



FALL

1990

#27



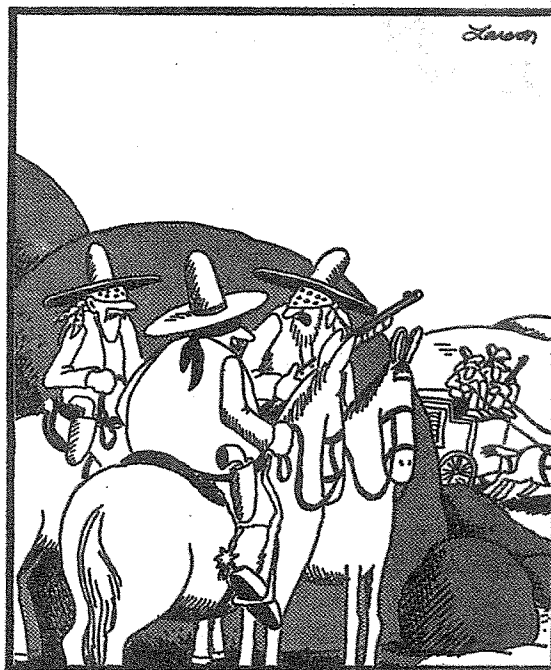
# THE SWINGIN' DOORS...

First of all let me apologize to all the readers for falling behind in getting out the last issue. The Spring edition was late because of all the time Eric spent doing his fantastic issue on Tomas Milian. I couldn't start work on the Summer issue until I was able to see the format that Eric had created for us at WAI! I know it's after Christmas and your just now receiving the Fall issue but I will catch up and thanks for your patience.

Second of all I'd like to thank Michael Weldon personally for his mentioning us in his last issue of PSYCHOTRONIC. We've added 8 new subscribers directly as a result of this mentioning in his magazine. This is the most subscribers we've gotten at one time since Tim Ferrante wrote our name in a urinal at Grand Central Station in 1983. If you are not currently subscribing to PSYCHOTRONIC than turn immediately to our classified ad section for details and send the boy a check immediately!

Two great films were released in the past few months. I urge all of you to see **QUIGLEY DOWN UNDER** with Tom Selleck, Laura San Giacomo and Alan Rickman. It is a western set in Australia which is new and the musical score by Basil Poledouris is very good. The other film is **DANCES WITH WOLVES** with Kevin Costner and is a classic film. I can only compare it to the way I felt about **GLORY** which I felt was one of the best movies I've ever seen. Costner's film is 3 hours long but goes bye very quickly and the story and action hold your interest. I'm glad Kevin told the studios where to shove it when they told him to cut the length down. We all know how they ruined Leone's films by trying to cut the length. When are these jerks going to realize that film is an art form not just a product to sell to make money.

I also want to thank Steve James for mentioning WAI! to Gene Quintano and thanks to Gene for getting all the guys together for the interview featured in this issue. Also look for a great article on Mr. James in **ACTION HEROES** with a full color poster of Steve as **THE STREET HUNTER**. His new film was given a good review in *Variety*. We all wish you the best Steve.



"Dang! This can't be right... I can hear the stage, but I can't see a blamed thing!"

Adios amigos

Tom



# WESTERNS... ALL'ITALIANA!

(The world's only fanzine  
devoted to the  
Italian Western)

Founder  
Editor  
Emeritus  
TIM FERRANTE

Published &  
Edited by  
TOM BETTS

Music Editor  
GARY RADOVICH

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ISSUE 27 FALL 1990

*Whatever became of...?*

**GREGG PALMER**



[GREGG PALMER AND LARRY IMBER]

After Eric Mache's outstanding job on the Spring 1990 edition on Tomas Milian, I received a letter from my good friend and devoted reader Larry Imber. Larry had read the Milian article and it jogged his memory that he had seen Gregg Palmer, who starred with Tomas in the **PROVIDENZIA** films, at the Memphis film festival earlier this year.

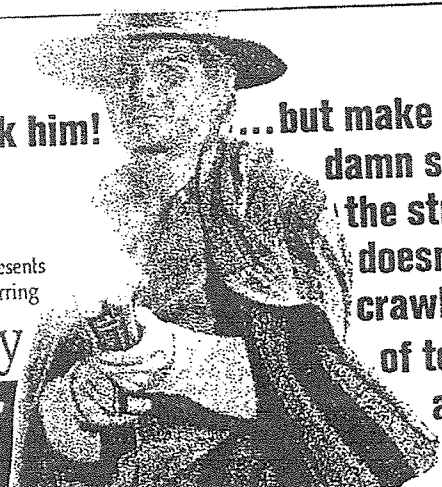
Mr. Palmer is retired as an actor but does speak at local benefits and golf outings in the Los Angeles area. His routine consists of impressions and stories from his acting days in American and foreign films.

According to Mr. Palmer he was hired to do the **PROVIDENZIA** films because of his resemblance to Bud Spencer. He says he never saw the finished films. Thanks to Eric Mache who provided copies of the films to Larry, Larry sent the videos to Gregg for his enjoyment.

# Appearances

by Charles Ambler

One important feature in Italian westerns is their unique look, which separates them from the domestic variety. Characters, both heroes and villains, all have a distinctive appearance. This tendency on the part of Italian directors seems intentional. Furthermore, since Sergio Leone is the landmark filmmaker of the genre, this peculiar characteristic probably has its origins in Greek mythology, one of the main cultural influences in Leone's background.



Whip him! Brand him! Break him! ....but make damn sure the stranger doesn't crawl out of town alive!

Metro-Goldwyn-Mayer presents  
An Allen Klein Production starring  
starring **Tony Anthony**

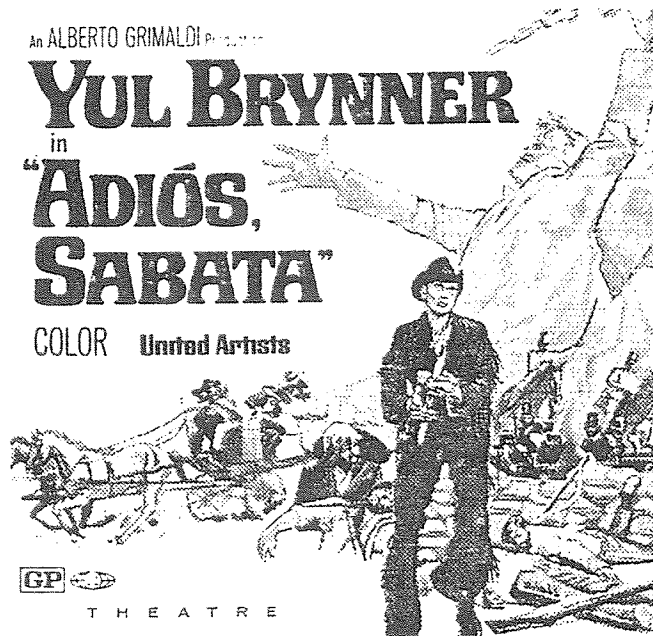
**"A stranger in town"**

Suggested For Mature Audiences with Yolanda Modio-Gia Sandri and Frank Wolf  
Produced by Infascelli-Directed by Vance Lewis-in Metrocolor MGM

T H E A T R E

If the hero of The Iliad, Achilles, was instantly recognized by the singular appearance of his armor and if the Greek god Hephaestus was known for the elaborate design on his shield, then the same concept applies to the films of Leone and his cronies. The tendency began with A FISTFUL OF DOLLARS when The Man With No Name donned his poncho and carried it through three films. Leone continued the practice with the character of Colonel Mortimer (Lee Van Cleef) in FOR A FEW DOLLARS MORE. The character dressed in a black frock coat and broad-brimmed, flat-crowned black hat, an image so indelible that Van Cleef dressed similarly in many succeeding films (i.e. THE GRAND DUEL, SABATA, etc.) He also wore his gun in a cross draw holster that became a signature trait as well.

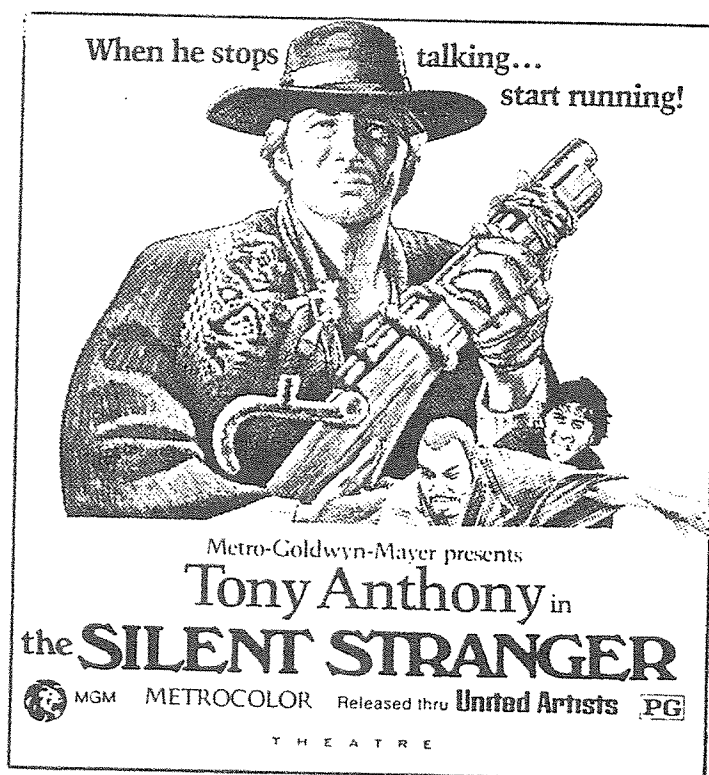
Other directors picked up the practice also. In the Stranger series, Tony Anthony's signature dress was the serape he habitually wore. In INDIO BLACK (aka ADIOS, SABATA), Yul Brynner runs around in a black leather, fringed outfit that certainly never saw life in the authentic American West. The long-running Sartana series featured an enigmatic character alternately played by George Hilton, Gianni Garko and various other actors, all of whom wore a black suit reminiscent of Van Cleef in FOR A FEW DOLLARS MORE.



Weaponry played an important role in Greek myth and it does in Italian westerns as well. In mythology the sword of Theseus bore a singular appearance. It was instantly recognizable as were the weapons of many other Greek heroes. In Italian westerns, many characters bore uniquely individualized weapons. The Clint Eastwood character in Leone's Dollars Trilogy carried a handgun that had handles sporting a silver snake. In **FOR A FEW DOLLARS MORE** Lee Van Cleef's Colonel Mortimer carried a plethora of specialized rifles, but the weapon that really individualized the character was a Colt handgun with a slightly longer barrel and a shoulder stock attachment.



From that point weaponry became an essential element in creating character. Probably the earliest and most notable singular weapon that American audiences saw was the pistol Lee Van Cleef used in **SABATA**. Customized for the film, it was a short, four-barreled handgun that had a firing pin that revolved around each barrel. In addition, it had three extra loaded barrels concealed in the handle. He also used a short-barreled Winchester rifle with an extension that enabled the gun to fire accurately over greater than normal distances. In Luigi Vanzi's Stranger films Tony Anthony wiped out the bad guys with shotguns of varying styles from a basic sawed-off twelve barrel in **A STRANGER IN TOWN** to a customized four-barrel in **THE STRANGER RETURNS** to a blunderbuss in **THE SILENT STRANGER**, directed by Anthony himself. In Gianfranco Parolini's **INDIO BLACK** Yul Brynner used a short-barreled, lever action Winchester rifle. The signature element was a clip that Brynner loaded into the breech. Likewise, Sartana carried a customized .22 caliber pistol with four barrels that could be pulled out for quick and easy reloading. One of the most unique weapons in any film was Gianni Garko's machine gun umbrella in **THOSE DIRTY DOGS**.

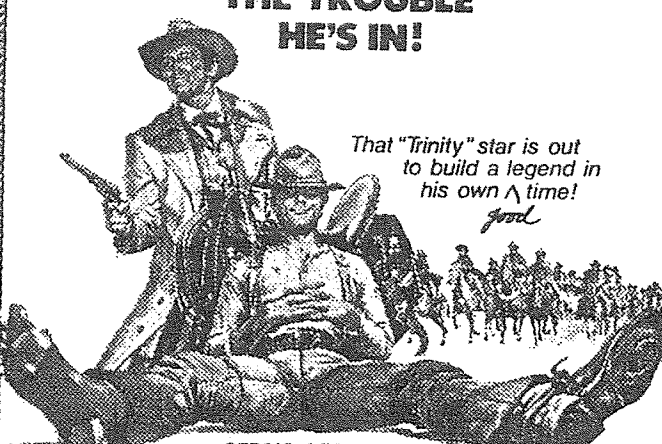


One important and much more subtle use of signature weapons occurred in Tonino Valerii's **MY NAME IS NOBODY**. The story line of the film has veteran gunfighter and ex-lawman Henry Fonda attempting to retire from the American West at the turn of the century. He's followed around by a nameless character (played by Terence Hill) who wants to see him go out "in style" by facing and defeating The Wild Bunch. The last great gang (150 strong) of outlaws to inhabit the Southwest. The armorer of the film apparently paid careful attention to weapons. They're all up to date except for one. Fonda's handgun is an 1836 .44 caliber Navy Colt. A weapon which originally didn't take a cartridge but rather a blasting cap on the rear of the cylinder followed by powder and lead ball packed down the front end of each chamber of the cylinder. Some of the earlier settlers of the West, comfortable with these weapons, didn't want to give them up when Colt introduced the fully breech-loading cartridge revolver. Instead they had the cylinders on the Navy Colts bored out to accept .44 cartridges. Fonda's pistol is not only an anachronism of that type, but it is also inlaid to give it an individualistic look. The time period in which the is set allows the handgun to symbolize the antiquated but attractive values of its owner. It's no mistake that the only other Navy Colt in the film is the one carried by the Hill character.

"Spaghetti" westerns have always been unique. That's what drew audiences to them. Their originality, however, they owe to times past.

When in Southern California visit **UNIVERSAL STUDIOS TOUR**  
AN MCA COMPANY

**NOBODY, BUT  
"NOBODY," KNOWS  
THE TROUBLE  
HE'S IN!**



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to build a legend in  
his own ^ time!*  
*Fond*

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**Henry Fonda • Terence Hill**  
as Jack Beauregard in as "Nobody"  
**"My Name is Nobody"**

Executive Producer FULVIO MORSILLA Directed by TONINO VALERII A UNIVERSAL RELEASE • TECHNICOLOR • PANAVISION

**PG** PARENTAL GUIDANCE SUGGESTED  
Some material may not be  
suitable for all teenagers

THEATRE



# colonna sonora originale

# 7 DOLLARI SUL ROSSO

BY: GARY W. RADOVICH

Music composed and conducted by Francesco De Masi

Available on: CAM CDR 33-19 (LP)  
CAM CDR 45.33 (45)

This early De Masi western filmscore is sometimes attributed to 1963 vintage but the CAM soundtrack reveals a May 1966 pressing date, indicating that the film more likely was a 1965 or 1966 production.

The album contains 14 tracks and De Masi's score features several themes and an interesting use of a small orchestra by the composer. As was typical for many low budget Italian films of the era (as well as today) the music budget was obviously very small and the composer really had to use some creativity to get the most out of the limited resources by using talented soloists and limited chorus use.

The first selection is "Johnny Ballade" and this is the first presentation of the main theme. The theme is well performed by electric bass, chimes, trumpet, strings and percussion. De Masi's arrangement also blends in acoustic guitar which adds a Latin seasoning, best when mixed with solo trumpet. Although this particular track is more dramatic than it is melodic this primary theme will reappear throughout the score (and in better renditions).

Next comes "Gringos A Caballo" which is an action motif featuring tense strings, electric bass, piano and brass. This has little, if any, melody but serves its purpose. "The Yellow Rose Of Texas" is a reworking of the old standard American folk song played by harmonica (and credited to "Gli Armomani" on the album). I thought this a rather good interpretation.

"Where Are The Killers?" is another dramatic composition which mixes strings, percussion and trumpet. Again De Masi has written an action/suspense motif with little melody. The record then presents the filmscore's love theme, entitled "Sybil And Bill." De Masi achieves a nice western atmosphere by utilizing his electric bass, harmonica and strings. The melody is pleasing but certainly not outstanding.



"A Man Must Fight" is the best track featured on the album. This rousing piece is given a first-rate arrangement by De Masi which includes electric bass, harmonica, jangley electric guitar and percussion. Performed in the typical Italian western style most listeners will really take notice! Because of the Morricone-like sound I seriously doubt De Masi scored 7 DOLLARI SUL ROSSO in 1963 (a full year prior to Morricone's A FISTFUL OF DOLLARS groundbreaking score).

"Johnny Revenge" closes out the album's first side. This is a somewhat melancholy composition which incorporates portions of the score's main theme and is played by woodwinds, brass, percussion and solo trumpet. The sparseness of the orchestration is noticed here but perhaps this was intended in lieu of a full-blown orchestral performance?

Side B gets off to a fine start with "Jerry Theme," a new theme with a pleasant melodic line and well performed by solo trumpet over an electric bass beat. Later on an electric guitar adds a galloping tempo for variety. "Mysterious Love" is a rather pensive track which never seems to fully develop. De Masi blends his love theme with mysterious passages primarily played by harmonica, piano and strings.

The main theme reappears in "Where Are You Going, Johnny?" The solo trumpet sounds like a "de guello" piece with its emotional and mournful performance. Very well done. "Wishville" begins softly and then is transformed into a lively honky-tonk piano composition with an English language (albeit heavily accented!) vocal by July Ray (I hope they didn't mean "Julie"). This sounds like a saloon song and is actually not too bad and has a decent melody.

"Sybil Murder" starts out as an action/suspense motif before reprising the "Wishville" melody and changing to grating brass. At the finale the composition again changes... this time into a softer piece for harmonica.

"Bloody Sunset" is one of two tracks which end the album and which features a wordless chorus background (none other than I Cantori Moderni). De Masi begins this composition with an electric bass supported by an ethereal chorus and creates a memorable aura of suspense and foreboding. The second half of this selection is a brief and sorrowful version of the main theme and leaves quite a good impression.

Overall, 7 DOLLARI SUL ROSSO (\$7.00 ON THE RED) is an interesting example of De Masi's work for westerns. Although the orchestra is rather small the music is well recorded and there are several themes in the score to add variety. For my money, "A Man Must Fight" and the final two tracks with chorus are wonderful compositions well worth rediscovering.

Readers who are fond of the more Latin music flavored western filmscores should enjoy De Masi's extensive use of solo trumpet. One only wishes the percussion section of the orchestra could have been a little larger to add some needed punch to the score.

For the record the CAM single contains the tracks "Jerry Theme" and "Over Death."



# Review - **MADRON** 1970

BY: BOB BAHN

After a band of Apaches massacre a wagon train of French Canadian nuns bound for Santa Fe, New Mexico, Sister Mary (Leslie Caron), the sole survivor buries the dead and eventually meets up with a gunslinger named Madron (Richard Boone). Impressed by her goodness, as well as by her ability to handle a gun, Madron accompanies her on the treacherous journey across the desert. Attacked by a group of Apaches led by Sam Red (Chaim Babai), Sister Mary frightens off the Indians and sews up Madron's wounds. To divert a band of outlaws, Madron tears off the front of Mary's habit, then guns them down, Sister Mary wins over the survivor, Angel (Gabi Amrani), by pointing a gun at him and Madron until they swear to become allies. As the trio makes its way across the desert Apaches follow. To mislead their pursuers Angel suddenly rides off. After another narrow escape from the Apaches, to comfort the distraught nun Madron makes love to her. The following morning Sister Mary removes her coif and asks Madron to call her Antoinette. Learning of Angel's capture by the Apaches, Madron instructs Antoinette to continue to Santa Fe while he goes to Sam Red's camp to rescue their comrade. Seeing that Angel is being skinned alive, Madron shoots him to end his misery. The Apaches attack Madron, and he kills most of them including Sam Red, before dying himself from a gunshot wound. Sister Mary hears the shots and realizes that Madron has sacrificed himself to save her and she continues her journey.

I was hesitant to watch this film, but I did. What a waste of time. I'm just glad I didn't spend \$59.00 for the video. It reminded me of a very poor imitation of **TWO MULES FOR SISTER SARA**. I enjoyed Richard Boone when he played the role of Paladin in **HAVE GUN... WILL TRAVEL** on TV, but he was terrible in this. He wasn't "tough", although I believe he was supposed to be. Leslie Caron and Gabi Amrani were dull also. So, three dulls = one big dud. The best part of the film was Riz Ortolani's music, which is why I watched the film, as I enjoyed the music so much. I should have turned off the film half-way through, but I thought it might get better. I was wrong, it was just plain bad, and I wouldn't recommend it to anyone.

WAI RATING: BOMB

MADRON

(1970)  
(U.S.A.,  
Israel)

La valle de Comanche (French title)  
Madron (English and U.S.A. title)

GBC, EDRIC, ISRACINE - FOUR STAR EXCELSIOR

Producers: Emanuel Henigman, Eric Weaver

Director: Jerry Hopper

Screenplay: Edward Chappell, Leo McMahon

Story: Leo McMahon

Photography: Marcel Grignon, Adam Greenberg  
Eastmancolor

Music: Riz Ortolani

Song: "Till Love Touches Your Life" sung by Richard Williams,  
Jan Daley

Running time: 93 minutes

Cast:

Madron .....	Ricahrd Boone
Sister Mary .....	Leslie Caron
Angel .....	Gabi Amrani
Sam Red .....	Chaim Banai
Gabe Price .....	Paul Smith
Singer .....	Aharon Ipale
Sanche .....	Yaakov Banai
Saba .....	Sami Shmueli
Claude .....	Mosko Alkalay
Drygulcher .....	Avraham Pelta
Prospector .....	Willy Gafni



# BOOT HILL

## FERNANDO SANCHO

Fernando Sancho, 72, Spanish supporting actor, died July 31 in Madrid after an operation for a malignant tumor.

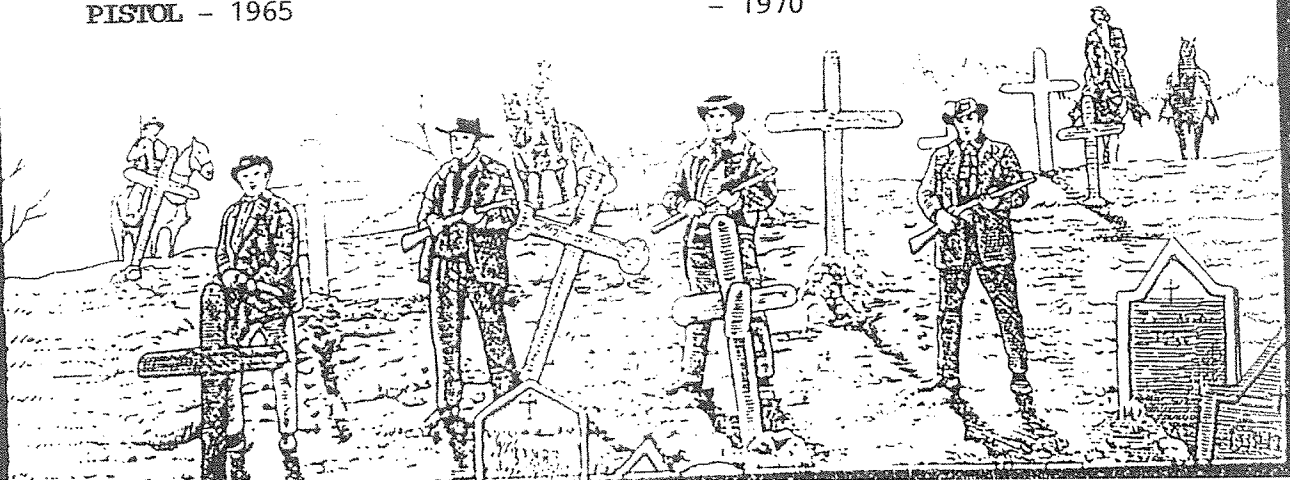
Sancho appeared in over 350 films, starting in 1941, generally playing a heavy. He broke into spaghetti Westerns in the late '60s and '70s, where he was usually cast as a bandit or oppressor.

Among pics he was in are "Desafio En Rio Bravo," "Fray Diablo," "Simon Bolivar" and "Tarzan En La Gruta De Oro."

## Fernando Sancho's Westerns:

BIENVENIDO PADRE MURRAY - 1963  
 GUNFIGHT AT HIGH NOON - 1963  
 THE MAGNIFICENT 3 - 1963  
 SHOOT TO KILL - 1963  
 THE SIGN OF THE COYOTE - 1963  
 \$5,000 ON THE ACE - 1964  
 MINNESOTA CLAY - 1964  
 7 FROM TEXAS - 1964  
 2 MAFIAMEN IN THE FAR WEST - 1964  
 GUNMEN OF THE RIO GRANDE - 1965  
 JOSE MARIA - 1965  
 THE MAN FROM CANYON CITY - 1965  
 THE MAN WITH THE GOLDEN PISTOL - 1965

A PISTOL FOR RINGO - 1965  
 THE RETURN OF RINGO - 1965  
 THE 2 SERGEANTS OF GENERAL CUSTER - 1965  
 THE BIG GUNDOWN - 1965  
 DJANGO SHOOTS FIRST - 1966  
 DYNAMITE JIM - 1966  
 THE MAN FROM NOWHERE - 1966  
 \$100,000 FOR RINGO - 1966  
 FOR THE TASTE OF KILLING - 1966  
 7 MAGNIFICENT PISTOLS - 1966  
 CLINT THE STRANGER - 1967  
 REQUIEM FOR A GRINGO - 1967  
 HATE FOR HATE - 1967  
 KILLER KID - 1967  
 A MAN, A COLT - 1967  
 DJANGO DER BASTARD - 1967  
 RITA OF THE WEST - 1967  
 \$10,000 BLOOD MONEY - 1967  
 WANTED JOHNNY TEXAS - 1967  
 WINCHESTER BILL - 1967  
 BLOOD CALLS TO BLOOD - 1967  
 CICCIO FORGIVES...NOT I! - 1968  
 GO FOR BROKE - 1968  
 ...IF YOU MEET SARTANA PRAY FOR YOUR DEATH - 1968  
 \$7.00 ON THE RED - 1968  
 7 GUNS FOR THE MAC GREGORS - 1968  
 THE WRATH OF GOD - 1968  
 GRINGO JETTA IL FUSIL - 1969  
 THE KIDNAPPING - 1969  
 THE BOLDEST JOB IN THE WEST - 1970  
 DIG YOUR GRAVE, FRIEND, SARATA'S COMING - 1970  
 THE STAGECOACH OF THE CONDEMNED - 1970



# BOOT HILL

THE BUZZARDS AND THE CROWS WILL  
DIG YOUR GRAVE - 1971  
THE FABULOUS TRINITY - 1971  
A CRY OF DEATH - 1972  
WATCH OUT GRINGO...SABATA WILL  
RETURN - 1972  
WHERE THE BULLETS FLY - 1972  
SON OF ZORRO - 1973  
TOO MUCH GOLD FOR ONE GRINGO  
- 1973  
STORY OF KARATE, FISTS AND  
BEANS - 1973  
3 SUPERMEN OF THE WEST - 1974



## UGO TOGNAZZI

Ugo Tognazzi, 68, Italian comic actor who also displayed his dramatic talents in 145 feature films, including "La Grande Bouffe" and "La Cage aux Folles," died Oct. 27 in Rome of a cerebral hemorrhage.

He was one of the most popular postwar Italian comedians, ranking by the 1960s as a peer to such luminaries as Alberto Sordi, Marcello Mastroianni, Vittorio Gassman (his frequent co-star) and Nino Manfredi.

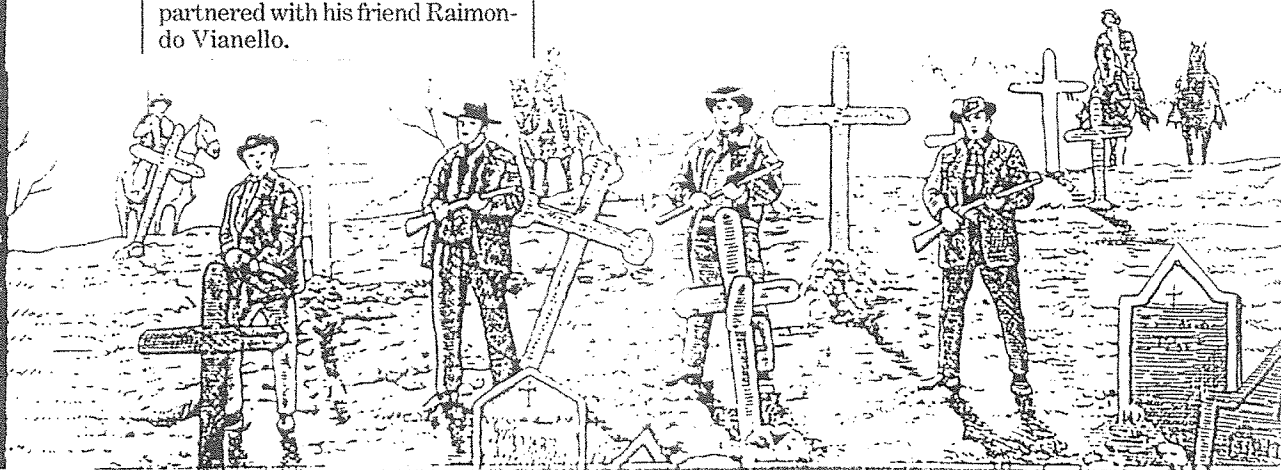
Born in Cremona, he worked as an accountant before catching the acting bug and making his film debut in 1950 in Mario Mattoli's "The Cadets Of Guascogna." During the '50s he was active in vaudeville, radio and tv, often partnered with his friend Raimondo Vianello.

After "Bouffe," Tognazzi appeared in Ferreri's unsuccessful Western spoof "Don't Touch White Women," starring Mastroianni and Catherine Deneuve.

Tognazzi married the Norwegian actress Margretha Robsam in 1963 and they had a son, Michele. His widow is actress Franca Bettoja, with whom he had a son Gianmarco and daughter, Maria Sole.

## Ugo Tognazzi's Western:

Do Not Touch The White  
Woman - 1973





# THE WILD BUNCH

## INTERVIEW

TOM BETTS and BILL CONNOLLY

In early April I came home one evening to find my answering machine blinking. I rewound the tape and heard a very distinctive voice say "This is Gene Quintano. Steve James gave me your phone number. I'd like to talk to you about the articles you did on Tony Anthony in Westerns... All'Italiana!" I didn't know whether I was in trouble or what, so I called Gene back and we discussed the articles and westerns in general. Lucky for me Gene thought the articles were pretty good and had shown them to Tony. A few days later Gene sent me a check for a subscription for Tony and him.

Later that month Gene called to say that he was trying to get Tony, his brother David Pettito and Lloyd Battista together on April 24, would I like to come over and talk with them. I said "Let me check my schedule Gene, I might be busy" (Yeah right! Here was my chance to interview 4 actors, writers, producers etc. who were actually in Spaghetti westerns. WOW!!) "Yeah, Gene, I think I can make it." (I took the day off work, called Bill Connolly, who also took the day off, and we drove to Beverly Hills to the meeting). Thanks to Steve James and Gene Quintano the following interview took place.

The following abbreviations are used. TA (Tony Anthony), DP (David Pettito), LB (Lloyd Battista), GQ (Gene Quintano), BC (Bill Connolly), WAI (Tom Betts).

As we entered the conference room Tony begins to discuss his so-called friends...

TA Raf (Baldassare), my friend in BLINDMAN, blinded Lloyd (Battista), and we fought to the death, and I blew him up with dynamite, and poor Dave (Pettito), in BLINDMAN he came down the stairs and I cut his head



[Tony Anthony, Lloyd Battista, Gene Quintano]

DP He beat the shit out of me that day. Hits me in the mouth and he says now Dave we worked this out. The shovel's rubber and we've positioned everything, the stuntman does the shovel. The first shot Tony hits me in the face and I go flying out of the set. The next day I couldn't get out of bed.

LB I'll tell you a funny story: The Italians and the Spanish do have an elevated sense of "machismo" you know. And we had this scene...once we came up with this gag, that we thought was very funny...and were surrounded by all these Italians and Spanish guys, and it was the scene where Dave comes to tell me that my brother's (Ringo) dead. And so we did the whole... we didn't tell



we did the whole thing... and the cameras were rolling... and we did the whole thing and at the end of it Dave kissed me on the mouth and I jumped up into his arms and he carried me off. And we got hysterical, and four Americans on the set were laughing. We came back around the corner and all the Italians and Spanish just arghhh!!! And the cameras were rolling and...

TA When we did the fight scene in COMIN' AT YA!, Gene (Quintano) says to me "He says Tony, the stunt director has no ideas" and Gene comes to me and says "Tony, if we do this like this we got no ending to the picture." I said "What do you want to do?" He says "let's just go for it." No stuntmen or anything. So we really... I came out of the upstairs, and I had a club, and I really went after him, and he went after me, and he went down those stairs and that's real. He bounced at the end... but the guys (stuntmen) were just bad!

GQ They were bad and also they kept raising the price. Everything you wanted them to do, they kept blackmailing us. So we said we'll do it.

DP That was the whole system in Italy. You'd agree to work as a stuntman in those days for \$25.00 to \$30.00 a day and then you know they'd come out and say "Oh! I have to wear knife? Ah! \$5.00 more." Okay pay him \$5.00. "Oh! I got to ride a horse? Oh, twelve more dollars." and pretty soon this guy's up to \$150.00 a day. Then he looks so bad that Tony or I or Lloyd would have to do it (stunts) anyway.

LB That's really the truth.

DP Horses fell on me, horses kicked me. Horses humiliated me, made me look like a fool.

LB You looked like Gene Autry compared to Ringo. One day we had this...

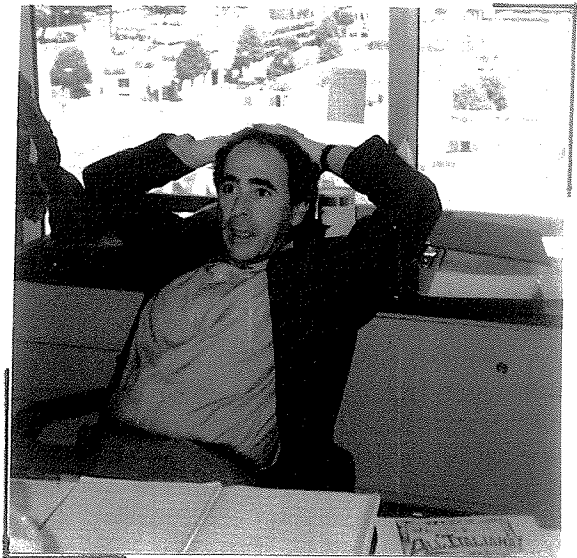
WAI Had he ever been on a horse

LB No.

DP I don't think he'd ever seen a horse. Picadilly Square maybe.

LB No, no. His mother never even said "Horsey, horsey." There was one scene where a...

DP But he was willing.



[The 4th member of the Wild Bunch, David Pettito, reminisces about his acting days in BLINDMAN as David (Dude) Dreyer]

LB He was willing, and he tried. We all went and rode horses for about week before we went that time, in Rome. At least I did. So did Ringo. I couldn't remember if you (David Pettito) were there or not.

DP Yeah! Remo (De Angelis) was teaching us.

LB That's right. Remo was teaching us. We had this one thing where we were coming down this canyon, and we went and up and turned and went over this dune and we came down and over the dune and Ringo's horse went the other way and ran right into this canyon wall. And he couldn't stop it.

DP Well the classic with me is I'm supposed to be his (Lloyd) second in command. A henchman I think... what

LB Way ahead of the dude time. Maybe we're responsible for starting that shit.

DP We probably are. How many riders did we have in **BLINDMAN**? How many Gypsies... were in our band? 75 or something? So I'm supposed to be at the head of this 75, looking for him (Lloyd). Tony has Lloyd captured somewhere. So I'm supposed to lead this band across this bolder strewn field and it's the most dangerous thing you ever saw in your life. So they've got me on this horse, you know. I'm no rider at the time, still no horseman. So a... they said "Action" right! And my horse like takes off like plodding and these guys like all pass me. The camera pans and there I am dumb! Tony's on the megaphone saying "Dave you're embarrassing me. They know you're a Hollywood movie star." So they start me out like 25 yards in front of the band. The band still passes me in a cloud of dust. Then 50 yards, then 75 yards, until finally we got to the place where I could lead quote "this charge." But I was scared to death. If the horse had fallen down I would have been killed. Mad men were behind you.

TA Gene (Quintano) that's the most fun I ever had on any picture.

GQ Was **BLINDMAN**?

TA **BLINDMAN**.

DP Oh, we had a great time.

WAI Everybody seems to think that that's your best film of the Westerns.

TA Gene and I pitched this idea just three weeks ago here in Hollywood. They loved the idea to do it as new kind of '90's hero. But we found there's still a resistance against Westerns.

LB The sales people.

WAI I don't know. I've talked to Gene (Quintano) a couple of times. I told him they keep coming out with these "Slasher" movies and stuff year after year and I don't see where they're getting returns on them but they keep comin' out with them, you know. And yet a Western... I guess they want the big returns, and if you look at Westerns over the years they never made... that's not something that if you want to make a ton of money, you go out and make a Western. It's always just made enough money to pay for itself and give everybody a little bit of bucks. So I don't know what they're looking for.

LB The first big one that comes in.

TA Dave and Gene worked together on this idea which is completely revised. It's not like the **BLINDMAN** we did back then. And just in the presentation, which is 25 pages, it is really fun. You know, making it more '90s.

WAI Do you have to wear the stuff in your eyes?

TA No, I'm going to produce it.

WAI You're not going to be in it?

TA No.

LB We're going to blind him this time.

TA But we got turned down. What did you (Lloyd Battista) say?

LB We're going to blind him this time.

WAI Actually blind him.

LB Yeah. That's the new twist.

DP I think it's because in that whole 10-12-15 year period where there's been no Westerns made. Kids, little kids don't play cowboys and Indians. My little boy, if I hadn't

shown him **SHANE**, 350 times you know, because I love it. He would have not known anything about cowboys. They don't know about that.

LB The first person that brings one in, it will come back. It takes that first one.

GQ **SILVERADO** didn't help because they spent \$28,000,000.00 on the picture and they didn't make the money back. Yet they are developing **SILVERADO II**.

DP Because of those people (actors).

WAI Oh sure. It was like a **MAGNIFICENT 7** cast.

BC **YOUNG GUNS...**

GQ **YOUNG GUNS II**. **YOUNG GUNS** made money. That was all casting really, that picture. That made money. Costner's picture is more of a spiritual Western.

DP Is it called **DANCES WITH WOLVES**?

GQ Yeah. And Tom Selleck's is not truly a Western, in the Australian outback. There's a few others that are being developed. The fellow who wrote **HUNT FOR RED OCTOBER**.

WAI Tom Clancy.

GQ Is writing and directing a western. Which he says is a classic, you know, hard edged western.

LB Is that the one his wife's working on it with...

GQ I don't know if she... but Tiernon who directed **HUNT** is going to produce it.

TA Well that's what you need. That kind of support.

DP What's interesting though is that just about the time we were writing... we have a Western called **RIDERS IN THE STORM** that we wrote.

Just about the time we were trying to get that finished, **INDIANA JONES AND THE LAST CRUSADE** came out. If you notice in the graphic and all the posters it showed him on a horse. A very definite kind of western appeal to it. There were two or three other films at the same time, that Donald Southerland picture that was out about gangs. A very Western feel to all of the artwork and all the posters.

WAI **DEAD BANG** that was another one, he's standing there in like a duster.

DP Right. They were trying to get into that area and kind of steal the thunder from that area without really doing a Western.

TA Actually **BACK TO THE FUTURE III** is a Western.

GQ There having trouble with that. They've gone back to re-cut it.

DP Oh, have they?

GQ I heard it was a better script. I worked with Christopher Lloyd in another picture. He liked the script a lot. but I've heard that they're back re-cutting. The reaction was not good to it.

DP Even Eastwood's picture **PALE RIDER**, which was **SHANE**, a bad **SHANE**.

GQ Absolute total rip-off of **SHANE**.

DP A complete rip-off of **SHANE** except they made him mystic. Shane wasn't mystic, he was just a guy who was a gunfighter. But they made this guy like God. It was horrible picture.

LB He wasn't God, he was Saint Michael.

WAI I thought it was a rip-off on **HIGH PLAINS DRIFTER** too. Him coming out of nowhere, and the avenging angel and that kind of stuff.

TA Well Eastwood did the thing. I stole from Eastwood for 10 years. Eastwood stealing from Sergio Leone. You notice how he painted the town red. We painted the town black in **BLINDMAN**.

LB That's right.

DP And Sergio Leone stole from Kurosawa.

TA They all steal from each other.

LB And Shakespear.

DP Who now we find out wasn't even Shakespear right?

LB No. He was a girl. He was a sissy-boy.

DP Back to **BLINDMAN**. When we did **BLINDMAN** we'd all seen the Spaghetti Westerns. Tony had made two very successful, three successful Spaghetti Westerns. The fun thing about **BLINDMAN** is that we'd go there every day and we'd look at each other and say "What if he had a rose behind his ear? What if he had two sets of spurs on?"

We got a horse for Ringo that was the biggest palomino, I think it was a work horse, a dray horse. The first time Ringo saw this horse his eyes got like this big, and he said "My God!" We absolutely had to get an apple box for Ringo to get up on the horse. We really saw how we could ham it up everyday. It never stopped, even at dinner. We had such a good time on that picture. I can't even begin to tell you.

LB In a funny way one of the things that I saw, that I really came to appreciate by the time we got to **BLINDMAN**. It was kind of a mini, in a very... I mean this sounds pretentious but in a funny way it was like the studio system, in a way. Or like those few guys, like Woody Allen, who use a repertoire company. By the time we got to **BLINDMAN**, we knew each other so well, that we were getting things

out of working together that you could only get after 4 or 5 pictures, and after knowing each other for a long time. And so in a funny way it was a very rich period for us because we did a series of pictures together, both writing them and talking about producing them and going to dinner and talking. We knew each other and we knew what to expect and we what to do, and when Tony would say "Just come in and we'll do it." You knew you could pull it off, you knew how you were going to go.

GQ Could somebody, based on that relationship, explain **GET MEAN** to me? I've seen it and I still don't know.

TB That's one of my questions, either one of you guys, explain **GET MEAN**.

DP Tony will explain it to you. Tony came up with the title. Tony came up with the scheme... Tony comes to us one day and says "Listen you guys, you got you and Lloyd. You know you guys are great, come up with a title." We're out on this... Remember that incredible hunting preserve that we used.

LB It belonged to a...

DP Kings or something?

LB No, no. It belonged to Franco (Dictator of Spain). Franco's hunting preserve.

TA Now here's what happened with **GET MEAN**...

DP Wait a minute, wait a minute. So Lloyd and I come up with these incredible titles: **BLOOD SWEAT AND GUTS**, **DUST ON YOUR BOOTS**, **GOLD IN THE MOON** all this Italian stuff that will translate. "We're going to call it **GET MEAN**". Lloyd and I just went okay!

TA What happened in **GET MEAN** was, when we went to make it, it was at

the end of the Spaghetti Westerns. They made about five, six hundred. So the director, who did **BLINDMAN** (Ferdinando Baldi), he and I came up with this idea, because I'd made a picture in Japan as a cowboy. If we could use the idea of takin' a cowboy back in time, it would be unlimited the amount of ways we could go with it, if the first one worked. Unfortunately, I couldn't sell this idea because again the Spaghetti Westerns were done, other than in certain countries where I had been successful with the other things. And, we lost our money people. It was one of those things like did **COMIN' AT YA!**, which we'll get into after. Borrowing from this person, credit cards, the people bringin' money. Make the payroll anyway you can. Spaniards grabbing up the negatives and me cutting. So as an idea, it was a much bigger idea. It was just a question of survival, get this thing done. So the idea didn't work because the picture didn't work.

DP The reason you can't understand it is that because every time we ran out of money cut a scene. So we just kept cutting scenes. I arrive on the set on my final day of shooting to do my death scene. Where Lloyd is to send me into a building looking for Tony. He slaps me, I don't want to go because I'm a coward, and he slaps me around, and shoves me through this door.

GQ That was your (Lloyd Battista) Richard III skit.

DP Yes, Lloyd's opportunity to play Richard III in a film, full-blown. This part had nothing to do with the movie, but Lloyd writes this part into it that's going to be incredible.

TA Also sword fighting.

DP He got to do all this sword fighting. He's teaching me to sword fight and all this stuff. In this scene...

LB It's going to be my fault.

DP "You go in there and find him!" He throws me through the door and I go in this thing, and they say "Cut!", and I walk out because now I think now they're going to light the fire inside the building, and it's my big chance I'm going to mope and tears will stream down my face and I burn up. And they start

**TIME Breaker**

Ronald J. Schneider presents  
**TONY ANTHONY**  
**"GET MEAN"**

Er wird  
zurückgeschleudert  
in eine  
fremde Zeit!

**Lloyd Battista**

Executive producer: C.B. Selnik Associate producer: Terrance McGovern  
and Lloyd Battista Produced by Tony Anthony Directed by Ferdinando Baldi Technicolor Techniscope  
Distributed by Cee Note, Inc. PG PARENTAL STRONG CAUTION REQUIRED Screenplay by Wolfe Lowenthal

to move the camera. "Well wait a minute, wait a minute, what are you doin'? You're movin' the camera on my death scene!" They said "No, no, we don't have the money." One of the principles of the picture, they shove me this door and you never see this guy again.

TA That's what happened.

DP But Lloyd, Lloyd limped and he hunched and he angled, "My horse, my horse." He was the Stewart Granger of our time. It was incredible and he was good!

TA I said to Lloyd "Remember that great scene with Errol Flynn and Basil Rathbone, it would be great if we could do that with the girl." So he was training this girl for days. He was going to go up to... remember El Condor, Gene, the huge thing. So when we got to him we had no money, so we had to shoot it, like what, in two hours.

DP Oh you're on the steps of El Condor. You kill her on the steps of El Condor. That girl you were... who was the girl? Anybody remember? (Diana Lorys). She's an elevator operator in Madrid now.

TA But that's what happened to that film. When Gene and I made **COMIN' AT YA!** because, boy, you talk about resistance. They brought us to Hollywood and everything. We were very calculating with that problem, because we were raising the money ourselves, and nobody believed in 3D and this and that. In constructing the picture we were always very careful, we got into problems that we could bring it home at least with the 3-D thing. That's what happened there.

GQ The girl, Victoria Abril in that, is quite well respected now.

TA She's a big star.

GQ **OTTO MAI**, she's in that, which

opens May 4th I think. **COMIN' AT YA!** is playing out here the week of May 11th at the Vagabond Theater.

BC Your not going to make a personal appearance?

TA No, No.

GQ I'll go see it. I'll take some worthwhile friends of mine.

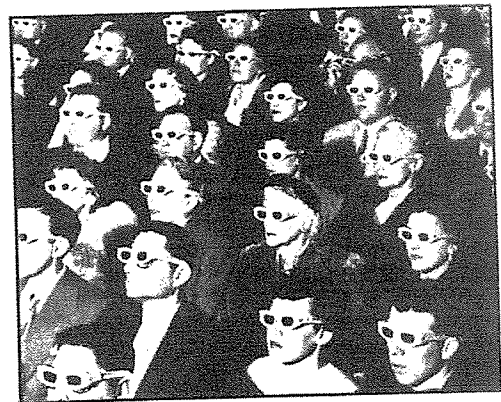
DP The only thing I can remember about **COMIN' AT YA!** is that damn corn falling down in the well for an eternity.

TA We were the only picture. Everybody else, they tried but none of the other pictures worked.

DP You guys started 3-D, the whole resurgence of it.

TB When the Indian's throwing the spears and shooting the arrows. how close were they to you?

TA Right here. (Tony points inches away from his coat)



**COMIN' AT YA! (1981 USA Filmways). Directed by Ferdinando Baldi. Featuring Tony Anthony, Gene Quintana, Richard Palacios. Presented in 3-D.**

Only the Italians could have come up with this one: a three-dimensional spaghetti western with the sole purpose of dumping everything but the proverbial kitchen sink in the audience's laps (come to think of it, there IS a kitchen sink!).

Despite Hollywood's attempt to revitalize the 3-D gimmick — from whence came the genre's true golden age in the '50s — this wild and wonderful European entry was the last to score big at the box office.

TB That's what I thought because from the angle they look like they're just missing you.

GQ That was the best scene. Actually that scene flat played (No 3-D effects) when we went on the TODAY SHOW with it. That's the scene that we used.

TB That was great. Every time I watch it I say "Wow, how close were those things?"

TA Again, money. We had one Italian special effects guy, Freddy (Unger), who did all that stuff.

GQ And one camera.

TA And one camera. And they were shooting CONAN, and they sort of just look at us, you know.. this trashy bunch.

GQ They spent more money setting up there offices then we spent on the picture.

TA Yeah, they were in the same place we were staying. But what happened there is what happened in Hollywood. They wanted to see our rushes and they started coming, they were floored. You know something's going to happen with this little picture and then it started to brew. Gene came over to Hollywood while I was still doing the final mix to enter the American film market. We had one screening and he took over the whole Crest Theater for a week. After two screenings UCLA discovered we were there and they were pounding down the doors to get in. They came in and they were going bananas, just enjoying the picture for what it was. Laughing with the gags, and getting off on the effects. He and I went to New York and made a deal on that picture on a napkin. They took us out to Kansas City and told us

they were going to throw a dude ranch party. They were going to put up a silver screen in the biggest theater in Kansas City and put all the old people, seniors, in there. We thought they were crazy, and by 10 minutes the whole place was cheering and laughing.

GQ The theater sat 2500 people. They closed off the balcony but they must of had 1500 people in there. It was Filmways, they did a terrific job promoting the picture. They had a huge party at the dude ranch. The problem distribution wise was two-fold. There weren't enough lenses to go around. The market place wasn't prepared to open the picture, and the screens. See you could only open in 150, 160 theaters and they were running out of glasses. They weren't manufacturing glasses, because when we opened in New York we were in 22 theaters. We did \$750,000 in 22 theaters opening weekend. I mean that's gigantic business. Today it's gigantic business.

TA We only played over 200 theaters and that picture broke 25 million (dollars) domestic.

LB Even when we wrote it though. Sitting there in New York, Tony kept saying "No! Say the arrows come right out the screen. Come off the screen, come off the screen!" Okay. But it was constructed that way from the very beginning. Also one of the things that went wrong.

TA On COMIN' AT YA!?

LB No. On GET MEAN. We had spent almost a year before that...

GQ Taking a lot of drugs.

LB No. Aspirin. We wrote a really good script called **THE STRANGER IN**



**THE MIDDLE KINGDOM.** The cowboy going to China, and it was probably one of the best scripts we've done. At the last minute we thought we had a deal and it fell through and that's when we had to change the whole thing. Just couldn't do it in the Far East. It was a rush to get something and that's how **GET MEAN**, part of it, what went wrong. We had to just change everything. If you change one thing you have to change everything and we didn't have time. The clock was running and then we got somebody to put up money and then the money disappeared.

**DP** Our crew got smaller everyday.

**GQ** Allen Klein wasn't involved with that?

**LB** No, we tried.

# FILMS

TO  
BE

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Left: *Comin' At Ya!*, one of the new batch of 3-D films, presents Tony Anthony and Victoria Abril as an ill-fated couple in the Old West.

## COMIN' AT YA!

*Comin' at Ya!* is named after 3-D's irresistible urge to hurl all manner of objects at the audience. In this film burning arrows, hundreds of them, are just one item that appear to leap from the screen. As you might have guessed from this fact, the film is a western. It takes place late last century.

Hero H. H. Hart (Tony Anthony) and heroine girlfriend Abilene (Victoria Abril) fail as bank robbers and decide to go straight and get married. But their wedding is interrupted by the evil Thompson brothers, Pike and Polk (Gene Guintano and Ricardo Palacios respectively) who carry off Abilene and imprison her in a tower with a hundred other women they plan to auction off to work in Bordellos. To add to their terror (and that of the audience) they're attacked by bats.

Hart sets out to rescue Abilene and the other unfortunate ladies. Pike and Polk prove to be a formidable enemy, but Polk is eventually silenced for good when Hart impales him on a spike (another comin'-at-



Below: A bat attacks Victoria Abril in one of the startling 3-D special effects.

holds Abilene hostage to lure Hart to Mexico where he takes his brother for burial. Hart rides into what he knows to be an ambush.

*Comin' at Ya!* (presented by GTO Films) is the first major feature film to be shot in a 3-D process in more than 25 years. The new system it employs dramatically improves on the restricted filming techniques of the 'fifties. It now becomes possible to shoot 3-D from a variety of angles, to obtain smooth transition from telephoto to wide angle, and to use slow motion and speeded-up action.

COMPOSERS OF THE EUROPEAN WESTERN

BACALOV, Luis Enriquez

1) DJANGO (66) It, Sp

Django

D: Sergio Corbucci

C: Franco Nero, Jose Badalo, Loredana Nusciak, Angel Alvarez,  
Eduardo Fajardo

Song "Django" sung by Rocky Roberts (film)

Song "Django" sung by Berto Fia (record)

IT 45 PARADE PRC 5001  
JA 45 7 SEAS HIT 1376  
JA 45 7 SEAS FML 1011  
JA 45 PP 106  
GE 45 VOGUE DV 14626

IT LP INTERMEZZO IMGM 002  
IT PP 106 (2) "Western Best 4"  
JA GSS 70123/4 (1) "The Greatest  
Hits Of Western Movies"  
JA 7 SEAS GW 167/8 (1) "The Best  
Of The Bloody Western Themes  
Double Deluxe"  
JA 7 SEAS 6X45 (1) "Screen Gold  
Disk: Italian Western"  
JA 7 SEAS PS 15 (1) "Western Best  
Vol. 1"  
JA RCA LSP 34156  
JA 7 SEAS K20P4151 (1) "Violent  
Western Themes"  
JA RCA RDL 3525  
? U/A UAS 15549

2) SUGAR COLT (66) It, Sp

Rocco - Der Mann Mit Den Zwei Gesichtern  
Sugar Colt

D: Franco Giraldi

C: Hunt Powers, Soledad Miranda, George Rigaud, Julian Rafferty  
James Parker

IT 45 PARADE PRC 5007  
JA 45 7 SEAS HIT 1566

IT GEMELI GG ST 10.016 (2) "Pathos  
Bellico"  
IT COMETA GG ST 10.016 (2) reissue  
IT PARADE FPR S 311 (1) "Stereo  
Cinema Parade 1"  
IT GENERAL MUSIC GMS 0001 (1)  
IT GENERAL MUSIC GMS 0003 (1)  
JA GSS 70123/4 (1) "The Greatest  
Hits Of Western Movies"  
JA 7 SEAS 167/8 (1) "The Best Of  
The Bloody Western Themes Double  
Deluxe"

3) QUIEN SABE? (66) It, Sp (supervised by Ennio Morricone)

El Chuncho  
Tote, Amigo  
Viva Bandito  
Who Knows?  
A Bullet For The General

D: Damiano Damiani  
C: Gian Maria Volonte, Klaus Kinski, Lou Castel, Martine Beswick,  
Jaime Fernandez, Spartaco Conversi, Andrea Cheechi

IT 45 PARADE PRC 5016

IT LP INTERMEZZO/GENERAL MUSIC IMGM 011  
IT LP PARADE FPR S 312  
IT GEMELLI GG ST 10.016 (1) "Pathos  
Bellico"  
IT GENERAL MUSIC ZSLGE 55070 (1)  
"Paesaggi"  
IT GENERAL MUSIC GMS 0002 (1)  
FR GENERAL MUSIC 803011 (2) "Western  
Bandes Originales Des Films"

4) LA PIU GRNADE RAPINA DEL WEST (67) It

Trois Salopards, Une Poigne D'Or  
Ein Halleluja Fur Django  
El Mayor Atraco Del Oeste  
The Grandest Kidnapping In The West  
Hallelujah For Django

D: Maurizio Luccidi  
C: George Hilton, Hunt Powers, Walter Barnes, Sarah Ross, Erika Blanc,  
Mario Brega

Song "The Grandest Kidnapping In The West" sung by Hunt Powers

FR GENERAL MUSIC 803011 (1)  
"Western Bandes Originales Des  
Films"

[TO — BE — CONTINUED]

# Letters

From: Don Trunick, Escondido, California

WAI! #25 is a great issue. The Tomas Milian & John Steiner interviews were excellent. A shame about Capucine's death. Enjoyed her part in SEVENTH DAWN with a great score by (Riz) Ortolani. Forgot she was in RED SUN.

I never considered the ZANNA BIANCA films as Westerns. Have the (Carlo) Rustichelli score on record.

Haven't any new Westerns on video lately nor any good film scores, other than the last couple by Morricone.

August 28 we are flying to New York to pick up our trip to Italy. Visiting Gary Radovich (WAI! music editor) and wife in New York and they are going on our tour also. Massimo Cardinaletti will probably meet us in Rome and possibly arrange a meeting with (Ennio) Morricone; if he is in Rome. Our tour will be by bus around Italy;

Hope maybe to see Tim (Ferrante, WAI! founder and editor emeritus) while in New York. [Maybe you'll be lucky and he won't be home and you'll get to visit with Jackie instead. TB]

[Thanks for the compliments on issue #25 they all go to Eric Mache. Have fun on the trip to Italy and we expect a report on any meeting with the Maestro. TB]

From: Mike Marino, Pittsburgh, Pennsylvania

How are You? [Busy working on the Fall issue of WAI! TB]  
Great Spring issue, thanks.

From: Larry Imber, Las Vegas, Nevada

Enjoyed the issue just out on Tomas Milian... The filmography listed 2 Providence films that co-starred Gregg Palmer. I recently met him in Little Rock at the Nostalgia USA Convention, where he mentioned that the producers thought he looked like Bud Spencer and signed him. He said he never saw the 2 films. Were they ever released here, [not that I know of. TB] and does anybody have tapes of them? [Eric Mache has both films for sale. TB] Love to get them.

Thank you for the add you printed [A free service. TB] and keep in touch.

Best,

From: Dennis Shah, Amherst, New York

Thanks for the giant issue #25.  
Best wishes,

From Bob Bahn, East Amherst, New York

Your letter was waiting for me upon arriving home yesterday.  
Many thanks.

Yes, I agree with your opinion on **EL DIABLO**. A dumb story, lack of violence, lack of a good cast, and terrible music. I knew it was not worth watching after 15 minutes, but I stuck it out for 1 hour before turning it off. I like **YOUNG GUNS** (the 1st) and it got bad reviews here, and **YOUNG GUNS II** got worse reviews, so I'll probably like it too. But music by Bon Jovi! Back to **EL DIABLO** - Goldsmith could have done so much better with it, even Elmer Bernstein.

The Golden Boot Awards sounded like a lot of fun. That would be nice seeing all those stars and talking to them.

I'll look forward to the newest **WAI!**.

I just came upon the novel **A WALL FOR SAN SEBASTIAN**, hardcover good shape, signed by the author. It's good but the movie doesn't follow the book closely. All the characters are there, but Anthony Quinn's character was not in the book.

The car is going good - last week I took 2nd place Sunday, and nothing the day before. When T-Birds show up, and I compete with them, I do well. But some days they don't show, and I'm put with the Corvettes. Well, we all know the Vettes win. Some don't realize I'm competing in the same class. Only 6 more weekends of shows and summer is over here. Wow - it went fast! Just got the car re-appraised it's value is now \$30,000!

Well, that's all today. Thanks again.

[Congratulations on your success with the T-Bird and do go see **YOUNG GUNS II** it's the best Western in a long time. **TB**]

From: Dale Pierce, Phoenix, Arizona

My next horror book, **BULLRINGS**, will be in print in March in a limited 500 copies - signed/numbered edition at \$10.00 each. I am taking and reserving advance orders now. The new book deals with a cursed bullring, a doll that predicts death, a ghost who must try to warn others of impending disaster, an exorcism, a museum of dead bodies and other things.

In the meantime I am planning, waiting to hear from, and working on other projects. I got my **TRUE WEST** paycheck so the first in a series of articles should start being run in late Fall. The first one's on Bisbee (Arizona), John Heath, the mines, the Bisbee Massacre etc. I will know the release date later.

The Family Station ran ACE HIGH last night and I wish I would have taped it. as it was a print that looked longer then the past version I saw. Did you catch this. [Yes, although I have a pre-record version. TB].

I saw CHARLEY-ONE-EYE, it was an awful film.

[Anyone interested in reserving a copy of BULLRINGS can contact Dale Pierce at P.O. Box 23241, Phoenix, Arizona 85063. We'll keep you posted on when Dale's articles in TRUE WEST MAGAZINE will be printed. TB]

From Bob Bahn, East Amherst, New York

Your letter and the wonderful WAI! #25 came Thursday. I just can't say enough what a nice job was done on this issue. It was so interesting, with just enough stills, ads, etc. He sure looks different today (Milian that is). The John Steiner article was nice too. I thought TEPEPA to be a very boring film, Orson Welles was never on my favorite actors list.

I didn't feel FACE TO FACE to be as poor as our good buddy Tim felt. No, it wasn't a Leone, but I didn't fall asleep through it (like FIND A PLACE TO DIE or SONNY AND JED - sorry Tomas!).

I saw a film on HBO last week that really impressed me, and not a Western - KICKBOXER, with Jean-Claude Van Damme. Great fight scenes, and even though we all knew how it would end, it was good. One character, Tong Po or Fong Po's eyes looked of death, but I still believe "Angel Eyes" could have plugged him before he raised one leg to let off a good kick. "If you're going to shoot, shoot, don't kick."

That's all today Tom. I hope to take the car to Dayton, Ohio for a National T-Bird meet.

Sincerely.

From: Eric Mache, New York, New York

Tomas Milian called yesterday to say he was very, very impressed with the way our magazine turned out. In fact, he invited me and Melanie out to dinner to show his appreciation.

Take care.

[I'm glad Tomas was so impressed especially after all the time, money and effort you put into this special issue. Congratulations Eric an exceptional job. TB]

From: Tetsuya Kitagawa, Aichi-Ken, Japan

I received your letter today. Thank you very much for the information on Terence Hill

In Japan **THE PRICE OF POWER** and **DEATH RIDES A HORSE** is now available on video, but no shops have them. They have too many Horror and Science Fiction videos.

I think Westerns will return in 1990-91. **BACK TO THE FUTURE III** was great! A tribute to U.S. and Italian Westerns. **YOUNG GUNS II** will be released in Japan in October. **DANCE WITH WOLVES** is being called "Kevin's Gate" here. Tom Selleck is making a Western in Australia. Tom Cruise and Eddie Murphy will star in a new Western. Terence Hill's **LUCKY LUKE**.

I am looking forward to hearing from you soon and longing for **WAI!** issues!

Best regards.

[I don't think Tom Cruise has any Western lined up and although I did hear about Eddie Murphy it has been shelved and he will do another type of film. TB]

From Neil Summers, (on location in Santa Fe, New Mexico)

Received Westerns... All 'Italiana! #25 in good shape. Really enjoyed reading it as did Terence (Hill). We especially had a good laugh at Orson Welles ripping off the 6,000' of film in the Steiner interview. We just had Jack Elam up here and he said it took a day and a half to shoot the fly scene in **ONCE UPON A TIME IN THE WEST**. We leave for Monument Valley next Tuesday then I'll head back to Los Angeles.

Adios.

[Glad you enjoyed the issue Neil. I thought the Welles incident was hilarious also. I can just picture a member of the film crew shaking his fist from on top of one of those hills, as Orson's limo drives down the valley with a trail of dust trailing behind and laughing to himself. TB]

From: Larry Anderson, Brampton, Ontario, Canada

Great **WAI!** issue #25. The best quality I've ever seen. Keep up the good work.

[Thanks for the kind words. We'll try to keep up the quality as best as possible. TB]



From: Rene Hogguer, The Netherlands

Finally I received WAI! #25 (it was worth waiting for). I enjoyed all of it and the quality was good.

Regarding Craig's (Ledbetter) remark at all the talking. I did see the movie and understood it, but to tell the truth, the only truth bullshit. It seems he hasn't seen a good spaghetti western for this one is a bad one. Only the attack at the sheriffs is good and the opening.

Keep up the good work.

From: Bill McDowell, Richmond, Virginia

I just received Westerns... All'Italiana! #26. A great issue up to your usual standards. Good Terence Hill coverage.

Too bad about the death of Fernando Sancho, a fine character player who will be missed. Happily, so much of his work remains with us.

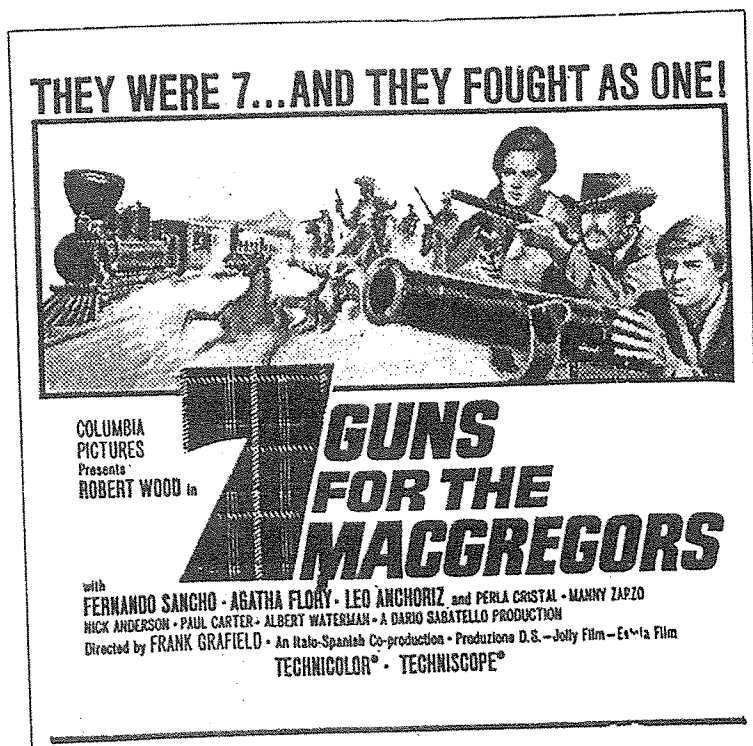
Keep up the good work.

[Thanks Bill, I'll do my best. TB]

From: Anonymous

I would like to see WAI! go back to the original variety formula and not so much an issue devoted to one subject. Also enough lamenting Van Cleef!!!

[I print the good, the bad and the ugly folks. I'd like to hear your opinions on the above remarks. TB]



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