## **Chapter 5**

### A column of webmaster friends of important overseas sites

#### 5-1 The webmaster of The "CHIMAI" Mr. Didier Thunus in Belgium



**Didier Thunus** 

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

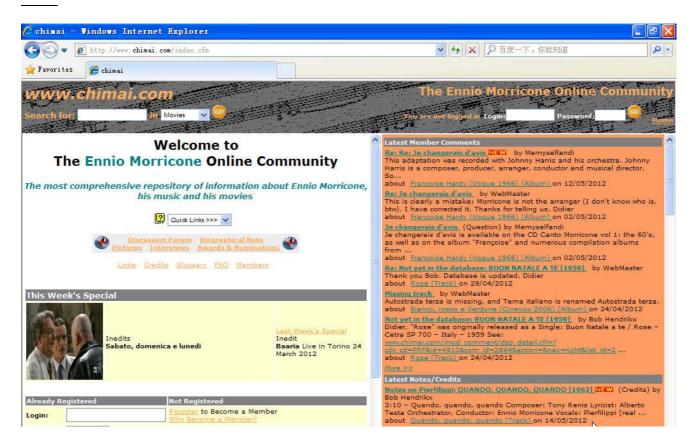
Morricone filmography directory edited by he carefully prepared (see the book P97). Can be seen that he spent considerable time and energy for this. He said:"I think that for such a book, it is absolutely crucial that there are no mistake. It must become a reference. There are so many mistakes on the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

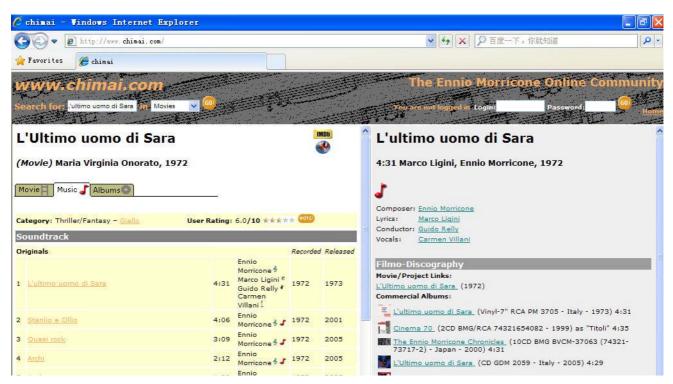
# Fascination, obsession, and other life-threatening addictions By Didier Thunus

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

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

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





The homepage and sub page of CHIMAI

http://www.chimai.com

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



Comment Album of CHIMAI

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

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

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

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

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



Upcoming revision of CHIMAI



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