

WESTERNS ALL' ITALIANA

SPECIAL DOUBLE ISSUE!!!

VOLUME ONE,
NUMBER THREE &
NUMBER FOUR!



Capital Street
1921

THE SWINGIN' DOORS

Don't know what to say first! How about, welcome to this DOUBLE-ISSUE of the world's only fanzine devoted to the Italian Western, WESTERNS ALL' ITALIANA. Or, my apologies for this editions appearance and not living up to the standards set in our previous issues. Both are appropos.

I consulted with a few of my closest associates on the matter of printing a double-issue but not going whole-hog on the layouts and retypings of the article submissions. All agreed that it would be in EVERYONES best interest to get this edition out and save the "clean and uniform look" for the folks who get paid for such matters...ya know, like TIME and PEOPLE magazines...! Granted, the inconsistency of each articles appearance may disturb a few of you but think of it this way, the Italian western created the gritty and gruesome style for which they're known. Here we have a double-issue that emulates that style! Gritty and gruesome to look at!! Maybe I shouldn't apologize so fast! Perhaps I should exploit that angle in future advertising!! Seriously, if things were not done that way for this issue, you wouldn't be reading this now. I ask you overlook the obvious misspellings and less than perfect assemblage. I also ask the contributors in this issue to find it within their hearts to forgive the decision to print their works without correction. They may suffer some embarrassment as the articles were sent under the assumption they would be corrected and retyped. Margins are off and typefaces differ...amongst other slights not needed to be pointed out here. WE KNOW THEY'RE THERE! My thanks to all of you in advance for accepting these reasons as necessary and valid.

Onward. New folks are requesting the fanzine sporadically and I've added about nine new names to the roster of readers. There are over fifty living in the United States and the list is up to 79. Quite a growth for such a feeble publication! Much help and new friendship has been found in folks like William Connolly, Tom Betts, Mike Ferguson, Marcel Burel, Keith Hall, Alan Noyce and Eric Mache.

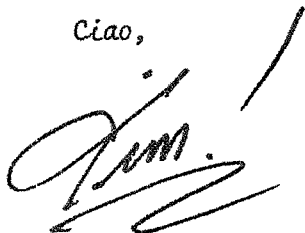
Several of you have taken advantage of the offer sent out by PLAYINGS HARD TO GET that made obscure Italian westerns available on VHS and Beta cassettes. And the offering of the new PHOENIX/CAM soundtracks out of Italy was a healthy success. This will continue for our domestic readers as long as PHOENIX exists. Look for future flyers as the titles are released. And, additional news comes from Sergio Bassetti of PHOENIX that his own label will be concentrating on sought after scores of the Westerns Italiana with releases to come such as DJANGO, VAMOS A MATAR COMPANEROS and 100,000 FOR RINGO to name a few. These too will be made available to all domestic readers when released. This exciting venture is soon to happen. I also invite your attention to an ad in this issue touting a new fanzine (just two issues old) called SPAGHETTI CINEMA. A definite MUST for all who read these words!

At this time, I would like to bring your attention to this issue's contributors. Without you folks, no WAI!! Thank you's to: Curtis Snead (whose artwork adorns this editions cover and other place in the 'zine), Chris Casey for his continued and enthusiastic support, Gary Dorst whose friendship has proven to be above-board, Don Trunick who we wish well upon his retirement this year from United Airlines. Don was a Senior Pilot with United. William Connolly who has two in-depth articles herewith about DJANGO and THE BIG SILENCE. Robert Bahn and the support he has given WAI since it's very start. Chris Steinbrunner, he knows why! Gary Radovich who still believes in fandom and his willingness to be a part of it. Alan Noyce and his article on DJANGO KILL!, a film we all need info about! Marcel Burel and the material he has sent me expanded my international knowledge of the westerns immeasurably. Michael Ferguson whose Special Delivery

envelope was packed with goodies for this issue. Andy MacDougall who also loves the Italian western to a fault. Eric Mache whose schedule barely allows him to breathe at regular intervals. He wrote his article while on vacation! It was the only time he could find to write it!! Bob Hale and his helpful review of the MASSACRE AT FORT HOLMAN..or is it REASON TO LIVE, REASON TO DIE??!. Keith Hall and his Missing Scenes article can fill us all in on the deleted footage he spotted while overseas. And Richard Landwehr whose cute beard and vast knowledge of the Italian westerns shall ever astound all who meet him. Final thanks we save for all who support this venture by purchasing this esteemed publication! Thanks to those who have written and made helpful suggestions on improving the 'zine. Many seem to feel that a BEST/WORST poll should be taken to try and decipher the readership taste. Generally, polls of such a limited number of people usually draw meager response but your opinions on this matter will decide if we hold such a poll. Would be interesting to find out what we believe to be the BEST ITALIAN WESTERN EVER MADE! ONCE UPON A TIME IN THE WEST? DJANGO? GOD FORGIVES, I DON'T perhaps? Let me know your opinion on a readership poll!!

With that, I close this segment of THE SWINGIN' DOORS. Your thoughts and views are welcomed at my address!! Let's hear from YOU!!!

Ciao,



I WISH TO DEDICATE THIS EDITION OF WESTERNS ALL' ITALIANA TO THE MEMORY OF WALTER KURTZ. HIS LOVE OF THE ITALIAN WESTERN AND IT'S MUSIC WAS VERY DEAR TO HIM. HIS UNSELFISH DESIRE TO HELP EXPAND FANDOM WILL FOREVER BE APPRECIATED BY THE FEW WHO GOT TO KNOW HIM. THANKS TO WALTER, THIS FANZINE WAS CARRIED BY A MAJOR BOOKSTORE IN HOLLYWOOD AND GENERATED ADDITIONAL READERS WHO DISCOVERED US THROUGH WALTER'S HELP. WE ALL THANK YOU, WALTER.

Assemblage of this issue by Tim Ferrante. Co-editor and pal beyond belief: Gary Dorst.

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ITALO-HISTORY !!!

The following pages of newspaper articles (mostly culled from VARIETY) were thankfully saved by Richard Landwehr all these years. Now how in the hell did Richard know way back when that I could use these in a fanzine called WESTERNS ALL' ITALIANA??!! That's why ya saved 'em, right?

New Look For Italoaters' Cliches As Klein, Cash, Anthony, Swimmer Roll 'Blindman' In Italy And Spain

By HANK WERBA

Rome, June 29. On the surface, "Blindman" looks like any other Italian western but a longer, more probing look reveals a production structure, a lineup of names and talent, and a healthy market approach that are anything but run of the mill.

The underlying structure is a four-way partnership pyramided by Allen Klein's ABKCO organization, real estate developer William Cash and two filmmakers—Tony Anthony and Saul Swimmer—who between them take care of such above the line activities as directing, screenwriting and acting.

At Elio Studios, Anthony runs the show. He is coproducer with Swimmer in the William Cash production which Klein and ABKCO will present for release. Anthony is also title star of "Blindman" with Ringo Starr and coauthor of a screenplay entirely in the tradition of local oater spoofs wherein a sightless adventurer gets \$50,000 to deliver 50 mail order brides to as many femme-hungry Mexican miners.

In explaining the Klein-Cash-Swimmer-Anthony decision to forego coproduction benefits, Anthony said it left him free to costar ex-Beatle Ringo Starr instead of getting saddled with an Italian quota actor. It also gave him a free hand to write in a sequence with 50 naked belles in a splash and skin spree as they get hosed down before delivery.

"We're free," Anthony noted, "to treat violence and sex in keeping with U.S. market standards and ease up in foreign versions and for specific censor policies."

Starr's Acting Stint

"Blindman" is Ringo Starr's first acting assignment since "Magic Christian" and "200 Motels." Allen Klein (Beatles' representative in the U.S.) suggested a meeting with Tony Anthony in Rome.

Starr recalled, "so I rented a private jet and flew down. Three days later, I was in the saddle learning to ride."

Starr (a good Italoater name in itself), said he didn't want a role "where my name is all over the boards with nothing for me to do. I'm playing an uptight Mexican villain right down to the nerve ends and that's better than playing myself. I want to be an actor—not a producer nor a director—I'm too friendly for that."

But cinema will not replace pop music, he said. "They're two different challenges. A film actor is strictly on his own but there's nothing like combo music when everyone is playing together right on."

Anthony comes to "Blindman" with the biggest pair of oater clicks in America, short of Sergio Leone. He starred in "The Stranger in Town" and "The Stranger's Return" that grossed \$10,000,000 between them and in a reprise double bill. He also starred in the first Yank oater (filmed with an Italo crew) made in Japan, and all three were released by Metro. (The Japanese oater, "Samurai On A Horse," was made several years ago but is never mentioned by Metro.

A Fresh Approach

He feels that a blind cowboy adds a fresh approach to Italoater fantasy and gives all of the cliches a new look. Naturally, 50 brides for 50 villains for 50 federals and perhaps—in a projected sequel—for those 50 miners who primed the shipment in the first place, keeps sex on a par with blood-letting through the story.

Director Ferdinando Baldi (who made himself a bundle as producer of Sergio Corbucci's "Django" and then started directing with "Texas, Addio"—another Franco Nero moneymaker in Italy), feels the Italian western will survive all new trends. "Sex died on our screens when spectators found the reality of amour much more exciting and pleasant than the morbid series of carnal films local producers were cranking out.

"The suspense terror trend today is essentially built on blood and violence of Italian westerns which in turn are only blood brothers of 'Hercules' and 'Maciste.' But what the Italian western thrives on in contemporary society is its strong instinct for survival. Survival anxiety gives our films audience appeal in many parts of the world, especially in America."

This week "Blindman" goes to Almeria, Spain, for six weeks of location filming with everyone prepared to forego the luxury of Agua Dulce Hotel accommodations until naval maneuvers off the coast end and Generalissimo Franco and his entourage vacate the premises.

Future Plans

The situation will be eased when Klein, Cash and Swimmer come sailing into the port of Almeria in a chartered 150 foot yacht with a well-stocked larder and a French chef.

In lighter moments, the four partners will make final plans for Swimmer's contemporary rock musical preem next November in New York; the sequel to "Blindman"; the opening of Swimmer's "Come Together," starring Anthony, and the upcoming film, "You're Nobody's Sweetheart Now." Swimmer will direct the latter project early next winter in a West Virginia town to be built outside Madrid to retell the story of an American bluebeard who was caught in 1931.

On "Come Together," the organization is spending \$157,000 for a 10-day campaign of newspaper, tv and radio advertising. "We'll map our own campaign on 'Blindman' as well," said Anthony, "no matter who releases. We're all waiving up front cash, which means we're all fighting harder for a bigger share of the market. Every ABKCO project will be our entire responsibility from conception to distribution. If we don't make it, it's nobody's fault but our own."

Just A Hardworking, Action Actor

Woody Strode, Who Came To Italy 8 Years Ago,
Now Almost On Par With Eastwood

Rome, Feb. 16.

The American film community in Rome has been steadily shrinking over the past year and familiar faces like Brett Halsey and Lang Jeffries have packed it up to return home. While it was a slow year for most local Yanks, however, it was a bullish one for Woody Strode, far beyond his expectations.

When he first came to Italy three years ago to play murdered Congo rebel chief Patrice Lumumba in what was then an episode of a five-part feature, "Seated At His Right," he had no idea that the episode would be blown up to feature length and compete at Cannes for the 1969 Silver Palma.

He returned to Hollywood after the brief initiation and later traveled to Almeria for a supporting role in "Shalako." Giuseppe Colizzi was preparing "Boot Hill" at the time for Euro and Paramount and offered the Yank actor a costarring role in it for what was to be a long and active streak of top roles for Italo producers.

As Strode tells it, "Boot Hill" was a tough project. The director exited after three weeks of shooting and Colizzi (a director in his own right) took over and started from scratch.

Became a Roman

"When I came back to Italy for this role," Strode said, "I brought my own saddle, two 60-foot ropes and an 80-pound bow. On the picture I did all of the physical action myself." Effort paid off and action scenes impressed the local industry. He said he had no choice but to become a Roman.

He went right over to "Ciak-miul" for young director Pasquale Squitieri, a small oater for which Strode got cash and 25% of world sales.

Strode said he was getting restless and homesick the early winter of 1970 when Larry Spangler set him down on the Via Veneto and offered him costarring role with Joe Namath, Jack Elam, Ty Hardin and Vittoria George in still another western, "The Last Rebel." Big physical feats on this one included grabbing the lead horses on a racing stagecoach and taking steep slopes on horseback with his hands tied behind him. "Everybody knew I was in town after that role," he said.

Gets Change of Pace

The six foot four brawny black actor had a full change of pace when producer Turi Vasile and author-director Luigi Magni signed him for a costarring role with Marcello Mastroianni in "Scipio," one of the big projects of the outgoing year. In it Strode played a general and North African king in a 10-week assignment, most of it at Mastroianni's side.

Pic is a satire on the Roman Empire and its capital city. Out of "Scipio" came offers from Vasile for two more pix and another from "Scipio" helmer Luigi Magni.

This spring, Strode goes into a clear cut starring role for Juppiter Cinematografica and director Michele Lupo in a western called "Kiss The Sun On Your Back." But before that, he reports to Peter Collinson, Titanus and DePal Films of London, in the good company of Eli Wallach, Lee Van Cleef, Telly Savalas and Farley Granger, for his first film in Yugoslavia.

His career in Italy for the last 18 months and potential for 1971 add up to the actor's marketable status with Italo producers almost on a par with Clint Eastwood and Lee Van Cleef in the gold rush days of Italoaters. "Sure, I'm getting good money now," Strode said, "A lot more than I got in Hollywood."

The ex-UCLA football star attributes his career in Rome to the professional stance of giving each assignment everything he's got. "I won't play or say anything to hurt my country and there's nothing racial about the jobs rolling in. I am just a hardworking, action actor and that's what the producers here seem to like."

Head 'Em Off At The Passaggio: What Westerns Did For Actors

By TOM ROWE

Rome. The Italians have always had a bent for Oriental borrowings. In the 14th century Marco Polo brought chow mein back from China, wrapped it in tomato sauce, and gave the Western world spaghetti. Some 600 years later, when the Japanese brought a samurai movie called "Yojimbo" to Venice, the Italians lifted everything but the swords, wrapped it in gore, and gave the world a new kind of western.

The Italo version was christened "For a Fistful of Dollars," and it was directed by Bob Robertson, who later turned out to be Sergio Leone. The Italians discreetly claimed no screenplay credit, partly because they have trouble with Japanese names, and anyway Tokyo hadn't been informed. To everybody's joyous embarrassment, the flick turned out to be a huge success. The Japanese, spying the familiar slaughter on the screen, raised an enormous howl to go with it as outraged at being out-imitated and at being one-upped. The wily Italians happily settled for a chunk of the lire which were still flooding the till and threw in the rights to the Japanese market, where the returns were boffo all the way, thereby preparing Eastern audiences for the flood of Italian westerns which were to follow. At this point everybody was happy except the Japanese samurai actors, who began to gather rust on their swords.

The dam broke in '64. The "Fistful" was followed by "A Few Dollars More" which made so much lire they made "A Few More Dollars." Then outpoured "100,000 Dollars for Ringo" and "100,000 Dollars for Lassiter." "A Dollar a Head," "A Thousand Dollars a Day," "The Holy Dollar," "Dirty Dollars," "A River of Dollars." Even the imitations of the imitations were doing well. For a while it was like bank night at Vegas, and they were churning them out so fast they made "The Return of Ringo" before they had finished "Ringo" himself.

From 1965 to '67 no fewer than 11 of the Tiber River Valley riders grossed upwards of one billion lire (\$1,600,000) apiece in the home market, with the top trio, all directed by Leone, now minus the non de plume what with the genre losing financial respectability, bringing in \$14,000,000 in Italian coin alone, an all-time box

office record for a single celluloid species. In those halcyon days it was not unusual for Italo producers to fall asleep smiling, cuddling VARIETY boxoffice of \$20,000,000+ worldwide grosses for "Few Dollars More" and "Good, Bad, and Ugly."

Not everybody was happy, to be sure. The rush to boots and buckboards created almost overnight a massive decline in the demand for spears, chariots, sandals, togas, and even muscles. With a six-shooter, who needs biceps? Better to possess beady-eyed myopic inelegance and the evil usage of malnutrition. Some of the horses made the changeover...

In addition to the overnight catapult to five figure fees and stardom for pioneers Clint Eastwood and Lee Van Cleef the Roman suburban mesa provided steady work at top wages for whole strings of new hands like Robert Woods, Mark Damon, Brad Harris, Woody Strode, Craig Hill—the list is long—as well as ample saddle time for oldtimers such as Gilbert Roland, Farley Granger, John Ireland, Van Heflin, Wade Preston and Ty Hardin.

Italo producers of oaters discovered that they could avoid Yank wages by using home talent. Although it is still somewhat the custom, to stir one blue-eyed, quota fed foreigner into every cast, Giuliano Gemma, who for a while was Montgomery Wood, Mario Girotti, who is still Terence Hill, Franco Nero, and Tomas Milian all won their golden spurs in the home corrals. A notch lower at the box office but still tall in the saddle are such staunchly local purebreds as Bud Spencer, George Hilton, John Garko and directors John Wood, Anthony Ascott, Sean O'Neill and Miles Deem et cetera. This compulsion to adopt Anglo-Saxon pseudonyms sometimes leads to the hoped for confusion among foreign buyers and insultably results in a certain amount of cultural shock when you walk into a Western village and discover that nobody there can handle English, let alone American, all that well. The studio commissaries still push more pasta than sowbelly, and the horses do go better on Avanti than Giddy up.

Since Italoater fans are notoriously better lookers than listeners, Soundtrack isn't crucial. Dialogue is usually an afterthought in the script, if it is thought of

at all. The foreigners are often told to make up their lines as they go along, which could be fatal, except that since the operas are all post sync anyway, it is usually left to the dubbing writer to come up with something that fits the lips and looks like the actor might have said it if he had known what the other actors were saying in the first place.

From all this has emerged one of the most durable animules in the stables of world's film industry, with the production count over six years nearing the 200 mark. The current financial formula usually involves co-production with Spain and sometimes Germany with much of the high budgetter filming of late effected on the plains of Almeria in Spain to thwart the rising costs along the Tiber. Budget-wise there are no B Italoaters, only A's and C's with the vast majority galloping in under \$100,000 including the feed bills. The cheapies go unnoticed by the critics but tend to spin off costs and show a handsome enough return in the second and third run neighborhood circuits. "Once Upon A Time in the West," was a multi-million dollar effort, and Leone's "Duck, You Sucker" relently lensed with Steiger and Coburn, will also make the two million bracket.

Now in its seventh year, when by past norms the cycle should have been long ago buried out on the lone piazza, the genre is still loping along in stride with two entries edging into the golden circle of billion lire grossers. The comedy "They Called Him Trinity," sleeper smash bit of the season, was picked up for U.S. distribution by Joe E. Levine and appears headed for some old stive Herculian promotion, with the result that half of the producers in Rome are now scurrying about in search of Far West funnies.

Laughs have in fact been few and far between in the past with fun with gore themes shaping most of the plot lines. After the early and understandable preoccupation with U.S. dollars, titles tended to such jollies as "Go Kill Everybody and Come Back Alone," "Get the Coffins Ready," "A Hole in the Forehead," "Cemetery on the Hill," "I'll Go, I'll Kill Him," "I'll Come Back," "Those Desperate Men Who Smell of Sweat and Death," "I Go, I See, I Shoot."

There's not much in it for us intellectuals

Zingarelli Puts Zing Into Italian B.O. With Two Record-Breaking 'Westerns'

By HANK WERBA

Rome, Feb. 8. Italian cinema reaped a rich harvest in 1971 and emerging from industry success is the particular achievement of West Film producer Italo Zingarelli.

As producer, he established the Italian comedy oater as a marketable product with "They Call Me Trinity"—one of the better grossers of 1971 and came back before the year ended with a bigger sequel "Trinity is Still My Name"—now shaping as the biggest Italian money maker of all times in this important market.

"Trinity is Still My Name" now tops all competition in the 1971-72 boxoffice race and has already registered a \$6,200,000 national gross for Italy alone in first three months of playing time while continuing its spectacular firstrun in such cities as Turin, Florence and Bologna.

The two "Trinity" pix have given Terence Hill and Bud Spencer star status and introduced E. B. Clucher (Enzo Barboni) as one of Italy's new prominent directors. The only doubt in Zingarelli's mind is whether "Trinity is Still My Name" will maintain its b.o. spell long enough to overtake "Dr. Zhivago" as the all-time b.o. champ in Italy.

At Easter, Zingarelli will re-release "They Call Me Trinity" in 40 firstrun situations. In a trial rerun at Rimini, it doubled gross chalked up last year.

Hill and Spencer will be back on call for West Film to appear in a modern adventure comedy to be directed in Brazil by Giuseppe Colizzi next April. While preparations are underway, Zingarelli is grooming Ennio De Concini's "Daniele," as his next sleeper. De Concini, one of Italy's top scripters for years, is debuting as helmer from his own screenplay. Faber Film packaged the project and Zingarelli joined as coproducer and distrib (Delta Film is his releasing banner). He is now campaigning to get De Concini's romantic social drama into the Italian slate competing for Cannes and chances look good.

Late this year, Zingarelli will produce and take over the director's chair for the second time with "Festa Popolare Nel Parco" (Mass Outing in the Park). Giovanna Ralli, who played the title role for Zingarelli in his fairly successful helming bow, "A Prostitute Serving the Community Within the Law," will be back to star.

The two "Trinity" pix have overshadowed Zingarelli's active role in the reorganization of the ANICA. Now, that ANICA has a joint governing body made up of the organization's four affiliate group prexies, Zingarelli is actively shaping a more dynamic policy as a member of the Film Producers' Assn. Board and as a member of the Distributors Assn. Chief complaint leveled at past administration was the failure to streamline industry structure in any way during the past 25 years. Zingarelli is now proposing a modification in distribution procedures based on a fact known to all for years—that 1,000 cinemas in Italy take in 85% of all rentals. With this in mind, he is suggesting that national distributors reduce number of agencies from 10 or 12 to six, centralize administration in Rome, and utilize outside servicing organizations for mechanical routines.

"As far back as 1930, film distribution in Italy was organized with 12 agencies throughout the country. The industry has changed radically since then but the structure has remained exactly the same," Zingarelli said. "In five years, the 1,000 key cinemas will be drawing 92% of market rentals and in 10 years, 97%. We must gear to those 1,000 cinemas and encourage the organization of two or three independent consortiums to handle for us the thousands of small nabe and provincial houses which today only represent 15% of the market."

Setting up the consortium with 12 branches and establishing percentage rental terms (as opposed to current practice of flat distrib rental fees), he feels all distrib companies in Italy would be able to exploit their lists down to the smallest village cinema at much greater economy and better rental prospects. It's a radical proposal for an industry mired in operational traditions but Zingarelli is taking time out of his busy producer-distrib schedule to campaign behind it for ANICA approval.

IL GRANDE SILENZIO



Jean Louis Trintignant
Klaus Kinski
Frank Wolff
M. ... M. ...

**diretto
da
Sergio
Corbucci**



SERGIO CORBUCCI'S GREAT SILENCE
review by William Connolly

Unlike most Westerns, whether European or American, GREAT SILENCE does not take place near a desert. Instead, its story is played out in and around a mountain town covered with snow. A few American Westerns have been set in the snow (including Andre de Toth's DAY OF THE OUTLAW in 1959 and Robert Altman's MCCABE AND MRS. MILLER in 1972), but this 1968 release is the only Italian Western I've seen to do so. Director Sergio Corbucci has always been partial to novelty, and his films seem to explode with invention. In a genre (or sub-genre) known for bizarreness, Corbucci often goes further than other directors, and succeeds in more astonishing ways. Only Giulio Questi's SE SIE VIVO SPARA (DJANGO KILL!) can boast of being more unique as that film is truly Surrealistic.

Jean Louis Trintignant stars as a mute bounty killer called Silence. In a flashback, we see that as a young boy, Silence saw his mother raped and killed. The rapist then slit the boy's throat, cutting his vocal chords. Grown to manhood, Silence killed the rapist, and by collecting the reward, found his line of work. As he is introduced in the film, Silence is known as the bounty killer who takes his outlaws in alive. He accomplishes this by shooting their thumbs off so that they can no longer hold a gun. Rather than using the usual Colt .45, Silence carries a Mauser automatic pistol, the same gun Clint Eastwood would use in John Sturges's 1972 Western, JOE KIDD.

The film contrasts Silence with a sadistic bounty killer called Loco, played by Klaus Kinski. The film opens with Loco and his men surrounding a wooden shack in the snow. Unable to rush the shack, Loco finds the outlaw's wife, Pauline (played by American Black actress Vonetta McGee), and threatens to kill her. The outlaw surrenders; coming out of the shack with his hands up. Loco ruthlessly guns him down and laughs as Pauline runs to cry over his body.

Ennio Morricone's opening theme is easily one of my favorites. The haunting piece, with a guitar and vocal chorus over strings, plays under the opening credits which are printed over shots of a stagecoach pulling through the snow of a mountain trail. On the stage is Sheriff Geodeon, played by the late American actor Frank Wolff. He has just been appointed Sheriff of the town in the mountain and is heading for his new post.

The stage comes to a stop at a relay station. Geodeon steps off and sees three prostitutes help Pauline bury her husband. As they cover the grave over, the Sheriff walks over to talk. Pauline tells him that Loco planned to pick up the body on his way back, but now he'll never find it. The Sheriff doesn't like bounty killers and promises to look into what happened. Pauline gets on the stage to ride to town.

Isolated as it is, the town has attracted many outlaws trying to escape their past life and start over. Most of them are not wanted in this state, so the law leaves them alone. However, many of them fear bounty killers like Loco who would kill them and take them back to the states where they are wanted. Local businessman Pollicut, played by Luigi Pistilli, is unhappy with the situation. The presence of outlaws in town scares away new business, and Pollicut is eager to see the town grow. To this end, he meets with Loco and hires him to do away with anyone with a price on his head.

Soon after he arrives in town, Geodeon is visited by Silence, who brings in a wounded prisoner. As much as he dislikes bounty killers, the Sheriff finds the speechless stranger fascinating. So does Pauline, who meets him when he goes to buy ammunition at the store where she now works.

Loco hunts down and kills some residents but is stopped by Silence and the Sheriff. Pollicut tries to get him out of jail, but Geodeon insists on taking him to the district court. The next morning, the two set off on horseback. Pollicut takes this opportunity to set a trap for Silence. The mute is able to kill the businessman and his assistant, but he is also shot in the chest. Pauline arrives and carries him to her room, a little space above the town stable.

After riding awhile through the snow, Loco says he has to take a crap. The Sheriff stops and helps the bounty killer off his horse. Smirking, as he usually does, Loco rushes off. He takes down his pants and squats by a tree, but his hand feels into the snow at the tree's base. Geodeon tells him to hurry up. "I think I've got it, Sheriff," says Loco as he pulls out the Winchester he had hidden there. Laughing, Loco empties the rifle into the surprised lawman.

The doctor leaves after patching up Silence's wound. Pauline goes over to the man in her bed and starts to wash his face and chest with a wet rag. Tenderly, Silence pulls her closer and kisses her. They look at each other a moment, and then the wounded man sits up. Pauline stands beside the bed as she takes off her blouse. Silence pulls her close again. In a long lyrical sequence of dissolves, with a lovely string with piano theme accompanying, Silence and Pauline make love.

Loco rounds up his gang of bounty killers and rides into town. He orders his men to round up everyone into the saloon. He especially wants the mute.

Hearing the commotion, Pauline goes down stairs. Two men rush into the stable, see her, and try to rape her. Silence attacks them, and in the ensuing battle his right hand, his gun hand, is mangled. The two men are killed and Pauline helps the mute back upstairs.

After all the noise has stopped, Pauline is able to sneak out of the stable to find out what's going on. Loco has tied up all the town's remaining inhabitants in the saloon. He threatens to kill them one at a time until someone tells him where the mute is.

Pauline rushes back to the stable and tells Silence what is happening. With his good hand, Silence loads his pistol and prepares to leave. "Why must you go out and get killed?" Pauline asks, but, of course, the man can't answer.

Fresh snow begins to fall as Silence walks towards the saloon. Pauline follows at a distance, keeping behind cover. The bounty killers look over their prisoners, trying to decide who to kill next.

"He's out front," says a guard looking out one of the two windows on either side of the saloon's swinging doors. Loco looks up from his game of solitaire, smiles, and stands. Checking his pistol, he walks towards the swinging doors.

Silence stands in plain view before the swinging doors, his hand near the pistol in his belt. Pauline watches as he waits for someone to come out of the saloon.

Suddenly, a rifle barrel crashes through one of the saloon windows and a guard shoots off the thumb of Silence's good hand. Pauline watches horrified as Silence staggers a little. Two guards run out the swinging doors and wait for Loco who somberly walks into the doorway.

The music changes from the nervous suspense theme into an eerie restatement of the lovely piece played under the love scene. Silence stands helpless and solemn before Loco and his men. For a long time, Loco stares at Silence, who neither flinches or tries to run away. One guard fires, hitting the mute in the stomach. The other guard shoots him also. Finally, Loco fires his pistol. In slow motion, Silence's head is thrown back. As it slowly falls forward, a stream of blood gushes across the mute's face. Silence crumples dead in the snow.

"No!" shouts Pauline as she races across the street. She grabs the mute's fallen gun and yells: "You devil!" She is about to fire when Loco shoots her in the chest. Sprawling across Silence, she dies.

Solemnly, Loco turns around and walks back into the saloon. He looks at his men, and then at the prisoners. With a signal, he orders his men to start firing. The 20 or so outlaws tied around the bar jerk and scream as the hail of bullets falls on them. After awhile, the last gunshot echos away and Loco smiles as he surveys the carnage.

"There's a bounty on each one," he says. "We'll come back and collect them later, all according to the law."

Slowly the men file out of the saloon as the main musical theme begins. They climb on their horses and slowly ride out of town. A postscript rolls on the screen saying that due to the public outcry against this massacre, the state cracked down and did away with the bounty killers.

Much of the impact of GREAT SILENCE is due to an excellent Ennio Morricone score. I'm sure no one would argue that much of the popularity of the Italian Western is due to the genre's (or sub genre's) use of music. With few exceptions, I hate the music in American Westerns before they were influenced by the Italians. (Of course, Elmer Bernstein's magnificent work on THE MAGNIFICENT SEVEN influenced alot of the Italians.) I especially dislike all of the HIGH NOON imitators with a narrative song running thorough out the film. (I won't even get into the singing cowboy movies.) This use of music has always distracted me from the story, rather than enhancing the story's impact. While few Italian composers ever follow the dictum of "movie music must never call attention to itself", the music in the best Italian Westerns achieve a synthesis of sound and image which is almost balletic. In THE GOOD, THE BAD, AND THE UGLY, each cut in the final gunfight seems to correspond to a part of the music. While the music alone, and the film alone, can be enjoyed, together they achieve an emotionalism that is operatic. These are my favorite moments in Italian Westerns. In GREAT SILENCE the pause between Silence loosing the use of his left hand and Loco killing him is absolutely thrilling. Another scene which achieves this synthesis is the love scene.

Although scenes of a man and a woman making love told in dissolves had become a cliché in 60s cinema, I've only seen one other Italian Western besides GREAT SILENCE in which the hero has sex; SE SIE VIVO SPARA (DJANGO KILL!) I've seen stills of Clint Eastwood in bed with a woman from THE GOOD, THE BAD, AND THE UGLY, but, according to Christopher Frayling's book SPAGHETTI WESTERNS, that scene did not make it into any release prints.

This is the only Western I know of for French star Jean Louis Trintignant. Known primarily as one half of the title role in A MAN AND A WOMAN, Trintignant first came to my attention in a French gangster film called SAFARI DIAMANTS (with Horst Frank from THE GRAND DUEL). As the somber Silence, Trintignant is quite good. Using a stoney exterior, the actor communicates a sense of isolation while still suggesting sensitivity through his eyes. Trintignant wins audience sympathy even though he is given little to do, which, in a conventional sense, is sympathetic.

Klaus Kinski is no stranger to Italian Western fans, and Loco isn't that different from many of the other characters he's played. But, under Corbucci's direction, he is more effective here than usual. Aside from a marvelous face, Kinski brings an intensity which works nicely when he plays unstable villains.

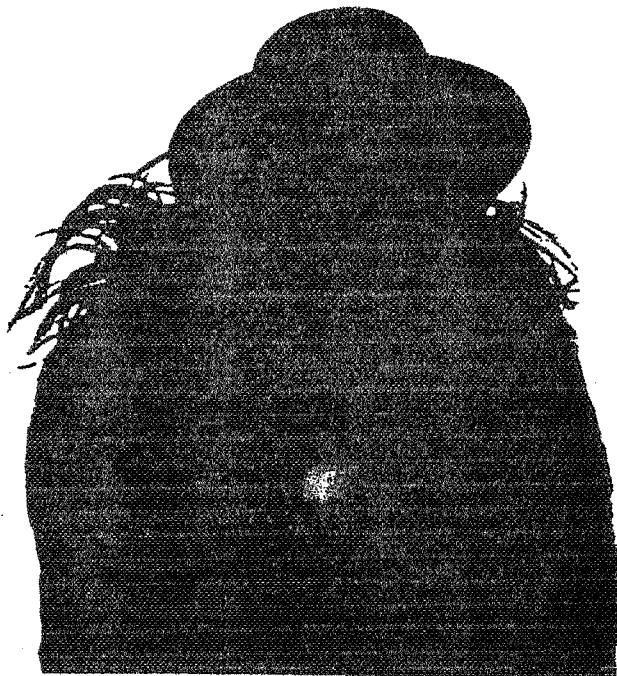
Sergio Corbucci has often dealt with racism, and like most films made in the late 1960s, GREAT SILENCE does. In NAVAJO JOE, the White townspeople continually question the hero's integrity because he's a Redman. The villain wants to kill all Indians because of the scorn he received growing up a "half breed". In DJANGO, the chief villain heads a Klu-Klux-Klan organization bent on driving all Mexicans out of Texas. Even though the female lead of GREAT SILENCE is Black, and is treated as a second class citizen, the political interest of this film is closer to Corbucci's Mexican Revolution comedies, THE MERCENARY and COMPANEROS. The outlaws of the mountain town are akin to the helpless peons who are exploited and killed at the whim of the business class. While these themes are common in the genre (or sub-genre), few other directors make them an integral part of the plot. Giulio Questi has the White members of a bandit gang slaughter the Mexican members of the same gang after the job has been pulled in SE SIE VIVO SPARA (DJANGO KILL!), but the White townspeople treat the lone Mexican survivor well once they realise he has money. In most Italian Westerns, money, (in a true Free Enterprise fashion) blurs racial distinction. Only in Corbucci's NAVAJO JOE, do the townspeople continue to put down the hero even after he has saved their money.

While they can't be called realistic (the gun play is too incredible), Corbucci's Western fantasies are tougher and seem more honest than other directors films. Sergio Leone's films were the true trail blazers, standing the Western genre on its ear and showing people that there was another way to do it. At a time when most Westerns starred Audie Murphy or aging leading men like Dana Andrews and Rod Cameron, Leone's use of Clint Eastwood seemed like a breath of fresh air. Still, Leone maintained the rules. With only a few exceptions, Leone still believed that when the hero and villain met for a gun fight, they would perform honorably. Leone never had a villain use a henchman to disable his adversary before the duel. While Leone's use of beatings made it almost a requirement that the hero suffer before the final shootout, he never hurt the hero more than he could recover from.

Finally, Leone has never let his hero die. Corbucci has ended three Westerns with the hero's death, but only in GREAT SILENCE did he have the audacity to allow the villains to win completely. This resulted in the film being banned in England as "too depressing". It is depressing, because the film had built up audience sympathy for the hero, but by going further than other films, GREAT SILENCE is cathartic. I remember coming out from seeing this film the first time drained and exhilarated. The feeling haunted me for weeks. I was able to resee the films eight times before it disappeared from the local theater circuit.

The screenplay is credited to Vittoriano Petrilli, Mario Amendola, Bruno Corbucci, and Sergio Corbucci. The little gags which Corbucci peppers through out most of his films are absent from GREAT SILENCE, except for some fumbling from the naive Sheriff. Since I find most Italian comedy heavy handed, I prefer the more serious films, and GREAT SILENCE is one of my favorites.

IL GRANDE SILENZIO



HIS REVENGE PRODUCED A MASSACRE

**THEY TURNED A MAN
INTO A WILD BEAST
THIRSTING
FOR REVENGE.**

**"THE HERCULES MAN"
STEVE REEVES
in "A
LONG
RIDE
FROM
HELL"**

FROM THE NOVEL "JUDAS GUN" BY GORDON SHIRREFFS
SCREENPLAY BY ROBERTO NATALE AND STEVE REEVES
WITH WAYDE PRESTON DICK PALMER SILVANA VENTURELLI LEE BURTON
DIRECTED BY ALEX BURKS

A B.R.C. PRODUCTION FILM
FROM CINERAMA RELEASING CORPORATION

EASTMAN COLOR

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unless accompanied by parent or adult guardian

DJANGO



DJANGO a review by WILLIAM CONNOLLY

With his saddle thrown over his shoulder, a man wearing the hat and cloak of a Union officer trudges up the side of a muddy hill dragging a coffin.

Sergio Corbucci's DJANGO opens with this surreal image. While many of the elements of this film seem inspired by Sergio Leone's successful A FISTFUL OF DOLLARS (and subsequently by the films which inspired Leone), the film remains uniquely Corbucci's, evidencing a bizarre story sense found in his early Muscle Man movies (DUEL OF THE TITANS, SON OF SPARTACUS), and not found in Leone's work.

John Sturges directed the American Western remake of Akira Kurosawa's THE SEVEN SAMURAI, called THE MAGNIFICENT SEVEN. The European success of that film inspired Leone to remake another Kurosawa Samurai film, YOJIMBO (THE BODYGUARD), as the Western he'd always wanted to make: A FISTFUL OF DOLLARS. Both remakes translated the warring Japanese factions into rival Mexican and American groups, perhaps inspired by the financial success of VERA CRUZ, directed by Robert Aldrich. (The constant double dealing and opportunism of VERA CRUZ is often cited as inspiration for Leone, especially in THE GOOD, THE BAD, AND THE UGLY.) Corbucci, who wrote DJANGO with his brother Bruno (and Franco Rossetti, Jose G. Naesso, and Piero Vivarelli), also sets his story in a deserted American town near the Mexican border, and there are rival U.S. and Mexican gangs. Whereas Leone copies Kurosawa's blowing dust effect (which Kurosawa took from John Ford movies), Corbucci sets almost all of his scenes in ankle deep mud.

With a clanging guitar-emphasised main theme by Luis Enriquez Bacalov, the opening credits play over the image of Django walking up the muddy hill trailed by his coffin. In the dubbed English version I've seen, a song is played over the opening credits while I distinctly remember an instrumental for the opening of the Italian version. The song in the English version goes:

Django
Have you always been alone?
Django
Have you never loved again?
But we live on, oh, oh
Life was long, oh, oh
For you can not spend your life regretting

Django
You must face another day
Django
Now your love has gone away
Once you loved her
Now you lost her
But you've lost her forever, Django

When there are clouds in the sky
And they are gray
You maybe sad but remember
Never to pass away

Oh, Django
After the showers, the sun
will come shining

(repeat 2nd refrain)

Reaching the top of the hill, Django stops and watches a handful of Mexicans punish a white woman for trying to escape their camp.

Having tied the woman between the two support posts of a bridge over a muddy bog, the Mexicans (costumed in traditional Movie Mexican bandit-revolutionary garb of wide brimmed sombreros and bandoleers) tear the back off her dress, and gleefully (in true Alphonso Bedoya fashion) whip her.

Suddenly, there is a hail of bullets and the Mexicans are killed before they can return fire. Impassive, Django watches as five White men, some wearing red Klu-Klux-Klan styled hoods, come into view. Two of these men go to the woman and untie her, while two others tie two poles together with a red scarf to make a crude cross. The woman obviously knows these men, and though they have killed her tormentors, she doesn't seem happy to see them. The reason for this becomes apparent when they inform her that they intend to burn her alive on the cross.

Before they can do that, though, Django comes down the hill dragging his coffin.

"Are you here to bury the dead?" asks one of the White men.

When asked if he is a yankee, Django responds: "I fought for the North."

"We don't take much to folks that fought for the North."

"If I've bothered you, will you accept my apology?" asks Django before he draws and guns down the five red hooded men.

The woman, whose name is Maria (and is played by Loredana Nusciak), wants to escape over the bridge but is stopped by Django's voice.

"You can't go far alone," he says. "That bridge isn't exactly where I'm heading for now. I've got some business in town, a personal matter."

One of the red hooded men, who is only wounded, reaches for his gun, but Django fires first. Crying out, the villan slides down the slope into the bog. Slowly, he sinks out of sight.

The town, whose main street is a mass of mud, is occupied only by some whores and the bartender, Nathanel, who runs the saloon where they work and live. Nathanel plays violin in a sour-noted duet with a whore on piano when Django and Maria walk into the saloon. Django requests a room for Maria, but Nathanel warns that Major Jackson will not allow the girl back into town. Paying one of the whores a handful of paper dollars, Django gets the key to a room and sends Maria upstairs. He then sits down to eat.

Laying down a plate of beans before the mud soaked man in a Yankee uniform, Nathanel looks at the coffin and says: "If you're a coffin maker, you sure did pick a good town to settle, sure did. What with Hugo's Mexican renegades and the rebels under Major Jackson fighting their own private war, why this whole town's been ruined. It's a dead city, a regular ghost town."

"So your girls are pleasuring phantoms?" asks Django.

"Well I wouldn't say that. Sometimes there's Hugo's Mexicans and sometimes there's Major Jackson's men. You know how it is, we try to please them both if we can. . . But for the privilege of staying alive we sure pay dearly."

A weasel-like man called "Brother Jonathan" enters and refuses to listen to Nathanel's excuses for not having the full protection fee. "Give your explanations directly to Major Jackson, Nathanel," he says. Brother Jonathan gives Django a look over, and the man-in-blue spits the cork of a bottle into his face.

After Jonathan leaves the saloon, the girl who gave up her key rushes upstairs and barges in on Maria. "I have to get one of my dresses," she

says. "Major Jackson's men are coming in a little while, he may even come himself, and the Major, he just hates green. But he's crazy about red." After giving a shawl to Maria, the girl continues. "Major Jackson isn't really mad at you, it's the Mexicans he can't stand. Why on earth did you leave us to go to the Mexicans?"

As the girl tries to get Maria to put a new dress on, they hear gunshots from far away. "Ah, it's Jackson having his fun," the girl surmises. "Some poor Mexican hadn't given him what he thinks he's due."

From his perch atop a fence, Jackson nods to one of his red hooded men, who whips another Mexican out of a corral filled with poor farmers. The Mexican runs as quickly as he can towards a far-off hill, but Jackson puts a bullet in his back with his Winchester. Several other farmers meet their deaths before he gives one of his men a chance at target practice.

Brother Jonathan climbs up to tell Major Jackson about the new man in town.

Django is playing solitaire when Jackson leads four men into the saloon. The girls pretty themselves while Nathaniel tries to explain why he can't make the monthly payment. Jackson waves them aside, concentrating on the man in a Yankee uniform. After bantering a while, Jackson suggests that his men help the stranger into "his burial suit." With lightning speed, Django draws and shoots the rifle out of Jackson's hands, and puts a bullet into each of the four other men. With a single bullet left, Django tells Jackson to leave and not come back without his entire army of 48 men.

Maria watches as Jackson rides out of town, and then turns to see Django walk into her room. He's come for a blanket, but is stopped from leaving as Maria says thank you.

"I don't know if I should have saved you," Django tells her.

"That's not for me to say," she responds. "But for the first time in my life I felt like I was a real woman; someone to protect and to be loved, Django."

The scene fades as Django begins to help Maria out of her dress.

The next morning, Django drags his coffin out of the saloon and across the muddy street to rest behind a fallen tree. Nathaniel fails to convince the young man to run away and goes back into the saloon. "Jackson will have his masked men on guard all over the whole region," Nathaniel tells the girls. "I hate to say it, but it would be the best thing for us all if he kills that young feller immediately. He'd feel no pain and I'd lose less customers."

Sitting calmly on the coffin, smoking a cigar, Django waits for his enemies. Finally, a group of men appear at the other end of the street led by Jackson. Django squats behind the tree for cover and throws away his cigar. One of the red hooded men carries a burning cross. On horseback, Jackson smiles confidently. The army of 40+ men wade through the mud towards the fallen tree.

(In the Jamaican movie, THE HARDER THEY COME, the hero goes to a Kingston movie theater which is showing DJANGO. Parts of this scene is shown intercut with close ups of the boisterous audience. As Jackson's army advances on Django, one of the audience members yells out: "They're going to kill him." The hero's friend yells back: "You think the hero can dead before the last reel?")

After the masked men have walked half the distance toward the fallen tree,

Django throws up the coffin's lid. Swiftly, Django pulls a machine gun out of the box with a long bullet belt already threaded. Instead of using a tripod, Django holds the gun on his hip and begins to cut down the mass of red hooded men before him. Bodies begin to fall all over the street. Horses rear up and fall over. Some men try to shoot back, but are quickly killed. The cigar falls from Nathanel's mouth as he watches from the saloon. Panic stricken, Jackson's few remaining men run for their lives. Seeing Jackson trying to escape Django pulls out his pistol and kills the horse. Flying forward, Jackson lands face first in the mud. With effort, he pulls himself up and retreats. Satisfied, Django puts his guns away.

Nathanel and his girls walk out of the saloon, staring with astonishment. Django drags his coffin over to Nathanel and tells him he can get working. "Where will I put them?" questions the saloon owner. "Ain't no room left in the cemetery." "You're going to need a new one," Django states, "because I've got plenty of customers for you." When asked why he didn't kill Jackson, Django replies: "I figure he might be useful if he's still alive. His time hasn't come yet."

As Nathanel digs a new grave in the cemetery, he sees Django standing quietly over an old grave. "Is it someone you knew?" asks the saloon owner.

"Someone who was part of my life," explains Django. "I guess the only part that really counted."

"And she was killed by Major Jackson?"

"Yeah, by Jackson."

"Well, why weren't you able to do something about it?"

"I was away. Too far away, Nathanel."

Back in town, Brother Jonathan creeps out from an alley and accuses Maria of being responsible for the trouble in town. One of the girls agrees with Jonathan, and gets into a muddy brawl with another who disagrees. Suddenly, another girl comes running down the street alerting everyone that the Mexicans are coming. Jonathan tries to duck back into the alley, while the girls head back to the saloon.

Suddenly, from both sides of town come 40 or so Mexican bandits on horseback. Jonathan is quickly captured and dragged before Hugo, the leader of the Mexicans. Recognizing the red scarf, Hugo pulls out his knife. While his men laugh sadistically along with him, he cuts off Jonathan's ear and then makes him eat it. The Mexicans are still laughing as Hugo shoots Jonathan dead in the muddy streets. Maria looks on, disgusted.

Finding Django and Nathanel leaving the cemetery, a group of Mexicans take them prisoner, but not before one man clubs Django over the head with a rifle.

Back at the saloon, Hugo makes advances on Maria, who fights him. "Watch it, Maria," Hugo warns. "You're half breed Yankee and Mexican, and you've got the worst blood of both of them in you."

Django is led into the saloon, and Hugo goes to greet the man who saved his life. Ricardo, the man who clubbed Django, looks confused as the Yankee takes his rifle and hits him back. Hugo stops any more fighting. Maria is horrified when Django tells Hugo that he's returned his woman to him. "She's not my woman," Hugo laughs, "she's anybody's."

Hugo finds it difficult to believe Nathanel when he says that Django killed most of Jackson's men. To illustrate how he did it, the man in a Yankee uniform pulls out his coffin and takes out his machine gun. Realising that Django plans a demonstration, Nathanel pleads with the gunman. Ignoring him, Django fires the machine gun, destroying the shelves and bottles behind the bar. Django explains to the general that nine more machine guns are for sale. With that firepower, Hugo can return to Mexico without fear of his enemies. "What do you think we could buy them with?" asks Hugo.

"The Major will be stopping at the fort," Django explains, "and then he plans to take all his bullion across the boarder. That's the reason I didn't kill him with the others. I'm going to get my hands on that there bonanza. And no one's going to stop me, you understand?"

The next morning, the ^{Mexican} soldiers at Fort Charriba are excited to see Nathanel driving his covered wagon for the weekly visit of the whores. Many soldiers leave the guns they are cleaning to crowd around the wagon as it comes to a stop. Suddenly, the canvas cover of the wagon flies up and the soldiers see that the wagon does not carry whores, but Django, Hugo, and his men. One Mexican fires the machine gun. Some of the soldiers are able to take cover and fire back, but many lie twisted on the ground.

Django and Hugo lead a few men into the fort, killing everyone they meet on their way to the Garrison Commander's office. Hearing the gunshots, Jackson dives under the table in the Commander's office before Django leads his compatriots into the room. After killing all of the soldiers there, the bandits grab up the large gold sack and rush out. (The music which Luis Bacalov uses for this sequence he would use again in Damiano Damiani's QUIEN SABE?, A BULLET FOR THE GENERAL in U.S.) Jackson crawls out from cover and draws his gun.

Django, Hugo, and the other bandits throw the gold sack onto the wagon and leap aboard. The wagon begins to speed away from the fort.

Calling out commands, the highest ranking Mexican officer tries to organize the surviving troops. They mount their horses and begin to give chase. Jackson joins in the pursuit.

Nathanel lies face down in the back of the wagon, fearing for his life. Ricardo coaxes the horses with a whip while Django positions the machine gun in case of pursuers.

Far behind them, Django sees the soldiers giving chase, but after they reach a mountain pass, the soldiers are ordered to stop. Jackson is furious with the Commander, but the Mexican explains that they can not cross into U.S. territory.

Amid shouts of joy and gunshots in celebration, the wagon rolls into the town. As two bandits unload the gold sack, Django reminds Hugo: "Well, all we have to do now is divide the gold as we agreed, and I'll be on my way."

Hugo tries to convince Django to stay and join his Army, but the Yankee insists he wants his gold. As a compromise, Hugo orders the gold stored in the stable under guard.

During the night of celebration in the saloon, Ricardo tries to pick up on Maria. Hugo stops him, and ^{Ricardo} he draws his gun. Kicking the gun out of

his hand, Django begins a fist fight with Ricardo. After a long battle, Django is able to impale his adversary on a pick axe. Maria looks quite pleased when Hugo offers her to the winner, but Django surprises everyone by selecting the only Mexican prostitute instead.

Going to a second floor room, Django orders the girl to strip and ignore what he does. As she begins to undress, he drags his coffin up a stairway to the saloon's roof. The guards in front of the stable nudge each other as they enjoy the sight of the prostitute stripping in front of the window.

Using the coffin as a bridge between the veranda of the saloon and the roof of the stable next door, Django crosses over to the stable. The guards continue to enjoy the girl stripping and fail to notice him. With a rope, Django lowers the coffin through a hole in the stable's roof. After it lands quietly on the floor, he climbs down after it.

To begin, Django opens the coffin and takes out the machine gun. Using both hands, Django scoops the gold into the empty coffin. Placing the machine gun so that it points at the front door he rigs some rope around it's firing mechanism. Taking some dynamite out, he ties it to the rope and runs it over to one of the stable's walls. Then he lights the dynamite's fuse.

The explosion trips the firing mechanism of the machine gun, jamming it in the firing position. Django ducks through the new hole in the wall, dragging his coffin behind him. The guards rush to the stable door and are killed by the machine gun's fire.

The saloon quickly empties of Mexicans. Every bandit that rushes to the stable is killed. Thinking someone is behind the machine gun, Hugo and some of the bandits try firing back. Panicstricken, the horses in the stable break free and run down the street.

Django lifts the coffin into the back of a buckboard and is about to jump into the driver's seat when he sees a Winchester pointed at his head. He turns to find Maria holding the rifle. She demands that he take her along, and he agrees. As Django is hitching up the horses, Maria sees two bandits coming up behind and kills them. Together, the two get on the buckboard and ride off.

"Maybe I shouldn't have trusted the American," Hugo tells his men, "but we'll get that gringo."

It is dawn when Django and Maria reach the bridge over the bog. As they get off the wagon, Django tells Maria to take a shortcut to the next town. "This time I've got to cross that bridge," the gringo explains. "I've waited long enough. Long enough so that I can finally bury Django in that box. With that gold I can forget I was Django."

Maria tells Django to forget the money and to build a new life with her as she loves him. "Listen, Maria," Django begins, "love is something I can never feel again. The girl I once loved was killed and I can never forget that. If I take you with me then, you'll probably get killed too. And I wouldn't want that to happen."

Trying to untangle the reins, Django accidentally knocks over Maria's rifle and it goes off! The gunshot spooks the horses, who rear up tipping over the wagon! The coffin slides off the wagon, down the slope into the bog! Django runs after it, trying to pull it out before it sinks out of sight. He fails and it disappears into the bog. Realising that

Django is trapped now as well, Maria runs onto the bridge over the gunman. He grabs onto her hands, and is about climb up onto the bridge when a gunshot rings out hitting Maria in the chest. Django looks around in a panic.

Two lassoes encircle the gringo, and two Mexican bandits on horseback pull him out of the bog, up the slope, and through the mud. Hugo asks for the gold and Django explains what happened. Furious, the General orders one of his men to break the gunman's hands with the butt of his rifle. The other men ride their horses over the hands as well. Finally, they leave the gringo to die in the mud, his hands broken and bloody.

Hugo leads his men back through the mountain pass to Mexico. Suddenly the air is filled with bullets. The Mexican Army and Jackson have been waiting at the pass for the bandits to return, and now they are killing them. Hugo falls off his horse but gets up to return fire. Jackson sees the general and carefully shoots him with a Winchester. Hit in the chest the bandit leader tries to shoot back. Taking careful aim, Jackson shoots him again. Hugo fights hard for life, but finally falls dead.

Nathaniel is closing up the saloon for good when Django staggers in carrying the wounded Maria. Django puts Maria on a couch and tells the bartender that she shouldn't die if he will help her. "I'll try to help," Nathaniel replies, "I promise you. But you've got to get out of here. The Major will be on his way here any minute, don't you know that, Django?"

Maria joins in trying to get Django to run, but the gunman replies: "I've still got one thing to do. I've got to kill Jackson. Until he's dead there isn't going to be peace for any of us, ever. There just isn't any other way; Jackson's got to die, and I'm the one who has to kill him, Maria. Then we can start a new life together."

"Django," Maria cries, "your hands are broken."

"It won't stop me from killing him. Nathaniel, hide Maria and tell Jackson that I'll be waiting at the cemetery."

Jackson meets up with five survivors of his army and marches into the saloon. "Django will be waiting for you out at the cemetery, Major," says Nathaniel. "But I don't think you'll have to worry. His hands are completely broke." Without a word, Jackson kills the bartender and leaves with his men. Luckily, the couch where Maria lay faced away from the door and she was hidden.

In the cemetery, Django uses a cross for support as he tries to take off the screws holding his pistol's trigger guard in place. Unable to hold anything with his hands, the Yankee uses his teeth to work the screws. A dog howls in the distance as Django finally works the trigger guard off. He then tries to prop the gun up in the corner of the cross, but it falls forward into the dirt. With a great deal of effort, Django picks the gun up with his wrists and tries to position it again.

Slowly, Major Jackson leads his five men through the entrance to the cemetery. Django drops the gun again. Solemnly, Jackson watches as Django props the gun up against the cross. "Django," Jackson calls out, "I think you should make a last request. I'll be glad to oblige you anyway I can. Start praying if you like, I don't mind. It's a smart thing to do when you know death is coming for you. How come you haven't got your burial suit with you? We'll have to leave you to the vultures."

(The dialog in the English dubbed version has been altered from the original Italian version in this final scene. Perhaps the dubbers felt the original version was too Catholic, but I feel it was more effective. Anyway, I'll give the original version with the English version in parenthesis.)

Cocking his Winchester, Jackson takes aim at Django. "In the name of the Father," ("So now begin your prayers.") says Jackson as he fires a bullet into the head of the cross Django is behind.

"And of the Son," ("I can't hear you.") says Jackson as he fires another bullet into the cross. Django protects his face from flying wood splinters.

"And of the Holy" ("Okay, now.") says Jackson and fires again. "Ghost" is punctuated by another bullet.

"Amen!" ("Can you hear this?") yells Django as he pushes the pistol's trigger against the cross firing one shot which kills one of the hooded men. He then fans off the five other shots killing the rest instantly.

Standing up, Django looks down at the pistol, now wedged into a nook of the cross, its handle dripping with blood. Slowly, Django begins to leave the cemetery as the final song is sung over the closing credits. Interestingly, the original soundtrack album for DJANGO lists the singer as Berto Fia, while the film credits call him Rocky Roberts.

(English version)	(Italian version)
Django	Django
You must face another day	Hai amato sole lei
Django	Django
Now you love has gone away	Ma dimentica se puoi
First you loved her, oh, oh	che si vivere oh, oh
Now you've lost her, oh, oh	che si ama una volta sola
But you've lost her forever, Django	Django
	hai amato solo lei
If there are clouds in the sky	Django
And they are grey	Non e piu vicino a te,
You may be sad but remember	L'hai amata, oh, oh
Never to pass away	L'hai perduta per sempre
	Django
Oh, Django	Naece una stella nel cielo
After the showers	anche per te
The sun will be shining	Oh, Django
	dopo il dolore verra la speranza
Django	Oh, Django
Oh, Django	Oh, Django
You must go on	Verra per te
Django	Oh, Django

The machine gun used in DJANGO could very well be the same prop used by Gian Maria Volente in A FISTFUL OF DOLLARS. It is an odd looking thing, and I have no idea if it has any relationship to any true weapon. Perhaps in a homage to their first success, Franco Nero grabs a similar looking machine gun during a battle in THE MERCENARY (A PROFESSIONAL GUN). The covered wagon flap rising to massacre surprised soldiers is also used in FISTFUL, as is the villan's exclusive use of a rifle. Django's costume seems to have been inspired by Lee Van Cleef's uniform in FOR A FEW DOLLARS MORE, with the addition of fingerless gloves.

The success of DJANGO inspired a large number of other films with DJANGO in the title. Some, like POCHI DOLLARI PER DJANGO with Anthony Steffen and Frank Wolff, don't have a character called Django in them, at least in the dubbed English version. In SE SIE VIVO SPARA (DJANGO KILL!) with Tomas Milian, Django is a Mexican. The only film that seems almost a sequel to DJANGO is director Romolo Guerrieri's 10,000 DOLLARI PER UN MASSACRO (\$10,000 DOLLARS BLOOD MONEY) with Gianni (John) Garko. Loredana Nusciak returns as Django's girlfriend, called Mijanou here, while Garko's Django is a bounty killer. The only thing I remember liking about Fernando Baldi's VIVA DJANGO with Terence Hill is that, at the end of the film, when Django is cornered by the villains in a cemetery, he digs up a grave, opens the coffin, pulls out the machine gun and massacres his enemies. No mention of the grave or of the machine gun was made earlier in the film. You had to know the Corbucci film to get the gag.

Sergio Corbucci's films almost always seem fascinated by torture and mutilation. In MINNESOTA CLAY, Cameron Mitchell in losing his sight, and after a bad beating, goes completely blind. Set in Medieval Europe, THE MAN WHO LAUGHS tells the story of a man, who as a baby, was kidnapped by Gypsies. To make money, they mutilate his face into a perpetual smile and advertise him as a freak. In GREAT SILENCE, the hero is mute, having had his vocal chords cut, as a child, by the man who raped and murdered his mother. In NAVAJO JOE, Burt Reynolds is the only survivor of an Indian village murdered and scalped by an army of bounty killers. Captured by the villains, Joe is whipped and tied upside down for the night. His "political" Western comedies, THE MERCENARY and COMPANEROS tone down this element of his style, except for Jack Palance's character in the latter film. Palance wears a fake hand to replace the one his pet falcon pecked off. Other Italian Western directors have used torture and mutilation to spice up their films, (Leone always has a brutal beating) but no one else makes it as important to the plot as Corbucci does. Also, no other Italian Western director had the audacity to kill his heroes, and Corbucci did it three times. (I won't spoil the suspense of these three films by telling you their names.) DJANGO was banned in England for excessive violence, and has never gotten a wide release in the U.S.

One of the most important ingredients in the success of DJANGO must be the photography by Enzo Barboni. His use of deep, dark colors helps to create the stylized world Corbucci needs to make this Western fantasy work. Barboni went on to become a director, making THEY CALL ME TRINITY and TRINITY IS STILL MY NAME under the name of E.B. Clucher.

What distinguishes DJANGO from most Italian Westerns is the control director Corbucci brings to the project. Most Italian Westerns, like most any type of film, seem made up of random elements thrown together in the hopes of attracting an audience. The costumes, the photography, the music, the actors' performances, and the outrageous plot elements here combine to create a complete comic book world. Such a stylization; using realistic elements (guns, costumes, mud) for an unrealistic effect (the incredible marksmanship, the outrageous violence) can induce ridicule from an audience if an element falls out of place. In many Corbucci films, like RINGO AND HIS GOLDEN PISTOL, THE MERCENARY, MINNESOTA CLAY, and COMPANEROS, the directorial hand has not been right-on, and there are scenes which appear stupid because he overreached for an effect. (In MINNESOTA CLAY, the villains set fire to the house where Clay has taken cover. Choking on the smoke, knowing he will have to surrender or die, Clay pulls out a picture of his wife to look at before he gives up.

In a gunfight in RINGO AND HIS GOLDEN PISTOL, Ringo reflects the sun off his golden cigarette holder to blind his opponent.)

In his best films, including DJANGO and GREAT SILENCE, all the elements work together, and the outrageous elements blend into the fabric of the world created for the 90 minutes or so of running time.



Courtesy of Gary Dorst.

ABOVE: The original Italian 45rpm record sleeve to Sergio Corbucci's DJANGO.

MASSACRE AT FORT HOLMAN Movie Review by Robert Hale

CAST: James Coburn; Telly Sevalas; Bud Spencer; Robert Burton.

DIRECTOR: Tonino Valerii

RUNNING TIME: 92 minutes.

ORIGINAL TITLE: A REASON TO LIVE, A REASON TO DIE.

REVIEW: MASSACRE AT FORT HOLMAN is about the efforts of an escaped Union Colonel, played by James Coburn, and seven other men to recapture a fallen Union fort now held by the Confederates where Telly Sevalas is in charge.

So much for the plot. When the movie starts, it really starts! For there is no studio logo to let us know who released this movie. We suddenly see Bud Spencer and James Coburn walking around a whole bunch of dead Rebs so we know how the film is going to end. Then we get a very long introduction roll. Then the credits come on over real black and white Civil War photos. I guess that was meant to give it an "American" feel. After the credits, we see James Coburn and Bud Spencer being brought to an Union outpost where some criminals are about to be hanged. The Union officer in charge has a talk with Coburn. We find out his character's name is Pembroke, the Colonel who was in charge of Fort Holman in Missouri, and surrendered the fort without firing a shot. He is sent to a Confederate prison in Santa Fe but escapes. Pembroke tells the Union officer that with a small group of men, he can get into the fort for the fort guards some river. If successful, Pembroke can regain some honor and the Union officer would take the credit and be promoted to General. The Union officer lets Pembroke take the criminals. All volunteer but one religious fanatic who is hanged. Pembroke also brings a Union sergeant with him but the sergeant gives him more problems than the criminals who are made up of murderers and thieves. Bud Spencer is the only one loyal to him. Pembroke tells the men that they are going to the fort to steal \$500,000.00 worth of Confederate gold which is buried near a sun dial. This convinces the seven men to stay with him. (One is an Indian).

So are "spaghetti" version of the DIRTY DOZEN stop by a farm to get some food but find out the farm family is a bunch of psychos who kill wandering soldiers on both sides. When one of the eight is killed by the family, our heroes wipe them out. (Off camera). Later, Pembroke and the sergeant go into town to buy some supplies (from a Jewish shop keeper!), when a Rebel cavalry patrol starts to investigate them. To take the pressure off, Bud runs into town shooting in the air saying the war has ended and the whole town celebrates giving Pembroke a chance to leave.

When our heroes get near the fort, Bud Spencer goes into the fort disguised as a Rebel messenger. When he has the chance, he will destroy the "alarm system" set up in a tunnel that will get Pembroke and the others in. It is

at this time that we finally meet Major Ward, the fort commander (Telly Savalas). Bud informs him that Pembroke escaped from the prison in Santa Fe. Bud strikes up a friendship with a pipe smoking Reb sergeant. The sergeant tells Bud that there is no sun dial in the fort so Bud realizes that there really is no gold. The Reb sergeant tells how the fort really fell. It seems Major Ward captured Pembroke's son and threatened to hang him if Pembroke didn't surrender. Pembroke surrenders without firing a shot and Major Ward being a man of his word doesn't hang the young Pembroke. He has him shot!

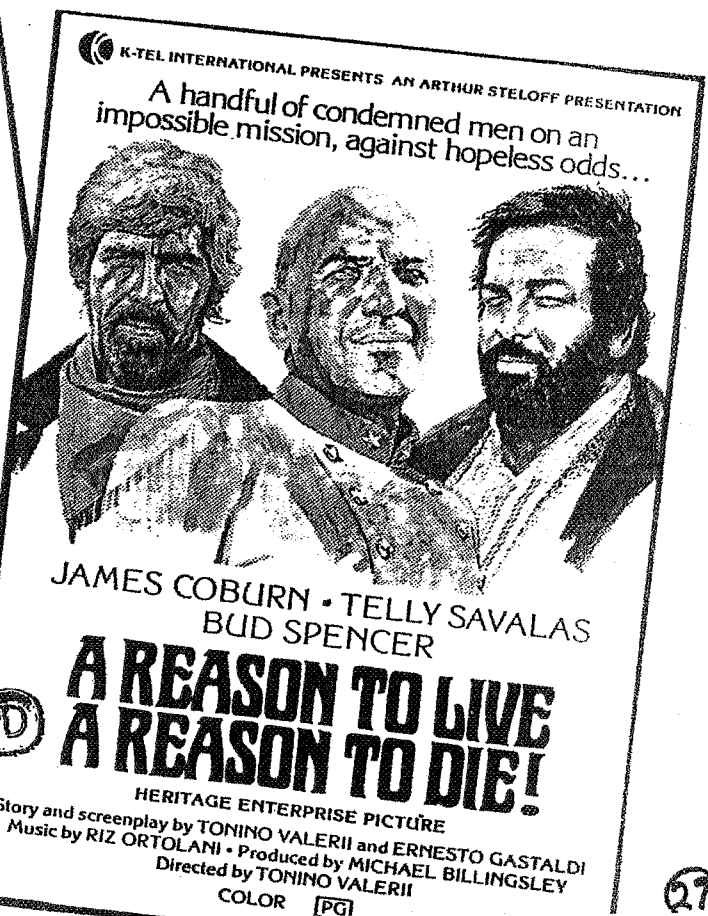
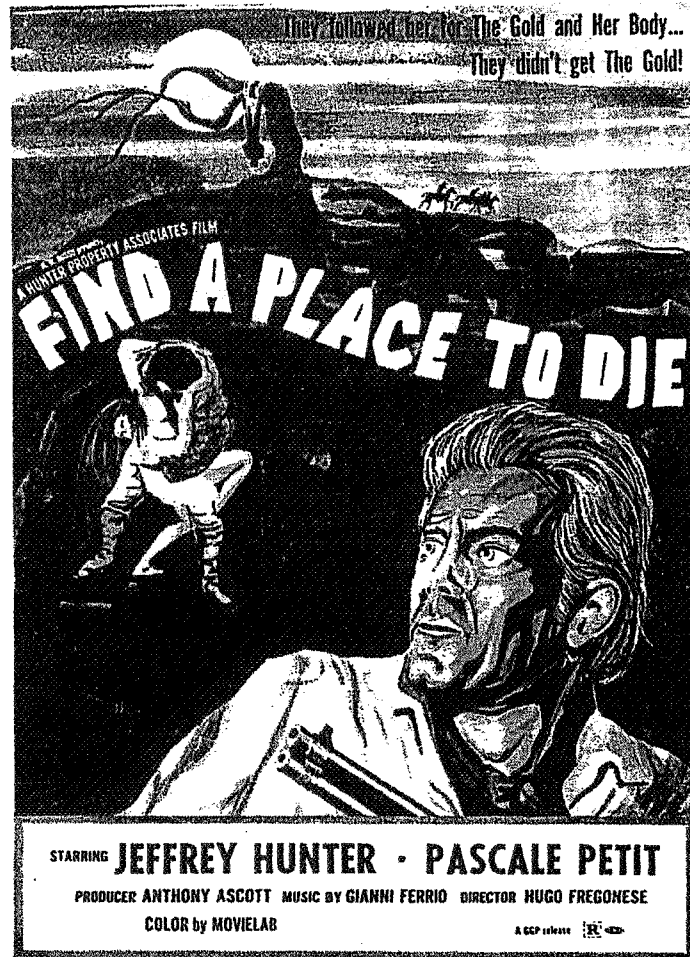
Our heroes finally manage to get into the fort. After a spectacular battle, only Pembroke, Ward, and Bud Spencer's character are left alive. Telly comes out of his barracks and drops his gun and sword. Pembroke picks up the sword and kills Ward with it as Ward looks on bravely.

As a Civil War buff, I find a lot of faults with this film. (Of course). The uniforms are not the most accurate. Telly Savalas would not wear an Artillery uniform if he were a camp commander. At least his uniform would have the Infantry blue trim. The Confederate uniforms are very clean. Like the kind Civil War re-enactors wear. Another unbelievable scene happens earlier when Bud Spencer informs a town that the war has ended. When a Confederate soldier asks him his source of information, he says "a trapper in the hills told me." Who would believe that story! Suddenly the town hookers come out of their bordello and there is a big celebration in the street. (Your only chance to see James Coburn square dance). I didn't like the idea of our heroes using so many gatling guns to wipe out the fort. There is no massacre, just a battle though the Union sergeant kills a few surrendering Rebs.

The big disappointment is in the Major Ward character. We hear how mean he is but the one instance of cruelty we see him perform is killing a Rebel soldier running away. And why have Telly Savalas surrender? Coburn waves Telly's sword in his face before he kills him. Telly just looks defiant. If Major Ward is so brave, why not have a climatic fight?

The movie isn't very bloody, though I did see it on an independent station which has "creative censorship." That's where the station leaves in cuss words and violence but cuts out the sex. (!).

The movie was released in 1974. It was a Italian, West German, Spanish, French co-production. (What! No Portugesse!?). Dubbing was decent. Acting was typical for these kinds of films. The only reason to watch this film is if you want to see a spaghetti Civil War movie.



A MAN CALLED SLEDGE

By Robert Bahn

Today was not the best of days. This afternoon I sat down to tape A MAN CALLED SLEDGE, but for some reason the video cassette player would not cooperate. I only watched it, being unable to tape it. But, perhaps I saved tape, as I don't think I would care to watch it again. The film quality was quite poor, very grainy and unclear at times. And the story was not very good either, nor was the acting. James Garner played Luther Sledge, a notorious outlaw gang leader. After joining forces with "old man" who knows where he can steal \$300,000 in gold, he and the gang attempt to do just that. They find they can only steal the gold at one point in its journey, when it is stored overnight at a maximum security prison. But, the big question, how to get at it. The answer, from within. A member of the gang disguises himself as a sheriff and turns Sledge over to the prison authorities. Once inside the prison they overcome the guards, let all the prisoners loose (to cause confusion), and steal the gold. After the gang reaches the hideout, Sledge then wins all the gold from the other gang members in a poker game. But the gang is unhappy, they have all lost their shares of the gold to Sledge. Sledge then proceeds to Mexico. Upon his arrival to the town to which he was heading, he finds the gang already there, and demanding their share of the gold for his girlfriend, whom they have kidnapped. A battle ensues, she is killed, and the gold is hidden. Sledge finally triumphs and kills everyone, but he has lost his girlfriend, his gang, and the gold. He rides out of town hearing her words before the robbery - Sledge, we could be happy without the gold.

The film was directed by Vic Morrow, based on a story which he wrote. It starred James Garner and Claude Atkins. Gianni Ferrio supplied the music, which I felt at times was very similar to his score to VIVI O PREFERIBILIMENTE MORTE. There was certainly enough good music to fill an LP. There was a very nice opening vocal sung by Dino with lyrics by Steve Grossman. The credits also stated that a 45 exists to this song. So, somewhere out there, there is a popular Italian song sung by Dino, with the B side, the song to SLEDGE. It makes me wonder, how many other obscure vocal 45's are there, that we do not realize. I am sure there are many early CAM, BEAT, PARADE, and RCA 45's that fit this category. All we can do is hunt for them.

Missing Scenes

By

Keith Hall, Jr.

While stationed in Japan I had the rare opportunity to see the American version of a film at the base theatre, then to see the European version in town. Usually the European version was much different, containing many scenes not in the American one.

So I was not surprised that many Italian Westerns are different in the European version than in the ones we've seen here. I am going to fill in the blanks for you with some popular westerns, to add scenes that were cut from our version. Some of these scenes I've viewed myself; others I've been told about by people who've seen the longer version. This list is as accurate as I can make it.

A FISTFUL OF DOLLARS

After Joe has shot the five men in the little house and then stabbed one of them with a machete, the man still does not die, so Joe steps on the protruding machete, finally killing him.

FOR A FEW DOLLARS MORE

When Monco has joined Indio's gang and learned about the Santa Cruz plan, he goes outside and rides away with Mortimer, telling him of Indio's ruse.

THE GOOD, THE BAD, AND THE UGLY

The film opens with Angel Eyes's shooting an old man and a boy

for simply being in his way. After Tuco has crawled out of the desert, he looks up and sees Blondie's horse, causing him to enter the store to get a gun. Later, Tuco daydreams that he is Blondie-- tall, brave, and attractive to women. After Angel Eyes and Blondie leave the military prison, they eat lunch. When the trio have their final gundown, it is one-third longer.

ONCE UPON A TIME IN THE WEST

Morton decides at the beginning to build his railroad slowly, taking whatever time he needs. But he is accidentally shot by Cheyenne. Morton doesn't see his assailant; he only hears his laugh. Because Morton will now die more rapidly, he decides to build his railroad quickly, using Frank to speed the process. When Jill arrives on the train, the film's credits begin. Harmonica tries to find out about the McBain shooting; the sheriff has him beaten. After Cheyenne's men capture Morton's train, Morton is taken alive. Cheyenne laughs, and Morton realizes that it was he who crippled him. In a frenzy, he shoots Cheyenne. Cheyenne's men want to kill Morton, but Cheyenne, who knew all along what he had done, tells his men to spare him. They rough Morton up and throw him off the train.

THE BIG GUNDOWN

The film opens with a close-up of Cucillo's face screaming-- he has just seen the rape/murder. While running from Corbett in Mexico, Cucillo arrives at a mission where the priests are baking some holy wafers. He eats them. When Corbett arrives he is nearly hit by Cucillo's knife. But it was accidentally thrown by one of

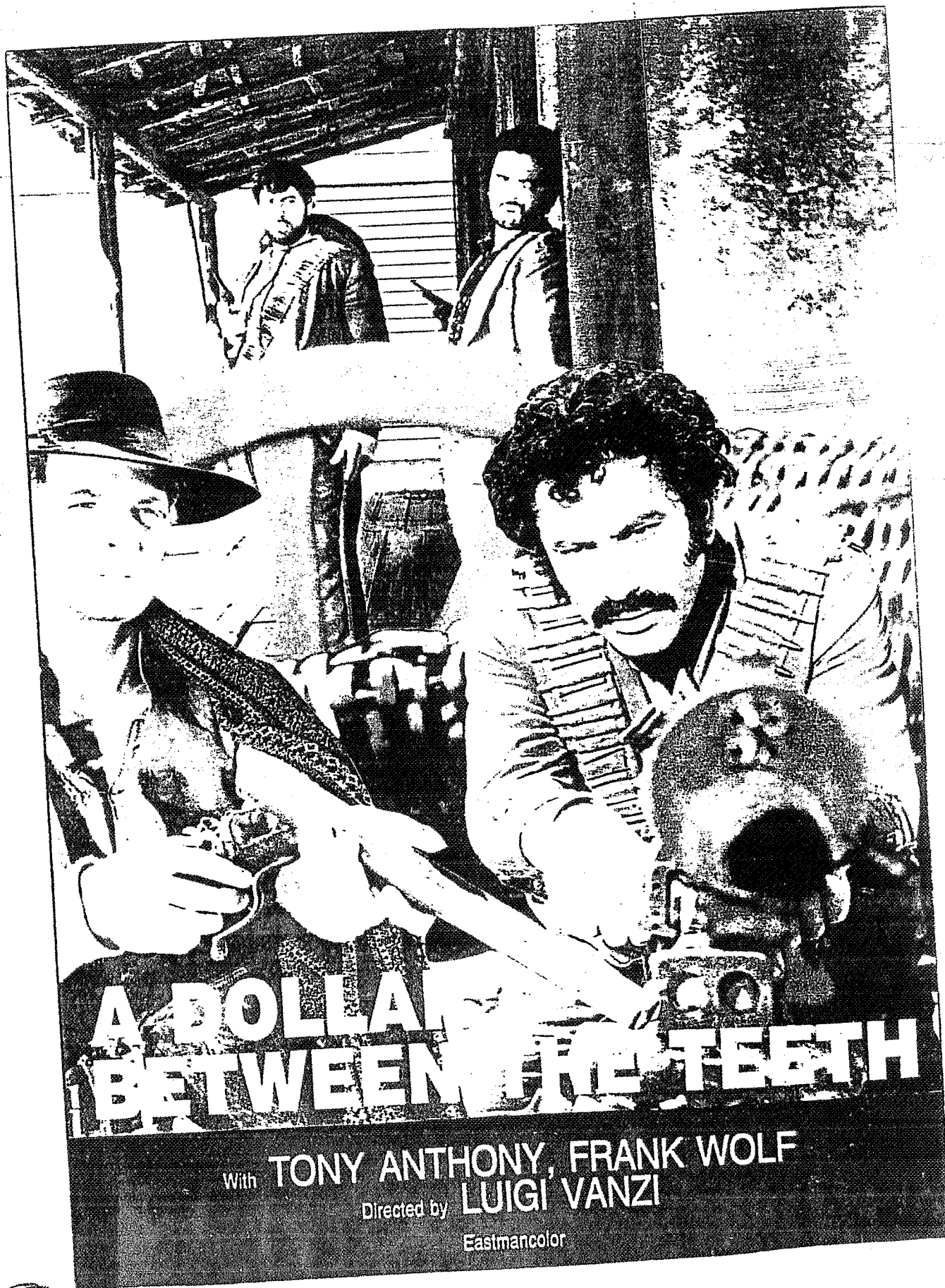
the priests to whom Cucillo had given it. One of the priests is called Brother Smith and Wesson because he was once a gunfighter who stopped and remained at the mission while on the run many years earlier. He says that someday Corbett will tire of running and will want to settle down. After Cucillo has told his prostitute wife in bed about seeing the ocean, some thugs break in. Cucillo kills them and runs again.

THE FIVE MAN ARMY

At the beginning of the film, Luiz, in order to sneak into the United States to collect the Dutchman's men, pretends to be a laborer in a large migrant labor program. To ensure that the border guards don't discover him, he eats a lot of garlic, keeping everybody distant. Once across the border he begins to collect the men. While the five men are traveling in disguise, one of their guides betrays them to the Mexican army. They are taken prisoner.

MY NAME IS NOBODY

All through the film Nobody daydreams about his relationship with Jack Beauregard. These dreams consist of scenes from other Sergio Leone films. In the dreams Jack and Nobody kill a lot of bad guys. During the daydream before Jack and Nobody's final gundown, Nobody dreams that Jack kills him, thus making Nobody wonder how to handle the situation.



A DOLLAR BETWEEN THE TEETH

With TONY ANTHONY, FRANK WOLF
Directed by LUIGI VANZI

Eastmancolor

ITALIAN WESTERNS IN HONG KONG

BY ERIC MACHE

In the 1960's and early 1970's Hong Kong was a movie-fanatic's paradise. Even the worst theaters were lavish structures complete with balconies, opera boxes, intricate carvings and paintings, huge chandeliers, and domes. Lobbies and lounges were equally lavish. The cheapest seats were 25¢ U.S., and the most expensive loge seats were 50¢.

Being an international port, Hong Kong showed films from every part of the world, a majority of which were never released in the States. In 1960 "Hercules" starring Steve Reeves was released, and the predominant Chinese audience was hooked on the Italian "spear and sandal" epics with a passion. Hundreds of these films were imported. They were more violent than their American counterparts, the musical scores had a character of their own, and heroes and villains took on larger-than-life characteristics. I remember a particularly gruesome scene in "Sword of the Conqueror" with Jack Palance where a soldier got shot in the eye with an arrow, and instead of quickly cutting away, the camera lingered on as he twisted the arrow around until it came out with the eyeball on the end of it! Heroines were tortured, punched, and often killed. These Italian filmmakers weren't above breaking cinematic taboos. Even the visual look of these movies **WAS** different - Mario Bava's "Hercules in the Haunted World" had a particularly surreal atmosphere. New faces like Guillian Gemma and Mark Damon appeared in "Hercules Against the Sons of the Sun" and "Son of Spartacus" respectively.

At this same time Japanese samurai films were being imported by the hundreds, and these shared many of the same qualities as the Italian epics. One main difference, however, stood out. The anti-hero, typified by Toshiro Mifune, appeared. He was a scruffy, tough, violent, unprincipled individual who wasn't above selling out to the highest bidder. Once in a while his tough exterior would crack with a hint of compassion.

What does all this have to do with Italian westerns? In 1964 Sergio Leone remade "Yojimbo" in a western setting and anglicized Toshiro Mifune's character using Clint Eastwood. The "spear and sandal" epics had by this time run their course. The Hercules-type characters had been strictly one-dimensional, and Hong Kong audiences went wild over the more complex anti-hero. The violence in these westerns was heightened even further, and it wasn't unusual for a single gunman to kill hundreds of people in the course of a single movie. I remember trying to count the dead in "The Revenge (Return) of Ringo" and quitting after 150. (3)

Italian producers were quick to pounce on the success of "Fistful of Dollars" and all of a sudden Eastwood clones were coming out of the woodwork - Anthony Steffan, George Hilton, Tony Anthony, Franco Nero, Guilianno Gemma, etc.. Hong Kong audiences were so responsive that half-a-dozen Italian Westerns would play in town at once. "Django" with Franco Nero appeared in 1966 and the Hong Kong Catholic Church condemned it for its excessive violence. As far as I can remember, the only other time this happened was when "Our Man Flint" was condemned for excessive extramarital sex. This controversy merely sparked the importing of an incredible succession of Django films. Chinese distributors were not always the most adept at translating the titles of these films. My favorite translation came with "Se Sei Vivo Spara". The titles on the theater posters read "Django Jail" and "Django Kill". A bit confused I entered the theater and watched in disbelief as the film title appeared - "Shoot, Django, Shoot - If You Don't Shoot, Kill, Then Die".

During the mid to late 60's the quality of the Italian westerns varied tremendously. Regardless of how bad they were, however, they almost always paid off in the end with the patented spectacular gunfight, complete with fast editing, extreme close-ups of eyes and hands, low camera angles, and music building up majestically. "Ringo and his Golden Pistol" with Mark Damon was a classic example of this. The plot was a hopeless mishmash of every western cliché possible, and it was one of the

few Italian westerns I remember seeing using Indians. Just as I was about to write the film off as a total waste, it salvaged itself with a great final duel. Many times great titles promised more than they delivered. "A Coffin for the Sheriff", "For a Few Dollars More for Django" and "Blood at Sundown" are a few titles that come to mind.

For me, Italian westerns peaked in the late 60s with "Price of a Man" ("The Ugly Ones") starring Tomas Milian, and "Massacre Time" with Franco Nero. Out of the hundreds of these films I saw, these two were the culmination of all the best elements of the Italian western. These were both grim, hardcore, violent films, with non-stop action, and spectacular photography. Runners-up were "Days of Wrath", "One Silver Dollar", and "The Revenge of Ringo" with Guilianno Gemma, "For a Few Dollars in the Teeth" with Anthony Steffan, and "The Big Gundown" with Lee Van Cleef and Tomas Milian.

Two things happened to seal the lid on quality Italian westerns. Running out of serious plot-lines, someone came up with the unfortunate idea of adding comedy to the plots. The "Trinity" series was successful

but the usual rash of poor imitations followed. Not only were they not funny, but they insisted on being "cute". One of the worst examples of this was "The Bang-Bang Kid" with Tom Bosley. A cute, unfunny Italian western "comedy" about a robot gunfighter? They don't come much more ridiculous!

The other factor was that the public was getting bored with westerns. Western stars like Franco Nero and Tomas Milian were turning to other vehicles, particularly mafia crime films. These films were merely a transposition of the same violence, anti-heroes, dramatic music, etc. to a modern-day setting. They were westerns, "Godfather"-style. One of the best of these was "Violent City" ("The Family") with Charles Bronson. Perhaps the producers felt they could pack more action into these films than the westerns, with high-speed car chases and modern weaponry. Regardless, there is a wealth of great Italian westerns unreleased to the American public, and hopefully the best of the genre will be made available in the near future. I'm just thankful that I was in Hong Kong to watch them the first time around.





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RECORD CHECKLIST #3 Don Trunick
THE GOOD, THE BAD, AND THE UGLY

My collection at this time has 10 LP's, 3 singles and one EP of this score.

Shortly after the film played in my area a record of Leroy Holmes music came out with only one selection from GOOD, BAD & UGLY music. For a time I was afraid that the US would not do a complete score of original music, as was the case with the Leroy Holmes record of FOR A FEW DOLLARS MORE. However in a few weeks the United Artists record of the original score did arrive at record stores.

#1 Starting with my first US edition record UAS 5172 (UAL 4172 mono) I have 4 other editions with the same covers, these following. This US edition has a cover somewhat like the film poster. Color of a red border and a yellow background of the main actors and a cannon. Rear jacket is dated 1967, and this record is still available in record stores. This and the US FISTFUL OF DOLLARS is still in print today after 16 years. Rear cover has the selection titles and the timings.

#2 This German record is almost an exact copy of the US record. Number is UAS 69157 I with the (UAS 5172) also shown. Record label is buff colored. Rear jacket shows "Liberty/UA GmbH, 8 Muehen 22, Postfach 201- Printed in Germany by Druckhaus Maack KG 5880 Ludenscheid".

#3 This Japanese record is also almost identical with the above two. Record number is GXH 6006. Rear cover shows "1975 King Record Co. Made in Japan." Record label is a darker buff color than the German edition. This record came with a Japanese insert sheet in Japanese writing about the film. Other side of this sheet shows covers of other Japanese re-issue soundtracks

#4 This a Greek LP and identical with the above editions. Record number of 14CO62-90960. Record label shows LIBERTY. Music on these four records is the same.

#5 This very old Japanese record YS-965-UA has a fold out cover. Front is a hand painted face and gun of Eastwood. Basic background color of red. Rear cover just has selection titles in Japanese writing. Inside covers have 5 photos from the film and also information in Japanese writing. Also the credits and cast is in English. Cover dated 1967 and cost 1,900 yen. Record label is the United Artists black in color and has the selection titles in English, however without timings. Bands look the same as other records so I assume the timings to be the same.

#6 This French edition has the same basic cover as the US, Greek, & German, however the background color is white instead of yellow. And the French title is given LE BON, LA BRUTE, LE TRUAND. Record is numbered 37.702 UAY. Rear cover is different and has credits and selection titles. No timings given however selections are the same as other records. Rear cover also has a photo as advertisement of the French NAVAJO JOE record. Record label is bl and gives the same selection timings as all the other records. No Date on record nor jacket.

#7 Spanish edition EL BUENO, EL FEO Y EL MALO, record number HU 061-52. This cover is different in that the background color is white and there is photos of the three main actors shown as a montage. Rear cover also has 3 small photos of the main actor faces over a photo from the film of the battle at the bridge. Selection titles are given in Italian and Spanish. The timings of the selections are the same as other records

#7 Continued. == Record label is black and has selection titles also in Italian and Spanish along with timings. No date on record nor cover.

#8 This an Italian issue by EUREKA , ERRE RPL 2012. This cover is completely different than the others. In a center circle shows the three main actors' faces. Background color is light grey. Rear cover has information as to the story in Italian. Record label is brown/orange and is dated 1974. Selection titles are as all the others though no timings are give. Bands appear the same as other records.

#9 This more recent Italian re-issue is on the PCA CINEMATRE label. NL 33211. This cover is completely different with a basic green color background with paintings of the three main actors. Rear cover has information as to the film in Italian along with selection titles and timings, the same as others. Also 8 clips/photos from the film. Record label is green and dated 1978.

#10 This the original Italian Parade edition EPL 2890(S). The both covers are identical with the #8 above ERRE RRL 2012 re-issue. The record label is grey with selection titles, but no timings. Credits are given to the various musical Artists. Record itself is stamped 1966. No date on cover. Only difference on front cover is the PARADE logo, instead of the ERRE logo.

GOOD BAD & UGLY 45's & EP

#1 This US EP was probably a juke box record. Has the same cover as the US LP and is numbered UALP 9-5172. Rear cover is black. Record is at 33 1/3 speed and has 6 selections. Label is white and the selection titles and timings are the same as on the LP's except the MARCIA WITHOUT HOPE is listed as 3:50 which is an error, as it plays at 1:47 same as other record. This seems to be a rather rare EP and is unusual in the US.

#2 This Japanese 45 has only the main title music on one side and has a selection from the film ON THE BEACH on the other side. Cover sheet has about the same as the US LP cover except a white background instead of yellow. Record number is HIT 1673. Rear of sheet has information in Japanese writing. Sheet dated 1969. Manufactured by KING RECORDS, Tokyo, Japan.

#3 This 45 also has a cover sheet and has a montage of 3 items from the film. One is like the hand painted cover of the early Japanese LP. Rear of sheet has information as to the films in Japanese writing. Record number is NL -2104-UA. Also has another number printed (UA468-312). One side of this 45 has the main title of GOOD, BAD & UGLY however is only 2:15 where as the LP versions are 2:38. Other side has a selection of FOR A FEW DOLLARS MORE, however is the Al Caiola version and at 2:20. Often on Japanese there LP's they use other persons versions instead of original soundtrack. Record label is United Artists black. Insert sheet is dated 1967.

#4 Another Japanese 45 but with a regular 45 cover. UA FM-1023. The cover has a painted picture of Eastwood from the HANG 'EM HIGH film. One side of the 45 has a cut from the HANG 'EM HIGH film. Other side has the main theme of GOOD, BAD & UGLY at 2:38 the same as the LP's. Record label is dated 1972. Rear cover has Japanese writings and is dated 7-'72. Background color of front cover is brown.

ADDITIONS TO THE GOOD, THE BAD & THE UGLY RECORDS- by Gary Radovich

45's

Eureka Parade EPC 1800- original Italian single. Front cover uses the same artwork as the LP issued by this company. Rear cover just shows some credits. No dates shown on jacket or disc. 2 cuts- Main Title and Ecstasy of Gold.

RCA 47-9423 (USA)- 2 cuts from the Hugo Montenegro LP with the 3 EM westerns (LPM 3927).

Two selections arranged by Montenegro are Main Title and March With Hope.

RCA 47-9423 (German)- original black label German edition of the above. Same 2 cuts, with orange artwork picture sleeve of Eastwood holding gun (rear view). Both this single and its USA counterpart are cover versions issued around 1967-8. German 45 has small spindle hole

Industrias Musicales Argentinas IMA-2012 - Argentine 45 dated 1981. Side A has the main theme from THE GOOD THE BAD... while side B has one selection from EL GATO (IL GATTO) by EM. No sleeve (don't know if one was issued). Small spindle hole 45 rpm. Licensed via Cinevox-Italia.

United Artists UAS 67120 (Denmark)- original Danish 45, record dated 1968. Has 2 original soundtrack cuts- Main Title and The Ecstasy of Gold. Front cover has black and white photo of the cemetery gunfight scene, primarily a hand reaching for a gun. Orange ink is used to add some highlights.

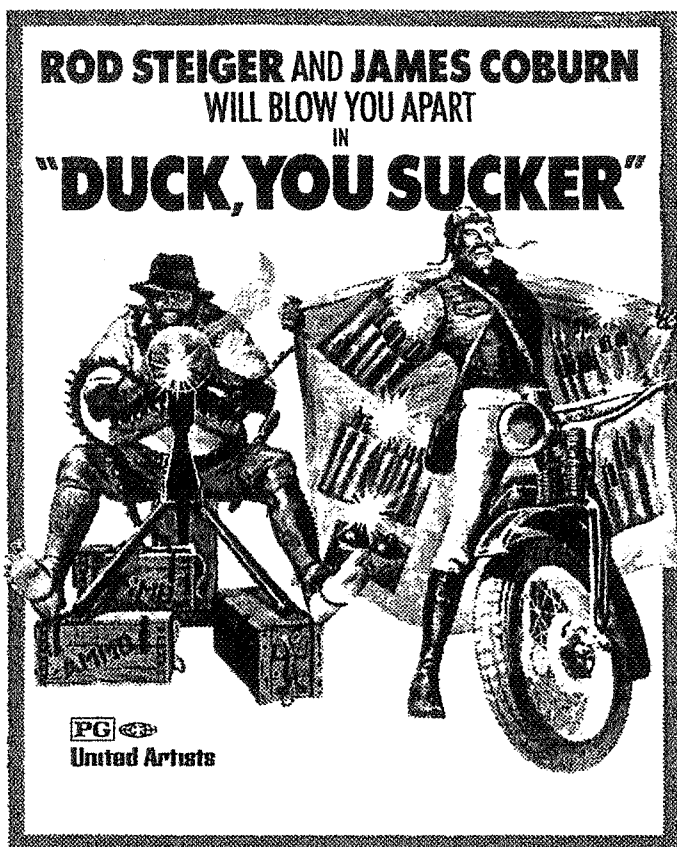
LP's -

LE BON, LA BRUTE ET LE TRUAND- French United Artists UAS 69 157. Evidently a French reissue LP. No dates appear on the jacket nor the disc, but the label is the later LIBERTY one, probably a very late 1970's/early 1980's pressing. Front cover is the same as the one described as 37.702 UAY (white background). Rear cover has the film poster and selection titles/timings on a black background. No ads for other records appear.

United Artists 4 CO64-90960 (Belgium)- Same covers as the USA LP, 1976 date on record. Label is the United Artists yellow/orange with clouds and sunbeams.

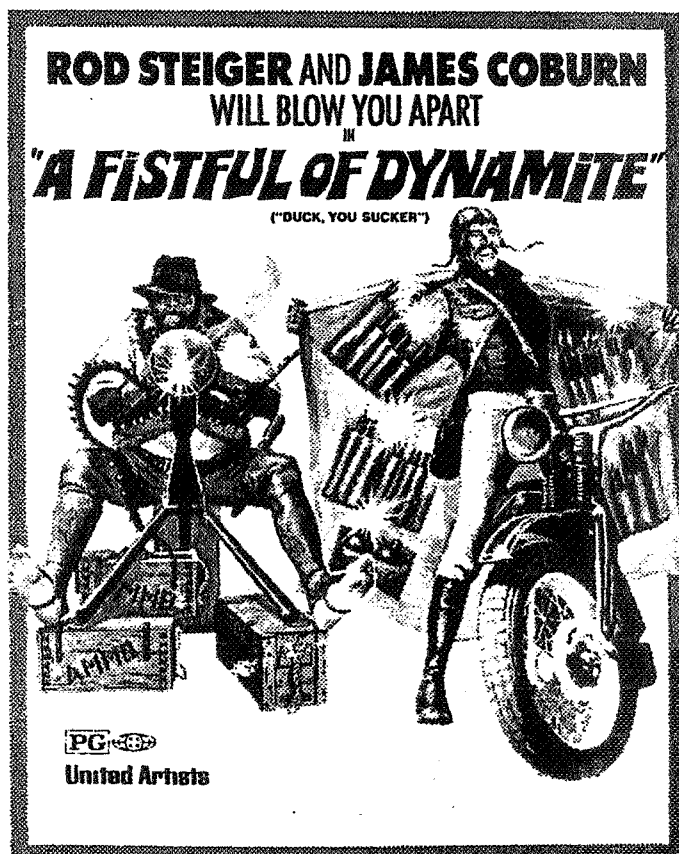
United Artists Sulp 1197- (England)- Same covers as USA LP. Disc is dated 1968 and has the blue UA label with the silver "V" .

BUENO, LO MALO Y LO FEO - Argentine United Artists 10.127 (mono). Stereo edition is advertised on rear cover as 210.127. Same covers as USA LP with all writing in Spanish. No dates given, but old style UA logo looks like a mid 1960's vintage pressing.



LEFT: The original ad campaign
for Leone's *GIU LA TESTA*.

RIGHT: After dismal boxoffice
business, United Artists decides
to capitalize on Leone's previous
title of *A FISTFUL OF DOLLARS*.
Thus, *DUCK YOU SUCKER* becomes *A*
FISTFUL OF DYNAMITE!



DUCK, YOU SUCKER/ GIU' LA TESTA

At this time my collection has 11 LP's and 5 singles.

#1 My first record was the US edition UAS 5221. Front cover has a white background with a picture like the film poster; on the rear also this picture and with selection titles and timings. Record label is buff color. No date on record or jacket.

#2 At a later year the US and United Artists re-issued this record that is identical with the above issue except the record number of UA-LA302-G. This was part of UA's "collectors series" of re-issued soundtracks. Also done of EM's of this series were, GOOD, BAD & UGLY, BIG GUNDOWN, and they did for the first time BURN, & NAVAJO JOE.

#3 This Spanish edition has the same cover picture as the above, however has the Spanish title of IAGACHATE, MALDITO. Record number is HUS 061-84. Rear cover is different though it does have the same picture of Coburn and Steiger in different order. Titles of selections are given as well as credits. Selections times are the same as the above US records. Cover dated 1972. Record label is also buff color as the US ones and is also dated 1972.

#4 This English edition of A FISTFUL OF DYNAMITE UAS 29345, has a different cover with photos of Coburn & Steiger and the titles in purple/red. Rear cover also has pictures of the two along with credits and selection timings. Record label is buff color and is dated 1972.

--- --- --- --- --- --- ---
These above 4 records are somewhat different than the following. The above 4 have the A1 shown as the main theme at 2:22 where as the following records have the A1 as GIU LA TESTA at 4:14 and the music is different. Also, the B1 of the above 4 is also the MAIN THEME at 4:11 where as the following have the title of MESSICO E' IRLANDA at 4:57 which is different music. Otherwise the records are the same on other cuts as to timings.

--- --- --- --- --- --- ---
#5 The Italian GIU' LA TESTA , MDF 33/50 has a brown color photo on the front cover of Coburn & Steiger leaving a train from the film. Rear cover has credits and selection titles. Also a photo of Leone and Morricone, along with a written statment in Italian. Record has the Cinevox black label dated 1974. This is strange as I bought my copy on 10-15-73 from Italy.

#6 This re-issue has basically the same covers, except the front cover has a turned down part in top left corner. Record number is ORL 8045. Record label is olive/green and is also dated 1974. I bought this record in 5-23-78 from Italy.

#7 This German edition has the same covers as above, however has the German title of TODES MELODIE and the record number is SLE 14654-P. Rear cover has the selection titles in German and also the written statement is in German. Record label is TELEFUNKEN and is red in color. Record is stamped 1972, Made in Germany.

#8 The French edition, IL ETAIT UNE FOIS LA REVOLUTION, is a Victor 443039. Color of cover is yellow and black and with a photo of Coburn & Steiger. Rear cover has cast listed but no selection titles. Music is the same as the above three editions. Record label is orange and has no date shown

DUCK YOU SUCKER/ GIU' LA TESTA continued

#9 This French re-issue Cine Music PL 37690 of IL ETAIT UNE FOIS LA REVOLUTION has a completely different and nice looking cover. Black bordered with paintings of Coburn & Steiger's faces. Rear cover has selection titles and 7 photos from the film. Record label is grey and has titles and times. Music is the same as above records. Label is dated 1982. Selection titles are in French.

#10 This Italian re-issue on the CIAK label CIA 5003 also has a different front cover. Yellow bordered with a insert photo of Coburn and Steiger. Rear cover has selection titles and times and also the statment in Italian. Also there is an article about the film. Music the same as above records.

#11 This Japanese issue is a fold out cover. UA GP 81. Cover has the US DUCK YOU SUCKER title and has photos of Coburn & Steiger in nice color. Rear cover has color photos from the film, 4 in all. Inside covers are in Japanese and there are some photos in black and white from the film. The date is shown as 1972 and cost 2,200 yen. There is mistakes as to the timing of the B2 and B3 selections. Covers show the Be selection as "counter Revolution as being 3:03 whereas it pllays 6:35. The B3 "Inventions for John" shows 6:41 but plays 9:01. These cuts are the same as the above records however they are reversed in order as to compared with above editions. Record label is buff color and also dated 1972. No timings on the record label. This is a very nice edition.

SINGLES

DUCK YOU SUCKER/ GIU'LA TESTA

#1 This Italian 45 GIU' LA TESTA MDF 029 has the same cover as the first Italian LP and has the number "1" on lower left corner. Rear cover is the same as the front. Selection titles are GIU' LA TESTA/ DOPO L'ESPLOSIONE. Record stamped 20-3-74 and the black label also is dated 1974.

#2 This number "2" is MDF 030 and has a different cover picture, of Coburn and Steiger faces. Color is the same olive color as the above. Selections are MARCIA DEGLI ACCATTONI/ MESA VERDE. Rear cover is also the same as the front one. Record label is buff color and is dated 10/71. Record label is printed CAMPIONE NON COMMERCIABILE which probably makes it a promo record. Strange the early date on the label.

#3 This French 45 has the same cover as the French original LP. Number is RCA Victor 49862. Rear cover has the credits only and the IL ETAIT UNE FOIS LA REVOLUTION title. Record label is orange and one cut is the title 4:14 cut and the other is APRES L' EXPLOSION at 3:22. No date on jacket nor record.

#4 This Japanese 45 has the usual sheet insert with a color photo of Coburn & Steiger. Record number is HIT 1996. Cost was 500 yen. Rear of insert sheet is in Japanese and is dated 1972. Selection titles are OVERHEAD 4:14 and AFTER THE EXPLOSION 3:22. Record label is buff color and has the 1972 date and selection titles and times. Was a United Artists edition. Cover photo shows Coburn in a coat and tie with white shirt.

#5 The US did a Promotional 45 of this score UA 50917. Has only a plain jacket. One side has the main theme and is stereo while the other side is also the main theme but in mono. Color of label is buff. Selections are 2:21 in time.

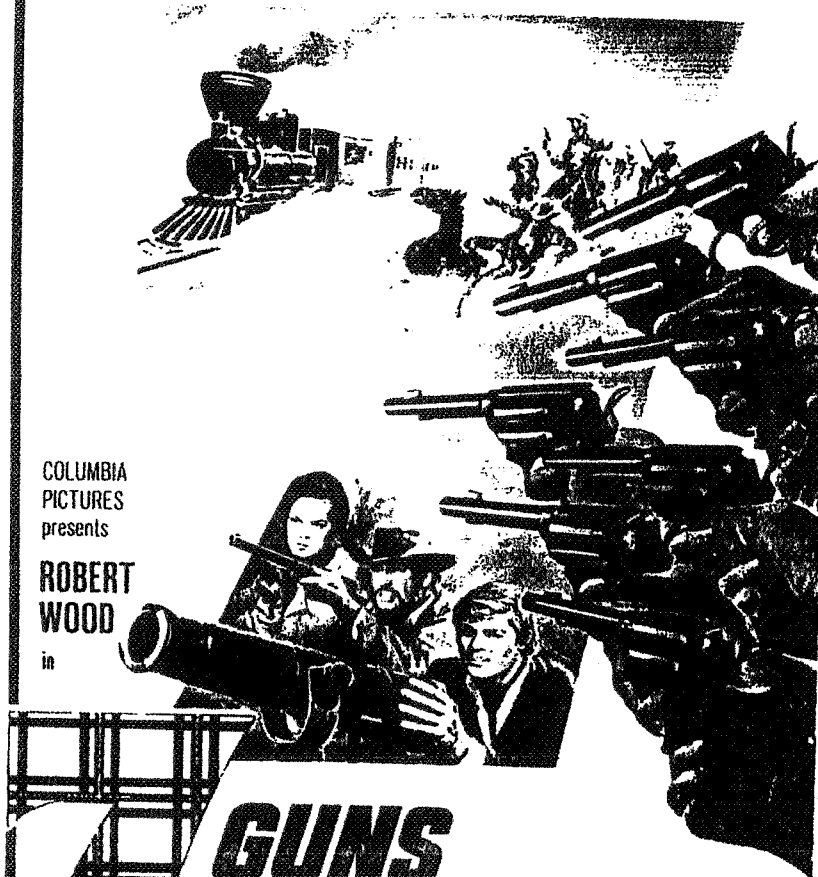


There is also a commercial edition of this same 45rpm with a different flip side than the above promo edition. Side two has AFTER THE EXPLOSION cut while side one features the Main Theme. Tim Ferrante.

**They were 7...
and they fought
as one!**

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GEORGES RIGAUD, THE GENTLE GENTLEMAN.
By Michael Alan Ferguson

The world of the Italian Western is in mourning. This past winter the genre lost one of its leading character actors. In January, actor Georges Rigaud, 79, passed away due to injuries suffered in a motoring accident. His death was little noticed by the English press, but in Europe, his adopted homeland, it was widely covered.

You may be wondering who is Georges Rigaud? It is a natural response since this article is probably the first career look at this actor to be published in many years. Rigaud appeared in at least twenty three Westerns that were shot in Spain. To us fans of Westerns All'Italiana he will always be remembered as Alistair MacGregor, the two-fisted Scotsman who sired the MacGregor Clan. Rigaud appeared twice in this role. The films were Seven Guns For The MacGregors (1965) and Up The MacGregors (1966). A third adventure, The Seven Magnificent MacGregors was announced in 1967 but never made. Before I go any further, a little background information may be in order.

Actor Georges Rigaud appeared in close to one hundred and forty films in a career that spanned nearly fifty years. His first twenty years in the cinema were spent in France as one that countries leading matinee idols. The remaining twenty five years or so were spent in Spain. There he became one of the most popular and versatile character actors working in the early boom years of the Samuel Bronston era. Besides Continental productions, he also found work in numerous American and British films that were shot in Spain to take advantage of the cheap labour. Some of his better known "Anglo" films were John Paul Jones, The Happy Thieves, The Lost Patrol and Nicholas And Alexandra.

Georges or Jorge, depending upon where he was working, was born in Buenos Aires, and named Jorge Rogato Delissetche by his French mother and Argentine father. The year was either 1905 or 1906. At the outset of the first World War, Georges arrived with his family in France where he was to live for the next three decades. Little is known of his early years. In 1932, with a few bit roles behind him, Georges was approached by acclaimed French film director Rene Clair to costar with actress Annabella, the young and very talented teenager who would go on to become one of the biggest stars of the French talkies. The film, July The Fourteenth, made a star of its young leading lady as well as setting Georges off to a promising start. His handsome looks and athletic appearance mixed with the way he carried himself both on and off the screen, struck the right cord with the French public. On screen, he specialized in portraying elegant and charming gentlemen. Through out the nineteen thirties and forties he appeared opposite such leading ladies as Edwige Feuilleire, Gaby Sylvia, Dorothy Lamour and Constance Bennent.

As middle age approached, Georges found it easy to continue capturing the hearts of the women in the audience. In the nineteen fifties, he moved to Spain to appear as a favor to a friend in a local production. Soon after he took up residence there. Well into the nineteen sixties, he played aristocratic gentlemen; the role he knew so well. The role for which he is best remembered is that of Saint Valentine, a mysterious "Angel" who would interfere in the relationships of different couples to test their love for each other. It was the sort of part that Clifton Webb is best remembered for. The character of Saint Valentine appeared in two films, Day of the Lovesick (1956) and Saint Valentine Is Back (1958). At the close of these films Valentine would survey the good he had done and then proceed to ride an escalator into the heavens, knowing he had brought happiness to those he touched. Georges trademark was his Argentine accent which he never lost no matter what language he spoke. This accent added the right distinctive quality to each of his performances.

As the Western-made-in-Europe took off so did Rigauds' career as a character actor. He became one of Spains busiest actors next to Fernando Rey and Fernando Sancho. Georges went from film to film playing everything from Mexican peons, to town sheriffs, to friendly priests and English Lords. At times his hair was dyed red to make him look English. His first "western-type" film, was the Zorro inspired The Black Tulip (1963). Here he played a French General of Napoleonic times. Between 1963 and 1967 Rigaud acted in over thirty films, half of which were Westerns. In 1965 Producers Dario Sabatello and Arrigo Colombo cast him in the role of Alastair MacGregor in Seven Guns For The MacGregors. The following year a sequel was made titled Seven Brides For The MacGregors. In 1967 Columbia picked up the second of the two, retitled it Up The MacGregors and released it in America. Actor David Bailey, known later as the reclining bare-chested Mennen Deoderant Man on TV, played the lead role of Gregor MacGregor. The role of Gregor in the first film was played by American Robert Wood(s)...(who should not be mixed up with American Soap-opera star Robert S. Wood). Up The MacGregors was clearly the better of the two films. Columbia had made the right move in switching the order around. Seven Guns For The MacGregors was released by Columbia in the early seventies as the bottom half of a double bill. A big plus to both these films is the musical score supplied by Maestro Ennio Morricone. Besides music, the casts of these two films are almost identical. The other brothers were played by Albert Waterman (which derives from his real name Alberto Dell'Acqua. In Up The MacGregors he used the name Cole Kitosch! In the late seventies he became better know under the name of Robert Widmark), Nick Anderson (Nazareno Zamperla), Paul Carter (Paolo Magalotti), Manolo Zarzo, Julio Perez Tabernero and Saturino Cerra. Rigaud aside from his role as Alastair MacGregor continued well in to the next decade appearing in just about any type of film imaginable.

As the Western genre lost its appeal, so Spanish cinema changed. This redefinition of the Spanish cinema was brought about by the loosening up of censorship in that country. With the death of Franco, movie theatres were flooded with films from all over the world which had been banned previously (eg. Chaplin's The Great Dictator (1941) and Bertolucci's Last Tango In Paris (1973). Spanish audiences flocked to these films to see what they had been missing. The audience for "homegrown" films dropped off severely. Another blow to the Spanish cinema was the formation of Unions which previously were unthinkable. A new approach to the cinema, similar to the New Wave movement in German cinema, was developed. Thus a lot of the old formula style plots were put to rest. The younger directors and producers took over as the old guard retired. Georges Rigaud, during these changes was left forgotten by the new blood in cinema. Television commercials helped to keep his face seen but for the most part it wasn't enough. With fewer roles Georges found himself drifting out of the public eye.

On January the tenth of this year, Rigaud was struck down accidentally by a passing motorcyclist while crossing the street. He was reported to have been in good health and mental well being prior to the accident.

Georges Rigaud is now gone but his films will help him live on through the years to come.

WESTERN FILMOGRAPHY

- 1963- The Black Tulip; d. Christian-Jaque
- 1964- Ride And Kill; d. Jose Luis Borau
- 1965- A Place Called Glory; d. Sheldon Reynolds
- - The Texican; d. Lesley Selander
- - Two Twin Pistols; d. Rafael Romero Marchent
- - Seven Guns For The MacGregors; d. Franco Giraldi
- - Ringo's Big Night; d. Mario Maffei
- - Finger On The Trigger; d. Sidney W. Pink
- 1966- Grave For The Sheriff; d. Mario Caiano
- - The Tall Women; d. Rudolf Zehetgruber & Sidney W. Pink
- - Up The MacGregors; d. Franco Giraldi
- - The Savage Pampas; d. Hugo Fregonese
- - Sugar Colt; d. Franco Giraldi
- 1968- Day of Fire; d. Paolo Bianchini
- 1969- Alive Or Preferably Dead/ Sundance Cassidy And Butch The Kid; d. Duccio Tessari
- - Guns Of The Magnificent Seven; d. Paul Wendkos
- 1971- Ben And Charlie/ The Humpty Dumpty Gang; d. Michele Lupo
- 1972- A Town Called Hell/ A Town Called Bastard; d. Robert Parrish
- - Forewarned, Half-Killed...The Word of Holy Ghost; d. Anthony Ascott
- 1974- The Stranger And The Gunfighter/ Blood Money; d. Antonio Margheriti
- - Valley Of The Widows; d. Volker Vogeler
- 1975- Take A Hard Ride; d. Antonio Margheriti
- 1982- The Black Mask, ep. Sabado de Carnaval (Television series) d. Antonio Gimenez-Rico

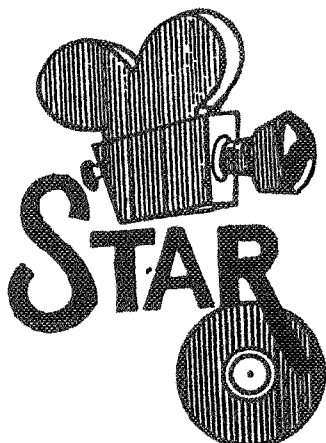
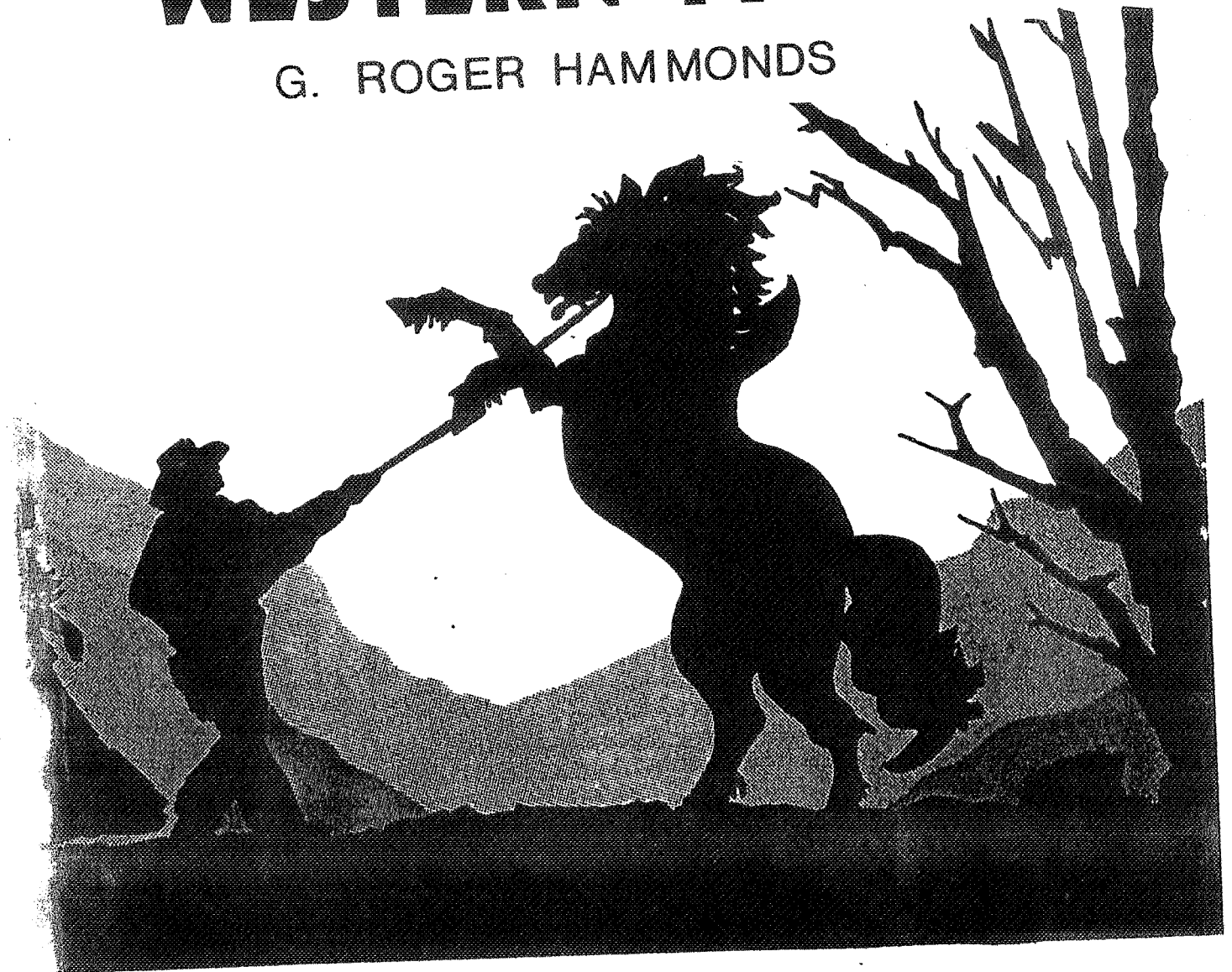
If any reader of Western All'Italiana can add to the above list, please write in.

BELOW: Georges Rigaud (right) mans a cannon in this scene from 7 GUNS FOR THE MAC GREGORS.



RECORDED MUSIC FOR THE **WESTERN FILM**

G. ROGER HAMMONDS



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BOOK REVIEW

RECORDED MUSIC FOR THE WESTERN FILM Written by - G. Roger Hammonds

In reviewing Roger Hammonds' book, RECORDED MUSIC FOR THE WESTERN FILM, it is first necessary to say a few words about Mr. Hammonds himself.

I've known Roger Hammonds for quite a number of years now. During these years we've become quite good friends. Roger, in my estimation, is one of the most knowledgeable film music fans on the scene today. In particular, Roger has always held a deep appreciation for western and fantasy/sci-fi/horror film scores. Such dedication and appreciation has been proven quite evident through the two works Roger has published thus far: RECORDED MUSIC FOR THE SCIENCE FICTION, FANTASY AND HORROR FILM and RECORDED MUSIC FOR THE WESTERN FILM.

RECORDED MUSIC FOR THE WESTERN FILM basically is a detailed checklist of every conceivable western film and western television series ever put to a soundtrack recording. Besides including all recording information for each film, i.e., country of origin, record label and number as well as other useful information, the book also includes the following information (when available) for each film: title, date of release, alternate foreign titles, composer, conductor, songs included in the score, director, featured players and awards if any. It is also important to mention that Roger has broken this book down into various categories which makes for easy reference. The categories include: Traditional (American filmed westerns set in a time period before 1920 and containing all the familiar elements), Continental (westerns filmed in countries other than the U.S.), Western Musicals, Modern Westerns (films containing familiar elements but in a time period after the 1920's), Southern (Civil War dramas etc.) and lastly, TV Westerns (series and specials).

Like any book of this sort there is always room for additions and corrections. To accomplish the task of locating every recording ever done for a western film or TV series is almost impossible to imagine. Since I am a western soundtrack record collector myself, I know how difficult it really is. Just when you think you have found everything imaginable, suddenly you discover a whole new list of otherwise unknown titles.

Speaking quite frankly however and not because Roger is a friend of mine, RECORDED MUSIC FOR THE WESTERN FILM contains in its 129 pages more details pertaining to the film western genre (which have had recordings pressed) than you will find in any other publication to date.

The book is packaged nicely and the print is bold and clear. Regrettably printing costs made it impossible to include any illustrations to accompany the text....or so I assume.

For those of you who dearly enjoy listening to western film music, this is the book for you. Write to SOUND TRACK ALBUM RETAILERS, P.O. BOX 7, Quarryville, PA - 17566 for details.

Reviewed by - Gary D. Dorst

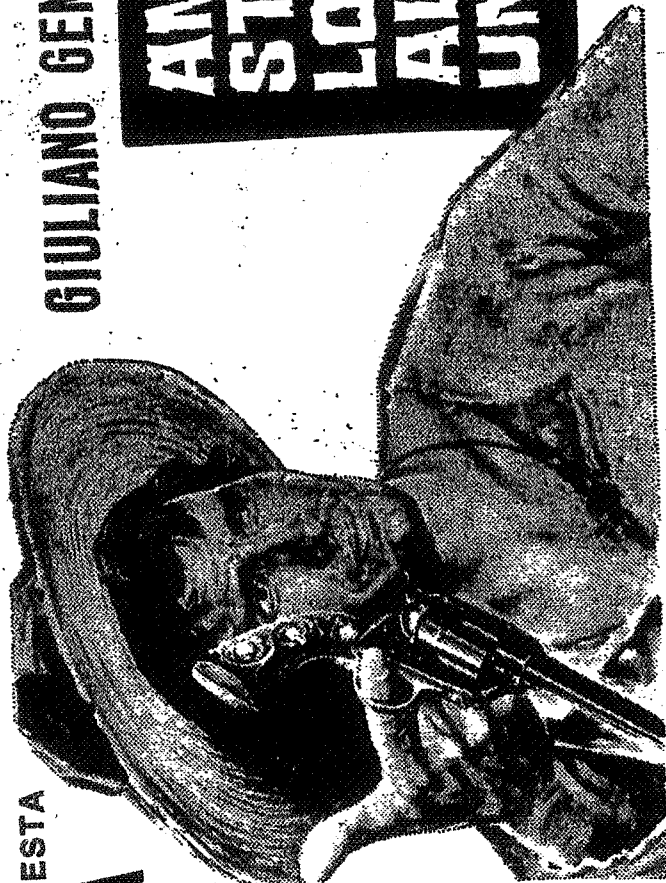
A GRANDE RICHIESTA

**SECONDA
SETTIMANA**

IL PIU' GRANDE
AVVENIMENTO
CINEMATOGRAFICO
della
STAGIONE

Dopo una lunga
assenza, il fa-
voloso GIULIANO
GEMMA ritorna al
genere di film
che lo fa reso
famoso...

GIULIANO GEMMA *in*



**AMICO,
STAMMI
LONTANO
ALMENO
UN PALMO....**

ovvero: **BEN e CHARLIE**

Regia di **MICHELE LUPO**

Segue

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TUTTO AZIONE
E DIVERTIMENTO

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DJANGO, KILL!

Synopsis & Review by Alan Noyce.

To write accurately about Giulio Questi's *DJANGO, KILL!* almost a year after seeing it is no easy task. In his book *SPAGHETTI WESTERNS* Christopher Frayling said of *DJANGO, KILL!*, "The film is made up entirely of unforeseen obstacles of the most outlandish kind." Here then is my account of those obstacles as I remember them.

The film begins with a band of Mexican and gringo bandits hijacking a shipment of U.S. gold and wiping out its Army escort. When the job is done, the gringos decide that there's no point in splitting the loot with "a bunch of worthless greasers" and the Mexicans, including Django (Thomas Milian), are gunned down.

Django is badly wounded but saved from death by the other bodies falling on top of him. Two ageing, wandering Indians, who come across Django and help him, find a bag of gold dust which he had managed to hide. They melt the dust down and make it into bullets.

The Americans who had crossed Django are riding into a nearby town to celebrate their newly acquired wealth when they are spotted by the town's storekeeper, Alderman. Alderman catches sight of some of the gold in their saddle bags and comes up with a plan to get his hands on it.

The townspeople are all good, puritan God-fearing people so Alderman calls a meeting and convinces them that the strangers are all drunken, depraved and murderous heathens and should be hunted down and exterminated.

In some very brutal scenes the gang members are savagely shot down and hung in the main street as a warning to others. Only the gang's leader remains and he has taken refuge in the store. By this time, the bloodlust has worn off and no one has the guts to try and get him out. It is at this point that Django arrives in town and, using his gun with the gold bullets, he goes into the store and shoots the gang leader in the arms and legs.

The next scene is of the town surgeon working on the fatally injured man. He is not trying to save his life but is eagerly digging out the gold bullets!! With all the gang dead, Alderman, in league with the hotel proprietress, is free to hide their gold.

Unknown to Alderman the local bandit Zorro and his gay pistoleros have also got wind of the gold. Zorro and his queer muchachos kidnap the teenage son of the hotelier and demand the gold as ransom. Django is sent out to rescue the boy but that night there is a drunken orgy in which the boy is gang-raped by Zorro's men. While they are all sleeping in pairs on the floor, the boy crawls outside and shoots himself. Django rides back to town with the body of the boy, and Alderman and the hotelier hide the gold in his coffin.

Django is captured by Zorro's men and tied-up crucifix style. There is one short scene (obviously trimmed) of the faggots beating him but as this is getting them nowhere, they leave him locked in a room full of bats, lizards, insects and other assorted nasties. This treatment finally causes Django to break down. Although this scene is quite nightmarish in the way it is done, it is a very short sequence and Django seems to suffer no actual physical harm. I can only assume that the scene has been heavily cut down. (Alan here only solidifies the fact that feature films imported to other countries undergo drastic re-editing. Sadly, the Italian western was a prime target for such dissection. Even more, society has not changed in this past decade and a half as such censorship is still practiced. TF)

When the henchmen have gone, Django manages to escape from his cell. Zorro is in his room talking to his parrot and giving it whiskey when Django shoots at him through the window. Zorro returns fire, the parrot squawks, "You missed!" and Django fires again, killing Zorro.

Considering that Zorro is the main villain of the film, his demise is short, simple and a bit of an anti-climax. This, however, is more than made up for by the awesome destruction of his men. They are riding off to get the gold when Django spots a mule loaded with explosives. He lights a fuse and sends it running after them. There is an enormous explosion during which the camera is moved to make it look like the ground is shaking, and then blood, horsemeat and human entrails rain from the sky! When the dust has settled, the ground is littered with the dismembered corpses of both horses and riders.

Just as Django arrives back in town, an argument breaks out in the hotel. An oil lamp is knocked over and the building starts to burn furiously. Alderman rushes into the blazing building to save his gold. He opens the cupboard in which it has been hidden but it has melted in the intense heat and it runs out over his face scalding him.

After Alderman, with his head covered in molten gold, has been burnt to death in the building, Django is left with no choice but to ride away empty-handed.

DJANGO, KILL! is a bizarre and brutal film which can be a bit confusing at times due possibly to the drastic cuts which seem to have been made. However, it is certainly stylish, interesting and well worth viewing if the chance should arise. (Alan, I think most of us stateside (Alan lives in the U.K.) would not let such an opportunity pass if DJANGO, KILL! ever appeared on our shores. Thanks for filling us in on an otherwise unaccessable movie.... TF)

MORE...ITALO-CAPSULES!

Reader/contributor Andy MacDougall (film-man of little approach) has submitted these follow-ups to his well received Italo-capsules in our last issue.

Music Reviews:

"JACK BEAUREGARD"(from the film "My Name Is Nobody") (Music composed and conducted by Ennio Morricone)

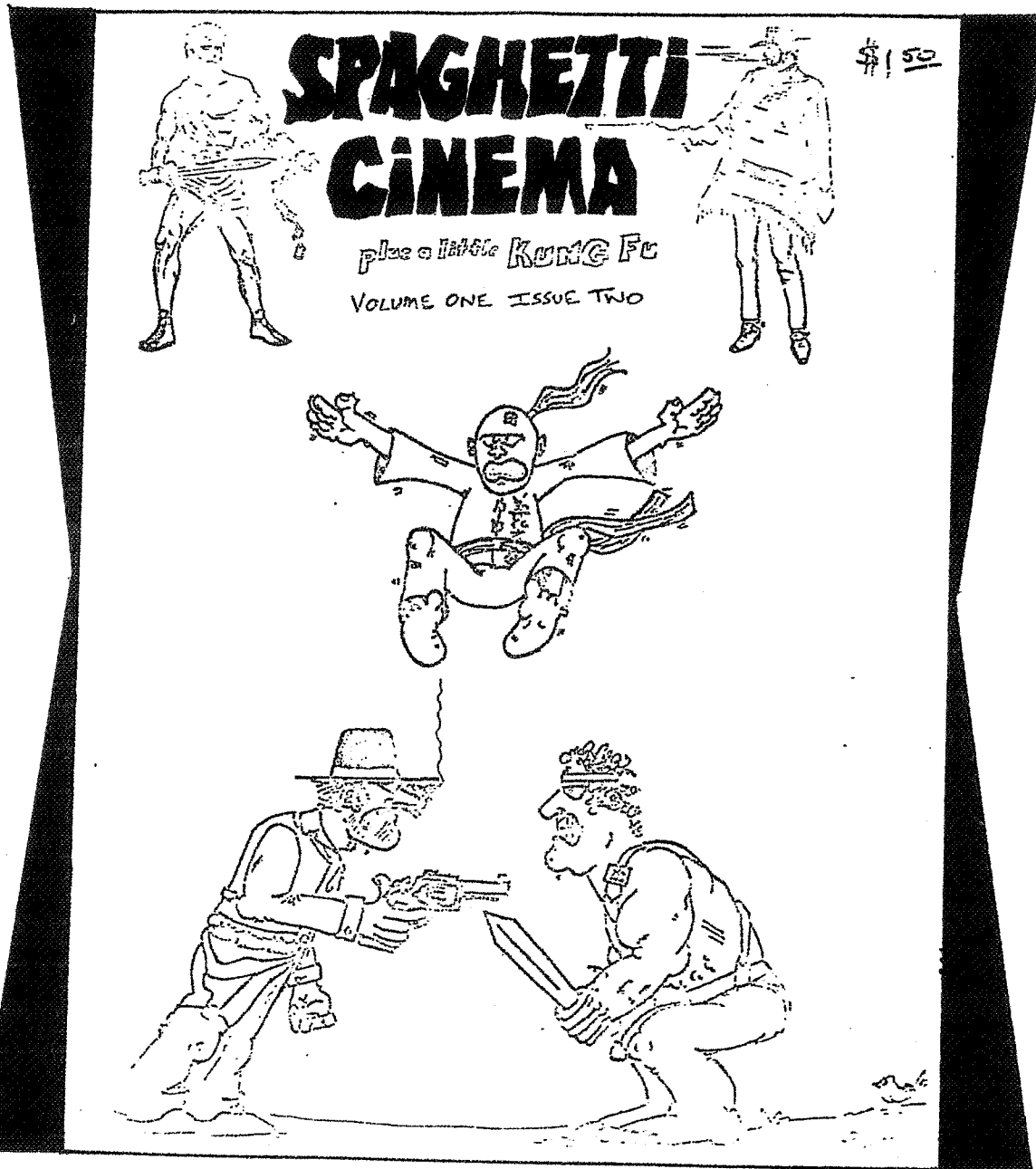
Absolutely priceless music, and one of my personal favorites from my entire ST album collection. This track comes into play during the scene where Henry Fonda(Beauregard)stands alone, staring out across an immense, open plain with only a slight breeze to break the silence of his moment of reflection on the days when he was young and strong. Thinking about this music made it impossible not to cry when Fonda died. Morricone has composed music that's not so much about Fonda's role in the film, but about Fonda himself. I'm sure Morricone, knowing that Fonda's story was already into its last chapter, wanted to do something special for him. And baby, this is it.....a great composer's tribute to a great actor in the form of music that is nearly a religious experience for me.

"A COWBOY AND TWO LADIES"(From the film, "They Call Me Trinity") (Music composed by Franco Micalizzi, conducted by Gianfranco Plenizio).....2:25

Very reminiscent of the main title theme to "My Name Is Nobody". More sounds from the "let's-skip-on-down-the-country-road" school of music follow our old amigo Trinity(Terence Hill)to the local swimming hole where he finds and joins a couple of blonde, blue-eyed beauties for a dip. Imagine waterfalls, sunshine, and the summer fun of frolicking around in a crystal-clear, sparkling stream.

Movie Review :

Keoma, The Avenger: Plenty of Peckinpah-style slow-motion carnage in this interesting pasta about an Indian half-breed(Franco Nero)who has his hands full with a beautiful young woman whom he is protecting from a mob that thinks she has the plague(that's a different enough cup of tea for ya) Not only that, but his own white half-brothers hate his guts and are trying to run him out of town. One of the last in the long-running spaghetti western cycle, and for those who like 'em, "Keoma" is a highly enjoyable bit of chaos full of dazzling scenery, blazing action scenes(witness Woody Strode's incredible death scene), and another nutty score from Guido and Maurizio De Angelis.



ABOVE IS PICTURED ONE OF THE BEST FANZINE'S I'VE SEEN COME ALONG IN QUITE A WHILE! HELL, I'M JEALOUS ONLY BECAUSE IT'S SO DAMNED 'IN-DEPTH' AND ALL WRITTEN BY MY FRIEND WILLIAM CONNOLLY!! HIS INCREDIBLE AND VAST KNOWLEDGE OF THE ITALIAN CINEMA AND THE FOLKS INVOLVED IS WONDERFULLY DISPLAYED HERE. ALL THE GENRES IN "SPAGHETTI CINEMA" ARE COVERED WITH A "MORE THAN YOU"LL EVER NEED TO KNOW" THOROUGHNESS. YOU'LL FIND THE SWORD AND SANDAL EPICS AS WELL AS AN INDEPTH LOOK AT ONE OF IT'S STARS, RICHARD HARRISON. "SPAGHETTI CINEMA" COVERS THE GANGSTER QUICKIES, OUR BELOVED SPAGHETTI WESTERNS AND JUST ABOUT ANY OTHER GENRE OUT OF THE BOOT-SHAPED COUNTRY. PAGES ARE DOUBLE-SIDED AND BILL'S PRESS RUN IS LIMITED. I CAN'T RECOMMEND THIS FANZINE ENOUGH AS I AM IMPRESSED AS ALL HELL WITH IT. GREAT PICTURES AND INTELLIGENT WRITING FOR SO LITTLE A PRICE.

THIS THICK 'ZINE CAN BE HAD FOR A MERE \$2.00 (That's \$1.50 for the 'zine and .50 for postage...add a little extra if you can!) and can be ordered directly from Bill Connolly 6635 Delongpre (#4), Hollywood, California 90028.