

***They Call me Jeeg: How the Italian Cinema Can
Be Exportable and Compete with the Whole
World Reinventing Itself***

A Thesis Submitted in Partial Fulfilment of the Degree of
Master of Music of Scoring for Film, Television and Video Games

Supervisor: Lucio Godoy

by: Massimiliano Mechelli

Berklee College of Music-Berklee Valencia

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Introduction

The Italian Cinema is well-known all over the world for the famous movement called “Neorealism”, which was the Golden Age of Italian cinema. Rossellini, De Sica and Visconti were some of the most important directors from this movement. They focused on lower-class characters using amateur actors and working with small budgets to show a clear picture of the society after World War II. The first movie that caught the world’s attention was De Sica’s *Bicycle Thieves* one of the best examples of Neorealism. Furthermore, one of the most important Italian directors who did the apprenticeship during the Italian Golden Age was Federico Fellini, who directed movies like *La Dolce Vita* and *8 ½*, which spread internationally but particularly gained traction in the United States, where people fell in love with his masterpieces. After *La Dolce Vita*, the Italian Cinema, apart from a few exceptions, did not sway from producing dramas and comedies. Even Sorrentino who won the Oscar for *The Great Beauty* in 2014 did not make a change within the Italian Cinema. The director recalled that Fellini’s style had been successful in the United States. This success was not only because it was a great movie but, because it reminded them of the neorealist period, which was the idea they always had of Italy.

However, Italy mutated a lot since the 60s: It had different politicians like Andreotti for the “Democristiani”, Craxi for the “Socialists” and Berlusconi for “Forza Italia”, which changed this country drastically. Furthermore, Mafia revealed itself with the attacks during the 90’s killing magistrates like Falcone and Borsellino. Moreover, Berlusconi who has been the Italian prime minister for many years created the “Trash” culture on his televisions, emptying everything of values. Following ten years ago the famous writer Saviano wrote about the Neapolitan Mafia called

“Camorra” and helped the people become aware of the existence of this kind of Mafia. After all these events, Italy changed a lot inevitably creating a new reality that started to be narrated through series and movies like *Gomorra*. Which was nominated by the New York Times as one of the best three TV series in the world in 2016. Whereas, *They Call Me Jeeg* won 7 David di Donatello in 2016.

Gomorra, directed by Solimma, Cumencini, Cuppellini and Gallesi also invented by Saviano, is a raw and cruel story of Naples being infected by Camorra the Neapolitan mafia. Where there are not good but only evil characters, at the beginning of the first series the only person who could be identified as the good guy actually turns up as the most evil one, destroying all audience’s hopes for having a hero amongst this cruelty.

Another original way to describe the reality has been found by Mainetti, director of *They Call me Jeeg Robot* awarded with 6 “David di Donatello”. This is an original movie, that uses the “escamotage” of an Italian superhero and a villain raised in the “Trash” culture to talk about some topics, all of which are part of our reality.

Plot

Enzo is a small crook, who lives in Rome in a criminal neighbourhood called “Tor Bella Monaca”. One day, escaping from the police after having stolen a swatch, he jumps into the Tiber where he gets infected by a mysterious liquid from which he gains superpowers. Although he does not realize he gains superhero powers, he gets involved in a criminal mission organized by the main villain called the Gypsy. Unfortunately, something goes wrong during this task and Enzo will have to deal with the Gypsy. Eventually, he falls in love with the daughter of one of the villain affiliates, who has an unruly life.

Gabriele Mainetti: Director/Composer Biography

Gabriele Mainetti, director, actor and film composer, was born in Rome in 1976. He attended several courses of directing, cinematography and Screen Play New York, at the “Tisch School of Arts”. He began his career in the film industry in 1998 playing important roles in different movies and TV shows. The main important role he had was *Il Cielo in una stanza*. However his true passion was directing and he made two successful short movies like: *Basette* (2008) and *Tiger Boy* (2012). *Basette* participated to many festivals like “Locarno Film Festival” and “Nastri D’Argento 2008”. Whereas, *Tiger Boy* received many awards like: the Nastri D’Argento 2013 as Best Short Film, the Best Short Film nomination at the Globi D’Oro 2012 and at the David di Donatello 2012. In 2015, Mainetti directed *They Call me Jeeg*, which won 7 David of Donatello awards after obtaining 16 nominations.¹

Michele Braga: Composer Biography

Michele Braga is a versatile self-taught musician, who was born in 1977. After choosing to work as a composer for film, he improved his composition and orchestration studies with Alessandro Cusatelli. His first collaboration with Gabriele Mainetti starts in 2008 with the short movie *Basette*, also composing the piece during the credits. In 2009 he won the award “Best Soundtrack” at the “International Film Festival of Cyprus”. In 2014 received the nomination as the “Best Soundtrack” for

¹ IMDB, s.v. “Gabriele Mainetti Biography”, accessed June 10, 2017, https://it.wikipedia.org/wiki/Gabriele_Mainetti

Piu Buio di Mezzanotte. In 2015 Braga composed the soundtrack of *They Call me Jeeg* along with Gabriele Mainetti.²

Movie Analysis

Enzo is a small thief, who lives in the roman suburbia and he sporadically works for one of the men of the Gypsy the main villain of the movie. In the first scene the camera moves above the centre of Rome while Enzo breaths frantically (see figure 1).



Figure 1. 1st Scene “Main Titles”

At some point, Enzo comes into the shot running away with a Rolex from two incognito policemen called “Falchi”. This scene is atypical because there is chasing but it is not accompanied by music. The director chose to focus the attention on Enzo’s breath placing it loudly in front of the mix. It makes the audience feel as if they are running with him, making the scene more effective.

Enzo arrives to the river and he hides into a floating industrial container. Then policemen arrive too, thus his only way to escape would be diving into the water. So

² IMDB. S.v. “Michele Braga Biography” accessed June 10, 2017, <http://www.michelebraga.com/biografia/>

he finally jumps into the Tiber and they are not be able to find him so they decide leave the place.

After they leave he tries to get back into the container but he falls climbing on chemical drums, which he breaks. The liquid inside covers him completely and the music titles start right when he gets swallowed into the river.

“Main Titles”

Cue Analysis

First Part of the Main Titles

The cue starts with a plucked instrument, which vaguely mentions the theme. When he gets back on the floating platform (see figure 2) there are some soundscaping pads, which gives the harmony of the piece.



Figure 2. Enzo gets out of the River during the main title

Suddenly, Enzo starts running and a distorted rotating arpeggiator comes in, in order to add movement to the cue. When S. Peter Chapel gets into the shot the audience can finally fully listen to the main theme for the first time in the movie.

Some other high pass pads join the cue, becoming part of the background while some strings keep playing the theme. As soon as the title of the movie appears a mega horn starts playing abruptly.

The scene moves into a bus where another more dynamic arpeggiator comes in while the plucked instrument plays some parts of the main melody without playing the whole thing. Once the audience sees the shot on the skyscrapers of the roman suburbia (very relevant element of the movie) the cue starts lifting up with some electronic percussion. At this point a piano jumps on playing another motive, which will appear again later in the film. When there is the shot with the dark Enzo's face while he is walking in the street, some low strings start playing. The plucked instrument combined with piano stop but the arpeggiators keeps staying there and a riser links the first part to the second one, which will be set in Enzo's house.

In the following table I analyse the function of every instrument included in the first section of the Main Titles layer wise:

- **1st Section: Main Titles**

Table 1. Main Titles

Background	Middleground	Foreground
Pads	Arpeggiator	Plucked Instr
Low Strings	Mega Horn	High Strings
Electronic Perc.	Riser	Piano
High Pass Pads		

Second Part of the Main Titles

The scene moves into Enzo's flat and the first shot is the television transmitting the newscast about a terroristic attack that happened in Rome (another

important element in the movie). This second section sounds like a different cue but it blends perfectly with the first one because of the arpeggiators, which keep playing. Now strings start acting the main role in the cue. Low strings play a counter melody whereas high strings play long notes creating the harmony. The arpeggiator keeps playing and the electronic percussions come in again, while he is throwing up. The plucked instrument is far away in the mix now and the piano theme doubled by the plucked instrument comes back just at the end of the cue. While the camera is focused on the television, there is Enzo suffering in the bed and the harmony becomes dissonant and the theme is not clear anymore. At the end, the cue goes up with some riser and it ends on the quite suburbia shot at dawn.

In the following table I analyse the function of every instrument included in the second section of the Main Titles layer wise:

- **2nd Section:**

Table 2. Main Titles

Background	Middleground	Foreground
Electronic Pec.	Arpeggiator	Piano
High Strings	Low Strings	Plucked (doubling the theme)
	Plucked	

“Non Ti Piace Bianco?”

At this point there is the villain in his shelter, who is planning some big trades with a Camorra clan, held by Nunzia Lo Cosimo. The other members of the gang are

not happy about this move and one of them pays for his disobedience. At this point, it is possible to notice the unbalanced mentality of the Gypsy, who grabs his new phone and suddenly smashes the traitor's head (see figure 3).



Figure 3. The Main Villain: “The Gypsy”

Cue Analysis

This is a short cue but dark and idiomatic to introduce the main villain. There are high and low strings moving like a wave creating a calm dark mood, also preannouncing a storm coming. The cue starts after the villain gives back the phone full of blood to one of his affiliates. It reminds me of the *Revenant* soundtrack, which aimed for the same feeling.

“Corri Ragazzo Laggiù”

Enzo has been engaged for a criminal mission by one of the Gypsy's affiliates. They had to extract some drugs out of two African people coming by airplane from their country. However one of them dies after suffering an epileptic attack so the brother finds his revenge, killing the Gypsy's affiliate and shooting Enzo, who falls from the top of a building. He suddenly wakes up and he realizes he is still alive.

Cue Analysis

The music starts when he wakes up, looking at the top of the building (see figure 4).



Figure 4. Enzo Realizes He is still Alive

A mid-range synth comes in and a bass synth joins right afterwards. Enzo begins to run away and there is a shot of the sunset between the olive trees. Right at that moment high strings start playing in the back of the mix. When Enzo fades away in the forest the piano theme starts along with a low pass filtered arpeggiator. The cue gives a feeling of hope because he is realizing he has super powers, moreover here the theme is clear and hammering. However, the strings are smartly placed in the back because they will act as the blend between this scene and the next scene.

“Zingaro” characterized by 80s/90s music

In this movie there is a clear theme for the super hero and another one for the couple. However there is no a theme for the villain, even if this character might be considered the strongest one and somehow the star of the movie. The director and the composer decided to give an identity to the villain throughout the selection of a few

Italian Pop songs from the 80s. This choice was brave and peculiar, but effective. The Gypsy is a person who was raised in crime and dirt but always aimed for leaving his home to become famous. In fact he tried to get there, he was part of a popular Italian channel called “Buona Domenica” but it soon became his biggest disappointment. He failed and went back home for refuge, but he never gave up. Indeed the villain is the embodiment of the Italian trash culture, the symbol of insignificant and fleeting success.

Cue Analysis

In this scene, it is possible to admire the Gypsy performing “Un’Emozione da Poco” by Anna Oxa, for Nunzia Lo Cosimo birthday (the boss of the Neapolitan gang) (see figure 5).



Figure 5. The Gypsy Performing “Un’Emozione da Poco” by Anna Oxa

The completely instability of this character is shown clearly in this scene. However, after his performance, one of his affiliates receives a call about the failed mission, the guy immediately informs the Gypsy, who does not tell anything to Nunzia. This will be the spark of the whole story.

“Casa, Budini e Pornazzi”

Enzo coming back home meets Alessia, who asks him about her father. So Enzo hides in his flat declaring that he does not know anything about what happened. She is worried and does not stop knocking at his door. However, this is the longest cue in the movie and it is in one of the most important moments: Enzo discovers his super powers.

Cue Analysis

Section A

Enzo is in his bathroom and the music starts when he touches his own wound while he looks at himself into the mirror. There are two low arpeggiators starting the cue: The first one is low and the second one, which starts a bit later is an octave higher. A piano playing suspended and mysterious phrases starts when there is a shot of his reflection in the mirror. The instrument is placed far away in the mix and it all helps to make the cue even more mysterious. Right afterwards when he bends himself, the arpeggiators mention part of the theme. A low brassy synth comes in, right when there is the shot from inside the bridge and imitates this kind of waves movements, which appeared in the cue “Non Ti Piace Bianco”. Some low strings come timidly in, while he is watching porn and eating his pudding. Although, since when she starts ringing at the door they become more predominant until the cue suddenly stops when he punches the door (see figure 6).



Figure 6. Enzo Punches the main Door Realising of Having Super Powers

Section B

Enzo actually breaks the door with his punch and Alessia runs away. While he is looking at his hand, He realizes he has gained super powers. Some high strings join the cue creating an intense suspense. However, he sees Alessia running away and another more dynamic arpeggiator comes in, taking the lead of the cue. Enzo moves closer to the heater and the piano comes back playing suspended phrases. He grabs the radiator and while he is smashing it a fast arpeggiator jumps in, somehow acting as a riser. Later an electronic kick becomes part of the cue with other synths building up the whole cue.

Section C

The music stops again when he is in the street going straight to the cash machine. The arpeggiator now becomes much slower and its movement emulates a beating heart creating an interesting tension. When he starts punching at the cash machine other arpeggiators join the cue and it builds up a lot, until he takes away with him the whole thing and the beating heart comes back again. The scene moves back in the flat and the music drops while the piano keeps playing in Lydian mode to

maintain that kind of mystery. Instead the arpeggiator fades away and there is only piano plus strings creating a mysterious fantasy mood. Suddenly, the audience can hear Alessia screaming and a low synth comes back right before the end of the cue.

In the following table I analyse the function of every instrument included in the cue “Casa, Budini and Pornazzi” layer wise:

Table 3. Casa Budini e Pornazzi

Background	Middleground	Foreground
Brassy Synth	Low Arpeggiators	Piano
Low Strings	Riser	High Strings
Electronic Kick		
Synths		

“Dove Sta Papà”

This a scene where the Gypsy gang goes to Alessia’s place to find her father. So it is a moment full of tension because they threaten her with a blade. Suddenly Enzo jumps into the room through the window and the biggest guy of Gypsy’s affiliates punches him right into his face. The music starts exactly right there.

Cue Analysis

A slow bassy arpeggiator starts the cue and it is followed by a brassy synth that reminds me of composers who actually inspired Braga and Mainetti, as they declared in an interview with Rolling Stone Italy. Such as John Carpenter and Vangelis. It is also noticeable in the back of the mix a kind of metallic percussion, which is reminiscent of the scene with surveillance cameras from *The Girl with the*

Dragon Tattoo by Reznor. A low synthesizer with an epic taste similar to a French Horns sound, starts while Enzo is lifting the criminal up (see figure 7).



Figure 7. Enzo Lifts the biggest Guy from the Soil

Moreover, the composer uses it to mention the theme in a very smooth way. The spectator also can notice a kind of rotator riser synced with Alessia's gaze, full of hope and dreaming, because her hero, her Jeeg has finally arrived. After Enzo throws away the criminal, a more dynamic arpeggiator jumps on along with a classical piano played in a low register, which reminds me a lot of "Vortex" a piece by Carpenter. Braga also uses some fast downers in a smart way, giving heaviness to the cue without blocking the whole movement. After Enzo annihilates the last criminal everything stops except for the arpeggiators. Indeed a brighter one joins the cue and a sound design effect accompanies the movement of the dragged body. At the end, everything fades away smoothly after Enzo leaves the suffering criminal on the ground.

In the following table I analyse the function of every instrument included in the cue "Dove Sta Papà" layer wise.

Table 4. Dove sta Papà?

Background	Middle Ground	Foreground
Bassy Arpeggiator	Dynamic Arpeg.	Piano
Metallic Percussion	Bright Arp	Brassy Synth
Low Synth		
Riser		

“Enzo e Alessia” Theme

Enzo drives Alessia to the amusement park and at some point she sits in one of the cabins of the ferris wheel. Thus Enzo in order to make her feel better, he starts pushing the wheel, activating it (see figure 8).



Figure 8. The Amusement Park

Cue Analysis

The spectator can finally listen to Enzo and Alessia’s theme and it sounds sweet and pure. Indeed this is the first cue without electronic sound and it is not a random choice at all. The music starts when the wheel is already moving, with a classical piano playing in 6/4, which gives the idea of movement. Some strings come in to add more richness and movement to the piece, exactly when Enzo stops the

wheel, right when she is on top, where she can see everything. However this love rescues Enzo from his horrible life full of crime. Therefore this piece had to represent the authenticity of this naïve relationship. Enzo had probably never been in love before, for his life did not allow him to do so. He only felt hatred and pain. Furthermore the composition reminds me of “The Song of the Beach” by Arcade Fire, composed for the movie “Her”, the presence of that warm piano and the $\frac{3}{4}$ that accompanied the main character to the beach while he is having a date with his OS consciousness.

“Lontani”

In this scene Enzo buys a princess’s dress for Alessia, who invites him to come into the changing room. They start kissing each other but Enzo does not know how to approach her so he acts in a rude way, he almost looks like an animal while they are having sex. The cue starts right after, and the spectator can see Alessia completely lost and Enzo tired still grabbing her body (see figure 9).



Figure 9. Enzo Grabbing Alessia

Afterwards there is a close up on her big pink and floating skirt, which probably represents Alessia’s innocence. Unfortunately, at this point of the movie the audience already knows she was subjected to several abuses from doctors, teachers

and her father, thus Enzo behaviour is a huge disappointment for her since he behaved almost as her abusers. However, I see this cue as the love theme, which has been corrupted. The theme is not just piano and strings anymore but a hybrid. It has lost its naivety.

Cue Analysis

A pad starts playing right when Alessia's gaze is completely empty and it keeps going until the end of the cue. When the spectator sees the skirt floating it is possible to hear a wired sound effect like a kind of riser, which sounds like a scream. The piano this time is far in the mix and it starts when her face comes into the shot, whereas the piano phrase becomes darker and heavier when Enzo comes up. Step by step it becomes louder and it gets in front of the mix following the camera going up to shoot a pink balloon stuck underneath the roof. Everything stops right there except for the pad, which fades away when Enzo sits on the motorbike.

"Obitorio e Canile"

The music starts after a violent fight, the Gypsy just had with the Neapolitan gang. He actually shot Nunzia Lo Cosimo, although he did not manage to kill Nunzia. Therefore she ran away by car with one of her affiliate. Afterwards the scene moves into the morgue where Alessia finally sees her father for the first time after his death and then the Gypsy appears, while he is getting back into his shelter after the collusion. Therefore he is aware of the danger he is running to. Indeed he finds all his affiliates dead and injured on the floor.

Cue Analysis

The cue is dark and it perfectly fits with the mood of the picture. A low rotating arpeggiator starts with the Gypsy's deep breath after killing "Marcello" and

saying: “Fuck off Marcellò”. Indeed this character, a transsexual, who was lending him some money to pay back Nunzia, he is the guy who started the collusion and he put everybody in danger because the Neapolitan gang is much stronger than the Gypsy’s one, and they will seek revenge. The music starts with villain’s breathing to let us feel the danger of a bigger fight, which has just begun.

Section A

When the scene moves into the morgue, some low strings follow the voile taken away from Alessia’s father. It is possible to hear a plucked instrument with a bit of delay in the back of the mix. Then the low strings come back playing a longer phrase, when Alessia and Enzo look at the dead body, which makes everything much darker.

A bright metallic pad follows the movement of Alessia’s hand getting closer to her father’s tattoo, representing the “Winged Sword” from the anime “Jeeg Robot”. Her hand gets close to the body but she does not touch him and the pad makes the tattoo mystical, so much that the audience can feel Alessia’s fragility. There are tubular bells playing in the back of the mix.

Section B

The villain is approaching the door of his refuge and some high strings begin to play to accompany his movements. When he sees his dogs shot to death the spectator can hear some metallic percussions playing continuously in a mysterious ways, again like in some cues of “ The Girl with the Dragon Tattoo”. The high strings come back in the shot with dead bodies full of blood on the floor and they follow the movement of the camera. When the Gypsy is watching the television, the

strings build up until Tazi (his right-hand man) suddenly arrives. However the music stops when the villain grabs the gun before saying: “We’ll smash everybody’s ass”.

In the following table I analyse the function of every instrument included in the cue “Obitorio e Canile” layer wise:

Table 5. Obitorio e Canile

Background	Middleground	Foreground
Arpeggiator	Tubular bells	High Strings
Low Strings		
Metallic Perc		
Bright Pad		

Motel Scene and the Suburbia Topic

In this scene Enzo finally tells his story, specifically the story of his childhood. He tells about Tor Bella Monaca, which is the roman suburbia full of crime and pain, where the movie is set. Although he says that it did not look like this at the beginning, actually it used to be bright and brand new and he used to have many friends there. However, they got into crime or into drugs and they died one after the other. Actually this is an important topic for Mainetti, he set one of his previous short movies in Tor Bella Monaca, talking about this guy who becomes a thief like Lupin but at some point he dies after an armed robbery. The director smartly uses these kinds of tricks to talk about reality in a gentle and original way. In this short movie the audience can see the main character acting as Lupin but at the end, the spectator gets back to reality, right after he dies and we understand that is not a joke or a cartoon, it is the real life. Furthermore he used this kind of trick also in “Tiger Boy” one of the best 10 short movies at 2014 Oscar. In that case Mainetti talked about the

delicate topic of child abuse throughout the figure of Tiger Man another anime. Even this short movie was set in the roman suburbia, although in Corviale this time.

Another area which used to be an important building project for the society, derived from French architecture but it turned up into a complete failure, becoming a criminal area. The project was aiming to create affordable flats for poor people and to block the uncontrollable exploitation of soil. Therefore they built a huge building, with even shops and nursery schools inside. Although it soon became a ghetto since, the whole project isolated those poor people, making grow crime and despair.

Getting back to our movie, there are some row flashbacks while Enzo is telling about his childhood, with no music or sounds. From my perspective this choice has the clear aim of making the audience fully feel Enzo's loneliness. Suddenly there is a shot of Alessia laying on bed and their theme starts playing again.

“Sugli Argini del Tevere”

The Gypsy caught Enzo and Alessia to steal his super powers. He leads them to the Tiber where Enzo got his power. At some point Nunzia shows up with her affiliates and starts shooting. In the fight, Alessia is shot to death, whereas the Gypsy falls into the river while he burns. Enzo is alone again. Instead, the villain gets out from the water the morning after completely disfigured but alive.

“Ti Stringerò”: The Gypsy arrives to Nunzia's House

The spectator can admire another cult scene with the Gypsy, who got super powers after falling into the river and he finally arrives to Nunzia's house for his revenge. Even in this case there is no a score but a 90's song, which fits perfectly with the scene. The villain hungry for fame places his phone on a table and he films his

fight with the Neapolitan gang (see figure 10).

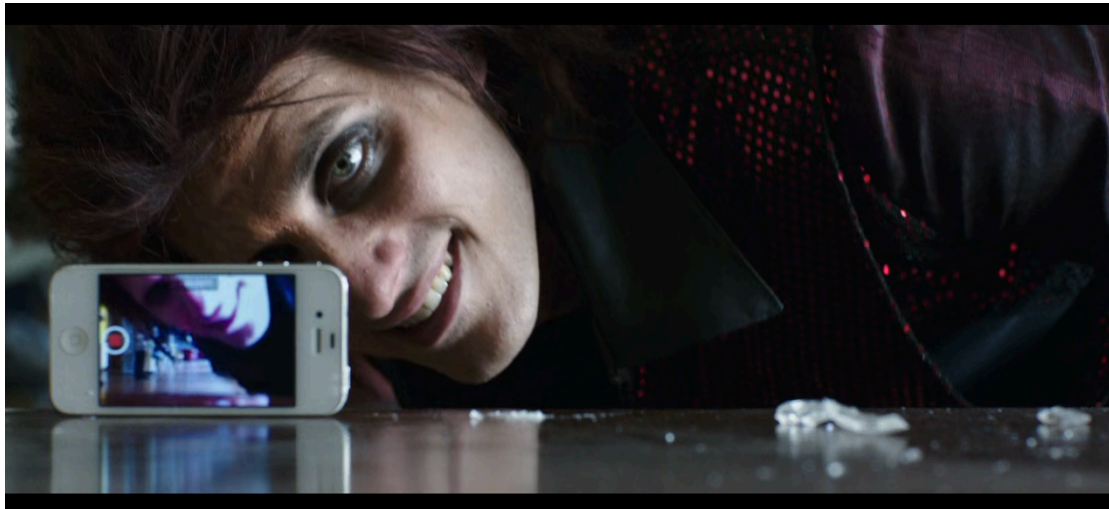


Figure 10. *The Gypsy Placing his Phone before the Fight*

He looks confident with his super powers while he is listening to “Ti Stringerò” which is another song, this time from the 90s symbol of the trash culture. Furthermore for most of the length of the scene the music is loud until he kills all Nunzia affiliates, from there on the music comes from the earplugs while the Gypsy is dancing and playing with his prey.

“Di Nuovo Solo”/ “Hiroshi Shiba”

In this scene, the audience can see Enzo walking alone after Alessia’s death and it is possible to hear a low pad, plus the same piano phrase that appeared in “Lontani”. At some point two policemen see him in the field and they cause an accident, while looking at him. They go back by car and a woman driving with her daughter gets distracted, by the same pink balloon the audience saw, in the scene after the changing room. However, the policemen are able to rescue just the mother from the car before an explosion but a few seconds later, they realize her daughter is still

trapped in the car. So Enzo goes back to the fire and he takes the daughter out of the vehicle before a bigger explosion, and he brings her to her mother saving her life.

Cue Analysis

A pad starts playing smoothly when mother and daughter hug each other, then the woman hugs Enzo to thank him and the piano starts playing. The melody reminds me of the main theme but it does not play it fully. Once Enzo hugs her back the spectator can hear a melody, which sounds like a mix of the love theme and the hero theme, there are some flashbacks of Alessia. Indeed the composers mix the two melodies because Alessia always pushed Enzo to a better life, to use his super powers for good reasons. Indeed Enzo even physically is the opposite of the idea of the American hero. He grew up in the dirt and he looks like a bear, he is huge but not with defined muscles. He has always been a thief and even after getting his super powers he was using them for bad reasons. Enzo was selfish. He used to hate everybody and did not know how to love. Although Alessia saved him from his despair and in this scene he finally accepts to be a super hero, somehow overcoming Alessia's death. When he looks around a string section comes in gently, giving a sense of hope. It actually reminds me of "Rise" from the *Dark Knight Rises*.

"Acchiappa lo Zingaro"

Enzo arrived to the Olympic Stadium and he finds out the Gypsy wants to make the stadium explode during the football match between Roma and Lazio. They start fighting but suddenly the villain grabs his phone, which is the detonator and he runs away.

Cue Analysis

Section A

The cue starts with a distorted bass kick drums, in the shot where there are policemen receiving the call about the Gypsy, and then a low pad comes in. Then there is Enzo chasing his enemy and a dynamic arpeggiator starts playing. When the villain gets rid of a person from his way another brighter arpeggiator comes in. The music stops abruptly when Enzo arrives to the terraces where Roma supporters are (see figure 11).



Figure 11. Enzo Arrives to the Terrace

Section B

He looks around and a low synth comes back along with the kick drum when he finds the Gypsy disguised in the crowd. They start fighting again and the music stops. Right after Enzo breaks the phone but the Gypsy throws him away and he jumps out of the stadium.

Section C

A bass re-starts the piece along with the kick and the low pad. However, Enzo follows the Gypsy and the kick becomes more intense, until he jumps from the top of

the stadium and everything stops except for the synthesizer, which is filtered before fading away.

“Conto alla Rovescia”

Cue Analysis

Section A

Enzo finds the Gypsy setting the bomb manually in an ambulance. At the beginning there are only some pads but when the villain fades away an interesting low analogical synthy arpeggiator starts playing almost following the beep of the bomb alarm. Enzo jumps into the ambulance to drive the bomb far away, when a low register piano phrase comes in, like a hammer. When Enzo inserts the key some high frequency percussions come in along with some Dhols placed far in the mix. He finally leaves the stadium and a lower analogical synthy arpeggiator becomes a part of the composition.

Section B

Suddenly everything stops right when the police block Enzo. A low synth keeps playing and an arpeggiator starts rising smoothly to build the tension up. Enzo tells the police to go away because he has to get rid of a bomb but they do not let him pass. Therefore he goes back with his head into the ambulance and the piano comes back. He decides to use the ambulance as a shield pushing it to the police (see figure

12).



Figure 12. Enzo Using his Ambulance as a Shield

Another brighter arpeggiator builds up the tension when the audience see the police looking at what happens, acting almost as a riser. At some point there is Enzo pushing the car and another stronger arpeggiator jumps in. While he is running away with the bomb it is possible to notice some low strings playing tremolo and the brighter arpeggiator in contrast to the stronger one. The low strings go up chromatically and when he arrives to the bridge to throw away the bomb into the river some high strings come in. The music stops abruptly when the villain appears to stop him.

Section C

Enzo is on the ground while the Gypsy reaches the bomb and some low synths start playing along with the super hero theme played by the piano. However right when he gets up to catch his enemy, an ostinato played by low strings along with some Taikos begins. The high strings come in right afterwards before the music stops when they both fall into the river. This cue reminds of “Why do we fall” from *Super Man of Steel*.

In the following table I analyse the function of every instrument included in the cue “Conto alla Rovescia” layer wise:

Table 6. Conto alla Rovescia

Background	Middleground	Foreground
Pads	Bright Arpeggiator	Piano
Low Arpeggiator	Mid Range Arpegg.	Tremolo
Low Strings		High Strings
Percussions		
Taikos		

“Super Eroe”

Cue Analysis

The cue starts with soundscaping pads, and after a while we finally have the piano theme and an arpeggiator rising slowly from the bottom moving the cutoff. Some epic Dhols play the entrance of a more intense section where a more dynamic arpeggiator comes in. A distorted synth playing an ostinato (Cinematic guitars) rises from the bottom. The intensity goes higher and higher until a riser introduces the main section of the cue. The piano is right in front of the mix playing the theme, whereas some high strings are playing an ostinato, which makes us feel like we are flying. The distorted synth keeps playing in the centre and the violins 2 play a countermelody on the right. We also have some electronic percussion placed loudly in the mix. Then the piano splits up in three parts: Two become different ostinatos similar to the high strings ones, whereas the third one plays the second motive that appeared previously in the main title. Suddenly everything stops except for the piano, which plays the theme again.

In the following list I analyse the structure of the cue “Super Eroe” with sections (bolded) and transitions (italics):

- **Intro**
 - *Percussion*
- **Section A**
 - *Riser*
- **Main Section**
 - *Riser*
- **Outro**

In the following table I analyse the function of every instrument included in the cue “Super Eroe” layer wise:

Table 7. Super Eroe

Background	Middleground	Foreground
Pads	Piano 2 counterpoint	Piano 1 Theme
Epic Dhols	Piano 3 counterpoint	
Electronic Perc	Violin 1	
Riser	Violin 2	
Dynamic Arpeg.	Dystortet Synth	

Production and Prizes

As Mainetti declared during his many interviews, at the beginning he could not even find a producer for his movie because in Italy these types of movies are uncommon. There has never been a superhero movie set in Rome with a roman accent. He eventually found someone who could help him produce it. In the end, the movie received 16 nominations for the David of Donatello and won 7 statues. It is unbelievable that one of them was best producer. This prize was the right honour for Mainetti braveness, as he refused to give up on his goal.

Appendix A. Interview with Michele Braga

First of all, I was wondering if you create your own sound design starting either from analog synthesizers to tweak afterwards or from pre-existing libraries?

It depends on what kind of project and soundtrack I'm making, above all on the time I have to compose it. There are many virtual synth and plugins, which emulate traditional synths (for instance: Arturia, Omnisphere, and many others). Personally speaking I really like the analogical sound, indeed in my own set up I have a Korg Polysix and a Roland Juno 6, which I try to use whenever I can. Even for drum machine sounds, I always try to start from unique timbre, which I filter depending on the scenario I am dealing with.

In an interview you had with "Rolling Stone" magazine you mentioned that John Carpenter was your main inspiration for this soundtrack. Although I was wondering if you had any other reference in order to make the "Jeeg" sound and how you ended up to make your original one.

Surely Carpenter has been one of our inspirations for the simplicity and minimalism of his themes. However we tried to undertake many ways, always subtracting to avoid the abundance of arrangements way too Hollywood like, which would have sounded completely out of context. Thus we decided to focus mainly on electronic sounds, sharing our setup, sending to each other our ideas over and over again.

Who decided to have a very clear theme for the main character and for the couple?

Furthermore why did not you compose one for the villain? Did you try to characterize him through 80s music?

Yes indeed! Gabriele Mainetti during the script writing process had the idea to characterize the Gypsy through 80s music. Moreover he was actually inspired by the character Ziggy Stardust from David Bowie. Indeed the villain takes his look from Anna Oxa, especially from her first appearance at “San Remo” music festival. Anyway Enzo’s theme is surely very characterizing, it smoothly appears into the whole length of the movie to finally explode at the end. Right when Enzo Ceccotti becomes fully aware of his gift, and he understands that with great power comes great responsibility. Whereas, I think Alessia and Enzo theme has been the first piece Mainetti composed. When I joined this project this cue was already, right in the Luna Park scene. Then we chose to utilize it in many ways where we had scenes, which included Enzo and Alessia, thus it automatically became their theme.

Did you use any temp track?

I joined the project during the post-production and picture was almost locked. Gabriele had to prepare many projections for distributors and festival directors. Therefore he approved several temp tracks to make it more effective. However the film already included some original cues composed by him, some of them has been included into the final version of the movie as “Enzo and Alessia” theme.

Appendix B. Themes' Transcriptions

Main Theme: "Supereroe"

Michele Braga/Gabriele Mainetti

$\text{♩} = 160$

Piano

Piano

9

Pno.

Pno.

17

Pno.

Pno.

22

Pno.

Pno.

Enzo e Alessia

Gabriele Mainetti/Michele Braga

The musical score is written for two instruments: Piano and Pno. (Piano). The key signature is one flat (B-flat) and the time signature is 6/4. The score consists of two systems. The first system is labeled 'Piano' and the second system is labeled 'Pno.'. Both systems feature a treble and bass clef. The bass line in both systems consists of a steady eighth-note accompaniment. The treble line in the first system has a melodic line with a fermata over the final note. The second system starts with a measure rest followed by a melodic line with a fermata. Pedal markings are indicated by 'Ped.' with a line underneath, spanning across measures in both systems.

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