

# WESTERNS ALL' ITALIANA



**Volume 1**  
**Number 1**

**no. REPRINT of 50.**

# THE SWINGIN' DOORS...

WELCOME to the first issue of WESTERNS ALL' ITALIANA !! While this may be one of the first pages you read, it is the LAST one to be typed.

Roughly seven months ago I was talking on the phone with my amigo, Gary Dorst. He mentioned the idea of forming an Italian Western fanzine..... Unfortunately he didn't like the idea and WESTERNS ALL' ITALIANA was born. Through Gary I was very lucky to acquire three new friends with the same interest....Robert Bahn, Don Trunick and Bill Boehlke. Now these are three nice guys...let me tell you!

Later on, Bob Hiott down in Miami, Florida joined the fun and through the combined efforts of all, this issue is finally presentable to the public. These people supplied me with needed pressbook material, articles and general cheerleading that kept me plugging away until this bugger was finished. It is to them I dedicate this issue. And I cannot ignore my long-time friend in Italy, Carlo Boldrighini. He is no doubt the busiest man in Rome yet he was kind enough to find time to write an article on Franco Nero and his involvement in Italian Westerns.

I would like to stress the importance to the readership that this fanzine can only survive with your involvement. I do not mind the work of assembling the material. However, I urge you all to write a letter, article, recollection, review....ANYTHING pertaining to Italian Westerns! Please send it to me at the address below. I gratefully accept all contributions....and criticisms. I would like to have a LETTERS PAGE the next go-round! I must repeat myself, the fanzine can only survive with YOUR INVOLVEMENT!!

Please write and let me know what you think of WESTERNS ALL' ITALIANA !!



TIM FERRANTE, Editor.

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WESTERNS ALL' ITALIANA is edited and published by Tim Ferrante; P.O. Box 186; Keyport, New Jersey 07735 USA. Price per issue: \$1.50. Published irregularly when time and material permit. Co-editor and valued buddy: Gary Dorst.

Layout and typing: Tim Ferrante.

FINAL NOTE: Next issue will abandon the way in which this issue was bound. It will be bound along the edge and the pages will be printed on both sides!



# A POCKETFUL of LEE VAN CLEEF

By Gary D. Dorst.

It has long been my intention to write (or at least research) a career article on Lee Van Cleef. Unfortunately this will not be it! For those of you who have ever made an attempt to research 'B' actors, I'm certain your results have been quite similar. Regrettably very few published books have ever been dedicated, to any great detail, to any of the fine 'B' actors who have graced the motion picture screen. Lee Van Cleef is

certainly no exception. It is therefore, with great sadness, that I present to you, the reader, what little information I have been able to uncover on the man. Be that as it may, I am certain, with time, that the material will appear which will justly acknowledge the importance of such motion picture figures as Lee Van Cleef.

Lee Van Cleef was born January 9, 1925 in Somerville, New Jersey. Little if anything is known of his early childhood other than the fact that he graduated high school in 1942. Immediately thereafter he joined the United States Navy and served during World War II.

After the War, Van Cleef assumed a wide and varied assortment of jobs including an assistant manager of a summer camp, a public accountant, factory work and inevitably he joined a small theatre group.

Although he was unable to spend a great deal of time with the theatre group, he did land the juvenile lead in their production of OUR TOWN. Due to financial necessities, Van Cleef then left the theatre group. Realizing his potentials as an actor, those who ran the theatre group did not forget him. After many efforts of persuasion by various theatre members, Van Cleef was induced to return to the small stage for a part in HEAVEN CAN WAIT.....although he had no intention of staying with the production or the theatre itself.

Not unlike countless other people in the acting business, Lee Van Cleef happened to be in the right place at the right time when he acted out his role in HEAVEN CAN WAIT. The director of the play, realizing Van Cleef's special talents, tipped off a New York talent agent who made it a point to view his performance. As if by magic Lee Van Cleef suddenly found himself on Broadway playing an important part in the hit Broadway play, MR. ROBERTS.

Unquestionably Van Cleef had now found his role in life. He was to be an actor! MR. ROBERTS ran on Broadway and then the play was transported to Los Angeles where it continued to prove itself popular with the West Coast theatre audience. Thanks to this move, producer-director Stanley Kramer had the opportunity one evening to view a performance of MR. ROBERTS in Los Angeles. At this particular time, Kramer was lining up the cast for his next motion picture production, HIGH NOON. Although the 'majors' had been cast for this particular film: Gary Cooper, Grace Kelly, Thomas Mitchell, Lon Chaney, Jr. et al, Kramer was very much in need of some seedy, dastardly and villainous actor-types to fill out the important minor parts in the film. As Stanley Kramer viewed the performance of MR. ROBERTS ( I assume the year was 1951.), his eyes and ears caught the visage which was, is

**For Three Men The Civil War Wasn't Hell. It Was Practice!**

**CLINT EASTWOOD**



**"THE GOOD  
THE BAD  
AND  
THE UGLY"**

**LEE VAN CLEEF**

and always will be Lee Van Cleef. "What a perfect villain!", Kramer must have thought to himself as he saw those striking, hollow, snake-eyed features of Van Cleef's. What's more..... that voice! Lee Van Cleef's voice is the type you would never want to hear late at night as you walk past some dank, rotten smelling alley way on the worst side of

town. It commands attention and produces fear in the hearts of anyone who may be within earshot. Yes, Lee Van Cleef was blessed (?) with the looks and sounds of one who is totally believable as a man of evil and dread. Of course he may be a pussycat in real life, (although I would like to believe that he is otherwise!).

As it turned out, Lee Van Cleef was discovered on the Los Angeles stage by Stanley Kramer and Kramer cast him in his very first film role as "Jack Colby", one of the four gunmen out to shoot down Marshal Will Kane (Gary Cooper). Of course Van Cleef never got the chance....

1952 marked the year in which Lee Van Cleef debuted as a Hollywood 'heavy'. Amazingly, Van Cleef would spend the next fifteen years doing little else. Equally amazing, he would rarely find the opportunity within this fifteen year period to excell beyond 'walk-on' and very brief 'bad guy' parts. This fifteen year period did however type Lee Van Cleef. If one takes the time to run through a filmography on Lee Van Cleef (included with this article), you will find that the greater majority of his films were 'B' westerns. If you know anything about the films, it is quite easy to note that Lee Van Cleef had only brief appearances in each of them....and, he always played the 'bad guy' who gets killed, more often than not, during the first thirty minutes. Disregarding his westerns for a moment, he did not fare too well in other genre films of this period either. For example, in the film THE BEAST FROM 20,000 FATHOMS (1953), Lee Van Cleef did not appear on screen until approximately the last five to ten minutes of film. "What, you may ask, was his role in this film?" He played a high-powered rifle specialist whose job it was to shoot a radioactive dart into the prehistoric monster. That was it!

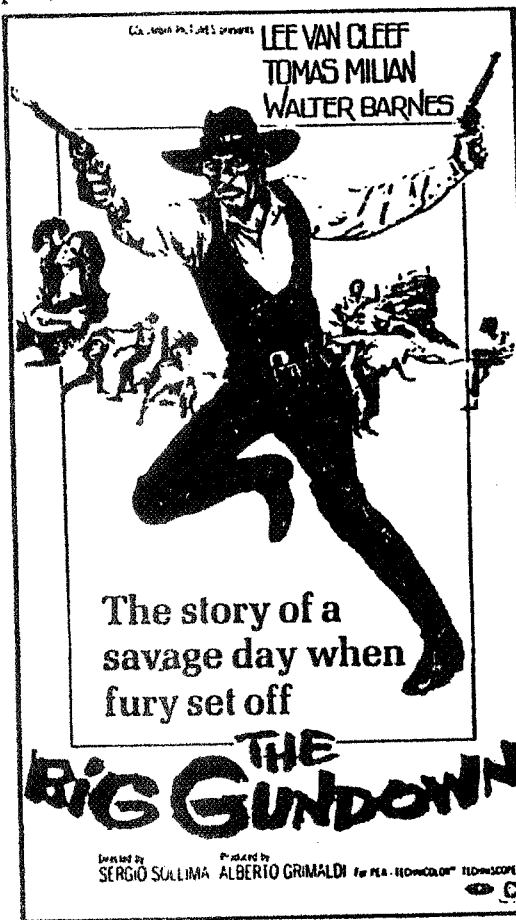
Although one can assume that Lee Van Cleef did not profit considerably during this fifteen year period, it did establish very important film credits for him and it also gave him ample opportunity to study and perfect his craft as a motion picture actor who specialized in villainous roles. Realistically speaking however, the profession he had chosen was not exactly putting him on easy street.

Little, if anything, is known of Lee Van Cleef's personal life during this particular period. I did however come across an interesting story which was related by none other than Sergio Leone. It appears in the Christopher Frayling book, SPAGHETTI WESTERNS. According to the story, Leone was looking for some familiar faces (American) for his next film, FOR A FEW DOLLARS MORE. Because of the success of A FISTFUL OF DOLLARS here and in Europe, Leone now had the money and credibility needed to produce even bigger if not better violent, action adventures with his Clint Eastwood/'Man With No Name' character.

Originally, FOR A FEW DOLLARS MORE was to be a film about the 'Man With No Name' at the age of fifty. Due to prior commitments, Leone was unable to get Henry Fonda (his first choice) or Lee Marvin (who had just signed to be in CAT BALLOU), to play the part of Colonel Mortimer. Unable to sign either of these top draw



performers, Leone, for some reason, thought back to the 1950's and recalled a minor 'B' actor by the name of Lee Van Cleef. Thinking very seriously along these lines, Leone decided to look up Lee Van Cleef. Quite to his surprise he found that Van Cleef had been ill for the past three years and had, in fact, just come out of the hospital for some undisclosed illness. He also had not worked at all during this period. This appears to be quite true because Van Cleef is not credited for any film work between 1963 and 1966. Although this is the Leone version of the story, it has also been suggested that Lee Van Cleef was unable to find any film work during this three year period and Leone did, in fact, find him working as a freelance painter to make ends meet. It matters little which of these stories happens to be true. The fact is that Leone did contract Lee Van Cleef to play Colonel Mortimer in FOR A FEW DOLLARS MORE and this in itself set the stage for Van Cleef's long, profitable career as an Italian motion picture screen giant.



Although critics of the time hated the Leone Italian westerns, the public began to eat them up with a zest rarely experienced before. Lee Van Cleef's 'Man In Black' character became an instant anti-hero favorite Leone realized this quickly and immediately went to work on the ultimate Clint Eastwood/Lee Van Cleef western vehicle: THE GOOD, THE BAD AND THE UGLY. (1968)

Unlike the preceding DOLLAR films, Leone now found it reasonable to produce a film with historical realism. Set during the Civil War, Leone pits three human beasts against each other for one specific prize; the lust for gold. Clint Eastwood (The Good), Lee Van Cleef (The Bad) and Eli Wallach (The Ugly) fit their roles so perfectly that it is almost impossible to imagine anyone else taking their place. Again Lee Van Cleef is depicted as a cunning, evil, snake of a man who will stop at nothing for the prize of gold. However, as in any story where 'good' battles 'bad', bad is vanquished in the end.

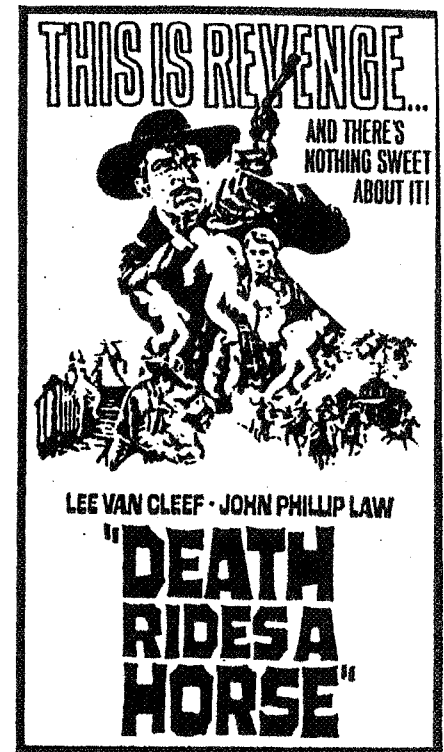
As previously mentioned, Lee Van Cleef had now become an international star, thanks to the foresight of Sergio Leone. Immediately, Van Cleef was called upon to play in more Italian westerns such as DAY OF ANGER (1968), THE BIG GUNDOWN (1968), SABATA (1969), DEATH RIDES A HORSE (1967).....and the list goes on and on. His 'Man In Black' character virtually remained the same from one film to the other. Only the plot is changed to fit his reason for being there. THE BIG

GUNDOWN and DEATH RIDES A HORSE are two films which do provide Van Cleef with human emotions and realistic character studies. In each of these films Van Cleef plays an aging gun fighter who ends up teaching a young, helpless man out for revenge. (Tomas Milian and John Philip Law respectively), how to cope with the serious problems involved with killing mean and venomous S.O.B.'s. In these particular films, his character is sympathetic and the inevitable outcome is more than justified.

As Lee Van Cleef's career entered the 1970's, the Italian film market changed considerably. With the success of Clint Eastwood's DIRTY HARRY films and Charles Bronson's unending adventure/thriller/detective boxoffice smashes, it was inevitable that Italy would join the bandwagon. Italian westerns were now a thing of the past and the market was now wide open for contemporary dramas....or blood-thirsty thrillers, if you will.

Van Cleef did do a stint of Shaw Brother's Chinese Kung-Fu westerns during the first part of the '70s but this would not prove to be all that successful. The western film was now almost completely dead. Since the demand was now for detective thrillers, Van Cleef was requested to partake in this new venture. Regrettably a Lee Van Cleef detective thriller has never materialized as a boxoffice success. It goes without saying however that Lee Van Cleef does continue to work on a regular basis.

John Carpenter had the insight to contract Lee Van Cleef for his 1981 production, ESCAPE FROM NEW YORK. Although this film did not reap the sort of profits Carpenter was now used to (what with the success of HALLOWEEN etc..), I did feel that ESCAPE FROM NEW YORK and Lee Van Cleef's performance proved to be quite remarkable. Unfortunately ESCAPE FROM NEW YORK was released at a time when it just didn't have room to compete. Although Van Cleef is utilized briefly throughout the film, his presence is unquestionably felt by the audience. His role is that of the Commander of Police Intelligence (although he is called something entirely different in the film). Isn't it ironic that Kurt Russell's name in this picture is 'Snake'? As far as I'm concerned, there is but only one 'Snake'.



As I bring to a close this commentary on Lee Van Cleef, I still feel a great deal of emptiness in this particular article. The importance of a figure like Lee Van Cleef can hardly be touched upon under the circumstances in which I've found myself here. Possibly, with time, the definitive article on this man will be written. As a fan, I hope I have done him justice. As an actor, I know he will always be remembered.

#### THE FILMS OF LEE VAN CLEEF

(Editors note: Please be advised that this filmography in no way purports to be 100% accurate. The Van Cleef films made in Europe have undergone several title changes from country to country. Gary has simply compiled this list with an open invitation from the readership for additions and corrections. TF.)

1952  
HIGH NOON  
UNTAMED FRONTIER  
KANSAS CITY CONFIDENTIAL

1953  
THE BEAST FROM 20,000 FATHOMS  
ARENA  
VICE SQUAD  
WHITE LIGHTNING  
THE NEBRASKAN  
THE LAWLESS BREED  
TUMBLEWEED  
JACK SLADE

1954  
MAN WITHOUT A STAR  
RAILS INTO LARAMIE  
ARROW IN THE DUST  
THE DESPERADO  
YELLOW TOMAHAWK

DAWN AT SOCORRO  
PRINCESS OF THE NILE  
GYPSY COLT

1955  
THE KENTUCKIAN  
THE NAKED STREET  
10 WANTED MEN  
BIG COMBO  
TREASURE OF RUBY HILLS  
I COVER THE UNDERWORLD  
ROAD TO DENVER  
A MAN ALONE  
VANISHING AMERICAN

1956  
THE CONQUEROR  
TRIBUTE TO A BAD MAN  
PARTNERS  
RED SUNDOWN

ACCUSED OF MURDER  
IT CONQUERED THE WORLD  
BACKLASH

1957  
THE LONELY MAN  
CHINA GATE  
JOE DAKOTA  
THE QUIET GUN  
BATTLE OF MONTEREY  
BADGE OF MARSHAL BRENNAN  
RAIDERS OF OLD CALIFORNIA  
LAST STAGECOACH WEST  
GUNFIGHT AT THE O.K. CORRAL  
THE TIN STAR

1958  
DAY OF THE BAD MEN  
THE YOUNG LIONS  
THE BRAVADOS

THE FILMS OF LEE VAN CLEEF (continued)

ACHETE  
GUNS, GIRLS AND GANGSTERS

1959  
HIDE LONESOME

1961  
LOSSE FROM HELL  
THE FALCON AND HIS PREY

1962  
THE MAN WHO SHOT LIBERTY VALANCE

1963  
HOW THE WEST WAS WON

1966  
ALL TO GLORY (Television)

1967  
GUNDOWN  
TWO MAGNIFICENT ROGUES  
FOR A FEW DOLLARS MORE  
DEATH RIDES A HORSE

1968  
REDO OF VIOLENCE (possibly '69)  
DAY OF ANGER  
BEYOND THE LAW  
MERCENARY FOR ANY WAR (US title:  
COMMANDOS (?).)  
THE GOOD, THE BAD AND THE UGLY  
THE BIG GUNDOWN

1969  
TWO ENEMIES  
BARQUERO  
SABATA  
BITE THE DUST  
GAUCHO  
ABOVE THE LAW  
MAN TO MAN  
THE MAN FROM FAR AWAY  
THE GRAND DUEL  
FROM DUNKIRK TO LONDON  
SCALAWAG (not the '73 Kirk Douglas film)  
EL CONDOR

1970  
THE RETURN OF SABATA

1971  
BAD MAN'S RIVER

1973  
THE GUN  
MEAN FRANK AND CRAZY TONY

1974  
TAKE A HARD RIDE

1975  
POWER KILL  
POWER BOSS  
BLOOD MONEY

1976  
GOD'S GUN (?)  
THE STRANGER AND THE GUNFIGHTER  
VENDETTA  
THE GANGSTER STORY

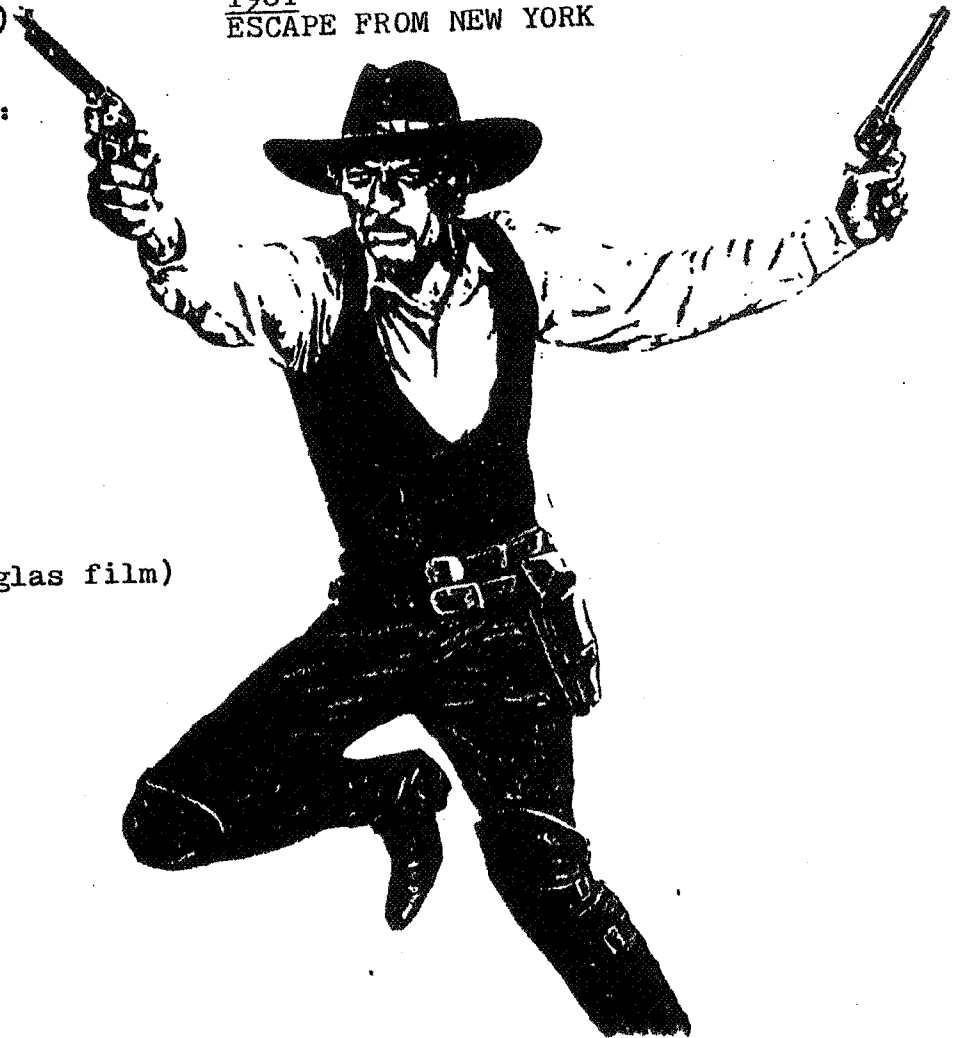
1977  
THE PERFECT KILLER  
NOWHERE TO HIDE

1978  
THE BIG RIP-OFF (THE SQUEEZE: US title)

1979  
THE HARD WAY

1980  
THE OCTAGON  
TRIESTE FILE

1981  
ESCAPE FROM NEW YORK



# REVIEWS

## A Pistol For Ringo

WESTERN  
97M.

(613)  
Embassy  
(Technicolor)  
(Techniscope)  
(Filmed abroad) (Dubbed in English)

ESTIMATE: Fair western.  
CAST: Montgomery Wood, Fernando Sancho, Hally Hammond, Nieves Navarro, Antonio Casas, George Martin. Produced by Luciano Ercoli and Alberto Pugliese; written and directed by Duccio Tessari.

STORY: Killer Fernando Sancho leads a group of Mexican bandits across the Rio Grande, including his current sweetheart, Nieves Navarro. They rob a bank, and a number of townspeople are killed. Sheriff George Martin manages to kill a few bandits and wound Sancho. He also leads a posse after them, which forces the bandits to forget trying to cross the border and instead has them looking for a place of refuge. This they find in a lavish ranch owned by Antonio Casas and his daughter, Hally Hammond, the fiancée of the sheriff. The latter and his men surround the place after sending for soldiers. Sancho threatens to kill several prisoners a day until Martin agrees to withdraw his men. Martin turns to prisoner Montgomery Wood, a fast gunfighter, to infiltrate the gang and rescue the rancher, his daughter, and the money. Wood agrees for a percentage of the loot. Casas takes a liking to Navarro as Wood goes to work narrowing the odds by disposing of a few of the bandits at a time. Nearing a showdown, Sancho kills Navarro and wounds Casas. As Hammond and the workers flee, Wood disposes of the balance of the bandits and rides off with his share of the money.

X-RAY: This starts out on a note of promise with plenty of action, but then it bogs down in minor details, picking up speed as the conclusion draws near. There is enough intrigue, gunplay, color, etc., to okay this as part of the program where an action support entry is needed. The performances, direction, and production are average.

AD LINES: "Blazing Guns Pit Outlaw Against Killer"; "A Thrill-Packed Western."

## JOHNNY HAMLET

(PG)

91 Mins.

(TRANSVUE)  
Color  
Cast: Chip Gorman, Gilbert Roland, Horst Frank, Pedro Sanchez, Enio Girolami, Gabriella Grimaldi, Françoise Prevost.  
Credits: Produced by Ugo Guerra and Elio Scardamaglia; Directed by Engo G. Castellari; Story by Sergio Carbucci; Screenplay by Tito Carpi, Francesco Scardamaglia and Enzo G. Castellari.

Shakespeare rides again. Poor Italian oater for double bills. 1821

*Johnny Hamlet* is a poorly made Italian western based on the play by that famous cowboy Bard, Will Shakespeare. Mr. Shakespeare's famous adventure tale of murder and revenge has here been transferred to spaghetti sagebrush in all its blood soaked shoot 'em up glory. Johnny Hamlet (Chip Gorman) returns from the Civil War to find that his father is dead and his mother Gertrude (Françoise Prevost) is now married to his uncle Claude (Horst Frank). Claude also now owns Johnny's father's ranch—Rancho El Señor! Suspecting foul doing and although harassed by two gunmen Ross and Gill, Johnny takes the problem in hand with the aid of his good friend Horace (Gilbert Roland).

Just about all the details of the plot will be recognizable to anyone even remotely familiar with the source material (which is just about everyone). Actually this might have made an amusing parody if the play on the names had been extended to the rest of the movie. Instead it remains a typical cheap (meaning sub-par) Spaghetti affair that one quickly tires of looking at. The use of several movie titles in the dialogue brings a few smiles but certainly isn't enough to sustain it the length of the way. It would appear, by the fact that Johnny doesn't go the way of his namesake in the play, that a possible sequel is in the works. Could it be we will soon have before us such epics as *The Good, The Bad and Macbeth*?



## BOOT HILL

(FILM VENTURES INTERNATIONAL)  
Cast: Woody Strode, Terence Hill, Victor Buono, Bud Spencer, Lionel Stander, Eduardo Ciannelli.

Credits: Written and Directed by Giuseppe Colizzi; Director of Photography Marcello Masciochi; Music by Carlo Rustichelli.

Technicolor

(GP)

90 Mins.

Another Italian oater overwhelmingly self-conscious but enlivened, if ever so slightly, by some good performers. For quick payoffs. 2092

One wonders if there is a little school somewhere for those Italian directors who make spaghetti westerns, for a more self-conscious group of gentlemen one would be hard pressed to find. This quickie shoot 'em up is so filled with conscious attempts at stylization (mainly Federico Fellini's stylization!) one imagines he studied very hard. He must have especially excelled in perspiration class, for every tight closeup—just about every other shot—seems to emphasize the sweat that drenches that particular character's brows, face or chest.

The story concerns an old west traveling circus in which Woody Strode, an ex-gunfighter, now works as a trapeze performer. When he aids a wounded gunfighter (Terence Hill) being hounded by some badmen, he inadvertently causes the death of a young badman. In turn he then goes on the revenge trail after these same badmen. All of it's familiar enough, with the circus scenes giving Colizzi the chance for those Fellini imitations. The only lively note (small as it is) comes when one of the many character actors thrown into the plot overcomes the dubbing and actually performs for a moment or so.

HERE ARE SOME LEGITIMATE WESTERN REVIEWS AS THEY FIRST APPEARED IN VARIOUS PUBLICATIONS!

# THE SCREENING ROOM

**GOD FORGIVES-I DON'T!** (DIO PERDONA-IO NO)

101 minutes

American International Pictures 1969

Reviewed by TIM FERRANTE.

It will be the intention of THE SCREENING ROOM to review westerns which receive little or no exposure since their theatrical release. This first installment of GOD FORGIVES I DON'T is a perfect example. This particular title has fallen into cinematic oblivion. The following article is based upon my personal copy of this film. It's content is exactly as it was presented in the United States some fourteen years ago.

Directed by the late Giuseppe Colizzi, GOD FORGIVES-I DON'T is limited in it's bloodshed and overall impact. The plot is an interesting one...mixing slight comedy with a touch of the macabre. Initially we are lead to believe that the lead outlaw is a ghost. This all bares itself out eventually. However the possibility of such a situation will hook the viewer for at least as long as to find out if the villain is flesh or spirit.

The opening scene is wonderfully directed and cut. A train pulls into a station and slams into an abutment at tracks end. Inside we see a rapid flash of dead faces splashed with blood. It is discovered that all passengers and crew have been brutally murdered and the shipment of gold the train was carrying has vanished. One man survived the massacre long enough to tell authorities of the ambush. This chilling scene firmly sparks the attention of the audience!

A jump-cut to a card table in a musty saloon will introduce our main character "Cat" (Terence Hill). Cat is slowly tapping a cigar end over end thus establishing a trademark of his. The scene is leisurely paced in the Sergio Leone tradition. There are extreme close-ups of eyes, smoke swirling out of mouths and facial expressions that emphasize these are men you don't want to get mad! Two items that added realism to the scene was the use of authentic currency and the faces of the playing cards. The currency was real paper money from the era and the silver dollars were too. If they were faked-whoever did the fabrication could cause a world-wide financial crisis. The playing cards bore no numerals but simply the quantity of the hearts, spades etc. the card represented.

A disagreement as to the outcome of the hand prompts Cat to overtake his three co-players. He then rides off with all the game money. We now know that Cat is someone who is not easily fooled or bullied. Terence Hill plays the role with sufficient tongue-in-cheek. It is a subtle dose but nevertheless apparent.

His name is  
"CAT"  
and he has  
NINE  
LIVES!



...but  
only  
one  
reason  
to live...

**"GOD  
FORGIVES  
-I DON'T!"**

IN COLOR BY DEKEY PAINE

STARRING  
TERENCE HILL · FRANK WOLFF

BUD SPENCER

SCREENPLAY BY AND DIRECTED BY  
GIUSEPPE COLIZZI

AN AMERICAN INTERNATIONAL PICTURE

© 1969 American International Pictures



**ROUGH ON RENEGADES:** Terence Hill stars as the relentless pursuer of a ruthless train robber and his gang in the American International release, "God Forgives—I Don't," outdoor action drama.

At this point, insurance agent Earp (Bud Spencer) enters the film. He is but hours behind Cat and finds the saloon where the fight took place. Earp is assigned to retrieve the stolen gold shipment. He has old ties with Cat and is tracking him down for help. Earp eventually catches up with Cat at a riverside encampment. Earp relates the story of the stolen money and tells Cat of his theory that the robbery was masterminded by Bill San Antonio. Cat finds this hard to believe as he had shot Bill some ten months before. Earp insists the robbery could only have been Bills work and causes Cat to recollect the incidents involving the shooting. We relive the incident in flashbacks.....

Here, Colizzi brings his directorial skills to the fore. Bill San Antonio is portrayed by Frank Wolff who is required to carry a scene with no cutaways. Colizzi has his camera tracking Wolff for several seconds as he is delivering line after line without reaction shots intercut within the scene. A simple moment in the film but finely staged none the less.

In the flashback, Cat and Bill have a showdown. An intricate scheme has been devised by Bill to fake his own death. He has instructed his men to leave the hideout. When the showdown is complete, the survivor, whoever it may be, is free to leave and the hideout be set afire. Unbeknownst to Cat, the gun he is using is loaded with blanks. Cat fires first and is lead to believe Bill is dead...especially when the hideout is in flames and he never saw Bill rescued. But, one of Bills last words to Cat was, "I always liked a good joke and who knows if this ain't the biggest one of all?". These words ring through Cats mind and returns us to the present with Earp. Cat realizes that Bill could be alive as he never really saw him die! Cat leaves Earp and pursues this new possibility. An old score must now be settled!

Cat seeks the mortician who prepared the body of Bill San Antonio for burial. The body was badly burned in the fire and he can't swear it was Bills corpse. Some great dialog here as the mortician explains to Cat, "I don't care whats in the coffin....as long as it's dead!". Cat also gets additional evidence of Bills scam from Rose (Gina Rovere), a dancehall whore, that he is still alive.

Cat and Earp soon discover Bills new hideout. Cat is captured and hung upside down when he steps into a rope trap after sneaking in the hideout unnoticed. Earp arrives in time to rescue Cat and together they discover the stolen gold. They steal it back and bury it in the desert. Cat conceals a knife in the sand at the burial site.

In the interim, Bill discovers the gold missing and pursues Cat and Earp. He finds them fighting along a river bank over what to do with the gold. Bill brings them back to the hideout...for torturing! Cat, tied to a rope, is repeatedly dropped into a well. Earp is scorched by a hot poker iron.

Bill leaves on another mission and Cat, inbetween dunks, convinces his tormentor Bud to let him free and in return



**INSURANCE DETECTIVE SHOT:** Bud Spencer, portraying an insurance detective in the American International release, "God Forgives—I Don't," gets shot up by train robber he is pursuing in the suspenseful action drama in color.





**D MAN'S DECEPTION:** Frank Wolff hides murderous intentions with a deceiving laugh in his starring role of a ruthless train robber in the American International release, "God Forgives—I Don't," suspenseful action drama in color.

bring him to the gold. The two escape and arrive at the burial site where the previously hidden knife comes into use. Needless to say, Bud made a stupid mistake trusting Cat!

The scene where Bud is finally stabbed is nicely cut. Cat throws the knife and it embeds itself into Buds neck. It is done such a way where we do not really see the knife penetrating the neck on impact, but the illusion is there. Cat throws it and off screen we hear Bud groan. Quickly cut to Bud with the knife already implanted. Surprisingly, we do get a better than average make-up effect here. Blood is clearly seen spilling from the wound. The audience of 1969 was probably thrilled with this explicit effect. By todays standard, it is quite tame.

By this time, Bill has returned to the hideout and is livid! He sets off in search of Cat and Bud... Mean-time, Cat arrives in the village saloon and sends a messenger to find Bill to tell him he is waiting. This task is carried out.

Ah, but what of Earp? He manages to overtake six, count 'em, six men at the hideout and escapes. It is moments like these that make the Italian

Western unique. They throw believability to the wind. Yet their staging and editing give scenes like these complete credence.

Bill arrives at the saloon where he and Cat try to negotiate a 50-50 split of the gold. Neither trusts the other and a final showdown is decided to take place at the golds burial site.

At the hidden gold, Cat not to be outdone by Bills earlier "death" scheme, has rigged dynamite to the gold with a long length of fuse. Upon lighting it, Earp arives.

It is this grand finale that Colizzi has baited us along for some ninety-five minutes. The question is finally arisen...WHO IS GOING TO GET THE GOLD??

Earp has Cat and Bill disarm. As Earp attempts to check the gold, Bill produces a hidden derringer and shoots Earp. Cat immediately acts by throwing a knife and plants it in Bills wrist. Time is now running out. The fuse is better than half way burnt. The pair resume the showdown. Cat is a split-second faster than Bill and proceeds to shoot him in the other wrist and blow away both knee caps!!

A small item of interest in GOD FORGIVES is the near total absence of the familiar Italian gun shot sound effects! The squeezing/metallic pinch sound was not there in the majority of the gun fights. Small gripe...

Bill, in a last ditch effort, attempts to save his life

### TRADITIONAL WESTERN MOVIES REFLECT AMERICAN FOLKLORE

History has proven that every great nation develops its own folklore and fable. In America it's the Western movie, a cinematic counterpart of the stuffier Arthurian legend or the bloodier Samurai-Bushido saga.

Like the other tales of conflict and heroism, the Western has always been a morality story of the 'white hats' and the 'black hats' which relates how law and order and justice prevailed in the Old West when the hero looked like Gary Cooper and villains all needed shaves.

Such a thriller exploiting the great American myth is the American International release, "God Forgives—I Don't," colorful action drama starring Terence Hill, Frank Wolff and Bud Spencer, which begins an engagement at the ..... Theatre on ..... In this suspenseful film, a desperado who, with his gang, engineers a fantastic train robbery, is finally tracked down and brought to justice.

Some historians trace the origins of America's perennial Western myth way back to Edwin S. Porters "The Great Train Robbery," which was filmed midst the arroyos and badlands of East Orange, New Jersey, in 1903. Whatever the origin of the Western movie, however, it's a foregone conclusion that the rugged outdoor heroes and villains are going to be a major part of the American movie scene for a good many generations to come.

The exotic beauty, Gina Rovere, portrays the lone feminine star role in "God Forgives—I Don't."



and the gold by crawling up to the fuse and pulling it from the dynamite kegs with his teeth.

This is a beautifully executed scene. Frank Wolff adds to the realism as he nervously whimpers and allows a gob of saliva extend from his mouth as he tries to tug the fuse out of the keg.

Cat has gone to the aid of Earp and carries him out of range of the dynamite. Bill, in his blubbering attempt to save the gold, gets blown to kingdom come. Naturally, Cat had moved the gold from its original site and the whole episode was a repayment of Bills earlier charade. Payback surely is a BITCH!!

Earp was merely wounded and the two ride away with the gold...all the time arguing what to do with it!

GOD FORGIVES-I DON'T suffers on some levels but manages to redeem itself on others. Carlo Rustichelli, using the pseudonym Angel Oliver Pina, has completely mis-scored this picture. The Cat theme is too heroic sounding...almost a parody. The music works against the visuals on all planes...at moments it is too lush and unthreatening. One of the most atrocious cues is in the finale when Bill San Antonio is blown to smithereens. We hear a chorus behind a classical arrangement that sounds as if the Lord himself is about to appear. The film would have been better enjoyed had Francesco Demasi or Bruno Nicolai been given the assignment.

The voice dubbing is well matched. No doubt Hill and Wolff originally spoke English before the cameras with only Hills voice being re-dubbed. For good reason I might add....his natural voice would certainly bring giggles in such a role! There is one minor slip-up. At one point, Hill is puffing on a cigar while delivering a few lines, yet his speech pattern is unaffected. I don't know of anyone who can speak perfectly with a cigar in his mouth!

Art direction is on par with about every other Italian Western. The aura of grit, filth and dirt are all nicely conveyed. Another trademark of the genre.

Giuseppe Colizzi can obviously spin a good yarn and adequately direct it. He certainly exhibited touches of masterful filmmaking in GOD FORGIVES. However several moments seem routine and would lead you to believe Colizzi had taken the day off on occasion. There are non-action scenes that are brilliant.... his direction and blocking superb.

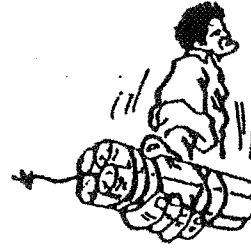
Ultimately, GOD FORGIVES-I DON'T is surely worth viewing. There is just enough cinematic value to classify it above average. On the following page there is a complete cast and credit listing as copied from the films crawl.



GOD FORGIVES-I DON'T

CAST

AT.....Terence Hill  
ARP.....Bud Spencer  
ILL SAN ANTONIO....Frank Wolff  
OSE.....Gina Rovere  
UD.....Jose Manuel Martin



WITH

Frank Brana, Joaquin Blanco, Antonietta Fiorito, Paco Sanz, Franco Gula, Jose Canalejas, Bruno Arie, Remo Capitani, Antonio Decembrino, Juan Olaguibel, Luis Barboo, Giovanni Lenzi, Roberto Alessandri, Tito Garcia, Giancarlo Bastianoni, Rufino Ingles.

PRODUCED FOR CRONO CINEMATOGRAFICA S.P.A. ROME  
PRODUCTORES EXHIBIDORES FILM, S.A. MADRID

PRODUCED BY.....Enzo D'Ambrosio  
STORY & SCREENPLAY BY.....Giuseppe Colizzi  
DIRECTED BY.....Giuseppe Colizzi  
DIRECTOR OF PHOTOGRAPHY.....Alfio Contini  
FILM EDITOR.....Sergio Montanari  
MUSIC COMPOSED BY.....Angel Oliver Pina (Carlo Rustichelli)  
MUSIC CONDUCTED BY.....Bruno Nicolai  
ART DIRECTORS.....Gastone Carsetti, Luis Vasquez  
ASSISTANT DIRECTOR.....Silvana Mangini Colizzi  
PRODUCTION MANAGER.....Jose Antonio Perez Giner  
UNIT MANAGERS.....Rodolfo Frattaioli, Sergio Nasca  
MAKE-UP.....Alvaro Rossi, Isabel Mellado  
SPECIAL EFFECTS.....Cataldo Galliano, Alfredo Segoviano  
CAMERAMEN.....Sandro Tamborra, Ricardo Poblete  
ASSISTANT CAMERAMEN.....Giancarlo Ceccaglia, Jose Villalba  
SOUND.....Carlo Consolini, Jose Nogueira  
ASSISTANT ART DIRECTOR.....Rafael Ferri  
COLOR PRINTS BY.....Berkey Pathe  
RE-RECORDED BY.....Titan Productions, Inc.  
PRODUCED BY.....Salvatore Billitteri  
DIRECTED BY.....Lee Kressel

HOW MANY MEN MUST DIE?  
"GOD FORGIVES  
-I DON'T!"  
AMERICAN INTERNATIONAL . COLOR .  
© 1969 American International Pictures

# PROFILE

TERENCE HILL by Robert Bahn.



"He makes the fastest guns in the West die laughing!"

So says the catch-line on the movie poster to the film MAN OF THE EAST describing it's star Terence Hill. Sergio Leone sees him differently, once describing him as "having the charm of Steve McQueen and the mystery and excitement of James Dean."

Terence Hill is easily the most popular of Italys western actors. Born in Italy as Mario Girotti, he married an American. Using her maiden name, Hill, and taking the name of Latin historian Terenzio (he was reading a book by him at the time), Girotti became Terence Hill. The 1964 Italian-German co-production of WINNETOU II marked his screen debut.

In 1968, director Giuseppe Collizzi paired Hill with Bud Spencer (Carlo Pedersoli) in the film GOD FORGIVES....I DON'T! (DIO PERDONA....IO NO) greatly increasing his popularity. They later teamed again in BOOT HILL (LA COLLINA DEGLI STIVALI). The picture that made Hill and Spencer boxoffice names was THEY CALL ME TRINITY (LO CHIAMAVANO TRINITA), a comedy western where they portrayed bigger-than-life characters. It was closely followed up by TRINITY IS STILL MY NAME (CONTINUAVANO A CHIAMARLO TRINITA) which also met with success. Hill continued the TRINITY series with ANGEL OF THE WIND (TRINITA VOIT ROUGE). He went on to film more comedy westerns...MY NAME IS NOBODY (IL MIO NOME E NESSUNO) and MAN OF THE EAST (E POI LO CHIAMAVANO IL MAGNIFICO). Hill also appeared again with Spencer in the action-adventure filled ALL THE WAY BOYS (PIU FORTE RAGAZZI!).

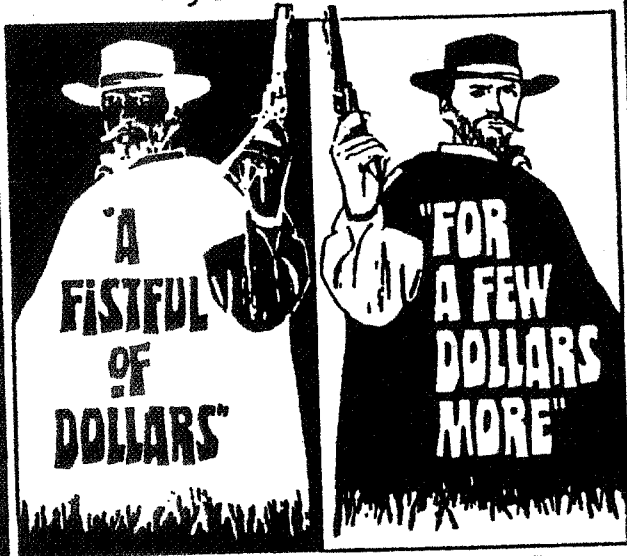
Hill eventually moved to the United States and took residence in Vermont. Here he shot MR. BILLION, MARCH OR DIE and CRIMEBUSTERS (with Spencer; also known as TWO SUPERCOPS). American audiences last saw him in SUPERFUZZ, a Florida shot Sergio Corbucci crime farce. Hill, co-starring with Ernest Borgnine, portrayed a police officer exposed to a radioactive blast. The result is a "superfuzz" who repels bullets as well as running faster than them! A mildly amusing comedy....

As of this writing, Hill and Spencer have just completed filming chores in America on a sequel to CRIMEBUSTERS tentatively titled SUPERCOPS II. E.B. Clucher (Enzo Barboni) again directs the duo. Hill then moves on to Italy to produce and direct and star in THE WORLD OF DON CAMILLO. Colin Blakely and Mimsy Farmer co-star. Hill will produce through his own production company Paloma for Cannon Films.

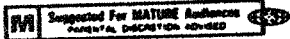
**Terence Hill**

**"My Name  
is Nobody"**

**CLINT EASTWOOD IS BACK  
AND BURNING AT BOTH ENDS**  
if you can take it!



Prints by **TECHNICOLOR**® Re-released thru **United Artists**



# RECORD CHECKLIST!

by Don Trunick.

My collection currently has 15 LP's and 8 singles.

- 1.) The United States edition. RCA Records LSO-1135. This edition has only the music from A FISTFUL OF DOLLARS and is in stereo. The cover art is the same as the US movie poster. Side 2 of the disc is simply a Suite of the music on side 1. Record is dated 1967 and is still in print today.

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The next eight records all have the same general cover...that of a close-up of Clint Eastwood with a gun across his shoulder. The background has three Mexicans in the alleyway...taken from FOR A FEW DOLLARS MORE. Some have a rear cover picture from A FISTFUL OF DOLLARS which is the final scene from the gunfight between Eastwood and Raomon Rojo. These differ somewhat in that the Japanese cover does not have the pistol laying on the ground as do the French, German and Italian. Perhaps it is due to the Japanese usage of a frame earlier in the confrontation.

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- 2.) The original Italian. RCA PML-10414 in monophonic. PER QUALCHE DOLLARO IN PIU on the front cover and PER UN PUGNO DI DOLLARI on rear cover. No date on the cover or record label. This was my first record with the music from FOR A FEW DOLLARS MORE.
- 3.) The English Camden. CDS-1052 in stereo. Record is dated 1970. It has the same front cover as above, however the rear cover has some photos from the film A FISTFUL OF DOLLARS and selection titles. The cut titled "Square Dance" is missing from FISTFUL.
- 4.) The French edition. Camden RCA 900.036 in stereo. Record label is dated 1969. It has the two photo covers as explained above and uses the French titles of POUR QUELQUES DOLLARS DE PLUS/POUR UNE POIGNEE DE DOLLARS. It contains the "Square Dance" selection.
- 5.) The German edition. RCA INTS-1237. Record cover dated 1971. Has the photo covers on both sides. It does not have the "Square Dance" selection. Rear cover also has the number AF 26.21208 and lists the selection titles. Covers have dual titles in English and German....FUR EIN PAAR DOLLAR MEHR and FUR EINE HANDVOLL DOLLAR.
- 6.) Another German edition. RCA Camden CAS-10236. This has only the front cover photo and has dual titles as the above record. Rear cover has selection



titles and advertises other record covers that are non-related. This record only has five cuts from FISTFUL, the "Square Dance" cut is missing and the final "Titoli" selection. No date on either the record or cover.

- 7.) A Japanese edition. CH-6004 in stereo. The record is pressed on red vinyl. No dates. Front cover same as the previous except the title has Japanese characters. Rear cover is different and has a hand painted picture. PER QUALCHE DI DOLLARI has eight selections, including the cuts of "Il Copo" and "Carillon". Quality of the cover is more paper-like and appears to be a cheap edition or bootleg.
- 8.) A Chinese edition. (possibly Taiwan). Haishan Records HS-504. This record has a flimsy fold-out paper jacket. Inside has all Chinese characters and the disc is orange vinyl. It has seven selections from PER UN PUGNO DI DOLLARI and eight from PER QUALCHE DOLLARO IN PIU. May be a bootleg edition? Front cover has same Eastwood depiction however the rear has been retouched to feature only one Mexican in the alleyway.
- 9.) Another Japanese edition. RCA 5006. This is the last to feature alike covers. Has the same photos on both covers and, as mentioned previously, the rear cover does not have the gun laying on the ground in front of Eastwood. This edition has an attractive paper insert with pictures from the film and the selection titles. Has eight cuts from FOR A FEW and seven from A FISTFUL. Rear of paper insert has all Japanese characters and appears to be a film synopsis and information to each selection. Cover is dated 1972.
- 10.) A Dutch edition. RCA CL-17146 dated 1977. Front cover has a black dotted likeness of Eastwood on a white background. It has the English title and Dutch title of EEN HANDVOL DOLLARS. Rear cover has a photo of Ennio Morricone and the title selections. Has seven cuts from A FISTFUL and eight from FOR A FEW. Rear cover also has the EEN HANDVOL DOLLARS title and does not mention FOR A FEW DOLLARS MORE music. However both scores are there!
- 11.) A French edition. RCA-6886811. This issue has a different photo of Eastwood on the front cover. Coloration is brownish. Features the French titles of POUR UNE POIGNEE DE DOLLARS et POUR QUELQUES DOLLARS DE PLUS. Rear cover has selections listing of eight titles from FOR A FEW and seven from A FISTFUL. Bottom half of rear cover has ten LP covers (non-related) shown as an advertisement. No date on album or label.
- 12.) A Spanish edition. RCA LSP-10339 in stereo. Cover is a painting of a man bending down to pick up a pistol and a foot stepping on another persons arm. Has the Spanish title of LA MUERTE TENIA UN PRECIO. Rear cover has selection titles with eight cuts from LA MUERTE TENIA and seven from POR UN PUNADO DE DOLARES. Bottom of rear cover has three photos from the films. Record label is dated 1966 making this edition one of the earliest of the series.
- 13.) A French re-issue edition. RCA FCL1-7146. Front cover has a nice photo of Eastwood and Marianne Koch. They cheapened the cover with a large yellow star with the words "WESTERN GIANTS, ENNIO MORRICONE". The rear cover has the same cheap advertisement and the selection titles. There are eight from FOR A FEW DOLLARS and seven from A FISTFUL. There are ten photos of other LP covers (non-related) as advertisements. Record label dated 1975.
- 14.) A United States edition. Peters International PILPS 4060. The front cover has pictures of the original LP covers and bordered with black and the





Italian green, white and red colors. Rear cover has a picture of the PER QUALCHE DOLLARO IN PIU poster and a photo like the other rear covers of A FISTFUL. Has eight cuts from FOR A FEW and seven from A FISTFUL. Rear cover dated 1976.

- 15.) An Italian edition. Cinematre Series RCA NL33201. This is the most recent re-issue and has a composite cover with Eastwoods face and portions of the other covers. Rear cover has a synopsis of the story in Italian and also information to the film. Rear also features six photos with title selections. There are seven cuts from A FISTFUL and eight from FOR A FEW. Record label dated 1979.

This is the end of the LP listing. (At least till now !)

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#### 45 RPM SINGLES

- 1.) Italian. PER UN PUGNO DI DOLLARI. RCA PM45-3285. The front and rear covers have a photo of Eastwood on horseback looking up at a noose tied from a tree. Selections are PER UN PUGNO DI DOLLARI and TITOLI. Jacket dated April 1971. Rear cover has some credits.
- 2.) Italian. PER QUALCHE DOLLARO IN PIU. RCA PM45-3342. It has the same front cover as the Italian LP as described in the LP listing. Selection titles are PER QUALCHE DOLLARO PIU and LA RESA DEI CONTI. Rear cover has a different photo of Eastwood and Van Cleef walking down the street facing Mexicans. Also has some credits. Jacket dated July 1975.
- 3.) Japanese. RCA SS-1696. PER QUALCHE DOLLARO IN PIU. This single has a paper insert with the same cover picture as the LP's and the above 45. Rear cover is in Japanese with selection titles of PER QUALCHE DOLLARO IN PIU and LA RESA DEI CONTI. Jacket itself is plain. No date.
- 4.) Japanese. RCA SCP-1279. This single has four selections of PER QUALCHE DOLLARO IN PIU, IL VIZIO DI UCCIDERE, LA RESA DEI CONTI and UNA PISTOLA PER RINGO. Has same jacket picture as above. Rear cover plain with Japanese writing about film, etc... The four selection titles also listed in English. This single is actually a 33 1/3 RPM. No date.
- 5.) French. RCA 49-503 in monophonic. ET POUR QUELQUES DOLLARS DE PLUS. Front cover has a photo of Eastwood close-up and is different than any others. The rear is plain with credits and selections. ET POUR QUELQUES DOLLARS DE PLUS and LA RESA DEI CONTI. My copy has a 1966 date on the record label and a February 1970 date on the jacket.
- 6.) French. POUR UNE POIGNEE DE DOLLARS. RCA 86-480. This single has four selections and a very odd cover with the title (no picture) and a lot of round dollars with the \$ sign on them. Rear cover plain with some information in French. Selections are POUR UNE POIGNEE DE DOLLARS, TITOLI, UN PISTOLET POUR RINGO and PARLAMI D' AMORE MARIU (Bixio-Neri). Jacket dated July 1976.
- 7.) French. POUR UNE POIGNEE DE DOLLARS/ET POUR QUELQUES DOLLARS DE PLUS. RCA 49-663. Front has round photo of Eastwood on black background. Rear plain with selection titles and bottom half advertises non-related 45's of France.
- 8.) Italian. Only one selection from PER QUALCHE DOLLARO IN PIU. Flip side is non-related vocal though Ennio Morricone conducted. ARC AN-4083. Selection is AN EYE FOR AN EYE and states as such on the front cover however the label reads OCCHIO PER OCCHIO. Cover photo similar to the #2 record above. Vocal by Maurizio Graf. Interesting aside about this single is that my copy has the vocal in Italian and Bob Bahn's copy has the vocal in English! There is no indication on the jacket as to which version the record contains. No date and jackets are identical.





# Franco Nero & the Italian Western

by Carlo Boldrighin

Making "Western" movies has always been one of the highest aims of moviemakers all over the world. But contrary to other kinds of films, achieving this target has always been more difficult than one might think. It seemed that the adventures of cowboys who, far from their natural environment, lose authenticity and credibility.

This is very peculiar for an art form which masters simulation like no other art; by making faraway or completely disappeared places and ages acceptable. No one would ever doubt of the Jerusalem in BEN HUR or the Rome in QUO VADIS. But apparently the endless prairies of the Far West and the Rocky Mountains always made an irreplaceable background to the cowboys adventures.

In spite of all the efforts made in France by Joe Hamman and later in Germany with films based on the novels of Karl May, these western movies were-(if they were)-successful only in their own countries.

Italians, with the constantly unbalanced situation of their film industry, could not ignore this new potential bonanza and dove with childish enthusiasm

into the enterprise.

Credit must be paid them for the fact that they did not try to make a product of imitation, but one of substitution. Since they could not find either prairies or the Rocky Mountains among the landscapes of Spain, Yugoslavia or the Roman countryside, they selected these locations which recall the South West of New Mexico and the southern border. These were easier to find in Europe. This is why nearly all Italian western films have the Mexican Revolution as a historical background and peons instead of Indians.

As for the boxoffice 'names', since they could not rely on famous ones from overseas, they made another substitution. Casts and credits showed fake American names instead of true Italian ones. All just to give that little bit of credibility which might convince audiences to pay the price of a ticket into a theatre. This is how Giuliano Gemma became 'Montgomery Wood' and Sergio Leone 'Bob Robertson'.

At the end of 1964 the film PER UN PUGNO DI DOLLARI (A FISTFUL OF DOLLARS) by Sergio Leone earned about 430 million lire (about \$310,000.00) and topping John Sturges' THE MAGNIFICENT SEVEN which pulled 280 million lire (about \$200,000.00).

After the first moment of shock by learning that the film they just saw was not an American product but a home-made pie, the public tributed a triumph to the film and consequently to the genre. At this point one might ask...why? Perhaps a little bit of that atavistic skepticism which marks European countries and Italy in particular, caused a lifting of the eyebrow toward the heroes pure and



immaculate, could be a good explanation to this success.

The realism, so often at the edge of perversion, and the gripping rhythm which the new films possessed, caused new emotions; the protagonist was no longer the pioneer constantly stretching to reach a new frontier and ideal to conquer, but a man continually engaged in a struggle against other men whom he tries to destroy with the only possible means he possesses: a gun and lack of scruples. The new actors who little by little had been replacing those of overseas - who looked a bit tired and obsolete - seemed to be perfect for this new game.

With the developing of the genre, violence became the real and almost only star of these films. Each of them showed more corpses than one can possibly count in all the Shakespeare tragedies. Sadism reaches such a paroxysm that one may wonder if the dead by any chance are really dead.

America could not be ignored completely in these films and the very first important hero of the spaghetti western is an actor as American as apple pie, Clint Eastwood. His cool and sculptural face will give an indelible mark to all the films he makes....bringing them to success.

From this many other characters bloomed, with all the defects and lacks that accompany imitation. Only one will emerge among them....DJANGO, whose name and face belong to Franco Nero. It would be interesting to linger a bit on this actor that the Italian cinema has the luck to possess and the idiocy to leave aside.

His official biography wants THE BIBLE by John Huston to be his first film where he portrayed Abel. Actually he had his first approaches with the camera when, as a student, used to shoot short films with his friends Vittorio Storaro and Camillo Bazzoni. Though the range of his performances covers many different roles, he owes most of his international fame to DJANGO. He is perhaps the most popular hero of the spaghetti western. Franco Nero's face, which looks so little Latin, is lit by two incredible blue eyes able to burn with anger or veil with melancholic sweetness. It makes him ideal for the character of the hero, lonesome and blue. Thanks to his looks which are difficult to "place" and his infrequent typecasting, he is perhaps the only Italian actor who can play the most difficult roles with little effort. He can easily be the romantic Lancelot du Lac in CAMELOT by Joshua Logan, or the harsh Badyr of THE PIRATE by Ken Annakin or the tormented Sablon in QUERELLE DE BREST by Fassbinder. It would be very interesting to analyze the wide range of his roles but we'll leave it to the book which is currently being written on him.

The first western he made is GLI UOMINI DAL PASSO PESANTE (THE TRAMPLERS) by Albert Band. He is teamed with a cast of famous actors among whom emerges the great Joseph Cotten. The story is far from being new and everything gives a sense of 'deja vu': idealistic contrasts and family fights are mixed-up in a skillfully directed film. Franco Nero is not the star and his name on the posters reads Frank Nero. It is the only concession he granted to the requests of the Italian market (and not only



the Italian market) which wants American names. But it was with DJANGO by Sergio Corbucci that Franco Nero catches the audience's attention. The film is thick with narrative content and certainly one of the best of it's kind. In this film, Franco Nero is a Northern soldier who travels throughout Texas not riding a horse, as in the tradition of western movies, but dragging a coffin with a machine-gun hidden inside. His purpose: to eliminate those who killed his wife. The film is a perfect synthesis of the process of substitution as previously mentioned. There are no desolate, sun stricken landscapes, but mud and gray skies. They suit the somber tone of the film which is almost perfect and beginning to become a cult movie of the genre.

The name of Django will successively be used in other films but with different actors in the role of the hero.

In LE COLT CANTARONO LA MORTE E FU...TEMPO DI MASSACRO (THE BRUTE AND THE BEAST) by Lucio Fulci, Franco Nero somehow repeats the role of Django, that is to say the melancholic type of person with very few words, a grim look and a forced smile. Violence is overabundant as the market requires with a certain amount of sadism poured over poor Franco by a mean and neurotic Nino Castelnuovo. Eventually Franco gets rid of the villains and supposedly establishes law and order. Things do not change much with TEXAS, ADDIO by Ferdinando Baldi and, in spite of the swift rhythm of the film, the audience may wonder if they haven't seen it all before.

His sensitiveness as an actor and his keen professionalism make Franco understand that repetition of the same character would petrify him with no hope of rescue. That's why in his next movie, IL MERCENARIO (THE MERCENARY) by Sergio Corbucci, he plays a Polish-American who has no resemblance with the melancholic Django. It is instead a reckless, smart character and the irony Franco uses in his portrayal make the improbability of the story acceptable.

Two westerns, VAMOS A MATAR COMPAÑEROS! by Corbucci and VIVA LA MUERTE...TUA by Duccio Tessari, an audience cannot help but feel involved in the fun that either the actors or directors had in making these films.

Something new happens again with LOS AMIGOS (DEAF SMITH AND JOHNNY EARS) by Paolo Cavara. The leading theme of a friendship between two adventurers seems to underlined by the character names used....Anthony Quinn (Erasmus "Deaf" Smith) and Franco Nero (Johnny "Ears"). The film is very well developed by Mr. Cavara who excels in those scenes where he can use Nero's sensitiveness, which is widely shared by the two actors.

CIPOLLA COLT by Enzo Castellari is a divertissement which adds nothing to the previous film except the image of a light-hearted Franco, whose freckles and uncombed curly hair gives him an almost elf-like appearance.

The last western movie with Franco is KEOMA by Castellari. The film shows that the bonanza of the western movie is coming to an end and even Franco here seems to be less convincing. He is back to to the role of the revenger; the dark atmosphere of the film is emphasized by the make-up of Franco whose long hair does not deepen the character. The film is saved only by his competence and his professionalism.



From 1975, the year the film was produced, Franco Nero has played twenty more roles in twenty films of different kinds and quality. Among these he emerges in LE ROSE DI DANZICA by Alberto Bevilacqua in which his performance is so good, it reaches a lyricism. In QUERELLE DE BREST by Fassbinder he is among other excellent actors such as Brad Davis and Jeanne Moreau. He gives the most difficult and most cerebral performance of the film and his career. In the last bulletin of CINEMA D' OGGI (February 23rd) we read that he is going to play in a film directed by Andrea Frezza. He will co-star with Ben Gazzara and it's titled BOOGIE-WOOGIE. Wanna bet he can dance too?

## FRANCO NERO FILMOGRAPHY

(Editors note: The following filmography was kindly supplied by the author. Ninety-five percent of the titles are in Italian. I have taken the liberty of translating the titles into the American versions where I was reasonably certain of their correctness. Any error found by the readership...please notify me. TF)

1963  
UN DELITTO (Camillo Bazzoni)  
DIARIO DI UN MEDICO (Bazzoni)  
LA NOIA (Damiani)

1964  
LA RAGAZZA IN PRESTITO (Glannetti)  
LA BIBBIA (THE BIBLE) (Huston)  
LA CELESTINA (Lizzani)  
IO LA CONOSCEVO BENE (Fietrangeli)

1965  
I CRIMINALI DELLA GALASSIA (Dawson)  
I DIAPANOIDI VENGONO LA MARTE (Dawson)  
IL TERZO OCCHIO (Guerrini)  
GLI UOMINI DAL PASSO PESANTE (THE TRAMPLERS) (Band)  
TECNICA DI UN OMICIDIO (Frosperi)

1966  
DJANGO (Corbucci)  
TEMPO DI MASSACRO (THE BRUTE AND THE BEAST) (Fulci)  
TEXAS, ADDIO (THE AVENGERS) (Baldi)

1967  
CAMELOT (Logan)  
L'UOMO, L'ORGOGGIO, LA VENDETTA (Bazzoni)  
IL GIORNO DELLA CIVETTA (Damiani)  
Debutto teatrale (April 29th) in VIVA L'ITALIA (Cukor)

1968  
SEQUESTRO DI PEPSONA (Mingozzi)  
LA BATTAGLIA DELLA NERETVA (BATTLE OF NERETVA) (Bulajic)  
UN TRANQUILLO POSTO DI CAMPAGNA (Petri)  
IL MERCENARIO (THE MERCENARY) (Corbucci)

1969  
UN DETECTIVE (Guerrieri)  
LA VEGGINE E LO ZINGAPO (Miles)  
TRISTANA (Bunuel)  
GOTT MIT UNS (THE FIFTH DAY OF PEACE) (Montaldo)

1970  
DROP OUT (Brass)  
VAMOS A MATAR COMPANEROS! (Corbucci)  
LA VACANZA (Brass)

1971  
CONFESSIONE DI UN COMMISSARIO DI POLIZIA (Damiani)  
GIORNATA NERA PER L'ARIETE (Bazzoni)  
POPE JOAN (Anderson)  
L'ISTRUTTORIA E CHIUSI, DIMENTICHI (Damiani)  
VIVA LA M'EPTE TUA (Tessari)

1972  
SENZA RAGIONE (Narizzano)  
IL MONACO (Kiron)  
IL DELITTO MATTEOTTI (Vancini)  
LOS AMIGOS (DEAF SMITH AND JOHNNY EARS) (Cavara)

1973  
LA POLIZIA INCRIMINA, LA LEGGE ASSOLVE (Castellari)  
ZANNA BIANCA (WHITE FANG) (Fulci)  
I GUAPPI (Squittieri)  
MUSSOLINI ULTIMO ATTO (THE LAST DAYS OF MUSSOLINI) (Lizzani)

1974  
IL CITTADINO SI FIBELLA (STREET LAW) (Casellari)  
IL RITORNO DI ZANNA BIANCA (THE RETURN OF WHITE FANG) (Fulci)  
CORRUZIONE AL PALAZZO DI GIUSTIZIA (Aliprandi)  
PERCHE SI UCCIDE UN MAGISTRATO (Damiani)  
CIPOLLA COLT (Castellari)

1975  
PROFEZIA DI UN DELITTO (Chabrol)  
GENTE DI RISPETTO (Zampa)  
THE LEGEND OF VALENTINO (Shavelson) TV  
MARZIA TRIONFALE (Bellocchio)  
SCANDOLO (SUBMISSION) (Samperi)

1976  
AUTOSTOP FOSSO SANGUE (Pasquale Festa Campanile)  
KEOMA (Castellari)  
21 HOURS TO MUNICH (Graham)

1977  
SAHARA CROSS (Valeri)

1978  
STRIDULUM (THE VISITOR) (Paradisi)\*\*\*  
FORZA 10 DA NAVARONE (FORCE TEN FROM NAVARONE) (Hamilton)  
IL PIRATA (THE PIRATE) (Annakin) TV

1979  
UN DRAMMA BORGHESE (Vancini)  
IL DETECTIVE CON LA FACCIA DI BOGART (THE MAN WITH BOGARTS FACE) (Day)  
IL CACCIATORE DI SQUALI (Castellari)  
LE ROSE DI DANZICA (Bevilacqua)

1980  
IL BANDITO DAGLI OCCHI AZZURRI (THE BLUE-EYED BANDIT) (Glannetti)  
IL GIORNO DEL COBRA (Castellari)  
LA SALAMANDRA (THE SALAMANDER) (Zinner)  
IL FALCONE (Mimica)

1981  
ENTER THE NINJA (Golan)  
MESSICO IN FIAMME (Bondartchuk)  
KAMIKAZE 1989 (Wolf Gremm)  
I DIECI GIORNO CHE SCONVOLSERO IL MONDO (Bondartchuk)

1982  
WAGNER (Tony Palmer)  
QUERELLE (Fassbinder)  
GROG (Laudadio)

1983  
BOOGIE-WOOGIE (Frezza) In pre-production phase as of this writing.

\*\*\*As best to my recollection, Franco Nero did not appear in this film...at least not in the American version. Perhaps the European version had scenes that featured Nero and were edited out for the USA audience. I will check with the author and report on this next time. TF)

# WORD SEARCH

E M S O R E N A P M O C L G E A I U G I U L I A N O G E M M A R B F L  
 T O N G O D F O R G I V E S I D O N T S M C K V A L O M V Q B W N E T  
 C O M N Z G I L N J U H I L L S R U N R E D L E V A L L E U U P H E S  
 A S D I W E R I T E C H N I J W A L L A X V A I A C V B H O L E M L E  
 I F R R L Y R O I G G A N A U H U O Z S X C U I J S E I W S L A I C W E  
 N C B I E G I N D I Y M D L L K O R V Y L E S K O A L P X L E N O N E  
 I U D D **S A B A T A** O N U M I A R E O L G N K W J T T T B O T X I A H  
 L S T O Q T I L O S A M I G O S V N L W D O I H O A K E B C F C X V T  
 O V I N J X K P M B M B E I B O Z O A T E C N N E P N U Y T O M R E N  
 R D U R U N F K A Z S R D H U L B C C M C I S G S D T R K L R B W E I  
 A J N O O Y A L S B E N T F C L N N A U K R K F E O O A A T T F F L E  
 P A M T M J R B M L I D D V H I D A B Y U R I R L O N I S A H C H O M  
 O N K I S A B A I T T A P S S M H R S Q Z O S R C N T A R E E A L O I T  
 C G L R C H I W L K M T F G W A O F I E M M C M E S A Z O R G E W S T  
 N O L L D A A M I I F O I V X C D U U Q O O N A N C H R S S E T T V A  
 A K I I A L B A A E D U Y J O R V M L X M I S I I A N F F A N F I V N  
 R I N G L N L N N K L E D I S A M E D I V N A S N L N E F A E V N I O  
 F L U A G L I S W A C V G W Y U I O N C X N Z X Q I G V P B R C I U P  
 N L C Y E A X V T R F R S A B A M A C G R E G O R S M I M S A V B F U  
 A H B L G D N E A E V E D O O W T S A E T N I L C C F E H G L X M X E  
 I I U C A N S O N S S F O R T Y U M A G O L D G A R Y D G G K L O C C  
 G J D E D T U N D D O N T T A T I M F I Z Z I L O C E P P E S U I G N  
 A V O X A S E P O C S I N H C E T A R I Z O N A C O L T V B D S G H O

THE FIRST OF IT'S KIND? A SPAGHETTI WESTERN WORD SEARCH! LISTED BELOW IS A GRANDE BUNCH OF TITLES, PEOPLE AND WHAT-HAVE-YOU. THEY ARE HIDDEN ABOVE WITH WORDS RUNNING VERTICALLY, HORIZONTALLY AND DIAGONALLY--BOTH BACKWARDS AND FORWARDS. ONE HAS ALREADY BEEN CIRCLED...JUST TO GET YOU STARTED...!!

SABATA  
 ADIOS GRINGO  
 DJANGO KILL  
 TOMAS MILIAN  
 LA BANDA JS  
 LOS AMIGOS  
 FRANCO NERO  
 CORBUCCI  
 ENNIO MORRICONE  
 COMIN AT YA  
 DEMASI  
 HELLBENDERS  
 A BULLET FOR THE GENERAL  
 HILL-SPENCER  
 GIULIANO GEMMA  
 JULIO BUCHS  
 BANJO  
 MACGREGORS

GIU LA TESTA  
 NICOLAI  
 SAVINA  
 COMPANEROS  
 IL RITORNO DI RINGO  
 LEE VAN CLEEF  
 SOLLIMA  
 CLINT EASTWOOD  
 NAVAJO JOE  
 ARIZONA COLT  
 LUIS BACALOV  
 HILTON  
 GIUSEPPE COLIZZI  
 DAMIANI  
 FORT YUMA GOLD  
 DEGEMINI  
 ONCE UPON A TIME IN THE WEST  
 KLAUS KINSKI

TECHNISCOPE  
 RAFRAN  
 GIANFRANCO PAROLINI  
 GHIGLIA  
 HILLS RUN RED  
 ALLELUJA  
 INDIO  
 GIOMBINI  
 DONAGGIO  
 ELI WALLACH  
 GOD FORGIVES I DONT  
 FERRIO



# BEYOND THE LAW

by Bob Hiott.

BEYOND THE LAW is the story of one man's journey from outside the law to acceptance within society. It is a difficult trip for Joe Billy Cudlip (played by Lee Van Cleef), but the transformation is complete and marvelous to behold.

Giorgio Stegani's film comes relatively early in the Italian Western cycle. It is Lee Van Cleef's sixth appearance in the sub-genre, coming after FOR A FEW DOLLARS MORE (1965), THE GOOD, THE BAD AND THE UGLY and THE BIG GUNDOWN (both 1966) and DAY OF ANGER and DEATH RIDES A HORSE (both 1967). During this period, Van Cleef was playing a range of characters: some good, some bad; some strong, some weak. In BEYOND THE LAW, Van Cleef portrays a weak man, who moves in the course of events chronicled in the film to a position of strength. It's a far cry from the role he later patented, that of the ingenious, Sabata-like man clad in black who shot first and asked questions later and who played both ends against the middle and always wound up with all of the gold or silver to himself in the end.

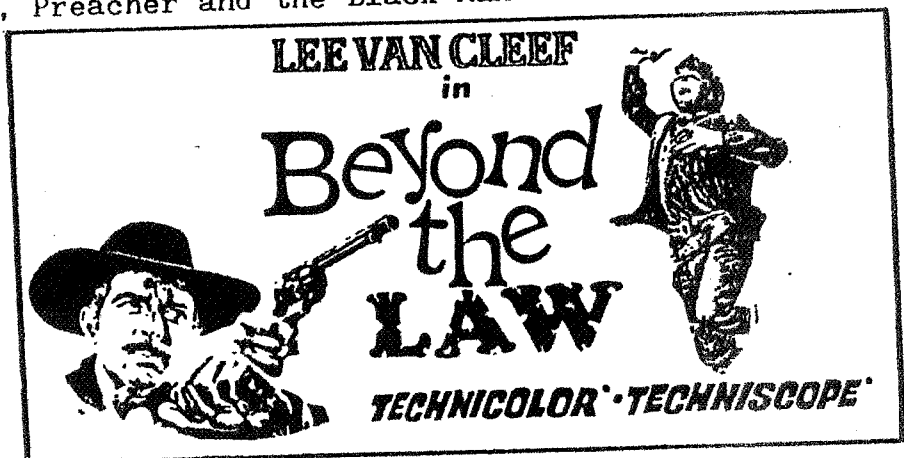
As the film opens, a trio of small time crooks, composed of Cudlip, The Preacher and the harmonica-playing Black Man, arrive in Silvertown to steal a few chickens and one week's worth of the local mine payroll. The thematic tone is set even before the credits, when Lionel Stander as the Bible-toting pretend preacher quotes from the Good Book: "And you will not go outside of the law." After which, he and his two partners proceed to bloodlessly and almost effortlessly remove the \$12,000 mine payroll from the stage. Taking the payroll appeared so easy to the trio that they decide to stay on in Silvertown, to see what other easy pickings they can come up with.

The money, it turns out, was entrusted to young Czechoslovakian Ben Novack, a new employee of the mine being sent out into the field by the home office with "European" and new ideas. At first Ben appears no match to the wily ways of the Old West; but as the film progresses, we learn he is in the same mold as Sergé, the Pollack, as portrayed by Franco Nero in THE MERCENARY.

Cud and Ben (played by the film's co-star Antonio Sabato) hit it off right away. We learn much later in the story that Ben knew from the outset that it was Cud and his gang who took the payroll. Ben didn't say anything at first because he recognized Cud as a good man and knew that if given time, Cud would return the loot.

From the outset, Cud insists on no violence, no gunplay. He is willing to steal, but not kill. His two compadres are not of the same persuasion, however. An early scene bares this out. Cud, Preacher and the Black Man meet in a store. Preacher and the Black Man are anxious to get on to their next job, which may require guns. Cud says no to gunplay. Preacher accuses him of being scared. He and the Black Man want to go on their own. Cud tells them that as long as they have brains, they don't need guns. And they decide to stay together at this point.

This scene sets up an important



difference between Cud and the other two, a difference that explains the painful division which comes at the end.

There are "real bandits" in the film, a gang of pistol-whipping, back-shooting cut throats led by Burton (malevolently played by Gordon Mitchell). Burton's men are actually referred to as "real bandits" by Preacher at one point. Burton wants the entire silver payload of \$100,000. He wouldn't waste his time with a small payroll. He wants it all and will stop at nothing to get it.

A little later in the film, when Cud, the Preacher and the Black Man have stolen and cooked three chickens, four of Burton's men arrive and attempt to take the trio's food. Burton's men are fresh from terrorizing Ben's girl Sally, pistol whipping Sally's father and Ben and stealing the latter's money and pocket watch. In a battle of wits, the three manage to get the drop on the four "real bandits" and foil their attempt. Cud does not kill the four, even when he discovers that they robbed and beat his friend. This is where BEYOND THE LAW is different and Cud is different than other characters Lee Van Cleef has played in other Italian Westerns. Sabata would have blasted the four in a derring do with fancy gunplay. Cud simply holds his gun on them and takes them in. He is a man of non-violence.

It is because Cud takes these four to jail that he is named acting sheriff when the regular sheriff is wounded. His two friends can't handle Cud as a sheriff. Preacher says this is "a bit much."

The next day, his two friends call Cud "honorable sheriff" in sarcastic fashion. They tell him they want to rob the next cash shipment of the \$12,000 weekly mine payroll. Cud says no to this idea, because it would mean shooting and possibly murder. Preacher and Black Man don't care. Cud, knowing he can't stop them this time, gives them an impassioned speech about "going from chicken thieves to murderers, just like that." He then goes to Ben to tell him goodbye. Knowing he can't stop his two friends, he decides to leave town so he won't be part of their robbery plans. But Ben talks him into staying, convinces him the town needs him as acting sheriff.

Then Burton takes the entire town hostage, places the women and children in the church and threatens to kill one every five minutes until he gets the \$100,000 in silver..

Mine manager Cooper, played by a younger, clean-cut Bud Spencer (wearing a suit, no less!) doesn't believe Burton and says no to his demand.

The first victim arrives, tied over a horse, a young girl shot to death.

At this point in the film (and probably for the first time in his life), Cud takes charge. He first agrees to Burton's demands to gain time. Then he and Ben set off dynamite charges, which starts a shoot-out between Burton's gang and the townsmen. Preacher and the Black Man stay to help, because they hope to get their hands on the silver.

After much gunplay in which all of Burton's men and many townsmen are killed, Ben kills Burton by shooting him off a tower with a rifle rigged with a special telescopic lens. In doing so, he saves Cud's life.

Then with only Ben, Cud, Preacher and the Black Man in the street, the trio of "chicken thieves" tell Ben they want the silver. Cud is reluctantly with the other two at this point. Ben tells them they can have the silver, but they will have to kill him first. This is where Cud draws the line. He tells his two long-time friends that he would rather die than see Ben come to any harm.

He makes every effort to talk Preacher out of taking the silver, but to no avail. Preacher draws his gun. Cud draws and fires, killing him. Cud is so shocked at killing his long-time friend, he simply stands motionless as the Black Man draws to shoot him. Ben shoots the Black, again saving Cud's life.

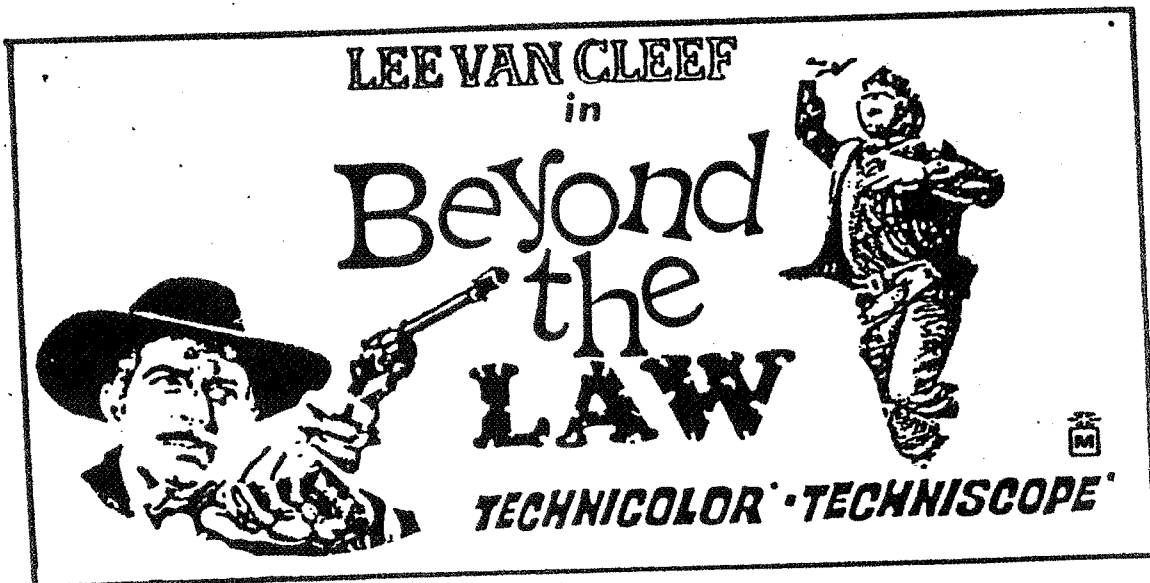
At this point, Cud takes off his badge. Ben tells him in the film's final dialogue: "You're not alone, Cud. You have us. You always did. You are our friend and our sheriff." This completes Cud's journey from outlaw "beyond the law" to acceptance and sheriff. The transformation is complete.

According to Bob Bahn's ITALIAN WESTERNS :A CHECKLIST, Riz Ortolani composed the music for this film, originally titled AL DI LA DELLA LEGGE in Italian. It's a sparse, tight score, not too intrusive, with a good main theme. Beyond this, there's not too much musically; just a lot of what we used to call "sneaking up" music during the scenes supposed to create suspense. All in all, except for the main theme, it's definitely one of Ortolani's minor efforts....

### BEYOND THE LAW (1968)

An Italian-German co-production organized by Sansone and Chrosicki for Sancro-siap s.p.a.-Rome Roxy Film-Munich. Technicolor and Techniscope. Music by Riz Ortolani. Directed by Giorgio Stegani. 91 minutes.

Joe Billy Cudlip.....	Lee Van Cleef
Ben Novack.....	Antonio Sabato
Preacher.....	Lionel Stander
Black Man.....	Gunther Stoll
Sally Davis.....	Graziella Grinzia (Ann Smyrner)
Burton.....	Gordon Mitchell
Cooper.....	Bud Spencer (Carlo Pedersoli)





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