

Chapter 5

A column of webmaster friends of important overseas sites

5-1 The webmaster of The “CHIMAI” Mr. Didier Thunus in Belgium



Didier Thunus

Editor's note: Mr. Didier Thunus is a long friend. He is the webmaster of famous website "Chimai" (<http://www.chimai.com>). In his efforts, this website is very prestigious in the eyes of world's Morricone fans. From there you can find a wealth of information and data about Ennio Morricone's works. The editor often goes there for Gold Rush. Who from around the world many senior Morricone fans often where the parties and discuss issues. Read those posts, really makes people benefit. In 2007, when editor encountered problems to consult him for editing an about "Chi Mai" article, in 2007, he quickly to the editor sent a reply and made a detailed explanation. (see <http://morricone.cn/study/study-006a.htm>). Since then we have maintained contacts. He and Austria webmaster Mr. Michelle Caletka also has a good personal relationship, and introduced him to the editor. This website also coincides with the ten anniversary this year. When the editor hoped he contribute to this book, he was very pleasant promise. Except completed this has rich connotations of the manuscript in his busy work, he also sends a

Morricone filmography directory edited by he carefully prepared (see the book P97). Can be seen that he spent considerable time and energy for this. He said: "I think that for such a book, it is absolutely crucial that there are no mistakes. It must become a reference. There are so many mistakes on the internet. Therefore, I also attached the complete filmography of Morricone, in which I am sure that there are no mistakes. I hope you will have time to cross-check with the data you have." For these, we should be grateful for his attention and support on our website over the years. And wish his career will gain greater success

Fascination, obsession, and other life-threatening addictions By Didier Thunus

You can listen to some music and go « Mmmh, not bad... ». But when a piece of music leaves you speechless, paralyzed, staring at an imaginary point until the last note, then you know you're stuck with it for the rest of your life. That's what happened to me when I heard L'uomo dell'armonica, from C'era una volta il West. I was absolutely fascinated. This was more than music, this went way beyond mere appreciation. It was opening new horizons, giving its full meaning to the word "art".

It was in the early eighties and Morricone's name was everywhere: in the news for his outstanding success with Le professionnel, on TV with movies like Le clan des Siciliens, Orca or Two Mules for Sister Sara. Friends at school were talking about him, imitating his music. I started buying the discs, compilations first, full soundtracks afterwards.

Music is an abstract art, in that you cannot touch it or see it. You cannot draw it. You normally don't care about the instruments or the orchestra – only at a later stage maybe. The process of creation of the music has always remained a mystery to me, and I think I have deliberately cultivated this enigma, for fear of losing the magic. You can be fascinated by a painting, by a sculpture. Kubrick's movie 2001 fascinates me. But it's never for what is shown, for what is obvious, always for what it suggests, what it hides. You can feel that there was something else in the creator's mind. Your inner soul is striving to find it, knowing it never will. With music, access to that level of abstraction, the level where the author reveals his true talent, beyond the technique, is immediate. I have always preferred instrumental music, because the lyrics disrupt me. Spoken words are too concrete, they push away the enchantment. But listen to the wordless vocals of Edda Dell'Orso, and you are transported again to the beyondness of things.

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http://www.chimai.com/index.cfm

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The most comprehensive repository of information about Ennio Morricone, his music and his movies

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Inedits
Sabato, domenica e lunedì

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Latest Member Comments

Re: Re: Je changerais d'avis **NEW** by Memyselfandi
This adaptation was recorded with Johnny Harris and his orchestra. Johnny Harris is a composer, producer, arranger, conductor and musical director. So... about [Francoise Hardy \(Voque 1966\) \(Album\)](#) on 12/05/2012

Re: Je changerais d'avis by WebMaster
This is clearly a mistake: Morricone is not the arranger (I don't know who is, btw). I have corrected it. Thanks for telling us. Didier about [Francoise Hardy \(Voque 1966\) \(Album\)](#) on 02/05/2012

Je changerais d'avis. (Question) by Memyselfandi
Je changerais d'avis is available on the CD Canto Morricone vol 1: the 60's, as well as on the album "Françoise" and numerous compilation albums from ... about [Francoise Hardy \(Voque 1966\) \(Album\)](#) on 02/05/2012

Re: Not yet in the database: BUON NATALE A TE [1959] by WebMaster
Thank you Bob, Database is updated. Didier about [Rose \(Track\)](#) on 29/04/2012

Missing track. by WebMaster
Autostrada terza is missing, and Tema italiano is renamed Autostrada terza. about [Bianco, rosso e Verdone \(Cinevox 2006\) \(Album\)](#) on 24/04/2012

Not yet in the database: BUON NATALE A TE [1959] by Bob Hendrix
Didier, "Rose" was originally released as a Single: Buon Natale a te / Rose - Cetra SP 700 - Italy - 1959 See: [www.chimai.com/mod_comment/dsp_detail.cfm?obj_cd=PRF&id=4910&com_id=2864&action=&nav=right&list_id=2 ...](#) about [Rose \(Track\)](#) on 24/04/2012

More >>

Latest Notes/Credits

Notes on Pierfilippi: QUANDO, QUANDO, QUANDO [1962] **NEW** (Credits) by Bob Hendrix
3:10 - Quando, quando, quando Composer: Tony Renis Lyricist: Alberto Testa Orchestrator, Conductor: Ennio Morricone Vocals: Pierfilippi [real ... about [Quando, quando, quando \(Track\)](#) on 14/05/2012

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Search for: l'ultimo uomo di Sara in: Movies GO

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L'Ultimo uomo di Sara

(Movie) Maria Virginia Onorato, 1972

Movie Music Albums

Category: Thriller/Fantasy - Giallo User Rating: 6.0/10 ★★★★★ VOTE!

Soundtrack

Originals	Recorded	Released
1 L'ultimo uomo di Sara	Ennio Morricone Marco Ligini Guido Relly Carmen Villani	1972 1973
2 Stanlio e Ollio	Ennio Morricone	1972 2001
3 Quasi rock	Ennio Morricone	1972 2005
4 Archi	Ennio Morricone	1972 2005

L'ultimo uomo di Sara

4:31 Marco Ligini, Ennio Morricone, 1972

Composer: [Ennio Morricone](#)
Lyrics: [Marco Ligini](#)
Conductor: [Guido Relly](#)
Vocals: [Carmen Villani](#)

Filmo-Discography

Movie/Project Links:
[L'Ultimo uomo di Sara](#) (1972)

Commercial Albums:
[L'ultimo uomo di Sara](#) (Vinyl-7" RCA PM 3705 - Italy - 1973) 4:31
[Cinema 70](#) (2CD BMG/RCA 74321654082 - 1999) as "Titoli" 4:35
[The Ennio Morricone Chronicles](#) (10CD BMG BVCM-37063 (74321-73717-2) - Japan - 2000) 4:31
[L'ultimo uomo di Sara](#) (CD GDM 2059 - Italy - 2005) 4:29

The homepage and sub page of CHIMAI <http://www.chimai.com>

Collecting Morricone's music became the quest of my life, an obsession. Developing the website has been a labour of love. Adding information to it a daily task, and a rewarding means of collaboration with other collectors throughout the world. I found the small community of webmasters very healthy, all helpful guys with very little interest in competition. Writing about Morricone's music, mainly for the MSV fanzine, became another source of enjoyment. My lack of knowledge about the music in general made it a very challenging task.

Comment on Album

Françoise Hardy

Vinyl-EP Vogue EPL 8487 - France - 1966

by [Memvselfandi](#) on 02/05/2012:

Je changerais d'avis

Je changerais d'avis is available on the CD Canto Morricone vol 1: the 60's, as well as on the album "Françoise" and numerous compilation albums from her. That is a french rendition and certainly not the best rendition of Mina's "Se Telefonando" and Morricone had not been involved. So that Morricone involved as arranger in the recording of the version on this Vinyl-EP from 1966, is a great surprise to me. For those who have this EP, how does it sound?, you want him possibly sell or trade?

Replies:

[Re: Je changerais d'avis](#) (02/05/2012 - WebMaster)

Type: Question - Show on Home Page
Original Language: English - Current Language: English

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Comment Album of CHIMAI

Fascination, obsession, addiction. Sean, Sean, Sean.

Even when I became a husband and a father, and had to give up on many things, Morricone's role in my life remained intact. And the quest was neverending. There is so much music out there. Every single note written by the Maestro is worth pursuing. Many pieces are unreleased and will remain so forever, many others are not even recorded. And when you think you've been around, you find yourself diving into his contemporary compositions. At first listening, you wanted to leave them aside forever. Absolute music often revolves around the essence of music, its foundations. It lacks the abstraction layer I was referring to. But then it catches you from another side, providing new means of reflexion about music, about art. If Gabriel's oboe reaches out, elevates your mind, Suoni per Dino, on the contrary, reaches inside, gives way to meditation. Come un'onda makes you realize how a musician and his instrument can become one. Morricone's improvisations with the Nuova Consonanza group reveal the dynamics of the relationship between sound and music.

This differentiation has also been the source of the main paradox in Morricone's declarations: he who wants to be remembered for his serious and intellectual output only, has been the most talented melody-maker of all times. And it is not simply for humility's sake that he disregards his own gift: he simply doesn't seem to realize. He smiles at our fondness for Jill's theme from *C'era una volta il West*. It's just a series of 4 consecutive manipulations of 6 notes, he says. Is it really? Maybe I should try to write one myself...


Morricone's legacy will be immense, much more than we think, much more than the Maestro himself, in all his modesty, could ever imagine. His name will become a common noun to evoke a specific music style. When a journalist wrote that Michele Placido did well not to use a score by Morricone for his movie *Romanzo criminale*, he was not saying bad things about the Maestro. When another one says that Giacomo Battiato should not have used music by Morricone for *Résolution 819*, because it ruined the "documentary" approach which the director had opted for, he is not being discourteous towards the composer. On the contrary: they express that the Maestro's touch has a specific impact on the moviegoer's perception, unconsciously referring to other universes. Morricone can write excellent, and discrete if needed, music for police movies (listen to *State of Grace*, *La scorta...*). He can perfectly illustrate documentaries if asked for (*Dietro il processo*, *Oceano...*), or respect the documentary style of the director of a fiction (*San Babila...*). But if you want Morricone to write "Morricone" music, you must put up with your choice, because it won't go unnoticed. This style may only represent 10% of his oeuvre, but 10% of Morricone is already much more than what most artists will produce in their entire life.

It is a very lucky thing that Morricone's fame became obvious during his lifetime, and that he has been able to enjoy it for many years. Even then, us fans are often frustrated when his talent is overlooked or depreciated. But this is a very natural thing and we should not worry. He is and will forever be: the Maestro

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Search for: in **Movies**

This Week's Special
Sabato, domenica e lunedì (Inedits)



Dietro il processo
 (Documentary) Franco Biancacci, 1979

Movie Music Albums

Properties
Category: Drama - Political **User Rating:** 5.0/10

Soundtrack

Originals	Recorded	Released
1 5:17 Una storia sbagliata	1979	1980
2 2:56 Dietro il processo	1979	1982
3 3:15 Confuso notturno	1979	1982
4 3:16 Lo chiamano amore	1979	1988
5 3:00 Una tenda colpevole	1979	1988
6 3:36 Dietro la facciata	1979	1988
7 3:28 Chiedere aiuto	1979	1988
8 3:24 Cromaticamente	1979	1995
9 3:36 Estenuante	1979	1995
10 3:17 One heart	1979	2000
11 3:16 One heart	1979	2000
12 2:57 Sicilian Stroll 2	1979	2000
13 3:34 Out to lunch	1979	2000
14 2:59 Dietro il processo	1979	2009

Credits
 1: Fabrizio De Andrè *Composer Lyrics Vocals*; Massimo Bubola *Composer Lyrics*;
 2 - 14: Ennio Morricone *Composer Arranger Conductor*;

Recommendations
 If you like this soundtrack, you might also like the following ones:
 Hornets' Nest (1970)

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A new edition of CHIMAI for its 10 anniversary 2002-2012 (A screenshot in November 2012)