WESTERNS...

All'ITALIANA!

Hall of Fame Winners

SERGIO LEONE

LEE VAN CLEEF

ENNIO MORRICONE

#29 Spring 1991
Well here it is springtime 1991. I hope all of you had a pleasant winter watching plenty of Spaghetti westerns on video in front of a cozy fire and reading Westerns... All'Italiana! in between video tapes.

Thanks to new readers Ally Lamaj of New York City and Tom Weisser of Miami, Florida I was able to watch two films I have longed to see for a number of years. I CAME, I SAW, I SHOT an Italian western comedy with John Saxon, Frank Wolff and Antonio Sabato was out of the typical Italian comedy mold while A MAN CALLED NOON was a British version of the Spaghetti western and was very artistic in it's telling of the Louis L'Amour tale. Thanks to both of these gentlemen for extending to me the opportunity to see these films.

Well the time has come to give you the results of the 1st Annual Spaghetti Western Hall of Fame induction. We were going to accept nominations and have a vote but the results of the nominations were so overwhelming Tim and I decided it wouldn't change anything by having an election.

In the vote for actor, actress, the winner was LEE VAN CLEEF in distant second was Clint Eastwood, and in third place was Tony Anthony. Others receiving votes were Giuliano Gemma, Brad Harris, Terence Hill, Franco Nero and Anthony Steffen.

In the vote for behind the scenes participant the winner was ENNIO MORRICONE in distant second was Sergio Corbucci. Others receiving votes were Alberto Grimaldi, Richard Harrison, Frank Kramer, Emilio Salvi, Sergio Solimma and Tonino Valerii.

Tim and I hope to have a plaque made for each winner and have them presented in the name of Sergio Leone. We will keep you posted as to the presentations. We would like to thank all of you who took the time to fill out a ballot and return it. We look forward to the 2nd annual election the winter issue 1991/1992.

Now on with this issue. We need to do some catching up on the Italian western since we took an issue off and dedicated it to our German cousins and their participation in helping to birth the Italian western. In this issue we have several reviews such as Earl Hudson's FINGER ON THE TRIGGER and my review of THE FORGOTTEN PISTOLERO we've also combined on a Buried Pasta review of the 1st Spaghetti westerns. You'll also find a nice record review of Non Cantare Spara by Gary Radovich. We know the highlight of this issue will be the second half of Bill Connolly and my interview with the Wild Bunch (Tony Anthony, Gene Quintano, Lloyd Battista and David Petitto). We also can't forget our Whatever happened to...? on Broderick Crawford who lives again in Los Angeles thanks to the drought.

We hope you enjoy this issue and have a super spring and we'll see you again in the summer for more Spaghetti madness.

Adios amigo,

Tom

P.S. Thanks very, very much to Mr. Gene Quintano for the sizeable donation. It was very much appreciated.
colonna sonora originale

Non Cantare Spara

Music composed and arranged by Gianni Ferrio; vocals performed by Quartetto Cetra

Available on: CBS 63325 (1968 LP)
CGD LSM 1277 (1987 LP reissue with same artwork)

This is an Italian television soundtrack, evidently a musical comedy set in the American West. The title translates as "Don't Sing, Shoot" and Gianni Ferrio has provided an interesting selection of compositions put to song. The album consists of 12 tracks, all songs and all with Ferrio's music.

"Non Conatare, Spara" gets the album off to a rousing start. Ferrio has written an easygoing western flavored theme and the Quartetto Cetra provide playful vocals. The arrangement (also by Ferrio) blends whistling, brass and percussion along with the singers. A lively tempo keeps things moving along. "La Ballata Del West" is another great track and the lighthearted arrangement mixes in horse gallops, gunshots and cattle moos! Once again the vocals are very well performed.

"Andiamo Dove Va il Vento" ("We'll Go Wherever The Wind Goes") features electric keyboards and acoustic guitar in its pleasant arrangement. "Pascaloosa Sauce" is faster paced and more lively and adds some variety to the proceedings.

"Se Tutti Gli Sceriffi" ("If All the Sheriffs") has a great use of harmonica. This duet also sports a nice melody and is a standout. "La Terapia Del Whisky" ("The Therapy of Whisky"), despite its title, doesn't sound very "western" at all. It is energetic and doesn't bore the listener, though.

The second side begins with "Ad Abilene." Again, this selection does not have a pervasive atmosphere of the Old West but it is rather lively and moves along. "Quando La Luna" ("When the Moon") is a gentle duet played primarily by romantic strings under the vocals. This composition is a love theme and Ferrio opts for a typically lush and sentimental arrangement.

"Matrimonio Alla Mesicana" ("Marriage Mexican Style") clearly reflects its Latin influences and this composition is another high point. Blending a colorful arrangement with a nice melody and played in an animated fashion Ferrio's results are excellent.

"Se Preghi Il Tuo Signore..." ("If You Pray To Your God") has a memorable introduction featuring a female singer backed by an electric organ. This musical phrasing is repeated later on and the composition takes on the atmosphere of a religious gospel-type song. Well done. L'Occasione Del Cavallo" (The Occasion of the Horse") is another non-western sounding vocal duet. Its arrangement briefly mixes in the harmonica.
The final track is "American Function" and this is more of a New Orleans Dixieland jazz composition than an Italian western flavored piece. Ferrio again reveals his ability to compose diverse styles of music to suit the occasion.

All in all, NON CANTARE SPARA is not a landmark score of this genre. Instead it offers an example of Italian television scoring with all the inherent drawbacks one would expect for this less demanding medium. Every selection on the album is a song but the musical themes and arrangements offer us yet another fine Gianni Ferrio western score. Readers with the patience to listen to the music in lieu of the vocals will be rewarded. This record was always considered an oddity because it contained the soundtrack of a musical comedy Italian western instead of the straight dramatic scoring most of us prefer. But the inexpensive 1987 reissue of this album makes NON CANTARE SPARA easily available and affordable to all once again and I recommend it on that basis. Ferrio's musical arrangements are varied nicely and most of the tracks do retain a prevailing western sounding atmosphere. I even appreciated the vocals. The entire project was well recorded and sounds just fine.
TA Let me tell you something. That's probably the best picture of that genre that I made. And what happened with that film was it got caught up in a lawsuit with Allen Klein, who was a major stock holder at MGM and it laid their through two regimes. Finally when they decide to put it out, they went in and re-edited the whole picture.

That film was outrageous!

LB THE STRANGER IN JAPAN. There was some great stuff in it, and you talk about having problems! We went there and we started to shoot and typhoon season was supposed to be over. And I mean the rains wouldn't stop! Finally we couldn't wait anymore so we said let's shoot with the rain. We shot about four days and the stuff looked incredible! With these Samurai It looked like a Kurosawa, presumptuous. Rain was coming down in buckets and the fights looked great, and then the friggin' rain stopped. We had to bring in fire engines and we made typhoons, and we had to bring in these fans. Everything that could have gone wrong went wrong. But some of the stuff.

DP That thing on the roof.

GQ I wrote that joke that day. He (Tony Anthony) called me over and said we need a joke here. I said "Well give me a minute." Then we wrote this joke and a couple of people supplied material.

TA There's fifty minutes of the picture that I delivered, Gene, of non-stop. The most spectacular gags that you ever saw in a picture.

LB And action!

TA You see I had such a big success with A STRANGER IN TOWN and THE STRANGER RETURNS worldwide. They just gave me Carte-Blanche on that film.
In fact I was down in the Bahamas, or down in Jamaica, scouting locations for a war picture, and I get this call in the middle of the night. You've got to come to New York. "Your picture's setting records" and things like that. I came in and Bob O'Brien at MGM says "We want another picture right now!" I said "Well, I don't have a script!" O'Brien says "Well, get the director over here and let's get a script." And I had been to Japan with a girl friend of mine, and I had this idea, that maybe a cowboy could work in old Japan. Before I knew it, I had the director there and writers and we were on an airplane going to Japan.

LB He called me and said "Do you want to go to Japan?" I said "What?"

GQ Who directed SILENT STRANGER?

TA The guy who did A STRANGER IN TOWN and THE STRANGER RETURNS.
(Luigi Vanzi)

TA And what we did was. We took from all those historical things. We did a take-off on all the Kurosawa things. It was in the style of A STRANGER IN TOWN, because he couldn't understand anybody. When they got a hold of it, I made a mistake not having the final cut. When it finally went out, mainly in Europe it was just watered down to nothing. But it had great stuff.

DP That picture was fun. Did you (Lloyd) ever see it?

LB No! Were you in that.

DP No, no.

TA But you won't see what we really did.

LB Very similar to Orson Welles' problems.

TA But it laid there through Bob O'Brien going out and Aubrey coming in. I forget who was head of MGM when it was finally decided to piece it together in their way.

BC When you mentioned the SILENT STRANGER, I saw in Reno about '77. Like you said, having seen the other films the humor was gone.

TA Well they cut it everything.

DP That's what we didn't do in BLINDMAN, in my opinion, we didn't go far enough. To make it past that degree of trying to be a real Western. To go totally camp with it. If we had gone, I think completely camp. BLINDMAN made money as it was. About $10,000,000 domestic. I think if we'd have gone that next step and made it just camp, made it ridiculous, plus having all the Leone stuff. Bells just where you'd expect to have the bells to be. The gun shots on top of the bells.

TA They didn't want it that way. That's probably one of the biggest mistakes of my career. Cost me a fortune in money, because they wanted me to do more of those. I said no because I suffered so much from the eyes. I was like sittin' on top of the world, that I didn't care. Like a schmuck.
DP So we did this next generation which was called Belly Hot the blind gunfighter. We just put dark glasses on him. So when ever he took those glasses off, you saw not the contacts but just like that you knew he was going to kill somebody. The whole rest of the pictures he had these dark glasses on.

The thing that killed me about BLINDMAN. When I watch BLINDMAN today, besides the laughs I get with you (Tony) and me and him (Lloyd), the hat. Tony's hat. The hat is what kills me. I cannot get past the hat.

GQ Looks like it's melting on his head or something?

DP The hat is made like a Gumby hat.

TA Exaggeration! Everything was exaggerated, then played straight.

LB For the things that went wrong in GET MEAN, it has some of the greatest locations. The sets and the places we used were incredible.

Escorial, I don't know of any other commercial film that ever shot in Escorial.

DP That's where all the kings are buried in Madrid. That incredible place where Tony rides his horse up the steps of the place.

LB It was built by Phillip II.

DP And "Valle de muerta", Valley of the Fallen from the revolution of 1939 that Franco built. Where they made a cathedral into a mountain. A solid piece of rock that they carved this cathedral out of. We were there.

LB And it's as big as St. Peter's in Rome. Inside the mountain. It's a basilica. I think it's one of the great contemporary works of art in the world.

DP If you're on top of the Plaza de Espana in Madrid...

LB You can see the cross.

DP On a clear day you can see the cross at 35 miles away.

It's almost grotesque in some ways, very bad Goya-ish you know. The kind of Russian looking statues that Franco loved, the women, the big Russian women.

LB What I think is incredible is the church inside.

DP Into this mountain they went inside and carved out this church, inside this solid piece of rock. Those locations were great.

LB We even in Escorial, there's a burial chamber where Isabel and Ferdinand are buried. We shot there. The scene where you (David) had the nightmare about the wolf. We shot in Toledo. We used the oldest synagogue. In fact when I was just there doing ZORRO, I went on a tour, and they took us into this old synagogue. They did such a big number about this synagogue and it was one of the good locations for
That was our first day's shooting on GET MEAN.

Yeah, in Toledo. We used a lot of places. The Toledo museum, that scene where I'm ranting and raving about my childhood and my background.

You were always ranting and raving about my childhood.

I'll tell ya I saw Sergio Leone with Ferdinand (Baldi). This is really sad, and shows you how funny careers are. I finished making FOR BETTER, FOR WORSE with Gene (Quintano). I went to Italy to see my old friends, he came back straight and I stopped in Italy. I was with Baldi in a restaurant and Sergio was there. We went over and sat and had a coffee with him. In talking to him Ferdinand naturally, it was like the dream time of Italy, because they never had the boom time that they had with the Italian Westerns. He said to him Sergio why don't you bring back the Italian Western. The discussion went into that, why in all these years he hasn't gone back to one more big Western. Ferdinand in talking to him would say "We need you to do it." And it's ironic because he was talking about "Well, I don't know, I've done that. I've been saying that for all these years." "Besides I've got all these years invested in this BATTLE OF LENINGRAD and it's going to be the biggest film of all time." "I've got nothing new to offer to a Western." So it was one of those kinds of conversations. I said, "Well who you going to use in this BATTLE OF LENINGRAD?" He said "Mickey Rourke, I believe in this guy. Mickey Rourke." And fade-out, fade-in. I came back and went down to Brazil to make WILD ORCHID. I never had talk to Mickey other than on the phone. The day that he arrived in Brazil, I got a call from Italy that Sergio had died. I said "Oh God, Sergio Leone's dead." The guy who probably influenced me more than anybody. I went down and it was like 2:00 a.m. and Mickey was working out, jumping rope. I went out to him I said "This is a terrible way to say hello. We're going to be working together 2 months, 3 months. I'm Tony Anthony, I just wanted you to know I heard from Italy that Sergio Leone had died." His mouth dropped open, he was destroyed. He ran inside to call his wife and everyone else. He came back out and said "God! I just spent two months with him and this was going to be his big, big film the story of Leningrad." They tried to
get Sergio because he had so much power, to get him to do one more Western. All the directors and the writers and he just wouldn't do it.

DP Remember that incredible town he built, when we were in Gaudix, we went over to look at. Then it was still standing, a town where they filmed the interiors Gene (Quintano). You never saw that did you?

LB Oh! It was fabulous.

DP Right. Now that you've heard my name.

TA Yeah he (Henry Fonda) was a great heavy. He had the balls to do it see, that was the key.

GQ There's a story that was not a Spaghetti Western. It's still a classic Western THE MAGNIFICENT 7. A fellow whose an assistant editor on a film I just finished directing, and he's from Baltimore. James Coburn was in Baltimore shooting THE BALTIMORE BULLET, and he's eating a roast-beef sandwich. He goes up to him with a friend of his and all they say to Coburn is "Say the line." Coburn looks at them and they say "Please could you say the line, we're sorry to bother you." Coburn says, "You mean; Ya lost."

DP The knife scene?

GQ The knife scene. Coburn just looks at them, with roast-beef hanging out of his mouth. It was like the highlight of this guy's life in Baltimore.

DP But if you're a Western fan and I swear to you if anybody walked up to me on the street and said what's this line from, I could tell them. It's so identifiable. It's like some of the stuff from SHANE.

TA Dave's such a Western freak, he named his new son Shane.

DP Yeah, I have a 4 month old son and I named him Shane. Before my son Jack was born, whose now 4 years old, I had seen SHANE, maybe 35-40 times. I had watched it in its entirety and loved it to death. So when Jack was born you look for stuff, and Gene knows, to occupy your children right? So one night there's no movies on, so I throw SHANE on and I'm telling him about the picture. I have seen it since then at least 150 times. The incredible thing about it is, when you see a picture that many times, you see new stuff. There's two things I can tell you about SHANE that are incredible. When the little
boy, Brandon DeWilde, sees Shane for the first time, he's watching a deer drink water in the pond by the farm house. As the deer raises, they got so lucky it would never happen in a thousand years, when the deer raises its head, it hears something, Shane rides into frame between the horns. At the same shot, it goes back to the little boy, then it comes back to Shane, way back in the distance a white car is traveling on the road. You won't see it because it's so quick.

GQ That was a B picture when they made it. They thought but didn't turn out that way.

TA I'll tell you a funny story about a STRANGER IN TOWN. Again a low budget film. We went down to Almeria and we didn't have enough material, so we came back to Rome and figured the lead into the ending when I kill all the guys. All the shots of me traveling back and forth, we just didn't have enough material. So we said "What we gonna do?" They said "Well you know there's a gravel pit on the way to the airport. Maybe we can go out there and maybe make this match." So all those shots of me in a STRANGER IN TOWN where you see me up on a hill looking down is in a gravel pit right outside of Rome. When I brought this picture back to New York, because I never thought the film would ever be a success. They absolutely asked me this, the publicity people did. They thought that the terrain and the way the desert and rock formations were incredible in this picture. I never told anyone, this is the first time I've ever spoken about it. It was in a rock quarry pit and if you look behind of those shots you'll see rock crushers and bull dozers. We'd be shooting and a bull dozer would come down the road and you'd have to wait.

DP Talk about having no money on pictures. On GET MEAN we would come down stairs in the morning and the director Nino Milano would say "Well today we lost one of the gaffers, today we lost one of the grips now don't be disappointed because there's no fruit on the table." We'd say "What do you mean there's no fruit." He'd say "Well we don't have money for oranges." I mean stuff kept falling off, the crew kept getting smaller and smaller.

TA I'll tell you a story about Nino. Gene and I worked with Nino on two pictures. The big battle scene when Lloyd's shooting the canons and I'm hanging upside down. We had like 250 extras and what we were doing was you'd see an army on one side and we'd dress them in one thing and then we'd rush to dress them in the other army and put them on the other side.

LB Same guys.

TA I was waiting for $50,000 to come in from America. If you don't pay the extras in Almeria, as you know Gene, because they're all Gypsies, forget about it. Now Nino and the director are really nervous because I've been on the phone all night and the money's not there. I don't have the money to pay the extras at the end of the day. So I went to Nino at a certain time and he was really nervous. I said "Nino we've got to do something, I don't have the money. It's comin' but I don't have the money."
So he says "Well let's go back to the hotel and think this out. Maybe I can do something with my friends who are shooting a big Italian picture down there." So we go back and I'm smoking a cigarette and having a vodka in the afternoon, which I never do and he says "All right we're going down to the Playboy Club." We go down to the Playboy Club and Nino borrows from his old friend at the Playboy Club. We go upstairs and he says "Just sit there." I said "All right." He stacks this $1,000 on the table and pretty soon the controller from this Italian Western comes bye. Nino's like with a tear in his voice says "I got all these dollars but the exchange rate is so bad today, if I
can wait till Monday I can get a better exchange. We're such a poor picture and this and that." Anyway he convinces this guy to loan us $18,000. The guy thought we had $50,000 laying there. We put it in a paper bag and we went out and (Ferdinando) Baldi's really panicked. Gene, it's the end of the day. We come out and I'm smiling and there we got our bag and that's how we got through shooting.

QQ We paid everybody on the set on down in cash.

DP I look back at some of those things on GET MEAN and can't believe that we did some of that stuff. We finished up in Madrid and we going to go to Almeria the whole troop. Our courier, our friend Sergio, was bringing us our cash of $50,000 at a time in manila envelopes. Well it hadn't arrived so my wife at the time wait in Madrid for this money. Tony says "Don't worry the money's going to be here like 6 hours. You'll be on the next plan." I'm there for 3 days with just a tooth brush and her over-night kit. We're in the hotel sleeping on beds with no sheets. We're going to get thrown out any minute. So Sergio calls us from the airport and says "I'm here I got the money." So we'd driven to the airport like ten times by then. We go to the airport and the guy from the production was meeting us. We had $50,000 in the envelope, but we needed $5,000 right away in Almeria to pay the daily living expenses. We needed $50,000 to pay the guy in Madrid. Well we only had $50,000 and needed $55,000. So I had Sergio steal from us $5,000 and he puts it in my wife's purse. So then in my bad Italian I have this screaming argument with Sergio for show, to con this Spanish guy, who starts to feel sorry for Sergio. I'm screaming at him I've got him by the shirt, I'm saying "You son of a bitch! We needed the money. Did you steal it. You dirty bastard." All this stuff. We run down to Almeria and my wife under the table gives Tony $5,000 in his hand. Tony says to the production director: "Oh by the way here's that money." Like I got thousands more but here's that $5,000, I'll give you the rest in the morning.

I look back on it now and I think we're in the country without work permits. We got dollars that are coming in the country in nefarious ways.

TA See if you're in place like we were in Almeria or something and somebody sends you money by wire. It takes you 4-5 days to get it. I had that same problem in Rio last year. So if you didn't have cash delivered to you, you couldn't get the money for a week sometimes 10 days. The banks by the time they transfer the funds get there interest on it. Even when we were making COMIN' AT Y'ALL we had people arriving just to get us through the week. They use your money.

DP By then the Gypsies have gone back to the party.

TA So if you don't have a solid cash flow that's two or three weeks in front of you in any of these foreign countries... Even down in Rio we had people bringing down dollars to us for living expenses and things. You can't imagine down there the problems with banks. So it's tricky when you go to these foreign countries. Especially in Almeria, you're across from Africa there. Today it's a resort, but in those days it was just beginning to grow as a town.

QQ I wouldn't say a great resort.

TA Well you didn't go around Gene. I got up one morning, it's so developed now. All the Italian actors are rich because they bought places in Almeria, like little villas.

DP They were $10,000 to $12,000 and you could walk to the beach. Our hotel was 10 bucks a night.

TA $15.00 a night there.

LB It is so much harder when you're down there. On ZORRO they were
thinking about using all those locations in Almeria. They finally built their own locations there right outside of Madrid.

**WAI** Oh they were built?

**LB** Yeah because it was too difficult to get the money, the crew. You have to take everything to Almeria. Everything was in Madrid.

**DP** In those days you just moved into Almeria and everything was in place. The guy would bring the horses, he's bring the costumes, the limousines and all of that.

**TA** On BLINDMAN we took 250 horses on the train and brought them in.

That's another thing. You go to the Gypsies down there and negotiate a price for horses. These guys would go out to all the farmers for like 200 miles...

**GQ** First they would ask you is that to ride them or eat them. Because there was a difference.

**DP** Is this for a festival?

**TA** You know and on a Western you need really good horses, to gallop and are strong and they can stay out there ten or twelve hours a day. Of course the biggest problem down in Almeria were these guys were Gypsies and they would bring anything. The worst thing to have is a pregnant horse, because they don't have the strength. We used to get into such arguments, because you'd order 200 horses and out of 200 maybe 50 were great horses and the rest were just junk farm horses. So on BLINDMAN I said "I'm finished with that." You just get into a war. So we put 250 horses on the train for that. What did we do on COMIN' AT YA! I had a fight on COMIN' AT YA!

**GQ** Yeah, but we brought some. We brought that horse that was supposed to be trained to jump over the wagon and it was never trained. There was a horse that was supposed to do a stunt over a wagon and it tumbles.

Victoria Abril's thrown, there's a horse that comes over it. So the guy's there, the stunt coordinator. He's got a stick on the ground goin' to the horse, "Jump, jump." He never worked with the horse. Miguel Pedregosa. He says "I don't think we're going to get this shot. I don't know. I have my suspicions."

**LB** The other thing that was funny is we almost always did these things in the Spring. These horses had been locked up all winter. We'd go to the guy and say in our pigeon Spanish, "Look, I can ride but I'm not Gene Autry. I need a nice minded horse." He'd say "No, no don't worry." Then you'd say "What's this horses name." He'd say "El Diablo."

**TA** They're (Gypsies) great athletes but they're all bullshitters. They negotiate a price. So you have these scenes where guys run out of a building run up to their horses, leap on their horses and ride out. Nine times out of ten these guys would run out they'd jump up on their horses and their guns would fall out. They'd fall off on the other side.

**DP** We go to make GET MEAN and I was doing this, how do I describe him, psycho, sicko, gay 17th century maniac. I was determined to have a good horse to ride. I'd done three Westerns and I'm a cowboy now. We go out now pick out our horses, remember that day. Remo DeAngelis the stuntman leads us were going to pick our horses. They bring this horse out of this barn. He's incredible, he's like 16 hands high, black stallion. Tony's going "Oh my God, Dave, that horse is fantastic. You got to ride that horse." This horse, his feet had yet to touch the ground and there's nobody on him. He's out of the barn. I'm going to get killed here you know. Remo's saying "I don't know about you and this horse." I said "Well, I can try him." So they got an English saddle on this horse, I should have known, but I'm stupid right. I think well everybody's watching right. I'll
try him. This horse, three people had to hold him for me to get on him. I'm brain dead, I get on the horse. The minute they let go of him - he's zoom. Takes off for a fence. "Ride him Dave." I hold onto this horse, my feet are now out of the stirrups, I'm holdin' on to this horse for five minutes he's trying everything he could do to buck me off. Try to hit me with his head etc. I didn't stay on him because I was such a good rider. I stayed on him because I was sure that what he wanted to do was get me off and then kill me. He wanted to get me on the ground and stomp my life away. I got off that horse and I said "Get me away from that black son of a bitch." His name was like Diablo. I think they do it on purpose. Then they bring out this horse and well Dave you can ride this one. The horse is like 100 years old, a saddle that comes up to here so you can not fall off.

TA Now I'm going to tell you one about Quintano. He's probably going to get mad at this. Remember in COMIN' AT YA! when he drug poor Victoria Abril through the water.

WAI Right in the ocean.

TA Well it's gettin' into the day and the tides comin' in and she's been drug until she has no skin on her body. We've got to get the shot of Gene as he's pulling her and looking around doing all these close-ups. He had this horse that was just absolutely wild also and when you get him down near the water he was totally uncontrollable. So I said to Gene, "We've got to do something, it's getting near the end of the day." He said "Tony, I can't control him." I said "Look maybe we can get you up on somebody's shoulders and just make some movements." He got embarrassed and said "Now Tony I'm not getting on anybody's shoulders." I said "Gene otherwise we're not going to get the shot."

GQ And then I used this. People thought God this guy really knows stuff. I did a picture with Judd Nelson, we needed a close up of him on a horse. A comedy and they were trouble keeping the horse still. I said "You know what you do, put Judd up on the gaffers shoulders." So they put Judd up there and the cameraman got the close-up. It's called MAKING THE GRADE.

TA The director said to me "We can get all the close-ups for the whole picture. Look at him he's going wild." I said "Go ahead."

GQ I got nervous with the guy underneath me.

DP The Italian guy underneath said "It's more money just keep paying me."

GQ Freddy Unger was our stuntman.

BC I've seen him in quite a few films.

TA Freddy was one of the original chariot racers in BEN HUR.

DP That's the best ten minutes of horse action ever put on film for my money.

GQ The Australians have some good horse action.

DP THE MAN FROM SNOWY RIVER. That stuff that's in there.

GQ THE LIGHT BRIGADE I think it's called.

WAI THE LIGHT HORSEMEN.

GQ Right THE LIGHT HORSEMEN. There's a great charge in that battle.

LB There shooting lots of pictures down there. I went down to direct an opera there. They were picture shooting every place.
DP I'll tell you that on BLINDMAN some of the biggest laughs of my life, not that I got, but that we had. While making BLINDMAN, we had a villa outside of Rome, this incredible villa. We were all staying in wonderful hotels. In those when we went over to Italy, they didn't know what caliber or size an actor you were in Hollywood. All they knew were you were a Hollywood production with American actors. They'd follow us down the street. They'd even follow Lloyd and me down the street, and we were nobody at the time. And Ringo, the girls were outside the hotels. You'd go into restaurants and the paparazzi would chase us down the street in their cars. We really had an incredible time over there.

GQ When we did FOR BETTER, FOR WORSE, Lance Kinsey whose in all the POLICE ACADEMIES except one, was in the picture. He could not walk down the street in Spain or go into a fashionable restaurant without being attacked. That was the power of the POLICE ACADEMY pictures.

DP Attacked?

GQ I mean literally... the owners would come over and say "Let me have my picture taken with you," etc. And there would be other actors and actresses who were better known here. He said "I'm going to move here. I can't get a check cashed at the dry cleaners back home. Here I'm a major star."

DP And you know what the attraction is, Lloyd and I talked about this. You do a couple of pictures in Italy, you're back every year. You say to yourself maybe I should just stay here and work. You can get work by this network of friends at all the studios. But you know it's not going to do anything really for you in America unless you have a big hit. But there's those tremendous attractions to stay there and live that good life and just play.

GQ A lot of people did it.

DP And some of them like Mark Damon made a tremendous success, made money. Look at Lee Van Cleef became one of the biggest land owners in Spain. He had tremendous cattle ranches.

GQ Did he?

DP Yeah, tremendous.

How many people made money. Even some of the guys we know. Raf Baldassare, Guitano Scala, Remo DeAngelis all have villas. All live better than most of us. Guitano has a stable of harness horses. That's what he does, he races silkies.

LB He did a lot of stuff with us. He had been on the Olympic team. A great horseman.

DP You see Raf in those pictures.

WAI Baldassare was in a million of them.

LB Raf's a good guy.

DP The best guy in the world, and he has a beautiful villa in Otranto, actually the village is called Duerta Yano which is close to Bari. In this village one of his brothers is the village doctor, his other brother is the village police chief, Raf is this village celebrity. They grow their grapes and make their wine and their olive oil. It's an incredible life. He was an Olympic guy who was sleeping in a tent in one of the parks in Rome, trying to get work as an extra. Remo hired him in a picture to do something.

Remo has an incredible villa outside of Rome. When I was there in 1983 with Roger and Byron, and I toured Italy for like 35 days. Remo came over to Dominic's and we spent an evening bullshitting and having a great time.

WAI Is ZORRO (TV series) of any interest over there (Europe).
LB Yes, well it's a co-production too. It's French/American it's going to show over there. I have a feeling that there it will be a bigger hit than here, because here it's on cable. There it's going to be on their prime time. They built very nice sets and they've been picked up for 60 more shows. So their a hit on their own scale. Now I know that Zimbalist (Efrem) has left.

WAI Oh, he has?

LB I think they have replaced him with Henry Silva.

BC I was wondering how the Stranger developed.

TA I went to Italy and I started doing, I call them art films. What happened was I had a good friend who believed in me when I was a young actor. He was Dimitri Tiomkin. I was involved in making a film. These people were talking to me about a Western. I just didn't believe I could play a Western. I'm like a street guy. I was brought to Hollywood by my friend Dimitri Tiomkin who was getting ready to make MACKENNA'S GOLD. They put me in a hotel in Los Angeles and I read this book. There was a great part of a young Indian, who was disfigured. One of the best parts in the book. So I was waiting to do the screen test. When the script was ready, I'd been here two months - the longest time I'd ever stayed in Hollywood, the part became a featured role. I told Dimitri I can't do this. What do I want to do that for, I'm starring in pictures in Italy. I don't want to come to Hollywood and do a bit part. At that time I had this friend who had been trying to get me to do this Western. So I went to Italy and it was one of those low budget pictures. That's how it happened. I ended up owning (the picture rights) America, which I ultimately gave a way. I thought I was going to be a cowboy with buckskins and beautiful hats. This guy takes me out to a costume house and pulls the ugliest, dirtiest piece of long underwear, a hat that's been shot through 2 or 3 times. He gives me this ugly horse.

WAI Can you tell us a little bit about Frank Wolff and Dan Vadis.
TA Frank was probably one of the most talented people that I ever worked with. He started out in AMERICA, AMERICA (1963) by Elia Kazan, which I tested for. I thought it was going to be my big break. That's how I met him originally. He did A STRANGER IN TOWN as a favor. He was a real heavy there. Frank had turned down the original FISTFUL OF DOLLARS. He said "How can an Italian Western be." It cost him about $4,000,000. I'll tell you a sad thing about Frank. After STRANGER happened I was doing really well and I did BLINDMAN. He came to see me and he's been drinking and he really went after me. He says "You know you did STRANGER and you didn't have any money. I was getting $100,000 a picture, I did it for $60,000. Now you're making all these Hollywood movies with big distribution and I never hear from you." I just told him "I'm sorry" because the Ringo Starr part is what he liked, then he even wanted Lloyd's part. He really went after me. I felt really bad. I promised him. I said "There's nothing I can do about this picture because it's all generated from Fox and everything else, and Ringo and that's why the films getting made. I promise you the next picture we'll work together." That's the year he killed himself... over a woman.

WAI How about Vadis. Was he difficult to work with?

TA Not with me. You know how I used him. I had Klaus Kinski who started the picture. I had a co-production with Germany.

GQ With Constantine?

TA Yeah. Kinski comes out talkin' about horses. He comes out and I'm standing there with him and he wants to see the horses and pick out his horse. Naturally he picks the black stallion like Dave was talking about. The stunt director comes to me and says "Tony don't let him get on that horse. That's a horse for a stuntman." I said something to him because the stunt director wouldn't. He said "Look, nobody tells me what horse that I ride. I pick the horse that I want. I'm a horseman and I've been on horses all my life." We're in a western town and he's showing off. He jumps into the saddle and takes the horse instead of reigning him with both reins together he's reigning him with a reign in each hand. That's painful to a horse. He was letting everyone know he was a great horseman. They call horses stupid but he will protect himself like any animal. The horse circled around and reared up and flipped over on the steps of the saloon and broke his back. I'm sitting their watching this.

GQ Going "Are you happy now! HUH!"

TA Germany approved Dan Vadis, who had done a lot of Hercules pictures. He came in at the last minute and we had no trouble with him. I became good friends with him but I didn't see him much after that. All those guys disappeared. I understand he had problems later. They found him dead and nobody knows what happened. I'll tell you, he was one of the greatest athletes I was ever around with as far as on movies. He jumped off a water tower into a saddle. I couldn't believe it. A really tough guy.

GQ We told Marshall he had to that remember? In COMIN' AT YA! one of the producers who stayed back in America came over and we said "Marshall it's tough we don't have a dime." When he came over we got the biggest stuntmen to come up to him and grab him and say "I want my money." To save money you're going to have to do some of these stunts. One of them was jumping from a balcony onto a horse. He's tellin' me "Jeez! I knew it was bad but
jeez!" We put him up on a horse and he's scared to death. He's saying to me "Get me off of here, get me off."

DP Guys I've got to go and get back to business.

WAI Thank you David, I appreciated your time very much.

DP No thank you for coming up. It's been fun. I haven't seen Lloyd since we did GET MEAN. I have not seen you since we finished the last days of filming. We both flipped each other off and left. I never want to see you again, or fifteen years, whichever comes first.

TA You guys have to go see my new picture it's opening Friday. WILD ORCHID.

BC How much did it have to be cut for the rating.

TA A lot.

BC I hear it's been very successful around the world.

TA Yeah, we're a hit everywhere. I hope it happens here.

GQ Tremendously well! I mean a record pace.

After having concluded the interview we passed around stills, posters, and pictures for autographs and the guys signed until they had writer's cramp. Thanks guys for your valuable time and the fantastic interview.

"A stranger in town"

"THE STRANGER RETURNS"

the SILENT STRANGER

"What more can I tell you!"

saying Tony Anthony

"BLINDMAN"

"GET ME!"
Review -
The Forgotten Pistolero

By Tom Betts

From the opening scene and the
clang of the mission bell on the
soundtrack to the last note during
the end credits THE FORGOTTEN
PISTOLERO will remain on your mind
for quite awhile. The film is a cut
above the average Spaghetti western,
not on the level of Leone or
Corbucci, but still a cut above. It
is filled with non-stop action and
when you surround this with a good
story and a fine cast you have a
better than average film of this
genre.

The film opens with a young man
riding across the open canyon land we
are all so familiar with. He is being
watched and followed by a group of
bandits on the ridges above. The main
theme which we've all heard in 100
commercials is whistled in the back-
ground by the master Alessandro
Alessandroni. We are first introduced
to Rafael (Peter Martell) the rider
who is being watched. The bandits led
by Miguel (Jose Manuel Martin)
seemingly shoot him from atop the
ridge, but when they close in to view
their kill, Rafael rolls over and
shoots three of the bandits. He tells
Miguel to go tell his mistress to
stop sending riders to kill him and
that if he sees Miguel again he will
kill him. Miguel rides off and Rafael
tired and wounded rides onward.

He stops at a cabin along the
trail his horse has followed and asks
for water. Before the owner can give
it to him Rafael collapses and falls
from the saddle in a heap. The owner
of the cabin is a young man named
Sebastian (Leonard Mann). He takes in
Rafael and gives him food and cares
for his injured wrist. When Rafael
leaves to milk his cow Rafael begins
to explore the cabin and finds a
scarf with a rose sewn on the back.
This brings a flood of memories and
he goes out side and finds a grave
with the name Maria Rosario Serena on
it, which Sebastian claims is his
mother. Rafael then tells Sebastian
who he is but the name means nothing
to Sebastian. Rafael relates a tale
of their mutual upbringing at the
hacienda of General Carasco. He tells
him they along with Sebastian's
sister were friends when they were
youngsters and he tells him of the
day Sebastian's father, General
Carcasco was killed.

In a flashback we see General
Carcasco returning from a long
campaign and he and his army are
warmly welcomed at his hacienda by
Maria, Rafael, Sebastian and his
sister Isabel (Pilar Velasquez). He
is also greeted by his wife Anna
(Luciana Paluzzi). After refreshing
himself the General is about to dine
with his men at the celebration
thrown for them at the hacienda.
Before he can finish dressing he is
confronted by Tomas (Alberto de
Mendoza) a scoundrel who has been
having an affair with the General's
wife. Tomas stabs Carasco and he
staggers out to the balcony where he
is shot and killed by Anna.

When the shot is heard it
signals the bandits led by Francisco
played to the hilt by Piero Lulli
to open fire on Carasco's men.
Isabel witnesses the murder of her father at the hands of her mother and her kissing Tomas afterwards. All Sebastian remembers hearing is the tolling of the bell.

The killings are blamed on the French and Tomas and Anna take over the hacienda while Rafael, Sebastian and Isabel are led away by Maria.

It is some 15 years later and now Rafael has found Sebastian and he reunites him with Isabel and the three try to bring the truth to the surface about General Carasco's murder.

Rafael and Sebastian dispose of the bandits that work for and guard the hacienda of Tomas and a final confrontation comes about with a surprise ending.

The final gunfight between Sebastian and Tomas is filmed brilliantly with the burning hacienda as a backdrop.

This film is one I had seen for the first time on Spanish TV and was deeply impressed by all the production values plus the great story line and the fine acting on all accounts. It was the first time I had seen Peter Martell and also Leonard Mann and have enjoyed their work in several other films since. Also fine performances are given by the actresses Pilar Velasquez and Luciana Paluzzi. Here is a film which has two strong female roles for a change. Piero Lulli stands out for his ruthless role as Francisco the bandit leader. Beautiful photography and one of the great Spaghetti scores make this a fine film and one of my favorites. Try and see it in English (Thanks to Ally Lamaj, I did) because the surprise ending is revealed in words not actions and unless you speak fluent Spanish you'll miss the kicker.

*WAI! RATING: 3½ Pistols*
THE FORGOTTEN PISTOLERO

Il pistolero dell Ave Maria (Italian title)
Le dernier des salauds (French title)
Tierre de gigantes (Spanish title)
El pistolero olvidado (Spanish title)
Seine Kugeln pfeifen das Todeslied (German title)
Gunmen of the Ave Maria (English title)
The Forgotten Pistolero (English title)

An Italian-Spanish co-production: Izaro Films (Madrid), B.R.C.
Films (Rome)
Executive producer: Lucio Bompani
Director: Ferdinando Baldi
Screenplay: Federico de Urrutia, Piero Anchisi, Vicenzo Gerami,
Mario Di Nardo, Ferdinando Baldi
Photography: Mario Montouri
Music: Roberto Pregadio
Editor: Eugenio Alabiso
Eastmancolor, Wide Screen
Running time: 91 minutes

Cast:
Sebastian ........................................ Leonard Mann
Rafael ........................................ Peter Martell
Anna ........................................ Luciana Paluzzi
Tomas ........................................ Alberto de Mendoza
Isabel ........................................ Pilar Velasquez
General Carasco .............................. Jose Suarez
Francisco .................................... Piero Lulli
Miguel ......................................... Jose Manuel Martin

Seine Kugeln pfeifen das Todeslied
THE 1ST
SPAGHETTI WESTERNS

by EARL HUDSON & TOM BETTS

The Italian "Spaghetti Western" as we know it today first appeared sometime in the early 1960's. At first films like Albert Band's (Alfredo Antonini) "Duello nel Texas" (GUNFIGHT AT RED SANDS) or Mario Costa's BUFFALO BILL, HERO OF THE FAR WEST were released in 1963. Then in 1964 Leone's FISTFUL OF DOLLARS became the persona of all following Italian made westerns. But when really was the first Italian western made? Well, research points to 1942 as the year the first one was made. It was a picture called "Una Signora dell'Ovest", loosely translated as THE GIRL OF THE GOLDEN WEST which itself was an extension of an opera first seen in 1910 called THE GIRL OF THE GOLDEN WEST which has since been filmed several times. David Belasco wrote the original screenplay. The story concerns the adventures of an ex-music hall artiste and her lover Diego, in the golden West; they team up with a rich cattle-baron, William (Rizzano Brazzi), who leads them to Butler (Michel Simon), a strange old man who gives them the rights to an abandoned mine; but Butler kills Diego, making it look as if William is the real killer; the signora believes Butler's story, "seeks consolation in his arms": later when she learns the truth, she rides off in search of William, finds him happily married and asks his forgiveness.

The film was filmed amidst wartime cardboard sets. Another movie was filmed in 1943. This picture was titled "Il Fanciullo del West" THE BOY OF THE GOLDEN WEST. The story of this film (which was promoted by the ad-men as a remake of ROMEO AND JULIET in a western setting) involves various attempts by a kind-hearted "quack doctor" to put an end to the rivalry between two frontier families; although he has a personal interest in the rivalry, he eventually succeeds in patching up the differences between the "two clans", unmasking the leader of a gang of bandits in the process; and of course, "like a latter day Romeo, he wins the hand of his Juliet."
Una Signora dell'Ovest (Italian)
The Girl Of The West (English)

Director: Carlo Koch (Carl Koch)
Screenplay: David Belasco
Story: "The Girl Of The Golden West" Puccini
Music: Mario Nascimbene

Cast: Michel Simon, Rossano Brazzi, Valentina Cortese

Critical review:
"Koch lacks the courage to set his film amongst our own cattlemen, the "buteri", and thus to transfer the action to a more realistic setting. The most irritating things about this film are the "cardboard" backgrounds, and a general atmosphere of the baroque. However we cannot ignore Koch's serious commitment to his work."
Giuseppe de Santis, CINEMA, February 25, 1942

Il Fanciullo del West (Italian)
The Boy Of The Golden West (English)

Director: Giorgio Ferroni
Screenplay: David Belasco
Music: Amedeo Escobar

Cast: Giovanni Grasso, Nino Pavese

Critical review:
"I praise the 'inventive touches' which contribute effectively to the 'comic-paradoxical atmosphere'; these 'touch's include 'a machine invented by the bandits to catapult their men into the air', 'an Indian who, having been trained to track his victims by following a few paces behind them, creeps along the ground all the time, as if unable to break the habit', and 'an old man who goes around in an invalid carriage which rears up like a horse during the final shoot-out'. The plot-line of Ferroni's film has a very familiar ring to it - part ROMEO AND JULIET, part A SERVANT OF TWO MASTERS. And his attempt to 'improve' on the more sentimental "Una Signora dell'Ovest" by adding 'inventive touches' of his own (bizarre machines, outrageous parodies of the American Western) also suggests that although men may come and men may go, in this sense Cinecittà goes on forever."
Giuseppe de Santis, CINEMA, February 10, 1943

(Portions of this text were taken from SPAGHETTI WESTERNS COWBOYS AND EUROPEANS FROM KARL MAY TO SERGIO LEONE by Christopher Frayling, Routledge & Kegan Paul, London 1981.)