strings, followed by semi-abstract flutes dialoguing with each other

and with the guitar in an *ensemble* between classical and informal. It then reuses the initial motive in a more sustained mood which flows into the attack of a violin evoking a very "American" languor; until the conclusion, for full orchestra, a "grand finale" resolving with triumph of the good and the idyllic. Traditional but not too much, it is interesting for the clever assemblage and reshuffling of diverse material and styles, from then on an irresistible temptation for the composer. And also, ideally, the conclusive moment of the *opera*<sup>29</sup>.

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<sup>28</sup> This observation is worth, in general terms, for whatever music born for the picture (the intrinsic, musical, value of the score will then make the difference). Every score is composed of parts that, for the purpose of the film, become disconnected; consequently, various tracks are originated on the master and on a potential publication on disc. If nevertheless the composer takes this sparse material, restructures and assembles it into a long piece, the result will be a compact and complex work in the dynamics of the inner references and in the ties more or less intricate amongst the manifold moments. Or, in the case of monothematic scores, an elegant interlacement of subtle "variations" (as is the case, an example amongst so many possible, for **L'immoralità**). Often you feel that you long for unity, for couplings among sounds and motives that strive to become an organism. The transposition in concert favors such a process of fusion, but many times the results are not as expected: sometimes limited to a simple succession of the various tracks joined with an ostinato; then, almost always,

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splendid parts of the score are removed, in order to sacrifice to the demand of synthesis. One of the most convincing concert versions appears to be the one from **The Mission** performed in Sevilla in 1988: unlike in other subsequent ones, Morricone "saved" an important moment, the music of the "passion" of father Gabriel, opportunely inserted at the beginning, so that the melodic and timbric route proceeded by blocks perforating with great genuineness and consequentiality, from the pain to the relief, from the elegy to the final apotheosis.

<sup>29</sup> We use the term in the sense of "piece of music in general" (De Mauro, *Il dizionario della lingua italiana*).



Leone didn't like the music of **Duello nel Texas**, as mentioned above (he, by the way, judged the whole film "horrible"). Mereghetti remembers that in his article and speaks of "a soundtrack à la *Elmer Bernstein*" (*sic*). Giusti packs off the score as something of little importance: "A musician in search of a western style he doesn't find" (opinion at least partly acceptable if limited to the main theme); "There is a beautiful little song, [...], a piece for solo harmonica but nothing exceptional" (what about all the rest?). Miceli simply mentions the contribution of the composer without making comments<sup>30</sup>. Apart from the harsh Leonian criticism (and certainly that music could not have satisfied him; it must have still appeared to him too conventional, in any case not suitable to the type of western he had in mind), we are dealing with limitative judgments, with caveats, and based on superficial impressions, influenced by the comparison with the subsequent soundtracks which ends up obscuring even what is good in the score. Besides, considering how the cinema critic don't always have the sensibility and the instruments to recognize

<sup>30</sup> O. De Fornari, Op. cit., ibidem; P. Mereghetti, Op. cit., ibidem; M. Giusti, Op. cit., ibidem; S. Miceli, Op. cit., p. 104 and n. 21 Ibidem.

the value of a score (we must also acknowledge that often the music is terribly mixed, covered by the voices and the noises): an anthology could be compiled of the "critics" on Morricone's music (and others'), quoted and sometimes praised, but often also misunderstood in its value (filmic and extra-filmic). What can we say about Giovanni Grazzini's express judgment in the "Corriere della sera" where, doing a review on **La resa dei conti** by Sollima, he concluded with a lapidary and ineffable: "music, not memorable, of the "expert" Morricone."<sup>31</sup>

That music comes to us *from very faraway*<sup>32</sup>. From zones of the time by now lost, rediscovered with great joy, in a sporadic, accidental way. From a cinema that no longer exists. From a desire to invent that, today, in the creative standstill that has been enveloping us for a long time by now, it appears even more prodigious. A genre longing for renewal, which dares the comparison with a glorious and engaged tradition. A composer that already shows a more than fair mastery of his own expressive tools, even though they were not yet completely forged.



<sup>31</sup> It was not possible to check the exactness of the text, so we trust that *memory that errs not shall retrace* (\*).

(\*) from Dante's "Divine Comedy" (Translator's note)

<sup>32</sup> With this expression, we'd like to pay homage to the composer as "absolute" musician by reusing the title of one of his concert pieces, *Da molto lontano* for soprano and five instruments, dated 1969.

Those notes, when listened to today, have a curious archaeological savor that revives obsolete worlds, *déjà vu*, *old fashioned*<sup>33</sup> pictures and stories. However not dated<sup>34</sup>. Hindsight, they are (were), indeed the expression of a "new" generator of sonority and melodies destined to unthinkable developments. In **Duello nel Texas**, we can perceive the partial genesis of it. And look at the route covered: the lines of expansion have been identified, the sounds that will return improved and enriched, others that will disappear in the subsequent physiognomy. There is, in the compositions of the beginning, an ineffable peculiarity of sounds and harmonies that belongs exclusively between 1959 and 1966<sup>35</sup>. The authentic and slightly ambiguous charm of **Duello nel Texas** – but also of **Il federale**, **La voglia matta**, **I basilischi**, **I malamondo**, **Le pistole non discutono...** – is in this indefinite distance of remote and scattered notes: to listen to them is to *find again* the time. Still, it brings us to the sources of an unusual creative journey; of an adventure of the sound and the fruition that persists with the factors of change that the time brings, and together with the anchor points set by a strong musical personality: because, if there is not in **Duello nel Texas** (how could it be?) the whole of the Morricone to come, there is however already Morricone. Nevertheless, more than to seek unlikely connections with the subsequent scores written for Leone, Sollima, Petroni, Corbucci<sup>36</sup>, it is more valuable to revive,

wherever possible and avoiding to strive after impossibilities, the first signs of a style, anticipatory flashes, timbres and melodic tricks in the making. Persisting in investigating in **Duello nel Texas** the premises of the Morricone "western" (acknowledged that the wording is correct and proposable) would be a sterile exercise leading nowhere. No whistles, whips, anvils bells, organ etc., or all that *bric-a-brac* he invented and used with wisdom, which instated a "manner" that many tried to imitate (with diverse results that range from the shameless and banalized "copy" to the correct use of a Morriconian syntax, with sometimes also pleasant results)<sup>37</sup>.

***If there is not in Duello nel Texas the whole of the Morricone to come, there is however already Morricone***

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that created its music, or – at least partially – the contrary? By the way, don't forget that the two key passages from **Per un pugno di dollari** are resumptions and re-elaborations of preexisting music and arrangements of Morricone. So much so that S. Miceli, in his monography, p. 117, warns "*the fans off from the easy mythicization*", inviting us to reflect on the fact that "*NONE* [italics are by the author] *of the two themes of the film have been created ad hoc, even though they were really at the origin of the "case Morricone".*" For the genesis of the music of the first Leonian western, see *Ivi*, pp. 103 and 117.

<sup>37</sup> See the various works by Nicolai, Cipriani, De Masi, Savina. To tell the truth, the panorama is – for our luck – a great deal more diversified. Not all of them went for a Morriconian vein: musicians like Piero Piccioni, Riz Ortolani, Carlo Rustichelli have shown that different, though equally valid, roads could be followed. For example **Minnesota Clay** and **Se incontri Sartana prega per la tua morte** (Piccioni), **I giorni dell'ira** and **Al di là della legge** (Ortolani), **Dio perdona... io no!** and **L'uomo, l'orgoglio, la vendetta** (Rustichelli); not to mention some unusual contributions, like the ones of Mario Migliardi for **Matalo!**, a surreal and hallucinated western and whose soundtrack, as someone [?] wrote, "*is a mix of Jimi Hendrix and Luciano Berio*" (M. Giusti, Op. cit., p. 296).

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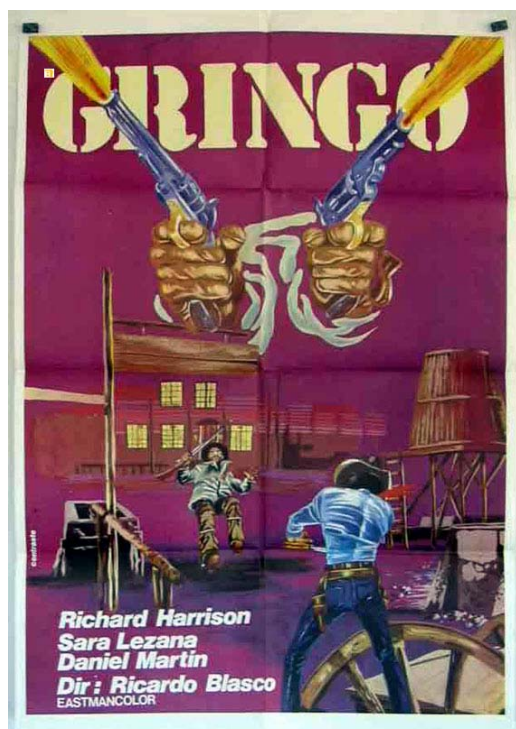
<sup>33</sup> In English in the original text (Translator's note)

<sup>34</sup> The cinema and the soundtrack, sometimes, produce such effect: some scores by Alessandro Cicognini, or by Felice Lattuada, appear to us unlistenable today, "old". Others withstand; Rota comes to mind, a "dated" one forever contemporary.

<sup>35</sup> Think about the two delicious songs *La donna che vale* (1959) and *Arianna* (1960).

<sup>36</sup> But even if the genre would change, **Duello nel Texas** is still too tied to its canonical modality. And it is allowed to wonder how much the renewal (not to say contortion) has influenced the invention of a certain type of music: in other words, is it the genre





The more explicit and immediately recognizable mark of the author seems to be the hammered piano, in rhythm, on the bass tones. A perusal of the soundtracks preceding **Duello nel Texas** could clarify if this usage was already in place, or if the composer premiered it in Blasco's film. Certainly it will become a trademark, an identity *status*, also found in recent works<sup>38</sup>, recognizable and convivial – every author accustoms us, as time goes, to the marks of his style that, changed even in the underlying specificity, become elements of continuity and reassuring practices altogether: analgesic habits, Proust would say. The recognizable tendency to compose melancholic adagios for English horn, for oboe, cannot possibly be neglected as it establishes one of the most fertile and convincing Morriconian melodic lines which will culminate, after so many convincing tests, with *Gabriel's Oboe*.

More generally: it is the ability to blend and to attenuate, the art of removing weight from the sounds without thereby devitalizing them

<sup>38</sup> Listen, for example, to **L'ultimo dei Corleonesi** (2007), **Pane e libertà** and **Résolution 819** (2008), *Varianti su un segnale di polizia* (2011).

and weakening the dramaturgical value, the amalgamation of heaven and earth, abstract and concrete, images and imagination, confers to **Duello nel Texas** an identifiable paternity; some musical onsets with suspended notes and lyrical movements, a rhythmic of increasing energy, a timbric work and orchestration immediately codified trademarks: they are the premises of a style, they are *already* the style, that can improve only with time.

Indeed this debut western doesn't lack the element ever after consistently vindicated, its "musical dignity"<sup>39</sup>, the essence of a composer and not just an audio commentator: to deliver a product that satisfies together the "craftsmanship" demand of the commissioned job, "well done" in relationship to the given parameters; and any other more intimate and deeper demand, let's say "artistic" for convenience, not knowing how to call it otherwise, of a music that for its formal, technical and chromatic characteristics, transcends the ground for which it was written and opens up an area of diffusion and fruition enabling autonomous listening and concert performance. If **Duello nel Texas** is not yet *the* masterpiece, it is nevertheless ascribable to the immature efforts of an aspiring composer who does not know which way to go or an amateur enthusiast no less than naive; it is a work with a defined physiognomy, with some weakness but above all great valuable inventions. A work already set: with regards to the complexity and satisfaction of the results, the beginner Morricone inaugurates composition procedures which won't be abandoned.

*Randolph Carter (from beyond)*

<sup>39</sup> This expression and concept is recurrent both in the many published interviews and in the theoretical writings, therefore it would be superfluous to provide a list of them. So let's just mention that Morricone wrote about "moral and musical dignity" in "Tre brevi discorsi sulla musica nel cinema" (in G. Lucci, Op. cit., p. 28).



—————REVIEW—————

# Le Ricain, aka The Man from Chicago

by Eldar Jabrailov (with the help of John Bishop)



I actually wanted to watch the film **Le Ricain** for reasons not generally attributed to film enthusiasts. I wanted only to hear the music by Ennio Morricone, because his musical composition heard in the film, *Ballad of the Man from Chicago*, has never been released commercially. While watching the video, our friend Micke immediately recognized a number of musical themes from the films, *Défense de savoir*, *Komm süßer Tod* (aka *Love Birds*), *Il prezzo del potere*, and **Incontro**, but the film contains a lot of other music which he hasn't managed to

identify. I was very curious to see if I could identify any of the music myself. I was not disappointed.

### The film

“The name Jean-Marie Pallardy, should be known to most exploitation cinema fans,” our friend Alexey Stepanov wrote in his review of the film<sup>40</sup>, indeed “it is doubtful whether anyone could forget his films with such titles as *Le journal érotique d'un Bûcheron* (1974) and *L'arrière-train sifflera 3 fois* (1974). For the film *Le Ricain* (aka *The Man from Chicago*, 1977), the B movie director and soft erotic filmmaker travelled to Turkey in search of financing for his low-budget from the Turkish film producer and director Türker İnanoğlu.” The film was scripted by Pallardy, along with Guy Lionel and Pierre Pelot, and “although Pallardy was the only one credited with directing the film, there were two others, the Turkish film directors Sohban Kologlu and Stepan Melikyan.” But only Pallardy directed this film (he himself confirmed it), the two other names being surely for the Turkish editing only or for legal reasons.



Jess Hahn, an American expatriate and one of Pallardy's regular actors, stars in the film. Known for his roles in such films as *Topkapi* (1964), *What's New Pussycat?* (1965), Hahn acted primarily in the French cinema<sup>41</sup>. The Turkish child actor, İlker İnanoğlu, and his mother, Filiz Akin, also star. “Indeed, *Yumurcak Belali Tatil* (aka *Brat – Troubled*

<sup>40</sup> Although he has only been quoted a few times here, nearly half of what is written in this section is based upon Alexey Stepanov's own review of the film on his website, [Cinema Oscuro](#). – EJ

<sup>41</sup> Unless another English-dubbed voice actor was used in lieu of Jess Hahn's own voice in this film, Hahn is also an English-dubbed voice actor for the Italian actor, Bud Spencer. – JB

*Holiday*) is one of two titles of the Turkish version of *Le Ricain*, the other is simply *Belali Tatil* (aka *Troubled Holiday*)<sup>42</sup>.



Another American expat and Pallardy regular, Gordon Mitchell, also appears in the film. Jean Luisi and Jacques Insemini, two regulars from Pallardy's sex romps, also appear, along with Turkish actress Ceyda Karahan, who is given a minor uncredited role in the film. Pallardy himself, in addition to his writing and directing credits, also acts.

The film itself is quite ordinary — a cheaply

<sup>42</sup> One version of a Turkish release of the film, *Yumurcak Belali Tatil*, is heavily edited, presumably for television, and contains very little of the original music and plot. Indeed, much of the original music is substituted with an odd assortment of arrangements. In one instance, a somewhat dubious sounding instrumental version of Simon & Garfunkel's *The Sound of Silence*, and John Barry's *Hip's Trip* from the film *The Man with the Golden Gun*, are heard. The edited version of this film can be viewed online at the website “Nostalaji Film Sansini Yakala”

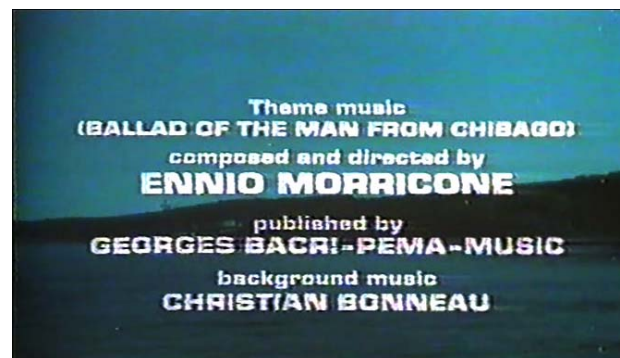
([http://website.informer.com/visit?domain=nostalajifilm\\_sansiniyakala.com](http://website.informer.com/visit?domain=nostalajifilm_sansiniyakala.com)). Another longer version does exist. – JB

made American-style action film — but, bolstered by its beautiful scenery, thanks in part to cinematographer Guy Maria, as well as its carefully selected Italian music compositions, well matched to the film's action scenes, the film appears much more impressive. Filmed entirely in Turkey, shooting locations include Antalya, a resort city on the Mediterranean coast of southwestern Turkey, Ephesus, an ancient city located on the western Aegean coast and the Temple of Artemis in Selçuk.

### *The soundtrack*

An original musical score was never composed for the film. Most of the music was simply reused compositions culled from the CAM music library and released on the rare CAM library LP-series<sup>43</sup>. The theme *Ballad of the Man from Chicago*, which is stated in the titles to have been composed and directed by Ennio

Morricone<sup>44</sup>, seems to be the only exception, but please read the Pallardy's interview hereunder. Christian Bonneau is credited with the background music, but more presumably acting as a musical advisor, compiling music for the film.



#### 01. MAIN TITLES: *INCOMPRIS* [FROM *DEFENSE DE SAVOIR*] – BRUNO NICOLAI

Under the cover of night, two men in a wooden skiff make their way toward shore, as their ship lies quietly at anchor off the coast of Turkey. As the film's opening credits begin, the two men, Marshall (Jean-Marie Pallardy) and Jeff (Jess Hahn), find the waiting truck to pick up their final load for the night. Marshall suddenly attacks the driver, locking him in the truck's cargo area. He and Jeff then take the skiff back out to sea and return to the waiting ship, where they unload their illicit cargo. The two men quickly incapacitate the captain and his crew and make off with a large sum of money. They return to shore and to a local bar where Marshall hears the news that his pregnant girlfriend, Teresa, has been taken by ambulance to the hospital after a bad fall. *Incompris*, beginning midway through the main titles, is a jarring, dissonant suspense theme, and as many themes are reused from *Défense de savoir*, this one is repeated frequently throughout the film.

<sup>43</sup> Though we now know that several of these rare CAM records are the original sources of a number of these themes, we can only guess as to whether they contain any of the ten remaining unidentified tracks, as many of these CAM records remain unavailable to us. We relied on various secondary sources such as compilations and expanded editions to make our identifications. Once many of these themes were identified, we searched for their original sources in the hopes of identifying more, and we subsequently discovered the following CAM LP records, in the order of their appearance in the film, "Défense de savoir" (CAM LAG 460.007, 1973), "Temi Conduttori Sentimentali" – Daniele Patucchi (CAM CmL 030, 1973), "Incalzante – Cupo – Angoscioso – Thrilling – Agitato (n. 1)" – Various Artists (CAM CmL 007, 1972), "Giallo 1 – Suspence – Drammatico" – Various Artists (CAM CmL 022, 1973), "Il Prezzo del potere" – Luis Bacalov (CAM PRE 8, 1969), "Legamenti (Disco n. 1<sup>bis</sup>)" – Various Artists (CAM CmL 092, 1975), and "Romantico" – Various Artists [CAM CmL 020, 1973). Certainly *Verso l'ignoto* is from "Giallo 1 – Suspence – Drammatico" as well as "Legamenti (Disco n. 1<sup>bis</sup>)" under the title, *Legamento n.73 ~n.74*, by D. Patucchi. *Il Prezzo del potere* is also on the latter record, under the title, *Legamento n.59* by L. E. Bacalov, as well as on "Il Prezzo del potere". While the Ennio Morricone theme *Incontro* has had many releases up until 1978, it seems probable that it was taken from "Romantico". Perhaps "Legamenti (Disco n. 1<sup>bis</sup>)" and "Giallo 1 – Suspence – Drammatico" contain more of the unidentified themes. – EJ

<sup>44</sup> Although the credits point to Ennio Morricone as the composer and conductor of this theme, *Ballad of the Man from Chicago* (or *Ballade du Ricain*), this has yet to be confirmed. Morricone has worked with PEMA MUSIC and Georges Bacri in the past — *Le clan des Siciliens* is one such example — but working with Jean-Marie Pallardy seems to be a strange collaboration indeed. – JB and EJ



Link: <http://www.facebook.com/photo.php?v=295965393839327>

#### 02. HAULING CIGARETTES: *INCOMPRIS* [FROM *DEFENSE DE SAVOIR*]

Marshall hurries to the hospital. The slow, measured theme contrasts with the scene's sense of urgency.

#### 03. MOTHER AND CHILD : *LE POUVOIR* [FROM *DEFENSE DE SAVOIR*]

At the hospital, Dr. Vincent tells Marshall that if they attempt to save Teresa the baby would surely die. Taken in a terrible dilemma, Marshall asks the doctor to "at least" save his child. Later, outside the hospital, as Marshall reflects on his situation, a strange man, Gino intrudes upon his solace. In this dark, mysterious piece, Nicolai again utilizes elements of the piano, electric harpsichord and organ, as well as low and high strings — mandola and bass guitar, to accent the curious, underlying tension of the scene. Marshall tells

***An original musical score was never composed for the film. Most of the music was simply reused compositions culled from the CAM music library***

Gino about the birth of his son and the death of the baby's mother.

10 years later... Marshall has quit his criminal past, changing his name to Serva. His son Olivier is celebrating his tenth birthday at home with his governess, Elisabeth, when Serva calls him. Olivier is excited to hear from his father, but after the phone call, Olivier seems sad.

#### 04. BIRTHDAY BOY: *TEMA PER SYDNE* [FROM *UN DOPPIO A METÀ*] – DANIELE PATUCCHI

In these scenes, we hear Daniele Patucchi's sad, melancholic and sentimental theme on piano, composed for actress Sydne Rome, for the film *Un doppio a metà* (1972). Olivier is disappointed that his father is working instead of celebrating his birthday. Patucchi's beautiful piano theme, which includes elements of strings, bassoon, and flute, emphasizes the underlying emotional theme of regret.

#### 05. WATERSKIING – HAULING HEROIN (UNKNOWN THEME #1) / *AMORE E VIOLENZA* – UNKNOWN ARTIST / ROBERTO PREGADIO

In these next several scenes, two musical themes are combined to create a musical montage used to underscore two converging storylines. In the first scene, Serva and Olivier seem intent on having a nice family outing at the beach together waterskiing, on a whistle/guitar melancholic theme. The scene quickly shifts to Jeff and his new partner approaching the border crossing, their truck loaded the heroin, sustained by the Pregadio's music. The scene shifts back to Serva and Olivier waterskiing with the poignant whistle and guitar theme again, apparently written (or at least performed) by the great Alessandro Alessandroni. The scene again shifts back to Jeff and his partner as they wait nervously at the border. Pregadio's dynamic, powerfully orchestrated theme with fuzz guitar and accompaniment by the lovely voice of Edda Dell'Orso, ideally suited for these tense scenes has been used in a number of other films.

Link: <http://www.facebook.com/photo.php?v=295968487172351>

#### 06. CROSSING THE BORDER – FLEEING: *IL GIORNO DEL GIUDIZIO* [FROM THE FILM *KOMM, SÜBER TOD* (AKA *LOVE BIRDS*)] – BRUNO NICOLAI

Jeff and his partner, as they near the inspection point, speed across the border amid police gunfire. Making their escape, they stop to burn their truck in an effort to eliminate all evidence of heroin. At last they hide in an occupied house, holding a family hostage. Nicolai's theme sounds similar to a military march conveying the same sense of suspense with grating, haunting strings that compliment and emphasize the notes.



07. SKI TIME IS OVER (UNKNOWN THEME #1, ALTERNATE) – UNKNOWN ARTIST

At the beach, as the happy trio returns to their seaside villa after waterskiing, we hear again the whistle and guitar theme, this time with an accompanying piano and cymbal in the final. A phone call for Serva disrupts their sense of joy. He remembers the voice of his former partner in crime, ten years ago. Jeff explains his desperate situation and Serva agrees to help his old friend.

Link: <http://www.facebook.com/photo.php?v=295969500505583>

08. THE MAN FROM TENNESSEE: *VERSO L'IGNOTO* [FROM **IL SORRISO DEL RAGNO**] – DANIELE PATUCCHI

As Serva drives toward his rendezvous with Jeff, we hear Patucchi's, cacophonous jazz theme in an action musical style. Serva tells Gino about his old friend and partner in crime. "He sounds like a great guy, your friend from Chicago," Gino says, but Serva corrects him. "He's really from Tennessee,..."<sup>45</sup>. Serva then reveals to Gino his criminal past together with Jeff. Jeff and his partner, near the rendezvous point, find Serva and Gino with a waiting boat. Composed for the film **Il sorriso del ragno**, Patucchi's theme employs a curious musical assortment, using what sounds like a prepared piano, as well as a mandolin, electric and bass guitar, marimba, flute - played with flutter tonguing - doubled with flugelhorn and drums. Serva introduces Jeff to Gino and explains his bizarre escape plan.

09. CONSPIRACY #1 (UNKNOWN THEME #2) – UNKNOWN ARTIST

Later, at a seedy bar, a jukebox plays an unidentified Italian pop song for female voice as Gino and Michael give to two men their instructions, and send them on a mysterious errand. The song uses elements of electric and bass guitar, piano, drums, and a synthesizer. Jeff soon arrives and Gino proposes Jeff to join them on a kidnapping job worth 5 million dollars, the son of a business man, Olivier Marshall. Jeff agrees to the job.

10. CONSPIRACY #2 (UNKNOWN THEME #3) – UNKNOWN ARTIST

Jeff notices two policemen entering the bar, unaware that they are Gino's men disguised. Another unidentified Italian pop song playing on the jukebox, uses elements of electric lead, rhythm, and bass guitar, along with flute and drums. One of the *faux* policemen pretends to remember Jeff from the failed heroin smuggling operation at the border and arrests him, taking Gino and Michael along for questioning as well. The three men are taken to a dilapidated building.

11. CAPTURED (UNKNOWN THEME #4) – UNKNOWN ARTIST

As they enter the building, strange music is heard with echoed sounds of freight elevators and clanging metal mixed with string and bass. Jeff is beaten by his captors as Gino and Michael, feigning fear of their own men, look on. Jeff beats the two policemen and then leaves the room, his vengeance sated, but Gino and Michael, shoot the two men. This music style evokes the one from **Gli occhi freddi della paura**, in particular the theme *Seguita*, from Morricone's *avant-garde* period.



12. KIDNAPPED: *SANS ESPOIR* [FROM **DEFENSE DE SAVOIR**] – BRUNO NICOLAI

Posing as Mr. Marshall's secretary with instructions to pick the boy up from school, Jeff waits for Olivier. Jeff introduces himself and the two leave together. Both sad and full of wishes, *Sans Espoir* beautifully frames the scene. Inside the car, where are Gino and Michael too, Jeff winks at the boy and Olivier smiles.

<sup>45</sup> This is in direct contradiction of the film's English title. – JB



13. *BALLAD OF THE MAN FROM CHICAGO* –  
ENNIO MORRICONE

The music is heard only once, but it is most likely the film's main theme, Ennio Morricone's *Ballad of the Man from Chicago*. Reminiscent of Sicilian music, this theme too uses whistle and guitar. As they race down the worn and ancient silk road towards Antalya, Jeff tries to humour Olivier, but the notes of Morricone's guitar are joyless, his whistle course and bleak. The four, joined by another Gino's man and Louise, pack themselves in another car, and then drive off.

Link: <http://www.facebook.com/photo.php?v=295990140503519>

14. ON TOP OF OLD SMOKY #1 – JESS HAHN

In the car, Jeff mumbles and whistles the traditional folk song *On Top of Old Smoky*<sup>46</sup>. They arrived at the villa, in the mountains by the sea.

***Nicolai's theme pulses from an adrenaline-stoked heart, pumping ever faster, building to a crescendo, and then exploding***

15. MOTHER HEN #1 (UNKNOWN THEME #5) –  
UNKNOWN ARTIST

Slow strings and wind instruments build slowly as Michael approaches the boy and suddenly orders him upstairs. Jeff quickly carries the exhausted boy up the stairs. Michael: "You're like a mother hen". A very disturbing, tense suspense theme by an unidentified Italian composer is heard, with the beautiful voice of Edda Dell'Orso. Downstairs Gino and Michael want Jeff to make the ransom call.

Link: <http://www.facebook.com/photo.php?v=295994497169750>

16. MOTHER HEN #2: *LE POUVOIR* [FROM  
**DEFENSE DE SAVOIR**] – BRUNO NICOLAI

Serva watches to a photograph of his deceased girlfriend, Teresa. Meanwhile, back at the villa, tensions grow between Jeff and the other kidnappers.

17. MOTHER HEN #3: *INCOMPRIS* / (UNKNOWN  
THEME #6) – BRUNO NICOLAI / UNKNOWN  
ARTIST

We once again hear Nicolai's *Incompris*, as Serva tells Elisabeth everything. There is another unidentified sentimental theme on piano with the voice of Edda Dell'Orso again. Elisabeth calls the school and is given a description of the man who took Olivier. Serva: "Jeff? No, it couldn't be him!" Meanwhile, as Gino and Louise lie in bed together, Louise opening a suitcase for a cigarette, sees a photograph, of the same woman in the photograph on Serva's desk.

Link: <http://www.facebook.com/photo.php?v=295996813836185>

18 AN OLD FLAME #1: *LE POUVOIR*

Louise : "Who's she, an old flame?" Gino, angry, refuses to talk about it.

19 AN OLD FLAME #2: *ADAGIO PER UNA MORTE  
INCERTA* – DANIELE PATUCCHI

We hear a calming piano, harpsichord and strings theme when Olivier sleeps restfully.

20 THE SEARCH BEGINS :

*L'ACCUSEE* [FROM **DEFENSE DE SAVOIR**] –  
BRUNO NICOLAI

Owing Serva a favour for his help with their escape from the police earlier, Jeff's partner, Martin, calls Serva: "Gino's out to get you for something, and what's more it looks like he's been planning it for a long time." In a flashback to the hospital, Serva remembers the man the doctor spoke with: Gino! He quickly calls the doctor, who tells him that Teresa was Gino's sister. Serva cries: "Gino! The slimy little bastard!"<sup>47</sup>. Nicolai's theme pulses from an adrenaline-stoked heart, pumping ever faster, building to a crescendo, and then exploding.

21. THE SEARCH CONTINUES: *L'ACCUSÉE*

Again, *L'accusée* is heard, this time over the screams of a woman being tortured by Martin's men. After such a treatment she tells

<sup>46</sup> Note here a reference to a song about the Great Smoky Mountains of Tennessee—Jeff is the man from Tennessee, not Chicago. – JB

<sup>47</sup> It is in this scene that it finally occurs to me that the English-dubbed voice of Pallard sounds very much like Adam West of television's *Batman* fame, though I have no way of verifying this. – JB

them everything. Meanwhile, Jeff takes Olivier out for a walk.

22. DOWN THE RIVER: *IL PREZZO DEL POTERE*  
[FROM *IL PREZZO DEL POTERE*] – LUIS  
BACALOV

Soon after they rest among the rocks, on Luis Bacalov's harmonica theme, reminiscent of one Morricone's theme from **Hornet's Nest**. Jeff has become like a big brother to the Olivier. Back at the villa, Jeff tells them that he will crack the skull of anyone who bothers the boy.

23. CALLING AGAIN: *INCOMPRIS*

Jeff makes the ransom call again under the watchful eyes of Gino. They wait anxiously as for someone to answer, but no one does. Jeff leaves the villa to watch over Olivier, and joins the boy. Soon, Michael appears behind them.

24. SHOWDOWN WITH THE JOKER #1  
(UNKNOWN THEME #7) – UNKNOWN  
ARTIST

After some words, Michael attacks Jeff, knocking him down. The action then moves to the beach and this excellent fight scene continues between the two men. This is a long scene, with very impressive music, orchestrated as for a *peplum*. Unfortunately, this music has yet to be identified (but as coming from CAM, it could be a *peplum* soundtrack like Nicolosi's or Masetti's). Eventually, Gino appears with a gun and orders Jeff to let Michael go.

25. THE FIGHT IS OVER: *IL PREZZO DEL POTERE*  
– LUIS BACALOV

Olivier runs to Jeff; we feel his joy. Serva continues toward Antalya.

26. CALLING AGAIN #2: *INCOMPRIS*

More tension at the villa, as Gino makes the ransom call. Still no answer.

27. WAITING: *IL PREZZO DEL POTERE*

Jeff and Olivier play under the watchful eyes of Michael. In some ruins, Gino finds Louise and the other man. In anger, Gino sends Louise back to the villa and quarrels with the man.

28. BOW AND ARROW: *IL PREZZO DEL POTERE*

Jeff gives a bow and some arrows to Olivier, but as the boy pulls the bow taught to fire the arrow, the bow breaks. Jeff laughs. Meanwhile, Serva arrives in Antalya.

29. WEAK LINK (UNKNOWN THEME #5,  
ALTERNATE) – UNKNOWN ARTIST

In the marketplace, Serva spots one of Gino's men and we hear an excellent, different version of the unidentified track 15, arranged for electric guitar with elements of *tremolo* strings, bass clarinet, timpani, harpsichord, electric organ or harpsichord, and the whirring sound at the end may be from a Syn-Ket. Serva hides in the back seat of the man's car and then surprises him with his gun drawn. The man refusing to talk, Serva shoots him.

30. MAN AND BOY #1: *IL PREZZO DEL POTERE*

In another ruin, Jeff shows Olivier how to build a shelter. Jeff feels great joy being with Olivier, who tells Jeff how he misses his father. Jeff tells him that he had a great friend once.

31. MAN AND BOY #2 (UNKNOWN THEME #8) –  
UNKNOWN ARTIST

Jeff and Olivier are moving through the ruin of The Theatre of Ephesus. A string piece is heard in the style of Morricone, as the sound of thunderous applause echoes. On a hill above the ruins, Serva spies the two.

Link: <http://www.youtube.com/watch?v=oaJobyC07RA>

32. GUILT (UNKNOWN THEME #9) – UNKNOWN  
ARTIST

Serva is sitting alone on the hilltop above the ruins. Voices of incrimination fill his head. Irregular, building violin or viola strings playing *tremolo*, like the drones of mosquitoes, together with bongo drums, like Haitian *voodoo* ones. Meanwhile Jeff and Olivier return to the villa.

33. SHOWDOWN WITH A JOKER #2: *TELA DI  
RAGNO* – DANIELE PATUCCHI

"Tela di ragno" is a typical *giallo*/horror/suspense track. Gino and Michael make plans



with Jeff to leave. Jeff refuses, saying that he is staying there with Olivier. Then Louise comes down the stairway holding a gun.

Link: <http://www.youtube.com/watch?v=oaJobyC07RA>

34. REVELATION: *TELA DI RAGNO / ON TOP OF OLD SMOKY #2* – DANIELE PATUCCHI / JESS HAHN

The two are ordered upstairs to pack their things. Jeff sings *On Top of Old Smoky* again over the Patucchi's music. Olivier finds a photo of his father and shows it to Jeff. He now knows that Gino has used him to betray his old friend. So Jeff confronts Gino about his betrayal. Gino says: "I've waited ten years for this moment".

35. ESCAPE: *TELA DI RAGNO*

Jeff surprises Michael and Gino, knocking them down. He and Olivier quickly flee into the countryside. Louise, quickly fires her pistol at the two but is soon killed by an unknown shooter. Gino and Michael follow the two cautiously. Later, as Michael prepares to shoot at them, he is shot in the back. Serva shoots him again, killing him.

36. VENGEANCE #1: *VERSO L'IGNOTO* – DANIELE PATUCCHI

The tense chase theme, *Verso l'ignoto*, is reprised as Serva and Gino play cat and mouse amid the ruins. Jeff wanted to fire at Gino, but discovers it is Serva. Gino surprises Jeff and Olivier, taking the boy hostage.

37. VENGEANCE #2: *INCOMPRIS*

The kidnappers are all dead, all but one. Holding Olivier hostage, Gino calls out for Serva to show himself. Olivier calls to Jeff for help and then to his "papa" (Dad). Jeff hurries to the boy's aid, and drawing near, surprises Gino and shoots him. Olivier runs to Jeff and the two walk back toward the villa.

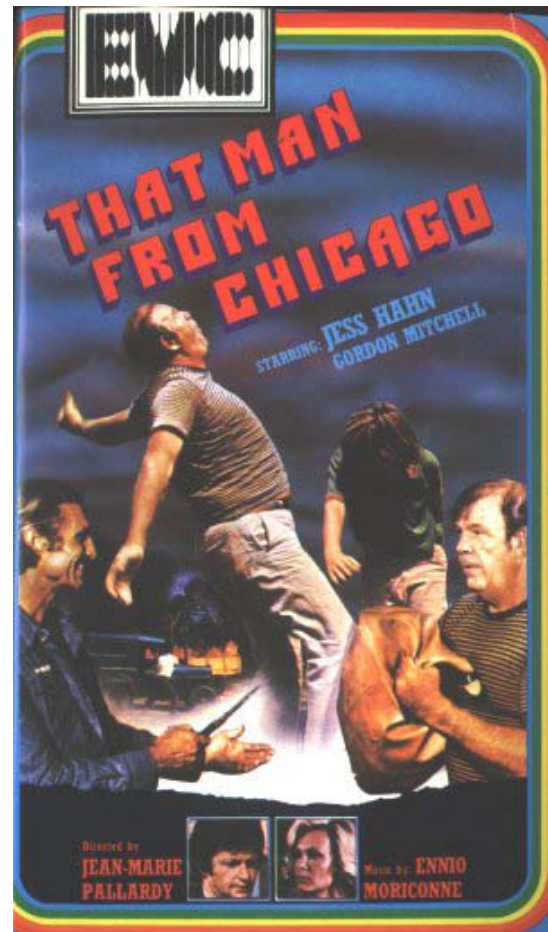
38. VENGEANCE #3: *INCONTRO* [FROM *INCONTRO*] – ENNIO MORRICONE

Gino calls out to Serva once more and, as Serva appears at the opening of the well, Gino dies. This scene is very emotional; the guns now silent, thus comes the bittersweet final reckoning with Morricone's beautiful theme. As Jeff and Olivier continue to walk, Serva watches them from a distance. He comes up

behind them, his gun drawn. Jeff drops his gun and Olivier stands in front of Jeff, protecting him from his father.

39 HE'S MY PAL – END TITLES: *INCONTRO*

"...He's my pal, and besides, there're so many things we have to do... You have no right to hurt him", Olivier tells his father. Jeff smiles at Oliver and the two head back to the shelter they were building together. Jeff waves goodbye to Serva. Serva nods his head, as if in understanding, and then turns away, returning whence he came. In this emotional moment, Ennio Morricone's stirring *Incontro* makes an effective finale.



I wish to thank our friends Mikael "Micke" Lindgren for his help with the identification of some of the music used in the film and with the various instrumentation, and Alexey Stepanov, for his help with background material as well as the use of parts from his own review. Finally, I wish to thank Necropolis for posting this video online.



## Appendix to Le Ricain

by Patrick Bouster

Some complementary information was necessary in order to understand better this odd soundtrack and why the music was so difficult until now to identify. So, answers by the director himself were a good way to clear it up. Many thanks to him for having replied to the questions, after such a long time.

Jean-Marie Pallardy, born in 1940, used to be a French model, and then actor and a director of 23 films, from **L'insatisfait** (1972) to **Kill for Love** (2009). **Le Ricain**, one of his most famous films, contained a good enough subject to have its main line borrowed later by Clint Eastwood for the nice **A Perfect World** (1993), starring Kevin Kostner.



Jean-Marie Pallardy

Pallardy reveals to us that “a project of remake of **Le Ricain** is planned” (“with a music by the Maestro, who knows?”, he asked himself).

### Interview with Jean-Marie Pallardy

(by Patrick Bouster, by phone on April 16 and October 22, 2013)

*Question: In which circumstances were you able to use music by Morricone for your film **Le Ricain**?*

JMP: I have to say first that I met several times with Sergio Leone, and one of his administrative assistants was a girl who became a friend of mine. So it was easy to have a contact with Ennio Morricone, with such common friends! I would have wished Ennio to score my film but his assignments were full. I would have to wait 2 years...

With Georges Bacri, his agent for France, and Ennio, we concluded an agreement. They allowed me to search out some music in their musical catalog. They said: “Take all what you want, and we will see afterwards about the rights”. In that period, we didn’t sign any contract for this sort of arrangement. If we had a good restaurant, a good wine, everything was OK, things were simple.

In these catalogs, we selected, with Christian Bonneau, music by Morricone and by other Italian films composers (Nicolai, etc) which was suitable for the scenes.

*Q : So, even the main track by EM in the movie (Ballad of the man from Chicago) was not composed for the film?*

JMP : Indeed, it was stock music, rejected or finally not used for some film or some project. Ennio didn’t work specially for the film. I whistled the melody myself (for the fun), replacing the original whistling, mixed with the other part of the Morricone’s tune. As opposed to the folk song *On Top of Old Smoky*, heard twice in the film, which is whistled by Jess Hahn himself.

*Q : Apart from this track, is there some other music by the Maestro?*

It is far now, but I believe to remember there would be Ennio’s music in three scenes: the river scenes<sup>48</sup>, and the ruins scene<sup>49</sup>.

**If you are interested in discovering the unpublished music from **Le Ricain**, commented in Eldar's article, it is available, specially for the readers of *Maestro*, here :**

- 1) Music identified as Morricone's: 2 tracks (scene 13: *Ballad of the Man from Chicago*, and scene 31: *Man and boy #2*):  
<https://drive.google.com/folderview?id=0B0ZW0ql7kvdnS1RBaDBRNzVKY28&usp=sharing>
- 2) Music by unknown artists: 9 tracks (scenes 5, 7, 9-11, 15, 17, 24, 39, 32).  
<https://docs.google.com/file/d/0B0ZW0ql7kvdnWWNxWkZYUDZuble/edit?usp=sharing>

<sup>48</sup> If it is the river scene featuring Jeff and Olivier, there is surely a confusion, because the music is clearly by Bacalov (**Il prezzo del potere**). If it is the waterskiing scene, the music sounds more Morricone, or Alessandrini.

<sup>49</sup> In this sequence, the boy plays among ruins, like in a dream, with some noise effects. Although the music is rather conventional, the strings part sounds Morricone.



—————SCORE REVIEW—————

## Treasure Island

### Exploring the music from “L’isola”

*by Didier Thunus*



**L’isola** is a television series in 12 episodes of 100 minutes each, directed by Alberto Negrin in 2011. The Moroccan-born Italian director was used to long movies already, having directed **Il segreto del Sahara** in 1988, or **I guardiani del cielo** in 1998, but a duration of 20 hours was quite a challenge, both for Negrin and for RAI Fiction / Palomar, the production company.

The original idea was to make a sequel to the successful **Gente di mare** of 2005-2007, but very quickly, Negrin and his co-writers realized they were taking another direction. Apart from the fact that the main characters were coast guards, the story being developed had very little in common with its multi-episode predecessor, in that it had only one storyline spreading over the 12 episodes.

**L’isola** tells the story of Tara Riva (Blanca Romero) who is the commander of the coast guards of Elba, an island off the coast of Tuscany. She marries Luca Bottai (Marco

Foschi), a young and brilliant scientist who is about to discover a way to extract methane hydrate from the depths, which wouldn’t cause earthquakes like the current techniques do.



This revolutionary method attracts the interests of big industrials such as Leopold Amery (Andrea Giordana), director of the Energy Sealines, and father of the young Vedrana (Irena Golubeva). Bottai is soon victim of an attack but survives the explosion of the boat he was on. He finds

refuge in Tunisia, but suffers from amnesia. He creates a blog which is soon localized by Elena Sollima (Alexandra Dinu), a computer hacker who works for Amery under the name of Quadrophenia. She flies to Tunisia to find Bottai, who now goes by the name of Tarek.



In parallel, Tara Riva investigates on the explosion of the boat, and joins force with Adriano Liberato (Simone Montedoro) who is trying to understand the plane crash which caused the death of his mother. Love will come into play and stack the deck: Elena will fall in love with Luca and give up bringing him back to Amery; Tara and Adriano will have an affair and create a burning dilemma for Tara when she will eventually find again Luca, after a long search full of danger and surprises.



*“The center of this film, Ennio, says Negrin to Morricone in a backstage film on rai.tv, is the nature, the environment, in short, the earth on which we live. Our island is unspoiled and protected, and is about to be violated. Raging, overwhelming passion, love affairs, making it almost impossible to make a choice. Your music, Ennio, will have to help me reconcile with this endless chain.”* Ennio is listening quietly, sitting at the piano as if he was about to start

composing the soundtrack already. Probably this scene was reconstructed for the needs of the documentary, but it is still nice to watch because we don’t have many visual testimonies of a director giving instructions to the Maestro.

For the past 6 years, Ennio Morricone only had time for 4 persons: Giuseppe Tornatore, Raoul Bova, Massimo Ranieri, and Alberto Negrin. With the exception of one movie (**Angelus Hiroshimae**, 2010), he hasn’t worked for any other than those 4 (10 movies in total since 2008). Even his long time friend Giuliano Montaldo, with whom he wrote some of the best pages of his repertoire (**Sacco e Vanzetti**, **Marco Polo**...) and who hadn’t worked with another composer in 42 years (12 movies between 1967 and 2008) had to pass when he directed **L’industriale** in 2011. The poor Genovan director had to fall back on Ennio’s son,

***For the past 6 years, Ennio Morricone only had time for 4 persons: Giuseppe Tornatore, Raoul Bova, Massimo Ranieri, and Alberto Negrin***

Andrea, in spite of his insistence. Maybe it was the fiasco of **I demoni di San Pietroburgo** (2007), Montaldo’s previous project, that motivated the choice of the Maestro. He felt he’d better off work for the television only, for productions that consistently secure a large audience, or for the super productions of Tornatore. He must also feel very at ease with the 4 privileged men, who allow him to work at his own pace and use his own methods. It is very likely, for instance, that Morricone doesn’t write his music to the images. He doesn’t seem to participate to the music edition, leaving to the filmmakers the choice of where to put his music. Even more so for a project like **L’isola**. Ennio would not sit for hours and hours spotting the moments where music is required, changing the pace to fit a scene, shortening a variation, etc. but I wonder if he then watches the movie on TV because he would probably be upset with the way his work was treated.

In **L'isola**, the themes are used repeatedly to illustrate movie segments that have nothing in common. A theme could illustrate a scene focusing on a specific character, and then another one where that character doesn't appear. Another cue could sound like the love theme of a given couple, and later be used for a scene between father and daughter. This is not in Ennio's habits. It is therefore difficult to guess what the composer was aiming at when writing the pieces. And it also makes it hard to guess what the titles of the tracks could be.



The pieces are also constantly edited – shortened or extended. They are faded out and often cross-faded with other ones, and a few tricks are used (the most prominent one being strident high-pitched strings) in order to blend one piece into another or into sound effects. Ennio has reportedly been offended by the way the Americans had treated his music in **Marco Polo** (and has therefore refused to work for American television since then), but I wonder how worse it was than what the Italians are currently doing. The successive **Ultimo** seasons are no better in that regard. In **L'occhio del falco** for example, of the 22 pieces available on the mp3-album, 10 are not heard at all in the movie – some pieces from the previous seasons are used instead – and the 12 other ones are substantially butchered.

However in **L'isola**, the music is omnipresent and plays a key role in the atmosphere and the impact of the movie. There is hardly any scene without music, and with the repetitiveness of many of the

themes, the audience has all the time to get to know Morricone's rich and varied score.

The amount of music composed by Morricone for **L'isola** is quite impressive: about 50 distinct pieces, some 30 themes, around 2 hours of music. And once more, the quality didn't suffer from the quantity. The score is brilliant, masterful, imposing. It is both inventive and still very morriconian. The Maestro still innovates and finds novelty in his own style. He makes of **L'isola** a magnificent treasure island.

Unfortunately, since 2008 and **Pane e libertà**, RAI Trade doesn't release any CD anymore. The economical crisis seems to be the reason, but given the budget that a project like **L'isola** must have represented, it looks a bit silly to not have saved a few euros for the CD release. The competitors at Mediaset seem to have similar issues but at least they make the music available for download. It will, by the way, even get worse for the following project of Negrin, **I 57 giorni**, where RAI will even not find enough money for an original score at all. To date, **Mi ricordo Anna Frank** (2009), the

*The amount of music composed by Morricone for L'isola is quite impressive: about 50 distinct pieces, some 30 themes, around 2 hours of music*

movies of the **Teatro di Eduardo** project (2010) and now **L'isola** are hidden treasures lying in the vaults of RAI Trade, who doesn't seem to give a damn. This sounds completely absurd: they have original music by the biggest soundtrack composer of all times, and they are simply not doing anything with it.

\*

Let's explore in more details the music written for **L'isola**. It is difficult to describe music with words. Therefore, I will refer to existing and known pieces whenever appropriate, and will indicate their coordinates in the suites used as weekly specials on chimai.com between October 21 and November 18. For once, they will



remain available for longer, at this address: <https://drive.google.com/folderview?id=0Bz23aDRA9jgjO0JjZFhqNXJ5RTA&usp=sharing>.

A coordinate like “[2@1:20-2:30]” means: suite 2 between 1:20 and 2:30.

### *Ethnic theme and End titles*

One of the main colors of the score is its ethnical flavour, justified by the many scenes taking place in Tunisia. The duduk, an Armenian wind instrument used by many soundtrack composers already<sup>1</sup>, plays a languid melody in long phrases, sometimes on its own, sometimes accompanied with a percussion heartbeat and an upsetting flute counterpoint. Later, strings and tuba join to complete the mysterious atmosphere. Truly a great piece of music [2@1:20-2:30]. It has a variation where the finale is taken over by wind instruments bringing the theme to a poignant climax [3@0:00-2:55]. Another variation has the same arrangement but the duduk is absent, leaving space for the strings section to play the melody [4@2:25-2:58]. The theme appears very early in the movie, because the opening soft Spanish guitar chords already give room to the duduk [1@0:00-1:29], long before the North African elements are introduced in the storyline.



The end titles also use that melody but in a totally different mood, for strings only and without any ethnical accent [3@8:05-10:12]. This variation also serves as intermezzo whenever the movie is interrupted by commercials.

<sup>1</sup> Jerry Goldsmith in **The Russia House** (listen for example to *The Conversation* [http://www.youtube.com/watch?v=AObPm\\_N5i0k](http://www.youtube.com/watch?v=AObPm_N5i0k)), Peter Gabriel in **The Last Temptation of Christ**, John Williams in **Munich**, Danny Elfman in **Hulk**...

The theme also has a variation for Spanish guitar [1@3:33-5:18], for an early scene where Tara Riva dances a slow flamenco (Blanca Romero is not only an actress, a model, a singer and a composer, she is also a flamenco dancer in real life, and it shows). And finally, a variation for flute and harp is heard in a scene where Tara speaks to a nun. In total, this theme has 8 variations and is played throughout the 12 episodes.

### *Ricordo*

One of the most engaging themes is very reminiscent of a piece from the equally unreleased **Mi ricordo Anna Frank**, made by the same Alberto Negrin in 2009. It is a solemn piece, starting with the sole piano/bass counterpoint joined by strings which will repetitively play the long and beautiful melody, each time in a more moving tone [1@8:46-11:14]. It is a heartbreaking piece of music, a masterpiece. It has another version with trumpet counterpoint [3@10:12-13:00]. Again, it is heard many times and truly confers a first-class quality to the soundtrack.



### *Memories of Deborah*

We know that, since **Once Upon a Time in America** in 1983, Ennio Morricone has reused many times the successful concept created for *Deborah's Theme*: slow melody on strings, backed by low strings in continuum, punctuated with silences. **L'isola** is no exception with even two new heirs: one for piano and strings which exists in just one version [2@16:00-18:46], and another one which has 3 variants: one for strings only [2@0:00-1:13], one for harp and strings [3@2:55-3:51], and one for a string quartet



[4@13:33-14:08]. Enough to fill a Morricone fan's heart with melancholy.

### *Love themes*

A beautiful love theme, mainly for strings, is first heard when Luca offers to Tara her wedding present [1@1:29-3:33]. Lovely and haunting. It will be heard many times, making it one of the most remembered themes of the series.

Another beautiful love theme on strings reuses the melody of *Un amore per poco* from **Ultimo l'occhio del falco**<sup>2</sup>. It has 2 variations, one with woodwinds and piano [4@5:30-7:52] and one without [2@7:37-10:03], and is also heard very often.

A third slow love theme recurs in scenes of dialogues, mainly between Amery and his daughter. It builds slowly on strings and gives space for very sad moments, a bit like the main theme from **Once Upon a Time in America** [2@14:04-16:00]. It has another variation where woodwinds are playing the melody [4@0:00-2:25]. All this makes up for absolutely delightful musical moments.

### *Action*



But **L'isola** is also an action movie with a lot of fight scenes and pursuits. Three themes have been created by Morricone for these lively moments. The first one is a reprise of *La crisi di Cuba* from **Il papa buono**. That amazing theme from 2003 has 4 sections. The first and last ones are unused here; the second one (from 1:00 to 1:35) is reprised here

in a longer and more energetic way, still with the fiddle strikes [4@16:53-18:33]; and the third one (until 2:55) receives two new delicious variations [3@6:20-8:05] [4@9:28-11:17]. This section is very reminiscent of the style created by Morricone for **Indagine su un cittadino al di sopra di ogni sospetto** in 1970: a rhythmic sequence with a bouncing melody, followed by a disconcerting bridge, before the melody is reprised. It is quite amazing, and pretty uplifting, to hear such pure Seventies-Morricone an evening of 2012 on RaiUno.

A vivid strings action theme, with trumpet counterpoint, and paced by brass, is heard throughout the film for chase scenes [2@10:03-13:11]. Heavy but very dramatic and effective.

Finally, a rhythmic and confuse cue is used in the background on many occasions, slightly reminiscent of the *Icaro secondo* concert piece. It is not highly attractive, but its use of rock and techno elements makes it an interesting entry in the career of a Maestro still innovating despite his age. It exists in 2 variations [1@11:14-13:36] [4@3:50-5:30].

### *Tension*

The heartbeat was already very present with the ethnic theme, but it is also heard in the most used of the tension tracks, mainly associated to the character of Quadrophenia, the computer hacker [1@5:18-8:46]. It has reminiscences of earlier Negrin pieces such as *Estasi tensiva* (**Perlasca**) or *Sperduti (Il cuore nel pozzo)*. It is a nice track with fine sonorities, unlike many boring tension tracks. It exists in only one variation.

Another tension track makes use of the harmonica, making it sound like the

***The tension pieces make up atonal but rich musical moments, giving the impression that Morricone was never in a hurry during this colossal enterprise***

*Immobile N.2* concert piece, or the second half of, again, *Sperduti*. It has 2 variations:

<sup>2</sup> Many thanks to Patrick for making this link.

one with tremolo strings in the background [2@1:13-2:34] and one without [4@7:52-9:28]. And the two variations are also used deprived of the harmonica [3@3:51-5:06] [4@16:00-16:53].

Two other pieces are repetitively used for scenes of menace and hostility [3@15:19-16:54] [4@11:17-13:13]. What is remarkable is that they keep varying throughout their duration, involving many instruments, making up atonal but rich musical moments giving the impression that Morricone was never in a hurry during this colossal enterprise.



### Melodies

This all is already very impressive but it is not over yet, far from it. Many other melodies have also been written by Morricone specifically for *L'isola*. One of them [3@5:06-6:20] is like a slow version of *Ritorno a Mosca* (**Missus**) with sonorities of *Canto popolare* (**Perlasca**), and exists in two variations. All the other ones exist in one variation only. There is a beautiful theme used predominantly in the “backstage” video, and very sparsely in the movie. It starts with brass on tremolo strings in waves, the strings take over the melody and give it a celestial

quality. Again a rich musical moment [3@16:54-18:15].

Another moving piece is like waves of poignant strings which slowly move into a melody, and later into a joyful moment full of consolation and hope. This finale is heard only once and abruptly cut. How frustrating.

Finally, a nice melody is associated to the character of Padre Luigi: an introduction on bass notes, and a pleasurable melody on flute [4@14:08-14:48]. And another one is like a comical version of *Mille echi* (**La piovra 2**) for piano and harp [3@14:20-15:19]. Not that it has the mafia timbre at all: it is more in line with the **H2S** universe.

### Atmospheric

Maybe the most used piece of music is an atmospheric track reminiscent of the **Voyage of Terror** mood (another Negrin movie of 1990). It has long brass tones which go on forever, and piano percussions later joined by synths scansiones [1@13:26-16:33]. The repetition of this theme, always with the same arrangement, keeps the tension up throughout the movie, even when the storyline gets a bit weaker (which is inevitable in such a long film).

Other pieces provide a dreamy feeling of oceans and seas. One of them is a new version of the *Bad News #2* theme from **Days of Heaven**<sup>3</sup> [3@13:00-14:20]. At least 3 other pieces provide to the sound editors alternatives for pensive or oneiric moments [4@2:58-3:50] [4@14:48-16:00].

### Source music

A number of source music pieces are also heard. One is for African percussions, heard in the streetlife scenes of Tunisia [1@16:33-17:47]. Two of them are nice piano solo pieces [2@5:53-7:37] [4@13:13-13:33].

<sup>3</sup> Thanks again to Patrick for this not obvious connection. The theme is also heard in *Intro to Love Theme* from the same movie.



A couple of strings cues are heard as well, one being a nice classically-flavoured piece of chamber music which one of the bad guys keeps playing on his vinyl player [2@13:11-14:04]. Finally, a synths piece is also heard once.

It is always difficult to know for sure whether or not they were all composed by Morricone, but, except for the synths cue which sounds a bit awkward, there is no reason to believe that they are by another hand.

#### **Reused tracks**

Negrin must have thought that none of the new pieces of Morricone was propelling

enough to serve as main titles for his series, so he went back to a piece composed in 1994 for his **Missus: Senza ritorno**, which he had already reused in **Ics – l'amore ti dà un nome** and in **Il cuore nel pozzo**. For the rest, the requirements in amounts of music were so high that it was unavoidable to fall back on existing material. But all of the reused music comes exclusively from Negrin movies.

From **Missus: Senza ritorno**, *Ritorno a Mosca, Espressivamente umano, Nel buio, la solitudine*.

From **L'ultimo dei Corleonesi**: *Senza respiro, Scoperto, Fuggiasco, Clandestino*.

From **Gino Bartali, l'intramontabile**: *Catturato, Matrimonio d'amore, I bambini salvati, Togliatti, Fratello*.

From **Pane e libertà**: *Tradito, In piazza, Protesta, Quella estate, Dissenso*.

From **Perlasca**: *Oltre il suono, A specchio, Canto popolare, Estasi tensiva*.



Most of the episodes can be seen here: [http://www.youtube.com/playlist?list=PLQSOYZJeNPwGXUoXhVofTLX\\_39F4w3htm](http://www.youtube.com/playlist?list=PLQSOYZJeNPwGXUoXhVofTLX_39F4w3htm) or all of them here if you are in Italy: <http://www.rai.tv/dl/RaiTV/programmi/media/ContentItem-3cb29418-5f9f-4493-9f94-c71964a91665.html>



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## Viva Verdi! <sup>1</sup>

*By Patrick Bouster*



The 200<sup>th</sup> anniversary of the most important Italian composer of the 19<sup>th</sup> century is celebrated in 2013, an event for people interested in Italian music and music in general. Even if the opera field is closed and not understandable for many people, numerous themes of Verdi still remain very popular: *Nabucco*'s choir, *Aida*'s trumpets, *La forza del destino*'s main theme, *La traviata*, *La donna è*

*mobile* from *Rigoletto*, among others.

He was born on October 10, 1813, in a French territory, as his birth certificate mentions his names: Joseph, Fortunin, François, in the town of Busseto, belonging to the “département” (sort of county) of Taro, ancient duchy of Parma integrated to France five years before by Napoléon Bonaparte. Very soon, a few months later, this area has been taken again by the old Austrian-Hungarian Empire, and so became Italian, but still under a domination. “Joseph” will be transformed of course in “Giuseppe”.

Why evoke Verdi in a document dedicated to Morricone? Without making a pertinent comparison between soundtrack composers, the course through both of them lightens two centuries of Italian music. The

***We have in Verdi a master of music as an illustration, telling a story, giving immediate emotions in a spectacle via plot and dialogue***

anniversary could be the occasion to identify some bridges, coincidences and common or different aspects between the two. A tribute to Verdi through Morricone? Of course, if we love Italian film music, we have in Verdi a master of music as an illustration, telling a story, giving immediate emotions in a spectacle via plot and dialogue. With these words too, we could speak about ... music for cinema.

Let us focus now on some aspects the two major composers of their respective centuries have in common, without avoiding differences.

### ***The first times***

It took time to Verdi to have success and to be famous. After his debut as a master of the Busseto's local fanfare (*Filarmonica*), since the first opera *Oberto, conte di San Bonifacio*, 10 years and 13 operas had to be achieved in order to reach a good level of acknowledgment.

1833 : master of church and organist (20 years old)

<sup>1</sup> Expression often shouted outside by the audience after the end of Verdi's patriotic operas. “Viva V.E.R.D.I.” also meant: Viva Vittorio Emanuele Re D'Italia, the king as the symbol of a future unified Italy.



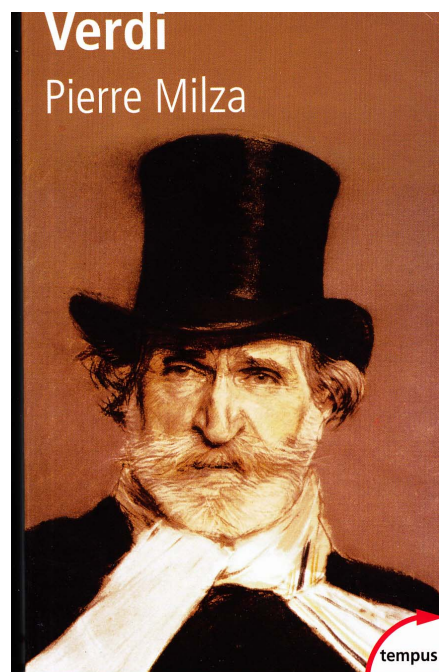
1836 : teacher of music and master of *Filarmonica*, after a competition.

1839 : first opera in 1839 at 26 years old (6 years after his musical debut)

1842 : first success with *Nabucco*

1850 : his name is famous, praised and renown, his reputation is made beyond the borders.

Although Morricone began later (27 years old in 1955), the two courses in the careers have similarities. Since the first arrangements in 1955, Morricone worked 6 years before his first official film assignment in 1961, in arranging/composing pop songs and soundtracks as ghost writer, in addition to contemporaneous music. Three years later, like Verdi, he saw his first success, with **Per un pugno di dollari** in 1964. At this point, the course differs: Morricone did need only 4-5 years to become famous and internationally renown, around 1968-1969. His situation was then very solid, as Verdi's in 1850. Pierre Milza, in his excellent biography<sup>2</sup>, explains: “*With the early years 1850, begins a new period in Verdi's life and production. Until then the composer had to work like a “prisoner” to reach the very first rank of the lyric drama masters and to access to material wealth allowing him to end the «life of a slave», as he wrote.*”



### **Composition: spontaneity versus cerebrality, but always under control**

Contrary to Morricone, Verdi didn't have a long learning of music, but could compose quickly if it was needed. An opera is by far more complex and difficult to build than a soundtrack: the music has to respect the verses, the composer must alternate the sung parts, the recitative, the orchestral parts, in respect to the story. An overture is requested almost each time for the beginning and this orchestral-only work presents and summarizes the main ideas and themes, like a soundtrack music suite for concert, but, unlike these pieces, not providing entire tracks<sup>3</sup>. *Luisa Miller* was composed in 6 weeks (Milza, p.183), *Stiffelio* in 2 months (and its overture in emergency just before the premiere, Milza, p.186), *Rigoletto*, after the censorship of the Venezia authorities, in 40 days! (Milza, p.189)

Verdi's career doesn't exhibit quick and nonstop composition or stakhanovism like Morricone's because in the second half of his career he produced much less operas. Even in his first “slave” period, he picked up the projects and wanted in order to be sure to be able to achieve a work and that his music would be performed respectfully. This aspect (to respect the music written) is another strong wish, shared by Morricone too. Verdi knew how to conduct an orchestra but almost never did it for his operas. He trusted Angelo Mariani for this work, but gave him precise instructions, to follow completely and exactly: “*Play the music as the notes are written, not more*”<sup>4</sup>, in a letter cited by Milza. But relationship went wrong with Maestro Mariani, after 20 years.

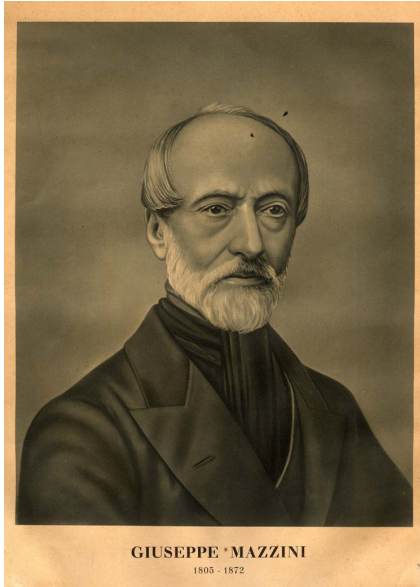
<sup>2</sup> Verdi, by Pierre Milza (Perrin, 2001, 2004)

<sup>3</sup> The comparison with the concert suites doesn't work well. More relevant is to relate them, both in construction and duration, to the long final pieces in Williams' soundtracks CDs, for instance. The composer often closes the work with a long symphonic piece summarizing the main ideas, in a similar way. Often played during the end titles, it presents and recalls the main themes elegantly displayed, as a welcome extra for the audience. More digestible and “musical” than some tracks, and perfect for the disc, this process isn't used by Italian film composers.

<sup>4</sup> It recalls Ravel's famous sentence: “*Play the notes, only the notes.*”

After 3 years of soundtracks debuts, during which he conducted the orchestra, Morricone trusted Bruno Nicolai for nearly every film, to conduct with excellence, but never would accept any change. Of course, since 1975, he always conducts the orchestra, with some very few exceptions.

*The country, the hymns, the celebrations: from the unlucky Verdi to the fortunate Morricone*



Verdi was “intellectually and artistically” involved in the “Risorgimento” (a long series of revolts, troubles and local wars to reach a republican system and the unity of Italy, whose leaders were Mazzini, Prime Minister Cavour, Garibaldi, among others) and proved his engagement soon in *Nabucco*, with the famous *Va, pensiero*). His operas contain ideas of freedom and resistance to the occupying states, but paradoxically, he reluctantly wrote national or patriotic anthems. Milza (p.170): “After having promised to Mazzini to write it (he met him in London, and Louis-Napoléon Bonaparte there as well), he wrote one popular hymn in 1848: *Suona la tromba*, on texts by the young Mazzinian Goffredo Mameli.” But at last, some events calmed down, leaving place to a more transitory peaceful setting in this troubled period, and the project was cancelled, replaced by *Fratelli d’Italia* by the same Mameli. The piece didn’t have the time to be popularized amongst the soldiers, but Milza explains that the piece was not convincing enough as a

“martial and patriotic” hymn. And regretfully it is true. Every performance found on the net seems to be rather weak, too slow and withdrawn, a big problem for an anthem having to give courage and fraternity. The piece is for male choir and orchestra (sometimes piano instead). *Suona la tromba* (“The trumpet plays”)? No trumpet, a little bit clumsy isn’t it?

And for Morricone, what is his first entry to the hymn field (without repeating Laurent Perret’s article “Pump and circumstances, part 2”<sup>5</sup>)? Maybe in 1959/1960, as he said in an interview about his 22 of August 2013 concert at Verona, with **Meditazione orale** on words by Pasolini, repeated in 1970. Both celebrations are about Italy: Unity (1860), Rome as the capital of the new country (1870). A style of music not very popular, as we are dealing with a difficult, elitist one, in the vein of **Un uomo a metà / Requiem per un destino** (1965/1966). As film composer, Morricone had later many more strong occasions to celebrate the togetherness and the country. Conceived as a fourth episode just after the three ones of **Tre donne**, but finally aired in theaters, **Correva l’anno di grazia 1870** (1971), starring Marcello Mastroianni and Anna Magnani, brings some revolutionary and national inspiration to the composer. Take notice of the tracks in which the nation or the collective action is present: the majestic *Sulla via del Campidoglio* and the soberly heroic *Muratori e Carbonari*<sup>6</sup>.

After these try-outs, his *Romanzo* for **Novecento** (1976) can easily be heard as an anthem, more full of fraternity than of martial nature, giving hope and strength to exploited people. Director Bertolucci affirms in some interviews (like this one in the documentary published in the VHS cassette “La musica negli occhi”, 1990, and the DVD “The man and his music”, 2003): “Morricone made in **Novecento** 2 or 3 hymns for Italy.” Not surprising because the film (in two parts of 2h30!) tells a century of history, through two totally different families.

<sup>5</sup> See Maestro #2, June 2013

<sup>6</sup> “Carbonari”: clandestine revolutionary people fighting for a republican system in Italy, organizing attacks during the *Risorgimento*. Before becoming President in 1848, Louis-Napoléon Bonaparte took part to these troubles as a “carbonaro” in Italy.



Verdi was at ease in his operas to put these themes, as Morricone found in the soundtracks good opportunities to express collective and shared feelings. It is pertinent to confirm that many of his operas were full of hymn-like themes and greatly satisfied the people tired from a foreign domination. A lot of operas contained in their plots, with other periods, other leaders, other countries described of course (censorship), resistance and togetherness. In his biography, it is clear that, from Verdi's point of view, it is enough, without the need for hymns<sup>7</sup>.

A second piece of the same very eventful year 1848, *La patria* (the country) is an homage to Ferdinando II (King of Naples and Sicily) for his help in a better yet temporary political system and for more freedom. Arranged for orchestra and tenor, giving solemnity and strength, it is by far more achieved than the first hymn. A nice piece, but as it was for the King's anniversary celebration, it was rarely played afterwards.

***It can be seriously considered that the Maestro participated – indirectly – to the officialisation of Fratelli d'Italia as Italy's national anthem***

(Link for a good performance of it : <http://www.youtube.com/watch?v=QqHNWJJfHB8>)

For the universal exhibition of London (1862), a young Italy was represented by Verdi, in the competition between the composers (Auber, Meyerbeer, Bennett, ..), in order to select the "official" hymn for this event, to be played at the inauguration evening. This 13 minutes long marvelous piece for large orchestra, choir and tenor, the most famous among his event celebration works after the *Requiem* for Manzoni, is available on CD and internet<sup>8</sup>. Surely because it is simply the most operatic one, with a long introduction, very Verdian, full of majesty and strength. As is well-known, it includes the national anthems of France (*La Marseillaise*),

<sup>7</sup> He even wrote in a letter to a friend (1864, cited by Milza): "I let you know that, during several days, I was among mayors, congresses, monuments, members of Parliament, Chamber music societies, hymns to priests, to monks, to archangels, etc. If I would have accepted, I could have composed six hymns. Six hymns! 12 operas instead, because this kind of music is not music, it is negation of art and that is as music such as I am a theologian. Of course, I refused everything."

<sup>8</sup> Verdi's original version is more difficult to find on the net than Toscanini's famous one, who brilliantly conducted but also modified the piece.

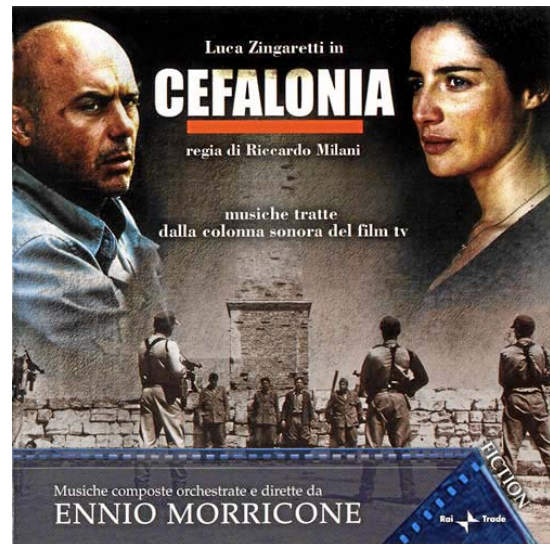


Italy (*Fratelli d'Italia*, instead of *Marcia reale*, the official royal hymn then) and United Kingdom (*God Save the Queen*), not copied but arranged in a genuine Verdi's orchestration.

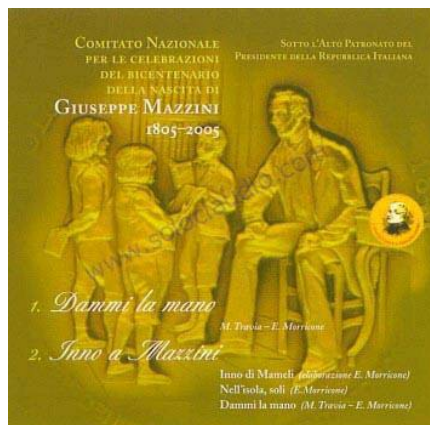
(Link for *Inno delle nazioni* : <https://www.youtube.com/watch?v=RcmEhefBtDk>)

Although, Verdi was unlucky again: because he proposed a “cantata” (a sung piece), the committee refused to let him participate to the competition. Furious, the maestro published an article in the press, and later played it in *Her Majesty's theater* and other European places, with huge success.

We will see that, after a good beginning, Morricone has had more luck in this conventional field leaving very little place to imagination, than his glorious ancestor. More recently, he was able to deal with official music. For **Cefalonia** (TV, 2005), he arranged *Fratelli d'Italia* (music by Michele Novaro) but also wrote what could be considered as an anthem: *Dammi la mano*, a solemn and moving piece for orchestra and choir. “*Suona la tromba*”? Yes, you may think you have it finally with *Nell'isola, soli* on the **Cefalonia** CD version. The brilliant trumpet is on top of everything with majesty and grace, for a nice theme capable of unifying people, whose bridge totally transforms *Fratelli d'Italia*, in a slow, moving and magical moment, more personal than the other slow version below.



Curiously and for the first time in this case, Morricone adapted a still unpublished soundtrack music at the “Capo d'anno” concert in Rome on December 31, 2004, the TV-film being broadcast only months later (April 2005). Together with a different version of *Nell'isola, soli* for large choir and orchestra, *Fratelli d'Italia* was re-arranged twice for this concert: one version much slower (more in the tempo of the **Cefalonia** CD, but mainly for choir with a soprano part and strings, not really convincing, 2'13) and a more rapid and dynamic version, powerful, with clear Verdi accents (1'38). The concert and the **Cefalonia** broadcast coincide with the period of officialisation of *Fratelli d'Italia* (the Italians call it “*Inno di Mameli*”) as the national anthem, lately adopted/confirmed by the Senate in late 2005, after a frequent use since 1946 and even before. So it can be seriously considered that the Maestro participated – indirectly – more or less to this movement, with the two events he was involved in.



Each conductor or arranger can have his own version, because Novaro wrote it for two lines only: the melody and the piano, so there doesn't exist an official orchestration like Haydn's for Germany or Berlioz's for France. There exist at least 3 different main treatments for *Inno di Mameli*: for orchestra and choir (Riccardo Muti's, for instance), the same ensemble with a tenor added (Maestro Franco Ferrara's recording with Mario del Monaco) and for brass band. Morricone's second piece, close to the always pompous orchestra and choir version, is strong and brilliant as it should be, too brief to be boring.

(Link for his two versions from the concert of Capo d'anno 2004, in mp3 format :

<https://drive.google.com/folderview?id=0B0ZW0qI7kvdnMnRfdGM5dzludFU&usp=sharing>)



But the story doesn't stop here: 2005 was also the anniversary of the Mazzini's birth (1805), for which Morricone reworked again the three same themes. The tenor Claudio Baglioni sings over a music giving no special originality or addition without the vocal parts. A Sony CD, very hard to find, was printed specially for the audience.

The link with Verdi was even stronger on 1<sup>st</sup> of May 2011, for the 150<sup>th</sup> anniversary of the Italian unity, within a complete day during which various music (pop songs, rock, etc) was performed. He proposed a new piece, unreleased so far: *Elegia per l'Italia*, of 13 minutes long. Among revisions from **Musashi** and a quotation from **The Mission**, the totally new music uses a popular song (*Addio, ma bella addio*) and a more popular tune, *Va pensiero* from *Nabucco*. He achieved the tour de force to mix together this theme and *Fratelli d'Italia*, although the two are clearly heard. Why *Va pensiero*? *Nabucco* is the first famous Verdian opera dealing with freedom. This song was proposed as a new national anthem by politics belonging to a party (“North league”) who wants a sort of separation between the North and South regions of Italy. Here Morricone's answer is to put the two together in order to keep the unity and to prove that *Va pensiero* belongs to the whole of Italy, as much as *Fratelli d'Italia* does. **Cefalonia** concludes logically the piece with again another choir version of *Nell'isola soli*. As if Morricone invites himself, with his own references and mythologies, to the historical continuity of his country, like his predecessor.

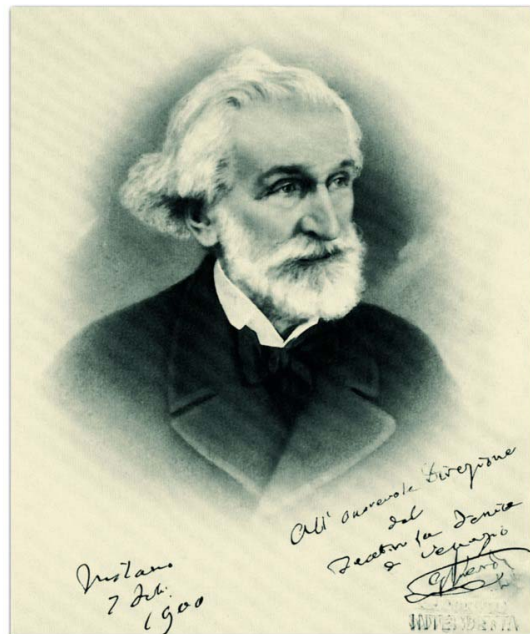
(Links for **Elegia per l'Italia** :

<http://www.abruzzo24ore.tv/news/Concerto-primo-maggio-l-elegia-per-l-Italia-di-Ennio-Morricone-VIDEO/32032.htm>

<http://www.youtube.com/watch?v=0bgYvZ1xqSg>)

### ***Patrimony, incomes: two artists attentive to the author rights***

Because of his poor, rural roots, Verdi gave great importance to concrete assets: the Busseto villa rearranged with comfort, more surfaces of ground, farming, shooting. Contrary to his parents, he worked at increasing his patrimony and was checking everything. In the musical field too, he was very attentive to his financial interests, while his operas became successes, by asking regularly more incomes from impresarios and theaters managers. Author's rights – *copyright* in USA – still didn't exist: he fought for rules, beginning a first legal improvement, and he innovated in asking – and obtaining! – the property of his partitures from his editors. At 60 years old, he was a rich man, with comfort and luxury habits (he bought the Palace Cavalli), always elegant, a sort of revenge on his youth. Here we could easily make a parallel with Morricone, who always considered that his name and his successful involvement in a film deserve correct incomes. Apart from a big house in Rome, we are of course not supposed to have any information about his patrimony but he declares in several interviews that some films (and commercials) make it possible for him to buy art.



### ***Longevity: taking time to naturally make history***

Verdi's life lasted almost a century; at his death in 1901 he is 87 years old, a very rare age in those times. Composing much less frequently, he continued however: *Falstaff* in 1893, and sacral

music in the last decade (*Pezzi sacri*, etc). His exceptional longevity allowed him to see other artists of the same age or younger pass away: the rival Wagner born the same year (1813-1883), Tchaikovsky (1893), Bruckner (1896), ...

With a comparable excellent health, Morricone witnessed the loss of Magne (1984), Delerue (1992), Kamen (2003), Goldsmith, Piccioni (2004), Jarre (2009) among others, without mentioning many close directors, and shows an incredible good condition in his 9<sup>th</sup> decade. Apart from the exceptional Mozart, whose genius immediately marked the music history with quality and quantity, creators need time to install their style, accumulate the hits and affirm their productions. The more they last, the more their influences are big in the society. Great pieces and time make them finally “cult”, very difficult to criticize with the time, simply because they have numerous opportunities to impress, to dazzle and leave traces and events impossible to erase. Comparing Verdi and Morricone at 80 years old and more about the reputation in the society point of view, things are rather close: respect for a consistent and long career, with many popular successes. Representing one century of artistic production, marking people with high quality, means at last belonging to history and blending with it.

**Representing one century of artistic production, marking people with high quality, means at last belonging to history and blending with it**

#### ***Influences from Verdi in Morricone's music***

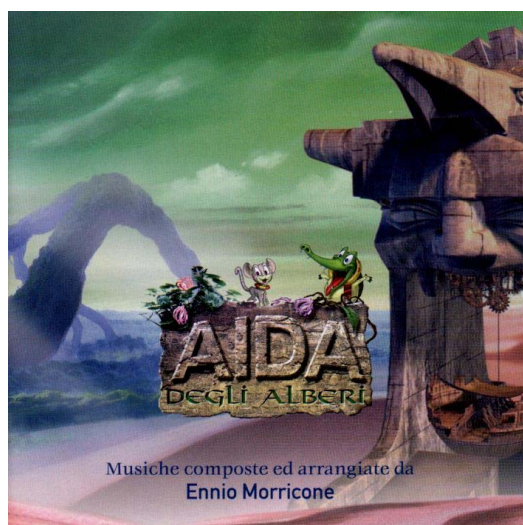
A main theme from *La traviata* has been adapted and transformed for the 1992 restoration of the mute film **La signora delle camelie** (1915), a work also present in different shapes in two concert pieces (*Esercizi I, II*, 1993). Later Morricone took again this original Verdian theme to decompose it in an – interesting and not difficult to hear – intellectual try-out: *Metamorfosi di Violetta* (2001). But in order to not repeat what Didier Thunus wrote about it, please read his article in MSV 109 (“Deconstructing la Traviata”).

Apart from these cerebral games from a famous tune, a couple of film themes pay homage to the glorious composer:

- *Verdi è morto* in **Novecento**, of course doesn't take a theme of Verdi, but shows sadness and solemnity, in a romantic way, a century definitely over with Verdi's death.

- *Verdiano* for **Baaria** clearly borrows more Verdi's colours in his famous style: lyrical, epic. Another scene from the same film could be seen as from an opera, illustrated by *Ribellione*: the attack of a coffin full of money by numerous people of the village, spectacular, theatrical, emphasized.

- **Aida degli arberi**, unavoidable to mention, obviously doesn't contain any reference to Verdi's opera, with tiny exceptions. Instead, a rather new sound in many interesting passages was inaugurated in the nice soundtrack, not developed here. The eye-glances to the opera are limited to the use (but not imitation) of the trumpets for some intros, and a male choir much more *à la Verdi* for the prisoners (0'40), the latter of course unreleased.



It appears to be very few, but Morricone is musically more influenced by ancient composers – like Palestrina or Bach – and by Verdi more for his historical figure and his Italian character.

\*

Director Francis Girod wrote (for the French 3 LPs box, 1982): “*EM is not only a great musician of the cinema, he is a great musician. And if his music is so popular, that is simply because he is the heir of the Italian opera. He is the Verdi of the cinema, his originality is a subtle dosing of lyricism and irony.*”

What if Verdi had lived in the 20<sup>th</sup> century? At his period, he chose the opera and not the orchestra-only and chamber music, contrary to many of his colleagues. It means that he preferred a whole entertainment with plot, emotion, words, action. So (in my humble opinion) he would have made music for cinema.

## Appendix

### Interview with Ennio Morricone

(In La Repubblica, April 30, 2011, questions by Carlo Moretti)

In the first lines presenting the piece **Elegia per l'Italia** (performed by the Roma Sinfonietta) planned for tomorrow's concert, the journalist quotes EM: “*I thought about putting together in the first part of my Elegy the Verdian choir and Fratelli d'Italia, and the two passages will simultaneously be heard by the audience.*”

*Q : Maestro, how did you manage to bring the two pieces together, as the tempo and the course of the melodies of the two pieces are very different?*

With some compromise in the harmonization and some musical tolerance. Which are not heard, or even better, the pieces remain recognizable. When the orchestra will play *Fratelli d'Italia*, which in my version renounces to the march tempo to become more thoughtful and reflexive, the choir will sing *Va pensiero*; and vice versa, when the orchestra will play Verdi then the choir will perform Mamei.

*Q : A choice rich of meaning, not only musical ...*

I would say above all a moral meaning against the undue appropriation the *Lega* [North League Party] tried in the last years, a theft attempt I however consider temporary. Verdi's song is a song of the Italian “Risorgimento” and the unity of Italy.

*Q : Will there be other references in your elegy?*

Yes, in the beginning, there is *Addio, ma bella addio*, a song from the First World War, very significant as well for the Italian unity.

*Q : Even in music the elegy is usually a sad piece.*

In this case there is a celebration, and I wrote it for the recall.

*Q : You never played in such a sold out rock stage.*

Indeed. I only worry about the amplification, systematic for rock which comes before and after, and about the orchestra, hoping the sound and the voices won't be deformed. Then, if the elegy pleases or not is another matter, but I hope people will enjoy it.

*Q : You defined rock as “primordial sound”, nevertheless you were into pop yourself as well, in your times?*

Of course, I was arranger at RCA together with Luis Bacalov. I lived through pop, twist, samba, bossa nova, even rock, and I believe I gave a lot to the light music in conferring an Italian sound, arrangements always autonomous to the melody. Therefore, when RCA's artistic manager began to demand the imitation of American models, I stopped.

Source:

[http://www.repubblica.it/spettacoli-e-cultura/2011/04/30/news/morricone\\_intervista-15562953/](http://www.repubblica.it/spettacoli-e-cultura/2011/04/30/news/morricone_intervista-15562953/)



**Interview with Giovanni Fontana** (author of the *Elegia per l'Italia*'s text), by Maurizio Minucci for [www.rasegna.it](http://www.rasegna.it).



*Q : What is the first idea of the elegy?*

Giovanni Fontana: At the composition level, there are precise references: the hymn by Mameli [*“Fratelli d’Italia”*], *“Va, pensiero”* and *“Addio, ma bella addio”*, a very meaningful melody of the early previous century. The piece starts with the hymn and Verdi’s piece played together, the one performed by the choir, the other by the orchestra. Then the roles are reversed, with great ability. It was not easy to weave harmonies of so different passages. Then a more abstract moment arrives, lighter, that introduces the central part where the text appears. At the end, *“Fratelli d’Italia”* appears again, before the coda, typically Morriconian, recognizable.

*Q : Please explain better for us the sense of your text.*

GF : The elegy is born in ancient Greece as a poetic composition of patriotic stuff, linked to the feeling of the earth. We recall these 150 years of Italy through fundamental concepts, because in little space we were certainly not able to make the history of the *“Risorgimento”*. There are quotations, also numerical ones, as *“300 at Sapri”* and *“1000”*<sup>1</sup>. But in general, in the text are expressed concepts linked to the shared memory, as it is correct that it would be in this kind of occasions. We wanted to give a sense of hope for the renewal. It is so true that the lyrics

<sup>1</sup> 300 is cited in a popular Italian song (*“They were 300, young and strong, and dead”*), an allusion to a revolutionary expedition at Sapri in 1867, turning to a disaster. *“The 1000”* evokes a battle of 1000 volunteers headed by Garibaldi in order to deliver Sicily in 1860.

end with the image of Italy 'towered' in filigree and a winged wheel.

*Q : Not an immediate image. What does it mean?*

It takes part of the classical iconography: the mail stamps with 'towered' Italy – please note – represented as a woman with the crown in a form of tower. They were series of 5, 10, 15, 50 liras. In filigree there was the winged wheel, symbol of resumption, of hope, of rising. Through this message we wanted to open a small opening, as does the musical composition.

*Q : The place is a difficult space, the amplification and the noises make things more complicated?*

Of course, and we have kept it in mind. Let me explain. We have already made other things with Morricone, the last one not being the celebration for the 100 years of the Conservatory of Futurism at Frosinone. The text is called *“Fotodinamismo”* and is devoted to Antongiulio Bragaglia, who gave a fundamental imprint to the futurist movement. The Maestro musicalized it with choir and orchestra in a wise way. But it was different, because the words are linked to the sonorous poetry with the texts organized on my vocality and on the rhythmic fabric. In that case, the voice is not in action. It is a sort of tool, which passes from the whispered to the low voice, from the shouted things of those fragmented to the disjointed phonemes. This time, instead, for a series of motives also linked to the public of the plaza, we have chosen the declamatory mood, with the actor reciting classically the text.

*Q : So it is a peculiar work in your production?*

I usually make more experimental things, tangled, labyrinthine. This one, instead, is a text in free verses, with some rhymes to give sonorous references without excessive complications. On the other hand it was a particular occasion, but it won't be the last. With the Maestro, we will repeat the experience and we are already working on two other musical projects, one rather original and one of ampler breath.

Source:

<http://www.rasegna.it/articoli/2011/05/3/73928/danelegia-la-speranza-di-unitalia-piu-unita>



ARTWORK

# For a Few Dollars More

## Poster Artwork

*By Steven Dixon*



When, in 1965 Sergio Leone was offered a \$600,000 budget for his second western **Per Qualche Dollaro in Più / For A Few Dollars More**, the poster designers already had a wealth of material to work with.

They not only had the chance to re adapt artwork from **Per Un Pugno Di Dollari / A Fistful of Dollars**, they could now add a secondary bounty hunter hero in Lee Van Cleef's Colonel Mortimer, and also a more brutal and delirious protagonist in Indio (Gian Maria Volontè), in a role more psychotic than his earlier Ramon portrayal.

The count of posters from this film is monumental: from Italy alone locandinas, manifestos, photobusters. Then dozens more from all around the world. An avalanche of second issue and re-release posters add to the count.

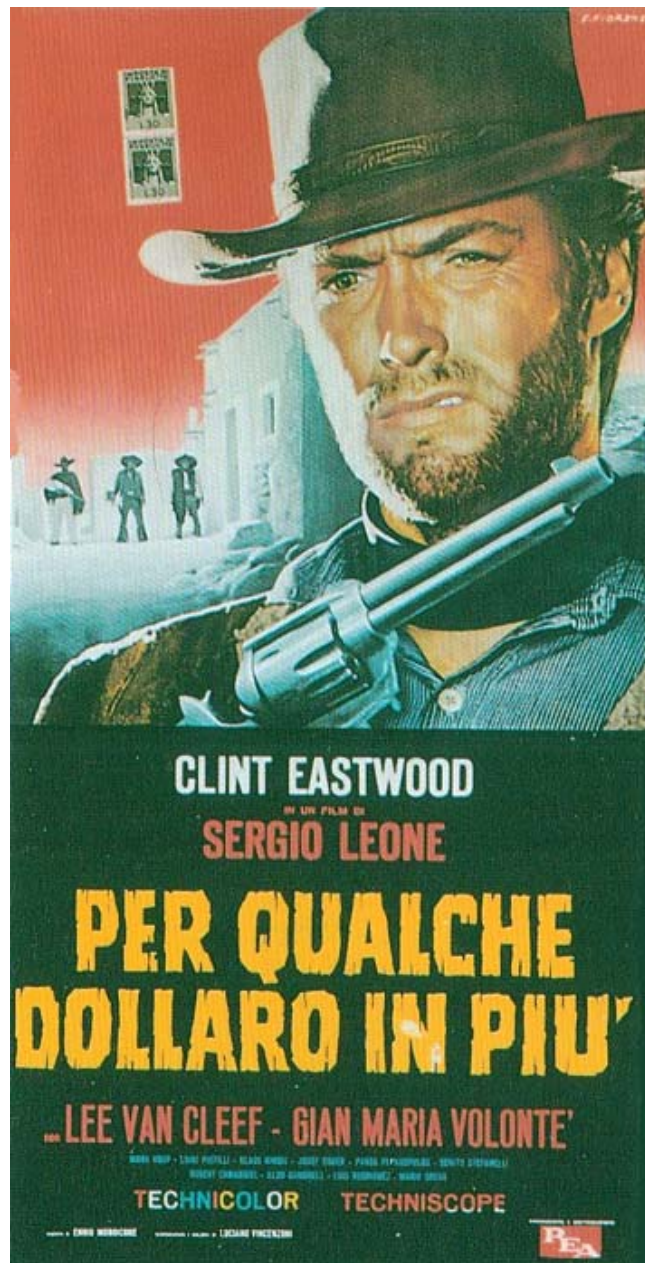
Looking at some of the early first issue posters, many do resemble those of Leone's first Dollar picture: we have a close up of Clint Eastwood as The Man with no Name. His rugged face, all craggy, with deep wrinkles and sun bleached skin is moody and stylistic.

Again, artists such as Averardo Cirello, Franco Fiorenzi, Rodolfo Gaspari and the brilliant Renato Casaro duly sharpened their pencils and brought their tools and individual styles back to the desk.

There was no shortage of ideas, and it is evident the poster images are more mature than the first Dollar picture, most certainly more brutal in their execution.

Franco Fiorenzi is credited in creating the most iconic image of them all.

When **Per Qualche Dollari in Più** was issued first time on album in 1965 RCA PML (**Per Un Pugno Di Dollari** was the B side), Fiorenzi's original locandina poster design was borrowed: a mean and moody Eastwood image, trendy denim shirt, gun nestled tightly to his breast, and a trio of ugly bandits standing against some bleached stone ruins.



The backdrop, a deep sunset often imitates a sky of blood. Powerful, gritty, filled with Herculean overtones, a zoomed-in Eastwood looks totally invincible.



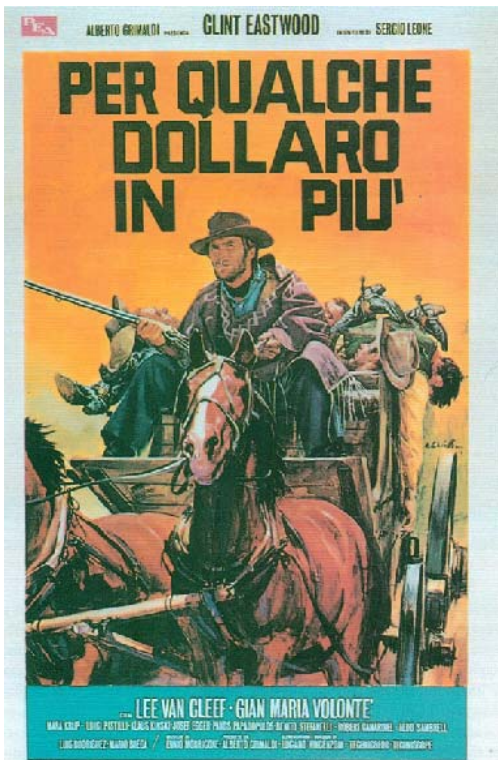
In 1968, upon its first British soundtrack release **For a Few Dollars More** was partnered with **A Fistful of Dollars** (RCA Camden CDS 1052).

To supplement the cover, Fiorenzi's first issue poster was used to great affect, yet the UK quad poster was much different: set over a smooth wooden background, gone is the brutal presence of our hero in Fiorenzi's powerful original.

The poster is often stationery, often sluggish. But most puzzlingly why did the designers make Eastwood's Man with No Name look so clumsy and overweight.



This supposed lean hero looks ridiculous in that bulging poncho. The US one-sheet also uses this less than flattering image.



Returning to Italy, another first release poster is the much larger size Italian 2 sheet, this time drawn by Rodolfo Gaspari. Gaspari's style is much like another great artist Symoni (Sandro Symoni) who produced sketchier less detailed works.

In Gaspari's rich original first issue poster further seeds of Eastwood's Man with no Name character are planted. Eastwood's figure is towering in the foreground. We also note in the background an image of a cart filled of outlaws' corpses. It is a very macabre image. But by the look on Eastwood's face a job well done.

Lee Van Cleef, like Eastwood a star from **Rawhide**, was an iconic figure in B-movies of the 1950s. He appeared in lots of science fiction films and some classic westerns too. Three of his earliest works were westerns, first for cinema in Fred Zimmerman's **High Noon** (1952), then in the TV series **The Range Rider** and **The Lone Ranger** (1952-3).

In **For a Few Dollars More**, Mortimer's character appears in confederate frock coat, loaded down with an arsenal of stylish hi-tech weapons.

He was even quoted as being "The Man in Black" on the UK quad poster.

Relatively few posters showed solitary images of Lee Van Cleef's Colonel Mortimer. But curiously the Italians did like to introduce posters highlighting singular characters.

As well as their photobusters (a series of posters usually depicting colour or tinted scenes from the film), they released a trio of separate very large colour tinted posters of the three main characters for the film's original release.

The version of Mortimer is brilliant as Lee Van Cleef is rarely in such a vulnerable position in a



scene visualising the final confrontation between bounty hunter and villain.

Despite launching his western career as a villain and continuing this when he played Sentenza in **The Good, the Bad and the Ugly**, Lee Van Cleef will always be remembered for the many western heroes he played throughout the 1970s.



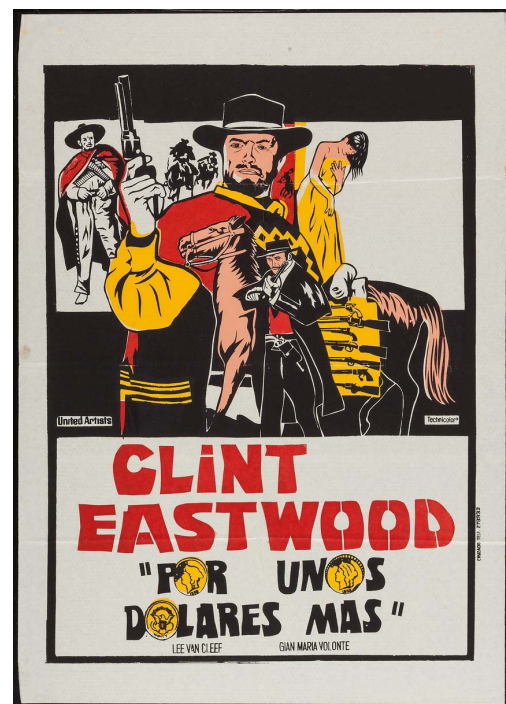
The Spanish 1-sheet (40x28inches) also with Lee Van Cleef's lone figure is a less detailed portrait. It has Mortimer picking up his dead sister's pocket watch from the gunned-down Indio.

This poster almost radiates on its own, it's a truly blistering painting by the artist Macario (signed Mac): the burning sun and those hazy yellows and reds catching our eye in the background. Interestingly it was also used as cover illustration on both the original 8 track LP and EP under the title "La Muerte Tenia Un Precio".



A splash of red and yellow paint is used to great effect in artist Tealdi's original French poster. The artist uses this casual swipe of colours to silhouette The Man with No Name and Indio's gang.

A further Spanish poster is worth noting has a child-like simplicity and came under the title **Por Unos Dolares Mas.**



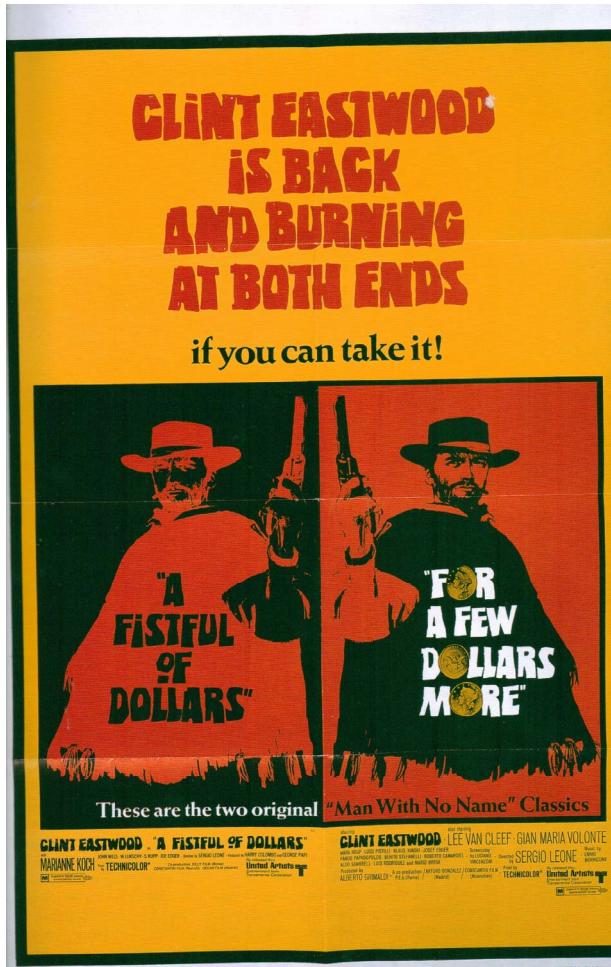
Child-like designs does not necessarily imply lazy techniques, or inexperience. Promoting a film was a very costly business during the re-release period was a luxury many film companies could not afford.

Some may recall those huge posters pasted to walls of buildings, or on the sides of railway station. They came illustration free and the paper was luminous, often bright orange or yellow.

I guess they served a purpose, but for art lovers offered little.

Slightly better were those interesting American re-release film posters, the double bills using two dull colours and filled with cheap corny logos, but at least with a catchy illustration.

The USA double bill poster from the 1969 "Dollar" re-release boasted the tagline "Clint is back and burning at both ends". It is designed in such a simple way like a negative and using an "ugly" egg yellow hue.



But the reds do complement the poster giving it a constant blood-letting air of brutality.

The masters of the re-release posters were of course the Italians. They were many issued and artist Renato Casaro was the master.

He was the youngest artist at 21 for designing posters in Italy. Winner of the coveted Jupiter award for his work on *Dances with Wolves* (1992) his artistic credits are unbelievable. If you check out your record and CD cabinet you will find many works by this artist – *Un Fiume Di Dollari / The Hills Run Red*, released on CD in 2010 by Quartet records in Spain is one.

And, in another favourite of mine that amazing image of Bud Spencer lazing on a hammock devouring a greasy chicken for the poster *Un Esercito di 5 Uomini / The 5-Man Army* (used on the Duse records LP and also, later, on CD).

Playing the character Hunchback, Klaus Kinski was a hugely popular actor in Germany and had starred in some significant Italian westerns in the 1960s such as *Il Grande Silenzio / The Big Silence* 1968.

Throughout the 1970s his western credits increased: *Shoot the Living and Pray for the Dead / Prega il morto e ammazza il vivo* (1971), *My name is Shanghai Joe / Il Mio Nome e Shanghai Joe* (1973) and *The Genius / Un Genio, due compari, un pollo* (1975) to name just a few.

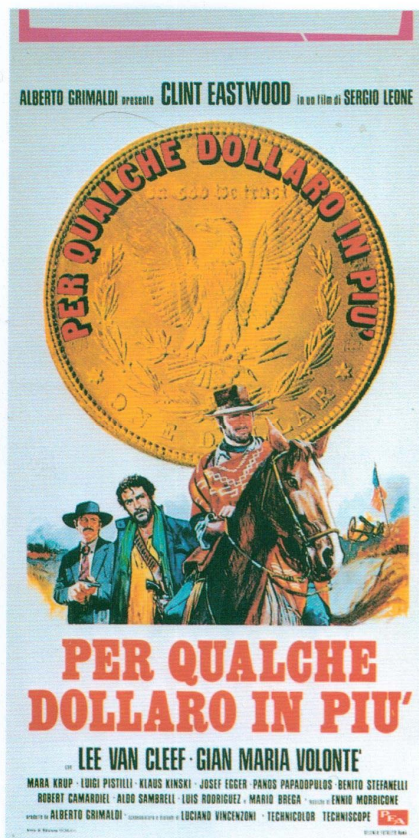




In the late 70s, early 80s Casaro added many German re-release posters to his decorative portfolio. The two posters he created **Für eine Handvoll Dollar** are recognisable works by Casaro: simple, sweeping, highly illustrative. This seemed to satisfy German fans of the genre as Kinski's image is so prominent in both of them. His face replaced that of Gian Maria Volontè, whose career had turned from starring as western villain to deep thinker in the many political dramas he starred in.

Kinski of course was never out the saddle, especially in the 1970s, thus why his image was so prominent.

But most interesting for analysis, is Casaro's re-release Italian locandina poster. From a distance and ignoring the title one would think you were looking at an illustration from Leone's third film **Il Buono Il Brutto Il Cattivo / The Good the Bad and the Ugly** (1966) especially as the Indio figure right in the centre (played in the film by Gian Maria Volontè) resembles Eli Wallach's scruffy Tuco character.



Further away Lee Van Cleef's Colonel Mortimer in menacing gunfight stance cocking a rifle is a carbon copy image of the sadistic killer Sentenza.

We do know **The Good the Bad and the Ugly** was re-released to cinemas in the early 1970s and the young Casaro, clearly inspired by this wonderful epic film could not resist symbolising an element of the civil war. For a Few Dollars More was set well after the civil war, but ghosts of that time in history do belong in that film. Mortimer as a civil war veteran still dresses as if the war is still raging. So, in Carasa's re-release poster we duly note a bleached war-torn landscape, a canon and battle-blistered union jack are all briefly shown in the background.

The poster played well. Fans loved the first two Dollar westerns, but still have a tremendous fondness for **The Good, the bad and the ugly**, clearly the best of the Leone westerns.

Central to that poster, a huge dollar coin is used as a powerful image for greed.

A similar impression was used on the British "crown poster". Crown posters were exactly half the size of a traditional 30x40inch British quad poster.



Made up of a main title logo coupled with a nice decorative design, usually involving some narrative to the film, this crown poster offers opportunity for much debate. I love those perfectly angled dollar coins and the bullet hole piercing one of them.

There is also a very interesting date on the coin 1880 which at least gives us a clue, maybe, to the year **For a Few Dollars More** was actually set (on this evidence at least 15 years after **The Good the Bad and the Ugly** as the Civil war raged between 1861 - 1865).

Whilst researching film poster art from different nationalities you always come across the occasional rarely seen gem. Take the original Argentinean issue. It is not a particularly detailed work, but rather a series of sketches detailing scenes from the film, mainly of Indio's gang. It is a bit like a storyboard. This was a most unusual technique usually not seen on Italian Posters. It would have been nice to have the storyboard follow the sequence of the film.

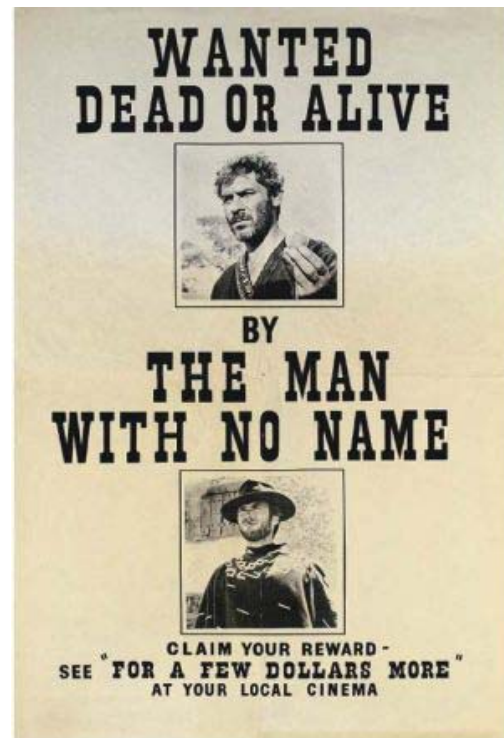


Other unique ideas include the novelty element. An Italian issue doubling up as a "Wanted claim your reward poster" is nothing fancy. But with its age stain colour and generous invite it was actually promotional genius.

Next comes the Japanese poster. Not only are these designs staggeringly beautiful works of art, they are often accompanied with an attractive 3-D-style image.

When viewing some of the Japanese posters one can't help but think of all the traditional western cliché images. Take a long look at the poster, you are viewing it from ground level through Eastwood's legs. You can clearly see all the action ahead in the Mexican town of Agua Caliente. This is why the Japanese film posters are so active and alive.

This sequence also encapsulates Eastwood as a fashion icon, as the poncho was a hugely fashionable garment in the 1960s.



But even richer are the Japanese record sleeves. Example: the 45 (Victor SS-1696, 1967). Here we deal with an action sequence from the film (shooting apples from the tree). Actually, it is two photos transformed into a collage, beautifully angled and tinted to make it look like a painting.

Paintings played a huge role when artist and illustrator Chris Achilleos was commissioned to design the covers for the series of the Joe Millard western books. They came in both hardback and softback editions. Chris Achilleos painted 29 western covers – 2 each for the three Dollar westerns. The artist had a lovely signature trademark by producing designs with bright sunset backgrounds and ones without for each of his works.



His design for Leone's second film *For a Few Dollars More* is crafted using a limited range of colours interlacing oranges and browns, thus creating a true western landscape.

The art from this film did not end in the 1970s as some new and very unusual works were commissioned to celebrate The 2008 Rolling Roadshow of Sergio Leone films which were screened at Los Albaricoques in Spain in conjunction with MGM. The first is a dated reminder of all those Eastern European film posters: simple shapes, blocks of limited colours, and a significant image (in the pocket watch).



From the same roadshow comes an even more curious oddity. It is a modern computer generated design of Eastwood and Van Cleef. Although some people may like these creations, they offer zero individuality as their styles have been seen a thousand times already.



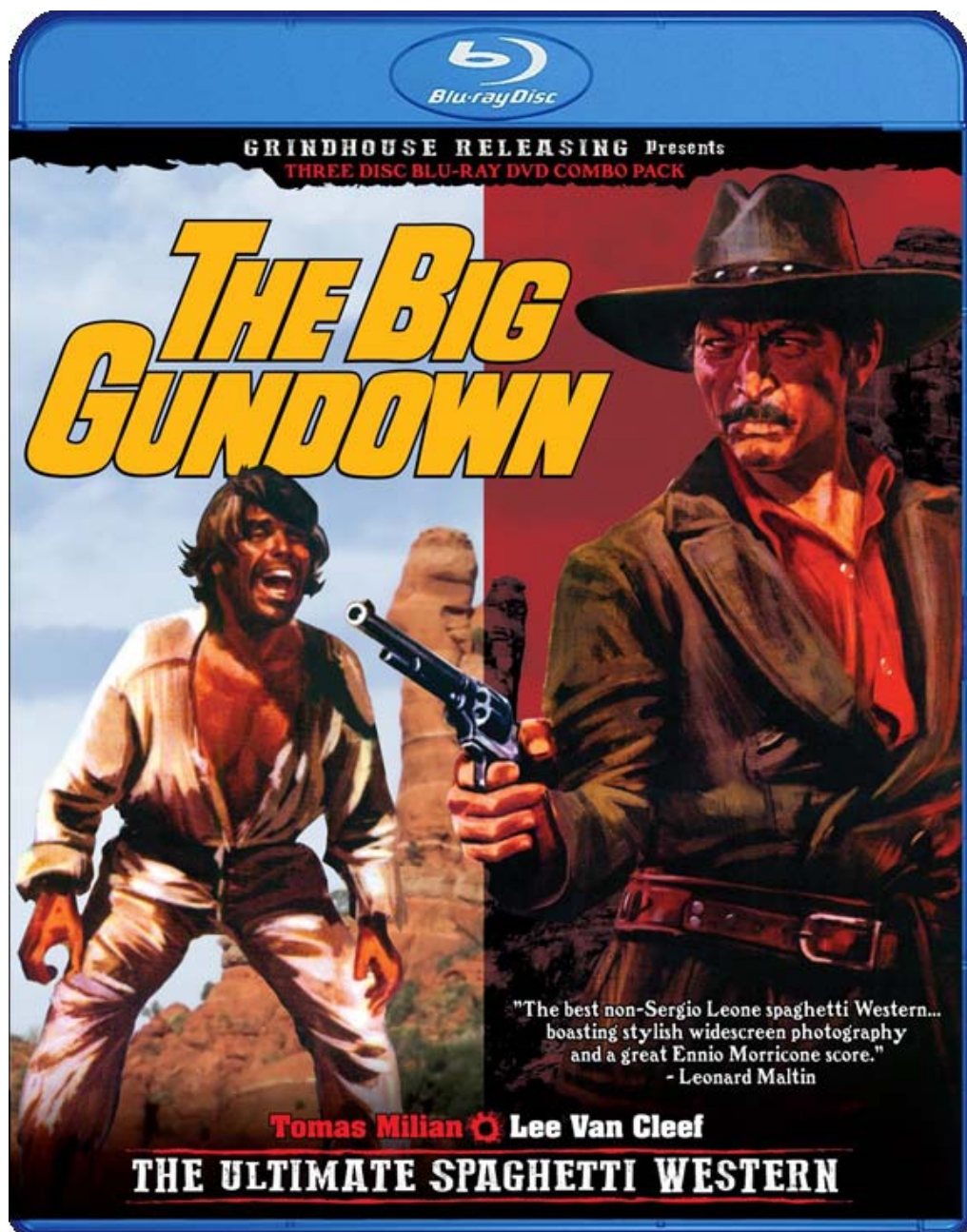


————— **BLU-RAY REVIEW** —————

## The Big Gundown

An inside look at the Grindhouse Blu-Ray

*By Gergely Hubai*



Thanks to his long-time association with director Sergio Leone, the career of Ennio Morricone is filled with memorable Western scores that revolutionized the entire genre. These collaborations lead to such unforgettable moments as *Pastures of Plenty* and the tense "Degüello" from **A Fistful of Dollars** – the chiming watch motive from **For a Few Dollars More** – the call-and-answer phrase from **The Good, The Bad and the Ugly** – or the entirety of **Once Upon a Time in the West** from the harmonica of Franco De Gemini to the vocals of Edda dell'Orso. But the score that always fascinated me was written for another Sergio – Sergio Sollima and his seminal work with **The Big Gundown** (1966). Frequently rated as one of the best Euro Westerns not made by Sergio Leone, **The Big Gundown** is one of those films that you simply have to see in order to "get it".

For the uninitiated, the film tells the tale of Jonathan Corbett (Lee Van Cleef), the best bounty hunter who is now grooming some political ambitions of his own. When he hears about the horrifying news of a young girl getting raped and murdered by the ruthless Mexican bandit Cuchillo (Tomas Milian), Corbett takes the job as one last mission and goes on a wild goose chase after the notorious bandit who turns out to be his equal match. While hunting for Cuchillo, Corbett grudgingly learns to respect his

opponent and eventually finds out that the case is not as simple as it seemed at first... Again, a simple plot synopsis doesn't do justice to the film, especially when it comes to discussing the soundtrack.

For the past couple of months, I've had the rare chance of working with Oscar-winning editor Bob Murawski and his company Grindhouse Releasing in bringing together the Region 1 Blu-Ray edition of Sollima's wonderful movie. Although there have been countless VHS, DVD and even Blu-Ray releases of the title (mostly in Europe), Grindhouse took special care of adding never before seen extras to the package. The company was founded in 1996 by Murawski and Sage Stallone (Sylvester Stallone's son who tragically died last year) and originally specialized in releasing cult horror titles such as **Cannibal Ferox**, **Cannibal Holocaust** or **The Beyond**. All of these movies were given special treatment and now Grindhouse got their hands "dirty" in assembling the

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ultimate presentation of Sollima's western as well.

One of the reasons this release is unique stems from the problematic distribution of the film. The original (Italian language) version of **The Big Gundown** runs



approximately 105 minutes and is readily available in Europe (including Blu-Ray). However, the film was distributed in the US by Columbia who removed about 15 minutes of footage from the film and for a long time, this was the only version available in the States. The shorter cut was shown on television and Columbia never released it on home video, not even on VHS. By combining everything available from the Sony archives and producer Alberto Grimaldi, Grindhouse Releasing assembled a package that contained both versions of the film alongside a tons of other, never before seen goodies.

During my work with Grindhouse Releasing, I produced Blu-Ray extras concerning the different cuts of the movie and film music related extras that will hopefully delight fans of Morricone. I'm very sad that big

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companies and even companies like Criterion are not open to film music extras (trust me, I've tried) so it came as a great relief when Bob Murawski replied to my first e-mail and seemed enthusiastic in featuring musical extras on the disc. As it turned out he was a big fan of Morricone (but who isn't?) and the music was one of the reasons he started this unique venture in the first place.

My initial idea was producing an isolated score for the Blu-Ray using all the original music that should be more than familiar to collectors of the Maestro. The title song *Run Man Run* (performed by Christy) is especially catchy and it turned out to be so influential that when the inevitable Cuchillo-sequel was made, the film was called **Run Man Run** as well. Elements of this song are regularly deconstructed during the narrative; short reprises are used for transitional sequences while the brief bridge is played numerous times whenever Cuchillo makes a daring escape in the desert. An instrumental version of the theme even appears at the dance during the wedding reception (called *Square dance nuziale*)!

Still, possibly the best known track in the entire score is *La condanna* – the final showdown music played between Corbett and his nemesis, Baron von Schulenberg. This piece uses a quote of Beethoven's *Für Elise* and the recording gained popularity when it was featured in the opening sequence of Quentin Tarantino's **Inglourious Basterds**. The reference to Beethoven was an idea of Sergio Sollima,







who loved this piece and even convinced Morricone to have it featured in two other scores they worked on: **Cittá violenta** and **Il diavolo nel cervello**. In **La resa dei conti**, the quotation was a reference to the fact that von Schulenberg was Austrian and he even played the piece during a prior meeting with Corbett.

While I was lining up the score cue by cue against the picture, I was mesmerized by the power of the music. Over 50 minutes of vintage Morricone western music was blasting at full force in my home studio and I could see everything lining up perfectly the way it should be... The only problem was that there were a few minutes of music that didn't seem to survive or were recorded on location – these were inserted from the original music and effects tracks that were used as the basis of my work. Some of the music reconstructed from these stems include some monk chanting, Schulenberg's performance of *Für Elise* and some tension

music from the final reel. Everything else in the isolated score track comes from the best available material and I dare to say it sounds better than the CD.

My other major addition to the Blu-Ray was an examination of what was different between the two main versions of the film (for the sake of simplicity, I was just focusing on the Italian and the American cut). Perhaps the biggest modification was the change in Corbett's character – while the original cut showed him as a cunning tactician who touches his weapon as a last resort, the American version removed many of these tense moments and made him a more simple-minded gunslinger. Complete characters were eliminated – the drunk sheriff of San Antonio was removed with the exception of a single line whereas all mentions of some hilarious monks were left on the cutting room floor as well. There are literally dozens of small cuts made to the film and I tracked all of them with some help

from the original editing guides that were prepared at Columbia.

The results of this research are published in a unique subtitle commentary which you can turn on during the Italian cut of the movie. As you're watching the movie, the commentary tells you behind-the-things details about the music and chronicles every single second that was removed for the American market and how it changed the meaning of the sequences. For instance, the examination of the film showed that whenever Sergio Sollima cut to a new location, he liked to linger on the locals, explore the surroundings and bring us closer to some of the various cultures ranging from Mormon settlers to Mexican villagers. These lingering moments were mostly removed from the American version which cuts to the new scene at the exact moment (or a bit earlier) as the main characters arrive to the location.

Morricone's music is often victimized by these cuts, though only one of his cues was removed entirely from the American version: *Dopo la condanna* which is played during the meeting with the three Colorado

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hoodlums was simply removed because the corresponding scene was shortened by several minutes and the music didn't fit anymore. It's apparent that the editors of the American version had access to the music as well, because there are other changes to be found: the meeting with an unhelpful settler for instance was scored with two cues tracked



from other parts of the movie – the scene plays without music in the Italian version. If there happened to be music during a tempered scene, the editors either applied some fading to mask their efforts, or simply cut the music at a particularly repetitive passage. You wouldn't notice these unless you compared the two versions side by side – or turned on the text commentary that explains all the musical changes as well.



The Blu-Ray package contains a new 2K Digital Restoration of both versions of the film, a bonus CD with the soundtrack, exclusive interviews with director Sergio Sollima, actor Tomas Milian and screenwriter Sergio Donati, audio commentary by Western film experts C. Courtney Joyner and Henry C. Parke plus liner notes by Joyner and yours truly. But if you want to get the full Morricone experience you couldn't do any better than grab the limited edition Blu-Ray, put in the original director's cut of the film, then select the isolated score option that leads you to the score in its full, thunderous glory. If you want to educate yourself at the same time, turn on the special commentary subtitle and read what you hear and learn what was cut from the film. It's as good as this film can get.

————— SCORE REVIEW —————

## René la Canne

*By Patrick Bouster*



Coupled with **One two two, 122 rue de Provence**, the music for the second Francis Girod film appeared on the young and dynamic label Music Box, with the same contents as the LP and the following CDs. Limited to 500 copies, it has been quickly sold out.

In his interview on the DVD extra, director Francis Girod explained he wanted to treat freely and with humor the past of the gangster René Girier, and took liberty from

Roger Borniche's (policeman who arrested Girier) biography. He recalled that the film's hilarious tone on the very dramatic World War II period, was not well understood, although he made his best to display veracity into the set, the costumes and the psychology. Thanks to an Italian-French production, he could work again with Morricone, and shoot in Italian studios.

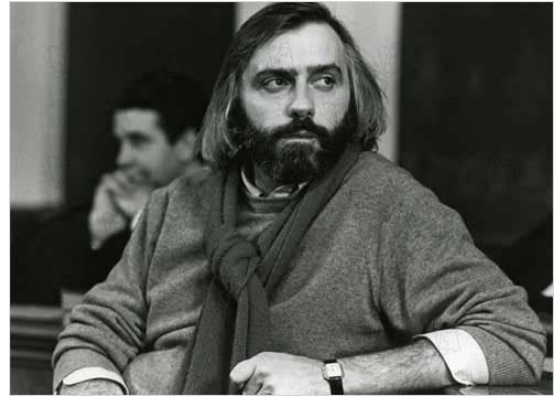
Main actors were of great help to give body to funny and ridiculous characters: the young



and rising Gérard Depardieu as René la Canne, Michel Piccoli (always perfect in ugly and absurd roles) as Fernand the corrupted policeman ready to do anything in order to make money, and Sylvia Kristel after her international hit with the soft erotic **Emmanuelle**. Many secondary roles are played by French actors, giving the necessary French touch and tone, the plot taking place mainly in Nazi-occupied France.

**Morricone: "I was embarrassed with this film, I didn't find very well how to score it, because I understood nothing of it"**

There were a few nice opportunities to hear Girod talk about this movie: the DVD of 2006 and the Festival of film music of Auxerre (October 2006). He died the following month. Shooting elsewhere, he was however present through a video watched during the festival, in the conference with Morricone by Stéphane Lerouge. Remembering his collaboration, he praised the composer to have accepted to score his very first film while he was unknown, and had still in mind a close and strong discussion about some themes of **Le trio infernal** in order to reach a high level. He revealed an anecdote: "*Ennio has a strange habit, he keeps hotel keys*" (surprise and laughs in the audience). Unfortunately there is no available video interview in which he speaks about the **René la Canne's** music. At the conference, Morricone, about **René la Canne**, said that "*Francis Girod is a great director and I liked to work with him. I was embarrassed with this film, contrary to the two other ones, I didn't find very well how to score it. Because I understood nothing of the film.*"



For this comedy, the composer could of course create something joyous, funny, ridiculous, after already numerous scores as **Sai cosa faceva Stalin ...**, **Crescite e moltiplicatevi**, the two **Provvidenza**, **Anche se volessi lavorare, che faccio?**, ... But all these scores (apart from the two **Provvidenza**), beyond the sarcastic tone, possess a sad, sometimes desolate nature, while **René la Canne** is obviously and frankly joyous, funny and systematically foolish.



### A comedy

Nevertheless a group of tracks is only conform to an average comedy with conventional themes. *Le jour de gloire*, too

long and repetitive, is boring after the first half, and should have been presented as its still unreleased version (0'53), more dancing, in order to vary from the Charleston material. *Les paris stupides*, not heard in the film, was surely composed for a scene in the prison camp. The two men organize some bets on a man carefully carrying a bomb in his arms: will it explode or not? With the latter, *La comédie du voleur* and *Evasion* (first and last parts), three tracks don't bring new ideas or style but are enjoyable enough. They show also Morricone's abilities for small ensemble, Italian instruments (mandolin, etc), personal timbres (bassoons for instance) and stylism (obsessive little scansions, ostinatos...). Not surprising that **Gente di rispetto** was composed the same year 1976.

*Lit à trois places plus deux*, a lullaby in canon, with an unexpected solo soprano voice, appears to be more original, but wasn't used either.



### Love theme for a dear bitch

For Sylvia Kristel's character and her scenes with both two men: the gangster René (her "regular" partner) and Fernand the policeman, the theme chosen belongs to the sentimental ones created for Girod.

Like in **Le trio infernal** (*Acido e charme*, a clear parenthood), it is the only human, and although the appearance, hearty element among absurdities. And for all 3 Girod movies, the sentimental theme is partly for violin. On the other side, it is present through 3 variations on the LP/CD, no other theme being repeated. Only *La poupée* is featured in the film, for the doll, an identical item offered by the two men to the "cara puttana". A fourth variation for piano and strings, unreleased, is heard (0'43).

### Delirious tracks: an abstraction?

Nothing is respectful, nothing is serious. For the extreme, absurd, foolish film point of view, Morricone had to create an appropriate climate. And because there is nothing to understand, he achieved new pieces, never heard before or after. In spite of some similarities with the ironic/sarcastic soundtracks cited above, **René la Canne** goes much farther away. Only one similar absurd/delirious and so inventive music was created for the first Girod: *Rag nuziale*, although more mad and a little disturbing.

*Passeport pour le plaisir* is enjoyable, but a rather common melody; nevertheless the orchestration has something unreal, disconcerting, a track already "alien" when it was heard among others in old compilations. Piccoli and Kristel leave France in a car, as policeman and customs officer, taking on the road Depardieu/René: the banging car doors noises fit very well with the malicious music. It was conceived for the last scene and the end titles because a large part of it illustrates the end credits, which explains its long running of 4'45, too long for the disc. For the last scene, a close variant replaced it, shortened (2'47) to leave place to *Passeport...* Here we see a missed opportunity to edit the two versions in order to bring more variety. Furthermore another unpublished variant is heard elsewhere, more different.

How to manage to find a right music when the film doesn't give any reference or direction for the music? The composer takes desperately here and there some little things and is forced to invent the rest. In *Le grand air de la collaboration*, some frog effects are heard, suiting for the foolish atmosphere. They are here because Piccoli's police chief has a frog in a jar on his desk (later eaten by Piccoli) and even a kitsch sculpture of a frog. This mad track is surely the most achieved, the most jubilant of the whole score.

*René la Canne* opens and announces the delirious movie; rarely a track contained such mad elements and a mix of genres, timbres and sonorities.

The middle part of *Evasion*, much more hilarious than the other parts, belongs to the delirious ones.

The other unpublished pieces, anecdotal, are very enjoyable: a short cue of funny effect, a short arrangement of the Walkyrie, and an ironical arrangement of *La Marseillaise* (0'48), and an unknown little theme, never reprised in any track, is also shortly featured.

A word about the titles: the French ones always printed in all the complete albums apart from the *Hexacord* CD, differ from the original Italian ones: *Le jour de gloire* is *Tutti vittoriosi*, *Cara puttana* (a slang rarity in the Morricone's titles) becomes *Madame*

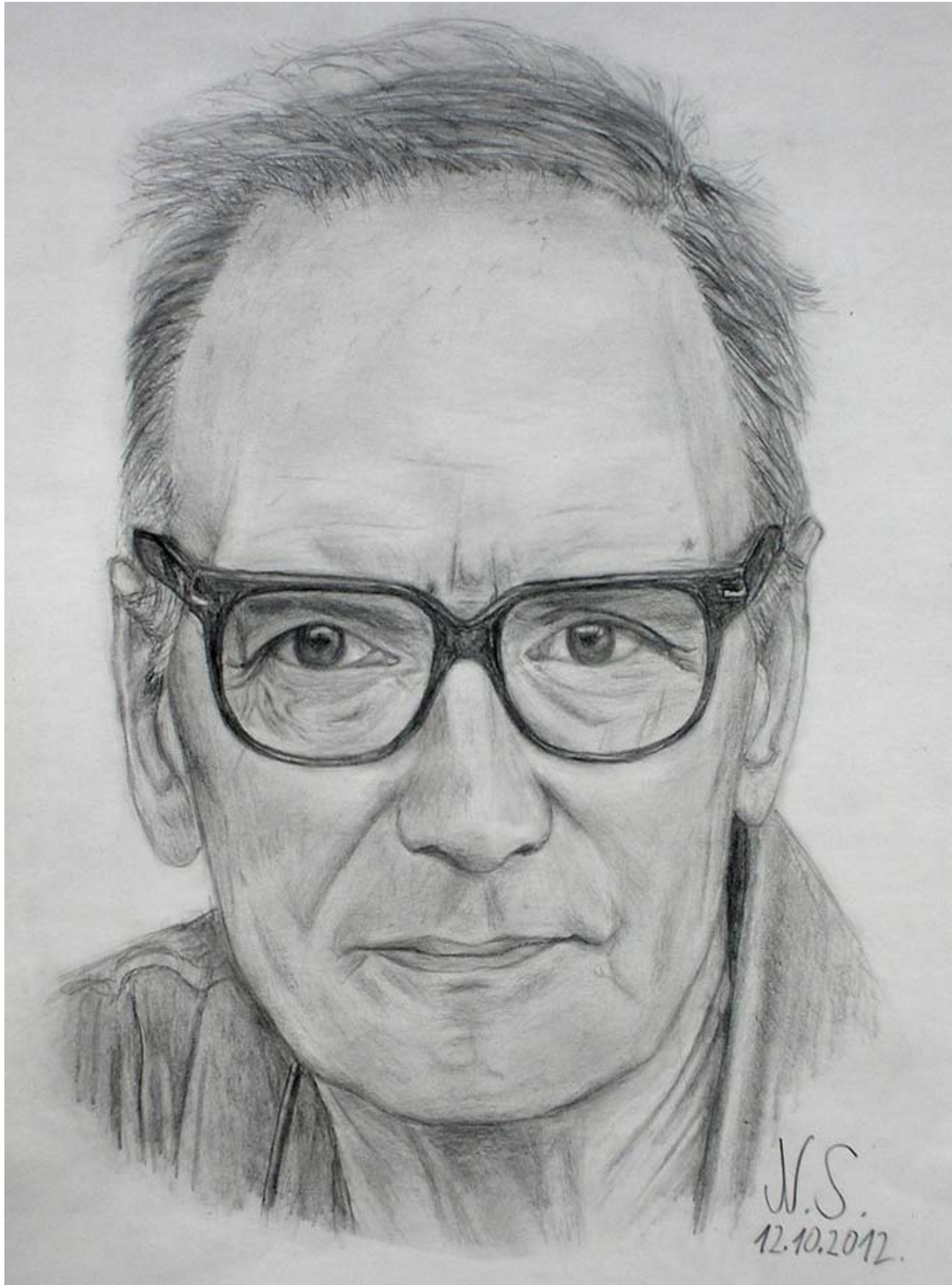
*Krista*, which is almost the same! *Giallo e rotativa* is more exact than *Le grand air de la collaboration* because of the scene in the factory and the pictured portrait of Hitler. *Acidamente dolce* was adapted in *Vachement douce et doucement vache*, untranslatable French familiar words combined with inverted syllables.

As a result, the music has some abstraction abilities, and numerous tracks demonstrate that music can express something not written, not explained, not understood ... With or without the film, the music corresponds to nothing and for that is clearly jubilant. A true oddity, but rejoicing, very funny, through a precise orchestration.

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