

# "ADIÓS, SABATA"

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## THE UGLY ONES

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TECHNICOLOR® • TECHNISCOPE®  
A COLUMBIA PICTURES RELEASE  
A DARIO SABATELLO PRODUCTION

SELMUR PICTURES  
PRESENTS  
**"a minute to pray,  
a second to die!"**  
FROM CPIC EASTMAN COLOR

VOLUME 1  
NUMBER 2

No. of 50.

# WESTERNS ALL' ITALIANA

**JUST TURNED  
SEVENTEEN!!!  
JUST TURNED  
KILLER!!!  
AND RUNNING  
FOR HIS LIFE!!!**



TOTALVISION and EASTMANCOLOR

WALTER MANLEY ENTERPRISES INC. presents  
**VAN HEFLIN • GILBERT ROLAND  
KLAUS KINSKI • GEORGE HILTON**  
**SARAH ROSS**  
**THE RUTHLESS FOUR**  
Directed by GEORGE JOYCAPTANI  
A Ladd-Hall Enterprises Inc. Release

**FINALLY  
THEY  
MEET  
and**  
**THE HILLS  
RUN RED**  
TECHNICOLOR® TECHNISCOPE®  
Released thru UNITED ARTISTS

CAMERON MITCHELL is  
**Minnesota Clay**  
The sightless gunman... who killed by sound!  
TECHNICOLOR & WIDESCREEN

**TODAY WE KILL  
... TOMORROW  
WE DIE!**  
in COLOR

RICHARD HARRISON  
in  
**VENGEANCE**  
PANAVISION and EASTMANCOLOR  
A Ladd-Hall Enterprises Inc. Release

MAFRA PRESENTS  
**ANTHONY QUINN  
FRANCO NERO**  
**'DEAF SMITH & JOHNNY EARS'**  
PG 12 TECHNICOLOR®

JOSEPH COTTEN in ALBERT BAND'S  
Production of **THE HELLBENDERS**  
IN COLOR

**A bullet doesn't care  
who it kills!**  
**A Bullet  
For The General**  
in COLOR  
AN AVCO EMBASSY FILM

## THE SWINGIN' DOORS

Whew, I made it! I was determined to have the second edition of WESTERNS ALL' ITALIANA completed by the end of the year. I am typing this on December 21st, 1983 and in all likelihood, you won't be reading this for at least two or three weeks.

I'm stunned by the enthusiasm of many of the readers. It seems there is a miniature cult out there who really appreciates the Italian western genre. I welcome you all to this second go-round and hope it was worth the eight month wait. I must point out that this edition was originally intended to be fifty copies, numbered like the last time. I have received requests from folks that causes this figure to exceed fifty. Therefore, I will abandon the numbered editions for this issue and simply print 100 copies which includes free hand-outs to the contributors and other individuals who helped put this all together. Please ignore the cover where it has "no. of 50" as the cover was printed some months back.

To report on the question I posed in the Franco Nero article in WAI #1, Nero did indeed appear in STRIDULUM (THE VISITOR) much to my surprise. It turns out that Nero had a brief cameo and was disguised as Jesus Christ in a brightly lit sequence.

No subscriptions are being taken...WAI will be sold on a per issue basis. Who knows when this whole mess might cave-in. Each subscriber will be notified if and when WAI #3 is available. Let me urge you all to please CONTRIBUTE SOMETHING! Even if a small tid-bit of obscure info or telling me about a spaghetti you saw only once and never saw again. Perhaps you've seen a true rarity! In any case, this fanzine will survive if everyone pitches in!

This issue appears to me to be a big improvement over last. Not only is the binding different, but our contents this time are truly varied. Many folks have asked how we can report on a dead cycle of film? Hell, I don't know!! But we're doing it and with any luck, it'll continue.

Appreciate your thoughts and comments on this second edition!

Best wishes!



Tim Ferrante  
Publisher and editor.

WESTERNS ALL' ITALIANA is published on an irregular basis at P.O. Box 186, Keyport, New Jersey 07735. Price per issue is \$1.50 to cover postage fees. Co-editor and damned good amigo, GARY DORST.

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# CHUCK CONNERS

BETRAYS A GANG OF SEVEN RUTHLESS  
MERCENARIES!



**KILL THEM ALL  
AND COME BACK ALONE**

# INTERVIEW!

?s by GARY DORST & TIM FERRANTE.

If you must ask who Franco DeGemi and Francesco DeMasi are, you have no business reading this fanzine! Perhaps that's a bit harsh.... Let's face it, there's just too much to learn about the genre and you never can tell if something so well known to most comes as news to another. For the record, Franco DeGemi is the world's finest harmonica player. I have listened to him personally and this is simply my opinion. He is truly gifted. Franco's rise to international fame arrived when he performed the studio tracks for Charles Bronson's character in ONCE UPON A TIME IN THE WEST. His distinct treatment of Ennio Morricone's score was too brilliant to go unnoticed. Since that time, Franco has performed on many many film scores and to this day continues his craft.

Francesco DeMasi also stands in the fore of the Italian westerns. His incredible output of original film music for this genre is amazing. He scored at least thirty westerns, (there is some question as to a thirty-first...DeMasi could not confirm or deny his involvement in it.) all containing music of exceptional style and depth. Who can argue that DeMasi's SARTANA NON PERDONA is not one of the greatest of the genre? Francesco continues to score motion pictures in Rome and has recently been called upon by American directors for his music. His first United States release, LONE WOLF MCQUADE serves as a prime example of his musical talent. While the mixdown of the original scoring master was altered by Hollywood, it does not hide DeMasi's ability for masterful film music. His first USA album is still a treat.

The following brief interview was conducted by my dear friend, Luciana DeGemi, expressly for WESTERNS ALL' ITALIANA. Without her, it could not have happened and we all owe her a nod of thanks. Since we're dealing with very busy, talented people, Gary and I attempted to streamline the questions towards what we thought most readers would want to know. Hopefully we succeeded. Whatever your reaction, we think you'll agree that it makes for interesting reading!!

## FRANCO DEGEMINI

1) Your fans all know very well your involvement in ONCE UPON A TIME IN THE WEST. What other westerns have you performed on? For example, is it you playing harmonica in VAMOS A MATAR, COMPANEROS! OR ARIZONA COLT?

F.D.) Hundreds and hundreds....For instance, ARIZONA COLT! I don't remember if I played on COMPANEROS! but if there is a harmonica, then it is mine.

2) Did you work directly with Charles Bronson teaching him how to properly handle the harminca in ONCE UPON A TIME....?

F.D.) Yes, I did. To give the scene more reality, I had to go on the set and teach him how to put his hands around the harmonica, how to breathe, etc...

3) Could you please explain the differences between your original mix of the LONE WOLF MCQUADE score to the mix done in Los Angeles? Your harmonica tracks were drastically reduced....

F.D.) Let Francesco answer this question! He can do so better than I!

4) Can you give a bit of your background that influenced you to choose the harmonica as an instrument to master?

F.D.) Well, it was a challenge being that this instrument is very unusual and very seldom used in a orchestra. It is also a challenge to work with performers who know and read music and are able to start with the conductor and not lose time for him. It is a very difficult instrument to master...but that just adds spice to the recipe for me! (Luciana then comments: It was also the handiest instrument to be put in his pocket with a loaf of bread as a child and run away from the scoldings of his father!)

5) What was your most difficult assignment as a harmonica performer?

F.D.) Every one. It is always interesting to try and understand what the composer meant by writing his music and what the conductor expects from your interpretation. Moreso, the performer has no time to study the part and the music is just put in front of him when the conductor starts, everytime is a challenge to obtain the best effect in the shortest time possible.

#### FRANCESCO DEMASI

1) Do you enjoy scoring one style of film instead of another? For example, would you rather write for a war drama instead of a horror film?

F.D'M.) Yes, I would say that I prefer to score war or drama or whichever film requires a proper and specific comment.

2) In some of your early film scores it seems you were required to write for a very small orchestra. What was the smallest you ever wrote for and how did you overcome the problems?

F. D'M.) Normally I was. But I am not required to use an orchestra of one size rather than another. It is up to me to decide what kind of comment the story in the film requires and, of course, this is a choice I have to make with the director and follow what is in his mind as well. Also, many film do not require a large orchestra! Such as COLPO MAESTRO AL SERVIZIO DI SUA MAESTA BRITANNICA and TROPPO PER VIVERE, POCO PER MORIRE where I arranged the music for a limited number of strings using jazz orchestra.

3) Do you have a favorite western film score of your own or someone else's?

F.D'M.) This is not an easy question to answer. Maybe AMMAZZALI TUTTI E TORNA SOLO or SARTANA NON PERDONA. These are the first titles that come to mind. As far as other western scores by other composers...well...I like them all!

4) Do you have any one special film score that has gone unrecorded you would like to see put on disc?

F.D'M.) I would like to see ALL my scores on record, of course!!

F.D'M.) In answer to the LONE WOLF question...The first mix, which was used for the film itself, was made by me here in Rome. The second one, which was put on the LP, was done by someone else in Los Angeles and I do not agree with the result. Maybe it is due to the fact that the person did not know the score and performed the job to personal taste.

Thank you very much gentlemen for taking the time to answer these questions for the readers of WESTERNS ALL' ITALIANA.

On the following page is a personal greeting to everyone from Franco and Francesco!

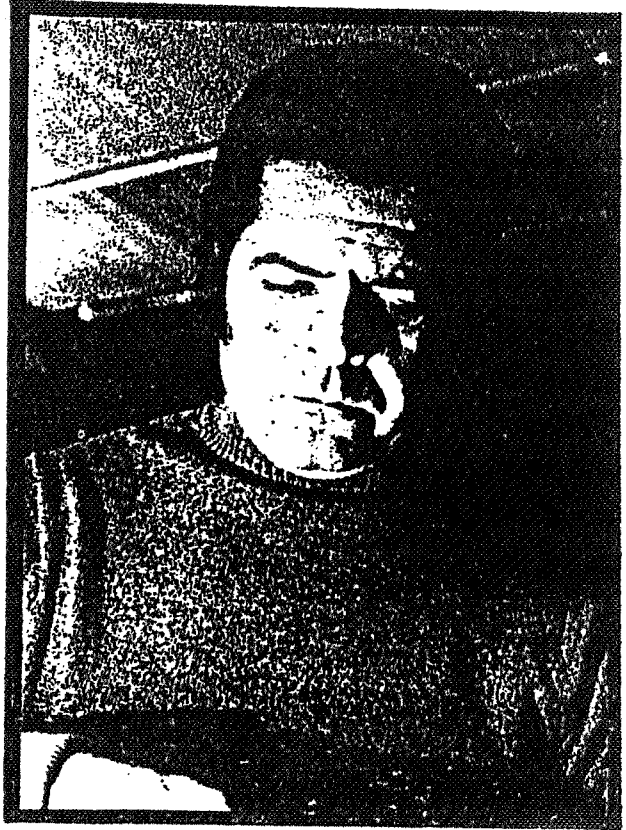


# CIAO!

FRANCO DEGEMINI



FRANCESCO DEMASI



Best Wishes to the  
readers of "Westerns all'Italiana"  
from Francesco Demasi

Franco De Gemini

# Who is Who ?

By TIM FERRANTE.

One of the many "joys" of the Italian westerns is trying to decipher the real names of the many folks who brought us this sub-genre. For example....nearly all of us know that 'Bob Robertson' is the Anglicized name of Sergio Leone. Below, on the left hand side, is a list of bogus names used by the various composers, directors and actors. On the right side is a list of their real names. Your job is to match the phony with the proper owner. To get you started, we have used the above example to show you how it's done.

## FAKE

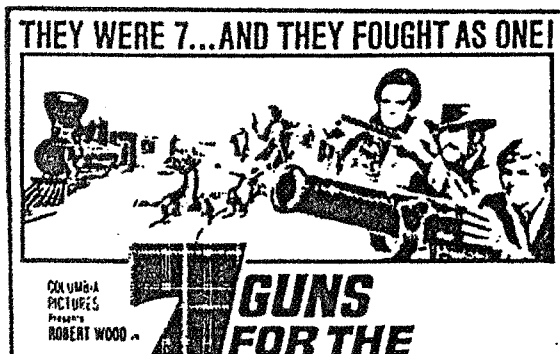
- 1] BOB ROBERTSON (director)
- 2] EVELYN STEWART (actor)
- 3] FRANK KRAMER (director)
- 4] DICK SPITFIRE (director)
- 5] VANCE LEWIS (director)
- 6] ANGEL OLIVER PINA (composer)
- 7] JOHN WELS (actor)
- 8] LEO NICHOLS (composer)
- 9] LEE W. BEAVER (director)
- 10] FRANK MICHAELS (composer)
- 11] ALBERT BAND (director)
- 12] ROBERT HUNDAR (actor)
- 13] BUD SPENCER (actor)
- 14] GEORGE FINLEY (director)
- 15] E.B. CLUCHER (director)
- 16] STEVE POWDER (composer)
- 17] FRANK MASON (composer)
- 18] FERNANDO LION (screenwriter)
- 19] CALVIN JACKSON PAGET (director)
- 20] PEDRO SANCHEZ (actor)
- 21] ANTHONY M. DAWSON (actor/director)
- 22] ANTHONY STEFFEN (actor)

## REAL

- A] ENNIO MORRICONE
- B] ANTONIO MARGHARETTI
- C] FRANCO MICALIZZI
- D] CLAUDIO UNDARI
- E] ENZO BARBONI
- F] STELVIO CIPRIANI
- G] GIORGIO STEGANI
- H] FRANCESCO DE MASI
- I] CARLO RUSTICHELLI
- J] IDA GALLI
- K] CARLO PEDERSOLI
- L] DIEGO SPATARO
- M] LUIGI VANZI
- N] FERNANDO DI LEO
- O] SERGIO LEONE
- P] GIAN MARIA VOLONTE
- Q] CARLO LIZZANI
- R] ALFREDO ANTONINI
- S] IGNAZIO SPALLA
- T] GIORGIO FERRONI
- U] ANTONIO DE TEFFE
- V] GIANFRANCO PAROLINI

Having a tough time of it? Below are the answers!.

- |       |      |
|-------|------|
| 1-22  | 8-11 |
| 2-12  | 9-10 |
| 3-02  | 0-6  |
| 4-19  | 5-8  |
| 5-81  | 6-7  |
| 6-71  | 1-9  |
| 7-16  | 2-5  |
| 8-51  | 3-7  |
| 9-41  | 4-8  |
| 10-81 | 5-2  |
| 11-21 | 6-1  |



# The Genre vs. the Critics

By KEN PETTIT

In trying to determine what type of film the majority of professional film writers and scholars deem unworthy of their attention, it becomes apparent that the Western is a prime target for their collective wrath. Certainly this isn't true in all cases, but the evidence indicates that a great number of critics feel that the Western film is beneath them. John Simon, film critic for NEW YORK magazine, is on record stating, "...The Western is basically an infantile genre. It either idealizes false values, while also insulting the Indians, or else it is an anti-Western, scoring easy points by inverting to usual Westerns, which is facile and also infantile."

Considering remarks like the one made by Mr. Simon then, it comes as no surprise that an off-shoot of the traditional Western, such as the Italian Western, registers with many of the high-brow "critics" on the same level as pornography, or perhaps just a step below it.

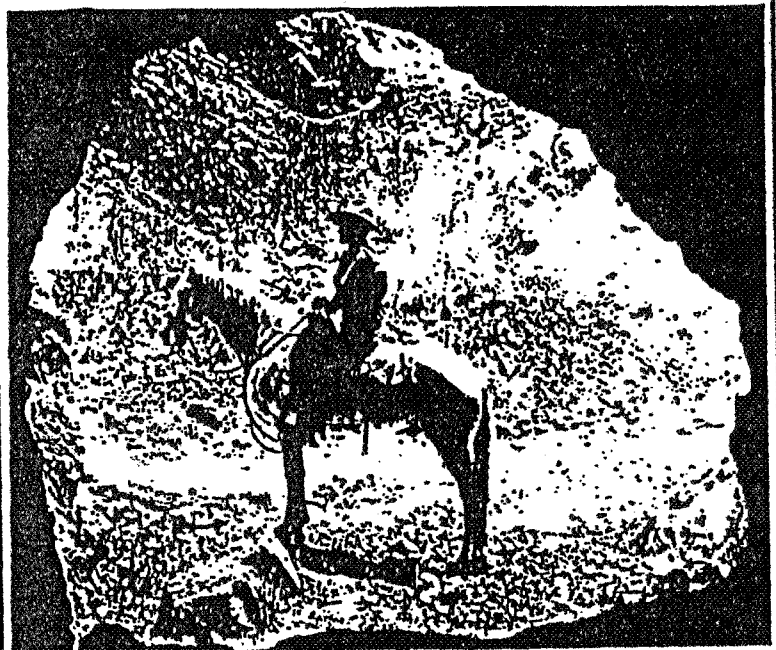
But what about the writer who does possess respect for the Western movie? Are they open-minded enough to appreciate some of the better foreign Westerns? Well, for the most part, the answer is no. Of course, it would be easy enough to simply dismiss their opinions if it weren't for the fact that not only are "spaghetti" Westerns a nearly extinct species, but even the mainstream Western has become a rarity. By summarily dismissing the continental Western film, the critic has indirectly hammered another nail into the coffin of the more mainstream Western.

One of the best examinations of the Italian Western can be found in Brian Garfield's book, WESTERN FILMS (Rawson Associates; 1982.). While it is apparent that Garfield has little love for the sub-genre, he does express an understanding of their popularity. In the end however, he more or less ends up by dismissing them out of hand. As a matter of fact, he states just that, and goes on to say that, "...I find it impossible to take these things seriously, and I have sat through very few of them all the way from start to finish."

The same attitude can be found in SHOOT-EM-UPS, (Arlington House; 1978.) written by Les Adams and Buck Rainey. I find it amazing that they can spend so much space, and lavish so much attention to the "B" Western, and then only devote less than a dozen pages to Italian Westerns.

## The Complete Reference Guide to Westerns of the Sound Era

# SHOOT- EM-UPS



Les Adams & Buck Rainey



It's interesting to glance over the contents page of this book and see that the first 508 pages if it are devoted to films produced between the years 1903-1962, while movies made after 1962 are only given 74 pages. Admittedly, since there is a greater number of years to be covered, it is only fair that the authors devote the main body of their text to the years before 1962; on the other hand, the book is supposed to be a history of the Western film, and to more or less write-off the last 20 years of the genre is performing an injustice to latter-day Westerns. One good point that is made, however, is "...The novelty of the spaghetti-tortilla western was indeed short-lived and their popularity waned in a few years, but their influence was profound to American Westerns."

This same point concerning the influence of the continental western is made in Michael Parkinson and Clyde Jeavons book, *A PICTORIAL HISTORY OF WESTERNS*, (Hamlyn; 1972.). Once again, Italian westerns are relegated to the back of the book and given only a superficial treatment, but since the scope of this volume is not intended to be as broad as the previous two, this "segregation" can be forgiven somewhat.

Perhaps the best book ever written about Western movies is simply titled *THE WESTERN*, co-written by George N. Fenin and William K. Everson. The book was originally written in 1962, and later updated in 1973, published by Grossman Publishers. It is one of the few film books that deals with it's subject in a mature and intelligent way, and yet is extremely enjoyable to read. The writers of the book also make the excellent point that the Italian Western did not, or has not of yet, delivered what it is capable of. These films lack, according to Fenin and Everson, any hint of a moral message, an idea that I also adhere to, at least to a great extent. One of the problems I have always had in regard to these films is that many of them, while stylish and pleasing to the eye, are strangely devoid of any real human feeling or emotion. Or, to paraphrase singer/songwriter Bob Dylan, while there was a great deal suggested, "nothing was delivered."

# THE WESTERN

From Silents to the Seventies



George N. Fenin and William K. Everson

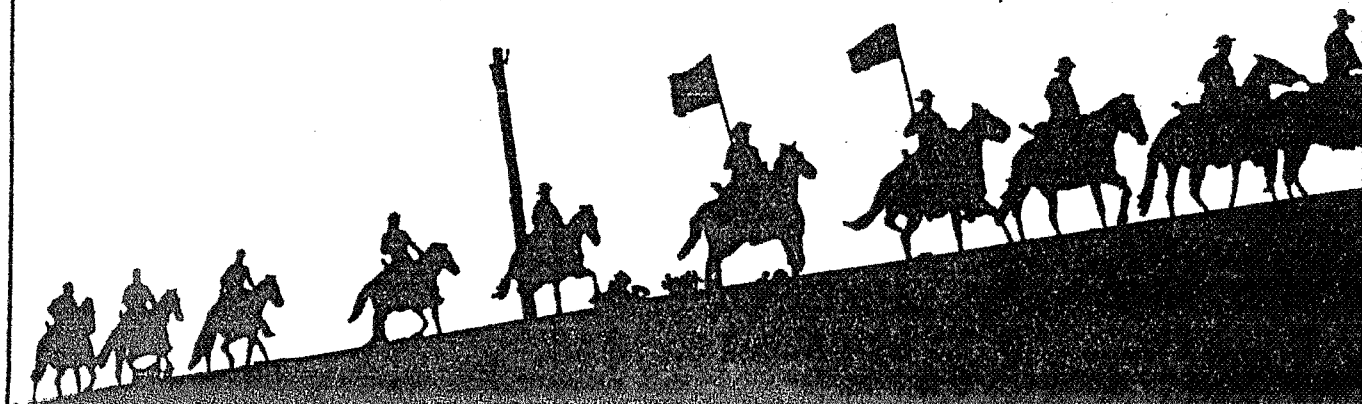
I haven't attempted with this article to perform an in depth analysis concerning film criticism in regards to the Italian Western. What I have tried to do is to render a brief overview of just a few of the better Western film books, with emphasis on what the authors of them feel about Italian Westerns. And if one central thesis stands out, it is that spaghetti westerns are viewed by critics as virtually without merit, or in a more extreme opinion offered by Brian Garfield, "Grade-Z" movies.

My theory concerning why these films are disliked so intently by film critics is that by and large, the Western film, by it's very nature, presents a working-class outlook. Most critics, on the other hand, are well-educated, and upper middle class,

and therefore simply can't identify with this type of film. Italian Westerns present, by and large, the ugly side of life, with a lack of respect for conventional attitudes and public mores. It's no wonder then, that a film of this type is so offensive to most critics.

Many, if not most Italian Westerns are not especially good or unique. But this is true of practically every other film genre, also. The bottom line is that the very best Italian Westerns are equal to the best of any other type of film, a point that for some reason is lost on many people. If John Simon is ignorant enough to believe that there is no such thing as a good western, then that is his loss, and nobody else's. This elitist attitude that is exemplified by Simon can in part explain why cinema today is in such a lacklustre condition. Hopefully, out there somewhere, is a person or a group of people that are willing to go out on a limb and produce a Western film that can equal the masterful ONCE UPON A TIME IN THE WEST, or any number of the other fine Italian Westerns. Until that happens, there are still a lot of great films from the past just waiting to be re-discovered by you and me.

# WESTERN FOLLOWS



# Reviews



## COMPANEROS

(GSF)

Technicolor

(R)

Cast: Franco Nero, Tomas Milian, Jack Palance, Fernando Ray, Iris Barber, Francisco Bodalo, Karin Schubert.  
Credits: Produced and Directed by Sergio Corbucci; Music by Ennio Morricone.

107 Mins.

A spaghetti western that's long on seasoning. Besides the usual ingredients of violence and super-heroes, there's an extra dose of oregano, garlic and the like in some very funny scenes and hysterical bits of dialogue. An entertaining item highlighted by Jack Palance's best performance in ages as a dope smoking, one-armed bandit. Should score well with intended market.

1802

Imagine Jack Palance half in a stupor from smoking joints one after another as if they were cigarettes. One of his hands is missing and in its place is a wooden imitation on top of which is perched a large hawk. The bird is his best friend which is not so strange considering that one of his henchmen is a Chinaman with a telephone receiver for an ear. Palance's role is one of the more delightful elements, although only a single of the insanities, of *Companeros* the latest spaghetti western to hit these shores. Actually the film is half satire, half the real "shoot 'em up" thing. Along with the exploits of the two super heroes (Franco Nero and Tomas Milian) and their standard gunsight massacre sequences (in this category the film is no slouch either with the two, on their own, killing at least several hundred of the enemy). there are enormously funny sequences that keep getting surprisingly thrown in. The three leads are all most engaging with Palance's the standout performance.

## TONY ANTHONY STARR "BLINDMAN"

Released by 20th Century-Fox  
Technicolor Techniscope An Abkco Film

## BLINDMAN

20th-Fox (769)

105 Minutes

(R)

Western

Rel. Mar. '72

American expatriate Tony Anthony starts what promises to be another successful western series, bound to rival and eventually surpass the popularity of his "Stranger" films. In Abkco Films' "Blindman," he creates the character of a sightless gunfighter, no doubt inspired by Japan's blind Samurai epics. Anthony's gunman is as quick with a quip as he is with a gun, skillfully lining up opponents for the kill. Ex-Beatle Ringo Starr drastically changes his image as a vicious Mexican bandit whose primary concern is the bedding of pretty Agneta Eckemyr. Anthony performs several functions besides enacting the title role; he wrote the original story, co-produced with Saul Swimmer and collaborated with Vincenzo Cerami and Piero Anichini on the screenplay. Ferdinand Baldi directed. The action is kept moving at a fast pace, with violence and sadism galore. The featured cast includes "50 of the world's most beautiful women." Although nudity occupies almost as much screen time as violence (there is a mass bathhouse scene), sex is kept to a minimum. Filmed in Techniscope and Technicolor in Rome and in Almeria, Spain, the production has a typical Italian oater score by Stelvio Cipriani. One of Italy's top money-makers, "Blindman" can expect high grosses here.

Tony Anthony, Ringo Starr, Agneta Eckemyr, Lloyd Battista, Magda Konopka, Raf Baldassarre, David Dreyer.

## The Five-Man Army (ITALIAN-COLOR)

Dull Italoater, lowercase grind stuff.

Hollywood, Feb. 24.

Metro-Goldwyn-Mayer release of Tiger Film (Italo Zingarelli) production. Directed by Don Taylor. Screenplay, Marc Richards, Dario Argento; camera (Metro-color), Enzo Barbani; editor, Sergio Montanari; music, Ennio Morricone; art direction, Enzo Bulgarelli; set direction, Ennio Micheltoni; sound, Eraldo Giordani; asst. director, Stefano Rolia. Reviewed at Metro Studios, Culver City, Feb. 23, '70. (MPAA Rating: GP.) Running Time, 105 MINS.

Dutchman	Peter Graves
Augustus	James Daly
Mesito	Bud Spencer
Luis Dominguez	Nino Castelnuovo
Samurai	Tetsuro Tamba
Manuel Estaban	Claudio Gora
Gutierrez	Carlo Alighiero
Mexican Officer	Jack Stuart
Carnival Barker	Marc Lawrence
Spy	José Torres
Engineer	Marino Mase
Perla	Annabella Andreoli
Maria	Daniela Giordano

## (English Soundtrack)

"The Five-Man Army" is, in essence, a tab version of "The Magnificent Seven." Made in Spain by producer Italo Zingarelli's Italian indie, Tiger Films, for worldwide release (outside of Italy) by Metro, it is a dreary, inferior and unintentionally amusing potboiler about five bandits who do something noble in the course of a 1914 Mexican revolution. Peter Graves, James Daly, former Olympic swimmer Bud Spencer, Japan's Tetsuro Tamba and Nino Castelnuovo are the good guys. Don Taylor's direction is dullsville, apart from the obvious made-for-TV episodic development. Script is banal, acting not much better. Lowercase grind-house material at best.

Story, by Marc Richards and Dario Argento, unites the five under Graves' leadership to steal \$500,000 in gold from a cruel, oppressive general, etc., etc. Numb double-cross plot switcheroo at near-end causes some passing interest, but by that time, it's too late.

Production, camera work and Ennio Morricone's prototype, phoned-in type score are up to usual Italian western minimum standards. Murf.

## The 5-Man Army

...that helists a fortune in Mexican gold

(R)

Metrocolor

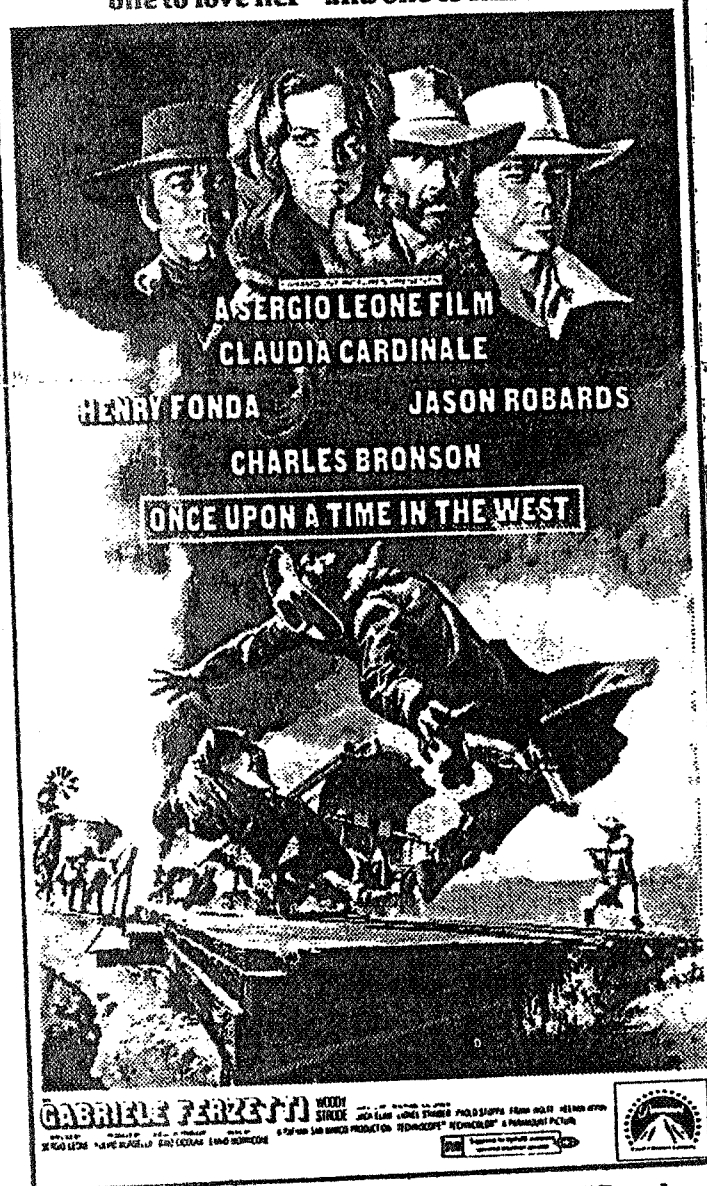
# Record Checklist 2!

By **DON TRUNICK**

My collection at this time has 16 LP's and 8-45rpm's of this score.....

## LP's

There were three men in her life. One to take her...  
one to love her - and one to kill her.



1) The original Italian edition RCA OLS 3 has an orange/red cover of the train that was seen during the end of the film. Record is stereo and has thirteen selections of music. Record jacket back shows a date of November 1970. This was my first record of the score. At the time, I did not know the Italian title so I just thought it was a new Morricone score. Upon looking at the rear cover credits, I was most happy to realize I finally had the music to ONCE UPON A TIME IN THE WEST!

2) Some time later Italy released another edition of this score with the same cover except there are three titles at the top of the jacket...the Italian, French and German titles. Same record number (OLS 3) and same cover color. The original OLS 3 (above) had the title at the bottom of the cover. There is no date on this cover nor on the record. Music selections are the same.

3) This edition is a Club Edition RCA 25187. This record has the same cover photo as the two above, however, the color is an olive green. This record has the three titles at the top but the order is different from above. The French title is first, followed by the German and the Italian. Record rear jacket shows "Made in Italy", however the front cover

has the words in small print, "Bande Originale du Film Paramount." Music selections are the same and the record has a date of September 1975.

THE NEXT FOUR RELEASES HAVE BASICALLY THE SAME COVER PICTURE.

4) Japanese edition. RCA 5171. The cover picture is of the gunfight on the train platform between Bronson and the baddies. In the upper right corner are the faces of Fonda, Cardinale, Robards and Bronson. Title is in large Japanese characters in red. Scene is the same as the original film poster. Very colorful. Rear has four photos and much information in Japanese. Cover and record are dated 1974 and the music content is the same as the others. Manufactured in Tokyo, price was 2,200 yen.

5) This Japanese edition is identical with the above except has the num-

ber of SHP 6090 and is manufactured in Yokohama. The price was 1,800 yen.

6) German edition. Ariola 80425IU. Has same front cover as above two, however it has a different cast of color. German title of SPIEL MIR DAS LIED VOM TOD at the top in yellow. Rear cover in yellow with credits, etc. Music content same. No date on record of cover, however I purchased this disc in COLOGNE in June 1975.

7) Spanish edition. RCA LSP 10407. This cover has the same content as above however the format is smaller and more resembles the film poster. Spanish title of HASTA QUE LLEGO'SU HORA. Record pressed in Madrid with both disc and cover dated 1969 indicating this release must have been one of the earliest editions of this score. Lower half of rear cover advertises other records including LA MUERTE TENIA UN PRECIO (LSP 10339) as noted in my last article in WESTERNS ALL' ITALIANA #1.



**HENRY FONDA**

8) Another Spanish edition, RCA SCL1-9370. Record and cover dated 1976. The cover is primarily a white background with a small insert of a painted scene of the train platform gunfight...however it is a different angle. Also has the faces of the main players. (This same painting was used on the French Coffret (OR PL 31279) boxed set of three records.) Rear cover has the selection titles and advertises three other Spanish records including the EL WESTERN (INTS 35018) that is similar to I WESTERNS with a different cover.

9) United States edition. RCA LSP 4736. Sadly, this record was not pressed when the film was released in the USA. It was finally manufactured in 1972, soon after the film aired on network television if I recall correctly. Cover is of the train scene-only the color is washed out-and has the American title in yellow at the top. Rear cover has a coverage of the film story and film credits. Of interest, each time the film is aired on television, local record stores suddenly get requests for this album!

10) Canadian edition. RCA KNL1 0137. This record has the title of LES 16 GRANDS SUCCES ORIGINALUX D' ENNIO MORRICONE, incluant IL ETAIT UNE FOIS DANS L' OUEST. Cover is rather poor; hand painted faces of the main actors. Rear cover has selection titles and also has cuts from LES POINGS DANS LES POCHEs & A L' AUBE DU 5 IEME JOUR. Also contains selections from POUR QUELQUES DOLLARS DE PLUS & POUR UNE POIGNEE DE DOLLARS. Record has total of 16 selections. Record has a date of 1976 whereas the rear jacket has two dates, 1975 & 1976 !? Most of the rear cover advertises many non-related records.

THE NEXT FOUR RELEASES HAVE BASICALLY THE SAME COVER.

11) French edition. RCA 440 751. This cover shows the picture from the film of the hanging of Bronson's brother in the arch, with Bronson as a child on the ground underneath. Bottom of the jacket shows the selection of titles. Rear cover has credits, selection titles and advertisements of other Morricone records, both 45's and LP's. Dated 1969.



12) Canadian edition. RCA CGPSX 374. Same front cover as #11 and has the words, "Serie Des Vedettes". Rear cover has no selection titles, just advertisements of many record covers of non-related music. No date.

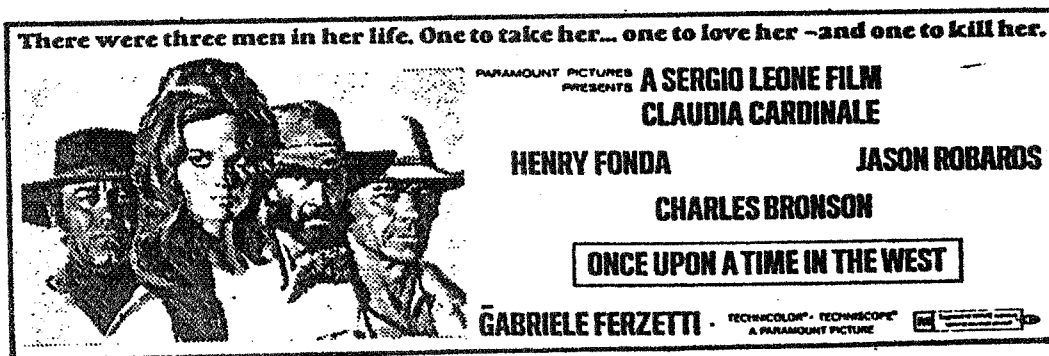
13) Another Canadian issue that is identical with the above except the front cover also shows "PICKWICK." Rear has the many advertisements of record covers, however they are different than those above. Number is GALA CGP 374 with no dates.

14) Dutch edition. RCA 440 751. Cover has same picture as above however the scene is earlier in the film where Fonda offers the boy the harmonica and the brother standing on his shoulders. Previous covers show the boy already fallen to the ground with the brother hanging by the noose.... Rear cover has selection titles as well as an advertisement of MY NAME IS NOBODY. I found this record in Rotterdam in June of 1975. Date on the record is 1969 while the jacket shows 1972/73. Dutch title, HET GEBEURDE IN HET WESTEN.

15) A reissue of the Italian C'ERA UNA VOLTA IL WEST. RCA NL 33203. Cover different from the original in that it shows the hanging scene along with paintings of the faces of the main actors. The rear cover has photos from the film along with a story in Italian. Music the same and dated 1979.

16) French reissue. Cine NL 33203. This cover has a different scene of three men in dusters standing before the McBain ranch with rifles. Color is yellows and browns with the French title of IL E' TAIT UNE FOIS DANS L' OUEST. (This cover is also used on the English and German theme album) Rear cover has selection titles and also a story in French and English. White labeled record has date of 1969, however this edition is of recent release.

These are the LP's I have in my collection at this time. There is a recent Spanish reissue that I do not have yet. If there are any other issues not mentioned, I would be most interested to know of them.



#### 45 RPM'S

1) Italian original RCA OC 7. Front and rear covers same as the original LP. Selections are C'ERA UNA VOLTA IL WEST and L' UOMO DELL' ARMONICA. No dates. Rear cover has film credits printed over picture.

2) This Italian edition has the same covers as the above and same number. Probably a reissue as the record is dated June 1975. This version has a yellow band across the top of the cover. Selections same as above.

3) Italian edition. RCA OC 11. This edition has a cover picture of Robards kneeling on the ground with another person and horses in the background. Selection titles are ADDIO A CHEYENNE and COME UNA SENTENZA.

Rear cover has credits of the film printed over front cover picture only in a pinkish red color. Jacket dated 1969. This is no doubt the companion single to OC 7.

4) Japanese edition. SS 1920. This release has a picture insert sheet with same cover picture as their LP version. Selections are L'UOMO DELL' ARMONICA and C'ERA UNA VALTA IL WEST. (Yes, they misspelled VOLTA!) Rear of insert sheet has Japanese writing. No date given. Made in Yokohama. Record has a small center hole (LP size) but is recorded at 45rpm.

5) German edition. Ariola 14 440 AU. SPIEL MIR DAS LIED VOM TOD. Has same cover as LP edition. Selections are JILL'S THEME and HARMONICA. Rear cover has cast names and English title of the film. No date.

6) French edition. RCA 49 622 (OC 7). Mono pressing. This picture sleeve shows five bad guys at the McBain buildings confronting the young boy. The men are wearing their dusters. Picture is a photo from the film. Rear cover has faded blue photo of Fonda covered with film credits. Selections are IL ETAIT UNE FOIS DANS L' OUEST and L' HOMME AL L' HARMONICA. Record dated 1969.

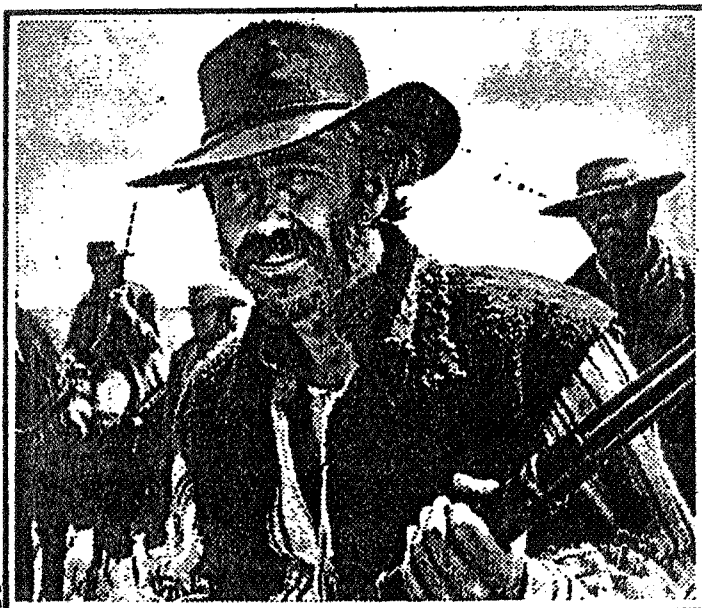
7) British edition. BBC RESL 93. One side has ONCE UPON A TIME IN THE WEST and the other side is a selection from THE SECRET. Has LP-sized hole but plays at 45rpm. Front and rear have same photo of Ennio Morricone done in black dots. Bottom cover has Morricone's name with "Composer of CHI MAI" underneath. Dated 1981.

8) Italian edition. Duse BTF 113. This is not an original soundtrack performance. It has Walter Rizzati's orchestra playing L' UOMO DELL' ARMONICA on one side and ARMONICA SILENZIO on the other. Front cover has photo in orange/brown where Bronson offers the harmonica to Fonda, who is shot, laying on the ground. Rear cover has a few lines in Italian written to Franco DeGemini by Morricone. Morricone also signed this message. So here we have EM's signature on a 45 sleeve! Record dated 1978. Music on both selections are quite good with an interesting version of L' UOMO DELL' ARMONICA.

## ONCE UPON A TIME IN THE WEST



**CHARLES  
BRONSON**



**JASON  
ROBARDS**

# Sagebrush Fellini

By **BOB HIOTT.**

For those of you who thought directors of Italian westerns made only programmers or lower case fillers espousing rather lightweight stories and themes which go along with this type of fare, consider if you will that Fellini of the sagebrush set...Gianfranco Parolini.

The great Italian film maker Federico Fellini has had many imitators over the years, both in directorial style and filmic content; but perhaps none of the Fellini pretenders are more apparent than Parolini. I know of at least six westerns directed by the latter (usually under the Americanized pseudonym "Frank Kramer"). These are: LEFT-HANDED JOHNNY WEST, SARTANA, SABATA, ADIOS SABATA, THE RETURN OF SABATA and GOD'S GUN. [See elsewhere in this issue for a review of GOD'S GUN. TF] Not having seen LEFT-HANDED JOHNNY WEST, SARTANA or GOD'S GUN, I can't be certain of the Fellini influence in these films. However, the SABATA trilogy contains striking similarities to several Fellini movies in style, content and thematic material.

The SABATA films work with only limited success viewed as straight forward western stories. They work much better and at a higher level of involvement if the viewer is aware that the somewhat confused story line and abrupt changes in plot direction are intentional and not just holes in the story due to poor writing, translation or dubbing.

In Fellini's great masterpieces as well as Parolini's SABATA movies, things are rarely what they seem. To both directors, life is made up of more illusion than reality. This is one of the great themes common to many art forms, a theme present in many Fellini films and all three of Parolini's SABATA westerns.

The primary symbol through which Fellini and Parolini express their common theme is THE CIRCUS! Just as Fellini uses the Circus in such films as LA STRADA, 8½, THE CLOWNS and AMARCORD as an omnipresent symbol of life, Parolini borrows this idea and actually enlarges upon it in the Felliniesque SABATA trilogy. To Parolini, the Circus is not only a mirror image of life, but an important ingredient in his theme that life is more illusion than reality. A close look at the SABATA westerns will bare this out....

## SABATA

SABATA contains at least a dozen references to the Circus, mostly in the form of acrobatic stunts. The Indian, "Alley Cat", constantly bounds from roof-tops to hidden trampolines to the street throughout the film. In the opening sequence, the bank robbers include the Virginian Brothers, billed as "The Greatest Acrobats in the World." They use a see-saw to get into the bank, one brother being catapulted into the air by the other. Calliope music (traditionally associated with the Circus) accompanies this scene. The Virginian Brothers' circus wagon is used by Sabata to blackmail the villainous Stengel for \$10,000.00. Even though the Circus is a necessary element in SABATA, it remains on the fringes of the story compared to how it is used in a later film of the series.

Deception and illusion at the expense of reality is an integral part of the plot development of SABATA. Appearances are always deceiving. The town's leading citizens (Stengel, Judge O'Hara and Ferguson) are secretly involved in the bank robbery at the beginning of the story, deceiving all the townspeople. Sabata is involved in many scenes of illusion, most of which are calculated to save his life.



Gunmen are sent to kill him on at least two different occasions. Once they shoot at his likeness in a mirror and then at his hat and coat on a stick. In both cases, the real Sabata survives and kills his confused assailants. A scene of illusion and deception follows which Fellini would have loved, considering his numerous critical commentaries of the Church. Sabata is summoned by the town priest. When he goes to the church to see Father Brown, he discovers an outlaw imposter dressed in priest's garb. The "priest" dies, mixing deception and illusion with religion in a favorite Fellini ploy. Alley Cat, dressed as Sabata, leads Stengel's men into a trap, then uses acrobatics to escape from the dead end canyon before Sabata dynamites the entrance, closing them in. Tequila, one of Stengel's men, is killed and made to "look like" he's sleeping on the job." Corincha (the Pedro Sanchez character) is shot and thought dead until all realize the bullet hit a coin he carries for good luck. Sabata is shot several times by Banjo and saved by his bag of money, which turns out to be a bag of sand. Near the end of the film, Sabata is "shot" and "killed" by Banjo in a cleverly staged gunfight. After collecting the \$100,000 reward, Banjo leaves town with Sabata's "dead" body. We learn in the next scene outside of town that it was only a ruse. Sabata and Banjo were in league all the while, even though the latter had appeared throughout the film to be working both sides against the middle. As usual, appearances are deceiving.

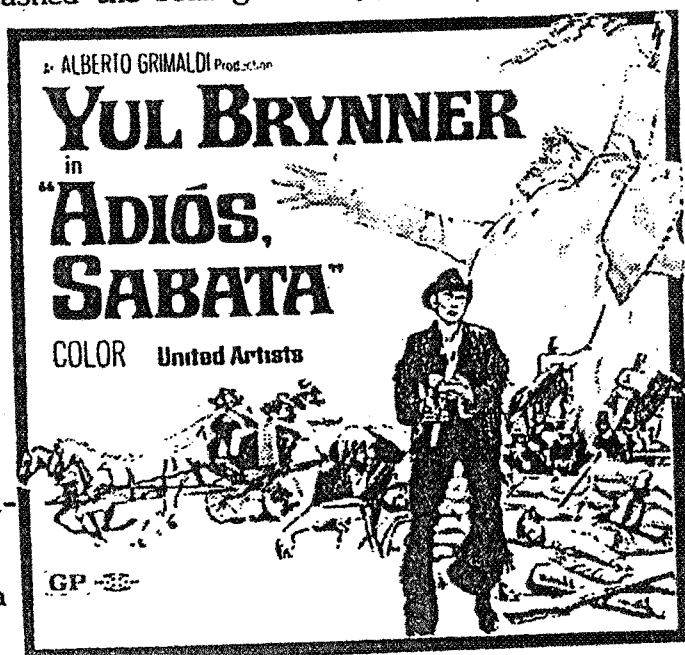
Even the weapons of SABATA are weapons of deception: 1) Sabata's derringer with the fake bottom that contains another round; 2) Banjo's rifle concealed in his musical instrument, and 3) Stengel's walking cane containing a spear.

#### ADIOS SABATA

ADIOS SABATA has it's share of Circus refernces, mostly embodied by the two acrobatic sidekicks of the Pedro Sanchez character, Escudo. One is a flamenco-style dancer with fancy silver spurs and the other hurls steel balls with deadly precision by using his foot as a launch. These two constantly swing and jump into action from roof-tops using trampolines and ropes. As in the first film of the trilogy, the circus is a crucial element of the story; however, it remains on the fringes of the action in ADIOS SABATA.

Illusion and deception play important roles also. Sabata and his men take gold from the villainous Colonel's men and it turns out to be sand. The Colonel, charged with the responsibility of protecting the towns gold, allowed it to be taken by Sabata and the revolutionaries so he could blame it was "lost" to the revolution. But as Sabata was taking the sand, the Colonel stashed the real gold away, thus deceiving everyone. Sabata's friend Ballantine, just like Banjo in the first film, works both ends against the middle, deceiving friend and foe alike. When Ballantine, Sabata and Escudo are captured by the Colonel and placed in front of a firing squad, they escape through use of Ballantine's fake book which contains nitro. At one point, near the film's conclusion, Ballantine pretends to get shot and die, but this is only illusion so he can run away with the stolen gold.

[As most readers are aware, ADIOS SABATA was produced under the title INDIO BLACK. The English-language prints were apparently dubbed so that the Yul Brynner character was called "Sabata." For all intents and purposes, this film is indeed a SABATA motion picture due to the nearly identical production team and it's



acceptance as such in the United States market. Hence, it's inclusion in this study of the SABATA "trilogy." TF ]

#### RETURN OF SABATA

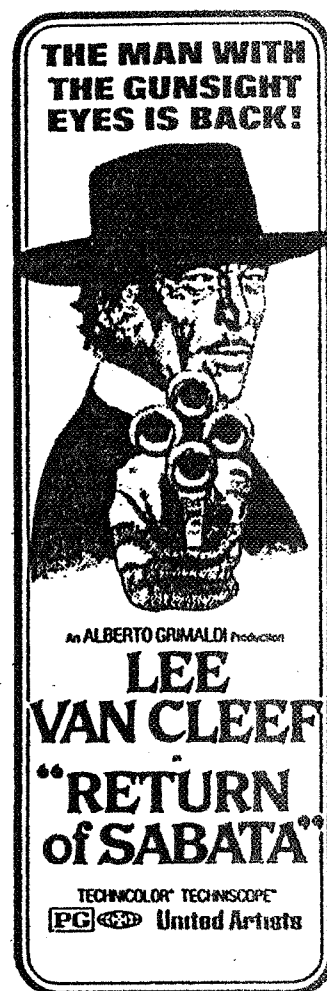
This film expresses Parolini's themes and styles more successfully than the others. There are so many Circus references in RETURN OF SABATA that it is not possible to discuss all of them in article format. The opening scene occurs in an outlandish, surrealistic barn. Sabata has a shootout with six bad guys dressed in white ruffled shirts, black pants and bow ties. He violently kills them one by one as four old men dressed strangely in combined undertaker/judicial costumes sit on the sideline and keep score. After much blood and gunplay, a clown comes in with the "grand finale of the show," and we learn that all we have seen is a circus stunt. Many more clowns rush in, along with a circus band playing big top music. All six "dead" men get up, wiping off their make-up. With this marvelous scene, Parolini establishes his illusion versus reality theme at the outset and sets the stage for all that is to follow.

In the two previous SABATA films, the Circus was on the fringe of the story. In RETURN OF SABATA, the Circus is at the heart of the action. By moving the Circus center-stage, Parolini is removing the necessity for us to compare symbolically real life to circus life. In RETURN OF SABATA, the two are the same. The Circus and the town of Hobsonville, Texas are almost indistinguishable. The circus life is real life. Parolini's hero is now a performer in a circus sideshow, a fact lamented by his young gambling house owner friend, Lt. Clyde, who served proudly with Major Sabata in the Civil War Confederacy. The circus freaks---including clowns, dwarfs, acrobats, drummers and the like---wander about the town in this film, much as they do in Fellini films.

Another similarity between Fellini and Parolini is in their treatment of women and their use of prostitutes to symbolize "earth mother" type characters. In RETURN OF SABATA, the important female characters are prostitutes. Sabata recognizes the newly arrived "dance hall girl" as the best prostitute in St. Louis from a previous visit he made to that town. There are numerous references in the film to Sabata's mother having been a prostitute, a fact of which Sabata seems proud. In one scene, Sabata says to his friend Lt. Clyde that if their mothers worked the same side of the street, his (Sabata's) mother had more customers. And then he adds that the villainous Joel McIntock's mother must have been the best of them all, referring to how McIntock has figuratively "screwed" the town out of its money.

The theme of illusion vs. reality is underlined by the fact that McIntock cheats the town out of its money through a counterfeiting scam. He collects the money through unjust taxation, then duplicates it; all the while stashing away the real money and passing the counterfeit loot on to the circus. Because of his totalitarian methods and "bread and circuses" treatment of the citizens of Hobsonville, McIntock is referred to as a "Fake Caesar" by one of his own men.

Marcello Giombini's lively score is punctuated frequently with circus music, adding marvelously to the insane topsy-turvy story that unfolds. Unlike the previous films which employs circus music sparingly and in the background, Parolini brings it right up front and puts it on camera in RETURN OF SABATA. In addition to the aforementioned circus band in the pre-title sequence, recorded circus themes are played on a victrola in McIntock's office on two different occasions. The first time is when Sabata





confronts McIntock and explains how he came to join the circus after the war. He is investigating the flood of counterfeit money into the coffers of the circus, which occurs twice annually when the circus comes to town. The second time the recording is played is at the film's finale when Sabata and Clyde both pretend to be shot and killed by McIntock in order to find out the whereabouts of the gold. After this, Bronco, the Pedro Sanchez character, says to Sabata that the illusions and tricks Sabata has used in actuality "beats the circus number" he performed earlier, referring to the illusions and tricks used in the film's opening scene. Thus, bringing the film to full circle.

In all three films, Sabata lives in a world of illusion and deception, a world that has little resemblance to reality. The Circus with all of its magical acrobats, clowns, midgets, freaks and dizzying music and illusionary atmosphere is a perfect microcosm for the world that Parolini presents.

One can sit and enjoy the Sabata films, as indeed many have, without being aware that Fellini exists. And certainly the reverse is true: We know that in the international film community, millions have experienced Fellini films who have never heard of Parolini. There is no doubt that Fellini is a more successful film maker than Parolini; however, it is interesting to note that both cover much common ground.



# GIUSEPPE COLIZZI

PROFILE by TIM FERRANTE.

Since biographical material on the people who were responsible for the Italian westerns is so very scarce, these profiles will be included whenever material arises that will justify complete articles. Fortunately, I came upon some press material on one of Italy's most regarded film directors....Giuseppe Colizzi.

Giuseppe Colizzi was born in Rome in 1925. He was the only child of what has been described as a 'well-to-do' family. Colizzi, at an early age, developed his love for independence. This free-spirited attitude did not help his school grades. After two years at a university, he dropped out and began to live the lifestyle he most wanted... that of a wanderer. His first experience in this was hitchhiking alone across the United States; similar to today's American youths backpacking across Europe for no other reason than to experience the world! Colizzi's travels spawned his first novel, *THE NIGHT HAS ANOTHER VOICE*. It was published in 1958 by Mondadori. The English language version was printed in 1963 by publisher's Abelard-Schuman.

Of his life as a wanderer, Colizzi explained that, "It was a time of drinking in. But after a while I realized that it was not an existence conducive to creative work." His decision to return to Italy in the early fifties found him taking residence in Rome and settling down to write.

Colizzi became a steady short story writer as well as free-lance journalist. To supplement this income, he began to work on screenplays. This was during the time when Italian film production was booming and there was plenty of space for talented writers. His duties soon expanded from screenwriter to production supervisor and later to an executive producer. His output at this time rose to over thirty films in which he was directly involved in one important capacity or another.

After his first novel was published, Giuseppe Colizzi found time to travel through South America for two months leaving an impression on him that would later be instrumental in one of his films. In 1962 his second novel, *HORRIBLY LEGITIMATE*, was published, again through Mondadori. No English language version exists.

Skip ahead to 1966 where Colizzi, having never written a western, knocked out a screenplay titled, *GOD FORGIVES...I DON'T!* (see *WESTERNS ALL' ITALIANA* #1 for review). His fresh angle to the western is best explained by Colizzi...."At first, the Italian westerns were revolutionary because they gave a more realistic picture of the West than some American films normally did. But then we began to overdo it---too much cynicism, too much blood and gore. The public got tired of gratuitous violence." This all was quite true since the sudden glut of violent westerns produced in Italy created more than a few headaches for the distributors. A simple case of more supply than there was demand.

Colizzi keenly managed to avoid the repetitious "formula" evident in his predecessors. He created instead a lighthearted, comic story with characters who weren't exactly good...but not exactly bad either! Action scenes were most prevalent with the violence taking a back seat ride. Colizzi, having never directed a film before, claims his debut, "was totally unintentional. I had worked with so many really great filmmakers, like Clouzot, that I had a deeply-rooted inferiority complex. But I had written *GOD FORGIVES...I DON'T* and had formed a production company through which I wanted to produce the picture. I began talking to directors, but it soon became obvious that I would never see eye to eye with them on the project. So I decided to go ahead and do it myself." Apparently this "accident" was fate calling because *GOD FORGIVES...I DON'T* became the biggest grossing picture in Italy during the 1967/1968 season.

It also marked the beginning of the fruitful on screen pairing of Terence Hill and Bud Spencer.

With the enormous success of GOD FORGIVES...I DON'T, Giuseppe Colizzi moved on to his second film, ACE HIGH. The two hour long western had it's share of problems during production including his hospitalization. The production was shot on location in Mexico, Almeria, Spain and Elios Studios in Rome. During his stay in Almeria, Colizzi drove himself through 10 and 12 hour days in 100° heat. "We were shooting the final scene from the top of a gorge about 300 feet deep and I was behind the camera, looking straight down, when suddenly I felt dizzy and fainted. If someone hadn't caught me, I would have ended up at the bottom---and never woken up!"

Five days away from cast and crew put Colizzi back into shape and ACE HIGH was completed without any serious problems. It is this film which used locations that he visited years earlier during his tour of South America.

Giuseppe Colizzi continued the Hill/Spencer pairings not only in ACE HIGH but in BOOT HILL and the action/adventure epic, ALL THE WAY BOYS. In 1973 he directed Tom Skerritt and Keith Carradine in a film titled JOE AND MARGHERITO. He later bought an Italian television station, SPQR, which provided the basis for his screenplay to the motion picture, SWITCH. During post-production of SWITCH, Colizzi developed heart trouble and was admitted into a Rome hospital. On August 23rd, at the age of 53, Giuseppe Colizzi died as a result of the heart ailments. In reflecting upon the era of the Italian westerns, Colizzi once observed that, "they are now a part of the history of motion pictures." Then, too, is the artistic contributions he gave to the genre and whose craftsmanship was fully recognized during his lifetime.

(A note of thanks to Robert Bahn for supplying additional information used in this article. T.F.)



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# SABATA

Review by **BILL BOEHLKE**

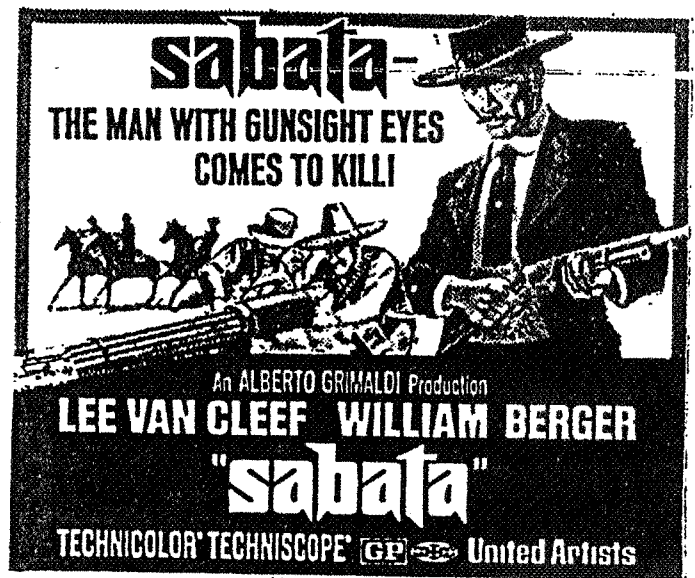
Sabata-the man with gunsight eyes comes to cure insomnia! And so it was that in 1969 United Artists released this Lee Van Cleef epic that gave audiences world-wide 106 minutes of blissful slumber. As the title character, Van Cleef awed moviegoers with his ability to maintain a squint without suffering apparent eye-strain, or was this due to eye-strain?

The plot of this live-action superhero cartoon concerns Sabata as a stranger who comes to a small town on a backlot in Spain, just as the bank is robbed of a safe containing \$100,000. Introduced is Carrincha, an army veteran who makes his living as a scumbag, and who becomes enamored with Sabata and follows him around like an orphaned bear. Carrincha introduces Sabata to his mute partner Alley Cat, a resident of rooftops, who arrives via a leap from a tall building. Banjo, another mysterious stranger with no background or audience interest, makes his initial appearance inside the saloon while Sabata is teaching onlookers the fine art of rolling dice with a pistol. Banjo's constant companion is a banjo, which explains his name. Banjo can play only one tune, which renders the only good moment in the film when Sabata becomes so annoyed with the music he shoots a string from the banjo, effectively quieting Banjo to the delight of the dozing audience.

Now, in his infinite wisdom, Sabata concludes that the robbers are fleeing the vicinity, and he kills them all from a ridge and returns to town with a wagon load of bodies. Sabata receives a \$5,000 reward from the army, since it was an army safe that was stolen. Sabata soon learns that it was Stengel, who's the wealthy town queer, Judge O'Hara, and the town banker who masterminded the heist in order to buy up nearby land that will later be sold for a high profit to the railroad when it comes through. Realizing that \$5,000 isn't nearly enough for all the Murine he needs to maintain a comfortable squint, Sabata blackmails Stengel for \$10,000, then \$30,000, or else he'll tell the army general who the culprits are. Stengel, being no fool, concludes that Sabata must be eliminated.

Back in his room above the saloon, Sabata, being omniscient, knows that some of Stengel's gang will come up to kill him, disguises himself as an oil painting and shoots all who arrive.

Stengel and company realize they will have to import some tougher muscle, so they hire a human hill of pasta named Sharkey to do the job. Sharkey demonstrates his prowess with a gun by shooting some sticks on the ground to form two crosses. Sharkey then chills Sabata's bone marrow by threatening, "Eh Sabata, when I stop laughing, you're dead", and of course Sabata shoots him. Sabata is then summoned by a "Father Brown", who is actually another hired gun, and once again Sabata fills the air with lead. Meanwhile, Banjo has seen all and relieves the tension by playing Bach on the organ in the church loft.





Sabata returns to Stengel's and ups the ante to \$60,000. Sabata leaves, and as Stengel leans out the window to shoot him, irritating signature music is heard, and of course there's banjo in his room across the street watching, which gives Stengel another idea. Banjo is confronted by four of Stengel's toughs in the street.... is this the end of a great banjo career? No, Banjo has a rifle hidden in his banjo (to discourage music critics perhaps?) and he sends them all to that great acting school in the sky. Afterward, Sabata asks Banjo to pick up the blackmail money, for which he'll receive Sabata's army reward.

The next day, Stengel's gang pursues Alley Cat on horseback, and he leads them to a dead-end canyon, where Sabata and Carrincha are up above to dynamite the entrance and trap the gang. Sabata & company sneak into

Stengel's compound and steal the loot. In the final confrontation with Stengel, Sabata flings a coin at the trigger on Stengel's walking stick, which contains a concealed spring-loaded knife, and, you guessed it. Banjo comes strolling in, shoots Sabata in the neck, and Sabata challenges him to a duel at sunrise, the winner getting all the money.

At sunrise, Sabata gets "shot" by Banjo, feigns death, and Banjo gets on a wagon with the loot and Sabata's "corpse" and rides out of town. Later, Banjo grabs the moneybag and starts to ride away on a horse, but Sabata gets up and shoots the bag off the horse. Sabata then puts it on his horse, and before riding off, tosses Banjo a wad of cash. But before Banjo can grab it, Sabata shoots off the wrapper while a stagehand off-camera starts a fan that scatters the money all over the terrain. As Sabata exits, Carrincha yells, "Hah, who the hell are you?", to which Sabata replies (effectively wrapping up all the loose ends): "Didn't I tell you?", and he rides off into the panish vistas.

Well, aside from non-acting, dismal photography, and a misplaced score, there is very little positive to say about the film short of a nice opening theme and a welcome "The End" that doesn't come soon enough. Marcello Giombini's score has a few good moments, but it's mostly forgettable. The main title music in no way fits the visuals, as the theme is very up-tempo as if for riders on horseback, and yet the titles appear over a moving background of a street at night, no action in sight. The title music appears in various forms throughout the film, as does Banjo's annoying theme.

The viewer can get quite confused as to who many of the characters are....they show up and start jabbering in a typical dubbed monotone, and before you can say "Gianfranco Parolini", they're candidates for pine boxes. But these guys aren't supposed to be interesting, just expendable, as was aptly demonstrated in the sequels that would follow.

In the end, SABATA is amusing in a silly and juvenile way, but it's basically "Sobada."

#### PRODUCTION CREDITS

Lee Van Cleef/SABATA  
William Berger/BANJO  
Franco Ressel/STENGEL  
Linda Veras/JANE  
Pedro Sanchez/CARRINCHA  
Gianni Rizzo/JUDGE O'HARA  
Antonio Gradoli/FERGUSON  
Nick Jordan/INDIO

Produced by Alberto Grimaldi for PEA-Produzioni  
Europee Associate-Rome/Directed by Frank Kramer  
(Gianfranco Parolini)/Music by Marcello Giombini/  
Screenplay by Gianfranco Parolini & Renato Izzo/  
Editor: Edmondo Lozzi/Make-up by Gianfranco  
Mecacci/Set & Costume Design by Carlo Simi/Music  
Publisher: Eureka Edizioni Musicali/Unit Manager:  
Alberto De Stefanis/Sound by Tonino Palombi/  
Director of Photography: Sandro Mangorì.



# Bullfights IN THE EUROPEAN western

by DALE PIERCE.

To make the complexion of the actors more convincing and the arid setting more believable, the bulk of the westerns shot in Spain and Italy were centered on themes of bounty hunters, the "Texas" frontier, the Mexican Revolution and the "Mexican" border. Logically, in many of these films, bullfighting footage was added. Having written fiction dealing with both the categories of bullfighting and westerns, I have compiled some trivia that might not be known to the average film viewer, dealing with items inter-related between the bullfight world and the film world. This article is meant neither to completely review any film, nor be a complete guide to all westerns containing bullfighting footage, but an accumulation of interesting facts most people do not know.

For instance, the 1968 Sergio Corbucci film, *THE MERCENARY*, centers around the Mexican revolution. Yet the opening sequence shows Mexican bandit Paco Roman (Tony Musante) and his revolutionary gang, in hiding and supplementing their income by travelling from city to city as "comic bullfighters", who fight and kill bulls in return for alms from the crowd. Such is not too unbelievable, as comic bullfighters have been a part of the bullfight for centuries (including Mexican film star, Mario "Cantinflas" Moreno, best known for his co-starring role with David Niven in *AROUND THE WORLD IN 80 DAYS*) Moreno is a prominent Mexican bull breeder and made a fortune as a comic, fighting small calves. The concluding scene, however, becomes far more dramatic, with a three way gunfight in the center of the bullring, between Musante, still in his clown costume, villain Jack Palance, and hero, Franco Nero. Two interesting notes here. First off, this particular bullring used the tolling of a bell rather than the usual trumpet call to signal the release of the bull into the ring, and the bell toll is what is used to signal to fire! Also, the soundtrack song, played at this time, features the build up of guitars, kettle-drums and voice, but is enheightened by the blended in wail of the bullfight trumpet, something both film score enthusiasts and western fans may not have noticed. Thus, there was a more indepth reason for the seemingly unexplained, short trumpet bursts, which are used in this part of the soundtrack.

Also, in the little publicised *Tiempo A Morir* (Time to Die, not released in America I believe), matador Alfredo Leal (at 6'4" he is roughly the same height as Eastwood) stepped out of his professional role to play a Henry Fonda-styled gunfighter. When he and antagonist meet for their final showdown, Leal does one unusual gesture which I have never seen before, in score of elongated, ritualistic gunfight scenes. Before stepping out to meet his challenger, for the gunfight in which he is killed, Leal crosses himself. The gesture is the same one that matadors make before entering the ring and it was unusual to see it used here, in relationship to a gunfight sequence, but highly effective.

The album for Ennio Morricone's score to *THE BIG GUNDOWN* features a song called "The Bullfight." I have never seen this film, so cannot comment on whatever bullfight footage, if any, was included, but from hearing the song, I can comment it is an interesting piece of work, a trumpet piece. Morricone evidently was familiar with the Paso-Dobles, the traditional music of the bullfight, and used the influence of already existing pieces, to help him with his own adaptation of a bullfight song. While the piece is interesting, it has never played at any bullfight, that I know of. The complexities that go along with a typical Morricone score are too difficult for your average ten man brass band employed by most bullrings, to handle.

For other film score buffs, Italian composer Piero Piccioni, whose better known western scores include *MINNESOTA CLAY*, *THE MAN CALLED GRINGO*, *THE DESERTER* and *SARTANA*, also composed the filmscore for a bullfight film directed by Angelo Rizzoli, titled *THE MOMENT OF TRUTH* (the soundtrack is released on Mainstream Records in the United States but long out of print.). The score bears striking similarity to that of his westerns and the main song (Hour of Truth), contains a sinister, mounting organ solo similar to Morricone's "Sixty Seconds To What" from *A FEW DOLLARS MORE*.

In the film EL CONDOR, the villian, military commander guarding a fort full of gold which Lee Van Cleef and Jim Brown attempt to steal, also displays skill for practicing rejoneo, a more notable form of bullfighting invented by the Portuguese and later spread to Spain and Mexico, which includes fighting and killing a bull from horseback. The man is shown fighting a bull this way, in a blocked off main square within the fort. Such could have been a historical probability, for to this day many small Mexican villages which do not have a bullring, present bullfights by blocking off a town square or plaza, and holding the fight there. The villian later uses the rejon de muerte, the killing spear, in an attempt to kill Van Cleef and Brown, attacking them on horseback as he did with the bull earlier. This time, however, he winds up dying himself!

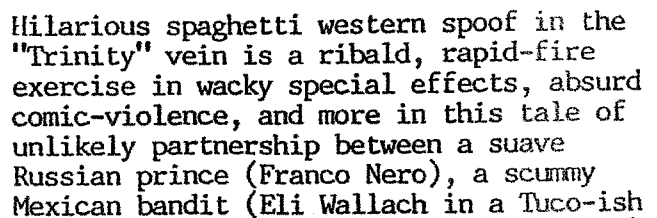
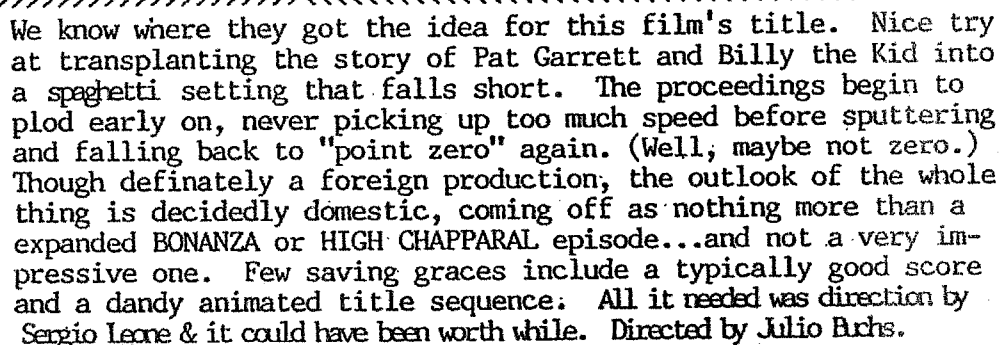
In the 1969 film THE LAND RAIDERS, rancher Cardenas is the proud owner of a pure bred fighting bull, which is shown in the corrals. Although the bull was evidently Spanish stock, it was, for the film, supposedly passed off as Mexican. Experts, however, would note the difference, without even knowing the film was made in Italy and Spain, for the bull in the film is gigantic, far larger than most Mexican fighting bulls, but common to the much larger ones bred for Spanish rings....

END OF PART ONE  
BULLFIGHTS IN THE  
EUROPEAN WESTERN  
will be concluded  
in a forthcoming  
issue of W.A.I.!

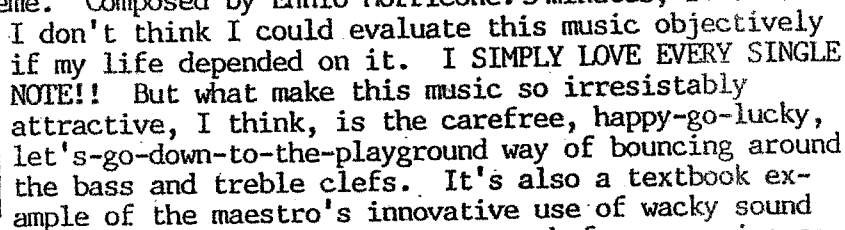
Editors Note: Dale Pierce is a published writer who is an expert on the subject of bullfighting and wrestling. Recommended reading is Dale's paperback book titled THE WIND BLOWS DEATH. He has successfully combined the western and horror genre into one spell-binding book that reads like the best of any of the Italian westerns!! Truly a must in your library. Dale has also just published his newest book titled PLAY ME THE SONG OF DEATH. For additional information about these books, you can contact Dale directly at P.O. Box 23241, Phoenix, Arizona 85063. (T.F.)



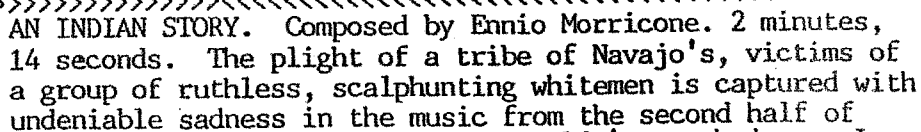
by **ANDREW MacDOUGALL.**

[illegible][illegible][illegible]

Main Title theme. Composed by Ennio Morricone. 3 minutes, 10 seconds.



much fun for us to have so much fun listening to:.

[illegible]

# VIDEO westerns

By ROBERT BAHN.

"Pa, don't you ever get tired of killing?" Leif Garrett asked his father this question at the beginning of KID VENGEANCE after they had killed a rabbit for dinner. For the next ninety minutes, Leif would not tire of killing.

To the accompaniment of some very nice music, Lee Van Cleef the bandit leader rides into town and discovers Jim Brown at the assay office having his gold checked out. They let him leave. On the way to his mine, they stop for food and refreshment at a covered wagon out in the middle of nowhere. Leif is out hunting, but his parents and sister are at the wagon, and very scared at that. Leif hears gunfire and returns to see his father dead, his mother being raped by Van Cleef and then killed, and his sister kidnapped.

Armed with a rifle and bow and arrows, he proceeds to go after the band of desperados. After killing five members of Van Cleef's gang (by various methods), Leif stumbles upon Jim Brown at his mine. Van Cleef has just been there and robbed him of all his gold. So, they join forces to recover the girl and the gold.

After more killings, there comes the final gundown, complete with dynamite. Jim Brown is killed, most of the town blown up and then, what I could not accept, Lee Van Cleef is killed by Leif Garrett. Perhaps he was not too bad of a rock & roll star, but a western star he is not. But Leif and his sister ride out with Jim Brown's gold to begin a new life.

Lee Van Cleef is also killed in GOD'S GUN, this time by the very aged looking Jack Palance. Van Cleef plays the town preist and Palance the bandit leader. Not too much time has elapsed into the film when Van Cleef meets his maker. But, lo and behold, the gang thinks they are seeing a ghost when his twin brother appears for revenge. And after another ninety minutes, the gang is eliminated and Van Cleef is the victor.

Both of these films were made in the mid-70's and produced by the Menahem Golan and Yoram Globus team from Cannon Films. Perhaps they should be called Israeli Westerns, having been shot in Israel. However they both have the necessary ingredients to be labeled Italian westerns. They each have plenty of blood, guns and facial close-ups.

GOD'S GUN was directed by Gianfranco Parolini and has a fine score by Sante Maria Romitelli. In my opinion, this has been his best western score. KID VENGEANCE was directed by Joe Manduke and featured a Francesco DeMasi score. Excellent music here also.

During the opening credits of each movie, it was stated that the music was published by National Music of Milan. I have never heard of an LP or 45rpm from either of these films. Can any reader confirm or deny a record to either?

For the collector who wants his Italian western video library complete, both of these films are available from Paragon Video. Two fine westerns that belong in a library.



# LETTERS!

It is with pleasure that I include this LETTERS section. All who wrote had very kind and constructive comments. So far, noone was displeased with what we're trying to accomplish here. I thank each and every one of you who took the time to let me know your thoughts. Looking forward to your comments on this second edition!

From CHRIS CASEY/Ripley, OK.

Bravo! I found W.A.I. #1 to be not only enjoyable, but also informative, well-written, knowledgeable and plain fun! I love Italian westerns so anything about them is all-right with me; that being the case I knew that I would enjoy W.A.I....however, I must confess I had no idea I would be as thrilled as I was (and still am)! I truly enjoyed Carlo's wonderful article on Mr. Nero! THE MERCENARY is one of my all-time favorites... as is COMPANEROS!. Gary's bit on Lee Van Cleef was very informative as well. I found Don Trunick's rundown of FISTFUL/FEW \$\$'s very helpful. Another thing I enjoyed were the movie ad reproductions that illustrated W.A.I. I anxiously await the next edition.

[Okay Chris. Enough already! Letter's like yours make it all worth while. Look for Don's new record checklist in this edition. And just for the record to the readership Chris has been supplying W.A.I. with much needed western reviews from long past publications that will surely turn up in future editions. Thanks, Chris.]

From JOHN A. RUSSO/Pittsburgh, PA.

Enclosed is my check for additional issues of your fanzine, WESTERNS ALL'ITALIANA. I enjoyed the premier edition very much and wish you continued success to publish. I was particularly interested in the article on Lee Van Cleef. I also thought that the Word Search was an amusing idea. Although I primarily write terror-suspense novels and screenplays, I am interested in westerns too, and have enjoyed the brand new slant and ambiance the Italian westerns have brought the genre over the years.

[Many many thanks John. For those readers who might be familiar with the name John Russo, he is the screenwriter of the incredible motion picture, NIGHT OF THE LIVING DEAD. John has since produced and directed other motion pictures, most recently MIDNIGHT which is based on his novel of the same name. He has eight other very successful terror books and all are suggested reading.]

From BILL NEAL/Dallas, TX.

I just wanted to let you know how much I enjoyed W.A.I. A great deal of care and effort went into your first issue and it shows. I really enjoyed your style of writing. You and your contributors held my interest. I hope you will be doing another issue. You can count on my support. Keep up the good work.

[Appreciate the kind words, Bill. I hope this second edition lives up to your expectations. Readers can find Bill's full page ad for Italian western movie material elsewhere in this issue!]

From NICK NICHOLLS/Atlantic City, NJ.

Thanks for W.A.I. #1. I enjoyed it as Lee Van Cleef is a favorite of mine. I've got a lot of TV western titles on him. Would be nice if you put it out like a magazine next issue so let me know when the next one will be on sale.

[As you can see Nick, this issue is bound together differently. The first issue was somewhat of a test. To be honest, I was not too thrilled with the outcome of it's binding style. Hopefully this method of side staples and double-side printing will please everyone. Thanks for writing!]



From MARTIN VAN WOUW/gruttohof 10, 2371nr Roelofarendsveen-Holland

I received the first issue of W.A.I. I only know one word to describe it's contents: superb. It seems to me that everything has been well thought out. And it's size! I can only hope that you will be able to keep up this high standard very regularly, that is, to issue it many many times.

[Thank you Martin. Any reader who is a fan of composer Ennio Morricone can write to Martin at the above address for information about his wonderful publication MUSICA SUL VELLUTO. It is the last word about the famed composer and well worth asking about.]

From RICHARD LANDWEHR/New Orleans, LA.

I enjoyed the first issue of W.A.I. and I'm very glad to see something like this being published. It's rough having a strong interest in these films and having only a few friends (mostly correspondents) and a couple of books that cover the subject. I think your aim to concentrate on the neglected and off-beat westerns is right on target. Titles I would like to see get full coverage are IL GRANDE SILENZIO, CORRI, UOMO, CORRI, E PER TETTO UN CIELI DI STELLE and DJANGO, KILL!. Thanks for the 'zine and I look forward to more.

[Richard, I'd love nothing more than to have exhaustive coverage of the film titles you mentioned. As you already know, they are far too obscure in America for anyone here to write about. Perhaps some of the European readers can enlighten us all in some way about these evasive films.... And by the way Rich, you got the cutest beard in New Orleans!]

From RICHARD GREEN/Old Bridge, NJ.

Thanks a lot for the copy of W.A.I. I loved it! I really wish I knew more about the whole genre. My favorite films in the whole world are Italian (mainly horror). When I was 15, THE GOOD, THE BAD AND THE UGLY changed my life. Your publication has inspired me to keep an eye out for these films.

[Glad we struck a nerve, Richard! Readers who are also fans of the low-budget/exploitation horror films will be interested to know that Mr. Green publishes a bi-weekly newsletter reviewing movies of that genre. His complete address is P.O.Box 32, Old Bridge, NJ 08857. Recommended!!]

That about covers some of the response for issue #1. Again, thanks go out to all who wrote and please do write again and let me know what you thought of this second go-round with WESTERNS ALL' ITALIANA!!



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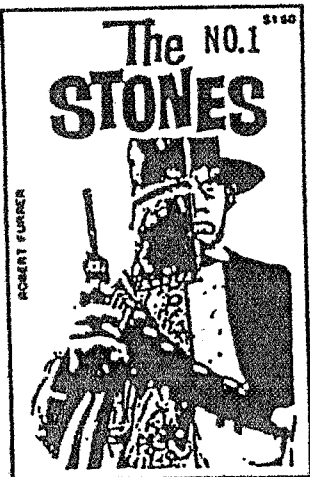
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