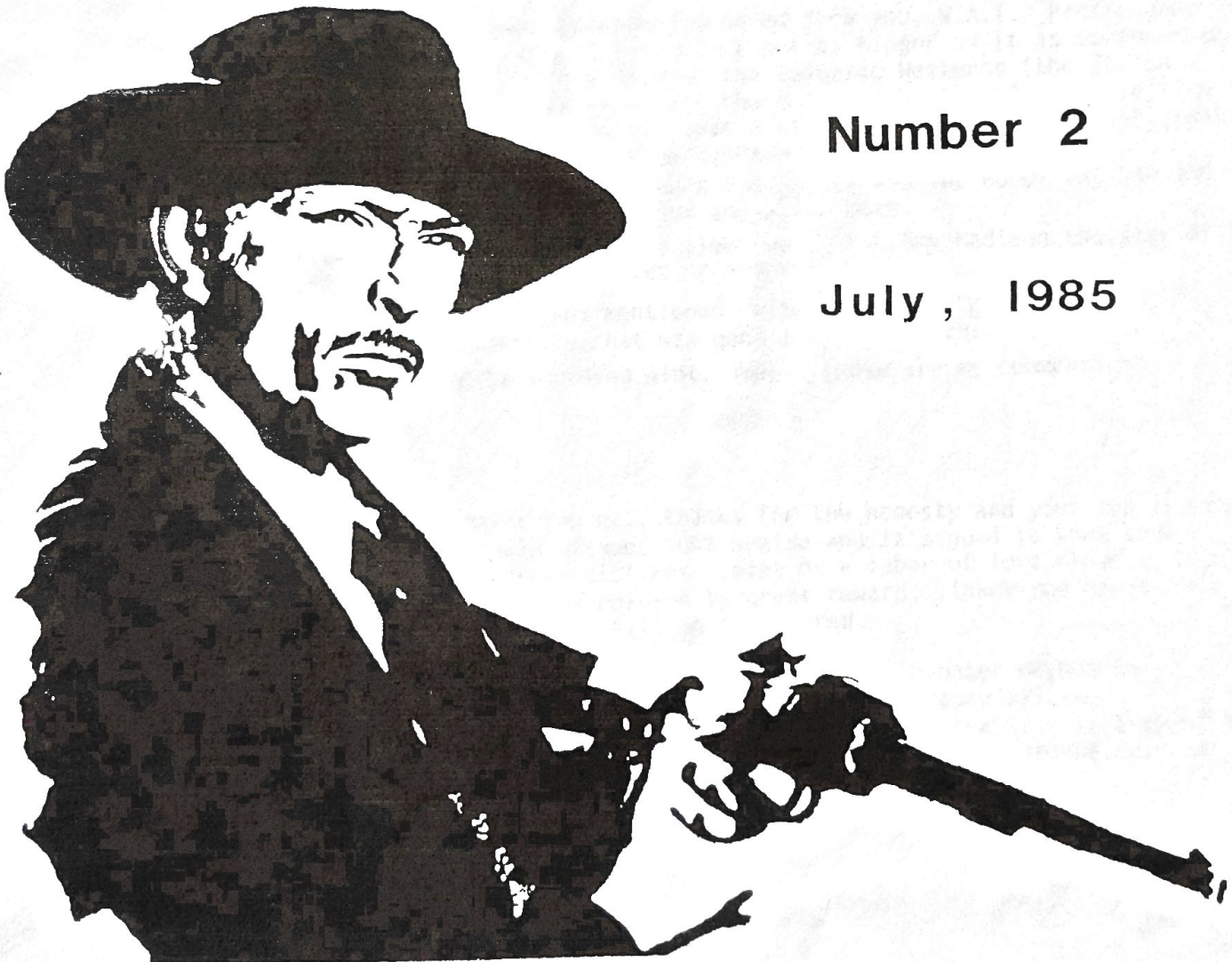


# WESTERNS ALL' ITALIANA NEWSLETTER

Number 2

July , 1985



# THE SWINGIN' DOORS....

Welcome to this second go-round of WESTERNS ALL' ITALIANA-THE NEWSLETTER. To those of you who have spent your hard-earned \$3.50 to read these words, I thank you on behalf of the folks who worked to bring them to you! Our response has been steady on subscriptions to THE NEWSLETTER...although a bit slow. Surprised that many did not jump at the opportunity to receive bi-monthly editions.

As some are aware, the record offering from INTERMEZZO was again successful and the orders have been filled. We plan to continue this procedure for as long as the series of records continues! And watch very soon for mailings to come your way offering the OFFICIAL SPAGHETTI WESTERN T-SHIRTS! Specially produced for WESTERNS ALL' ITALIANA, you'll be getting more info in the short weeks to come....

In this issue the page count increased from last time and have a greater variety of subjects covered. Books, records, films, actors and an editorial are all crammed in these limited pages! Boy, talk about a bargain! A very sincere thanks to the contributors. I can also announce at this time that we have ample material for the next two issues of WAI-TN so you can be assured of our continued existence! Tom Betts, my west-coast counterpart, and I have been very excited with the wonderful acceptance this NEWSLETTER has received. But, believe it or not, I did get a letter that suggested we did not meet our full potential! I shall reprint it here for the benefit of all and comments will follow!

Dear Tim:

To begin with, I received the book [fanzine] ordered from you, W.A.I. Pretty good stuff, but it could be better. How, I just can't put my finger on it as to how much better. As for the Newsletter, it's a help on the European Westerns (the Italian). Do you plan to write on just Italian or on all the European Westerns? I would like to know about all of them. I think you may have a hit here if it is done just right. I have no articles or artwork to send but am sending this letter instead.

I have seen ONCE UPON A TIME IN THE WEST, DUCK YOU SUCKER and THE GOOD > THE BAD AND THE UGLY on local channels as well as RED SUN and a few more.

I plan to subscribe to [The Newsletter] some time soon. Was Guy Madison the star of the 8 western titles mentioned in the Newsletter or who was?

I liked the write-ups on the westerns mentioned, also the Round Up a Posse and Find me an Oater by Russell Baker....that was good article. I think the whole

Newsletter is okay but could be improved alot. Well, those are my comments so I'll close.

James H. Thomas, Sr.  
Rocky Mount, NC

My only comment on James' letter can be...thanks for the honesty and your fan interest. This is the first letter received without 100% praise and it's good to know some people aren't afraid to voice their dislikes...even on a labor of love project as this. To receive a letter of any opinion is great reward. Thank you James for taking the time and your comments will be considered.

We will be back in 60 days with more reviews, views and Italo-oater mayhem to entertain you. I'm pretty excited with our September issue because all the articles are especially varied and well written. You're gonna love it! Till then, I ask your forgiveness on the hurry-up-ness tone to this installment of THE SWINGIN' DOORS but I'm on lunch hour and have to get back!

See ya in 60! [Days that is]





PUBLISHED & EDITED BY  
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**TIM FERRANTE**

**TOM BETTS**

## CONTENTS

Cover ..... Curtis Sneed  
The Swingin' Doors ..... Tim Ferrante  
"Payment In Blood" ..... Earl Hudson  
Bernard H. Gould article 1973 .. George Ryan  
Gilbert Roland ..... Tom Betts  
"Die Slowly...I Love It!" .... David Everitt  
"Bad Man's River" ..... Bill Connolly  
Soundtrackers ..... Gary Radovich  
"Rustler's Blood" book review . Tom Burelson  
"Maybe Next Time" editorial Keith Hall, Jr.  
Classified Ads .....

Volume 1, issue #2

July, 1985

**FROM HELL... THE STRANGER COMES BACK!**



**THE STRANGERS GUNDOWN**

ALL NEW

A HERMAN COHEN presentation  
starring **ANTHONY STEFFEN** as **'THE STRANGER'**

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THEATRE

**FROM HELL...  
THE STRANGER  
COMES BACK!  
THE WILDEST  
WESTERN EVER...**



**THE STRANGERS GUNDOWN**

A HERMAN COHEN presentation  
starring **ANTHONY STEFFEN** as **'THE STRANGER'**  
Technicolor® Techniscopé®  
From NEW LINE CINEMA

Rare advertisement for "Django The Bastard" (Django il bastardo) 1969

THE BATTLE FOR VICTORY  
IS ENDED...BUT THE  
WAR FOR REVENGE  
GOES ON!



Everyman  
asks his  
price—he  
asks for

COLUMBIA PICTURES presents

EDD BYRNES

# Payment in Blood

with ENIO GIROLAMI · LOUISE BARRETT · PIERO VIDA

and with the  
participation of

GUY MADISON

in the role of  
Colonel Blake

Directed by E. G. ROWLAND · A CIRCUS FILM-FONO ROMA Production · TECHNICOLOR® · TECHNISCOPETM

Suggested For Mature Audiences



cast:

Edd Byrnes

Guy Madison

Louise Barrett (Luisa Baratto)

Enio Girolami (Enzo Girolami)

with: Rick Boyd (Federico Boido), Rosella Bergamonti, Mario Donen,

Alfred Aysanoa, Marco Mariani, Attilio Severini, Adriana Facchetti,

Giulio Maculani, Piero Vida, Mirella Pamphili

Stuart

Colonel Blake

Manuela

Chamaco



# PAYMENT IN BLOOD

(1967)

by Earl Hudson

(Sette Winchester per un massacro) Italian title, (Sept winchesters pour un massacre) French title, (Winchester For Hire) alternate English title, (Sangue chiama sangue) alternate Italian title

Circus Film - Fono Roma (Italian)

Executive Producer: Francesco Orefici

Director: E. G. Rowland (Enzo Girolami)

Assistant Director: Maurizio Mancini

Story & Screenplay: Tito Carpi, Enzo Girolami

Director of Photography: Aldo Pennelli

Camera Operators: Renato Lomiry, Dario Garbarino, Marcello Gallinelli

Art Director: Saverio D'Eugenio

Set Decoration: Antonio Fratalocchi

Film Editor: Antoinetta Zita

Sound: Ugo Pace

Production Manager: Adriano Merkel

Costumes: Giorgio Desideri

Makeup: Massimo DeRossi

Hairdresser: Fausto De Lisio

Special Effects: F. Bacciucchi

Music: Francesco De Masi

Song: "Seven Men" Francesco De Masi, Audrey Nohra, Alessandro Alessandron

Sung by: Raul

Released through Columbia; running time 100 minutes

Location scenes filmed in Rome, Italy

## Synopsis and review:

"Payment" starts out by using faded Civil War era photographs which in addition to setting the mood, also begins the story and gets the Civil War out of the way. The title music is good, better than most and is called "Seven Men", it was written by DeMasi, and sung by Raul. The story is nothing new, it draws upon the Quantrill's Raiders episodes, by having a Colonel Blake rob and pillage the Texas countryside after the war is over. His aim is to carry on the war, but in doing so, he is looking for a vast treasure that was hidden by the Confederate general, G. T. Beauregard, supposedly consisting of gold. The law is at this time too unorganized to hunt down Blake and his marauders, and so it falls to a bounty hunter to do it. Edd Byrnes plays a stranger named Stuart who shows up with a map showing the

location of the treasure. This seems to be Byrnes first Italo western, and in it, he brings his own style of westerner to the role. Only in the beginning of the picture does he carry a pancho and wear a hat - although he smokes a small cigar from time to time. Later he is dressed in normal western gear, sans hat, which he then never wears, and is usually clean shaven. This is the general appearance he also carried over the next year (1968) into "Any Gun Can Play". Madison, as stated before, plays the renegade Confederate Army Officer, Colonel Blake, and he does so with great gusto and determination.

While his men eat over the camp fire, Colonel Blake dines in the open with a table covered with fine linen, eats off silverware, and drinks vintage wine. His scar gives him a distinguished look, the result no doubt of a heroic battle charge, or maybe a careless fling over a southern belle. Getting back to the story, Stuart seeks Blakes help in finding the gold, naturally Blake is suspicious, but Stuart gains his trust by having a fight and defeating one of Blakes trusted men. Having gained his trust, the group sets out to find the treasure now known to be in an Indian burial ground. Along the way they pick up a girl named Manuela. She is important, because later Blake finds out that Stuart is really a bounty hunter and he leaves him to die in a burning stable. Manuela is able to help Stuart get free and escape. Having gotten Stuart out of the way, and also having the map, Blake and his men locate the treasure, and are overjoyed until they open the box and find it filled with worthless Confederate money!

Blake is furious, but has no time to reflect as Stuart arrives and carefully, by balancing his Colt on his arm, proceeds to pick-off the bandits one-by-one. This leaves Blake who escapes into a mine, there, he and Stuart exchange gun fire, but just as Stuart runs out of ammo, and Blake closes in for the kill, the Indian women of the nearby village attack the wounded Blake and exact their vengeance for his intrusion of the burial ground. Stuart and Manuela then collect the bounty on the remaining outlaws and ride off.

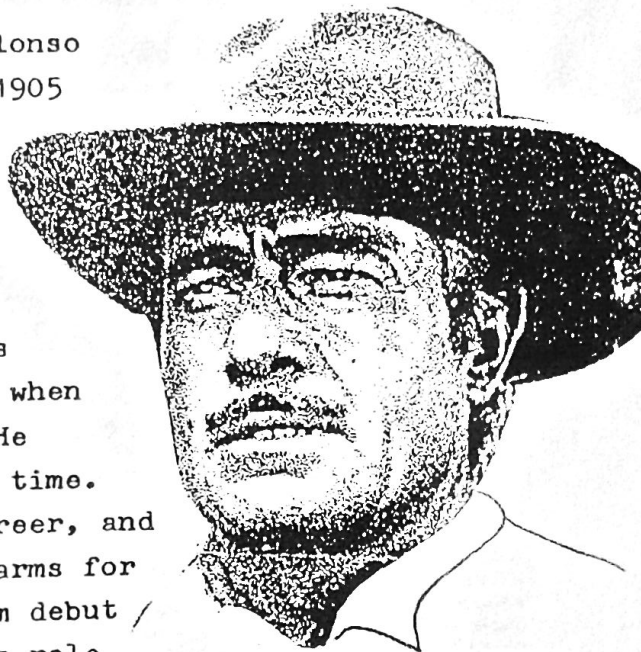
In addition to the stars, the bandit Chamaco is played by Enzo Girolami, who also directed the picture as E. G. Rowland, and has many acting and directing roles under the alias Enzo G. Castellari. The Rio Grande River plays a part in this film, but is really the Tiber River, and the Texas countryside is really only about a half-mile away from the freeway which connects Rome to Milan, where much of the movie was shot.

# GILBERT ROLAND

by Tom Betts

Real name: Luis Antonio Damaso De Alonso  
Born: Juarez, Mexico, December 11, 1905

Gilbert Roland, a darkly handsome, suave Mexican, is the son of a Spanish bullfighter, he trained for the ring but chose a career in films after his family was forced to move to the United States when Pancho Villa was active in Juarez. He arrived in Hollywood at the perfect time. Valentino was at the peak of his career, and the studios were waiting with open arms for "Latin lovers". Roland made his film debut in "THE PLASTIC AGE" (1925), and his role opposite Norma Talmadge in "CAMILLE" (1927) catapulted him to fame.



Roland made a successful transition from silents to talkies, but by 1934 the craze for Latin lovers was over. Through the 40's he spent a good deal of time roving with pirates and cowboys and did a brief stint as the third Cisco Kid. In the early 50's he gave two of the finest performances of his career -- as the aging toreador in "THE BULLFIGHTER AND THE LADY" (1951), and as Gaucho, the actor in "THE BAD AND THE BEAUTIFUL" (1953). In the sixties he followed the scene to Europe and became a regular in the Spaghetti Westerns for a couple of years. In recent years he has appeared in both Westerns and Crime movies and can always be counted on to give a fine performance.

## THE SPAGHETTI WESTERNS OF GILBERT ROLAND:

- 1967 "Vado....l'Amazzo e Torno" (Any Gun Can Play)
- 1968 "Ognuno per se" (The Ruthless Four)
- 1968 "Quella aporca storia nel West" (Johnny Hamlet)
- 1968 "Anche nel West c'era una volta Dio (God Was Once In The West)
- 1968 "Sartana non perdona" (Sartana Does Not Forgive)



1973 article

submitted by George Ryan

## Remote Hilly Area of Spain May Replace Hollywood as Film Center of the World

By BERNARD H. GOULD

A new Hollywood is growing up in the hills of southeastern Spain. The province of Almeria, could easily become the film center of the world.

Already more movies are being made there than anywhere else.

To name a few in recent years: "Lawrence of Arabia," "Patton," "2001: A Space Odyssey," "Shalako," "Catlow," "Antony and Cleopatra" and one recently completed, "The Man Called Noon," starring Richard Crenna and Stephen Boyd.

More than 200 full-length movies — starring top stars like Yul Brynner, Brigitte Bardot, Sean Connery and Richard Harris — have been shot in Almeria over the past 8 years. Chief advantages of the location are low production costs, varied scenery and clear, long-lasting sunlight.

Contrasted with Hollywood and London, where high-cost craft union talent helped wreck movie budgets and made for a producer's nightmare, Almeria is a director's dream.

"Its great advantage is that you can literally shoot from sunup to sundown," said Bob Simmons, who worked on "The Man Called Noon" and was action director for all of Sean Connery's James Bond films.

"Not only is the light very clear," Simmons added, "but you can count on 12 hours of it every day."

"And there is nowhere in the world to touch Almeria for all-purpose movie sets. In an area of 30 miles you have all the terrain ever dreamed of."

Each film made there pumps in between \$320,000 and \$480,000, officials say.

There are movie-set jobs for local carpenters, plumbers, electricians, dress-makers. Hotel and restaurant trade flourishes.

And almost everyone and his brother

— or his horse — has appeared in a movie at some point. Peasants deck out as Roman soldiers one month and Indians the next, finding it a lot more fun than tending goats — and better paying, too.

"Extras" — bit players — draw just over \$7 a day plus medical coverage.

Last year, during the shooting of "Three Men Go to War," a record number of 8,500 Almerians appeared in the same scene.

The tiny village of Tabernas, about 20 miles outside the provincial capital, used to have a quiet rural life.

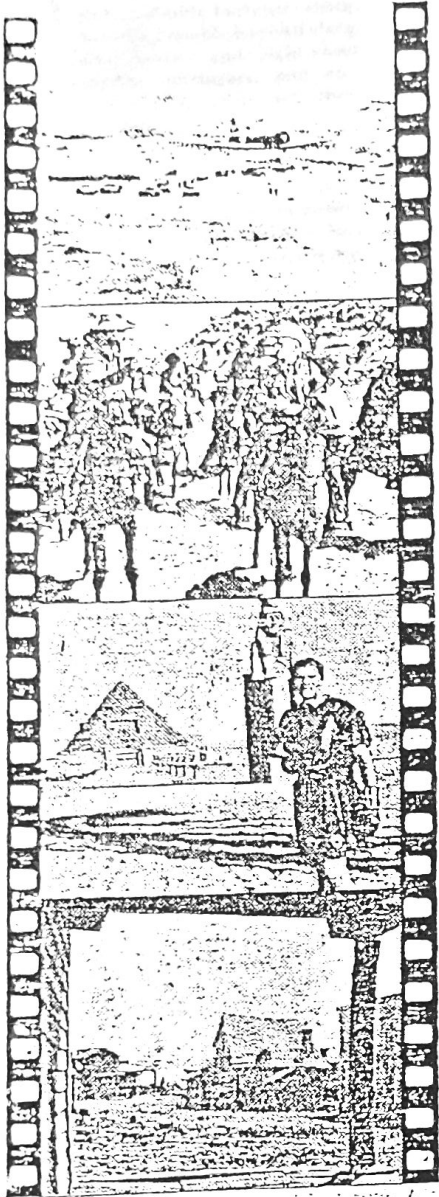
Today, Tabernas looks like something out of the American Wild West, with wood-fronted sheriffs' offices, saloons, jailhouses and company stores serving as film backdrops.

When the movie-making boom first hit Almeria in 1965, with 14 international films made there that year, the peasants were awestruck at the big-name stars who showed up. But as film production increased — reaching 36 pictures in 1968 and an average of 30 a year ever since — the presence of stars became commonplace.

In 1969, the government proclaimed Almeria as a cinema industry development zone. Vast tax concessions and other financial benefits were offered to movie companies shooting there.

Similar bait is now being held out to any foreign filmmaker willing to help build and use an estimated \$1½ million movie studio and film lab in Almeria. It would be used to film the interior scenes that now have to be shot in Madrid or Rome.

Once such a studio is an accomplished fact, Almeria has good prospects for becoming the movie capital of the world. And Hollywood, where the mantle once rested before many studios tapered off production, will be just another fallen star.



SCENES from major movies. All were shot on location in Spain. \*

\* (.....The recently released "RUSTLERS' RHAPSODY" was filmed in Almeria, in fact the ranch of Colonel Ticonderoga (Andy Griffith) was the same ranch used in "ONCE UPON A TIME IN THE WEST" where Frank (Henry Fonda) killed off the McBain family. TB)

# "Die Slowly... I Love It!"

(Part 1)

By David Everitt

Spaghetti Westerns — a cosmos of desert, sweat, sun, cackling Mexicans, Machiavellian men in black, Winchester repeating rifles, gatling guns, double-barreled shotguns, sawed-off double-barreled shotguns, six-, seven- and eight-shooters, hidden derringers, and an unscrupulous, grunting, cheroot-smoking hero who inevitably rides off towards the setting sun, leaving in his wake an endless trail of corpses. Where else can a man be a man, and fan his gun twice with the assurance that anywhere between four and fourteen Mexicans will bite the dust as a direct result?

For my comrades-in-cinematic-arms and myself, these films were the ultimate in both magnificent absurdity and Primal Suburban Death Wish. As often as it was humanly possible we would venture forth to the Loew's Delancey, or other equally exotic locales, where we would tolerate screaming children, leaky derelicts, and incoherent old ladies in order to watch Mario "Meatball" Brega die three times in three successive movies in "A Day With Clint Eastwood," a nine and a half hour program of Eastwood's three Sergio Leone pictures plus one of his American Westerns, *Hang 'Em High*. Unfortunately for less adventurous American moviegoers, this Eastwood-Leone Dollar Trilogy usually comprises the full extent of their knowledge of the Spaghetti phenomenon. Little do they know of all the unseen joys that have been produced in Italy, where in the vicinity of 400 Westerns have been made since 1964. The first of Eastwood's box-office hotcakes, *A Fistful of Dollars* (first released in Italy in 1964), did not reach this country until 1967 because of certain copyright difficulties concerning the samurai film *Yojimbo*, on which *A Fistful of Dollars* was unofficially based.

But once Eastwood was established as the serapeoed successor to James Bond, the U.S. was then treated in quick order to the film's two sequels, *For A Few Dollars More*, and *The Good, The Bad and The Ugly*. The boxoffice success was so impressive that distributors immediately started importing the Leone imitations which had already become the bread and butter of the movie industry in Italy, where every man and boy old enough to grow whiskers and smoke a cheroot was given a serape and six-gun and was quickly ushered into the hallowed ranks of ersatz stardom, otherwise known as the Lex Barker school of acting. 1968 marked the high point of Italian Western exposure in the U.S. with twelve films released in this country, breaking down quite neatly into one Italian Western per month.

Since then the saga of Spaghetti in America becomes a sad story indeed. In 1969 there were only five



A unique cure for the common cold is just one of the new twists offered by Spaghetti Westerns.

Italian Westerns released here and the total has been waning ever since, but those still to come include such catchy titles as *If You Meet Saratana, You Better Pray For Your Death*, *Three Crosses Not To Die*, *Pray To Your God, Then Dig Your Grave*, *God Forgive My Gun*, and the piece de resistance, *Die Slowly... I Love It!*. Apparently titles of a religious or grandiose nature are considered a safer bet when in the original Italian language. One Italian Western, originally titled *Those Desperate Men Who Smell of Sweat and Death*, was translated with bewildering American expediency into *A Bullet For Sandoval*. Of course, many of the above-mentioned unimported Westerns may very well be of little or no value — but we should be given the opportunity to judge for ourselves.

With the decrease in importation there has also been a decrease in distribution and publicity. Many Italian Westerns that come to this country now scarcely make it past Forty-Second Street and the drive-in circuit. As a result, American audiences have become reasonably acquainted with only three of Spaghettidom's leading men, Eastwood, Lee Van Cleef, and Tony Anthony (all three of whom are American actors). We are now seeing a slightly more enthusiastic promotion of the Italian starring combo of Terence Hill (Mario Girotti) and Bud Spencer (Carlo Pedersoli), but still nobody knows Montgomery Wood (Giuliano Gemma), Tomas Milian (Tomas Milian) or American expatriate Frank Wolff. All of these men have appeared in films released in the U.S., but the films' distribution has been all too discreet.

Contributing even more to America's mass ignorance on this subject has been the generally hostile reaction of American critics. The standards for criticism of

Italian Westerns were set when the first reviews of *A Fistful of Dollars* were published. Since then these standards have rarely been deviated from as criticism quickly hardened into prejudice. This prejudice has been evidenced by the snide condescension of a Hollis Alpert, who regarded the concept of a Western filmed by Italians too silly to be considered seriously, and by the outright scorn of a Judith Crist whose reviews of *A Fistful of Dollars* and *For A Few Dollars More* were virtually interchangeable as she disregarded any facilities of perception she may have. In a relatively reasoned article, Bosley Crowther, like many other critics, expressed a personal unensiveness about the amoral nature of the Man With No Name, the "hero" of Leone's Trilogy.

Before too long, however, even Crowther lapsed into silly apprehension as he warned that "it (*A Fistful of Dollars*) is a dangerous overturning of the apple cart... it is likely to do lasting harm." The nearest thing to critical justice paid to this genre, at the time of its initial American exposure, was Andrew Sarris' 1968 article "Spaghetti Westerns"; however, Sarris never gets past a comparison of the Italian Western to the American Western, never truly considering the Italian Western on its own terms as a derivative but distinct genre. Film historians have also aggravated the situation by an almost complete disinterest. In his *Pictorial History of the Western Film*, William K. Everson covers the Spaghetti Western phenomenon with one paragraph on Sergio Leone.

From reading these critics' and historians one would never guess that the Dollar Trilogy boasted an exhilarating elemental vision of the Western Myth, a remarkable visual style making use of striking composition and juxtaposition of angles, and a consistently entertaining

blend of spectacular violence and black humor. Setting Leone's work apart from all previous Westerns is his most peculiar and disquieting vision of the Western hero and the setting in which he operates. Leone has transformed the archetypal mysterious frontier drifter into a thoroughly hollow and yet Olympian figure, and has remodeled the basically moralistic western setting of American cinema into a veritable nihilistic playground. Further detouring this vision are the Trilogy's musical scores, composed by Ennio Morricone. In light of Leone's emphasis on the visual as opposed to the verbal, the importance of the films' scores to fill in these verbal voids cannot be underestimated. Constructing his work from wailing grunting choruses, electric guitars, piercing whistles, gongs, organs, jew's harps, and various musical onomatopoeia, Morricone molds all elements into his own brand of menacing and totally penetrating Western romanticism. Inspired by Leone's concept of the Western film and Morricone's illustration of that concept, the Italian Western has since developed to its full blown proportions to become a genre as diverse in treatment and quality as any other.

At their best, Spaghetti Westerns are fast paced, colorful, baroque, brutal and funny; at their worst, they are like watching your best friend's home movies, only with Guy Madison in them.

Look elsewhere in this issue for a review of David Everitt's book titled:

**RUSTLERS BLOOD!**

This newspaper article reprint will conclude in Newsletter # 3/Sept. 85.





LEE VAN CLEEF · JAMES MASON.

## BAD MAN'S RIVER

Starring Simon Andreu · Diana Lorys · John Garko · Jess Hahn · Eduardo Fajardo and Sergio Fantoni

Special guest  
GINA LOLLOBRIGIDA

Screenplay by PAUL PORDAN and GLEN BARTON. Based on script by THE BOY OF LONE HOLE. Produced by ROSEMARY BROWNE. Directed by NEMO BARTON. CALIFORNIA FILMS · A NORTON INTERNATIONAL RELEASE

PG



(1972)

by William Connolly

An armored stagecoach (with about a dozen guards on horseback) arrives at Bodie's Landing, Texas, which seems to be empty except for shotgun toting bank guards lined up along the streets and stationed on roof tops. Loading up the arms of his men with sacks of gold, the depositor transfers his wealth from the coach to the bank. The depositor whistles with awe at the brand-new vault inside the bank. "Say," the capitalist asks, "when did you put that in?"

"Right after the last King Gang hold-up," states the proud banker. "It's fire-proof, and burglar-proof, and only I know the combination. Mind turning around, please?" asks the banker as he turns the dial on the lock.

Inside the vault, the banker pounds one wall. "Solid," he states. He pounds another wall. "Solid." The depositor stomps on the floor and begins to say "Solid" also, when the floor caves in. It turns out that King (Lee Van Cleef) and his three man gang (including John Garko of 100,000 DOLLARI PER UN MASSACRO) have tunneled under the safe. Taking the banker and the depositor prisoner, King orders Angel (Simon Andreu of THE BLOOD SPATTERED BRIDE) to set off the explosive charges around the town, which distracts the army of guards. The gang easily gets away with the loot.

That night aboard a luxury railroad car, the King Gang celebrate one last time before they separate at different trainstops along the way. Alone in the coach at last, King suddenly finds himself in the company of a beautiful woman, Alicia (Gina Lollobrigida). Drunk, King quickly finds himself married (by a priest who travels with Alicia), and then committed to an insane asylum, and the woman makes off with his share of the loot. Soon after this, the gates of the asylum are blown off.

And so begins BAD MAN'S RIVER. These opening 10 minutes flash by so quickly, that it seems likely that they were originally intended to be seen as a flashback. In any case, the pace soon assumes a reasonable speed, as the movie's main story kicks in.

The gang members reassemble at Bodie's Landing once all have become paupers again. (Recognizing them in the street, the Banker runs inside and puts up a CLOSED sign.) King has made a deal with a Senior Montero to blow-up the Mexican Army arsenal, for which each of the gang will get \$10,000. However, aboard Montero's riverboat (I didn't know there were riverboats along the Texas/Mexico border.), King discovers the Senora Montero is none other than Alicia. King promptly acts to consummate their previous marriage.

In a scene somewhat reminiscent of TWO MULES FOR SISTER SARA, the King Gang blow up the arsenal, and discover that they have been tricked. Rather than being hired by revolutionaries, they have been swindled by

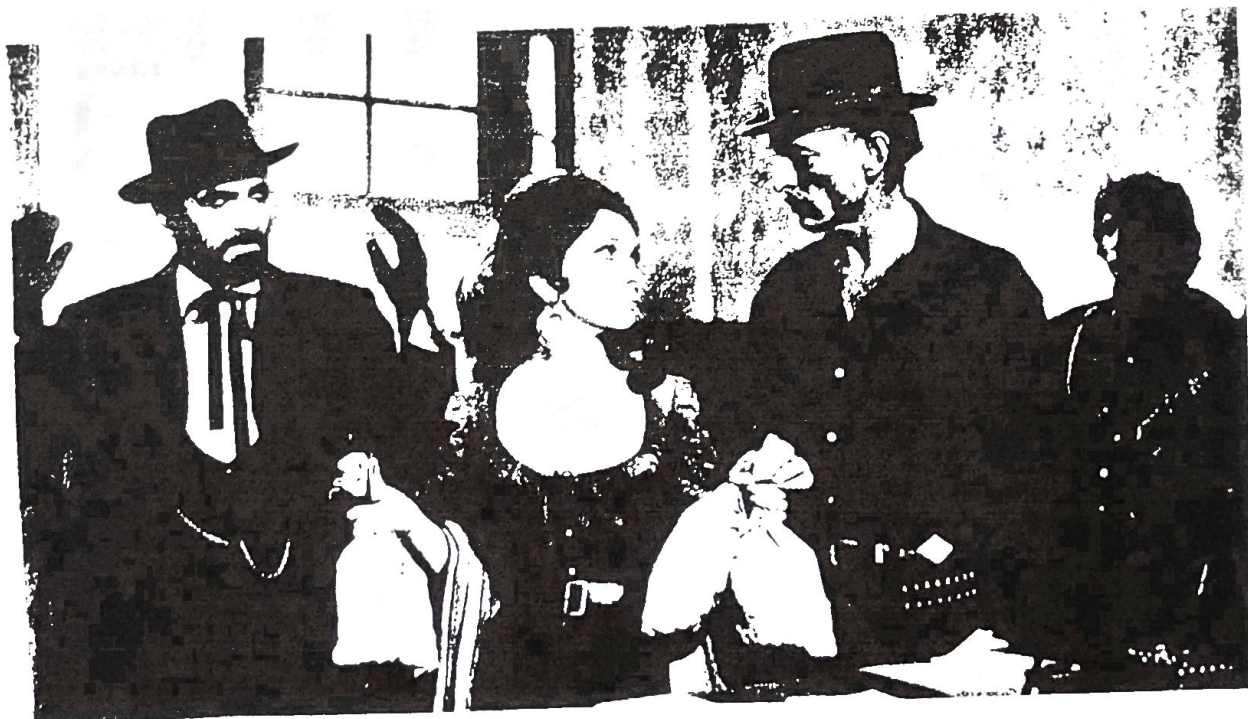


the government agent who will receive a bank draft from the Mexican authorities to buy more weapons from the U.S. with which to replace those destroyed. It would be giving away an important surprise to tell you how English actor James Mason (using an awful Mexican accent) figures in all this, but let me tell you that he knows where the \$1,000,000 has disappeared to. In the meantime, Mexican General Duarte (Eduardo Fajardo, who played Jackson in DJANGO), hires a Mexican bandit named Canales (Aldo Sanbrell, who played Duncan in NAVAJO JOE) to cross the border after King and his men. A Mexican revolutionary commander (played by Sergio Fantoni of THE SECRET OF SANTA VICTORIA) and his girl (Diane Lorys) also get mixed up in this ridiculously complicated plot.

BAD MAN'S RIVER is a comedy, but proves to be more silly than funny. (unlike HEADS I'LL KILL, TAILS YOU DIE...THEY CALL ME HALLELUJAH, which is both funny and silly.) Disappointingly, the music by Weldo De Los Rios and the theme song composed and played by Jade Warrior (with words by Richard Morris), seems more inspired by the score from CAT BALLOU than A FISTFUL OF DOLLARS.

Gene Martin (whose real name is Eugenio Martin) proved to be an excellent straight action director with THE BOUNTY KILLER (U.S. title THE UGLY ONES) and a good horror film maker with HORROR EXPRESS, but he fumbles with this satiric Western comedy. However, much of the blame should go to the script, which Martin co-wrote with Philip Yordan (an American screenwriter who worked with Samuel Bronston in Spain during the early 1960's, and decided to stay on working for European producers).

The producer listed for this Spanish - Italian - French co-production is Bernard Gordon, who also produced PANCHITO VILLA, another Gene Martin film now available in the U.S. on videotape.



James Mason, Gina Lollobrigida, Lee Van Cleef and Simon Andreu

A HAWK...A VULTURE...and A DOVE...  
all circling for the biggest haul  
in the WEST!!



LEE VAN CLEEF · JAMES MASON ·

"BAD MAN'S RIVER"

also starring Simon Andreu · Diana Lorys · John Garko · Jess Hahn and Eduardo Fajardo and with Sergio Fantoni

Special guest  
appearance of **GINA LOLLOBRIGIDA**

Screenplay by PHILIP YORDAN and GENE MARTIN. Music composed by WALDO DE LOS RIOS. Produced by DAVID L. LLOYD. Directed by GENE MARTIN. CASTING BY GILDA. A SCOTIA INTERNATIONAL RELEASE.

PG PARENTAL STRONG CAUTION

#### cast:

Lee Van Cleef  
James Mason  
Gina Lollabrigida  
Simon Andreu  
Diana Lorys  
John Garko (Gianni Garko)  
Aldo Sanbrell  
Jess Hahn  
Daniel Martin  
Luis Rivera  
Lone Ferk  
Eduardo Fajardo  
Sergio Fantoni  
Per Barclay  
with: Ricardo Palacios, Tito Garcia

#### BAD MAN'S RIVER

(1972)

(E continuavano a fregarsi il milione di dollari) Italian title, (Et ils continuaient a se voler l'un l'autre le million de dollars) French titles, (...Y seguian robandose el millon de dolares) Spanish title (And They Go On Losing The Million Dollars) alternate English title

Apolla Film - Jacques Film - Zurbano Film (Italian, French, Spanish) Co-production

Director: Gene Martin (Eugenio Martin)

Screenplay: Eugenio Martin, Philip Yordan

Photography: Alejandro Ulloa

Music: Waldo De Los Rios

Song: "Bad Man's River" written by Richard Morris

Composed & Sung by: Jade Warrior

Released by: Scotia International  
Running time: 89 minutes

Roy King  
Montero  
Alicia  
Angel Sandos  
Dolores  
Ed Pace  
Canales  
Tom Odie  
False Montero  
Orozco  
Conchita  
Colonel Duarte  
Colonel Fiero  
Reverend



# Soundtrackers

DJANGO- A Soundtrack Review by Gary W. Radovich

Of the three initial releases by the Intermezzo record label, perhaps no title was more widely anticipated than Luis Bacalov's 1966 score to DJANGO. In addition to this being a western film score, with only 45 rpm releases previously available, the film itself is one of the more highly regarded examples of the Italian western genre (little seen in the USA, unfortunately, due to its violent content and downbeat atmosphere). It's director, Sergio Corbucci, was one of the foremost directors in the Italian western field.

And so, nearly 20 years after the film's initial distribution, the soundtrack album has been warmly received and Bacalov's music made available to the public. One bit of advice concerning the DJANGO LP: don't expect to hear music similar to the common perceptions of how "spaghetti western" film music is supposed to sound. While the main theme of this score is a pleasing sing-song melody so prevalent in this genre's soundtracks (and rivaling even Morricone's most fondly remembered main titles to both of his Ringo scores), the overall impression is quite different. Bacalov opts to stress the dark nature of the storyline, utilizing a more sinister and violent orchestral accompaniment. Several tracks carry a heavy Mexican influence in arrangement and composition, as befits the film's locale. One must have patience with this album and not be overly quick to judge. For with each repeated listening, the complex nuances and flavorings become apparent and this score takes on an added dimension. At first, I disliked this filmscore because I was familiar only with the earlier singles releases (a vocal of the main theme and an instrumental version) and had expected to find a complete score more in this readily accessible (and commercial) vein. But Bacalov chose to score DJANGO with a jarring intensity which can grate at one's nerves frequently, yet transforms itself into beautiful passages just as the listener is about to give up hope. One can understand why the original music owners (Parade) decided against releasing a full soundtrack album back in 1966; on the heels of Morricone's huge successes with Leone's Dollar films, Bacalov's music for DJANGO (aside from the main title) simply went against the grain.

In fact, the first three cuts on the LP are suspense motifs, full of swirling strings and percussion effects. Snippets of the "Django" theme are sometimes inserted. This musical turmoil finally is brought to rest with the lovely "Blue Dark Waltz" track, whose expressive strings and guitar performance are all too brief. The first real indication of traditional Italian western musical flavorings appears in "La Corsa (2nd Version)." This cut begins with violent swirling strings which make way for an exciting trumpet passage. After another suspense track we have "El Pajarito," one of the Mexican-influenced pieces. This is a song performed in Spanish, performed by enthusiastic voices, guitars, violins and percussion. The first side ends with my personal favorite... the "Django (instrumental)" which gives us a beautiful rendition of the main theme sans lyrics and complete with twangy electric guitars, piercing strings, piano and percussion.

Side B opens with the obligatory "Django (vocal)" performed by Roberto Fia. Quite nice, but I find this English language rendition to be somewhat inferior to the Italian version. A small complaint, however.



Another fine Latin style instrumental follows, "Vamanos Muchachos!", which has a brassy edge to it which is very nice. A second version of this track immediately is presented, also quite exhilarating and with a more percussive feel. A thrilling trumpet passage ends the cut. "Vals De Juana Yimena" once again features a Mexican flavor, with its trumpet, guitar and choral performances.

After another rendition of "Vamanos Muchachos !" (also Latin flavored and exciting), the score reverts to its original suspense quality in "Town Of Silence (2nd Version)." Next we have another standout track, "Corrido" (also the longest selection, running nearly 4 1/2 minutes). This is an enjoyable Latin song with beautiful use of strings and brass. The lyrics in no way detract from this impressive cut, which perfectly duplicates the locale in which the story occurs.

"Preludio" is a mournful piece played on electronic keyboard/organ which sets up the final track on the album, "Duello Nel Fango." This finale gives us a very melancholy composition performed primarily by piano, percussion and trumpet...ending the LP on a rather downbeat note but remaining true to the film's original intentions.

Certainly, fans of the Italian western genre will need no prodding to purchase this record. The jacket design on DJANGO (as with all the Intermezzo releases) is superb, utilizing the original film poster graphics. Sergio Basetti and Maurizio Buttazzoni of Intermezzo are to be warmly congratulated for their endeavors and hard work. These series of soundtrack releases have been marked by high quality, beautiful graphics and reasonable prices... what more could we possibly ask for ? Buona fortuna, Intermezzo !

EDITORS NOTE: As some may know, DJANGO has been released on home video in the United States. Gary also meant to point out that several themes and their variants were used in the film Quien Sabe?. (US Title: A Bullet for the General.)

(T.F.)



A Novel by David Everitt  
Published by Leisure Books  
Reviewed by Tom Burelson

Not many Western novels have gone out of their way to capture the essence of Spaghetti Westerns. The Man With No Name novels published by Award Books around 10 or 15 years ago are exceptions to the rule, but an Italian Western fan would be hard pressed to think of too many others. Among currently available books, the only one that I know of that zeroes in on the Italoater charisma is Rustler's Blood by David Everitt. Originally published in 1979 and re-issued this summer by Leisure Books, Rustler's Blood is an anti-hero western adventure that would've made Sergio Corbucci proud.

The scheming hero is Cajun Lee. He wears a black serape, like to play both ends against the middle to finagle his way to some high-priced loot, and is sudden-death for anyone who is stupid enough to make him draw his black Colt .45. In other words, he's Franco Nero.

The book begins in a deserted town called Sloan near the Mexican border -- deserted except for the vicious Claibourne/Laughlin gang. A really out-of-control bunch of foulballs, the Claibournes and Laughlins are cousins who have terrorized the region that just about everybody has left except one big rancher and a few die-hard Mexicans. Just passing through, Cajun Lee gets into a poker game with three men of the Claibourne/Laughlin gang and soon finds that his opponents don't intend to let him walk away from the table with either his money or his life. As it should in any decent Western novel, a gunfight erupts in chapter one. Cajun blasts two of his would-be killers, but the third gets away to tell the others in the gang. Hearing that two of their family have been killed by a stranger, the Claibournes and Laughlins set out to even the score. A man-hunt begins, but they soon find that tangling with Cajun is more than they bargained for.

Before he rides out of the region, Cajun comes across the big rancher in the area, a man named Talmund. Talmund tries to hire Cajun as one of his small hired-gun army, but Cajun would rather move on. Before he does, though, he hears of a cache of stolen silver hidden somewhere nearby. He decides to hire on with Talmund to oppose the Claibourne/Laughlin clan and, in the process, find the silver.

The writing of Rustler's Blood is crisp and fast-paced, and the sometimes twisty plot makes room for a lot of strong action all the way through. In the last three or four chapters in particular, the gunfights come one right after the other to build to a climactic wide-open battle. Cajun Lee is a great sardonic,

gunslinging hero who really delivers what a Spaghetti Western fan is looking for.

If you can't find Rustler's Blood in your local bookstore, I'd suggest writing the publisher:

Leisure Books

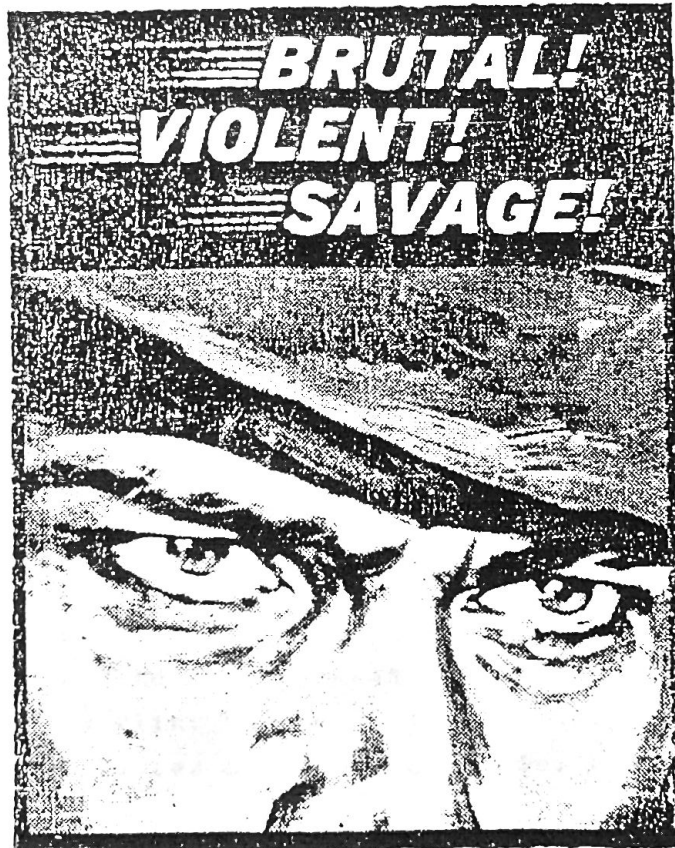
Dorchester Publishing

6 East 39th Street

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10016

Editors Note: David Everitt has had three other novels published in the Spaghetti Western vein. For those of you who sometimes haunt used paperback book shops, you would be wise to look for Cheyenne Gauntlet, Raven Bravo and Indian Territory. Everitt is currently putting finishing touches on his fifth novel. He is also co-editor of a nationally distributed magazine covering the horror film genre called FANGORIA. (T.F.)



Ad art from Today We Kill, Tomorrow We Die.



## Maybe Next Time

by Keith Hall, Jr.

Now that it has been announced Franco Nero is preparing *DJANGO: 20 YEARS LATER*, it seems obvious that *THE MAN WITH NO NAME: 20 YEARS LATER* would be in order--for both artistic and commercial reasons.

Naturally those of us who enjoy Italian Westerns would just love to see No Name back in action, especially if reunited with some other characters from the Dollars films. Both Lee Van Cleef and Eli Wallach are still acting regularly, so it would be quite easy to have them all back together again. After all, these three

actors got their initial fame from the Dollars movies.

The new adventures would take place twenty years after the last one. No Name, Col. Mortimer, and Tuco would still be around, obviously older but, as always, the best of the west. Each would have finely honed his talents and style so that, even with the advancing years, these men would still be unbeatable.

Many of Leone's last films such as *DUCK, YOU SUCKER*; *MY NAME IS NOBODY* (I include this because in Europe it was touted as a Leone film even though Tonino Valerii received directorial credit); and *ONCE UPON A TIME IN AMERICA* have dealt with nostalgia for the past and old friendships. Thus a reunion of these Dollars companions, now older, more experienced, and affected by time, would seem a natural for Leone.

As for the commercial aspects, such a new Dollars film would be a smart business move. The huge success of *SUDDEN IMPACT* has shown that the public still likes Clint Eastwood packing a mighty gun. His appearance alone would almost guarantee a successful movie, especially since U.S. & World Report has announced that he is the favorite hero of America's youth. And the obvious interest by European filmgoers for the new *Django* film demonstrates that such a film would be successful there as well.

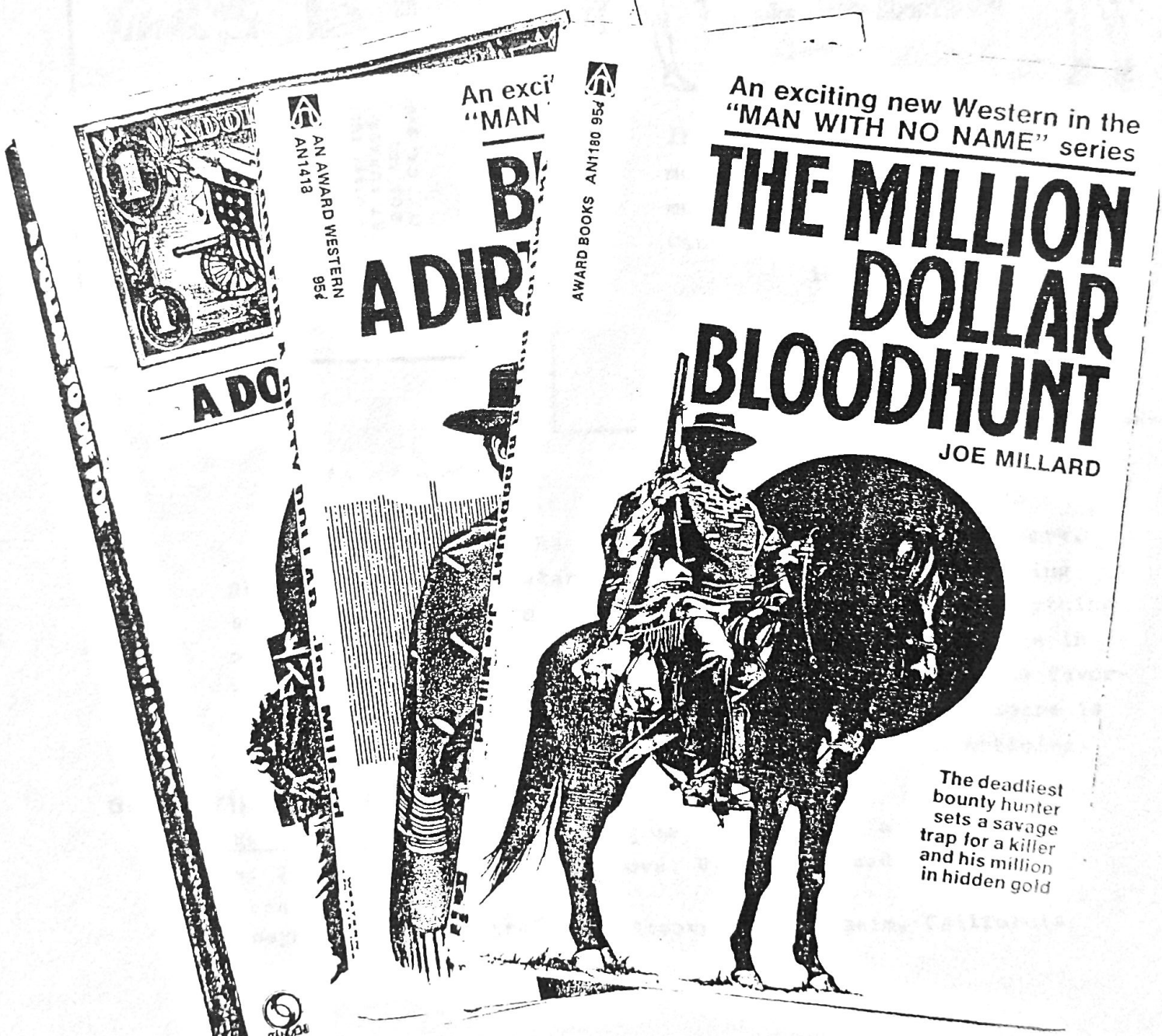
But this film would also be a wise career move for Sergio Leone. Both versions of *ONCE UPON A TIME IN AMERICA* were financial flops in the



United States. Directing a successful Clint Eastwood film would give a boost to his career in America. And since ONCE UPON A TIME IN AMERICA was a hit in Europe, the successful new Dollars movie would capitalize on his earlier film's success and make it two hits in a row for Leone.

At the end of FOR A FEW DOLLARS MORE, when No Name asks Col. Mortimer about their partnership, Mortimer replies, "Maybe next time."


For many reasons, I think now would make a good next time.



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Reader Dennis Shah suggested we run soundtrack album and 45rpm sleeve reproductions so we have reserved this back page for just that purpose! Look here for more interesting reprints in upcoming issues. And thanks to Dennis for the helpful hint....