

Wood treatment) is an ex-Marine and crypto-sadist whose frustrations finally explode violently and fatally.

No Down Payment, by the conjunction of screenings, invites—and suffers from—comparison with *The Bachelor Party*, but it is well acted and if, in the end, it trades drama for a cheaper sensationalism (and rather pointedly dodges one or two vital issues) it has its moments of uncompromising directness, and was well worth making.

SADDLE THE WIND

(M.G.M.-CinemaScope)

A Cert.

THE West is wide and so is CinemaScope, but barely wide enough to hold, simultaneously, the diverse conflicts which jostle one another in *Saddle the Wind*. We have, in turn, brother against brother, age against youth, squatters v. range riders, North v. South, and, for good measure, songstress Julie London tossed in as a gratuitous bone of contention. If there had been a sink in the ranch-house (one feels) that would have been thrown in too. That there is some fairly persuasive acting (by Western standards anyway) is not to be denied, and John Cassavates (as the gun-crazy younger brother of brooding Robert Taylor) gives a virtuoso rendition of old-fashioned delinquency. Donald Crisp and Royal Dano likewise contribute a few authentic moments, but out of the general confusion and blood-letting no clear pattern emerges.

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