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CHAPTER 26

INGLO(U)RIOUS BASTERDIZATION? TARANTINO AND THE WAR MOVIE MASHUP

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QUENTIN Tarantino's filmmaking has consistently featured the use of preexisting music that indulges both his "cinephilia and melomania."[1] His highly distinctive approach to the use of music, often drawn from his own record collection, is synonymous with his cinematic style and provides memorable, provocative, and meaningful audiovisual relationships. Indeed, Tarantino is one of the most widely discussed directors in the field of music and moving image studies. Scholars have suggested that Tarantino's films valorize audio over vision,[2] have highlighted the "unrivalled precedence he grants music in his creative process,"[3] and have even suggested that music is the nucleus around which entire films are constructed: "It is as if on some deep level the images are *dictated by and added to* the music, rather than the reverse."[4] It is clear that there is some unique quality in Tarantino's films that is, in no small measure, defined by the way he appreciates and thinks about music.

Tarantino has consistently stated that he is reluctant to work directly with composers because this would require him to relinquish too much control over his storytelling.[5] Speaking at the Cannes film festival in May 2008, he colorfully reinforced this idea:

> I have one of the best soundtrack collections in America. I just don't trust any composer to do it. Who the fuck is this guy coming in here and throwing his shit over my movie. What if I don't like it?[6]

Yet, only a few months later, Tarantino approached veteran composer Ennio Morricone to score *Inglourious Basterds* (2009).[7] Morricone initially accepted the offer, but time

pressures and conflicting working projects eventually prevented the collaboration from taking place. The composer did not believe that the three-month window between the completion of principal photography in February 2009 and the April delivery would allow sufficient time to finish the work. Morricone explained: "Either I start working on it before he stops shooting—after we discuss it together—or I just can't do it."[8] Morricone later confirmed via his official website that a timetable clash with Giuseppe Tornatore's *Baaria* (2009) would prevent him from scoring *Inglourious Basterds*.[9] The initial offer to Morricone and the subsequent use of several of his preexisting pieces in the film raise interesting questions about Tarantino's approach to the use of music. Although Tarantino's admiration for Morricone is long-established—having referred to him as "the greatest film composer that ever lived"[10]—it is not clear why the director would be prepared to go against the core principles of his musical working practices that have consistently avoided ceding control to a composer writing original music. The answers to this question are nuanced and begin to tell us something about the evolution of Tarantino's musical thinking.

Unlike his previous projects, the soundtrack for *Inglourious Basterds* is constructed principally from preexisting film scores or music with clear filmic associations, and not from popular music tracks.[11] Although Tarantino featured some of Morricone's music in *Kill Bill Vols. 1 & 2*, a wide variety of pop tracks were also used. *Reservoir Dogs* (1992), *Pulp Fiction* (1994), and *Jackie Brown* (1997) exclusively used preexisting pop music. *Inglourious Basterds*, therefore, represents a point of arrival—transitioned through *Kill Bill Vols. 1 & 2*, where the director also worked with the RZA to create some music after the film had been shot—in which Tarantino engages as closely as he has ever done with the notion of the "scored" film. It is a continuation of Tarantino's working methods, yet also a shift in aesthetic approach that is allied to artistic trends in a postmillennial, digitally mediated society.

Ken Garner has explained that music matters to the characters in Tarantino's films and that taking "control of the score" is explicitly celebrated through their selection of diegetic music.[12] However, in *Inglourious Basterds*, the central actors/characters are not provided with songs that they can "own" or opportunities to take control of the music in the diegetic space, and the score functions more like a composed rather than a compiled score in terms of dramatic coherence and narrative structure. I suggest that, in *Inglourious Basterds*, coherence and unity of concept is achieved, paradoxically, through the application of multiple layers of appropriative meaning that are synonymous with the popular music practice known as *mashup*. In its most basic form a mashup (sometimes also called "bastard pop") is where two or more samples from different songs are blended together to create a new track. Typically, this involves capturing the vocal elements from one track and merging them with the instrumental sections of another.[13]

In this essay, I am concerned with some of the aesthetic qualities that govern mashup culture, rather than the questions of piracy and legality that often surround discussions about the reappropriation of copyrighted material. My focus is not on

the technical processes involved in the creation of mashup, but rather on the pluralistic forms of listening and the sensibilities that are embedded in its cultural logic. In *Inglourious Basterds*, it is not simply that multiple references exist in ironic parallelism or contrapuntal pastiche, but rather that a variety of audiovisual ideas rub up against one another, coalesce, and form new meanings. Although not a mashup in the strictest technical sense of the term, because multiple sources of preexisting video are not combined, there is nonetheless a consistent mashing of tropes from both aural and visual cinematic genres. So strong are the genre allusions and cinematic contexts that their simultaneous presence is a constant reminder of the film's transformative aims. Earlier practices, of course, employed creative juxtapositions but had a tendency to emphasize counterpoint or defamilarization rather than the true goal of mashup culture, which is pluralism. Indeed, the heterogeneity of the *Inglourious Basterds* soundtrack, which contains music from the 1930s to the 1980s, is one of the clearest clues about its attitude in relation to mashup culture. As Stefan Sonvilla-Weis argued, mashup is a "metaphor for parallel and co-existing ways of thinking and acting rather than exclusionary, causal and reductionist principles of *either or* instead of *as well as.*"[14] I argue that the popularity of mashup since the turn of the millennium points toward a broader sociocultural audile phenomenon, of which Tarantino is a principal exponent. In *Inglourious Basterds*, Tarantino creates a movie that blends audiovisual tropes from war films, spaghetti westerns, men-on-a-mission and action movies, blaxploitation films, horror movies, and National Socialist propaganda; impish playfulness serves to present this material from a startlingly fresh perspective.

The use of mashup principles has significant ramifications for our appreciation of *Inglourious Basterds* as a whole. One of the most heavily critiqued aspects of the film is that it rewrites the ending of World War II, creating an alternate version of the Holocaust. The film tells the story of two simultaneous plots to assassinate the Nazi political leadership, one planned by a maverick team of Jewish allied soldiers—known as The Basterds—and the other by a Franco-Jewish cinema proprietor.[15] Both plots converge in a movie theater, where Hitler and most of his high command officers are burned alive, shot, and then also blown-up for good measure. Daniel Mendelsohn observed that to indulge fantasies at the expense of historical truth would be the most "inglorious bastardization of all."[16] However, Tarantino's film is not only a mashup of war movie characters and clichés but also explores how film shapes audiences' ideas about authenticity and revenge. Within this context, the soundtrack's reference to music from the spaghetti western subgenre in particular allows historical liberties to become a reflection on the metamorphosis of fact into myth and vice-versa. The film enjoys the juxtaposition of old and new and celebrates a plurality of contexts and signification in a liminal space. It is the creation of this deliberate liminal space, which I argue problematizes Jean Baudrillard's notion of simulacrum, that ultimately challenges the audience in the film's concluding sequences.[17] The playful genre allusions and self-aware process of mythologizing are shattered by a jolt from history that forces the audience to confront their own cathartic spectatorial position.

MASHUP: BEYOND COUNTERPOINT?

> If I am using a piece of music from another movie, I'm almost never
> using it for the same effect that it was used in the movie that I am using it
> from.... So part of the fun is the dichotomy of what it was and now what
> it is.[18]

Tarantino's comment exemplifies an attitude shared by numerous mashup artists. Mashup is considered transformative and playful, delighting in synchronic simultaneity and difference and actively demonstrating that meaning is not fixed. This, of course, recalls one of the longest running debates in film music scholarship, namely, the limitation of simplistic critical definitions of music–image relationships as either parallel or contrapuntal.[19] This terminology is usually built on a faulty assumption that the image is autonomous and that music either supports or opposes it. What Tarantino suggests is that neither image nor music are set and that meaning emerges as a result of the interaction between the various components in a work.

This kind of approach has been a regular feature in Tarantino's work and has frequently been discussed in relation to postmodernity, with specific reference to notions of pastiche, nonlinear structures, self-reflexivity, and the collapse of "low" and "high" culture distinctions.[20] However, some writers have argued that there is very little below the surface to discover in Tarantino's work.[21] Indeed, critical reception of *Inglourious Basterds* was mixed. Roger Ebert claimed it was the best film of 2009, but other reviewers argued that although it was a "masterclass in gorgeously-constructed self-pastiche," the director desperately needed "an editor willing to trim his indulgences."[22] Another reviewer was struck by a movie that was "exasperatingly awful and transcendentally disappointing," which seemed like a "Tarantino film in form and mannerism but with the crucial element of genius mysteriously amputated."[23]

The same kinds of criticisms about style over content and technical prowess at the expense of emotional depth are also frequently leveled at mashup. Michael Serazio, for example, stated that the "mashup movement is surprisingly vapid" and represents what some postmodern theorists understand as the end of an era in which culture winds down and, through a lack of genuine inventiveness, recycles itself at an increasingly accelerated speed.[24] Serazio was "uncertain what exactly, in the end, the mashup really has to say."[25] John Shiga, conversely, argued that in mashup culture "copying is inextricably tied to listening" and highlighted how online mashup communities—a subculture of producer-consumers—value pluralistic experimentation as the basis for sociality; a sympathetic community in which reputation, status, and various forms of capital are played out through the act of listening and creating.[26] He argued that these digital music cultures ignore traditional hierarchies in a spirit of mischievous exploration in which genre is treated as something fluid and transformable that can be made to materialize or vanish at will within a given work. But mashup artists do not only place genres *against* each other, they also search for resonant associations between tracks.

These may be timbral, harmonic, lyrical, rhythmic, or gestural. CCC's "Stand by Me," for example, mashed Ben E. King's "Stand By Me" (1961) with by "Every Breath You Take" by The Police (1984).[27] The simple A + B mashup combines King's vocal with The Police's instrumental track and highlights the harmonic and rhythmic congruence between the two. The juxtaposition is not only oppositional and combinatorial in equal measure but, assuming that the listener knows both songs, the excised "unheard" material is a phantom presence, a reverberant memory. DJ Lobsertdust's "Nirgaga," a mashup of Nirvana's "Smells Like Teen Spirit" (1991) and Lady Gaga's "Poker Face" (2008), highlights timbral and gestural similarities between the two songs, as well as juxtaposing alternative rock with commercial pop.[28] Other artists, such as Girl Talk or DJ Earworm, use a vast range of sources to create new materials, seeking resonances at the micro- and macro-levels.[29]

It is easy to see how Tarantino's approach is related to this kind of work. Genres are morphed in inventive ways, and the display of taste through both listening and viewing is constantly in evidence. The ability to identify and generate links between apparently incongruent materials is the ultimate manifestation of mashup culture's geek chic; Shiga calls this "cool listening."[30] In interviews, Tarantino frequently refers to how cool it is to use a particular music track in a given context: "You are really doing what movies do better than any other art form; it really works in this visceral, emotional, cinematic way that is just really special."[31] I would argue that Tarantino's approach is increasingly based on the same kind of playful sociality that is evident in mashup communities. Although made available via the distribution mechanisms of the global film industry rather than posted to the social space of an online message board, there is a homespun and personal quality to Tarantino's films. Indeed, he has argued that his soundtracks are "basically professional equivalents of a mix tape I'd make for you at home."[32] *Inglourious Basterds* in particular has connected with an audience engaged in detailed online debates about Tarantino's approaches, intended meanings, and use of materials. Furthermore, that same audience has the digital tools at their disposal to generate user-produced digital content, and several spoof trailers using material taken from *Inglourious Basterds* demonstrate practical and participatory involvement.[33] The celebration and sharing of "cool" moments indicates how mashup mentality runs through Tarantino's work.

What exactly is mashed in *Inglourious Basterds*? The film is a World War II drama, but the music does not conform to standard expectations of style or genre. On the one hand, music from 1940s films is used diegetically (e.g., *Die Große Liebe*), but there is also a good deal of nondiegetic spaghetti-western music (e.g., *Il Mercenario, La Resa dei Conti, Da uomo a uomo*), men-on-a-mission war movies (e.g., *Dark of the Sun, Kelly's Heroes*), blaxploitation movies (e.g., *Slaughter*), action movies (e.g., *White Lightning*), Italian crime dramas or *poliziotteschi* (e.g., *Revolver*), 1980s erotic horror (e.g., *Cat People*), and so on. The heterogeneous assortment of musical choices is supported by a similar variety of different languages and dialects that are found in the film, such as American Southern, French, German, Italian, and received pronunciation English. Popular culture references to sports, games, and other movies abound. Several of the performers (Mike Meyers, Brad Pitt, Christoph Waltz) seem to be enjoying themselves so much that they lend a mischievous spirit to the film. Lisa Coulthard might suggest

Table 26.1

Originally from	Genre	Composer	Track	Use in *Inglourious Basterds*
The Alamo (1960)	War epic	Dmitri Tiomkin/arr. Nick Perito	The Green Leaves of Summer	Opening Titles
CHAPTER 1: Once Upon a Time in Nazi-Occupied France				
La Resa dei Conti/The Big Gundown (1966)	Spaghetti-western	Ennio Morricone	Dopo la Condanna/ The Verdict	Nazi troupe drive towards Monsieur LaPadite's dairy farm
Il Ritorno di Ringo/ The Return of Ringo (1965)	Spaghetti-western	Ennio Morricone	L'incontro Con La Figlia	Jews hiding under floorboards are shot, Shoshanna escapes
CHAPTER 2: Inglourious Basterds				
White Lightning (1973)	Action	Charles Bernstein	White Lightning (Main Title)	Private Butz describes The Basterds to Hitler
Il Mercenario (1968)	Spaghetti-western	Ennio Morricone	Il Mercenario (Riprisa)	German Sergeant Werner Rachtman meets Lieutenant Aldo Raine (slow-motion sequence)
Slaughter (1972)	Blaxploitation	Billy Preston	Slaughter	Hugo Stiglitz is introduced
The Battle of Algiers (1966)	War	Ennio Morricone & Gillo Pontecorvo	Algeria, 1 Novembre 1954	The Basterds recruit Stiglitz
La Resa dei Conti/The Big Gundown (1966)	Spaghetti-western	Ennio Morricone	La Resa/The Surrender	Donnie Donowitz "The Bear Jew" beats Sergeant Rachtman to death
White Lightning (1973)	Action	Charles Bernstein	Hound Chase	Private Butz is marked with swastika on his forehead. Leading into Chapter 3
CHAPTER 3: German Night in Paris				
Un Dollaro Bucato/Blood for a Silver Dollar (1966)	Spaghetti-western	Gianni Ferrio	Un Dollaro Bucato/ Blood for a Silver Dollar	Emmanuelle/ Shoshanna smokes and reads a book in a café. Frederick Zoller pesters her
Al di là della legge (1967)	Spaghetti-western	Riziero Ortolani	The Saloon	Gestapo officer comes to collect Emmanuelle Mimieux

(Continued)

Table 26.1 Continued

Originally from	Genre	Composer	Track	Use in *Inglourious Basterds*
The Entity (1981)	Horror	Charles Bernstein	Bath Attack	Hans Landa arrives at the restaurant, flashback to Shoshanna's escape
Dark of the Sun (1968)	Adventure-war	Jacques Loussier	Claire's First Appearance	Emmanuelle/ Shoshanna and Marcel discuss plans to burn the cinema on Nazi night
CHAPTER 4: *Operation Kino*				
Dark of the Sun (1968)	Adventure-war	Jacques Loussier	The Fight	Lieutenant Archie Hicox and Hugo Stiglitz prepare to go into La Louisiane tavern to rendezvous with double agent Bridget von Hammersmark
Die Große Liebe (1942)	Drama/propaganda	Zarah Leander	Davon geht die welt nicht unter	Diegetic music in tavern
Hi Diddle Diddle (1943)	Comedy	Foster Carling song, Phil Boutelje lyrics	*The Man With The Big Sombrero*	
Glückskinder (1936)	Screwball comedy	Performed Lilian Harvey and Willy Fritsch	*Ich wollt ich wär ein Huhn*	
Slaughter (1972)	Blaxploitation	Billy Preston	Slaughter	Stiglitz imagines torturing the German Major
Dark of the Sun (1968)	Adventure-war	Jacques Loussier	Main Theme	Bridget von Hammersmark, Aldo Raine and two Basterds prepare a plan for attending the film première
CHAPTER 5: *Revenge of the Giant Face*				
Cat People (1982)	Erotic horror	David Bowie	*Cat People (Putting Out Fire)*	Night of *Nation's Pride* première. Emmanuelle/ Shoshanna puts on make-up/war paint. Alternative film ending is shot and edited

Table 26.1 Continued

Originally from	Genre	Composer	Track	Use in *Inglourious Basterds*
Da uomo a uomo/Death Rides a Horse (1967)	Spaghetti-western	Ennio Morricone	Mistico e Severo	Landa observes guests at film première and goes to meet Hammersmark and The Basterds
Devil's Angels (1967)	Biker movie	Davie Allen and Mike Curb	The Devil's Rumble	Sergeant Donowitz and Private First Class Ulmer find their seats in the film theatre
		Ray Charles performed by Rare Earth	What'd I Say	Donowitz leaves auditorium and sees Hitler
Zulu Dawn (1979)	War	Elmer Bernstein	Zulus	Marcel locks the auditorium door and we see the pile of nitrate film
Kelly's Heroes (1970)	Comedy/war	Lalo Schifrin	Tiger Tank	Zoller leaves the auditorium, Emanuelle/Shoshanna changes the projection reel, Marcel waits behind the cinema screen
Revolver/Blood in the Streets (1973)	Poliziottesco	Ennio Morricone	Un Amico	Emmanuelle/Shoshanna has just shot Zoller. He groans in pain, she checks if he is alive. Zoller, lying face down on the floor, turns and shoots her
Eastern Condors (1987)	Action	Chun Ting Yat	Sherman Chow Gam	Donowitz and Ulmer shoot two German guards protecting Hitler's loggia box
Allonsanfàn (1974)	Drama	Ennio Morricone	*Rabbia e Tarantella*	Landa is marked with swastika on his forehead, leading into the End Credits
End Credits				

that these are all techniques designed to encourage the audience to enjoy the soundtrack and vice-versa.[34] Table 26.1 shows a chronological list of the music as it appears in the film. The left-hand column indicates the movie in which the specific music track originally appeared.

Most of the preexisting music can be categorized within clear film music genres. Music from war films abounds, although only one of these, Kelly's Heroes (1970), is set during World War II and is about a group of soldiers who go absent-without-leave to rob a bank behind enemy lines. Although the backdrop is Nazi-occupied France, this film is not so much about war as it is about a group of men on a specific mission. Historical referentialism, therefore, is not the governing factor in the selection of material. Indeed, further exploration of the music track list reveals a recurrent pattern of films that deal with individuals or small groups of men, normally outcasts or underdogs, who are motivated to complete a particular task in opposition to another group. Dark of the Sun (1968), for example, tells the story of a gang of mercenaries sent on a dangerous mission during the Congo Crisis (1960–1966). Eastern Condors (1987) features an ensemble of convict soldiers, clearly reminiscent of the squad in the Dirty Dozen (1967), who are given a secret mission to enter Vietnam and destroy a bunker containing missiles before they are accessed by the Viet Cong. Although Slaughter (1972) is a blaxploitation movie, its main character is a former Green Beret captain who seeks revenge for the murder of his parents.[35]

The idea of revenge and an undercover mission also features in White Lightning (1973). The central character, Gator McKlusky, is imprisoned for running moonshine. Federal agents agree to release him if he will help capture the ringleaders of the moonshine operation. Since one of these men is responsible for the murder of Gator's younger brother, he agrees to assist and is able to find a way out of prison and exact retribution at the same time. Tarantino argued that the main title music from White Lightning would be ideal not just as "a theme for The Basterds per se, but something that would be really interesting to show them doing their thing, doing their apache resistance against the Nazis."[36] The music, according to Tarantino, has a sinister quality and the use of Dobro guitar, etherial solo whistling, and "twangy" Jew's harp gives the piece a distinctive American South feel originally allied to White Lightning's Arkansas setting.[37] Tarantino suggested that this music brings an "Americanness" to Inglourious Basterds and that it acts as an "echoing theme" for the central character, Lieutenant Aldo Raine, "because he's from the South."[38] Even a cursory exploration of some of the music used, therefore, suggests that the choices are not innocent and that numerous resonant associations are made between an original track and its revised context. Principally, thematic links relating to the notion of retribution unifies the disparate material.

As early as the opening title sequence, the audience is aware that Tarantino is playing with the notion of genre, but also going far beyond this. The first music heard is "The Green Leaves of Summer," a piece of music originally composed by the Russian-Jewish émigré Dmitri Tiomkin with lyrics by Paul Francis Webster for John Wayne's directorial debut, The Alamo (1960). The film is an epic war movie and deals with the famous 1836 siege that was pivotal in the Texas Revolution.[39]

Interestingly, Tarantino does not use the version of "The Green Leaves of Summer" taken directly from *The Alamo* itself, but rather Nick Perito's instrumental arrangement of it.[40] This choice may have been made, in part, to avoid the specific textual references in Tiomkin and Webster's choral version of the theme: "A time to be reapin', a time to be sowin'/The green leaves of Summer are callin' me home." Tarantino's aesthetic approach to the film, as has already been observed, moves toward the notion of the "score" rather than the compiled song soundtrack. However, it is equally clear that "The Green Leaves of Summer" also had a significant impact beyond the movie for which it was originally made. In this respect, Tiomkin had great form. His song "Do Not Forsake Me, Oh My Darling" from *High Noon* (1952) and the whistled main theme from *The High and the Mighty* (1954) were both top ten hits. *Billboard Magazine* predicted on November 7, 1960 that the soundtrack album for *The Alamo* "should enjoy a brisk sale."[41] Indeed, it remained in the best-selling LP charts for forty-seven weeks and peaked at number seven, and both score and song won Tiomkin further Academy Awards.[42] Numerous versions of "The Green Leaves of Summer" exist, and, as such, it represents popular culture's appropriation of material through and beyond its cinematic context. In this respect, it represents the best of both worlds for Tarantino the melomane, record collector, and audile listener.

But what does the music itself convey? A lilting 12/8 guitar rhythm and smoky accordion melody soon give way to a fuller arrangement incorporating luscious strings and female choir. We are clearly listening to a filmic representation of a folk ballad—rustic simplicity appropriated and made mythic—a musical interpretation that could easily be mistaken for a spaghetti-western soundtrack that acts as a gateway to the fantasy world of the film. The use of music clearly associated with but not quite from *The Alamo* encourages the audience to hear the way that the history of war is told through the concepts of myth, appropriation, and fairy tale. Indeed, as the opening titles fade and Perito's arrangement dies away the intertitle reads: "Once upon a time in Nazi occupied France…"

WHY MORRICONE?

A potent musical strand in *Inglourious Basterds* relates to the western, especially the spaghetti western and, as already observed, there is a particular focus on the music of Ennio Morricone. In fact, Morricone's music frames the movie, but it is not the same Morricone at the beginning as at the end. Film director Bernardo Bertolucci observed that there is the famous Morricone who was "Sergio Leone's composer and who, with him, invented the sound of the Italian western," but he also suggested that there are various other Morricones who represent different aesthetic and compositional aspects. For Bertolucci, the music is also able to go "back to Verdi, to go into the peasants songs, the music of the collective heart," so that, without knowing it, Morricone "wrote two or three beautiful possible national anthems for Italy."[43] Simon Frith perceives the composer as

an equally pivotal figure, but, for him, Morricone is "the line that runs from Puccini to Dub,"[44] and, in the construction of aural narrative, he is able to "draw on music's ability to cross and confuse cinematic and cultural codes."[45] We can see some of the features of Morricone's compositional style, as identified by both Bertolucci and Frith, directly mapped onto Tarantino's approaches in *Inglourious Basterds*.

It is clear that Morricone is especially associated, through his collaboration with Sergio Leone, with the spaghetti western. Originally coined as a pejorative term by critics to highlight the supposed inauthenticity of non-American westerns, the spaghetti western was a subgenre that emerged in the mid-1960s. Principally directed by Italians, originally released in the Italian language, and often filmed in Spain, they were more bleak and gritty than American westerns. What Leone and Morricone provided was a European perspective on the mythic notion of the Old West as exemplified by the westerns of John Ford et al. In essence, the spaghetti western first demythologized and then, I would argue, remythologized the frontier and its inhabitants.[46] Codes of honor were upturned, with heroes who were only slightly less evil than the villains; the bleakness of landscape was not merely presented, audiences were encouraged to feel its harshness; long sequences without dialogue and extreme close-ups resulted in what Jameson has described as operas "in which arias are not sung but stared."[47] The spaghetti western celebrated the process of mythologizing, and Morricone's music was fundamental in shaping its success.

The key to the effectiveness of Morricone's music in Leone's films lies in the opportunities for the "foregrounding" of musical moments. Royal Brown observed that Leone's extension of action in time allowed "the music more room to expand" so that Morricone had the "luxury of writing developed themes that have musical logic while generating ample amounts of cinematic affect."[48] This is an aesthetic position that would have comfortably accorded both with Morricone's classical training and his early experiences in commercial music production. Before he broke into the film industry in the early 1960s, he worked as an arranger in the Italian recording industry, providing orchestrations for hundreds of popular songs in different styles. As Jeff Smith observed, the aesthetic approach, use of particular instrumental colors, and formal characteristics of his film scores for the spaghetti westerns "bear certain similarities with these interpolated songs, and often his cues similarly invert the normal hierarchy of image and music."[49] The boldness and vibrancy of orchestration and the spirit of experimentation are all functions of the fact that Leone's spaghetti westerns valued music as a principal character. Morricone himself acknowledged the importance of this in allowing the music to speak:

> Music you cannot hear, no matter how good it is, is bad film music. That is how films are. A lot of my music, and music by other composers, has been judged to be bad because the director did not give it proper space or volume.[50]

I would also suggest that the principal reason that Morricone's music has been judged to be so effective in these collaborations is not only because Leone allowed the space for it, but also because both composer and director believed in an aesthetic approach that rejected

fundamental aspects of the Hollywood western.[51] Indeed, from the very outset of their collaboration on *A Fistful of Dollars* (1964), it was clear that Leone was searching for a different kind of sound and wanted to work in a different way to achieve it. Leone suggested that the music should be composed before the film was shot so that he could use it to help formulate ideas about its potential impact. Frayling noted that this first project "was too far advanced, and too sparsely budgeted for such an innovation," but, in subsequent projects, sequences were built around the precomposed music and, in *Once Upon a Time in the West* (1968), for example, the music was even played on set with a direct influence on the performances of the actors.[52] Therefore, Morricone's music is effective as film music precisely because it has not been created and does not function in the same way as most other film music. It has its own structural logic that is not defined by picture editing configurations; the images are frequently shaped around the music. Furthermore, Morricone's music is commonly built through the transition of short motives into overarching structures that are reminiscent of the verse-chorus structures of popular music. The Italian musicologist Sergio Miceli refers to this as "micro-cell technique."[53] For a director who likes to use preexisting music, such as Tarantino, we can immediately understand the appeal of Morricone's music. It can be easily manipulated in structural terms, has a clear link to popular music practice both in gestural approach and instrumentation, and has a clear identity and life beyond the film (much of Morricone's film music is widely available on record), while also being fundamental to the identity formation of the given film itself.

In line with Bertolucci's assessment of some of the different facets of Morricone's musical character, Tarantino explained that the first half of *Inglourious Basterds* is specifically designed to mash "spaghetti western mood with WWII iconography," but he also observed that the use and function of Morricone's music changes as the film progresses, so that, at the end, it is "less spaghetti western and more operatic."[54] I would also add an intermediate category to these two uses of music that I would describe, for want of a better term, as the spaghettification of preexisting tracks. By this, I mean that the way that a track is used, regardless of its original context or whether it is even by the Italian composer, is deliberately reminiscent of the form and function of Morricone's music in Leone's spaghetti western films, especially in relation to the manipulation of time and the creation of myth. Three specific examples from *Inglourious Basterds* will serve to highlight these Morricone-esque musical categories.

The opening scene features a homestead set against an expansive landscape with a lone figure (Monsieur LaPadite) chopping wood. In the distance, we see army vehicles approaching.

> [W]hen we were shooting the first sequence, everyone in the crew was like: "Quentin this is your first Western." The Nazis in their uniforms, in their cars, in their motorbikes did not break the Western vibe, it went with it in a strange way. They filled-in for *bandidos* or outlaw riders.[55]

The music cue used is "Dopo la Condanna," taken from Sergio Sollima's spaghetti western *La Resa dei Conti* (1966). One of the most striking features is that Morricone's

FIGURE 26.1 Beethoven *Beethoven's Bagatelle No. 25 in A minor, Für Elise,* opening.

score quotes Beethoven's *Bagatelle* No. 25 in A minor, commonly known as *Für Elise.* Its opening gesture is one of the most instantly recognizable phrases in music history (Figure 26.1). Based around E⁷ dominant harmony resolving to A minor, the alternating E/D#'s can be interpreted as a slow trill. In general, the lower note of a trill is the root with the upper auxiliary note as a decoration on it, but Beethoven inverted this and generates delightful piquancy with D#'s eventually falling to a D natural that implies the dominant seventh chord and articulates an overall descent from the fifth to the tonic.

In Morricone's cue, Beethoven's opening gesture remains on a piano but is recontextualized within the harmonic and orchestrational context of the spaghetti western sound. Morricone provides extra repetitions of the E/D# "trill," creating an extended version of motif X that appears four times during the cue. The motif first resolves onto A minor, as in Beethoven's original, but, in subsequent appearances, the concluding note A is placed over F major and Dm⁷ harmony, before finally resolving on A minor at the end of the cue. Interspersing these statements, improvisatory classical guitar passages based on the aeolian mode act as answering phrases, often moving over parallel block major chords (F—D—E). In addition, orchestral strings, a lyrical French horn melody, and rhythmic, effected electric guitar patterns contribute to Morricone's typical spaghetti western sound.

Even before Tarantino used this music, "Dopo La Condanna" was already a mashup. In its original context, this juxtaposition of musical materials had a clear narrative justification. The story of *La Resa dei Conti* centers around the character Manuel Sanchez, who has been framed for the rape and murder of a child by a wealthy landowner and power-broker, Mr. Brokston. The real culprit is Brokston's son-in-law. Brokston hires Jonathan Corbett, a gunman with a reputation for bringing criminals to justice, and offers him support to run as a senator in return for hunting Sanchez. However, after several encounters, Corbett begins to have doubts about his quarry's guilt. Annoyed at Corbett's inability to catch Sanchez, Brokston arrives in Mexico to take over the manhunt, aided by his Austrian bodyguard, the Baron von Schulenberg (see Figure 26.2). We have learned that this mustachioed Austrian is the best gunman in Europe, with thirty-three duels and thirty-three wins under his belt. He also happens to be a skilled pianist, and we even hear him play *Für Elise* while he boasts about his dueling prowess to Corbett. In narrative terms, this sequence seems designed to demonstrate cultured precision and ruthless efficiency. The film's climactic sequences involve several

FIGURE 26.2 Baron von Schulenberg—*La Resa dei Conti.*

Mexican stand-offs in which the genuine murderer, von Schulenberg, and Brokston are all killed by Corbett and Sanchez. Morricone's cue "Dopo la Condanna," complete with Beethoven quotation, is, of course, used during Corbett's duel with von Schulenberg and highlights differences between the two skilled gunmen. One is precise, measured, efficient, and European, the other more free-spirited, improvisatory, and from the frontier.

In the context of *Inglourious Basterds*, the piece of music acquires even deeper layers of meaning. Richard Etlin observed that the Nazi party used cultural heroes to strengthen its political agenda and "Beethoven was promoted as an artist who represented National Socialist heroic ideals."[56] Indeed, Beethoven was privileged and placed beside Wagner as representative of German supremacy, and German musicologists were even commissioned to rewrite the history of German music in accordance with Nazi principles.[57] The use of Beethoven taps into this historical association with the Third Reich, and the cue as a whole acquires meaning from both its previous filmic context and its new placement. Beethoven is mashed and reshaped, but so is the sight and sound of the spaghetti western and the visual metaphor of the war movie.

The second category, which I have called spaghettification, is exemplified by a very brief distorted guitar riff—moving from the flattened subtonic to the tonic minor—derived from Billy Preston's score for *Slaughter*. This is used as a "theme" for the character Hugo Stiglitz, the only German member of The Basterds, who is notorious for his sadistic ways of murdering Nazis (see Figure 26.3).

We are introduced to him through the menacing guitar riff and a freeze-frame in which his name is emblazoned across the screen. This is reminiscent of the technique used by Leone in *The Good, the Bad, and the Ugly* (1966), in which each character is labeled by an epithet that appears over a freeze-frame of his image accompanied by Morricone's famous alternating perfect-fourth "coyote call." The same thematic material represents all three characters in Leone's film but receives a different orchestration

FIGURE 26.3 Hugo Stiglitz—*Inglourious Basterds.*

on each occasion.[58] Morricone goes some way toward explaining the significance of this kind of audiovisual approach:

> Out of his intuition, Sergio understood a very important thing—that film and music share a temporal dimension.... Film and music need attention, transmission, that makes use of time. If you respect the temporal nature of both film and music, you get the best results.[59]

In the Stiglitz freeze-frame sequence, Tarantino borrows the idea of identificatory gestural boldness from Leone and Morricone's temporal dislocation in order to expand the mythic space. As Sean Cubitt observed, the "cinematic freeze is not a photograph, because it has a definite duration."[60] The audience is invited to engage both with the suspense and spatialization of time, which is precisely where myth can be shaped because, as Roland Barthes might have argued, form and meaning are blended into a mode of signification. This approach seems all the more clear because the action on either side of the freeze-frame engages in further temporal displacement. First, as the captured German sergeant walks towards Lieutenant Aldo Raine, the action moves into a slow-motion sequence featuring Morricone's music from *Il Mercenario* (1968). Then the distorted guitar theme from *Slaughter* is heard over the freeze-frame, before developing into funk-rock that accompanies a violent but playful, multilayered flashback showing how Stiglitz came to join the gang after murdering a string of Nazis. Overall, this sequence

demonstrates a carefully managed control of tempo, slow—pause—fast, that creates a space for the mythic precisely in the manner of Morricone's spaghetti western music.

Tarantino has referred to the use of Morricone's music in the latter half of *Inglourious Basterds* as operatic. One scene in particular, a *"Romeo and Juliet* shootout at a movie première" exemplifies the approach.[61] Having escaped SS Officer Hans Landa several years earlier, Shoshanna Dreyfus has assumed a new identity as Emmanuelle Mimieux and is the owner of a Paris cinema. German war hero Private Fredrick Zoller, whose exploits are to be celebrated in a Nazi propaganda film, *Stolz der Nation* (*Nation's Pride*), takes an interest in her and persuades Joseph Goebbels to hold the première at her cinema. With the presence of numerous high-ranking Nazi officials, she plans to take her revenge by locking the audience in the theater and burning them alive after setting fire to large quantities of highly flammable nitrate film. However, as the plan sprints toward its conclusion, Zoller leaves the theater to find Dreyfus/Mimieux in the projection booth. She tries to get rid of him, but he is insistent. With the promise of a sexual encounter, she persuades him to lock the door and then shoots him in the back. This is where Morricone's track "Un Amico" taken from the film *Revolver* (1973) is heard.[62]

Despite the fact that Shoshanna has just shot Zoller, the instrumental version of Morricone's track "Un Amico" seems to generate an initial tenderness between them. The lyrical melody and soothing textures suggest regret—the gentle main theme enters as Zoller groans in pain and Shoshanna goes over to him. Shoshanna perhaps does not loathe Zoller as a person but what he represents. However, as the music develops into its most expansive phrase, Zoller, who has been lying face down on the floor, turns and shoots Shoshanna. The meaning of the scene seems ambiguous as we experience the blood-spattered, slow-motion death of the two characters. Does Tarantino generate dissonance between graphic violence and sweet music? Does the sequence represent the aestheticization of violence? Is there something darkly sexual about the bodies writhing in slow-motion as they lay bleeding and dying?

Much has been written about Tarantino's use of music in relation to violence, particularly the notion of ironic counterpoint, a concept that several writers have found increasingly unsatisfactory. Phil Powrie, for example, argues that counterpoint exists not between what you see and what you hear in the torture sequence in *Reservoir Dogs* (1992), "but between the act of seeing and the act of hearing."[63] Lisa Coulthard, likewise, argues that music in Tarantino's scenes of violence is "more than mere accompaniment, ironic commentary, or contradiction," it is "essential in the audiovisual construction of spectatorial enjoyment and engagement."[64] Coulthard also understands Tarantino's aesthetic approach as emphasizing the "superficial nature of his film texts so that they can be viewed and enjoyed within a context of pleasurable affective and analytic passivity."[65] I would align this theoretical perspective with Gregg Redner's attempts to find methodological connections between musicology and film theory by using ideas proposed by the French philosopher Gilles Deleuze.[66] In particular the notion of *sensation* seems apposite.[67] Deleuze proposed the idea that art is experienced as pure sensation rather than contemplation; the arts create novel combinations of sensation and feeling; that is to say, a compound of "percepts" and "affects."[68] The move away from representational

analytical perspectives toward those that focus on intensities of experience and high-light affect and hapticity seems a valuable way of approaching much of Tarantino's work. Redner suggests that by considering the Deleuzian concept of precognitive sensation it becomes possible to hear a score in its purest form, thereby enabling us to understand it as "an expanding flow moving forward towards the greater plane which is the entirety of the filmic universe."[69]

The "Un Amico" sequence certainly engages in a way that goes far beyond sim-plistic counterpoint between image and music. It seems to me that something close to Deleuze's notion of sensation is precisely what Tarantino was thinking of when he described the use of Morricone's music in this sequence as "operatic." Shoshanna's bright red dress, Zoller's cream uniform jacket, the humane and lyrical melody, and the beau-tiful slow-motion creates a narrative sequence that is ambiguous about the tragic, the tender, and the impact of brutalistic violence. The music does not explain or express the images; it renders them physically sensible. The sequence could be considered "operatic" precisely because, like the most breathtaking climactic moments in opera, it is simulta-neously emotional and visceral. It is not desensitized through simplistic juxtaposition.

WRITING/RIGHTING HISTORY?

In his discussion of the use of Morricone's "Un Amico," Tarantino observed that he had been waiting for an opportunity to use the track for many years. Recalling its original use in *Revolver*, the director explained: "I remember thinking... wow this is fantastic, but it doesn't really quite go with this movie."[70] The same attitude is also evident in other tracks used in the film, including David Bowie's "Cat People (Putting Out Fire)," which originally appeared in Paul Schrader's movie *Cat People* (1982): "I've always loved that song and I was always disappointed by how Paul Schrader used it in the movie. He didn't really use it; he threw it in over the closing credits."[71]

"Cat People (Putting Out Fire)" is used for one of the film's most striking sequences, in which Emanuelle/Shoshanna engages in a preparatory ritual before setting fire to her own cinema.[72] It is clear that there is a close alliance between the visual editing, lyrics, and the structure of the music. The sequence begins with slow fades—from establish-ing shot to extreme close-up—while Bowie's brooding baritone voice drones, but as his voice reaches its impassioned heights on the word "gasoline," the tempo suddenly increases and we see Shoshanna putting on her make-up. This is no ordinary prepara-tion for an important night—after all, the song tells us that she is "putting out fire with gasoline." On the line "See these eyes so red," Shoshanna takes her red cream-blusher and aggressively applies it as war paint (Figure 26.4). She rhythmically loads the mag-azine into her pistol on the fourth beat of a bar before the start of a new verse: "Still this pulsing night." The entrance of the fourth verse, "See these tears so blue," coincides with a mid close-up as she puts on her cocktail hat and we watch her slowly lower her veil in focused readiness. The music's unbridled emotion screams in anticipation while

FIGURE 26.4 Emanuelle/Shoshanna—War Paint.

Shoshanna herself remains intensely poised. The scene fetishizes her personal prepara-
tions for the première of *Stolz der Nation*, but the central section also fetishizes film-
making itself. We see Shoshanna and her lover Marcel making the movie insert, their
attempts to get it developed, and, over a repetitive guitar riff, the joining together of two
sections of nitrate film using a splicer and cement. Tarantino gives this song a cinematic
treatment that he felt was warranted but never received in its original incarnation.

Tarantino's use of preexisting music from other films aims to correct perceived past
errors or miscalculations. By giving a track the treatment it truly deserves, there is an
attempt made to "right" cinematic history. This approach sits comfortably within the
ideals of mashup culture, in which new combinations focusing on undervalued or for-
gotten materials are cherished. However, *Inglourious Basterds* goes several steps further.
Its historical narrative also completely reshapes the ending of World War II and, thus,
seems intent on both writing and "righting" history.

Tarantino perceives the boundary between mediated cinematic history and historical
veracity as minimal: "I like the idea that it's the power of cinema that fights the Nazis.
But not even as a metaphor—as a literal reality."[73] This extraordinary statement echoes
Baudrillard's theorization in *Simulacra and Simulation* that history is a lost reference
that has become society's myth. Baudrillard claimed that society replaced reality with
the signs and symbols of its simulation so that conceptions of history and truth are con-
stantly eroded. Cinema is, therefore, at the "service of reanimating what it itself contrib-
uted to liquidating."[74]

> Concurrently with this effort towards and absolute correspondence with the real,
> cinema also approaches an absolute correspondence with itself—and this is not
> contradictory: it is the very definition of the hyperreal.[75]

Baudrillard's assertion was that hyperreality occurs when reality and fiction are blended
(or mashed), and fiction emerges as the victor. The simulation does not simply trick an

audience into believing in a false entity, but signifies the destruction of an original reality that it has replaced. Several critics—who found Tarantino's approach distasteful— saw the theoretical concern posed by Baudrillard clearly articulated in the film's flagrant distortion of some of the defining aspects of the war. In particular, Daniel Mendelsohn argued that Tarantino's celebration of vengeful violence exposed the fragility of memory, warped the representation of the past, and ultimately had the effect of turning Jews into Nazis.[76] On his blog, Jonathan Rosenbaum called the film deeply offensive, profoundly stupid, and akin to Holocaust denial. For Rosenbaum, the diffusion of historical truth in *Inglourious Basterds* (with its reality derived only from other movies) made "the Holocaust harder, not easier to grasp."[77] Interestingly, Tarantino seems to have started with the intention of honoring history, but during the writing process changed his approach because: "My characters don't know they're a part of history."[78] Tarantino further explained:

> For people of my generation and younger, I didn't want to trap the film in that period bubble…I was very influenced by Hollywood propaganda movies made during World War II. Most were made by directors living in Hollywood because the Nazis had taken over their countries…I wasn't taking anything from them stylistically, but what struck me about those movies was that they were made during the war, when the Nazis were still a threat, and these filmmakers probably had had personal experiences with the Nazis, or were worried to death about their families in Europe. Yet these movies are entertaining, they're funny, there's humor in them…. They're allowed to be thrilling adventures.[79]

At first glance, *Inglourious Basterds* seems utterly unconcerned with the ethics of war or the accuracy of history and is instead focused on the power of cinema. The characters, for example, include a British soldier who used to be a film scholar and a German movie star working as a double agent. The climax of the film depends on the flammability of nitrate film stock. Trapped in a movie theater, the audience is consumed by flames while Shoshanna's phantasmagorical effigy laughs hysterically as they burn and exclaims: "This is the face of Jewish vengeance." When Hitler is assassinated, countless rounds of machine gun fire, resonating with the force of wish fulfillment, disintegrate his body. Tarantino indulges in the latent bloodlust of revenge, but the film is not just a revenge fantasy. In the climactic moments, there is an emphatic rupture between historical reality and its representation, raising numerous questions about the exploitative influence of cinema and the morality of vengeance. There is a moral consequence to the audience's cathartic response that forces it to confront its own spectatorial position.

Films reshape history even when they are resolutely faithful, and history is always recounted from a particular perspective or with an agenda. The public memory of war in the twentieth century has arguably been created more by a manufactured past than a remembered one, as John Chambers and David Culbert remind us.[80] By so shamelessly rewriting history and making the mechanics of the process overt, *Inglourious Basterds* ultimately demands its audience ignore truth in a bold assertion of the fantastical power of the cinema. But fiction does not emerge as the victor. There is no sense in which

reality has been replaced or eroded because the film continually signals and questions the act of its own representation.

The rejection of realism throughout the film has been explicitly demanded through the use of mashup techniques that highlight numerous liminal spaces and call to question everything that the film presents. *Inglourious Basterds* ultimately problematizes the nature of historical (mis)representation, both in film generally and in the war movie specifically. The film sets up typical war movie conventions, but considers them in new ways by drawing attention to them and questioning their cultural dominance. The use of spaghetti-western music, in particular, seems designed to scrutinize the very issues that Baudrillard identified in relation to the real and hyperreal. The film is so audacious that it seems a direct challenge to Baudrillard's pessimistic view of postmodern society's perceived inability to distinguish between reality and its representation. The film is undoubtedly an inglorious bastardization, but surely that is the point?

In a clearly demarcated cinematic fantasy space, the audience is constantly caught in-between: between genres, between historical fact and fiction, between music tracks that belong simultaneously in several contextual locations—there is even a gap between Ennio Morricone's music and the ghostly presence of the composer who nearly "scored" the film. The approach taken in *Inglourious Basterds* exemplifies the aesthetic sensibilities of mashup in which appropriation, re-invention, and re-signification are fundamental goals. Tarantino adores the liminal space and places the audience at its center in order to celebrate multifarious resonant, provocative, and problematic associations.

NOTES

1. Claudia Gorbman, "Auteur Music," in *Beyond the Soundtrack*, ed. Daniel Goldmark, Lawrence Kramer and Richard Leppert (Berkeley: University of California Press, 2007), 150.

2. Robert Miklitsch, *Roll over Adorno: Critical Theory, Popular Culture, Audiovisual Media* (New York: State University of New York, 2006), 13.

3. Fred Botting and Scott Wilson, *The Tarantinian Ethics* (London: Sage, 2001), 165.

4. Travis Anderson, "Unleashing Nietzsche on the Tragic Infrastructure of Tarantino's *Reservoir Dogs*," in *Quentin Tarantino and Philosophy*, ed. Richard Greene and K. Silem Mohammad (Chicago and La Salle, IL: Open Court, 2007), 36.

5. Jonathan Romney and Adrian Wootton, *Celluloid Jukebox: Popular Music and the Movies Since the 1950s* (London: BFI, 1995), 127.

6. Quentin Tarantino, "Masterclass" (Cannes Film Festival, Salle Debussy, hosted by Michel Ciment, May 22, 2008).

7. Tarantino has refused to explain the misspellings in the title *Inglourious Basterds* by citing the artistic flourishes in the work of Jean-Michel Basquiat: "If he describes why he did it, he might as well not have done it at all." Associated Press, "Inglourious Basterds Has One Tricky Title," *MSNBC.com*, August 27, 2009, http://www.msnbc.msn.com/id/32588484. Tarantino was inspired by Enzo G. Castellari's 1978 war film *Quel maledetto treno blindato* (*The Inglorious Bastards*).

8. Nick Vivarelli, "Morricone Accepts Inglorious Offer," *Variety*, November 14, 2008, http://www.variety.com/article/VR1117995914?refCatId=2525.

9. Ennio Morricone's Website, accessed July 10, 2009, http://www.enniomorricone.it/

10. Ann Donahue, "Tarantino digs into record collection for Basterds," *Reuters*, August 21, 2009, http://www.reuters.com/article/idUSTRE57K4T520090821.

11. In fact, there is only one preexisting track used in the entire movie that does not have a clear referential filmic context, Rare Earth's interpretation of Ray Charles' hit "What'd I Say" (1972). The small section used is taken from the unusual coda/outro that bears almost no relation to the rest of the track. It is also purely instrumental.

12. Ken Garner, "Would You Like to Hear Some Music? Music-in-and-out-of Control in the Films of Quentin Tarantino," in *Film Music: Critical Approaches*, ed. K. J. Donnelly (Edinburgh: Edinburgh University Press, 2001), 189.

13. Mashup artists, many of whom are amateur enthusiasts, use audio-editing software to splice and merge pop songs and produce hybrid recordings that are shared and discussed in online message boards. The most infamous example of musical mashup is DJ Dangermouse's *Grey Album* (2004) that fused rapper Jay-Z's *The Black Album* (2003) with the Beatles' eponymous album *The Beatles* (1968), which is more commonly known as *The White Album*. See Michael Ayers, *Cybersounds: Essays on Virtual Music Culture* (New York: Peter Lang, 2006).

14. Stefan Sonvilla-Weiss, *Mashup Cultures* (Wien: Springer Verlag, 2010), 8.

15. The Basterds may be more historically founded than they initially appear. The Jewish Infantry Brigade Group within the British Army was formed in late 1944 and fought, under the Zionist flag, against the Germans in Italy from March 1945 until the end of the war in May 1945.

16. Daniel Mendelsohn, "When Jews Attack," *Newsweek*, August 24, 2009: 73.

17. Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser (Ann Arbor: University of Michigan Press, 1994).

18. Quentin Tarantino, interview by Elvis Mitchell, "Quentin Tarantino on *Inglourious Basterds*: The Music," *Inglourious Basterds—Motion Picture Soundtrack*, Warner Bros., ASIN: B002KU6AO8, 2009, mp3 music.

19. See for example, Michel Chion, *Audio-vision: Sound on Screen* (New York: Columbia University Press, 1994); and Nicholas Cook, *Analysing Musical Multimedia* (Oxford: Oxford University Press, 1998).

20. Keith M. Booker, "Like Something from a Movie: Film as the Object of Representation in Postmodern Popular Film," in *Postmodern Hollywood: What's New in Film and Why It Makes Us Feel So Strange*, ed. Keith M. Booker (Westport, CT: Praeger, 2007), 89–150; Peter Hanson, *The Cinema of Generation X: A Critical Study of Films and Directors* (Jefferson, NC: McFarland & Co, 2002).

21. Lisa Coulthard, "Torture Tunes: Tarantino, Popular Music, and New Hollywood Ultraviolence," *Music and the Moving Image* 2, no. 2 (2007): 1–6.

22. Sukhdev Sandhu, "Inglourious Basterds, review," *Telegraph*, August 20, 2009, http://www.telegraph.co.uk/culture/film/filmreviews/6060344/Inglourious-Basterds-review.html.

23. Peter Bradshaw, "Inglourious Basterds," *Guardian*, August 19, 2009, http://www.guardian.co.uk/film/2009/aug/19/inglourious-basterds-review-brad-pitt-quentin-tarantino. It is worth noting that, despite some lukewarm critical reviews, the film eventually achieved eight Academy Award nominations and six BAFTA nominations.

24. Michael Serazio, "The Apolitical Irony of Generation Mashup: A Cultural Case Study," *Popular Music and Society* 31, no. 1 (2008): 91.

25. Serazio, "The Apolitical Irony of Generation Mashup," 92.

26. John Shiga "Copy-and-Persist: The Logic of Mashup Culture," *Critical Studies in Media Communication* 24, no. 2 (2007): 97.

27. CCC, "Stand by Me," MP3, accessed December 12, 2011, http://www.hello.dj/ccc/sweetest-apples.

28. DJ Lobsterdust, "Nirgaga," MP3, accessed December 12, 2011, http://djlobsterdust.com/index.php/mashups/nirvana-vs-lady-gaga/.

29. Girl Talk's approach is exemplified by the album *All Day* (2010), available to download at: http://illegal-art.net/allday/. DJ Earworm has become best known for his annual *United States of Pop*, which mashes up the top-selling 25 songs of the year. Further details at: http://djearworm.com/ (last accessed December 15, 2011).

30. Shiga, "Copy-and-Persist," 99.

31. Quentin Tarantino, "Quentin Tarantino Interview," *The Tarantino Connection*, MCA MCD 80325, 1996, compact disc.

32. Quentin Tarantino, interview by Michaela Latham, "Quentin Tarantino: Kill Bill Vol. 1," *BBC Online*, June 10, 2003, http://www.bbc.co.uk/films/2003/10/06/quentin_tarantino_kill_bill_volume1_interview.shtml.

33. Kreshnik Musmurati, for example, created a spoof movie trailer that mashes *Inglourious Basterds* with Pixar's family animation *Ratatouille*. See Kreshnik Musmurati, "Inglourious Basterds & Pixar's Ratatouille (MashUp)," video, 1:42, accessed December 12, 2011, http://www.thetrailermash.com/nglourious-basterds-pixars-ratatouille-trailer-mashup-action/.

34. Coulthard, "Torture Tunes," 1–6.

35. Blaxploitation movies emerged in the early 1970s and featured African-American actors in leading roles. The films were made specifically for an urban, black audience and frequently featured antiestablishment plots as well as the glorification of violence.

36. Tarantino, interview by Mitchell, 2009.

37. Charles Bernstein's use of Jew's harp in *White Lightning* may, in fact, have been influenced by Morricone's use of the instrument in *The Good, The Bad and The Ugly*, a few years earlier.

38. Tarantino, interview by Mitchell, 2009.

39. The film's sociocultural production context is key. Wayne was a founding member of the Motion Picture Alliance in the late 1940s, which was established to protect the film industry from the perceived threat of communism to the American way of life.

40. Composer and arranger Nick Perito is best known for his work as music director for Perry Como. His version of "The Green Leaves of Summer" was released as a seven-inch single in November of the same year as *The Alamo*, United Artists/London Records [UK], #45-HLT 9221, 1960, 45 rpm.

41. "Reviews of This Week's LP's," *Billboard Magazine*, November 7, 1960: 37. The Brothers Four's version of the song, which was added to the soundtrack album, was also released as a single and reached No. 65 in the Billboard Hot 100.

42. Tiomkin's score for *The Alamo*, including "The Green Leaves of Summer," is held in the Tiomkin Collection at the University of Southern California.

43. Bernardo Bertolucci, in *Ennio Morricone*, directed by David Thompson (London: BBC Films, 1995), television documentary.

44. Simon Frith, *Music for Pleasure: Essays in the Sociology of Pop* (New York: Routledge, 1988), 141.

45. Simon Frith, "Mood Music: An Inquiry Into Narrative Film Music," *Screen* 25, no. 3 (1984): 83.

46. The spaghetti western was also part of a broader movement of postwar revisionist westerns that favored realism over romanticism. Notable examples include Sam Peckinpah's *The Wild Bunch* (1969), Arthur Penn's *Little Big Man* (1970), and Robert Altman's *McCabe and Mrs Miller* (1971). See Patrick McGee, *From Shane to Kill Bill: Rethinking the Western* (Oxford: Blackwell Publishing, 2007).

47. Richard T. Jameson, "Something to do With Death: A Fistful of Sergio Leone," *Film Comment*, March–April 1973: 11.

48. Royal S. Brown, *Overtones and Undertones: Reading Film Music* (New York: Columbia University Press, 1994): 227, 228.

49. Jeff Smith, *The Sounds of Commerce: Marketing Popular Film Music* (New York: Columbia University Press, 1998), 131.

50. Ennio Moricone, in *Ennio Morricone*, directed by David Thompson (London: BBC Films, 1995), television documentary.

51. Christopher Frayling, *Sergio Leone: Something to Do with Death* (London: Faber, 2000), 153–158.

52. Frayling, *Sergio Leone: Something to do with Death*, 155. This remains an uncommon working process within commercial filmmaking. Perhaps is it not surprising to discover that Tarantino also likes to play music on set.

53. Sergio Miceli, *Morricone: la musica, il cinema* (Modena, Italy: Mucchi Editore, 1994), 15–17; see also Charles Leinberger, Ennio Morricone's *The Good, the Bad and the Ugly: A film score guide* (Lanham, MD: Scarecrow Press, 2004).

54. Tarantino, interview by Mitchell, 2009.

55. Ibid.

56. Richard E. Etlin, *Art, Culture, and Media Under the Third Reich* (Chicago: Chicago University Press, 2002), 162.

57. Anselm Gerhard, "Musicology in the 'Third Reich': A Preliminary Report," *The Journal of Musicology* 18, no. 4 (Autumn 2001): 517–543; Pamela Potter, *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich* (New Haven, CT: Yale University Press, 1998); and Pamela M. Potter "What is 'Nazi Music'?" *Musical Quarterly* 88, no. 3 (2005): 428–455.

58. Miceli identifies the three distinct sounds in *The Good, the Bad and the Ugly* as a soprano recorder, two male voices treated electronically, and a bass ocarina. *Morricone: la musica, il cinema*, 134.

59. Christopher Frayling, *Once Upon a Time in Italy: The Westerns of Sergio Leone* (New York: Harry N. Abrams in association with the Autry National Center, 2005), 97.

60. Sean Cubitt, *The Cinema Effect* (Cambridge, MA: MIT Press, 2004), 213.

61. Quentin Tarantino, interview by Ella Taylor, "Quentin Tarantino: The *Inglourious Basterds* Interview," *Village Voice*, August 18, 2009, http://www.villagevoice.com/2009-08-18/news/quentin-tarantino-the-inglourious-basterds-interview/2//.

62. It is an expansive theme that exists in several versions—instrumental and vocal—within its original film context. *Revolver* is the story of a prison warden (Vito Cipriani) who is forced to release a convict (Milo Ruiz) in exchange for his wife who has been kidknapped. A subplot, however, concerns a French folksinger who becomes embroiled in the scheme and is used as an unwitting pawn. At various points in the film, we hear the singer perform his biggest hit, a vocal version of the Morricone track entitled "Un Ami."

63. Phil Powrie, "Blonde Abjection: Spectatorship and the Abject Anal Space In-between," in *Pop Fiction: The Song in Cinema*, ed. Steve Lannin and Matthew Caley (Bristol: Intellect, 2005), 100.
64. Coulthard, "Torture Tunes," 2.
65. Ibid.
66. Gregg Redner, *Deleuze and Film Music: Building a Methodological Bridge Between Film Theory and Music* (Bristol: Intellect, 2011).
67. Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, trans. Daniel W. Smith (London: Continuum, 2003).
68. Gilles Deleuze and Felix Guattari, *What Is Philosophy?*, trans. Hugh Tomlinson and Graham Burchell (New York: Columbia University Press, 1994), 164.
69. Redner, *Deleuze and Film Music*, 45.
70. Quentin Tarantino, interview by Elvis Mitchell, 2009.
71. Quentin Tarantino, interview by Rene Rodriguez, "Remaking History: An Interview with Quentin Tarantino," *Pop Matters*, August 18, 2009, http://www.popmatters.com/pm/featu re/109973-remaking-history-an-interview-with-quentin-tarantino/.
72. It is worth noting that Tarantino used the single version of "Cat People (Putting Out Fire)" by Giorgio Moroder and David Bowie, which is 2.5 minutes shorter than the extended track that appeared on Paul Schrader's film. Tarantino did not use the "commercial" version of the song that Bowie re-recorded for the album *Let's Dance* in 1983.
73. Quentin Tarantino, interview by Henri Sordeau, "Quentin Tarantino talks *Inglourious Basterds*—RT Interview," *Rotten Tomatoes*, August 11, 2009, http://uk.rottentomatoes. com/m/inglourious_basterds/news/1837048/quentin_tarantino_talks_inglourious_ basterds_rt_interview.
74. Baudrillard, *Simulacra and Simulation*, 48.
75. Ibid., 47.
76. Mendelsohn, "When Jews Attack," 72–73.
77. Jonathan Rosenbaum, "Some Afterthoughts About Tarantino," *Notes* (blog), August 27, 2009, http://www.jonathanrosenbaum.com/?s=tarantino+holocaust+denial.
78. Tarantino, interview by Sordeau, 2009.
79. Tarantino, interview by Taylor, 2009.
80. John Whiteclay Chambers and David Culbert, *World War II, Film, and History* (New York and Oxford: Oxford University Press, 1996).

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