

WESTERNS... ALL ITALIANA!

UP THE MOUNTAINS
A COLUMBIA PICTURES RELEASE
A DAVID SABATTELLO PRODUCTION

ACTION
"THE BIG GUNDOWN"
COLUMBIA PICTURES presents
TECHNICOLOR-TECHNISCOPE

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COTTA ONAL EXITS
PG

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COLOR
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A BULLET FOR SANDOVAL
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Kill Or Be Killed

HE KILLED OUTLAWS FOR MONEY OR WOMEN!
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COLORSCOPE
FRANCO NERO · GEORGE HILTON and NINO CASTELNUOVO
AN AMERICAN INTERNATIONAL RELEASE
Suggested for MATURE audiences (parental discretion advised)
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THOSE DIRTY DOGS!
starring STEPHEN BOYD
PG
Cinemascope A CFA Presentation

VOL. NO. 1 5 JAN-FEB 1986
ONCE UPON A TIME IN THE WEST
THE STRANGERS

GRAND DUEL
Anthony the SILENT STRANGER
PG Released thru United Artists

ACE HIGH
TECHNICOLOR A PARAMOUNT PICTURE

THE SWINGIN' DOORS...

Hey, hey! Happy New Year!! You hold in your hands the fifth issue of WESTERNS ALL'ITALIANA and it's just one short issue away of our first on-time year of bi-monthly publishing! It may seem a touch unbelievable to you, but churning out this esteemed internationally read publication is not an easy chore. Since Tom and myself flip-flop putting together each issue, our own personal lives and interests take a priority to this 'zine. We're certainly not looking for a bouquet of flowers, but there is a sad sense of apathy from most of the readership. Granted, we have a small cluster of friends and associates that unfailingly chip in material every go-round but the facts are that the majority are rather lazy and can't even drop us a post-card and say, "Hey you guys, nice work on issue so & so. I love the 'zine but can't contribute for XYZ reason.....etc.....". It would really mean a lot to us to at least know we're appreciated and read. No fanfare, just a note of acknowledgement you're alive! I challenge every one of you people, whom we look upon as a small family of devotees to a rather peculiar genre, to drop me or Tom a message. Next issue we'd love a long stretch of pages for letters. Great way to cap-off our first year of publishing on a normal basis! A First Anniversary bonanza Issue!! If you don't write, I'll shut down WESTERNS ALL'ITALIANA, kick my neighbors dog, dress up as Superman and then jump off the tallest building in downtown Pittsburgh!! I mean it!!

This issue sports some super material from stalwart contributor William Connolly who was kind enough to do a write-up on MY NAME IS PECOS! By some miracle, reader Andy MacDougall supplied me with a 16mm print and I shipped it off to Bill. This is a true curio in the genre as few of us were aware that this film ever made it to the American shores. More great stuff in this issue from Earl Hudson, Keith Hall, Jr. and yours truly.

As a final note, we can now offer VHS video cassettes of the Sergio Corbucci-directed DJANGO! This is a brilliant color R-rated version and comes in a plastic case with b/w box art. Franco Nero is at his finest. Price is \$18.95 postpaid. Send your payment (made out to Tim Ferrante) to the Keyport address as found on the Classified page. Your cassette will be shipped within five days!! ADIOS



contents



Cover Logo.....	Richard Landwehr
Cover Layout.....	Tim Ferrante
Swingin' Doors.....	Tim Ferrante
Leave Indio To Me.....	Keith Hall, Jr.
Any Gun Can Play.....	Earl Hudson
Richard Harrison Profile.....	William Connolly
WANTED! Video.....	Tim Ferrante
My Name Is Pecos.....	William Connolly
Italo-history!.....	Tom Betts
Classified Ads.....	A Free Service!
Back Cover 45rpm Reprint.....	

WESTERNS ALL'ITALIANA
This is issue # 5.
January/February 1986

RIGHT: West German newspaper ad
mat for GOD FORGIVES, I DON'T!

Reader Kim Hill translates this
ad:

"The Highpoint of the European
Western Productions."

Admission 14 years and older.
GOD FORGIVES, WE BOTH NEVER!

**Der Höhepunkt der europäischen
Western-Produktion!**

TERENCE HILL „DER
MÜDE
JOE“ **Zutritt
ab**

BUD SPENCER „DER
KLEINE“ **14 Jahren**

**GOTT
VERGIBT-
WIR
BEIDE
NIE!**



GIAN MARIA VOLONTE

The more formidable the villain in an action movie, the more exciting the story. If St. George had killed only a dragonfly, who would remember him? And where will we find a more formidable Italian western villain than Indio? Psychotic, obsessed, drug-crazed, thoroughly treacherous, no other Italian western villain has been so totally evil.

Danny Peary, in his book Cult Movies, describes the mythology of the Leone westerns. The main characters are demigods left over from a mythical time. They are nearly invulnerable to death by humans and can be killed only by each other. They use their superior killing powers to rid the world of evil humans--or other superhumans who have gone bad. And in Leone's spectrum of good, bad and ugly, it is quite evident into which category Indio falls.

Even looking at him you can tell. Physically Indio is less than Manco or Mortimer. Clint Eastwood is six feet six, Lee Van Cleef is six four. Gian Maria Volante is at least a foot shorter.

But there are other, more-telling signs of Indio's badness, the most obvious being his profession. He kills and steals for a living. Manco and Mortimer, for all their viciousness and violence, use their talents to eliminate criminals whom the appointed law cannot or will not remove. (Both wanted men the bounty killers shoot in the films introduction are openly living in towns with sheriffs who knowingly ignore or even aid them.) Manco and Mortimer simply do what must be done. Indio, on the other hand, never once tries to be honest. When he sees Mortimer's sister, he coldly kills her husband, then rapes her. After escaping prison, he doesn't run, he decides to rob the most impregnable bank in Texas. Indio is nothing but a parasite on the world.

And his treachery isn't limited to only society; he is constantly betraying his own friends. Whereas Manco and Mortimer try to outwit each other in an uneasy alliance, when the chips are down they stick together. Manco even rescues Mortimer and allows him to attain the vengeance which had been eating away at him for so long. Not so, Indio. His friends mean nothing to him. As he leaves prison, Indio puts his arm around his pal the carpenter, bids him goodbye, then shoots him dead. Later he knowingly sacrifices his men so that they will kill the bounty hunters and/or be killed themselves, leaving him with all the money. He tells Nino that they will share the money after the gang is wiped out, but it is doubtful that Nino would have survived Indio betrayal very long. Groggy literally stabs him in the back first.

One thing evident about Indio treachery is that he uses others to do a lot of his dirty work for him. Whereas Manco and Mortimer take full charge of their actions, Indio is constantly manipulating others to get the job done. When we first meet Manco and Mortimer, they are seeking men with a price on their heads. Both bounty killers move directly to their prey, kill them, then go on to the next job. However when we first meet Indio he is sleeping in prison; he has been there for 18 months and hasn't escaped. He waits for his men to risk their lives for him--with no effort on his part. All through the rest of the film most of Indio's violent or risky acts are performed by henchmen. He orders that they kill the wife and baby of the man that sent him to prison. He doesn't do it himself. He has Nino release Manco and Mortimer. He doesn't do it himself. He has Nino murder Slim. He doesn't do it himself. And when he is finally cornered by Mortimer, he lets Groggy take Mortimer's fire so that he can get the drop on Mortimer. he doesn't go out to meet him directly.

All of this treachery and manipulation clearly demonstrate that, in spite of his flamboyance and savagery, Indio is obviously a coward. Whereas Manco and Mortimer

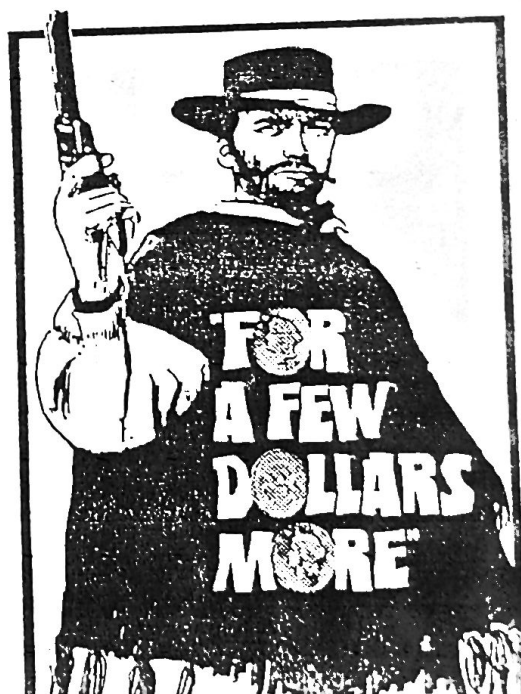
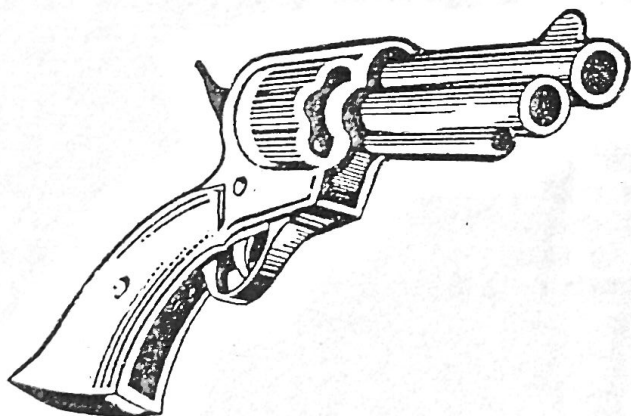
always face their prey head on and give their victims a fair chance, Indio can never meet anybody man to man. Mortimer's brother-in-law, the carpenter, the prison warden, Cuchillio--all are unarmed when Indio shoots them down. But what of the first gundown when Indio shot the man who sent him to prison? Wasn't that a fair fight? Hardly. Consider the situation. The man was surrounded by Indio's gang. He had just heard his wife and baby being murdered. He had also been beaten. And his hands were numb from being tied up. There was no way he could win the gunfight. Yet, with all these advantages in his favor, Indio was still overcome with uncontrollable spasms of fear. As soon as he killed his victim he had to run away by immediately and desperately clouding his mind with marijuana. After he had killed the unarmed Cuchillio, he once again fell into an uncontrollable fit. Contrast this with Manco and Mortimer, who simply kill their prey and professionally move on to the next job. They are emotionally uninvolved.

It is not at all surprising that when Indio finally does meet Mortimer in a showdown, it does not start out as a fair fight. Indio has shot Mortimer's pistol out of his hand; it is lying on the ground. There is no way Mortimer can get to it before Indio will kill him. And Indio, bully that he is, humiliates Mortimer further by making him listen to his sister's watch chimes before Indio will fire. It is only Manco's intervention that rebalances the situation and makes it an even duel. After Mortimer has killed Indio, again contrast their emotions. Mortimer has gotten his revenge, yet he does not break down as Indio would have. If anything, Mortimer is now softer, relieved, even a bit more gentle. Because he picks up his pistol, he will probably continue bounty killing, but we are not sure. Yet it is only death that brings peace to Indio.

Indio was evil incarnate. He thought nothing of killing in a church and using the place as headquarters for his gang. He even mocked the Church service by delivering his robbery plan as a sermon from the pulpit. On the spectrum of good, bad and ugly...Indio was definitely one of the bad.

Our last view of Mortimer is riding into the West, a noble hero at peace with himself. And Manco is seen heading toward the riches he needed to retire on the ranch he dreamed of. But Indio, for all his fame and notoriety, is last seen as nothing more than a corpse heaped on top of a pile of other corpses, just a rotting body treated with obvious contempt.

A lot of today's action films are weak because they don't have a thoroughly despicable villain. What they need is another Indio....



Fast guns finish first!

ANY GUN CAN PLAY

EASTMANCOLOR and SCOPE



By EARL HUDSON.

I can remember when I was in the Service, stationed in New York city, that we used to go to Times Square and see all the new movies. That was at the height of the Italian Western's popularity. I remember going to a theatre and outside, near the box office was two T.V. monitors, each showing trailers from "Any Gun Can Play". In fact there was a huge crowd waiting to go inside, and as a result we didn't see it at that time. 'Any Gun' had its New York premiere on September 13, 1968 at the New Forum 47th Street Theatre. After it's New York opening, the stars of the movie, Edd Byrnes and Gilbert Roland went on to Boston and from there made a number of personal appearances in North Carolina, South Carolina, and finally Dallas, Texas. Although regarded as a "forgotten movie", Any Gun actually had a huge advertising campaign behind it, having radio, T.V., and large scale newspaper spots plus street exploitation, and at-theatre showmanship like the T.V. monitors outside near the street. (Western fans had a choice that September, as "The Big Gundown" was also in New York at that time).

The complicated plot borrows from "The Good, The Bad, and The Ugly" in a couple of ways. First, there is an attempt to break down the characters in such a way that you know who they are by the roles they play. For example, Edd Byrnes plays "The Brawler", Gilbert Roland "The Bandido", and George Hilton "The Bounty Hunter" -much the same way Eastwood was the "Good", Wallach "The Bad", and Van Cleef as the "Ugly". Secondly, the climax of the film brings to mind the gunbattle at the end of "Good, Bad and the Ugly", as all three men face a 3 way shootout, and the camera goes from one, then to another and back again. Briefly, the story concerns the "Bandido" (Gilbert Roland) who's gang attacks a train and makes off with the safe from the express car. This leads Byrnes and Hilton and later Roland to begin a series of ambushes, chases, gunfights, and betrayals in their quest for the cache of gold. They outfox, outfight and out shoot each other as they change partners, while following clues to the whereabouts of the gold. Adding to all of this confusion is a beautiful girl (Kareen O'Hara) who decides to play coy and finally throw in with whoever ends up as the winner. The big gunfight comes at the end of the picture, or so it seems, but at this point, theres a surprise twist as the 3 men, battling each other all this time, are forced to join forces against Roland's old gang, and this results in a giant gun battle, after which the 3 emerge as winners. Afterwards, they decide to divide up the money they found and this leaves the girl with no-one to throw in with. Acting is about par for this type of picture, with Edd Byrnes and Gilbert Roland giving the best performances. For Byrnes, this was his third Italian western, the others being "Payment in Blood" with Guy Madison, and "Pursue and Kill". For Gilbert Roland, this was his first of five Italian made westerns, "Any Gun Can Play" was filmed in Eastman color, and CinemaScope and running time was 103 minutes long.



George Hilton

The picture was directed by Enzo G. Castellani and was a Golden Eagle Film released by RAF Industries, a Division of Exquisite Form Industries in New York. (A bra company releasing an Italian made western?)

As for the principals, Edd Byrnes, who bought out the remainder of his contract from Warner Bros., in the 60's, continues to act on both T.V. and movies. In 1983, he was quoted as saying that he made lots of movies in Europe and compared himself to Johnny Carson in that he was sure that fans would ask for his autograph rather than Carson's in Europe. Gilbert Roland, meanwhile, hasn't done much in recent years, but is still active, and George Hilton is still busy in Italy.

fast guns finish first

*the bandido...
the brawler...
the bounty hunter...
outfighting...
outwitting...
outshooting...*

*...or
they're
out...*

**dead
out!!**

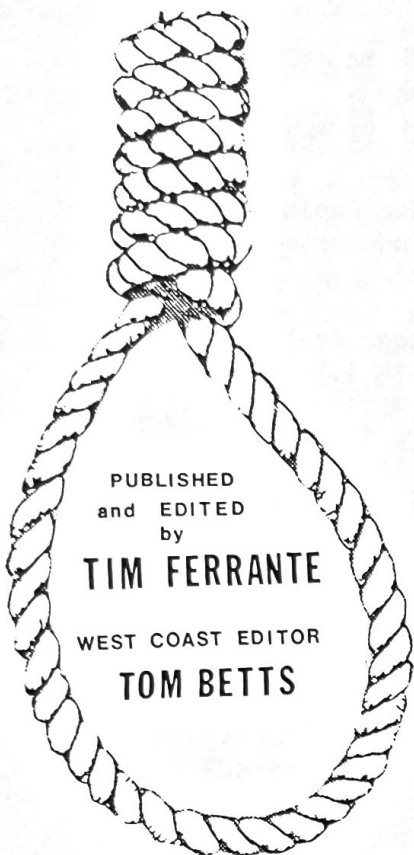
ANY GUN CAN PLAY

EASTMANCOLOR and SCOPE

starring

EDD BYRNES / GILBERT ROLAND / GEORGE HILTON

Produced by GOLDEN EAGLE FILMS LTD. Directed by



PUBLISHED
and EDITED
by

TIM FERRANTE

WEST COAST EDITOR

TOM BETTS

RICHARD HARRISON

I first became aware of Richard Harrison in a very good Italian Western called El Rojo. At the center of the film, in the role of the avenger named after his red hair, was a tall, well-built, good looking man; the sort of man who looked just right as the hero of a male-oriented action tale. While he may not have shown the ability of a truly good actor to communicate more than the basic requirements of the simplistic narrative, Harrison proved himself able to engage audience sympathy and able to infuse his character with enough personality to be interesting for the running time of the film. Another point of interest is that the man is left-handed. His birthdate is May 5, 1936.

An American, Harrison's first appearance in European films seems to be Le Boucanier Des Lies. My guess is that it's a pirate film. Perseus Against the Monsters, directed by Alberto De Martino, underwent a rather odd transformation after Embassy Pictures got a hold of it. Selling it to television as a part of it's Son of Hercules series, Embassy changed the title to The Medusa Against the Sons of Hercules and tacked on a silly opening narration explaining that Perseus (Harrison) was an honorary Son of Hercules. Carlo Rambaldi, now world famous for his creation of E.T., designed a strange tree-like creature in place of the usual woman-with-snakey-hair.

One of the earliest Westerns to be filmed in Spain was the Harrison starrer Gunfight at Red Sands, written and directed by Riccardo Blasco. This film also proved to be the first Western to have the music written by Ennio Morricone. Anyone out there own a copy?? Christopher Frayling, in his book Spaghetti Westerns, reports that Sergio Leone considered Harrison for the role of "The Man With No Name" in A Fistful of Dollars. While not specifying if Leone decided against him, or if Harrison turned him down, Frayling writes that it was Harrison who suggested that Leone consider an American TV actor appearing in Rawhide!

Harrison appeared in 100,000 Dollars for Ringo (see our back cover for the repro of the original Italian 45rpm! TF), directed by Alberto De Martino. This was one of the few Italian Westerns to include Indians. During the climatic battle, Ringo's Indian friends come to rescue him. As in all of his films, Harrison cuts a fine figure as an adventure hero but the film's chief virtue is an excellent score by Bruno Nicolai.

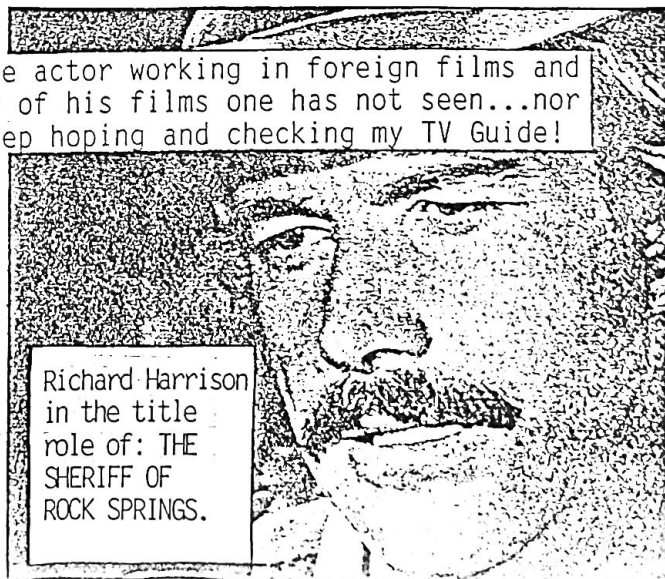
Harrison's European involvement in film continued heavily throughout the sixties, seventies and into the eighties. His Westerns included With Django, Death is Certain, His Name Was King, The Sheriff of Rock Springs, Joe Dakota: Spara Joe...et Così Sia and Reverend's Pistol. The titles are many and his output steady.

I don't know when he decided to make the trip, (probably while the Italians were trying Kung-Fu westerns on for size) but Harrison ended up in Hong Kong for an exciting film called The Four Assassins. He's made another film there called Fireback and most recently completed Robbery at the Art Gallery.

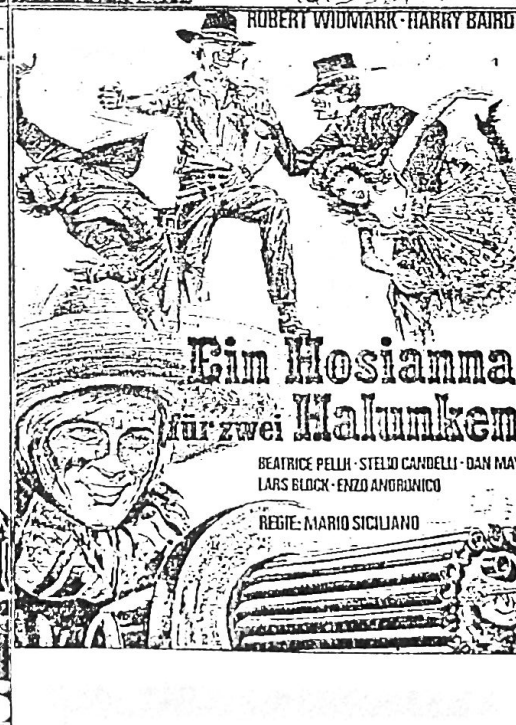
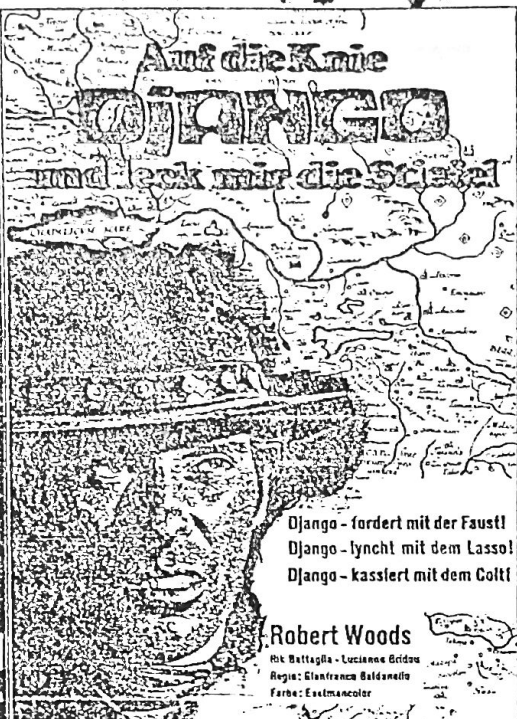
It is most frustrating being a fan of an obscure actor working in foreign films and even more frustrating discovering just how many of his films one has not seen...nor can reasonably expect to see. Oh well, I'll keep hoping and checking my TV Guide!

This article written by William Connolly and was previously published in Spaghetti Cinema # 2. Reprinted by permission.

Richard Harrison
in the title
role of: THE
SHERIFF OF
ROCK SPRINGS.



WANTED



WANTED is right! Above: Actual W. German video box covers. These obscure gems are cropping up by the hundreds in European video markets. Who says America is a land of plenty?! It sure ain't when it comes to Italian westerns on home video!!!

video!

by Tim Ferrante

My first thoughts on this write-up were not to do it. I'm typing this some six weeks before you're reading it so it will certainly be mildly out-dated. I speak of this only due to the fact that the exploding video market is literally beyond cataloging. There are several hundred home video companies and to keep a constant fix on them all would require an enormous staff...not the tiny handful we have. Some of you may have read the excellent article by William Connolly on his discovery of foreign film on home video in his Spaghetti Cinema fanzine. (See our classifieds section if you haven't written him for a subscription!). This small article I would simply place in the "audience awareness" category. I have compiled below a list of known available Italian westerns in the domestic U.S. market. A nod of thanks goes to Eric Mache for filling in some gaps. Eric has a bloodhound-like ability to sniff out the obscurities on the video shelves! Unfortunately, we cannot include the addresses or companies that have released these nuggets, but if enough of you bitch about that fact, we can try to list'em in our next issue. It'll take some research....! Here is what you're finding and/or lacking at your local video shop!!

STRANGER'S GOLD/THE GUNSLINGER/HAVE A GOOD FUNERAL (all the same movie)

AND GOD SAID TO CAIN

DJANGO

DJANGO SHOOTS FIRST

BLOOD FOR A SILVER DOLLAR

GENTLEMAN KILLER

TWICE A JUDAS

BETWEEN GOD, THE DEVIL AND A WINCHESTER

THE RATTLER KID

KID VENGEANCE

GODS GUN

A FISTFUL OF DOLLARS

FOR A FEW DOLLARS MORE

THE GOOD, THE BAD AND THE UGLY

SHOOT THE LIVING, PRAY FOR THE DEAD

THE STRANGER AND THE GUNFIGHTER

BAD MAN'S RIVER

A PLACE CALLED TRINITY

THEY CALL ME TRINITY

TRINITY IS STILL MY NAME

THE RUTHLESS FOUR

THE BIG RIPOFF

HIS NAME WAS KING

THE LAST GUN

DEAD FOR A DOLLAR

THE BELLE STARR STORY (this title was reportedly being readied for release and may or may not be available)

A TASTE OF DEATH

MASSACRE AT FORT HOLMAN

BRANDY SHERIFF

SHANGHAI JOE

SUPER COLT 38

BLOOD & GUNS

SARTANAS HERE...TRADE YOUR PISTOL FOR A COFFIN!

SPAGHETTI WESTERN

A FISTFUL OF DEATH

SUNDANCE & THE KID



ABOVE: French video box art to *BOOT HILL*. Translation: TRINITY GOES TO BREAK UP EVERYTHING. The Trinity character does not appear in the film but as is the practice, retitling and association with hit movies can't hurt!

ROBERT
WOODS

IS

PECOS!
!



ABOVE: While not the greatest photo reproduction, here's the best we could dig up on MY NAME IS PECOS! Thanx to Bill C. for this stuff!!

The plot begins when Pecos sees a wagon loaded with whiskey barrels being chased by the Kline outlaw gang. Arriving in town, the wagon's driver passes a barrel over to the saloon owner before the outlaws catch up and take him prisoner. One muscular gang member (played by George Eastman, recently seen in AFTER THE FALL OF NEW YORK and ENDGAME) drags the driver by his wounded leg across the street (The man's pain is relished in close up.) so that Kline (Norman Clark) can question him. However, the driver is killed when he goes for a knife, so Kline has to spend the rest of the movie trying to find out where the traitor has hidden the loot they recently stole from a bank. Pecos rides into town and accidentally discovers that the saloon owner has it. Eventually, Kline realizes that the very tall Mexican stranger is the only living member of the Martinez family, a family he massacred some years back. Of course, Pecos Martinez wants revenge. (The song gives it away before the dialogue does.)

Director Maurizio Lucidi 'used to be a film editor, which, doubtlessly, helps, though the cutting of this film is not very different from other Italian Westerns. All and all, MY NAME IS PECOS is a very enjoyable example of this kind of film. While there is nothing extraordinary in it (except for Woods' strange eye makeup and Lucia Modugno's chest - which looks great with whiskey poured all over it, even though she keeps her dress on), it tells a satisfying action tale with a certain style and energy. Woods is a commanding presence and he makes one wish to see the sequel as well. (It is sort-of odd to see Italians hire a white American to play a good-guy hispanic, after seeing so many films with Italians playing Americans killing nasty Mexicans. I wonder if someone deliberately felt it was time to do a twist on the racial stereotypes.)

I have only one real problem with this film. Is Nina killed in the final explosion or not?

Among the supporting players is Peter Carsten (who played the Nazi mercenary in DARK OF THE SUN) and Max Deane (who played the good/bad confederate member of the outlaw gang in BLOOD ON A SILVER DOLLAR) as bad guys. Umi Raho plays Morton, the undertaker.

Robert Woods in
MY NAME IS PECOS
with Norman Clark
Peter Carsten
Lucia Modugno
Max Deane
Morris Boone
Corinne Fontaine
Peter Martell
with Umi Raho

The "Ballad of Pecos" is sung by Bob Smart.

Screenplay by Adriano Bolzoni

Production Manager Luciano Volpato

Film Editor Anna Amadei

Costumes Mila

Music by Lallo Gori

Director of Photography Franco Villa (who did the lensing for SE SEI

Produced by Franco Palombi and Gabriele Silvestri

Directed by Maurizio Lucidi

VIVO SPARA -
DJANGO KILL)

REPRINT!!! Here's some interesting Italo-history as unearthed by ace archivist,
Tom Betts!

MOVIES ABROAD

Hi-ho, Denaro!

Be mean, mean, mean. Don't punch cattle, punch a few women instead. Never waste a punch when a knee in the groin will do. Eliminate the love interest; it gets in the way of the violence. Surly, cold-blooded, money grubbing antiheroes are the best, especially if they grunt a lot. And, most important for the successful western, it should be filmed in Spain by an Italian company with a cast of American stars and Italian and Spanish gypsy extras.

Such is the surefire formula of Italian Director Sergio Leone. 38, whose



LEONE & VAN CLEEF

"macaroni westerns" are the fastest draw in theaters from Youngstown to Yokohama. A veteran of spear-and-sandal epics, he converted to shoot-'em-ups three years ago. To lend a scent of sagebrush to his first western, Leone changed his name to Bob Robertson and imported Clint Eastwood, a lanky, raw-boned drover on TV's *Rawhide*. Eastwood's image was too clean-cut for an antihero, so Leone added the necessary smudges—slouch hat, black cheek, stubble beard and a ratty-looking scrape. For the villain's role, he hired veteran horse-opera heavy Lee Van Cleef, and the shooting commenced.



Ringo Cycle. Leone called the flick *A Fistful of Dollars*. Basketfuls of denaro would have been more like it. The film outgrossed *Mary Poppins* and *My Fair Lady* in Italy, will net an estimated \$10 million on its \$250,000 investment in worldwide distribution. The success raised Actor Eastwood's fees; he got \$15,000 for *Fistful*, now commands \$500,000 a picture. It also encouraged Leone. Pouring on the tomato sauce, he followed last year with *A Few Dollars More*, which has become the second biggest money maker in Italian film history (No. 1: Dino De Laurentiis' *War and Peace*).

To Italy's film makers, the lesson was clear: Hi-ho, denaro, awaaaay! Suddenly every actor in Italy was sitting short in the saddle and mowing down the bad guys with twelve shots from his six-shooter. Since Leone began the whole shebang-bang, Italian directors have cranked out 180 eastern westerns. Some of them, such as *For a Thousand Dollars*, are blatant copies. Most are long on gore but short on lore. One popular horse opera is set in Minnesota, a notorious badland just across the border from Mexico.

Prohibition Next. Leone would never be guilty of such a discrepancy. A cowboy buff since childhood, he has read 35 books on the subject, once spent a month researching the Old West in the Library of Congress. When he asked Eli Wallach to star in his latest Italian western, the actor cracked: "That must be something like a Hawaiian pizza." Wallach learned different when he arrived in Spain to shoot *The Good, the Bad and the Ugly* and found that Leone had meticulously reproduced settings and costumes from copies of old U.S. newspapers and photo albums. "He has a fantastic sense of composition and color," says Wallach. "He uses textures like a great painter."

If those textures seem to be mostly bloody red, Leone claims that it is only because "I am showing the Old West as it really was. Cinema takes violence from life, not the other way around. Americans treat westerns with too much rhetoric." The same is true, he believes, with the U.S. view of the Prohibition era. So he plans to treat U.S. audiences to his own bloodshot view of the good old gangster days. But before he hangs up his spurs, he wants to make one last, big, \$7,000,000 epic called *Once Upon a Time, There Was America* (titles were never his strong point), which he says "won't leave any more to be said about the West." It will be filmed, curiously enough, in Arizona.

Classifieds

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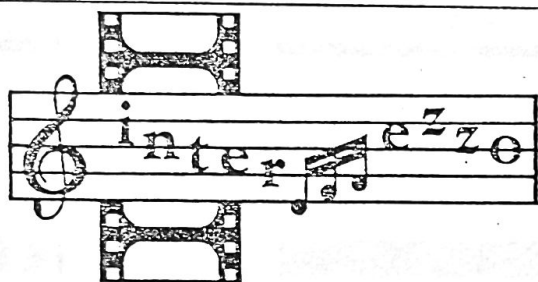
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The Film Music Journal

NO. 13/14

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IF YOU AGREE THAT ITALIAN FILM MUSIC IS NOT RESTRICTED TO THE USUAL THREE OR FOUR NAMES, BUT MANY ARE THE HIDDEN TREASURES TO BE DISCLOSED

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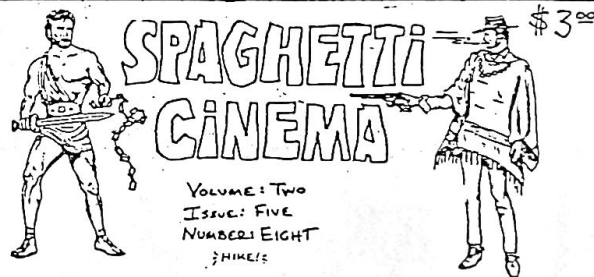
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