

78
MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2021
Official Selection

THE
OSCARS
Best Achievement in
Original Score

THE
OSCARS
Honorary
Academy Award

GOLDEN
GLOBE
AWARDS
3 Best Original
Film Score

BAFTA
6 Best Original
Film Score

ENNIO

Venice Film Festival
Golden Lion
Honorary Award

GRAMMY
Awards
Trustees
Award

GRAMMY
Awards
Hall of Fame
Award

GRAMMY
Awards
Best Album
for a Motion Picture

**'My favorite composer,
I don't mean movie composer...
I'm talking about
Mozart, Beethoven, Schubert'**
Quentin Tarantino

'Still unique today'
Clint Eastwood

**'I reached for the spirituality
in maestro's music'**
Bruce Springsteen

**'He can see music where
others cannot'**
Wong Kar Wai

**'He's pushed the limits,
he's been a rebel'**
James Hetfield - Metallica

**'The great classical music
of our age'**
Hans Zimmer

**'It's just unbelievable,
he's amazing'**
Quincy Jones

a film by
GIUSEPPE TORNATORE



PRODUCED BY: FUMU - PRODUCTIONS

BLK2
DISTRIBUTION



Terras

GAGA*

BVLGARI

eurimages



LUCKY RED

78

MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2021
Official Selection

piano B Produzioni

present

ENNIO

a film by **GIUSEPPE TORNATORE**



production



PIANO B PRODIZIONI

in collaboration with

BVLGARI
ROMA

Piano B produzioni

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CREDITS

Director/writer	Giuseppe Tornatore
music	Ennio Morricone
cinematography	Fabio Zamarion, Giancarlo Leggeri
edit	Massimo Quaglia e Annalisa Schillaci
sound	Gilberto Martinelli, Fabio Venturi
Company production	B Produzioni Srl
Produced by	Gianni Russo e Gabriele Costa
Co-production	Potemkino (Belgium), Terras (Belgium), Gaga (Japan)
Italian distribution	Lucky Red
length	156'



synopsis

Ennio is the full-fledged portrait of Ennio Morricone, the most popular and prolific musician of the twentieth century, the most loved by the international audience, two-time Academy Award® winner, author of over 500 unforgettable soundtracks. The documentary tells it through a long interview by Tornatore with the Maestro, testimonies of artists and directors, such as Bertolucci, Montaldo, Bellocchio, Argento, the Taviani, Verdone, Barry Levinson, Roland Joffè, Oliver Stone, Quentin Tarantino - fictional scenes, music and archival images. Ennio is also an investigation aimed at revealing what little is known about Morricone. Like his passion for chess, which perhaps has mysterious ties to his music. But also the realistic origin of some of his musical intuitions as happens for the scream of the coyote that suggests the theme of *The good, the ugly, the bad*, or the rhythmic clapping of the hands on some tin cans by the strikers in the head to a protest procession through the streets of Rome that inspired him with the beautiful theme of *Sosenga Pereira*. An aptitude for invention that is confirmed by his constant love for absolute music, and his vocation for persistent experimentation.



Director's note

I worked for twenty-five years with Ennio Morricone. I have done almost all my films with him, not to mention the documentaries, commercials and projects that we have tried to set up without success. During all this time our friendship has grown stronger and stronger. So, film after film, as my knowledge of his character as a man and as an artist deepened, I always wondered what kind of documentary I could make about him. And today my dream came true. I wanted to make Ennio to make Morricone's story known to audiences all over the world who love his music. It was not just a matter of having him tell me about his life and his magical relationship with music, but also of searching in archives around the world for interviews and other images relating to the innumerable collaborations carried out in the past by Morricone with filmmakers. most important of his career.

I structured Ennio as a show that through the clips of the films he sets to music, the archive images, the concerts, can lead the viewer into the formidable existential and artistic parable of one of the most loved musicians of the twentieth century. And then I dwelt on 'my' Ennio Morricone, also recounting the very special method with which we have approached our work from the time of Cinema Paradiso to the last Correspondence, the favorite topic of journalists in every interview.

