

WHAT HAVE YOU DONE TO SOLANGE





WHAT HAVE YOU DONE TO SOLANGE ?

CAST

FABIO TESTI as Enrico
CRISTINA GALBO as Elizabeth
KARIN BAAL as Herta
JOACHIM FUCHSBERGER as Inspector Barth
GÜNTHER STOLL as Professor Bascombe
CLAUDIA BUTENUTH as Brenda
CAMILLE KEATON as Solange

CREW

Directed by **MASSIMO DALLAMANO**
Produced by **LEONARDO PESCAROLO**
Written by **BRUNO DI GERONIMO** and **MASSIMO DALLAMANO**
Cinematography by **ARISTIDE MASSACCESI**
Edited by **ANTONIO SICILIANO**
Music by **ENNIO MORRICONE**



CONTENTS

- 3 CREDITS
- 7 A LITTLE NIGHT MUSIC:
THE GIALLO SCORES OF ENNIO MORRICONE
by Howard Hughes
- 16 CAMILLE KEATON: SOLANGE AND BEYOND
by Art Ettinger
- 26 ABOUT THE RESTORATION



A LITTLE NIGHT MUSIC: THE GIALLO SCORES OF ENNIO MORRICONE

by Howard Hughes

Italian composer, conductor and arranger Ennio Morricone is one of the most gifted, important artists in twentieth and twenty-first century music. His albums have sold millions worldwide, his live concerts still play to packed houses and some of his music is among the most familiar in cinema. He is best known for his spaghetti western scores – especially *The Good, the Bad and the Ugly* (1966) and *Once Upon a Time in the West* (1968) – and for his music to *Days of Heaven* (1978), *The Mission* (1986), *The Untouchables* (1987) and *Cinema Paradiso* (1988). But it's difficult to imagine so many of the most memorable Italian *giallo* thrillers being quite as effective without the maestro's music, which is sometimes edgy, sometimes beautiful, often innovative and always interesting.

Morricone composed music for over a dozen 'golden era' *gialli* in the early 1970s, and the genesis of these scores can be found in his compositions for the two flashbacks in Sergio Leone's western *For a Few Dollars More* (1965). The scenes where Mexican outlaw El Indio (Gian Maria Volonté) murders a young man (Peter Lee Lawrence) and sexually assaults the man's lover (Rosemary Dexter) are a rain-smeared, red-tinged nightmare triggered by Indio's marijuana smoking, while the soundtrack features strange, oscillating chimes and electronic whirs from Morricone. The same year as *For a Few Dollars More*, Morricone scored Marco Bellocchio's *Fists in the Pocket*. For this jittery tale of a dysfunctional family, starring Lou Castel, Morricone composed an unusual title track, with an ethereal but tuneless chorister's vocal from Maria Rigel Tonini (backed by bells, chimes and dissonance) and also the yearning, layered strings of "Subdolo" (literally "Sly" or "Sneaky"). Throughout the late 1960s, Morricone worked in popular genre cinema – Westerns, spy movies, thrillers, adventures – and also arthouse oddities. His score for Marco Ferreri's *The Harem* (1967), with its haunting strings and improvised saxophone solos played by Gato Barbieri, could easily have been written for a 1970s *giallo*. Slowly the record-buying public discovered there was more to Morricone than just Westerns.

For a composer who had started out arranging pop songs at RCA – an excellent example is “Se telefonando” by Mina – some of Morricone’s music was becoming remarkably avant-garde. His musical researches with the experimental musical collective Nuova Consonanza (also called ‘Gruppo di Improvvisazione Nuova Consonanza’ or ‘The Group’) took Morricone in new and unexpected directions. The collective was made up of composers, including Morricone, Egisto Macchi, Ivan Vandor, Mario Bertoncini, Walter Branchi, Roland Kayn, Frederic Rzewski, John Heineman and founder Franco Evangelisti. Morricone appeared playing his trumpet in a 47-minute 1967 West German TV documentary directed by Theo Gallehr, which depicted the sonic pioneers’ working methods and a concert performance in Rome’s National Gallery of Modern Art. You’ll either find their improvised compositions startlingly innovative or unlistenable, depending on your ear for such music.

Nuova Consonanza, which means ‘New Consonance’ (literally “new harmonies” or “new sounds”), worked with Morricone on scores for Elio Petri’s *A Quiet Place in the Country* (1968) and Enzo G. Castellari’s *Cold Eyes of Fear* (1971). A psychosexual ghost story, *A Quiet Place in the Country* starred Franco Nero as Leonardo, a tortured, petulant painter and Vanessa Redgrave as Flavia, his lover and business manager. Petri’s film exhibited many of the traits of the *giallo*, which by 1968 through films like Romolo Guerrieri’s *The Sweet Body of Deborah* and Giulio Questi’s *Death Laid an Egg* (aka *A Curious Way to Love*) was beginning to take shape. A couple of Mario Bava’s early thrillers, including his seminal *Blood and Black Lace* (1964), had exhibited *giallo* traits – the black-gloved killer, the stylised photography, the stalk-and-slash psycho horror – but they hadn’t enjoyed domestic success, and with the exception of a couple of efforts from Umberto Lenzi and Lucio Fulci, Italian filmmakers hadn’t started making *gialli* in the same way they had spy films or Westerns, en masse and in the hope of fast lira.

Morricone composed unusual scores for arthouse projects such as Pier Paolo Pasolini’s *Theorem* (1968) and worked on a cycle of sexy arthouse dramas, daringly erotic for their time and self-consciously hallucinogenic in their plotting, including *Love Circle* (aka *Metti, una sera a cena*, 1969), *The Invisible Woman* (1969) and *Veruschka – poesia di una donna* (*Veruschka: Poetry of a Woman*, 1971). All three films have beautiful Morricone soundtracks, which pointed the way to his *giallo* scores during the next few years. *Love Circle* detailed *ménages à trois* among a group of friends, Michele (Jean-

Louis Trintignant), Nina (Florinda Bolkan), Max (Tony Musante), Ric (Lino Capolicchio) and Giovanna (Annie Girardot) and features the theme “Croce d’amore” (“Cross of love”) and the song “Hurry to Me” performed by Sandpipers, both of which Morricone still presents in his live concerts. *Veruschka* starred statuesque model Veruschka (of *Blow-Up* fame), in an arty, flashback-ridden roadtrip with Luigi Pistilli, which Morricone cloaked in a tinkling, ethereal web of sound. *The Invisible Woman*, based on an Alberto Moravia story, had supernatural undertones, with Laura (Giovanni Ralli) becoming transparent and literally invisible to her husband (Silvano Tranquilli), when he embarks on an affair with Delfina (Carla Gravina). Morricone’s breathy, absurdly catchy “Alla serenita” (“At serenity”) is one of the smoothest lounge grooves ever etched in vinyl.

Elio Petri’s *Investigation of a Citizen Above Suspicion* (1970) is partly a cleverly constructed *giallo*, involving the murder of a police inspector’s mistress, and partly a political and social satire, with Gian Maria Volonté as the seemingly untouchable police inspector. The eccentric Morricone score was all clockwork twangs and wheezing discords. Another arty drama, Jerzy Kawalerowicz’s *Maddalena* (1971), starring Lisa Gastoni as a woman who sexually entices a priest (Eric Woofe), is now all but forgotten, despite the appearance of two of Morricone’s most famous compositions, which also still feature in his live concert repertoire – the towering, epic “Come Maddalena” (heard in full at the film’s conclusion, with Gastoni writhing, naked and exhausted, on a beach amidst crashing waves) and “Chi Mai” (the film’s ‘love theme’). A reorchestration of the latter was used in Jean-Paul Belmondo’s *The Professional* (1981) and the UK TV series *The Life and Times of David Lloyd George* (1981), which took the single to number one in the charts in France and number two in the UK.

It was in 1970 that success struck for the *giallo* genre’s master filmmaker, director and scenarist Dario Argento, when he released *The Bird with the Crystal Plumage*. Ennio Morricone’s score was intrinsic, both to its initial impact and to its enduring popularity today. *The Bird with the Crystal Plumage* is one of the finest *gialli* and for some fans remains Argento’s defining work, an ingeniously plotted psycho thriller staged by a master of suspense. In Rome, the lives of American writer Sam Dalmas (Tony Musante) and his girlfriend Julia (Suzy Kendall) are put in mortal danger after Sam witnesses an attempted murder in an art gallery. Morricone’s haunting title theme, “Violenza inattesa” (“Unexpected violence”), a childlike lullaby, featured an overlapping ‘la la’

vocal melody, music box chimes and folksy guitar. Morricone's composition style shifts into the avant-garde for "La citta si risveglia" ("The city wakes up"), with its tolling bells and strangled cornet. Morricone's choir was the Alessandrini Singers, known as I Cantori Moderni di Alessandrini and sometimes billed as 'The Modern Singers', led by Alessandro Alessandrini (the whistler on Morricone's spaghetti western scores). A key collaborator was vocalist Edda Dell'Orso. Her pure soprano – soaring high or sexily purring – is the signature of so many *giallo* scores by Morricone and others. It's her voice on Morricone's western cues "The Ecstasy of Gold" from *The Good, the Bad and the Ugly* and "Jill's Theme" from *Once Upon a Time in the West*. Her breathiness on "Silenzio nel chaos" ("Silence in chaos") in *The Bird with the Crystal Plumage* conjures up eroticism amid the terror. Morricone also worked on Argento's next *giallo*, *The Cat O'Nine Tails* (1971). His score includes the melancholy main theme "Ninna nanna in blu" ("Lullaby in Blue"), with flute and choir, though Argento's scenario is more like an industrial espionage crime thriller than a full-blown *giallo*. The composer and director collaborated again on Argento's third *giallo*, *Four Flies on Grey Velvet* (1971). The principal protagonist was a drummer in a band (played by Michael Brandon), which allowed Morricone to unleash some funky rock jams, though the film's best composition is the ghostly heartbeat of "Come un madrigale" ("Like a madrigal").

The period of 1970-72 was prolific for both *giallo* filmmakers and Morricone. Luciano Ercoli's sordid *Forbidden Photos of a Lady above Suspicion* (1970) had a shamelessly derivative title, with its nods to Petri and 'forbidden photos' voyeurism to entice audiences. But when some of the 'forbidden photos' are of the feline Nieves Navarro (acting under the pseudonym 'Susan Scott'), then they're worth a look. Dagmar Lassander played a blackmail victim, whose husband may or may not be capable of murdering a business associate. Morricone's up-tempo title sequence theme featured whispered, rushed lyrics, and listen out for the strings and flugelhorn theme, with an ebbing piano motif, on "Amore come dolore" ("Love as pain").

Lucio Fulci's *A Lizard in a Woman's Skin* (1971) is a contender for the most grotesque *giallo*, with its piled-on debauchery, orgies, eviscerations, bat attacks and seventies fashions. Set in London, the story had wealthy Carol (Florinda Bolkan) accused of murdering her wayward, drug-taking, sexually liberated neighbour Julia (Anita Strindberg) in Belgrave Square. The titles play out to Morricone's bass line, percussion, whines and moans, but his "La Lucertola" ("The Lizard") track, with its flute intro,

stuttering piano and lively Edda Dell'Orso vocal is what remains in the memory long after it plays over the end titles. Such a wonderful composition is criminally underused, a fault of several directors when integrating Morricone's compositions into their films to best advantage. Morricone also scored Paolo Cavara's *The Black Belly of the Tarantula* (1971), Luigi Bazzoni's *The Fifth Cord* (1971), Aldo Lado's *Short Night of Glass Dolls* (1971) and Tonino Valerii's *My Dear Killer* (1972). These films range from the pedestrian to the engaging, diverting in their sundry deviance, but all feature Morricone's soundtrack trademarks – the experimental feedback, the lush vocals, cool lounge style, groovy organ cuts, subtle piano and strings, wisps of beauty and stabs of violence.

It's somewhat odd that one of Morricone's most famous and widely heard *giallo* scores, for Massimo Dallamano's *What Have You Done to Solange?* (1972), was also one of his most traditional. That lush title sequence theme – with delicate descending piano, flute, harpsichord, violin jabs and Edda Dell'Orso's velvet soprano vocal – could have been written for the most romantic of love stories. The track was included on many Morricone LP compilations and gave no indication of the film's very brutal subject matter – a homicidal maniac targeting teenage pupils at St Mary's Catholic College for Girls in London. Fabio Testi starred as the school's gym teacher, who is having a relationship with one of his pupils (Cristina Galbó), in this Edgar Wallace *krimi*-Dario Argento *giallo* hybrid. Like several Morricone-scored movies, for many years the film itself was harder to see than the music was to hear, with LP and CD releases catering to the maestro's global army of admirers and collectors. The same is true of Sergio Sollima's *Devil in the Brain* (1972), a hard-to-find film with a super Morricone theme tune – "La ragione, il cuore, l'amore" ("Reason, heart, love") – which rises to another soaring Dell'Orso vocal.

Aldo Lado's *Who Saw Her Die?* (1972) shared its Venetian setting and much more with Nicholas Roeg's British-Italian *giallo*-style thriller *Don't Look Now* (1973). For the score, Morricone utilised a children's choir, conducted by Bruno Samale, to enhance the film's uniquely unsettling atmosphere. The high-pitched children's voices – which Morricone used for slapstick comedy fights in the spaghetti western *My Name is Nobody* (1973) – are used here and in other *gialli* to far more threatening effect. The ebbing menace of "Canta della Campana Stonata", with its echoing, double-tracked choir vocals and relentless beat, that accompanies a brutal murder in the snow, begins the film in style.

For Edward Dmytryk's *Bluebeard* (1972), Richard Burton relished the title role, as he bumped off a succession of stunning wives in this macabre period *giallo*. His wives and victims include Virna Lisi, Nathalie Delon, Marelle Tolo, Karin Schubert, Agostina Belli, Sybil Danning, Joey Heatherton and Raquel Welch (as a nun!). Morricone's score, with its "Barbablù" theme, is gorgeous, yet subtly menacing, with reassuring strings offset by a twanging cimbalom. With its exotic, sunny locales, Morricone score and homicidal mania, Umberto Lenzi's *Spasmo* (1974) is a textbook example of a *giallo*. The main theme, "Bambole" ("Dolls"), is a slick, rolling composition, with harpsichord and hymnal vocals from I Cantori. Elsewhere there's the sound of whining static and piano strings being struck, on the tension-filled "Stress infinito" ("Infinite stress"), which bears the stamp of Nuova Consonanza. Suzy Kendall, from *The Bird with the Crystal Plumage*, was back in the *giallo* firing line, trying to avoid a bug-eyed killer (Adolfo Lastretti) who on his demise refuses to stay dead.

By the mid-1970s, *giallo* fever was subsiding and though Morricone composed the music for Armando Crispino's *Autopsy* (1975), starring Mimsy Farmer, Barry Primus and Ray Lovelock, and the killer-on-the-road horror *Hitch-Hike* (1977), starring Franco Nero, Corrine Cléry and a psychotic David Hess, most of his subsequent horror work was for imitations or derivatives of big Hollywood hits. Exceptions were latter-day Argento movies, *The Stendhal Syndrome* (1996) and *The Phantom of the Opera* (1998), and John Carpenter's snowbound horror *The Thing* (1982). Morricone worked on Alberto De Martino's *The Tempter* (1974) – an *Exorcist* derivative also known as *The Antichrist* starring Carla Gravina and Mel Ferrer – and John Boorman's *Exorcist II: The Heretic* (1977), a sequel to the 1973 original, starring Richard Burton and Linda Blair. Morricone also scored *Fear Over the City* (aka *The Night Caller*, 1975), a *Dirty Harry*-inspired cop movie, notable for Jean-Paul Belmondo's impressive stunt work as he runs down a glass-eyed psycho. *Orca: Killer Whale* (1977) was a *Jaws* derivative, while Alberto De Martino's *Holocaust 2000* (1977) was an *Omen*-inspired tale of a rich industrialist, played by Kirk Douglas, whose son is the Antichrist. These scores are interesting and listenable, but a far cry from the exemplary canon of compositions for his 'golden era' *gialli*. Morricone's combination of classical and religious influences, pop, lounge and the avant-garde for his 'music of the night' – be it a darkened street, dimly-lit boudoir, foggy parkland or strobe-lit discothèque – ensure his place as the Mozart of the Macabre.

Howard Hughes is the author of 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.





CAMILLE KEATON: SOLANGE AND BEYOND

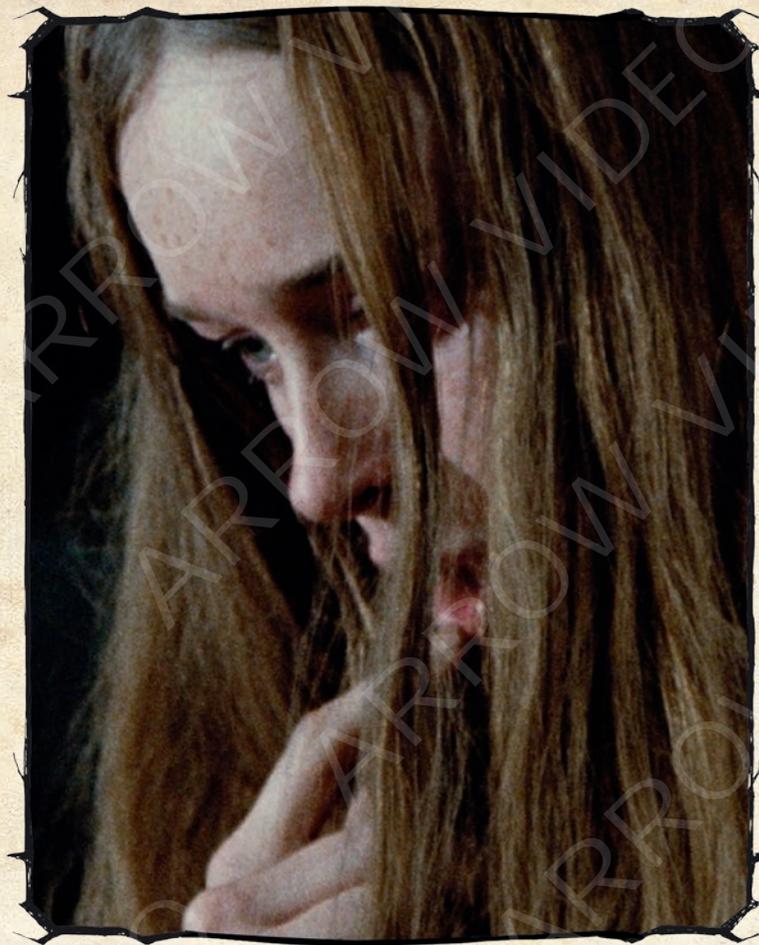
by Art Ettinger

I had the pleasure of interviewing Camille Keaton for Ultra Violent Magazine in 2006. At that time, Keaton had recently made her first convention appearance in ages, but was refusing to do interviews. After we hit it off through my reconnecting Keaton with some of her movies, she agreed to speak to me. The resulting interview, What Have They Done to Camille Keaton?, appeared in Ultra Violent Issue 8. It remains her longest print interview to date. Much of the information in these notes stems from that interview, including quotations.

Camille Keaton was born in 1947 and grew up in Arkansas and Georgia. Her father was a contractor, building highways and bridges in Arkansas, and then houses in Atlanta. She took dance lessons as a child, but didn't do any acting. During and after high school, she went to Bauder College, which at the time was a two-year finishing school, focusing mainly on modeling and social graces. It's now a four-year accredited school. For years, Bauder used a photo of Camille Keaton in one of their advertising brochures.

While living in Houston where she had an aunt and uncle, Camille Keaton went to school for six months at Baytown College, which was a secretarial school. She interviewed for a secretarial position with Trans Texas Airways, but they recommended that she think about becoming a stewardess. She ended up with Delta, but about three or four days before stewardess school graduation, Keaton was in a serious car accident. She went through the windshield of a car. She had to go through surgeries, and it was a very rough time in her life. Delta rejected her when she tried to go back, but she ended up getting hired by Capital International Airways, hilariously abbreviated as CIA. It was seasonal work for the first couple of years. Her class was furloughed, and a lot of people in her class were asking for passes to Europe. She thought that if she couldn't get to Hollywood, maybe she could get to Italy and follow in Clint Eastwood's footsteps.

In Italy, Camille Keaton started working in commercials, doing a little modeling, and doing extra work. She did two commercials for E.F. Hutton, and was also in Maidenform bra and Algida Ice Cream commercials. Her first modeling job was for a real estate



company. Then she modeled for a boating or yachting magazine. She was a centerfold for the Italian magazine *Playmen*, appearing in the April and November issues of 1972. She was also featured on the cover of *Playmen* in September of 1974. A 1973 issue of the Spanish publication *Personas* also featured an article on Keaton. She started doing movies right around the time that she initially appeared in *Playmen*, first doing extra work and double work. In one movie, she doubled for Ewa Aulin of *Candy* fame. It is unknown in which movies she was an extra, other than *Super Bitch* (1973) from *Solange* director Massimo Dallamano, which was likely shot after *Solange*.

What Have You Done to Solange? was Keaton's first film. She explains, "While I was doing extra work, casting began on a Zeffirelli movie. I sent photographs, hoping and praying that he would call me for an interview. I never got that call, but about four months later, I got a call from an Italian director, Massimo Dallamano, who invited me to an interview to discuss a part in his upcoming film. It was a bit challenging because I was just learning Italian and he spoke very little English, but we finally made the time and I got the address. The way he found me was through the pictures I sent to Zeffirelli. When I went over there, I was a bit trepidacious, and he was somewhat intimidating. He had a gruff voice. He was telling me about how I'd be playing the part of a sixteen-year-old that had what he referred to as infantile paralysis. In other words, this character was supposed to be nuts or crazy. I said to Massimo, which is not what you're supposed to say, that 'I've never had an acting lesson. I don't know if I can do this part.' He just grabbed me by my arm and said, 'Oh, no. You *will* be doing this part. I am directing you and you are the part.' I was somewhere between shocked and surprised. He said, 'I want somebody that looks a little frail, like you, and I don't want you to be out in the sun getting a tan.' Not that I could get a tan if I tried. I think he was looking for someone that could look sickly."

"Fabio Testi was really nice, and great to work with," Keaton continues. "I would have liked to have more scenes with him. He was a good-looking hunk. At the time, he was going with Ursula Andress, who I got to meet. In fact, after the film was over, I would run into them at restaurants and they were always very friendly. One day I shared a taxi with Ursula Andress. We both hopped into the same cab. She was on one side, and I was on the other. We looked at each other and I reminded her that I worked with Fabio. The cab driver tried to determine which of us had called the cab, but we were both going to Parioli, so we shared it."

"The *Solange* set was very professional," Keaton recalls. "I was learning the ropes, and was learning all I could. I didn't really talk to most of the crew, because I stayed with another one of the actresses instead of at the London hotel everyone else was at. We wanted to spend our per diem on shopping, so we moved out to Tufnell Park. We didn't have to be on the set every day. I was there about three weeks, and I only worked about three days."

Keaton says, "For the first scene that is shot on the first day of a movie, everyone is usually nervous. For me, it was my first part ever on the first day of a movie shoot, and I didn't understand what Massimo had said. I ran the wrong way in the scene at the park before getting to the carousel. He yelled at me. After that, I didn't do anything wrong. I really listened. After that mistake, I went back to where my place was, and there was an English drama coach there and he said, 'I know you have a lump in your throat, Camille, but just take a big, deep breath.' He reminded me that it was the first day, the first scene, and the first shot, and that everyone was under pressure. I asked him where I was supposed to run and turn, and that was the only time I think I had misunderstood or not taken direction well. It was probably strictly a language issue. I was still learning Italian."

After *Solange*, Camille Keaton appeared as Alibech in *Decameron II* (1972). Interestingly, some of Keaton's scars from her car accident were intentionally highlighted in her scenes, as they would be later on in *I Spit on Your Grave* (1978). Early internet filmographies claimed that Keaton appeared in *Decameroticus* (1972) and Bruno Corbucci's *Il prode Anselmo e il suo scudiero* (1972), but she is not in either of those movies.

Angelo Pannacciò, who made the cult film *Holocaust 2* (1980) and several others, directed *Il sesso della strega* (1973), one of the stranger features that Camille Keaton appeared in. "I have no idea what that movie is about," Keaton admits. "I just went along with it. It was a job, and I did what they told me to do. I never saw it when I was in Italy. When it was shot, they just told me to show up and that it was going to be really quick. I was only there for a few days. I remember that while I was there, I went out and rented a horse one day when I wasn't working. I do have a decent amount of screen time in it. I remember shooting the scene where we're walking with the black capes on. I remember asking one of the actresses what we were doing and asking her

if she knew what the movie was about. She didn't know either! It was a really strange movie. The actor I recall from that movie is Sergio Ferrero. I recall talking with him. We had a scene together, where again I was wondering what was supposed to be going on in the plot. I don't remember a script for that film. I had one for all of the other ones. Sometimes the translation gets lost. It was work, and I was still trying to get to that part I'd win an Oscar for. There's still time, though. I could be 80 years old and win an Oscar."

Keaton next appeared in the Spanish-Italian co-production, *Tragic Ceremony* (1972), directed by cult favorite Riccardo Freda, who yelled at her on the set once. Keaton says, "He screamed, 'Alright! Concentrati! Concentrate, concentrate!' It was the scene where I'm lying on a slab with Luciana Paluzzi standing over me. I was looking at her and was thinking, 'I'm just lying here! Have I done something wrong?' She began to twiddle her thumbs, as if she were in deep concentration. She cracked me up. I had fun shooting in Madrid. I went to see a bullfight while I was there, with someone from the crew. It was a night shoot, so during the day, we'd sleep late, and go to El Corte Inglés, which is a department store in Madrid. I would go shopping there with the director's wife."

Camille next appeared in the comedy *Il gatto di Brooklyn aspirante detective* (1973). Keaton explains, "That was what I'd call a Dean Martin and Jerry Lewis or Laurel and Hardy type comedy, except the guy that usually worked with Franco Franchi, Ciccio Ingrassia, was sick during that film, so he wasn't in it. So [Luigi] Pistilli filled in. I got the part in *Il gatto di Brooklyn* through a friend I met on *Tragic Ceremony*, Sergio Merolle. I played a governess of an all-boys school. The kids were all around ten or eleven years old. The story had something to do with a haunting of that school. I am the female lead in it. I got to see the movie in the theater, and I have a 35mm film outtake from it. I enjoyed working with the director, Oscar Brazzi. He was the brother of Rossano Brazzi, the famous actor. We went to dinner with him a few times. Sergio, my friend, was there, and Oscar and his wife. It was great to meet Rossano Brazzi. He was a super guy: a wonderful person, friendly and charming. He wasn't working in the movie."

After *Il gatto di Brooklyn*, Camille Keaton was in *Madeleine, anatomia di un incubo* (1974), her biggest starring role. "I would love for *Madeleine* to get released here," Keaton says. "It was the glossiest movie I was in. It was done very well. The director, Roberto Mauri, had done a lot of movies, and television as well. The director of

photography, Carlo Carlini, was excellent, too. That's my favorite film. If I was going to be the Gloria Swanson character in *Sunset Blvd.*, sitting around watching myself in old movies, *Madeleine* would be the film I would be watching. As its title suggests, it's the anatomy of a nightmare, and the whole film is a nightmare. That's what I concluded after seeing it again after all of these years, and in the very end, the viewer isn't sure that the ending isn't just another dream. But it seems to me that the menacing-looking doctor played by Riccardo Salvino takes power over my character. The unfortunate thing that happened with that film is that about four or five days after it opened, they took it from the great theater it was playing at in Rome, and replaced it with *The Night Porter* with Charlotte Rampling. I can't blame them for that. *The Night Porter* was a great film. It was devastating for the people that worked on *Madeleine*, especially the director Roberto Mauri, who also had written the film."

A mixture of getting homesick and political problems, including bombings at the *Daily American*, caused Keaton to return to the US, despite her success in Europe. She worked in real estate in Atlanta briefly before visiting a friend in New York, Gian Luigi Polidoro, a director from Italy. She ended up staying and getting a place. Keaton first lived at the Barbizon Hotel for Women, where many years ago Grace Kelly had lived when she first started out. Keaton still had a desire to act, and found a casting call for the exploitation classic *I Spit on Your Grave* in *Back Stage*.

"I went to audition with a friend," Keaton remembers in regards to getting cast in *I Spit on Your Grave*. "I got called back for a second interview. I don't remember initially how it went. I remember the follow-up auditions better. I read with different actors, and it came down to three actresses: my friend, who I'm still close to today, another actress, and myself. I went to the director, and finally I said, 'If you don't use me in this film, you'll always probably wonder if you may have made a mistake.' I was getting aggressive. I hadn't looked at the script that well. I just wanted to do an American film to get one under my belt. I still had a desire to go to Hollywood, to the big time. I don't know if that's what did it or not, but I said, 'I'm the one that can do this part, etc.' I thought it was a good story because it was a story about rape and revenge. I can be a woman with power, and be empowered to go and seek out revenge and justice. [Meir] Zarchi made the film based on a real-life event. He wrote the screenplay, because he and a friend picked up a girl that had been raped, and took her to the hospital and police. That incident inspired him to write the screenplay."

Keaton says of her first viewing of the finished film, "The first time that I saw it, I was looking for different things. I'm not seeing it as a regular moviegoer. I'm going to see how it came out. The first part of the movie seemed so real, and then the second part of the movie seemed more like a fantasy. There were some points where I thought it was really different and disturbing to watch. Then I saw it again when we tested it in Jacksonville, FL. I was sitting next to a regular audience member, and after the movie, I said, 'What did you think? Did you like this movie?' And he said, 'Yeah, it was a pretty good movie.' And I said, 'That's me, that was me in the movie.' He said, 'Yeah, right!' I couldn't believe it. I was sitting right there! My hair was not as long as it was in the movie, but it was still really long. Then we left the theater, and I was standing there talking to Meir, and I was telling him about what happened, and the guy walked by so I called him over. I said, 'This is the director. Meir, could you tell him I was the actress in the movie?' I just don't think he was expecting to go to a movie and be seated next to the lead of the movie. In Florida, the audience was pretty quiet and the theater was packed. I have never seen it with a rowdy audience. I've heard that audiences cheered on the guys when my character was being raped, and that the women in the audience were cheering on my character when I was taking my revenge, especially during the castration scene. But I wasn't at a screening like that."

Of the controversy surrounding the picture, particularly in terms of feminist attacks and defenses of it, Keaton says, "I'm not sure what to really think about that. The film depicts something that really happens in life, and everyone who sees it will see it in a different light. It's a reality. Rape is ugly. I don't know how it could be depicted more realistically unless it was shot for real. In some cases, this film would probably turn men off to rape. I don't think it would actually incite men to go rape a woman. I don't think it would trigger that. That's my personal opinion. Movies are always getting used as a scapegoat, and are blamed for people going out and copying something they saw in a movie. I can understand what feminists might see as a woman being exploited not only in the story but also in regards to what happens to the actress being nude and going through all that torture, but they forget the last part of the film where the character goes and claims her justice. I don't condone breaking the law, but it's called revenge or justice. The feminists have to admit that Jennifer takes control of things, and she doesn't just lay back and take it. I don't think that would trigger a woman to go out and do the things that Jennifer did to these men. More than likely, if a woman was going to get revenge, she might just pick up a gun and shoot the guy, but not get revenge in the

elaborate ways that Jennifer Hills did. I'm familiar with Carol J. Clover's *Men, Women and Chainsaws* and its feminist defense of *I Spit on Your Grave*. When I read it years ago, I thought very highly of it. The scary movies I like the most are the ones that deal with real monsters. One movie that scared me was *Breakdown* with Kurt Russell. It's not a classic horror film, but it could really happen. The monsters in it were real. I wish sometimes that I could be remembered for some other kind of film like *Gone with the Wind* or *Wizard of Oz*. But as it is, I'm not. I'm remembered for *I Spit on Your Grave*, and it's good to be remembered for something. I don't think it helped or hurt my career. There are actors and actresses that have gone on to become big stars who were in films that they say they don't want to have coming back and haunting them. I don't think it really matters."

On the set of *I Spit on Your Grave*, Camille Keaton fell in love with Meir Zarchi, the film's director. The two married shortly thereafter, and remained married for a few years, so Keaton did not return to Italy. "I was over here and married when *I Spit on Your Grave* was released in Italy," Keaton explains. "You have to be over there if you're going to pursue acting over there. That's what my agent, Yvette Louis, always said to me. I saw her in Rome about three years ago. I was offered another part in an Italian movie, but I wasn't able to go back there for it. The director was Tinto Brass, who was a hot director at the time. He offered me a part, where I was going to be the only member of the cast who was going to get to keep her clothes on! Unfortunately, I was not able to make it because I had a skiing accident. I love Italy and would go back any day. My life changed, and I was over here and involved in family."

Bill Fine was partnered with Jerry Gross, the original distributor for *I Spit on Your Grave*. As a result, Keaton was cast in Tom DeSimone's women-in-prison film *The Concrete Jungle* (1982). Her character Rita appears in a brutal rape scene, as well as in the background in a few other instances. Despite getting along with Robert Miano, the actor who played the rapist, Keaton vowed to never do a rape scene again after appearing in *Concrete Jungle*.

A minor role in the outrageous cult classic *Raw Force* (1982) followed. Keaton only has a bit part in this gem of a film, and she has a good sense of humor about appearing in it.

Several years elapsed before Keaton's friend Donald Farmer came to her and wanted to know if she'd be interested in returning to film. That's how she got the part in the fun obscurity *No Justice* (1989). Richard Wayne Martin, who also played Keaton's husband in the movie, co-directed it. Phillip Newman and Cameron Mitchell are in it as well.

No Justice led to Keaton's appearance in Donald Farmer's *Savage Vengeance* (1993), an unofficial *I Spit on Your Grave* sequel that, until a recent reconciliation with Farmer, Keaton was unable to speak about. A shot-on-video absurdity, Camille Keaton fans appreciate *Savage Vengeance* on a number of levels, despite its sordid history.

Several years later, Keaton appeared in her stepson Terry Zarchi's feature *Holy Hollywood* (1999) in a role as the mistress of a character played by Mickey Rooney. Quentin Tarantino's father, Tony Tarantino is in it, too, as is Sal Pacino.

Camille Keaton married the late Hollywood legend Sid Luft, and resumed working as a flight attendant. Luft passed away, and Keaton ultimately returned to acting. In recent years, she appeared in *Sella Turcica* (2010), *Chop* (2011), *The Butterfly Room* (2012), *Blood River* (2013), *Plan 9*, *Cabaret Diabolique*, *Deadlines* (all 2015) and *Christ Rising* (2016). She also appeared in the DVD featurette *Camille's European Adventures* and the anti-bullying documentary *Psychotic State*. Hot off of the heels of the success of the *I Spit on Your Grave* remake and its two sequels, Keaton will also be seen in Terry Zarchi's upcoming documentary *Growing Up with I Spit on Your Grave* and Meir Zarchi's long-awaited *I Spit on Your Grave* sequel, *I Spit on Your Grave: Deja Vu*.

Camille Keaton is a legend. From *Solange* to the present day, she continues to mesmerize audiences. Her return to acting is a welcome treat not only to her existing fans, but also to the legions of new viewers discovering her powerful screen presence for the first time. This incredible new edition of *Solange* is the perfect introduction to her outstanding filmography. Enjoy.

Art Ettinger is the editor of *Ultra Violent Magazine*, a public defender, and a *Razorcake* record reviewer. He lives in Pittsburgh, Pennsylvania where his lifelong obsessions with punk rock and horror/exploitation cinema continue to consume him.



ABOUT THE RESTORATION

What Have You Done to Solange? (*Cosa avete fatto a Solange?*) has been exclusively restored in 2K resolution for this release by Arrow Films and is presented in its original aspect ratio of 2.35:1 with mono 1.0 sound.

All work on this new restoration was carried out at L'Immagine Ritrovata, Bologna. The original 35mm 2-perf Techniscope camera negative was scanned in 2K resolution on a pin-registered Arriscan and was graded on Digital Vision's Nucoda Film Master. Some sections not in the negative had to be sourced from a 4-perf Internegative element.

Thousands of instances of dirt, debris and light scratches were removed through a combination of digital restoration tools. Overall image stability and instances of density fluctuation were also improved. The sections sourced from the Internegative element look noticeably worn in comparison to the negative as per the condition of these elements.

The film's original Italian and English mono soundtracks were transferred from the original 35mm optical sound negatives using the Sondor OMA/E with COSP Xi2K technology to minimise optical noise and produce the highest quality results possible.

There are times in which audio synch will appear slightly loose against the picture, due to the fact that the soundtracks were recorded entirely in post-production. This is correct and as per the original theatrical release of *What Have You Done to Solange?*

All original film and audio elements and reference materials for this restoration were made available by Alessandra Sottile of RAI.

Restoration Supervised by James White, Arrow Films
Restoration Services by L'Immagine Ritrovata, Bologna
Additional Colour Correction by David Mackenzie

PRODUCTION CREDITS

Disc 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**

Subtitling: **Deluxe Media**

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

Artist: **Malleus**

Design: **Jack Pemberton**

SPECIAL THANKS

Alex Agran, Karin Baal, Federico Caddeo, Paola Corvino, Art Ettinger, Michael Hochhaus, Uwe Huber, Alan Jones, Paola Mantovani, Federica Mei, Alessia Navantieri, Kim Newman, Caterina Palpacelli, Davide Pozzi, Daria Roberti, Alessandra Sottile, Elena Tammaccaro and Oliver Tietgen.



FCD1198 / AV028