

Regia
FERDINANDO BALDI

WESTERNS...
ALL'ITALIANA!



**Special Ferdinando Baldi Memorial Issue
(1927-2007)**

The Swingin' Doors

Ferdinando Baldi was born on May 9, 1927 in Cava dei Tirreni, Salerno, Italy. He started his film career in the early 1950s with a number of forgotten low budget films and musical comedies. His break came in 1960 as the co-director of "David and Goliath" which was part biblical epic and part sword and sandal, and starred Orson Welles. The success of this film saw Baldi become strongly associated with the sword and sandal film genre for the next few years, and he would go on to direct a variety of genre films such as "I, Tartari" in 1961, again with Welles as the star. He also directed "Son of Cleopatra" (1964) with another American actor Mark Damon. 1966 found him busy filming "Massacre in the Black Forest" and "The Shadow of Eagles" both with Cameron Mitchell and the low budget spy film "Suicide Mission to Singapore". He also directed young Franco Nero in "Texas, Addio". With the explosion of the Spaghetti western films Baldi became known as one of the leading directors in the genre.

"Little Rita of the West" (1967) was one of his most unique projects which was a western musical starring Rita Pavone and one of the early films of actor Terence Hill. In 1968 he filmed "Preparati la bara!" (Viva Django) which was a follow up to Sergio Corbucci's "Django". It starred Terence Hill, who dramatically resembled Nero, in a straight forward role. 1969 saw "Gunman of the Ave Maria" ("The Forgotten Pistolero") with a plot taken from a Greek tragedy. He also filmed a pirate adventure film "The Corsairs" that year.

By the beginning of the 1970s, the Spaghetti westerns started to go into a decline. Baldi still managed to make one of the best films of the genre "Blindman" starring Tony Anthony and Ringo Starr. It was the first of four films with Anthony. Baldi filmed a Euro-crime in 1972 "The Sicilian Connection" before returning to the western genre with "Carambola" (1974) and "Carambola, filotto... tutti in buca" (1974). These were both comedy rip-offs of the popular Trinity films with Michael Coby and Paul Smith. This was followed up with Tony Anthony's bizarre "Get Mean". In the late 70's Baldi dipped into exploitation films such as "Nove ospiti per un delitto" (1977). He was reunited with Anthony in the 1981 3-D film "Comin' at Ya!" and the Indiana Jones style film adventure "Treasure of Four Crowns" (1983). His final three productions were a trio of war films, the most memorable being "Mission Finale" (1988), which was produced and filmed in North Korea.

Although dabbling in most genres he is best remembered for his various Spaghetti western titles, which actively rank as some of the best of the genre. Very little has ever been known about his life outside the film world - Timothy Young www.Mondo-Esoterica.net

Tom Betts

WESTERNS...ALL'ITALIANA!
Ferdinando Baldi Memorial Issue

(The world's oldest (1983) fanzine dedicated to the Italian western)

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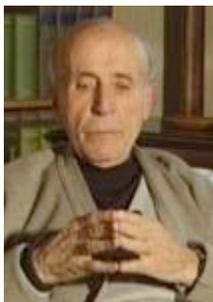
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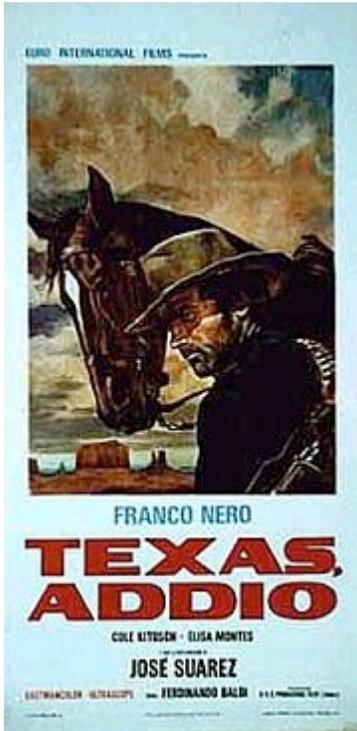
12:23 - Addio a Ferdinando Baldi

È scomparso stamane all'alba a Roma Ferdinando Baldi, nativo di Cava De Tirreni nel 1927. Baldi, che esordì alla regia nel 1952 a 25 anni con *Il prezzo dell'onore*, fu uno dei tanti registi italiani protagonisti dell'epoca d'oro di Cinecittà. Baldi attraversò vari generi, dalla commedia sentimentale al peplum, ma fu grazie allo spaghetti western che raggiunse il successo: il primo nel 1966 con *Texas Addio* interpretato da Franco Nero, bissato due anni dopo da *Preparati la bara*, con Terence Hill. Una certa fama internazionale la raggiungerà nel '71, soprattutto in Giappone dove il titolo diverrà un piccolo cult, con *Blindman*.

Ferdinando Baldi con oltre 30 titoli alle spalle, chiuderà la sua carriera di regista nel 1988 firmando due titoli: *Un maledetto soldato* e *Missione finale*.

Le esequie si terranno domani a Roma.

TEXAS, ADDIO



Franco Nero is Burt Sullivan, a sheriff who doesn't take his job too seriously, because what he is really interested in is revenge, revenge for his father's death years earlier. When the murderer's whereabouts become known to Sullivan he sets out with his brother to kill the low down snake. Cisco Delgado (Jose Suarez), the snake in question, is a land grabbing villain with a fetish for branding his adversaries with a hot iron. When Sullivan and his brother Jim (Alberto Dell'Acqua as Cole Kitosch) corner Delgado he reveals a shocking secret. Delgado is in reality Jim's father. After killing Burt's father he raped Burt's mother and Jim was the result. Is blood thicker than water?

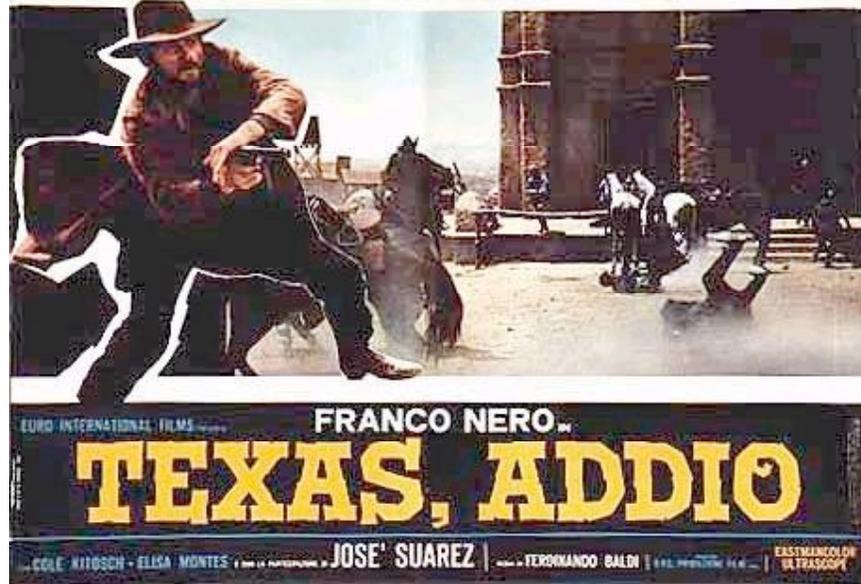
The Continental cast and scenes of intense violence may earmark *Texas, Addio* as a spaghetti Western, but the plot of this Italian/Spanish production unspools very much like its Hollywood counterparts. *Django* star Franco Nero's character provides the link; his two-fisted, taciturn Texas sheriff, Burt Sullivan, is cut from the same unwavering in-his-duty cloth as Gary Cooper's lawmen as he crosses the

border to bring the wealthy and sadistic Mexican crime boss Cisco Delgado to justice for the murder of his father. Sullivan's body count may be staggeringly high by the film's fade-out, but his kills are strictly in defense of himself, his greenhorn brother, Jim, or later, a group of Mexican revolutionaries led by lawyer Luigi Pastilli that attempts to overthrow Delgado's corrupt regime.

Director Baldi makes excellent use of the Almeria, Spain, locations (well photographed by future *Trinity Is Still My Name* director Enzo Barboni); and if his pacing is occasionally draggy, he more than makes up for it with a wealth of well-staged brawls and shoot-outs. His script (written with *Django* co-writer Franco Rossetti) is lean and solid, with a hint of noir in its central dark secret regarding Delgado's relationship with Sullivan's family. – **The Spaghetti Western Database**



CD soundtrack available on Screen Trax #CDST 324 (18 tracks) & Seven Seas #KICP 2593 (29 tracks).



Texas, addio – Italian title
Adios, Texas – Spanish title
Texas, addio – French title
Django, der Racher – German title
Django 2 – German title
A Fistful of Bullets – English title
Texas Goodbye – English title
Wanted Dead or Alive – English title
The Avenger – USA title

A 1966 Italian, Spanish co-production [B.R.C. Produzione (Rome), Estela Films (Madrid)]

Producer: Manolo Bolognini

Director: Fernando Baldi (**Ferdinando Baldi**)

Story: Franco Rossetti, **Ferdinando Baldi**

Screenplay: Franco Rossetti, **Ferdinando Baldi**

Cinematography: Enzo Barboni [Eastmancolor, Ultrascope]

Music: Anton Garcia Abril

Song: “Texas Goodbye” sung by Don Powell

Running time: 93 minutes

Cast:

Burt Sullivan/Django - Franco Nero (Francesco Sparanero)

Jim Sullivan- Cole Kitosch (Alberto Dell’Acqua)

Cisco Delgado - Jose Suarez (Jose Sanchez)

Mulattin - Elisa Montes (Elisa Perella)

Alcalde Miguel - Livio Lorenzon

McLeod - Jose Guardiola

with: Antonella Murgia, Remo De Angelis

Banker - Gino Pernice

Dick - Ivan Scratuglia

Fernandez - Luigi Pistilli

Saloon girl - Silvana Bacci

Bounty killer - Mario Novelli

Pedro - Hugo Blanco (Hugo Galiasso)



Ferdinando Baldi becomes Ed Wood with his most bizarre film and the only Spaghetti western musical of the genre. Rita Pavone was a pint-sized Italian rock and roll singer of the early 1960s who had a tremendous following. Matching her with the hottest film genre in Italy must have had the producers thinking that this film would be a blockbuster. Terence Hill was relatively unknown at the time and is used more for his resemblance to Franco Nero and “Django”. Throw in some Italian pop stars like Lucio Dalla and Teddy Reno and you have a musical western unlike any other.

Warning: Rita Pavone’s voice is very brash and you either like it or you hate it, so be forewarned.

Little Rita (Rita Pavone) has a dream of a better world and she believes that all of the evil in the world originates from the ownership of gold. Being a crack pistol shot, Little Rita decides to grab all of the gold that she can get her hands on. She then hides it all in a cave with the intention of blowing it up one day. She is assisted by the Indian Chief Sitting Buffalo (Gordon Mitchell), who



carries around a golf club as a staff, and her friend Francis (Lucio Dalla). Standing in her way are Spaghetti western heroes Ringo and Django, whom she out shoots, but she is taken prisoner by a Mexican bandit named Sancho (Fernando Sancho) who wants to steal her hidden gold.

Rita is rescued by who she believes is an Angel named Black Star (Terence Hill), but he also wants the gold. Throughout the film song and dance numbers break out at the drop of a hat. Some versions of the film have cut the song and dance numbers out to make it a more normal western. The film is a poor representation of the genre in this form so you must see the uncut version with songs and dances intact. – **Tom Betts**

Little Rita nel West – Italian title
Rita nel West – Italian title
T’as bonjour de Trinita – French title
Blaue Bohnen fur ein Halleluja – German title
La pequena Rita – Spanish title
Storsmockan i vilda vaestern – Swedish title
I vildaste vaestern – Swedish title
Rita the Kid – Turkish title
Crazy Westerners – English title
Rita of the West – English title
Little Rita of the West – English title

A 1967 Italian production [B.R.C. Produzione Film (Rome)]

Producer: Manolo Bolognini

Director: **Ferdinando Baldi**

Story: **Ferdinando Baldi**

Screenplay: **Ferdinando Baldi**, Franco Rossetti

Cinematography: Enzo Barboni

Music: Robby Poitevin

Songs: “Little Rita”, “Na che te ne fa”, “Tu sei come”, ”Per un colpo di pistole”, “Un
sceriffo che si rispetti” sung by Rita Pavone

Song: “Rita sei tutti noi” sung by Teddy Reno and Rita Pavone

Song: “Piruliruli” sung by Lucio Dalla and Rita Pavone

Running time: 105 minutes

Cast:

Little Rita/Jane - Rita Pavone

Black Star/Joe Talano, “Texas Joe” - Terence Hill (Mario Girotti)

Francis/Fritz/Fitzgerald Scott - Lucio Dalla

Sheriff - Teddy Reno (Ferruccio Mer-Ricordi)

Ringo - Kirk Morris (Adriano Bellini)

Chief Sitting Buffalo/Silly Bull - Gordon Mitchell (Charles Pendleton)

Sancho/Poncho Villa - Fernando Sancho (Fernando Arambillet)

Mexican trumpet player - Nini Rosso (Raffaele Rosso)

Tribunal President - Gino Pernice (Luigi Pernice)

Angel/orphan - Nina Larker

Django - Enzo di Natale

Lawyer - Franco Gulay

Outlaw - Livio Lorenzon

Barman Jesse - Pinuccio Ardia (Rodolfo Ardia)

Dancers - Flavio Bennati, Gianni Brezza, Vincenzo Cesiro, Renato De Martis, Renato

Greco, Umberto Pergola, Piero Pulci

Cowboys - Romano Puppo, Isarco Ravioli

with; Mirella Pamphili

VIVA DJANGO



This unofficial *Django* sequel impresses by following the continuity of the original film even better than the official sequel (*Django Strikes Again*) did. It maintains a likeable lead character (played by a young Terence Hill) and comes up with some nice fresh ideas for the genre too.

Terence Hill, hired probably because at that time he bore a strong resemblance to the young Franco Nero, stars as the wandering gunman Django, who doesn't drag around just coffins now, but nooses and other various hanging equipment (he's a hangman now, you see). What I bet you didn't know is that his nooses are designed so that he doesn't actually kill people... this way he has a lot of officially "dead" killers and hooligans following him around solely because they all owe him their lives. He uses this to his advantage

to scare the local townspeople into standing up to some local politician (or something like that) until the Indian in his group decides that it's in their best interests to turn their backs on Django and steal some gold from a stagecoach instead.



Well poor Django's not only been double-crossed, but the politician who owned that gold (Horst Frank) automatically assumes Django took his money, so his creepy goon George Eastman is placed in charge of murdering poor Django. Django gets captured and has the daylight beaten out of him.... while back at his double-crossing friend's hideout, the Indian decides to kill the rest of the gang and nab all the gold for himself. Needless to say, it's only a matter of time before Django jumps back up to his feet and blows away the rest of the crew. The strongest point of this film is in the final climax in a cemetery, which is actually better filmed and more suspenseful than the similar scene in the original *Django*.



Although Ferdinando Baldi is far from the most famous of Italy's directors, he did make quite a few films over the years. Too bad for him, not one of his films has been properly released here in America, aside from the Cannon Group picking up *Treasure of the Four Crowns*. While the dramatics here are pretty tame and often quite cheesy, the action scenes are imaginatively filmed and energetic to a point where I'd almost compare them to Sergio Leone's wonderfully kinetic westerns. The supporting cast features a lot of vaguely familiar faces, notably a young Luciano Rossi. It's funny to see such a young George Eastman in a villainous role as he would later be typecast in his post-starring days. Also mentionable is the decent soundtrack, with a couple of the rather catchy tunes actually lifted from other westerns! The beginning credits of the film feature some very Ralph Bakshi-ish Rotoscope animation.

Best scene from the movie - An Indian just shot someone dead for not going along with his plan, so an angry guy walks up to him and tries to strangle him, yelling "Shouldn't have done that, ya stinkin' Indian!"... well by-gosh golly, he gets shot too! What a great plan... and what a great line too.

Not the best western, but far more enjoyable than most of the other unofficial Django sequels I've seen, especially the hopelessly meandering *Django Kill.... If You Live Shoot!* Terence Hill would go on to distinguish himself with Bud Spencer in a number of slapstick crime flicks and westerns, most notably the *Trinity* series. - **Mike Martinez**



CD soundtrack available on Digit Movies #CDDM092 (27 tracks) & RCA#74321-63517-2 (11 tracks).



Preparati la bara! – Italian title
El clan de los ahorcados – Spanish title
Django prepare ton cercueil – French title
Trinita prepare ton cercueil – French title
Django und die Bande der Gehenkten – German title
Django und sein Hass ist Todlich – German title
Joe, de Galgenvogel – German title
Mitt namn ar Django – Swedish title
Viva Django! – English title

A 1967 Italian production [B.R.C. Produzioni Film (Rome)]

Production Manager: Paolo Frasca

Director: **Ferdinando Baldi**

Story: Franco Rossetti

Screenplay: Franco Rossetti, **Ferdinando Baldi**

Cinematography: Enzo Barboni [Eastmancolor, Widescreen]

Music: Gianfranco Reverberi

Song: “You’d Better Smile” sung by Nicola Di Bari

Running time: 107 minutes

Cast:

Django/Trinity/Cassidy – Terence Hill (Mario Girotti)

David Barry – Horst Frank

Mercedes Garcia – Barbara Simon

Lucas – George Eastman (Luigi Montefiori)

Horace/Orazio – Pinuccio Ardia

Jonathan Abbott – Lee Burton (Guido Lollobrigida)

Garcia Ibanez – Jose Torres

Lucy Cassidy – Angela Minervini

Walcott – Gianni de Benedetto

Jack – Edward G. Ross (Luciano Rossi)

Pat O’Connor – Ivan Scratuglia (Giovanni Scratuglia)

Deputy – Franco Balducci

Sheriff – Franco Gula

Lucas’ henchmen – Andrea Scotti, Gianni Brezza

Outlaw – Spartaco Conversi

with; Adriana Giuffre, Roberto Simmi, Lucio De Santis, Tino Scotti

HATE THY NEIGHBOR

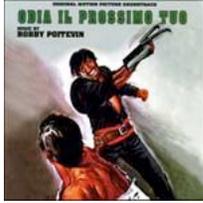


Ken Dakota (Clyde Garner) wants justice for his brother Bill (Claudio Castellani) who was killed by a gunman named Gary Stevens (George Eastman). Stevens subsequently stole a map from Bill that shows the way to a goldmine. The gunman on the other hand is now arguing with gangster Chris Malone (Horst Frank) about the map, and the gold that it promises to provide. Stevens tears the map in two and gives Malone half, resulting in a deadly game of cat and mouse which sees Stevens betrayed by Malone, Stevens rescued by Dakota, Dakota blackmailed by Malone (who has his nephew kidnapped), etc, etc. In the end justice is served when Malone kills Stevens, and Dakota brings Malone to court.

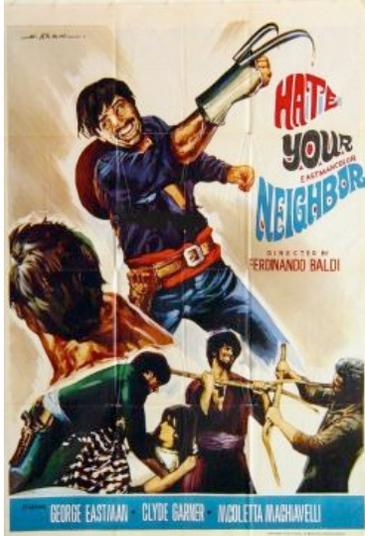
This is a really enjoyable Spaghetti Western, albeit one with odd moments of corny dialogue. It does include some really exciting moments though, including scenes where peasants and bandits are forced to duel with metal claws in a makeshift arena. These scenes, in which Malone forces his slaves to fight to the death in gladiatorial combat purely for his and his wife's perverse pleasure, betray Baldi's roots in the sword and sandal genre.



A case of torture by hanging over a pit of snakes and some very talented bandito musicianship also add to the excitement and fun found here! My experiences to date have highlighted that director Baldi can come up with some great movies and some absolute turkeys. *Hate Thy Neighbor* doesn't hit the highs of *Blindman* by any means, but it is certainly an enjoyable view. George Eastman and Horst Frank put in good performances and the film's plot features some quality twists and turns. – **Tom Betts**



CD soundtrack GDM #GDM 2077 (22 tracks).



Odia il prossimo tuo! – Italian title
Le salaire de la haine – French title
Hasse Deinen Nachsten – German title
Korkunc intikam – Turkish title
Hate Your Neighbor – English title
Hate Thy Neighbor – English title

A 1968 Italian production [Cinecidi Films (Rome)]
Producer: Enrico Cogliati Dezza
Director: **Ferdinando Baldi**
Story: Luigi Angelo, **Ferdinando Baldi**, Roberto Natale
Screenplay: Luigi Angelo, **Ferdinando Baldi**, Roberto Natale
Cinematography: Enzo Serafin (Vincenzo Serafin)
[Eastmancolor, Widescreen]

Music: Robby Poitevin

Song: “Two Friends” sung by Raoul

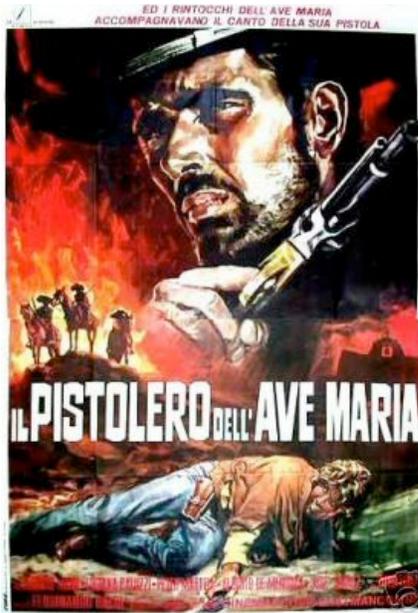
Running time: 95 minutes

Story: Ken seeks revenge on a rich landowner responsible for the murder of his brother and his wife for possession of their gold mine.

Cast:

Ken Dakota - Clyde Garner (Spiros Focas)
Peggy Savalas - Nicoletta Machiavelli
Gary Stevens - George Eastman (Luigi Montefiore)
Chris Malone - Horst Frank
Duke - Robert Rice (Roberto Risso)
Sheriff - Franco Fantasia (Francesco Fantasia)
Jose - Paolo Magalotti
Pat/Bill Dakota - Claudio Castellani
Doc - Franco Gulla (Francesco Gula)
Bill Dakota - Remo de Angelis
Malone’s woman - Ivy Holzer
Malone henchman - Osiride Pevarello
with; Ivan Scratuglia (Giovanni Scratuglia)

The Forgotten Pistolero



After returning home from a military campaign, Sebastian (Leonard Mann) and Isabella's (Pilar Velasquez) father Juan Carrasco (Jose Suarez) is murdered by his wife Anna (Luciana Paluzzi) and her lover Tomas (Alberto De Mendoza). Sebastian and his nanny flee from the estate. Isabella is later forced to marry a local merchant whom she does not love, so that her mother and Tomas can keep an eye on her. Years later, the now grown-up Sebastian has become a deadly shot with both rifle and six-gun. One day Rafael (Peter Martell), who is on the run from Anna and Tomas' henchmen, comes to Texas, where Sebastian is living, and discovers the nanny's shawl in Sebastian's modest cabin. Rafael tells him who he is and that they were childhood playmates and best friends. Memories begin to flood back to Sebastian. Rafael, who is the true love of Isabella, is constantly

persecuted and hunted by Anna Carrasco's henchmen who are led by Francisco, who sexually maimed Rafael in years past. Sebastian is finally convinced to return to Mexico with Rafael to free his sister, confront Anna and Tomas and avenge the murder of his father.



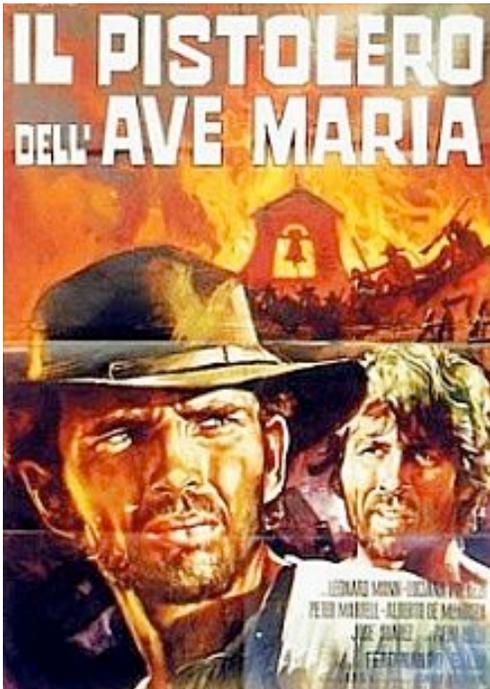
Ferdinando Baldi's *Il pistolero dell'Ave Maria* aka *The Forgotten Pistolero* of 1969 is one of those over-looked gems of the Spaghetti western genre. It has an excellent cast and one of the most memorable scores of all-time. As stated before Baldi made some above average Spaghetti westerns during his time spent with the genre, and here again he proves he was an above average director. The acting in *The Forgotten Pistolero* is very convincing and the action scenes are well staged and constantly hit the mark. It has an interesting story that keeps your interest all the way through until the very end of the film when it unloads an unforeseen twist. Leonard Mann is excellent as the silent avenging son and Peter Martell delivers one of his best performances as the sidekick and main protagonist in the screenplay. Alberto Mendoza is excellent as the villainous Tomas and



Luciana Paluzzi turns in a true gem of a performance as the sneaky but misunderstood mother figure. Piero Lulli is at his usual best in a scene stealing role as the thug Francisco. For once Luciano Rossi is given a sympathetic role as the merchant who is the husband in the pre-arranged marriage with Isabella. He loves her but gets little respect and no love in return. The score by Roberto Pregadio and Franco Micallizi is one of the most heard scores of the genre and ranks with Morricone's scores for *The Good, the Bad and the Ugly* and *Once Upon a Time in the West* as a truly classic film score. The locations are brilliantly used to perfection. Clocking in at a short 88 minutes it is truly a film not to be missed and one of Baldi's best efforts. – **Tom Betts**



CD soundtrack #CU 006 (14 tracks).



Il pistolero dell' Ave Maria – Italian title
Tierra de gigantes – Spanish title
El pistolero olvidado – Spanish title
Cruel venganza – Spanish title
Le dernier des salauds – French title
Seine Kugeln pieifen das Todeslied – German title
Viva Pistolero – Swedish title
Den Bortglomda Gunfightern – Swedish title
Doden Rider Igen – Swedish title
Gunmen of the Ave Maria – English title
The Forgotten Pistolero – English title

A 1969 Italian, Spanish co-production [B.R.C. Producciones (Rome), Iزارo Film (Madrid)]
Producer: Manolo Bolognini
Director: Sam Livingston (**Ferdinando Baldi**)
Story: Piero Anchisi, **Ferdinando Baldi**, Mario

Di Nardo, Vincenzo Cerami, Federico De Urrutia
Screenplay: Piero Anichisi, **Ferdinando Baldi**, Vincenzo Cerami, Federico De Urrutia,
Mario Di Nardo
Cinematography: Mario Montouri [Eastmancolor, Cinemascope]
Music: Roberto Pregadio, Franco Micallizi
Running time: 88 minutes

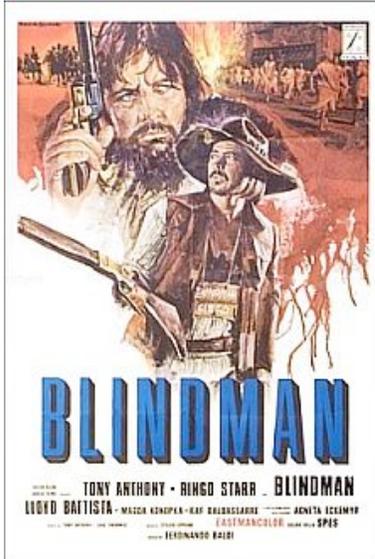
Cast:

Sebastian Carrasco - Leonard Mann (Leonardo Manzella)
Anna Carrasco - Luciana Paluzzi (Luciano Paoluzzi)
Rafael Garcia - Peter Martell (Pietro Martellanza)
Tomas - Alberto de Mendoza
General Juan Carrasco - Jose Suarez (Jose Sanchez)
Francisco - Piero Lulli (Giusva Lulli)
Isabella Carrasco - Pilar Velasquez (Maria Lorente)
Juanito/Ignacio - Luciano Rossi
Conchita - Barbara Nelli
Inez - Mirella Pamphili
Tequila - Franco Pesce
Maria 'La Bruja' - Silvana Bacci
Monk - Enzo Fiermonte (Vincenzo Fiermonte)
Miguel - Jose Manuel Martin (Jose Perez)
Padre - Enzo Fiermonte
old man in saloon and cemetery - Franco Gula (Francesco Gula)
Francisco henchman - Jose Terron
Carrasco soldier - Rafael Albaicin
Francisco henchman - Renzo Pevarello
with; Eugenio Galadini, Jose Riesgo, Nicola Solari, Maria D'Incoronato



BLIND MAN

Blindman (Tony Anthony) has a \$50,000 contract to deliver fifty mail-order brides to the miners of Lost Creek, Texas but his double-crossing partner Skunk (Renato Romano) has secretly sold the women to two vicious Mexican bandit brothers, Domingo (Lloyd Battista) and Candy (Ringo Starr). The brothers have arranged to sell the women to a troop of Mexican Federales but the deal is just a ruse: they intend kidnapping and holding for ransom the Federele General (Raf Baldassarre) who calls to collect the women. Blindman's contract is a cash-on-delivery job and he needs to get the women back if wants to get paid. Unfortunately, Domingo, Candy and their gang-cum-community of murderous underlings aren't about to give the women up without a fight.



Tony Anthony made a name for himself in Spaghetti Western circles when he became the titular hero in the *Stranger* series. The Stranger was a slothful, seemingly poverty-stricken Man With No Name dress-alike and

Anthony imbued the character with the morals of a skuzzy New York street punk-cum-hustler: the Stranger actually possessed the kind of seriously cynical and amoral outlook and attitude that film critics had previously enjoyed erroneously crediting Clint Eastwood's Man With No Name character with. Latter-day Beatles' manager Allen Klein acted as the producer on some of the *Stranger* films and former Beatle Ringo Starr was a co-producer on Anthony's 1971 film *Cometogether*, a road movie in which Anthony's Spaghetti Western stuntman character meets up with two American girls played by Rosemary Dexter and Luciana Paluzzi. *Blindman's* co-producer, Saul Swimmer, had previously co-produced The Beatles' *Let It Be* film as well as co-directing *Cometogether* with Anthony. Swimmer went on to direct the film of George Harrison's *Concert for Bangladesh*. Presumably some combination of these circumstances led to Anthony being granted a big budget for *Blindman* (Anthony wrote the original story as well as starring in and co-producing the film) and Ringo Starr being granted a choice starring role.

It seems logical to assume that the *Zatoichi* films had a big influence here: indeed, while Blindman doesn't dress like *Zatoichi*, the angular cut of his threadbare patchwork duster and his oddly shaped cowboy hat appear to follow the design lines of an Imperial Samurai Guardsman's uniform. Blindman actually gets around without too many problems on the open plains: the use of a special map and compass, a horse that is trained to follow the linear directions indicated by the pointing arms of those who Blindman asks for directions and Blindman's tenacious and pragmatic attitude all help to get him from A to B. But Blindman isn't pitched as another Spaghetti Western super man. Indeed, Anthony makes it clear on a number of occasions that Blindman is perhaps the genre's



most vulnerable hero. But, early on in the show, information is provided that makes Blindman's motivation, and his reckless and fearless actions, plausible and understandable. Blindman doesn't have a friend in the world and he's forced to keep the company of scum like his partner Skunk through necessity. When Skunk is no longer around to guide him, tasks like checking into a hotel and getting used to the lay out of a new hotel room are major trials for Blindman. And electing to use a rifle with a bayonet attached as a guide stick doesn't endear him to strangers. The Spaghetti West is an unforgiving place and if Blindman wants to survive into something approaching a comfortable old age he needs the \$50,000 in order to secure a place to settle down permanently and maybe take on some hired help. The deal to deliver the mail-order brides is Blindman's once in a lifetime chance to score big and he knows that his payment should secure his future to some extent: without the \$50,000, he's as good as finished. Hence his complete lack of regard for his own personal safety when executing his plans to get the women back from Domingo and Candy. He's on an all or nothing mission from the moment that Skunk runs out on him.

Blindman employs a number of different approaches when he has to face his adversaries. When he hunts down Skunk and two other associates (played by Allen Klein and former Beatles' roadie Mal Evans), circumstances dictate that he simply dynamites the hotel room that they are holed up in. On another occasion he purposefully riles a group of Candy's men in order to get a fix on where they are positioned: they think that they are simply amusing themselves when they roughly push him from one to the other before callously throwing him to the ground but their actions also reveal where they are standing. Armed with this mental information, Blindman simply uses his repeat-action rifle to unleash as many shots as possible in their general direction. The sound of their cries and their attempts to cock their pistols allows him to then aurally fix an even more accurate aim. In a one-on-one un-armed fight, Blindman can scrap with the best of them if he can get his opponent on the floor and tied into some close quarter's grappling. Luckily Blindman also finds three individuals who are willing to guide him and his gun hand at crucial points in the film. Pilar (Agneta Eckemyr) is a gringo girl that an obsessed Candy has been routinely forcing himself upon. Blindman uses Candy's weakness for Pilar as a lever that eventually makes Candy get careless. Keen to finally hit back at

Candy and Domingo, Pilar's elderly father (Franz Treuberg) also plays a willing part in Blindman's plans. Blindman's third ally is Raf Baldassarre's captured Federale General.

Most Spaghetti Western heroes find themselves operating within narrative arcs that lead to a situation where their chances of overcoming the odds that they face seem impossible. Blindman is facing those impossible odds from the very moment that he first appears on screen and this leads to some really well executed, tension and suspense-filled, set pieces. It's clear that Tony Anthony had a huge amount of affection for the Blindman character and the project as a whole. Such was the nature of the *Stranger* films that Anthony wasn't really called upon to fully test his acting talents. In *Blindman* Anthony is acting his socks off throughout, albeit in a purposefully understated way, and he turns in a really quite superb and sympathetic performance. Consequently, Blindman is one of the genre's best-drawn and most rounded characters: he possesses a sly if sometimes wry sense of humor but he's also both pragmatically philosophical and self-deprecating at times. During the moments where Blindman is alone and disorientated (in a new hotel room, in Domingo's dungeon, etc) Anthony does a fine job of subtly projecting the character's feelings of inner loneliness and isolation. Parts of Anthony's performance here bring to mind Charles Bronson's turn as Harmonica in *Once Upon a Time in the West*. In keeping with the show's radical hippie vibe, the film's only authority figures, the Federale officers and troops, are presented as grotesque and abusive pleasure-seekers. Genre stalwart Raf Baldassarre gives a spirited performance as the noisy and uncouth Federale General.

Spaghetti Western villains tend to have a propensity for underestimating the abilities of those that they choose to bully and Blindman is initially able to take advantage of Domingo's cocky and condescending attitude. At their first meeting, Blindman advises Domingo to kill him there and then but the Mexican foolishly thinks that a brutal beating and the destruction of the delivery contract will be enough to discourage Blindman and send him packing for good. Lloyd Battista is on fine form as the totally reprehensible Domingo. Battista and Anthony were close friends and collaborators off-screen (Battista was an un-credited writer on *Blindman* and some of the *Stranger* films) and this perhaps accounts for the unrestrained enthusiasm that Battista was able to muster for the scenes where Domingo viciously assaults Blindman. Ringo Starr fares very well too as Candy and it's simply great to have a pop culture icon of Ringo's stature participating in a Spaghetti Western. Ringo as Candy might well be one of the most bizarre casting decisions of the Seventies but it certainly paid off. Then again, *Blindman*'s sense of the bizarre is also one of the show's strengths. Domingo and Candy's clan all live within the walls of a huge castle-cum-fortress and the majority of them appear to be longhaired radical hippie-types. There's some really excellent and stylized costume design in *Blindman* and Domingo and Candy's men get some of the more outlandish outfits. One of their crew comes on like a heavy metal, rock barbarian: he's got wild bushy hair and he sports a Derek Smalls-style leather haltered top, a studded belt and leather trousers. (... Spoiler begins) When Candy is killed, Domingo orders that the whole fortress be painted black and he insists that



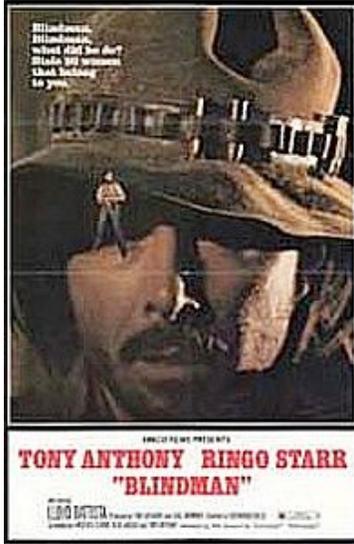
Candy's marriage to Pilar must still take place. The ensuing ritual is an absolutely huge and extras-packed sequence and its mystical nature makes it feel like something from an Alejandro Jodorowsky film (... spoiler ends).

This show features a murderously psychotic female character in the form of the vicious Sweet Mama (Magda Konopka). Sweet Mama is Candy and Domingo's highly resourceful sister and the architect of most of their criminal operations. Parts of this show veer close to Seventies'-style exploitation cinema too. There's nudity present in a few sequences here, most notably the sequence where the mail order brides are forced to wash before the arrival of the visiting Federales. But if this is exploitation cinema, it's exploitation cinema as Sergio Leone might have shot it. *Blindman's* big budget is reflected in the show's great set designs and Baldi's thoughtful and stylish framing and blocking. The huge washroom set here would have fit perfectly into *Once Upon a Time in the West* such is the feeling of apparent historical authenticity and realism that it exudes. Middle-aged Mexican women from Candy and Domingo's community use huge wooden water containers placed in the centre of the room to fill their own little wooden buckets, the contents of which they then tip over the brides. Things turn nastier for the brides when they are caught trying to stage an escape attempt: a pretty disturbing and upsetting sequence follows when Domingo orders his men to brutally assault them. Blindman also finds himself on the receiving end of some vicious beatings. He undergoes some particularly nasty tortures when Candy discovers that he has hidden Pilar away in a safe location. When the regiment of Federele soldiers visits Domingo's place to examine the brides, what starts like a satire of the *Miss World* competition ends in violent bloodshed when Domingo's men unleash a machine gun attack on the unsuspecting troops.

With the bulk of the genre focusing on less satisfying comedic themes during the 1970s, *Blindman* remains one of the best Spaghetti Westerns to have been made during that decade. Cinematographer Riccardo Pallottini turns in some fine camera work that adds to this show's stylish edge. A number of Pallottini's ultra-wide shots make great use of some of Almeria's best locations. In keeping with the macabre sub-plot surrounding Candy and Pilar's marriage, the show's big finale takes place within a huge cemetery. The presence of some very convincing squib effects adds a particularly violent edge to the film's action sequences. The wonderfully noisy soundtrack score by Stelvio Cipriani is an absolute delight. It's largely Ennio Morricone-inspired stuff and there are some great cues here: the wild vocal chants and screams sound like they were arranged and scored by Frank Zappa for the vocal frontline of the early Seventies' version of the Mothers of Invention. And there are some superb sitar-inspired pieces present here too. The mail-order brides include Shirley Corrigan and Janine Reynaud amongst their number. – **Lee Broughton**



Soundtrack CD Digitmovies #CDDM044 (17 tracks)



Il cieco – Italian title
El justiciero ciego – Spanish title
Il pistolero cieco – Spanish title
Blindman, le justicier aveugle – French title
Blindman, der Vollstrecker – German title
A morte do Pistoleiro – Portuguese title
O retorno do Gringo - Portuguese title
Slepi revolveras -Yugoslavian title
Blindman – US title

A 1971 British, Italian co-production [ABKCO Films (London), Primex/Produzione, Atlas Consorziata (Rome)]
Producers: Saul Swimmer, Tony Anthony (Roger Petitto)
Director: **Ferdinando Baldi**

Story: Tony Anthony (Roger Petitto)

Screenplay: Piero Anchisi, Tony Anthony (Roger Petitto), Vincenzo Cerami, Lloyd Battista, **Ferdinando Baldi**

Cinematography: Riccardo Pallottini [Technicolor, Techniscope]

Music: Stelvio Cipriani

Running time: 110 minutes

Cast:

Blindman - Tony Anthony (Roger Petitto)

Candy - Ringo Starr (Richard Starkey)

Domingo - Lloyd Battista

Pilar - Agneta Eckemyr

Pilar's father - Franz Treuberg (Franz von Treuberg)

Sweet Mama - Magda Konopka

Mexican general - Raf Baldassarre (Raffaele Baldassarre)

train engineer - Tito Garcia

Mexican soldiers - Tomas Rudy (Tomas Rudi), Salavatore Billa

Mexican officer - Fortunato Arena, Ennio Antonelli

Skunk - Renato Romano

Dude - David Dreyer (David Petitto)

Margherita - Marisa Solinas

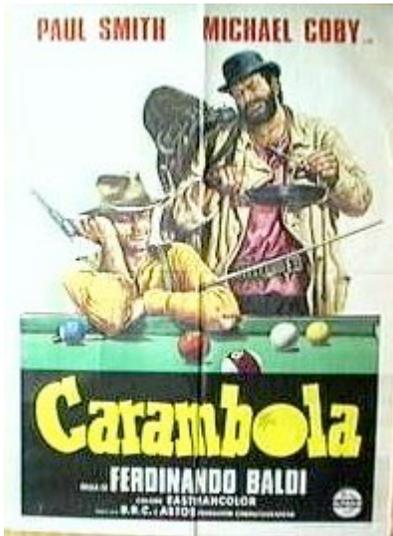
bearded rifleman - Mal Evans (Malcolm Evans)

fat rifleman - Allen Klein

brides - Shirley Corrigan, Janine Reynaud, Carla Brait, Lucretia Love, Isabella Savona, Elena Veronese (Elena Puatto), Malisa Longo, Mary Badin, Dominique Badou, Katerina Lindfelt, Alice Mannell, Krista Nell (Doris Kristanelli), Helen Parker (Maria Gentilini), Karin Skarreso, Giuliana Giuliani, Solvi Stubing, Melu Valente, Diana Lorys, Mirta Miller (Mirta Chatard)

with; Gaetano Scala, Remo De Angelis, Guido Mannari, John Friedrick

Carambola



Coby (Antonio Cantafora), an ex-soldier and billiard champion, and his friend Rothman (Paul Smith), an irascible giant who is always ready to use his fists, are a couple of con-men who have recently escaped from prison. While trying to escape from the law they come to Desert City where they accept the sum of 50,000 dollars to investigate the trafficking of arms across the Mexican border, where the revolution is still going on. The duo uses the latest model of a gun to attract the interest of a dark individual who is working for a certain Max. Max is the leader of the gun traffickers in Mexico and he would do anything to get his hands on this formidable weapon. Pretending to leave the gun with him, Coby and Rothman finally succeed in forming a relationship with Max (William Bogart) who, reduced to impotence, confesses his guilt. As for their compensation, because of the numerous damages caused by Rothman during the operation (his rages and explosions, etc), the duo's \$50,000 fee is necessarily reduced to a poor \$1,000. One of the highlights of this Trinity rip-off is when Rothman takes on the students in a martial arts school single handed.



Michael Coby and Paul Smith are Terence Hill and Bud Spencer look-alikes who were used to capitalize on the craze started by the success of the *Trinity* series. All of the *Trinity* sight gags are copied and used here. Indians actually say, "How," and the score by Bixio & Tempera features a theme song by Dream Bags and a light 60s pop sound. This film was successful enough to be followed by a sequel. – GDM



Soundtrack Digitmovies #CDDM054 (13 tracks).



Carambola – Italian title
Si ce n'est toi... c'est donc ton frere – French title
Mon nom est Trinita – French title
Vier Fauste schlagen wieder zu – German title
Carambola Slar Alltid Forst – Swedish title
Strange Adventures of Coby and Ben – English title
Carambola! – English title

A 1973 Italian Production [B.R.C., Aetos (Rome)]

Producer: Manolo Bolognini

Director: **Ferdinando Baldi**

Story: Nico Ducci, Mino Roli

Screenplay: **Ferdinando Baldi**, Nico Ducci, Mino Roli

Cinematography: Aiace Parolin [Eastmancolor, CinemaScope]

Music: Franco Bixio, Vince Tempera (Vincenzo Tempera)

Songs: "You Can Fly", "Milk Serenade" sung by Dream Bags

Running time: 100 minutes

Cast:

Coby/Toby/Trinity - Michael Coby (Antonio Cantafora)

Ben/Lynn Butch/Len Rothman - Paul Smith (Anan Edel)

Kelly/Max - William Bogart (Guglielmo Spoletini)

Captain Howard - Pino Ferrara (Giuseppe Ferrara)

Government agent - Luciano Catenacci

Glideson - Horst Frank

Professor Max Lager - Franco Fantasia

Mexican revolutionary - Pedro Sanchez (Ignacio Spalla)

Roger - Pietro Ceccarelli

Glideson henchman - Nello Pazzafini (Giovanni Pazzafini)

Prison warden - Pietro Torisi

Barman - Benjamin Lev

tug-of-war brawler - Moises Rocha

Pamela - Melissa Chimenti (Anna Napolitano)

with; Gaetano Russo, Carla Mancini, Gianlorenzo Bernini, Mike Morris (Amedeo Trilli),

Luigi Antonio Guerra, Roberto dell'Acqua, Glauco Onorato, Claudio Ruffini

Carambola's Philosophy... In the Right Pocket

Big Len (Paul Smith) and his friend Coby (Antonio Cantafora) are, despite their frequent fights, very close friends. In this sequel to *Carambola* they steal a motorcycle with a sidecar equipped with a machine gun from a colonel (Piero Lulli). 'El Supremo' (Gluco Onorato) and Ward (Renato Capitani) are two outlaws who are very interested in this unusual weapon. Being unaware of each others intentions, they both decide to get hold of it at all costs. The colonel wins over the two enemy gangs, recovers the motorcycle and side car and arrests Coby. Disguised as a general, Len sets his friend free and escapes with him in the side car. Once again they are chased by soldiers, Ward and 'El Supremo's' gang and even a tenacious marriage-minded woman who is in love with Coby. The duo eventually fall into a river and float away. - GDM



Carambola filotto... tutti in buca – Italian title

Los llamaban los hermanos de Trinidad – Spanish title

Mon nom est Trinita – French title

Vier Fauste und ein heisser Ofen – German title

Slan pa kaften – Swedish title

Trinity and Carambola – English title

Carambola's Philosophy... All in the Pocket – U.K. title

Carambola's Philosophy: In the Right Pocket – English title

The Crazy Adventures of Len and Coby – U.S.A. title



A 1974 Italian production [BRC, Aetos (Rome)]

Producer: Armando Todaro

Director: **Ferdinando Baldi**

Story: Nico Ducci, Mino Roli

Screenplay: **Ferdinando Baldi**, Nico Ducci, Mino Roli

Cinematography: Aiace Parolin [Technicolor, Cinemascope]

Music: Bixio, Frizzi, Tempera (Franco Bixio, Fabio Frizzi, Vincenzo Tempera)

Songs: "Sky's Motor Bike" sung by Dream Bags, "Coby and Len" sung by Dream Bags

Running time: 100 minutes

Cast:

Coby/Toby

Michael Coby (Antonio Cantafora)

Clem/Len Butch

Paul Smith (Anan Edel)

El Supremo
Sheriff
Colonel
Miss Peabody
Ward
Jones
Deputy sheriff
with; Rod Licari (Rodolfo Licari), Emilio Messina, Giovanni Pazzafini, Bruno Arie,
Osiride Pevarello, Omero Capanna

Glauco Onorato
Pino Ferrara (Giuseppe Ferrara)
Piero Lulli (Giusva Lulli)
Gabriela Andreini (Gabriella Baistrocchi)
Ray O'Connor (Renato Capitani)
Enzo Monteduro (Vincenzo Monteduro)
Benjamin Levy

“GET MEAN”

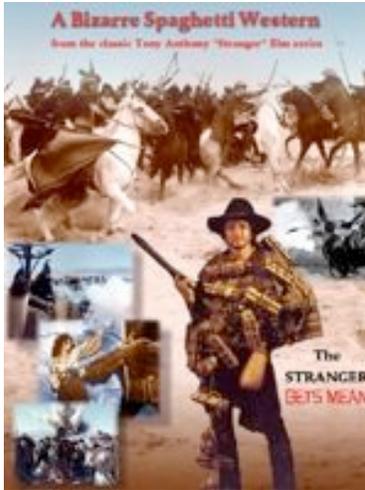


Without question, this is Baldi's most over-the-top Spaghetti western. The Stranger (Tony Anthony) is up to his usual tricks of earning easy money. The viewer can tell right away from a mysterious orb that something supernatural is going on here as the film opens with Anthony being dragged by his horse to a ghost town. When they reach the town the horse dies and a church bell tolls. Anthony walks into a building where he meets a witch who has the silver orb placed on a table where she is sitting. He's been summoned to take a Princess Elizabeth Maria back to Spain and help her regain her throne, which was taken by barbarian invaders. When Anthony arrives in Spain he must deal with the barbarians, find a treasure guarded by ghosts and collect the money promised to him by the witch.

This film is full of Anthony one-liners and comical situations. Lloyd Battista plays Sombra who recites lines like he is playing Richard the III. Out numbered 100 to one, the Stranger still kicks ass and saves the day. Anthony never gets the respect he deserves for taking the Spaghetti western in new directions.



When I interviewed him in 1987 I asked him about this film's premise and the reasoning behind it. Tony said the premise was to take the Stranger character to different times and events. If it had succeeded the character and films would have continued for years. Another bold attempt by Anthony and Baldi to take a chance on a character and a genre both knew well. - **Tom Betts**



Pendez-le par les pieds – French title
Con el sol en los ojo y la pistola en la mano – Spanish title
Time Breaker – German title
Get Mean (Time Breaker) – Dutch title
Get Mean the Dynamite Man – English title
Beat a Dead Horse – English title
Get Mean Beat a Dead Horse – English title
Vengeance of the Barbarians – English title
Get Mean – U.S.A. title

A 1975 U.S.A., Italian co-production [A Strange Films Production (Rome)]

Producer: Tony Anthony (Roger Pettito)

Director: **Ferdinando Baldi**

Story: **Ferdinando Baldi**, Lloyd Battista, Wolf Lowenthal

Screenplay: **Ferdinando Baldi**, Lloyd Battista, Wolf Lowenthal

Cinematography: Mario Perino (Technicolor, Techniscope)

Music: Bixio (Franco Bixio), Frizzi (Fabio Frizzi), Tempera (Vincente Tempera)

Running time: 87 minutes

Story: “The Stranger” is hired to escort a Spanish princess home and ends up fighting a band of Barbarians led by the insane Sombra.

Cast:

“The Stranger”	Tony Anthony (Roger Pettito)
Sombra	Lloyd Battista
Princess Elizabeth Maria	Diana Lorys
Diego	Raf Baldassarre (Rafaelle Baldassarre)
Sombra’s henchman	David Dreyer (David Pettito)
Gypsy girl	Mirta Miller (Mirta Chatard)

COMIN' AT YA!



Comin' at Ya! was originally called *Yendo hacia ti*. Tony Anthony decided to film the picture in 3-D to make it stand out in the crowded Spaghetti western genre market. A now-defunct American company called Filmways picked up *Yendo hacia ti* for North American distribution, and re-named it *Comin' at Ya!* (with a large ad campaign that focused more on the 3-D aspect than the film itself). *Comin' at Ya!* went on to become a modest hit, and single-handedly spurred a short 3-D revival with films like *Amityville 3-D*, *Parasite*, *Metalstorm*, and *Spacehunter*. This trend didn't last long, however, because these ensuing films were terrible.

Comin' at Ya! was co-produced by actor, Tony Anthony, who went to Europe and became a star in genre films like *The Silent Stranger*, *Shoot First*, *Laugh Last*, and *Treasure of the Four Crowns*. Here, Anthony stars as the protagonist,

H.H. Hart. His wife, Abilene, is played by the gorgeous Victoria Abril. Gene Quintano plays the sleazy leader of the bad guys, Pike. Quintano also had a hand in the script. Pike's disgustingly fat brother, Polk, is played by Ricardo Palacios.



Two sleazy Brothers, Pike (Quintano) and Polk (Palacios) kick in the doors of a church and ruin a wedding ceremony by shooting the Priest. In front of the shocked couple, they shoot the groom, H.H. Hart (Anthony) and then kidnap his bride, Abilene (Abril). They put her with other women they have 'collected', to be sold into prostitution, or to the rich as servants. What the brothers don't know however is that the groom only suffered a flesh wound. He is very much alive, and very angry.

Hart hunts down the fat brother, Polk, and catches him with a whore. After beating the living crap out of Polk, Hart gleans the whereabouts of his wife. Hart travels to Pike's villa and surprises Pike and his gang while they are attempting to auction off the women,

including Abilene. Hart reclaims his wife, and sets free the other young women that the brothers have captured. He tells the women to flee the area, while he holds Pike's gang at gunpoint. Unfortunately, one of Pike's gang members manages to slip behind Hart, and attacks him with a whip. Pike's gang quickly overpowers Hart, and the only thing keeping Hart alive is his refusal to tell Pike the location of his overweight brother.

Pike orders his gang to catch up with the women on horseback. He tells his men to kill the women, but to recapture Abilene if possible. Pike learns the whereabouts of his brother, and sets out to find him. Pike discovers his brother alive in a ghost town; half-eaten by rats. When Pike tells his brother that Hart is his prisoner back at the villa, Pike smiles at the thought of revenge. When they return to the villa, Polk starts beating up Hart who is tied down. Polk sets Hart free so he can finish him off, only Hart has other ideas. After beating up and killing Polk and his gang, he escapes.



Meanwhile, Pike's posse has caught up with the women and executed them. They return to the villa with the recaptured Abilene. Pike keeps her alive because he wants to use her against her husband. Hart heads for a nearby ghost town and begins laying out a plan to reclaim his bride and kill her captors. Pike finds his brother's dead body and is furious with rage. He assembles his posse and heads for the ghost town, with Abilene in tow. When Pike and his gang get face-to-face with Hart, he pulls out his gun and shoots her in the back. Now, a fighting-mad Hart must go up against an entire gang of gunslingers for his own revenge and survival!

There is no shortage of violence and mayhem in ***Comin' at Ya!*** – **Rhino**



Soundtrack GDM #GDM4108 (21 tracks).

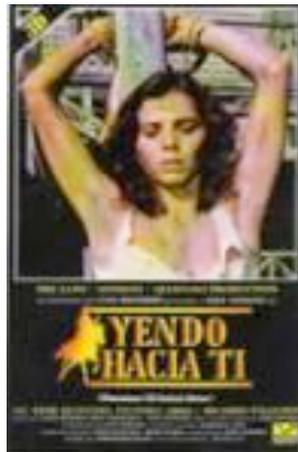
Yendo hacia ti – Spanish title
Kalpea ko staja – Finnish title
Western – French title
Western en relief – French title
La vengeance inpitoyable – French title
Alles fliegt dir um die Ohren – German title
Pale Fighter – U.K. title
Devil Rider – English title
Comin' at Ya! – US title

A 1980 Italian, Spanish, U.S.A. co-production [Universum Film (Madrid), CAU Productions (Hollywood)]
Producer: Tony Anthony (Roger Pettito), Bruce Talbot, Stan Torchia
Director: **Ferdinando Baldi**
Story: Tony Pettito (Roger Pettito)
Screenplay: Esteban Cuenca Sevilla, Ramon Plana Castell, Lloyd Battista, Gene Quintano, Wolf Lowenthal
Cinematography: Fernando Arribas [Technicolor, Dimensionscope 3-D]
Music: Carlo Savina
Running times: 91 minutes

Cast:

H.H. Hart	Tony Anthony (Roger Pettito)
Abeline	Victoria Abril (Victoria Rojas)
Pike Thompson	Gene Quintano
Polk Thompson	Ricardo Palacios (Ricardo Diez)
old man	Lewis Gordon

with; Dan Barry (Joaquin Sainz), Buxx Banner (Bueliss Banner), Luis Barboo, Charly Bravo (Ramon Bravo)



Ferdinando Baldi Filmography

- 1952 – Il prezzo dell'onore [director, screenwriter]
1954 – Assi alla ribalta [director, screenwriter]
1955 – Ricordami [director]
1957 – Amarti e il mio destino [director]
1959 – Due selvaggi a corte [director]
1960 – David and Goliath [director]
1961 – Orazi e curiazi (Duel of the Champions) [director], I Tartari (The Tartans) [director]
1962 – La spada del Cid [screenwriter]
1963 – Taras Bulba, il cosacco (Plains of Battle) [director], La frusta e il corpo (What) [producer]
1964 – Sfida al re di Castiglia (The Tyrant of Castile) [director, screenwriter], Il figlio di Cleopatra (Son of Cleopatra) [director]
1966 – Texas, Addio (The Avenger) [director, screenwriter], Sex Service, Goldsnake 'Anonima Killers (Suicide Mission to Singapore) [director, screenwriter], Al ombra delle aquile [screenwriter]
1967 – Rita nel West (Rita of the West) [director, screenwriter], Io non protesto, io amo [director, screenwriter], Hermann der Cherusker - Die Schlacht im Teutoburger Wald (Massacre in the Black Forest) [director, screenwriter]
1968 – Preparati la bara! (Viva Django!) [director, screenwriter], Odia il prossimo tuo (Hate Thy Neighbor) [director, screenwriter]
1969 – Pistolero dell'Ave Maria (The Forgotten Pistolero) [director, screenwriter]
1971 – Los Corsarios (The Corsairs), Il Cieco (Blindman) [director]
1972 – Afyon oppio (The Sicilian Connection) [director, screenwriter]
1973 – Una vita lunga un giorno (Long Lasting Days) [director, screenwriter]
1974 – Carambola [director, screenwriter]
1975 – Carambola, filotto...tutti in buca (Carambola's Philosophy...In the Right Pocket) [director, screenwriter]
1976 – Geometra primetti selvaggiamente Osvaldo [director, screenwriter], Get Mean [director, screenwriter], Velluto nero (Emmanuelle in Egypt) [screenwriter]
1977 – Nove ospiti per un delitto (Nine Guests for a Crime)
1978 – L'Iquilina del piano di sopra
1979 – La ragazza del vagone letto (Terror Express)
1980 – La compagna di viaggio [director, screenplay]
1981 – Yendo haccia ti (Comin' at Ya!)
1983 – El tesoro de las cuatro coronas (Treasure of the Four Crowns)
1985 – Warbus [screenplay]
1988 – Missione finale (Ten Zan – Ultimate Mission) [director, screenwriter], Un maledetto soldato (Just a Damned Soldier) [director, screenplay]
2005 – The Spaghetti West [himself], The Western World of Ferdinando Baldi [himself]

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