

ITALIAN WESTERN - VIOLENT IMAGE, SAVAGE SOUNDTRACK

Volume Two

Per Qualche Western In Più

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GIANNI GARKO



**UNA NUVOLOLA DI POLVERE...
UN GRIDO DI MORTE...
ARRIVA SARTANA**

SUSAN SCOTT • MASSIMO SERATO • PIERO LULLI • BRUNO CORAZZARI • JOSÉ JASPE

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Volume Two

Per Qualche Western In Più

By John Mansell

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Bud Spencer and Terence Hill in They Call Me Trinity.

Introduction.

Welcome to *Italian Western, Violent Image, Savage Soundtrack- Volume 2*. This is another heartfelt tribute to the iconic Italian Westerns that have captivated audiences' attention for decades. This book, like its predecessor, is not a scholarly analysis of the genre. Instead, it's a personal journey, a love letter to the films that have inspired, entertained, and influenced me.

Within these pages, I'll share my passion for Italian-produced Westerns, exploring the themes and characters, along with further information about the music that makes these films so unique. From the harsh realism of Sergio Leone's masterpieces to the unpredictable humour of westerns directed by the likes of Enzo Barboni, Gianfranco Parolini, Enzo Castellari, and others. I'll take you on a tour of the genre's highlights and hidden gems, as well as the lesser impactful additions to the Italian western collective.

This book is for anyone who shares my enthusiasm for these films, who appreciates their blend of violent acts, humour, melancholy, quirky storylines, glimpses of romance and anti-heroes, as well as their haunting, innovative, infectious, and at times spectacular musical accompaniment. So, let's ride into the sun-scorched landscapes of the Italian West.



Lee Van Cleef in Death Rides A Horse.

The Italian Western and its music played a significant role in my life. The interviews in both volume one and volume two of these books, I arranged and conducted; the biographies, discographies, and filmographies are curated from my own collections and knowledge of the genre that has been acquired since my early days of collecting soundtracks and going to the cinema to watch the movies, which began in the mid-sixties, and subsequent trips to London and Italy that followed.

It has been an interesting and rewarding experience watching, listening, and collecting the original LP records, VHS videos, compact discs, and posters, as well as recording the music from films when they were shown on television with my old Grundig reel-to-reel tape machine. Visiting studios, composers' homes, talking to record labels in the UK and Italy, and fellow collectors have also been of great interest. Both books are a record of my experiences,

Chapter One.

Musclemen, Greeks, Romans, and Mythology.



(Parts of this chapter were first published by the author on the MMI blog in 2023.)

I thought it would be interesting for anyone reading this book to have an opening chapter discussing the Peplum and its music. After all, the Peplum or Sword and Sandal movies produced in Italy were the forerunners of the Italian western. Like the gritty neorealism films had preceded, the antics of Hercules and others. I would not say that the adventures set in ancient Greece and Rome inspired the production of westerns in Italy, but they were a collective of movies that preceded the rise to popularity of the Italian western.

It seemed like a natural progression for Italian filmmakers to go from Sword and Sandal yarns to tales of the West.

In the same way that the industry in Italy would go from westerns to horror, giallo, erotic romps, and cop thrillers in later years. Many of the actors who appeared in Peplum adventures also made appearances in westerns, and a handful of composers involved in the Peplum genre wrote music for some of the early Italian western films. We are all aware that Hollywood inspired Italian filmmakers to create their own take on the western, with movies made in West and East Germany during the early sixties, also affecting how Italian directors and producers approached this up until then, the Hollywood domain. So, although not a direct inspiration to the spaghetti western, I think the Peplum was partly responsible for the development of the sagebrush sagas that were to come out of studios such as Elios and Cinecittà.