

—————REVIEW—————

# Le Ricain, aka The Man from Chicago

by Eldar Jabrailov (with the help of John Bishop)



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

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

### The film

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



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

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

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

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



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

The film itself is quite ordinary — a cheaply

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

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

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

### *The soundtrack*

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

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



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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

18 AN OLD FLAME #1: *LE POUVOIR*

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

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

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

20 THE SEARCH BEGINS :

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

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

21. THE SEARCH CONTINUES: *L'ACCUSÉE*

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

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

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

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

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

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

23. CALLING AGAIN: *INCOMPRIS*

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

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

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

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

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

26. CALLING AGAIN #2: *INCOMPRIS*

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

27. WAITING: *IL PREZZO DEL POTERE*

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

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

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

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

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

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

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

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

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

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

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

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

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

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





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

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

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

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

35. ESCAPE: *TELA DI RAGNO*

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

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

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

37. VENGEANCE #2: *INCOMPRIS*

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

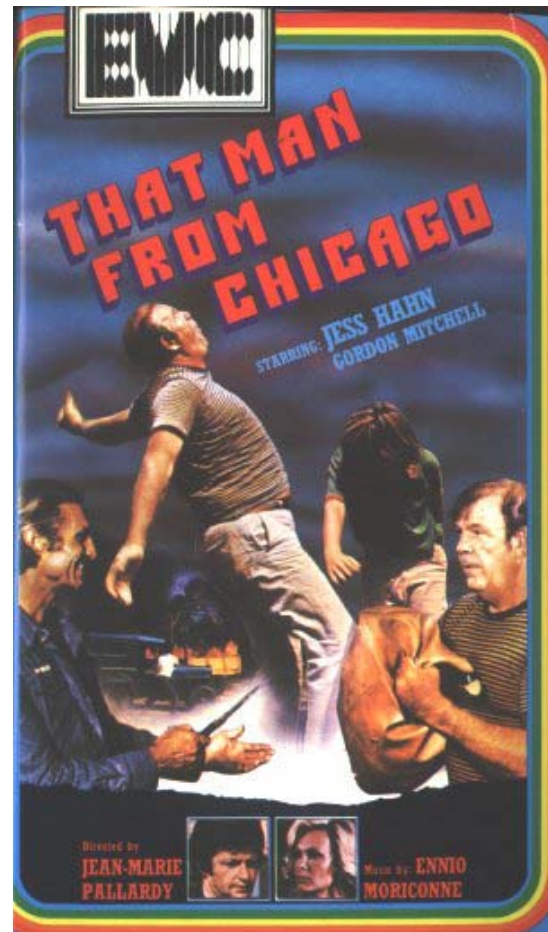
38. VENGEANCE #3: *INCONTRO* [FROM *INCONTRO*] – ENNIO MORRICONE

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

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

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

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



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



## Appendix to *Le Ricain*

by Patrick Bouster

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

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



Jean-Marie Pallardy

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

### Interview with Jean-Marie Pallardy

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

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

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

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

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

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

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

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

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

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

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

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

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