



Issue #67

Winter/Spring 2007



**Featuring: Dolores Claman Interview, English Film Dubbing:  
Brendan Young Interview, TASTE OF KILLING Review,  
BOOT HILL, DVD Reviews**

## The Swingin' Doors

Well welcome to our first try at an on-line edition of *Westerns... All'Italiana!* With this issue we finally are using modern technology in launching an edition of the fanzine by using the world-wide-web. We've come along way from Tim Ferrante's early Xeroxed editions and the old print and paste method of producing a fanzine. I ran this idea by several of the long time readers and they said, "Heck yes!" The quality is great and you can always print out a copy for your personal pleasure. I will continue to send printed copies to those of you who still wish to have it that way. The content will be the same and it really is easier to do it this way and send it to as many of you who want it. I can store the issues and can send them to new readers. I can stay on top of things as they happen and hopefully we can do more issues per year. We should reach a larger audience and be able to bring in new information for all of us to share. The limits are endless and I sure want to thank all of you out there in Cyberspace for the interest in the fanzine and the genre. We haven't had this much available to us through DVD, CD and websites since the genre was in it's prime 35 years ago.

I'll be adding more things to the zine as I go along and get feedback from the readership. I'm sure you'll agree the quality is great and it's easy to read and scroll and navigate the pages. Any suggestions or help would be appreciated as I'm a novice computer user and only know what I stumble upon out there and try to put into words and articles here in **WAI!**

Unfortunately we've had the passing of some major talents in the Euro-western genre since the last issue. Jack Palance, Mickey Hargitay, Lorenzo Robledo and the great voice of the Spaghetti westerns Peter Tevis have all left us. Thankfully there's plenty of their work available for us to see and hear. They gave us some great films to watch and enjoy and songs to listen and sing along with. Some of the lesser actors and actresses are listed in our Boot Hill section and you can drop in and pay your respects to each and every one of them.

We have two interviews with composer Dolores Claman who did **CAPTAIN APACHE** and tried to teach Lee Van Cleef how to sing (!?). We also have a fascinating interview with Brendan Young on dubbing of the Italian films.

A couple of film reviews and our usual DVD reviews by Lee Broughton finish off this first on-line edition so get to reading and we'll meet together again along the trail.

Adios Amigo,

**Tom Betts**

# WESTERNS...ALL'ITALIANA!

## #67 Winter/Spring 2007

(The world's oldest (1983) fanzine dedicated to the Italian western)

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### Whatever Became of? **Tab Hunter**



Blonde icon Tab Hunter was a phenomenon in the Fifties. Handsome, wholesome, and talented, he emerged as a star in 1952 at age 19 in *Island of Desire* with Linda Darnell. Appearing half naked in the tropical island sage, he set young girls’ hearts aflame. Hunter starred in the Spaghetti western **SHOTGUN**. He’s now promoting his new book, *Tab Hunter Confidential: The Making of a Movie Star*. He also comes out of the closet and admits he’s gay.

## Dolores Claman Interview By John Mansell

**JM** You were born in Vancouver, BC, Canada, did you come from a family that was musical?

**DC** My mother was a professional singer (Gilbert & Sullivan and other operettas).

**JM** What are your earliest recollections of being interested in music?

**DC** After giving up on her career when she married my father, she still played and sang at home. I used to sit beside her on the piano bench and afterwards, I would try to play some of her songs by ear.



**JM** What musical education did you receive?

**DC** Piano lessons from the age of 6 and then a Fellowship to the Juilliard Graduate School, where we took harmony and composition as part of our studies.

**JM** What was your first job as a musician/composer?

**DC** Playing piano at a down market ballet school in Queens, New York and subbing in cocktail lounges while I was going to Juilliard. I also composed a ballet score “Reve Fantaswue” which won the Montreal Ballet Festival. (Is that a job?).

**JM** I am sure it counts as a job. I understand that you came to London for a short period early on in your career where you worked on some songs for the West End Theatres, what were these and what shows were they from?

**DC** Mostly musical revues: “Air on a Shoestring”, “Fresh Airs”, “From Here and There”, “Pieces of Eight.” Also production numbers for “Talk of the Town.” Also a few TV themes and some jingles.

**JM** I also understand you met your husband Richard in London, and after this returned to Canada where you were one of the founders of Quartet Productions, how did this come about?

**DC** Richard had been working as a copywriter at an ad agency in London and joined a large Canadian ad agency in Toronto when we arrived. Because the work for theatre and

TV was so sparse, we started a jingle business, which was very successful and later became Quartet Productions.



**JM** In 1971 you scored **CAPTAIN APACHE**. Was this your first full film score, and how did you become involved on this project?

**DC** I had written the score for a film starring Burl Ives, called variously **HEART FARM/THE MAN WHO WANTED TO LIVE FOREVER/THE ONLY**

**WAY OUT IS DEAD**. It was shot in Canada, also a score and song for **A PLACE TO STAND**, which won an Oscar for a live short subject in 1968. I had also done scores for quite a few documentaries. We were taking a long sabbatical in Madrid when Richard and another writer friend went to see Phil Yordan, the producer and Bernie Gordon, head writer of **CAPTAIN APACHE** and the other films in the series, about getting some work as scriptwriters. It turned out that they wanted a theme song or two for Lee Van Cleef, and it developed from there.

**JM** Staying with **CAPTAIN APACHE**, the star of the movie Lee Van Cleef sang the title song on the soundtrack. Who's idea was it to get Van Cleef to do this, what was he like to work with and did you coach him for the performance?

**DC** As I understand it, after Lee Van Cleef heard Lee Marvin sing in **PAINT YOUR WAGON**, he decided that he wanted to sing too. His wife, who was in Madrid with him, had been an opera singer, and encouraged him to have a go. We wrote 2 demos, thinking Yordan and Gordon would pick one, but they decided on both. To be honest, he (LVC) wasn't easy to work with. I think he felt out of his depths as a singer, and covered up by being difficult, which, of course, is not unusual. After two rehearsals with me on the piano, he said the piano made him sing out of tune, so a roving English guitar player was hired to be on the set and rehearse with Lee when he had a break. Funnily enough, his problem wasn't so much about pitch, because we got him to speak a lot of the lyrics, but with the fact that he was "rhythm deaf," not feeling where the phrase begins or ends, if you know what I mean. At the recording, the engineer had to cut up his tape and feed it into the proper places to match the orchestral accompaniment.

**JM** I am told that the songs in **CAPTAIN APACHE** were recorded in London, was the main score also recorded in England or was this done in Spain?

**DC** No, they were recorded in Madrid, English speaking singers were very few and far between, and were not necessarily experienced, so we had to add a lot of reverb. The score was also recorded in Madrid, but we had a very fine conductor/arranger, Pepe Nieto, with whom we worked on a lot of other projects before and after.

**JM** What size orchestra did you use on CAPTAIN APACHE?

**DC** Not a large orchestra, there was about 24 players as I remember.

**JM** On the score for CAPTAIN APACHE there is a piece of music just before Lee Van Cleef sings APRIL MORNING, this contains some whistling, it sounds very much like Alessandro Alessandroni, did he perform on the soundtrack?

**DC** No, it wasn't Alessandroni. It was probably Antonio Areta, who sang bass in the backing track and whom we hired quite often when we needed a whistler. He was also a composer of Spanish jingles.

**JM** The movie has something of a cult following nowadays, but at the time of its release it received some very unkind press, are you surprised that it is still popular now some 35 years on?

**DC** To be honest nothing surprises me nowadays.

**JM** I understand that your husband worked on BAD MAN'S RIVER, were you involved in any way on this movie, and did you score any other Spanish or Paella westerns?

**DC** Richard was hired to write the lyrics. They had to use a Spanish composer because of co-production "points". Actually he was a very good Argentinean born composer (Waldo de los Rios). But he hadn't a clue about barber-shop quartets (these were used as a Greek chorus to move the story along). So Richard, with a little help from me, actually wrote the melodies and sang them to the composer. I did some "covers" for another movie – but I can't remember the name of the film.

**JM** Do you own the rights to your own music?

**DC** Most of it, but not the film scores. Usually the production company gets the rights as publisher and can sell them.

**JM** What would you say are the main differences between working in Spain and working in Canada and the U.K.?

**DC** In that era, it took a lot more time in the studio, particularly getting the brass right, but it was much less expensive. The musicians were really nice and if they arrived late (which was usual), they made up the time later.

**JM** What composers would you say have influenced you?

**DC** Bach, Rachmaninov, Ravel, Gershwin, Bernstein, Ellington etc.

**JM** Do you orchestrate all of your own music, and do you conduct at all?

**DC** Conducting? No. I can handle orchestrating a small score myself, but for a large one, I make very detailed sketches of the music on 3 or 4 staves, and work with an orchestrator, it saves a lot of time.

**JM** When you work on a film score or a TV score do you have a set way in which you approach the project, i.e.; Main titles through to the end titles, larger cues first or maybe tackle the smaller cues or musical stabs first?

**DC** Pretty much straight through, from Main Titles to End Titles, leaving our smaller cues and stabs for later.

**JM** There was a rumor recently that songs from CAPTAIN APACHE had been issued during the 1970s on a single 45rpm record for members of Lee Van Cleef's fan club; do you know anything about this recording?

**DC** No, I don't, but I'd love to get one, if it were issued.

**JM** What is your opinion of the state of film and TV music today, and are there any composers working in the cinema or for television that you find particularly interesting or original?



**DC** There are many really interesting scores, though I am getting tired of wall-to-wall minimal electronic music and flashy strings, I think they've lost their excitement because of over-use.

**JM** Do you find it surprising that record companies want to issue your music from CAPTAIN APACHE onto CD, after all this time?

**DC** Yes, but I think there are a lot of Euro-Western fans who would be prepared to buy it.

**JM** What have you been working on recently?

**DC** Writing music and lyrics for "cabaret" songs, I like the challenge of telling a story in an oblique way. By the way, getting back to CAPTAIN APACHE, the line "He's a Redskin in Cavalry Blue" was not ours. I'm happy to say. It was the contribution of one of the Associate Producers, so we had to go with it. © Copyright 2006 John Mansell

[Many thanks to Dolores Claman for her cooperation in answering all my questions JM.]

## A TASTE FOR KILLING By Ron Mahaney

This was Spaghetti western notable Tonino Valerii's first directorial effort in the genre. The year before he had served as 2nd Unit Director on Sergio Leone's **FOR A FEW DOLLARS MORE**, and the influence of that experience are obvious on this film. Much of the film was shot on sets from **FOR A FEW DOLLARS MORE** and there are a number of scenes – Lanky's shoot out with Sanchez is a perfect example - that match similar scenes in the second Dollars film almost shot for shot. As in that film, we spend a lot of time watching action from a distance through the (anti) hero's telescope. This is interesting because most of Valerii's westerns follow the model of his 2nd Spaghetti



western, **DAY OF ANGER**, and are firmly in the Duccio Tessari/Ernesto Gastaldi 'school', which was very different from the Leone westerns. Their visual and narrative style is distinct and is often described as being more "traditional". The characters in

these films tend to be a little less cynical, more immediately sympathetic, though the films tend to be a bit hokier. A perfect example would be 1966's **ARIZONA COLT** (aka **THE MAN FROM NOWHERE**).

The film is uneven, though it would be largely enjoyable for genre fans. The story involves the usual Spaghetti western elements - wolves in sheep's clothing, ambushes, bank raids, ritualized gunfights, taciturn gunmen, and loud Mexican bandits. Craig Hill does a credible turn as a Clint Eastwood stand-in, though it is his characterization of Hank 'Lanky' Fellows that is one the most confused elements in the film. He actually ends up being more cynical than the Man With No Name, while the villain, Gus Kennebeck (George Martin), is by turns more vile than Indio from **FOR A FEW DOLLARS MORE** (as he tortures his brother with boiling coffee), then alternately sympathetic (through his relationship with his son and the son's mother). His motivations are more immediate than Fellows's, who repeats several times throughout the film that 'You can never have too much money'.

There was a very good film in here somewhere in the Gothic family western manner that



was flourishing in 1966-1968 (**RETURN OF RINGO, TEXAS ADDIOS, THE FORGOTTEN PISTOLERO**) with its nasty infighting and violence between the two Kennebeck brothers – the one who as gone straight and dresses like a gringo; the other has

become a brutal bandit leader. The bandit tortures the brother, and then kidnaps his

daughter as a hostage. Afterwards the gringo brother retaliates by abducting his young nephew. This baroque, dark story is roughly grafted onto a typical bounty hunter plot, which is grafted onto a double cross/fight for gold plot, which is grafted onto a revenge plot. All in all, there is really too much thrown in thus interesting ideas are not followed through while others are muted.

The difference between the brothers, one a mine employee and the other a bandit, is an interesting feature of the film. Both are, if their last names are any indications, Anglo-American, the differences are not ethnic (given the limited amount of information in the film) but behavioral, contrasting mannerisms and dress. This is an interesting variation in the genre. The divide between bandit (usually played by Fernando Sancho or Tomas Milian) and gringo (Eastwood or Van Cleef) is usually indicative of a Northern Italy/Southern Italy opposition (think of Tuco and Blondy in *The Good, The Bad, And The Ugly*) or of a First World/Third World divide. In this film, the differences appear to have been a largely superficial one - essentially through costume - that indicates inner conditions, in a quasi-White Hat vs Black Hat fashion, though a little more complex perhaps. Or perhaps it is the familiar trope of the one brother who has "made good" and the conflict between him and those he had "left behind" and, in essence, repudiated. The gringo brother had changed his name, which may indicate this sort of story line. In some films the Mexicans are the heavies, in others (**THE BIG GUNDOWN**, or **VENGEANCE TRAIL** for example) the Anglos are. The use of this opposition in the different films is always interesting, varied, and rarely constant.



It is interesting to note that Craig Hill's vengeance seeking bounty hunter seems to foreshadow Bronson as Harmonica in **ONCE UPON A TIME IN THE WEST**.

The score by Nico Fidenco is fairly good. One of the best moments in the film, as is often the case in the Spaghetti westerns, is the long opening credits sequence. A rider appears



silhouetted on a dark horizon, the sun just rising at the center of the frame. The rider slowly comes closer, passes in front of the sun, creating a nice "flash effect". As he rides up to the camera a goofy theme song accompanies about

the dangerous powers of one 'Lanky Fellers'. Good stuff. Then the animated credits start, accompanied by the instrumental version of the theme song.

Another great moment is the final gunfight, which is handled well.

In **BURY THEM DEEP** (All'ultimo sangue, 1968), another Craig Hill vehicle (and also scored by Fidenco), the footage of the bank raids was reused, though the context was completely changed which, with some minor editing, completely reversed the situation portrayed. The robbers in the one film become the robbed in the next!

Though Valerii would develop his own personal approach to the genre, his last western was made again in connection with Leone who served this time as producer – **MY NAME IS NOBODY**. This film matches Leone's style so much that there is constant speculation as to how much of the film Valerii is responsible for and how much was the result of the producer's involvement.

Per il gusto di uccidere – Italian title  
Cazador de recompense – Spanish title  
Lanky, l'homme a la carbine – French title  
Lanky Fellow – Der einsame Racher – German title  
For the Taste of Killing – English title  
A Taste for Killing – English title

A 1966 Italian, Spanish co-production [Hercules Cinematografica (Rome), Montan Films (Madrid)]

Producer: Francesco Geniesi, Vincenzo Genesi, Daniele Senator, Jose Lopez Moreno

Director: Tonino Valerii

Screenplay: Victor Auz, Tonino Valerii

Cinematography: Stelvio Massi [Eastmancolor, Cinemascope]

Music: Nico Fidenco

Song: "Lanky Fellow" sung by The Wilder Brothers

Running time: 86 minutes

Cast:

Hank 'Lanky' Fellows – Craig Hill (Craighill Fowler)

Gus Kennebeck – George Martin (Francisco Martinez Celeiro)

Collins – Peter Carter (Giusva Lulli)

Molly/Peggy Kennebeck – Diana Martin

Arons – Frank Ressel (Domenico Orabona)

Isabelle – Rada Rassimov

Jefferson – Graham Sooty (Virginio Gazzolo)

Mingo – George Wang (Wang Yie)

Sanchez – Fernando Sancho (Fernando Sancho Les)

John Kennebeck – Jose Marco (Jose Roando Rosello)

Sheriff – Lorenzo Robledo

Bill Kilpatrick – Sancho Gracia (Felix Angel Sancho Gracia)

Rodrigo – Manuel Martin (Jose Manuel Martin)  
 Peter – Jose Canalejas (Jose Alvarez Canalejas)  
 Steve – Dario De Grasi  
 Juarez – Manuel Bermudes

“I never go where I can send a bullet.” Lanky Fellow to Sanchez



Available now on DVD from our friends at Wild East:  
<http://www.wildeast.net/homepage.htm>

Wild East presents the first Western from director Tonino Valerii (Day of Anger, The Price of Power, A Reason to Live, A Reason to Die and My Name is Nobody). Hank Fellow (Craig Hill of TV's Whirlybirds and many Spaghetti Westerns including Adios, Hombre and Bury Them Deep) specializes in following gold shipments and waiting for them to be stolen. When they are, he recovers the gold and collects the usually generous rewards.



In *Taste of Killing*, Fellow returns a government gold shipment heisted by a gang of Mexican bandits from a cavalry escort on its way to a bank in Omaha. The town's crafty bank president suspects that such a large sum will be hijacked again and convinces Fellow to invest his \$10,000 reward in an insurance policy, guard the gold himself and double his money if he can successfully keep it from being stolen. Fellow winds up squaring off with a second gang led by outlaw Gus Kennebeck who had killed his brother years earlier. After a prolonged battle between the gang and the citizens of Omaha, Fellow faces Kennebeck in a shootout with a spectacularly brutal conclusion.

The supporting cast of *Taste of Killing* includes many Spaghetti Western stalwarts including the dependable Fernando Sancho (The Man from Nowhere, A Pistol for Ringo) in a small role as the leader of the Mexican gang, Rada Rassimov (the prostitute Lee Van Cleef beats up in *The Good, The Bad and The Ugly*) and George Martin (A Pistol for Ringo, The Return of Ringo, Sartana Does Not Forgive) in a particularly effective performance as Kennebeck.

The first-rate cinematography is by Stelvio Massi, who later became a director of Italian action dramas, most notably *The Iron Commissioner* with Giuliano Gemma and the appropriately energetic music is by frequent genre contributor Nico Fidenco (*The Texican*).

- Charles Ambler

## Italian Film Dubbing

### Interview with Brendan Young

By Kim August

In our interview Brendan explains his love for the folks who dub Italian actors. Young has a documentary on the subject waiting in the wings for proper release. After speaking with him, I can't listen to the folks who dub Franco and the other talented Italian thespians in the same way. Thanks Brendan good luck on your upcoming film!

KA: Your admiration for Terence Hill started your interest in the Dubbing aspect of the Italian film scene. What was it that drove you to investigate?

BY: The initial impetus to make this film started way back in the mid 70's (round about the age of nine years old) when I first discovered that someone else had dubbed my then favorite actor, Terence Hill. And more so, the shock was further enhanced by the discovery that his real name was, "Mario Girotti"; The discovery was two-fold: I went to



see Terence Hill's first "American" movie, *Mr. Billion* (1976), where he was seen performing in English with his actual voice for the first time (a kind of higher pitched, Italian accent with a slight lisp). Not a very heroic or charming voice and certainly not the voice my friends and I were accustomed to seeing, particularly in the *Trinity* films, which were our favorites. Furthermore, my close childhood friend, an Italo-Australian and fellow Terence Hill fan went back to Italy one summer to visit relatives and happened to

catch a talk show interview with Hill on Italian television. Here he was seen speaking in fluent Italian and it was discussed that his real name was Mario Girotti and that his regular on screen partner, Bud Spencer was none other than former Italian Olympic swimmer, Carlo Perdosoli. And like me, my friend had assumed Terence Hill and Bud Spencer were American actors. This became a major talking point in the school playground!!

Funnily enough a few years later, I started to get work as a young actor, bit parts, TV commercials, whatever. I had a small speaking part in the seminal Australian action film *Mad Max* (1979). This experience was extremely important in my decision to become a filmmaker. I had known the producer of the film, the late Byron Kennedy, who was a family friend for a while and I knew he was preparing an all out action biker film. Byron knew of my passion for filmmaking - I had already made a number of Super 8 and 1-inch video films - he took me under his wing and began to involve me or make me aware of the various aspects of feature film production, acting as a kind of mentor as it were. It was an amazing experience since I was privy to early drafts of the script, casting, location

redoes, and production design and finally, was offered a small speaking part, which is now immortalized forever in this classic genre film!

Anyway, the film was released in Australia, was a huge hit and was subsequently sold to American genre distributor AIP. They demanded that the film be dubbed into "American". Quite scandalous in Australia at the time when the news got out. The original Australian cast was horrified. And so it happened, I was dubbed into American by an unknown, young actor in LA and was quite shocked to see myself "dubbed" and sounding not unlike the many European genre films I had grown up watching and loving.

Simultaneous to all this was an obsessive fascination with the "sound" of dubbed soundtracks - particularly in the Sergio Leone Spaghetti Westerns. As I got to my mid-teens, my love of European genre filmmaking became more extensive and I started to discover and explore more so-called art house films such as films made by Bertolucci, *Il Conformista*, *Novecento* and many of Fellini's films including *8 1/2*, *La Dolce Vita*, *I Notti di Cabiria*, and films by Lina Wertmuller and Lilianni Cavanis, Visconti and so on.

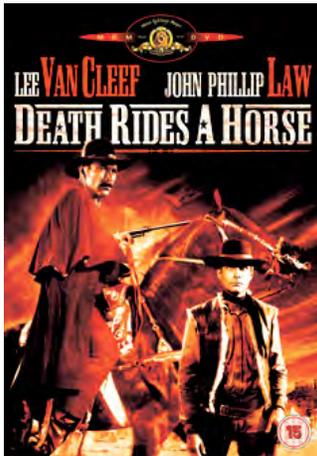
All these great films were binded by an overall aesthetic - their soundtracks were expressionistic, heightened and almost seemingly unreal. I became aware of an alternative sound to movies - the dubbed movie. As a young filmmaker I started to explore this approach. My two Film School films were both genre pictures. One was an Italian crime flick called "Il Disc Inferno" where the actors spoke English and were dubbed into Italian and subtitled back into English! My graduation film, "Wild Planet" was a more conventional sci-fi action film which was entirely dubbed from the ground up and referenced a lot of Euro-genre films - Spaghetti Westerns, Sword 'n' Sandal and horror films. This is way back in the late 80's, very pre Tarantino and very widely criticized by my fellow film students and lecturers. I guess I was just in the wrong place at the wrong time. Ironically my graduation film was received very well at festivals in Europe, Asia and The States. It was sold to a whole slew of international broadcasters including the BBC!!!! So I kind of knew I was onto something. Not long after a producer who made documentaries asked if I had any ideas for a doco. I saw the offer as an opportunity to make a film that might be an intriguing stepping stone to features. And so I hatched this quite preposterous idea to make a feature length doco on why I fell in love with cinema. I used the whole notion of falling in love with the "sound" of movies and in particular the heightened dubbed universe of my favorite Euro and specifically Italian genre films. The film's basic premise concerns my personal odyssey to locate the dubbed voice of my childhood favorite movie star, Terence Hill and re-unite them for one final showdown. The trek takes on an absurd detective-like journey through the world's dubbing industries - mainly focusing on Rome.



I've left out all of the other background stuff, like my first trip to Italy when I was 19 where I sneaked onto the set of Fellini's *Fred and Ginger* at Rome's Cinecitta studios and watched the crew prepare to shoot some scenes. At the same time I managed to meet and interview Italian horror film director, Dario Argento - but that's a whole other story. Suffice to say. All these accumulative influences fed into the idea behind my film which was eventually titled, "Mondo Moviola."

KA: You mentioned that as part of an ongoing documentary you interviewed several folks in the Italian film industry, including Franco Nero who dropped a certain bombshell into your lap... he did not dub the Italian for *Django*. Can you elaborate?

BY: I eventually got some funding to help research and develop the film into a feasible project. The funding allowed me to organize a number of trips to Europe, with a focus on Italy as well as the States and the UK where I explored every facet of the dubbing industry. I filmed everything, including a whole slew of interviews. Ostensibly these filmed interviews were meant for research purposes only which allowed me to shoot encounters with people like Bernardo Bertolucci, Lina Wertmuller, the Taviani Brothers,



Monica Vitti, US actors like John Phillip Law, Mickey Hargitay and not to mention many interviews with the dubbing actors both European and American who provided the voices to well known stars.

Franco Nero had become a firm favorite in my teenage years. He kept popping up in all sorts of genre films, and I had always been a huge fan of Spaghetti Westerns. *The Mercenary* for example was often shown on Australian television in the late 70's along with other Franco Nero films like *Confessions of a Police Captain*, *Deaf Smith and Johnny Ears*, *A Quiet Place In the Country* and of course, *Camelot!!!* Franco Nero was a far more interesting and capable actor than many of the well-known euro-genre actors including kiddie fave, Terence Hill. But my enthusiasm for Franco was accelerated when I got hold of an Italian video copy of *Django* in 1985 - the film blew me away. So any trip to Rome was always going to include an interview with Franco because he had in many ways successfully straddled a career between European and Anglo-American international filmmaking. His perspective would be a must.

So on the first trip to Rome as part of the initial research for the film; we set up an interview with Franco. Better still Franco suggested we come to a small dubbing studio off the Via Tuscolana and I could watch and film him going through his paces dubbing one of his international films, the 1981 thriller, *The Salamander* into Italian. For some reason Franco had never dubbed the film for the local Italian film and video market. Here we were in November 1983 filming Franco dubbing over his English language performance into Italian. Franco was expert at the task. He was working from a carefully prepared dubbing script, the key to all successful dubbing, where dialogue is written to rhythmically match the lip movements of the original performance as well as convey the

same dramatic intent and expression. This is a real science and there are many great and bad examples of this craft.

The dubbing session was being guided by a dubbing director, working very much like a film or theatre director making sure the performance is working and that the technical aspects are up to scratch. The dubbing director at this session was also someone I was keen to interview. His name was Sergio Graziano. He was well regarded in the local Italian dubbing scene. He was a respected theater actor in his youth and fell into dubbing as a means of paying the rent. He became well known in Italy for dubbing a diverse but prestigious array of English and American actors into Italian. His big break was dubbing Peter O'Toole's performance in *Lawrence of Arabia*. Towards the end of the 60's he was called to dub highly idiosyncratic and dramatic actors such as Dustin Hoffman. He dubbed Hoffman's performance of Ratso Rizzo in *Midnight Cowboy* into Italian, greatly helping with Hoffman's emerging success in that country. Sergio, like most Italian language dubbing actors, also spent a good deal of time providing Italian voices for local actors and movie stars. But like many dubbing actors who have lots of experience, they tend to gravitate towards dubbing direction. Sergio had been working more as dubbing director throughout the 80's and into the 90's.

We started off by interviewing Sergio Graziano, which gave us a fascinating insight from the Italian perspective of dubbing famous international stars into Italian language both aesthetically and technically. It also helped me understand the importance of the casting of the right dubbing actor to match the performance in the original version of the film. Sergio became "the voice" of a number of high profile Hollywood and other European stars. The idea was to marry an appropriate voice with a star so, in a way, the audience becomes attached or associates the dubbed voice with the "Italian" incarnation of the star. It's a system that works greatly for lesser dramatic actors such as Stallone and Schwarzenegger who are dubbed by very talented dubbing actors. This explains why certain actors and movie stars can have much more lucrative and popular careers in dubbing cultures than in their native tongue - but that's a whole other story!

Eventually we sat down with Franco who proved to be a wonderful and genial subject. Gracious and almost self-deprecating, but at the same time an absolute gentleman and I have to say, extremely charismatic. (My girlfriend at the time, who was also a film editor and helped cut these interviews, used to melt every time Franco was on the screen - this must explain your fascination, Kim!!!).

Franco gave us quite a lot of intriguing anecdotes about his beginnings as a young actor in the booming mainstream Italian film industry of the 60's. He talked about some of the negative aspects, which was a tendency for producers and directors to hire actors because of their looks and appearance - not necessarily their acting ability. In a way, legendary director Federico Fellini happily exploited and made this idea very popular. He would often cast his local butcher, or tailor in parts because they looked right for the part. Then get them to simply recite numbers on the set and eventually he would replace their line counts with beautifully articulated dialogue dubbed in by great Italian dubbing actors. Franco suffered at the hands of this seemingly liberating filmmaking approach when

producers decided that his voice was not "heroic" enough - As he explains when he did *Django*, for example, he was only 23 years old. The producers thought he sounded way too young and so they dubbed him. Not only for *Django* but for a majority of his early Italian film roles. At this point he gestured to Sergio who was working elsewhere in the dubbing studio. Franco told us that Sergio who was, as mentioned before, an extremely well known and celebrated dubbing actor at the time, was selected to dub him for *Django*, *Texas Addio* and *Massacre Time*. Franco like all young actors didn't like it, but accepted it as part of the local custom of making it in the industry. The irony of all this was that Franco got to use his own English speaking voice way before he was heard in his native tongue. His success in 1967's *Camelot* meant that, as far as the English language versions of his films, from that point on he was able to dub himself into English, or, as was the case, re-voice himself, since Franco spoke English dialogue on most of his Euro-International films from the mid 60's onward. Although Franco didn't mention it during the interview, it wasn't until the early 70's that Franco was consistently heard in his native Italian voice.

KA: As we discussed on the board, certain actors were content to let other people dub them, while others like Franco eventually dubbed their own Italian and English. Why do you think this is?

BY: The Italian industries like the Spanish, German and believe it or not, the French film industry evolved as major dubbing cultures with the advent of sound. With the beginning of sound filmmaking, these prominent filmmaking nations had to use dubbing for very practical distribution purposes. Whereas in the silent days, a film could be easily exported from country to country by inserting translated title cards. With the onset of sound a technology had to be invented to replace one language with another. Ironically, dubbing was invented in Hollywood as a means of holding onto the US Studios' global market domination around the world. The US Studios exported their technology to France, Germany, Spain and Italy where Hollywood films were hugely popular. The introduction of sound could have wiped out their strangle hold. The money poured into dubbing allowed the studios to forge various foreign language versions. But also helped European countries export their own films to one another. Ultimately this led to a convention in some countries, particularly Italy and Spain where they didn't bother to record "live" sound on the set. Since they had developed an expertise and an ability to re-voice and recreate the soundtrack in post-production this meant that they could shoot faster and in practically any location and situation. The down side of this led to the development of an attitude where the voice and the body could be easily separated. And thus we saw the emergence of the "dubbed" star.

It seems Italians led the way in this somewhat scandalous approach. By the time young Franco Nero was appearing in films in the early to mid 60's, this convention of voice replacement was wide spread.



Any actor worth their salt will tell you that to remove an actor's voice, is taking away one of the actor's primary dramatic tools. But in a dubbing culture an actor who might not have a great or dynamic vocal range, can still become a star. So I guess the answer to your question is that some stars are content to be dubbed by someone else because it aids their performance and others have to fight for their right because they believe that dubbing lessens their performance. I also think there is a difference between a serious film actor and a movie star. A dubbing culture is about creating or manufacturing a movie personality, which has virtually nothing to do with the notion of what that personality is like in real life. It should be noted that although this practice still goes on in various dubbing cultures today, its wide spread use has dropped off considerably. In fact in Italy in the mid 90's there was a whole new movement towards, "La Presa Diretta", which roughly translates as "live sound recording". This was an innovation headed by younger vanguard Italian directors like Nanni Moretti and Gianni Amico who saw dubbing as a destroyer of true, quality drama. Although Bertolucci had been pushing for it way back in the 60's.

Even so, the dubbing of stars and personalities still flourishes in the very commercial and exploitation end of Italian filmmaking where models are hired for their looks and re-dubbed by decent dubbing actresses.

Franco Nero's experience was a very common one. Ultimately he became a very popular star and was able to demand to use his own voice. But on the other hand, there is the contrast of someone like Terence Hill, who still to this day, is dubbed by other actors in his native Italian language. Terence Hill is more of a manufactured personality than a serious actor. And I think, despite some of Franco's more exploitative roles over the years, he can be considered a serious dramatic actor who takes pride in his work.

According to many people who had worked with Terence Hill in Italy, there is major sensitivity around the issue of his "voice". For reasons of an inverted pride and ego, he chooses not to be dubbed in English. It's not surprising that Terence Hill's popularity in English-speaking film culture dropped off just as he started to use his own voice. Ironically, Hill is still hugely popular in Germany and Italy where he is dubbed.

KA: Can you "spot" when the actor/actress is being dubbed over...

BY: The simple answer to this question is - only when the mouth is not matching the lip movements precisely. Then the illusion is immediately broken. But if there is a technical precision in the work, meaning that the lip movements are totally in synch, the sound recorded and mixed to match visual perspective then you really have no way of knowing. Filmmaking is a very technical and manufactured illusion; it relies on a slew of techniques to create its impact.

If the dubbing is badly recorded and the lip synch out, you can tell it's dubbed. As for the choice of voice, well that's a little harder to tell unless you have heard the actor's real voice before hand.

KA: Does it matter to you if the actor is not dubbing their own dialogue?

BY: Well it depends. The answer is yes and no. An actor's performance can be seriously marred by the bad choice of an inappropriate dubbing actor; an easy case point is Franco Nero's English voice in the export version of *Django*. This voice seriously damages the dramatic impact of his performance. I believe the dubbing actor was a guy called Tony Russell, who was definitely not one of the better dubbing actors residing in Rome during the 60's. There were a number of other dubbers who would have matched Franco's intent. But on the other hand, Sergio Graziano's voice compliments Franco's performance very nicely and luckily for Franco, helped make him a star! Franco agreed that Sergio's dubbing was particular good. He also admitted that his voice wasn't sufficiently "heavy" at the time of the making of the film. As you can see, there was a major attempt to visibly "age" Franco - to make him look older.

KA: Do you hope to some day complete your documentary?

BY: The answer is a definite yes. I've invested way too much time and energy already to not complete this project. The problem I faced the first time around was primarily based around the fact that I was a young filmmaker without a track record trying to gain interest for a film about a somewhat arcane subject. A number of things have changed in my favor since then. Firstly, I now have a bit of track record and secondly the idea of making



unusual film related documentaries is now, well not that unusual. Also, the advent of DVD has made even average consumers aware that there are "dubbed versions" of their favorite films. Although most people won't be that interested in switching on their Italian, Spanish or French soundtracks when watching a Reese Witherspoon movie, there's still an awareness which back in '90's (in the English speaking

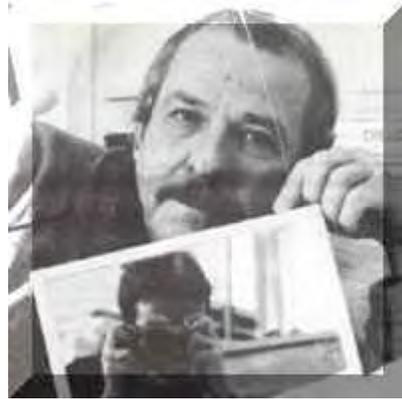
film world) didn't really exist. But, I'm going to try and aim high. In all seriousness, I'm thinking about approaching either Martin Scorsese and or Quentin Tarantino about possibly becoming involved in the project in an executive producer type role. This is not as high fallutin as it sounds. I've already been in contact with Scorsese about this film and know he's very intrigued by the angle. So, we'll see what happens. I'm in the middle of raising finance for my current doco project and busy writing and preparing my own low budget genre flick. A contemporary neo-western, crime film. No, it's nothing like *Kill Bill!* but more along the lines of Peckinpah's *Bring Me The Head of Alfredo Garcia*. Gritty and character based. It's a contemporary crime film using a hostile landscape. I'm hoping to get that project up sometime in the New Year. So sometime in between I'm going to resurrect my dubbing project.

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## Boot Hill

### Gerard Brach

French screenwriter Gerard Brach, who frequently worked with directors Roman Polanski and Jean-Jacques Annaud, has died a spokeswoman for his latest movie said. He was 79. Brach died September 9, 2006 after a long illness, said a spokeswoman for his latest collaboration with Annaud, the movie "Minor," which is being shot in Spain. The Paris-based screenwriter was born July 23, 1927 in Montrouge, Hauts-de-Seine, Ile-de France, France and worked on scripts for Polanski films including "Tess," "Frantic" and "Repulsion." For Annaud, he helped adapt the novels "The Name of the Rose" and "The Lover," among others. Annaud praised Brach as a poet. "His tender and outlandish universe, fueled by surrealism and ancient history, made him one of the most inspired screenwriters of cinema's first century," Annaud said. Brach also tried his hand at directing, with the 1970 film "The House" and "The Boat on the Grass" the following year.



#### Gerard Brach's Euro-western:

2004 – Blueberry (Renegade) (co-screenwriter)

### Karl-Ernst Sasse

Prolific East German composer Karl-Ernst Sasse died at 83 on November 12, 2006 in Postdam-Babelsberg, Germany. Born on December 5, 1923



in Bremen, Germany, Mr. Sasse composed music for over 500 films among which were many for the East

German DEFA film studio. The communist controlled film studio produced some unusual and powerful films that have only recently begun to be discovered by those of us in the west. Mr. Sasse



composed scores for some of the twelve films in the DEFA Western series. The series starred Serbian actor Gojko Mitic and portrayed the Indians in a non-stereotypical manner. Sasse's music was greatly influenced by the music he found in the American films.

**Karl-Ernst Sasse's Euro-Westerns:**

- 1967 – Spur des Falcon (The Falcon's Trail)
- 1969 – Weisse Wolfe (White Wolf)
- 1972 – Der Scout (The Scout)
- 1974 – Kit & Co.
  - Ulzana
- 1975 – Blutsbruder (Blood Brothers)
- 1982 – Der Lange Ritt zur Schule (The Long Ride to School)
- 1987 – Prairiejager in Mexiko (Prairie Scout in Mexico) (TV)

## ***Leon Niemczyk***

Leon Niemczyk died November 29, 2006 in Lodz, Poland. Born on December 15, 1923



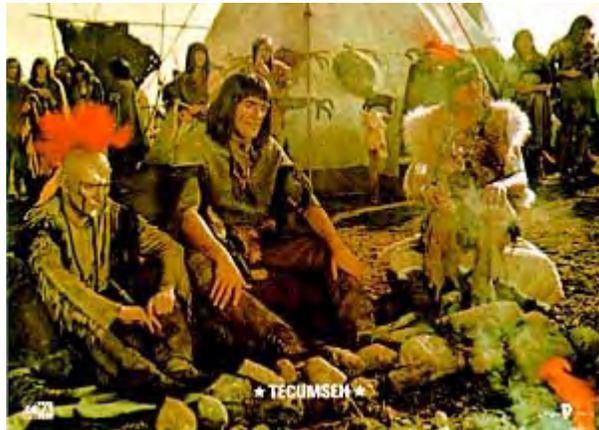
in Warsaw, Poland he tried to flee at the end of the 1940s with his brother Ludwik from Stalinist Poland. Together they were captured and sent to Germany and placed in prison. After their release, Leon Niemczyk started to work as a dock worker in Gdansk. He worked at an amateur theatre where he experienced his first roles as an actor. During one of his performances he was discovered by film people from Lodz. Niemczyk was one of the most prominent actors in Poland since the 1950s. He performed for all the great Polish directors. Some of his films are known till this day as legends of the Polish cinema and in the countries bordering Poland. He then played in 1962 the leading role in Roman Polanski's early work "Knife in the

Water". All together he acted in more than 150 films. Other legendary films: "Night Train" (1959) by Jerzy Kawalerowicz and "The Knights of the Black Cross" (1960) of Aleksander Ford. Also in DEFA productions he was seen quite frequently.

[Submitted by Daniel Maier]

**Leon Niemczyk's Euro-westerns:**

- 1972 - Tecumseh
- 1973 - Apaches
- 1976 – Trini (Death for Zapata)
- 1978 - Severino
- 1982 – Der Lang Riutt zur Schule (The Long Ride to School)
- 1987 – Prariejager in Mexiko: Benito Juarez (Prairie Scout in Mexico)



## ***Lorenzo Robledo***

Spanish character actor Lorenzo Robledo died in September 2006 in Madrid, Spain, he was 85. Lorenzo was in all of the Clint Eastwood / Sergio Leone westerns and became a regular in Spaghetti westerns for years. He was seen on both sides of the law as gang members and deputies and always turned in a reliable performance and it was always a delight to see him appear on screen. No obituaries could be found and only close acquaintances were notified of his death. Too bad these actor's passings go unrecorded and only through luck do we know they have died. Their contribution to the genre was tremendous and most of us know their faces and names as soon as see them in a film yet their deaths go unreported.



### **Lorenzo Robledo's Euro-westerns:**

- 1963 - Furia de la ley (Billy the Kid)
  - Tres hombre buenos (The Implacable Three)
  - Relevo para un pistolero
  - Se sparo... ti uccido (Shoot to Kill)
- 1964 - Die schwarzen Adler von Santa Fe (Black Eagle of Santa Fe)
  - Per un pugno di dollari (Fistful of Dollars)
  - 5000 dollari sull'asso (\$5,000 on One Ace)
  - I sette pistoleros del Texas (Seven from Texas)
  - Sette ore di fuoco (7 Hours of Gunfire)
- 1965 - L'ultimo dei Mohicani (The Last of the Mohicans)
  - Per qualche dollaro in piu (For a Few Dollars More)
  - Mani di pistolero (Hands of a Gunman)
  - I quattro inesorabili (The Relentless Four)
- 1966 - Per pochi dollari ancora (Fort Yuma Gold)
  - Il buono, il brutto, il cattivo (The Good, the Bad and the Ugly)
  - Un dollaro a testa (Navajo Joe)
  - Per il gusto di uccidere (A Taste for Killing)
- 1967 - La resa dei conti (The Big Gundown)
  - Faccia a faccia (Face to Face)
  - Un treno per Durango (A Train for Durango)
  - Uccidi Django... uccidi primo (Kill Django... Kill First)
- 1968 - All'ultimo Sangue (Bury Them Deep)
  - Un corde, un Colt (Cemetery Without Crosses)
  - Il mercenario (The Mercenary)
  - Ad uno ad uno... spietatamente (One by One)
- 1969 - Quei disperati che puzzano di sudore e di morte (A Bullet for Sandoval)
  - Garringo
  - Il prezzo del potere (The Price of Power)
- 1970 - Vamos a matar, companeros (Companeros!)

- Condenados a vivir (Cut-Throats Nine)
  - Dans la poussiere du solei (In the Dust of the Sun)
  - Lo irritarono... e Sartana fece piazza pulita (Sartana Kills Them All)
- 1971 – Viva la muerte... tua (Long Live Your Death)
- Un dolar recompense (The Prey of Vultures)
  - Su le mani, cadavere! Sei agli arresti (Raise Your Hands, Dead Man, You're Under Arrest)
- 1971 – Der Scharlachrote Buchstabe (The Scarlet Letter)
- 1973 – Lo chiamavano requiescat Fasthand (Fast Hand is Still My Name)

## ***Mickey Hargitay***



Former Mr. Universe (1955) turned actor Mickey Hargitay, the one-time husband of Hollywood bombshell Jayne Mansfield and father of Emmy-winning actress Mariska Hargitay, has died at the age of 80. Hargitay died on September 14, 2006 in Los Angeles, surrounded by his family.

The Hungarian-born Hargitay, who was named Mr. Universe in 1955 and appeared opposite Mansfield in the 1960 film "The Loves of Hercules," died on September 14, 2006, a family spokesman said.

"Words cannot express how saddened we are by the loss of Mickey. At the same time, we are so grateful for who he was and is to all of us and for the love he gave us in our lives," the spokesman said. "He will continue to be a source of inspiration and strength."

A private service has been held.

Born Miklos Hargitay in Budapest, Hungary on January 6, 1926, bodybuilder Hargitay was working in a Mae West stage revue in the mid-1950s when he met Hollywood film star and sex symbol Mansfield. The couple married in 1958 and had three children together before divorcing in the early 1960s.

Mansfield was killed in a 1967 car crash at age 34. All three children -- Mariska, Zoltan and Mickey Jr. -- were riding in the back seat of the 1966 Buick Electra but survived the accident.

Mariska Hargitay, 42, won an Emmy last month for her performance in the NBC crime drama "Law & Order: Special Victims Unit." She was nominated twice before for her role as a detective on the show.

### ***Mickey Hargitay's Euro-Westerns:***

1964 – Uno straniero a Sacramento (A Stranger in Sacramento)

- 1965 – Lo sceriffo non spara (The Sheriff Won't Shoot)  
 - Tre colpi di Winchester per Ringo (3 Bullets for Ringo)  
 1966 – Giunse Ringo e... fu tempo di massacro (Ringo It's Massacre Time)  
 1967 – Cjamango

## ***Peter Tevis***

Peter Edward Tevis whose booming voice and distinctive guitar technique helped define the sound of a decade of Spaghetti Western films, died on Mercer Island September 13, 2006. He was 69. He had been ill with Parkinson's disease.

Tevis helped inspire soundtrack composer Ennio Morricone during the earliest genesis of the Spaghetti Westerns of the 1960s. Some of Tevis' own music can be heard in the classic Clint Eastwood westerns that began with "A Fistful of Dollars", and he lent his singing voice to other films such as "Bullets Don't Argue."

At the time, Tevis was one of a small handful of singers living in Italy who provided the vocals on songs about cowboys and dark times in the Wild West. He was instrumental in coining the soundtrack of the Spaghetti Western, with its film music of whistles, whoops, horse whips and grunting male choruses that would be heard throughout the refrains of some 700 films spanning more than a decade.



Tevis was a University of California dropout who pursued a singing and acting career in Italy in the early 1960s at the moment when film director Sergio Leone was working on his first Western movie, "A Fistful of Dollars", and Ennio Morricone, then a budding composer, was hoping to write its score.

According to music scholar John Bender, Tevis walked into Morricone's office one day with a guitar on his back. Propping his knee up on the desk and swinging his six-string around, he played Morricone a rendering of Woodie Guthrie's folk song "Pastures of Plenty".

His inventive sound proved irresistible to producer Leone, who gave the job to Morricone immediately upon hearing a recording of Tevis' song. A partnership that would set a cinematic standard was born.

Tevis enjoyed a life of celebrity during his time in Italy, acting in TV commercials and modeling as a leading man for popular Italian "photo-montage" graphic novels. He was followed by the paparazzi and captured on the pages of tabloid magazines.

Tevis eventually returned to California and in 1974 started his own recording business, producing albums that teach birds such as mynahs, cockatiels and parrots how to sing familiar songs and repeat famous movie lines. In 1997, Tevis moved to Mercer Island to run his recording business with his wife, Noi. He is survived by his wife, Noi Tevis, and son, Dashiell. Services have been held

**Peter Tevis' westerns – singer:**

- 1964 – I sentieri dell'Odio (Bullets and Flesh) [sings "A Western Man"]  
- Le pistole non discutono (Bullets Don't Argue) [sings "Lonesome Billy"]  
- Jim il primo (The Last Gun) [sings "Young Jim Hart"]  
1965 – Una bara per sceriffo (A Coffin for the Sheriff) [sings "A Lone and Angry Man"]  
- La spietata Colt del Gringo (The Ruthless Colt of the Gringo) [sings "A Man Must Fight"]  
1969 – Quinta non ammazzare (Quinta: Fighting Proud) [sings "Title song"]

## ***Renato Polselli***



Italian horror master Renato Polselli died October 1, 2006 in Rome at age 84. Mr. Polsetti was a contemporary of Mario Bava. He directed a number of memorable Italian horror films during the early 1960s. During the 1970s and 80s, he adopted the nom de plume Ralph Brown and directed a group of sex-laced gore films more on par with the work of Jesus Franco. His Ralph Brown work has quite a cult following. Mr. Polsetti's early work includes the first Italian horror film to begin production during the worldwide horror film revival begun in the late 1950s. "The Vampire and the Ballerina" was released in 1960. His 1963 follow-up "The Vampire of the Opera" did not enjoy the success of the earlier film and has been rarely seen.

Mr. Polselli also directed several dramas and the Spaghetti Western "The Sheriff Won't Shoot." The Western starred Mickey Hargitay. The late actor worked with the director on two of his Ralph Brown horror films: "Delirium" and "The Reincarnation of Isabel." Other films from his Ralph Brown period include "The Truth According to Satan," the XXX-rated "Revelations of a Psychiatrist in a World of Perverse Sex," "Mania" and "Oscenita."

**Renato Polselli's Euro-Westerns:**

- 1965 – Lo sceriffo che non spar (The Sheriff Won't Shoot) [director]  
- El hijo del pistolero (Son of a Gunfighter) [actor]  
1967 – Bill il taciturno... Django uccide (Django Kills Softly)[screenwriter]



## ***Tetsuro Tamba***



Tetsuro Tamba, who played James Bond's Japanese ally Tiger Tanaka in *You Only Live Twice* (1967), has died of pneumonia in Tokyo, on September 24, 2006, aged 84. Born Shozaburo Tanba, on July 17, 1922 in Tokyo, he worked as a translator and did not begin making films until the 1950s. But he went on to appear in more than 200, including many samurai and yakuza films. He worked with several of the country's top directors and by the early 1960s was beginning to land roles in visiting international productions. Tamba first worked with director Lewis Gilbert when he co-starred in the Far East drama *The 7th Dawn* (1964) with William Holden and Susannah York. Gilbert felt he was an obvious choice for the co-starring role of the handsome and inscrutable Japanese spymaster in *You Only Live Twice*. Tamba won a Japanese Academy Award as best supporting actor in 1981 for his performance as a general in *The Battle of Port Arthur*, an epic set against the backdrop of the Russo-Japanese War.



### **Tetsuro Tamba's Euro-western:**

1969 – Un esercito di cinque uomini (The 5 Man Army)

## Tina Aumont

French American actress Tina Aumont, who had her largest success in Italian films, died on Saturday October 28, 2006 at the age of 60 of a pulmonary embolism. Born Christina Maria Solomons on February 14, 1946 in Hollywood, California. She was the daughter of actor Jean-Pierre Aumont and actress Maria Montez. She debuted in her acting career under the name Tina Marquand in "Modesty Blaise" (1966), after she had married in 1963 the French director and actor Christian Marquand. Among her further films were "Metello" (1970) directed by Mauro Bolognini and "Casanova" by Federico Fellini (1976).



### Tina Aumont's Euro-westerns:

1967 – L'uomo, l'orgoglio, la vendetta (A Man, a Pride, a Vengeance)

1973 – Blu gang vissero per sempre felici e ammazzati (The Brothers Blue)



## Jack Palance

Vladimir Palaniuk, better known as Jack Palance, passed away from natural causes November 10, 2006, at his home in Montecito, California, he was 87. Palance had an air of immortality. Everyone loved it when he dropped down and did one-armed pushups at the Academy Awards in 1992. And it wasn't the last time he did them. Well into his 80s, Palance showed everyone his health and strength behind the worn skin and warm smile.

Palance was born February 18, 1919 to a Ukrainian family in Lattimer Mines, Pennsylvania. In the 1930's he started his



journey into the spotlight as a professional boxer with the name Jack Brazzo, however his successful career was cut short to enter World War II. After an injury took him out of service, Palance got a Bachelor's degree in Drama from Stanford University and made his Broadway debut in 1947. From there, he quickly achieved two Oscar nominations for his work in *Sudden Fear* and *Shane*. Over the years, Palance racked up a number of professional successes, which culminated in his Academy Award win for 1991's *City Slickers*.

**Jack Palance's Euro-Westerns:**

1968 – Il Mercenario (The Mercenary)

1969 – La marca de Cain (The Desperados!)

1970 – Vamos a matar, companeros! (Companeros)

1971 – Blu gang vissero per sempre felici e ammazzati (Brothers Blue)

- Chato, el apache (Chato's Land)

1972 – Si puo fare... amico (It Can Be Done Amigo)

- Te deum (The Sting of the West)

1974 – Il richiamo del lupo (The Great Adventure)

1976 – Diamante lobo (God's Gun)

1977 – Welcome to Blood City

## ***Aroldo Tieri***

Aroldo Tieri, 89, a film and theatre actor, died December 29, 2006. The actor, who was at the S. Valentino clinic in Rome, was under the care of his wife Giuliana Lojodice, his long-time companion in life and in art. Tieri was born in Corigliano Calabro on August 28, 1917. The funeral will be held tomorrow morning at 11 at the parish of Stella Mattutina, in Balduina. Son of playwright Vincenzo Tieri, he made his debut in theatre in the Francesca da Rimini. After WWII, he began to work also in the review theatre of Garinei and Giovannini, alongside Anna Magnani, Toto', Gino Cervi and Walter Chiari. In the mid-50s and the 60s, he worked mostly on the radio, on television and in cinema.



He was a regular guest on programmes such as 'Gran Varieta' and 'Gran Gala', and performed many radio plays. In 1965 he returned to the theatre and founded a company with Giuliana Lojodice, to whom he was bound in companionship both in life and in their work. Together, they performed very popular shows with directors such as Sbragia and Squarzina, such as 'Il Gioco delle Parti' (The Game of Roles) by Pirandello, 'Un Marito' (A Husband) by Svevo, 'Candida' by Shaw, 'Le Misanthrope' by Moliere, 'An Ideal Husband' by Wilde,

'Marionette che Passione!' (Marionettes, What Passion!) by Rosso di San Secondo, which marks the beginning of his collaboration with a director such as Giancarlo Sepe, 'Dear Consciences, Bad Memories' by Horowitz and 'The English Lover' by Marguerite Duras in 1999, after which Tieri left the scene.

**Aroldo Tieri's Euro-westerns**

1960 – Un dollaro di fifa (A Dollar of Fear)

- 1961 – I tre implacabili (The Magnificent Three)
- 1962 – Due contro tutti (The Terrible Sheriff)
- 1965 – Due Mafiosi nel Far West (Two Mafiamen in the Far West)
- 1966 – Due sergenti del General Custer (Two Sergeants of General Custer)

## **Carlo Ponti**

Carlo Ponti, husband of world famous actress Sophia Loren, died January 10, 2007 in a Geneva, Switzerland hospital, after pulmonary complications. "A life dedicated to the cinema. At the age of 94, Carolo Ponti passed away peacefully in the early hours of Wednesday morning, surrounded by the affection of his whole family...His funeral will be a strictly private affair," read a statement by Loren and other members of Ponti's family.



Ponti produced over 140 films during his career including classics such as Federico Fellini's *La Strada* (1954), David Lean's *Dr Zhivago* (1965), and Michelangelo Antonioni's *Blowup* (1966). "During his long career working alongside many of Italy's top film directors, Ponti made a significant contribution to the spread of Italian culture throughout the world. But also commiserations on behalf of Rome, which like the whole of the country owes him much," added Rome's Mayor Walter Veltroni.

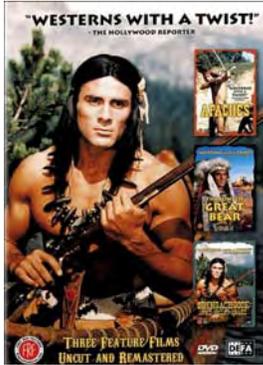
Ponti was admitted to hospital 10 days ago, his family said. He discovered Oscar-winning Loren and married her by proxy in Mexico in 1957, but was charged with bigamy. Divorce was not legalized in Italy until the 1970s, and the couple moved to France and gained French citizenship, allowing Ponti to be divorced and re-marry Loren. The couple had two sons, Carlo and Eduardo. Ponti also had a son, Alex Ponti, also a film producer, with his first wife.

### **Carlo Ponti's Euro-Westerns:**

- 1975 – Whisky e fantasmi (Whisky and Ghosts) [producer]
- Cipolla Colt (Spaghetti Western) [producer]



## DVD Reviews by Lee Broughton



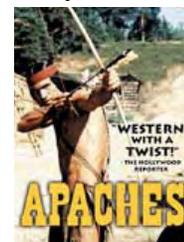
**Westerns With a Twist Box Set** Widescreen (1.85:1 flat). First Run Features, USA. Format: NTSC Region 1. German language with English subtitles. **The Sons of Great Bear** Directed by Josef Mach. 88 min. A vicious frontiersman, Fred 'Red Fox' Clark (Jiri Vrstala), kills an elderly Indian (A. P. Hoffmann) while attempting to discover the whereabouts of the Bear Band's secret gold reserves. The old man's son Tokei Ihto (Gojko Mitic) goes rogue and he joins the Indian rebels who are resisting the US government's plans to revoke their settlement treaties. Clashes

with the US Cavalry and a final showdown with Clark and his gang of murderous frontiersmen take place when Tokei Ihto convinces his people to leave their barren reservation and follow him in search of a new settlement across the Missouri river. This show was the East German DEFA studios' first Western and it's not a bad effort. A couple of the film's action sequences are staged in a charmingly naïve kind of way but the bulk of the action here is well executed. Some of the film's occasionally campy music cues play a little incongruously at times but the show's cinematography is of a good quality. Jiri Vrstala makes for an excellent bad guy: he comes on like Klaus Kinski's even nastier older brother. **Chingachgook: The Great Snake** Directed by Richard Groschopp. 87 min. North America, 1740: the struggle for colonial dominance finds the English enlisting the Delaware Indian tribes as mercenaries while the French make similar use of the Huron tribes. When Huron raiders kidnap Chingachgook's (Gojko Mitic) bride to be from a Delaware settlement, the fearless warrior begins tracking them down with his frontiersman pal, Deerslayer (Rolf Romer).



The trail leads the pair into clashes with English and French troops, murderous frontiersmen and Huron warriors. This show's introductory sequence employs a stilted documentary-like approach but a more traditional filmic narrative format is adopted for the main body of the film. There are some impressive sets here (a log cabin built in the centre of a lake) and some superb action sequences too. A couple of the show's music cues do play a little incongruously but this remains an entertaining production. Based on a story by James Fenimore Cooper, *Chingachgook* represents another reasonably solid effort by DEFA.

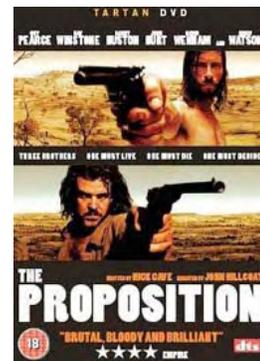
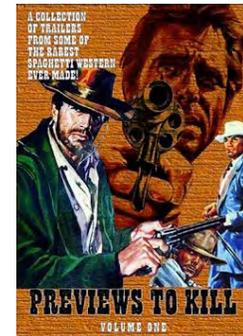
**Apaches** Directed by Gottfried Kolditz. 94 min. For several years an Apache tribe has abided by a peace treaty that allows the Mexicans at Santa Rita to mine the tribe's land for copper. A team of American prospectors, led by the duplicitous Johnson (Milan Beli), are seeking to mine gold in the locality and they arrange for the Apaches to be brutally massacred when they attend a yearly celebration that is organized by the residents of Santa Rita. Ulzana (Gojko Mitic), the elderly but wily Nana (Colea Rautu) and six other Apache warriors survive the massacre and set out for revenge. Their plans become complicated by the outbreak of war between the USA and Mexico. Made in 1973, *Apaches* is much more grittier and self-assured than the two 1960s-shot films that accompany it here. And the film's music is much better too: it almost veers into Ennio Morricone territory at times. Square-jawed, muscular and athletic, Gojko Mitic is a convincing Indian brave-



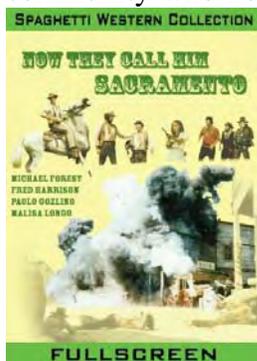
cum-hero in all three of the films presented here but he really comes into his own in *Apaches*. Coming on like a cross between Jack Palance and Piero Lulli, Milan Beli makes for a formidable bad guy. Superbly paced and full of surprises, *Apaches* remains one of the best Indian-oriented Westerns that I've ever come across. The picture and sound quality of all three films is essentially very good. It seems likely that the films were originally shot with an aspect ratio of 2.35:1 but these 1.85:1 editions remain welcome releases. Each title can be bought separately. *Extras*: each disc features an interview with Gojko Mitic, film notes, biographies, a photo gallery and a DEFA Westerns trailer. *Contact*: [www.firstrunfeatures.com](http://www.firstrunfeatures.com) **Previews to Kill Vol. 1** 67 min. Widescreen (1.85:1 flat). Rare-DVD, USA. Format: NTSC Region 0. A number of the genre entries featured

in this collection of theatrical trailers were seemingly marketed under unfamiliar titles in the countries that these trailers were sourced from. The trailers presented here are entertaining enough but their quality fluctuates wildly: some of the trailers are scrappy and incomplete while others are in quite good shape. There are one or two US Westerns featured here too. The titles featured are *Zorro the Rebel*, *A Man Alone*, *Ringo the Mark of Vengeance*, *Rio Hondo*, *Renegade Gunfighter*, *Say Your Prayers and Dig Your Grave*, *Rattler Kid*, *Vamos a Matar Sartana*, *Three Gun Showdown*, *The Pitiless Three*, *In the Name of the Colt*, *Shoot Gringo Shoot*, *The Law of Violence*, *Bury Them Deep*, *Gunfight at Dodge City*, *If You Want To Live Then Shoot*, *Turn I'll Kill You*, *Matalo!*, *Vengeance Ranch*, *Sign of the Coyote*, *Make Your Peace With God*, *Son of Jesse James*, *Road to Fort Alamo*, *Dynamite Joe*, *The Shoot*, *Chapaguas Gold*, *Tequilla Joe*, *A Golden Sheriff*, *The Ballad of Django*, *The Taste of Vengeance*. Available from: [www.lfvw.com](http://www.lfvw.com) **A Reason to Live, A Reason to Die** Directed by Tonino Valerii. 113 min. Widescreen (2.35:1 anamorphic).

*Wild East*, USA. Format: NTSC Region 0. A court-martialled Union officer, Colonel Pembroke (James Coburn), faces a military execution for meekly surrendering Fort Holman to a Reb Major (Telly Savalas). Pembroke had a good reason for his actions and he convinces his arresting officer that he could win the fort back with just twelve men. Alas, Pembroke is given a squad of seven miscreants who only volunteer to join him in order to secure their own stays of execution. This show is really *The Dirty Dozen* re-imagined as a 1970s-style action extravaganza set within the Spaghetti West. Fan favourites Bud Spencer and Benito Stefanelli both shine as members of Pembroke's team while genre stalwart Riz Ortolani supplies a really beautiful soundtrack score. There's some outstanding cinematography on display here and the film's huge Fort Holman set is really impressive. Fully restored for this release (previous English language versions ran to around 92 minutes), the DVD's picture quality is largely excellent and the disc's sound quality is pretty decent too. *Extras*: image gallery, three trailers, a TV spot and an alternate credits sequence. *Contact*: [www.wildeast.net](http://www.wildeast.net) **The Proposition** Directed by John Hillcoat. 99 min. Widescreen (2.35:1 anamorphic). Tartan DVD, UK. Format: PAL Region 0. When two outlaw brothers (Guy Pearce and Richard Wilson) are captured by a British law enforcer (Ray Winstone), a deal is struck that should lead to the capture



of the siblings' much feared older brother (Danny Huston) too. Set in Australia during the 1880s, *The Proposition* is a truly exceptional Antipodean Western. Excellent acting, some superb cinematography and art direction, a haunting soundtrack score and a suspense-laden narrative all work to bring this gritty and superbly realized period adventure to life. The picture and sound quality on this two disc special edition are both excellent. *Extras*: commentary track by John Hillcoat and Nick Cave, exclusive interviews with Guy Pearce and Danny Huston, a *Meet the Cast and Crew* docu, a *Making of The Proposition* docu, a trailer and a four page booklet. **The Last Gun** Directed by Sergio Bergonzelli. 98 min. Widescreen (1.85:1 flat). Dorado Films Inc, USA. Format: NTSC Region 1. Jess (Livio Lorenzon) and his gang of outlaws arrive in Sanderson town where they have a deal with a crooked banker, Morgan (Luigi Batzella), which should result in them getting a tip off about an imminent gold delivery. With them is a sharp-shooting new recruit called 'Guitar' (Carl Mohner). The townsfolk want to run Jess and company out of town but the storekeeper, Bill (Cameron Mitchell), turns down their requests for him to lead them. Luckily a mysterious masked gunman called Jim Hart appears to be ready to help whenever danger threatens Sanderson town. This is a very early genre entry but its snappy storyline and broad range of characters make it a really fun show. There are a number of genre conventions already in place here, most notably the bad guys' maniacal laughter and some violent fistfights and beatings. The print used here is quite well worn (it suffers from scratches, a darkish hue, etc) and the soundtrack is a little crackly but, given the film's age and obscurity, this isn't a bad presentation. **Now They Call Him Sacramento** Directed by Alfonso Balcazar. 89 min. Fullscreen (1.33:1 flat). Dorado Films Inc, USA. Format: NTSC Region 1. Sacramento (Michael Forest), Jim (Fred Harrison) and Jim's father Tequila (Paolo Gozolino) rumble a gang of crooks who are intent on stealing a cash shipment from a train's strong room. The trio believes that said money belongs to the US government and so they grab it for themselves but the cash actually belongs to a farming community who now face eviction. It seems that the thieves that our heroes outsmarted were working for a crooked banker who is intent on taking control of the farmers' land. When he discovers that said farmland is occupied by a commune of beautiful women, who have all left their husbands because they refused to stand up to the banker's vicious bad guys, Sacramento tries to make amends. However, Tequila runs off with the money and the banker sends his thugs after Sacramento and Jim. This is essentially a *Trinity*/Terence Hill and Bud Spencer-influenced comedy Spaghetti Western and it's beautifully done. There are some genuinely funny moments here and the film's storyline is evenly paced and engaging. Forest's goofy grin and Harrison's keenly observed imitation of Bud Spencer both add to this film's overall sense of fun. The film's final brawl does come perilously close to slapstick overkill but this is offset by the explosive demolition of an entire Western town set. Shot fullscreen, this show plays great when zoomed to an approximately correct aspect ratio of 1.77:1 on a widescreen TV. Picture quality fluctuates a little but is generally very good, as is the disc's sound quality. Contact: [www.doradofilms.com](http://www.doradofilms.com) © Copyright 2007 Lee Broughton.



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