

It is an extract from an essay comparative analysis of "Once upon west" film of Sergio LEONE, music Ennio MORICONE and "Paris Texas" film of Wim WENDERS, music of Ry COODER

You can see the complete essay, but it is a Spanish site ..  
<https://ojoalacartelera.com/2007/08/23/paris-texasil-etait-une-fois-dans-louest/>

(...) The two films to be analyzed have very similar characteristics, from the point of view of its structure, its theme and its relationship with music. We will find long melodies and musical and sound ideas very simple; A motif throbbing three notes, or even some punctious and comical sound effects. Thus film music can display and not shyly conceal, its character easy, popular and simplified.

With Paris, Texas (Golden Palm in 1984 Cannes Festival), Wenders settles his relationship with America. In all these films before, the United States had never ceased to be present as real decoration or fantasy, goal to be attained or threatened to avoid. Present also through music and then by the frequent use of the great paternal figures of the other Atlantic. Wenders fed American cinema and alternative rock, has become for cinema lovers the ideal link between an America more In more distant by dint of being dreamed. He embarked on the challenge of making an American film without renouncing his history as a European film-maker born after the war and strongly influenced by American popular culture. Wenders was the spiritual son of Anthony Mann and Michelangelo Antonioni, of John Ford and Jean Luc Godard, of German romanticism and of Bob Dylan. Wenders was destined to make an American film in an economic rather than a thematic sense. C Whether called road movie or wandering cinema, the film traces all the strata of American cinema, from western to melodrama to comedy and documentary.

A Franco-German co-production, financed with entirely European capital, Paris, Texas is not an American film, despite its confrontation with a typical American material. The title of the film is particularly honest for a production that throws a suspended bridge between a European look and an American legend. The two American actors (Harry Dean Stanton and Dean Stockwell) and the two European actresses of the film (Aurore Clément and Nastassja Kinski) mark the original double filiation of the production. Win Wenders also produced the following films: 1974, Faux Mouvements (Falsche Bewegung); 1977, The American Friend (Der Amerikanische Freund); 1982, Hammett; 1985, Tokyo-Ga; 1987, The Wings of Desire (Der Himmel über Berlin); 1990, Until the End of the World (Bis ans ende der Welt); 1993, So far, so close (Im weiter ferne, so nah / Far away, So close) 1995, Al di là delle nuvole (Beyond the clouds) with Michelangelo Antonioni; 1996, Die gebrüder skladanowsky (The Berlin Lights); 1997, The end of violence; 1998, Buena vista social club; 2000, The million dollar hotel.

### **Ry Cooder**

Born in Los Angeles in 1947, Ryland Peter "Ry" Cooder, is one of the greatest blues guitarists of his generation. For his musical compositions he began to use the banjo, the mandolin and a bottleneck for his blues guitar, which would become his personal musical mark. He has played alongside artists like Gordon Lightfoot, the Rolling Stones, Eric Clapton, Randy Newman, John Lee Hooker and many others. He has also performed numerous solo albums including "Ry Cooder" (1970), "Boomer's Story" (1973), "ChickenSkin Music" (1975), "Jazz" (1978), "Borderline - The Slide Area" And "Get Rhythm" (1987). He began composing film music in the late 1960s. He contributed to film soundtracks such as "Candy" (1968), "Performance" (1970), before composing the music of a Filmed "Blue Collar" in 1978. From then on he worked in film music such as "Goin'South" (1979), "The Long Riders" (1980), "Paris, Texas" (1984), " Streets of Fire "(1984), replacing composer James Horner," Last Man Standing "(1996), replacing Elmer Bernstein and" Primary Colors "(1998). In addition to his work for film music, Cooder has also collaborated with international artists such as Ali Farka Toure and legendary Cuban figures such as Gato Barbieri, Compay Segundo, Ibrahim Ferrer and Rubén González for the documentary album "Buena Vista Social Club "(1998).

The beginning of Paris, Texas is no less interesting from a musical point of view. The generic with red words appears at the moment when one begins to hear a music that becomes more and more present with melodic bells. It is a wind instrument that we can not quite identify, but which prepares a musical theme. Indeed at the moment when the title of the film appears, the guitar of Ry Cooder makes its entry. It is a very simple musical harmony with two or three chords that resonates with the metallic strings of Cooder's guitar. Music close to certain minimalist melodies previously written by Jurgen Knieper (composer of Wenders), also based on an idea to go and return between two notes at intervals of one second, in order to create a hazardous effect: in the German director, The journey will always return to the starting point.<sup>3</sup> 3 [1] [2] [3] [4] [5] The natural setting of the beginning of the film brings us back to the westerns: Monument Valley. The spectator in front of this arid landscape and this

very typical music, expects to see a cowboy appear. Indeed, deprived of horse, with a cap instead of a hat and with a plastic bottle that contains water, the "cowboy" Travis presents itself as a ghost. To this desert and mythical landscape is added the image of the emblematic falcon that arises and recognizes him as an old friend. The music contributes to create a very astonishing effect of confrontation between vast desert American expanses and the vibrations of guitar strings in very close macroscopic. The sound of footsteps also remains in the foreground, while the musical chords of the guitar continue to resonate. One notices the importance of the sound plans when Travis drinks, then throws his bottle and continues to walk. You can even hear the sound of the falcon's wings.