



Issue #68



**Featuring: Ennio Morricone's honorary Oscar
Luis Malle "Viva Maria" interview
"Seraphim Falls" film review
DVD reviews
"Djurado"**

The Swingin' Doors

Thank God I lived long enough to see Ennio Morricone receive a long ago deserved Oscar. If you had told me in 1969 that Clint Eastwood a much maligned actor would receive an Academy Award before the incredible genius composer Ennio Morricone I would think you were insane. Well that actually happened with Clint's "Unforgiven" in 1992. Though Clint received his Oscar as a director he has been nominated as an actor. Although Ennio has received 5 nominations he's never won the award for his film scores. Incredibly he has been shunned for *Days of Heaven*, *The Mission*, *The Untouchables*, *Melena* and *Cinema Paradiso*. There are a multitude of films he's composed scores for that he hasn't even been nominated for including ***The Good, the Bad and the Ugly***, ***Once Upon a Time in the West***, and ***Once Upon a Time in America*** among others. I haven't watched a full Academy Awards broadcast since Clint's director award in 1993 but I wouldn't miss this one. I was able to meet Ennio in 1991 in Glendale, California when he was presented a lifetime achievement award by his fellow composers. I wasn't about to miss his Oscar presentation. He was a class act, although the Academy had to mess up the presentation by having Celine Dion sing a song with words put to "Deborah's Theme" from *Once Upon a Time in America*. Thankfully Clint Eastwood was the presenter and he came on stage to the music of ***The Good, the Bad and the Ugly***. Unfortunately he did not bring his glasses and messed up part of his speech. Ennio came on after Celine's song and thanked the Academy etc. He was pure class and you could tell he was touched by an audience who knew who he was and knew of his compositions. Too many times this award has become a political statement and not an artistic award. The Academy tries to make up for oversights with Lifetime Achievement Awards and if you take a look at a list of people who have been presented with one it is a slap in the face to the organization that they were never given an award for their achievements during their years of competing. Congratulations Ennio on the well deserved recognition! Unlike the Academy we saw your genius 40 years ago.

Thanks for all the e-mails on the new electronic edition of ***WAI!*** Without the help of amigo Lee Broughton I could not have done it. I do some of the basics and then Lee makes it look as professional as we know how to do. Thanks from across the pond Lee!

Adios amigo,

Tom Betts

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Published & Edited by **TOM BETTS**

e-mail – tbetts@hubbell.com

European Editor **Phil Dovaston**

e-mail phil.dovaston@ntlworld.com

European Correspondents: Michael Stemmer – Germany, Professor Mario Marsili – Italy,
Peter Stregnelius – Sweden, Cenk Kiral – Turkey, Vlad Pivarski – Serbia, Aldo Sambrell
– Spain, Lee Broughton, U.K.

Michael Ferguson, Gordon Harmer, Mike McQuarrie – Canada

Kim August – U.S.A.

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Whatever Became of? **Farley Granger**



Perhaps best known for his roles in Hitchcock's “*Rope*” and “*Strangers on a Train*” before ditching Hollywood for the New York stage, handsome Farley Granger (now 81), has recently written *Include Me Out*, Granger's sweetly chatty memoir of evolving from the wide-eyed pretty boy of the postwar Goldwyn lot (the title refers to his long, hard-won effort to break his contract with the studio) to a liberated man of cinema, TV, and the *theatuh*, working and playing with the likes

of Helen Hayes and Aaron Copland. Spaghetti western fans will remember Farley from “*They Call Me Trinity*” and “*A Man Called Noon*”.

The good, the bad and the deserving: Ennio Morricone

By Scott Eyman Palm Beach Post Arts Writer Sunday, February 25, 2007



How do these things happen? How is it possible that a great composer like Ennio Morricone has to wait for old age until he gets an honorary Oscar awarded to compensate for past stupidities?

Happily, in this case it's not a deathbed Oscar — Morricone conducted a concert at Radio City Music Hall just a few weeks ago — but the man is nearly 80, with five nominations (*Days of Heaven*, *The Mission*, *The Untouchables*, *Bugsy* and *Malèna*) that should have brought him at least two of the golden doorstops, for *Days of Heaven* and *The Mission*.

Morricone himself doesn't seem to have minded; he has been quoted as saying that to be in the same company as other superior artists (Kubrick, Garbo, etc.) who never got a competitive Oscar can be gauged as a badge of honor.

"After five nominations I expected nothing," Morricone said recently. "In fact, I hoped I'd remain without an Oscar. I would have remained in the company of illustrious non-winners. I see the Oscar as a little bit of a fluke — even if those who win deserve it. That doesn't mean that I'm not happy about it. I have received so many beautiful, incredible prizes, but there was a little hole. Maybe the Oscar fills the hole."

Nobody had heard film music like Morricone's before, because nobody had written film music like Morricone's before. Of course, nobody had made westerns like Sergio Leone's either — morally bleak, mordantly funny, but infused with the same love of landscape that animated earlier masters like Ford and Hawks.

The whip cracks and wild choral voices Morricone used in the Leone westerns — the anvil and bells in *A Fistful of Dollars*, accompanied by a chorus and the gorgeous whistle of Morricone's childhood friend Alessandro Alessandroni — are always backed up by the sine qua non of all great film music: a memorable melody, and his influence is ascertainable in a lot of music that can't be neatly categorized. Listen to Gnarl's Barkley's Crazy, with its wild, primal wails backed by apparently incongruous symphonic splendor, and you're hearing something that could have been written by Morricone on a bender.

Morricone was born in Rome in 1928 and was educated at the conservatory of the Accademia Nazionale di Santa Cecilia in the trumpet. His expertise on the trumpet meant he picked up a lot of gigs in jazz clubs, which helped pay his way through school. His original ambition was to compose classical music, but his ambitions shifted when he wrote some arrangements for Italian pop music that resulted in hit records.

He began composing for films in 1961, and never really has looked back. "I couldn't make a living with the other kinds of music," Morricone once said. "So I started making my living with films. But then I found that I loved doing movies, I really do love it very much! In fact, the music that I have written for the movies has actually given a lot to my concert music. And it goes both ways. The finding of solutions, unusual, personal solutions in films, shows up in other music."

In addition to his versatility, Morricone in his prime was an unparalleled workhorse. In 1968 alone, he scored 20 films, and he has written the music for around 400 movies, utilizing several pseudonyms along the way so as to avoid giving the impression of flooding the market. Despite his ubiquity, he's far better known in Europe than in America, probably because he always refused to relocate to Los Angeles, preferring to work and record in Rome.

Morricone is a key transitional figure in that he's perfectly capable of embracing whatever musical style that's needed. If there's a request for the 19th century romantic tradition, he can do that. If you want something that starts out quirky and quickly ramps up to insane or avant-garde — he can do that too. He spent a lot of time going off the commercial reservation to work for directors like Pasolini and Pontecorvo, and was never afraid of the bold artistic gesture. One Morricone score seems to involve little more than a swarm of angry bees.

Most film composers can do something approaching this, but only superficially. Musicians are like writers in that they have a signature style, developed over decades, that they apply to a given topic. They give away their identity by their affinity for certain orchestrations, as well as specific harmonic characteristics.

But Morricone is an authentic chameleon. This inclusive stance is why Morricone's film music has been covered by a wide group of admirers. John Zorn recorded an album of Morricone's music, and more recently the composer collaborated with the cellist Yo-Yo Ma in an album that emphasized the composer's romantic music.

Most of Morricone's most innovative work was done in Italy. To take just one obvious example — the title music from *The Good, the Bad and the Ugly* encompasses twangy guitar a la Duane Eddy interspersed with wild choral howls. (Morricone has explained that he went through a period when he was interested in replicating the screams of animals; in his mind, the cries are a coyote.) In addition to all this, there are blating trumpets, and an oddball, chugging percussive rhythm. It's a mélange of elements that shouldn't work, but does because Morricone can synthesize nearly anything, and propels the mixture with a blast of pure conviction.

More recently, Morricone has concentrated on developing his lyric gift, which came to the fore after his score for *The Mission* made the soundtrack a must-have, in spite of the fact the film itself was only marginal. In the past 20 years, he has evolved into a far more romantic composer than he seemed to be in the '60s. Scores like *Cinema Paradiso* and *Malena* rely on the composer's gift for elegiac nostalgia. It's an element that first cropped

up in his score for another movie about reveries of the past, Sergio Leone's *Once Upon a Time in America*. In scores like these, Morricone proves himself an heir to Puccini.

There's no other composer to compare with Ennio Morricone; his worst music is casual and cartoony, almost parodic, but at his frequent best he conjures the majesty of memory itself.



Ennio Morricone honored for western music themes By Glenn Whipp

Italian composer Ennio Morricone, recipient of this year's Honorary Academy Award, has written more than 400 film scores, but the work everyone knows -- immediately identifiable after hearing only a couple of notes -- comes from his collaborations on Sergio Leone's classic spaghetti Westerns of the 1960s.

When scoring such movies as "The Good, the Bad and the Ugly," "A Fistful of Dollars" and "Once Upon a Time in the West," Morricone wanted to upend Western film music clichés. In the process, he created a new set that has never been erased.

"My deep gratitude goes out to all the directors who had faith in me," the 78-year-old composer said in Italian after the Hollywood crowd watched a montage of clips featuring his film music and Celine Dion sang newly written words to a Morricone melody from "Once Upon a Time in America."

Morricone added he was thinking of fellow artists "who never received this honor. I wish they could all be recognized along with me."

In addition to the Leone Westerns, Morricone composed the scores to "The Mission," "The Untouchables," "The Battle of Algiers" and "Bugsy." Morricone has been nominated for five Oscars, most recently in 2001 for "Malena."

The honorary Oscar is his first. He now mostly works in his home country. "This Oscar is not a point of arrival but a starting point to continue writing with the same passion," Morricone said Sunday at the Kodak Theatre.

Morricone's music is so influential that it has crossed over into virtually every genre. A new album from Sony Classical, "We All Love Ennio Morricone," features performances from Bruce Springsteen, Renee Fleming, Celine Dion and Metallica.



***The Erotic West: Director Louis Malle talks about his film
“Viva Maria!”, Bardot and film eroticism*** ***By James R. Silke***

A moviemaker whose latest film takes a giant step in the direction of fantasy and “escapist” entertainment, Frenchman Louis Malle served his apprenticeship with the documentary master Jacques Costeau (“The Silent World,” “World Without Sun”). In 1957 he won the Louis Delluc award at the age of twenty-five for his first picture, “The Steps to the Scaffold,” with Jeanne Moreau, which he produced as well as directed. His “The Lovers” (1959), is now a matter of film—and in some cases legal!—history; its exhibition is still restricted in several American cities. To some critics he is the real creative genius of the French film world as they point out that his favorite “Zazie,” was first to use the tricks of “Une Femme Est Une Femme” and “Tom Jones.” Others claim he is a rich boy playing with films. He refused to talk about being a genius, naturally, but he had a lot to say and it was evident he is enthusiastic, serious and in love with films.



JRS: What is the story of “Viva Maria!”?

LM: In “Viva Maria!” we have tried to imitate the style of those heavy magazines published early in the 20th century telling of fabulous voyages and discoveries around the world – you know, in Cambodia, in the Congo, and in Mexico.

JRS: Very bizarre.

LM: Yes. The stories of bandit attacks, wars, and so on. You know. They used to read those magazines then the way we watch TV and go to movies now. And then we enhance the effect of the dream world by involving two beautiful girls – Jeanne Moreau and Brigitte Bardot. The story is completely naïve and unrealistic. It’s mostly a picture about exotism, really.

JRS: In the mid-thirties, a lot of Hollywood’s directors made very exotic-type adventuress: Michael Curtiz’s “Captain Blood” and Sternberg’s “Morocco.”

LM: Yes, of course, in a way “Viva Maria!” will be a satire on that kind of film. Because the core of “Viva Maria!” involves a switch in sex. Let’s say, from Gary Cooper and Burt Lancaster in “Vera Cruz,” by Aldrich. To Bardot and Moreau. But I also wanted to make it convincing. Not believable, but convincing. For instance, when I first discussed the film with Brigitte, I told her, “You’re not going to appear like you were in ‘Babette Goes To War’.” In “Babette” she was supposed to play a resistance hero, but she was fooling around, and you didn’t believe for one minute that she could handle a rifle. Here – in “Viva Maria!” – you’ll see... she’s extremely convincing. There is one gesture she makes when she has an argument with Jeanne; Jeanne is supposed to know all about it, because she is supposed to have been trained by her father, who is an anarchist, who is supposed to have been blowing things up all his life; the picture starts, you know, with a little girl blowing up police headquarters in London, and then escapes with her father, and we see a reward poster where she is wanted for ten thousand pounds; and that’s how it starts. But back to the story I was telling you: I was afraid Brigitte would have trouble handling these things, and as it turned out, she was great. In this argument Jeanne is holding a Winchester on Brigitte. In the scenes, Brigitte snatches the gun away, and in a flash loads it and throws it back. And she does it beautifully – as well as John Wayne could do it.



JRS: I noticed in “Viva Maria!” that you have a seduction of George Hamilton when he’s tied up, so that the aggressor becomes a female.

LM: Yes. That is meant to be a sort of a takeoff on the type of role Jeanne Moreau usually plays in films. She understood it very well, and did the scene beautifully and with a lot of humor, where she advances towards him, and he is sort of frightened – you know? – and she comes up to him and unbuttons his shirt... and it ends there. It's possible this picture will be an exercise in frustration. It's possible. There is also a strip-tease scene that is cut right where it has to be, to keep the audience riding up in their seats... It turns out in the scene that they all are nude!

JRS: You spoke of the film much as though it were a caricature...

LM: We have taken it very much as a caricature. I think the whole idea of these two girls taking over the lead of this revolution is, symbolically, very erotic. The part of Bardot, especially. It doesn't show up as eroticism per se, but when she takes up a machine gun in her hands, it really becomes quite erotic. We wanted to kid the idea most of the time, but maybe, unconsciously, the erotic came through even stronger than we thought.

JRS: But you say it's not direct, as in say, "The Lovers."

LM: No. No nude scenes or anything like that. The women are overdressed, as a matter of fact. All the way. At the beginning of the film they are dressed like men. And they act like men all the way through the picture. As a matter of fact, Brigitte is a virgin at the outset. Then as things progress, there is a scene at a dinner party where Moreau starts telling about how wonderful love is – how exciting and how fabulous.



Louis Malle, center, with Jeanne Moreau on the set of "Viva Maria!"

During that dialogue, Bardot is looking at different men, you know, and she says she doesn't know anything about love. But she's interested. And finally, she goes away with three men at the same time! And she comes back the next morning, you know, with her clothes almost completely torn off, and starry eyes and tired and – how do you say it? – She's been ravaged and brutalized. And she wanders over to the wagons, and says to Moreau, "Oh, you're right – love is wonderful!"

“Seraphim Falls” Stands Tall By John Hoffsis



It's certainly not news to most of us, but the American western film no longer holds the same appeal with the mass movie-going audience as it once did. Sure, westerns get made, but they usually wind up on TV (*THE BROKEN TRAIL*) or going straight to video (*BANDIDAS*). It's clear the studios have no faith in them, regardless of what big names may be in the cast. The treatment Samuel Goldwyn Company gave *SERAPHIM FALLS*, starring Pierce Brosnan and Liam Neeson, is a prime example. The studio unceremoniously dumped *SERAPHIM FALLS* onto a small number of theatre screens in late January, a box-office graveyard usually reserved for lame comedies (*THE CLEANER*) or low budget teen horror flicks (*BLOOD AND CHOCOLATE*), and other films with little potential. Clearly, the western has now joined this list. Despite its cast, featuring a former James Bond and two Academy Award nominees (Neeson and Angelica Huston), there was virtually no publicity for the film, even in my home state of New Mexico, where most of the picture was shot.

I make it a habit to see any film made in New Mexico. It's my way of supporting our film industry. Sadly, this has meant sitting through many stinkers, especially lately, since Governor Richardson's tax breaks and incentives have sent countless hack filmmakers into our sunny clime to make their "masterpieces." Some recent examples of New Mexico cinema include *BEERFEST*, and *EMPLOYEE OF THE MONTH*. Heck, the last truly great movie made here was probably *EASY RIDER* in 1969. This track record, its horrible release date, and the fact that only one theatre in town was still showing the film less than two weeks after its release made me think *SERAPHIM FALLS* had all the earmarks of a mega-bomb. But dang it, it's a western, and I wanted to see it. Thankfully, all these signs were wrong. Turns out *SERAPHIM FALLS* is the first good big-screen American western since *OPEN RANGE*, and the rare oater that succeeds at trying something different within the genre. The publicity for the film calls it a combination of "the raw brutality of *FIRST BLOOD* with the mesmerizing beauty of *COLD MOUNTAIN*." That description is not too far off the mark, but it's a superficial one. Much more lurks under the film's surface.

The story, at first, seems very simple. Three years after the close of the Civil War, Carver (Neeson) and his hired posse are chasing Gideon (Brosnan) across the mountains, plains and deserts with intent to kill. In order to stay alive, Brosnan starts "dropping folks like owl pellets," usually with a humongous, deftly thrown knife or a cleverly set (bear) trap. He even finds a surprising use for a dead horse. His masterful blade skills will remind spaghetti western fans of Tomas Milian's character Cuchillo in *THE BIG GUNDOWN* and *RUN, MAN, RUN*. First-time feature director David Von Ancken (best known for episodes of TV's *CSI: NY* and *COLD CASE*) keeps these chase scenes exciting and suspenseful. We stay intrigued because we don't know who's the good guy and who's the bad guy or why Gideon must die until two-thirds of the way through the movie. Little flashback snippets ala *DJANGO THE BASTARD* tease us early on, and Von Ancken really whets our appetite by having both men experience the same nightmarish visions!

Once the two men finally meet up *mano a mano*, we learn Carver's vengeance steams from a horrible mistake. This explanation twists our initial preconceptions, and sends more traditional revenge westerns running for the hills. Here, the film takes an unexpected, refreshing turn into allegory and symbolism. Suddenly the two men are in the middle of an isolated, hellish desert landscape, in which they meet two lone figures, a wisdom-spouting Indian, played by New Mexico resident Wes Studi (Joe Leaphorn in *SKINWALKERS*) guarding a tiny watering hole, and Angelica Houston as a devilish, scarlet-dressed snake oil saleswoman, who makes them offers they don't refuse.



It's at this point the movie will either win you over or lose you completely. If you like your westerns predictable, with clear-cut winners and losers, good guys and bad guys, you'll probably hate it. If you enjoy a western that makes you think, challenges you, and even makes a political statement, you'll find it rewarding. I fall into the latter camp. The film becomes an anti-war statement, illustrating the futility of war, and drawing obvious parallels to the current situation in Iraq. I can't recall a western since maybe *THE WILD*



BUNCH which reflects the political mood of the time it was made quite as well as this film does. It's also great to see an entertaining, action-packed western that also manages to be about something. Both Brosnan and Neeson manage to disappear into their characters, making us forget their prior big-screen images. Granted, neither has many lines to deliver amongst all the action, but they both prove quite credible in the Old West milieu. Worth noting in the

supporting cast is genre regular Ed Lauter, who plays one of Neeson's men. He doesn't get much to say, and doesn't survive the film's running time, but it's good to see him back in the old west.

The film's visual look, provided by cinematographer John Toll (*THE LAST SAMURAI*, *BRAVEHEART*) is spectacular, making good use of Oregon's mountains in the early scenes and New Mexico's desolate flatlands in the rest of the picture. The final scenes, shot near Lordsburg, NM, look as though they were literally filmed in Hell. Aside from Brosnan's knife prowess, spaghetti western fans might enjoy the opening scenes, set among snow covered mountains, which recall *THE GREAT SILENCE*, even down to Brosnan's black fur coat. The final third also has a vague "spaghetti" feel to it, thanks to the dusty, barren setting. Sadly, though, there is no Morricone-style score here, only an unobtrusive symphonic one. Fans of more oddball spaghettis such as *MATALO* or *DJANGO KILL* might really enjoy this film. Traditionalists beware. It's a pity this film was basically disowned by its distributor. *SERAPHIM FALLS* is a well-made, unusual, and highly entertaining western with a great cast and amazing scenery deserving of a wider audience. Catch it when it comes out on DVD, you might like it. **Rating: 4 pistols.**

Boot Hill

Ron Carey

Comedy film and television actor Ron Carey -- who began his career as a stand-up on "The Merv Griffin Show," "The Mike Douglas Show," "The Ed Sullivan Show" and "The Tonight Show with Johnny Carson" -- has died. He was 71.



Carey died Tuesday of complications from a stroke at Cedars-Sinai Medical Center in Los Angeles. He appeared on the hit TV series "Barney Miller" as Officer Carl Levitt and the sitcom "Lucky Luke." Carey's feature credits include Mel Brooks' "History of the World: Part 1," "High Anxiety," "Silent Movie," "Fatso" and "The Out of Towners."

Carey was born Dec. 11, 1935, in Newark, N.J. He is survived by his wife, Sharon, brother Jimmy Cicienia and sister-in-law Dolores.

Ron Carey's Euro-Westerns:

1990-1991 - Lucky Luke TV series

1991 - Lucky Luke

1994 – Troublemakers

Peer Raben



Composer Peer Raben died of cancer on January 21 aged 66 in Mittelfels, Bavaria. The artist began his career as an actor and director but mainly worked as a soundtrack composer since the late sixties. For many years he worked with director Rainer Werner Fassbinder and wrote most of his films' soundtracks. In addition, he wrote songs for Fassbinder's wife, actress and singer Ingrid Caven. Together with her he produced several records, amongst them one dedicated to Edith Piaf. He also worked for Gus van Sant, Peter Zadek and Cora Frost. At 21 he composed the opening ceremony fanfare for the International Film Festival in Berlin used from 1962 till 1999 as well as the 50th anniversary fanfare for the Berlin Film Festival in 2000.

Peer Raben's Euro-westerns:

1971 - Whity

1972 – Tschetan, der Indianerjunge (Chetan, Indian Boy)

Lee Hoffman

Author Lee Hoffman died on February 6, 2007. Born Shirley Bell Hoffman in Chicago, Illinois she was an American author of science fiction and Western novels. She won the Western Writers of American Award for her novel *The Valdez Horses* (Doubleday, 1967). In Spain, John Sturges directed the 1973 film adaptation, *The Valdez Horses/ Valdez il Mezzosangue* (aka *Chino*), starring Charles Bronson and Jill Ireland. Under the pseudonym Georgia York, she wrote historical romance novels for Fawcett Books during the years 1979 to 1983.

Herbert Reinecker

Herbert Reinecker, the German scriptwriter who used the pseudonym Alex Berg and who created the long running Derrick television crime series seen in many nations, has died at the age of 92. His widow confirmed that Reinecker died on January 26, 2007 at his home on Lake Sternberger, Germany.



Reinecker was born on December 24, 1914 in Hagen, Westphalia, Germany and scripted more than 400 episodes of TV mysteries, with his 281 episodes of Derrick, which ceased filming in 1998, seen as his most lasting achievement. Derrick, played by the German actor Horst Tappert, was a philosophical older detective-inspector who was never surprised by the new varieties of evil and depravity he met with in his inquiries. Lifelong guilt often figured in the stories. As a youth, Reinecker wrote propaganda for the Hitler Youth and had a job as an official war reporter with the Waffen SS fighting force of the Nazi party.

Herbert Reinecker's Euro-westerns:

1963 – Der letzte Ritt nach Santa Cruz (The Last Ride to Santa Cruz)

1964 – Alla conquista dell'Arkansas (Massacre at Marble City)

1968 – Winnetou un Shatterhand im Tal der Toten (The Man with the Long Gun)

Karel Svoboda

Composer Karel Svoboda committed suicide on January 28, 2007. He was one of Czechoslovakia's most popular songwriters. Svoboda had written hundreds of hits and film scores. Svoboda was found dead in the garden of his villa outside of Prague.

Karel Svoboda is a household name in the Czech Republic thanks to his timeless hits but his music also comprised the soundtrack to some of the country's best loved films and TV series. When he lost a young daughter to leukemia a few years ago, the hearts of the Czech public went out to him and his wife Vendula. Now Karel Svoboda has left behind a toddler son - and that's also why the police report of his death came as such a massive shock.



Karel Svoboda was born in 1938 in Prague. As a young man he abandoned dentistry studies and devoted himself to music. Many of the big hits he wrote over five decades were sung by popular Czech singer Karel Gott - who was distraught at the news.

The work of Karel Svoboda is well known throughout Central Europe and beyond. He composed music to the Japanese animated series "The Adventures of Maya the Bee" which was screened all over the world. Svoboda's songs also received awards at music festivals from Tokyo to Cannes. After the Velvet Revolution he turned his hand to writing musicals. More than 1.5 million people saw his hit show "Dracula" whose soundtrack also sold 250,000 copies. Karel Svoboda's last major work was the musical "Monte Cristo" which premiered in 2000.

Karel Svoboda's Euro-western:

1980 – Sing, Cowboy Sing

Erik Schumann

Erik Schumann died February 9, in Munich, Germany. Born on February 15, 1925 in Grechwitz, Saxony, Germany he was a German actor and voice actor. After he took conservatoire instruction for musical training (piano and trombone) at Dresdener Conservatory, he received his first acting roles starting in 1943 at the national theatre in Dresden and the Berliner Park theatre. He also appeared in productions in Frankfurt/Main, Stuttgart and Munich.



In 1949 he began his dubbing activity in the Filmstudio and dubbed the German voices of among others Tony Curtis in (Some Like it Hot), Cary

Grant (Bringing Up Baby) and Jack Nicholson (Prizzi's Honor) as well as many different actors such as Marcello Mastroianni, Jean Louis Trintignant and Peter O'Toole.

His first film roll as Erik Schumann was in the DEFA film Semmelweiss – Retter der Mutter in the role of a Corps-student. In 1954 he played in a West German film for the first time, Streiffen Konsul Strotthoff. His break-through role succeeded with the Helmut Kautner Os West drama 'Himmel ohne Sterne'. From then on he acted beside Heinz Erhardt, Bernhard Wicki, Hansjoerg Felmy, Ulla Jacobsson, Sonja Ziemann and Gunnar Moeller. He was one of the officers at the side of Helmut Griem and Horst Frank in 'Fabrik der Offiziere'. Besides this he also acted in numerous TV productions and had guest appearances in Der Kommissar, Derrick and other series. He also did radio work and his salient voice was always in demand for radio play productions. Erik Schumann was married twice, and leaves two children. He lived in Strasslach, Munich, where he succumbed to a cancer.

Erik Schumann's Euro-westerns:

- 1965 – Old Surehand I. Teil (Flaming Frontier)
- Adios Gringo [German voice of Giuliano Gemma]
- 1968 – ...E per tetto un cielo di stelle (And for a Roof a Sky Full of Stars) [German voice of Giuliano Gemma]
- 1972 – Stadt ohne Sheriff (TV)
- 1974 – Aye, Aye Sheriff (TV)
- 1974 – Giubbe Rosse (Red Coat) [German voice of Guido Mannari]

Enzo Consoli



Enzo Consoli died in Rome, Italy on the 16th of February, 2007, after a long illness. He had left acting and dubbing some years ago and had dedicated himself to the theatre. In the last years he was also director of the Italian dubbing for the TV series "Touched by An Angel".

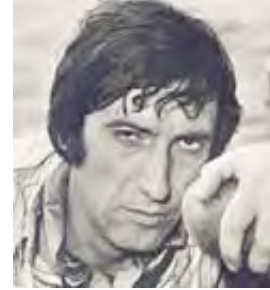
Enzo Consoli's Euro-westerns:

- 1967 – Se vuoi vivere, spara! (If You Want to Live... Shoot!)

Herbert Fux

Director, actor and politician Herbert Fux died March 13, 2007 only twelve days before his 80th birthday. Fux died in Vienna, Austria of a serious illness according to the family's lawyer. Fux was born on March 25, 1927 in Hallein, Austria. He attended acting school in Mozarteum and became a stage actor before switching to film where he became

a “film rogue” in the 1960s and 70s, averaging 10 film appearances a year. He was also active on TV but turned his attention to politics in the mid 1970s. He ran in the general council elections in Salzburg in 1977. He was one of the original members of the Green Party and was elected in 1986 to the national council. He broke with the party in 2003.



Herbert Fux's Euro-Westerns:

- 1967 – Al di là della legge (Beyond the Law)
- 1969 – I odio e il mio Dio (Hate is My God)
- 1972 – Banda J & S, cronaca criminale del Far West (Sonny & Jed)
- 1975 – Prima ti suono e poi ti sparo (Trinity, the Clown, the Guitar)

Saul Swimmer

Director Saul Swimmer died at age 70 on March 3, 2007 in Coral Gables Florida. Born on April 25, 1937 in Uniontown, Pennsylvania, Mr. Swimmer was known for his connection to "The Beatles". He co-produced the documentary "Let It Be". In addition to capturing the band making music together, Mr. Swimmer's film also gave fans an inside look at the band's disintegration.



In 1971 former Beatles drummer Ringo Starr and Mr. Swimmer co-produced the films "Come Together" and "**BLINDMAN**". Mr. Swimmer directed "Come Together". The following year, former Beatles guitarist George Harrison threw a benefit concert in Madison Square Garden. He called on Saul Swimmer to document the "Concert For Bangladesh". Mr. Swimmer directed the 1968 "Herman's Hermits" movie "Mrs. Brown You've Got a Lovely Daughter".

In 1982 he directed "We Will Rock You: Queen Live in Concert". Mr. Swimmer's final film was the documentary "Bob Marley & Friends". The movie premiered at the Miami International Film Festival in 2006. Mr. Swimmer spent four years on the film, trying to show the impact Mr. Marley had on the world through his music. The film includes concert footage from Marley at the 1977 Rainbow concert in London.

Ana Casares

Actress Ana Casares died March 13 of undisclosed causes in Buenos Aires, it was reported this week. She was 77. Born Ana Urman, she and her family fled Poland during

World War II to Argentina, where she began her career in the 1952 stage performance of "La tia de Carlos." After a bit part in the film "El complejo de Felipe," helmer Lucas Demare cast her in a lead of his 1956 "El ultimo perro." That led to features in pix like Leopoldo Torres Rios' San Sebastian-laurelled "Demasiado jovenes" (The Model) and Fernando Ayala's swindler tale "El Jefe" (The Boss), earning her comparisons to Brigitte Bardot for her likeness to the French star. Casares lived seven years in Spain during the 1960s, performing in movies like "El diablo en vacaciones", Jesus Franco's female detective tale "Rote Lippen, Sadisterotica" (Red Lips) and his psychedelic crime comedy "Kiss Me, Monster."



She also acted in French and Italian productions like Giorgio Simonelli's western "Two Gangsters in the Wild West." Returning to Buenos Aires in 1968, she starred in "La vida continua," Leopoldo Torre Nilsson's gangster tale "El Pibe Cabeza" (Kid Head) and telenovelas like "Trampa para un sonador."

Ana Casares Euro-westerns:

1965 – Due mafiosi nel Far West (Two Mafiamen in the Far West)

1967 – Sette donne i MacGregor (Up the MacGregors!)

Sergio Bardotti

Italian composer Sergio Bardotti died of cardiac arrest on April 11, 2007 in Rome, Italy. Bardotti was an integral part of the Italian music scene where he was a long time song writer for such singers as Rita Pavone, Sergio Endrigo, Charles Aznavour and Jacques Brel. He was active in composing since 1962.

Bardotti was born in Pavia, Italy on February 14, 1939; Bardotti was considered one of the more important men in the history of Italian pop music. He entered the record industry in 1962. From then on his career had been growing. He composed songs like *Occhi dei ragazza*, *L'amico e*, *Piazza Grande*, *Quella carezza della sera*, *Itaca*. With Antonello Venditti he wrote the hymn *E'Rome* and was an historical producer of Italian songs, with Patty Pravo, Vinicius de Moraes, New Trolls, Sergio Endrigo, Ornella Vanoni, Chico Barque.



As a translator he worked with Brel, Aznavour and above all with the Vinicius Brazilians de Moraes, Toquinho, Chico Buarque. He was an author, with Luis Bacalov, of a comedy

musical for children, *I musicanti*, he was absent from the Italian scene for 22 years which he spent in South America. With his songs he twice won awards at the Festival of Sanremo. In '68 with *Canzone per te cantata* from Endrigo, and in the 89 with Anna Loyal Oxa and the *Faustus, Ti lascerò*.

From 1996 he worked as an author and musical producer for TV. Of his programs of greater importance we remember *Fantastico 7*, *Domenica In beyond* which are numerous appearances at the Sanremo Festival where he last conducted for Pippo Baudo

Sergio Bardotti's Euro-westerns:

1972 – Il grande duello (The Grand Duel)
- Si puo fare... Amigo! (It Can Be Done Amigo)

Gordon Scott

Former Tarzan and Spaghetti western star Gordon Scott passed away at Johns Hopkins Hospital in Baltimore, Maryland on April 30th from an infection caused by heart valve surgery, he was 79.

Born Gordon M. Werschkul on August 3, 1927 in Portland, Oregon, he attended the University of Oregon where he was a Physical Education major before joining the U.S. Army and becoming an infantry drill sergeant and was honorably discharged in 1947.



He worked at a variety of jobs before being spotted in Las Vegas working as a lifeguard at the Sahara Hotel. He was signed by a talent scout who gave him a seven year contract at MGM and he replaced Lex Barker as Tarzan. He appeared in five Tarzan films and then was replaced by Denny Miller. Gordon then went on to make several Sword and Sandal films and Spaghetti westerns.

Gordon was married to actress Vera Miles from 1954 to 1959. He had 5 children from his three marriages.

Gordon Scott's Euro-westerns:

1965 – Buffalo Bill, l'eroe del far West (Buffalo Bill, Hero of the Far West)
1966 – Gli uomini dal passo pesante (The Trampers)

Djurado

By Tom Betts

Djurado (Dante Posani as "Montgomery Clark"), looking much like a blonde version of Giuliana Gemma (They have even used a takeoff of the Montgomery Wood alias), is a gun-slinging professional gambler who is a one-man wrecking crew with guns and fists. This very rare but weak spaghetti western is from director Gianni Narzisi. Djurado struts into a small town and wins half of the local saloon, the other part of which belongs to Barbara (Scilla Gabel). Barbara can more than take care of herself with her trusty rifle by her side and Ricky (Gianni Meccia) her ever present troubadour. She handles the business end of the deal, and loses her hear to Djurado, who battles notorious outlaw Tucan (Luis Induni). Tucan has control of the local mine and a competing saloon. Djurado gambles



and shoots his way through a plethora of Tucan's gunmen. Tucan even has his men rob the bank in a neighboring town and places the blame on Djurado. With the help of Mitzy (Margaret Lee), a saloon girl in the employ of Tucan, he is able to save the town of Silver Mine for peace and true love. When Tucan finds out Mitzy has told Djurado of his deeds he turns his men loose on her and holds her captive. With the help of the sheriff

(Isarco Ravaiola), who has arrived in town to restore law and order, they face Tucan's henchmen and Mitzy is killed protecting Djurado from a bullet. Tucan then rigs the mine with dynamite. He demands a ransom from the town or he will blow it and the town to kingdom come. Djurado is able to defuse the explosives and finishes off the rest of



Tucan's henchmen. Tucan rides off with the ransom but is shot and killed by Barbara before he can reach the Mexican border. Even though the film is predictable, Narzisi's effort gives us plenty of fisticuffs, gunplay, stunt work, and plenty of beautiful women to watch.

Djurado

Djurado – Italian title
Jim Golden Poker – Spanish title
El Djurado – French title
Johnny Golden Poker – English title
Djurado – English title

A 1966 Italian, Spanish co-production [Studio 7 (Rome), C.C. Astro Film (Madrid)]
Director: John Farrell (Giovanni Narzisi)
Story: William Menzel (William Azzella), Federico De Urrutia, Giovanni Narzisi
Screenplay: William Menzel (William Azzella), Federico De Urrutia, Giovanni Narzisi
Cinematography: Miguel Fernandez Mila [Eastmancolor, Widescreen]
Music: Gianni Ferrio
Song: Solo il vento lo sal” sung by Gianni Meccia
Running time: 88 minutes

Cast:

Djurado/Jim Golden Poker	Montgomery Clark (Dante Posani)
Barbara Donovan	Scilla Gabel (Scilla Gabellini)
Tucan	Luis Induni (Luigi Radici)
Mitzy	Margaret Lee (Margaret Box)
Tucan henchman	Rick Boyd (Federico Boido)
Thomas' wife	Mary Jordan (Mariangela Giordano)
sheriff	Isarco Ravaioli
Ricky	Gianni Meccia
Tucan's woman	Mirella Pamphili
town drunk	Loris Bazzocchi

with; Peter Adamov, Goyo Lebrero, Lorenzo Finesch

WAI! rating:



DVD available from The Drive in Connection www.thedriveinconnection.com

DVD Reviews by Lee Broughton

Le Pistole Non Discutono Western Collection Box Set *Widescreen (all anamorphic). Ripley's Home Video, Italy. Format: PAL Region 0. All five titles feature English language soundtracks and poster art inserts.*



Gunfight at Red Sands *Directed by Ricardo Blasco. 92 min (1.66:1).* Racial tensions are running high in the town of Carterville and things get worse when an elderly Mexican is killed by three masked men who are intent on stealing his gold. The old man's son, Gringo (Richard Harrison), returns home and assists his brother and sister in discovering the identities of the three masked men. Trouble is, with so much gold at stake, the siblings soon realize that

they can no longer trust old friends, fellow Mexicans or the law. This pre-*A Fistful of Dollars* show actually includes elements that would soon become synonymous with the Spaghetti Western genre: untrustworthy lawmen, cackling and twitching bad guys and a stylized final showdown that features a strangely fetishized detail (in this case, the gunmen holding their non-gun arms aloft). As such, *Gunfight* remains an interesting, action-packed and hugely entertaining early genre entry. *Extras:* trailer & image gallery.



Bullets Don't Argue *Directed by Mario Caiano. 90 min (1.85:1).* Billy and George Clanton (Horst Frank and Angel Aranda) choose to rob the River Town bank on sheriff Pat Garrett's (Rod Cameron) wedding day. Garrett follows them straight into Mexico, where he devises a plan that will return both the brothers and the stolen money back to River Town. However, complications arise when Garrett decides to smuggle the pair out of Mexico via the desert-like Devil's Valley and a notorious Mexican bandit, Santero (Mimmo Palmara), discovers that the sheriff has \$28,000 about his person. *Bullets* is famous for being the film that Jolly Films produced simultaneously with *A Fistful of Dollars*. It plays like a US 1950s 'B' Western in parts but there's plenty of action and some effective acting on display: both Cameron and Frank are on good form here. Familiar locations, a number of violent set-pieces and Palmara's Mexican bandit all remind us that we are watching an Italian Western.



Extras: trailer, image gallery & a Mario Caiano interview (subtitled in English).

Seven Guns for the MacGregors *Directed by Franco Giraldi. 92 min (2.35:1).* Six of the MacGregor clan's seven sons travel to Las Mesas to sell the clan's horses. However, they wind up in big trouble when they are double-crossed by a crooked businessman (Chris Huerta) and a dishonest sheriff (Antonio Molino Rojo). When he discovers that the pair work for a notorious Mexican bandit, Santillana (Leo Anchoriz), Gregor MacGregor (Robert Woods) decides to infiltrate the bandit's gang and use sabotage tactics to upset the gang's activities. Santillana is a vicious, Ramon Rojo-like bandit and his second in command is played by fan favourite Fernando Sancho. A curious hybrid that mixes violent Spaghetti Western action and conventions with flashes of light-hearted comedy and love story motifs, *Seven Guns* works better than it should and the film remains a good-looking, fun and thoroughly entertaining genre entry. *Extras:* trailer, image gallery & a Franco Giraldi interview (Italian only).



Up the MacGregors *Directed by Franco Giraldi. 90 min (2.35:1).* Gregor (David

Bailey) is courting Rosita (Agatha Flory) and his brothers are getting close to Donovan's (Roberto Camardiel) daughters, which prompts the worried MacGregor elders to bury the clan's gold in a nearby field. Unfortunately, Miguelito (Tito Garcia) observes them and arranges for the bandit Maldonado (Leo Anchoriz) to steal the gold. The MacGregor brothers set out to track down Maldonado and get the gold back but complications arise when Rosita thinks that Gregor is getting too close to Dolly (Ana Casares), a beautiful dental nurse who offers to smuggle the boys into Maldonado's hide-out. This show is another hybrid that mixes Spaghetti



Western action and conventions with comedy and love story motifs. If anything, *Up* is a little more slapstick and comedy-oriented than the first *MacGregors* film but it remains a fun and entertaining show. Leo Anchoriz impresses again as the villain, Maldonado, who is an Indio-like psychopath who personally executes any man who fails him. *Extras*: trailer, image gallery, alternate scenes, English title sequence & a Franco Giraldi interview (subtitled in English). **Life is Tough, Eh Providence?** Directed by Giulio Petroni. 96 min (2.35:1). Providence (Tomas Milian) is a bounty hunter who looks like a cross between Charlie Chaplin's 'little tramp' and Agatha Christie's Hercule Poirot. Traveling in a gadget-rigged Wells Fargo coach that provides for his every comfort and need, Providence claims the bounty on the barrel-chested Hurricane Kid (Gregg Palmer) before busting him out of jail and claiming the bounty again in the next state. However, Providence and the Kid run into trouble when they discover that one of their reward payments was paid out in counterfeit notes. An out and out comedy, *Providence* is a great looking film but it's also a really quite bizarre film that features some very eccentric content. It takes a while to get going but stick with it because there are some genuinely funny moments to be had in the latter two thirds of the show. *Extras*: trailer, image gallery & a Giulio Petroni interview (Italian only). The picture and sound quality of all five films is excellent, with the exception of *Providence*, whose soundtrack features a bit of noticeable background 'buzz'. All five films boast great Ennio Morricone soundtrack scores. *Contact*: www.rhv.it **Fort Yuma Gold** Directed by Giorgio Ferroni. 96 min. Widescreen (2.35:1 anamorphic). Wild East, USA. Format: NTSC Region 0.



The Reb Major Sanders (Jacques Sernas) falsely leads 800 Rebels into believing that the Union's Fort Yuma can be taken. If the Rebs attack, they will be massacred and the villainous Riggs (Dan Vadis) will use the diversion to steal \$1,000,000 from the fort. A Reb POW, Gary Hammond (Giuliano Gemma), is entrusted to deliver a warning to both Fort Yuma's commandant and the 800 Rebels but Sanders' conspiracy runs so deep that Hammond has to seek help from an old prospector, Goldie (Pepe Calvo), and a beautiful saloon singer, Connie Breastfull (Sophie Daumier). Giuliano Gemma fans will enjoy this fairly typical but entertaining Gemma vehicle that features plenty of well-staged, no-nonsense action, a plethora of familiar genre faces, very good cinematography and a good soundtrack score courtesy of Ennio Morricone and Gianni Ferrio. Picture quality is pretty good for the most part but a couple of night time scenes play rather darkly. The disc's sound quality is reasonably good too but it remains a little crackly in places. *Extras*: twelve Giuliano Gemma trailers & an image gallery. *Contact*: www.wildeast.net



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Finally the Nico Fidenco 1968 classic “Lo voglio morto” (I Want Him Dead) is available on CD from GDM #GDM4101 with 24 tracks of music and both Italian and English vocals of the main theme “Clayton”. Plus 2 bonus tracks and an 8 page color booklet. A must have for Spaghetti western music collectors and fans of the genre.