

The Museum of Modern Art

Ennio Morricone

December 1, 2023–January 8, 2024

The Roy and Niuta Titus Theaters

In collaboration with Cinecittà, Rome, MoMA celebrates Ennio Morricone (1928–2020), one of the greatest movie composers of all time, with a retrospective of more than 35 films spanning his nearly 60-year career. With more than 17 new digital restorations as well as 35mm archival prints, the exhibition presents a rich selection of films featuring Morricone's most renowned scores (including Sergio Leone's *Man with No Name* trilogy and *Once Upon a Time in the West*, John Carpenter's *The Thing*, Roland Joffé's *The Mission*, Bernard Bertolucci's *1900* and Giuseppe Tornatore's *Cinema Paradiso*) alongside more unsung titles (Sergio Corbucci's *Navajo Joe* and *The Great Silence*, Sergio Solima's *The Big Countdown* and *Revolver*, Mario Bava's *Danger: Diabolik*, and Mikhail Kalatozov's *The Red Tent* among them).

A rare German television program from 1967 features Morricone himself performing as part of Gruppo di Improvvisazione Nuova Consonanza ("The Group"), the radically experimental collective of composer-musicians who banded together in Rome in 1964 in a utopian spirit of nonhierarchical improvisation. Morricone's ingenious forging of classical instrumentation with new electronic technologies, musique concrète and jazz, and seriality and noise carried over into his film scoring. His self-conscious use of mouth harps, pan pipes, bells, twanging guitars, cantering drums and—ever and always—the human voice and whistle revolutionized the music of popular genre moviemaking, from Westerns and horror to operatic comedy and melodrama, and continues to influence contemporary composers and musicians as far ranging as Hans Zimmer, Angelo Badalamenti, Radiohead, John Zorn, Mica Levi, Jay-Z, and Metallica.

Organized by Joshua Siegel, Curator, and Francisco Valente, Curatorial Assistant, Department of Film, The Museum of Modern Art; and Camilla Cormanni and Paola Ruggiero, Cinecittà. Thanks to Cineteca Nazionale (Maria Bonsanti), Giovanni Morricone, and Marco Cicala.

SCREENING SCHEDULE

Cinema Paradiso. 1988. Italy/France. Written and directed by Giuseppe Tornatore. With Philippe Noiret, Jacques Perrin, Antonella Attili, Pupella Maggio, Salvatore Cascio. 4K digital restoration by Cinecittà with the support of Dolce & Gabbana; courtesy Cinecittà. In Italian; English subtitles. 123 min. Giuseppe Tornatore's love letter to a Sicilian childhood spent at the movies, depicted through the father-son relationship between a local cinema projectionist and the village scamp who takes refuge in his booth, won the hearts of audiences worldwide—and became instantly recognizable for Ennio Morricone's touchingly sentimental score. Today, as we settle for streaming "content" at home, it doesn't hurt to be reminded of the magic of Dream Palaces and watching Charlie Chaplin together under the stars.

Dec 01, 7 pm (T1)

Dec 04, 4.30 pm (T1)

MoMA

11 West 53 Street
New York, NY 10019

I basilischi (The Lizards). 1963. Italy. Written and directed by Lina Wertmüller. With Antonio Petrucci, Stefano Satta Flores, Sergio Ferranino. 4K digital restoration by Cinecittà; courtesy Cinecittà. In Italian; English subtitles. 85 min. After assisting Federico Fellini on *8 1/2*, Lina Wertmüller made her directorial debut with this portrait of three young men who halfheartedly pursue girls, careers, meaning...any form of escape, really, from the stifling parochialism of their hillside town in southern Italy. *The Lizards*, with its overtly Neorealist allusions to Fellini's *I vitelloni*, was a breakthrough not only for Wertmüller, who would go on to make such idiosyncratic, polarizing films as *Love & Anarchy* and *Swept Away*, but also for Ennio Morricone, whose score wavers between gentle irony and tender melancholy, recalling Georges Delerue's musical compositions for François Truffaut.

Dec 02, 1.30 pm (T2)

Dec 04, 7.30 pm (T1)

Ennio (Ennio: The Maestro). 2021. Italy/Belgium/Netherlands/Japan. Written and directed by Giuseppe Tornatore. In Italian and English; English subtitles. 156 min. The success of Giuseppe Tornatore's *Cinema Paradiso* owes much to Ennio Morricone's rousing, romantic score. Tornatore returned the favor with this inspiring and insightful portrait, released shortly after the composer's death in 2020. In addition to smart and funny testimonials by many of Morricone's collaborators and fans—Benardo Bertolucci, Clint Eastwood, Dario Argento, Edda Dell'Orso, Quentin Tarantino, Lina Wertmüller, Marco Bellocchio, Bruce Springsteen, Joan Baez, the list goes on and on—the film also offers illuminating insights into Morricone's process and biography; his straddling of the worlds of avant-garde improvisation, television and pop song arrangements, and movie music; and the man himself in all his stubborn, diffident charm.

Dec 02, 3.30 pm (T2)

Per un pugno di dollari (A Fistful of Dollars). 1964. Italy/West Germany/Spain. Directed by Sergio Leone. Screenplay by Leone, Victor Andrés Catena, Jaime Comas Gil, and others. With Clint Eastwood, Gian Maria Volonté, Marianne Koch. 99 min. Sergio Leone's satirical riff on Akira Kurosawa's *Yojimbo* launched a great many things: the popularity of the Spaghetti Western on a global scale, Clint Eastwood's career as a movie star, a trinity of films marketed by United Artists as the "Man with No Name" trilogy, and Ennio Morricone as a household name, thanks to just a few spare, haunting notes, a man's whistle echoing in the lonely desert, a theme that would resound for the ages. "Some of the music was written before the film, which is unusual," Morricone would recall. "Leone's films were made like that because he wanted the music to be an important part of it, and he often kept the scenes longer simply because he didn't want the music to end. That's why the films are so slow—because of the music."

Dec 02, 7 pm (T2)

Dec 09, 1 pm (T2)

Per qualche dollaro in più (For a Few Dollars More). 1965. Italy/West Germany/Spain. Directed by Sergio Leone. Screenplay by Luciano Vincenzoni, Leone, Fulvio Morsella. With Clint Eastwood, Lee Van Cleef, Gian Maria Volonté, Klaus Kinski. 130 min. The least appreciated—though arguably the best—of the three Man with No Name films, *For a Few Dollars More* was tepidly received by critics on its theatrical release, something hard to

fathom now that our collective movie unconscious has been burnished with Clint Eastwood's legendary antihero, Sergio Leone's self-consciously stylized direction, and Ennio Morricone's score. Morricone's signature whistle has become jauntier in this film, hurried along by the cantering drumbeat, the men's grunted chants, and the twang of a mouth harp...making the haunting lullaby of the infamous pocket watch so devastating during the film's explosive outbursts of violence. "Unlike American Westerns," the British filmmaker Alex Cox would observe, "Spaghettiis could include mercy killings, prolonged scenes of sadistic cruelty, and the murders of whole families in order to provoke revenge. And so they did."

Dec 03, 1 pm (T2)

Dec 09, 3.30 pm (T2)

Il buono, il brutto, il cattivo (The Good, the Bad, and the Ugly). 1966. Italy. Directed by Sergio Leone. Screenplay by Agenore Incrocci, Furio Scarpelli, Luciano Vincenzoni, Leone. With Clint Eastwood, Lee Van Cleef, Eli Wallach. 179 min. In just five notes, Ennio Morricone secured his place alongside Beethoven by composing one of the greatest opening themes in the history of Western music. (The film's English title, moreover, has become the stuff of philosophical debate, nasty slang, and countless magazines hawking hairstyles and makeup.) Sergio Leone caps off his Man with No Name trilogy with a prequel to the first two films, burnishing his trademark style of alternating between widescreen expanse and comic-book closeup and shooting scenes of balletic violence to melodies that Morricone had already composed—including the climactic Mexican standoff ushered in by "Ecstasy of Gold" (the soaring song famously covered by Metallica and sampled by Jay-Z)—while eclectically quoting from *The Treasure of the Sierra Madre*, Buster Keaton's *The General*, and the Civil War battlefield photographs of Matthew Brady.

Dec 03, 4 pm (T2)

Dec 09, 6.30 pm (T2)

La battaglia di Algeri (The Battle of Algiers). 1965. Italy/Algeria. Directed by Gillo Pontecorvo. Screenplay by Franco Solinaso. With Jean Martin, Saadi Yacef, Brahim Haggiag, Tommaso Neri. 4K digital restoration by Cinecittà and Cineteca di Bologna; courtesy Cinecittà. In Italian; English subtitles. 120 min. Gillo Pontecorvo's urgent dispatch from the streets of Algiers during its war of independence from France, a tense eyewitness account of a city under siege and inflamed with counterrevolutionary ardor, was a jolt to the consciousness of colonized people everywhere. Ennio Morricone's dirge-like score—a musique concrète of military drums and fluttering flute, gunfire and grinding machinery—is a threnody to the fallen and the lost: the young French soldiers blinded by perverted and vengeful ideas of racial superiority; the FLN insurgents whose own brutally violent acts are born of desperation; and the innocent bystanders whose fate is caught in the balance. "So many critics see *The Battle of Algiers* as propaganda," Pontecorvo observed, "but in the scenes of death the same religious music accompanies both the French and Arab bombings. I am on the side of the Arabs, but I feel compassion for the French even if historically they were at fault.... My subject is the sadness and laceration that the birth of a nation means in our time."

Dec 05, 4 pm (T2)

Dec 06, 6.30 pm (T2)

I pugni in tasca (Fists in the Pocket). 1965. Italy. Written and directed by Marco Bellocchio. With Lou Castel, Paola Pitagora, Marino Masé, Liliana Gerace. 4K digital restoration by Cineteca di Bologna with the support of Giorgio Armani; courtesy Cinecittà. In Italian; English subtitles. 109 min. Marco Bellocchio's astonishingly provocative and inventful feature debut, made on a shoestring budget at a family villa in Piacenza with a cast of friends and students, centers on a middle-class Italian family of incestuous, inbred epileptics, their mother blind and widowed, and on the teenage Sandro's increasingly frenzied attempts to save another brother, as well as himself, from the madness and malignancy of an adult world seemingly governed by lies and betrayal. The film, naturally, sent the Catholic Church and the Italian government into paroxysms of violent indignation, while critics like David Robinson and filmmakers like Benardo Bertolucci were outspoken in their admiration for the young and brash Bellocchio: "It is a deep and extraordinary film, and a wholly exceptional first work," Robinson declared, "shot and cut to give the same impression as the desperate jerks of an epileptic's electro-encephalograph record." In keeping with Lou Castel's compulsively jittery energy as Sandro, Ennio Morricone's spare and uncompromising score is repeated throughout the film, and one critic has noticed its similarity to Luigi Dallapiccola's 1941 "Canti di Prigionia," with its eschatological invocations of *Dies Irae*.

Dec 05, 6.30 pm (T2)

Dec 06, 4 pm (T2)

Navajo Joe. 1966. Italy/Spain. Directed by Sergio Corbucci. Screenplay by Ugo Pirro, Piero Regnoli, Fernando Di Leo. With Burt Reynolds, Aldo Sambrell, Nicoletta Machiavelli, Fernando Rey. In Italian; English subtitles. 93 min. Of dubious political correctness (though charismatic as ever, even with his ridiculous moppet toupée), Burt Reynolds is Navajo Joe, the vengeful "half-breed" who promises for \$1 a head to rid the town of Esperanza of a gang of bandits led by the scalp hunter who brutally murdered his wife. The backstory to *Navajo Joe* is as ridiculously entertaining as the film itself—Reynolds was under the impression he'd be working with Sergio Leone, not Sergio Corbucci—but Ennio Morricone's music remains fascinating as a kind of postmodern pastiche of his earlier scores for Spaghetti Westerns. Naturally, Quentin Tarantino was inspired to use two of the film's songs, "A Silhouette of Doom" and "The Demise of Barbara/The Return of Joe," for climactic scenes in *Kill Bill*.

Dec 07, 4 pm (T2)

Dec 08, 6.30 pm (T2)

La resa dei conti (The Big Gundown). 1967. Italy/Spain. Directed by Sergio Sollima. Screenplay by Sollima, Sergio Donati. With Lee Van Cleef, Tomas Milian, Walter Barnes. In Italian; English subtitles. 110 min. One of the great, unapologetically brutal Spaghetti Westerns, Sergio Solima's *The Big Gundown* was released in the same year as Sergio Leone's *The Good, The Bad and the Ugly* and Sergio Corbucci's *Django* and suffered brutal cuts of its own before a recent restoration brought the director's vision to light. Lee Van Cleef, his face fixed in scowling disdain, got his first starring role as the stoic bounty hunter who discovers he may be after the wrong man, a Mexican peasant accused of raping and murdering a child. Based on a notably progressive story by Franco Solinas and Fernando Morandi, who also collaborated on *The Battle of Algiers* and *M. Klein*, *The Big Gundown* also features a genuinely chilling score of clashing brass, percussive piano, and electronic noise

by Ennio Morricone, with Cristy unforgettably shrieking “Never! Never! Never!” in the film’s title sequence song, “Run Man Run.”

Dec 07, 6.30 pm (T2)

Dec 10, 1.30 pm (T2)

Revolver. 1973. Italy/West Germany/France. Directed by Sergio Sollima. Screenplay by Dino Maiuri, Massimo De Rita, Sollima. With Oliver Reed, Fabio Testi, Agostina Belli, Paola Pitagora. In Italian; English subtitles. 111 min. An Italian resistance fighter during World War II, Sergio Solima wrote and directed some of the most socially conscious Spaghetti Westerns (*The Big Gundown*) and political crime thrillers, or *poliziotteschi*, of the 1960s and '70s. *Revolver* is a gripping example of the latter, the bitterly cynical story of a deputy prison warden (Oliver Reed) who becomes a pawn in a shadowy conspiracy when his wife is kidnapped by the mob and he’s forced to ally with a convict (Fabio Testi). The film boasts one of Ennio Morricone’s most propulsive scores, anticipating that of Brian De Palma’s *The Untouchables*. Quentin Tarantino, a giddy fan both of Solima and Morricone, quoted the beautiful “Un amico” for the climax of his *Inglourious Basterds*, the song that seems to capture a lover’s—or a criminal’s—inclination to hope against hope.

Dec 08, 4 pm (T2)

Dec 11, 4 pm (T1)

Il grande silenzio (The Great Silence). 1968. Italy/France. Directed by Sergio Corbucci. Screenplay by Vittoriano Petrilli, Mario Amendola, Bruno Corbucci, Corbucci. With Jean-Louis Trintignant, Klaus Kinski, Frank Wolff, Vonetta McGee. Courtesy CSC - Cineteca Nazionale. In Italian; English subtitles. 105 min. Said to have been intended as a cry against the assassinations of the revolutionaries Che Guevara and Malcolm X, Sergio Corbucci’s masterful *The Great Silence* has achieved a cult following for its uncompromisingly bleak cast on American violence, racism, and greed. A portrait of frontier justice meted out during the Great Blizzard of 1899, the film is set in a spare and annihilating wintry landscape to rival those of John Ford’s *Cheyenne Autumn*, André de Toth’s *The Day of the Outlaw*, Robert Altman’s *McCabe and Mrs. Miller*, and Quentin Tarantino’s *The Hateful Eight*. Ennio Morricone’s score, which the composer considered his best for a Spaghetti Western, is “reminiscent of the *Dies Irae* mass and Giacinto Scelsi’s hypnotic *Hymnos* from 1963,” as the scholar Mark Lager observes. “[His ‘Voices in the Desert’] is a requiem for the lost lives of 1968.”

Dec 10, 4 pm (T2)

Dec 11, 6.30 pm (T1)

Krasnaya palatka (The Red Tent). 1969. Italy/USSR. Directed by Mikhail Kalatozov. Screenplay by Richard L. Adams, Ennio De Concini, Robert Bolt. With Sean Connery, Claudia Cardinale, Hardy Krüger, Peter Finch, Massimo Girotti. Courtesy CSC - Cineteca Nazionale. In Italian, Russian; English subtitles. 168 min. An ambitious and surprisingly moving and suspenseful Italian-Soviet coproduction, written by Ennio De Concini (*The Facts of Murder*), Richard DeLong Adams, and Robert Bolt (*Lawrence of Arabia*) and directed by Mikhail Kalatozov (*The Cranes Are Flying*), *The Red Tent* stars Sean Connery as the fearless Norwegian explorer Roald Amundsen and Peter Finch as the guilt-wracked Italian general Umberto Nobile, who led a vain and ill-fated 1928 dirigible expedition to the

North Pole. Ennio Morricone composes fittingly soaring orchestral music for this adventurous saga.

Dec 12, 4 pm (T2)

Dec 18, 6.30 pm (T2)

Nuova Consonanza – Komponisten improvisieren im Kollektiv (Nuova Consonanza: Composers Improvise Collectively). 1967. West Germany. Directed by Theo Gallehr. With Ennio Morricone, Mario Bertoncini, Walter Branchi, Franco Evangelisti, John Heineman, Roland Kayn, Frederic Rzewski, Ivan Vandro. In German; English subtitles. 47 min. As this rare German television program so tantalizingly reveals, Ennio Morricone was a member of Gruppo di Improvvisazione Nuova Consonanza (“The Group”), a radically experimental collective of composer-musicians who banded together in Rome in 1964 in a utopian spirit of nonhierarchical improvisation. The Group combined classical instrumentation with new electric technologies, musique concrète and jazz, seriality and noise, and in 1968 collaborated with Morricone on his score for Elio Petri’s *A Quiet Place in the Country*.

Dec 12, 7.30 pm (T2)

Dec 13, 4.30 pm (T1)

Le clan des Siciliens (The Sicilian Clan). 1969. France/Italy. Directed by Henri Verneuil. Screenplay by Verneuil, José Giovanni, Pierre Pélégri, based on a novel by Auguste Le Breton. With Jean Gabin, Alain Delon, Lino Ventura, Irina Demick. In Italian, French, English; English subtitles. 122 min. It’s hard to resist this diamond heist caper given the film’s sterling cast (Delon, Gabin, Ventura), moody cinematography (Henri Decaë) and cool decor (Jacques Saulnier). While Henri Verneuil seemed to knock out this sort of popular fare with ease, *The Sicilian Clan* was one of his biggest box office hits back in France, where it was shown in its original uncut version. With its twangy guitar, Sicilian “boing,” and signature whistling, Ennio Morricone’s score recalls Henri Mancini and Johnny Mercer’s music for *Charade* a few years prior, all Continental sophistication and amoral intrigue.

Dec 14, 4.30 pm (T2)

Dec 19, 7.30 pm (T2)

Teorema. 1968. Italy. Written and directed by Pier Paolo Pasolini. With Terence Stamp, Silvana Mangano, Laura Betti, Massimo Girotti, Anne Wiazemsky. Courtesy Cinecittà. In Italian; English subtitles. 98 min. A frequent collaborator with Pasolini, Ennio Morricone composed a hellishly discordant score for the filmmaker’s scandalously “obscene” classic about a stranger who sexually and psychologically seduces a bourgeois Milanese family, evoking their spiritual bankruptcy through dissonant musical motifs for string, harpsichord, and chorus interwoven with jarringly groovy ’60s pop and even Mozart’s *Requiem*. The film is constructed as a kind of metaphysical nightmare, privileging music, sound, and gesture over spoken language.

Dec 14, 7.30 pm (T2)

Dec 16, 1 pm (T2)

Two Mules for Sister Sara. 1970. USA/Mexico. Directed by Don Siegel. Screenplay by Budd Boetticher, Albert Maltz. With Shirley MacLaine, Clint Eastwood, Manolo Fábregas, Alberto Morin. 114 min. Don Siegel and Budd Boetticher were two of the greatest storytellers the

movies ever produced, their films as taut as a banjo string. In *Two Mules for Sister Sara*, cowritten with the sardonic Albert Maltz (*Mildred Pierce*, *The Beguiled*) and uniting Siegel with Clint Eastwood for the first time (*Dirty Harry*, *Play Misty for Me*), what might have been the hoary (whory?!) tale of a nun (Shirley MacLaine) and a mercenary (Eastwood) meeting cute on the lawless frontier instead becomes a nuanced study of violent desperation and spiritual aspiration, the carnal and the cleansed, against the backdrop of the Mexican Revolution. Gabriel Figueroa's epic cinematography and Ennio Morricone's troubadour music, with its touches of corrido and banda, masterfully underscore the film's soaring heights and sordid depths.

Dec 15, 4.30 pm (T2)

Dec 17, 1.30 pm (T2)

C'era una volta il West (Once Upon a Time in the West). 1968. USA/Italy. Directed by Sergio Leone. Screenplay by Leone, Sergio Donati, from a story by Leone, Dario Argento, Bernardo Bertolucci. With Claudia Cardinale, Henry Fonda, Charles Bronson, Jason Robards. 4K digital restoration by Cineteca di Bologna in association with Paramount and Leone Film Group min; courtesy Cinecittà. 166 min. If ever a film needed to be seen on a big screen, this is it. Sergio Leone's love letter to the classic Hollywood Western is storytelling at its finest, a gripping and morally shaded homage to John Ford in its casting of Woody Strode and Henry Fonda and in its pitting of frontier lawlessness against a future of transcontinental railroads and robber barons. But here the comparisons end, for Leone casts Fonda as the villain, imagines civilization as a bargain with the devil, and regards the myth of the Old West as ripe for reinvention. Opposite Charles Bronson, as the mysterious harmonica-playing stranger (his, and Ennio Morricone's, riff on Clint Eastwood's Man with No Name), Claudia Cardinale is the recently widowed landowner who must use her wits and wiles to survive the predations of greedy, covetous men. Andrew Sarris observes, "[We] come to understand [her] role as the bearer of water, life, and continuity to the civilization of the New West." Ennio Morricone composed leitmotifs for each of the characters before the filming even began, and Leone would play these musical themes for the actors during the shoot.

Dec 15, 7.30 pm (T2)

Dec 23, 3.30 pm (T2)

Il deserto dei Tartari (The Desert of the Tartars). 1976. Italy/France/West Germany/Iran. Directed by Valerio Zurlini. Screenplay by Jean-Louis Bertucelli, André G. Brunelin, Zurlini, based on a novel by Dino Buzzati. With Vittorio Gassman, Jacques Perrin, Giuliano Gemma, Philippe Noiret, Fernando Rey, Jean-Louis Trintignant, Max von Sydow, Francisco Rabal, Laurent Terzieff. 4K digital restoration by Cinecittà; courtesy Cinecittà. In Italian; English subtitles. 140 min. Featuring an extraordinary, all-star international cast, cinematography that recalls the paintings of Giorgio de Chirico (the great Luciano Tovoli had shot Antonioni's *The Passenger* the previous year), and a brooding Ennio Morricone soundtrack that underscores the film's Beckettian themes of isolation and madness, Valerio Zurlini's *The Desert of the Tartars* "may be the grandest and most lavish existentialist parable ever made" (Michael Atkinson, *The Village Voice*). The film is a fitting coda, as well, to our major [exhibition of pre-revolutionary Iranian cinema](#), as it was financed by the same short-lived Iranian company that also made Orson Welles's *F for Fake* and features as its main protagonist the monumentally forbidding ancient desert fortress of Arg-e-Bam.

Dec 16, 3.30 pm (T2)

Dec 17, 4 pm (T2)

***Once Upon a Time in America* [European theatrical version].** 1984. USA/Italy. Directed by Sergio Leone. Screenplay by Leonardo Benvenuti, Piero De Bernardi, Enrico Medioli, Franco Arcalli, Franco Ferrini, Leone. With Robert De Niro, James Woods, Elizabeth McGovern, Joe Pesci, Burt Young, Tuesday Weld, Treat Williams, Jennifer Connelly. 229 min.

Inspired by Harry Grey's autobiographical novel *The Hoods*—written pseudonymously while he was serving time in Sing-Sing—Sergio Leone and an army of writers (which at one point included Norman Mailer) fashioned an epic story centering on a Jewish clan of childhood friends, led by “Noodles” (De Niro) and “Max” (Woods), who over the span of four decades become notorious New York City criminals. Ennio Morricone imbues Leone's epic with a sad grandeur, the melancholic “Deborah's Theme” among the most famous of his compositions for its cruel beauty. “Thriller, melodrama, citations from gangster cinema classics, as well as the cinema of Chaplin, Welles and Neorealism all come together in a voyage towards oblivion and death, in which we slowly discover, within this unreal cinematographic grandeur, Noodles' desperation and anguish” (Gian Luca Farinelli, *Il Cinema Ritrovato* festival catalog, 2012).

Dec 16, 6.30 pm (T2)

Dec 23, 7.00 pm (T2)

***Diabolik (Danger: Diabolik)*.** 1968. Italy/France. Directed by Mario Bava. Screenplay by Dino Maiuri, Brian Degas, Tudor Gates, Bava. With John Phillip Law, Marisa Mell, Michel Piccoli, Adolfo Celi, Terry-Thomas. In Italian; English subtitles. 105 min.

Based on a popular Italian comic book series and on crime serials of the silent movie era, Mario Bava's *Danger: Diabolik* imagines a master thief and his girlfriend—the Fantômas to her Irma Vep—outwitting Inspector Ginko (a hilarious Michel Piccoli) and his league of not-so-extraordinary gentlemen detectives. A celebrated craftsman of Italian *giallo*, a hybrid genre of sado-erotic horror and thriller, Bava made this, his only Hollywood film, on borrowed time and money, pressured by Dino di Laurentiis to produce a new international franchise alongside *Barbarella*. And while the film was a flop on its initial release, it has since become a cult classic for its wonderfully inventive Pop art visual conceits—a knowing nod to the comic book form (Fatboy Slim and the Beastie Boys borrowed its campy spy-fi aesthetics for their music video “Body Movin'”)—and for Ennio Morricone's wildly experimental score, with its elements of psychedelia, disco, funk, free jazz, and rock opera, interwoven with wailing vocals by Christy, Edda Dell'Orso, and Alesssandro Alessandroni's I Cantori Moderni choir.

Dec 18, 4 pm (T2)

Dec 27, 6.30 om (T2)

***Sacco e Vanzetti (Sacco and Vanzetti)*.** 1971. Italy/France. Directed by Giuliano Montaldo. Screenplay by Fabrizio Onofri, Montaldo, Ottavio Jemma. With Gian Maria Volonté, Riccardo Cucciolla, Cyril Cusack, Rosanna Fratello, Milo O'Shea. 4K digital restoration by Cinecittà in association with Unidis; courtesy Cinecittà. In Italian; English subtitles. 125 min. The notorious 1920 trial of Italian immigrant anarchists Nicola Sacco and Bartolomeo Vanzetti, long considered a dark chapter of civil injustice and xenophobia in US history, was

ambitiously recounted—and embellished—by Guiliano Montaldo in this Italo-French co-production, not by chance filmed in Ireland with a cast that included Cyril Cusack and Milo O'Shea to draw parallels to The Troubles afflicting that nation. Amplifying this was Ennio Morricone's rousing score, with Joan Baez contributing the film's title ballad and her strident song "Here's to You" ("Here's to you, Nicola and Bart/Rest forever here in our hearts..."), which very quickly became an anthem for human rights everywhere, only to be repurposed as the theme of a documentary about Germany's Red Army Faction and the popular video game *Metal Gear*.

Dec 19, 4.30 pm (T2)

Dec 23, 12.30 pm (T2)

Un bellissimo novembre (That Splendid November). 1968. Italy/France. Directed by Mauro Bolognini. Screenplay by Ercole Patti, Lucia Drudi Demby, Antonio Altoviti, based on a novel by Patti. With Gina Lollobrigida, Gabriele Ferzetti, André Laurence. Courtesy Cinecittà. In Italian; English subtitles. 92 min. Restless and untutored in the ways of love and sex, an aristocratic Sicilian teenager becomes naively enmeshed in a game of erotic cruelty with his older, married aunt, causing a scandal in their seemingly devout and proper Catholic family. Morricone wrote 15 scores for Mauro Bolognini, the most prolific relationship of his career; *That Splendid November* shows the composer at his most lushly romantic. May-December stories abound in cinema, from *The Graduate* to Todd Haynes's latest, but this remains one of the most affecting and political.

Dec 20, 4 pm (T2)

Dec 22, 6.30 pm (T2)

Metello. 1970. Italy. Directed by Mauro Bolognini. Screenplay by Luigi Bazzoni, Bolognini, Suso Cecchi d'Amico, Ugo Pirro, based on a novel by Vasco Pratolini. With Massimo Ranieri, Ottavia Piccolo, Frank Wolff, Tina Aumont, Lucia Bosè. 4K digital restoration by Cinecittà; courtesy Cinecittà. In Italian; English subtitles. 107 min. The Italian filmmaker Mauro Bolognini was known for intense explorations of obsessive, doomed love affairs that usually involved impotent, desiccated men falling for voluptuous, vampiric women (as we saw in MoMA's [tribute to Claudia Cardinale](#) last year). Such is the case with *Metello*, about an aspiring labor activist in 19th-century Florence (played convincingly by pop star Massimo Rainieri) who strays from his wife and child when he is seduced by an older woman (Lucia Bosè). Ennio Morricone composed a sumptuously romantic orchestral score for this, his fourth collaboration with Bolognini; the film's theme, with its tremulous violins, became the hit song "Io e te" for Ranieri in the early 1970s.

Dec 20, 6.30 pm (T2)

Dec 22, 4 pm (T2)

Un tranquillo posto di campagna (A Quiet Place in the Country). 1968. Italy/France. Directed by Elio Petri. Screenplay by Luciano Vincenzoni, Petri. With Franco Nero, Vanessa Redgrave, Georges Géret. 4K digital restoration by Alberto Grimaldi; courtesy Cinecittà. In Italian; English subtitles. 105 min. Elio Petri and Ennio Morricone collaborated on seven films (their masterwork, *Investigation of a Citizen above Suspicion*). This, their first, is based on a bit of Edwardian macabre by the once-celebrated fantasist Oliver Onions (his 1911 short story "The Beckoning Fair One"), a twisted piece of psychological horror involving a painter (Franco Nero) who, crippled with artistic and sexual doubt, repairs to the

countryside with his kinky girlfriend-cum-art dealer (Vanessa Redgrave), hoping to find inspiration but instead consumed by supernatural visions of a dead countess. Luigi Kuveiller's off-kilter experiments in kaleidoscopic color cinematography and an unnervingly discordant avant-garde score by Morricone and the Gruppo di Improvvisazione Nuova Consonanza add to the queasy charms of this largely forgotten *giallo*.

Dec 21, 4 pm (T2)

Dec 26, 6.30 pm (T2)

Indagine su un cittadino al di sopra di ogni sospetto (Investigation of a Citizen Above Suspicion). 1970. Italy. Directed by Elio Petri. Screenplay by Petri, Ugo Pirro. With Gian Maria Volonté, Florinda Bolkan, Salvo Randone. In Italian; English subtitles. 115 min.

Wielding satire like a stiletto, Elio Petri laid bare the rampant corruption, spiritual bankruptcy, and violent chaos of 1970s Italy—the notoriously grim “Years of Lead”—in films like *Investigation of a Citizen above Suspicion* and *The Working Class Goes to Heaven*. Played with repulsive charm by a brilliant Gian Maria Volonté, the unnamed sociopathic police chief who murders with impunity, taunting colleagues and strangers by planting tell-tale clues—underlined by Ennio Morricone's capering score—is all the more chilling today as we witness certain world leaders flouting the rule of law and any sense of common decency. “Petri's visually flamboyant film turns into a heady mix of Marx, Freud, Wilhelm Reich, and Brecht, with a bit of Dashiell Hammett thrown into the blender” (Elliott Stein, *The Village Voice*).

Dec 21, 6.30 pm (T2)

Dec 26, 4 pm (T2)

Le foto proibite di una signora per bene (The Forbidden Photos of a Lady above Suspicion). 1970. Spain/Italy. Directed by Luciano Ercoli. Screenplay by Ernesto Gastaldi, Mahnahén Velasco. With Pier Paolo Capponi, Simon Andreu, Dagmar Lassander, Susan Scott. In Italian; English subtitles. 96 min. This is a colorful example of *giallo*, the genre of sadomasochistic suspense for which Luciano Ercoli was best known. The film's kinky atmosphere owes much to Alejandro Ulloa's cinematography, Juan Alberto Soler and Claudio Gianbanco's set designs, and Ennio Morricone's seductive bossa nova score. Kittenish German actress Dagmar Lassander is Minou, the pill-popping, neurotic housewife who suspects her husband of murder and succumbs to her blackmailer's every dirty fantasy to protect him.

Dec 24, 1.30 pm (T2)

Dec 27, 4 pm (T2)

Il gatto a nove code (The Cat o'Nine Tails). 1971. Italy/France/West Germany. Written and directed by Dario Argento. With James Franciscus, Karl Malden, Catherine Spaak. 4K digital restoration by Cinecittà; courtesy Cinecittà. In Italian, English; English subtitles. 112 min. Dario Argento's erotic thriller has all the requisite elements of a good *giallo*: murder, phallic symbolism, stylized blood, an obsession with the gaze, a crackpot story about criminal genes, and enough red herrings and MacGuffins to throw even James Franciscus's newspaper reporter and Karl Malden's blind crossword-puzzle writer off the scent. Composing the second of his avant-garde scores for Dario Argento (in between *The Bird with the Crystal Plumage* and *Four Flies on Grey Velvet*), Ennio Morricone slyly moves between cool jazz and schizoid dissonance.

Dec 28, 4 pm (T2)

Dec 30, 1.30 pm (T2)

***Una lucertola con la pelle di donna (A Lizard in a Woman's Skin)*. 1971.**

Italy/France/Spain/UK. Directed by Lucio Fulci. Screenplay by Fulci, Roberto Gianviti, José Luis Martínez, Mollá André Tranché. With Florinda Bolkan, Stanley Baker, Jean Sorel, Alberto de Mendoza, Silvia Monti, Anita Strindberg. In Italian, English; English subtitles. 95 min. At once orgiastic and oneiric, Lucio Fulci's psychedelic fantasmagoria about murder, sex, and the unknowability of truth features one of Ennio Morricone's most appropriately schizoid scores, a collision among Edda dell Orso's jazzy vocals, harp and harpsichord, electric guitar, and brassy Swinging London sounds. At the time of its release, the film's producers were hauled into Italian court and charged with animal cruelty—exonerated only after the brilliantly convincing special effects designer Carlo Rambaldi, who would later create *E.T.* and work on *Close Encounters* and *Alien*, demonstrated his genuinely terrifying disemboweled mechanical dogs before the judges—and for decades cult enthusiasts had to settle for bootleg copies of the uncut version of this, Fulci's most notorious film.

Dec 28, 6.30 pm (T2)

Dec 30, 6.30 pm (T2)

***Cosa avete fatto a Solange? (What Have You Done to Solange?)*. 1972. Italy/West**

Germany/UK. Directed by Massimo Dallamano. Screenplay by Bruno Di Geronimo, Dallamano. With Fabio Testi, Karin Baal, Joachim Fuchsberger, Cristina Galbó, Camille Keaton. In Italian; English subtitles. 107 min. Said to be an influence on Nicholas Winding Refn and Peter Strickland, Massimo Dallamano's 1971 *giallo* about a mysterious disappearance, a secret sex society, and a series of grisly murders at a Catholic girls' school in London would also make a nifty triple bill with Nicolas Roeg's *Don't Look Now* and Peter Weir's *Picnic at Hanging Rock*, similarly unnerving Gothic tales of repression from the 1970s. Ennio Morricone's brilliant score, with its discordant death knells and its deceptively romantic lullaby theme sung by Edda Dell'Orso, stands alongside Krzysztof Komeda's for *Rosemary's Baby* as an exemplar of horror film music.

Dec 29, 4 pm (T2)

Dec 30, 4 pm (T2)

***Gente di rispetto (The Flower in His Mouth)*. 1975. Italy. Directed by Luigi Zampa.**

Screenplay by Leonardo Benvenuti, Piero De Bernardi, Zampa, based on a novel by Giuseppe Fava. With Jennifer O'Neill, Franco Nero, James Mason. Courtesy Cinecittà. In Italian; English subtitles. 113 min. A strangely alluring mix of superstition and leftist politics informs this suspenseful drama about a Sicilian schoolteacher who is subjected to violent harassment (her perpetrators also become victims themselves) and who seems to possess secret powers in improving the lives of the poor. Based on a novel by the investigative journalist Giuseppe Fava, who would be murdered by the Mafia in 1984, *The Flower in His Mouth* takes place in the author's hometown in the province of Siracusa, where organized crime and the law would conduct their business through secret codes and gestures and where locals regarded outsiders with an almost pathological wariness. Ennio Morricone's folkloric score makes use of the mandolin and a percussive piano to capture the sense of Sicilian intrigue.

Dec 29, 6.30 pm (T2)

Jan 02, 4 pm (T2)

Gli occhiali d'oro (The Gold-Rimmed Glasses). 1987. Italy/France/Yugoslavia. Directed by Giuliano Montaldo. Screenplay by Enrico Medioli, Valerio Zurlini, Montaldo, Antonella Grassi, Nicola Badalucco, based on a novel by Giorgio Bassani. With Philippe Noiret, Rupert Everett, Valeria Golino, Stefania Sandrelli. 4K digital restoration by Cinecittà; courtesy Cinecittà. In Italian; English subtitles. 110 min. This award-winning adaptation of a novel by Giorgio Bassani, author of *The Garden of the Finzi-Continis*, is similarly set in his hometown of Ferrara under fascism, where Mussolini's antisemitic laws unleash community hatreds and seal the fates of a Jewish student and a gay doctor. Ennio Morricone's musical theme, with its overtones of Rachmaninoff and Chopin, deepens the sense of loneliness and longing felt in Philippe Noiret's and Rupert Everett's touching performances.

Dec 31, 1.30 pm (T2)

Jan 02, 6.30 pm (T2)

Novecento (1900). 1976. Italy/France/West Germany. Directed by Bernardo Bertolucci. Screenplay by Franco Arcalli, Giuseppe Bertolucci, Bertolucci. With Robert De Niro, Gérard Depardieu, Dominique Sanda, Francesca Bertini, Maria Monti, Sterling Hayden, Alida Valli, Romolo Valli, Stefania Sandrelli, Donald Sutherland, Burt Lancaster. 4K digital restoration by Cinecittà and Cineteca di Bologna; courtesy Cinecittà. In Italian; English subtitles. 316 min. Ennio Morricone composed a fittingly operatic score to this magisterial saga of childhood friends from Bernardo Bertolucci's hometown region of Emilia, Italy. Both born on the day of Verdi's death (January 27, 1901), one of them the rebellious scion of a wealthy landowner and the other an illegitimate peasant son on his estate, they find themselves swept up by the epic forces of communism and fascism during the first half of the 20th century. "*Novecento* is crammed with extraordinary actors. Burt Lancaster's bourgeois old age, Sterling Hayden's lower-class one, the sorrowful dignity of Maria Monti, Gérard Depardieu's congenial naturalness, the intellectual doubts of Robert De Niro, Stefania Sandrelli's intrepid volunteering, the breathless philistinism of Romolo Valli, Laura Betti's provincial depravity, Dominique Sanda's overplayed eroticism and the subordinate sadism of Donald Sutherland make up, against a communal backdrop, a mosaic of individual situations and stories" (Alberto Moravia).

Jan 01, 1.30 pm (T2)

Jan 06, 6 pm (T1)

Allonsanfàn (Allonsanfan). 1974. Italy. Written and directed by Paolo Taviani, Vittorio Taviani. With Marcello Mastroianni, Lea Massari, Mimsy Farmer, Laura Betti. Courtesy Cinecittà. In Italian; English subtitles. 111 min. Though Visconti's *The Leopard* may be cinema's most celebrated film about 19th-century revolutionary politics, the Taviani brothers' stirring account of the Risorgimento, Italy's fervent drive toward independence and national unification, deserves to be better known, not least because of Marcello Mastroianni's affecting performance as an aristocratic rebel adrift in post-Napoleonic Italy, a feckless man of treasonous impulses toward his former comrades and lovers. Morricone's score is at times *opera seria* and at others *opera buffa*, perfectly keyed to the Tavianis' martial scope and touches of magic realism, a fantasia of radical change in the wake of 1968 political disillusionment. Quentin Tarantino would quote Morricone's main musical theme in *Inglourious Basterds*.

Jan 03, 4 pm (T2)

Jan 06, 12.30 pm (T2)

The Mission. 1986. UK/France. Directed by Roland Joffé. Screenplay by Robert Bolt. With Robert De Niro, Jeremy Irons, Liam Neeson, Aidan Quinn. 125 min.

A brilliant piece of syncretic music, Morricone's score combines indigenous Guaraní harp, panpipe, and *takuapu*; Catholic liturgies; and colonial Spanish guitar to evoke the unsettling clash between folkloric traditions and the cruel forces of imperial conquest. The film itself—about the forced conversion of the Abá in the Paraguayan jungle by Jesuit missionaries in the 1750s—was favorably received at the time of its release, save a handful of historians and ethnographers who described the Indigenous characters as nothing more than “mission furniture” while also decrying the film's messianic “white savior” complex, centering as it does on the two rebellious priests who break their vows by protecting the tribe through violent (Robert De Niro) and nonviolent (Jeremy Irons) means.

Jan 03, 6.30 pm (T2)

Jan 06, 3 pm (T2)

The Hateful Eight. 2015. USA. Written and directed by Quentin Tarantino. With Samuel L. Jackson, Kurt Russell, Jennifer Jason Leigh, Walton Goggins, Demián Bichir, Tim Roth, Michael Madsen, Bruce Dern, James Parks, Channing Tatum. 168 min.

Quentin Tarantino had been jonesing for years to work with Ennio Morricone, having quoted his music in films like *Inglourious Basterds* and *Kill Bill*, when at long last he received a full-blown score for *The Hateful Eight*, an homage to the Spaghetti Westerns of the three Sergios (Leone, Solima, and Corbucci, all represented in this exhibition)—and in particular *The Great Silence*, Corbucci's similarly claustrophobic tale of bounty hunters adrift in a blizzard. Morricone, who recycles bits of his music for *The Thing* and *Exorcist II: The Heretic*, builds suspense through the tinkles of a music box, sinewy clarinet lines, and insistent bass drums (shades here of *The Untouchables*), his piece “Sangue e neve” (or “Blood and Snow”) ominously leading us toward Tarantino's inevitable explosive climax.

Jan 04, 4 pm (T2)

Jan 07, 4 pm (T2)

The Thing. 1982. USA. Directed by John Carpenter. Screenplay by Bill Lancaster, John W. Campbell Jr. With Kurt Russell, Wilford Brimley, T. K. Carter, David Clennon, Keith David, Richard Dysart. 109 min. John Carpenter's reworking of the Christian Nyby (and Howard Hawks) sci-fi horror classic from 1951—itself based on the same John Campbell short story, “Who Goes There?,” that inspired Ridley Scott and Dan O'Bannon's *Alien* a few years earlier—is a deeply disturbing tale of uncanny doubling and alien possession set at a scientific research station in Antarctica. While the film is legendary for its gory effects, the plot is pared to the bone and it is Ennio Morricone's spare and insistently pulsating synth score (clearly influenced by—and an influence on—Carpenter's own musical compositions) that deepens our sense of annihilating loneliness and imminent doom.

Jan 04, 7.30 pm (T2)

Jan 07, 1.30 pm (T2)

The Untouchables. 1987. USA. Directed by Brian De Palma. Screenplay by David Mamet. With Kevin Costner, Andy García, Robert De Niro, Sean Connery. 119 min. It's hard to know who to root for, Elliot Ness and his G-men or Al Capone and his henchmen, in this still-

thrilling potboiler, in which Brian De Palma evokes the twilight years of the Roaring Twenties, which ended in a hail of bullets; the “sweet and lowdown” sybaritic pleasures of the Prohibition era; and 1930s gangster films like *Scarface* and *Little Caesar* (with a coy nod to the Odessa Steps montage of *Battleship Potemkin*). David Mamet’s script still crackles, Sean Connery, even in formidable company, reminds us why he is a bona fide movie star (and won an Oscar for his trouble), and Ennio Morricone’s score, counterpointed with Duke Ellington’s “Mood Indigo” and the *Pagliacci* aria “Vesti la Giubba,” gives the film a propulsive energy.

Jan 05, 6.30 pm (T2)

Jan 08, 6.30 pm (T1)

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