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MASSACRE TIME

*LE COLT CANTARONO LA MORTE E FU...
TEMPO DI MASSACRO*
1966

CAST

Franco Nero Tom Corbett
George Hilton Jeffrey Corbett
Nino Castelnuovo Jason "Junior" Scott
Linda Sini Saloon Owner (as **Lynn Shayne**)
Giuseppe Addobbati Scott Snr. (as **John M. Douglas**)
Tom Felleggy Mining Boss
Rina Franchetti Mercedes
Yu Tchang Undertaker
Aysanoa Runachagua Sonko

CREW

Directed by **Lucio Fulci**
Written by **Fernando Di Leo**
Director of Photography **Riccardo Pallottini**
Art Director **Sergio Canevari**
Film Editor **Ornella Michelli**
Music by **Coriolano Gori** (as **Lallo Gori**)

MY NAME IS PECOS

2 ONCE DI PIOMBO

1966

CAST

Robert Woods Pecos Martinez

Pier Paolo Capponi Joe Clane (as **Norman Clark**)

Lucia Modugno Mary Burton

Peter Carsten Steve

Luigi Castellano Eddie (as **Louis Cassel**)

Cristina Iosani Nina (as **Christina Josani**)

Corrine Fontaine Lola, Nina's sister

Giuliano Raffaelli Dr Burton, Mary's father

Umberto Raho Morton, the undertaker (as **Umi Raho**)

Maurizio Bonuglia Ned (as **Morris Boone**)

Massimo Righi Jack (as **Max Dean**)

CREW

Directed by **Maurizio Lucidi**

Written by **Adriano Bolzoni**

Produced by **Franco Palombi** and **Gabriele Silvestri**

Director of Photography **Franco Villa**

Production Designer **Demofilo Fidani**

Film Editor **Anna Amedei**

Music by **Coriolano Gori** (as **Lallo Gori**)





BANDIDOS

1967

CAST

Enrico Maria Salerno Richard Martin
Terry Jenkins Philip Raymond, alias 'Ricky Shot'
Venantino Venantini Billy Kane
Maria Martin Betty Starr
Marco Guglielmi Al Kramer
Chris Huerta Vigonza
Massimo Sarchielli Nuñez
Ennio Pagliani Clem
Giancarlo Bastianoni Bastard Sam

CREW

Directed by **Massimo Dallamano**
Written by **Romano Migliorini, Gianbattista Mussetto** and **Juan Cobos**
Story by **Luis Laso** and **Juan Cobos**
Produced by **Solly V. Bianco**
Director of Photography **Emilio Foriscot**
Production Designer **Jaime Pérez Cubero**
Film Editor **Gianmaria Messeri**
Music by **Egisto Macchi**

AND GOD SAID TO CAIN

E DIO DISSE A CAINO...

1970

CAST

Klaus Kinski Gary Hamilton
Peter Carsten Acombar
Marcella Michelangeli Mary
Guido Lollobrigida Miguel Santamaria (as **Lee Burton**)
María Luisa Sala Rosy
Antonio Cantafora Dick Acombar
Giuliano Raffaelli Dr. Jonathan
Lucio De Santis Jim Santamaria
Luciano Pigozzi Francisco Santamaria (as **Alan Collins**)
Joaquín Blanco Frank
Giacomo Furia Juanito
Furio Meniconi Mike

CREW

Directed by **Antonio Margheriti** (as **Anthony Dawson**)
Written by **Giovanni Addessi** and **Antonio Margheriti**
Story by **Giovanni Addessi**
Produced by **Giovanni Addessi**
Co-Producer **Peter Carsten**
Director of Photography **Riccardo Pallotini** and **Luciano Trasatti**
Production Designer **Mario Giorsi**
Film Editor **Nella Nannuzzi**
Music by **Carlo Savina**







VENGEANCE TRAILS

REVENGE, SPAGHETTI WESTERN-STYLE

by Howard Hughes

There are two main motivations for spaghetti western heroes – mercenary avarice and righteous revenge. The former drives Clint Eastwood's *Man With No Name* towards riches in Sergio Leone's 'Dollars' films, or Franco Nero's mercenaries in Sergio Corbucci's Mexican Revolution films. But overall, revenge is the most prevalent motive in spaghetti westerns. Run through some of the genre's significant titles – *For a Few Dollars More* (*Per qualche dollaro in più*, 1965), *The Return of Ringo* (*Il ritorno di Ringo*, 1965), *Django* (1966), *Navajo Joe* (1966), *Django, Kill!* (*Se se vivo spara*, 1967), *Death Rides a Horse* (*Da uomo a uomo*, 1967), *Day of Anger* (*I giorni dell'ira*, 1967), *God Forgives... I Don't* (*Dio perdona... lo no!*, 1967), *Once Upon a Time in the West* (*C'era una volta il West*, 1968), *Ace High* (*I quattro dell'Ave Maria*, 1968) and *The Great Silence* (*Il grande silenzio*, 1968) – and their heroes are seeking revenge for a betrayal, or the death of a loved one, or both. Corbucci honed the Italian revenge western into an art form, with most of his heroes, from Minnesota Clay to Hud the Specialist, being avengers, while Clint Eastwood's own post-spaghetti western heroes – in *Hang 'Em High* (1968), *High Plains Drifter* (1972), *The Outlaw Josey Wales* (1976) and *Pale Rider* (1985) – are more concerned with revenge than greed. It's a classic format, a clearly mapped-out narrative, that almost always plays out to an inevitable, satisfying conclusion. Without question, 'vengeance trails' have given spaghetti westerns many of their most interesting outings.

Even if revenge isn't the principal story arc, it is interwoven as a motive for one character against another. In Corbucci's *Compañeros* (1970), a subplot between characters pits Yod Petersen (Franco Nero) against Woodenhand John (Jack Palance), while in Tonino Valerii's *My Name is Nobody* (*Il mio nome è Nessuno*, 1973), Jack Beauregard (Henry Fonda) purposefully avoids avenging his brother's death and is tricked into it by Nobody (Terence Hill). In Leone's *A Fistful of Dynamite* (*Giù la testa*, 1971 aka *Duck You Sucker*), the revenge element takes place in flashback, contained within a bubble of the past, to give a character in the present context. Even if they don't begin as revenge scenarios, films such as *A Fistful of Dollars* (*Per un pugno di dollari*, 1964), *A Bullet for the General* (*Quién sabe?*, 1966) and *Face to Face* (*Faccia a faccia*, 1967) end up as revenge confrontations, due to actions in the course of the film.

First Blood

In the early years of European westerns, the first Spanish releases were much more savage than their Italian counterparts, which initially labored under the comedy, musical or 'Cowboy and Indian' influence. Films such as *Magnificent Three* (*Tres hombres buenos*, 1963 aka *Implacable Three*), *Gunfight at High Noon* (*El sabor de la venganza*, 1964), *Seven from Texas* (*Antes llega la muerte*, 1964 aka *Hour of Death*) and especially the family feud scenario in *Hands of a Gunfighter* (*Ocaso de un pistolero*, 1965) really let rip, with massacred families and inventive carnage. An Italian revenge western like Carlo Lizzani's *The Hills Run Red* (*Un fiume di dollari*, 1966) is much more in the mold of classic American westerns, such as those directed by Anthony Mann and Budd Boetticher. Actors from these films – Dan Duryea, Henry Silva – were cast to strengthen the link. With a big budget and newly-built sets from producer Dino De Laurentiis (and international distribution via United Artists),

The Hills Run Red is basically a Hollywood western made by Italians, with more action and an Ennio Morricone score. Lizzani's film includes several key ingredients of the revenge scenario, including a betrayal by a former associate, the return years later to their ruined home and a hero who adopts to pseudonym to travel incognito.

Most spaghetti revenge westerns included a variety of staple ingredients. Revenge was often in retaliation for the death of a loved one or ones – this could be a wife, son or daughter, a parent or an entire family. It should be noted that the avengers are usually men, though in *Hannie Caulder* (1971), a spaghetti-style British western shot in Spain, Raquel Welch seeks revenge for her sexual assault and her husband's murder. The vendetta can also be due to the theft of land, property or assets, or for a wrongful accusation that resulted in imprisonment. The hero has often spent a spell in prison, sometimes doing hard labor (*The Hills Run Red*, *Death Rides a Horse*, *Today We Kill Tomorrow We Die!* [*Oggi a me... domani a te!*, 1968], *And God Said to Cain*). He may return to his hometown to get revenge (*Return of Ringo*, *My Name is Pecos*, *Massacre Time*, *And God Said to Cain*), or he may have to track the perpetrators down across the west, from town to town (*Death Rides a Horse*, *Vengeance* [*Joko invoca Dio... e muori*, 1968]). Occasionally there is some training involved – either via sharpshooting tuition (*Bandidos*, *Day of Anger*) or target practice (*Death Rides a Horse*, *The Return of Ringo*). Sometimes their former comrades will betray them, beat them or leave them for dead (many including *Django, Kill!* and *Black Jack* [1968]). On occasion the hero may need to recruit some extra help to get revenge (*Bandidos*, *Today We Kill Tomorrow We Die!*, *The Unholy Four* [*Ciakmull - L'uomo della vendetta*, 1970]). Sometimes there's a byproduct to the vendetta, such as freeing a community from the yolk of oppression (*Death Rides a Horse*, *Dead Men Ride* [*Anda muchacho, spara!*, 1971]). To take an extreme example, in *I Want Him Dead* (*Lo voglio morto*, 1968) while avenging the rape and murder of his sister, the hero (Craig Hill) foils an assassination attempt on Union and Confederate generals, who are meeting to finalize the terms of the Confederate surrender.

In some spaghettis, the revenge is woven into the plot as a hidden agenda for the hero's actions, while other films lay their cards on the table from the outset. A common ingredient in many revenge spaghettis is flashbacks to the crime that caused the vendetta (*The Great Silence*, *Django, Kill!*, *Dead Men Ride*, *Django the Bastard* [*Django il bastardo*, 1969], *Today We Kill Tomorrow We Die!*) and in *For a Few Dollars More* and *Death Rides a Horse* a flashback often precedes the settling of accounts and the perpetrators' demises. They are often triggered by reminders from the past, from a musical watch chime to a bottle of 'Navy Cut' whisky. These flashbacks have become staples of the spaghetti western genre and were raised to an art form in Leone's *Once Upon a Time in the West*, as Harmonica (Charles Bronson) gradually recalls the execution of his brother (Claudio Mancini), who was lynched from a brick arch in a desert plain. Films such as *Death Rides a Horse*, *The Long Days of Vengeance* (*I lunghi giorni della vendetta*, 1967) and *Navajo Joe* have also been key influences on Quentin Tarantino's revenge narratives, such as the 'Kill Bill' films, via visual quotes and the use of music tracks.

The Face of Revenge

Lee Van Cleef made a career in spaghetti westerns playing good and bad avengers, with many of his biggest hits built on vengeance tales. In *For a Few Dollars More* (1965), he played Colonel Mortimer, a bounty hunter who is chasing bandit El Indio to avenge the sexual assault and subsequent suicide of his sister. His bounty hunting partner Manco (Clint Eastwood) is only after the reward, but the two form a partnership towards a common goal. In *Death Rides a Horse*, Van Cleef played outlaw Ryan, who was framed by his gang and did 15 years in prison while they got off scot-free. His partner in the manhunt this time is young Bill (John Phillip Law), whose family was murdered during the robbery. Ryan's former comrades now occupy positions of respectability, influence, wealth and power, another recurrent ingredient of the revenge scenario.

In a twist on the formula, in *Day of Anger* Van Cleef's outlaw Frank Talby 'buys' his revenge from his former associate, outlaw Wild Jack (Al Mulock) for the \$50,000 he owed him from a previous robbery. In return, Talby learns the names of the respectable citizens of Clifton City, Arizona, who were in on the deal. He then uses the information to blackmail them – including the banker and the judge – into submission. Again, Van Cleef is teamed with a younger gunman played by Giuliano Gemma, and their onscreen partnership ensured a colossal success at the Italian box office. Gemma was also often seeking revenge in his westerns, such as *Blood for a Silver Dollar* [*Un dollaro bucato*], *The Return of Ringo* and *Adiós gringo* (all among Gemma's prolific output in 1965). The epic revenge western *The Long Days of Vengeance* saw Ted Barnett (Gemma) escaping from a hellhole desert labor camp after three years' incarceration, to get revenge on the three men who killed his father and falsely accused him of murder. After a stint playing mercenary gunslinger Sabata in a couple of films for Gianfranco Parolini, Van Cleef returned to revenge westerns with *The Grand Duel* (*Il grande duello*, 1972), *God's Gun* (*Diamante lobo*, 1976) and *Kid Vengeance* (1977). In *Kid Vengeance*, Van Cleef was the perpetrator of the crime (Leif Garrett was the 'kid' on his trail), while in *God's Gun*, Van Cleef played both a priest who is gunned down by outlaws and his twin brother, a feared pistolero, who avenges his sibling's death.

As Italian westerns gained momentum during their 1966-69 heyday, you couldn't move for tales of revenge. Corbucci's *Navajo Joe* cast Burt Reynolds as Joe, a Native American who avenges the massacre of his tribe and the death of his wife at the hands of scalphunters. Joe takes a train carrying a cash shipment that the villains have stolen, in a ploy to bring his prey to him, and is later appointed sheriff by the townspeople of Esperanza. The most successful film at the Italian box office in 1967 was another tale of revenge, bearing the classic title *God Forgives... I Don't*. Terence Hill and Bud Spencer, in their first western together, were the uneasy partners on the trail of outlaw Bill San Antonio (Frank Wolff), who has faked his own death. Its runaway success inspired a spoof by Sicilian comedy duo Franco Franchi and Ciccio Ingrassia, *Ciccio Forgives... I Don't* (*Ciccio perdona... lo no!*, 1968), and highlighted another common trait – the use of vengeful Biblical references in spaghetti western film titles. These include *Pray to God and Dig Your Grave* (*Prega Dio... e scavati la fossa!*, 1968), *May God Forgive You... But I Won't* (*Chiedi perdono a Dio... non a me*, 1968), *The Wrath of God* (*L'ira di dio*, 1968), *Hate is My God* (*L'odio è il mio Dio*, 1969), *Twice a Judas* (*Due volte Giuda*, 1969), *And God Said to Cain* (1970), *God is My Colt .45* (*La colt era il suo dio*, 1972) and *God's Gun*.

Acts of Revenge

Many of the popular spaghettis that emerged in the wake of Leone and Corbucci's success thrive on revenge scenarios. 1968 was a watershed year for revenge spaghetti westerns, with the formula used as a framework for some diverse examples. *Death Sentence* (*Sentenza di morte*, 1968) was a four-act revenger that felt almost like a theater piece. Cash, played by Robin Clarke, takes revenge on the quartet who killed his brother and shared his money. The story takes place as four self-contained episodes, made in idiosyncratic style by Mario Lanfranchi. Cash (rebranded Django in the West German version, another common trait in revenge spaghettis), is a reformed alcoholic, who now only drinks milk. There are some superbly imaginative scenes, as Cash outfoxes his adversaries (guest stars Richard Conte, Enrico Maria Salerno, Adolfo Celi and Tomas Milian). He even digs a bullet out of his own leg, to make a new slug to kill one of his opponents. Like *Death Sentence*, Antonio Margheriti's *Vengeance* unfolds in 'acts of revenge'. Richard Harrison's Rocco Barret avenges the death of his friend Richie (Alberto Dell'Aqua). They have been double-crossed by their five former partners following a successful heist. The villains this time are B-movie stalwarts Claudio Camaso, Werner Pochath, Lucio De Santis, Goffredo Unger and Luciano Pigozzi. It opens with perhaps the cruelest execution scene in spaghettis, as Richie is pulled apart by horses.

Rocco carries five bloodied pieces of rope with him and leaves one with each corpse. This was another recurrent motif – items related to the crime are left as a calling card of revenge. Dollar coins, for example, in *The Wrath of God*, and chain links in *I'll Sell My Skin Dearly* (*Vendo cara la pelle*, 1968). The latter starred Mike Marshall as wild-eyed avenger Shane, who returns home after 12 years to avenge the death of his parents and little sister. Shane is merciless in his revenge – he buries his first victim, a sheriff, alive – and is injured and nursed back to health in the course of his vendetta. Like so many spaghetti western avengers, a poncho is Shane's garment of choice. Robert Woods was demonic avenger Jack Murphy in Gianfranco Baldanello's *Black Jack* (1968), one of the most sadistic and intense spaghetti revengers. Following a successful bank robbery, Jack is almost double-crossed by his gang. He escapes, but in retribution they rape and scalp his sister, and severely cripple Jack. Now a demented avenger wobbling along on his walking stick, Jack exacts maniacal vengeance, including throttling one perpetrator with his sister's hair, until the story's insane finale.

Vengeance is Mine

Tonino Cervi's *Today We Kill Tomorrow We Die!* (1968) saw Bill Kiowa (Brett Halsey) using his five years of wrongful imprisonment (for robbery and the murder of his Indian wife) to perfect his marksmanship with a carved wooden pistol. On his release, he recruits four notorious gunmen (including Bud Spencer and William Berger) and goes on the trail of bandit Elfago (Tatsuya Nakadai) and his Comancheros. The heroes entice the bandits to follow them into a vast forest, where the endgame plays out among the autumn leaves. Enzo Barboni's *The Unholy Four* (1970 – aka *Chuck Mool*) had as its hero Chuck Mool, a prison escapee who is suffering from amnesia. His trail of revenge is also a search for his identity. He pieces clues together, which leads him to the town of Oxaca, into a feud between two families. When one family figures out who Chuck is, they spin him a web of lies to turn him against his real family. The film is an amalgamation of *Django* and *Today We Kill Tomorrow We Die!* with an interesting international cast (Leonard Mann, Woody Strode, Ida Galli, Peter Martell, Helmut Schneider, Luigi Montefiori).

In Corbucci's *Django* (1966), Franco Nero's hero avenges the death of his wife by taking on innumerable bad guys with a machine-gun. By the time of Sergio Garrone's *Django the Bastard* (1969), the spaghetti western hero's invincibility had become such a cliché that Anthony Steffen's avenger is a ghost redressing his own death. He shows up in 1881, 16 years after the Civil War ended, looking not a day older. Django seeks three Confederate officers who betrayed his unit in battle. Django precedes the death of each villain with a cross inscribed with the day's date and like *And God Said to Cain*, much of the action takes place at night, making this an archetypal horror spaghetti western. In *Django against Sartana* (*Django sfida Sartana*, 1970), the two heroes team up to get the villain for different reasons. Django's brother and Sartana have been implicated in a robbery, murder and kidnapping, and Django's brother is lynched – so Django wants revenge, while Sartana wants to clear his name and collect the reward.

Pasquale Squitieri's *Vengeance Trail* (*La vendetta è un piatto che si serve freddo*, 1971), also known as *Vengeance is a Dish Served Cold* deals with Native American issues. Jim Bridger (Leonard Mann) exacts revenge on the Indians responsible for the murder of his family, by killing and scalping all those who cross his path, only to discover that his hatred is misplaced, and it was white landgrabbers, disguised as Indians, who were the perpetrators. One of the finest latter-day revenge spaghetts was Aldo Florio's *Dead Men Ride* (1971) which saw Fabio Testi escape from a chain gang and carry out a fellow prisoner's revenge. Strongly reminiscent of *A Fistful of Dollars* in terms of décor, the film is lifted hugely by one of Bruno Nicolai's best scores. Like *For a Few Dollars More*, *I Want Him Dead* and *The Great Silence*, the trail meanders elsewhere en route to the final act of revenge. Mario Gariazzo's *Drummer of Vengeance* (*Il giorno del giudizio*, 1971) saw Ty Hardin don a variety of disguises to conceal his identity to avenge his Indian wife and son, who were murdered while he was fighting in the Civil

War. He uses a clockwork drummer boy, a Christmas gift to his son, as a countdown timer to the duels, similar to the musical pocket watch used in *For a Few Dollars More*. Such gimmickry as the drummer and the recycled music (Morricone's score to *The Hellbenders* [*I crudeli*, 1967]) were signs the genre was almost completely out of steam, but revenge stories endured to the tail end of spaghetti western 'golden era', with Franco Nero and Giuliano Gemma still seeking revenge in *Keoma* (1976) and *California* (1977). The accent by now though is on the depressingly downbeat, rather than flamboyantly grandiose, with heroes grinding out a positive result rather than reveling in the glory of retribution.

Arrow Video's 'Vengeance Trails' brings together four classic tales of spaghetti western-style revenge. In Lucio Fulci's *Massacre Time* (1966) Franco Nero returns to Laramie Town to find his family home in ruins, his mother dead and his brother a drunk. In Maurizio Lucidi's *My Name is Pecos* (1966), Robert Woods returns home to Houston to avenge his family's murder. Massimo Dallamano's *Bandidos* (1967) sees a famous sharpshooter reduced to running a two-bit wild west show after his former protégé, now an outlaw, destroys his hands. In Antonio Margheriti's horror western *And God Said to Cain* (1970), Klaus Kinski is a wronged man who returns one terrible night to exact revenge on the men who framed him for a robbery he didn't commit. Seeing mercenary spaghetti western heroes getting rich is always a satisfying outcome by 'The End', but there's no sweeter payoff than exacting revenge. . .



I. LASHINGS OF VIOLENCE: LUCIO FULCI'S MASSACRE TIME

Readers should be advised that this essay includes key plot details from *Massacre Time* that they may prefer to discover by first watching the film.

Following a supporting role in Albert Band's *The Trampers* (*Gli uomini dal passo pesante*, 1965) and his star-making role in Sergio Corbucci's *Django* (1966), Franco Nero appeared in two more spaghetti westerns in quick succession. Both were released in Italy in August 1966, with *Massacre Time* beating *Texas, Adios* to the draw by a couple of weeks. *Massacre Time* was directed by future horror maestro Lucio Fulci, with the accent on sadism, while *Texas, Adios* was directed by action director Ferdinando Baldi. While the films are very different in style, they feature almost identical plot twists, pivoting on a central character's paternity. Both capitalize on Nero's recent success playing Django – in fact both films were advertised as 'Django' films in some markets.

Gold prospector Tom Corbett receives a note from family friend Carradine summoning him home to Laramie Town. He finds the place unrecognizable, with the Scott family logo emblazoned on everything from the bank and saloon, to the former Corbett family residence. The family home was entrusted to Tom's brother Jeffrey, following the death of their widowed mother. But Jeffrey is now an alcoholic who lives outside town in a hovel with their childhood nursemaid, a Native American named Mercedes. Scott Senior is a hard man, who is gradually dispossessing the local farmers and ranchers, and taking ownership of their land. It is his son Jason, known as Junior, who implements Scott's Law with a whip of iron, terrifying the locals and murdering at will. When Tom visits Carradine, to find out why he's been sent for, the mystery deepens, as Carradine and his whole family have been massacred.

When Fulci directed *Massacre Time* in 1966, he was mostly making much lighter films than this violent spaghetti western. He directed and often co-scripted several highly successful (in Italy at least) comedy vehicles for the Sicilian comedians Franco Franchi and Ciccio Ingrassia. These include some of the duo's best outings, such as the James Bond parodies *002 – Most Secret Agents* (*002 agenti segretissimi*, 1964) and *How We Stole the Atomic Bomb* (*Come rubammo la bomba atomica*, 1967), the heist spoof *How We Robbed the Bank of Italy* (*Come svaligiammo la banca d'Italia*, 1966), crime spoofs like *Two Escapees from Sing Sing* (*I due evasi di Sing Sing*, 1964), the military spoofs *How We Got into Trouble with the Army* (*Come inguaiammo l'esercito*, 1965) and *The Two Paratroopers* (*I due parà*, 1965), the sci-fi comedy *002 Operation Moon* (*002 operazione Luna*, 1966) and the portmanteau comedy *The Maniacs* (*I maniaci*, 1964).

Massacre Time's original Italian release title was *Le colt cantarono la morte e fu... tempo di massacro*, which roughly translates as 'The Colt Sang Death and it was... Massacre Time'. It was scripted by Fernando Di Leo, who had rewritten Homer's *The Odyssey* for Duccio Tessari's western *The Return of Ringo* (1965), and worked uncredited on the scripts for Sergio Leone's *A Fistful of Dollars* (1964) and *For a Few Dollars More* (1965). He collaborated on the scripts for some key spaghetti westerns, including Franco Giraldi's two 'MacGregor' westerns *Seven Guns for the MacGregors* (*7 pistole per i MacGregor*, 1966) and *Up the MacGregors* (*7 donne per i MacGregor*, 1967), Sergio Corbucci's *Navajo Joe* (1966), *Johnny Yuma* (1966), *The Long Days of Vengeance* (1967) and *The Ruthless Four* (*Ognuno per sé*, 1968). All these films are superior examples of the genre, in no small part due to their strong stories and tight scripts. The script for *Massacre Time* is very tight indeed and the film features much less dialogue than even your average spaghetti western.

The Men from Laramie

Originally slated as an Italian-Spanish co-production, the Spanish backers wanted George Martin cast as Tom Corbett. But when they objected to the script's violence, and Fulci would not reduce it, they backed out. The film became solely an Italian production, between Mega Film S.P.A and Colt-L.F. Produzioni Cinematografiche – the latter didn't produce any other films and is Lucio Fulci (L.F.) himself, with co-producer Oreste Coltellacci. Franco Nero took the lead role of Tom. Interestingly, Nero's costume is a fusion of the two of the most popular spaghetti western heroes of the day. He wears a blue shirt, black jeans, tan boots and a sheepskin waistcoat, like Clint Eastwood in Sergio Leone's 'Dollars' trilogy. Over this he also wears a black hat, a black cape and gloves, which made the film easy to market as a Django movie. Uruguayan actor George Hilton was cast as Tom's brother Jeff. Predominantly a theater actor, Hilton, or Jorge Hill Acosta y Lara to give him his full name, had appeared in films in Argentina billed as 'Jorge Hilton'. He moved to Rome to work in films in 1963 and played Agent 007 in the Franchi and Ingrassia's spy spoof *The Amazing Dr G* (*Due mafiosi contro Goldfinger*, 1965). Hilton played the role of Jeff a little like Dean Martin's Dude in Howard Hawks' *Rio Bravo* (1959). Jeff is the town drunk, who is handy in a fight, but usually too sozzled to be roused. His epiphany, when the brothers' childhood nursemaid Mercedes is gunned down, leads him to strap on his guns and leather wrist gauntlet once more.

Fulci's assistant director was another future director, Giovanni Fago, who reputedly suggested Nero for the lead role once George Martin was out of the frame. Fago was an experienced assistant, having worked in the industry since the late 1950s on such diverse projects as *The Great War* (*La grande Guerra*, 1959), *The Loves of Hercules* (*Gli amori di Ercole*, 1960), *Two Women* (*La ciociara*, 1960) and *Maciste in the Land of the Cyclops* (*Maciste nella terra dei ciclopi*, 1961). He was Fulci's assistant director on his comedies with Franchi and Ingrassia. Fago went on to make three more spaghetti westerns. As 'Sidney Lean' he directed *Vengeance is Mine* (*Per 100.000 dollari t'ammazzo*, 1967), a companion piece to Romolo Guerrieri's *\$10,000 Blood Money* (*10,000 dollari per un massacro*, 1967). Under his own name, Fago worked again with George Hilton on *One More in Hell* (*Uno di più all'inferno*, 1968), which was also marketed as a Django film in Germany, while Fago's best western remains *O' Cangaceiro* (1969), also called *The Magnificent Bandits* and *Viva Cangaceiro*, a powerful Brazilian political 'western' starring Tomas Milian as feared bandit-revolutionary Espedito 'The Redeemer'.

Though several scenes look as though they were filmed in Spain or the former Yugoslavia, all of *Massacre Time* was shot in Italy in May 1966. Laramie Town was the western street set at Elios Film in Rome, and the saloon, stable and other interiors were also shot there. Exteriors were filmed in Lazio. The rocky gorge at Tolfa, Civitavecchia, was used for canyon scenes and a ruined pueblo set was built there for the film. Desert and cliff scenes were filmed in the quarry at Magliana and the rocks of Guadagnolo, while the arid borderlands were represented by the Nature Reserve at Tor Caldara. The river, meadows and woodland of the Treja Valley were also used for the opening manhunt sequence. The grand Villa Mussolini was used for the Corbetts' derelict, windswept hacienda (called 'Casa del vento' or 'House of the Wind' in the Italian version). Scott's residence was filmed at two locations – a white-painted ranch set in the fields at Manziiana, and the stepped, rustic villa at Corcolle.

Hilton recalled it was a tough shoot, having come from a theater background, but he and Nero performed well in the physical barroom fight scenes. There's also some outrageous acrobatics from both heroes – Nero's stuntman performs a gymnastic summersault in the final shootout, out of a freewheeling carriage, while earlier Hilton's stunt double hangs off the side of his saddle to gun down six of Scott's henchmen. The riding scene close-ups, which aren't entirely convincing, were achieved using a specially-equipped camera car. As Hilton recalled, most of the supporting actors were also stuntmen, including all of Scott's henchmen. These included familiar spaghetti western faces such as Gino Barbacane, Sal Borgese, Attilio Severini, Franco Ukmar, Romano Puppo and Rocco

Lerro. Lerro was a prominent collaborator on many of Enzo G Castellari's biggest films, including *Keoma* (1976), *The Inglorious Bastards* (*Quel maledetto treno blindato*, 1978), *The Shark Hunter* (*Il cacciatore di squali*, 1979) and *1990: Bronx Warriors* (*1990: I guerrieri del Bronx*, 1982).

The Django Effect

Massacre Time is notable for its sadism, which gives *Django* a run for its money. The film opens with a savage scene, where a man who has already endured a beating is released from a bamboo cage and is the subject of a manhunt. Reveling in the bloodlust of the chase, Junior leads a posse of huntsmen and the event includes a henchman blowing a rallying hunting horn, as the victim is pursued on foot and eventually ripped apart by a pack of ravenous dogs. In a saloon brawl, Jeff stubs out a cigar on a henchman's face, while Laramie Town's Confucius-quoting Chinese undertaker helps out with a blowpipe. In another scene, Junior guns down a farmer's son in cold blood, without warning, and when Romano Puppo is shot at point-blank range, powder burns and blood are in evidence. The results of the Carradine family massacre, with women and children murdered, is equally bloody. Nino Castelnuovo is the histrionic, organ-playing villain in a white suit, who even terrifies his own father, and the sinister presence of henchman Sonko (Aysanoa Runachagua) as Tom's guardian angel occasionally conjures up horror movie atmospherics in the film's many nocturnal scenes. There's a prominent flute trill on the soundtrack from Lallo Gori, to accentuate Fulci's shock zooms, and like *Django*, the film opens with a memorable title song, 'A Man Alone (Back Home Someday)', sung by Sergio Endrigo. Nino Castelnuovo exudes the same toothy malevolence as Bruce Dern and is particularly effective in the film's most notorious scene. He savagely bullwhips Tom in front of a host of well-to-do townfolk, at a swanky garden party, which recalls whipping scenes in Hollywood westerns such as *The Kentuckian* (1955) and *One-Eyed Jacks* (1961). Tom's humiliation has him crash through a hog roast and picnic tables, and his face and hands are left covered in bloody wheals. Nero had his beaten, dazed stagger off to a fine art, after onscreen ordeals in this film and *Django*.

The film was released in Italy on 10 August 1966 by distributors Panta Cinematografica, rated 'Vietato ai minori di 14 anni' ('Forbidden to minors of 14 years old'). Though it wasn't in *The Good, the Bad and the Ugly's* league, it was still within the top 10 most successful westerns in Italy for the year, along with *Django* and *Texas, Adios*. In West Germany the trailer announced 'Franco Nero als Django!' ('Franco Nero as Django!') in its retitled and dubbed form as *Django – Sein Gesangbuch war der Colt* ('Django – His Hymnbook was a Colt'). In Denmark it was *Django's Sekslober er Lov* ('Django's Six-shooter is the Law'), while in France, the lawless Laramie Town inspired the title *La Ville sans Sheriff* ('The Town without a Sheriff').

In December 1968, the film was released theatrically in the US in a recut and newly-dubbed version. This US release by American International Pictures (AIP) as *The Brute and the Beast* has a different English language dub and some music track changes to the *Massacre Time* version. It opens with a very abrupt title sequence, which omits most of the title song. There are several examples of spaghetti westerns that exist with two English language dubbing tracks, such as *Gunfight at Red Sands* (*Duello nel Texas*, 1964), *A Bullet for the General* (1966) and the other spaghetti western AIP distributed in the US, *God Forgives... I Don't* (1967). Like several AIP edits of European movies, *Massacre Time* improves on the original international version – both by cutting the film down a little and by having the dub closely follows the original Italian script. In neither English language version do we hear Nero's real voice, though he routinely dubbed himself in all his later westerns. In the AIP dub, provided by Titra Studios in New York, Nero is revoiced by George Gonneau. Nero's English language voice in the international version, provided by ELDA (English Language Dubbers Association) in Rome, is Dan Sturkie. In the Italian version, Nero is voiced by Nando Gazzolo, as he had been in *Django*, while in *Texas, Adios* Nero was dubbed by the esteemed actor Enrico Maria Salerno.

Between all the variant version, the plot and dialogue are relatively similar, but there are some minor differences in names. The dialogue's delivery varies in tone too. Jeff's 'Hey gentlemen!' which he shouts to attract the baddies' attention during gunfights, is altogether more cheery, camp even, in the AIP version, while there's nothing light-hearted in his gruff shouting in the international print. The US poster artwork featured Nero and Hilton snarling at each other, with the taglines 'NOTHING BETWEEN THEM BUT HATE... FOR EACH OTHER!' and 'When they meet... it's time for MASSACRE!' The film was presented in 'Colorscope' (a fictitious process invented by AIP for ads) and AIP also prepared radio spots to advertise the film. The film's trailers used alternate footage and unused takes from the finished film. The film has been advertised under many titles over the years – on home video in Holland it was *Django the Runner* from VFP (Video for Pleasure), while in the UK it was released in three formats (VHS, Betamax and V2000) by Cinehollywood as *Colt Concert* in November 1981. The film later showed up on laserdisc in Japan as *Massacre Time* and on DVD, Blu-ray and streaming it is enjoying yet another lease of life. Viewed today, *Massacre Time* is better than its 'Django copy' labelling suggests. With *Django* and Giulio Questi's *Django, Kill!*, *Massacre Time* remains one of the most violent of the first wave of spaghetti westerns and signaled the darker future path Fulci would take, as a director capable of much more than slapstick spoofs and comedies.





II. A RUM DEAL: MAURIZIO LUCIDI'S *MY NAME IS PECOS*

Readers should be advised that this essay includes key plot details from *My Name is Pecos* that they may prefer to discover by first watching the film.

Director Maurizio Lucidi began in the Italian film industry in the late 1950s as an editor, and worked on some big hits of the peplum era, including *Goliath and the Dragon* (*La vendetta di Ercole*, 1960), *Morgan the Pirate* (*Morgan il pirata*, 1960), *The Tartars* (*I tartari*, 1961), *The Wonders of Aladdin* (*Le meraviglie di Aladino*, 1961) and *Sons of Thunder* (*Arrivano i titani*, 1962). He was also an assistant director on Pasolini's *The Gospel According to St Matthew* (*Il vangelo secondo Matteo*, 1964) and even when he began working as a director in his own right, he continued to edit projects such as *The Trampers* (1965), *The Christmas That Almost Wasn't* (*Il Natale che quasi non fu*, 1966) and the Tony Anthony spaghetti western *A Stranger in Town* (*Un dollaro tra i denti*, 1967). Lucidi edited Vittorio Cottafavi's *Hercules Conquers Atlantis* (*Ercole alla conquista di Atlantide*, 1961) and footage from this and Mario Bava's *Hercules in the Haunted World* (*Ercole al centro della Terra*, 1961) was then used to create *Hercules the Avenger* (*La sfida dei giganti*, 1965), which is listed as Lucidi's directorial debut. The resulting film was essentially an editing job by Lucidi, with new footage of Reg Park, Gia Sandri, Franco Ressel and Giovanni Cianfriglia linking the borrowed action footage. This was followed by the spaghetti western *My Name is Pecos* (1966), which was Lucidi's official directorial debut.

Walking Tall

My Name is Pecos starred tall, lean American actor Robert Woods, who was in the process of forging a successful career for himself in Spain and Italy, almost exclusively in westerns. While he was in Spain on contract to Warner Bros filming the epic WWII drama *Battle of the Bulge* (1965) – Woods had a small role as Joe, the recon pilot ferrying Henry Fonda's Lieutenant-Colonel Kiley over enemy territory – he began appearing in his first westerns, *\$5,000 on One Ace* (*Pistoleros de Arizona*, 1965) and *The Man from Canyon City* (*L'uomo che viene da Canyon City*, 1965). He made 19 spaghetti westerns, including *Seven Guns for the MacGregors* (1966), *Starblack* (1966 – Woods also wrote and sang the title song), *Black Jack* (1968), *Gatling Gun* (*Quel caldo maledetto giorno di fuoco*, 1968) and *El Puro* (*La taglia è tua... l'uomo l'ammazzo io*, 1969 aka *The Reward's Yours, the Man's Mine*), but he appeared in everything from crime and horror movies, to 'White Fang' adventures and swashbucklers. He was equally capable of playing the hero, the villain, or as in *Black Jack* and *El Puro*, anti-heroic characters barely better than their callous adversaries.

As in *Starblack*, *Black Jack* and *El Puro*, Woods was the star and played the title role in *My Name is Pecos*. Pecos Martinez returns to Houston, his hometown, to avenge his family – Vicente, Manuel, Maria Luz and Pepe – who were murdered on 5 May 1863. The bank in Laredo has been emptied of \$80,000 in cash by Joe Clane and his gang, in league with crooked Houston saloon owner Eddie. The loot has gone missing and Pecos's quest for revenge dovetails with the search for the gold, which has been concealed in a casket of rum. Though Lucidi directed three more westerns, *My Name is Pecos* remains his best. The rawness of his approach, the simplicity of the material and the leanness of the story create a near-perfect Italian revenge western. Just as in *Bandidos* (1967) – directed by former cinematographer Massimo Dallamano – the striking imagery is the film's strongpoint. In *Pecos*, the pacing – thanks to former editor Lucidi – makes a considerable impact. In fact, the pace of *Pecos* is rushed, as the plot dashes from incident to incident over its brief running time. It plays like a tougher reworking of Duccio Tessari's *The Return of Ringo* (1965), as an avenger returns to his hometown to settle old scores, with familiar stock characters – the bartender, the undertaker, the doctor – on hand to help or

hinder the hero and villains. All lawless Houston is missing is a cowardly sheriff – but any law has been seen off before the story commences.

Woods was a trailblazer when he played vengeful peon Pecos. He was the first Mexican spaghetti western gunfighter hero, which made the film exceedingly popular with 'Third World' audiences – Woods recalled that he would be recognized as Pecos in the most unexpected territories, such as Senegal. This is testament to the global popularity of the Mexican hero, who wasn't the conventional white American do-gooder. To narrow his eyes, Woods' face was stretched using sticky tape. Pecos's costuming is unusual, notably his wraparound tunic and Mexican boot gaiters, called 'polainas' – Tuco in *The Good, the Bad and the Ugly* (*Il buono, il brutto, il cattivo*, 1966) wears the same accessory. He's introduced, like Django, wandering the land on foot, weighed down by a saddle and supplies. Pecos doesn't own a pistol, just some bullets tucked in his hatband, until he buys a gun from Pratt, a tricky American he runs into in the desert. When Pratt immediately tries to shoot him in the back to steal his money, Pecos guns him down and then steals the man's horse. Pecos is very much in the spirit of Joaquin Murrieta, the protector of Mexicans against Californian miners, and his gunfighting skills are lethal against the racist 'gringos' that populate the film. When he requests dynamite and red paint from the locals, to help him wipe out Clane's gang, Pecos uses them very differently to Clint Eastwood in *A Fistful of Dollars* (1964) and *High Plains Drifter* (1972). Watch out too for Pecos's post-gunfight tequila slammer – which brings new meaning to the phrase 'doing shots' – as Mexican folksong 'La Cucaracha' blasts from a gramophone.

In addition to Woods, there's a strong and interesting supporting cast. Billed as 'Norman Clark', Pier Paolo Capponi is excellent as Joe Clane (sometimes spelt Clain or Klane, and pronounced Kline in the Italian version), a grizzled baddie in the Richard Boone or Lee J. Cobb mold. Clane is 'a killer of women and babies', who deems Pecos a 'two-bit Mexicano'. He has a scarred 'furo' around his neck from an attempted hanging. This is in the tradition of western heroes and villains whose neck scars have stories to tell – Clint Eastwood in *Hang 'Em High* (1968), James Stewart in *Bend of the River* (1952) and Jean-Louis Trintignant in *The Great Silence* (1968). Capponi was a fixture in Italian genre cinema, playing black-suited master criminal *Mister X* (1967), and appearing in several gialli and crime movies, including *Mafia Connection* (*E venne il giorno dei limoni neri*, 1970), *Forbidden Photos of a Lady Above Suspicion* (*Le foto proibite di una signora per bene*, 1970), *The Cat o' Nine Tails* (*Il gatto a nove code*, 1971) and *Seven Bloods-stained Orchids* (*Sette orchidee macchiate di rosso*, 1972). Clane's gang is a well-chosen bunch, several of whom became mainstays of Italian genre cinema – look out for 'Max Dean'/Massimo Righi, Sal Borgese, Gino Barbacane, Orso Maria Guerrini, Peter Martell and the unmissable, towering presence of Luigi 'Gigi' Montefiori. He became one of the most enduring Italian cult movie stars under the stage name 'George Eastman'. Many spaghetti western leads – Clint Eastwood, Lee Van Cleef, Bud Spencer, Jack Palance – were over six feet tall. But even at six feet four inches, Woods was some way behind Montefiori, who at six-foot-nine-inches was the tallest actor to appear in spaghetti. In one scene, Montefiore drags a terrified, wounded victim along the dusty street by his ankle and the film has a very hard edge towards violence, with some bloody, histrionic deaths and the obligatory 'spaghetti western beating' carried out on the hero. Woods and Montefiori had to do their own stunts, as there was no one tall enough to double for them.

German actor Peter Carsten played Clane's lieutenant Steve. He delivered memorable performances in *A Study in Terror* (1965), *The Quiller Memorandum* (1966) and *The Mercenaries* (1968 aka *Dark of the Sun*), and later moved into film production, working with Klaus Kinski and Antonio Margherita as actor and producer on the spaghetti western *And God Said to Cain* (1970) and the gothic horror *Web of the Spider* (*Nella stretta morsa del ragno*, 1971). Franco Gula (as Houston's telegrapher) and Giuliano Raffaelli (as Dr. Burton) both went on to appear in *And God Said to Cain*. Lucia Modugno (as Burton's daughter Mary) and Cristina Iosani (as Nina, Pecos' love interest) had both appeared in Corbucci's *Navajo Joe* (1966) – Iosani played Joe's wife. *My Name is Pecos* features several scenes of violence against women, and the actresses appear to do their own stunt work in these

physically difficult scenes. Especially memorable among the locals in Houston is Umberto Raho as Morton, the town's spidery gravedigger, perhaps the genre's best 'spaghetti western undertaker' in a very competitive field. Dressed in a black coat, long scarf and top hat, he collects the corpses of Pecos's victims on a rickety travois, drawn by his mule, Lucifer. A conniving, mercenary rat, he has a Derringer hidden in his Bible and his presence is announced by Lucifer's tinkling bell.

Visual Flair

My Name is Pecos was financed by Italcine T.V. and filmed on town exterior and interior sets at SCO (Studi Cinematografica Ostia), a small town street constructed in Ostia. The set is easy to spot in films – instead of a linear 'mainstreet', SCO consists of two streets that converge in a square, which is fronted by a large saloon. At the end of the street on the left is a low building with a canopy, used as a stable or warehouse. Parts of the set, such as the saloon, are three-dimensional buildings, while others are simply false-fronts propped up at the back with timber or scaffold supports. In *Pecos* it played the depopulated border town of Houston, its streets lined with telegraph poles.

The desert and canyon exteriors were filmed in the quarry at Magliana near Rome that featured in dozens of spaghetti westerns from the mid-1960s onwards. Known as 'Cava della Magliana', it was an enormous gravel and sand quarry to the southwest of Rome, which provided material for construction work in the city. The striking, arid landscape was endlessly recycled throughout the spaghetti western boom years. Often the area was dotted with fake cacti and budget-conscious productions such as *A Stranger in Town* (1966), *Requiescant* (1967 aka *Kill and Pray*) and *If You meet Sartana... Pray for Your Death* (*Se incontri Sartana prega la tua morte*, 1968) relied on these quarries for all their landscape exteriors. The small Mexican house which can be seen in *My Name is Pecos* was built in the quarry for this film. A simple whitewashed adobe dwelling, it was later used as a key set in Enzo Barboni's 'Trinity' films. In the late 1960s a large Mexican pueblo set was built in Magliana quarry for the film *The Five Man Army* (*Un esercito di 5 uomini*, 1969). As well as the Mexican peasants' house, a 'Boot Hill' cemetery of scattered grave markers was constructed in the quarry for *Pecos* too.

Lucidi's film was shot by Franco Villa, who was the cinematographer on *No Room to Die* (*Una lunga fila di croci*, 1969 aka *Noose for Django*), *Black Killer* (1971) and *One Damn Day at Dawn... Django Meets Sartana!* (*Quel maledetto giorno d'inverno... Django e Sartana all'ultimo sangue*, 1970). Villa makes the most of the settings and costumes, to create a memorable slice of genre cinema. The film's 'look' was down to a talented husband and wife team, and the film looks more expensive than it probably cost. The costumes were designed by 'Mila', alias Mila Vitelli Valenza, while production design and set decoration were by Demofilo Fidani. Later the couple made a memorable series of low-budget westerns (many of which were shot in Magliana quarry), including *Savage Guns* (*Era Sam Wallash!... Io chiamavano... E Così Sia*, 1971) starring Robert Woods. The entire cast are well dressed, and the clutter and atmosphere of the saloon and other interiors feels very authentic – in the way the best Italian westerns do – even if they're pure fantasy, a heightened version of the 'real' wild west.

At first glance, Lucidi did get to Spain for the film's final shot, which seems to be an in-joke reference to Lucidi's past as an editor. As the hero rides out of town, Lucidi cuts to Pecos, in the far distance, riding through a vast desert landscape that definitely isn't Magliana quarry. It is actually Llanos Del Duque in Almería, southern Spain, and is a piece of unused footage from the opening scene of Sergio Leone's *For a Few Dollars More* (1965). It's the footage that immediately precedes the opening shot of Leone's film. As an editor, Lucidi must have acquired the footage to use, though there's no mention of Leone, the film's producers (Alberto Grimaldi and Arturo Gonzales) or anyone else associated with *For a Few in My Name is Pecos*.

Pecos Cleans Up

The soundtrack is by Lallo Gori – another future Demofilo Fidani collaborator – and the title song, 'The Ballad of Pecos', is composed by Gori and sung in the English language version by Bob Smart. With its guitar arpeggios and swaggering rhythm, it sounds very similar to The Animals' 1964 cover version of the folk standard 'House of the Rising Sun'. It's a narrative ballad, telling the story of the killing of the Martinez family and Pecos's quest for revenge, and begins the film in fine style. There's also an effective harmonica theme, when Pecos visits his family's grave in Boot Hill. *My Name is Pecos* was released in Italy in December 1966, as *Due once di piombo* or 'Two Ounces of Lead', a reference to Pecos's ammo, with *Il mio nome è Pecos* as a bracketed subtitle. Trailers spelt Woods' name 'Robert Wood'. The Italian version begins with an alternative version of the title song, performed in English by Franco Fajlla & The Beats, who also recorded an Italian language version of the song, titled 'Dal sud verra qualcuno' ('From the South, Someone Will Come'), which is available on spaghetti western CD compilations. The film is the first of the 'My Name is...' or 'They Call Me...' spaghetti western titles too, setting a precedent that continued through to Woods' own *My Name is Mallory* (*Il mio nome è Mallory... M come morte*, 1971) and Tonino Valerii's *My Name is Nobody* (1973). In the UK it was released by Golden Era Films, cut slightly to gain an X rating, in 1968. The film was released in West Germany in 1967, with Woods dubbed Jonny Madoc, which also became the film's title.

My Name is Pecos was successful enough in Italy to merit a sequel. Lucidi employed the same team – even down to composer Gori, costumier Mila and set decorator Fidani – on *Pecos Cleans Up* (*Pecos è qui: Prega e muor*) which followed in Italy in March 1967. Woods reprised his role as Pecos Martinez, who is again the protector of victimized Mexicans. With its strange mix of western and ancient historical themes, it's a complete departure from its predecessor – part spaghetti western, part peplum. Pecos is recruited by a wandering Mexican mariachi trio – Umberto Raho on fiddle, Piero Vida on guitar and Luigi Castellano on trumpet – who have a map that indicates the hiding place of the Treasure of Tescoco, a hoard of gold. They set off to locate it, but find themselves up against El Supremo (Erno Crisa), a direct descendant of Emperor Montezuma, who with his moustache, dark cape and red headband looks more fitting for a Fu Manchu movie. But it's a pale shadow of the original film, even with 'Pedro Sanchez'/Ignazio Spalla, Carlo Gaddi and Gino Barbacane among the bad guys.

Lucidi followed the 'Pecos' films with *The Greatest Robbery in the West* (*La più grande rapina del west*, 1967) also released as *Halleluja for Django*, which featured Luigi Castellano, Gino Barbacane, Salvatore Borgese and Umberto Raho from *My Name is Pecos* in support. The elaborate bank heist in Middletown, which opens the film – as bogus friar Hunt Powers and his outlaw gang steal \$500,000, which they transport in a hollow statute of St Abelard – was filmed on the SCO set used for *Pecos*. A consistent feature of Lucidi's films are their big-name casts. The WWII adventure *Probability Zero* (*Probabilità zero*, 1969), starring Henry Silva, is one of the best macaroni combat war films. *The Designated Victim* (*La vittima designata*, 1971), his Venice-set reworking of Hitchcock's *Strangers on a Train* (1951), starred Tomas Milian and Pierre Clémenti, with Luigi Castellano as Police Commissioner Finzi. Ursula Andress, Fabio Testi and Eli Wallach starred in Lucidi's crime drama *Stateline Motel* (*L'ultima chance*, 1973), and Roger Moore and Stacy Keach headlined in the excellent revenger *The Sicilian Cross* (*Gli esecutori*, 1976 aka *Street People*). As was the fashion in the 1970s and 80s in Italy, Lucidi directed a bunch of comedies, including *Due cuori, una cappella* (1973), *Tutto suo padre* (1978), *Il marito in collegio* (1977), *Perché non facciamo l'amore?* (1981), *Il marito in vacanza* (1981) and *Il lupo di mare* (1987), then moved into TV movies and video productions, including erotica. Lucidi's last western, *The Big and the Bad* (*Si può fare... amico*, 1972 aka *It Can Be Done Amigo*), starred Bud Spencer and Jack Palance in a spoof of *Once Upon a Time in the West*, which proved to be a huge hit. When playwright Fred C. Dobbs (Ian McShane) gets a job as an extra on a spaghetti western filming at Cinecittà in Rome in Rod Amateau's slapstick rom-com *Pussycat, Pussycat, I Love You* (1970), we see an interesting snapshot of the filmmaking methods of the era. An Italian director shouts 'Azione!' and orchestrates an Indian attack on a ranch, while a narrator comments: "Rome wasn't made in a day, but these spaghetti westerns are!" The film director making the western is none other than Maurizio Lucidi.



III. MASTER AND APPRENTICE: MASSIMO DALLAMANO'S BANDIDOS

Readers should be advised that this essay includes key plot details from *Bandidos* that they may prefer to discover by first watching the film.

The ripples of success from the most popular spaghetti westerns manifest in all kinds of ways. Of the technicians and assistants who worked on Sergio Leone's 'Dollars' trilogy, for example, many went on to direct spaghetti westerns of their own. Franco Giraldi, alias 'Frank Prestland', who was Leone's second unit director on *A Fistful of Dollars* (1964), directed the two 'MacGregor' westerns, *Seven Guns for the MacGregors* and *Up the MacGregors*, plus *Sugar Colt* (1966) and *A Minute to Pray, A Second to Die* (*Un minuto per pregare, un istante per morire*, 1967). Giancarlo Santi, Leone's assistant on *The Good, the Bad and the Ugly* (1966) directed Lee Van Cleef in *The Grand Duel* (1972). Tonino Valerii, Leone's assistant on the first two 'Dollars' films, began his directorial career with the spaghetti westerns *Taste of Killing* (*Per il gusto di uccidere*, 1966) and the hugely successful *Day of Anger* (1967).

Massimo Dallamano, Leone's cinematographer on *A Fistful of Dollars* and *For a Few Dollars More*, went on to a decade-long career as a director. Dallamano had been working as a cinematographer since the mid-1940s. He photographed Lex Barker's first forays into popular Italian cinema – the Salgari adaptations *Mystery of the Black Jungle* (*I misteri della giungla nera*, 1954) and *Black Devils of Kali* (*La vendetta dei Tughs*, 1954) – in glorious Ferraniacolor, and the swashbuckler *Cartouche* (*Le avventure di Cartouche*, 1955) starring Richard Basehart. His luminous color photography enhanced the historical epics *Herod the Great* (*Erode il grande*, 1959), *Constantine and the Cross* (*Constantino il grande*, 1961), *Queen of the Nile* (*Nefertite regina del Nilo*, 1961) and *Pontius Pilate* (*Ponzio Pilato*, 1962). He also photographed some of the earliest spaghetti westerns, including *Gunfight at Red Sands* (1963) and *Buffalo Bill – Hero of the Far West* (*Buffalo Bill, l'eroe del far west*, 1964), under the pseudonym 'Jack Dalmas'. He co-photographed the delightful French-set period crime caper/romance *The Mona Lisa has been Stolen* (*Il ladro della Gioconda*, 1966), starring Marina Vlady and George Chakiris, which was his last assignment as a cinematographer working for another director.

Alongside the 'Dollars' films, his best work as cinematographer was the powerful Spanish musical drama *Los Tarantos* (1963). The film was an adaptation of Romeo and Juliet relocated to Barcelona, which depicting a blood feud between rival gypsy families. It was a nominee at the Academy Awards in the Best Foreign Film category in 1963 (losing out to Fellini's *8½*). Dallamano went on to direct 11 feature films, including *A Black Veil for Lisa* (*La morte non ha sesso*, 1968), *Venus in Furs* (*Le malizie di Venere*, 1969), *Dorian Gray* (*Das Bildnis des Dorian Gray*, 1970), *What Have You Done to Solange?* (*Cosa avete fatto a Solange*, 1972), *Super Bitch* (*Si può essere più bastardi dell'ispettore Cliff?*, 1973), *What Have They Done to Your Daughters?* (*La polizia chiede aiuto*, 1974), *Innocence and Desire* (*Innocenza e turbamento*, 1974), *The Night Child* (*Il medaglione insanguinato*, 1975) and *Blue Belle* (*La fine dell'innocenza*, 1976). Like other cinematographers-turned-directors, such as Jack Cardiff, Nicholas Roeg and Mario Bava, Dallamano's films are supremely stylish, and his body of work is remarkably consistent. His last film was the police action movie *Colt 38 Special Squad* (*Quelli della calibro 38*, 1976), which locked police inspector Vanni (Marcel Bozzuffi) in a vendetta with kidnapping extortionist the Marseillaise (Ivan Rassimov). Dallamano was killed in a car accident shortly afterwards, aged 59.

Bandidos, a 1967 spaghetti western starring Enrico Maria Salerno, Venantino Venantini and Terry Jenkins, was Dallamano's feature directing debut. It was based on a story by Luis Laso and Juan Cobos, and Cobos co-wrote the screenplay with Romano Migliorini and Gianbattista Mussetto. Travelling by train to Tucson, sharpshooter

Richard Martin is caught up in a bandit raid by Billy Kane, Martin's one-time friend and pupil, now a ruthless outlaw. Having heard Martin is on his trail, Kane shoots Martin through the palms of both his hands, ensuring he'll never fire, or even hold a pistol again. Years later, Martin ekes out a living as an impresario. 'Richard Martin's Trick Shooting Exhibition' is a two-bit precision-shooting traveling sideshow with 'world-renowned gunman' Ricky Shot. When Shot is killed, Martin recruits a drifter, who is actually an escaped convict named Philip Raymond, who has been framed for murdering a train guard. Raymond needs Kane or one of his men to bear witness and clear his name, so he becomes Martin's protégé and adopts the name 'Ricky Shot'. The plot strands and destinies of these men and their associates interweave, then tangle, to create one of the great spaghetti western tragedies – and one of the genre's strongest storylines. All the protagonists and these plot strands are present in the film's opening scenes and their various conflicts are only resolved with the last bullet fired.

All Points West

Produced by Solly V. Bianco, who had worked with Dallamano as producer on *Buffalo Bill*, *Bandidos* was an Italian-Spanish co-production between E.P.I.C. (Edizioni Produzioni Internazionali Cinematografic) Film in Rome and Hesperia Films in Madrid. The film was shot in a wide variety of locations in Italy and Spain, with the Spanish sequences filmed in the vicinity of Madrid. A ranch set in Dehesa De Navalvillar was the waystation where Martin and Raymond first meet. Also used were the wide sandy riverbanks at Aldea Del Fresno and the rocks at Manzanares El Real. The opening train hold-up was filmed on the railway line near Villamanta. In Lazio in Italy, Dallamano used the rocky gorge at Tolfa and the river ford and verdant valley on the River Treja. The Mexican pueblo set at Cinecittà Studios in Rome is Vigonza's hideout, while the Elios Film western street is Gunhill. Several sets built for Dino De Laurentiis' *The Hills Run Red* in Mazzano Romano were reused, including the western town set, which became the border town of Tlananepc, scene of the final settling of accounts. Interiors were filmed on location, or at Elios Film and Dino De Laurentiis Cinematografica in Rome.

The popularity of Italian westerns in Europe was gaining momentum by 1967 and some of the big continental successes were being released in the UK and US by now too. Domestic box office and international interest was great publicity. As well as a swathe of new faces who were making their names in the genre, some of the biggest names in Italian cinema were attracted to appear in westerns. *Bandidos* is a good example of the casting of a well-known name opposite an untried newcomer.

Enrico Maria Salerno was a prestigious, prolific and popular Italian actor, of theater, film and TV. Early in his career, he played Lieutenant Wickham in the 1957 Italian TV version of *Orgoglio e pregiudizio* (*Pride and Prejudice*) and appeared in several TV movies. In Italy he won a special David di Donatello award for directing and writing *The Anonymous Venetian* (*Anonimo veneziano*, 1970), a melodrama starring Tony Musante and Florinda Bolkan (who won a David for Best Actress), while Stelvio Cipriani won a Nastro d'Argento for its popular score. Salerno appeared in both arthouse and pulp cinema, sometimes as a lead, sometimes in a cameo or supporting role, in such fare as the muscleman epic *Hercules Conquers Atlantis* (1961), the dramas *Violent Life* (*Una vita violenta*, 1962) and *I Knew Her Well* (*Io la conoscevo bene*, 1965), the seaside comedy *Weekend, Italian Style* (*L'ombrellone*, 1965) and the rollicking medieval adventure *For Love and Gold* (*L'armata Brancaleone*, 1966). In the mid-1960s he appeared in four spaghetti westerns. He was land grabbing villain Julius Caesar Fuller in *Death Walks in Laredo* (*3 pistole contro Cesare*, 1967), poker ace Montero, playing cards with his life at stake, in *Death Sentence* (*Sentenza di morte*, 1968) and Anthony Steffen's bumbling traveling companion Lorca in the Mexican Revolution spoof *A Train for Durango* (*Un treno per Durango*, 1968). He played Inspector Morosini in Dario Argento's *The Bird with the Crystal Plumage* (*L'uccello dalle piume di cristallo*, 1970) and was especially active in urban crime and social cinema. One of his finest roles was as Cardone, the police chief in Roberto Infascelli's *The Great Kidnapping* (*La polizia sta a guardare*, 1973). It's a rollercoaster kidnap drama powered

along by Stelvio Cipriani's score – which Massimo Dallamano reused to great success the following year in *What Have They Done to Your Daughters?* (1974). Also a voice actor for Italian dubbing tracks, Salerno was the voice of Jesus Christ in Pasolini's *The Gospel According to St Matthew* (1964), Franco Nero's voice in *Django* (1966), and the Italian dubbed voice of Clint Eastwood's 'Man With No Name' in the 'Dollars' films. He was originally announced by Sergio Leone in the role of Mr. Morton in *Once Upon a Time in the West* – when the project was discussed in a French press conference in Spring 1967 – a role eventually filled by Gabriele Ferzetti.

In contrast to Salerno's long and illustrious acting career, little is known of the 31-year-old Bedfordshire-born actor Terry Jenkins, who was cast as Philip Raymond aka Ricky Shot. Jenkins was formerly a male model who took acting lessons at Bedford Repertory Theater, then from Charles Laughton and Stanford Meisner in New York. He appeared on stage and in summer stock theater and earned a few uncredited roles in the late 1950s and 60s, including the British TV series *Robin Hood* and *William Tell*, and the films *The Devil's Disciple* (1959) and *Jazz Boat* (1960). He later appeared in the seventh episode of season one (February 1968) of the US TV crime series *It Takes a Thief* (1968-70) starring Robert Wagner. The espionage plot featured a sable coat being used to smuggle a map and Jenkins played British diplomat Henderson, who is escorting the UK minister for commerce's daughter on a trade mission in the Baltic states. Jenkins' own voice can be heard here, though he's dubbed in the English language print of *Bandidos*. Jenkins went on to appear opposite Clint Eastwood and Lee Marvin in the musical western *Paint Your Wagon* (1969), where he played Joe Mooney, an Irish prospector. How he came to be cast in the lead in Dallamano's film is unknown, but he acquits himself very well. With his hat tilted back and a cigarette dangling from his lip, he resembles the comic-strip hero Lucky Luke. He's a likeable, young screen presence in the film, handsome, square jawed, fair-haired, in the mold of Terence Hill or John Phillip Law. Imagine if early in his career Robert Redford had travelled to Europe and made a spaghetti western, this is what it might have looked like. But Jenkins is positively wooden opposite Salerno, whose riveting performance is absolutely heart-breaking as the gutsy-yet-fearful, frustrated, tragic hero – a broken gunman like Franco Nero's Django, living a life with useless hands and having to rely on others until the honorless final duel.

Trick Shots to Revenge

At the beginning of *Bandidos*, we see Jenkins' character for mere seconds, as he's thrown from the train for fare-dodging, and his saddle is taken by the guard as compensation. In the same sequence we're introduced to Martin, looking dapper with a smart jacket and hat, and sporting an Errol Flynn moustache. Following his humiliation at the hands of Kane, we next see Martin some years later as the down-at-heel shooting show impresario, whose garments are now a battered top hat, bib and tie, the threadbare clothes of a hand-to-mouth existence on the road – part ringmaster, part tramp. Venantino Venantini is good as the viperish Billy Kane, whose gang have names like Doc, Dirty and Bastard Sam. Maria Martin (from *The Hellbenders*) is saloon entertainer on tour Betty Starr, the only significant female role in the movie. Spaghetti western regular Chris Huerta plays Mexican bandit Vigonza, Kane's one-time ally, now a competitor, while Marco Guglielmi plays Al Kramer, another former cohort of Kane's, who has sold him out. Kramer's prolonged death scene in the Gunhill Saloon is memorable – mortally wounded, Kramer terrorizes the sheriff and bar patrons, and becomes oddly fascinated with 'The Death of Sardanapalus', a brutal, erotic oil painting by Eugène Delacroix, depicting the Assyrian king's deathbed scene, which Kramer decides to emulate.

There are two distinct dynamics between the three protagonists – Martin, Raymond and Kane – as master gunman and apprentice, and as father and son. Martin trained Kane to shoot, as an entertainer, but Kane realized there was more money to be made robbing banks and trains. He's so accurate that he can sever a holster, as cleanly as a razor cut, before his opponent can draw. Martin feels responsible for 'fathering' this killer and at the beginning of the film is looking for Kane, when he's caught up in Kane's train robbery. Having been neutralized,

Martin finds another 'son', a protégé he can school in precision shooting – partly as a way of making a living, but really to have a gun hand equal to Kane when their paths cross again. In the final reckoning, Martin faces Kane himself, with a crudely sawn-off shotgun – the ballistic equivalent of hitting Kane with a club. This is a far cry from the elegant weapon Martin sports at the beginning of the film, a Smith & Wesson 'Russian' No 3 Model Army .44 calibre pistol. Following Martin's death, his two former pupils – one good, one bad – shoot it out, so Martin can posthumously achieve his revenge.

The score is by Egisto Macchi, in his only foray into Italian westerns. The titles are accompanied by Macchi's soaring mariachi trumpet theme. Studio Favalli-Studio Calabria created some imaginative visuals, combining solid blocks of color with period lithographs of outlaws attacking a train, accosting victims and shooting it out with the law. In the film, for the aftermath of the train robbery, Dallamano's continuous tracking shot surveys the carriages littered with corpses, which is accompanied by 'Ballad of the Train' performed by popular singer Nico Fidenco to the title tune's melody. The song is performed in English in the German, French and English language prints, but an Italian language rendition (with slightly different orchestration) was recorded for the Italian release. This is the kind of stylized musical effect you find in *High Noon* (1952) and *Forty Guns* (1957), where ballads comment on the action – in Dallamano's film the lyrics refer to the hopes and dashed futures of the passengers.

As to be expected from Dallamano, the cinematography is exemplary and the compositions, widescreen framing and camera movement infinitely imaginative. Emilio Foriscot is the credited cinematographer, but the camera operator Sergio D'Offizi remembers that Dallamano conceived the lighting and shot the film. The always-mobile camera follows a bottle sliding along a bar top, tracks beside a gunman's boots as he strides towards a duel, or provides a bandito's-eye-view of the preamble to a saloon ambush, through a bullet hole in a sombrero brim. There are split shots, with both foreground and background in focus. A hand-held camera follows Raymond up an external staircase into a loft, where he proceeds to throw a chicken down into the storeroom below – all in one continuous shot. The action scenes – bandits chasing a train, fistfights and shootouts – are well handled. Stunt coordinator Juan Majan has a well-choreographed saloon brawl with Salerno at one point. There are tips of the hat to Leone too from Dallamano. Martin wears a frock coat and cape, like Lee Van Cleef in *For a Few Dollars More*, while instead of the musical pocket watch, a duel is timed here by water draining into a trough from a bullet-ridden pail. As with several spaghetti westerns – including *A Fistful of Dollars* and *Navajo Joe* – night-time scenes that were filmed 'day-for-night' (in daylight using filters) appear in some versions of the film to either take place during the day or night, depending on the print.

Dallamano's western is sometimes referred to by the Italian title *Crepa tu... che vivo io* – literally 'You crack... but I live' – but poster advertising indicates it was released in Italy as *Bandidos*. It was released there by Euro International Films in October 1967, but failed to strike a chord with Italian audiences in a highly competitive year that saw the Italian western box office dominated by Lee Van Cleef, Giuliano Gemma, Tomas Milian (or mix-and-match teamings thereof) and the new pairing of Terence Hill and Bud Spencer, with such films as *God Forgives... I Don't*, *Day of Anger*, *The Big Gundown* (*La resa dei conti*), *Death Rides a Horse*, *Face to Face*, *Long Days of Vengeance* and *Wanted*. Fidenco's Italian-language version 'La ballata del treno' (with orchestra and choir directed by Gianni Dell'Orso) was issued as a single on Parade, on the B-side of the single for the TV theme song 'Ci vediamo stasera'. Macchi's score was released on LP by Cometa Edizione Musicali (CMT) in 1979 and is now highly sought after. Dallamano's film was released as *Bandidos* in most territories. In the UK, it was released by Butcher's Film Service, having been classified X by the BBFC in August 1968. Fletcher Video released it on VHS in the UK in the early 1980s, alongside a bunch of great spaghetti westerns: *Django, Kill!*, *God Forgives... I Don't!*, *Face to Face* and *Day of Anger* (as *The Days of Wrath*). It remains one of the finest Italian revenge westerns and a masterclass from Dallamano in cinematic expertise, imagination and flamboyance. Even in the modish world of spaghetti westerns, it's one of the most stylishly photographed westerns of all time.



IV. DIVINE RETRIBUTION: ANTONIO MARGHERITI'S AND GOD SAID TO CAIN

Readers are advised that this essay discusses key plot details from *And God Said to Cain* that they may prefer to discover by first watching the film.

Of the 23 spaghetti westerns Klaus Kinski made from 1964 to 1975, *And God Said to Cain* is the only one in which he starred as the heroic lead. Kinski had played the lead before – in Riccardo Freda's giallo *Double Face (A doppia faccia)*, 1969), for example, and would do again, famously in a series of films with Werner Herzog, notably *Aguirre the Wrath of God (Aguirre der Zorn Gottes)*, 1972), *Nosferatu the Vampyre (Nosferatu: Phantom der Nacht)*, 1979) and *Fitzcarraldo* (1982). But he was more often a supporting player in most of the films he appeared in throughout the 1960s, or featured player, or cameoing 'guest star' – most frequently as a villain. He was a key subsidiary character in some important spaghetti westerns – *For a Few Dollars More* (1965) and *A Bullet for the General* (1966) – and the bounty hunter villain of *The Big Silence* (1968), where he quietly stole the film from his co-star, Jean-Louis Trintignant. But Margheriti's film is a Kinski star vehicle, a film completely reliant on, and built around, his riveting screen presence.

A Gundown at Sundown

In 1875, Lieutenant Gary Hamilton is released from doing hard labor. He's served 10 years for the theft of a Confederate gold shipment during the Civil War, but due to an amnesty and in the light of his military merits, his sentence is commuted. Hamilton immediately sets out to take revenge on the man who framed him for the robbery, Acombar, the capitalist owner of the Crayden Mine. Hamilton takes a stagecoach which by coincidence Acombar's son, Dick, a cadet on leave from West Point, is also traveling on. Hamilton tells Dick to inform his father that Hamilton's back in Tauton City: "And I'll see him at sundown". Hamilton disembarks at a waystation where he picks up a Winchester, ammo, and a horse from an old friend, who informs him that widower Acombar now lives in Hamilton's ranch with Hamilton's former lover, Mary. A tornado is brewing and Hamilton uses the gathering dust storm as cover to infiltrate the town and access a subterranean network of tunnels. During a single terrifying night, with help from some old acquaintances – the town's doctor, Jonathan, and saloon proprietor Rosy – Hamilton settles his accounts with Acombar and his henchmen, the Santamaria brothers.

And God Said to Cain is one of the darkest spaghetti westerns, both visually and thematically. The cinematography, in Techniscope and Technicolor by Riccardo Pallottini and Luciano Trasatti, is completely lost in murky, soupy VHS prints which for many years were the only way to see the film. As a western, this certainly isn't John Ford's territory, or even Sam Peckinpah's, but a crepuscular wasteland somewhere between Sergio Corbucci and Edgar Allan Poe. The plot was based on a story by Giovanni Addessi, who co-wrote the screenplay with Margheriti. But it's actually a remake of Salvatore Rosso's *A Stranger in Paso Bravo (Uno straniero a Paso Bravo)*, 1968), an Italian-Spanish western starring Anthony Steffen as Gary Hamilton. He returns to Paso Bravo from a stretch in prison to avenge the death of his wife and daughter, who were killed in a suspicious fire, for which he's taken the blame. With help from a peddler (Pepe Calvo), the storekeeper and his wife (Corrado Olmi and Giulia Rubini), the sheriff (Antonio Cintado) and a blacksmith (Jesus Tordesillas), Hamilton finds the true culprits are the three Santamaria brothers (Jose Jaspe, Jose Canalejas, Luis Gaspar) and landowner Acombar (Eduardo Fajardo). Adriana Ambesi (best known for the 1964 gothic *Crypt of Horror [La cripta e l'incubo]*) plays redheaded saloon singer Rosy. Unusually, Steffen doesn't wear a gun for the first part of the story, but later dispensed justice armed with a Winchester. Paso Bravo street exteriors and interiors were filmed at Elios Film Studio in Rome,

Acombar's rancho was Villa Mussolini near Rome, with other exteriors in a quarry at Magliana and locations near Madrid in Spain.

When it came to the remake, Addessi, who was also the film's co-producer, retained the basic structure of *A Stranger in Paso Bravo* (a wronged man returns to his hometown to get revenge) and the names of the characters (Gary Hamilton, Acombar, Rosy, the Santamaria brothers), but changes some plot elements (adding the tornado and changing the crime, a fire, to a robbery). Uncut prints of *Paso Bravo* even begin with Hamilton aboard a stagecoach en route to revenge, though cut prints start with Hamilton on foot in the desert, having disembarked from the coach. Rosso's western is more prosaic than its remake and features familiar Elios Film studio interiors and colorful cowboy costumes from the countless spaghetti westerns made in Rome between 1965-68. Despite the numerous plot changes, however, the fiery finale of *Paso Bravo* is retained in Margheriti's film, with Acombar trapped in a burning building. This scene has precise relevance to Hamilton's revenge in the earlier film (a house fire). In *And God Said to Cain* it's merely a pyrotechnic, Poe-like ending to Margheriti's horror spaghetti western. It's worth watching Rosso's western back-to-back with *Cain* – they make an interesting double-bill.

Shots in the Dark

With its nocturnal action scenes and Gothic atmosphere, *Cain* also owes debts to Anthony Steffen's *Django the Bastard* (1969) and Margheriti's own *Vengeance* (1968) starring Richard Harrison. In *Bastard* Steffen plays a ghostly avenger whose vengeance plays out very similarly to Gary Hamilton's (an extended nocturnal street fight), while *Vengeance* was originally titled *Joko invoca Dio... e muori* ('Joko Calls Upon God... and Dies') and features nocturnal shootouts, a torture scene when Harrison's eyelids are held open with matchsticks in the morning sun, and a vampiric, caped criminal mastermind (Gian Maria Volonté's brother, Claudio Camaso) who lives in a sulfur mine. *And God Said to Cain* is a fully-fledged Gothic Italian western – most of the film takes place at night during a storm that ravages the town, amid screeching birds, spooked horses, tolling bells, the howling wind and dust – in a town where straw swirls like snow. It looks like Acombar's interior designer buys their furnishings from 'Euro-horror Central', with the décor (multiple mirrors, candlesticks, statues, a piano, ornate carved timberwork and heavy draped opulence) equally apt for a Barbara Steele movie. Margheriti had directed Steele in a pair of monochrome Gothics in the mid-1960s, *Castle of Blood (Danza Macabra)*, 1964) and *The Long Hair of Death (I lunghi capelli della morte)*, 1964), and was no stranger to the horror genre. Immediately after *And God Said to Cain*, Margheriti remade *Castle of Blood* as *Web of the Spider* (1971), with Peter Carsten as metaphysician Dr. Carmus and Kinski as Edgar Allan Poe.

Margheriti filmed *And God Said to Cain* entirely in Italy in late 1969. Like *Paso Bravo*, he used the Elios Studio western street set and Villa Mussolini. Tauton City (sometimes referred to as Torton City, there's no signage to corroborate the spelling) was the Elios western street, shortly after Italian producer Alberto Grimaldi had considerably refurbished the set to film Gianfranco Parolini's big-budget *Sabata (Ehi amico... c'è Sabata. Hai chiuso!)*, 1969), starring Lee Van Cleef and William Berger. Carlo Simi, the production designer on westerns by Leone, Corbucci and Sollima enhanced the set with new signage, buildings and paintwork. Signage left over from Parolini's film can be spotted in *And God Said to Cain* – 'Daugherty City' on a water tower, the Grand Palace Hotel and Fergusson Saloon. Acombar's whitewashed rancho was Villa Mussolini near Rome, an equestrian complex with stables and walls. The rock quarry at Magliana in the south-west suburbs of Rome was for once exactly that – a rock quarry where Hamilton and chain gang inmates smash rocks and avoid rattlesnakes under the hot desert sun. It was also used as the desert approach to Tauton City and for Hamilton's stagecoach journey. The subterranean Indian catacombs and mine workings, which Hamilton uses to navigate the town, were filmed in the cave at Palazzolo Grotto in Manziana – a location used by Sergio Leone in *A Fistful of Dynamite* (1971) for the scene of the aftermath of a massacre.

Cain was an Italo-West German co-production financed by Produzione D.C.7 (Rome) and Peter Carsten Produktion (Munich). German actor Carsten also had a meaty role in the film as Acombar, a silver streak of worry clearly visible in his golden hair. Carsten made notable international film appearances in *A Study in Terror* (1965), *The Quiller Memorandum* (1966), *The Vengeance of Fu Manchu* (1967), *Hannibal Brooks* (1969) and *Zeppelin* (1971). He's perhaps most remembered by action film aficionados as sadistic Nazi-sympathizing officer, Captain Henlein, in *The Mercenaries* (1968), a very tough mercenary film set in the Belgian Congo in the 1960s. *Cain* has a reliable, exclusively Italian, supporting cast. Acombar's chief henchmen, the Santamaria brothers (Miguel, Jim and Francesco) were played by 'Lee Burton'/Guido Lollobrigida, Lucio De Santis and regular Margheriti collaborator 'Alan Collins'/Luciano Pigozzi (Pigozzi and De Santis had played two of the killers in *Vengeance*). Acombar's cadet son was played by Antonio Cantafora who, as 'Michael Coby' became a spaghetti western star when he teamed with Paul Smith in imitations of the 'Trinity' comedy westerns. He was good in Mario Bava's garish Euro-Gothic *Baron Blood* (*Gli orrori del castello di Norimberga*, 1972) and memorable as the human side of superhero *Supersonic Man* (1979). The female roles in *Cain* – Marcella Michelangeli as traitorous Mary and Maria Luisa Sala as helpful saloon proprietor Rosy – are somewhat sketchy, but strong roles for actresses were rarely the genre's strongpoint. Furio Meniconi was Acombar henchman Mike, Osiride Pevarello played henchman Pedro, Giacomo Furia was Acombar's servant Juanito and Gigi Bonos (later of the 'Trinity' comedy westerns) played town drunk Joe, who attempts to protect liquor bottles in the saloon from the tornado with mattresses. Giuliano Raffaelli played a role similar to the one he played in *My Name is Pecos*. Here, Dr. Jonathan limps as a result of getting on the wrong side of the Santamarias. As in *Pecos*, Hamilton knows his way around town, using trapdoors and tunnels to secretly navigate the settlement. In that respect, Hamilton takes on an almost specter-like presence, like Anthony Steffen's avenger in *Django the Bastard*.

A Gathering Storm

For this film, Margheriti followed the muddy, nihilistic path trodden by Sergio Corbucci, and created an unrelentingly grim tale of vengeance with Biblical overtones. Hamilton visits the town's priest ('a man who believes in a forgiving God') and tells him: "If innocence is repaid with prison, then I've earned the right to kill... Even if God chooses to punish me for it". Later, Acombar frustratedly shoots the priest – a recurring occurrence in Corbucci westerns. Like Corbucci's *The Great Silence*, Margheriti's trump card is an on-form Klaus Kinski. The supporting act in so many spaghetti, here he's the star and what's more, the hero – even though he wears a black hat and the villain a white one. Kinski is dubbed in the English language print with a heroic American accent, of the type found in so many Italian westerns, but this doesn't detract from his magnetic, brooding performance. In Kinski's first appearance, he flattens a predatory rattlesnake with a club, stating: "That's not the way I wanna go". On his release, Hamilton dons a red flannel shirt, black jacket, broad-brimmed black hat and black scarf. He appears in this gravedigger guise on the horizon near town, silhouetted at sundown. Hamilton has been incarcerated for such a long time that when he fills his canteen in a saloon, his Confederate dollar bills are no longer currency. On his release, there's no moment of respite to take stock, simply a headlong charge to satisfy his revenge, like an onrushing tornado.

The gathering storm and its ferocious outcome are a visualization by Margheriti of Hamilton's elemental urge for vengeance. Hamilton times his return to wreak revenge with the arrival of an impending tornado at sundown. Dubbed 'a monster from Hell' by his adversaries, he picks off innumerable gang members in town from a distance with his only weapon, a Winchester (as in *Stranger in Paso Bravo*). This is one of those spaghetti where the same Italian stuntmen die over and over again, in different costumes. But Hamilton particularly enjoys dispatching the Santamarias with relish. Jim is shot through the forehead, Miguel is lynched from the church bell rope and Francesco is crushed, his legs severed, by the falling bell. Meanwhile, Acombar determinedly tries to carry on with his uncomfortably tense meal, supposedly a celebration of Dick's homecoming, until the

gunfire and reports of violence from outside are too distracting and he straps on his silver Colt Walker revolver. As the storm reaches its zenith, Hamilton, having wiped out the gang, infiltrates the hacienda. He spooks Maria, tricks Acombar into shooting his own son and finally faces Acombar in a room of mirrors as the hacienda burns. The mirrored showdown is a recurring Margheriti setting that can be seen in such films as his Arabian Nights adventure *The Slave Merchants* (*Antha l'invicibile*, 1964) and the sci-fi movie *The Wild Wild Planet* (*I criminali della galassia*, 1966). As Hamilton rides out at sunrise, having returned the Winchester to the old man who lent it to him, the film ends with a quote: 'And God said to Cain...now art thou cursed, a fugitive and a vagabond shalt thou be in the earth' that hints that Hamilton hasn't found peace, even in revenge.

If this is the only time Kinski played anything close to a conventional western hero, even by the genre's standards, Margheriti's western is still very unconventional, with its supernatural atmosphere and a perfect score from Carlo Savina, which mines both western and horror themes for its effects. The opening title sequence in the arid hard labor camp, is accompanied by the emotional gospel 'Rocks, Blood and Sand', gustily performed in melodramatic style by black singer and pianist Don Powell. Powell penned the lyric, to Savina's music. The lyrics, which comment of Hamilton's situation, read in part:

*You can find liberation from a serpent's bite among the rocks, blood and sand
Maybe one day you'll find your freedom and you'll cross the mountains high
And you will cross the deep wide river of temptation
There's liberation from all the trials and woes
And on that morning, you'll see what no man has seen
You'll face the judge and he won't be...rocks, blood and sand*

The verse of the slow-burning song is reminiscent of Savina's ballad 'Arizona is Waiting' sung by Raoul from the comic book spaghetti western *Heads or Tails* (*Testa o croce*, 1969 aka *Tails, You Lose*...), even to the inclusion of similar melody lines. Savina conducted some notable scores for other composers – notably for Pietro Francisci's two 'Hercules' films, Nino Rota's score to *The Godfather* (1972) and Federico Fellini films such as *Roma* (1972) and *Amarcord* (1973) – but was also a top-class composer in his own right. He contributed memorable spaghetti western soundtracks for *A Few Dollars for Django* (*Pochi dollari per Django*, 1966 – again with a title song featuring Powell), *Ringo and his Golden Pistol* (*Johnny Oro*, 1966 – Powell sings the title song), *Vengeance* (1968 – Powell sings again), *Thunder over El Paso* (*l senza Dio*, 1972) and *Comin' at Ya!* (1981). Savina's score to *And God Said to Cain* is extraordinary in that it simply doesn't sound like the score for a western, but rather for the most part, a horror film soundtrack. The title song melody is reprised in various re-orchestrations: as a love theme, a bold 'riding theme' or as a mariachi lament. But the score is often sinister murmurings, eerie echoes, organ, jarring guitars and tingling shock music, incessantly lurking in the shadows, like Hamilton, ready to strike.

And God Said to Cain was released in Italy in February 1970 and was in the top 10 grossing westerns in the year, not in *They Call Me Trinity*, *Compañeros* or *Adios, Sabata's* league, but still a hit. The trailer announced that in Italy it was 'The first western presented in the splendor of 70mm and the magic of stereophonic sound'. This must have been enlarged to 70mm, as it was shot in 35mm (2-perf) Techniscope format. A tie-in 45 rpm single of 'Rocks, Blood and Sand' was also issued in Italy by Milan record label Bentler. Margheriti was billed under his usual pseudonym 'Anthony Dawson' and Kinski was billed as 'Klaus Kinsky' in some advertising. In France it was successfully released as *Et le vent apporte la violence* ('And the Wind Brought Violence') in 1970. In West Germany it capitalized on Kinski's horror and Krimi success, as *Satan der Rache* ('Satan the Avenger') in February 1971. A review in *Film-echo/Filmwoche* (Filmweek) by Eduard Länger commented that the film 'keeps the tempo and tension until the end. Besides the banging and boisterous gags, the surprises that the story always has in

store for us are remarkable'. Länger wrote of the star: 'He is convincing, expressive, a very disciplined, mature, manly Kinski', judged his antagonist Carsten 'explosive' and called the film 'an excellent Italian-German western which stamps the big hitting US productions to kids' films'.

The film released on videotape in the UK in 1984, as *Fury at Sundown* by Market Video, but wasn't released theatrically in the UK or the US. It's many releases on VHS and DVD have often been cut, in the wrong aspect ratio or very poor prints. Savina's full score was released in the BEAT Gold Series in 1998. *And God Said to Cain* is undoubtedly Kinski's showcase. His powerful countenance and defiant eyes have only been put to greater effect by Herzog and Corbucci. As in Herzog's films, the camera prowls around him, as though it's scared to get too close. Kinski's so good that it begs the question why more directors didn't cast him as the heroic lead in spaghetti westerns, or why Kinski didn't pursue such roles? Perhaps it was too much effort for the financial reward – he famously enjoyed taking high-paying, low effort roles. At least in Margheriti's gothic horror western we get a glimpse of what might have been.

Author Howard Hughes has written about westerns, music and Italian cinema for many publications, in print and online. His books include Once Upon a Time in the Italian West: The Filmgoers' Guide to Spaghetti Westerns, Cinema Italiano: The Complete Guide from Classics to Cult and Stagecoach to Tombstone: The Filmgoers' Guide to the Great Westerns.

The author wishes to thank Tom Betts, Phil Hardcastle, Michael Mackenzie, Carlo Gaberscek, and Richard Knew of Knew Productions.



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ABOUT THE RESTORATIONS

Massacre Time, *Bandidos* and *My Name is Pecos* are presented in their original aspect ratios of 2.35:1 with Italian and English mono audio. Scanning and restoration work was completed at L'Immagine Ritrovata, Bologna. The original 35mm camera negatives were scanned in 2K resolution. The mono Italian and English language tracks were remastered from the optical sound negatives. The audio synch will appear slightly loose against the picture, due to the fact that the dialogue was recorded entirely in post-production, as per the production standards of the period. The films were graded at R3Store Studios, London.

And God Said to Cain is presented in its original aspect ratio of 2.35:1 with Italian and English mono audio. The Italian version of the film was restored by Movietime. Additional work was undertaken by Arrow to restore the English main and end titles and the English mono soundtrack.

All original materials used in these restorations were made available from Movietime.

Restorations supervised by James White, Arrow Films

L'Immagine Ritrovata:

Simone Arminio, Gilles Barberis, Valeria Bigongiali, Julia Mettenleiter, Alessia Navantieri, Charlotte Oddo, Caterina Palpacelli, Davide Pozzi, Elena Tammaccaro, Giandomenico Zeppa

R3Store Studios:

Gerry Gedge, Jo Griffin, Emily Kemp, Nathan Leaman-Hill, Rich Watson

Movietime:

Barbara Varani, Fiorella Gubbiotti

Studio Cine:

Daniele Ronci

Additional audio restoration work was completed by Matt Jarman at Bad Princess Productions.

PRODUCTION CREDITS

Discs and Booklet Produced by **Michael Mackenzie**

Executive Producers **Kevin Lambert, Francesco Simeoni**

Associate Producer **Howard Hughes**

Technical Producer **James White**

Disc Production Manager **Nora Mehenni**

QC **Alan Simmons**

Production Assistant **Samuel Thiery**

Subtitled **The Engine House Media Service**

Disc Mastering **The Engine House Media Services / Bea Alcalá, Leroy Moore**

Design **Obviously Creative**

Artwork **Gilles Vranckx**

SPECIAL THANKS

Alex Agran, Gino Barbacane, Federico Caddeo, Antonio Cantafora, Kat Ellinger, Peter Jilmstad, C. Courtney Joyner, Luigi Montefiori, Franco Nero, Fabio Melelli, Marcella Michelangeli, Lucia Modugno, Christian Ostermeier, Henry Parke, Luigi Perelli, Franco Villa, Robert Woods

