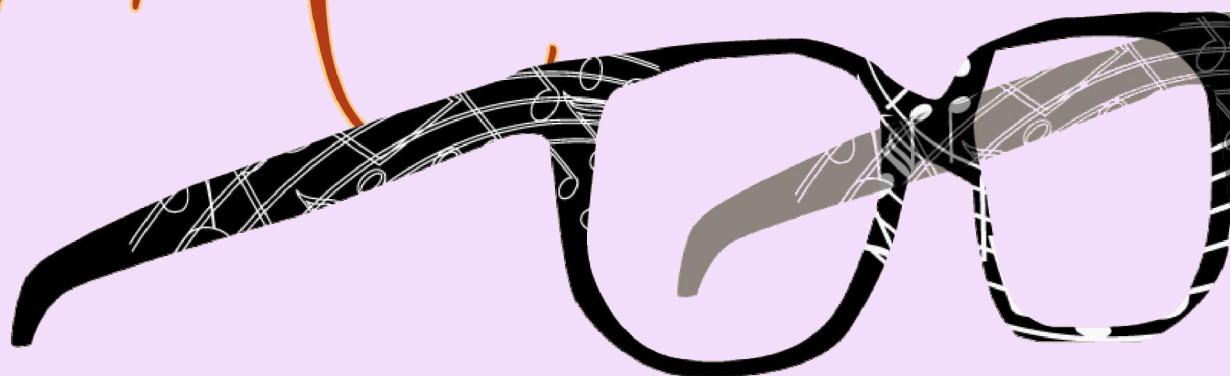


Maestro



*This issue is dedicated to the memory of
DON TRUNICK*

SAHARA *An American Symphony*

L'ENFANT DU SAHARA *Interview with the Director*

THE SIAE DATABASE *Another treasure island*

PAOLO ZAMPINI *Flute player*

DOUGIE MEAKIN *Interview*

...and more

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— — — — — PREFACE — — — — —

Rebirth

by Didier Thunus

2015 couldn't have started better. After hearing of Ennio's regain of form end of last year, we now not only see him conducting concerts again, but also writing a full new score to a feature film. This excellent piece of news was totally unexpected. Even if we were hoping the Maestro to start writing and recording music again, we didn't expect much more than a couple of TV-films, and maybe a Tornatore movie. But with **En mai, fais ce qu'il te plaît** by Christian Carion, our Maestro took us by surprise.

And cherry on the cake, it is a French movie, to the delight of our French friends. They were somewhat embarrassed when asked what was the last French movie scored by Morricone. In order to not admit that it was actually **La cage aux folles 3** (1985) – not exactly a highlight – they were pretending that **Frantic** (Roman Polanski, 1988) or **Vatel** (Roland Joffé, 2000) were French movies, which was only partially true since the directors were not French and the production was international. At best they could get away with the fact that he composed one theme for the short movie **Play the Game** (Stéphane Barbato, 2005), or that he wrote a score – an unused one – for **Un crime** (Manuel Pradal, 2006), but that wasn't really convincing, was it? None of this will be necessary anymore: they now have their French film, a real one and we are all extremely happy about this. A great way to extend his already impressive list of French movies after masterpieces such as **Le clan des Siciliens**, **Sans mobile apparent**, **Le trio infernal**, **Le secret**, and many more.

And then the tour started on February 1, in Amsterdam. The programme was disappointing, because it was just a collection of the usual suites – nothing new, in spite of what Ennio had announced in his “comeback” video interview. Besides, Dulce Pontes had to postpone her participation because of an injury. So basically, it's just *La vita e la leggenda*, *Fogli sparsi*, the Leone suite, *Chi mai-Cinema Paradiso-Malèna*, *Cinema dell'impegno* and the *Mission* suite. I was lucky enough to attend the second concert of the tour, in Brussels. Even twice lucky because I was able to shake hands with the Maestro backstage before the concert. Just a brief moment, because I didn't want to disturb him and, even if he was polite and smiling, obviously he didn't want to be disturbed either. His son Giovanni, who is the director for the images projected on the two large screens, was our translator. I asked Ennio if he knew my website, to which he said no – so it wasn't my glory day after all. But, for my consolation, his gesture when he said no was like saying “*damn no, I don't know any website*”. Note that Nicola Schittone¹ told me he had talked about chimai.com to Ennio and his wife Maria, and they had shown great interest. So go figure...

He still moves with ease but conducts the orchestra sitting, which doesn't seem to be a problem for the musicians though. He has been doing that in the studio for many years already, after all. His glance is not as sharp as it used to be, but what can we expect? He is 86 and had

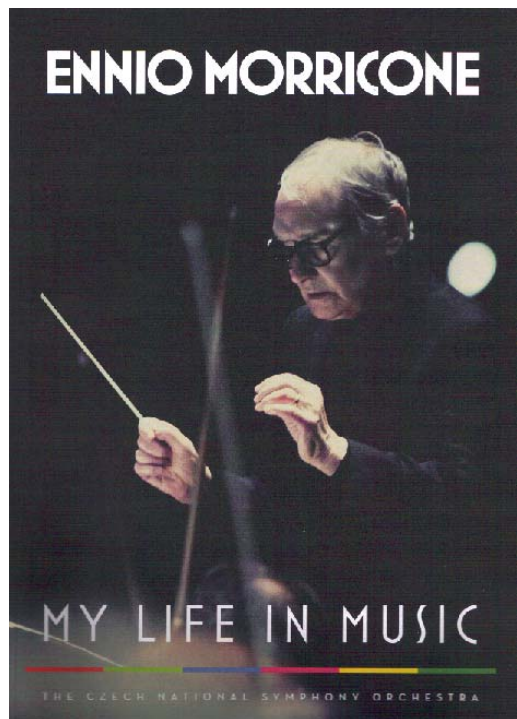
¹ Nicola has contributed to Maestro #4 (pp.34-37)

a very bad year. He conducts the Czech National Symphony Orchestra accompanied by 3 choruses (2 Hungarian and 1 Rumanian). Almost 200 persons on stage. Susanna Rigacci is the usual and reliable soprano, with soloists Nanni Civitenga (bass guitar), Rocco Zifarelli (guitars), Massimo D'Agostino (drums) and Leandro Piccioni (piano and keyboards), the latter replacing Gilda Buttà. The only difference I could hear in the arrangements was in *On Earth as it is in Heaven*: the insertion of the *Gabriel's Oboe* theme inside the complex orchestration was played by the organ this time, which makes it much more audible than when played by brass as it is usually the case.

It was also a special event for me because it was the first time my two children (11 and 8) came along. They loved it! The crowd was amazing – more than 10,000 people, the sound was impeccable, after a necessary tuning by faithful sound engineer Fabio Venturi. The video projection still requires some adjustment because it was always late catching the right soloist, and the titles were always wrong, late or even absent. But no doubt that with Giovanni at the controls, this will all be resolved after a couple of concerts. The booklet that accompanies the concert is an impressive 53-page thick book full of images, interviews and biographies, with multilingual inserts. Quite a nice object, but with the usual mistakes in the filmography: the first year already has 3 mistakes out of 4 films (the *Verro / Vicino al ciel* riddle has been solved by fans long ago, and ***Alla scoperta dell'America*** is from 1977, not 1961 as stated); the last years list all the movies which reuse Ennio's music (this can't just be a question of bad memory anymore: it was only a couple of years ago!).²

But there he is, touring the continent like a rock star. He has about 30 dates in total, all in Europe, between February and September. More dates will be announced soon. There is still a lot of energy in this little man, and a lot of pleasure to be expected by the fans.

Talking to his entourage, I can now tell you that there is a plan for an official forum again. So let's not lose hope. The official website should be improved as well.



Apart from these great news, this new issue of Maestro will bring you in many different areas of the Maestro's work, with exclusive interviews and revelations about his filmography. For some reason, the desert of the Sahara will be very present, not only because of the recent expanded edition of ***Sahara*** by Quartet, but also because of Patrick's articles about ***L'enfant du Sahara*** and about Paolo Zampini.

It's already 2 years now that the fanzine exists. 7 issues have been published, about 400 pages in total. 332 persons have downloaded at least one issue. 128 have downloaded all issues – this is really the core gang. And since issue #5, 200 persons download an issue before the next one is published.

We hope that reading it gives you as much pleasure as we have preparing it.

² There were also other items on sale: cups, T-shirts, the CD/book "Morricone Awards" (seemingly different from the one of 2007 with the same cover image – to be checked), etc.

NEWS

by *Didier Thunus* (except where noted)

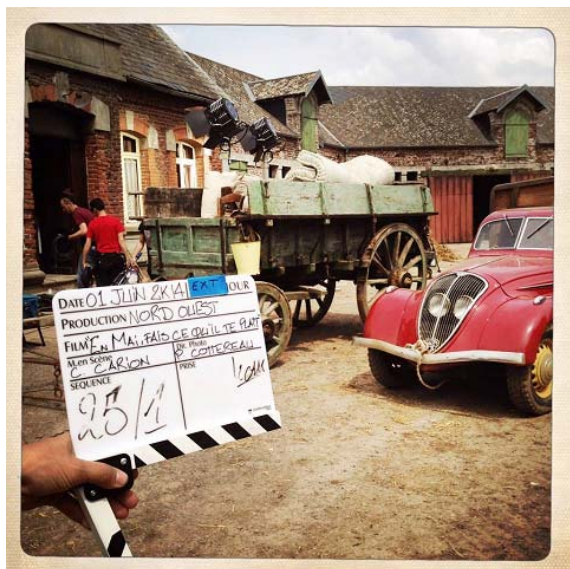
In breve

En mai, fais ce qu'il te plaît

The best news of the period is, by far, the fact that Ennio Morricone has written a completely new original score for a movie. It is a French film, called **En mai, fais ce qu'il te plaît** ("In May, do whatever you like"). The title comes from a French maxim which says that in April, you shouldn't take off any cloth, in reference to the weather that can still be chilly, whereas in May, you do as you like. Quite a "light" title for a movie with a "heavy" plot, emotionally speaking. It takes place in France in May 1940, at the beginning of WWII, when a lot of French people are fleeing in front of the German invasion. It is a road movie of a German who had escaped to France before the war and is now looking for his son.



This assignment was announced in January by the music publisher Noodles Supervision, on their website and Facebook page³. The movie is directed by Christian Carion, already credited for a few movies with a good reputation, usually using Philippe Rombi for the music. The cast is international, with German actor August Diehl (**Inglourious Basterds**, **Night Train to Lisbon**), Olivier Gourmet from Belgium (most of the films of the Dardenne brothers), French actress Mathilde Seigner (who had played for Carion already in **Une hirondelle a fait le printemps**), Welshman Matthew Rhys...



The music was recorded last January at the Forum Music Village, with the Roma Sinfonietta. The working title of the movie seems to have been **Esodo**, because this is the title we can read on the cover of Ennio's score on paper, on one of the pictures. The movie will be released in November this year. Let's hope for a CD around that

period as well!

We know already that there will be a second feature film for Morricone this year: Tornatore's **La corrispondenza**, whose filming has just started⁴.

³ <http://www.noodles-supervision.com/portfolio/en-mai-fais-ce-qu'il-te-plait/>
<https://www.facebook.com/NoodlesSupervision>

⁴ See http://www.ansa.it/english/news/lifestyle/arts/2015/03/19/tornatore-to-start-filming-new-movie_5d79e963-

Negrin without Morricone

Alberto Negrin directed two movies last year, which were both broadcast on RaiUno in late 2014: **Qualunque cosa succeda** and **Un mondo nuovo**. We knew there was very little chance to see Ennio Morricone write new music for these movies, even though he has worked on all Negrin movies since **Secret of the Sahara** in 1987 (except for **Una questione privata** in 1991, scored by Nicola Piovani). A total of 13 movies – by far Ennio's richest collaboration from the past decades, and ranging amongst his most valuable achievements. At best, we could have hoped to see Negrin reuse existing music, as he did for **I 57 giorni** in 2012, when RAI didn't have enough money to pay a composer.

But the truth is that Negrin chose this time to work a different composer, even two of them, as



Qualunque cosa succeda was scored by Fabrizio Siciliano, and **Un mondo nuovo** by Martino Palmitessa, unknown names in the film music field, at least to me. Adding insult to injury, RAI Trade has released the score to **Qualunque cosa succeda**. Do they even know they still have the recordings of 3 major Morricone scores in their vaults, waiting to be released? This includes Negrin's own **Mi ricordo Anna Frank** and **L'isola**.

The music is quite good, very much in the mood of the Morricone scores for Negrin. It's as if the sole instructions of Negrin to Siciliano had been a pack of CDs from **Il cuore nel pozzo**, **Perlasca** or **L'ultimo dei Corleonesi**. This was of course a disappointment for us, but let's still wish a lot

of success to Siciliano and Palmitessa.

We can be sure though, that if Morricone is available for the next Negrin movie, the director will not hesitate for one second.

Eastwood and Morricone: Reunion

The end titles music from Eastwood's latest movie is a Morricone piece. The much debate **American Sniper** indeed made use of Morricone's *The Funeral*, a piece written for **Il ritorno di Ringo** in 1965. It is actually an adaptation of an Italian cavalry bugle call named *Il silenzio*, made popular by trumpeter Nini Rosso in 1964, which Morricone had already adapted in a version more faithful to Rosso's, for the trumpet of Michele Lacerenza (RCA PM45-3295). For **...Ringo**, Morricone wrote 2 versions of it: one with lyrics is called *La gente mia* and is sung by Maurizio Graf, the other one is the *Funerale* in question, an instrumental version. Eastwood clearly used it as a patriot piece, thereby diverting it from its Italian origin. The movie has very little music (and even no official soundtrack release), so this piece is clearly put in the forefront. Hard to say how such an Italian piece could end up in a modern



American blockbuster – maybe it is due to the kinship of Eastwood with the Italian western, but I don't think he was ever a collector of Morricone's albums.

Listen to the piece here: <https://www.youtube.com/watch?v=0bzNVVMQhfg>.

New Releases

A Quiet Place in the Country

The LP of **Un tranquillo posto di campagna** that Morricone had in mind in 1968 has finally been released, 47 years later! It had remained at the state of a project because of the bad box-office score of the movie and of its very disconcerting nature. Now, with the revival of the good old vinyl LP, it finally found a publisher, namely the US-based Roundtable. Its contents had already been released by GDM on CD in the exact same form (GDM Club 7088, 2010), but with no track titles – except for the repetition of the film title with numbering. Before that, Saimel had released a completely different programme, much longer and approved by the Maestro (Saimel 3994710, 2003). Paradoxically, the new LP uses track titles which are the same as on the Saimel edition, but for different cues! When preparing the LP master back in 1968, Morricone had most likely made those titles available to the publisher. It looks as though GDM didn't have access to them (or wasn't allowed to use them), whereas Saimel was able to see them but didn't know to which tracks they corresponded.

Adding to this the fact that the last track on the Saimel CD was a collage of 9 tracks collectively called *Suite*, the movie now presents a very complex lemma.

The advantage of the shorter LP programme used by GDM and by Roundtable, is that it is in stereo. The score is for half composed by Morricone and conducted by Nicolai, and for the other half improvised by the Gruppo Nuova Consonanza. Saimel explicitly credits the whole *Suite* to the Gruppo. However, the first three parts of this *Suite* are clearly different from the rest, most likely not improvised and far from the Gruppo's style. A wild guess would be that they were composed by the Maestro and conducted by Nicolai, but played by the Gruppo (maybe like it happened again 3 years later for **Gli occhi freddi della paura**). The new LP doesn't shed a new light on this, crediting collectively the composer, conductor and the Gruppo for the whole score.

Amazingly enough, the movie doesn't contain much of the released material, making use of additional, unreleased, improvised music.

Other Releases

GDM continues its series of double CDs, through monthly batches, useful for those who didn't buy these expanded editions. **Faccia a faccia - Senza movente** (IMR 01005) is especially interesting for the first film because it even contains the track (called suite) lately added on the Verita Note CD. The **Senza movente** CD (**Sans mobile apparent**) is complete too and respects the original soundtrack as it logically removed tracks from **La donna invisibile** and **Una lucertola con la pelle di donna** which were present on initial releases of that score.



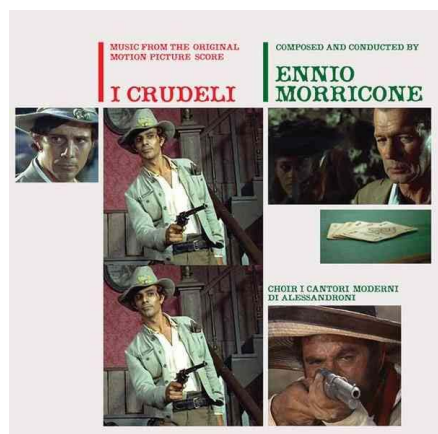
The next double CD set (IMR 01206) reissues **Le pistole non discutono (Bullets Don't Argue)** coupled with **L'avventuriero (The Rover)**, again in its latest form, which is probably not complete though. There is also a third CD (one release per month) dedicated to **L'istruttoria è chiusa, dimentichi!** and **Il diavolo nel cervello** (IMR 01407). The latter is



now very famous, thanks to its many issues. But we cannot say it is complete even today: *Atlantis*, published on a library album back in 1978 is missing, probably for a question of rights. The latest double CD announced is **Il fiore delle mille e una notte / La cugina** (GDM IMR 01608), complete with 24 + 15 tracks.

The phenomenon of vinyl LP doesn't stop! See the recent publications: an EP of **For a Few Dollars More** (AMS 8016158308242) featuring the old 8 tracks program, **Un tranquillo posto di campagna** (The Roundtable ROMA 101LP), with same content as the 2010 GDM CD (see above), "Eroina" by Nuova Consonanza (Cometa HOL

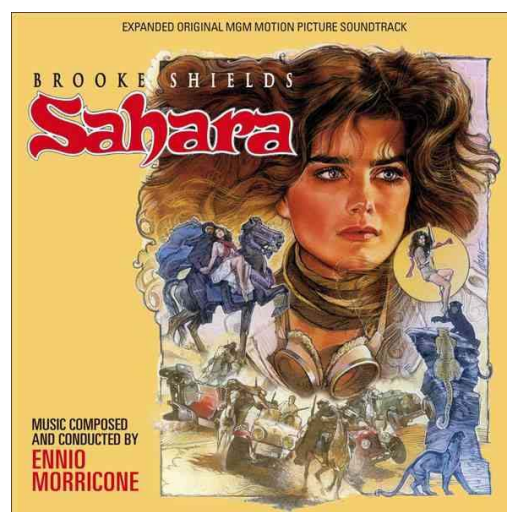
075), **I crudeli** as complete as the latest CD (Cherry Red CASA 15LP), **Escalation** with same content as the original LP (Dagored RED 214LP), **Spasmo** as complete as the latest CD with 2 different covers (RED X0000216LP and Y000216LP), **Il Maestro e Margherita** (AMS GDMLP6701), **Vamos a matar Compañeros** (AMS GDMLP6702) and finally **Il**



sorriso del grande tentatore (ROMA103LP), containing 8 tracks, i.e. 2 tracks more than the original Beat LP, but the expanded Beat CD has those ones and many more.

Returning to the CDs, Rambling records reissued **Il giro del mondo degli innamorati di Peynet**, with the same content as the previous GDM and Rambling editions of 2008. The Volcano edition (2000) is more complete in the sense that it missed only 3 tracks (the 2 songs among them) while the other main editions of 2008 and 2015 are missing 7 tracks but contain the 2 songs. Hoping everything is clear, we can just regret that a malediction seems to make impossible a complete edition from this soundtrack.

This would have been very little news without the Quartet Records edition of **Sahara** in a 2-CD set (QR 180) with all the music. The pure unreleased tracks so far can appear to be not so important with 11 minutes, but not many people had all the previous editions! Indeed the American and European LPs (of different contents) and the Intrada CD from 1992 were all necessary to aggregate all the material. Furthermore, it was very difficult to check the music details within these editions (and especially the suites), as you can see in the small article in this issue (p.47). So the Quartet edition puts brilliantly to the light, with a restored sound, all the cues in a new way, giving justice to the music and respecting the original titles. One minor thing: the back cover mentions the track



titles in so small characters that one needs a magnifying lens to read them. Don't forget that many collectors are over 40-45 years old! At last, the presentation in two CDs is clearly justified here because all the music, including the alternate takes recorded only for the disc and the song, couldn't all fit on one CD. The whole makes therefore a fair exception where the second CD provides something more than just the LP appearance.

P.B.

Upcoming Release (?)

Cometa briefly announced on its website the preparation of the **E per tetto un cielo di stelle** CD. The Roman label seemed to have stopped its nice series of expanded Morricone CDs which they released between 2010 and 2012, sometimes in collaboration with other labels such as Heristal, Mask or Legend. They still have a couple of interesting scores in their vaults though, like **Thrilling**, **Autostop rosso sangue** or **Violenza quinto potere**, so it's nice to see them doing some Morricone again, even though not much can be expected from this specific release, which has already been expanded by Hexacord in 2002. Note that the announcement has now been removed, which is not a good sign.



Old News

Flatlandia



Michele Emmer's animation movie **Flatlandia** of 1982, based on Edwin Abbott's vision of a two-dimensional world, has been made available on youtube⁵ with a clear link to Morricone by the person who posted the film. However, no mention of his name appears in the film credits, where other composers are credited: Erik Satie and Darius Milhaud, including the titles from the pieces which

were used in the film. Listening to the music, the pieces from Satie and Milhaud are not easily recognizable, but they probably make up the bulk of the music in simplified arrangements for synths. We also recognize pre-existing music by Morricone, from **Il gatto** (*Quartetto tiberini*) and **Questa specie d'amore** (*La terra del padre*) – so his name should definitely have been credited alongside the two French composers. But most importantly, there are also at least two unknown pieces which sound like genuine compositions by the Maestro. This is confirmed by the SIAE database (discussed in detail later in this issue), which has an entry called MUSICHE PER FLATLANDIA, credited to Morricone. No doubt is allowed anymore.

Michele Emmer, son of Luciano Emmer (**Giotto**), is also the director of another documentary to which Morricone's name is associated: **The Fantastic World of M.C. Escher** (1980). It

⁵ <https://www.youtube.com/watch?v=A7DIhigATpI>

also contains a couple of Morricone-sounding cues. However, nothing was found about it in the SIAE database.

Le femmine puntigliose

Information about a seldom discussed entry listed in the EMM⁶, called **Le femmine puntigliose** with no other info, has been located on the internet⁷. It corresponds to a theatre play of 1978 directed by Giuseppe Patroni Griffi, with indeed a Morricone credit. It is based on Carlo Goldoni's 18th century play of the same title, and stars Lina Sastri, Elio Pandolfi and Mariano Rigillo. It was played a couple of times in January 1979 in Rome.



The music of Morricone for theatre plays is probably the least known field of his repertoire, even though it now counts almost 20 entries. Apart from **La fidanzata del bersagliere** and a couple of early songs, none of his output for this genre has ever been released. Added to the fact that these projects are typically very localized, too little information about them circulates in the media and on the internet.

Trio Chitarristico Italiano

The Trio Chitarristico Italiano, made up of Alfonso Borghese, Roberto Frosali and Vincenzo Saldarelli, is the only Italian guitar trio that secured a stable activity since the 1970's up until today. Around 1988, Saldarelli invited Morricone to seminars at the Istituto Superiore di Studi Musicali of Modena. That's where Morricone's interest in the Trio was born. In 2001, the composer sent them three pieces he had written especially for them: *Un raga...?*, *Sulla sesta corda*, and *Inquinamento progressivo*. The Trio finally decided to record them in 2010, as part of recordings for a DVD produced by Guitar Media Collection. These pieces, previously known as *Tre pezzi*, but actually collectively called *Tre studi per tre chitarre*, were thought to be unreleased. We now know that this is not the case.

Last but not least, the DVD contains as a bonus an exclusive interview with Morricone. Excerpts from it can be heard on Youtube⁸. The Maestro is seen in his house listening to a private performance of his pieces by the Trio, in preparation of the recording to come. Morricone is seen very concentrated in order to provide the musicians with his advices. Here is a complete transcription of the interview, helping us better understand what the composer had in mind when he wrote those very difficult pieces:

"It is with great interest that I've listened to these beautiful absolute premiere and private performances by the Trio Chitarristico Italiano, and they've made a great impression on me. I had almost forgotten ever having written them – with all I had to do – but as soon as they told me that they were going to perform them to me, all of them came back to me, at least almost"

⁶ "The Ennio Morricone Musicography" by HJ DeBoer and Martin Van Wouw, The Netherlands, 1990

⁷ See <http://bid.catalogobibliotecneliguri.it/URB0090835>

⁸ <https://www.youtube.com/watch?v=4O9FWNU7Z8I>

all of them. They seem to be very strange pieces for the guitar, strange but interesting. Firstly because I quite intentionally forgot the guitar's Spanish origin and in general Castelnuovo-Tedesco and other authors. Spain has a lot to do with the guitar, but I never wanted, even for other compositions I wrote for the guitar, to think about Spain. Not because I don't like Spain, nor because I don't like that kind of composing. It's because I believe that the guitar has an autonomy of its own, its own special physiognomy, which doesn't have to refer only to folklore and that characteristic of Spanish music.



About the 3 great performers who have performed these pieces for me, I must say that after the first and the second pieces, I had nothing to say, and they were amazed that I had nothing to say. It's just that their performance was so right that I simply had nothing to say. As for the third piece, I made some very simple suggestions but even these were very obvious pieces of advice: the acceleration, the crescendo towards the end. In short, I think the next time they perform it, they will follow my advice, and play the way I suggested, and the audience will hear what I intended: two pieces that, I repeat, are somewhat strange, but I feel logically reflect the nature of the instrument.

The first piece, the raga, is reminiscent of an oriental language in its immobility. Maybe I should also have entitled it "Canone" along with "raga". The other piece, Sulla sesta corda, with a new characteristic all its own: three guitars that play only on the sixth chord, a real treat for this kind of instrument. And then the third piece, Inquinamento progressivo, where the sounds begin with a modal type of writing, and then gradually become dissonant. At the same time, there is an acceleration, a crescendo, both in the writing and in the performance, just as I advised them.

Thank you so much for this wonderful performance. You came here with a lot of enthusiasm, and my opinion on hearing you is also one of great enthusiasm."

The rest of the DVD has music by Bach, De Falla, Albeniz, Hindemith and more, but Morricone's name is prominent thanks to that bonus and to a picture of him inserted on the

front cover, and another one on the back cover. The Trio originally had in mind to include another piece of Morricone on their DVD⁹, called *Musica per lo schermo*. They finally changed their mind, so we couldn't verify what that piece exactly was. But based on the title, it must have been a guitar transcription of some of Morricone's film music.

Secondo concerto

Of the 4 concertos written by Ennio Morricone, only three were thought to have been published on CD, namely numbers 1, 3 and 4, on the fourth CD of the "Io, Ennio Morricone" box-set (2002). Only a part of the second concerto had been published so far, under the title *Cadenza*, 12 minutes out of the 26 for the full piece.

But this wasn't the case, because a double CD from 1993, that went completely unnoticed, actually contains the full concerto, as premiered by the Orchestra Filarmonica di Torino, during their 1993 season. It has a much lighter feel than the overall heavy nature of the other three concertos and, while still being a difficult piece of music, is nonetheless listenable and pleasing. It can be listened to in full on the website of one of its performers, cellist Dario Destefano¹⁰.



Album presentation for Maria Carta

Morricone and Maria Carta have never really worked together – apart from the fact that the Sardinian singer has sung a vocal version of *Mosè's* theme (1976), but it was probably not arranged by Morricone. However, they rubbed shoulders on several occasions. In 1971, Morricone presented a recital of Maria Carta¹¹ as attested by the archives of the Luce institute. And the same year, he wrote a comment on Carta's LP "Paradiso in re":



Circa venti anni fa, dopo essere stato incaricato dal M^{re} Nataletti e dalla RAI di elaborare liberamente canti popolari di tutto il mondo, incominciai a capire i valori della musica popolare e quindi ad amarla e ad avvicinarmi ad essa. Devo al M^{re} Giorgio Nataletti quel poco che conosco della musica popolare italiana, vastissimo oceano di canti.

Da allora io non tralascio occasione di ricordare che i nostri maggiori tesori non sono ancora conosciuti e rischierebbero di essere ignorati da tutti se un ristretto numero di illustri specialisti non registrassero dalla viva voce del popolo le melodie che altrimenti col tempo andrebbero perdute.

Polemicamente, di fronte all'invasione subita dalla musica di consumo italiana dal folklore di altri paesi, cercai di rivendicare a noi la forza o il dovere di imporre il nostro folklore, ma per molto tempo inutilmente.

Ora che la nostra moda ha capito (anche se molto tardi la lezione degli altri) la voce e i canti di Maria Carta si inseriscono luminosamente nel nuovo movimento del folk italiano. Questi canti proposti in un momento della loro vita che chiamerei primitivo, puro, umile, semplice, sanguigno, privo di elaborazione, serviranno a colmare inizialmente la lacuna.

E' per queste ragioni e con viva gioia che ho accettato di presentare queste meravigliose esecuzioni della tanto famosa e brava, Maria Carta, che eseguendo i canti della sua Terra ce li rende così come sono: i più belli, drammatici e magici del nostro patrimonio popolare.

ENNIO MORRICONE

⁹ This came out of an e-mail discussion with the artistic director of the DVD, Flavio Cucchi, whom we thank.

¹⁰ www.dariodestefano.com/it/discografia.php?cd=10 (with thanks to Frédéric Durand).

¹¹

<http://www.archiviolute.com/archivio/jsp/schede/schedaCine.jsp?db=cinematograficoCINEGIORNALI§ion=/&physDoc=74072&theTerm=morricone&qId=3seb143b44e40095&findCine=true&findPartner=true#>

“About twenty years ago, after having been instructed by Maestro Nataletti and by RAI to freely elaborate folk songs from around the world, I began to understand the values of popular music and then to love it and to get closer to it. I owe to Maestro Giorgio Nataletti the little I know of Italian popular music, a vast ocean of songs. Since then I never miss an opportunity to remember that our greatest treasures are not yet known, and risk to be ignored by everyone if a small number of illustrious specialists were not recording from the voice of the people the melodies that would otherwise be lost in time. Controversially, in front of the sudden invasion of the Italian commercial music or the folklore from other countries, I tried to reclaim the strength and the duty to impose our own folklore, but for a long time to no avail. Now that our manners have learned (although very late) the lesson of the others, the voice and the songs of Maria Carta fit brightly in the new movement of Italian folk. These chants will at some point in their lives, which I would call primitive, pure, humble, simple, sanguineous, without elaboration, serve to initially fill the gap.

It is for these reasons and with great pleasure that I accepted to present these wonderful performances of the both famous and talented Maria Carta, who performs the songs of her land rendering them just as they are: the most beautiful, dramatic and magical of our folk heritage.”

Maria Carta was also an actress. She played De Niro's mother in **The Godfather Part II** (1974).

A Song from La moglie più bella



An intriguing Japanese 45rpm entitled “La moglie più bella” came to the light¹². It is clearly related to the movie of the same name – scored by Morricone – because of the presence of Ornella Muti on the cover image and as a vocalist. But the music is not by Morricone. It is composed by T. Takai, with lyrics by S. Hayakawa, arranged by M. Kotani and conducted by

¹² With thanks to Eldar for sharing this information.

Jazool Navetti. It dates from 1971, in line with the movie's date (1970), and is published by Canyon, who also released a number of Morricone scores from that period (the LP and 45rpm of **Oceano**, and the 45rpm of **La tarantola dal ventre nero** and **Sans mobile apparent**). The A-side contains the song clumsily performed by 15-year-old Ornella Muti, and the B-side its instrumental version. The music is quite nice actually, in line with the mood of this great Morricone score. They even reused some key instruments of the score, such as the Marranzanu of Sicily. Definitely a nice complement to the very short Cinevox album (less than 30 minutes).

Note that Morricone himself came up with a song based on his main title from this score: *Mia madre si chiama Francesca*, for the Milva project in 1972.

Modugno's *Apocalisse*

The making of Domenico Modugno's *Apocalisse* (1959), an early arrangement of Ennio Morricone, had quite a unique history where the young arranger was victim of "censors"¹³:

"I knew Domenico Modugno for having listened to him on the radio, Ennio recalls. His most famous songs were Il pescespada, Io, mammeta e tu, La donna riccia and others, all linked to the Sicilian folklore and to his guitar. When he called me for the arrangement of one of his pieces, I was very amazed. I went back to my house and listened to the song: he did well to call me because that song did not have the scent of Sicily but had a feeling completely new to him. The title was Apocalisse. The words of the song were terrible and recounted men's most shocking curses. After a few moments of perplexity, I asked him: "Mimmo, do you have courage?". He replied in a resolute way and with assurance that courage was part of his character. Wanting to be more sure I asked him that question several times. He repeated each time more assured, more stern and more loudly that he had courage. But he did not understand the provocation of my question. I made the arrangement with unusual instruments for those times: four pianos, six horns, five trumpets, four trombones, a tuba and various percussions. Based on the result of the recorded execution, he understood the meaning of my question and was stunned because I had performed an arrangement worthy of his text and of the tension in his voice. I waited anxiously the 45rpm release (I was very young) but was disappointed. Of my arrangement was left only the introduction. For the rest, he was accompanied with a guitar or piano (I can't remember). My work was judged non-commercial by the record company and by Mimmo."

The track is now available on youtube¹⁴. We can indeed appreciate how daring the Maestro already was, at the age of 31. Note that he was probably too disappointed to listen to the whole song, because he didn't notice that his incredible arrangements were back in the last seconds.



From Dachau to Bad News to L'isola

Bruno Raffara noticed a clear connection between the strings in *Dachau* (**I malamondo**, 1964), from 0:24 onwards, and *Bad News* (**Days of Heaven**, 1978). Knowing that Patrick had already identified a link between *Bad News* and a piece from *L'isola* (2012), this makes it another example of the faraway connections which the Maestro has made throughout his career, even for background ideas inside old secondary pieces.

¹³ http://www.repubblica.it/2008/02/sezioni/spettacoli_e_cultura/volare-50anni/ricordo-morricone/ricordo-morricone.html

¹⁴ www.youtube.com/watch?v=snu-UmtMoqU

Web News

Message from the Maestro

This message was posted by Ennio on his website on March 13:

"After a long time I conducted ten concerts in various European capitals and on Saturday, March 7, one in Italy at the Mediolanum Forum in Milan. For over a year I was unable to perform my music. The hall was full and the audience was very affectionate with me. I have to thank them because they had the patience to wait (the concert was scheduled on November 8). I was unwell in recent months and many concerts, even abroad, had to be postponed. In Italy, on top of the one of Milan, the one of Bologna had also been rescheduled, and also for this concert I know there are spectators who are patiently waiting for me, I thank them. The date of Milan has been inserted in the middle of a series of more than twenty concerts in Europe, some already completed and others, especially in France, to be held from March 12. The energy that the public sends me gives me great strength, I am in perfect shape, and will be back soon in Italy for three concerts: two in May (15th in Bologna and 16th in Florence) and the last one on September 12 at the Arena di Verona. Ennio Morricone"

The End of the Weekly Specials

After 12 years and 5 months of weekly specials on www.chimai.com, I have decided to stop. 637 weeks in a row, I have posted an mp3 file on my website, usually a rarity, a medley from a recent album or from unreleased music taken directly from the movie, or from a concert. About 100 of them were contributed by members whom I would like to thank again. Each week, of 150 of you on average were anonymously downloading it – the record being held by the first of the four suites from **L'isola** with more than 370 downloads.

The principle was to make the file available for 2 weeks, and then it disappeared. Every week, there was a new one, so there were always 2 files available at a given time. I was always paying attention to the fact that the music was not already available for free somewhere else – at least not in the exact same form as the one I was proposing. I was never using bootlegs, and I was trying my best to clean the music from sound effects and dialogues.

Initially, it was a trick to attract people to my brand new website, and then to keep them coming back every week. There was always something new to discover. I know there is now a risk that the visits to my web site will drop, but I don't think it matters so much.

I had thought of stopping several times already, but every time I was finding something new to share, so I was on again for another round. But this time it's for good. The main reason for stopping is that I wanted to be relieved from that self-imposed obligation to come up with something new every week. For very long it has been an incentive for me too, just to keep me going. But recently I felt it was becoming more of a burden.

But don't worry, whenever I will have interesting things to share, I'll find a way to do it. For example, every new issue of Maestro will likely be accompanied by sound clips related to the articles.

For melancholy's sake, you will find here a list of all the 640 specials which have been made available since 2002:

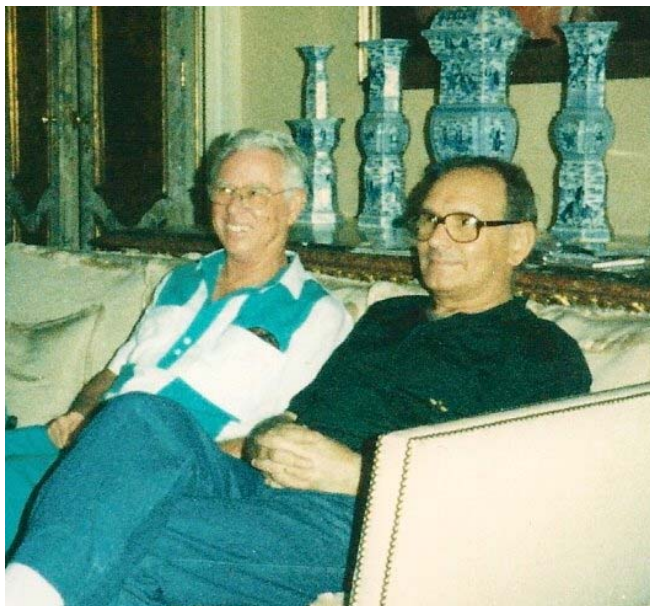
<https://drive.google.com/file/d/0Bz23aDRA9jgicy10QjFCb0M3NVk/view?usp=sharing>



—————IN MEMORIAM—————

R.I.P. Don Trunick (1925–2015)

The Godfather of the Morricone Fans



Don and Ennio during one of Don's visits with Ennio at his home in Rome

I am very sad to have to post that beloved friend, Don Trunick, has passed away. His wife, Lois, has asked us to reach out to his many Ennio Morricone/film music friends who visited and communicated with Don over the years. Many of us referred to Don as "The Godfather of Morricone Music"! Don had a wonderful and long life, and was a very kind and gentle person. As an airline pilot, he searched the world over for the music of Morricone and other film music composers. He visited with Morricone and other Italian composers many times. He was always extremely generous with other Morricone fans and welcomed us into his home to share our love for Morricone's music. Please pass this information on to other friends of Don. If you'd like to get Lois' contact information, please email me at addalena@yahoo.com. I was truly blessed to have Don as my friend.

Addie Galloway Smith

I'm sure that any Morricone fan who had dealings with him will never forget how humble a man he was.

Tom Matheis

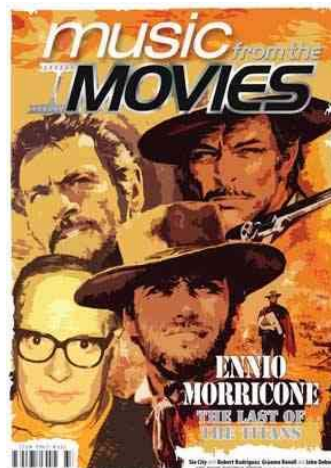
Very, very sad news, Don was instrumental in introducing me into the larger world of Morricone and was extremely generous and patient. I would regard him as a model of what an enthusiast should be, not selfish or elitist, but kind, passionate and a great ambassador for their subject of interest. I shall raise a glass in his honour.

Stephen Smith

More messages of sympathy here : <http://filmscoremonthly.com/board/posts.cfm?threadID=108944&forumID=1&archive=0>

Don was being interviewed by Phil Daniels (Ben Horace) 11 years ago. Fittingly this is the first time the full version of Phil's interview with Don has ever been published. Many thanks to Phil for making it available to our fanzine. An extract from this interview appeared in the old printed version of "Music From The Movies"¹⁵, issue 45 Morricone special.

¹⁵ <http://www.musicfromthemovies.com/>



I am 79 years old. I was an Airline Captain and have been retired 18 years. I live in Escondido California, just North East of San Diego. I asked on a couple Morricone boards if there were any collectors older than me. Never received any answer, so I guess not.

My first soundtrack was the James Bond film **Dr No**. My first Morricone LP was **Malamondo**, after seeing the film in early 1965. Morricone's name on the cover meant nothing to me until I bought **A Fistful of Dollars** and noted his name again. This started four decades of collecting everything I could find.

I flew for United Airlines for 34 years. UAL was a domestic airline when I was working, so I flew internal flights and the last three years in 747s to Hawaii. Because I had many days lay-over in the eastern cities of the United States where they had large Italian populations, I was able to visit many little record stores, often finding new Morricone LPs. There were no mail dealers in those Sixties years. I bought his soundtracks from many different countries and located them in places when I was on vacation. Strangely, while in Rome, I never found much Morricone, but I did find some LPs in Rimini.

Most of my imports were from trades with friends in Europe and, of course, Bongiovanni. I dealt with Bongiovanni for a while, until he started putting common records on his auction list.

I did buy some records from Mike Jones and when in London visited his shop. I still have two early soundtrack catalogue's that were compiled by Mike when he was with Soundtrack Unlimited on Dean Street, then he left on his own. These catalogues listed many Morricone scores I did not even know about back then and prices were real low.

Also, in the Soho area, I found shop with many Italian western LP's and, at the time, the names were strange to me. However, to my delight, in the cut-out bin I found ten

new LPs of **Commandamenti per un gangster** and five new copies of **Galileo/Partner** - these at around \$3 US each! I did not have room to take all 15 so I paid for ten, loaded my bag, and, after arriving home, I mailed them the money for the other five, which they sent on.

I bought many of Laurence Staig's LPs and 45s and also his "Opera of Violence" book, which he signed for me. We lost contact till recently.

I did have some bad luck. I had all of Morricone's EP singles except **Il Federale**. Alex Scott of Scotland, who is now deceased, sent me this particular EP, however the London Post Office destroyed it due to a machine fire! I never was able to replace it. Also had all the RCA 80 series of non-commercial LPs and some of the RCA 10 series with cues from Morricone's music.

Ron Soeda started the first soundtrack dealer newsletter in the United States - the RTS Gazette - which also sold records. I visited his shop a number of times and also took visitors there. This in the early 1970's. I have his first RTS Annual dated September 1974 and some later ones. Last I heard he was in Las Vegas.

Luc van De Ven started a soundtrack magazine many years ago with small A4 black and white photocopied fanzines. I subscribed for many years and finally stopped in 2003. The last one I kept was summer 2002. He also put out some CD's as he now has a record label. He's based in Belgium. His magazines were first class but after years of collecting these I finally disposed of them due to the room.

Am a charter member of MSV fanzine which was started by Martin van Wouw in 1980.

Martin and H.J. de Boer of Holland compiled an excellent Morricone Musicography of 536 pages. I spent a lot of time getting information from my record collection for this book. Every Morricone fan should have one.



I finished with a Morricone collection of 450 soundtrack LPs, 225 singles, 115 theme LPs, 18 non-soundtracks and 14 box sets. I sold my vinyl collection a few years ago due to a heart attack and age. I have on 18 reels of tape all of his music from said LPs and singles. Now I am buying CDs of just his best music.

I have 304 of his films on videotape, including all 32 westerns that are in English. I used to have many posters, lobby cards, various materials about him too. Much has been passed on to other fans. Also I have videos of some of his concerts.

Have also have four videotapes with just the opening credits of his films - usually about 3-5 minutes. This just for fun to see the different openings. My cousin and I made a videotape of all my Morricone and Italian western record covers, both LPs, 45s and theme albums. This runs for over two hours at four-hour speed and I have given this to some friends to let them make copies for other interested collectors. I have three photograph albums with many pictures of Morricone and other collector friends. I show these to friends who have visited me – these include fans from Argentina, Holland, Canada, three from Japan, David Cross from England and many domestic friends.

It took a while for Spaghetis to catch on in America, probably not till they showed up on TV, when more people saw them. After the Leone Dollars trio, I started buying some other Italian western LPs and singles and began to realise there were other composers who did some good music: Luis Bacalov, Bruno Nicolai, Francesco De Masi, Carlo Savina, Armando Trovajoli, Stelvio Cipriani, Nico Fidenco, Riz Ortolani and Carlo Rustichelli.

After this I tried to get some of the Italian western films on video. I collected 148 of them! I noted some were good but a lot were poor. After all, they put out over 500 of them in the early years. Most of the music was much better than the films.

Recently I decided to eliminate the poor films in my collection. Four fans took all the ones I did not want to keep. Other than the Leone ones, I kept 31. I needed the space. Some of the later Leone ones moved toward the comic style. Still I liked all of them.

I do collect other composers – John Barry is my second favourite composer, but from the start I enjoyed Morricone's music, particularly as it was so different and he can do great melodies, which I prefer. His orchestrations are often excellent. Other composers write good music, it is just that Morricone can do more interesting music often because of his experimental style. Another thing, he was well-trained in composition, whereas a lot of new composers just do not have the musical training.

I have been lucky to meet Morricone three times. In 1985 a long-time friend in Italy invited my wife and I to a party he was giving in Fabriano, Italy, for the four composers of General Music: Morricone, Luis Bacalov, Piero Piccioni and Armando Trovajoli. I was introduced to these composers by Massimo Cardinaletti at the party and talked with Bacalov, Piccioni, and Trovajoli as they spoke English. Morricone does not speak, or at least, does not use English. During the party I gave him a Varese Sarabande LP of **Red Sonja** which had just come out. He was surprised and I have a photo of him and I, holding the LP. Many photos were taken that day. Many of my collector friends were there also, including Gary Radovich, who contributed to the arrangements section of the MSV musicography. I also met Gordon McWee there. I wrote to him off and on after that but have not heard recently. I hope he is well. I have a videotape of the party in Fabriano.

Some days later during that trip, Sergio Bassetti of Intermezzo records arranged a meeting with Morricone for my wife and I

at the Maestro's house. Sergio acted as interpreter. Our visit lasted 45 minutes.

Ennio lived in a four-storey building next to the main square in Rome. I understand the previous owners were Sophia Loren and Carlo Ponti. We were taken to the second floor of the house, which had a living room and his office. The first floor had a large wooden door for an entrance and a lift to the second floor. I do not know about the other floors, though I guess for the rest of the family. Morricone earlier had lived in the exclusive EUR area, which is on the outskirts of Rome. I remember seeing a map of Rome when we were there and EUR was an exclusive Villa area. However due to some kidnappings of well-known people, I heard Morricone moved back to Rome, to the old Loren/Ponti home for safety.

When we were introduced, Morricone was interested in how I found all his scores. He asked if I had certain records and I said: "Yes" to all he asked. Then he finally asked if I had **Il Pentito**, to which I said: "No!". He laughed and said: "Ah, that's because I'm still writing it!"

Then he went into his office and returned with one of his awards, which he gave me. I was overwhelmed! He usually gives out a double LP of his. We went into his office and he gave me a rare single called **La Cuccagna**, which I did not have. I was told that Morricone seldom accepts visitors unless invited or recommended by his friends. Visiting him could be difficult without an invite from someone he approves of. I have heard that some people have taken advantage of him and called uninvited.

Looking from the outside, he seems intense at times, but he treated us very well. It was a real thrill to meet him after all the years of collecting his scores.

In 1990 we again toured Italy and Massimo arranged for us to meet Ennio on a Sunday afternoon, after our tour. One son met us at the door and Andrea was also there and

speaks English. Massimo and Andrea translated for us. We had about a two and a half hour visit. I had earlier visited Varese and they knew I was a Morricone fan. So on the visit to see Ennio, this time I took some CDs of the new Varese release of **Red Sonja / Bloodline** for him and his friends. One of the CDs was numbered 01 of 1,000 copies - I kept that one for myself. A couple of other collectors were also invited and we had a very nice time talking about films and what he was doing. More photos were taken and Ennio seemed very relaxed.

I have not attended any of his concerts. Too far to travel. I do not like crowded airports and long overseas flights.

When he was nominated for Academy Award for **The Mission**, a local radio reporter came to my house for an interview about Morricone. It was to be broadcast if he won the Award, but, as we know, sadly, was not to be. The interview was not aired, however the man sent me a cassette tape of it to keep.

In 1994 Morricone was honoured in the States by the Society for the Preservation of Film Music for his Career Achievement Award Tribute Dinner. This was in the Los Angeles area and I attended along with a number of friends. There were over 100 people there. I again met him there for photographs but this time not much talk as he was very busy. Next morning we saw him and Enrico De Melis at the hotel. His wife Maria was with him that time. I filmed about 15 minutes of the presentation on videotape. Roland Joffé, John Williams, David Raksin gave speeches. Morricone gave a speech and had a lady as translator.

I do not think it unreasonable for persons of some fame to be at times blunt with persons always invading their privacy. Have heard Morricone can be tense and unfriendly to those whom treat him badly. Otherwise he can be warm and happy with persons he likes.

Morricone at 75, he looks in good shape, probably takes care of himself. I hear he exercises around his home in the mornings. I am 4 years older, watch my diet, exercise and am in better shape than a lot of men I see around. No excuse for letting yourself get lazy and out of shape is there? Any person with skills like Morricone has, does not want to retire. I was not ready to retire, but had no choice, due to the age 60 rule. Seems crazy but one day, okay to fly, and the day I reached 60, no more flying! Does not make sense if you can do the work and are physically able.

During World War Two I went through the Aviation Cadet training. I flew the training planes and also the Curtiss P-40 fighter. Did not get overseas as training took 20 months and the war was winding down. The last months I was an aerial gunnery instructor in AT-6's. Post-war, I was a flight instructor until joining United Airlines.

I know nothing about Morricone's early life. I have often wondered how he felt as a teenager during the German occupation of Italy during World War Two and what his family must have gone through?

To me he has scored for some very poor films, but when seeing the film, his music works, even if you do not like the music.

It is hard to come up with my favourite scores – there are so many that are great. **The Mission** and **Once Upon a Time in the West** are, to me, two of the best. Of course there are the westerns – most are good – and then **Maddalena** and **Padre Pio**, to name just a few. There are many I do not care for, probably because they do not have any nice melodies. I do not care for his atonal music.

I used to get Film Score Monthly, however mostly it was about domestic American composers, not much about foreign composers. I was not much interested in the current bunch of new composers – I don't buy their records, I don't buy their CDs, nor do I care to read about them either thank you. So I quit my subscription.

I did hear years ago he liked to collect small soap from hotels. Also heard he prefers not to fly unless necessary.

Morricone appears rather staid and if you look at published pictures you will notice he has a rather stern look through his glasses. The Maestro seldom smiles for photographs.

Other than that, I cannot say. There is not a lot I can tell you. I hope I have not bored you?

Don Trunick, 2004

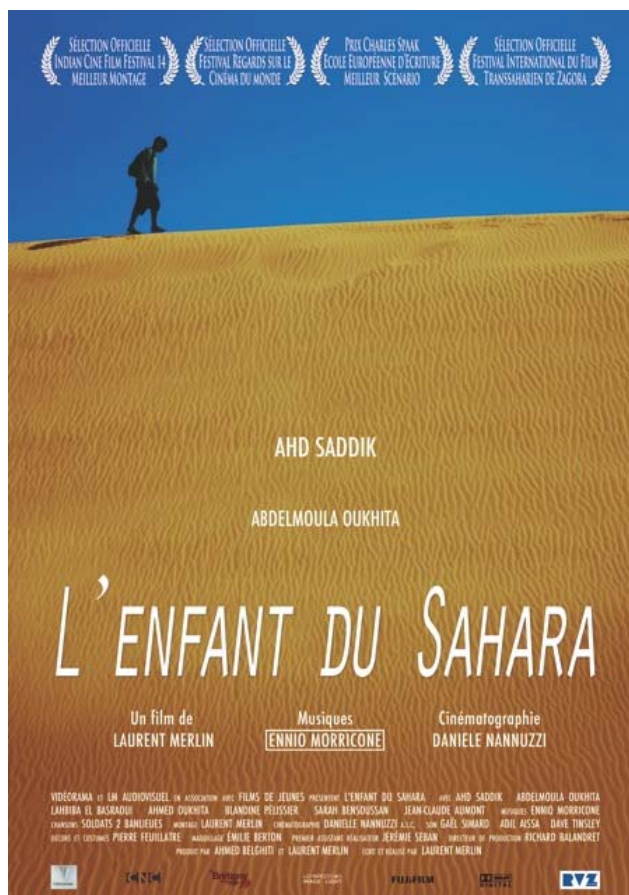


—————FILM REVIEW—————

L'enfant du Sahara

Reusing music with discernment

by Patrick Boustier



The Film

A 17-year old boy, Mohamed, just lost his parents in an accident. His reduced family (his grand father) is not able to take him into care, so he is accompanied and supported by the social services. Just before the funeral, he is told that he had been adopted by his aunt (a French-Moroccan woman) and that his real parents are his former Moroccan aunt and uncle. He decides to escape to Morocco and

arrives to his parents' home. They are poor. They don't speak French (apart from his real brother he just discovers, a teenager too) and he doesn't speak Arabian. So his new episodes of life are difficult, but useful as a sort of initiation of a future adult.

Long moments near the sea nicely illustrate the character's interrogations, doubts, thinking about the new situation and the future. They make two fugues

together, one in the desert, one in the city, spending good time at a hotel, with swimming-pool and a motorboat. Mohamed and his brother, who became “friends”, walk and run on the sand of a beautifully photographed desert landscape. Of course the family worries and searches for the young men. Returning at home, things go back to normal. They fish together with their father.

The film, almost entirely shot in exteriors, is nicely photographed by Daniele Nannuzzi, who worked with Alberto Negrin (on **Mussolini and I**, **The Secret of the Sahara**, **Nanà**), among others. Long panels offer, sometimes silently, sometimes with music, a sort of meditative atmosphere, at least a sober ambiance. The scenario received the Charles Spaak prize in 2011, which helped a lot the film to be made, according to the director.

The movie is planned for release in April 2016.

The Interview



Interview with Laurent Merlin,
director of **L'enfant du Sahara**

(answers by e-mails on September 25 and 29, 2014)

Questions and footnotes by
Patrick Boustier

Original text in French available
here:

<https://drive.google.com/file/d/0B0ZW0ql7kvdnaDhIck9LN3BJNWM/view?usp=sharing>

Q: After the presentation of your movie L'enfant du Sahara at the Rouen festival in January of 2014

and the poster seen on Facebook, is a release date in theatres set (or on DVD)?

The version presented in Rouen was not definitive. Now the movie is completed and its theatrical release in France is planned for the second half of the year 2015. Nevertheless, 200 DVD and Blu-ray numbered collector box sets, including the CD of the music, is proposed on sale on

November 15th, 2014, exceptionally by the association “Films de jeunes”, to support the film promotion, through [Facebook.com/lenfantdusahara](https://www.facebook.com/lenfantdusahara) where details and conditions of this offer are available, or by sending an email to: lenfantdusahara@gmail.com.

Q: The trailer is illustrated by a music by Morricone composed for *Dietro il processo* (1979). Did the “dark”, mysterious, fatal side of this piece match your expectations? Why did you make this choice?

I selected this piece for the trailer only, because it develops a feeling of drama on the images, and it is the feeling that I wished to express in the trailer. The intrigue in the movie is dramatic, because it is about the vital future of the young hero, Mohamed, who has just lost his parents and learns 48 hours later that he had been adopted...

Q: The name of Morricone is put forward (with the plural for “music”): did you use other pieces of his music? If yes, which ones?

I used a lot of music by Ennio Morricone because the whole music in my movie is by the Maestro: 3 main themes with about 15 variations.

Q: For what reason did you pick up among the composer’s recordings? Did you try to contact him?

Yes, I was in touch with Ennio Morricone, but the first request was made as his agent and friend of all times [Enrico De Melis, musical coordinator, agent] died... The first contact was taken, I believe, in winter 2009 or early 2010, by the Italian co-producer.

So, at the time, Ennio Morricone was not able to study my request and furthermore, the project was still in progress. He thus asked me to contact him later, the time for him to find a new agent and for my part to develop the project. Nevertheless, he was kind enough to accept to read my scenario

which I thus had translated into Italian. Then, the (French) producer of the movie, with whom I developed the project, pulled out after two working years without reason. So I asked to the Moroccan co-producer I had found in 2009 (because I also work in Morocco since 2003) if he agreed to become the main producer, together with me as French co-producer, which he accepted. From there, I understood that the budget formerly planned for the movie would be lowered, because the financing of a Moroccan movie is not comparable to a French one...

Then, I contacted again Ennio Morricone to warn him, and his new agent then suggested to me to use tracks from the catalogue of Universal free of exclusive rights, having obtained the agreement of the Maestro who proposed 70 pieces to me. I gathered all the recordings and made a first selection before the shooting, then refined my choices during the editing. This work was fascinating because I had the authorization to make cuts and edit in the pieces. It allowed me to work in order to recreate an almost original soundtrack, from theme variations in several different orchestrations. Having studied the music and the piano for ten years, it was a pleasure to have this freedom. Furthermore, being a big fan of Ennio Morricone since my adolescence, and consequently, a good connoisseur of all his work because I spent years buying all his records (in particular in Japan where I lived for some time, an ideal country for every amateur of the Maestro because the discs stores propose an impressive choice of Ennio Morricone CDs). I thus managed, by emptying my wallet, to get myself a collection of about 300 albums. However, I am particularly a fan of his scores from the 70s, conducted by Bruno Nicolai, and it is this sound that I wanted for my movie, in particular with voices far behind... That is why what could appear as a compromise became actually the best possible artistic choice for me. The richness of the old

compositions proposed by Ennio Morricone, including sublime themes never exploited and in several variations, allowed me to "create" an almost original soundtrack, with the sound and the vintage orchestrations of this era. Of course, all the music was remixed in Rome by a mixer having worked with the Maestro.



Q: What are the movies you used the music from? Apart from the sound of the 70s, what were the (musical) reasons for your film?

I did not work with this logic in mind, the pieces proposed are not very known scores, and for me, although I possess more than 300 CDs by Ennio Morricone, none of the pieces was known to me. I did not try to know where these pieces came from. And I didn't wish to find pieces from my collection, because I didn't want to create a soundtrack like a compilation and even less as "highlights" as Quentin Tarantino regularly does for his movies. My ambition was "to create" a coherent soundtrack with the least known possible pieces, with recurring themes, by editing the pieces, by remixing them, and in any case, the closest possible from the originals with the given elements.

Q: You say you have used never exploited themes. Does this mean that in addition to existing soundtrack music, you had at your disposal music not used at that time, or rejected, or put in "stock"? What are their titles?

According to the information Universal gave to me, there is, more or less, 70



tracks proposed: music used for rather unknown movies, rejected music, etc.

The DVD-pack

The film, in its definitive version, director's cut (different from the 2013 version) is available as an exclusive avant-première in a 3-disc box DVD or Blu-Ray (including the film, the extras, the CD from the soundtrack music, 3 pictures from the film and the film poster) numbered and limited to 200 copies, before the theatrical release planned for end of 2015.

This special operation supports the film promotion, and allows followers on *Facebook* to be privileged spectators.

You can make a pre-order right now by sending an email (in English), detailing your request (especially for the English subtitles version) to:

lenfantdusahara@gmail.com. The offer will be detailed in the answer.

The movie is in French and Arabic languages subtitled in French, but the version subtitled in English is available on request. For the people who have already bought the set proposed at the end of 2013, it is possible to order the DVD or BLU-RAY (definitive director's cut) only at a reduced price. The prices are decreasing from 2 ordered copies...

The Music in Stock

The film reprises mainly music from **Cosa avete fatto a Solange?**, **Dietro il processo** (for the tension), **Per le antiche scale** (for the desolate, loneliness aspect), **Gli indifferenti** (for the nostalgia), and **Il ladrone** (for the peaceful setting and the nice landscape). This list hints at the RCA library music series CDs, issued in 1991 completed with

another batch in 1995, confirmed by the alternate track titles coming from these series, mentioned in the movie end titles. A total of 16 CDs known so far, each belonging to a precise category (sentimental, war, horror, comedy, etc.) featured some Morricone tracks among others. These tracks were already published elsewhere at that date of 1991, apart from those of **Stato interessante**, **Dietro il processo** and **Per le antiche scale**. A complete series of about 15 CDs were announced, so two main articles in MSV 60 (1992) and 72 (1995) detailed them, with some mistakes and question marks. This explains why the director speaks about *Universal*, owning *BMG*, which possessed the *RCA* catalogue. It should not be confused with another *BMG* library CDs series dating from 2001, providing two tracks only.

Altre cadenze and *Una tromba e la sua notte* from **Cosa avete ...** are reprised for the sensation of fear and danger, while *Anche un quartetto per lei* from the same film brings its sweet and mournful character.

Trionfo d'amore (with clarinet) and *Lei* (with Sax) from **Gli indifferenti** are both used for the nostalgic moments.

The use of the music from **Per le antiche scale** is remarkable, giving a mournful and

sober atmosphere for the sadness and the torments. Only mentioned as “Wings of Love” in the end credits (it was the title of several of the tracks before they appeared on the integral edition of this soundtrack), actually 4 tracks from this film appear in the movie. First, *III Interludio* (aka *Wings of Love 1*, for solo piano) is heard during the funeral, a pertinent choice. The shorter *Wings of Love 2* and *3* (flute and piano solos) and *Wings of Love 6* (recorder solo) are heard elsewhere.

Rio Lights and *Samba bamba 1* from **Ad ogni costo**, both for choir and orchestra in a Brazilian mood, are used in short excerpts. They don’t come from the RCA library CDs but were gathered in the *Ultimate soundtrack collection*, a Japanese 2 CD set including also some *Wings of Love* tracks and tracks from **Dietro il processo** among others...

The most touching without doubt is *Rue de Tebes* from **La battaglia di Algeri**, illustrating Mohamed’s hesitation and doubts, a good choice too for a setting in the Maghreb.

Dietro il processo brings two tracks with *Dietro Il processo (2)* for the trailer and *Dietro la facciata 1* (with flugelhorn), difficult but fascinating pieces evoking the mystery, the profound night, a “without issue” situation.

Stato interessante, hugely present in the RCA library CDs (which allowed discovering 6 tracks!) provides 2 tracks: *E*

mejo de mori che restà qui (strumentale) and *Sad Flugelhorn*. But the latter is only an edit, isolating the solo flugelhorn part of *E mejo ...* Nothing is new with this mix, which is proven by its absence on the official CD, and because the solo part was simply recorded separately. *A searching glance* is mentioned in the end credits but not present in the film; its official title is *Un salotto troppo elegante*, a track out of the purpose, because of its languorous sax and orchestra mood.

And last, **Il ladrone**, well represented with 3 tracks, is all featured in the library CDs : *Miracolo primo* and *secondo*, *I poveri visti dai ricchi (1)*, nice themes indeed, to illustrate the two brothers trekking together. The third piece, omitted in the end credits, could have been easily transformed into a song, as a revision ... *Miracolo primo* closes elegantly the movie, during the end credits. They list all the tracks used under their alternate titles coming from the library CDs.



The CD

As an extra in the DVD box, the music is soberly present in a blank sleeve, without titles.

Below are all the tracks with the original titles, the library title tracks and their CDs.

The song heard in the main titles (*Quelle ambiance* by Rehda, Zamalia and Afgunz, performed by Soldats 2 Banlieues) opens the CD. Then, here are the Morricone tracks.

2. *Altre cadenze* : Supernatural (“Horror & Sci-Fi” – BMG BPM 3020, 2001)
3. *Trionfo d’amore* : Each Night I Dream of You (“Romantic themes” - RCAL 1002, 1991)
4. *Per le antiche scale 2b* : Wings of Love 2 (“Solo instruments” – RCAL 1026, 1995)
5. *III Interludio* : Wings of Love 1 (“Solo instruments”)
6. *Lei* : I Remember You (“Romantic & Emotional themes” – RCAL 1015, 1991)

7. *Per le antiche scale 2a* : Wings of Love 6 (“Solo instruments”)
8. *Rue de Tebes* : Spirit Sublime (“Period : Classical & Baroque Style” – RCAL 1033, 1995)
9. *Dietro la facciata (1)* : Out to Lunch 1 (“Action Drama & Suspense 2” – RCAL 1032, 1995)
10. Solo flugelhorn part of *E mejo ...* : Sad Flugelhorn (“Solo instruments”)
11. *E mejo de mori che restà qui (strumentale)* : Melancholy (“Romantic & Emotional themes”)
12. *Per le antiche scale 3c* : Wings of Love 3 (“Solo instruments”)
13. *Anche un quartetto per lei* : Memories of Love (“Romantic & Emotional themes”)
14. *Miracolo secondo* : Gentle Stream (“Period : Classical & Baroque Style”)
15. *I poveri visti dai ricchi (1)* : Breath of Spring (a)/Secret Love (“Orchestral themes” – RCAL 1020, 1991/ “Period : Classical & Baroque Style”)
16. *Ai, Morena*: Rio Lights 1 (Ultimate soundtrack collection 2CD, BVCM 37201-2, 2000)
17. *Una tromba e la sua notte* : Brush With Danger (“Crime and Spy themes vol. 2” – BMG BPM 3016, 2001)
18. *Samba bamba (versione coro)*: Samba bamba 1 (“National” – RCAL 1023, 1995)
19. *Miracolo primo* : Beginnings are Beautiful (“Romantic themes”)

Other track (not in the CD) :

Trailer (not used in the movie): *Dietro Il processo (2)* : Sicilian Stroll (“Action Drama & Suspense 2” – RCAL 2032, 1995)



-----DOSSIER-----

Forgotten Works Society

Exploring the SIAE Database – Part 1 of 2

by Didier Thunus



SIAE (Società Italiana degli Autori ed Editori) is the Italian Society of Authors and Publishers. It manages the economic aspects and the distribution of royalties for Italian-copyrighted music to authors and on their behalf. Each Italian composer or author of lyrics must register its works at SIAE to make sure that their rights will be respected without them having to care too much about it. The list of those registered works makes up a comprehensive database of Italian music since 1882. It is now available online at:

<http://operemusicali.siae.it/OpereMusicali/start.do>.

The value of this database is that it has to be accurate for the sake of the authors themselves. They must make a special effort for it to be as complete and as precise as possible: their wallet is at stake.

When it comes to Ennio Morricone, one could expect to find there just another version of our different musicographies. This is true to a large extent, but exploring it in details still revealed a wealth of unexpected and interesting information.

Finding one's way in the Database

The main problem with this database is that it is very difficult to browse. Its search capabilities are very limited, and the result sets are not user-friendly. In these days of the Semantic Web, this data should be published as an open data source. However it is not (yet). So I had to use a couple of so-called “big-data” tricks in order to obtain a workable list.

One SIAE entry is supposed to correspond to one track. It provides a track title (truncated if too long), the name of the

composer(s), of the author(s) of the lyrics, and of the publishing company(ies). If one of them is not affiliated to the SIAE, the name will not appear but a placeholder will state that there exists another, unregistered, creator. The list is flat: the tracks are not grouped or linked to each other. On some rare occasions, the track title will also contain the name of the movie (for example “ATTENTATO DA C ERA UNA VOLTA”), making it possible to group the tracks from the same score. Each entry as a unique id, called ISWC (International Standard Musical Work Code), valid across all such national databases.

For some movies (e.g. **The Thing**), only one entry has been encoded with the film title, often followed by the mention “FILM”. Sometimes, both approaches are used: one entry for the movie, and one for each track.

No year is associated to the entries. The ISWC being sequential, one could expect to obtain a chronological list by sorting on that number. But this only very partially the case. It seems that the entries have been created in no particular order, and the tracks from the same movie will not necessarily be grouped with consecutive ISWC numbers. This situation seems to have improved for the pieces dated after 1980, where the grouping can be done more easily. We can then almost chronologically follow the registration of the film tracks, but this list is often interrupted by tracks which have been released in those years, even if they had been created before – but not registered at that moment. For example, we find consecutive tracks for **Il barone** (1995) and for **Vite strozzate** (1996), separated by extra tracks from **L'harem** (1967) or **Uccellacci e uccellini** (1966), all of which were released in 1995 and 1996. The reason for the non-chronology of the ISWC numbers can be partially due to the fact that the ISWC standard exists only since 2002, hence many of the numbers must have been attributed to the musical works long after they had been registered at SIAE, and this was not done in a clear-cut way.

The indication of the publishing company is also a precious clue, since all tracks from the same movie will typically have been published by the same company – even if exceptions have been found in that matter as well (e.g. **Exorcist II**, which has tracks published by WARNER BROS. MUSIC and others by UNIVERSAL/MCA MUSIC). The names of these companies are the current ones, i.e. RCA for example never appears as it was bought by Universal.

The information can sometimes be cross-checked with the ISWC's own database at <http://iswcnet.cisac.org/iswcnet>, which has the advantage of also containing an indication of the duration of the piece, and names for the creators who are not registered at SIAE (e.g. Audrey Stainton Nohra).

All in all, a grouping is often possible thanks to these clues (ISWC number, publishing company, film title in track title), allowing us to draw some conclusions, but not to answer all questions. We have still been able to identify tracks from unknown scores, which could have been rejected or the movie project abandoned or unheard of, unreleased tracks from known scores, unknown credits, Italian titles for American movie tracks, and so on. All this will be described in the subsequent chapters and later in part 2 of this dossier.

A curiosity is the fact that for almost all music between 1977 and 1983, the composer credit goes to both Morricone and his wife Maria Travia, regardless of the movie. Paradoxically, in reality she doesn't have any credit during that period, except for the lyrics to the song from **Stato interessante** (1977). This explains why, amongst other things, the song *Dance on* (see interview with Michael Fraser in *Maestro* #6) is credited to Morricone/Travia/Fraser. In any case, a composer credit for her doesn't make a lot of sense, especially an almost systematic one during a confined period.

Of course, the information contained in the SIAE database is purely textual. No music can be found there. We found the data to be accurate for the most part. Amongst the more than 5000 entries related to Morricone, only a few dozens were clearly erroneous. They are easy to spot, because they look like compilations of tracks by various composers all ascribed to Morricone by lazy record publishers. For the rest, we can truthfully state that each

track found in the SIAE database exists at least as a music sheet.

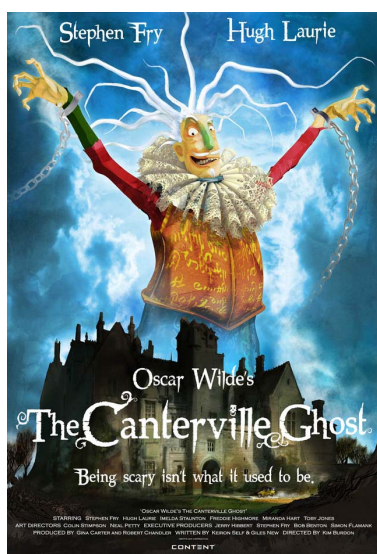
Music already written for Upcoming Projects

The name of Morricone has been lately associated, in news articles or on forums, to a number of projects which haven't materialized (yet). Some of them were found to have SIAE entries, meaning that the Maestro has written some music for them already.

The Canterville Ghost

Oscar Wilde's **Canterville Ghost** is being adapted to the big screen as an animated movie by Kim Burdon¹⁶. The movie seems to have been delayed because it is now expected to be released in 2016 only. Morricone's name was associated to it for a while, and this assignment was announced in the news, but not anymore.

A piece called "FANTASMA DI CANTERVILLE" was located in SIAE, between *Totem n.3* and **La migliore offerta**, i.e. clearly 2013. The grouping according to the techniques exposed above leads to believe that two other pieces belong to the same project: "DIARIO DIMENTICATO" and "SECONDA FAVOLA".



Die Unendliche Geschichte

It is known that Morricone has provided a few pieces to Austrian André Heller who is working on a new adaptation of "The Neverending Story", in the form of a musical. This is confirmed by the presence in the SIAE database of 6 pieces, from 2013 or 2014, called "STORIA INFINITA N 1" to "STORIA INFINITA N 6".

More music is supposed to be written by other composers. No recent news has been heard about this project.

Unused cues and scores

A number of movies are listed in the SIAE database as having a Morricone score, even when such a credit is nowhere else to be found. This could mean that Morricone's score was rejected or, for some of them, that the movie itself didn't materialize. However, knowing our Maestro, there is a strong likelihood that, whatever music he wrote for such projects, has been recycled in later movies.

La femme écarlate



An entry appears as "FEMME ECARLATE FILM" amongst movies from 1969. This irrefutably points to Jean Valère's movie

¹⁶ See <http://www.imdb.com/title/tt2403439>

La femme écarlate (The Scarlet Lady) starring Monica Vitti, Maurice Ronet and Robert Hossein. The reason why Morricone would have been asked to score this movie is probably the fact that it was co-produced by Alberto Grimaldi, producer of Sergio Leone and of other Morricone-scored films, including **Queimada** the same year. It would have been the first French movie of the Italian Maestro. Nobody knows what happened to the music he wrote for that movie, owned by EMI (probably General Music at the time). What is certain is that, in the end, the movie carried a score by Michel Colombier¹⁷.



Belmondo 84

A number of entries are called "BELMONDO 84". The last movie with Jean-Paul Belmondo scored by Morricone is **Le marginal** in 1983. Anyway, if it was that movie, it would be the only entries for which such a temporary title was used instead of the real one. Note that the latter movie itself appears with an Italian translation of the title "EMARGINATO FILM" (the Italian title of the movie being actually **Professione poliziotto**).

Therefore, we must look elsewhere, and more specifically at which movies

Belmondo made in 1984. There are two of them: **Les morfalous** and **Joyeuses Pâques**, scored respectively by Georges Delerue and Philippe Sarde. Morricone had worked with both directors before: Henri Verneuil and Georges Lautner, so both assumptions are plausible. The Belmondo-Morricone association was very much sought after at the time, following the huge success of **Le professionnel** (1981) and the excellent box-office score of **Le marginal**. Even for **L'as des as** (1982), Gérard Oury almost had to forget about using his faithful Vladimir Cosma, under the pressure of the producers.

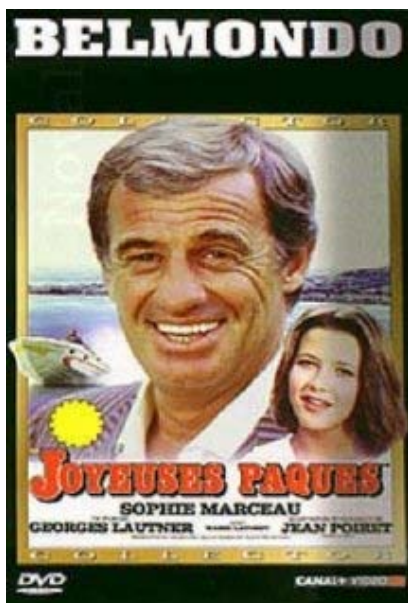


Les morfalous seems the most plausible guess. I remember when the movie came out in 1984, how disappointed I was that the music was not by Morricone. Everything had led to believe that it would be the case. On the contrary, regarding **Joyeuses Pâques**, I don't think I ever imagined it was a contender at all.

Delerue's score to **Les morfalous** is not his best: with very few themes and no majesty, just as if he didn't have much time. Very unusual for him for such a mainstream movie. The theory of a late replacement is very plausible.

¹⁷ See the trailer here :

<https://www.youtube.com/watch?v=YfJenN8qqrc>



Five Morricone pieces are registered on SIAE for that film: from TEMA PRIMO to TEMA QUINTO.

Marianna Ucria

Morricone has scored all movies of Roberto Faenza between 1968 and 1994, and was about to also score his subsequent one in 1996, called **Marianna Ucria**. However, for some unknown reasons, the pair split during post-production of that movie, which eventually went with a score by Franco Piersanti. The presence of an entry with that name in the SIAE database proves that some music had already been written before the director and composer broke up.



Nine

It is not a secret anymore, since Morricone spoke about it in detail in Antonio Monda's book "Lontano dai sogni", that he scored some tracks for Rob Marshall's **Nine** in 2009. In the SIAE database, it appears as one entry called "NINE (I-II-III)", carrying 3 alternative titles: GUIDO'S THEME, TORMENT and JOYFUL PARADE.



Another entry, called "TELEFONI (1-2-3)" is very close to the first one in terms of ISWC number, and could be part of the same project. Naming pieces with a series of numbers within brackets is only done for those 2 entries out of the 5000+ Morricone entries: this is another clear link between these two lines.

Fermo posta

In 1995, Tinto Brass made a movie called **Fermo posta Tinto Brass**, and the music was written by Riz Ortolani.

In the SIAE database, two entries called "FERMO POSTA N1" and "FERMO POSTA N2" suggest that Morricone might have been the first choice of the director,

between their collaborations on **La chiave** (1983) and on **Senso '45** (2002).



Paese lontano



An entry called "PAESE LONTANO FILM" is buried amongst the tracks from **Peur sur la ville**, all being published by Interdemos Music. Searches on the internet for a film with that title have been unsuccessful. A piece called *Paese lontano – per orchestra – moderato calmo*, dated 1975, does exist though, and is ascribed to Morricone¹⁸. But the funniest thing was to

find this front cover of some Morricone sheet music, containing both *Paese lontano* and *Peur sur la ville*, where *Paese lontano* is said to come from the movie **Storie di vita e malavita**, another Morricone credit of the same year, also published by Interdemos Music.

However, no track from that movie is called like that, and the very urban subject of the film doesn't presage the presence of a cue entitled "Faraway Country" in its score anyway. Besides, the term "FILM" in the SIAE entry is clear enough to identify it as a separate project. So this remains a total mystery.

Stray Dogs

No less than 18 pieces are named "STRAY DOGS", suggesting another unknown score, but actually this was the working title of **U Turn**. It is in fact the title of the book by John Ridley that has inspired Oliver Stone for his movie. It is still a very interesting finding, because we know that Morricone wrote 2 scores for that movie. The first one was rejected by the director, as he explains in the interview on the CD "The Oliver Stone Connection".

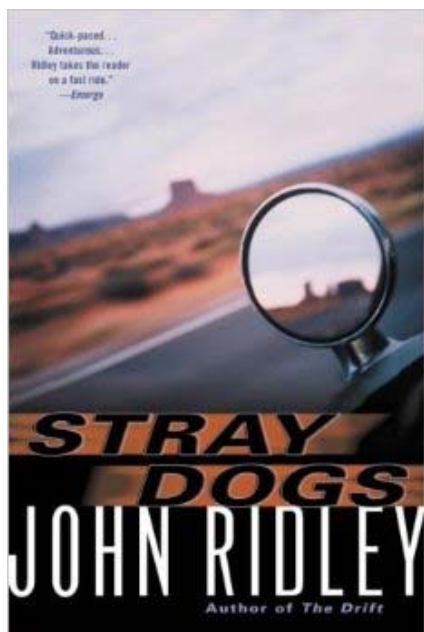


So those 18 pieces would be from that rejected score. They don't have a specific

¹⁸ See <http://www.librari.beniculturali.it/opencms/export>

/sites/dgbid/it/documenti/Servizio_III/E.C._1975_III_trim..pdf

title, just “STRAY DOGS x PEZZO” where x is a roman number between I and XVIII. Elsewhere, an entry called “U TURN FILM” is found, with 4 of the known track titles specified as “other titles”, plus 2 individual entries for 2 other specific tracks, having respectively 2 and 4 other titles, for a total of 12 pieces referenced, in an unusual way, out of the 13 tracks published on CD (only the track *Bobby* is nowhere to be found). The 18 “STRAY DOGS” pieces definitely refer to something else.



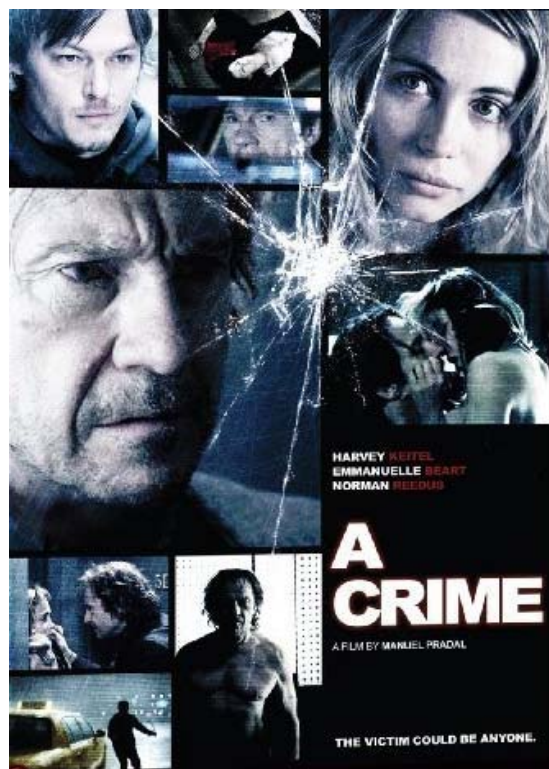
Jealous

An entry called “JEALOUS FILM” is ascribed to Morricone, amongst entries from around 1969. It is published by Universal Music Publishing, which at the time must actually refer to RCA. Unfortunately, with so little information at hand, it is impossible to identify to which movie it corresponds.

Un crime

We know that in 2006, French director Manuel Pradal worked with Morricone on the movie **Un crime**, starring Emmanuelle Béart and Harvey Keitel. But for some unknown reason, the collaboration was stopped, and the movie ended up using pre-existing music by the Maestro.

In the SIAE database, we find an entry called “CRIME CUES”, with “CRIME CUES (THE CRIME)” as other title, and another one called “CRIME MAIN END TITLE”, with “CRIME MAIN END TITLE (THE CRIME)” as other title. They are not in a part of the database where the chronology makes sense, so there isn’t enough evidence that these would refer to original cues written for Pradal’s movie, but there is still a big chance that it is the case.

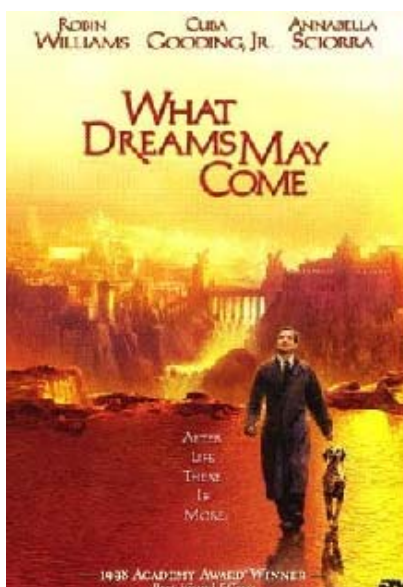


What Dreams May Come and The Scarlet Letter

The two most famous aborted collaborations in Morricone’s career are present in the SIAE database. **What Dreams May Come** (1998) is registered with at least 3 pieces, called “WHAT DREAMS N 1”, “WHAT DREAMS N 2” and “WHAT DREAMS N 3”. And **The Scarlet Letter** (1995) is present with at least one entry: “SCARLET LETTER”, with “LETTERA SCARLATTA” as other title.

I say “at least” because there are plenty of other entries ascribed to Morricone with unknown titles, which might be tracks from those unused scores, lost in the

database due to the lack of facilities to group entries.



Note also the 12 entries called “L S N 1” to “L S N 12” from around 1994 (still according to the unreliable chronology established on the basis of the ISWC numbering). This could correspond to “Lettera Scarlatta” followed by a numbering¹⁹. This would hint at a rather complete score written for that movie. The number 12 is ascribed to Andrea, not Ennio.

If the reason for the rejection of Morricone’s **What Dreams** score is still relatively obscure, an interview of Morricone by French magazine L’Express gives us his explanation about the split with Joffé on **Scarlet**:

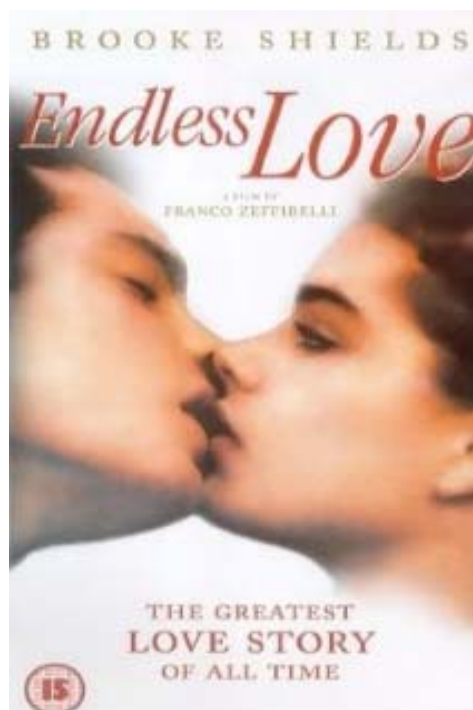
*“I’m the one who cancelled everything. Roland lacks too much of self-confidence, it is unbearable, unacceptable even. Already on **The Mission**, I had threatened to stop everything. In **The Scarlet Letter**, he liked the music that I had prepared, but wanted to keep the freedom to change everything at the last moment. I told him he’d better find someone else. When I write, I have to be 100% sure of what the director expects from me, if only out of consideration for all musicians who record with us. I like to bring my personal touch*

*and I’m ready to discuss, knowing that the artistic leader of the film must remain the director. Having said that, Roland and I are still good friends.”*²⁰ Indeed, they worked together again on **Vatel** in 2000.

Endless Love

The world famous *Deborah’s Theme* from **Once Upon a Time in America** was actually written for a movie by Franco Zeffirelli. The presence in the SIAE database of 3 entries entitled “AMORE SENZA FINE x ENDLESS L”, with x from 1 to 3, proves that the movie in question was **Endless Love**

from 1981, which eventually received a score by Jonathan Tunick. The reason of the split is unknown, but no hard feelings here again because Zeffirelli and Morricone were re-united in 1990 for **Hamlet**.



¹⁹ Thanks to Patrick for this hint.

²⁰ http://www.lexpress.fr/informations/l-inspiration-mais-ca-n-existe-pas_632968.html

No hostility from Teri Shields either, mother of Brooke Shields who kept a very close eye on her daughter's career, as she was executive producer on the Morricone-scored **Sahara** (1983).

Valzer dei sospiri

An entry called "VALZER DEI SOSPIRI", followed by a number of others like "CON SOSPIRI DA VALZER DEI SO" or "DAL SOSPIRO DA VALZER DEI SO" or "SENZA SOSPIRI DA VALZER DEI ", seems to indicate that Morricone worked on a project called **Valzer dei sospiri** (Waltz of the Whispers) around 1977. It was impossible to find any clue as to which movie it could be. A close match is **La corta notte delle bambole di vetro**, which has a track called *Valzer* and another one called *Sospiri di morte*, so it could have been another title for that movie. However, all the tracks from **La corta notte** are present elsewhere in the database. Another one is Dario Argento's **Suspiria**, which has a character called "the witch of the whispers", but it is very unlikely that Argento and Morricone worked together in 1977, when the director was in his Goblin trip.

Many other tracks are in the "neighbourhood" of the four ones mentioned above, with no possibility to link them to that project or to any other. They are called "DESERTO QUARTO", "DUELLO PRIMO DUELLO SECONDO", "GALOP STUDIO", and from "PRIMO DA VOCALE TIT 2" to "SETTIMO DA VOCALE TIT 2". So we could be dealing with 14 tracks written for one movie.

Uomo e mare

Also around 1994, we find 7 entries called "UOMO E MARE 1" to "UOMO E MARE 7" (Man and Sea). Such a title directly points towards director Folco Quilici, a man who has dedicated his life to the sea, and for whom Morricone worked on 4 occasions between 1971 and 1990. Internet searches show that indeed Quilici has been

associated to a number of projects called "Uomo e mare" or almost, but since it is like a second name for him, it is difficult to really identify a movie for which Morricone would have provided a score.

Eva e la venere selvaggia

Let's end this section with an entry called "EVA E LA VENERE SELVAGGIA", which is the title of a movie of 1968 by Roberto Mauri (Robert Morris), with music by Roberto Pregadio. It would be surprising that Morricone had anything to do with that low quality exploitation movie, so this credit in the SIAE database will remain a mystery.



Pubblicità

Based on the list below, our article published in Maestro #5 about the music composed by Morricone for advertisement spots, presumed to be comprehensive, seems to be far from complete. The SIAE database indeed contains many entries whose title corresponds to products or topics which could hardly relate to anything else than a commercial or at least a promotional effort. Here we go:

BARILLA 1°

BARILLA (2)

BARILLA 99 (note that Mulino Bianco, a brand of Barilla, is also mentioned elsewhere, as “MULINO BIANCO BARILLA”)

SIGLA ZOOM

UPIM RINASCENTE

BIRRA HENNINGER (co-composed with Nicolai)

CREMA ELAH

NUOVA BIRRA MESSINA

PASTA ALIMENTARE BIANCANEVE

TOURING CLUB

GALOP STUDIO (already mentioned above, because it was buried amongst the entries from **Valzer dei sospiri**)

LAVAZZA

RENAULT

AMERICAN EXPRESS (with lyrics by Maria Travia)

LOGO KIA – WOW (note that the absolute music piece called *Wow!* composed by Morricone in 1993 is present elsewhere)

SIGLA TRASMISSIONI INTEGRATI

MC CANN

It could also be that these brands have simply reused existing music and were compelled to register it at SIAE with the new titles. It is indeed worth noting that an entry called JINGLE CAMEL also appears, but we know a Camel ad used a cover version from **Il buono, il brutto, il cattivo**. So probably a couple of the entries listed

here will turn out to be irrelevant. But since they appear in exactly the same way as any other confirmed credit, it is still worth keeping an eye on them.

Conclusion of Part 1

With this first part of the dossier, we have explored the music already written for upcoming projects, a list of unused or rejected scores, and a list of titles which probably correspond to commercials. In the second and last part (to be published in Maestro #8), we will go on with the exploration of the SIAE database by addressing a list of unreleased tracks which we were able to associate to a known score, by rectifying a number of credits which were not known to be like they are registered in SIAE; we will have the opportunity to confirm a number of credits for which there were doubts, we will list the very few movies which are absent from the database, trying to draw conclusions from these absences, and we will reveal the original Italian titles of known tracks whose titles were only known in English or French.

So, stay tuned and don't miss this exciting second part!



————ARTWORK————

A Fistful of Dynamite

by Steven Dixon



In the year 1977 when I was a youngster, my much older brother came back from our local cinema to inform me a spaghetti western called **A Fistful of Dynamite**, made in 1971, was being re-released and screened the following week. Imagine my disappointment. I was far too young to see this film which boasted a AA certificate (admission 15 years or over). I was duly compensated when my brother, who was always very good at art, produced me a sketch, pencilled from memory, of this wonderful film poster which had been displayed in the cinema's main foyer. The excitement to see that energetic action sketch of James Coburn's hand clutching three sticks of burning dynamite was a delight to behold. Many years later when I attended Art College in England, I too became very interested in the illustrative element of the film poster art.

A Fistful of Dynamite was released to the cinemas in 1972. Directed by Sergio Leone, this wonderful yarn would fill the appetite of many a spaghetti lover. Rod Steiger plays a slovenly, illiterate, shrewd and rather greedy Mexican bandit; and James Coburn is cast as a much quieter and bitter

Irish revolutionary. Although the Irish Republican Army did not exist until 1919, historically, that didn't really matter. The public were more interested in the many Goliath action sequences, similar to those enjoyed in **The Good the bad and the Ugly** (1966) but were sadly absent from

Leone's **Once Upon a time in the West** (1968).

A Fistful of Dynamite, despite its incredible length and slowly-paced scenes, offers occasional interludes of fun. The incredible length of the film may deflate the viewer at times, but there are some epic thrills here. The action sequences are terrific and big budget: the blowing of the bridge, the crowd scenes in the town Mesa Veda, the Mexican extermination pit and the head-on collision between two trains. All these action elements were duly inserted in the variety of film posters produced throughout the world as the best artists in Europe sharpened their pencils. These days when a film is released, poster designs are often limited to maybe just one or two designs. Back in the 1970s, there could have been well over a dozen different images just for one film.



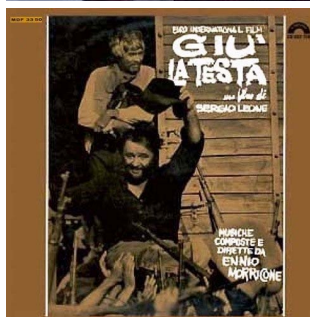
Despite some amusing sequences at the beginning of the film and the ironic Ennio Morricone "wuh-wuh-wuh" vocal punctuations throughout, **A Fistful of Dynamite** was never really a comedy western. But an eye for humour was certainly important for the illustrators. The Americans thought so as they released the film under the more amusing **Duck You Sucker** tagline. A series of advanced American posters were produced boasting Rod Steiger and James Coburn will "blow you apart". The original U.S one-sheet,

also using the **Duck, You Sucker** title, presented more imagination and explosive illustrations to sell the film. But somewhere along the line the **Duck, You Sucker** title was changed back to the more dramatic **A Fistful of Dynamite** title as used in UK theatres.

The brilliant Robert McGinnis is credited as the artist for these posters. For those familiar with his semi-comical style, I urge you to view those top-notch James Bond action posters he created for **Live and Let Die** (1973) and **The Man with the Golden Gun** (1974). Ultimately, the U.S **Duck You Sucker** 1-sheet poster is still ranked among the very best: high spirited, epic, filled with courage, bravado and breathless abandon.

The first Italian film poster under its original Italian title **Giù la testa** is credited to Rodolfo Gaspari, another legend in the poster art field. The Italians have produced some of the finest film posters in the world and within this first Italian issue, artist Gaspari adopted a more sombre and darker tone. Steiger and Coburn are sketched with craggy rugged features, all dark and sun-bleached. There are deep flesh tones all over the poster. The mood was certainly not intended for a film peppered with dry humour. Gaspari's later issues such as the "locandina" is lighter in its approach.





The gatling-gun / dynamite box sequence perhaps one of the most iconic and memorable poster scenes from this film as used on the original Japanese Soundtrack Listeners Communication Cinevox CD (SLCS 7143, 1992). This one is far superior to the brown wood-coloured photo cover of the original Italian LP (Cinevox MDF 33/50, 1971). When the Japanese issued their own vinyl long player under the title “Duck, You Sucker” (UA GP 81,1972), they did not duplicate their very own wonderful action packed film poster, simply lifting

Robert McGinnis' action artwork instead. Japanese film posters for European westerns, always hugely expensive to purchase, focus more on a collage of photos rather than the diagrammatic elements found on Italian and Belgium film posters.

We venture to Britain now and examine the quad Poster sized 30x40" presented in horizontal format. It is among one of my favourite posters from the film because it is structured in such a unique way. Coburn's hand clutching dynamite has been wildly exaggerated and is so out of proportion. In the world of art, perspective is key. But in the world of the film poster design, the artists are allowed to let their imagination run riot.



Of all the posters, the British quad offers such a striking symbolic image: dynamite grasped tightly in hand rising from the inferno of the many explosive action larks below. For those who collect James Coburn posters, take a glance at the art from the western he starred in 1977 **A Reason to Live, A Reason to Die**. The dynamite motif is curiously familiar.



In Great Britain the same photo ingredient was used for their original LP under the title “A Fistful of Dynamite” (UA UAS 29345 1972). Here though, the image although identical to the French LP is much larger and noticeably sharper. A terrific eye-catching “A Fistful of Dynamite” logo is tantalisingly inserted imitating the titles used in Leone's first western *A Fistful of Dollars*. I am so glad they made use of that splendid logo.

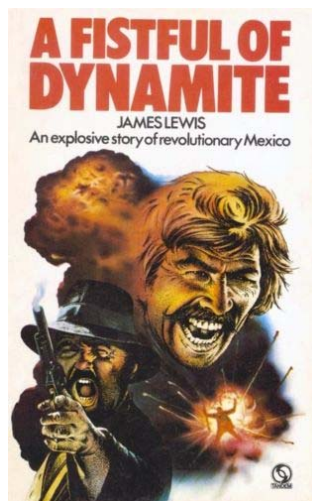


The French used the rather simple photographic formula. We note the two principal characters over an eggy-coloured background. This image was utilised on their first LP release “Il était une fois la révolution” (Once upon a time the revolution, RCA Victor 443 039, 1972). A bit of a let-down this one, as very little is happening. There is too much empty space just waiting for an artist's brush to fill it. An action sequence nestled in the background would have complimented it most wonderfully.



The 1970s saw many albums of this film soundtrack and a few re-releases along the way. They soon became deleted, so in the 1980s the process began all over again. Distributors Cinevox did not replicate too many of their old covers as new artwork

was commissioned. The standout for me was one from France “Il était une fois la révolution” (RCA Cinemusic PL 37690, 1982). Its title logo was inspired by a style often referred to as “drip painting” as created by reclusive alcoholic Jackson Pollock.



In the early 1970s, artist and illustrator Chris Achilleos worked on many of the Joe Millard western paperbacks, mainly film tie-ins such as the “Dollar” and Charles Bronson westerns. In total Chris Achilleos designed 29 paperback covers for the western genre. His works are truly remarkable, original and highly personalised. His film tie-in for “A Fistful of

Dynamite” (Tandem publishers) has been imaginatively constructed and contains images previous artists did not pick up on. James Coburn's Sean character lives and breaths dynamite. Aware of this and cautious not to replicate too many of the “cliché” images of the time, Chris Achilleos, palette firmly in hand, has seamlessly morphed an explosive illustration into James Coburn's head.



When compact discs came onto the market in the late 1980s, one would think that would be the end of **A Fistful of Dynamite** on LP format. In fact one more was to come on the Dagored label (RED

114, Italy 2000). That rather uninteresting image of Rod Steiger with gatling gun is best left forgotten.

The first CD of Leone's score came as early as 1987 (Cinevox CD CIA 5003, Italy) with a promise of many more to come: the German pressing “Todesmelodie” – same art as the original Italian LP but with a sunset tint (Alhambra A8917, 1990); a rather interesting photo collage from Italy (CD MDF 312, 1998); a bootleg “Once upon a time the Revolution” (SLCD 1971, 2004), a 35th anniversary 2-disc cardboard foldout with Robert McGinnis art (Cinevox CD MDF 612, 2006); and the most recent – a Japanese Hi-definition dual disc (same colour and photo design as the first Italian LP (Rambling RBCS 11030, 2009) which brings us nicely full circle.



——— INTERVIEW ———

Dougie Meakin

Yesterday

by Didier Thunus and Frédéric Durand



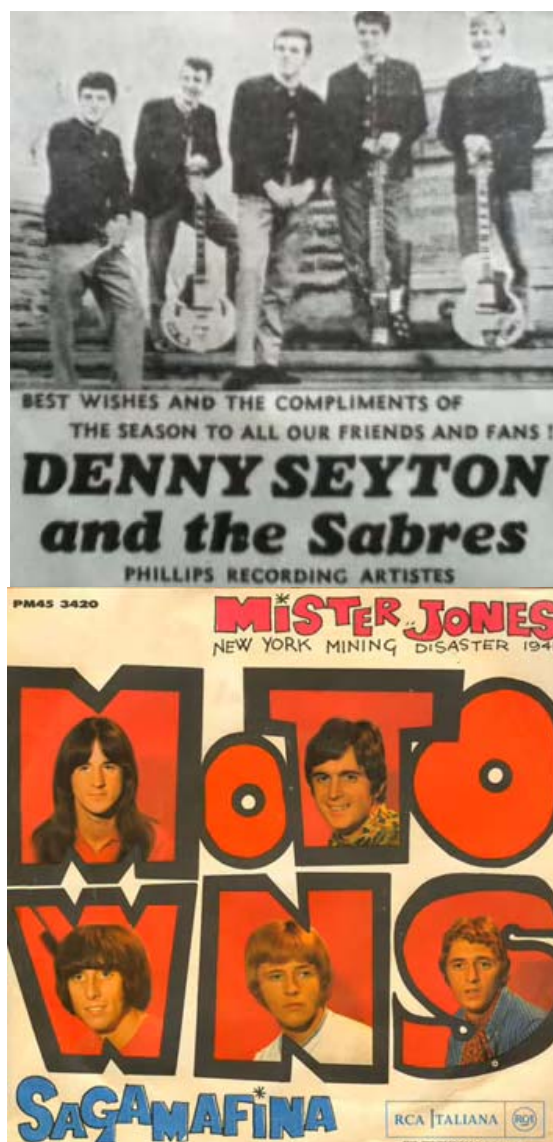
After interviewing Michael Brandon Fraser for Maestro #6, it was only natural to get in contact with his friend and colleague Dougie Meakin. Still active today²¹, Meakin has worked with a quite impressive list of film music composers, in addition to Ennio Morricone: Daniele Patucchi, Claudio Simonetti, Stelvio Cipriani, Armando Trovaioli, Franco Micalazzi, the De Angelis brothers, Bruno Zambrini, Gianfranco Reverberi, Giorgio Gaslini, Gabriel Yared... We were looking forward to his impressions about his career, more specifically the projects

²¹ See for example <http://www.youtube.com/watch?v=cHihEvubKTY>

linked to Maestro Morricone, and were not disappointing by the answers of this very enthusiastic and wholehearted man.

Q: Why did Anglo-Saxons musicians like you and many others end up working in Italy?

I was born and grew up in Liverpool, and from 1960 to 1965 I had a band called The Masterminds (not a bad little band). Then 3 members left to join The Mersey's and I joined a band called Denny Seyton and the Sabres. They had a contract for 3 months in Rome, Italy. So off we went to Italy. It seemed at the time to be the place. When we arrived it was like landing on Mars – but we were the aliens! The groups over here were very primitive and we were quite good, so we sounded even better. And pretty soon we got a recording contract with RCA Italiana and changed our name to The Motowns. We released a song called Prendi la chitarra e vai, a cover version of Lovers of the World Unite (David & Jonathan). In June 1967 we won a big manifesto called the « Cantagiorno ». The Piper Club had opened in 1965 and the managers would go over to England to audition groups and bring them over to perform, so Rome became the "in" place to be, and The Motowns were getting a good name. Then we became session men for RCA and we did backings for artists like de Gregorio, Venditti, Morandi, Dalla and many others. I used to organize backing vocals for the songs – I was also part of the backing vocals. I would bump into Ennio from time to time working in the different studios around Rome.



Q: Can you tell us about your participation to Quattro mosche di velluto grigio in 1971?²² Are you the one who sings?

In 4 mosche the band you see at the beginning of the movie was called The Godfather: Douglas Meakin, Michael Brill, Dave Sumner and Bruce Finley (ex drummer of the Sorrows). But they soon broke up and disbanded. I think maybe it was Goblin on the soundtrack²³ – it was

²² See http://it.wikipedia.org/wiki/The_Motowns

²³ It was of course Morricone, not Goblin.

such a long time ago, I don't remember, but it wasn't The Motowns.

Q: Michael Fraser said you worked with him on Morricone's *Così come sei* in 1978 - do you remember that?

*No I don't remember working on that film *Così come sei* in 1978. I was just a young boy, only fooling around.*

Q: He says you might be the singer. Listen to it here:

<https://www.youtube.com/watch?v=o3t7NdQAbOg>.

Can you confirm?

Well to tell you the truth, because it's all chorus, I could have been in the chorus. The melody certainly rings a bell, but in that period I was doing lots of film scores so the Maestro would ask me to write the lyrics and also sing the song so maybe I could say yes I did the singing.

Q: About *Dove vai in vacanza* in 1978: are you involved in the song *Sì, buana*?²⁴

It seems you are also credited in the cast of that movie: which part did you play ?

I have no recall of this film. I definitely was not in the film and don't remember the song, I'm sorry.

Q: How did Blizzard end up doing the songs from *Le Marginal* in 1983?



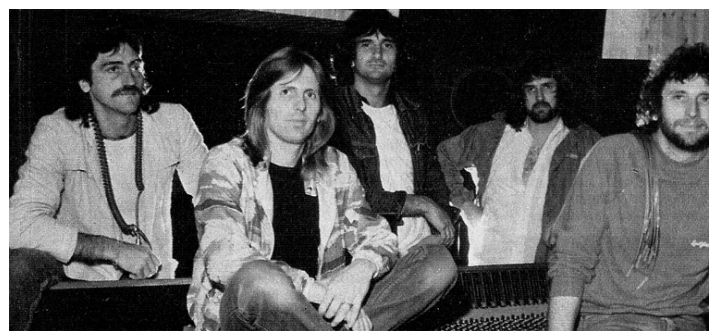
*Well at the time *Blizzard* were produced by Emma and Franco Patrignani who owned the Forum Studio where Ennio recorded quite a lot. So he asked Emma if she knew a good rock group. Obviously, she said *Blizzard* and so we did it. I think the lead singer was George Sims, and Roger Crouch and I did backing vocals.²⁵*

Q: Do you know why *Forecast* was neither in the movie nor on the initial soundtrack album? Did you know the song had been covered by the Pet Shop Boys (as *It Couldn't Happen Here*)?

After that I really don't know what happened – if they put it in the movie or not. No we didn't know Pet Shop Boys had covered the song. You gave us the news now, thank you.

Q: Are you still in touch with Roger Crouch and George Sims? Do you know if they have done other stuff with Morricone?

Yes I keep in touch with both of them, maybe Roger less only because he moved back to England, so it's harder. But George, I see and hear him often. Sometimes we even play together in some club in Rome.



Q: Have you noticed that the website discogs (normally well informed) thinks that Roger Crouch is a pseudonym of yours?²⁶

²⁴ See <http://www.imdb.com/name/nm1060946/> . Meakin is also credited on the recent GDM CD of the movie, but not on SIAE.

²⁵ See more about Blizzard here : <http://www.beatsessanta.it/Blizzard.htm>

²⁶ <http://www.discogs.com/artist/494724-Douglas-Meakin>

Roger Crouch is not a pseudonym of mine. Someone got it wrong.



Q: Any Morricone-related anecdote you remember? What are your best memories of that collaboration?

*Well there is one great memory I'll never forget. Do you remember the film **Once Upon a Time in America**? Well just after the beginning of the film, Robert De Niro thinks back to his childhood²⁷ and for some reason, Ennio decided to put the song Yesterday (a genius!), and he asked me Douglas would I sing it. Well what would you do? But wait a minute, he only wanted me to sing the first word of the first verse which is "Yesterday" and then he continues with the orchestra until the second verse, and of course "Suddenly" I sing, and he carries on with the orchestra. YES!!! Two words I sang. Well that's what he wanted and that's what he got, but what a trip! I still remember going across to the bar for a coffee standing at the counter of the bar. On my left was Sergio Leone and on my right was Ennio Morricone, and that's something to tell my grandchildren!*

Q: Apart from the collaborations above and the ones discussed with Michael Fraser, is there any other one with Morricone we don't know about?

*One day he phoned me to write lyrics for 2 songs in the TV fiction **La piovra 2**, which we did and he was satisfied.²⁸ I say "we"*

*meaning Mike Frazer and me. Then the Maestro tried to reach me to write lyrics for the fiction **The Secret of the Sahara** (I think that was the title) but much to my disappointment I was working at the Sistina Theatre for the Gino Bramiere Show and I didn't get it together with the Maestro – very sad indeed. Then I got called to do chorus on a publicity advert for **Mulino Bianco**, and the Maestro was Ennio Morricone.*

Q: Do you have the lyrics of your Morricone songs? Could we have access to them?

I'm sorry but I have nothing on the lyrics.

Q: You have been very active since the 60's up until today. You seem to be the kind of persons who cannot live without music, right?

I've been quite lucky really but also quite «bravo». I always gave the Maestro's what they wanted and that was my greatest pleasure. I worked with the best people and I am proud what I have done with Michael. We are still good friends to this day. I can say music has been my life, so thank you for this, I hope to meet you soon one day. God bless you.



²⁷ It is actually a "flash-forward" into the Sixties.

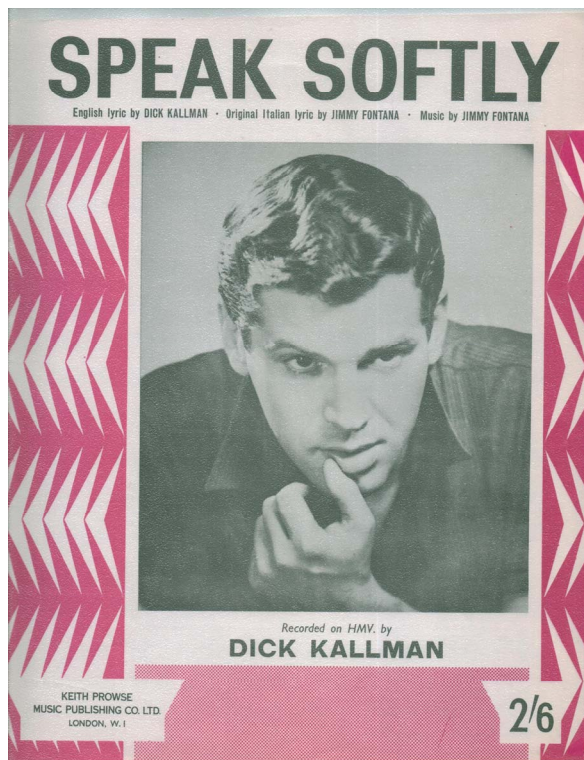
²⁸ These two songs were totally unknown to us but are in the SIAE database: they are called *Talk Talk*

and *Over You*, credited to Morricone and Meakin.

-----VINTAGE-----

Dick Kallman plays Ennio Morricone

by Steven Dixon



Just who is Dick Kallman? Morricone fans have been asking this question ever since his name appeared on a number of records crediting the Maestro as orchestrator on one of his songs *Speak Softly*. Dick Kallman, a native of New York, is best known for his TV work. He was also a very fine singer.

In 1962 he recorded a love song called *Speak Softly* for the UK record label His Master's Voice (HMV). The song had originally been presented by Jimmy Fontana (self penned with Italian lyrics) on the Morricone-arranged 1962 *Piano piano* single (RCA PM45 3081). *Piano piano* was the B-side to Jimmy Fontana's *Estate e fumo* (a rather good thundering Bernstein theme covered by Morricone).

In 1974 an instrumental version was issued on



the mammoth 9LP Readers Digest Boxed set RCA RDis 42(9) and accompanying soft boxed cassette. This instrumental, quite different from Fontana's accompaniment, had been made back in 1962 and is used by Kallman as backing for his English vocal version.

Italian mood music was becoming quite popular in the UK and the USA. But it was usually the Italians who covered American



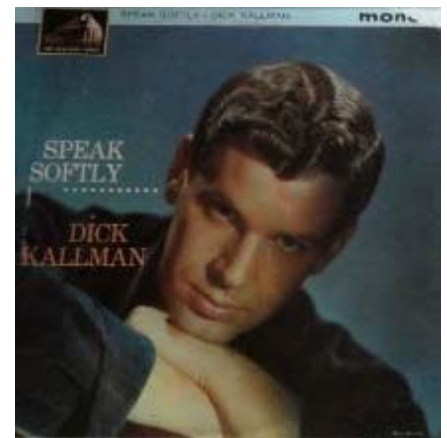
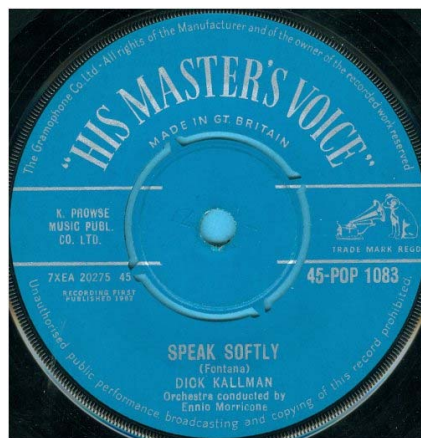
artists, not the other way round. This is a rare and unusual example of an American singer re-working an Italian song and holding on to its original orchestration. *Speak Softly* is a terrific song sung in the English tongue. The orchestration is rich and very poetic using some nice backing voices. Morricone's style will be well familiar to those who have heard the Miranda Martino Naples songs of the late 1950s and early 1960s.

Most of Jimmy Fontana's 1962 songs were of a soft, delicate and poetic nature but by 1965,

when Italian pop reigned supreme, the singer's style had to adapt to the changing styles of electro-pop. His *Il mondo* hit from 1965 (which is actually a love song) is among his most powerful as it introduces a manic electric guitar twanging Morricone so enjoyed using.

Sadly, Dick Kallman was murdered in his New York apartment in 1980 during a robbery. He was 47.

Speak Softly Discography



45 – “Speak Softly” (HMV-POP 1083, Promo UK 1962) Morricone conducted the orchestra but is not credited.

45 – “Speak Softly” (HMV-POP 1083, UK 1962) Morricone is credited.

LP- “Speak Softly” (HMV CLP-1642, UK 1962)

Find here a scan of the sheet music for *Speak Softly* :

<https://drive.google.com/file/d/0Bz23aDRA9jgJWk5kTWp3dGJRa28/view?usp=sharing>
<https://drive.google.com/file/d/0Bz23aDRA9jgJVVRYNFJLeVJKQkk/view?usp=sharing>

————TECHNICALITIES————

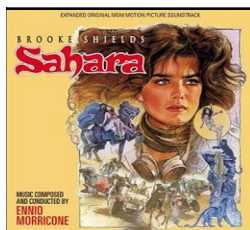
Sahara

Track Correspondence

by Didier Thunus and Patrick Bouster

(with thanks to Daniel Winkler)

Rarely had a score been treated in such diverse ways by the record companies. The table below provide a mapping between all the published tracks across the 4 main editions of the score, taking the first CD of the Quartet double album as the basis for comparison. The second CD from Quartet is the same as the Red Bus album, and contains 2 tracks which are not on the first CD.



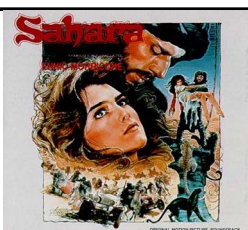
Quartet



Red Bus



Varese



Intra

CD1	1	Panther Chase	Panthers And Jaguars	Panthers And Jaguars	Panther Chase (part 1) Battle I (part 4)
		Opening Credits			Panther Chase (part 2)
		2	Test Drive		
	3	Father's Death (part 1)	Memories of Father	Memories of Father	Father's Death
		Father's Death (part 2)			
	4	Alarm (part 1)	Alarm	Alarm	Desert Music (part 2)
		Alarm (part 2)			Desert Music (part 1)
		Slo-Mo Horse			
	5	Arabia			
	6	The Boy and the Powder Case	The Boy and the Powder Case	The Boy and the Powder Case	Arabia (part 3)
	7	Repressed Emotions			
	8	Balcony Love			Oasis (part 1)
	9	On Your Marks			
	10	Get Set ... Go	The Car Rally	The Car Rally	Get Set ... Go
	11	Memories of Father			Arabia (part 2)
	12	Welcome Blue-Eye	Battle and Victory (part 1)	Battle and Victory (part 1)	Battle I (part 2)
	13	Sunset	Sunset	Sunset	Desert Music (part 4)
	14	Scorpions	Scorpions	Scorpions	Rasoul
	15	Repressed Emotions (part 1)			Battle II (part 2)
		Repressed Emotions (part 2)	Repressed Emotions	Repressed Emotions	Battle II (part 3)
	16	Car Trouble			
	17	Wounded Men		Introduction	Arabia (part 1)
	18	Love Theme			
		The Boy and the Powder Case			
	19	Ride to Oasis (Love Theme)	The Waterfall	The Waterfall	
	20	Waterfall Kiss			Battle II (part 1)
	21	You Are To Be Wed			Waterfall Kiss
	22	Beetle Torture			Desert Music (part 3)
	23	Armour Car Battle	Battle and Victory (part 2)	Battle and Victory (part 2)	Armour Car
	24	Desert Music			More Desert Music (part 1)
	25	More Car Trouble (part 1)			More Car Trouble
		More Car Trouble (part 2)			
	26	Wedding Chant	Celebration Chant		
	27	Consummation			End Titles (part 1)
		Dale Sneaks Away	Love Theme (Reprise) (part 1)	Love Theme (part 1)	Oasis (part 2)
	28	Lots More Car Trouble	A Joke and an Accident (part 1)	The Party - Introduction	Car Trouble
	29	War Report	War Report (part 1)	War Report (part 1)	Battle III (part 1)
	30	Rasoul Joins the Battle			
		The Battle Begins			Battle I (part 1)
	31	Panther Pit			Battle I (part 3)
Escape from the Pit					
32	Battle				
33	Love Theme	Love Theme (Reprise) (part 2)	Love Theme (part 2)		
34	Alarm			More Desert Music (part 2)	
	Victory				
35	Racing			Battle III (part 3)	
36	Stars and Stripes Forever				
37	Sahara (End Credits)	Love Theme	Love Theme (Reprise)	Theme from Sahara	
38	An Accident	A Joke and an Accident (part 2)	An Accident		
39	On Your Marks			On Your Marks ...	
40	Sahara (End Credits) - Alt.ver. (part 1)				
	Sahara (End Credits) - Alt.ver. (part 2)	Sahara		End Titles (part 2)	
CD2	6	War Report (part 2)	War Report (part 2)	War Report (part 2)	
	19	Sahara (Vocal)	Sahara (Vocal)	Sahara	Sahara

—————EXPERIMENT—————

The American Symphonies

First Try-Out: Sahara

by Patrick Bouster

Morricone's music is often in a non symphonic mood, searching instead for special timbres, new sounds in the first half of his career, and enhancing colours of solo instruments over the orchestra. And in the Sixties onwards, the Italian film music gave up on an old fashioned style that America never abandoned for big screen and epic entertainments.

We can object that afterwards, Morricone, particularly for the US productions, borrowed more and more from the symphonic style. It seems to begin, after **Days of Heaven**, with **Sahara** (1983) because the film called for that. Before this film, his first American scores were rather more intimist or not ample (**Orca**, **The Heretic**, **Bloodline**, **Windows**).

For a long time I wanted to try out if the conversion into the symphonic form could fit some soundtracks. The complete edition of **Sahara** is the perfect occasion to check this hypothesis, this wish. Some conditions have to be present: the score has of course to be symphonic, ample, rich, to contain enough variety to fill a program lasting between 40 and 55 minutes of good level music. So the basic material has to be in any case the most complete to concentrate the quintessence from it. These criteria are united in **Sahara** now; we can pick up among the numerous tracks of the Quartet edition. Last condition: the program should come from one disc only, in order to easily select a playlist (but with the - portable - computer we can now create a music library and build every playlist, often in compressed files though).

Helped by the restored sound and the clever editing separating cues instead of gluing them into artificial suites, the music from **Sahara** is ready to be submitted to the experience. The old-fashioned flavour wanted by the producer Golan (inspired by exotic/adventure dramas like Rudolf Valentino's), with both rich action music, sugared love theme and lovely secondary themes, is indeed a perfect Guinea pig.

Sahara is considered by many Morricone music lovers as a minor item though in which the efforts – even the perspiration! – to write something conform to the genre appear stronger than the inspiration and the personal style. Yes, but there are very good moments and pure pleasure when hearing some passages. If it works for **Sahara**, the “recipe” of a symphony program could work with masterpieces as **The Mission**, **Wolf** or **Mission to Mars**, of course when they will be expanded.

For a classical approach to this exercise, the music will be in 4 movements, as episodes of the story, less or more in the film order. Each movement contains a variety of elements but the love theme appears at least once, as the main theme, flexible and finally rich in its numerous renditions (a total of 13!). Chosen carefully among the most “noble” material, the versions are selected for being the best ones, through a subjective taste: the less conventional (but this “quality” is unavoidable here), the most varied, the ones bringing as much colours as possible.

The track *Introduction (Wounded Men)* was an ideal ... introduction for the Varèse LP to begin with, thanks to the soft Arabic and serene mood. *On Your Marks* is picked up in its alternate version, a little slower for more solemnity. Some excellent tracks of action and violence have of course to be present : *Repressed Emotions*, *Scorpions*, *Alarm*, *War Report* (in 2 tracks here, unfortunately), *Sunset* and the battle tracks with *The Battle Begins* and *Welcome*

Blue-Eye, closing the symphony with large epic and action music. This early 20th century style suits really well to the plot, taking place in ... 1928. Such pieces shouldn't be neglected, being dynamic, full of strength and hardness.

Of course the minor or too incidental or weak cues has been removed: the many funny *Car Trouble* tracks, *An Accident*, and the academic *Get Set ... Go*, and as well the alternate versions too close to the selected pieces. The final track posed a problem because there are many ways to finish: by a calm piece as the love theme or a strong action music to impress the audience until the last minute. By swapping two tracks, we can finish with *Welcome Blue Eye*. But this love theme, one of his more romantic and longest version from the soundtrack, allows to remain faithful to the old-fashioned story, the movies in black and white intended or implied by the production and the plot; it bears this disadvantage, becoming a quality here. This rendition, which can be considered as conventional, is moving, whatever you think. This sort of epic is rare in Morricone's career. So let us enjoy the selection, or another one, or the first or second CD in the order we would like.



Sahara Racing, 1928

(American symphony, 1983)

1st movement

Wounded Men aka *Introduction*
Panther Chase / Opening Credits
Father's Death
On Your Marks... (2)
Balcony Love

2nd movement

Repressed Emotions (short or long version)
Scorpions
Ride To Oasis aka *The Waterfall*
Slo-Mo Horse/Alarm

3rd movement

The Boy and the Powder Case
Sunset
Consummation / Dale Sneaks Away
Test Drive, Racing (or War Report)
Memories of Father

4th movement

Rasoul Joins the Battle / The Battle Begins
Arabia
Welcome Blue-Eye
Sahara (End Credits)

Total time: around 39'30



———INTERVIEW———

Paolo Zampini

Il Maestro del flauto, il flauto del Maestro

by Patrick Bouster



If one has deep interest in Morricone's music, Paolo Zampini is an artist that one cannot ignore. Born on 19th of July 1956, Zampini studied music at the Conservatory of Florence, under the direction of Mario Gordigiani and Roberto Fabbricciani²⁹, and then graduated at the Bologna conservatory. His professional works begin in 1976 for concerts, within numerous orchestras like those of RAI, AMIT, etc, and until today the Roma Sinfonietta. Working for many film composers (Morricone, Piersanti, Piovani, Bacalov, and others), he teaches at the same time flute at the Conservatory Luigi Cherubini of Florence.

Everybody knows the concert flute and the recorder (wooden flute), but this family is richer, without speaking about other categories like Pan flute and ocarina. With Zampini, we evoke the flutes made of metal or wood. The recorder is a straight flute in C (like in **Il prato** or in **Il ladrone**), made of wood, and called in Italian "*flauto dolce*".



Then the other instruments, in metal, are more used in concerts. Firstly is the piccolo, as the name tells is the smallest flute, with much treble, acid sound.

Then the ottavino, a sort of short flute, is rarely used (there is this instrument in **L'uomo delle stelle**, among many flutes). The other flutes are played transversely. The concert flute in C (*flauto in do*),

²⁹ Flute player of the Morricone revised versions performed for the CD "La musica, il cinema" (1999)

the most used in concerts, has a clear and neutral sound (like in **Per le antiche scale**). Then, for a little more medium sound, there is the alto flute in G (*flauto in sol*), its warmer sound has a sensitive rendition, and expresses better human feelings (in **A time of Destiny**, **Nostromo**, **Pane e libertà**, for instance, but also in many other films).



The bass flute generally completes the category with its warm, rougher and mysterious sound. These two latter flutes differ by their shape, not straight but curved at the head extremity. But there is another category with the contrabass flutes, much bigger and its parts oddly crossed in triangle, of course with a more bass sound. Over this latter instrument, appeared recently the hyper bass flute, a prototype created by Roberto Fabbri.

An article on Paolo Zampini is a perfect occasion to speak about the bass flute, far less used in concert than in soundtracks. The soloist's name was immediately known in 1987 credited in the sleeve of **The Secret of the Sahara**. Very probably its first appearance in a Morricone soundtrack, this instrument was firstly associated to the desert, its mystery and spiritual travel. Later encounters between the composer and the soloist allowed the instrument to take other directions, while the film needed a unique colour, impossible to translate through other ones.

Few other flute players regularly hired by the composer have been credited: Nicola Samale until 1974, Marianne Eckstein from 1973 and not after 1990, and Monica Berni around the years 2000. Paolo Zampini seems to have replaced the late Eckstein and still today continues a long and fruitful collaboration.

Maestro Zampini was kind enough to answer to our questions and to add a big amount of unknown credits about his numerous contributions. We return to his career through the bass flute only because the instrument is the most special and fascinating, and also because the works for the other flutes are so numerous that the list couldn't be complete.

This requires some precision though: Zampini names a couple of soundtracks whose flutes are actually credited to other performers: Marianne Eckstein for **Nuovo cinema Paradiso** and Paolo Capirci for **Vatel**. In **...Paradiso**, the parts played by the credited soloist might be different from the main ones, simply because of the availability, the respective instrumentalists' schedule. When the recording sessions are long or divided in different periods, the performers could change. The **Vatel** case is more complex. We know that a good number of tracks were firstly rejected by Joffé. So it is possible that Zampini's performance belongs to these first recordings. But besides the main flute, the music features other tracks with other flutes, often source music. About **Wolf**, the probability of an American orchestra poses a problem. But as we learned with Nello Salza for **Wolf** and **Mission to Mars**, some parts of American soundtracks have been recorded in Rome.

After his interview, you will find comments focused on the bass flute Morricone's works, completed by the list of films and tracks concerned, and the film titles of the known other flutes works. While he was only credited for 11 films (all for the flutes), the list below appears much longer. Another interview translated from Italian, interesting and deep enough closes the article as a bonus.

Interview by Patrick Boustier and Mario Italia (via e-mail, in March 2014 and March 2015)

Testo originale in italiano:

<https://drive.google.com/file/d/0B0ZW0q17kvdnbWNTbEdfUGFZVnM/view?usp=sharing>

Q: Which was your first music performed for a film? And the first one with Ennio Morricone?

*The very first one has been with Franco Piersanti, in 1984, a western³⁰ and the conductor was Franco Plenizio. The first important job was **Le transfuge** with Luis E. Bacalov. With Morricone: **La piovra 2**.*

Q: Which memory do you have from this soundtrack?

I remember that all the musicians observed his extreme meticulousness in the job. It was clearly considered as the truth!

Q: Which is the unique characteristic of a soundtrack in comparison to the concert music?

Sight-reading and know-how in order to give a decisive imprint, right away, to what you are playing.

Q: Do you prefer to bring a musical expression for the bass flute or for the other flutes?

I would say that I like the whole family of flutes in the first two octaves of extension, even if the bass flutes are also extremely fascinating in the higher notes, when they are loaded with harmonics.

Q: Secret of the Sahara (1987): marvellous colours of the desert are provided by the bass flute. Did you receive some particular instructions for this mysterious music?

PZ : The theme, on its own, is very beautiful and Morricone has always been superlative in order to make understand the type of atmosphere he wanted to create.

Q: Let's come back to the desert: the bass flute is almost a character! Were you involved in *Il principe del deserto* (1990), *I guardiani del cielo* (1998)?

Yes, in both.

Q: What is the original contribution of Ennio to your career?

Let's say that I have been able to practice those that I feel as my principal characteristics of performer. First of all the search for the sonority.

Q: Do you play, for the soundtracks, other instruments than classical flutes: Pan flute, ocarina, or others?

No, but I often played the modern flutes in a non orthodox way, even with only the flute "head"!

Q: *La scorta* (1993): was the music difficult for the flutes?

It was in the style of the composer, but I remember a very hard-working and delicate whole.

Q: You are known for the bass flute, but you are credited for other flutes (only written "flute"). In *L'uomo delle stelle* (The Star Maker) and others, there is no bass flute, did you then play other flutes?

*I played all the types of flutes in every film in addition to the bass one (octave flute, flute, flute in sol) : *Hamlet*, *U turn*, *Disclosure*, *In the Line of Fire*, *State of Grace*, *Richard III*, *Nuovo cinema paradiso*, *Casualties of War*, *La sconosciuta*, *Malèna*, *Canone inverso*, *Baaria*, ... etc, etc, etc. More recently in *Tutte le donne della mia vita* and *Esodo* (*En mai, fais ce qu'il te plait*, 2015).*

Q: Did you play for the following films: *The Mission* (1986), *A Time of Destiny* (1987), *Rampage* (1987), *Piazza di Spagna* (1991), *Wolf* (1993),

³⁰ **Yellow Hair and the Fortress of Gold**, by Matt Cimber (not exactly a western, but a B range adventure movie, a sort of sequel to **Hundra**)

Abramo-Genesi (La bibbia,1993), La lupa (1995), Nostromo (1996), Lolita (1997), Vatel (2000), Malèna (2000), Aida degli alberi (2001), Musashi (2002), Pane e libertà (2008)?

*Yes, in all of them, apart from **The Mission**.*

Q: Is the bass flute perhaps more demanding than other flutes and does it bring you more boldness or satisfaction?

It is an instrument to which I have always felt close, in terms of sonority, therefore I feel it mine.

Q: Did you have to play some pieces more difficult than others; which ones for example?

I have often had to improvise, to create something from suggestions by the Maestro, without partiture.

Q: Can you tell an anecdote, amusing or sad, in your recordings with Morricone?

*The Maestro's intuition that **Nuovo cinema Paradiso** would be a great film. His tremendous rage when a soloist didn't succeed in recreating the atmospheres that he imagined. There are surely many anecdotes, but he did me a lot of pleasure when he described me as one of his most trusted and patient collaborators.*

Q: What was for you the most touching Morricone music to play (because every music isn't touching), which deeply moved you, perhaps in an amazing or unexplained way?

***Bugsy**, in a very particular period of my life.*

Analysis and Comments

The first years were dominated by the faraway territories (desert, Africa, travel). **Secret of the Sahara**, after a short intervention for the main titles, provided *Sholomon*, a meditative and fascinating piece, and we discovered later on the expanded CD *Tuareg*. While Zampini speaks about improvisation (including for other composers), for Morricone one can guess we are dealing with this track, the other ones being much more “written”. Two nice unpublished versions of the main theme, for harp and orchestra and for orchestra feature the bass flute as well.

Q: Morricone has the habit to often record soloists alone, without the orchestra. Is this true for you?

Right. He has the habit to submit different solutions to the soloist before verifying everything with the orchestra.

Q: Do you usually take part to Morricone's concerts, from films or “absolute” music?

From 1984, I am involved in concerts all over the world with him, and recordings, prizes, etc.

Q: In your opinion, does Morricone's writing have an originality, for your instrument, in comparison with other composers?

I would say that he is a deep expert of the instrument and he knows how to fully exploit it in its fundamental characteristics, but also in its extreme capabilities.



Fabio Venturi, Paolo Zampini, Ennio Morricone, Giuseppe Tornatore

The year after, in 1988 for **Casualties of War**, together with the omnipresent Pan flutes, Zampini's instrument gives its different colour in *No Escape*, and *The Abduction*. But in the moving *Death of Oahn*, the bass flute takes the best part.

The soloist is more present in the next two films, firstly for **Tempo di uccidere (The Shortcut)**, 1989), with 6 tracks. The strange climate provided by the bass flute suited well because of the danger, the idea of farness present in the film. It contributes to the hypnotic atmosphere of this monothematic score. Particularly noticeable, because of the instrument's exposure and the variety of climates, are 3 important tracks: *Una vicina Africa* not featuring the omnipresent theme but an ethnic language, *Tempo di angoscia* for the main theme, and *Non tornare* for the scansions and disconcerting environment.

With **Il principe del deserto** (1990), the instrument is back in a desert TV movie and plays the main theme (version 1). 7 other tracks got its participation, among them the highlights *Morte di Mulay (flute version)* and *Lo scrigno*. Upon listening, we are transported to an unknown place. Note that the expanded CD adds 3 tracks with the bass flute, appearing in all the important themes, showing its leading role.

The same year 1990, another film is again perfect for the bass flute: **Cacciatori di navi (Ship Hunters)**, because of the theme of travel and exoticism. Of course it has a serious competitor as the omnipresent Pan flutes, frequent in Morricone's music between late '80s and 1993. For those who are tired to listen to the Pan flutes and their repetitive scansions here, the tracks *Ship Hunters* and *Night Voyage* offer some rest with the bass flute, more discreet, calmer.



After these first 4 years, another period opens without large landscape and exoticism.

Bugsy (1991), a richer soundtrack than it is usually stated (an expanded edition could clarify this question), contains 2 tracks for Zampini's talent: *United* and *Neurotic Love*. And they are wonderful, offering a welcome alternative to the strings tracks. Beyond the strange climate of the instrument, it shows the ability to illustrate the fragility, the humanity. The other Levinson film, **Disclosure** (1994) uses it more sparsely in 2 tracks, in a colder manner. Among strings, synthesizers and other instruments, the bass flute finds its way discreetly.

Returning to the year 1991, date of composition and recording of **Piazza di Spagna**, a totally different, light ambiance, is provided in the whole soundtrack. So the bass flute could have

appeared almost out of purpose here. At least, it allows the CD (issued later in 1993), to be less conventional and old-fashioned, even if a good part of tracks are excellent nevertheless.

La villa del venerdì, the year after, gives a large part to the flutes. Zampini is credited without distinguishing the instruments. He played the concert flute for the main theme. But the bass flute plays the nocturnal and darker *Alba lunare* and *Sempre più solo*, taking a middle place between the mysterious desert atmosphere and the other style used for the drama cited above.

The only use of the bass flute in a Mafia film is for **La scorta** (1993), with 4 tracks. It begins with one of the best ones, *Solidarietà e addio*, in its first part only. More important, the instrument is leading in *Quella ragazza* and *Seconda notte*, illustrating more the human part than the strangeness.

La lupa's plot (1996) seems to be logical for Zampini's sound. That is why the question was asked to him. Although in a not so important part, the instrument has 3 tracks. The magic, disturbing climate (but clearly listenable) needed this.

The inclassable **U Turn** (1997) provided 2 occurrences of Zampini's instrument: short in *Grace*, longer and more evocative in *Dialogue With the Indian*. Again, the special film's atmosphere suits to the bass flute.

The third and last movie featuring the desert is **I guardiani del cielo**. Unfortunately, the original edition gives only one bass flute track: *Lo sceicco e le sue donne*, a sort of source music. Unpublished material contains more however: a version of *I due fratelli* and another track in a Sheik's palace scene.

Nothing important appeared afterwards, just one short appearance in **Aida degli alberi** (2002). Checking the other films which would be perfect climates for the bass flute, it is surprising to not contain it: **La bibbia** (**Genesi-Abramo**, 1993), **Wolf** (1994), **Nostromo** (1996), **Musashi** (2003). Finally, the use of this instrument by Morricone corresponds to the limited period from late Eighties to late Nineties. It belongs to Morricone's timbric signature, a recognizable style, often in search of specially expressive sounds. Zampini's work for the other flutes is indeed more important, and it is the true discovery of this dossier. Welcome to a fascinating sound dimension.

Almost complete list of films and tracks titles featuring the bass flute of Paolo Zampini

Secret of the Sahara : *Secret of the Sahara, Sholomon, Tuareg*

Casualties of War : *No Escape, The Abduction, Death of Oahn*

Tempo di uccidere : *Tempo di uccidere, Una vicina Africa, Tempo di angoscia, Ansia e sole, Dimenticare l'Africa, E non tornare*

Cacciatori di navi : *Ship Hunters, Night Voyage*

Il principe del deserto : *Il principe del deserto, Lo scrigno, Morte di Mulay (flute version), Insolita rincorsa, Una luce, mille luci, Il figlio e la nostalgia (3), Attimi d'amore (2), Prima del ritrovamento (2)*

Bugsy : *United, Neurotic Love*

Piazza di Spagna : *Piazza di Spagna (2) , Piazza di Spagna (3)*

La villa del venerdì : *Alba lunare, Sempre più solo*



La scorta : *Solidarietà e addio, Quella ragazza, Uniti, Seconda notte*

Disclosure : *Computers and Work, First Passacaglia*

La lupa : *La lupa (2), Disperazione, Diabolica passione*

U turn : *Grace, Dialogue With the Indian*

I guardiani del cielo : *Lo sceicco e le sue donne*

Aida degli arberi : *Petra*

Incomplete list of soundtracks and other music featuring Paolo Zampini's other flutes (recorder, piccolo, ottavino, concert flute, alto flute)

La piovra 2, Secret of the Sahara, Casualties of War, Nuovo cinema Paradiso (other parts than the main flute played by Marianne Eckstein), **Rampage, A Time of Destiny, Tempo di uccidere, Hamlet, State of Grace, Cacciatori di navi, Il principe del deserto, Buggy, Piazza di Spagna, Genesi-Abramo (La Bibbia), La villa del venerdì, City of Joy** (ottavino, concert flute, alto flute), **La scorta, In the Line of Fire, Wolf, Disclosure, Love Affair, L'uomo delle stelle** (piccolo and ottavino), **Ninfa plebea** (recorder), **Nostromo, La lupa, Life and Times of Richard III, U Turn, Lolita, I guardiani del cielo**, revised versions for chamber ensemble of main themes from **The Mission, L'eredità Ferramonti, Metti una sera a cena, Il prato, Lolita, Mosè, Per le antiche scale** ("Film music", 1999), **Canone inverso, Vatel** (other takes than Paolo Capirci's), **Malèna, Aida degli arberi, Tutte le donne della mia vita, La sconosciuta, Pane e libertà, Baaria, La solitudine, En mai, fais ce qu'il te plaît.**

Interview with Paolo Zampini by Sandra Cocchi (in SKEDA # 2, February 2010)

Source (in Italian):

http://www.skeda.info/scheda-skeda_periodico_Prato/Musica_2_3_3.html

Translation by Patrick Bouster



Q: Let us start from Prato³¹, do you know the situation of the music in our city?

I know little because my activity has mainly unfolded in Rome, and in the creation process, I don't keep in mind the

place where they will have the possibility to be performed. Besides I don't belong to groups from Prato, even if I know many musicians of the zone. It is not a choice but a consequence of the fact that I have moved very soon from Tuscany and my artistic career has mainly developed in Rome.

Q: Does it mean that in order to gain success you have to go out of the triangle Prato/ Pistoia/Florence?

I don't know what it means to be successful, I know only that in my case I have had the fortune to be able to look around me and to know a whole series of people and musical situations that I would not have been able to know if I had remained in the zone.

Q: However let's keep on speaking about Tuscany: you teach at the

³¹ Prato is an Italian city in Tuscany.

conservatory of Florence that, we have read in these days on daily newspapers like *Il sole 24 ore*, is in a very favourable moment for the enrolments. According to you, to what is this new rediscovery of the music due? And could it be indeed an opportunity for the young people of our Province to obtain a diploma from the conservatory?

The musical world, as in any other working sector, is currently going through a crisis. Paradoxically, we have plenty of instrumentalists and young people of great talent, but the orchestras go out of business or have great difficulties to continue. Of course the study of the music can only be good for our society. I always tell the parents that it is better to spend a few years in the conservatory and to get the opportunity to confront oneself with matters like the study of an instrument, the harmony, the history of the music, rather than to be at home and do nothing. The young people need this opportunity, and to discover the talent of the youth it is our duty, as teachers.

Q: You spoke about the difficulties of the orchestras to continue the activity. In Prato we have the Camerata strumentale whose budget has produced great discussions because a part of the citizens believes that the music should integrally be paid by who is interested in listening to it and not financed with public money spent better for other activities than for the elite. What do you think of that?

The question hides the answer. As long as the music will be for the elite, it won't be accepted as a need of the mind, therefore it will always be understood as an accessory expense. I would like to cite two examples that both come from the German culture. A dear friend musician, student in the Berlin destroyed by the bombardments, always retold that the Berliners, to revive the city, started from the reconstruction of the hospitals and the theatres. The other example concerns the study of the music

and the possibilities to work in relation to it: musical universities are practically free and Germany boasts around more than 100 stable orchestras.

Q: Let's focus on the musician now. What difference is there between performing a piece and composing it?

Although a performer is a composer in the moment when he faces a musical page – this is undeniable – composing belongs however to a creative sphere that has completely different implications. Through a personal experience, I can say that I have never composed music without having had a non musical stimulus. Let me explain: I have composed music for two shows of art, and only in these days I have devoted myself to a musical group that has expressly asked me to. All this is also connected to my way of thinking the music: it is never a strictly musical discourse. I like to confront myself with other languages : the figurative art, the literature.

Q: So let's move to your last job. In the show "Venti anni tra due secoli. Dalle candele alla luce elettrica" ("20 years between 2 centuries. From candles to the electric light") prepared for Arezzo, you tried to establish a parallel between different expressive means bringing together music, painting and literature. Could you tell us how you arrived to this production and what you wanted to communicate?

We started from the music, but it is a personal case because I am impassioned about the historical period that went from the last decades of the 1800s to the early 1900s. I built, together with pianist Laura Naef, a program that brought together known pages and others very less known, or even lost, that allowed us to reflect on many different musical dimensions that could count a listener at the time. A listener that has been absorbed, in that years, in a whirlwind of technical, industrial, artistic and scientific

innovations. All this coexisted, in a great crucible of sensations. It is beautiful to be able to rediscover, through writings of the epoch, how much these languages, that became usual for us, were in reality not fully approved. The more sparkling example is the judgment of Huysmans that defined the Eiffel tower as a puzzling ugliness : "a hypothetical loner riddled with holes." Or to discover that, with the distance of one century, the advent of the television, the theme La Czarine by Luis Ganne, had been used for a famous Italian carousel. I must thank Giovanna Uzzani, coordinator of the texts of the show, for having done an extraordinary job, and to Gianluigi Tosto, actor, for having given a fundamental contribution to the rendition of the whole score.

Q: And how does the art enter, in its multiform expressions, in this discourse that purely seems technical and industrial?

We have tried to tell it, to speak about Kandinsky and at the same time about Des Essentes or Nijinsky who, according to my opinion, is the first real cinema actor. Perhaps the first performer of a musical!

Q: Considering that we have arrived to the cinema, we inevitably have to face the bond between music and cinema and, particularly, between Paolo Zampini and great composers of soundtracks such as : Ennio Morricone, Nicola Piovani, Bacalov, Piersanti and many others. How does a man from Pistoia arrive to Rome and be chosen as flutist by these big authors?

At the beginning, it is the fortune to have arrived in Rome, then to have had a friend who introduces you to a job, and from there, I believe that availability, professionalism, versatility, education, passion and some cleverness, come into play.

Q: How much of himself does a performer bring in when recording a

film soundtrack? Do you only read the partitures?

Here enters the greatness of the composer who knows how to motivate the musicians he has in front of him and knows what to ask them and how. If you know for which scene the musical comment is made, surely your attitude when facing a soloist part changes radically for the better.

Q: Could you give an example?

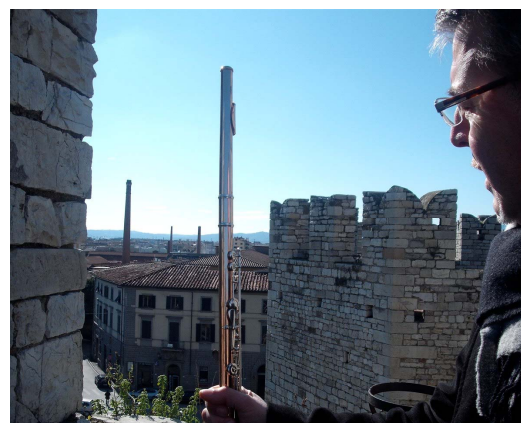
*Morricone, before beginning the recording of the music for **Nuovo cinema Paradiso**, talked to the orchestra telling that the film, for which we were about to record the musical comment, would be a great success, particularly quoting the famous scene of the kisses. I believe that the whole orchestra followed him with a very particular transport .*

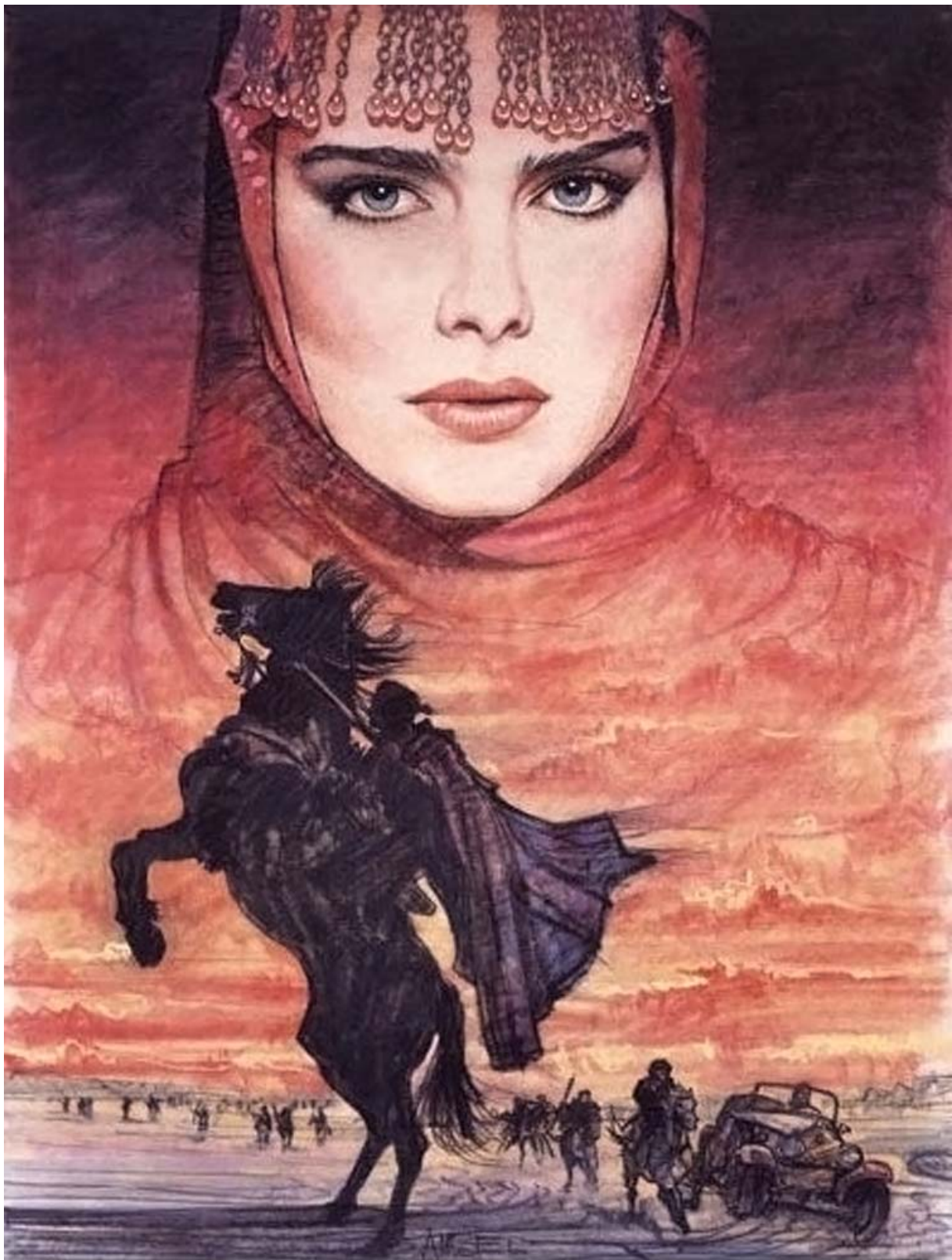
Q: And how much does the musician bring in of himself?

*A lot. I remember when I recorded the theme of the film **Bugsy** in a difficult moment of my life. The fact that I found myself in front of a page of such beauty helped me understand that at that time also I was important and I think I was moved like it happened to me very few times.*

Q: I would want to end by asking you what you think of a famous sentence by Pierre Boulez : "As original as he may be, an artist is always also an integral part of the time in which he lives." How much is it true according to Paolo Zampini today?

It is true for the simple reason that an artist is not able, and should not get separated from the everyday life. And in the centre of life there is always the man, in his contemporaneity, in his being made of time.





Unused concept design © by Richard AMSEL (1947-1985) for **Sahara**. He created drawings and paintings for around 30 film posters, among them the awesome **The Sting**, **Chinatown** (alternate), **The Shootist**, **Raiders of the Lost Ark**, **The Dark Crystal**, **Mad Max Beyond the Thunderdome**. His style, inspired by the "Art nouveau" of the early 20th century, is unique, mixing figurative mastery and magic, very evocative atmosphere. DREW (Drew STRUZAN) who curiously designed the alternative poster of **Raiders of the Lost Ark** and the definitive one of **Sahara**, is an excellent follower of AMSEL's style. Unofficial website, keeper of his memory and art : <http://www.adammcdaniel.com/RichardAmsel.htm>