



WESTERNS...

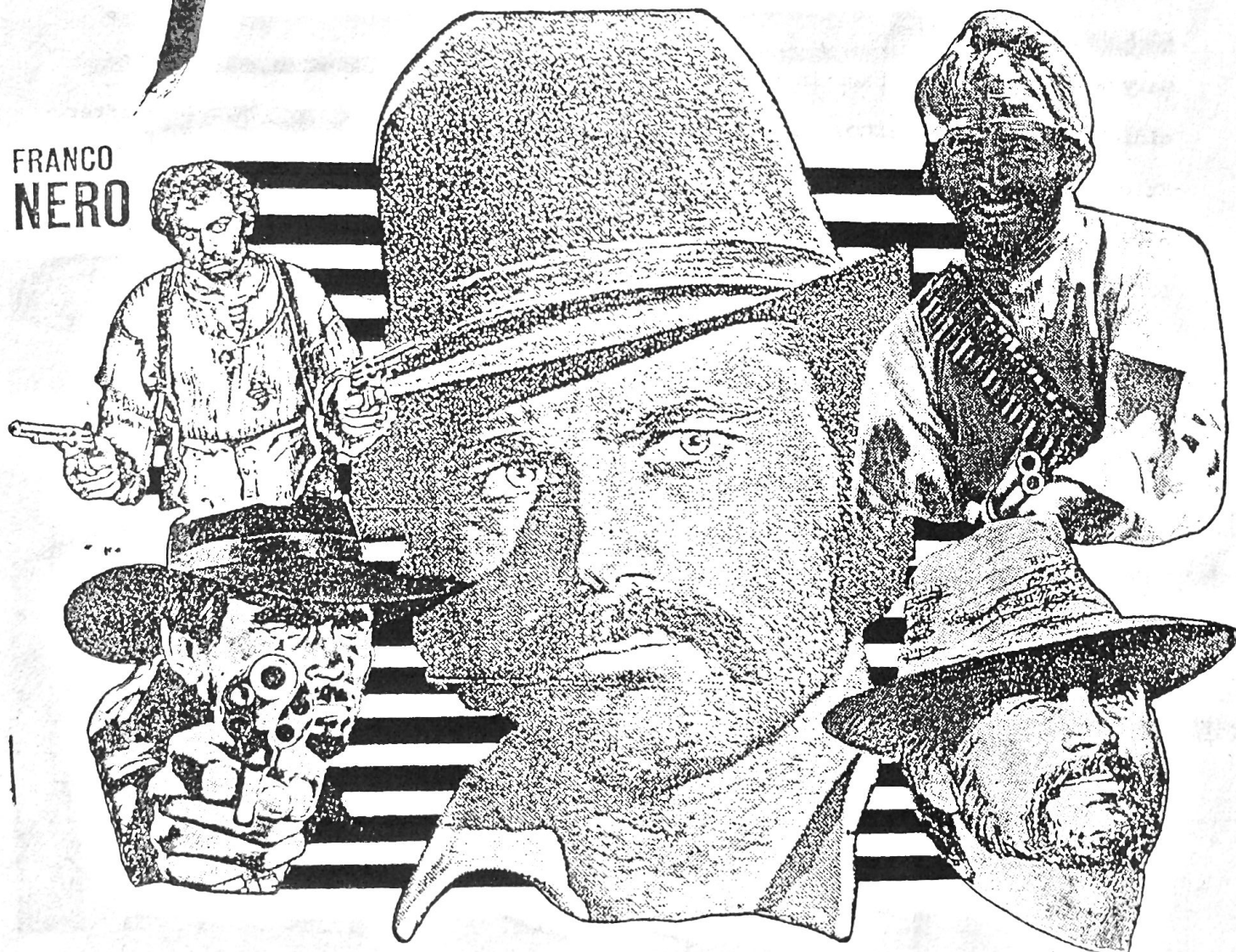
ALL'ITALIANA!

'ROOF THAT
WORLD HUNGER
EXISTS

MAY-
JUNE

No. 7

FRANCO
NERO



Swingin' Doors...

Let's get down to brass nails, shall we? RENEW YOUR SUBSCRIPTIONS IF THEY'RE DUE!

The form is enclosed and please be sure to READ IT CAREFULLY!!

Welcome to the beginning of year number four of WESTERNS...ALL'ITALIANA! This issue sports a fabulous treat. Ken Pettit has gone back through all of the previous editions and indexed each and every item. That valuable index appears in this issue and we're sure it will become an oft referred to set of pages in the years to come! Ken says he'll update this index as such warrants ... he'd better, nobody else around here will! That's tough work!!

Please be sure to note the special message on the left side of the cover logo. It's very important.

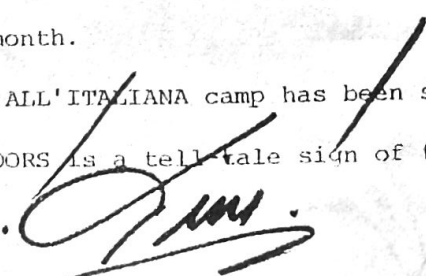
CHECK OUT THE REAR COVER for important news concerning an exclusive video cassette release we're planning.

Gary Radovich has dug back in his vast soundtrack collection and reviewed a genre-oldie score, ADIOS GRINGO. His astute summation of that filmusic appears right after Eric (the master vid-hunter) Maches' excellent review of RUN MAN RUN. Now there is a true bonus as this film was the never-domestically-seen sequel to THE BIG GUNDOWN!

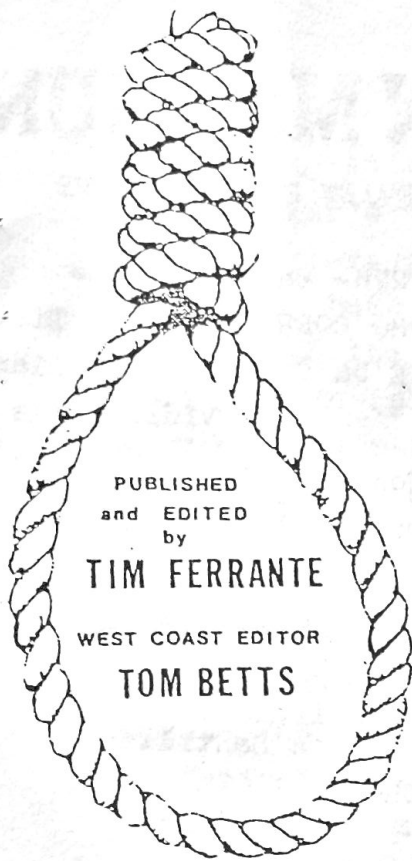
Earl Hudson supplies a dandy overview of the oaters of Sergio Corbucci and Dale Pierce sent along some neat stuff you'll be sure not to skip. Right? How about this: If you skip it, you will be shot in the foot and forced to dance with a Libyan! We apologize for an embarrassing screw-up in the last issue. We somehow placed the pages of Eric Maches' review of HIS NAME WAS KING in the wrong sequence. Okay, okay. We're dorks of the highest order. We will be hiring a copy editor this week at a salary of \$68,500 per year. And if it happens again ... we'll cut his salary by at least 5%!!!

If anyone is interested, I have articles in Fangoria Magazine Issue #'s 53 and 54. They are on sale this and next month.

As you can tell, the WESTERNS...ALL'ITALIANA camp has been sedate in recent weeks, not that this edition of SWINGIN' DOORS is a tell-tale sign of that ... ! No way!

Adios. 

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PUBLISHED
and EDITED
by

TIM FERRANTE

WEST COAST EDITOR

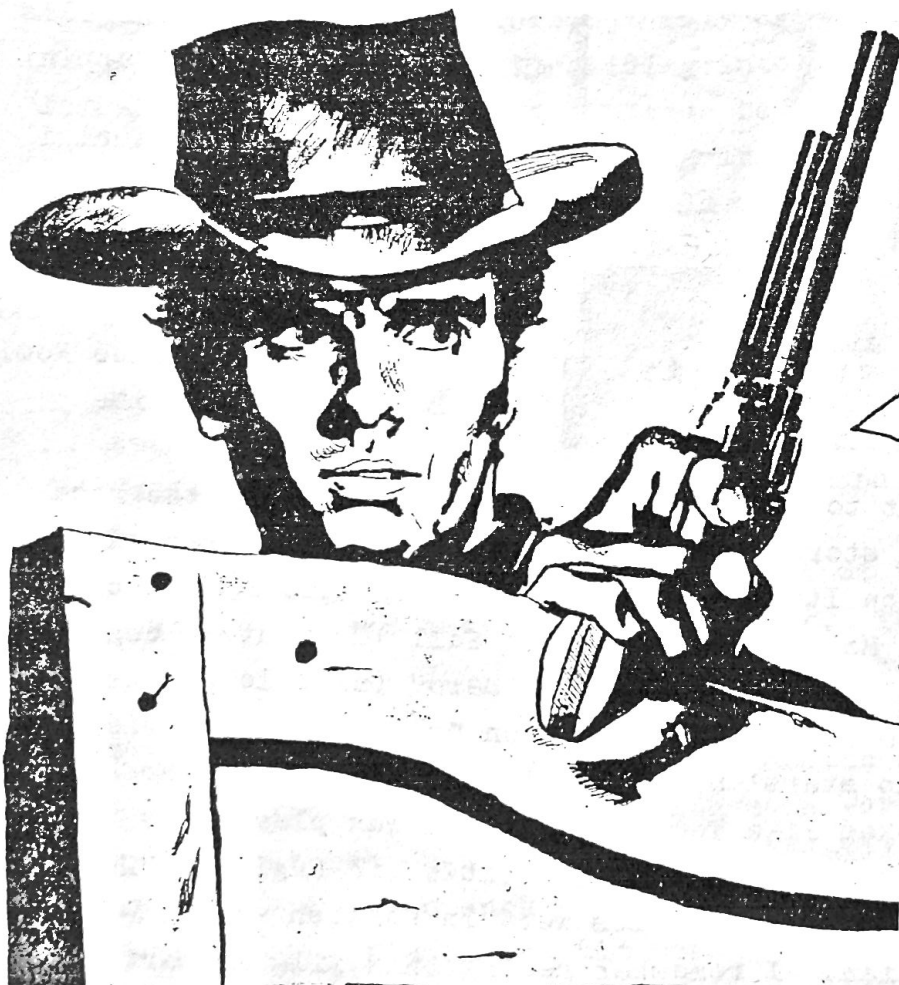
TOM BETTS

Cover Logo.....	Richard Landwehr
Cover Layout.....	Anthony Everitt
Run Man Run.....	Eric Mache
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WESTERNS...ALL'ITALIANA!

May/June 1986

Issue #7 (#11)



'LESSUN YA'LL WANNA
DO DEALIN'S WIFF
AN UNDERTAKER,
YA BEST SEND IN
SOMMA YORE GOLD
AN' RENEW THEM
SUBSCRIPTIONS!
LOOKIT' THE FORM
WE DONE ENCLOSED
TA SEE IF'N THIS
MEANS YEW!



Mondial video



UN UOMO E UN COLTELLO

RUN MAN RUN

A REVIEW BY ERIC MACHE

RUN MAN RUN- English Title
CORRI UOMO CORRI- Italian Title
UN UOMO E UN COLTELLO- Italian
Video Title

CAST- Tomas Milian
Donal(d) O'Brien
Linda Veras
Marco Guglielmi
Jose Torres
John Ireland
as Santillana
Chelo Alonso
as Dolores

STORY- Sergio Sollima

SCREENPLAY- Sergio Sollima &
Pompeo DeAngelis

ART DIRECTOR- Franco Cuppini

FILM EDITOR- Tatiana Casini
Morigi

DIRECTOR OF PHOTOGRAPHY-
Guglielmo Mancori

PRODUCTION MANAGER- Nino Milanc

MUSIC- Bruno Nicolai

EXECUTIVE PRODUCER- Aldo Pomili

DIRECTOR- Sergio Sollima

On a recent visit to Little Italy in Manhattan I had the good fortune to come across a store that rented out films in Italian on U.S.-compatible videotape. The Italian Westerns in stock were "30 Winchesters Per El Diablo", "Vamos A Matar Companeros" (a full 10 minutes longer than the U.S. release), "Il Blanco, Il Giallo, Il Nero" (also longer than the U.S. release), and a film called "Un Uomo E Un Coltello". The video box for this last film had no stars' names on it, and a fuzzy picture on the cover of someone who looked like Tomas Milian. I was pleasantly surprised when I played the tape to see the title (in English) "Run Man Run". It seemed strange that the titles were in English when the dialogue was in the original Italian. I remember seeing this film in Paris in 1971

dubbed in French, again with the English titles.

Originally released in 1967, "Run Man Run" was a sequel to the previous year's "The Big Gundown". "The Big Gundown" was a major Italian Western release in the U.S. and starred Tomas Milian and Lee Van Cleef. Both stars played their roles to the hilt and each character complimented the other. Basically it is the story of a petty thief named Cucillo (played by Milian) falsely accused of rape and murder. Lee Van Cleef sets out to capture him until they finally team up against the real culprits.

"Run Man Run" is the continuing story of Cucillo's misadventures, this time set against the backdrop of the Mexican Revolution. Lee Van Cleef's counterpart is played by Donald O'Brien. His character is probably the weakest part of an otherwise very entertaining film. Whereas Van Cleef's character was colorful, strong, and self-assured, O'Brien's is sullen, moody, withdrawn, and virtually silent. Fortunately Tomas Milian's zesty performance more than makes up for it.

The film is an excellent combination of comedy and serious action. The big difference between this and most Italian Western comedies is that it does not rely on blatant slapstick for laughs. The film begins with Cucillo riding into a border town and stealing a tortilla from one of the houses. Outside he approaches a man standing against a wall and finds himself standing in front of a firing squad. The firing squad starts shooting at Cucillo as he and the other man escape. This opening scene sets the tone for the rest of the film.

As in "The Big Gundown", Cucillo unwittingly finds himself in the center of ever-growing problems. On one of his many stays in prison he shares a cell with a Mexican Revolutionary named Ramirez. They escape, and Ramirez is later killed when he refuses to join a gang of Mexican bandits. Before he dies, he hands Cucillo a paper and tells him to take it to Burton City.

This paper is the focal point of the rest of the film. Donald O'Brien pursues Cucillo for the paper. Two Europeans are hired to also get the paper. The Mexican bandit gang wants Cucillo and joins up with the two Europeans. Cucillo's wife is alternately manhandled and held hostage by the Europeans and the bandits as she also pursues Cucillo.

The action heats up with some very exciting and brutal scenes. A standout has Cucillo tied to a windmill blade and severely beaten by the two Europeans each time the blade comes around. O'Brien saves him only to drag him behind his horse through the desert. He then ties Cucillo to a post and threatens him with a knife and gun.

A drastic change of locale follows as Cucillo and a friend are chased by the Mexican bandits through snowy mountains. This particular scene is beautifully and gracefully photographed, and the music by Bruno Nicolai is excellent. The music doesn't really pick up until this point in the film. The first half of the film is backed strictly with a Mexican mariachi score. In this scene and the final showdown the music is more what we have come to expect- electric guitars, horns, choruses, etc..

Eventually Cucillo and O'Brien team up against the bandits and the two Europeans. The action is non-stop until the film's end. Cucillo comes across a stash of knives and single-handedly slaughters dozens of the bandits. The bandit leader holds Cucillo's wife hostage and forces him to surrender. O'Brien saves him, and together they wipe out the rest of the bandits.

The final showdown comes as the two Europeans ambush Cucillo and his wife in the desert. A great showdown has Cucillo with his knife pitted against one of the Europeans with his gun. A terrific gore effect has Cucillo's knife stuck in the European's neck spurting blood. O'Brien arrives to stop the other European from shooting Cucillo in the back. The European backs down from a showdown, but is later shot through the forehead. In a running gag, Cucillo sends his wife off to see the Revolution leader Santillana (played in a short, but effective cameo bit by John Ireland), and once again, she is angry at him since they never get to spend any time together. The film ends as Cucillo and O'Brien are being chased by Federal troops.

An excellent action film on its own, "Run Man Run" would have been better off if it had not borrowed so heavily from "The Big Gundown". The final showdown scenes in both films are nearly identical. "Run Man Run" also suffers from a weaker plot, and has a tendency to become episodic. If you can put comparisons to "The Big Gundown" aside, Milian's performance and some great action scenes make this film well worthwhile.



colonna sonora originale

adios gringo

By Gary W. Radovich.

ADIOS GRINGO (Goodbye, Gringo) (1965)
music composed and conducted by Benedetto Ghiglia

LP- CAM CDR. 33-15 (Italy)

45's- CAM CDR. 45-19 (CAM AMP 16) + FONIT SPF 31180 (Italy)

Benedetto Ghiglia's score for ADIOS GRINGO is among the rarest Italian soundtrack albums, primarily due to its age. Ghiglia's contribution to the Italian film music industry was quite significant in the middle 1960's and ADIOS GRINGO was his first spaghetti western film score (Ghiglia's three other Italian western scores were all done in 1966: UN DOLLARO FRA I DENTI; EL ROJO and STARBLACK) and the film starred one of the top Italian action/western actors, Giuliano Gemma. This Italian/Spanish/French co-production was directed by George Finley (aka Giorgio Stegani). ADIOS GRINGO is not considered one of the better Italian westerns but Ghiglia's music has been well regarded among collectors.

The problem that I have with ADIOS GRINGO is the sparseness of the original composition. Of the eighteen tracks represented on the CAM LP, two are credited to another composer and Ghiglia's sixteen cuts have only three different melodies among them! Many of the tracks are also arranged and performed in similar fashion, with little variety. However, the quality of the compositions is quite good, sounding like the typical genre film music that we love so much... and it is this characteristic which salvages the score. ADIOS GRINGO was not the best recorded of scores; at times the music sounds murky and somewhat muffled.

The album starts off with a vocal theme entitled "Gringo," which is sung (in heavily accented English) by Fred Bongusto and is credited to G. Locatelli (who also collaborated on the terrific main theme to UN DOLLARO BUCATO). The melody is nice and the first-rate arrangement features electric guitars, chorus and whistling. The track is treated to a wholly instrumental rendition (adding muted brass) on the LP's last track. The remainder of the album is all Ghiglia...sixteen different arrangements of his two themes called "Adios" and "Wanted." As mentioned before, the score is extremely repetitious and cannot be played too frequently. Ghiglia has really scored the film for endless variations of two fine themes, altering the tempo and length of each track to fit the needs of the action, as well as emphasizing certain instruments (i.e., guitar, harmonica, percussion, czimbalon, chorus) to vary the orchestral interpretation of each cut.

The "Adios" theme is represented on ten tracks, many of which sound very similar. The most common rendition uses pounding percussion and a vibrant chorus, and has overtones to parts of Morricone's NAVAJO JOE and DEATH RIDES A HORSE scores. The melody is distinct and holds up on most of the LP versions. Franco De Gemini's outstanding harmonica shines on tracks like "Adios (armonica e chitarre)" and "Adios (bossa nova)," and literally dominates the score on "Adios (complesso d'armoniche)" which utilizes the harmonica in a playful mode.

The theme is given a Latin-flavored treatment is "Adios (valsecito)," which also has great trumpet use, and a melancholy rendition featuring woodwinds, harmonica, guitar and electronics in "Adios Triste."

Ghiglia's second theme is called "Wanted" and appears six times on the album. It is another fine composition, using pounding percussion, keyboards, electronics and chorus. The chorus shouts, "Wanted !" at key moments. Also worth a listen is Ghiglia's use of trumpet on this theme. This theme is given a somewhat sinister interpretation on "El Suplicio," while Ghiglia opts for a suspense-type arrangement on "Rancheros." Needless to say, both "Wanted" and "Adios" are given lengthy orchestral/choral treatments throughout the score, for those who can't get enough of a good thing !



CDR. 45-19

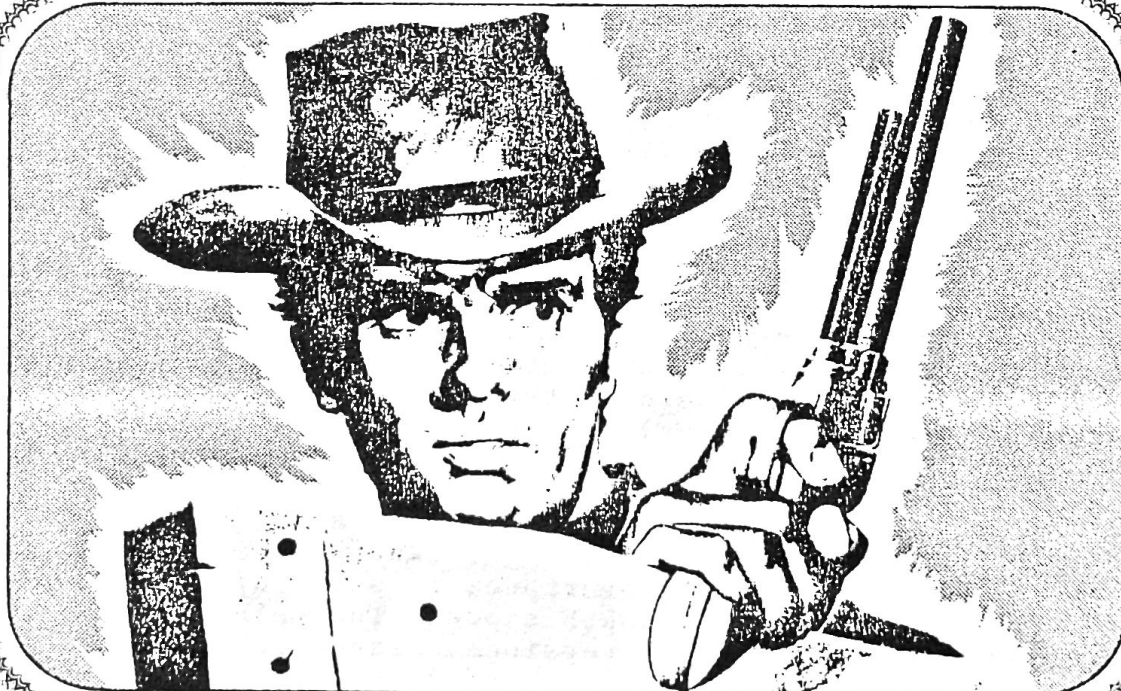
adios gringo

musiche di BENEDETTO GHIGLIA

ADIOS * WANTED!

colonna sonora originale

original sound track



CORBUCCI!

BY
EARL HUDSON

It has been said that Sergio Corbucci is one of the most prolific of all Italian Western directors. This is probably true, as his contributions to the genre rank along side another famous director ... Sergio Leone! These men began to direct Italian-made Westerns about the same time, in 1964 to be exact. Leone with his A Fistful of Dollars and Corbucci with Minnesota Clay. There was a difference in style to be sure. Leone brought a fresh approach to the Western and directed a tight movie with style. He easily set the standard which many other producers would copy. Not Corbucci however. His style was different from the beginning. Corbucci's filming structure would have a near total lack of discipline and relied heavily on novelty. Yet he still managed to bring his films the wacky excess in violence and remarkable action scenes so prominent in the genre.

There is little doubt that along with Leone's Fistful, Corbucci's Django was the most influential Italo-oater. Leone's final statement was fulfilled in his three hour long, Once Upon A Time in the West, but for Corbucci his views would continue in Django, Navajo Joe and The Mercenary (A Professional Gun) ... all considered high marks for this one time Cinecittà gag-man. In this writer's humble opinion, personal statements have no place in commercial films, but this article will examine some of Corbucci's work, his comic strip style of direction, his love of excess and his self proclaimed "political Westerns."

MINNESOTA CLAY [1964] was Corbucci's first Western. It was made about the same time as Fistful but it followed a Hollywood formula and generally broke no new ground. But that is why the film is interesting! The contrasting of styles ... the lack of cinematic discipline and the evidence of "excess" that would soon follow in greater impact with Django. Both directors selected Hollywood actors for their pictures. Eastwood for Fistful and Cameron Mitchell for Clay.

If Sergio Corbucci's work could be wrapped up in one neat package, it would be titled Django [1966] - the Western for which he is best remembered. Perhaps inspired by Leone to do something different, Corbucci rose to the challenge by responding with a dream-like mood ... the heavy use of dark colors to create fantasy, and plenty of violence. Django had so much excesses that it was too much for the audience of the day and the picture was banned in several markets. It has only seen wide U.S. release via the home video route this past year. However, Corbucci's direction gives the violence a "softness" which when combined with comedy, results in a more viewable, if not confusing film. The character he created with his brother Bruno, is performed not by a Hollywood actor but an Italian one ... Franco Nero. Django is a character in every sense of the word. He has a coffin in constant tow that serves as a machine gun case! The bizarre story and excess, all found in Corbucci's earlier "Sex & Sand" movies, are all evident in this picture. The setting is a town of mud which acts as the place for unrealistic gunplay and marksmanship. A brilliant film on many levels, the Django character lived on in uncountable sequels as each country that imported the Italo-oater, would cash in on the popular gunfighter and re-title an ordinary Western.

THEY'RE HELL-BENT ON
THE MADDEST
PLOT EVER!



JOSEPH
COTTEN
in
ALBERT BAND'S
PRODUCTION
OF

**THE
HELLBENDERS**

with MARY
NORMA BENGELL · JULIAN MATEOS
GINO PERNICE · ANGEL ARANDA

Produced by ALBERT BAND
Directed by SERGIO CORBUCCI
Prints by Palne - An Embassy Pictures Release

The Hellbenders (1966) returns with a Hollywood actor (Joseph Cotten) and differs somewhat from Corbucci's other work. Producer Albert Band (Alfredo Antonini) took a strong hand in the direction of his script and The Hellbenders avoids some of Corbucci's more traditional touches and emerges as an impressive western.

Nineteen sixty-six would prove a busy year for Corbucci. Navajo Joe was one of the four he shot that year. Coming before the bigger budgets he would soon get, Navajo Joe clearly shows its modest production values. However it still ranks as superior product due mostly to someone who would shortly become a major international star, Burt Reynolds. This was the first Italian filming experience for Reynolds and the opportunity to work with a director like Corbucci must certainly have been memorable. Under his direction, Reynolds acting style constantly covers his real motives ... the revenge of an Indian massacre in which he is the only survivor. An important element in Corbucci westerns is violence and Navajo Joe is no exception as Reynolds is tied upside down, tortured and beaten. The distinctive photography is by Silvano Ippoliti. His sharp ability to capture the neatly choreographed gunfights keep the credibility level high. The musical score is by Ennio Morricone under the guise of Leo Nichols. It is a brilliant highlight of the film.

Ringo & his Golden Pistol (1966) was originally filmed as Johnny Oro but due to the success of Duccio Tessari's Ringo films, the title was changed. Still sticking with Yank actors, Corbucci casts Mark Damon in the title role. Noted for the lack of violence evident in previous work, Corbucci still manages to induce his flair for innovative direction and excess. The scenes of Damon trapped by bounty hunters in a small town finds him with an endless supply of dynamite as his defense.

Corbucci really grabbed the buffalo by the horns in 1968 with his A Professional Gun ... better known as The Mercenary! It stars Franco Nero, Tony Musante and Italo-film vet Jack Palance. Corbucci did some of his finest work in this film as well as Vamos A Matar, Companeros!. These were known as his "political statement" films and confirmed this in public. The Mercenary does suffer from lack of discipline and wallows in excess. Rebels dressed as angels and Jack Palance as a homosexual gunman dressed in white. This is all done in such a way as to inject as much humor in the script as possible ... at any cost. All isn't as unorganized as it sounds. Corbucci gets the most out of his actors and they deliver strong performances. Mercenary received a much wider release domestically than his previous works.

Filmed somewhere in-between these two classic efforts was an obscure, strangely titled picture called Drop Them or I'll Shoot. The film starred French pop singer Johnny Holliday and while done in the elegant Corbucci style, the film is indeed an oddity. It comes off suggesting a reflection of the times (1969). We see a dope-smoking gang of outlaws who compare with the late-sixties "hippies."

A SIGHTLESS GUNMAN... ON A MANHUNT!



Companeros (1970) is regarded as the companion political film to The Mercenary. In many countries, it is not legal for a producer to make a film which may make certain statements that would reflect badly on national policy. In order to get around this, a filmmaker will depend on "symbolism" - that is to express their views behind a seemingly innocent film. Italy had no such restriction, but the film was to be distributed in many markets where it could prove offensive. Corbucci, the master of parody, combines lots of comedy and excess to directly avoid the main thrust of the film - revolution. This subject became quite important to many in the late 60's and early 70's.

Using Franco Nero, Jack Palance and Tomas Milian (instead of Tony Musante) Companeros is a quasi-sequel to Mercenary and emerges

"Revolutionary Message Films" is rather lackluster in the United States and the picture found little difficulty finding distribution. We are able to enjoy the picture for what should be - entertainment. Comapaneros did sustain a degree of editing, but the reasons for these cuts are most likely attributed to an abhorant running time for U.S. exhibs. Corbucci's cut lasted over two hours whereas the GSF/Cinerama cut brought it in around 100 minutes.

The Spaghetti Western has made a mark on the the film industry, albeit a small one, but an important one nonetheless. Sergio Corbucci's indelible cinematic stamp in the genre will remain as a prominent contribution.



SCENES FROM: THE HELLBENDERS !



Index To WESTERNS...ALL' ITALIANA!

Volume 1, # 1-3/4
Volume 2, # 1-6

COMPILED BY KEN PETTIT - April '86

What follows on the next few pages is an attempt to organize the various articles, reviews and so forth that have appeared in this fanzine since its inception in early 1983.

While I have made every attempt to include everything within reason that has fallen between the covers of the fanzine, it wouldn't be a great shock to learn that somehow I managed to leave out something that someone felt should have been included.

After some deliberation, I decided not to even attempt to index all of the many illustrations, ads, posters, etc., as I felt that this would only manage to double the size of the index. Of course, the graphics in this fanzine are an integral part of its charm, but the reader looking up a particular article will undoubtedly find ads and so forth relating to the article itself.

I also have deleted the "release date" from the list of films reviewed, as Italian Westerns are notorious for not having accurate or reliable information concerning them, plus the fact that not all of the reviews included a date with them.

I took the liberty of dividing the fanzine into two "volumes"; the first being the issues that Tim published himself, with volume 2 being the newsletter, which later dropped the "newsletter" heading...., oh, never mind. Although neither Tim nor Tom have used this two-volume approach in discussing the 'zine, it makes it a lot easier for reference purposes to do this, and I hope neither of them minds.

The index itself should be self-explanatory. The issue is listed first, followed by the article in question, the number of pages the story is, and finally the writer of the article. For material that has been "clipped" from other sources, I have noted this by saying it is a reprint, and have not included the original writers name, since in most cases it was not available.

My primary reason for doing this index is selfish-many times in the past I have seen a movie on television, or read something about a particular actor, and wanted to check the back issues of the 'zine to see what, if anything, had been written about it. After having to wade through over 200 pages of stuff, I thought it would be a good idea to have some sort of reference to refer to making the job of checking on something as easy as possible. So I hope that some of the rest of you can find this index a useful tool as well.

I imagine that with the possible exception of the editors, I have become more familiar with the contents of the magazine than anyone else, since I have re-read everything, as well as leafed through its pages at least a half-dozen times. But I've enjoyed every minute of it, and only hope that a couple of years down the road the fanzine will still be flourishing so that I might have the opportunity to index the next dozen issues or so!

A. FRONT COVER

Vol. 1, # 1	Clint Eastwood & Lee Van Cleef	art by Tim Hammell
# 2	various film ads	collage by Tim Ferrante
# 3/4	Clint Eastwood	art by Curtis Snead
Vol. 2, # 1	<u>Gunmen of the Rio Grande</u>	
# 2	<u>Lee Van Cleef</u>	art by Curtis Snead
# 3	<u>Vamos A Matar Companeros</u>	art by Curtis Snead
# 4	<u>Terence Hill</u>	collage by Tom Betts
# 5	various film ads	collage/Tim Ferrante
# 6	Lee Van Cleef	layout/Tom Betts

B. BACK COVER (when applicable)

Vol. 2, # 2	45 rpm sleeve to <u>The Brute and the Beast</u>
# 3	" " <u>The Day After Tomorrow</u>
# 4	LP sleeve to <u>My Name Is Shangai Joe</u>
# 5	45 rpm sleeve of <u>100,000 Dollars For Ringo!</u>
# 6	" " <u>A Pistol For Ringo</u>

C. FILM REVIEWS/ANALYSIS (NON-REPRINTS)

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2, # 5	ANY GUN CAN PLAY (2 pp)	Earl Hudson
1, # 2	A FEW BULLETS MORE (capsule)	Andrew MacDougall
2, # 2	BAD MAN'S RIVER (3 pp)	Bill Connolly
2, # 3	COMPANEROS (2 pp)	Bill Connolly
2, # 3	DAY OF ANGER (1 pp)	Earl Hudson
1, # 3/4	DJANGO (11 pp)	Bill Connolly
1, # 3/4	DJANGO, KILL (2 pp)	Alan Noyce
2, # 4	DJANGO SHOOTS FIRST (2 pp)	Bob Bahn
1, # 2	DON'T TURN THE OTHER CHEEK (cap)	Andrew MacDougall
1, # 1	GOD FORGIVES, I DON'T (5 pp)	Tim Ferrante
1, # 2	GOD'S GUN (capsule)	Robert Bahn
1, # 3/4	GREAT SILENCE (6 pp)	Bill Connolly
2, # 1	GUNMEN OF THE RIO GRANDE (2 pp)	Earl Hudson
2, # 4	HAVE A GOOD FUNERAL, MY FRIEND (3 pp)	B. Connolly
2, # 6	HIS NAME WAS KING (5 pp)	Eric Mache
1, # 3/4	KEOMA, THE AVENGER (capsule)	Andrew MacDougall
1, # 2	KID VENGEANCE (capsule)	Robert Bahn
2, # 3	LET THEM REST (4 pp)	Eric Mache
1, # 3/4	MASSACRE AT FORT HOLMAN (2 pp)	Robert Hale
2, # 5	MY NAME IS PECOS (2 pp)	Bill Connolly
2, # 2	PAYMENT IN BLOOD (3 pp)	Earl Hudson
1, # 2	SABATA (2 pp)	Bill Boehlke
2, # 4	SPAGHETTI WESTERN (2 pp)	Tim Ferrante
	(a/k/a CIPOLA COLT)	
2, # 1	SUNDANCE AND THE KID (3 pp)	Bill Connolly
2, # 6	TWICE A JUDAS (3 pp)	Bill Connolly
2, # 6	TWO MAFIAMEN IN THE FAR WEST (2 pp)	Tom Betts

D. REPRINTED FILM REVIEWS (Culled from VARIETY, etc.)

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1, # 1	BOOT HILL
1, # 2	COMPANEROS
2, # 6	DJANGO
1, # 2	FIVE MAN ARMY, THE
1, # 1	JOHNNY HAMLET
2, # 6	TEX AND THE LORD OF THE DEEP

E. PEOPLE IN THE GENRE ARTICLES

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1, # 2	Colizzi, Giuseppe (2 pp)	Ferrante
1, # 3	Damon, Mark (1 pp)	Ferrante
1, # 2	DeGemini, Franco & DeMasi, Francesco (interviews) (3 pp)	Gary Dorst/ Ferrante
2, # 5	Harrison, Richard (1 pp)	Connolly
1, # 1	Hill, Terence (1 pp)	Robert Bahn
2, # 4	Kinski, Klaus (2 pp)	Tom Betts
2, # 1	Madison, Guy (2 pp)	Betts, Hudson
1, # 1	Nero, Franco "Franco Nero & the Italian Western" (4 pp)	Carlo Boldrighini
1, # 2	Parolini, Gianfranco "Sagebrush Fellini" (4 pp)	Bob Hiott
1, # 3/4	Rigaud, Georges "The Gentle Gentleman" (4 pp)	Michael Alan Ferguson
2, # 2	Roland, Gilbert (1 pp)	Tom Betts
1, # 3/4	Strode, Woody "Just A Hard Working Action Actor" (1 pp)	(reprint)
1, # 1	Van Cleef, Lee "A Pocketful of Lee Van Cleef" (5 pp)	Gary Dorst
1, # 3/4	Zingarelli, Italo (1 pp)	(reprint)

F. MISC. ARTICLES

(These are listed in the order they appeared
in the magazine, and are not alphabetical)

Vol. 1, # 1	Word Search (puzzle) (1 pp)	Ferrante
# 2	Who Is Who? (puzzle) (1 pp)	Ferrante
# 2	"Bullfights in the European Western" (2 pp) (part 1)	Dale Pierce
# 3/4	reprint concerning the film BLINDMAN (1 pp)	
# 3/4	reprint- "What Westerns Did For Actors" (1 pp)	
# 3/4	"Missing Scenes" (3 pp)	Keith Hall
# 3/4	"Italian Westerns In Hong Kong" (3 pp)	Eric Mache
Vol. 2, # 1	reprint- "Round Up A Posse And Find Me An Oater" (1 pp)	
# 1	"Details" (editorial) (1 pp)	Tom Betts
# 2	reprint- "Remote Hilly Area Of Spain May Replace Hollywood As Film Center Of The World" (1 pp)	
# 2	reprint- "Die Slowly-I Love It" (part 1) (1 pp)	
# 2	"Maybe Next Time" (concerning the "Man With No Name") (2 pp)	Keith Hall

2, # 3	"More Missing Scenes" (1 pp)	Keith Hall
2, # 3	reprint- "Die Slowly-I Love It" (part 2) (1 pp)	
2, # 5	"Leave Indio To Me" (3 pp)	Keith Hall
2, # 5	"Video!" (2 pp)	Ferrante
2, # 5	reprint- "Movies Abroad" (1 pp)	
2, # 6	"Tex" (2 pp)	Tom Betts
2, # 6	"Behind The Scenes" (3 pp)	Keith Hall

G. MUSIC ARTICLES

Vol. 1, # 1	Record Checklist! (A FISTFUL OF DOLLARS/ FOR A FEW DOLLARS MORE) (3 pp)	Don Trunick
# 2	Record Checklist #2! (ONCE UPON A TIME IN THE WEST) (4 pp)	Don Trunick
# 2	MY NAME IS NOBODY (music comments) ($\frac{1}{4}$ pp)	MacDougall
# 2	NAVAJO JOE (music comments) ($\frac{1}{4}$ pp)	MacDougall
# 3/4	Record Checklist #3! (THE GOOD, THE BAD & THE UGLY) (2 pp)	Don Trunick
# 3/4	Additions to the above article (1 pp)	Gary Radovich
# 3/4	Record Checklist #4! (DUCK, YOU SUCKER) (3 pp)	Don Trunick
# 3/4	"Jack Beauregard" (track from MY NAME IS NOBODY) ($\frac{1}{4}$ pp)	MacDougall
# 3/4	"A Cowboy And Two Ladies" (track from THEY CALL ME TRINITY) ($\frac{1}{4}$ pp)	MacDougall
Vol. 2, # 1	"Soundtrackers" (photo feature) (1 pp) (Note: beginning with Vol #2, each music article was under the heading "Soundtrackers")	staff
# 2	"DJANGO-A Soundtrack Review" (2 pp)	Gary Radovich
# 4	"FACCIA A FACCIA-A Soundtrack Review" (3 pp)	Radovich
# 6	"JOE, CERCATI UN POSTO PER MORIRE-Soundtrack Review" (3 pp)	Radovich

H. BOOKS

Vol. 1, # 2	"The Genre Vs. The Critics" (3 pp)	Ken Pettit
# 3/4	RECORDED MUSIC FOR THE WESTERN FILM by G. Roger Hammonds (book review) (2 pp)	Gary Dorst
Vol. 2, # 2	RUSTLER'S BLOOD by David Everitt (book review) (2 pp)	Tom Burelson
# 3	"Movie Tie-Ins" (4 pp)	Bahn/Ferrante

I. LETTERS

Vol. 1, # 2	Chris Casey, John A. Russo, Bill Neal, Nick Nicholls, Martin Van Wouw, Richard Landwehr, Richard Green (2 pp)	
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2, # 4

Ken Pettit, William J. Mielenz, Robert
Bahn, Craig Ledbetter (2 pp)

6

Randall D. Larson, James H. Thomas,
Ron Bohn, Michael Lang, Patrick Tierney,
Mark Sundown, Marc Reed, Earl Hudson,
Craig Ledbetter, Steve James, Bob Eddy
(7 pp)

J. OTHER STUFF

Classified Ads were in every issue except Vol. 2, # 1

Editorial (titled "The Swingin' Doors") appeared in
every issue

Cover Logo by Richard Landwehr starting in Vol. 2, # 3

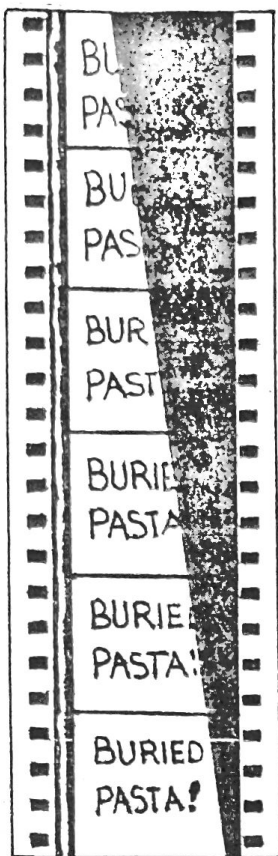
Beginning with Vol. 2, Tom Betts became co-editor

Vol. 1, # 1	Spring '83	25 pp.
# 2	Winter '83	32 pp.
# 3/4	Winter '84	56 pp.
2, # 1	Spring '85	14 pp.
# 2	July '85	20 pp.
# 3	Sept./Oct. '85	20 pp.
# 4	Nov./Dec. '85	20 pp.
# 5	Jan./Feb. '86	18 pp.
# 6	March/April '86	34 pp.

total pages 239 pp.

...and if I've forgotten anything, I'm not surprised.





In our continuing efforts to make all aware of the unknown films in the Spaghetti Western genre, we bring you another installment in the well-received BURIED PASTA. This go-round is a page from the Italian Film Production book of 1966. Let's face it, were it not for these books, it's doubtful we'd be aware of things like ...

THE SHERIFF WITH THE GOLD !

Uno sceriffo tutto d'oro

The Sheriff with the Gold

Production: Wonder Film - Fono Roma

Screenplay: Gianviti - Deil'Aquila

Director: Richard Kean

Chief Cameraman: Osvaldo Civirani

Cast: Louis McJulian, Jacques Berthier, Kathleen Parker,
Bob Messenger, Ares Lucky, Ivan Scratt,

Music: Nora Orlandi

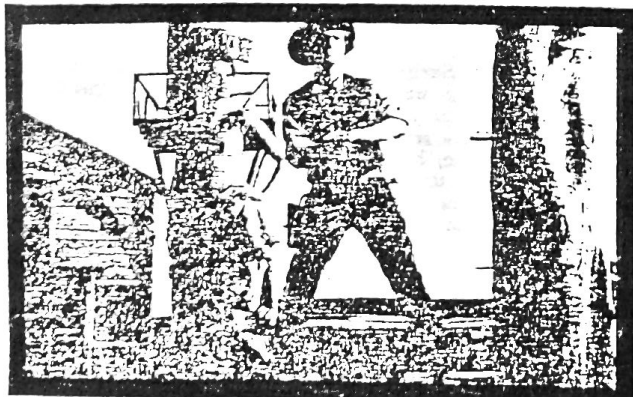
Eastmancolor-Cromoscope

SYNOPSIS:

Arizona Roy is about to be brought to justice in the village of Huntersville, when the Federal Sheriff Jeff Randall interrupts the execution, as Roy has to appear as a witness in a trial. During the journey, the sheriff offers Roy a bargain: he is to attack a wagon with a load of gold that is being escorted by Randall himself, and then they will share the booty between them.

Their plan is successful, but Jane, the woman who owns the ranch, manages to get hold of the gold and she escapes. Jane is robbed of the booty on the Mexican border, by the bandit Vargas and his men. Roy and Randall get to know about him and they set off separately to find the bandit. Randall manages to get into the outlaw's cave by pretending to be the seller of the latest «Winchester». But he has surprise of finding Roy tied up to the wheel of a water-mill. He then decides to set Roy free even at the risk of having all the gang against him. This in fact happens, but before getting away, they succeed in getting possession of the gold again. In the meantime Jane has joined up with them —she too had gone to the outlaws' cave to try and get the gold. The three of them, followed by the bandits, have to take refuge on a hill, and they try to repulse Vargas' attacks. This situation cannot go on for of long course, and Randall decides to send Jane for help to the sheriff of El Paso. Jane returns with the sheriff and Roy and Randall are freed from the siege.

The sheriff of El Paso congratulates Randall on having regained the gold and for having arrested Arizona Roy, who will now have to be taken to prison. Randall and Roy walk off into the prairies towards the sunset.



Our buddy Dale Pierce sent along these interesting tid-bits concerning variations of names in the Spanish versions of three Italoater biggies!

A FISTFUL OF DOLLARS: The rival family to the Rojos is changed from Baxter to Morales.

FOR A FEW DOLLARS MORE: Titled **DEATH HAS A PRICE**. The girl killed and raped by Indio is the Colonel's daughter ... not his sister!

THE GOOD, THE BAD & THE UGLY: "Angel Eyes" is called "Sentenza" - which means "Death Sentence" or "Judgement!" Oddly enough, in the paperback book movie tie-in, "Angel Eyes" reverts back to being called "Sentenza" ... this is incompatible with the American version of the film!

Below are a couple of clippings that Dale unearthed from a film catalog of unknown origin. Some of the copy is pretty laughable. Especially liking **A STRANGER IN SACRAMENTO** with **THE GOOD, THE BAD & THE UGLY**. Sure fellas ... !



SHOOT TO KILL

87 Minutes—Mature—Eastmancolor

Starring Edmund Purdum, Frank Latimore, Fernando Sancho, Maria Silva, Laura Granados, Luis Induci and Thomas Blanco. Directed by Ramon Torrado.

A rich ranch owner falls victim to cattle thieves and Union Army lieutenant Jim is sent to investigate. While doing so, he saves the life of the ranch owner who in return makes him foreman of the ranch. While working there, Jim falls in love with the ranch owner's daughter, Mary. Ladd, the owner's nephew, secretly the leader of the thieving gang, also has his eye on Mary, but for a different reason. He plans to use her to gain control of the ranch to pay off the gambling debts he had been accumulating in town. He sees a way to eliminate Jim by killing a man with Jim's knife and framing him. Jim sees a way in which he can trap Ladd, and acting as a Federal agent, he joins Ladd's gang; Ladd thinking Jim is trying to avoid the sheriff, since he is accused of murder. While a member of the gang, Jim sets up a scene which makes it appear as if he is dead. He disguises himself as a minister and returns to the ranch as his own brother. Here he and Ladd face each other in a desperate battle inside a burning barn just before Ladd's wedding to Mary. Ladd is killed and Jim takes the groom's place as the wedding proceeds. If you liked "They Call Me Trinity" you'll love "Shoot To Kill".



A STRANGER IN SACRAMENTO

94 Minutes—Mature—In Eastmancolor

Starring Mickey Hargitay, Barbara Frey, Gabriella Giorgelli, Steve Saint-Claire, Johnny Jordan, Lucky Bennett, James Hill and Flo Silver. Directed by Serge Bergon.

A lusty, brawling western adventure set in California's Sacramento Valley. Four men of the Jordan family drive a herd of cattle in search of new pasture land. On a rest stop, Mike Jordan looks for water and returns to find the cattle gone, his father and brothers dead. Vowing to avenge them, Mike follows a trail that leads to landowner Lefty Barnett. Unable to prove Barnett's crime, Mike forces the sheriff at gunpoint to accompany him to the Jordan graves. Uncovered, they reveal only a cow carcass. Mike is arrested and jailed. There he meets Chris, an affable horse-thief, and together, they escape. At the same time, Liza, a lovely valley girl who loves Mike, tricks Barnett into trapping himself. Pursued into the mountains by vigilantes, the vicious landowner is shot and falls to his death. Meanwhile Chris has happily discovered a wandering herd bearing the Jordan brand. Given this new stake in life, Mike and his lovely Liza set out for new grazing lands and a future together. A big scale production in the tradition of "The Good, The Bad And The Ugly".

Classifieds

A FREE SERVICE

WESTERNS...ALL'ITALIANA! is a bi-monthly publication. Main mailing address: P.O. Box 41; Keyport, NJ 07735. All subscriptions are handled through the West Coast address: Tom Betts; 1421 Alcove Way; Anaheim, CA 92805 USA.

MUSIC & CINEMA *Antique*

From today onwards, the "INTERMEZZO" branch involved in the "Rare & out-of-print records" sale, changes its business name and address in:

MUSIC & CINEMA ANTIQUE
Via G. Trevis, 35
00147 Roma (ITALY)

That is the first consequence of the widening of our business field: in fact we are going to offer you not only records, but also posters, stills, pressbooks, videotapes, books and, upon request, whatever else is related to Cinema and its music. The "INTERMEZZO" name remains as a Record Label only. Customers can go on ordering the "INTERMEZZO" records from us.

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Now available on "INTERMEZZO" label:

IM 007 - ULYSSES (A. Cicognini) [epic adventure]
IM 008 - THE ABDICATION (M. Rota) [costume drama]
IMGM 009 - 3 WESTERNS BY SERGIO CORBUCCI (Ennio Morricone)
[S.t. from "Companeros", "The hellbenders" and
"What am I doing in the middle of a revolution?"]

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Planned releases:

UN MINUTO PER PREGARE UN Istante PER MORIRE (SP 8023) (Rustichelli)
RINGO IL TEXANO / ALL' Ombra DI UNA COLT (SP 8014) (Fidenco)
CARTAGINE IN FIAMME (aka "Carthage in flames") (Mascimbone)
DEMIANO PER SE (aka "The ruthless four") (Rustichelli)
UNA RAGIONE PER VIVERE UNA PER MORIRE (aka "Massacre at
Fort Holman" or "A reason to live a reason to die") (Ortolani)

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It's now available the '86 Edition of the "Rare & out-of-print records" Catalogue, including a special "Clearance Sale" section, featuring lots of interesting items at very very low prices.

Please, address any inquiry or request to:

MUSIC & CINEMA ANTIQUE Via G. Trevis, 35 00147 Roma (ITALY)



NEW ISSUE NOW AVAILABLE OF THIS FAB FANZINE! Write: Bill Connolly, 6635 DeLongpre (#4); Hollywood, CA 90028 We must support these 'zines to assure their survival! Spread the word about S.C. & W.A.I.!!

This letter received too late to include in WAI #6.

From: Jeff Hall, Beaconsfield Bucks, England.

A short note in answer to your appeal in WAI #5. I have to admit to being tempted not to write ... but since I have no spies in downtown Pittsburgh, I would have missed the fun! I have enjoyed all the issues you folks have churned out & it amazes me how your little band of contributors keep finding the info. I keep hearing about all these Westerns being released in Europe ... but where are they?! I don't see any of them in our local video stores. I could send for them from London but at 60 pounds each, I am in no position to buy every one I can lay my hands on! I hope this keeps you from carrying out your threat - keep up the good work!

(Thanks for writing, Jeff. Had to slightly edit your letter due to the lack of room!!)

PM 3433

RCA ITALIANA



DALLA COLONNA SONORA
ORIGINALE DEL FILM
I GIORNI DELL'IRA

I GIORNI DELL'IRA



**FINO
ALL'ULTIMO
COLPO**

RIZ ORTOLANI
e la sua orchestra

ABOVE: THE ORIGINAL Italian 45rpm sleeve to DAY OF ANGER !

NEXT ISSUE: If our plans proceed as scheduled, we'll be offering an exclusive WESTERNS ... ALL'ITALIANA! video cassette release. It's a one-of-a-kind gem and will only be available in these pages! No, it's not a feature film - but a riotous compilation of the grandest Italo-Western previews ever assembled! We're putting up our very own money to fund this project to get the finest film-to-tape transfer available. This one is an EXCLUSIVE W.A.I. release ... so be here in 60 days for your opportunity to order one! See you then ... and be sure to get that subscription renewed! We need the \$\$\$!