



DEEP RED

CAST

David Hemmings as Marcus Daly
Daria Nicolodi as Gianna Brezzi
Gabriele Lavia as Carlo
Macha Méril as Helga Ulmann
Eros Pagni as Calcabrini
Giuliana Calandra as Amanda Righetti
Gluco Mauri as Giordani
Clara Calamai as Marta

CREW

Directed by **Dario Argento**
Executive Producer **Claudio Argento**
Produced by **Salvatore Argento**
Written by **Dario Argento** and **Bernardino Zapponi**
Director of Photography **Luigi Kuveiller**
Production Designer **Giuseppe Bassan**
Edited by **Franco Fraticelli**
Music by **Giorgio Gaslini** and **Goblin**



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DARIO ARGENTO'S DEEP RED

by Alan Jones

Deep Red (*Profondo rosso*, 1975) is Dario Argento's undisputed *giallo* masterpiece, and requires an arsenal of superlatives to do it justice. Coming between his early 'Animal Trilogy' thrillers – *The Bird with the Crystal Plumage* (*L'uccello dalle piume di cristallo*, 1970), *The Cat o' Nine Tails* (*Il gatto a nove code*, 1971) and *Four Flies on Grey Velvet* (*4 mosche di velluto grigio*, 1971) – and his later surreal supernatural extravaganzas, *Suspiria* (1977) and *Inferno* (1980), this breathtaking mystery is a clearly transitional work. With one foot in the intricately-constructed whodunits of his past and the other in the more flamboyant, mosaic style of his Grand Guignol future, *Deep Red* takes the Argento brand of technical bravado and deranged shock tactics that made him world famous in stunning new directions – to create an artistically-rewarding and truly terrifying magnum opus, a pulse-pounding descent into a baroque vortex of madness that begins when a celebrity psychic senses the identity of a murderer at a parapsychology convention, and becomes the killer's next victim.

British musician Marcus Daly (David Hemmings) witnesses the clairvoyant's brutal death and gets hopelessly embroiled in the police investigation. Obsessed with the idea that he is forgetting some crucial detail at the scene of the crime, Marcus risks becoming either the chief suspect or another fatality. From these narrow plot threads, Argento weaves one of his most imitated films, imaginatively staged with high-powered visual dynamism and choreographed to a landmark progressive rock score.

It's the murder set pieces in his films that have gained Argento a peerless cult standing, and *Deep Red's* catalogue of carnage has rightfully become the stuff of legend. From broken glass execution and boiling water drowning to mantelpiece teeth bashing and neck chain decapitation, the terror tableaux are spectacularly stage-managed for maximum shock and awe so that the viewer won't see the obvious. For in this über-*giallo*, Argento plays completely fair with the identity of his black-gloved assassin. The maniac's face is in clear view in the key death scene, but only a second viewing (after being privy to the solution) reveals that. Because the main point Argento makes in *Deep Red* is the elusiveness of memory: how the faulty remembrance of things past can irrationally unsettle and be deadly. Cast by Argento because of his role in Michelangelo Antonioni's Swinging Sixties milestone *Blowup* (1966), Hemmings is once more plunged into a warped variation on detective fiction conventions



dealing with illusion versus reality. Except in *Deep Red*, Hemmings' character doesn't gaze at an enigmatic crime photo and find no answers. He clocks what he thinks is an abstract painting and can't see the deceptively easy explanation staring him in the face.

Deliberately theatrical – the opening conference is introduced with a parting of red curtains – Argento plays with the melodrama of telepathy and the ability to see into the future with remarkable dexterity. Triggered by the genuine insights of the ill-fated medium, seen reacting in horror moments before the axe-murderer breaks down her apartment door, the precognitive theme is brilliantly carried through the entire sleight-of-hand narrative as a device foreshadowing each death. For example, Marcus is scalded by coffee machine steam prior to the boiling water death of the *Modern Ghosts and Black Legends of Today* author. And when Marcus jokes about playing the piano because it represents the symbolic smashing of his hated father's teeth, the bloody mantelpiece disfiguration isn't too far behind. With Argento's camera cruising in close-up along the keys of a piano, between toys on a floor, following a mannequin's eerie entrance and literally focusing on the killer's lost marbles, *Deep Red* takes its provocative Freudian motifs and visually elevates them into high art. With every voyeuristic nook and cranny explored by his purposeful camera, Argento renders even the daylight locations as sinister and dangerous as the Edward Hopper-inspired night-time ones, unlocking primal fears in the spectator they didn't even know they had.

Deep Red emerged from the ashes of Argento's only big box-office failure. After *Four Flies on Grey Velvet*, the director had called time on the *giallo* and searched for a new creative challenge. "I had brought the horror thriller back into style," Argento once told me. "After *Four Flies on Grey Velvet* I felt the need to distance myself from it. Too many other Italian directors were ripping-off the genre with pale imitations and catchpenny titles echoing mine. I felt I should move in a different direction." The result was *The Five Days of Milan* (*Le cinque giornate*, 1973), a historical comedy-drama about the Italian revolution in the mid-19th century. A flop in Italy, and never given a proper release outside his home shores, *The Five Days of Milan* proved such a nightmare to make that Argento was more than happy to return to his *giallo* comfort zone.

Almost as if he had taken stock of the *giallo* explosion around him and decided to show his impersonators how it should be done, Argento went to stay at his parents' country house to write what would quickly become one of the most beloved jewels in his crown. "I returned to the thriller with a clear-headed passionate force that focused me in all the right directions," he divulged. "There's a clockwork precision to *Deep Red* and an aura of ambiguity in every single character. Everyone is a suspect with aggressive and murderous thoughts. I wanted *Deep Red* to incorporate new emotions and sensations and merge the boundaries between

the thriller and horror film.” Which is, of course, why it proved to be the stepping-stone to the more Gothic settings of *Suspiria* – Argento’s most famous film and one that was responsible for changing the face of global horror.

To help reinterpret his characteristic *giallo* themes – Freud’s ‘primal scene’ theory about warped childhood experience leading to disordered adult existence; the spectator made both accomplice and victim; the fetishised murder weapons – Argento chose as his co-writer Bernardino Zapponi, the long-time collaborator of Federico Fellini. Not because Zapponi had written *Satyricon* (1969) or *Roma* (1972), but because he had scripted the director’s acclaimed *Toby Dammit* segment in the Edgar Allan Poe anthology *Spirits of the Dead* (*Histoires extraordinaires*, 1968). “Bernardino filled me with optimism on a daily basis and was a joy to work with. It was he who took my initial ideas for the murders and made them more effective. Why the movie is considered so sadistic is because the injuries shown are ones the audience effortlessly relates to. A tiny percentage of the public knows the pain of being shot by a gun. But everyone knows what it’s like to stub your toe on furniture or be scalded by hot water. Bernardino also thought up the central misdirection device of the mirror painting.”

Although *The Bird with the Crystal Plumage* was shot entirely on location in Rome, Argento had veered away from filming in the Eternal City because of the constant tourist hassle. Turin soon became his city location of choice and *Deep Red* benefits enormously from what Argento terms its “magical atmosphere”. The director elaborates: “There are more practising Satanists in Turin than in any other European city and I wanted that superstitious undercurrent unfolding in the background. Turin is actually where the Italian Film Industry was originally based in the silent era. During the 1930s Mussolini moved it to Rome, to be nearer out of vanity, but I have always preferred Turin.”

Deep Red is of utmost importance in the Argento universe for two main reasons: lead actress Daria Nicolodi and the rock band Goblin. Former stage star Nicolodi would be vital to Argento’s artistic career changes, become his lover and the mother of their now-famous actress daughter Asia Argento. Asia was born exactly a year to the day her mother walked in front of Argento’s cameras during the sixteen-week shoot beginning September 9, 1974. Nicolodi first caught Argento’s eye in Elio Petri’s socio-political comedy *Property is No Longer a Theft* (*La proprietà non è più un furto*, 1973). The fact she spent the entire running time naked might explain his attention more! But he thought she’d be perfect to play the lead role of feisty journalist Gianna Brezzi in *Deep Red*. On the rebound from his romance with Marilù Tolo, star of *The Five Days of Milan*, Argento was so struck by Nicolodi at her audition the result was a whirlwind, headline-grabbing love affair. Although the relationship would end

in bitter recrimination, lies and accusations (Argento was deliberately trying to sabotage her acting career), *Deep Red* was the hearts-and-flowers honeymoon period that both parties now fondly remember.

“Daria was clearly in my destiny the moment we met,” disclosed Argento. “We seemed to connect on so many levels politically and culturally. It was a stormy relationship containing many highs and lows, the best one being Asia. I wouldn’t have stayed with her for so many years if I hadn’t thought we were two sides to the same coin though. I’ve forgotten the bad times now, the ultimate testament is the fantastic work we did together.” Nicolodi adds: “It’s true. We were incredibly happy making *Deep Red* and I think our love story shines through the finished film. My theatre friends thought I was crazy to consider starring in an Argento film. They were very snobby and dismissive over his thrillers. But I adored the script because it would mark the first time I’d be playing such a take-charge woman rather than the fragile ones I’d become known for. Dario got the stronger personality within me out into the open and helped me explore it. My arm-wrestling scene with David Hemmings is a case in point. I win by cheating, but it also underlines the possibility that the hatchet murderer might be female.”

The moment Argento chose the supergroup Goblin to augment Giorgio Gaslini’s score for *Deep Red* is now considered one of the most important decisions in the history of the horror genre. The pumped-up and atmospheric progressive rock became a phenomenon and a genre watershed. “I had wanted to use the rock band Deep Purple for *Four Flies on Grey Velvet* and for *Deep Red* I contacted Pink Floyd to see if they might be interested. They weren’t! So I began asking musician friends for ideas and a demo tape by Goblin found its way to me. One day after contacting them, two great compositions arrived in the mail. I signed them up immediately and we spent a month improvising in the studio for the final themes.”

Goblin keyboardist, composer and producer Claudio Simonetti couldn’t believe it when his band was given the *Deep Red* assignment. “We were nobodies and Dario was this famous director,” recalls Simonetti. “For a while we just lounged around listening to Dario’s favourite music by Emerson, Lake and Palmer and Genesis, and then we went away and composed the soundtrack. I think Argento and Goblin were a great marriage. Because Goblin went on to compose *Suspiria*, his production of George A Romero’s *Dawn of the Dead* (1978) and *Sleepless (Non ho sonno)*, 2001), our success is so inextricably linked with his – like John Williams to Steven Spielberg. While I do tire of the fanboy cult built up around us sometimes, I will never be anything less than grateful to Dario. Nearly forty years after we wrote *Deep Red* we are still talking about it, audiences are still responding to it and the

music is still selling. How brilliant is that?" Simonetti continued to work with Argento on *Tenebrae* (*Tenebre*, 1982), *Demons* (*Dèmoni*), *Phenomena* (both 1985), *The Card Player* (*Il cartaio*, 2004), *Mother of Tears* (*La terza madre*, 2007) and *Dracula 3D* (2012).

Another lasting legacy of *Deep Red* is that it became the name of a rare business venture Argento created with Luigi Cozzi, co-writer of *Four Flies on Grey Velvet* (and director of the 1980 alien chest-bursting epic *Contamination*). Situated at 260 Via dei Gracchi in Rome is the Profondo Rosso horror emporium, which sells Argento merchandise and other genre related products. In the basement is a wax museum featuring tableaux from Argento's best-known films. So if you're in Rome, pop along, say 'Hi' to Luigi, tell him I sent you, and he'll be happy to show you around.

Alan Jones is a film critic, author, broadcaster and curator of Film4 FrightFest.





DEEP RED: THE QUINTESSENTIAL GIALLO

by Mikel Koven

Dario Argento's 1975 classic, *Deep Red* (*Profondo rosso*), is the quintessential *giallo* film; a veritable checklist of the genre's most salient style motifs and story points. The *gialli* are Italian-made murder mystery-horror movie hybrids which reached their peak of popularity in the 1970s. And in this period, Dario Argento made some of the most well-known and spectacular *gialli*; classics which have stood the test of time. If John Ford was known for his Westerns, Argento is known for his *gialli*. But it is in *Deep Red* that Argento was at the peak of his creativity (although some might argue that peak was *Suspiria* [1977] or *Tenebrae* [1982], I'm not going to quibble that point), and over the next few paragraphs my intention is to explore *Deep Red* as a film which includes most of the genre's codes and conventions, like its ambivalence towards modernity, the (imagined) locations which are these films' settings, the impact of bourgeois tourism, a series of grotesque and violent murders, amateur detectives, depravity and of course, the over-the-top set pieces.

Gialli (plural of *giallo*) are often about modernity – the experience of living in the modern age – and the problems such experiences lead to. Marc Daly (David Hemmings), *Deep Red's* protagonist, is a pianist, but unlike his friend Carlo (Gabriele Lavia), who works in a bar playing background accompaniment, Marc is a jazz composer teaching and working at the conservatory. While Marc's music is modern and academic, Carlo's is old-fashioned but practical as entertainment. This juxtaposition isn't really an either/or construction in the *giallo*, as both forms of music are recognized as legitimate in their own right – lounge music and modern jazz. The *giallo* likes to explore its ambivalence to modernity, suggesting that living in the modern age is both (potentially) positive and negative. Elsewhere in *Deep Red*, we first meet both Professor Giordani (Glauro Mauri) and Helga Ulmann (Macha Méril) at the “Congresso di parasicologia” (Parapsychology Congress) wherein modern scientific methodology is used in the study (and demonstration) of mind-reading and other psychic activities which evoke associations with superstitions and “peasant” beliefs. The *giallo's* ambivalence towards modernity then explores the shared experiences of the modern with the old-fashioned – science and superstition, modern jazz and lounge music, and even, as is discussed below, misogyny and “women's lib”.





Deep Red, like many Argento films, ostensibly takes place in Rome (where, in fairness, the interiors were shot), but the external, location shooting was often Turin. The Villa Scott, one of *Deep Red*'s most notable locations, is one example; the Piazza CLN, also in Turin, is another. We are not presented with a "real" Rome, but a fictional Rome/Turin hybrid; an intentionally fictional Rome. Throughout the classic *gialli*, we are presented with a variety of imagined locations; imagined, in the sense that these are *tourist* impressions, fantasies, and have little bearing on the actual place. And it is through this tourist vision, mediated by Marc Daly as protagonist, that we experience this imagined location. While the external location shooting establishes an imagined experience of travel, the preponderance of interior sequences (those scenes shot indoors) in these films suggests an interiority of the mind. In *Deep Red*, the killers' madness not only comes from (quite specifically) inside the family, but Argento also films two surreal sequences *inside* the killer's mind.

Marc represents the "jet-set", independently wealthy, foreign visitors to Italy; a community of leisured cultural migrants no longer bound by traditional nationalist borders. As Carlo compares, Marc represents the bourgeoisie while he (Carlo) is the proletariat. We can take that example farther to propose that the fantasy of the international *dolce vita* lifestyle is a self-conscious fictional concept reflecting the artificiality of the fiction film we are watching. The bourgeoisie/proletariat divide Carlo alludes to indicates a mutual Otherness between the two characters; Marc is Other to Carlo, and vice-versa. But that Othering, those juxtapositions the film carefully sets up, also includes Marc as English/Foreign, Carlo as Italian/Domestic, Marc as sober and Carlo as drunkard, Marc as straight and Carlo as gay. These dichotomies are not just Marc-Carlo as Marc seems to spend the majority of the film pointing out the differences between men and women to Gianna (Daria Nicolodi).

At its very core, the *giallo* is a murder-mystery and therefore this requires a juicy series of murders to be investigated. Even if we include the pre-credit/past-trauma murder, the body count in *Deep Red* is, relatively speaking, pretty low. Argento makes up for quantity with their graphic qualities. Carlo's father is stabbed, Helga Ulmann is hacked apart with a cleaver, folklorist Amanda Righetti (Giuliana Calandra) is scalded by very hot bath water before being drowned in the tub, Professor Giordani is battered against the corners of his mantelpiece and desk (before being stabbed), and Gianna is also stabbed. One of the elements which make *Deep Red* so pleasingly visceral is that most of us can relate to the sting of being cut, the pain of a scald, and the agony of catching yourself on the corner of furniture; these are all injuries most of us can relate to, even if we don't have experience of being stabbed.

John Cawelti noted that the pleasures of what he called "formula stories" – like murder mysteries – was that they satisfied four key needs of the reader: as an affirmation of their

views and beliefs, a safety valve to allow expression of ideas seen as less “fashionable” of the day, as a fantasy to live vicariously through these fictional characters, and to assimilate divergent perspectives and ideas into what is perceived to be “the mainstream”. According to Cawelti, popular genre fiction must affirm the ideas, beliefs and attitudes of the actual historical audience into the fictional narrative; in other words, the characters and authorial perspective must think like us, even if the characters don’t act like us (35). Further, because these fictional characters *don’t* act like us, these formula stories enable us to live vicariously through the hero’s adventures; the *giallo* heroes live in a world where they may think like us, but they also live out our deepest fantasies of how we wish we *could* act (35). The often questionable ideological stances in many of these films seem to present an allowed voice to sentiments in opposition to contemporary fashionable discourse, as Marc Daly does in dismissing “women’s lib”. *Deep Red* is a deeply misogynist film; for all of Gianna’s statements about gender equality (and beating Marc in arm-wrestling), she’s mostly inept at life, let alone as a detective, as evidenced by her car with its broken passenger seat and not being able to unlock the doors. Whether this is Argento’s “actual” position on gender equality is irrelevant; following on from Cawelti, giving this mid-1970s Italian misogyny voice is an essential aspect of formula stories, like *gialli*. What mitigates these often reactionary and regressive representations and dialogue is that in these forms of genre (cinema, in our case) “traditional misogyny” (for example, albeit not the only example one could use) can co-exist alongside more “progressive” social changes. *Gialli* like *Deep Red* propose that conflicting ideological positions, say between “women’s lib” and “traditional misogyny”, can work cooperatively to solve a mystery, like Gianna and Marc do.

Most police detectives who appear in *gialli* tend to be fairly useless at solving the murders. In *Deep Red*, Detective Superintendent Calcabrini’s (Eros Pagni) inclusion is largely for comic relief in the middle of the investigation. Throughout the film, when we encounter Calcabrini, the detective appears to be more interested in food than solving the crimes. He is always filmed around food; when not eating a sandwich, he is beating up an unresponsive vending machine. For added comic relief, Calcabrini conducts his questioning of Marc with his mouth full of food. Argento appears to be making a light-hearted dig at the polizia’s expense. The police throughout *gialli* are frequently (although not always) presented as buffoons and incompetent. In Italian vernacular cinemas of the day, the *giallo* lived happily alongside the *poliziottesco*, or Italian crime film, as a separate genre. *Gialli* and *poliziotteschi* coexist: one concerning amateur detectives as crime solvers, the other focusing on professional detectives’ investigations.

Marc is clearly *Deep Red’s* amateur detective. He is the one who witnessed Helga Ulmann’s murder from afar, and whose intuition tells him something in Ulmann’s apartment isn’t right





(other than the dead woman); a picture hanging in Ulmann's hallway seems to have gone missing. In most *gialli*, the amateur detective is haunted by something he saw; his status as eyewitness (*testimone oculare*, in Italian). And it is this drive to understand what he saw which fuels investigations like Marc's, or like Sam Dalmas's (Tony Musante) in Argento's *The Bird with the Crystal Plumage* (*L'uccello dalle piume di cristallo*, 1970). *Giallo* amateur detectives all seem to have their hunches; and in *Deep Red*, Marc's obsession about the missing picture, as well as his discovery of the hidden room in the Villa Scott, demonstrates this almost sixth-sense *giallo* amateur detectives seem to have. If Marc Daly repeats the same obsession with *testimone oculare* that Sam Dalmas had, *Deep Red's* suggestion of there being two murderers (as that's the only solution which makes sense) anticipates *Tenebrae's* two-murderer solution. While Carlo's mother, Marta (Clara Calamai), murdered both her husband and Helga Ulmann, it is strongly suggested that Carlo was Righetti and Giordani's murderer, as he certainly stabbed Gianna, and therefore we know he was trying to protect his crazy mother. By extension, this hints that he was responsible for the other murders too.

Beyond the murders themselves, Carlo's "depravity" – alcoholic, homosexual, irresponsible, suicidal – all mitigate towards our suspicion that he is the killer. The proposition is that Carlo's depravity indicates a weak moral centre, which could very well extend to homicide. Marta, however, was just simply mad, although there is a hint of domestic abuse from her husband as a mitigating factor. But it is his mother's insanity, a dubious inheritance, and witnessing his father's murder which probably contributed to his later "depravity" and "moral weakness". Both killers end in sticky deaths: while Marta garrotted with her own necklace is probably the more famous of the deaths, Carlo's is certainly more graphic. Carlo gets dragged by a garbage truck for several blocks, suffering head traumas as he careens off the curbs, before having his head finally crushed by an oncoming vehicle.

These sequences – the gory murders and graphic deaths of the killers – are known as "set-pieces", defined by Donato Totaro as those moments in a film where "narrative function ... gives way to spectacle", (162). Set-pieces are those moments when the sequences are protracted beyond simply progressing the story. For example, in *Deep Red*, we see (what we assume is) the killer stalking Giordani in his apartment, the protracted silence before the "mad puppet" emerges, and then the persistent and repeated bashing of Giordani's mouth (and teeth!) against the corner of his fireplace mantle and the corner of his desk, before finally being stabbed through the back of his head. These moments are, as Cynthia Freeland noted, "moments when narrative stops, and we are asked to experience the sublime beauty of violence (violence made sublime via the agency of the filmmaker)" (256).

Of course, not every *giallo* needs to demonstrate each and every one of these visual motifs or story points. The *giallo*, as a genre, is an aggregate of all the different permutations and possibilities open to these Italian filmmakers (cf. Koven 2006). What marks *Deep Red* as particularly noteworthy, however, is that it is a film by one of the genre's best known practitioners, at the height of his creativity, at the height of the genre's popularity. Argento includes every ingredient possible in the genre: ambivalence towards modernity, imagined places and spaces, psychological interiority, fashionable bourgeoisie, juicy and diverse murders, ineffectual police, plucky amateur detectives with their *testimone oculare*, sexual trauma, depravity, criminality, and all displayed in grandiose set-pieces for the enjoyment of 1970s vernacular cinema audiences. In one sense, *Deep Red* is the culmination of the generic tropes developing since Mario Bava's *The Girl Who Knew Too Much (La ragazza che sapeva troppo, 1963)*, a summation film which highlights where the genre was at that particular time, in order to try and develop the *giallo* into the future. So, having taken the genre as far as he could, Argento's next film saw him take a different direction, into the supernatural horror of *Suspira*.

Mikel J. Koven is an academic and author of La Dolce Morte: Vernacular Cinema and the Italian Giallo Film (Scarecrow Press, 2006).

References:

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PROFONDO ROSSO: THE COMPLETE ORIGINAL SOUNDTRACK RECORDING

1. MAD PUPPET'S LAUGHS (Opening intro) (Bonus Track) ** 0:16
2. PROFONDO ROSSO (Album version) ° * 3:45
3. SCHOOL AT NIGHT (Lullaby - Music Box version) ^ ** 2:48
4. DEATH DIES (Album version) ° * 4:38
5. SCHOOL AT NIGHT ^ ** 0:52
6. SCHOOL AT NIGHT (Lullaby - Child version) ^ ** 2:15
7. MAD PUPPET ° * 6:30
8. SCHOOL AT NIGHT ^ ** 2:30
9. SCHOOL AT NIGHT (Lullaby - Instrumental version) ^ ** 2:15
10. DEATH DIES (Film Version - part 1) ° ** 2:40
11. PROFONDO ROSSO ° ** 1:00
12. GIANNA (Alternate version) ^ ** 2:11
13. PROFONDO ROSSO ° ** 0:38
14. SCHOOL AT NIGHT (Lullaby - celesta version) ^ ** 2:30
15. DEATH DIES (Film version - part 2) ° ** 2:45
16. PROFONDO ROSSO ° ** 0:35
17. WILD SESSION ^ * 5:04
18. PROFONDO ROSSO ° ** 0:48
19. DEEP SHADOWS (Film Version - part 1) ^ ** 1:57
20. DEEP SHADOWS (Film Version - part 2) ^ * 1:51
21. DEEP SHADOWS (Film Version - part 3) ^ ** 0:35
22. DEATH DIES (Film Version - part 3) ° ** 2:23
23. GIANNA (Album version) ^ * 1:47
24. SCHOOL AT NIGHT (Lullaby - Echo version) ^ ** 2:27
25. DEEP SHADOWS (Album version) ^ * 5:45
26. SCHOOL AT NIGHT (Album version) ^ * 2:05
27. PROFONDO ROSSO (Re-mix version) (Bonus track) ° ** 5:10
28. PROFONDO ROSSO (Original Sound Effect) (Bonus track) ° ** 3:58

- Music composed and performed by GOBLIN: Simonetti, Morante, Pignatelli, Martino.
Conducted by Giorgio Gaslini on track 7
- ^ Music composed, orchestrated and conducted by GIORGIO GASLINI.
 - * Track appeared on the original Cinevox Album MDF 33/085.
 - ** Track previously unissued on the original Album recording.

Recorded by GIORGIO AGAZZI at ORTHOPHONIC - Rome on the 11th / 18th /
21st February 1975.

ABOUT THE RESTORATION

Deep Red / Profondo rosso appears in its original 2.35:1 aspect ratio with its original mono soundtrack.

Profondo rosso (Dario Argento, 1975) was restored by CSC - Cineteca Nazionale from the original Techniscope camera negative and soundtrack negative, courtesy of RTI-Mediaset. A comparison of all the elements showed that the 2-Perf original negative was incomplete. A vintage interpositive was used as reference for the editing while the missing frames for the negative were found in boxes together with negative cuts. Some missing frames were replaced with the interpositive.

The restoration work was carried out at L'Immagine Ritrovata laboratory in 2014.

Additional restoration work was undertaken by Arrow Films at L'Immagine Ritrovata to produce both the shorter original Italian cut of the film, as well as the English long and short versions. For the English versions, the new restoration was used except for the titles and inserts which were produced separately by Marc Morris using vintage reference materials.

The stereo isolated score was produced for Arrow Films at L'Immagine Ritrovata.



PRODUCTION CREDITS

Disc, Packaging and Booklet Produced by **Ewan Cant**

Executive Producer: **Francesco Simeoni**

Production Assistant: **Liane Cunje**

Technical Producer: **James White**

QC and Proofing: **Ewan Cant, Michael Mackenzie**

Blu-ray / DVD Mastering: **David Mackenzie**

Artist: **Gilles Vranckx**

Design: **Jack Pemberton**

SPECIAL THANKS

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