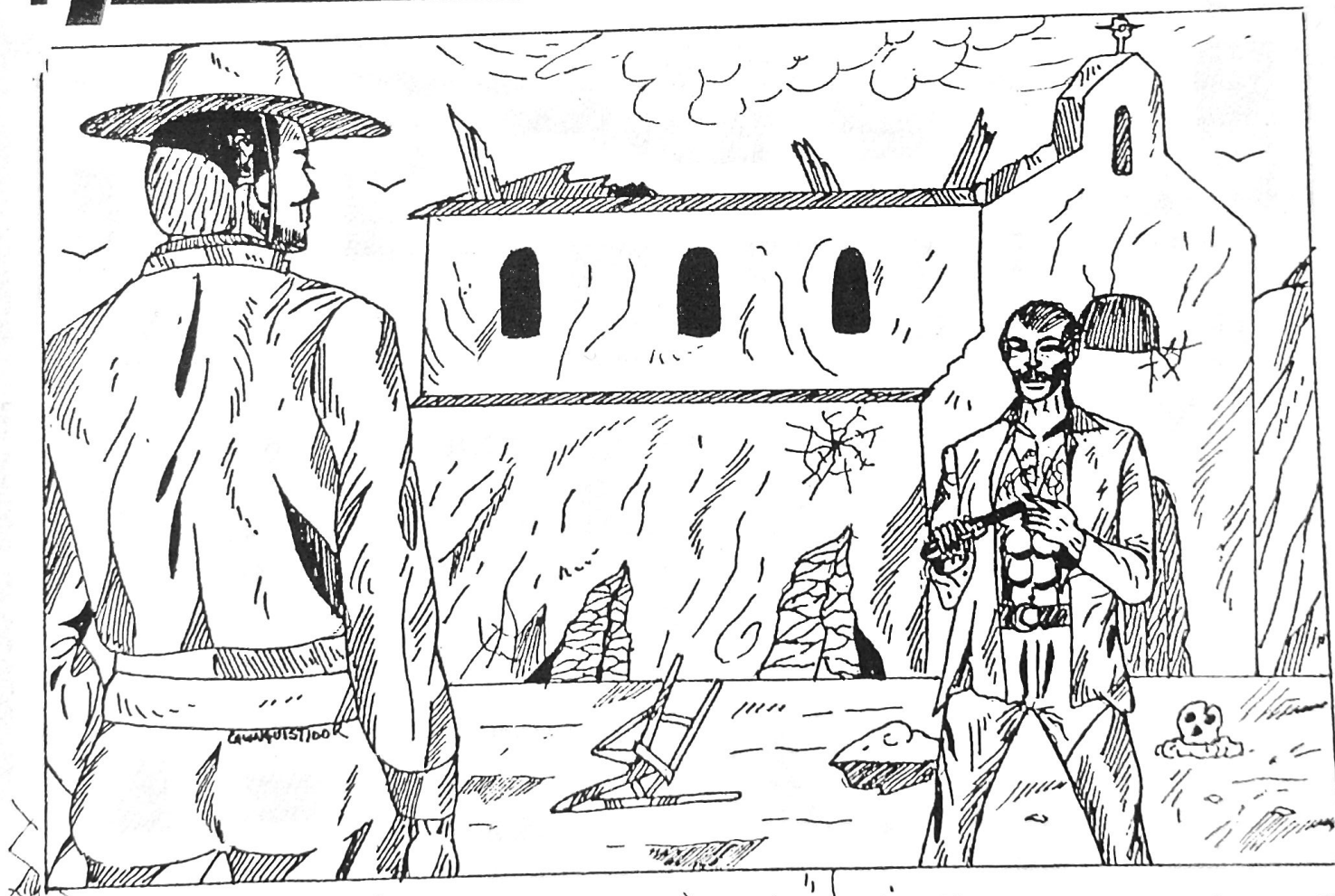




# WESTERNS... ALL'ITALIANA!

NOV/DEC. 1986  
NO. 10



## The SETTLING ACCOUNTS

# THE SWINGIN' DOORS...

Oh, oh! It's the Yuletide season approaching and just a few short weeks before the stores become crowded as saloons on "free whore night!" You've got enough time though to relax and enjoy this last 1986 edition of WESTERNS ... ALL' ITALIANA! and then face the miserable ... I mean ... joyous shopping days before the holidays!

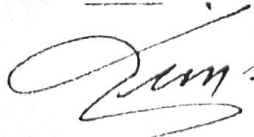
Looking back on 1986 we see that the subscription level of W.A.I. has remained virtually unchanged. During the course of renewals, we lost some readership and in the past few months, regained them via new subscribers. We welcome the fistful of newcomers to the W.A.I. posse. I had to laugh at one reader who had been with the fanzine since the beginning when his reason for not renewing was that he was spending too much money for reading material and had to cut corners! Awright, maybe we ain't THE WALL STREET JOURNAL or ATLANTIC MONTHLY ... but horseplop! ... we're a lousy \$3.50 A YEAR!!! Gosh, I hope his financial condition has improved. I know mine would put me immediately into the "black" if I saved \$3.50 extra this year ...

I have turned into a horrible cretin and with this transformation comes this news ... our once thriving BACK ISSUE DEPARTMENT has been dismantled. As of this typing I have exactly - 4 copies of MAY/JUNE '86 (#7), 5 copies of JULY/AUG '86 (#8) and 6 copies of SEPT/OCT '86 (#9) - available for sale. NO OTHER W.A.I. issues are available! Period. And when these final spare copies are sold, that will shutdown back editions of those issues permanently. As we continue publishing, only the remaining extras will be kept until sold off. So store your old issues carefully. They're sure to become valuable ... hell, I plan to sell my file copies for \$2.00 each come the year 2025! That's a 100% profit on my investment, by golly!!

Thanks go out to Shawn Caw for providing the original cover art adorning this issue. Shawn has a remarkable 400+ page Italo-western comic that will be "sneaked" in next issue. Now before you go writing, it is not a commercially available item! It's a private project by Shawn ... but you'll read more about it next time.

It isn't often I use these pages to mix personal collecting interests that are not western related, but I couldn't resist this temptation to ask. I'm an avid game freak. I love board games and have a couple of hundred stacked around me now. (One fave is a 1959 RIFLEMAN game with big Chuck Connors on the box!) If anyone reading this has any board games of any type whatsoever ... I'd like to hear about it and perhaps purchase them before you toss them in next weeks trash. I'm pitifully addicted to this hobby so please help to satiate my peculiar want! See all you butt-kickin' stage-robbers next year!

--- ADIOS! ---



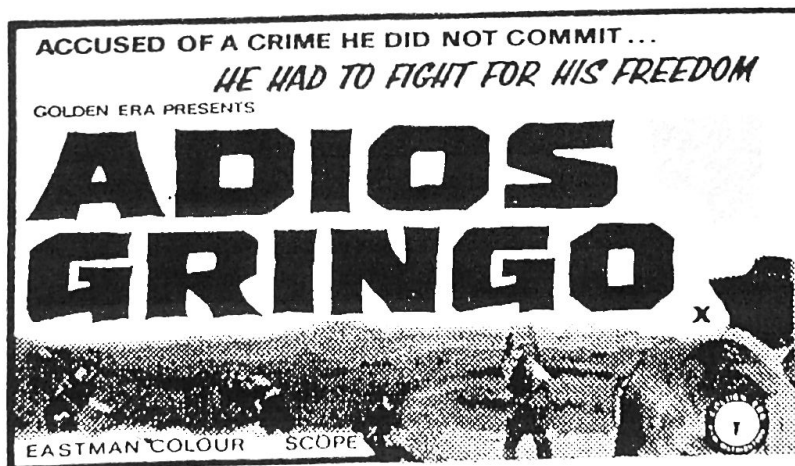
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WESTERNS ... ALL'ITALIANA

Nov./Dec. 1986 Issue #10 (#14)



Rare ad-mat from "Adios Gringo" an Italian, Spanish, French co-production. Starring Giuliano Gemma and Ida Galli. Made in 1965 and directed by George Finley (Giorgio Stegani). It featured the music of Benedetto Ghiglia with the title song sung by Fred Bongusto.



# Spaghetti Showdown: ~

## The Settling Of Accounts

BY KEITH HALL, J

Without question my favorite part of Spaghetti Westerns is the gundown, the scene in which the hero and villain finally face each other and, with music playing and with close ups of the participants' hands, eyes, mouths presented, the two men finally shoot it out.

Sergio Leone, who first used the gundown in Italian Westerns, says that all the devices he utilized for his Westerns were taken from American counterparts.

One example can be seen in *THE FASTEST GUN ALIVE*. Glenn Ford plays the son of a famous gunman, and has taught himself to be a fast gun, too. However, he has never drawn on a man. When killer Broderick Crawford arrives in town, he threatens to burn down the entire place unless he can face Ford in a gundown. The two men walk toward each other on the lonely street. They stop. We get close-ups of their hands, eyes, etc., until the guns are drawn.



An even better example comes in a *HAVE GUN, WILL TRAVEL* episode, (THE FASTEST GUN ALIVE (1956) Ford & Crawford) which I suspect was the true inspiration for Leone. Richard Boone, as Paladin, must apprehend charming killer Charles Bronson, a man Paladin grows to like. Bronson gets hold of a gun. Leaving no recourse but a fight. Bronson says, "When the next drop of water falls," referring to a nearby pump. We watch the men face each other, their hands, eyes, etc., plus close-ups of the pump as one solitary drop of water begins to slide. It falls, and the men shoot it out.

The following is a list of my favorite Spaghetti Western gundowns, the ones I've enjoyed the most.

### FOR A FEW DOLLARS MORE

Not only does this film introduce the gundown to the Italian Western, it contains no less than three of them, and the best ones as well.



The first comes after the film's introduction of characters. Indio faces the man who had sent him to prison. After having the man's wife and baby shot, Indio gives him a gun and plays the chimes of his watch. We then get shots of the two men facing each other, their expressions, their hands, etc.

This device's novelty alone makes it interesting, but Leone heightens the situation with mood. The gunfight occurs inside a church with organ music playing the accompaniment. We also see the gang's reaction; they are just as fascinated as we at their boss's revenge

The next gundown happens at the end of the film. Indio has gotten the drop on Colonel Mortimer and puts him in the same position as the man who had sent him to prison--when the watch chimes end, they will draw their weapons. This gunfight is truly ironic because the watch belongs to Mortimer's late sister, who killed herself while being raped by Indio. Indio smirks as he prepares to shoot the man who terrifies him, while Mortimer can only stand bravely, waiting to be killed. The music for this fight is the watch theme plus a few background strings.

Then comes the final gundown. As the watch chimes end, a twin set of chimes is suddenly heard. Monco is holding Mortimer's watch and rifle. Monco loans Mortimer his gun, and states, "Now we start." This time the music is a trumpet, matching the excitement of the situation.

This final gundown is the most exciting because it is the settling of accounts and because so much is at stake. Mortimer finally faces the man who raped his sister. Indio is facing the man who has been stalking him so long. But there are so many questions raised. Is Monco's gun loaded? With Mortimer dead Monco could keep all the reward money for himself. Is Mortimer a fast draw? His pistol is usually drawn cross-belly, and never for speed. He always prefers strategy and tricks to kill his opponents. Will he be a match for Indio?

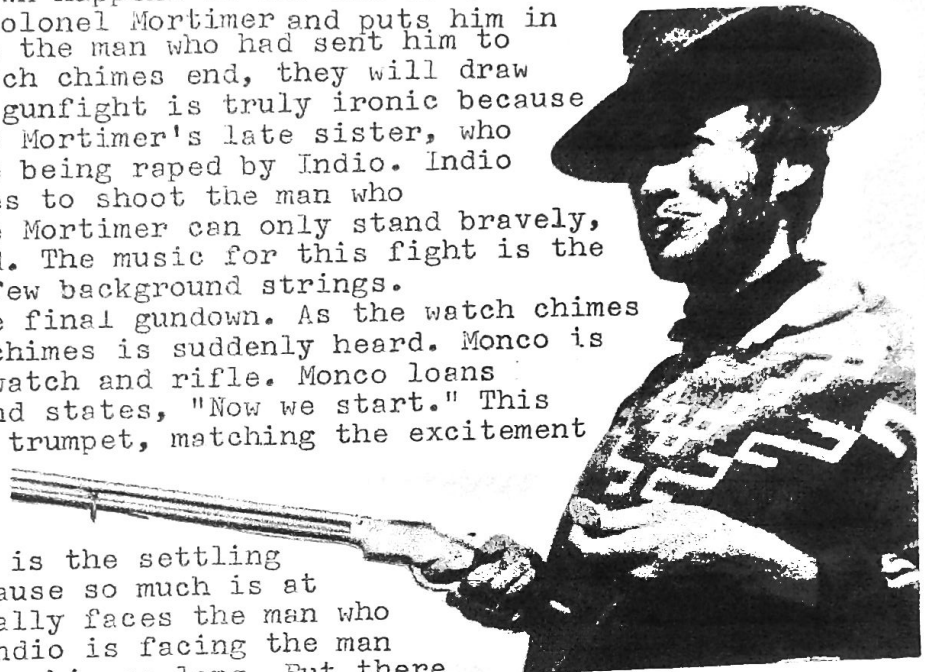
Fortunately he is!!!

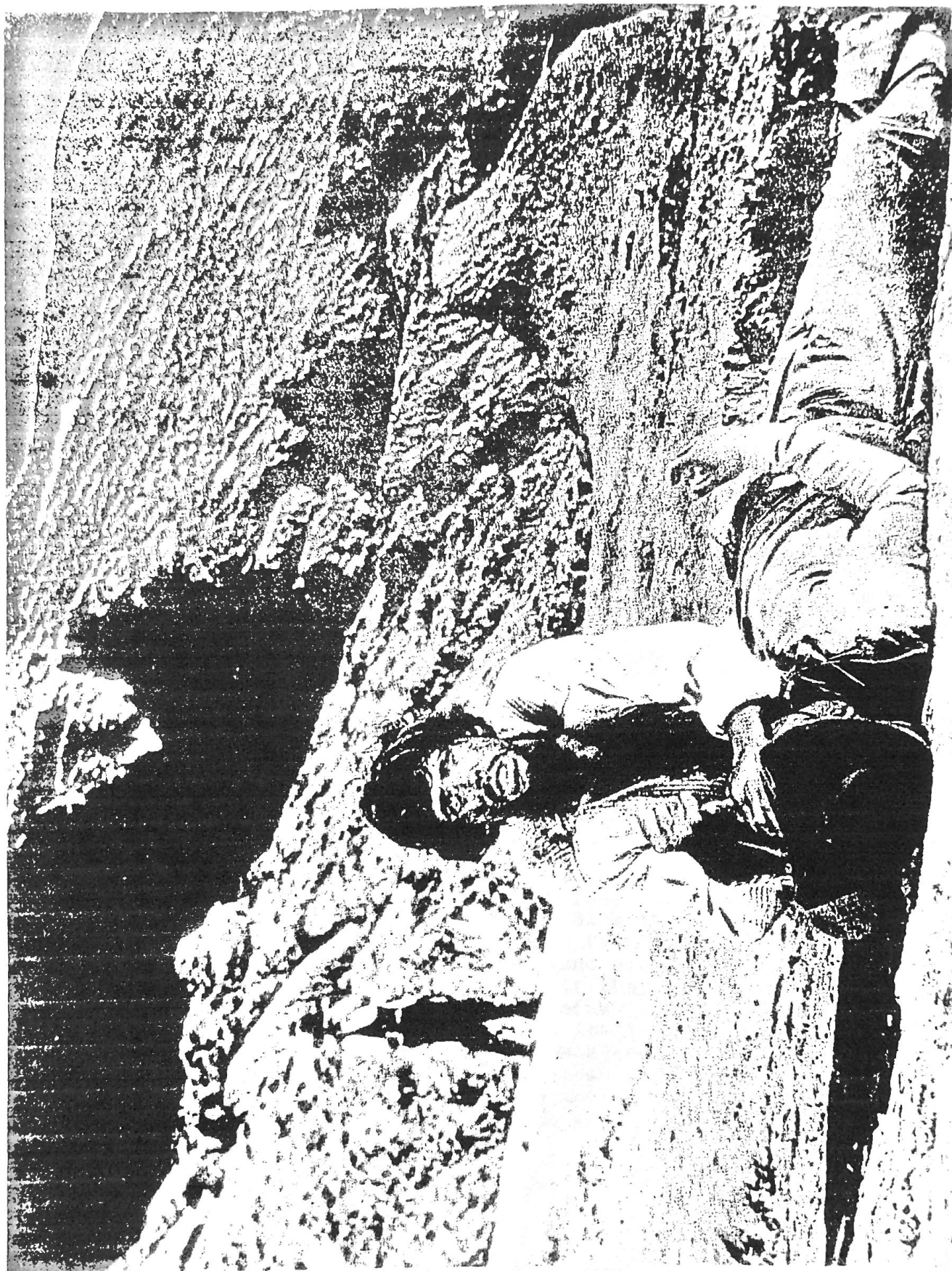
### THE BIG GUNDOWN

This film has two gundowns.

The first one comes as a shock because it takes place between Cuchillo and Shep, a surprise since up to now the action has occurred between Corbett and Cuchillo; we have expected the climax to take place between them

The gundown begins when Corbett admits that he knows the truth, and aims his gun at Shep. Morricone's music tantalizes us with strings, guitar, and a jabbing piano. Corbett offers a pistol to Cuchillo, who refuses it in favor of a knife. Corbett, for some reason, throws it between Cuchillo's legs (There's probably a symbol here someplace, but





Produced by Columbia Pictures  
 Screenplay by Lee Van Cleef  
 Directed by Sergio Sollima  
 Music by Ennio Morricone  
 Edited by Walter P. Reade  
 Produced by Walter P. Reade  
 Copyright © 1966 Columbia Pictures  
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 Printed in U.S.A.

COLUMBIA PICTURES Presents LEE VAN CLEEF • TOMAS MILIAN • WALTER BARNES  
**THE BIG GUNDOWN** • Directed by SERGIO SOLLIMA • Produced by ALBERTO GRIMALDI  
 For PEA • TECHNICOLOR • TECHNISCOPES

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we'd best overlook it).

The camera work isn't very impressive in this scene. We go between Cuchillo's legs to see him pick up the knife and stick it into his shirt. We then get perfunctory shots of Shep unfastening the loop on his holster, then staring at Cuchillo, then Cuchillo staring at Shep.

Morricone's music is now blasting with a muted trumpet. If you listen to the album, there is much more music for this scene, and if you listen very carefully to the film, you can actually hear the cut where the gundown was trimmed, indicating that the Italian version is much longer.

Cuchillo wins by throwing his knife to the hilt into Shep's cranium.

The second gundown also comes as a shock because we have just finished one. I've seen people leave the theater right after Shep's death, thinking the movie finished.

Brockston grins, "All right, Baron, he's yours."

This gundown excites us more because from the beginning we've known that Corbett and the Baron would tangle. The Baron's been smugly prodding for it all through the movie. And the Baron truly has it coming to him since he's been bragging all along as to what a great killer he is and how professionally he performs. In fact, during the gundown, while Corbett simply plants himself, ready to fire, the Baron bemusedly stands there, adjusting his monocle and toying with his glove. Morricone's music accents the situation by copying Bach's Fur Elise, the very tune the Baron played on the piano when talking to Corbett about killing men.

The Baron's arrogance proves fatal because, while he rigidly stands there trying to plug Corbett, Corbett has the sense to roll in the dirt and blast him, and the Baron falls ingloriously into the dirt.

#### DEATH RIDES A HORSE

This gundown occurs in the middle of the film.

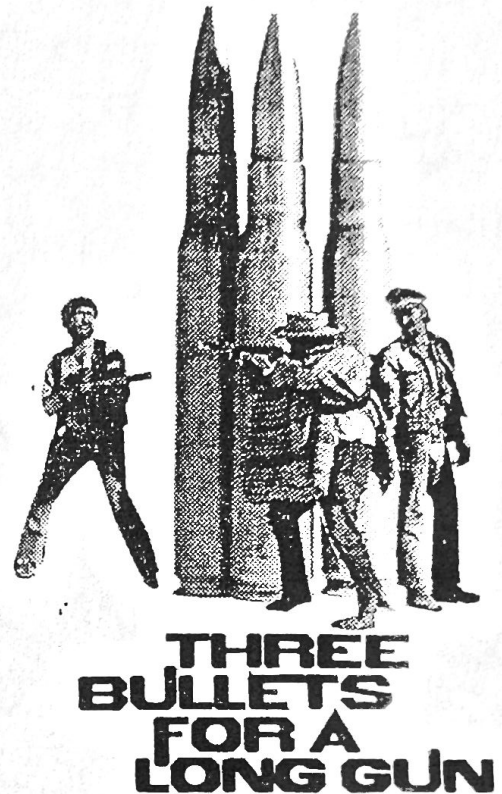
Bill finds out that Manina is the man who raped his sister and helped slaughter his family. He ascertains this when told that Manina has four aces tattooed on his chest, a tattoo Bill saw as a little boy during the tragedy. He enters the saloon and forces his way into a poker game with Manina. When Manina produces four aces, Bill says that he, too, has four aces, and rips open Manina's shirt, exposing the incriminating evidence. Manina reaches for a derringer, but Bill effortlessly brushes it from his hand. "Give this man a gun," he shouts. A pistol is placed onto the table in front of Manina. "Piano player, play three notes," Bill growls. The piano player complies, gonging three wide-spread notes which sound as if they've vibrated from the bottom of a cannon barrel. Bill faces Manina, then fires four bullets into his chest (I've heard that in the Italian version, one bullet goes into each ace). Manina does the Bugaloo, then falls.

Unfortunately, this stunt leaves Bill very little ammunition. When some of Manina's men try to settle the score, Bill runs out of bullets. Only Ryan's intervention saves the day.



### THREE BULLETS FOR A LONG GUN

Major and his sidekick finish off in the ghost town the remainder of the gang Major had taken on earlier. The last outlaw is hiding out in a grave. "Hey, Major, I'm coming out," he shouts. With the camera behind him, Major strides out to a march theme (which I've heard used at the beginning of NFL games and also to promote the film WESTWORLD, although it doesn't appear in that film). The outlaw complains that he can only use his left hand for the gundown since Major had thrown a knife into his right hand during an earlier encounter. Major wordlessly turns his holster around so that he, too, will have to use his left hand. When Major's sidekick tries to warn him that the outlaw is tricking him, Major silently raises his hand, and the march theme is repeated. We are treated to shots of the two men facing each other with beautiful panoramas in the distance (the film was shot in South Africa). Just before he draws, the outlaw admits that he is actually left-handed. Both men fire, and the outlaw falls into the grave behind him, a bullet in his head.



### ANY GUN CAN PLAY

In the chapel ruins, George Hilton, Edd Byrnes, and Gilbert Roland surround the organ pipes which contain the stolen gold. The men have eliminated all competitors for the loot. They form a circle around the pipes, then suddenly their expressions turn dark. An organ theme blasts, and we are shown the gunfighter's hands, eyes, guns, etc. But it has all been a prank on us. When the men finally draw, they fire into the organ pipes, freeing the money, which cascades onto them. They laugh and take a shower in the money.

### MY NAME IS NOBODY

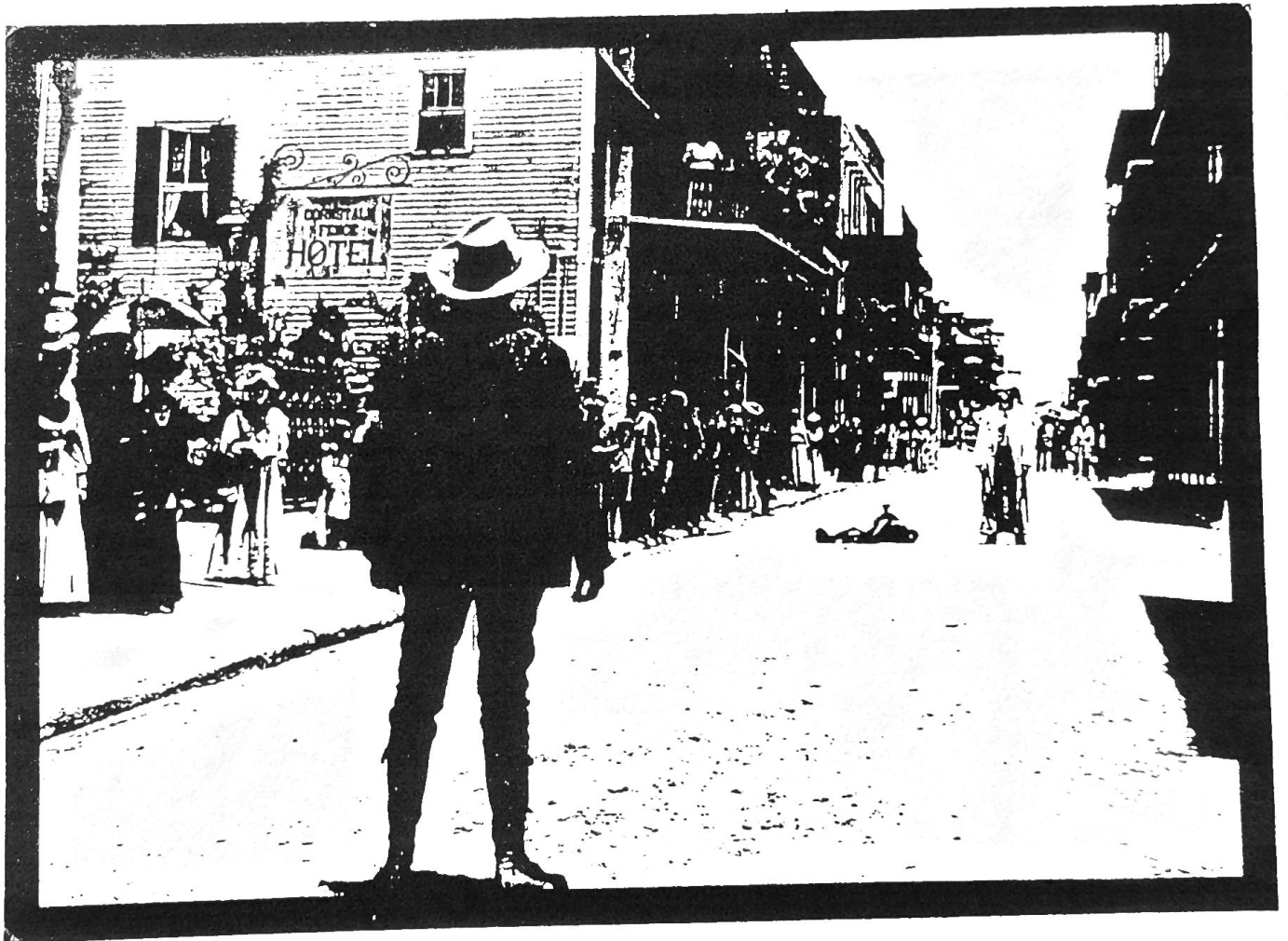
As you can see, by this time the gundown had finally slipped into a cliché, a commonplace, or simply an exercise in style. Thus it was up to Leone to finish it off altogether.

In all his other Westerns, Leone presented his gundowns in a deserted circular area.

When Nobody and Jack have their gundown, it is in the middle of a crowded street. People are bustling to get a better view. A photo-

grapher interferes by trying to position the gunfighters so that he can get a better picture.

Jack dramatically ties back his coat, and Nobody dramatically pulls back his slicker, yet all the gawkers make this action seem more like a circus. When Morricone's music plays, it starts with a trembling piano, then slips into a satire of the gundown theme from ONCE UPON A TIME IN THE WEST. The aforementioned photographer simply can't get the picture framed correctly, then the two men draw. Jack's button is shot away. Nobody says, "I told you your life was hanging by a thread." Jack nods understandingly, then falls, now a legend and a part of history. Nobody was faster.



(The settling of accounts in the film "MY NAME IS NOBODY")

# ***colonna sonora originale***

By GARY RADOVICH

Film Music Review: TRE COLPI DI WINCHESTER PER RINGO

Music composed and conducted by Armando Sciascia  
Recorded on: VEDETTE VRMS 315 (LP, Italy, stereophonic)  
VEDETTE VRM 36015 (LP, Italy, monophonic)  
VEDETTE VVN 33107 (45, Italy)

When one thinks of the well-known composers who provided music for the Italian Western in the 1960's and 1970's the name Armando Sciascia does not come to mind. Sciascia scored just 2 Italian Westerns, according to my information, TRE MAGNIFICHE EROI in 1965 and TRE COLPI DI WINCHESTER PER RINGO in 1966. I have not heard his music for the earlier film but, if it bears any resemblance to the latter's score it will be worth seeking out.

TRE COLPI DI WINCHESTER PER RINGO represents another underappreciated film score, primarily because it was recorded on a lesser-known label and has not resurfaced (to the best of my knowledge) on any reissue compilations. This is unfortunate because I consider this particular score among the best examples of the genre. The album appears to represent most of the score (4 selections run under a minute and 2 are a mere 38 seconds each !). The film was directed by Emimmo Salvi and starred Gordon Mitchell and Mickey Hargitay, no strangers to the Italian cinema.

Sciascia's score is built around a dynamic and pounding main theme which appears on 6 of the album's 16 tracks, but is not monothematic by any means. "Tre Colpi Di Winchester" (3 Bodies of Winchesters), which begins the LP, presents this main theme in full glory, interpreted by electric guitars, percussion and chorus. Sciascia's use of the chorus here is especially pleasing, and quite rousing. This theme will be heard again throughout the score; in "Attesa Tra Le Rocce" (Waiting Between 2 Rocks) a brief snippet appears on this suspense track, played by electric guitar; on "Una Notte Splendida (Tema D'amore)" (A Splendid Night-Love Theme) it is given an exquisite harmonica treatment, assisted by guitar and keyboards; on "Un Gioco Facile" (An Easy Game) a brief rendition is performed by calliope organ and electric guitar; "All'Attacco Degli Indiani" (To the Indian Attack) presents the theme within the context of a suspense motif played by piano, electric guitars, calliope organ and harmonica (the playful harmonica is a delight), and on "Il Trionfo Dei Forti" (Triumph of the Strong), which is a beautiful recap that ends the album, Sciascia goes all-out with a stirring version featuring electric guitars, keyboards, strings and chorus.

Other musical themes provide variety to the score. "Pensieri Giovani" (Youthful Thoughts) gives us a Latin flavored melody played nicely by acoustic guitar and keyboards, for a change of pace. "Barn Dance" represents the obligatory square dance (or saloon piano piece) cut, but it rises a notch above the rest because of the orchestration (an inspired use of electric guitars and echo) and because it does not drag on for too long.

"Era Un Ragazzo" (There Was a Boy) is another pretty melody which is given a harmonica and airy strings interpretation. "Vendetta Selvaggia"



(Savage Vendetta) is a suspense composition with interesting percussion sounds and electric guitar (not at all grating on the listener), which contrasts with "Il Segreto Di Ringo" (Ringo's Secret), a tension-filled suspense/mystery track sans melody. For me, the album's best track is "Occhi Spenti" (Spent Eyes). Performed by harmonica, strings and chorus, the tragic slant is unmistakable.

2 more noteworthy themes are "Ormai E' Finita" (By Now It's Over) and "Ambasciator Non Porta Pena" (Ambassador Doesn't Bear Punishment). The former blends acoustic and electric guitars and percussion to impart a Latin atmosphere, and the latter is a brief comic theme. The remaining 2 selections, "Macumba Desesperada" (Desperate Macumba) and "Terrore Del Fuoco" (Terror of the Fire) are not as memorable. "Macumba Desesperada" combines harmonica with percussion and "Terrore Del Fuoco" is a brief suspense composition which utilizes electric guitar.

Among the tracks which best represent this score are "Tre Colpi Di Winchester," "Pensieri Giovani," "Una Notte Splendida," "Era Un Ragazzo," "Occhi Spenti" and "Il Trionfo Dei Forti." Such a large selection of favorite tracks should indicate how much I enjoyed TRE COLPI DI WINCHESTER PER RINGO. The melodic flourishes and musical arrangements will satisfy even the most jaded Italian western film music fan. The score is very well recorded (unlike a previously reviewed score from this era, ADIOS GRINGO) and the stereo separation is good. One only wishes that this score could be made available to a wider audience. Until that occurs, keep on searching because it is well worth the effort !

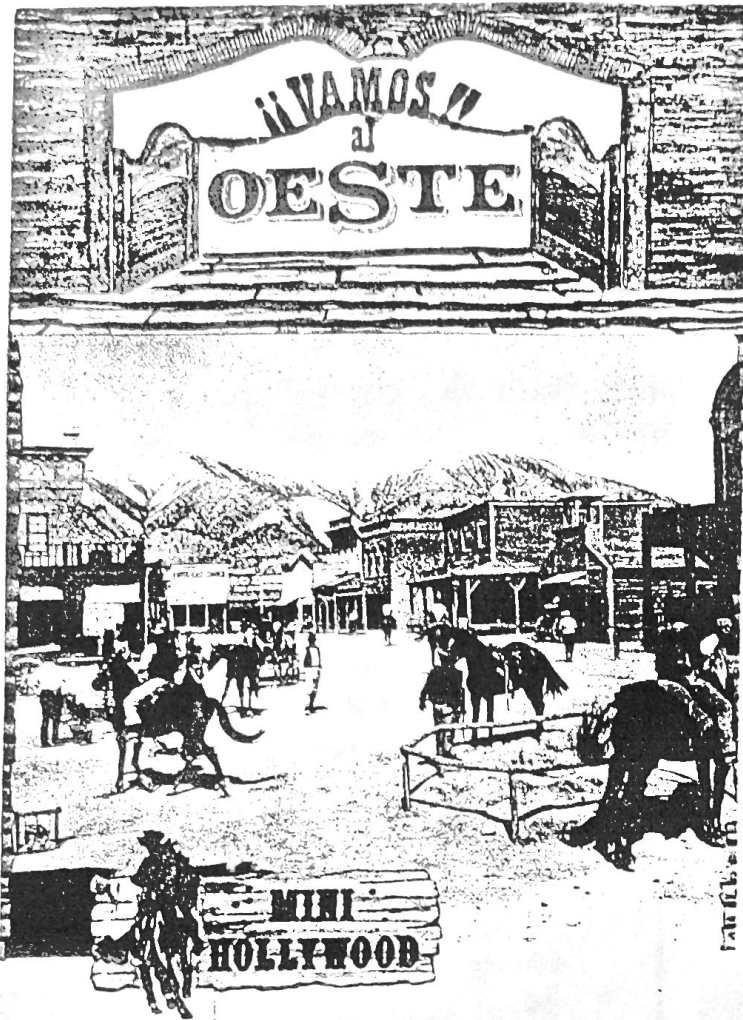
**TRE COLPI DI WINCHESTER  
OCCHI SPENTI**



**Wedetite**  
VVN 33107

Musiche di  
**ARMANDO SCIASCIA**  
dalla colonna sonora originale del Film  
**"Tre colpi di Winchester per Ringo"**  
con Gordon Mitchell - Mickey Hargitay - Milla Sannoner  
- John Heston Regia di Emilio Salvi - Prodotto dalla Profilmis

submitted by James Goodrich



Welcome to the West,  
Amigo



When Peter O'Toole charged across the desert in *Lawrence of Arabia*, and Arnold Schwarzenegger was strapped to a grain mill in *Conan the Barbarian*, little did viewers know they were watching films shot in Tabernas, Spain's mini-Hollywood on the Mediterranean.

Only 30 minutes north of Almería, on highway N-340, the town, with its still-standing Western movie sets of saloons, jails, blacksmith shops, hotels and a Main Street, has served as the location for more than 500 films since the early 60's.

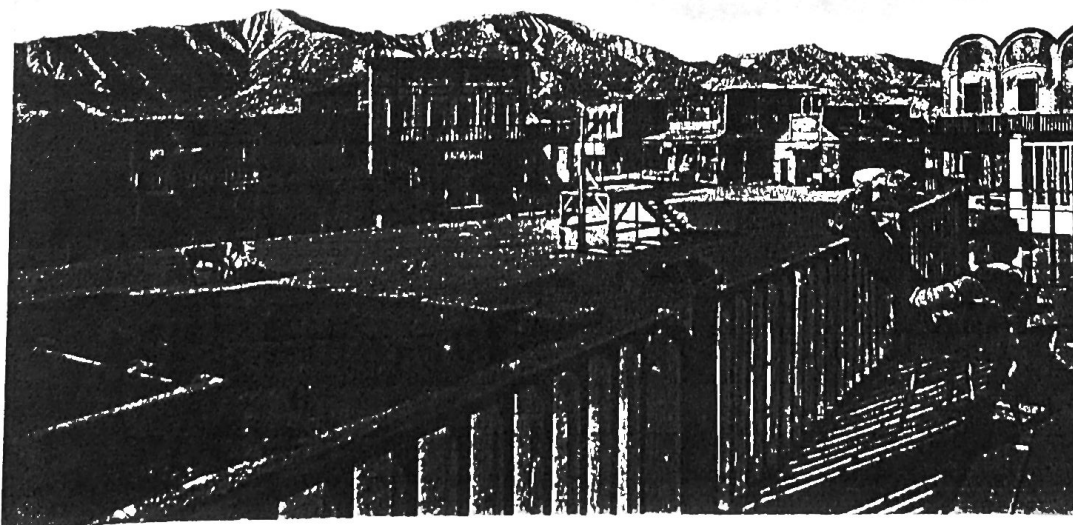
Viewers can thank Sergio Leone the king of Spaghetti Western films, for developing the area, which today is also a popular visitor attraction. Twice daily, to the delight of travelers, professional stuntmen stage barroom brawls, bank robberies and rescues from Indian attacks.

The center also provides cowboy duds and horses (ponies for children) for visitors who want to savor the Wild West experience firsthand.

Tours to Tabernas's "mini-Hollywood" are sold as regular half-day programs from Almería including transportation and lunch. Visitors should check with their hotel concierges for costs.

For more information contact the Tourist Office in Almería at Hermanos Machado (no street number in the center of town, telephone 23-47-05).

Oh yes, and happy trails to you.



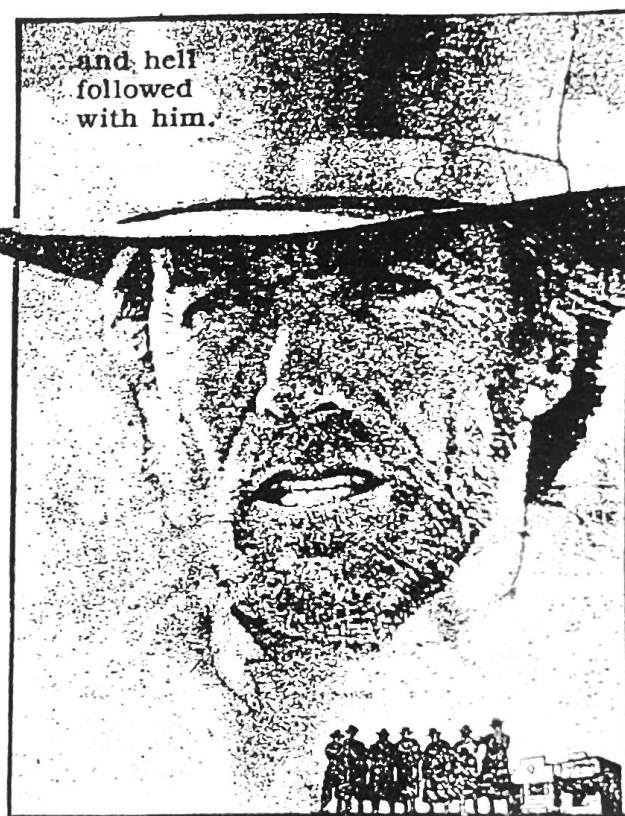
# GHOSTLY GUNMEN

## Of The Western Film

By DALE PIERCE

Recently, PALE RIDER was shown on cable and again, while the picture had its moments, I felt the urge to gag, thinking of how much in that movie had been stolen from other plots, including Eastwood's own HIGH PLAINS DRIFTER and how, contrary to what some people think, such ghostly gunmen riding into a town to take revenge on their killers or evildoers in general, is not an original story line belonging to Eastwood.

Ghostly gunmen are nothing new, in either literature or film. Shane, both the novel and the film, from which Eastwood borrowed quite a bit (the out-classed noisemaker being gunned down by Jack Palance and falling in the mud, as opposed to the snow in PALE RIDER, the stump removing scene as opposed to the rock scene in PALE RIDER, etc...). While the film does not touch upon it as much, the novel makes a stronger implication to the mysterious gunfighter, offering several options, including a rumor that Shane was in fact a gunfighter named Shannon or something to that avail and had simply changed his name, for whatever reason, but the overall implication is that he was something more, an avenging angel type who came and went. He arrived when he was needed and rode off...to God knows where, when he was finished. My own novel, THE WIND BLOWS DEATH, 1977, deals also with a ghostly gunman character, and several other stories have appeared, both in



**CLINT EASTWOOD**  
**PALE RIDER**



novel form and in comic books (look through some back issues of Creepy and the like). The story line is as old as the west itself.

A few years prior to PALE RIDER, there was a very good film, WINDWALKER, made in America, about an Indian who dies, but returns

*He conquered  
love and death...*

*Now he walks  
the winds of eternity!*

# Windwalker

NO PASSES  
ACCEPTED

PG

TREVOR HOWARD is the WINDWALKER

Starring NICK RAMUS • JAMES REMAR and SERENE HEDIN

Produced by ARTHUR D. DUBS and THOMAS E. BALLANTYNE. Screenplay by MARGARET BRIDGES. Directed by KEITH MCDONALD. Screenplay by GAY GARDNER. Music by BLAKE YOUNG. A PACIFIC INTERNATIONAL ENTERTAINMENT FILM

to help his family prevail against a warring tribe. Once the task is complete, he "returns" to death. Throughout the plot, of course there is the question, of whether or not he was "dead" the first time, or just in a coma-like state, but the implications are of something more.

Of the Spaghetti Western set, the Sartana character made famous by John Garko is an underplayed superhuman, an angel of death or vengeance, along the same line for which Eastwood may or may not have taken some PALE RIDER material. While not indicated as such in the early Sartana films, the character evolves much later into something more than flesh and blood, two films coming to mind. In HAVE A NICE FUNERAL now on video, the character, Sartana, uses a magic deck of cards, as well as his guns, to assist him in rescue or just in making points to the bad guys, as when he throws a card into a Bible, marking the passage he wishes to quote. When confronted with danger, he seems to appear and disappear like a ghost, and during a chase scene,



## SARTANA

where rifles are fired at Sartana, none of them penetrate. While most of Sartana's characteristics are human, there are many that are not. The indication that Sartana may be an angel of some type or ghost was stretched even further in another film, again starring Garko and Bruno Nicolai's score. In *LENA SARTANA (LIGHT THE FUSE, SARTANA IS COMING!!!)*, Sartana literally appears on the horizon as the film opens. Three outlaws with badges have killed a girl's father and are laughing at his body. In the distance, Sartana literally appears out of thin air, rides in, dismounts and studies the corpse. The men remark that he should leave if he does not wish to end up the same way. Sartana shakes his head, draws, and kills them all. In a later episode in the same film, a man remarks that Sartana is not a man, but a demon, and again, the phrase is repeated later on. After a climatic gunfight sequence, in which Sartana wipes out an entire outlaw gang via an organ, reconstructed to fire bullets like a gattling gun, the outlaw's leader sneaks up a balcony and shoots Sartana in the back. Obviously shot, Sartana falls dead, leaving the gloating outlaw to laugh in triumph, until he looks again...and the body is gone, a la Michael Myers in *Halloween*, or frankly, Eastwood in *PALE RIDER*. Sartana then re-emerges and kills them all.

In the original, at least, there are also some who say Franco Nero's character, Django, is not a vengeance seeking man, but a ghost. In one graveyard scene Django indicates he could not help his wife when she was killed by Jackson, because he was too far away. How far, being far away is, is never much explained. Heave, hell, or the spirit world could certainly be considered far away enough!

There are many other examples, either blatant or implied, that concern ghostly gunmen, far too numerous to mention here. While *PALE RIDER* wasn't a bad film by any standard, really, it certainly wasn't that good of one either, or that original. Eastwood would be well advised to stop retelling his



own films and dealing with ghosts, stop doing comedy films, resign as mayor of Carmel, and go back to Italy. From there, he might do well to take his pancho off the wall, do the Man With No Name character, in a believable, down to earth throwback to the old days of Italian Westerns.





# Do Not Touch The White Woman!

By Eric Mache

Non toccare la donna bianca (Italian title)  
The True Story Of General Custer (alternate English title)

Italian television is great! I caught "Do Not Touch The White Woman" on a double feature with "Texas Addio" recently on a visit to Milan. I won't even try to make sense of the plot since the dialogue was in Italian, but it definitely rates a place by itself in the Italian Western genre.

The setting is a modern-day city. All the main characters, led by Marcello Mastroianni as a General Custer lookalike, dress up like (and genuinely believe they are) U.S. cavalry troops and Indians. More and more cavalrymen and Indians join the two sides as they fight against modern-day real estate developers. In a particularly strange scene, Marcello's troops level a huge high-rise project with a cannon. The modern-day elements become more and more removed as the Old West returns again. In a climactic battle the Indians end up attacking Marcello's troops and nearly everyone is massacred. A surprising amount of gore is shown here as an arrow goes clear through the heroine's (Catherine Deneuve) neck, and a cavalryman's head is chopped off his body.

The film is a very funny, complex, black comedy/satire, more in line with Ionesco's surreal "Rhinoceros" and Richard Lester's "Bed Sitting Room" than standard slapstick Italian Western comedies. Mastroianni's performance, in my opinion, is one of his best, and I have to admire him as an actor who isn't afraid to take chances. He displays, at one point in the film, his very saggy nude body just for laughs. I sincerely hope that this film reaches the U.S. market in English. It's definitely worth checking out.

Director: Marco Ferrari  
Music: Philippe Sardé

cast:  
General Custer  
Indian  
Marie Helene  
Buffalo Bill

Marcello Mastroianni  
Ugo Tognazzi  
Catherine Deneuve  
Michel Piccoli

Mucho thanks to Bob Bahn for this copy of the rare 45 cover for  
"DO NOT TOUCH THE WHITE WOMAN!"

*Colonna Sonora originale*

AM  
AMP 152



*musiche di*  
**PHILIPPE SARDE**

# COMPARISONS & CONTRASTS:

## The Italian Western & Other Genres

By SHAWN CAW

As you well know the Spaghetti Western has a sort of charm that very subtly crawls under your skin. An example of that phrase would be that you could be minding your own business and all of a sudden you find yourself whistling the theme to "The Good, The Bad and The Ugly" out of the blue. This would definitely be a subconscious act. Enough generalities.

This article will pay homage to some of the films that have embraced the ideals of the Spaghetti Western. The first comparison will be the American Western, George Steven's "Shane" and Sergio Leone's awesome masterpiece "Once Upon A Time In The West."

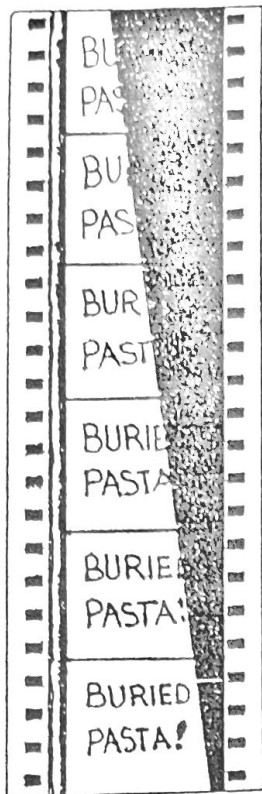
"Shane" is a psychological study of a gunman and his attempt to live a peaceful life after a bloody and violent past. The characters in the story are subtle but tragic: Alan Ladd as the reluctant but deadly gunfighter known as Shane; Van (The Ruthless Four) Heflin as the rugged but family oriented farmer that befriends him; Jean Arthur as the farmer's wife whom the gunfighter also grows fond of; Jack (Mercenary) Palance as the ruthless killer with no morals and Brandon (The Deserter) de Wilde as the farmer's son whom idolizes the gunfighter. This is an incredible saga of the old West that is as ambitious as you can find in bringing prominence to the American Western. What really makes this film work is the sense of family ties and morals of friendships.

Where the family and friendship is an ingredient of "Shane"--Sergio Leone's myth of the Old West--"Once Upon A Time In The West," disintegrates these principles, and yet at the same time embraces them. Where the land plays the role of hope for life in "Shane," Leone's sun-parched land is bleak and devoid of life. In "Shane" gold can bring man some hope of settling down with a "Family" whereas in "Once Upon A Time In The West" gold is another reason for an innocent family to be slaughtered.

At any rate...Leone's epic "Once Upon A Time In The West" is a European Western of equal proportions to "Shane." Its' cast boasts Henry Fonda as Frank, a truly sadistic gun/railroad man/killer; Charles Bronson as the one true hero and deadly gunfighter known only as Harmonica; Claudia Cardinale as the manipulative whore whom seduces men with her wiles and iron mentality; Jason Robards as Cheyenne, the anti-hero whom befriends Harmonica and Gabrielle Ferzetti as the disease-stricken railroad boss whom uses his mind as a devastating weapon. This is a truly epic Western which captured the same beauty and texture of the original Old West as "Shane." However, I might add that Leone's Western has a far more sinister overtone to its' atmosphere--and while the characters in "Shane" search for life and peace--Leone's characters search the macabre desert wastelands for death and revenge. Basically "Once Upon A Time In The West" exhibits the end of an era for gunfighters and the beginning of the railroad's (Machine) reign--whereas in "Shane" the legend (Man) of a gunfighter rides away intact. Enviously intact. Man (Shane) and machine (railroads) are curiously linked. In both films these two principles lead to progress--thus making an interesting comparison.

The closing analysis is that the American Western puts more emphasis on the human emotions and attributes--whereas the Italian Western puts more emphasis on the advancement of technology and human isolation.





Here is another installment of our series of little known Spaghetti oaters. This time we feature Ty (Bronco Lane) Hardin in the 1964 classic (?) ... THE MAN OF THE CURSED VALLEY

## L'uomo della valle maledetta

The Man of the Cursed Valley

Production: An Italo-Spanish Coproduction  
P.E.A. - Fanix Film

Director: Omar Opknia

Chief Cameraman: Alfredo Frilla

Cast: Ty Hardin, Iran Eory, Peter Larry, John Bartha,  
Joe Camell

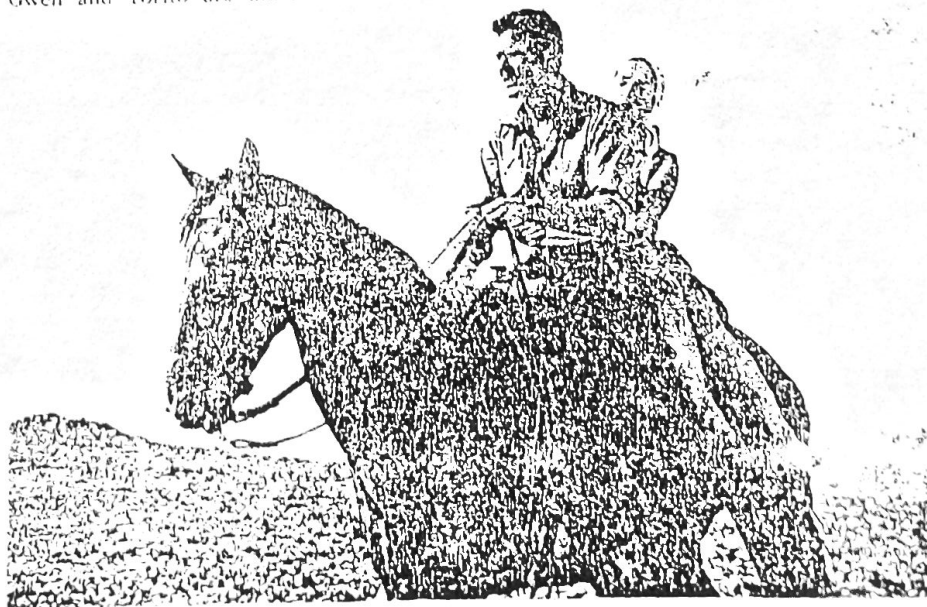
Music: Francesco De Masi

Eastmancolor-Totalscope

In a mountainous part of the Wild West a white girl by the name of Gwen is being held prisoner by a tribe of Red Indians. When some time before Gwen had married Torito, a member of another Indian tribe, her father, who is a rich ranch owner called Burnett, had disowned her. Torito is searching for her.

One night Gwen kills her guard and escapes. When pursued by the tribe she is helped by a cowboy called Johnny. He takes her to the safety of a mission station. Gwen tells Johnny about her father's hostility to her marriage and Johnny goes to speak with Burnett about the plight his daughter is in. In the meantime Torito goes to the mission and accompanies Gwen back to his camp. Burnett is convinced by Johnny of the necessity to forgive Gwen. Both of them go to Torito's camp. Burnett offers Gwen and Torito a home at his ranch. The Indian refuses to accept and Johnny and Burnett force Gwen to go with them. On the way to the ranch Johnny realizes that Gwen is truly in love with Torito. He goes once more to advise Torito to live at the ranch. The Indian is highly suspicious. They fight and Johnny obliges Torito to comply.

Later the tribe which had kidnapped Gwen surround the ranch and during the bitter fighting which takes place Burnett is killed and also the ranch hands. Gwen is again carried off and Johnny and Torito set out in pursuit. They rescue her and so Gwen and Torito are united.





DTP 12

COLONNA SONORA ORIGINALE



peppino  
gagliardi

# Ballata per un pistolero

Regia di  
ALFIO CALTABIANO

Musiche di  
MARCELLO GIOMBINI

Produzione  
GIANO - PRODI - TEFI

*Titanus*

ABOVE: Reader Franz Bernhard contributes this collectable gem to our continuing gallery of 45RPM picture sleeve reproductions. The ever-astute Tom Betts spotted a Memorex television commercial that used a chunk of the music from this score (BALLAD FOR A GUNMAN)! "The distinctive 'clang' of a Mission bell followed by the great whistling of Alessandro Allesandroni and Spanish guitar were unmistakable.," remembers Big Tom.

The bandits here at WESTERNS ... ALL'ITALIANA! wish you all a very pleasant holiday period and we'll be back in 1987 with more Clinteresting goodies that you Wood not be-Lee-ff!

\*\*\*\*\*SEASONS GREETINGS\*\*\*\*\*AND\*\*\*\*\*HAPPY NEW YEAR!!\*\*\*\*\*



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