THE SWINGIN' DOORS...

Hello WAI! readers and welcome to another Eric Mach-Le spec-tacular. You all told us how much you enjoyed the Tomas Milian issue (#25), but Eric swore he would not get involved in putting another issue together again. After much harassment on my part and Eric's trip to Italy last year, where he interviewed Mr. Garko, he finally relented and put together another fantastic issue for WAI! Eric is not only the Guest Editor he has been named East Coast Editor of WAI! Since he helps with almost every issue anyway it is an honor (?) well deserved. Thanks also to good friends Ally Lamaj and Carl Morano for their extensive help in putting together a superlative issue of WAI!

Yeah, yeah, I know not another Dario Argento interview. You Horror freaks have seen enough before, but did you know that Mr. Argento was a screen writer on Spaghetti Westerns long before his fame in the Horror genre? Where else would you find an interview with this great talent on his days of writing for directors such as Sergio Leone and Robert Hossein. Thanks to Eric and Carl we have such an interview in WAI!

All of us at WAI! were saddened at the passing of "The Rifleman," Chuck Connors on November 11. We also note the passing of actor Jan Hendriks and director John Sturges.

Eric also asked me if he could do a book review on Spaghetti Western - The Good, The Bad & The Violent. He was afraid I might be offended by the article. My reply was that I agreed with Eric on every point and felt it had to be said. I was involved in this book with Tom Weisser and Craig Ledbetter. I supplied credit information and posters plus a forward for the book. I did receive the finished manuscript from Tom before publication but I had only two days to go over some 350 pages. Many of these films I have never seen and trusted Tom's write-ups. I was interested in the cast and crew credits. I apologize to any of you I may have misled when I said this was the "definitive" book on Italian Westerns. Eric is right on his critique but I still admire Tom on his attempt and the work put forth. I only wish he would have left well enough alone on the films or videos he had not seen. The book could have stood on credits only and a summary of the story line as comedy, revenge, etc.

Special thanks go out to Patrick O'Brien, Ally Lamaj, Tom Parrot, Mike Ferguson, Carl Morano, Erica Sturdevant and Tim Ferrante for all their time and effort in contributing to this issue.

Adios amigo,

[Signature]
Behind the Scenes

It's a wonder that Giuliano Gemma managed to keep a straight face when he found Evelyn Stewart tied to stakes in the ground in "DIOS GRINGO". Her breasts are discreetly hidden behind him in the film, giving her the appearance of being nude. For some unknown reason, however, the U.S. distributors released this publicity shot showing these crude pasties! Obviously the distributors never watched the film and released the still assuming that Evelyn was a "Fredericks of El Paso" customer. (Thanks to contributor Ally Lamaj for keeping us "abreast" of the situation).
On a visit to Rome in 1990, a film distributor who I had met in New York kindly arranged for me to meet and interview Gianni Garko. When Mr. Garko walked into the office it was startling to see that the actor had not appeared to age since his Sartana films. After introductions, Mr. Garko and I went to a sidewalk cafe where we conducted a leisurely interview. Gianni Garko was a very pleasant, friendly gentleman who obviously had a genuine affection for his Sartana films. It was a great pleasure to talk with one of the major stars of the Italian Western genre!

G.G.: I have made about 65 or 70 films. What ones are you interested in?

WAI: Mainly the Westerns. Why were you called Gary Hudson in the first two - 10,000 DOLLARI PER UN MASSACRO and PER 100,000 DOLLARI T'AMMAZZO?

G.G.: I was a fan of Gary Cooper and the producer liked Rock Hudson as an actor. During that period in Italy the producer wanted the audience to believe that these films were American. For that reason every Italian actor who was engaged in these films was forced to change his name in his contract.

WAI: Giuliana Gemma became Montgomery Wood...

G.G.: Yes, yes. Then after these films I fought to use my real name. In a few films they called me John Garko, then Gianni Garko, my real name.

WAI: You played Django in 10,000 DOLLARI PER UN MASSACRO.

G.G.: Yes. That was my first

Western. With the producer of that film I also did I VIGLIACCHI NON PREGANO with Sean Todd.

WAI: Did the name Sartana evolve from the character you played in MILLE DOLLARI SUL NERO (BLOOD AT SUNDOWN)?

G.G.: Yes. In MILLE DOLLARI SUL NERO I played a bad character named Sartana. This film was very successful in Germany. A producer called me and wanted me for a film. I signed my contract and he took out a poster and said "you see, I wanted you in a film because you are very famous in Germany. You are famous in this film." He had shown me a poster of John Garko in SARTANA (the German title for MILLE DOLLARI SUL NERO). He told me, "In this film you were a bad character. I want you to play a different kind of character, but with the same name." He proposed two or three scripts to me which I didn't like, because when I had done the films 10,000 DOLLARI PER UN MASSACRO and PER 100,000 DOLLARI T'AMMAZZO, the audience felt sympathy towards the character because he wanted to take vengeance. But these two films were not
successful in Italy. So when the producer, Aldo Addobbi, wanted me for this film, he proposed two or three scripts in which the character again was a cowboy looking for a killer who has killed his family.

I told him I didn't want to play this character because at that moment the audience didn't like this kind of film. It was better that we tried to make another character more ironic, and not involved with the sentiment of passion. He should only be interested in winning money. There is a proverb - "Tra i due litiganti, il terzo gode". That means, between two people that are fighting, the third that is looking on is the one who wins. This plot mechanism, in my opinion, was more interesting for the audience. The success of the film showed that it was the right way to go. So I proposed two writers who were friends of mine to this producer who tried to realize my ideas. So they wrote the story SE INCONTRI SARTANA PRECA PER LA TUA MORTE (IF YOU MEET SARTANA, PRAY FOR YOUR DEATH).

WAI: You had a great cast in that movie - Klaus Kinski, William Berger, and Fernando Sancho. Kinski was in several of your films. Was he a personal friend of yours?

G.G.: No, not at all. Klaus Kinski was very good box office. I was the leading protagonist character and they were always looking for an antagonist. Kinski and I were a good match. No, I was not a friend of his - he was very proud and sometimes very rude, not to me, but with a lot of people. In life he used to play the character he played in the films.

WAI: Kinski once stated that he did not get along at all with Vincent Thomas (Vincenzo Gicca Palli), the director of THE PRICE OF DEATH.

G.G.: Yes, well, he used to have problems with several directors. For me, Kinski is a very good actor. As a bad character he is a genius. He is very sadistic and strong. He has fantastic temper and intelligence playing characters - a very talented actor. I cannot say the same thing of his relationship with the people of the troop and the
way to direct his career.

WAI: The first official Sartana film was directed by Frank Kramer who also directed the Sabata films. Anthony Ascott (Giuliano Carnimeo) was the director of all the subsequent ones. Why was he the director of so many of these films?

G.G.: The second Sartana film was a very good film. For that reason the producer called Giuliano Carnimeo again. The producer liked him.

WAI: Before we get too far, Anthony Steffen starred with you in Blood at Sundown. How was he to work with?

G.G.: He was a very civil person. Very, very educated and a very good person. We played brothers in Mille Dollari sul Nero.

WAI: In all of the Sartana films you always had lots of gimmicks. Where did these ideas come from?

G.G.: They were the ideas of the director Gianfranco Parolini, also known as Frank Kramer. This director liked James Bond films a lot. He had done two or three films with American actors in Thailand called The Magnificent Three, or something like that - some kind of superagents.

WAI: The Three Fantastic Supermen.

G.G.: Yes. So he had already made these kinds of films. His intention was to introduce these superagent devices to the Western and he wanted...
to give Sartana the character of a gambler and magician. We had an American cartoon strip in Italy called Mandrake the Magician. For that reason I had a black cape like Mandrake. Parolini liked this kind of character, so Sartana has something different in that he is not a simple imitation of the American Westerns. He is something more because of his cultural roots. Sartana is like a "pipistrello" - a bat which flies into the night. Like Dracula he transforms himself. Cartoon strips, like film, are part of the "arte d'immagine", and therein lie his cultural roots. This is important because Italian Westerns differ from American Westerns in that they are more ironic.

WAI: Why did you stop doing the Sartana films? George Hilton took over the role in SARTANA'S HERE TRADE YOUR PISTOL FOR A COFFIN with Anthony Ascutt still directing.

G.G.: I have not seen that film. How is it?

WAI: Much the same as the ones you were in. The same kind of character with more gimmicks and more of a wisecracking attempt at humor. It was a little on the silly side in parts - yours had a nice balance of seriousness and the gimmicks.

G.G.: Yes, because I wanted the stories that way. I had spoken to the writers and directors to preserve a serious character. Because I liked American Westerns very much I tried to put something real and serious in my character.

WAI: George Hilton relied heavily on comedy. His Sartana character was similar to his Trisette and Alleluja characters. These later films were really straight comedies and not serious at all.

G.G.: I stopped doing the Sartana films because they offered me the George Hilton film and I didn't want to do it at that time. I was more interested in a modern film. It was a film directed by Enzo Castellari with Frank Wolff as the protagonist. The name was THE COLD EYES OF FEAR - Fernando Rey was also in it. For this film I refused the one Sartana and then, I don't know why, but they didn't offer me any more. I had done other films and started acting in theater, but when I refused one of these films, then they used George Hilton.

WAI: How did you feel about the Westerns becoming more comedic like BAD MAN'S RIVER?

G.G.: I like comedy anyway, but my opinion is that it was a little bit overdone in that film. I don't remember much about the film SPIRITO SANTO, but I didn't like it very much. For me, Sartana was a much more interesting and strong character.

WAI: IN VENDITORE DI MORTE (PRICE OF DEATH) your character was quite interesting with the elements of judo, the big villa, the girls, and playing detective, even though I didn't think the movie itself was very good.

G.G.: Yes. (He looks at his filmography) This movie THOSE DIRTY DOGS I don't remember at all.

WAI: You played a Muslim...
G.G.: Yes - with the shooting umbrella! I don’t remember much about this film at all. I think my best Western was BUON FUNERALE AMICOS... PAGA SARTANA (HAVE A NICE FUNERAL). It is very well done - a strong character and good story.

WAI: In the middle of all these Sartana films you made the film SANTANA KILLS THEM ALL for Spanish director Raphael Romero Marchent.

G.G.: They wanted a box office name because I was well-known in this period as an Italian actor in Western films. So they offered me a film where the character was not Sartana. In my contract I did not permit the film to use the name Sartana because the character was not dressed like Sartana. He was not a gambler, and there were no mechanical gimmicks. So they called the character Santana. Because they paid me enough and I wanted the acting work, it was not always possible to wait for a second, third or fourth Sartana film to come along. So they offered me this film and I accepted. But I protected the Sartana character.

Anyway, I was not interested in producing, and not interested in business. I was only an actor. If I had these kinds of interests maybe I could have become a producer and made more Sartana films. But I was only an actor that they called for a film, and that was sufficient for me.

WAI: You started your career, I believe, in Peplum films?

G.G.: No. I started in a wonderful film directed by Pier Paolo Pasolini. The first film in which I am the protagonist is MORTE DI UN AMICO (DEATH OF A FRIEND). It was made in 1959 and released in 1960. It was a very important art film. Then I also did a film nominated for an Oscar with Susan Strasburg called KAPO. I played a German SS officer. I started in theater with the important Italian director Luciano Visconti. Visconti, as you know, was also a very famous film director on an international level. I have done about 70 films, but before the Westerns I did the Peplums SAUL AND DAVID and LA LEGGENDA DI ENEA with Steve Reeves.

WAI: How was Steve Reeves to work
G.G.: Oh, he was a nice person.

WAI: You also worked with Gordon Mitchell a few times...

G.G.: Yes - also a very nice person - a very good man.

WAI: One Western that I didn't ask you about was GLI FUMAVANO LE COLT ... LO CHIAMAVANO CAMPOSANNO (THEY CALLED HIM CEMETERY) with William Berger. It was different from your other Westerns.

G.G.: Yes. The producer was the same one who did my Sartanas. So they wanted to do a film with me when Sartana was no longer a business. There were too many new Sartanas.

WAI: George Ardisson, Chet Davis, Fabio Testi... William Berger was in this film and the first Sartana with you.

G.G.: Yes. Last year we also did a TV movie called DUE MADRES. It was a very interesting film.

WAI: What do you prefer - film, TV or theater?

G.G.: I think my profession is very beautiful and interesting. I like it. To work in a film is much different than working in theater. Theater is more methodical. You travel through Italy, and every evening you have to play the same thing. Every evening you have a confrontation with the audience, the public. Cinema is much different. It is very exciting to work in a film troop and very creative. You prove yourself full of energy and well-realized. It is very interesting because when you have finished your work you can see yourself on the screen like a mirror. But now, of course, the state of the Italian cinema is not active.

WAI: Yes - all the Italian public wants are American movies. Do you ever see any of the other Italian Western stars around these days?

G.G.: Sometimes I meet Giuliano (Gemma).

WAI: Does he still live in Rome?

G.G.: Yes. When Terence Hill was in Rome I would meet him at Cinecittà or at a premiere or something like that. I last met Franco Nero at the airport. He was flying to the States to work on a film (DIE HARD 2) and I was going to Madrid to play in the theatrical production of THE THREE SISTERS by Chekov.

WAI: Have you ever considered working in U.S. film productions?

G.G.: You know, I don't remember the year - maybe 1974, a French director wanted me to do a film for him. It was with Brooke Shields. The setting was a house of ill-repute and the title was PRETTY BABY. I refused this film because I had a contract with a theater company that I could not break. The director of PRETTY BABY was Louis Malle. He tried many, many times to convince me, and I said "No, I am not interested. I have to do a comedy in the theater." So I refused. Maybe if I had accepted this role, at this moment I would be an Italo-American actor. Maybe... but I have no regrets.
Buon funerale, amigos!... paga Sartana - 1970
(BON ENTERREMENT, AMIGOS, C'EST SARTANA QUI PAYE!)
(A GOOD FUNERAL, FRIENDS, SARTANA IS PAYING)

Director: Anthony Ascott (Giuliano Carmineo)

Garko is back as the cynical and violent Sartana, who like Eastwood's Man With No Name, is not above helping the poor and down-trodden providing there is the opportunity for personal financial gain.

This time, Sartana lends his chivalrous aid to a deceased pal's niece who has inherited some mineral-rich property. As usual, a horde of greedy, gunslinging cut-throats converge on the poor girl like flies to fresh excrement. In his not-too subtle way, Sartana dissuades the greedy bastards from robbing the damsel blind. Using everything from fisticuffs to fire arms and even those dreaded, razor-sharp, flying playing cards, Sartana makes his point! A climactic brawl with an evil Asian proprietor is a lame and embarrassing kung-fu duel that is laughable instead of thrilling!

HAVE A GOOD FUNERAL ranks as a decent Euro-oater but is not one of the better Sartana entries. Garko's steely-eyed performance is the main attraction here.

(Reviewed by Carl Morano)

WAI Rating: 2 1/2 Pistols
I Am Sartana, Your Angel of Death – 1969

Directed by Anthony Ascott (Giuliano Carmineo)

A superior entry in the Sartana series, ANGEL OF DEATH is a well-paced, stylized exercise in macho mythos boasting mucho mayhem!

Garko's Sartana is an unshaven, frontier James Bond; a comic book anti-hero always dressed for the kill in his signature black leather apparel. Garko imposingly cruises the desolate landscapes and infilitrates the congested casinos in search of a wise-guy imposter who pulled a bank job disguised as Sartana. Needless to say, Sartana fails to see any humor in such a stunt!

With a hefty bounty on his head, Sartana must prove his innocence and survive an obstacle course of deadly and greedy bounty hunters. To the satisfaction of action fans, Sartana's short temper and humorous use of make-shift gadetry insures a high bodycount!

Cameo appearances by Gordon Mitchell and Klaus Kinski add to the colorful array of desert low-lifes who foolishly go for the price on Sartana's head.

Director Carmineo presents a typically cynical view of the Old West where violence is always profit-motivated. Of special mention is Carnimeo's effective visual device used whenever a character ingests a fatal dose of lead- the camera cartwheels and rests at a dutch-angle!

(Reviewed by Carl Morano)

WAI Rating: 3½ Pistols
If You Meet Sartana, Pray For Your Death - 1968

Director: Frank Kramer (Gianfranco Parolini)

I'm one of Lee Van Cleef's biggest fans but if I had to choose which character I prefer- Sabata or Gianni Garko's Sartana- it is no contest- SARTANA! Sartana is a no-nonsense hero with all the tricks and gimmicks of Sabata but with no comedy relief side-kick to hamper the action.

In SARTANA (or the USA t.v. version, IF YOU MEET SARTANA, PRAY FOR YOUR DEATH), we meet the mysterious character for the first time. Who is he? Is he a lawman? An outlaw? Or a ghost? When a load of gold is stolen it seems whoever comes into contact with it ends up dead. The greedy corpses include Morgan (Klaus Kinski), a Mexican bandit (Fernando Sancho), the banker Alman (Gianni Rizzo), Jane (Heidi Fischer) and Lasky (William Berger). Although Sartana hands out justice along the way, it is clear that he is neither a lawman nor an outlaw. He is, rather, a vengeful spirit who rides the wind and leaves a bit wealthier than when he arrived.

The Sartana films are always very complex in their story line with many characters along for the ride. This first entry is no exception and you can tell by the cast that this is a good film. If you're like me, you'll have to watch this one again and again to follow the numerous plot twists.

(Reviewed by Tom Betts)

WAI Rating: 3 Pistols
Una nuvola di polvere... un grido di morte... arriva Sartana - 1970

(UN NUAGE DE POUSSIÈRE... UN CRI DANS LA NUIT... C'EST SARTANA QUI ARRIVE)
(A CLOUD OF DUST... A CRY OF DEATH... SARTANA IS COMING)

Director: Anthony Ascott (Giuliano Carmineo)

Monetary-minded Sartana frees a convict to help him hunt down a stash of hidden gold. Unfortunately, a corrupt prison warden and his men are also interested in hoarding the gold. Once again, Sartana must become a violent one-man army and overcome all sorts of incredible odds!

Gianni Garko is Sartana (in his final portrayal to date) in one of the best and most violent entries in the series. As usual, Garko gets to utilize a lot of neat gaudery, including an explosive, walking Indian doll and an organ that conveniently doubles as a canon and machine gun! Bruno Nicolai provides one of his best scores which superbly enhances the non-stop action, especially the awesome organ/cannon massacre!

Aside from Garko's solid performance, the good supporting cast includes Piero Lulli, Massimo Serato, Sal Borgese and sexy Susan Scott (Nieves Navarro) who provides a visual treat with her obligatory bath scene.

For best viewing, seek out the uncut letterboxed, German cassette- SARTANA KOMMT!

(Reviewed by Ally Lamaj)

WAI Rating: 4 Pistols
GIANNI GARKO
WESTERN FILMOGRAPHY

1966 - 10,000 DOLLARI PER UN MASSACRO - Italian Title
10,000 BLUTIGE DOLLAR - German Title
LE TEMPS DES VAUTOURS - French Title
$10,000 FOR A MASSACRE - English Title
$10,000 BLOOD MONEY - Alternate English Title

Production: Zenith Cinematografica, Flora Film (Italy, Spain)
Screenplay: Franco Fogagnolo, Ernesteo Gastaldi, Luciano Martino,
Sauro Scavolini
Director: Romolo Guerrieri
Photography: Federico Zanni
Music: Nora Orlandi
Cast: Gary Hudson (Gianni Garko), Claudio Camaso, Loredana
Nusciak, Adriana Ambesi, Fernando Sancho.

1966 - MILLE DOLLARI SUL NERO - Italian Title
SARTANA - German Title
LES COLTS DE LA VIOLENCE - French Title
BLOOD AT SUNDOWN - English Title

Production: Lisa-Film (Munich), Metheus Film (Rome)
Screenplay: Ernesto Gastaldi, Vittorio Salerno, Rolf Olsen
Director: Albert Cardiff (Alberto Cardone)
Photography: Gino Santini
Music: Michele Lacrenza
Cast: Anthony Steffen, Gianni Garko, Erika Blanc, Carlo
D'Angelo, Sieghardt Rupp, Angelica Ott, Chris Howland,
Jerry Wilson.

1967 - PER 100,000 DOLLARI T'AMMAZZO - Italian Title
DJANGO DER BASTARD - German Title
LE JOUR DE LA HAINE - French Title
FOR 100,000 DOLLARS I'LL KILL YOU - English Title

Production: Zenith Cinematografica, Flora Film (Italy, Spain)
Screenplay: Ernesto Gastaldi
Director: Sidney Lean (Giovanni Fago)
Photography: Federico Zanni
Music: Nora Orlandi
Cast: Gary Hudson (Gianni Garko), Claudio Camaso, Claudie
Lange, Piero Lulli, Andrea Scotti, Fernando Sancho.

1968 - GIORNI DI SANGUE - Italian Title
DAYS OF BLOOD - English Title

Production: Albinia Film (Italy)
Director: Enzo Gicca
Cast: Gary Hudson (Gianni Garko), Grace White.
1968 - I VIGLIACCHI NON PREGANO - Italian Title
SCHWEINHUNDE BETEN NICHT - German Title
EL VENGADOR DEL SUR - Spanish Title
DJANGO NE PRIE PAS - French Title
TASTE OF VENGEANCE - English Title
COWARDS DON'T PRAY - Alternate English Title

Production: Metheus Film (Rome), Copercines (Madrid)
Screenplay: Eduardo Brochero, Ernesto Gastaldi, Marlon Sirko.
Director: Marlon Sirko
Photography: Gino Santini
Music: Manuel Parada
Cast: John Garko (Gianni Garko), Sean Todd (Ivan Rassimov),
      Elisa Montes, Jerry Wilson, Carroll Brown, Alan Collins.

1968 - SE INCONTRI SARTANA PREGA PER LA TUA MORTE - Italian Title
SARTANA- BETE UM DEINEN TOD - German Title
SI TE ENCuentRAS CON SARTANA PREGA POR TU MUERTE - Spanish Title
IF YOU MEET SARTANA, PRAY FOR YOUR DEATH - English Title

Production: Paris Etoile Film (Rome), Parnass Film (Munich)
Screenplay: Gianfranco Parolini, Renato Izzo, Werner Hauff
Director: Frank Kramer (Gianfranco Parolini)
Photography: Sandro Mancori
Music: Piero Piccioni
Cast: John Garko (Gianni Garko), William Berger, Sidney Chaplin, Klaus Kinski, Fernando Sancho.

1969 - SONO SARTANA, IL VESTRO BECCHINO - Italian Title
SARTANA- TOTEN WAR SEIN TAGLICH BROTT - German Title
YO SOY VUESTRO VERDUGO - Spanish Title
LE FOSSOYEUR - French Title
I AM SARTANA, YOUR GRAVE DIGGER - English Title
I AM SARTANA, YOUR ANGEL OF DEATH - Alternate English Title

Production: Ambrosiana Cinematografica (Italy)
Screenplay: Carpi, Dell' Aquila
Director: Anthony Ascott (Giuliano Carmineo)
Photography: Giovanni Bergamini
Music: Vasco, Mancuso
Cast: John Garko (Gianni Garko), Frank Wolff, Ettore Manni,
      Sal Borgese, Jose Torres, Gordon Mitchell, Klaus Kinski.

1970 - BUON FUNERALE AMIGOS... PAGA SARTANA - Italian Title
SARTANA- NOCH WARM UND SCHON SAND DRAUF - German Title
QUE TENGAS UN AGRADABLE FUNERAL - Spanish Title
BONNES FUNERAILLES, AMI... SARTANA PAIERA - French Title
HAVE A NICE FUNERAL - English Title
THE GUNSLINGER - U.S. Video Title
STRANGER'S GOLD - U.S. Video Title

Production: Florina Films N.C. (Rome)
Screenplay: Giovanni Simonelli, Roberto Gianviti
Director: Anthony Ascott (Giuliano Carmineo)
Photography: Stelvio Massi
Music: Bruno Nicolai
Cast: John Garko (Gianni Garko), Daniela Giordano, Antonio Vilar, George Wang, Helga Line.
1970- UNA NUVOLA DI POLVERE... UN GRIDO DI MORTE... ARRIVA SARTANA - Italian Title
SARTANA KOMMT! - German Title
LLEGA SARTANA - Spanish Title
UNE TRAINEE DE POUDEX, LES PISTOLEROS ARRIVENT - French Title
A CLOUD OF DUST... A CRY OF DEATH... SARTANA IS COMING - English Title
GUNMAN IN TOWN - Alternate English Title
BEWARE GRINGO... SARTANA IS COMING - Alternate English Title
Production: Devon Film (Rome), Corecines (Madrid)
Screenplay: Eduardo M. Brochero
Director: Giuliano Carmineo
Photography: Emilio Fariscot, Floriano Trenker
Music: Bruno Nicolai
Cast: Gianni Garko, Susan Scott, Piero Lulli, Massimo Serato, Sal Borgese, Luis Induni, Jose Jaspe, Bruno Corrazzari.

1970- LO IRRITANO E SANTANA FECE PIAZZA PULITA - Italian Title
LO IRRITARONO... E SABATA LI FECE FUORI TUTTI - Alternate Italian Title
UND SANTANA TOTET SIE ALLE - German Title
UN PAR DE ASESINO - Spanish Title
ET SABATA LES TUA TOUS - French Title
AND SABATA KILLED THEM ALL - English Title
Production: Produccionenes D.I.A. (Madrid), Tritone Filmindustria (Rome)
Screenplay: Blanca Astiassu
Director: Rafael R. Marchent
Photography: Guglielmo Mancori
Music: Marcello Giombini
Cast: Johnny (Gianni) Garko, William Bogard, Cristina Iosani, Maria Silva, Andres Mejuto, Raf Baldassare, Luis Induni.

1971- GLI FUMAVANO LE COLT... LO CHIAMAVANO CAMPOSANTO - Italian Title
EIN HALLELUJA FUR CAMPOSANTO - German Title
Y DEJAROU DE LLAMARLE CAMPOSANTO - Spanish Title
QUAND LES COLTS FUMENT, ON L'APPELLE CIMETIERE - French Title
HIS PISTOLS SMOKED... THEY CALLED HIM CEMETERY - English Title
THE STRANGER AT VESPERS - Alternate English Title
BULLET FOR A STRANGER - Alternate English Title
THEY CALLED HIM GRAVEYARD - Alternate English Title
Production: National Cinematografica, Flora Film (Italy)
Screenplay: E. B. Clucher (Enzo Barboni)
Director: Anthony Ascott (Giuliano Carmineo)
Photography: Stelvio Massi
Music: Bruno Nicolai
Cast: Gianni Garko, William Berger, Christopher Chittel.

1972- E CONTINUAVANO A FREGARSI IL MILIONE DI DOLLARI - Italian Title
EL HOMBRE DE RIO MALO - Spanish Title
LES QUATRE MERCENAIRES,D'EL PASO - French Title
BAD MAN'S RIVER - English Title
Production: International Apollo Film, Jacques Roitfeld, Zurbano Film (Italy, Spain, France)
Screenplay: Philip Yordan, Gene Martin
Director: Eugenio Martin
Photography: Alejandro Ulloa
Music: Waldo De Los Rios
Cast: Lee Van Cleef, Gina Lollobrigida, James Mason, Gianni Garko.

1972- LO CHIAMAVANO SPIRITO SANTO - Italian Title
UOMO AVVISATO MEZZO AMMAZZATO... PAROLA DI SPIRITO SANTO - Alternate Italian Title
EIN HALLELUJA FUR SPIRITO SANTO - German Title
ON L'APPELLE SPIRITO SANTO - French Title
HIS NAME WAS HOLY GHOST - English Title
FOREWARNED, HALF-KILLED... WORD OF HOLY GHOST - Alternate English Title

Production: Lea Film, Astro Film (Italy, Spain)
Screenplay: T. Carpi, F. de Urrutia
Director: Anthony Ascott (Giuliano Carmineo)
Photography: Miguel F. Mila
Music: Bruno Nicolai
Cast: Gianni Garko, Pilar Velazquez, Paul Stevens, Chris Huerta.

1972- IL VENDITORE DI MORTE - Italian Title
LA MANO NASCOSTA DI DIO - Alternate Italian Title
LA VENGEANCE DE DIEU - French Title
RECHERCHE MORT OU VIF - French Video Title
THE PRICE OF DEATH - English Title
THE HIDDEN HAND OF GOD - Alternate English Title
THE LAST GUNFIGHT - Alternate English Title

Production: Mida Cinematografica (Italy)
Screenplay: Enzo Gicca (Vincenzo Gicca Palli)
Director: Vincent Thomas (Vincenzo Gicca Palli)
Photography: Giorgio Di Battista
Music: Mario Migliardi
Cast: Gianni Garko, Klaus Kinski, Gelly Genka, Alfredo Rizzo, Alan Collins, Franco Albina.

1973- CAMPA CAROGNA... LA TAGLIA CRESE - Italian Title
4 TEUFELSKERLE - German Title
LOS CUATRO DE FORT APACHE - Spanish Title
LA CHARGE DES DIABLES - French Title
THOSE DIRTY DOGS - English Title

Production: Horse Film (Rome), Plata Film (Madrid)
Screenplay: Carl Vee, Guiseppe Rosati, Henry Lovet
Director: Guiseppe Rosati
Photography: Godfrey Pacheco
Music: Nico Fidenco

1974- SIETE CHACALES - Spanish Title

Production: K Films, P.C. Ufesa (Italy, Spain)
Director: Jose Luis Madrid
Cast: Anthony Steffen, Gianni Garko, Patricia Loran, Maria Jose Cantudo.
DARIO ARGENTO
INTERVIEW
Interviewed by Eric Maché & Carl Morano

Dario Argento's name is synonymous with the contemporary Italian horror film. His movies, such as SUSPIRIA, DEEP RED and OPERA, are universally considered classics of the genre. Long before his specialization in the macabre, however, Argento was a screen writer for many types of film including several European westerns. Recently in New York City, Mr. Argento graciously consented to an interview to discuss his Spaghetti Western work.

WAI: To our knowledge, the westerns you scripted were TODAY WE KILL... TOMORROW WE DIE, FIVE MAN ARMY, CEMETERY WITHOUT CROSSES and ONCE UPON A TIME IN THE WEST. Did you write any others?

D.A.: No.

WAI: Was it your idea to feature prominent Japanese characters in TODAY WE KILL... and FIVE MAN ARMY?

D.A.: Yes, because the origin of the Italian Western is from the Japanese (film), (such as) YOJIMBO. When I wrote westerns, I put (in) our origins which are American but mostly Japanese. Toshiro Mifune was inspired by American Westerns and it's cyclic. Many American films are now inspired by the Japanese.

WAI: Actor Tatsuya Nakadai was a big star in Japan, was he expensive to cast in TODAY WE KILL...?

D.A.: Japanese actors were not very expensive to get for our movies, not like Americans. Nakadai was a very good actor. He was wonderful with swords and knives and he used to entertain the cast with them during breaks.

WAI: Do you have any recollections of the director of TODAY WE KILL...?

D.A.: That was Tonino Cervi. He never paid me! So when I went to his house on a visit I saw this wonderful gold cigarette case - a masterpiece - and I took it! I told him that this was my payment. Tonino said, "No, I've been robbed!"

WAI: Did you work closely with director Don Taylor on FIVE MAN ARMY?

D.A.: I didn't have much contact with Don Taylor. He was not really a director. He was more interested in talking with friends and making social plans. He would say "Tonight we'll go to such and such a place and make the scene, O.K., O.K.?

WAI: Did you work much on CEMETERY WITHOUT CROSSES?

D.A.: No, not very much. (French director) Robert Hossein was a strange person, very strange. We worked together but we were not in agreement with the story. I would say, "It's no good, it's no good." He would say, "It's O.K., it's O.K." Then the next day I would say, "It's no good, it's no good" and he would say "It's O.K."

WAI: We thought you may have directed some of this film since Hossein starred in it.
D.A.: Yes, because I put my atmosphere there. But there was much more and Hossein cut many things out.

WAI: There is a nice long sequence where there is no dialogue...

D.A.: Yes. That was my idea.

WAI: It reminded us of the opening scene of Leone’s ONCE UPON A TIME IN THE WEST where there was no dialogue, just sound effects.

D.A.: Yes... with the water dripping and the flies.

WAI: Did Leone film that scene the way you wrote it?

D.A.: Yes.

WAI: Did you ever work on the set of ONCE UPON A TIME...?

D.A.: No... As a writer I didn’t work on the set.

WAI: Did Sergio Leone have a habit of changing what you had written?

D.A.: No, he didn’t change

D.A.: No. With (the aid of) a French interpreter, Hossein changed the script every night. In the morning I would find everything changed. I said, “What is this? You changed that?” He said, “It's better.” “No, I don’t agree!” “For me it’s O.K.” “It’s O.K. for you?”. Everyday we had a fight. But Hossein was a nice person—crazy but wonderful. I remember arriving every morning at 9:30 am to work and finding his house full of girls! There were 3-4-5 (girls) in his room for him. Not for anybody else, just him! It was an incredible atmosphere. All the time he’d think about women and drinking!

WAI: Did you ever see the finished film?

D.A.: No, I never saw it. He was a nice person, but the movie was no good.

WAI: The film does have a lot of atmosphere similar to your own horror films.
anything. He was more interested in filming it the way we wrote it. When Bernardo Bertolucci and I worked on ONCE UPON A TIME... for Sergio, we were paid $1,000 for six months work.

WAI: That's terrible!

D.A.: Yes, that's terrible.

WAI: Bud Spencer starred in two of the westerns you wrote—TODAY WE KILL... and FIVE MAN ARMY as well as your giallo, FOUR FLIES ON GREY VELVET.

D.A.: I like Bud Spencer. He's a very nice person.

WAI: Did you know actor William Berger (TODAY WE KILL...)? We heard that he did time in jail and had several problems.

D.A.: Yes. Many, many, many problems. During his hippie stage, I don't remember exactly, but he had a wife who was in jail for drugs and she died in jail. It was terrible.

WAI: Do you have a fondness for the Italian Western?

D.A.: No. I just wrote the script and story.

WAI: What is your favorite western?


WAI: Do you like any of the Italian Westerns?

D.A.: I like some of the DJANGO films and the Leone picture, ONCE UPON A TIME IN THE WEST. I think it's a masterpiece.

WAI: Do you like any of Sergio Corbucci's westerns?

D.A.: Yes. Especially THE GREAT SILENCE. That was a good picture.

WAI: With the success of DANCES WITH WOLVES, Do you think the European Western will ever come back?

D.A.: I'm not sure. You know, I've never really been very interested in westerns.

WAI: Did you consider writing westerns to be "just another job?"

D.A.: Yes. The western to me was not very wonderful. It was wonderful to have the experience (working) with Sergio Leone. It was beautiful because he was the master of directing. He was intelligent and creative. He was one of the best Italian directors of all time.
DARIO ARGENTO
WESTERN FILMOGRAPHY

1968 - OGGI A ME, DOMANI A TE - Italian Title
HEUTE MIR, MORGEN DIR - German Title
STROGBEBET FUR EINEN HAMMER - Alternate German Title
TODAY IT'S ME... TOMORROW YOU - English Title
TODAY WE KILL... TOMORROW WE DIE - Alternate English Title

Production: P.A.C., Splendid (Italy)
Screenplay: Dario Argento, Tonino Cervi
Director: Tonino Cervi
Photography: Sergio D'Offizi
Music: Francesco Lavagnino
Cast: Montgomery Ford (Brett Halsey), Tatsuya Nakadai, William Berger, Wayde Preston, Bud Spencer, Jeff Cameron.

1968 - CIMITERO SENZA CROCI - Italian Title
FRIEDNOF OHNE KREUZE - German Title
UNE CORDE, UN COLT - French Title
CEMETERY WITHOUT CROSSES - English Title

Production: Fono Roma (Italy), Loisirs du Monde, Films Copernic (France)
Screenplay: Robert Hossein, Claude Desailly, Dario Argento
Director: Robert Hossein
Photography: Henri Persin
Music: Andre Hossein
Cast: Robert Hossein, Michele Mercier, Lee Burton, Daniel Vargas.

Stills from CEMETERY WITHOUT CROSSES.
1968 - C'ERA UNA VOLTA IL WEST - Italian Title
SPIEL MIR DAS LEID VOM TOD - German Title
HET GEBURDE IN HET WESTEN - Alternate German Title
HASTA QUE, LLEGOS SU HARA - Spanish Title
ONCE UPON A TIME IN THE WEST - English Title
PLAY ME THE SONG OF DEATH - Alternate English Title

Production: Rafran- San Marco (Italy)
Screenplay: Dario Argento, Bernardo Bertolucci, Sergio Leone, Pino Donati
Director: Sergio Leone
Photography: Tonino Delli Colli
Music: Ennio Morricone

1969 - UN ESERCITO DI CINQUE UOMINI - Italian Title
DIE FUNF GEFURCHTETEN - German Title
CINQ HOMMES ARMES - French Title
THE FIVE MAN ARMY - English Title

Production: Tiger Film S.R.L. (Rome)
Screenplay: Dario Argento, Marc Richards
Director: Don Taylor
Photography: Enzo Barboni
Music: Ennio Morricone
Cast: Peter Graves, James Daly, Bud Spencer, Tetsuro Tamba, Nino Castelnuovo, Daniela Giordana, Jack Stuart.
BOOK REVIEW: SPAGHETTI WESTERNS: THE GOOD, THE BAD & THE VIOLENT
(558 Euro Westerns And Their Personnel, 1961-1977)
By Thomas Weisser (McFarland & Co., Inc./1992)

Reviewed by Eric Mache

A little knowledge can be a dangerous thing! Mr. Weisser obviously knows
very little about the Continental Western but has somehow managed to put
together an impressive looking book so riddled with errors that any fool
relying on it for reference is doomed. Unfortunately, McFarland books
find their way into public libraries and herein lies the danger. The
publishers have been unwise to accept a manuscript from the novice, Mr.
Weisser. Undoubtedly, the writer benefitted from his association with
expert contributors Tom Betts (WESTERNS ALL ITALIANA), William
Connolly (SPAGHETTI CINEMA) and Craig Ledbetter (EUROPEAN TRASH
CINEMA). These fine researcher/writers have given Weisser's project a
false air of legitimacy and it's disconcerting to see a reputable publisher
like McFarland get taken in like this!

Perhaps the greatest disservice that Mr. Weisser has performed is his
insistance on reviewing films that he has obviously never seen! By
criticizing films that he did not have access to, Mr. Weisser discourages
fans from seeking these titles out and unjustly damages the unviewed
film's reputation. A few years ago, Mr. Weisser admitted to me that he
had just discovered the continental western genre through video cassette.
How has the author managed to review certain obscure titles that are
virtually unavailable on cassette anywhere in the world such as FURY OF
JOHNNY KID, STRANGER IN JAPAN, 3 SUPERMEN IN THE WEST, TWO
GUNMEN, BROTHERS BLUE, ADIOS CJAMANGO (which contrary to Mr.
Weisser contains no character named Cjamango nor is a sequel to
CJAMANGO) WATCH OUT GRINGO, SABATA WILL RETURN, RICK AND JOHN
CONQUERORS OF THE WEST (considered by the author to be one of the ten
worst westerns)? To further convey my suspicions of the author's
credibility, it should be pointed out that Mr. Weisser prophetically
reviewed and rated John Woo's ONCE A THIEF 2 in the first issue of the
fanzine, ASIAN TRASH CINEMA. To date, this film has yet to be made!

Even the readily available European Westerns seem beyond the grasp of
Mr. Weisser as evidenced by his consistently faulty synopses. A common
trap for many researchers is to rely on the often inaccurate credits and
storylines in the UNITALIA and UNESPANIA film yearbooks. Mr. Weisser
is guilty of referring to these two sources without benefit of viewing the
actual films. Since my extensive list of gripes would justify a special,
expanded edition of WAI, I have decided to mention just a few random
examples of the types of inexcusable goofs that Mr. Weisser serves up. For
example, entries for Gianni Garko's SANTANA KILLS THEM ALL, $10,000
BLOOD MONEY, FOR $100,000 I'LL KILL YOU and THOSE DIRTY DOGS, all
contain incorrect storylines and all are available on cassette for
verification. SANTANA KILLS THEM ALL is not the third SARTANA film and does not concern the Sartana character at all! A TASTE FOR KILLING is wrongly described and proclaimed as one of Tonino Valerii's "lesser films!" On the contrary, this is a great action-packed and violent western with a superior music score. TIME AND PLACE FOR KILLING is probably Anthony Ghidra's best film, yet Mr. Weisser calls it slow paced. If he had seen this and the other Ghidra westerns, Mr. Weisser would have witnessed some solid, tough and exciting examples of the genre. Poor Chuck Connors must be spinning in his grave over Mr. Weisser's mangled plotline for KILL THEM ALL AND COME BACK ALONE! If Mr. Weisser utilized Christopher Frayling's book as a reference, why is Weisser's synopsis for TRINITY SEES RED so dead wrong? Frayling accurately discusses this title in depth. With films like A TASTE OF DEATH and PANHANDLE CALIBRE 38 available on domestic cassette, how does Mr. Weisser get their plots so screwed up?

Further examples of slaughtered storylines include the synopsis for PHILUK THE TIMID ONE (actually GUN SHY PHILUK) which incorrectly identifies Edmund Purdom as 'Piluk' the old man. COLORADO CHARLIE is not played by Paolo Solvay but by actor Livio Lorenzon using the anglicised name 'Charlie Lawrence.' The General in A BULLET FOR THE GENERAL is portrayed by Mexican actor Jamie Fernandez, not Gian Maria Volonte. ON THE THIRD DAY ARRIVED THE CROW stars William Berger as the Crow and Dean Stratford as his brother (Berger does not play both roles!). The characters played by George Hilton and Hunt Powers in THE GREATEST ROBBERY IN THE WEST are switched. There is no character named 'Ringo' in $100,000 FOR RINGO. The entry for SHOWDOWN FOR A BAD MAN lists every character incorrectly! RAMON THE MEXICAN is played by Robert Hundai, not Jean Louis. A particularly inept error lists actor Lou Castel as 'Ray Matao' in MATAO! 'Matao' means "kill him!" and does not refer to any character in the film! The entries for APACHE GOLD, COST OF DYING and I'LL SELL MY SKIN DEARLY all contain inaccurate cast listings. (I could go on!)

Several films are inexcusably jumbled and confused. BEYOND THE FRONTIERS OF HATE is not an alternate title of 4 WHO CAME TO KILL SARTANA. These are two separate films. Actor Jeff Cameron plays a dark haired Indian in the former and a blonde Sartana in the latter! To make matters worse, both films are available for viewing on video. DIG YOUR GRAVE FRIEND... SARTANA'S COMING and STAGECOACH OF THE CONDEMNED are separate films despite similar production credits. 7 DEVILS ON HORSEBACK and FINDERS KILLERS are not the same film. DEATH PLAYED THE FLUTE and REQUIEM FOR A BOUNTY HUNTER are titles for the same film with Steven Tedd as the flute player, not Lawrence Bien. I also question whether the film's director Mark Welles is actually Mel Welles (of LITTLE SHOP OF HORRORS fame) and I doubt that this film was edited into PORNO EROTIC WESTERN!
Additional laughs are provided by Mr. Weisser's proclamation of several westerns as "lost films!" LONG DAY OF THE MASSACRE is alive and well on German video. BILLY THE KID has been available for years in France. NIGHT OF THE SERPENT has been making the rounds on cassette for years. IN THE DUST OF THE SUN is available on French and Korean video tape. QUINTA: FIGHTING PROUD (wrong title! It's QUINTO: N'A PAS TUER and the English title is believed to be SHALL NOT KILL.) has been available for years on Venuezuelan video in an English language version.

In his straight-faced introduction, Mr. Weisser states that he has conveniently listed the films in alphabetical order according to their most common English title translations. This system is shot to hell since most of the English titles listed are wrong. In too many cases, Weisser literally translates the original Italian titles to English, assuming this to be the release title. This proves to be futile and frustrating since the English release titles often bear no relation to the foreign title. How can you reference a film called WATCH OUT GRINGO! SABATA WILL RETURN! when the actual English title is LUCK MORGAN YOU WON'T GET THAT GOLD. ONCE UPON A TIME IN THE WEST THERE WAS A MAN CALLED INVINCIBLE is incorrectly listed as MAN CALLED INVINCIBLE. RETURN OF SHANGHAI JOE is actually SHANGHAI JOE on the English release print. GO WITH GOD GRINGO should be GOOD LUCK GRINGO. PILUK THE TIMID ONE is actually GUN SHY PILUK. CALIBRE 38 should be listed as PANHANDLE CALIBRE 38. LEGACY OF THE INCAS is VIVA GRINGO. I'LL SELL MY SKIN Dearly is actually HANGMAN'S TREE. VENGEANCE IS A PLATE EATEN COLD was released as VENGEANCE TRAIL. CLINT THE STRANGER should be listed as CLINT THE NEVADA'S LONER. TO HELL AND BACK is really FULL HOUSE FOR THE DEVIL. You get the picture...

The Anglo Counterparts section is equally baffling as many of the entries are actually Spanish co-productions which should have justified their inclusion in the main section of the book. These titles include CATLOW, CHATO'S LAND, CUSTER OF THE WEST, and VILLA RIDES! Why are other U.S./Spanish co-productions such as GUNFIGHTERS OF CASA GRANDE and SON OF A GUNFIGHTER included in the main section? Clearly, Mr. Weisser has not been doing his homework.

A more accurate alternate title for Mr. Weisser's book could be HOW THE SPAGHETTI WESTERN RELATES TO THE EURO HORROR OR GIALLO GENRE. There is too much space devoted to cross referencing cast and tech credits to horror and other unrelated genre films. Why doesn't Mr. Weisser spend a little more time discussing the western in question? For instance, why isn't it mentioned that the hero in BOUNTY HUNTER FROM TRINITY uses a crossbow for a weapon? Surely, this is something unique worth mentioning. Instead, Mr. Weisser wastes precious space discussing cinematographer Aristide Massaccesi's non-western work.
I also question the author's inclusion of several non-European westerns. NED KELLEY and MAD DOG MORGAN are Australian made films, about Australian outlaws and set in Australia. The entries MANHUNT and DEADLOCK are present day action films. Why not include other quasi westerns such as DIE BANDITEN VON RIO GRANDE? How about including Lex Barker's KARA BEN NI:MSI series THE SHOOT and WILDMEN OF KURDISTAN? These are more western-related than the some of the other questionable entries.

If Mr. Weisser thinks his book is the most comprehensive study of the Continental Western genre, he should think again! Unfortunately, McFarland & Company may believe they have published the last word on this subject and may ignorantly reject an honestly researched manuscript on the same subject! Other cinema book publishers are also less likely to publish a similarly themed (but more accurate) book now that Mr. Weisser has done his damage. Through diligent video tape collecting, I am uncovering new, lesser known western titles every week! My friends and I are even discovering westerns on tape from the former Eastern bloc countries. 558 westerns is just the tip of the iceberg! Mysteriously missing in action are such titles as PER UN DOLLAR A TUCHAR SI MUORE, PRECA DIO E SCAVANTI LA FOSSA, BIENVENIDO PADRE MURRAY, FISTE, BEANS & KARATE, HEISS WEHRT DER WIND, PLOMO SOBRE DALLAS, TIGER FROM THE RIVER KWAI, LONG RIDE FROM EDEN, STRANGER SAY YOUR PRAYERS, REVOLTO PARA UN PISTOLERO, JUDGEMENT OF GOD, OKAY SHERIFF, BOBBY GRAF: DER SCHRECKEN DES WILDEN WESTENS, the two Yugoslavian JOHNNY films, COWBOY KID (Guido Zurli's Turkish/Italian production starring Alan Steel), numerous Turkish westerns, DAYS OF BLOOD, ARRAPAHO, ZORRO THE REBEL, ZORRO EL JUSTICERIO, the two LOBO NEGRO films, LUCKY LUKE & THE DALTONS, EROTIC ADVENTURES OF ZORRO, the early German westerns like WASSER FUR CANATOBIA and KAISER VON KALIFORNEN, RETURN OF THE 7, TRIUMPHS OF A MAN CALLED HORSE, MAN IN THE WILDERNESS, all the ZANNA BIANCA films, SERENADE AU TEXAS, MEXICO IN FLAMES, LOS SUENOS DE LORETTA, STIRR FUR ZAPATA, THE DEERSAYER (with Gojko Mitic), BLOODBROTHERS, OSCEOLA, TECUMSEH, SEVERINO, BLUTGERICHIT, INDIAN MASSACRE, APACHIEN DAS GESTEZ HEIST RACHE and the WINNETOU television series. And believe it or not, there are many more!

Finally, I must unfortunately mention that WAI editor Tom Betts has proclaimed this troublesome tome to be the "definitive book" on the Spaghetti Western and "an outstanding contribution" to the genre. Mr. Betts also refers to this book as a "dream project." Frankly, the contents read much more like a nightmare! Mr. Betts is very knowledgable on the subject of Euro westerns and has compiled an excellent guide called THE EUROPEAN WESTERN: A COMPILATION BY COMPOSER. It's a shame that editor Betts got lassoed into Mr. Weisser's putrid project and continued to lend his support even after perusing the proofs! I hope this misjudgement does not seriously damage Mr. Betts' or WAI's reputation.
Even with Mr. Betts' poster collection at his disposal, Mr. Weisser has managed to botch up the photo captions! The Bud Spencer photo for IT CAN BE DONE AMIGO is actually from ACE HIGH. The poster of ANY GUN CAN PLAY is listed as RED BLOOD, YELLOW GOLD. Mr. Betts should have saved his poster collection and used it to enhance his own book instead of decorating this McFarland fiasco.

In fact, if you are looking for the "definitive" reference book on the Spaghetti Western, avoid Mr. Weisser's abomination and instead seek out Alain Petit's wonderful French language publication, 20 YEARS OF EUROPEAN WESTERNs (Editions de la Meduse/Paris, 1990). Petit is a dedicated fan and his information is thoroughly researched. McFarland would be wise to pick up the rights to this fine work and publish a translation. Best of all, Mr. Petit never foolishly rides into speculative territory like self-proclaimed 'expert' Weisser.

Contrary to Mr. Weisser's claim, "DEATH PLAYED THE FLUTE" is the same film as "REQUIEM FOR A BOUNTY KILLER" and director Mark Welles is an anglicized name for Elio Pannaccio—not Mel Welles!