



**Giuliano Gemma**

# **day of anger**

**Lee Van Cleef**





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## cast

**Lee Van Cleef** as Frank Talby  
**Giuliano Gemma** as Scott Mary  
**Walter Rilla** as Murph Allan Short  
**Andrea Bosis** as Abel Murray  
**Al Mulock** as Wild Jack  
**Lukas Ammann** as Judge Cutcher  
**Anna Orso** as Eileen Cutcher  
**Ennio Balbo** as Turner, the banker  
**Jose Calvo** as Bill, the beggar  
**Christa Linder** as Gwen  
**Giorgio Gargiullo** as Sheriff Nigel  
**Yvonne Sansone** as Vivian Skill, brothel madam  
**Benito Stefanelli** as Owen, the hired gun  
**Franco Balducci** as Slim  
**Paolo Magalotti** as Cross, the deputy  
**Ferruccio Viotti** as Sam Corbitt, the barber  
**Romano Puppo** as Hart Perkins  
**Vladimir Medar** as Old Man Perkins  
**Mauro Mannatrizio** as Mackenzie Perkins  
**Riccardo Palacios** as cantina barman in Bowie  
**Nazzareno Natale** and **Roman Ariznavarreta** as Wild Jack's men  
**Virgilio Gazzolo** as Mr Barton, the gunsmith  
**Eleonora Morana** as Mrs Barton  
**Fulvio Mingozzi** as the bank teller  
**Giancarlo Bastianoni** and **Angelo Susani** as Talby's gunmen  
**Nino Nini** as Doctor Cullen  
**Hans Otto Albery** as the blond deputy with harmonica  
**Omero Capanna** as Perkins' henchman

## crew

Directed by **Tonino Valerii**  
Produced by **Alfonso Sansone** and **Enrico Chroschicki**  
Screenplay by **Ernesto Gastaldi**, **Renzo Genta** and **Tonino Valerii**  
Original Story by **Ron Barker**  
Art director **Piero Filippone**  
Costumes **Carlo Simi**  
Editor **Franco Fraticelli**  
Director of Photography **Enzo Serafin**  
Music **Riz Ortolani**

An Italian-West German Co-production  
**Sancrosiap (Rome)** **Corona Film (Berlin)** **KG Davina Film (Munich)**  
**Techniscope/Technicolor**







## **DAY OF ANGER: ANGEL EYES MEETS ANGEL FACE**

by Howard Hughes

*Day of Anger* was officially based on the Western novel *Der Tod ritt dienstags* (*Death Rode on Tuesdays*) by Ron Barker, published in Germany in 1963. The screenplay was a collaboration between Ernesto Gastaldi and the film's director, Tonino Valerii, with Renzo Genta contributing narrative ideas not sourced from Barker's book. The film version – titled *I giorni dell'ira* in Italy – was produced by Alfonso Sansone and Enrico Chroskicki (billed as 'Sansone & Chrosicky') for their company Sancrosiap. It tells the story of Frank Talby, an outlaw who arrives in the peaceful town of Clifton City, Arizona, to collect a debt of \$50,000. Talby aims to blackmail the townsfolk into paying up and to gain power in the town. The film also recounts the parallel story of Scott Mary, a lowly young man ostracised by the respectable townsfolk, who has to collect the town's refuse and sweep its streets to earn a meagre living. Armed with an \$18 Colt .45 from the local emporium, Scott rises to notoriety as Talby's hired gunhand, but at a high price.

In the early 1960s Yugoslavian and West German 'Winnetou' films, based on novels by Karl May, had helped to re-establish the Western's popularity in Europe and Deutschmarks partly co-financed two seminal Spaghetti Westerns, *A Fistful of Dollars* (1964) and *For a Few Dollars More* (1965). *Day of Anger* was an Italian-West German co-production and the film's multinational origins were reflected in the cast, which includes familiar faces from Euro-cinema including Andrea Bosis, Ennio Balbo, Benito Stefanelli, Franco Balducci, Vladimir Medar, Jose Calvo, Riccardo Palacios and Walter Rilla. It also benefits from great sets and locations, and a superb score by Riz Ortolani. The jazzy, big band theme music was reused by Quentin Tarantino in *Django Unchained* (2012), for a sharpshooting scene when Django uses

a snowman as target practice, and when he and Dr King Schultz ambush a bandit gang.

Perhaps most significantly, *Day of Anger* unites two of the undisputed kings of Italian Westerns, Lee Van Cleef and Giuliano Gemma. Van Cleef will always be remembered by filmgoers for his role as hired gun 'Angel Eyes' in Sergio Leone's *The Good, the Bad and the Ugly* (1966). Leone was Van Cleef's star-maker when he cast the Hollywood Western badman against type in *For a Few Dollars More*, following over a decade of Van Cleef playing assorted badmen in American Westerns. Giuliano Gemma rose to stardom in Italian Westerns playing Ringo, a famous gunman nicknamed 'Angel Face', in Duccio Tessari's *A Pistol for Ringo* (1965).

## **ANGEL EYES – LEE VAN CLEEF**

Born Clarence LeRoy Van Cleef Jr in 1925, Van Cleef debuted as harmonica-playing gunman Jack Colby, waiting for the noon train at Hadleyville station in *High Noon* (1952). Many Westerns followed, notably *The Lawless Breed* (1953), *Rails into Laramie* (1954), *The Yellow Tomahawk* (1954), *The Road to Denver* (1955), *A Man Alone* (1955), *Pardners* (1956), *Gunfight at the O.K. Corral* (1957), *Raiders of Old California* (1957), *Gun Battle at Monterey* (1957) and *The Bravados* (1958). Probably his best role of the 1950s was as a killer named Frank in Budd Boetticher's *Ride Lonesome* (1959), a villain who had lynched the hero's wife years before. Van Cleef lost the tip of his right hand middle finger in a carpentry accident and then lost a kneecap in a car-crash in 1959, putting him out of action for a while. In the early 1960s, film work was few and far between and he appeared in *Posse from Hell* (1961), *The Man Who Shot Liberty Valance* (1962) and *How the West Was Won* (1962). The small screen was more lucrative and his TV Western series 'guest star' credits included *Tales of Wells Fargo* (1957), *Wagon Train* (1958), *Wanted: Dead or Alive* (1959), *The Rifleman* (1959-62, four different roles), *Laramie* (1960-63, four different roles), *Gunslinger* (1960-66, three different roles), *Bonanza* (1960), *Maverick* (1961), *Cheyenne* (1961-62, three appearances

in different roles), *Branded* (1965-66), and *Rawhide*. On the latter, in back-to-back season seven episodes 'The Enormous Fist' and 'Piney' (both 1964), Van Cleef played opposite a thirtysomething TV star called Clint Eastwood, who had just been to Spain to make a Western with an Italian film director called Sergio Leone. In fact, in 'Piney', Van Cleef shoots Eastwood off his horse.

A call from Leone in 1965 changed Van Cleef's fortunes almost overnight. He was hired for \$17,000 as the second lead, opposite Eastwood's bounty hunter 'The Man With No Name', in *For a Few Dollars More*. This was the Spaghetti Western sequel to *A Fistful of Dollars*, which had been a massive hit in Italy, breaking box office records across the country. Van Cleef reputedly had to borrow the air fare to Rome from his agent. Van Cleef played Colonel Douglas Mortimer and ushered in a lucrative reinvention of the former supporting actor as a leading man, action star and marquee name. Leone used Van Cleef in his next film, *The Good, the Bad and the Ugly*, this time as Eastwood's adversary. The fee was over \$100,000 and the part – called Sentenza in the Italian script, but Angel Eyes in the international release – created one of the all-time, iconic Western badmen, a cold hired gun with the emptiest, most soulless smile you'll ever see. *The Good, the Bad and the Ugly* was a huge international as well as European success and catapulted Van Cleef to stardom around the world.

It was in these brutal, cynical Spaghetti Westerns where Van Cleef found his niche. His hawk-like face, razored cheekbones and beady eyes staring coldly from beneath the brim of his hat could chill the blood of any bad guy. In publicity for Spaghetthis he was known variously as "the Man in Black", "the Colonel", "the Reverend", "the Man With the Gunsight Eyes" and "Mr Ugly". He was saddled with the latter when United Artists' publicity department mixed up his and Eli Wallach's epithets in the trailer for *The Good, the Bad and the Ugly*. On the poster for *Day of Anger*, the tagline went: "Lee Van Cleef has been dirty, 'ugly' and downright mean...now watch him get violent!"

Van Cleef played the hero, Jonathan 'Colorado' Corbett, in Sergio Sollima's *The Big Gundown* (1967), which matched Leone's great work in its tale of a manhunt for Mexican rapist Cuchillo Sanchez (Tomas Millian). He then returned to villainy with outlaw roles in Giulio Petroni's *Death Rides a Horse* (1967) and Valerii's *Day of Anger*. In *Death Rides a Horse* Van Cleef played Ryan, an outlaw who was double-crossed and made the scapegoat for a robbery of a cash shipment at the Mesita Ranch and he and younger gunman Bill (John Phillip Law) team up to find the gang. *Day of Anger* was a variation on this theme. *Gundown* and *Death Rides a Horse* were both successes, making the top 15 box office list for Italy in 1967, while *Day of Anger* was beaten only by another massively popular Italian Western, *God Forgives... I Don't*.

Van Cleef then began to diversify, by trying his hand at tragicomedy with Giorgio Stegani's *Beyond the Law* (aka *The Good Die First*, 1968), but it wasn't as lucrative as his early Spaghetis. The James Bond-meets-Wyatt Earp of Gianfranco Parolini's *Sabata* (1969) was a success domestically and internationally. Van Cleef's popularity in Europe transferred to his homeland when from 1967 onwards his Spaghetti Westerns were exhibited in the States. Like many US filmgoers Tom Betts, now the editor of long-running fanzine and website *Westerns all'italiana*, remembered when he first saw *Day of Anger*, "As a huge Lee Van Cleef fan, I was mesmerised by this film". Hoping to capitalise on Van Cleef's popularity, US production company Carthay Continental bankrolled his first American Spaghetti-style Western, the action-packed, sadistic *El Condor* (1970). Directed by John Guillermin, it was shot on location in Almeria and paired Van Cleef with Jim Brown. Van Cleef made Westerns back in the States too, such as *Barquero* (1970) and *The Magnificent Seven Ride!* (1972), while in Europe his career stagnated in some odd role choices, the would-be spoofs *Captain Apache* (aka *The Gun of April Morning*) and *Bad Man's River* (both 1971).

By contrast Parolini's *Return of Sabata* (1971) and Giancarlo Santi's *The Grand Duel* (1972) were more like Van Cleef's 1960s do-no-wrong heyday,

though both had their faults. Antonio Margheriti's *The Stranger and the Gunfighter* (aka *Blood Money*, 1974) was a kung-fu 'east-meets-Western' and Margheriti's *Take a Hard Ride* (1975) had Van Cleef back as a harmonica-playing baddie, in reference to his role in *High Noon*. His last two Westerns, Parolini's *God's Gun* (aka *Diamante Lobo*, 1976) and Joe Manduke's *Kid Vengeance* (1977), were violent, mediocre outings filmed in Israel, with Van Cleef playing second fiddle to teenage singer-actor Leif Garrett. These were his last forays west and Van Cleef passed away in 1989, aged 64, after suffering a heart attack. His headstone in Forest Lawns Memorial Park in the Hollywood Hills bears the fitting legend 'Best of the Bad – Love and Light', which is tribute enough to this legendary movie badman.

## ANGEL FACE – GIULIANO GEMMA

Born in 1938, Giuliano Gemma hit the big time at a younger age than Van Cleef. Gemma made his film debut in 1958 in Dino Risi's *Venice, the Moon and You*, starring Alberto Sordi. He secured minor but prominent roles as a Roman officer in *Ben-Hur* (1959) and as one of Garibaldi's 'Red Shirt' generals in Luchino Visconti's *The Leopard* (1963). Well-built, athletic and handsome, Gemma wasn't going to remain in the background for long. He was ideal for supporting roles in many of the Italian-made 'sword and sandal' epics that were produced in the wake of Steve Reeves' 'Hercules' films, the so called 'peplum cinema'. He appeared in such films as *Messalina* (1960), *Goliath and the Sins of Babylon* (1963), *The Two Gladiators* (1964) and *Hercules against the Sons of the Sun* (1964). He was cast in the lead as blond-haired, Titan trickster Krios in Duccio Tessari's superior *Sons of Thunder* (1962), a playful spoof of the genre. Three years later Tessari cast him again, this time in a pair of iconic Italian Westerns, as heroic Ringo.

As luck would have it, 26-year-old Gemma landed in Westerns at the very moment the craze was taking off in Italy. In *A Pistol for Ringo* Gemma played a freelance mercenary-adventurer who agrees to recover the stolen funds from the Quemado bank in New Mexico – for a percentage of the cash,

naturally. The robbers are hiding out in a hacienda and have taken the owners hostage, making Ringo's mission a tricky one. The in-name-only sequel, *The Return of Ringo* (1965) was Tessari's Spaghetti Western-style take on Homer's *The Odyssey*. Captain Montgomery Brown (also known by the nickname 'Ringo') returns to his hometown of Mimbres following the American Civil War to find his father dead, and his wife and daughter held hostage by Mexican bandits.

1965 was Gemma's most productive and successful year and also saw the release of Giorgio Ferroni's *One Silver Dollar* (aka *Blood for a Silver Dollar*) and Giorgio Stegani's *Adios Gringo*. Both films cast Gemma as an avenger. In the first film he is tricked into a duel with his own brother (whom he kills) and in the second he is sold a herd of stolen cattle and almost lynched. Leone's *For a Few Dollars More* was the most successful film at the Italian box office in 1965, but all four of Gemma's Westerns took the next four places in the yearly top 10, sky-rocketing Gemma to the position of the most popular Spaghetti Western star after Eastwood.

In both 'Ringo' films, Gemma was pitted against Fernando Sancho. Their feud was renewed with great success in Italian cinemas in 1966 with *Arizona Colt*, which was also released under the title *The Man from Nowhere*. This was a deluxe 'Ringo' film from Michele Lupo, a made-to-order Gemma vehicle, and Gemma and Lupo would work together on other projects. Ferroni's *Fort Yuma Gold* (1966) was a Civil War adventure in the spirit of *The Good, the Bad and the Ugly* and was another success for Gemma at the box office. In a variation of Jules Verne's novel *Michael Strogoff: The Courier of the Czar*, Gemma played Gary Hammond, a Confederate who carries an important dispatch to warn the Unionists garrison at Fort Yuma of an impending rebel assault. Gemma's appearance and persona in his early films was mostly clean cut and amiable. But in Florestano Vancini's *The Long Days of Vengeance* (aka *The Deadliest Gunfight*, 1967) Gemma is introduced in unfamiliar guise as an unkempt prisoner working on a chain gang in the desert. He escapes to take revenge for the death of his father, on the three men who had him

incarcerated in the hellhole prison. We only become completely sure that it's Gemma under the unkempt hair and whiskers when he makes his first victim, a barber, give him a shave. The film was loosely based on Alexandre Dumas's *The Count of Monte Cristo*. In Ferroni's *Wanted* (1967), the last of Gemma's three Westerns with Ferroni, Gemma played a sheriff who's falsely accused of murder and must again clear his name.

Westerns were so popular in Italy in 1967 that of the top 15 highest-grossing films countrywide, eight were Westerns. The top spot was taken by Giuseppe Colizzi's *God Forgives...I Don't*, the first Western teaming of Terence Hill and Bud Spencer, which later led to the super-successful 'Trinity' comedies. In second place was *Day of Anger*, which cast Gemma opposite another extremely popular Spaghetti Western star, Van Cleef. The two stars' billing was changed in different markets, to reflect their territorial popularity. In the UK and USA, Van Cleef was top billed, in Italy and Spain Gemma was the star. This was something of a character part for Gemma, with his initial persona – a down-at-heel 'bastard', a third-rate citizen looked down upon by the self-righteous townspeople of Clifton City – allowing for his rise to wealth, notoriety and a considerable position of power in the town.

More Westerns followed for Gemma, with the formula varying to reflect changing times and tastes. Petroni's *A Sky Full of Stars for a Roof* (1968) and Duccio Tessari's *Alive or Preferably Dead* (1969) were both comedy Westerns, in the months before the vogue took off in 1970 following the successful release of *They Call Me Trinity*. Valerii's *The Price of Power* (1969) was a political conspiracy thriller cast as a Spaghetti Western, with Gemma's hunt for his father's killer becoming part of a wider plot to assassinate US President Garfield (played by Van Johnson). After a break from Westerns (but not films) for a couple of years, Gemma was back with one of the best comedy Spaghetti Westerns. Michele Lupo's *Ben and Charlie* (aka *Amigo, Stay Away*, 1972) cast Gemma and 'George Eastman' (Luigi Montefiori) as inept con artists Ben Bellows and Charlie Logan, and got the balance just right between comedy and drama. In 1975, Sergio Corbucci's last Western was a





patchy *Red Sun* east-meets-west spoof, known variously as *Samurai* and *White, Yellow, Black* which featured Gemma as Swiss outlaw Blanc de Blanc. As the Spaghetti Western genre rolled to a close, Gemma starred in one of the best of the gloomy 'twilight' Spaghetthis, Michele Lupo's *California* (1977). Lucio Fulci's magnificent *Silver Saddle* (1978) gave Gemma a memorable latter-day Western role in another powerful tale of patriarchal revenge and assassination. For the live-action comic strip Western *Tex and the Lord of the Deep* (1985) Gemma was back with Tessari, in a belated attempt to recapture the genre's glory days in Almeria. *Tex* remained Gemma's last Western, until his tragic death in 2013 in a car accident near Rome. Of his 17 Westerns, *Day of Anger* stands out as one of his finest roles and is perhaps his most popular Western. He was dubbed by his fans the 'King of the Italian Westerns' and *Day of Anger* demonstrates why. The teaming of Van Cleef and Gemma at the peak of their powers was inspired and *Day of Anger* remains one of the great Spaghetti Westerns from the genre's golden age.

#### Sources:

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**Howard Hughes** is the author of *Once Upon a Time in the Italian West: the Filmgoers' Guide to Spaghetti Westerns* (I.B. Tauris, 2004), *Cinema Italiano: the Complete Guide from Classics to Cult* (I.B. Tauris, 2011) and *Spaghetti Westerns* (Kamera Books, 2010).





## SHOOTING LOCATIONS

by Howard Hughes

*Day of Anger*, the second of director Tonino Valerii's five Westerns, was filmed on location in Italy and Spain. Valerii had worked as Sergio Leone's assistant on the first two 'Dollars' films and graduated to directing his own films in 1966. All his Westerns benefit from great location work. For Valerii's debut Western *Taste for Killing* (1966), he reused the 'El Paso' wild west town set at Tabernas in Almeria province, southern Spain, with its fortress-like adobe bank, which had been built for Leone's *For a Few Dollars More* (1965) and Valerii's *My Name is Nobody* (1973) featured a sequence filmed in the mythical 'Sky City' at Acoma Pueblo in New Mexico. Valerii's Westerns demonstrate a strong Leone influence and *Day of Anger* employs several Leone actors, an animated title sequence designed by Iginio Lardani and locations used by Leone during the making of the 'Dollars' trilogy.

For the town of Clifton City in *Day of Anger* Valerii filmed on the Western street set at Rome's Cinecittà Studios, which had a livery stable, saloon, town houses and sheriff's office. This was an existing set that was used in many Spaghetti Westerns, but it was considerably ungraded for Valerii's film, with the addition of some grand-looking residences, white picket fences, the 'Gila Saloon' and 'Colt .45' saloon frontages, and a raised overpass walkway. Interior sets – the saloons, courthouse, bank and livery stable – were filmed at Cinecittà too. The 'Old Mill' on the outskirts of Clifton, where Scott is ambushed after being lured there by Judge Cutcher's daughter, was filmed at the ranch set at Mazzano Romano in Lazio.

Valerii was well acquainted with the stark landscape of Andalusia in southern Spain. For *Day of Anger's* desert and sierra scenes, which take place in Arizona, he returned to the region for location filming. The scenes where Talby and Scott ride through desert valleys were filmed at hilly Llano

Mellado, the wide runway of Rambla Del Cautivo and the winding canyon called Rambla Lanújar. For the whitewashed Mexican-style houses of Bowie, Valerii used the Andalusian village of Los Albaricoques in Almeria, which had depicted 'Agua Caliente' in *For a Few Dollars More*. For Bill's Farrow's ranch, Valerii used two whitewashed buildings at Cortijo El Sotillo near San José, in Almeria. In *Day of Anger*, Valerii linked the two properties together with a wall and archway, and added a fountain and water troughs. This property had appeared in the opening scene of *A Fistful of Dollars* (1964). Other desert scenes – where Talby is tortured by three bandits and Talby faces hired gun Owen in a horseback duel using muzzle-loading rifles – were filmed near to El Sotillo. In most of the scenes depicting Talby on horseback, the rider is actually Lee Van Cleef's stunt double Romano Puppo, who doubled for the actor in many of his Spaghetti Westerns. In *Day of Anger* Puppo can also be seen in the film playing Hart Perkins, the braggart who confronts Talby in the 'Gila Saloon'. Thus Van Cleef guns down his own stunt double.

## **CREDO OF A GUNFIGHTER: FRANK TALBY'S BULLET POINTS**

- **Never beg another man**
- **Never trust anyone**
- **Never get between a gun and its target**
- **Punches are like bullets, always make the first ones count**
- **If you wound a man, you'd better kill him**
- **The right bullet at the right time**
- **If you untie a gunman, take his gun first**
- **Accept all challenges, no matter what the cost**
- **When you start killing, you can't stop**



## ABOUT THE TRANSFER

*Day of Anger* is presented in its original theatrical aspect ratio of 2.35:1 with original mono 1.0 sound.

*Day of Anger* has been exclusively restored for this release by Arrow Films.

The original 2-perf Techniscope 35mm camera negative was scanned in 2K resolution on a pin-registered ArriScan at Technicolor, Rome. The film was graded on the Nucoda grading system and thousands of instances of dirt, debris and light scratches were removed through a combination of digital restoration tools.

The two language soundtrack versions were transferred from the original optical soundtrack by IntraMovies, Rome and restored at Deluxe Restoration, London. Some wear and noise remain on the soundtracks in keeping with condition of the materials. At times the audio synch will appear loose due to the soundtrack being post-dubbed during the original production.

This restoration of *Day of Anger* was completed in 2K resolution.

Restoration Supervisor: James White, Arrow Films

Scanning services by Technicolor, Rome

Restoration services by Deluxe Restoration, London:

Film grading: Stephen Bearman

Restoration Supervision: Tom Barrett, Clayton Baker

Restoration Technicians: Debi Bataller, Dave Burt, Tony Cleasby, Lisa Copson,

Dana O'Reilly, Tom Wiltshire

Audio Restoration: Gary Saunders

Restoration Department Managers: Mark Bonnici, Graham Jones

## PRODUCTION CREDITS

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**QC and Proofing:** Michael Brooke, Anthony Nield

**Blu-ray/DVD Mastering:** David Mackenzie

**Subtitling:** IBF Digital

**Artwork:** Reinhard Kleist

**Design:** Jack Pemberton

## SPECIAL THANKS

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