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A FILM BY
SERGIO MARTINO

TORSO

I corpi presentano tracce di violenza carnale
1973

CAST

Suzy Kendall as Jane
Tina Aumont as Daniela
Luc Merenda as Roberto
John Richardson as Franz
Roberto Bisacco as Stefano Vanzi
Ernesto Colli as Gianni Tomasso
Angela Covello as Katia
Carla Brait as Ursula
Cristina (Conchita) Airoidi as Carol Peterson
Patrizia Adiutori as Florence Heineken
Luciano De Ambrosis as Inspector Martino
Carlo Alighiero as Uncle Nino

CREW

Directed by **Sergio Martino**
Produced by **Carlo Ponti**
Executive Producer **Antonio Cervi**
Story by **Sergio Martino**
Screenplay by **Ernesto Gastaldi** and **Sergio Martino**
Director of Photography by **Giancarlo Ferrando**
Film Editor **Eugenio Alabiso**
Music by **Guido** and **Maurizio De Angelis**
Production Designer **Giantito Burchiellaro**
Costumes by **Vera Marzot** and **Silvio Laurenzi**





“VIOLENCE BRINGS IN THE BUCKS” JOSEPH BRENNER, THE FORGOTTEN HERO OF 42ND STREET

by Adrian Smith

If you go to 251 West 42nd Street in New York today, you will be able to buy yourself an overpriced espresso or maybe some blueberry oatmeal. If you went to that same address in 1975 you would have been able to say “Hi” to Joseph Brenner, owner of Joseph Brenner Associates, then one of the most important distributors of European exploitation cinema in America. Perhaps the walls of his office would have been adorned with posters for some of his recent successes like the Italian films *Almost Human (Milano odia: la polizia non può sparare, Umberto Lenzi, 1974)* or *The Girl in Room 2A (La casa della paura, William L. Rose, 1974)*. Brenner, known for “his warmth and vibrant personality,”¹ would then begin enthusing over his most recent acquisition, another shocker from Italy that was bound to pack the grindhouse theaters across the street. Known in its original tongue as *I corpi presentano tracce di violenza carnale* (Sergio Martino, 1973), meaning “The bodies show traces of carnal violence,” Brenner cleverly came up with a new, catchier moniker which was sure to attract the right kind of audiences: *Torso*. Even *Variety* agreed that the new title was “terse and suggestive and fits beautifully on the smallest marquee.”²

When Joseph Brenner died in 1998 his obituary described him as “a pioneer in the independent film industry.”³ Starting out as an usher in a local cinema, he developed a career in distribution after WWII. When his company, Joseph Brenner Associates, was in its infancy, he picked up films like the infamous Errol Flynn-starring flop *Cuban Rebel Girls* (Barry Mahon, 1959) and *Fire Maidens of Outer Space* (Cy Roth, 1956) as well as the first nudist film to be distributed in New York State, *Elysia, Valley of the Nude* (Carl Harbaugh, 1933). Brenner believed in the importance of showmanship, once explaining, “Every picture has a hook, and if you can’t find that hook, you’ve got a problem.”⁴ He demonstrated this philosophy when he took the small British crime drama *Rag Doll* (Lance Comfort, 1961) and retitled it *Young, Willing and Eager*.

1 - “Indie Distributor Joseph Brenner Dies,” *Film Journal International*, New York, 1 June 1998, pp.171-172

2 - “Film review: *Torso*,” *Variety*, 13 November 1974, p.19

3 - “Indie Distributor Joseph Brenner Dies,” *Film Journal International*, New York, 1 June 1998, pp.171-172

4 - “Joseph Brenner: A Career Autopsy,” David Szulkin, *Fangoria* 109, January 1992, p.42



Picking up mostly cheap and forgettable films during the 1960s, he had success in 1970 with reissues of classic titles like *The Birth of a Nation* (D.W. Griffith, 1915), *White Zombie* (Victor Halperin, 1932) and *Freaks* (Tod Browning, 1932), the latter particularly appealing to the 'Midnight Movie' crowd. He also distributed Martin Scorsese's first feature, *Who's That Knocking at My Door*. Whilst recognizing Scorsese's skill as a director, Brenner knew the value of exploitation and had the filmmaker shoot "a fantasy scene... imagining encounters with prostitutes."⁵ Despite being crowbarred in to enhance the exploitation potential, even critic Roger Ebert had to concede, "The scene has no structural function in the film – but it is admittedly well directed and photographed."⁶

Brenner primarily achieved box-office success in the 1970s with films at the more grindhouse end of the cinema spectrum: films like *Torso*, which he distributed on a double-bill with *The Texas Chainsaw Massacre* (Tobe Hooper, 1974). He developed a good relationship with the Italian studios, with *Autopsy* (*Macchie solari*, Armando Crispino, 1975), *Man From Deep River* (*Il paese del sesso selvaggio*, Umberto Lenzi, 1972, distributed by Brenner as *Sacrifice*), *Seven Blood-Stained Orchids* (*Sette orchidee macchiate di rosso*, Umberto Lenzi, 1972) and *Eyeball* (*Gatti rossi in un labirinto di vetro*, Umberto Lenzi, 1975) joining his catalog alongside the aforementioned *Almost Human* and *Torso*. Lenzi liked Brenner so much that he even credited him as executive producer on *Eyeball*.

Brenner also helped ensure that British exploitation films like Pete Walker's *House of Mortal Sin* (1976, retitled *The Confessionals*) and the infamous *Virgin Witch* (Ray Austin, 1972) reached American grindhouse theaters. Even the dreaded British sex comedy was no stranger to 42nd Street: *Percy* (Ralph Thomas, 1974, retitled *It's Not the Size that Counts*), the tale of the world's first successful penis transplant, which featured a roster of embarrassed-looking British talent, was distributed in 1978.

For Brenner, advertising and ballyhoo were crucial to his success. He would dissect the film stills supplied by the studio and work with his ad man and copy writer to come up with memorable campaigns guaranteed to raise eyebrows and pull in customers. His tagline for the Cheri Caffaro-starring *Ginger* (Don Schain, 1971) – "Meet Ginger – Her weapon is her body... She can cut you, kill you or cure you!"⁷ – helped ensure the film's longevity on the drive-in circuit. For *Torso* he created the memorable tagline, "Enter... if you dare the

5 - "Who's That Knocking at My Door?" Roger Ebert review, 17 March 1969. <https://www.rogerebert.com/reviews/whos-that-knocking-at-my-door-1969> accessed 17 May 2018
6 - *ibid*. This additional scene was allegedly shot in Amsterdam to avoid American obscenity laws, with Scorsese smuggling the negative past US customs under his coat. See "Absolutely, Mr. Brenner! Positively, Mr. Gross!" <http://thenewbev.com/blog/2017/09/absolutely-mr-brenner-positively-mr-gross/> accessed 18 May 2018
7 - *Ginger* one-sheet

bizarre world of the psychosexual mind."⁸ He later claimed to have also given the film the catchline, "One day she met a man who loved beautiful girls... but not all in one piece!"⁹ None of the extant marketing materials for *Torso* feature this tagline so perhaps it was only used on the marquee displays along 42nd Street, where New Yorkers and tourists alike would navigate hustlers, pimps, dealers, hobos and hookers to find the next sensational cinematic shocker not available in the more prestige theaters down Third Avenue.

Vincent Canby, respected film critic for the *New York Times*, once lowered himself enough to visit 42nd Street to see what exactly he had been missing. His resulting column, titled "Now for a Look at Some Really Bad Movies,"¹⁰ gives the reader some idea of his attitude towards exploitation cinema. His motivation appeared to have an almost ethnographic perspective: "If it's possible to reconstruct the interests, attitudes and values of a lost society from its garbage, then perhaps we should take a look at some of the junk that's passing through our movie theaters these days."¹¹ He sat through five films, which he felt "represent a subculture that people who do their movie-going on Third Avenue are seldom aware of."¹² Having first suffered through *Ilsa, She Wolf of the SS* (Don Edmonds, 1975), "the worst soft-core sex-and-violence film of the decade – and the funniest,"¹³ followed by WWII potboiler *Possibility Zero* (*Probabilità zero*, Maurizio Lucidi, 1969) he finally got to *Torso*.

The movie, about a psychopathic killer who mutilates the bodies of beautiful young women, takes just as vicious a view of women as "Ilsa, She Wolf of the SS." There is a slight difference though. These young women, who are supposed to be university students, all look like models, and behave that way. Hit over the head with a blunt instrument, a girl in this film inevitably collapses into a death-pose that would do credit to a Simmons mattress ad...

Because all three of the young Italian actors in the movie look alike, I still don't know who the killer really was, although I sat through the whole mess.¹⁴

8 - *Torso* one sheet

9 - "Joseph Brenner: A Career Autopsy," David Szulkin, *Fangoria* 109, January 1992, p.44

10 - "Now for a Look at Some Really Bad Movies," Vincent Canby, Film Review, *New York Times*, 30 November 1975, p. 13

11 - *ibid*.

12 - *ibid*.

13 - *ibid*.

14 - *ibid*.



Canby was even less impressed with the final two films, West German thriller *Cry Rape (Mädchen mit Gewalt)*, Roger Fritz, 1970, distributed by Joseph Brenner Associates) and lame sex comedy *If You Don't Stop It... You'll Go Blind!!!* (Keefe Brasselle/ I. Robert Levy, 1975). One can almost imagine him sitting in the darkened auditorium holding his nose whilst peering at the screen through the cigarette smoke, with the notoriously sticky carpets and sleeping vagrants bringing him close to nausea. Rather than being converted to the charms of 42nd Street, Canby left the cinema believing that, "If these films tell us anything about our society it's that no matter how foolish the movie project, there's always somebody who is dim enough to finance it."¹⁵

Thankfully not all critics were as dismissive. *Variety* were extremely positive in their review of *Torso*, particularly regarding the female cast members:

While no great shakes as a dramatic effort, "Torso" contains enough technical excellence, stunning scenery and even more stunning girls that it should do excellently within its given market...

This semi-horror effort winds after 90 minutes with six (or is it five?) members of its cast dead and distributed (some of them are also separated, piece by piece, with a variety of saws, etc.) It's the not completely original idea of a mass murderer who, seemingly, has it in for a group of beautiful college girls. By the time the film is half over, Martino has strongly suggested that the dastardly deeds could have been done by just about every male in the cast...

The acting is perfunctory, but the beauty of the females in the cast is something to behold. The English-dubbed soundtrack is much better than is usually found in these acquired features.¹⁶

British actress Suzy Kendall is singled out for praise, carrying "most of the acting burden on her handsome shoulders,"¹⁷ particularly during the last act of the film when she is limping around that cliff-top villa trying to escape her psychopathic pursuer.

Torso is an exploitation distributor's dream film and was perfect for Joseph Brenner Associates. Viewed by many as a forerunner to the 1980s slasher film,¹⁸ the film has

15 - *ibid.*

16 - Film review: *Torso*, Robe, *Variety*, 13 November 1974, p.19

17 - *ibid.*

18 - See *All the Colours of Sergio Martino*, Shenley: Arrow Films

everything thrill-hungry audiences on 42nd Street would have wanted in the mid-1970s: sexy college girls, violent murder, sex in cars, more violent murder, a hippy happening with dancing, spliffs and topless girls, an atmospheric chase and brutal slaying in a swamp, lesbian foreplay, a karate-inspired punch-up, and the climactic set piece in which the remaining college girls are murdered and chopped up with a hacksaw. Brenner later admitted, "Violence brings in the bucks,"¹⁹ and stated that *Torso* was one of his most profitable films.²⁰

Brenner would continue to have success with Italian cinema in the 1970s, most notably with a 1979 reissue of *Suspria* (Dario Argento, 1977). Perhaps unexpectedly however, the film he was most fond of was not from Italy: it was actually the bizarre Hong Kong superhero-and-monsters mashup *Infra-Man (Chung kwok chiu yan)*, also known as *The Super Inframan*, Shan Hua, 1975), for which he personally supervised the English dub. When he came out of retirement in 1992 *Infra-Man* was the film Brenner intended to revive in cinemas and on VHS. It is perhaps fitting that a man with such an eclectic back catalog, accrued over a career spanning several decades, would pick out the film you would least expect as a personal favorite. However, violence did bring in the bucks, and it was horror which sustained his business, as it did for so many independent distributors involved in the grindhouse and drive-in circuits.

Now forgotten and left out of most major studies of exploitation cinema, Joseph Brenner played an important role in film distribution in the 1960s and 1970s, and was personally responsible for splashing blood and guts across the more disreputable cinema screens of America.

Adrian Smith is a film lecturer at the University of Sussex. He writes for *Cinema Retro* and *Scream Magazine* and has just completed a PhD thesis on film distribution and exhibition history.

19 - "Joseph Brenner: A Career Autopsy," David Szulkin, *Fangoria* 109, January 1992, p.42

20 - *ibid.*





SONGS FOR EUROPE THE MUSIC OF GUIDO AND MAURIZIO DE ANGELIS

by Howard Hughes

The discography of the De Angelis brothers, Guido and Maurizio, reads like a filmography of the great and the good of 1970s and '80s Italian popular cinema. The cream of westerns, *gialli*, comedies and action-adventure, including some of the most successful Italian films ever made. The brothers' sound defined the last phases of the spaghetti western boom – the 'Trinity' slapstick comedies (1970-71) and the 'twilight' westerns *Keoma* (1976) and *Mannaja* (1977) – and they created the musical landscape of the tough urban *poliziotteschi*. The brothers also provided the soundtrack to the box office hits enjoyed by Terence Hill and Bud Spencer, such as ... *All the Way, Boys!* (1973) and *Watch Out, We're Mad!* (1974). The duo initially worked for RCA Records in the mid-1960s, as arrangers and instrumentalists. They began releasing soundtracks in 1971 and soon found a great deal of fame as a result of their effortlessly catchy scores and popular title songs, which featured English lyrics, giving the Italian productions an international appeal. Rather like the Swedish pop group ABBA, they sing in English with an accent, which adds to the unusual sound, thanks to their distinctive pronunciation of some English words. They often recorded and performed as the duo 'Oliver Onions'. You can't help but be beguiled by the enthusiasm and cheerfulness of their music, and their genius with melody made them ideal, for example, for comedy films starring Terence Hill and Bud Spencer.

The first Trinity film, *They Call Me Trinity* (1970), had a jokey score by Franco Micalizzi, but for the sequel, director Enzo Barboni hired the De Angelis brothers. In *Trinity is Still My Name* Bud Spencer and Terence Hill reprised their roles as step-brothers – horse rustler Bambino and turkey rustler Trinity. The pair are mistaken for outlaws, then federal agents, as the duo inadvertently break up a cross-border gun trafficking racket. Along the way, Trinity romances pioneer Wendy, played by Yanti Somer. The De Angelis brothers provided a memorable, folk-influenced score. The theme song, 'Trinity Stand Tall', is sung by Gene Roman. An instrumental version is played by Maurizio De Angelis on acoustic guitar for 'Trinity e Bambino a San Jose', while that's Franco De Gemini's sawing harmonica on 'Assault alla diligenza' ('Attack on the Stagecoach'). An unused song, the gently romantic 'Remember' (a duet between Roman and Nora Orlandi) only appears in the film as an instrumental. Barboni and Hill followed the 'Trinity' films with *Man of the East* (1972), which



cast Hill as an English tenderfoot who learns the code of the west from three lazy, streetwise outlaws (Gregory Walcott, Harry Carey Jr. and Dominic Barto). Somer again played Hill's love interest, whose beauty inspires him to become a two-fisted gunslinger. The sentimental score from the De Angelis brothers includes the title song 'Don't Lose Control' (sung by Gene Roman), along with a virtuoso banjo theme from Maurizio on 'Arrivo in Treno', the ominous *Don Giovanni* strings of 'The Killer', the heavenly 'Il giorno dei cavalli bianchi', the pretty flute of 'Tema di Candida' and the elegiac theme of friendship, 'Gli Amici', a reflection of where the story's true heart lies. It is a charming comedy western, much underrated now, that was a huge hit in Italy after the box office records set by the 'Trinity' films. Ties last a long time in Italian cinema and Maurizio De Angelis later provided the music for Terence Hill's TV westerns *Doc West* and *Triggerman* (both 2009).

The gentle country music vibe of *Man of the East* was carried over into another De Angelis soundtrack – John Sturges's *The Valdez Horses* (1973), which was known variously as *Chino* and *Valdez the Halfbreed*. It starred Charles Bronson as peaceful horse rancher Chino Valdez, who takes in teenage wanderer Vincent Van Patten. The understated acoustic score featured the hippyish title song 'Freedom Rainbow', sung by Canary Jones (a pseudonym for the brothers). Their other ventures west included one of the 'Trinity' derivatives, *Trinity, the Clown and a Guitar* (1975), starring George Hilton as a wandering trickster, and Duccio Tessari's *Zorro* (1975), which features the far-too-happy title song 'Zorro is Back', sung by the brothers as Oliver Onions. They also worked on Sergio Corbucci's last western, a parody of Bronson's *Red Sun* (1971) called *Samurai* (1975 – aka *White, Yellow, Black*) starring Giuliano Gemma, Tomas Milian and Eli Wallach. The 45-rpm single featured the film's title song, 'White, Yellow and Black' and the Native American Indian spoof 'Bump (Uba-Lega-Uga-La)', with the brothers billed as Dilly Dilly.

The De Angelis brothers' sound also featured prominently in the end-of-season spaghetti westerns dubbed the 'twilight' period, as epitomized by Enzo G. Castellari's *Keoma* (1976) and Sergio Martino's *Mannaja* (1977 – *A Man Called Blade*). For *Keoma*, Franco Nero starred in the title role as an avenger out to clean up Skidoo City. *Keoma's* ultra-weird score, featuring echoing banjo and plucked strings, is eerily effective, while the narrative songs 'Keoma' and 'In Front of my Desperation' are performed by shrill soprano Sybil and gravelly-voiced Guy. *Mannaja* stars Maurizio Merli as a tomahawk-throwing avenger who is recruited to rescue the kidnapped daughter of his nemesis, McGowan (Philippe Leroy). The brothers provided another doom-laden wailing harmonica and twanging guitar score, including the songs 'Wolf' and 'Snake' by Dandy Lion (sung by Cesare De Natale). These scores are divisive among spaghetti western fans, many of whom take exception to the vocals, but their effectiveness at sustaining the films' atmosphere of gloomy decrepitude cannot be denied.

The De Angelis brothers were perhaps most influential in Italian crime films, the so-called *poliziotteschi*. In Enzo G. Castellari's *The Marseilles Connection* (1973 – aka *High Crime*), Franco Nero starred as Commissioner Belli, who aims to break the drug traffic between Marseilles and Genoa. In a superbly crafted, take-no-prisoners narrative, Belli, his boss Scavino (James Whitmore), his lover Mirella (Delia Boccardo) and little daughter Annie (Stefania Castellari, the director's daughter) end up in danger. The opening of this film is justly famous, as Belli pursues bagman The Lebanese through the backstreets of Genoa and subsequently in a screeching car chase, which is scored by the De Angelis' funky 'Gangster Story' (this was used by Quentin Tarantino in his 'Grindhouse' contribution *Death Proof*, 2007). The brothers' urban score to *The Marseilles Connection* features ominous bass, percussion, electric piano and flute trills, and mixes folk influences, rock and funk into an arresting musical collage – the flute was played by Guido, the guitar by Maurizio. Scavino attempts to take his file on organized crime to the DA, but he's murdered en route. This horrific scene is scored by a searing theme 'The Life of a Policeman', an acoustic guitar and flute lament that reaches a crescendo of heavenly voices and drums, as Scavino helplessly falls under his assassin's bullets. A word of warning. Never listen to the adrenalin rush of 'Gangster Story' while you're driving a car, as you're liable to get a speeding fine.

'Gangster Story' also featured on the soundtrack of Marino Girolami's *Violent Rome* (1976 – *Forced Impact*), which starred Maurizio Merli as another nonconformist police officer who resigns from the force and is recruited to join a private 'vigilante committee'. The De Angelis' score features a very catchy guitar theme, the prowling 'The Reason of a Just War'. The De Angelis brothers were much in demand during the *poliziotteschi* fad and worked on many of the finest examples, including Bruno Corbucci's *The Cop in Blue Jeans* (1976), with Tomas Milian, and its sequels. They also scored such outings as *The Opium Connection* (1972), *The Violent Professionals* (1973), *Death Rage* (1976), *Crime Busters* (1976) and Castellari's *The Big Racket* (1976). The Castellari-Nero-De Angelis team were back together for *Street Law* (1974), which cast Nero as a victim of crime who turns vigilante to track down the hoods who kidnapped him during a post office hold-up. The movie featured two memorable songs: 'Goodbye My Friend' and the soulful 'Drivin' All Around', sung by Susy and Guy (Susan Duncan-Smith and Cesare De Natale), who are the same vocalists as 'Sybil and Guy'.

The De Angelis brothers also worked on some memorable *gialli*. Sergio Martino's *Torso* (1973) is a classic *giallo*, which starred Suzy Kendall, Tina Aumont, Carla Brai, Conchita Airoidi and Angela Covello, as a killer stalks art students in Perugia, Umbria. As the murders escalate, four of the female students retire to a country house, Villa Sant'Alba, for the weekend. There's also the usual mix of characters under suspicion, including John Richardson as lecturer Franz, Luc Merenda as a young doctor, Carlo Alighiero as Uncle



Nino, and creepy Ernesto Colli as a market trader in Perugia. Good use is made of the Perugia locations in travelogue shots of the city, as Richardson and Kendall wander around accompanied by a strolling piano and flute theme from the De Angelis brothers. The score is more pop than orchestral, as was the case with much of their work. This lends accessibility, listenability and extra appeal to their soundtrack albums. The guitar and flute track 'Perugia' is a loping, amiable theme typical of the brothers' work, which is re-orchestrated as an accordion waltz for 'Il professore'. A love scene between Brait and Corvello is scored by a slow, sexy guitar and saxophone version of the main theme, but there's also an experimental side to the score, with a tinkling music box accompanying 'Ricordo di una tragedia lontano' ('Remembering a Distant Tragedy'). One of the main themes, 'Corpi smembrati', ('Dismembered Bodies') is as schizophrenic as the killer's personality – the melody and tempo are placid (an ascending piano and whine of feedback), then frantic (heavy percussion, flute and organ squeals).

Kendall is the imperiled *giallo* archetype, having appeared in Dario Argento's *The Bird with the Crystal Plumage* (1970), and she's again put in jeopardy in *Torso*. There's more gratuitous female nudity than in many *gialli*, with the story's voyeuristic characters reflected in voyeuristic filmmaking, as the camera lens lingers on the students' bosoms and hemlines. Martino stages some eerie sequences, including a murder in a misty swamp, and he's aided immeasurably by the De Angelis brothers' persuasive score. The brothers also scored Lamberto Bava's genre-reverential *A Blade in the Dark* (1983). Composer Bruno (Andrea Occhipinti) is commissioned to write a score for a murder-mystery, so rents an isolated villa for a month to inspire him. The main theme features synth arpeggios and a pumping heartbeat. As well as being a murder-mystery, *A Blade in the Dark* examines the making of a *giallo*, in the manner of *Berberian Sound Studio* (2012). As Bruno records his score on reel-to-reel tape, his compositions – or rather those of the De Angelis brothers – become the film's score, as Bruno explores the eerie house.

The brothers achieved their greatest commercial success with their music for comedies. The jaunty 'Piedone Lo Sbirro' ('Flatfoot's Theme') was played on tremolo guitar by 'Santo and Johnny' for Steno's *Flatfoot* (1973 – aka *Knockout Cop*), starring Bud Spencer as a cop in Spencer's home town of Naples. They also teamed up for the gentle comedy *Banana Joe* (1982), with Spencer in the title role as a banana freighter in Colombia. Spencer and Giuliano Gemma teamed up for Barboni's *Even Angels Eat Beans* (1973), a Depression-era gangster comedy. The jazzy ragtime title song 'Angels and Beans' was sung by 'Kathy and Gulliver' (Kathy Vergani and Santino Scarpa). The De Angelis brothers worked to great success with Michele Lupo on a series of comedies starring Spencer. *The Sheriff and the Satellite Kid* (1979) cleverly cast Cary Guffey, who played the child abducted by aliens in Steven Spielberg's *Close Encounters of the Third Kind* (1977), as an extra-terrestrial child

with special powers. 'Sheriff', the pounding disco pop theme by the De Angelis brothers, is unbelievably catchy and this charming comedy-fantasy was a big hit. One of Spencer's most atypical vehicles was Marcelo Fondato's *Charleston* (1977), in which he appeared as thief Charleston, who with his team of con artists sets about outwitting mobster Joe Lo Monaco (James Coco), who plans to offload a massively unsuccessful floating casino. Herbert Lom replays Inspector Dreyfuss from the 'Pink Panther' films, as Scotland Yard's Inspector Watkins. The action unfolds across London and the ragtime jazz score is cheerfully perfect for the material. For Lupo's Gridiron comedy *They Called Him Bulldozer* (1978), the brothers performed the theme song 'Bulldozer' as Oliver Onions. It's remake *Bomber* (1982), replaced American Football with boxing and the De Angelis brothers sang their own composition, the up-tempo 'Fantasy'.

Giuseppe Colizzi's ...*All the Way, Boys!* (1972 – aka *Plane Crazy*) had Plata (Hill) and Salud (Spencer) flying freight over the Amazon jungle. The oom-pah, oom-pah title song 'Flying Through the Air' was a catchy chart hit for the De Angelis brothers. The music also won the Nastro d'Argento (Silver Ribbon) for Best Score in 1973, which was awarded by Italian film critics. Marcello Fondato's *Watch Out, We're Mad!* (1973) cast Hill and Spencer as rival rally drivers Kid and Ben, who share first prize: a bright red Puma dune buggy. This provided the title to the De Angelis brothers' biggest hit, the foot-stomping, sing-along 'Dune Buggy', which they released under their 'Oliver Onions' pseudonym. The B-side was 'Across the Fields', a joyous theme used for the rallying scenes (the incredible car stunts were orchestrated by Rémy Julienne). The brothers also scored Franco Rossi's *Two Missionaries* (1974 – aka *Turn the Other Cheek*), which cast Hill and Spencer as missionaries in Colombia in the Antilles jungle of 1890, who battle an exploitative coffee plantation magnate – this plays like a spoof of Marlon Brando's *Burn!* (1969). The upbeat, samba-flavored score includes the songs 'Mañana' and 'El Barca de San José', performed by Barqueros (another De Angelis pseudonym). The brothers also scored Hill and Spencer's Miami cop comedy *Crime Busters* (1977 – aka *Two Supercops*) and Sergio Corbucci's *Odds and Evens* (1978). The latter was a gambling-themed comedy and featured jazz-funk instrumental title music and an end title song, the disco-dancing 'Brotherly Love', arranged and composed by the De Angelises and performed as 'Gulliver'. When Hill and Spencer imitators Paul Smith and 'Michael Coby'/Antonio Cantafora starred in Giuliano Carnimeo's *Convoy Buddies* (1975) and *The Diamond Peddlers* (1976), the De Angelis brothers were enlisted to score them under the name 'Juniper'.

'Oliver Onions' also contributed to some all-but-unclassifiable Italian sci-fi outings, such as Sergio Martino's *2019: After the Fall of New York* (1983) and Ruggero Deodato's implausible *The Raiders of Atlantis* (1983 – aka *The Atlantis Interceptors*). The latter's disco pop song 'Black Inferno' was performed by the 'Inferno Group'. *The Shark Hunter* (1983 – aka

Guardians of the Deep) was another Castellari-Nero collaboration, which opens with Nero's shark hunter Mike di Donato waiting patiently on the shore with a baited line, to hook and wrestle a shark to the beach. The shark escapes, so Mike jumps in a motorboat and harpoons the creature. The entire opening is scored in grand style by the De Angelis brothers in one of their finest soundtracks, with echoing guitars and bass, alongside thumping disco. The song 'Il Cacciatore Di Squali' is performed by the appropriately-named 'Sharks'. Castellari made a notable imitation of Steven Spielberg's *Jaws* (1975) and *Jaws 2* (1979), called *The Last Shark* (1981 – aka *Great White*). The De Angelis brothers deployed ominous John Williams-esque stylings for the shark, while the title song, which accompanies a windsurfer's acrobatics, is 'Hollywood Big Time', one of three songs performed by Yvonne Wilkins for the film. The brothers also scored *The Mountain of the Cannibal God* (1978), *Killer Fish* (1979), *The House by the Edge of the Lake* (1979), *Freddie of the Jungle* (1981), *Africa Express* (1975) and *Alien 2* (1980). One of their most infamous 1980s scores was for Antonio Margheriti's *Yor – The Hunter from the Future* (1983), a strange mash-up of caveman saga and post-nuclear fallout. Not everyone appreciated the brothers' talent, with their score and title song, 'Yor's World', earning the brothers Golden Raspberry Awards nominations in 1983 for Worst Musical Score and Worst Original Song.

In their heyday, the De Angelis brothers' fame was such that an array of their songs became hit records and the duo performed them on TV shows of the day, often as 'Oliver Onions'. For example, their single 'Orzowei', from the German-Italian TV series *Orzowei, il figlio della savanna*, was number one in Germany in May 1977 and the Italian language song 'Santa Maria' topped the German charts for six weeks in 1980 (it was also a hit for Roland Kaiser the same year). In Italy, their theme to the TV series *Sandokan* was number one in 1976 for seven weeks. The popularity of Sergio Sollima's six-part series, starring Kabir Bedi in the title role, was partly due to its catchy theme tune. Many UK fans' first encounter with the brothers would perhaps have been via their music for imported cartoons that were picked up by UK children's TV in the 1980s, such as *Around the World with Willy Fog* (1983) and the infuriating theme song to *Dogtanian and the Three Muskehounds*, which played on the BBC in the teatime slot from 3 January 1985.

Whatever the genre, whatever the medium, the De Angelis's work has a musical style that is easily recognizable. Perhaps more than any other composers, their work is the soundtrack of 1970s and '80s Italian popular cinema.

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Howard Hughes writes about film, history and music. He is the author of a range of film books, including *Cinema Italiano: The Complete Guide from Classics to Cult* and *The Kamera Guide to Spaghetti Westerns*.



ABOUT THE RESTORATION

Torso/I corpi presentano tracce di violenza carnale is presented in its original aspect ratio of 1.66:1 with Italian and English mono audio. Scanning and restoration work was completed at L'Immagine Ritrovata, Bologna. The original 35mm camera negative was scanned in 2K resolution on a pin-registered Arriscan. Thousands of instances of dirt, debris, scratches, picture instability and other instances of film wear were repaired or removed through a combination of digital restoration tools and techniques. The mono Italian and English language tracks were remastered from the optical sound negatives. The audio synch will appear slightly loose against the picture, due to the fact that the dialogue was recorded entirely in post-production, as per the production standards of the period.

The film was graded on Digital Vision's Nucoda Film Master at R3Store Studios, London.

All original materials used in this restoration were accessed from Surf Film.

Restoration supervised by James White, Arrow Films

L'Immagine Ritrovata:

Simone Arminio, Gilles Barberis, Valeria Bigongiali, Julia Mettenleiter, Alessia Navantieri, Charlotte Oddo, Caterina Palpacelli, Davide Pozzi, Elena Tammaccaro, Giandomenico Zeppa

R3Store Studios:

Gerry Gedge, Jo Griffin, Andrew O'Hagan, Rich Watson, Jenny Collins

Surf Film:

Stefania Carnevale

PRODUCTION CREDITS

Disc and Booklet Produced by **Michael Mackenzie**

Executive Producers **Kevin Lambert, Francesco Simeoni**

Technical Producer **James White**

QC Manager **Nora Mehenni**

Blu-ray Mastering/Subtitling **The Engine House Media Services**

Artist **Adam Rabalais**

Design **Obviously Creative**

SPECIAL THANKS

Alex Agran, Dima Ballin, Stefania Carnevale, Kat Ellinger, Phil Escott, Ernesto Gastaldi, Manlio Gomasasca, Howard Hughes, Mikel J. Koven, Federica Martino, Sergio Martino, Luc Merenda, James Plumb, Adrian Smith



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