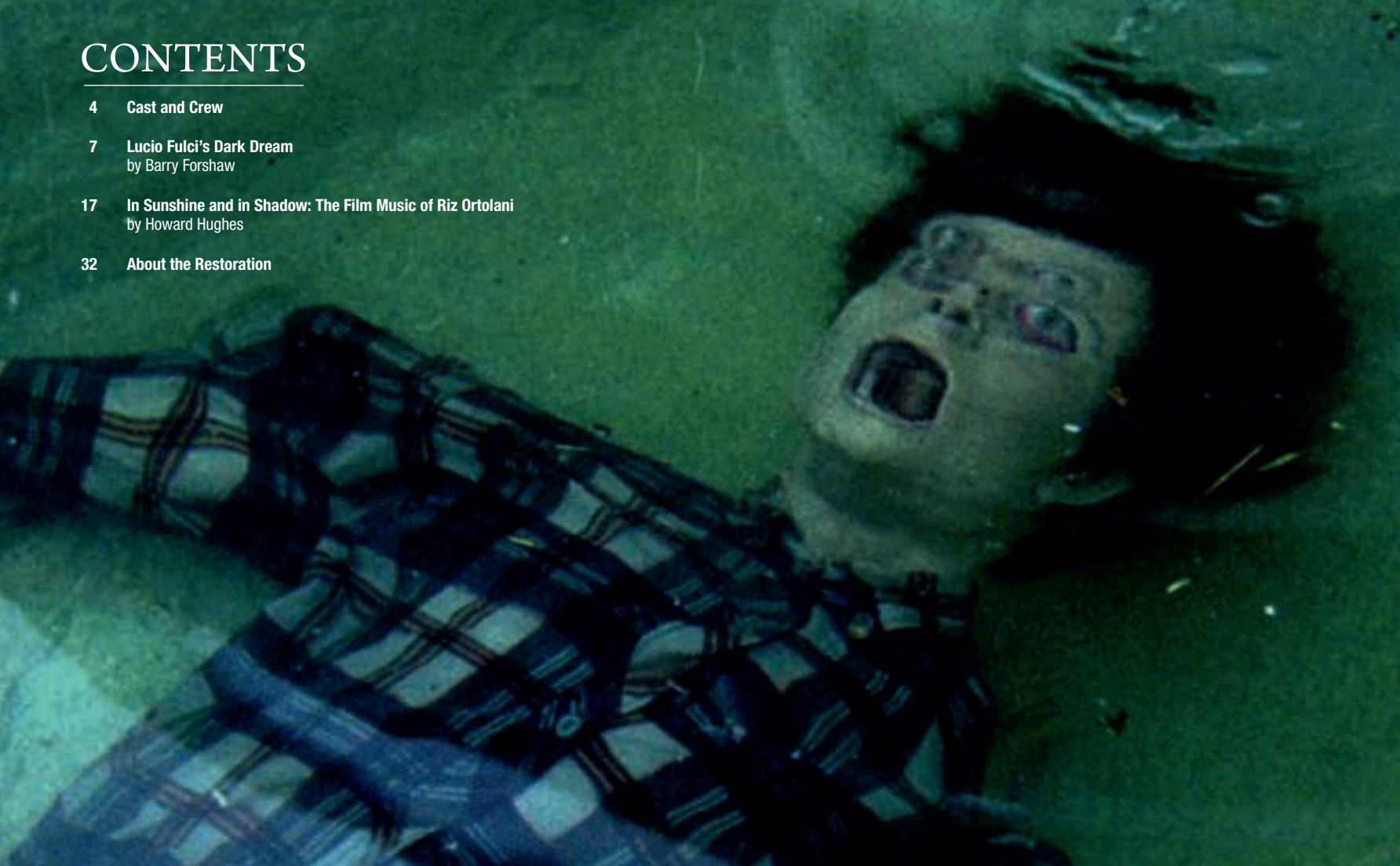




NON SI SEVIZIA UN PAPERINO

CONTENTS

- 4 **Cast and Crew**
- 7 **Lucio Fulci's Dark Dream**
by Barry Forshaw
- 17 **In Sunshine and in Shadow: The Film Music of Riz Ortolani**
by Howard Hughes
- 32 **About the Restoration**



DON'T TORTURE A DUCKLING

Non si sevizia un paperino
1972

CAST

Florinda Bolkan as Maciara
Barbara Bouchet as Patrizia
Tomas Milian as Andrea Martelli
Irene Papas as Dona Aurelia Avallone
Marc Porel as Don Alberto Avallone
Georges Wilson as Francesco
Antonello Campodifiori as the Lieutenant
Ugo D'Alessio as Captain Modesti
Virgilio Gazzolo as the Police Commissioner

CREW

Directed by **Lucio Fulci**
Executive Producer **Renato Jaboni**
Story by **Lucio Fulci** and **Roberto Gianviti**
Screenplay by **Lucio Fulci**, **Roberto Gianviti** and **Gianfranco Clerici**
Music by **Riz Ortolani**
Director of Photography **Sergio D'Offizi**
Film Editor **Ornella Micheli**
Set Designer **Pier Luigi Basile**
Costume Designer **Marisa Crimi**



LUCIO FULCI'S DARK DREAM

by Barry Forshaw

A Chequered Career

No genre director divides opinion as much as the Italian filmmaker Lucio Fulci. Admirers praise his formidable technique and full-blooded approach to whatever field he tackles, from westerns to horror. Fulci's work has little time for nuance or subtlety, but that is no failing in his case – it is precisely this directness that gives his films their visceral impact. It might also be argued that his impatience with following a rigorous, logical narrative (a casual attitude he shares with many other Italian specialists in the *macabro*, such as his younger rival Dario Argento) granted his films a surrealist quality. Even his work in the western (such as the bizarre *Four of the Apocalypse/I Quattro dell'apocalisse*, 1975) has the characteristics of a dark dream – not to mention his more frequent forays into the realm of the gruesome *giallo* thriller and horror film which exist in an unsettling half-world between consciousness and sleep. Which, of course, brings us to the question of precisely what kind of filmmaker Lucio Fulci was. Like his great predecessor Mario Bava, Fulci was a director for hire in the Italian film industry when its pragmatic commercial approach was to make films in whatever genre was popular at the time (usually copies of US or UK models), and he turned his hand to whatever paid the bills – but always addressing the material with both a sense of the theatrical and a startling use of the medium; his positioning of actors within the frame was a skill that rarely deserted him even in his more weebegone efforts – and there were plenty of those. But *Don't Torture a Duckling (Non si sevizia un paperino*, 1972) is one of his major successes. And many would claim it as the director's most fully accomplished film – not least Fulci himself, who regarded it as a particular favourite. But what kind of film is it? *Giallo*? Rural drama? Italian neorealist? All of the above, perhaps.

The Best of Films, the Worst of Films

Admirers of Italian genre films know that even the best directors had their missteps, and Fulci had more than his share. Born in Rome in 1927, the director's first major hit (after various tyro efforts) was *A Lizard in a Woman's Skin (Una lucertola con la pelle di donna)* in 1971, which, while by no means a total success, is a fascinating pointer to later ideas in Fulci's more blood-splattered epics. Basically a Hitchcock-style crime thriller set in a jaded 'Swinging London' milieu, it has several virtuoso set pieces, such as a brilliantly shot chase in a run-down Alexandra Palace which is almost a textbook example of how to



utilise location shooting (as well as demonstrating how *one* flesh-rending knife thrust can be infinitely more shocking than a full-scale evisceration – the heroine’s one ghastly wound in this scene reminds the viewer of the throat-catching jump of Donald Sutherland’s death in *Don’t Look Now*). Carlo Rambaldi’s pre-*ET* contribution consisted of disembowelled dogs (for which Rambaldi had to produce synthetic models to save Fulci from outraged legal proceedings), but this isn’t a Fulci ‘splatter’ movie like the later *Zombie Flesh Eaters* (*Zombi 2*, 1979).

And, of course, most people will know Fulci best from the latter film, a grisly Romero-inspired corpse epic in which state-of-the-art special effects of dismemberment and carnage offer a challenge to all but the most stout-hearted. It’s in this film that Fulci’s flat, comic-strip narrative grip flourishes – the plot (Ian McCulloch and Tisa Farrow stumbling through implacable, worm-infested zombie hordes) offers nothing of Romero’s claustrophobic image-making, but is powerful enough in its own way.

The Beyond (*L’aldilà*, 1981) used the increasingly popular ‘doorway to hell’ idea, given the Fulci touch with standard shuffling zombies (several atmospheric sequences are enough to justify the attention of Lucio’s admirers). Despite his statements that he wished to concentrate on generating suspense in *City of the Living Dead* (*Paura nella città dei morti viventi*, 1980) while playing down the horror aspects, Fulci provided more than enough graphic gore in the style of *Zombie Flesh Eaters*. Certainly, there was considerably less full-scale mayhem as the revived dead of Dunwich stalked their hapless victims, but the famous sequence of a girl being ‘willed’ to evacuate her entire inner organs through her mouth scores high in what Stephen King describes as the ‘gross-out factor’, as does the zombies’ favourite method of dispatching the town’s inhabitants – grabbing a handful of hair, scalp and brains from the back of people’s heads. There is an undoubted Grand Guignol energy tapped at times, with the usual satisfying atmospheric tracking shots down misty, threatening streets, but it was not Fulci at full throttle. Neither, for that matter, is *The House by the Cemetery* (*Quella Villa Accanto al Cimitero*, 1981), although the climactic sequence is brilliantly sustained.

Manhattan Baby (also known as *Possessed*, 1982) is really Fulci at his worst. Admittedly, the director’s filmic virtues are in evidence – skilfully judged cutting, disconcerting use of editing, Argento-like use of loud music as an important element. But they are buried here beneath ludicrously jumbled plotting, paper-thin characters and wretched dialogue. And without the blood-bothered trappings of Fulci’s other films (zapping blue rays from a sinister amulet being the main special effect), there was little to divert along the way. *The Black Cat* (*Il gatto nero*, 1981), too, is often incoherent and repetitive, with far too many feline POV shots, and its leading actor Patrick Magee – always a mesmeric but customarily

scenery-chewing actor – is utterly unrestrained by the director (partly because of linguistic non-communication).

But Fulci had few equals in delivering to his international audience body blows of untrammelled horror, and though he talked about pure, plotless film, his finest work – the disc in this box – demonstrates that with a well-structured narrative married to his other skills, the director could really shine.

Fulci’s Magnum Opus

As the VHS revolution began to take hold, Fulci aficionados eagerly sought out his lesser-known films in order to fill the gaps in their viewing lists – and the discovery of the little-seen (in the UK) *Don’t Torture a Duckling* (co-written with Roberto Gianviti and Gianfranco Clerici) occasioned some very disparate responses. Before the restoration here, it has mostly only been available in compromised form: most viewers will have seen the English-dubbed version rather than with the more authentic Italian soundtrack, even though that was also post-synched. Both are on offer here, although the Italian track with subtitles does more justice to Fulci’s vision.

The uncut version of the film contained in this package will allow viewers to reassess those initial responses, which – even for Fulci – were mixed. Those expecting a conventional *giallo* (glossy murders in upscale apartments) will be disappointed, even though, ironically, *giallo* ingredients are to be found in what at times looks like one of neorealist director Francesco Rosi’s gritty rural dramas. (And at this point it should be noted that there is an assumption that the viewer will have watched the film before reading this essay, as spoilers galore will follow.)

Don’t Torture a Duckling deals with the murders of young boys by a black-gloved assassin. The latter is *giallo* reference number one – the ubiquity of leather gloves on killers is a fondly loved cliché for admirers of the genre. However, the *giallo* elements of the film are really represented in only two of the characters, one of whom is the debauched society woman played by Barbara Bouchet (a staple actress of the genre). Her seduction of young boys – an index of her elastic morality – at one point takes place in her impressively modernistic house, and the latter setting is a decided (and deliberate) anomaly in the unworldly country village in which the film takes place, much as she herself is. What’s more, Bouchet plays the attempted child seduction scene naked – another key *giallo* reference, the genre is customarily erotic. This remains shocking even today (it’s impossible to imagine the scene recast in the 21st century with a naked grown man seducing a pre-pubescent girl). So far, so *giallo* – and these elements in the film might initially seem to be grafted on in order



to provide exploitable features (and they certainly were exploited – the shots of Bouchet naked became very familiar). Are they there simply to provide a red herring and distract us from the real identity of the killer? Despite this tactic, the frequent hints that the decadent, drug-taking Bouchet character might be behind the murder of the boys will have dedicated *giallo* watchers quickly discounting her as the murderer. In fact, the scenes with Bouchet in her elegant domicile serve another function – one that suggests a thematic idea in the film. This may be accidental, but it nevertheless enriches Fulci's movie: city versus country.

Rural Horrors

The ancient village in which the occasionally very gruesome narrative unfolds is clearly a representation of Italy's rustic past, with the villagers (even in the film's contemporary setting, with a modern police force) still superstitious enough to be hostile to the presence of a woman they call a 'witch'. The latter, in fact, is a deranged, virtually feral woman played with great intensity by *giallo* stalwart Florinda Bolkan. And it is the latter's bloody, horrendous beating and murder (including by chain, and shown at excruciating length – with unsparing special effects make-up by Franco Di Girolamo) that provides the film's most memorable sequence and also suggests the primitivism of the townspeople who kill her. They believe her own demented claims that she was responsible for the deaths of the boys, and it is the cold-blooded, dispassionate fashion in which she is killed that demonstrates the director's metropolitan distance from his unsophisticated countryman. Fulci is more ironically indulgent to the debauched quality of the city-dwelling Bouchet character than to the villagers, who are often presented as a mob in the fashion of those keen to destroy the Frankenstein monster in the James Whale films. And Fulci's contrast between the moral values of the simple villagers and the drug-taking, sexually voracious city types is powerfully stated throughout the film. When we first see the Florinda Bolkan 'witch' character, her bloodied and filthy fingers are scrabbling in the dirt as she exhumes voodoo dolls and the skeleton of a baby (the identity of the latter will only become clear later in the film). And while her actions are observed by the cheering boys of the village – some of whom will soon become fodder for the unseen psychopathic killer – we are also shown a modern viaduct that runs through the town, and it is this which brings Bouchet's character into the environment. What's more, the fact that the viaduct is raised high on concrete pillars suggests that modern Italy – when it has to interact with its primitive past – prefers to do it from an Olympian height. Getting through Old Italy fast is clearly a desirable thing for all but Bouchet, who comes to regret the fact that she has spent time in this village where she clearly does not belong. Bolkan's witch may be an outsider, but she has her place here – for a time.

The Dead Hand of Religion

A reminder, at this point, that these notes are designed to be read after viewing the film – particularly as an egregious spoiler is to follow. After supplying us with more red herrings than Agatha Christie would ever have dared (including Florinda Bolkan's witch, not one but two simpleminded villagers, a fierce matriarch played by Irene Papas, and the Barbara Bouchet socialite), the real killer is finally unmasked by Tomas Milian's reporter: it is the local young priest who has been murdering the boys to keep them in a state of prelapsarian innocence (he is aware that the boys have been spying on the local prostitutes plying their trade). It is stressed that he has not sexually abused his victims before murdering them, but since Fulci made the film, priestly paedophilia (in Italy as in many other parts of the world) has become commonplace, so most modern viewers of *Don't Torture a Duckling* will have identified the chiselled, handsome priest played by Marc Porel as a prime suspect very early on. And it is this character, tumbling from a cliff, who supplies some of the film's most famous moments of horror, quite as grisly as anything in Fulci's later zombie epics. We watch the priest's face (or a simulacra) as chunks of flesh are torn bloodily from it in slow motion on its downward trajectory. It's a suitably jaw-dropping ending to one of Lucio Fulci's most interesting and complex films – one that uses arthouse cinematic techniques with just as much assurance as it does its horror film trappings.

Barry Forshaw is the author of *Italian Cinema*, *British Gothic Cinema* and *British Crime Film*.



IN SUNSHINE AND IN SHADOW: THE FILM MUSIC OF RIZ ORTOLANI

by Howard Hughes

World-renowned as a maestro of international cinema, Riz Ortolani was one of the first Italian composers to score US and UK productions and become appreciated on a global – rather than just continental – stage. This was mainly due to his song 'More', co-written with Nino Oliviero for the 1962 shockumentary *Mondo Cane*, which was Oscar-nominated in the Best Song category. Sung by Katyna Ranieri, Ortolani's wife, the piece was originally called 'Ti guarderò nel cuore' for the Italian version, with lyrics by Marcello Ciorciolini. Norman Newell provided the English lyric, now titled 'More (Theme from Mondo Cane)'. Ranieri performed the song at the 36th Academy Awards in 1964 at Santa Monica Civic Auditorium and it has since become a standard, being covered by everyone from Shirley Bassey and Frank Sinatra, to Glen Campbell and Duke Ellington.

Putting on the Riz

Ortolani's impressive career is defined by the sheer breadth of the productions he worked on, from the obscure and murky corners of Italian genre cinema to the highs of all-star international productions. Ortolani's musical style stretched from a big band jazz sound and sky-scraping ballads, to warmly romantic themes and threatening low-key brass and string compositions. One defining 'signature' to listen out for, present in many of his scores, is a low, sustained brass or strings chord, rising to a minor third – in anticipation of impending danger. In Italy he scored *Ursus in the Valley of the Lions* (*Ursus nella valle dei leoni*, 1961), the renowned Italian comedy *Il Sorpasso* (1962), *Woman Times Seven* (1967), *The Chastity Belt* (1967) and *The Biggest Bundle of Them All* (1968), which starred the likes of Vittorio Gassman, Tony Curtis, Shirley MacLaine, Raquel Welch and Edward G. Robinson. He also worked with Tinto Brass on erotica such as *Paprika* (1991), *The Voyeur* (*L'uomo che guarda*, 1994) and *P.O. Box Tinto Brass* (*Fermo posta Tinto Brass*, 1995). Internationally Ortolani worked on an eclectic array of films including *The 7th Dawn* (1964), *Maya* (1966), *The Bliss of Mrs. Blossom* (1968), *The Loves of Lady Hamilton* (1968), *A Girl Called Jules* (*La ragazza di nome Giulio*, 1970), *The Adventures of Gerard* (1970), *Brother Sun, Sister Moon* (*Fratello sole, sorella luna*, 1972) and *One Russian Summer* (1973 – aka *Fury*). Ortolani's score for *The Yellow Rolls-Royce* (1964), a portmanteau film depicting love affairs linked



to owners of the title vehicle, hit the right notes of comedy and drama. The heavyweight cast included Ingrid Bergman, Rex Harrison, George C. Scott, Jeanne Moreau and Omar Sharif. Ortolani composed another memorable song for the film 'Forget Domani', which was again sung by his wife Katyna. The song is heard in the Italian segment of the story, when Alain Delon's lothario photographer romances Shirley MacLaine's whinging gangster's moll. 'Buona Sera', Ortolani's sunny, feel-good title song to *Buona Sera, Mrs. Campbell* (1968), is heard as deceitful Carla Campbell (Gina Lollobrigida) drives home to discover that three members of the 293rd Squadron of the US Airforce (Phil Silvers, Peter Lawford and Telly Savalas) are winging their way to the town of San Forino (actually Ariccia in Lazio) to see 'their' lovely 18-year-old daughter Gia (Janet Margolin). Mrs Campbell has been receiving a monthly cheque from each of them for 20 years, without ever revealing which of the three is the father. Ortolani co-wrote the song with the film's director Melvin Frank and it was performed by Jimmy Roselli.

Ortolani was also active in the Euro War, or 'macaroni combat' genre, from *Salt in the Wound (Il dito nella piaga)*, 1969 – aka *War Fever* to Dino De Laurentiis' starry super-production of the battle for Italy, *Anzio (Lo sbarco di Anzio)*, 1968, which features Jack Jones belting out the cabaret title song 'The World is Yours'. Worth seeking out is *The Ravine (La cattura)*, 1969, set in snowbound Yugoslavia, where a German marksman (David McCallum) is sent out to capture an ace partisan sniper (Nicoletta Machiavelli). Ortolani's score includes as its main theme the love song 'Two Strangers', sung by Ranieri and with English lyrics by Norman Newell. In the Euro Crime genre, Ortolani composed fittingly urban scores to *Confessions of a Police Captain (Confessione di un commissario di polizia al procuratore della repubblica)*, 1971, *The Valachi Papers* (1972), *Mean Frank and Crazy Tony (Dio, sei proprio un padreterno!)*, 1973 and *The Violent Four (Banditi a Milano)*, 1968, which featured the song 'Strange World' sung by Ranieri. His strutting, funky title music from *Super Bitch (Si può essere più bastardi dell'ispettore Cliff?)*, 1973 – aka *Blue Movie Blackmail* reappeared as the title cue to *Rings of Fear (Enigma rossa)*, 1978 – aka *Trauma*. Ortolani also scored Euro Spy movies, including *Spy in Your Eye (Berlino appuntamento per le spie (Operazione Polifemo))*, 1965 – detailing the genre's first bionic eye transplant, *Red Dragon* (1965), *Lightning Bolt* (1966 – *Operation Goldman*) and *The Tiffany Memorandum* (1967). The spoof *The Spy with a Cold Nose* (1966) had a theme from Ortolani that resembled 'Music to Watch Girls By' and a plot that detailed Operation Bandy Legs, with a bugged pedigree bulldog gifted by British Intelligence to the Russian prime minister.

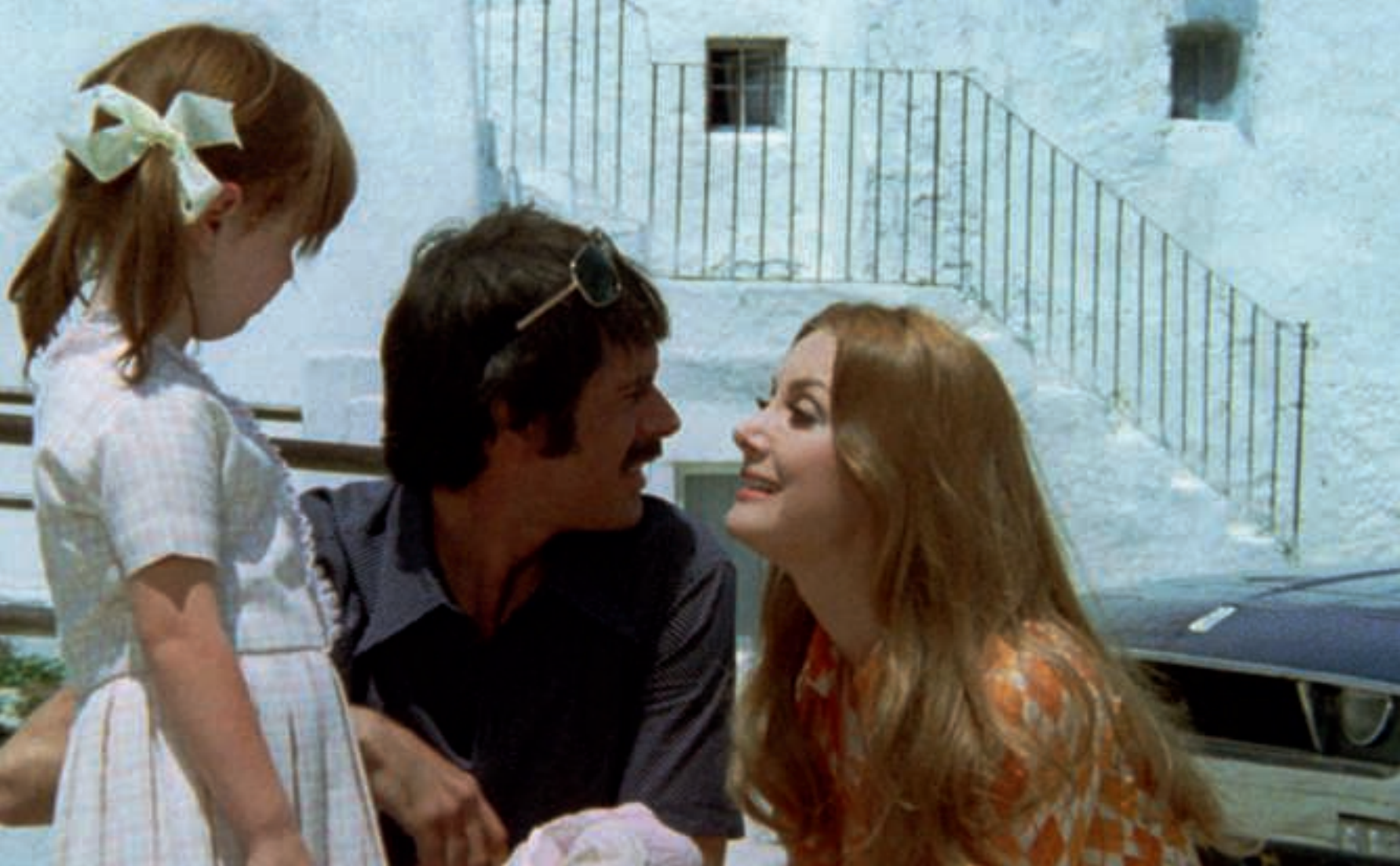
Ortolani is unique among film composers of the mid-sixties period, in that he composed music for a German Karl May 'Winnetou' western, a genuine American western, and revisionist spaghetti westerns. He scored the early shot-in-Spain westerns *Ride and Kill (Cavalca e uccidi)*, 1963 and *Gunfight at High Noon (El sabor de la venganza)*, 1964 and

also the most epic of the Karl May adaptations, *Old Shatterhand* (1964 – aka *Apache's Last Battle*). This was a spectacular action film, shot in 70mm in the plains and mountains of the former Yugoslavia. Ortolani then scored the US production *The Glory Guys* (1965), another rousing 'Cavalry and Indians' epic, this time filmed in Mexico and adapted from Hoffman Birney's novel 'The Dice of God' by Sam Peckinpah. It followed the raw recruits of the US 3rd Cavalry at Fort Doniphan and their preparations for a campaign against the warlike Sioux, led by a glory-seeking, risk-taking commander. These early western scores from Ortolani are serviceable, but his score to Tonino Valerii's spaghetti western *Day of Anger (I giorni dell'ira)*, 1967 roared out of nowhere and remains among his best and most widely-heard film work. From that tumbling, jagged opening guitar riff, to the catchy syncopated rhythms, easy melody and jazzy blasts of brass, *Day of Anger's* title music remains one of the great spaghetti western tunes. The piece has endured, via cover versions, as stock music in 70s Turkish westerns and kung-fu movies, and lives on the modern cinema consciousness via Quentin Tarantino's films, most prominently in *Django Unchained* (2013) as accompaniment for Django's snowy target practice.

Ortolani's film composing career also ran the gamut of Italian horror – from subtly psychological dramas to savage cannibal holocausts, from the cobwebbed fables of Italian gothics, to the concrete and glass nightmares of *gialli*. Ortolani first rose to prominence via his score to Gualtiero Jacopetti's shockumentary *Mondo Cane* (1962 – 'A Dog's World') a juxtaposed compendium of strange and curious human behaviour and cultural ritual from around the world. As the poster stated: "Enter a hundred incredible worlds where the camera has never gone before!" With lurid posters and helpful bad press, Mondo films became big attractions in the 1960s and 70s, with Ortolani also working on such titles as *La donna nel mondo* (1963 – *Women of the World*), *This Shocking World (Il mondo di notte numero 3)*, 1963, *Africa Addio* (1966 – aka *Africa Blood and Guts*) and *Goodbye Uncle Tom (Addio zio Tom)*, 1971. In fact direct lineage can be traced between such 'weird world' shockumentaries as *Mondo Cane* and the found-footage bloodbath of Ruggero Deodato's *Cannibal Holocaust* (1980). It seemed fitting that Ortolani also scored Deodato's movie, notably providing its folksy, hauntingly serene title music, which gave little indication of the horrors to come. In the same period, Ortolani also scored Deodato's violent *House on the Edge of the Park (La casa sperduta nel parco)*, 1980 and the two films ran afoul of censors, ending up embroiled in the 'Video Nasties' hit list in the UK.

Haunting Melodies

In addition to his Mondo excursions, Ortolani worked successfully with two key figures of Italian horror: Antonio Margheriti and Lucio Fulci. Margheriti, who directed under a variety of pseudonyms including Anthony M. Dawson, Anthony Dawson and Antony Daisies, was



with Mario Bava and Riccardo Freda the most interesting Italian director working in the gothic horror fad in the 1960s. Ortolani's theme to Margheriti's *The Virgin of Nuremberg* (*La vergine di Norimberga*, 1963) is a jazzy affair, in imitation of the West German Edgar Wallace movies, which usually deployed strident, catchy brass themes – adding oomph and colour to the noirish monochrome *Krimis*. The film's plot, of the hooded Punisher stalking an ancestral castle on the Rhine, seems in imitation of *Krimis* too. Margheriti's *Castle of Blood* (*Danza macabra*, 1964) is one of the finest Italian monochrome gothics of the period and provides a memorable role for Barbara Steele, as ghostly Elisabeth Blackwood. *Times* journalist Alan Foster (George Riviere) takes up the challenge laid down by Edgar Allan Poe (Silvano Tranquilli) and Lord Blackwood (Umberto Raho) in the 'Four Devils' inn, to spend the 'Night of the Dead' in Blackwood Castle. There Foster meets and falls in love with Lord Blackwood's sister Elisabeth, learns from metaphysician Dr Carmus (Arturo Dominic) of life after death, and witnesses a series of marital infidelities, grisly murders and apparitions that eventually drive him insane, as his mind struggles to discern illusion from reality. Ortolani's superbly atmospheric, omnipresent score fills the dark shadowy corners and dialogue-free sequences with eerie feedback, strings and harpsichord trills. There's a haunting waltz for the Dance of the Dead, while the title music is jagged string arpeggios.

Margheriti liked the story so much that he remade it in 1971 as *Web of the Spider* (*Nella stretta morsa del ragno*), with Anthony Franciosa as Foster, Michele Mercier as Elisabeth and Peter Carsten as the doctor. Ortolani was billed as 'Ritz Ortolani' on both original and remake. Ortolani's approach on the remake is more in keeping with his spaghetti western work, with electric guitars deployed for the title sequence, as Klaus Kinski's crazed Poe, a protagonist in one of his own tales, desecrates the tomb of Berenice Morris and is attacked by a bat in a dank and gloomy graveyard. Ortolani's lyrical score moves from the lush romance of 'Tema d'amore' to the eerie necromance of 'Suspence N.5', as the familiar horror playlets unfold before Foster's disbelieving eyes. Margheriti piles on the gothic atmosphere, of cobwebs, candlesticks, corridors and haunted castle bumps in the night. But by 1971 the castle of ghosts feels a bit old fashioned, post-Argento, and *Castle of Blood* remains the superior version, despite *Web's* addition of mild gore, widescreen and colour.

Ortolani also collaborated with Margheriti on another class 'old dark castle' horror. Based on a novella by Peter Bryan, *Seven Deaths in the Cats Eyes* (*La morte negli occhi del gatto*, 1973) fielded a gallery of suspicious characters, in the manner of a *Krimi*, at the ancestral Scottish castle of MacGrieff. On a visit to her relatives, former convent girl Corringa (Jane Birkin) accidentally burns her Bible on arrival and soon regrets it. As corpses start turning up, the film throws the usual ingredients at the audience, but adds a gorilla in a cage and the least threatening 'cat' protagonist of Italian gothic horror. Usually black, slim and stealthy, the surly marmalade Bagpuss named Kitty is an all-in-wrestler of a moggy, which,

when it leaps onto a coffin during a funeral, almost buckles the legs of the pallbearers. Ortolani's score reuses some themes from *Web of the Spider* and *Seven Deaths* looks to have been made on the same sets. Birkin's partner Serge Gainsbourg has to be seen (and heard) to be believed as a deadpan Scottish inspector, but the disparate parts fuse *Seven Deaths* into a pleasingly entertaining Italian cult movie experience.

Like most Italian composers, Ortolani contributed to the *giallo* genre of psycho-thrillers. Lucio Fulci's *One on Top of the Other* (*Una sull'altra*, 1969) opens with a big jazz cue, for aerial shots of Golden Gate Bridge, Alcatraz Island and San Quentin state prison. This pop art *giallo* cast Jean Sorel as adulterous Dr George Dumurrier, who must prove that he's not responsible for the sudden death of his asthmatic wife, Susan. Elsa Martinelli played the doctor's lover, photographer Jane, and John Ireland was a delving cop. The breathtakingly beautiful Austrian actress Marisa Mell – *Diabolik's* Eva – is cast both as Susan and as Monica Weston, Susan's doppelganger, a performer in the Roaring Twenties strip club (actually a repainted spaghetti western saloon at Cinecittà Studios). Also known as *Perversion Story*, Fulci's film features more nudity and less murder than the average *giallo*, but it's buoyed by excellent San Francisco location work and Ortolani's confident score, which includes some sexy sax and sitar cues. There are some sublime twists en route to the San Quentin gas chamber finale, which is one of the most tension-filled in the *giallo* canon and appears to have shot in the real California State Prison.

Ortolani also scored a couple of Umberto Lenzi's mystery thrillers. Less a *giallo*, more a soapy potboiler, *So Sweet... So Perverse* (*Così dolce... così perversa*, 1969) opens with big band ballad 'Why', delivered with gusto by J. Vincent Edwards. Jean Renault (Jean-Louis Trintignant), his marriage in tatters, becomes involved with Nicole (Carroll Baker), his neurotic neighbour who thinks she's being stalked. The louche lifestyles of the very rich, with shooting matches and cocktail soirees, is contrasted with their fragile mental states and strained and failing marriages. Marisa Mell also appeared in Lenzi's *Seven Blood-Stained Orchids* (*Sette orchidee macchiate di rosso*, 1972), which unlike *So Sweet... So Perverse* is an archetypal *giallo* and a good one. A husband and wife, played by Antonio Sabato and Uschi Glas, attempt to track down a murderous hotel guest on a killing spree, who leaves a decorative half-moon crescent charm at crime scenes. All the usual suspects – Pier Paolo Capponi, Rossella Falk, Marina Malfatti, Bruno Corazzari, Nello Pazzafini and Renato Romano – appear as victims or suspects (or both), while Ortolani's low-slung, superbly strange score works in the film's favour. Listen out for 'Why' from *So Sweet... So Perverse* on Uschi's record player.

Armando Crispino's *The Etruscan Kills Again* (*L'etrusco uccide ancora*, 1972), also called *The Dead are Alive*, was an archaeological horror – part-*Mummy Returns*, part-*giallo*



murder mystery. Professor Jason Porter (Alex Cord) and his team use periscopic cameras to explore and photograph a 2000-year-old subterranean Etruscan necropolis near Spoleto in Perugia, but the camera-shy ancients aren't keen on being photographed. Death stalks the catacombs, as bloody murders claim several victims and Porter, an alcoholic who drives a beaten-up VW Beetle, suffers the unique medical condition of amnesia and flashbacks. This is one of the more ridiculous *gialli* (even by the genre's own standards), with garish bloodletting, unexpected flashbacks and strange clues. The cast includes John Marley as a composer-conductor, Samantha Eggar as his daughter and Horst Frank, cast against type, as a camp choreographer. A plot motif of classical music played on cassette player before the murders allows Ortolani to weave Verdi's 'Requiem' into his *giallo* repertoire.

Sounds and Silence

The lifestyles of the rich, louche and beautiful, as depicted in many *gialli*, couldn't be more different to one of the most atypical products of Italian horror – *Don't Torture a Duckling* (*Non si sevizia un paperino*, 1972). Another collaboration for Ortolani with Lucio Fulci, the film is set in the heartland of rural Italy. The town of Accendura mourns its dead. Children are being slain by a maniac and two outsiders – Patrizia (Barbara Bouchet) and Milan journalist Andrea Martelli (Tomas Milian) – attempt to find the killer. Never a particularly subtle director, Fulci doesn't flinch when it comes to showing gory details for shock value. A controversial film on its first release, this remains a convincingly transgressive movie when viewed today, with such imagery as cigarette-smoking children and truly savage violence.

Accendura is a place of narrow streets and narrow minds. The residents are suspicious of everyone – especially outsiders and authority figures, but even their own. Anyone who is vaguely 'different'. In this rural community, the modernity of Milian and Bouchet's costumes, Patrizia's bright red dune buggy and her blatant sexuality mark them as radically different to the blinkered locals, whose wall of silence doesn't help the police. The investigation stalls, the police are stumped. Vague clues emerge – voodoo dolls pierced by pins, shallow graves and headless toy dolls – amid the blood and grime. Fulci's almost in Mondo territory in his presentation of a primitive insular existence, and depicts religious belief and pagan ritual as two sides of the same coin. Fulci shot the film in Monte Sant'Angelo, Foggia, in Apulia and also the more rustic Matera, Basilicata, a setting used in Pier Paolo Pasolini's *The Gospel According to Matthew* (*Il vangelo secondo Matteo*, 1964). Countryside scenes were filmed in the Treja Valley, Lazio, including the picturesque beauty spot at Monte Gelato waterfall and the caves at Palazzolo Grotto in Manziana, Lazio. The locations are magnificently shot in 2.35:1 Techniscope by Sergio D'Offizi.

Unique in Fulci's oeuvre, *Don't Torture a Duckling* is also one of the standouts in Ortolani's back catalogue, with the imaginative collage of music and sound apparent from the title sequence. The opening jagged, resonant violins – almost *Psycho*-like in their aggression – hang in the clear country air, as hands claw at a child's grave. The mood changes, with discordant strings and cicadas creating tension, until soothing strings and other mellow instrumentation accompany the children at prayer in church. The film's featured song is the soaring piano-and-strings ballad 'Quei giorni insieme a te' ('Those days with you') sung by Ornella Vanoni, which is re-orchestrated as incidental themes throughout the film. There's 'Giochi di bambini', a melodic bubblegum pop version of the song for the mischievous local kids, and an optimistically romantic version (also called 'Quei giorni insieme a te' on the soundtrack CD) as a theme for the local priest and his children, whom he encourages to keep out of trouble via his soccer school. Elsewhere saxophone and chimes accentuate Patrizia's erotic behaviour, wailing folk singing echoes across the landscape, radios fade into dialogue scenes and discordant strings, tinkling chimes and flute create unease on the soundtrack. Ortolani contributes considerably to the film's most brutal scene, as the community's pent-up repression reaches tipping point and is vented on a likely, conveniently unpopular target. When Maciara (Florinda Bolkan) is attacked by local men, who believe her to be a black-magic practicing witch, and beaten in a cemetery, Fulci juxtaposes the savagery of the aftermath of the attack with Vanoni's rendition of 'Quei giorni insieme a te', to devastating emotional effect. Unlike many *gialli* – historical defined by colourful fashions, flamboyant hairstylage and tasteless interior decoration – there's a timelessness to *Don't Torture a Duckling* that allows it to remain an intense depiction of shocking events unfolding in a repressively insular environment. It's testament to Fulci and Ortolani's craftsmanship that such an extraordinary piece of horror cinema retains its power to shock today.

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Howard Hughes is the author of a range of film books including *Cinema Italiano: The Complete Guide from Classics to Cult* and *Once Upon a Time in the Italian West: The Filmgoers' Guide to Spaghetti Westerns* (both published by I.B. Tauris).



ABOUT THE RESTORATION

Techniscope and the consequences of and for low-budget filmmaking

Making a feature film can be a very expensive undertaking. Independent filmmakers have therefore always been keen to employ new tools and techniques that reduce costs. In Italy, resourceful developers from the Technicolor lab in Rome came up with the idea of drastically reducing the costs of production by halving the standard exposed area of a single frame of 35mm film from four perforations to two, resulting in doubling the amount of content filmed per reel, while keeping the development costs the same. This process was called *Techniscope*, and it found immediate success among Italian productions.

However, the initial financial savings provided by Techniscope had to be offset against the resulting technical compromises. One of these was that cinemas could not project such a thing as a 2-perf print, so a standard 4-perf print had to be created by essentially “blowing up” the 2-perf image to a 4-perf one, much in the same way that 16mm material is transferred to the 35mm format. This resulted not only in a reduced image area on the print in comparison with the initial 2-perf negative, but also an increased grain size that was noticeably coarser, and details and colours that were softer and less defined. The lab work was also made more complicated by the 2-perf negative having to accommodate for the “overlapping” frames at the beginning and end of each shot in order for the 4-perf intermediate elements to be conformed properly during lab processing, something that the crew had to bear in mind during production and post-production.

The challenges of restoring *Don't Torture a Duckling*

Lucio Fulci's *Don't Torture a Duckling* was filmed in Techniscope on Eastman Kodak film stock, but had its prints processed on Technicolor print stock. Therefore, the original colour palette was a specific aspect of the restoration, which had to be referenced closely during the colour re-timing in order to match the original lab work as accurately as possible.

The initial scanning work proved very complicated due to the initial 2K scans made in Italy not being of acceptable quality. The photochemical and digital qualities of the scan, however, were vital for ensuring the best results for this restoration. This resulted in lengthy negotiations with the lab and the rights holders in order to get the best scan results possible in Italy. Unfortunately, due to the fragility of the elements the original negative could not leave the country.

The condition of the original camera negative turned out to be a major issue. Upon inspection, the element showed thousands of scratches throughout, likely acquired during its initial lab work. The material also suffered from numerous instances of torn and missing frames as well as a series of thick splices and chemical deterioration. Extensive, manual picture restoration at TLEFilms FRPS eliminated most of these issues completely; however, in other cases, where the materials were too badly damaged and full restoration proved impossible without contributing unwanted digital artifacts, the damage was minimised as much as possible. The opening and closing credits as well as the film's final sequence on the hillside had always suffered from a highly unstable image due to poor optical effects work. These sections were properly stabilized.

Another challenge was in the original editing of the 2-perf negative material. The cutting of the overlapping 2-perf frames, which usually occurs in a consecutive and constant number, was compared with the 4-perf intermediate negative, from which the original prints were made. Upon examination, it was discovered that in multiple instances too many frames were left on the IN, with ‘added footage’ as a result on the film – including, in one case, a few frames of footage from a completely unrelated film. In other cases, too many frames were cut from the internegative, resulting in lost content on the prints. These sections had been spliced with clear leader, often resulting in black frames on the prints. This was corrected and restored using the 2-perf original negative.

The Italian and English soundtracks were recorded separate from shooting, a practice in keeping with Italian productions at the time. As such audio synch can often appear loose against the picture, but this is correct and as per the film's original release. Both soundtracks have been restored from the optical negative elements and have been synched to this new restoration picture master.

The restoration of *Don't Torture a Duckling*

Don't Torture a Duckling was digitally restored in 2K throughout the entire workflow. For this restoration the original 2-perf Techniscope Eastman camera picture negative and a 4-perf 35mm duplicate negative were used. Since the film elements could not leave the country the scanning was done at LVR Digital in Rome, Italy on a 2K DSX Cintel Scanner.

Once the conforming of the Techniscope frames was completed, extensive colour re-timing of the digital scan files of the Eastman OCN was performed to match the correct values of the Technicolor prints. The graded DPX files were then subject to numerous stages of clean-up of dust and debris and the restoration of the image to repair and correct tears, warps, scratches and wire scratches, water and chemical stains, as well as all instances of picture instability. The picture restoration was completed in 2015 by TLEFilms Film Restoration and Preservation Services, Germany. The sound was restored and mastered by Artmaniax Media, Germany.

Thanks to all the work involved, Lucio Fulci's *Don't Torture a Duckling* can finally be viewed in a presentation worthy of the film.

Enjoy!

Torsten Kaiser
Technical Director
TLEFilms Film Restoration and Preservation Services



Additional grading and restoration of the Italian title sections was completed by R3store Studios, London. In addition, extensive re-editing of the feature was necessary to remove the redundant “handles” particular to the Techniscope process at the start and end of each shot, in order to arrive at a running time which matches Lucio Fulci's original cut of the film.

PRODUCTION CREDITS

Disc and Booklet Produced by Michael Mackenzie
Executive Producers Ewan Cant, Kevin Lambert, Francesco Simeoni
Technical Producer James White
QC Manager Nora Mehenni
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SPECIAL THANKS

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