



**MORRICONE**

# For a Few Dollars More

Morricone grew to resent the focus on his collaboration with Leone, despite his contribution to the ‘Dollars trilogy’ affording him creative freedom. Moreover, it helped shape the tone of the sequels, as Leone played the music on set to guide the actors and achieve the rhythms he would refine while editing.

In many ways, his score for *For a Few Dollars More* is a variation on the first film’s initiatives, as the pounding timpani, growling guitars and shrill whistling all return. But Morricone made the chanting more guttural and exploited the evocative twang of a jaw harp, the mournful wail of a recorder and the plinking honky tonk of a player piano to counterpoint the sly allusions to J.S. Bach. He also used a musical box to conjure nostalgia, and church bells and an organ to hint at the story’s spiritual subtext. Most ingeniously, he gave El Indio (Gian Maria Volonté) a musical pocket watch, the subtle shifts in tune of which convey the character’s changing mindset.

**David Parkinson, [bfi.org.uk](http://bfi.org.uk)**

Most people know that *A Fistful of Dollars* was based on Kurosawa’s *Yojimbo*, and that *The Good, the Bad and the Ugly* is the epic, but this centrepiece of Leone’s ‘Man with No Name’ trilogy was the first spaghetti western to reach for real greatness and become something operatic, psychological and, for a sweet moment in time, *sui generis*. The chiming pocket watch of Indio (Gian Maria Volonté) – whenever its baleful chiming stops, someone dies – could be the template behind Tarantino’s approach to writing dialogue. His dialogue teases and pokes at the viewer in a taunting dance of death; and when it stops, things happen.

**Tim Lucas, *Sight & Sound*, February 2013**

‘Well’, says the hunchbacked baddie with a nervous twitch and pop eyes who bears a striking resemblance to a gargoyle on the parapet of Bamberg Cathedral. ‘Well, if it isn’t the smoker ...’ ‘It’s a small world,’ grunts Lee Van Cleef in reply. ‘Yes,’ says the hunchback, ‘And very, very ... *bad*.’ It was at this moment during the screening of the rough cut of Sergio Leone’s *For a Few Dollars More* (1965) that composer Ennio Morricone – normally a restrained sort of person – surprised everyone by exploding with laughter at Klaus Kinski’s performance: over the top, mannered, bizarre, and yet one of the most memorable things about the film.

***Sight and Sound*, February 1992**

## **A contemporary review**

In the old days badmen died decently. But in Sergio Leone’s derivative imitation of the American Western the badmen are tortured beforehand and death comes in a leering close-up of a red hole in the head. This is the second in this particular series, and it is possibly even more ostentatiously sadistic than its predecessor, *A Fistful of Dollars*. Clint Eastwood as the laconic stranger, he of the chewed cheroot, well-worn poncho and growth of

beard, is here joined by Lee Van Cleef, whose distinguishing characteristics are his ironic smile and his pipe. This, though, is just about the only innovation. As killers, these two are almost supercilious in their professionalism, summed up in the final shot of a wagon-load of victims (who include, incidentally, a pathological murderer and a hunchback). There is no denying that the whole thing is efficiently done; an occasional scene (like the one in which the bounty hunters shoot up each other’s hats) reveals a grain of originality; and Lee Van Cleef’s intelligent performance provides some antidote to the poisonous effect of the bloodletting. The ear-splitting soundtrack seems, in the context, quite appropriate; but the film’s total effect is to leave a sour taste in the mouth.

Monthly Film Bulletin, November 1967

FOR A FEW DOLLARS MORE (PER QUALCHE DOLLARO IN PIÙ)

Director: Sergio Leone  
Production Companies: P.E.A. – Produzioni Europee Associate, Arturo González P.C., Constantin Film  
Producer: Alberto Grimaldi  
Production Manager: Ottavio Oppo  
Production Supervisors: Norberto Soliño, Manuel Castedo  
Production Secretary: Antonio Palombi  
Assistant Director: Tonino Valerii  
Continuity: Maria Luisa Rosen  
Screenplay: Luciano Vincenzoni, Sergio Leone  
Scenario/Story: Sergio Leone, Fulvio Morsella  
Director of Photography: Massimo Dallamano  
Cameramen: Eduardo Noé, Aldo Ricci  
2nd Unit Camera Operator: Julio Ortas  
Camera Assistant: Mario Lommi  
Special Effects: Giovanni Corridori  
Chief Editor: Adriana Novelli  
Editors: Eugenio Alabiso, Giorgio Serralonga  
Sets/Costumes: Carlo Simi  
Assistant Art Directors: Carlo Leva, Raphael Ferri Jorda  
Head Make-up Artists: Rino Carboni, Juan Farsac  
Make-up Assistant: Amedeo Alessi  
Music by: Ennio Morricone  
Music Conducted by: Bruno Nicolai  
Sound: Oscar De Arcangelis, Guido Ortenzi  
Sound Recorded at: R.C.A.  
Synchronisation: International Recording Studios (Rome)  
Music Publisher: Eureka  
Interiors Filmed at: Cinecittà

uncredited  
Executive Producer: Alfredo Fraile  
Assistant Producers: José Sánchez, Antonio Palombi  
Production Supervisor: Fernando Rossi  
Assistant Director: Julio Sempere  
Assistant to the Director: Fernando Di Leo  
Continuity: Mariano Canales  
Screenplay: Sergio Donati  
Dialogue: Luciano Vincenzoni  
Camera Assistant: Isidoro Muro  
Special Effects: Baquero, Sagguci  
Set Furnishings: Menjibar, Luna, Mateos  
Set Construction: Cabero, Montoro  
Shoes: Borja  
Costumes Supplier: Cornejo  
Make-up Assistant: Isabel Mellado  
Laboratory: Fotofilm Madrid  
Guitar/Whistling: Alessandro Alessandrini  
Choir: Cantori Moderni di Alessandro Alessandrini  
Sound Mixer: Renato Cadueri  
Synchronisation: Fono España

Cast

Clint Eastwood (Monco)  
Lee Van Cleef (Colonel Douglas Mortimer)  
Gian Maria Volonté (El Indio)  
Mara Krup (Mary, hotel manager’s wife)  
Luigi Pistilli (Groggy, 3rd man, Indio’s gang)  
Klaus Kinski (Wild, hunchback)  
Josef Egger (‘The Prophet’, old man over railway)  
Panos Papadopoulos (Sancho Perez)  
Benito Stefanelli (Luke, 4th man, Indio’s gang)  
Roberto Camardiel (Tucumcari station clerk)  
Aldo Sambrell (Cuccillio, 2nd man in Indio’s gang)  
Luis Rodríguez (gang member)  
Tomás Blanco (Santa Cruz telegrapher)  
Lorenzo Robledo (Tomaso)  
Sergio Mendizábal (Tucumcari bank manager)  
Dante Maggio (El Indio’s cellmate)  
Diana Rabito (woman in bathtub)  
Giovanni Tarallo (El Paso bank guard)  
Mario Meniconi (El Paso bartender)  
Mario Brega (Nino, 1st man, Indio’s gang)

uncredited  
A. Molino Rojo (Indio henchman)  
Eduardo Garcia  
Hans Abrolat (Slim)  
Enrique Santiago  
Antoñito Ruiz (Fernando, the boy)  
José Marco (‘Baby’ Red Cavanaugh)  
José Montoya  
Guillermo Méndez (White Rocks sheriff)  
Francisco Braña (Blackie)  
José Canalejas (Chico)  
Jesús Guzmán (carpetbagger on train)  
Kurt Zipps (Mary’s husband, hotel manager)  
José Terrón (Guy Calloway)  
Román Ariznavarreta (shaved bounty hunter)  
Enrique Navarro (Tucumcari sheriff)  
Rafael López (El Paso tavern owner)  
Rosemary Dexter (Mortimer’s sister)  
Peter Lee Lawrence (Mortimer’s brother-in-law)  
Diana Faenza (Tomaso’s wife)  
Carlo Simi (El Paso bank manager)  
Francesca Leone (crying baby)  
Ricardo Palacios (Tucumcari bartender)  
Nazzareno Natale (Paco, member of Indio’s gang)

Italy/Spain/West Germany 1965  
126 mins

Promotional partner

