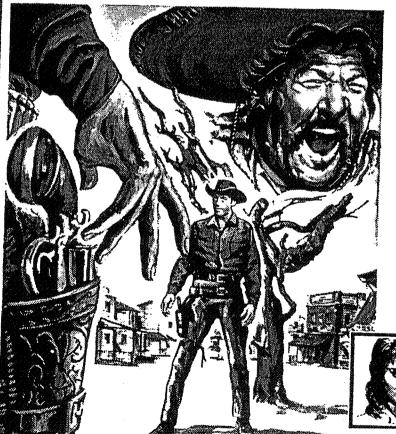
WESTERNS ALL' ITALIANA

NEWSLETTER

A SWEEPING DRAMA OF THE UNTAMED WEST!



It Meant Something When you heard a man say, "The Law is Not Just A Matter of Opinion.

IT'S WYATT EARP!"

GUY MADISON

--- as Wyatt Earp -

GUNMEN THE RIO GRANDE

EASTMANCOLOR - TECHNISCOPE





MADELEINE LEBEAU - CAROLYN DAYYS - FERNANDO SANCHO GERARD TICHY - OLIVIER HUSSENOT - TULIO GENICRELI - INC. ELEMANDEN

free FIRST ISSUE

DETAILS DE

THE SWINGIN' DOORS...

A B*I*G* welcome to this first issue of the WESTERNS ALL' ITALIANA NEWSLETTER. A while back, good friend Tom Betts wrote me and proposed a newsletter to fill in the many months between issues of the regular fanzine. He sent along a facsimile of what this newsletter would look like and ideas of it's intent. Naturally, the thought sounded fine to me and POOF, here is the first of what we hope to be several newsletters while WAI #5 is under production. While on the subject, WAI #5 is in desperate need of material to publish. I welcome each and every one of you to contribute to the fanzine. You've all seen it and know what is published...so please contact me with your views and ideas for articles. Send 'em to: Tim Ferrante; P.O. Box 186; Keyport, NJ 07735. For the present, this newsletter will feature synopsis' and reviews of obscure spaghetti westerns. You are invited to submit material to this newsletter and can send it to me or Tom Betts at 1421 Alcove Way, Anaheim, California 92805. In the way of news, VARIETY reported that Franco Nero is currently busy trying to prepare a sequel to DJANGO. The title is DJANGO: TWENTY YEARS LATER. Apparently there is enough interest from European exhibitors to warrant it's filming and Nero is willing to do it. And talk is underway to film a popular comic book western character in Italy using Giuliano Gemma in the title role. Info is sketchy...

It's become clear to us that some local stations run spaghetti westerns quite often. For the New York area, I can vouch that the Leone titles crop-up repeatedly and the off-beat titles that air are MINNESOTA CLAY, A MINUTE TO PRAY-A SECOND TO DIE, MY NAME IS NOBODY, THEY CALL ME TRINITY, and MASSACRE AT FORT HOLMAN (aka: A REASON TO LIVE-A REASON TO DIE). We'd like to run a checklist of westerns that run in your area! Just to get an idea of the different titles seen around the country. We'll run your name and list in an up-coming issue of the newsletter! I know that out of Connecticut, COLORADO CHARLIE is sometimes seen and in Philadelphia, you can catch BLOOD FOR A SILVER DOLLAR and A BULLET FOR SANDOVAL. Let us know what's in your area! That's enough for this go-round. See you again soon in the next issue of the WESTERNS ALL' ITALIANA NEWSLETTER.

Ann

Adios,

PUBLISHED & EDITED BY

TIM FERRANTE

Contributing Editors

GARY DORST TOM BETTS

Layout & Design
TIM FERRANTE
TOM BETTS

CONTENTS

Volume I, issue #1

GUNMEN of the RIO GRANDE

by Earl Hudson (Sfida a Rio Bravo) Italian title, (Duel a Rio Bravo) French title, (Jennie Lee ha una nuova pistola), (El sheriff del O.K. Corral), (Desafio en Rio Bravo) Spanish titles, (Duel At Rio Bravo) alternate English title

Llama Films - West Film - Fora Film - Pathe Cinema (French, Italian, Spanish) Co-production

Producer: Ike Zingarmann (Italo Zingarelli)

Director: Tulio Demicheli

Story: Chen Morrison

Screenplay: Gene Luotto, Collab Giovanni Simonalli, Italo Zingarelli,

Natividad Zaro, Guy Lionel, Tulio Demicheli

Art Director: Angelo de Amicio, Luis Arguello, A. Dea

Sound: Alessandro Sarandrea, Mario Amari

Production Manager: Guglielmo Mancori, Marro Capriotti

Music: Angelo Francesco Lavagnino

Released through Allied Artists; running time 100 minutes Location scenes filmed in Almeria Spain, interiors at G. S. C. studios

cast:

Guy Madison

Wyatt Earp/Laramie

Madeleine Lebeau

Jennie Lee

Gerard Tichy

Zack "The Snake" Williams

Fernando Sancho

Pancho Bogan

Carolyn Davys

Clementine Hewitt

Oliver Hussenot

Judge

Massimo Serato

Leo the sheriff

with: Beny Deus, Dario Michaelis, E. Marn, H. Morrow, Xan Das Bolas, Alvaro de Luna, Juan Majan, Natividad Zaro

Synopsis and review:

Guy Madison depicts Wyatt Earp in this film, but that's where it all ends, as he appears dressed pretty much like he always did in his U. S. Westerns, as opposed to the way we generally view Earp as being dressed. Also, he doesn't play Earp after the first few minutes, but becomes a character known as Laramie, but, that's getting ahead of the story. The action takes place south-of-the-border, where a French saloon owner, Jennie Lee, writes a letter asking for help from Wyatt Earp. Knowing he can't legally work in Mexico as a U. S. lawman, he becomes LARAMIE and enters the scene

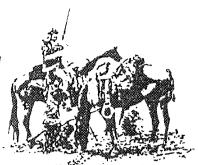
Hewitt, (the name brings to mind another Wyatt Earp movie, "My Darling Clementine") who is nearly ready to call it quits and move out, but upon arriving Earp convinces to stay awhile longer. Zack Williams tries several times to get rid of Earp, but fails each time. One of Williams efforts involves a Mexican bandit, Pancho Bogan, who has been hired to hijack the ore wagons. By hijacking the wagons, Clementine won't be able to make payments, and Williams just happens to hold the foreclosure papers on the mine. Pancho doesn't trust Williams "The Snake" very much, or any "Gringo" for that matter, but he takes the job anyway. Later, he sets up an ambush of the wagon shipment.

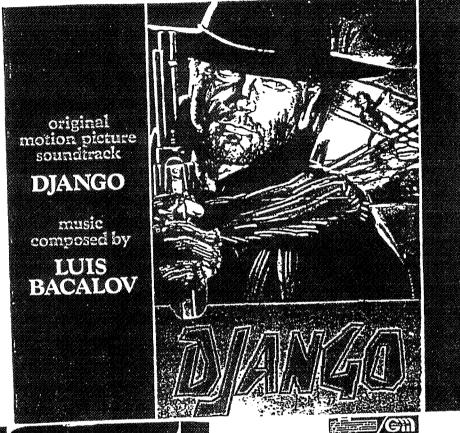
Earp has enough experience and evidence to guess a likely attack and is ready for it. When it comes, Earp and his men are outnumbered, three to one, but Earp has a surprise up his sleeve. One of his wagons is loaded with gun powder and they use it to blast their way through Bogan's men with out losing the load of silver. Bogan's men scatter and fall wounded, but Pancho continues the battle with gunfire. Bogan finally realizes who his opponent is, and naturally respects Earp. Likewise Earp respects Bogan. Each man carefully exchanges gunfire, seeing all of this, "The Snake" decides not to risk Bogan's possible capture and confession, so he shoots the Mexican in the back and flees. Knowing what happened, Wyatt reaches Pancho in time to hear the dying man's last words ... "get Williams for me!". Earp then follows Williams and they finally face each other in a "High Noon" type gunbattle. Naturally Earp wins.

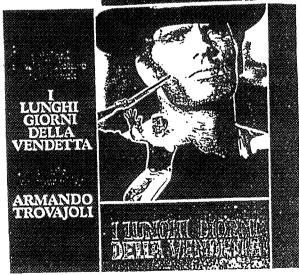
Throughout the picture, Guy Madison performs impressively, and delivers his usual solid acting, and this is all the more impressive when one considers the picture is a foreign one. These Italian Westerns and spy pictures were full of American "B" picture actors who never got full credit for their ability. But in my opinion, it takes quite an actor to speak his language while just opposite him someone else is speaking another language, while the director is shouting in broken English, and yet be convincing.



soundtrackers











SEE THE ENCLOSED FLYER ON OBTAINING THESE EXCITING NEW SOUNDTRACK ALBUM

Sundance and the Kid

by William Connolly

When my friend Victor Oppenheim called up to tell me that the videotape he had rented, which had the unlikely title of SUNDANCE AND THE KID, was actually an Italian Western starring superstar Montgomery Wood (Vic finds it hard pronouncing Giuliano Gemma, so he refers to the actor by the anglicized name used for A PISTOL FOR RINGO.) I didn't know whether to believe him or not. After all, he has made jokes like this before. But, after I put the tape on my own machine, the electrical impulses between my eyes and my brain corroborated his statement.

Since I had previously borrowed (and made an audio cassette dub) of John Sullivan's copy of the album for VIVI O PREFERIBILMENTE

MORTI (music by Gianni Ferrio), I quickly recognized "The Ballad of Monty and Ted" and was able to identify the film's true title. Most Spaghetti Westerns are cursed with foolishly altered credits, but the job that Edward L. Montoro and Film Ventures International (the U.S. distributor) did on this film should be worthy of some kind of viscious reprisal. Giuliano Gemma became John Wade, Sydne Rome became Karen Blake, Nino Benvenuti became Robert Neuman, and director Duccio . Tessari became Arthur Pitt! While the title on the videocassette box is bad, the title on the film is even sillier: SUNDANCE CASSIDY AND BUTCH THE KID.

After his rich uncle dies, city-slicker Monty (Gemma) discovers that he stands to inherit half the dead man's fortune. However, before he can collect, the dude must live with his estranged brother Ted



(Benvenuti), a country farmer, for six months. There is a lack of brotherly understanding to begin with, but the relationship between the two becomes really strained after Monty picks a fight with Bad Jim (Cris Huerta is a familiar face in Italian Westerns, but is almost unrecognizable under heavy villan make-up.), which results in Ted's house being burned to the ground. With his land payment due at the end of the month, Ted is at a loss for ideas on what to do, since Bad Jim has also stolen his horses. Monty suggests that they become robbers, which they do with the help of a mysterious middle-aged man (Antonio Casas). This new line of endevour leads to more conflict with Bad Jim, which includes a hilarious punchout in a bathhouse.

while attempting their first stagecoach robbery, Monty and Ted meet the daughter of a wealthy banker (Sydne Rome is an American actress working in Europe. One of her first roles was the lead in Roman Polanski's Italian comedy WHAT?, which was recently released to U.S. videotape as ROMAN POLANSKI'S FORBIDDEN DREAMS.). Since all of the cases and boxes on the coach are filled with the woman's clothes, the brothers figure kidnapping for ransom is the only way to profit from this situation. When Monty suggests they may get a hundred dollars for the daughter, she becomes insulted and insists that they ask for \$10,000. the middle-aged man is sent to the father (the late George Rigaud) with the ransom note, but the plot is ruined when the banker informs the outlaw partner that he doesn't want his daughter back. In fact, he will pay them to keep her awhile.

A new rivalry developes between the brothers as each tries to woo the pretty female, but, after Monty overhears Ted propose marriage, he decides that he'll have to kidnap his brother in order to protect their future inheritance.

Recounting the rather ordinary frame story does not successfully impart the flavor of th is very funny movie. Duccio Tessari, who launched Gemma's Western fame with the comedic A PISTOL FOR RINGO, knows how to pace and stage physical comedy, and his stars prove to be quite adept at performing it.

After seeing this film, my friend Vic warned me that some

American country and Western band had redone part of the score (which a group called Flood has done to a Chinese Kung Fu movie called BLOOD OF THE DRAGON), but I was able to assure him that the ballad belongs. This is a testament of sorts to Ferrio's score, that it can pass for American to an American's ear, but it is not one of my favorite endevours by this composer.

Aside from altering the credits, the U.S. distributor has shortened the running time of this film, from nearly two hours to \$3 minutes. Why they felt this would benefit anything is unknown to me, but it doesn't prevent this from being an enjoyable viewing experience. Dialog suggests that the film originally opened with the reading of the uncle's will, instead of Monty on the road. Transitions between scenes are abrupt (no doubt due to the editing) and the ending comes very suddenly, but, if this is the only way to see this film, the frustrations created by this version are worth the pleasures of what is shown.

VIVI O PREFERIBILMENTE MORTI (1969)

(La chevauchee vers l'Ouest), (Mort ou vif, de preference mort) French titles, (Alive Or Preferably Dead) English title Ultra Films - Hesperia Films (Italian, Spanish) Co-production

Director: Duccio Tessari

Screenplay: Giorgio Salvisini, Duccio Tessari

Story: Ennio Flajano

cast:

Giuliano Gemma

Nino Benvenuti

. Cris Huerta

Antonio Casas

Sydne Rome

George Rigaud with: Julio Pena, Rossella

Monty

Ted

Bad Jim

outlaw

banker's daughter

banker



Real name: Robert Moseley

Born: Bakersfield, California, January 19, 1922

Although not noted as one of the great western actors, Tallulah Bankhead once called him "The only buckaroo I've met who resembles my idols: William S. Hart, Bronco Billy Anderson, and Tom Mix", worthy praise indeed.

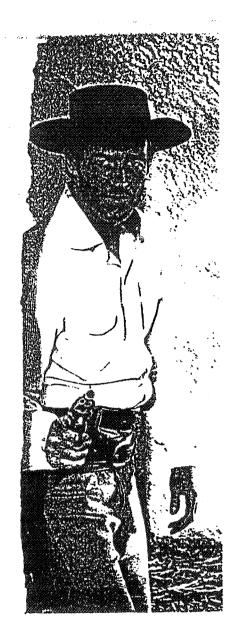
Madison made his screen debut in 1944's "SINCE YOU WENT AWAY" while still serving in the U. S. Navy and became an instant "Matinee Star" with the bobby-soxers. With reviews such as Miss Bankhead's, Guy was promoted as a future star. Although he made several more films during the '40's he never developed into star status and his option was dropped in the early 1950's.

From there he and his agent developed "THE WILD BILL HICKOK" TV series which ran from 1951 - 1954 on ABC. Guy made a fortune from the series and the Hickok oriented merchandising, similar to William Boyd's capitalizing on the "HOPALONG CASSIDY" series. He starred in several Westerns during the late forties and fifties such as "MASSACRE RIVER" 1949 (with Rory Calhoun), and the first 3-D Western "THE CHARGE AT FEATHER RIVER" 1953, and "THE COMMAND" 1954. Several of his Hickok TV series were re-edited into movies and released overseas, so it was no surprise when in 1960 he divorced his second wife and moved to Europe.

He played in a couple of Epic films and naturally went into the "Spaghetti Westerns". He returned to Hollywood in the early '70's, and now mostly dabbles in his various investments and makes a few guest appearances such as the upcoming Western Film Festival at Memphis in August of this year.

THE EUROPEAN WESTERNS OF GUY MADISON:

- 1964 "La Battaglia di Fort Apache" (Apaches Last Battle), (Old Shatterhand)
- 1964 "Sfida a Rio Bravo" (Gunmen Of The Rio Grande), (Duel at Rio Bravo)
- 1966 "I cinque della vendetta" (Five Giants From Texas)
- 1967 "Il figlio di Django" (Son Of Django)
- 1967 "The Bang Bang Kid"
- 1967 "Sette Winchester per un Massacro" (Winchester For Hire, Payment In Blood)
- 1968 "I lunghi giorni dell 'odio" (The Long Days Of Hate)
- 1970 "Reverend Colt"



"FIVE GIANTS FROM TEXAS"



"REVEREND COLT"



"GUNMEN OF THE RIO GRANDE"



DETAILS

In talking to Tim Ferrante and Gary Dorst about the formation of a WESTERNS ALL' ITALIANA NEWSLETTER, a number of questions were brought up...

A) Should it be by subscription? If so, at what price?

B) How many subscribers would be needed to warrant publishing it?

C) Frequency? Monthly, bi-monthly, quarterly?

D) Contents of issues? Reviews, ads, synopsis', interviews if possible?

E) Length of each issue?

Since Tim, Gary and myself are not independently wealthy and we all hold down fulltime jobs, the newsletter is being done because of our love and interest in the genre. It also serves to act as a stop-gap measure between long delays of the regular fanzine. The following is a tentative format for future issues of this newsletter...

1) This first issue is being sent to you free as an introductory offer and you will be required to subscribe to receive further issues which will be published every 8 weeks,

2) Subscriptions will be \$3.50 for one year (six issues) for our readers in the United States and Canada. All overseas subscriptions are \$6.00 for one year (six issues). This will merely cover the cost of printing, envelopes and postage. The word "profit" does not enter in any of this!

envelopes and postage. The word "profit" does not enter in any of this!

3) Contents will include THE SWINGIN' DOORS, at least 2 Italian western movie synopsis' or reviews, a record review and classified ads (a free service so start sending them in folks!). We'll try and keep you posted on any news concerning the Spaghetti's whether it's records, movies, or it's stars.

What we need from you is your support! We need articles, ad's (artwork), reviews-both old and new, letters, comments-good or bad and subscribers!! Send all major articles to Tim for the main publication and short piece's to me at the address below. Page count per issue will increase or decrease depending upon YOUR input. However, no issue of this newsletter will be shorter than 3 two-sided pages.

At present, we are looking to get 20 subscribers to keep the newsletter in the catagory of 'feasible' and are allowing a year to reach that number. Judging by the current readership count of the fanzine and the low subscription rate of this newsletter, we believe 20 will not be a problem.

I'd like to direct your attention to the two offerings that are enclosed with this newsletter. First, you will find a pre-publication offering to THE SOUNDTRACK ENCYCLO-PEDIA that is being published overseas. With this form, WAI readers can reserve a copy now. Unfortunately, the publisher, Julius Wolthius did not include a price which is no doubt due to the condition of the American dollar. It is remarkably strong overseas and he probably does not want to set a price yet. Secondly, WAI is again offering some very desirable soundtrack albums thanks to our friend in Italy, Sergio Bassetti. Please look this flyer over carefully and order soon.

For the many folks who ask, there are back issues of WAI #1 available from Tim at a price of \$2.00 (US ϵ CAN.) and \$4.50 for overseas. These are reprints and not to be confused with the original run of 50 copies of that issue. WAI #2 is sold-out.

Until next time, adios amigo!

Jom

By Russell Baker

had a sudden, insensate hankering to see an oater

I wanted to see men sit tall in the

I wanted to see posses headin' 'em off at Eagle Pass.

into saloons and inviting the sneers of wanted to see strangers walking sarsaparilla, which they would pronounce "sasparella." the Dalton gang by ordering

down at the corral or outside the Silver I wanted to see shoot-outs, either

Indian smore signed. Horse was in a foul mood over in the ndian smoke signals which said Crazy I wanted to see the eyes of strong men narrow to slits as they studied very-next canyon. Dollar Cafe.

managed to smell socially acceptable at and wildows before Hiding off toward the those then decline to kiss schoolmarms whole lives on horseback, except when bedded down with cattle, but still wanted to see men who spent their he church social - I wanted to see sunset

An cater - that's what I wanted to

hey don't make oaters any more weeper," said my movie counselor. They make weepers. "Go see a But there weren't any oaters.

But I didn't want to see the best mom day older than her 22-year-old daughter who ever lived - and still looking not a husband, take to alcohol and contract a - get abandoned by her rotten

gunfighter ride into town and stay just I wanted to see an old over-the-hill terminal case of gigolos.

long enough to give a rotten husband the thrashing of his life. An oater I wanted, and there were no oaters.

is a calming oater I need to see.

looking out across the prairie:

They make screamers, too, but I

moon and Halloween, sprout tusks from the schoolmarm and the widow, but not Sometimes sure it's fun watching the his upper jaw, and take a chain saw to village maniac succumb to the full didn't want to see a screamer." NOU

look over there ... l'

schoolmarm and the widow and me, I'll give you a piece of advice: When you say, "And if you're thinking of coming I wanted to see a U.S. marshal give the Dalton gang until sundown to get but of town and take their guns with them. I wanted to hear the marshal back with chain saws to do up the saw at me, smile."

An oater I needed, but there were no oaters, and, no, I did not want to see a

the heads of beautiful women and wipe out 30-ton trucks in head-on collisions.

"If doesn't have to be a basher," my counselor said. "Go see a spacer." policernen through stone walls, crush was in no mood to watch robot killers who looked like men hurl

with primitive instincts. I know

want to escape their parents.

lickering on a silvery screen."

"Try a teener," I am told.

surely, there must be an oater another knee-jerk liberal alien

> an oater, I'd rather see a basher than a effects galaxy starts showing the dumb greedy, violent earth people how dumb, Sad advice to give a man who craves alien from way out there in the special spacer. It's always so borring when the greedy and violent they are.

Pecos Kid. Just before he goes for his gun, I want to hear the sheriff say, "I

always knew there was something

unnatural about a Kid with no

pimples.

I want to see a sheriff facing the

nave pimples, either.

The only way I'd want to see a spacer is if they combined it with a basher and if Arnold Schwarzenegger, playing the robot, collided head-on with the holierthan-thou alien Baker wrote this for The New York Times.

weeper-screamer-basher-spacer movie

But look how ill-tempered this

But the oater is gone. I hope John

Wayne didn't take it with him



gang until sundown to get out of town and take their guns marshal give the Dalton wanted to see a U.S. with them.