

# Issue #71

Spring / Summer 2008

Lars Bloch

Interview (part 1)

Summer Love

Dead Men Ride

Wild East Interview

Latest DVD Reviews



## THE SWINGIN' DOORS

Time sure is passing quickly this year. Seems like the holidays were just here and now it's time for summer. I can't say I miss the winter weather as we've had a pretty cool and wet one this year here in Southern California and plenty of wind to go with it. Thankfully I was able to get away for a week in March and visit Tombstone, Arizona with a dozen friends. I enjoyed it so much that I went over to Sedona to visit my sister at the end of April and will return to Tombstone in June for another week of Old West adventure.

In the meantime we've got another bang-up issue of Spaghetti Western fun and action for you. A couple of great interviews and some nice film reviews add to the fun. Amigo Lee Broughton is also back with a saddlebag of new DVD reviews to stimulate your appetite. On the sad side we've lost some more cinema greats. Richard Widmark heads the list of Euro western actors and crew members who have brought us years of entertainment and enjoyment. As the years continue to fly by, more and more of our heroes fall to the wayside. Thankfully we have the ability to see them again and again on TV and video.

Although not a Euro western I encourage all of you western fans to try and see the Brad Pitt film *THE ASSASSINATION OF JESSE JAMES BY THE COWARD BOB FORD*. Although it features little action and is almost 3 hours long it is a film that will keep your interest from start to finish. This is the best western film since *TOMBSTONE* in 1994 as far as I am concerned. Great cinematography and a well acted and directed story keeps you glued to the screen.

Although we are supposed to be having a revival of the Western, what with the success of *3:10 TO YUMA*, I've seen little in the way of any quality oaters coming our way. As always the audience is there but the studios refuse to jump back on the western bandwagon. We seem to get some DVD and TV westerns but these are second rate and cheaply made productions with little new in the way of looking at the Old West. I'm sure glad we have people like Wild East, Koch Media, Dorado Films and Global Video who keep delivering classic after classic and westerns I never thought I would have a chance to ever see. Thanks gentlemen from all of us for continuing to release these quality products.

Well it's time to let you get started in reading our latest effort. Have a great summer and we'll see you in a few months with another issue.

Adios amigo,

**Tom Betts**

**WESTERNS...ALL'ITALIANA!**  
**#71 Spring / Summer 2008**

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

Westerns...All'Italiana! P.O. Box 25042, Anaheim, CA 92825, U.S.A.

Published & Edited by **TOM BETTS**

e-mail – [tbetts@hubbell.com](mailto:tbetts@hubbell.com)

European Editor **Phil Dovaston**

e-mail [phil.dovaston@ntlworld.com](mailto:phil.dovaston@ntlworld.com)

Layout and Design/Assistant Editor – Lee Broughton

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.

**CONTENTS**

Cover logo ..... Richard Landwehr  
Cover – Franco Nero ..... Symeoni  
“The Swingin’ Doors” ..... Tom Betts  
Contents  
*“Whatever Became of...?” Judith Shepard*  
“The Danish Cowboy in Rome” - Lars Bloch Interview ..... Nils Markvardsen  
**Dead Men Ride** - Film Review ..... Rafael Hansen Quinsani  
Boot Hill – Gunter Schubert, Italo Martinenghi, Charles Fawcett, Barry Morse, Boris  
Khmelnitsky, Osvaldo Civirani, Raymond Leblanc, Rafael Azcona, Boris  
Dvornik, Richard Widmark, Mosko Alkalai, Charlton Heston, Giovanni  
Nuvoletti  
**Summer Love** - Film Review ..... Andy Klein  
Wild East - Interview ..... Kim August  
DVD Reviews ..... Lee Broughton  
CD reprint - **Navajo Joe** ..... Tom Betts

WAI! #71 Copyright info. Selection and editorial matter © Tom Betts 2008. Individual articles © their authors 2008.  
Published May 2008.

***Whatever Became of? Judith Shepard***

Judith Shepard aka Judith Chapman, is the younger sister of her more famous Spaghetti western kin Patty Shepard. Judy played ‘Dundalks’, the youngest Irish girl in the 1966 film **UP THE MACGREGORS**. After a successful career in U.S. television ‘Soap Operas’ she moved to Palm Springs, California, where she took part in theater plays. She finally returned to Hollywood and replaced Joan Van Ark as Gloria on “The Young and the Restless” in 2005, where she still stars today.



## The Danish Cowboy in Rome (part 1)

By Nils Markvardsen

In Denmark we don't have much to be proud of Euro western wise. We've made two 'potato westerns' (ten times worse than the lousiest Trinity rip-offs!). However we have *one* actor that appeared in Spaghetti westerns – Lars Bloch. He showed up in a tough, gritty western like **NAVAJO JOE** with Burt Reynolds and Aldo Sambrell but also in silly comedies like **HALLELUJA AND SARTANA STRIKE AGAIN**. Lars Bloch didn't have any starring roles or parts in Sergio Leone's films but he contributed to the Euro western phenomenon in the sixties and seventies and that deserves our respect. Today he is a film producer and furthermore involved in the DVD business as a distributor. In fact he is responsible for more than 75 Spaghetti westerns on Japanese DVD. Lars Bloch is more or less unknown outside Italy where he has been living for the past 45 years. As a fellow Dane I'm pleased to introduce 'The Danish Cowboy in Rome.'

*"I'm a very big man who does not suffer from megalomania – I only refer to my physical size", says Lars Bloch. "I am bigger than Bud Spencer for instance! He has actually wished not to play in the same cast as me since he wants to be biggest in the films he acts in!"* The larger part of the Trinity-brothers is a known name but the Danish cowboy in Rome is very much unknown – at least in Denmark. In Italy though, he has made his mark in the film industry for more than 40 years. *"I came to Rome in the spring of 1959 – 21 years-old. You've got to do something to bring food to the table so I quickly got in with the film business. Back then a lot of films were made in Rome. They always needed people with a foreign and different look."* When I ask him if he has an acting education behind him – his answer is prompt: *"No not a thing. That wasn't the way to do it at that time, ha ha. Times were good in Rome back then and I have after all been in more than 50 films."*



### Childhood

Lars Bloch was born in Hellerup in 1938. As a child he lived in Rungsted and Charlottenlund (Zealand) before the family moved to Mariager in Jutland where his father had a forest and some farms. He was sent to boarding school in Sorø and graduated in 1956 – *"I made it"* he says with a big grin. After a trip to Italy he went back home to finish his military duties. *"I joined the Navy in January 1957 to 1958. After the Navy I went for a scooter road trip with a friend of mine through all of Europe. When he went back to study I continued to Rome and to Paris – in Paris I worked some months for*

*a Danish carpenter. In the spring of 1959 I went back to Italy and have been there ever since.”*

### Fulci and Fellini

Two of Lars Bloch’s early performances took place in RAGAZZI DEL JUKE-BOX (1959) and URLATORI ALLA SBARRA (1959) – in the last mentioned film the famous trumpet player Chet Baker starred by the way. The films were directed by Lucio Fulci, who later was known for blood dripping horror films – not to mention the zombie genre. At the same time Lars Bloch participated in several films of Federico Fellini’s, with work as an extra in LA DOLCE VITA (1960) as the first in a row. *“For that film I received 10.000 Lire a day for two weeks. At that time I could live for a month on a day’s salary like that. I also participated in BOCCACCIO ’70 (1962), 8 ½ (1963) and one more which I just can’t remember... Federico Fellini was very lonely when making films. He prepared himself for a very long time. At the big scenes with lots of people he went around showing each one what he wanted them to do. He was very thorough. Everyone was taken seriously. If he saw some kind of potential in you – you were hired! You never really knew what he had in mind when filming but it was a lot of fun working with him.”*



### The smaller roles

*“After some years having performed as an extra I started getting small roles in which you had to say or do something as opposed to just being there. For some reason I just hung in there – I don’t know if it was vanity or what the reason was since I did not have any visible talent. And as the years went by I realized that actually I was a horrible actor”,* says Bloch very honestly, but he points out that amongst his strengths were punctuality and the fact that he was not ‘difficult’. *“If for instance you were shooting a western, the filming was often early in the morning and it was crucial to arrive on time. And I was always well prepared and knew what I was doing in each take. How I performed was another issue but I could learn my lines in no time. The fact that the film crew knows that you come on time and do not play difficult helps a lot.”*



[Next issue Lars begins detailing his participation in Spaghetti westerns]

## Dead Men Ride

By Rafael Hansen Quinsani

In this gorgeous film by Aldo Florio, the desire for freedom is the motivating force behind the story of a community of exploited miners that are helped by a gunfighter. Florio initiates the narrative by showing Roy (Fabio Testi) in prison, suffering because of the hard labor regime. He manages to escape and runs away and takes refuge in a camp that manages to survive through mining. The camp is ruled by the cruel Redfield (Eduardo Fajardo) and his two associates. From this point on the story is punctuated by the suspense that is generated by both Roy's actions and a series of dramatic flashbacks.



The existence of two opposite worlds becomes clearer when we see the disposition of the miners (who are obligated to accept very low prices for their ore) and the fancy mansion where Redfield and his capitalist associates live. A dispute amongst them leads to a power struggle and competition for the companionship of a woman. It is in this game that Roy sees a way to intervene, trying to maneuver the villains into positions that suit his schemes. He begins to execute his plan by provoking the bandits into duels by simply saying the name "Emiliano": it's a name that seemingly causes a serious affliction in whoever hears it spoken.

Roy finds out where Redfield hides the gold stolen from the miners and tries to steal it back but he ends up getting caught by the bandits. He escapes with the help of Jessica (Charo Lopez), a girl that is held prisoner by one of Redfield's associates. She is the daughter of Emiliano and the pair manage to get back to the camp, where a riot has broken out.

The final duel between Roy and Redfield incorporates several of the classic elements of the genre: the wind, the dust and the framings that suspend temporality. During the duel scene, a brutal flashback is shown which discloses the connection between Roy and Emiliano, and the reason for Roy's desire for justice and revenge.

**DEAD MEN RIDE** has several emblematic scenes of political content. If the powerful ones fight amongst themselves for power and control, the exploited ones show that they possess a sense of union and solace in the fact that they are at least living no matter how miserable their situation may be. Revolutionary ideas reveal that only a lack organization

and a leader is preventing them from succeeding in their search for justice. They already had a form of organization in the way that they helped each other survive from day to day and in Roy they found a leader that could bring them to the point where they could effectively fight against the tyranny of their suppressors.

WAI! Rating:



## Dead Men Ride

Anda muchacho, spara! – Italian title  
 Il sole sotto la terra – Italian title  
 El sol bajo la tierra – Spanish title  
 Ma derniere balle sera pour toi – French title  
 Knie nieder und friss Staub – German title  
 At the End of the Rainbow – U.K. title  
 Dead Men Ride – English title

A 1971 Italian, Spanish co-production [Italian International Film, Transeuropea Film, Roberto Cinematografica (Rome), Copercines (Madrid)]

Producer: Eduardo Manzanos Brochero

Director: Aldo Florio

Story: E.M. Brochero (Eduardo Maria Brochero), Bruno Di Geronimo, Aldo Florio

Screenplay: E.M. Brochero (Eduardo Maria Brochero), Bruno di Geronimo, Aldo Florio

Cinematography: Emilio Foriscot [Telecolor, Cinemascope]

Music: Bruno Nicolai

Running time: 105 minutes

Cast:

Roy Greenford	Fabio Testi
Emiliano	Massimo Serato (Giuseppe Segato)
Redfield	Eduardo Fajardo
Jessica	Charo Lopez (Maria Pinuelas)
Pedro/Joselito	Jose Calvo (Jose Selgado)
Newman	Roman Barrett (Romano Puppo)
Jose Tito	Ben Carra
Mexican miner	Daniel Martin
Manolo	Allan Collins (Luciano Pigozzi)
Chris	Goffredo Unger
sheriff	Miguel del Castillo
Mortimer	Jose Nieto
Allan	Mario Novelli
Bob	Joaquin Parra
telegrapher	Francisco Sanz
whore	Barbara Pignaton

with; Mario Morales, Fabian Conde, Rufino Ingles (Rufino Garcia), Tomas Pico

## BOOT HILL

### *Gunter Schubert*

East German actor Gunter Schubert died on January 2, 2008 in Leipzig, Germany. He died surrounded by family after a short illness. Born in Weisswasser, Germany on April 8, 1938 Schubert began his career as a part time stage actor and then decided to dedicate his hobby to a full time career. He then ventured into films and also became a fixture on television. He played mainly comic characters but also entertained the public in serious and dramatic roles as well. He appeared in quite a few small roles in the East German DEFA Indian westerns starring Gojko Mitic.



#### *Gunter Schubert's Eurowesterns:*

- 1965 – Die Söhne der großen Bärin (The Sons of Great Bear)
- 1970 – Osceola
- 1972 – Tecumseh
- 1982 – Der Lange Ritt zur Schule (The Long Ride from School)
- 1987 – Präriejäger in Mexiko (Prairie Scout in Mexico) (TV)

### *Italo Martinenghi*



Italian producer and director Italo Martinenghi died on January 27, 2008 in Milan, Lombardy Italy. Martinenghi was born on October 25, 1930 in Milan and made only a handful of films mostly in the 'Three Supermen' series. He also produced films for such companies as Cinesecolo and Ambrosia Cinematografica. Italo Martinenghi co-directed and wrote the screenplay for the 1973 Eurowestern **THE THREE SUPERMEN IN THE WEST**.

### *Charles Fawcett*

Actor, filmmaker, soldier and co-founder of the International Medical Corps (IMC), Charles Fawcett died in London, England on February 2, 2008. Born on December 2, 1915 in Waleska, Georgia, U.S.A., the orphaned Fawcett, his younger brother and two sisters were raised by two aunts in Greenville, South Carolina. As a free-spirited young teenager, he began his life as an adventurer by working on steamships and traveling to the Far East. After a brief return to the U.S., he traveled to France where



he made a living as a wrestler and an artist's model. When the U.S. entered the war in Europe, he tried to join the U.S. Intelligence community. His attempt was unsuccessful, so Fawcett volunteered as a member of 'Section Volontaire des Americains', the ambulance corps. Upon learning of American journalist Varian Fry's 'Emergency Rescue Committee' in Vichy France, he joined the organization whose purpose was to assist in the escape of countless Jews and anti-Nazi artists, writers, academics and professionals. A number of those rescued included artist Marc Chagall, German-Jewish political theorist Hannah Arendt, sculptor Max Ernst, composer Alma Mahler-Werfel and her husband Franz Werzel, a novelist of Jewish descent and author of 'The Song of Bernadette'. Being the idealistic Southern gentleman that he was, in a 3-month period Fawcett married six Jewish women who were refugees from concentration camps, thus enabling them to leave France with American visas. Upon hearing that the Gestapo was on the way to arrest him, Fawcett escaped to Great Britain where he became a member of the RAF. While in the midst of this current adventure, he redeveloped tuberculosis, which he first had as a child, and spent some time in Arizona recovering. He was soon back in the throes of battle by rejoining the war effort in Alsace with the French Foreign Legion and later fighting Communists in the Greek civil war. Afterward, Fawcett tried his hand at acting and would go on to appear in mostly foreign films in a career spanning about 25 years, during which he made friends with stars Orson Welles and William Holden and had a love affair with film beauty, Hedy Lamarr. When the tuberculosis returned he went into semi-retirement, living in Houston and becoming a part of its elite society circles. But adventure called again in 1979 when he learned of the Soviet invasion of Afghanistan. There he filmed footage of the conflict and the atrocities. He enlisted his friend, socialite Joanne Herring to help him bring these events to the attention of the U.S. Government. This documentary, narrated by Orson Welles, greatly influenced the U.S. to secretly arm and fund the Mujahideen, tribal warriors who were fighting the invasion of the Red Army. This chain of events was recently dramatized in the film, "Charlie Wilson's War" starring Julia Roberts and Tom Hanks. Although a success in his life of adventure, the personal side of his life always seemed to take a back seat. His 30-year engagement to April Dicksbury finally ended in marriage in 1991. An early relationship produced a daughter to whom he was estranged until after she was 21. "Charles felt very sad that Marina wasn't in his life," says April. "But he didn't know what to do. He felt he'd been a hopeless father - he was embarrassed to intrude in her life." At Fawcett's memorial service in London, friend Andy Marino explained his perception of Charles Fernley Fawcett, "I always thought of him as the last of the Southern gentlemen, with an antebellum graciousness and the natural charm and poise of one of nature's aristocrats. When you think about it, he was one of the USA's first really useful exports to the world: Charlie was the last of that first great migrant generation, headed up by Hemingway that returned to Europe. And he was very much in the Ernest Hemingway mould, although I would much rather have a drink with Charlie....Charlie was a gypsy and a swashbuckler, and earned what he was born with: charisma." His wife and daughter traveled to Paris and, together, scattered his ashes in the Seine.

**Charles Fawcett's Euro westerns:**

1963 – Old Shatterhand

1965 – Savage Pampas

## **Barry Morse**

Actor Barry Morse, who played the relentless Lt. Gerard in the TV series *The Fugitive* died on February 2, 2008 in London, England at age 89. Born Herbert Morse on June 10,



1918 in Shoreditch, London, England, the classically trained actor is best remembered for his role as the police detective who obsessively pursues escaped fugitive Dr. Richard Kimball (David Janssen), who was convicted of murdering his wife. The show's final two-part episode drew one of the largest audiences in the history of television. In the climax, Gerard observes Kimball fighting with the one-armed man he always maintained was the real killer. Gerard saves Kimball's life with a rifle shot that sends the villain spiraling to his death from atop a tower. The final scene of the show was

refreshingly understated. As Kimball leaves a courthouse after being exonerated, he is approached by Gerard. The two men eye each other warily, but shake hands silently. Morse drew praise not only for his work in the series, but also for his performances on stage and in numerous other films and TV series. His autobiography, *Remembering with Advantages* was published by McFarland.

### **Barry Morse's Eurowesterns:**

1976 – Welcome to Blood City

1996 – The Adventures of Smoke Bellew (TV)

## **Boris Khmelnitsky**

Popular theatre and film actor Boris Khmelnitsky, People's Artist of Russia died February 16, 2008 in Moscow, Russia after a long illness, aged 68.



Boris Khmelnitsky was born on June 27, 1940 in the city of Ussuriisk, Primorski Krai. He graduated from the Lvov Musical School in 1961 and studied at the Shchukin Drama School in Moscow until 1966. From 1964 to 1988 he played on the stage of the Moscow Drama and Comedy Theatre at Taganka. In 1966 he made his film debut with the role of the poetic soldier in *Kto vernyotsa, dolyubit* (Who Returns Will Love On) directed by Leonid Osyka.

The actor starred in *Krasnaya Palatka* (The Red Tent) (1969), *Strely Robin Guda* (Robin Hood's Arrows) (1976), *Dikaya okhota korolya Stakha* (Savage Hunt of King Stakh) (1979), *Ballada o doblestnom rytsare Ayvengo* (The Ballad of the Valiant Knight Ivanhoe) (1983) and many other Russian pictures. In addition to that he composed music for stage productions of the Taganka Theatre and a number of feature films. The last role of Boris Khmelnitsky is that of ataman Borodaty in Vladimir Bortko's screening of *Taras Bulba* by Nikolai Gogol.

The last project that Boris Khmelnsky managed to implement was the celebration of the 70th anniversary of the birthday of Vladimir Vysotsky in the Taganka Theatre in January this year. Despite the fact that Boris Khmelnsky had lost the use of his legs he had nevertheless carried the celebration through, such was his dedication.

**Boris Khmelnsky's Eurowesterns:**

1993 – Jonathan degli orsi (Jonathan of the Bears) - 1993

## ***Oswaldo Civirani***

Italian director, screenwriter and cinematographer Oswaldo Civirani died in Rome on February 20, 2008. Born in Rome on May 19, 1917 Civirani began his film career in 1943 as a cinematographer. He made his directing debut in 1964 at Cinecitta with two peplum films starring Mark Forest. He would later specialize in comedy films, making a series of five comedy films with Franco & Ciccio that ran into the 1970s. He sometimes used the aliases Richard Kean and Glenn Eastman.

**Oswaldo Civirani's Eurowesterns:**

1966 – Uno sceriffo tutto d'oro (The Sheriff with the Gold) [director, screenwriter, cinematographer]

1967 – Ric e Gian all conquista del West (Rick and John Conquerors of the West) [director, screenwriter, cinematographer]

- Il figlio di Django (The Son of Django) [director, screenwriter]

1968 – Fidarsi è bene, sparare è meglio (Dead for a Dollar) [director, screenwriter]

1971 – Due figli di Ringo (Two Sons of Trinity) [director, screenwriter]

## ***Raymond Leblanc***

Raymond Leblanc, the Belgian publisher behind the global rise of Tintin's comic-book adventures, died March 21, 2008 in Longlier, Belgium at the age of 92.

Lombard editions paid tribute to "the qualities of the man and of the shrewd publisher who contributed to recognition of animated books as the ninth art. "In launching the 'Tintin journal' and the innumerable paper heroes it gave rise to, he goes down as one of the essential figures behind the international boom in French-Belgian comic-books."



A resistance fighter during the Second World War, Leblanc convinced Tintin's artistic creator Georges Remi to launch a periodical for the young. Herge had encountered difficulty publishing his work during the war. Leblanc's simultaneous creation of the Lombard publishing house, aimed at readers "from seven to 77," met with rapid growth as Tintin's success expanded. In 1986, Leblanc sold Lombard to French publishers Media-Participations. He was named the comic-book industry's first recipient of the

"Alph-Art d'Honneur" prize in 2003, at the 30th annual comic book festival in Angouleme, France, the industry's main awards ceremony and show. Lombard told London's Times newspaper in May 2007 that worldwide sales of Tintin's adventures had reached 200 million.

**Raymond Leblanc's Eurowesterns:**

1971 – Daisy Town [co-producer]

## ***Rafael Azcona***

Spanish novelist and scriptwriter Rafael Azcona, known for films such as the Oscar-winning comedy "Belle Epoque" and Luis Garcia Berlanga's "The Executioner," died in Madrid, Spain on March 23, 2008. He was aged 81 and had been suffering from lung cancer.



"He leaves the world of cinema and literature without one of its best storytellers," Spain's Culture Minister Cesar Antonio Molina said. Born Oct. 24, 1926, in the northern city of Logrono, Spain, Azcona wrote for humor magazines such as "El Cordorniz" before making his name with the film script based on his black comedy novel "El Pisito" (The Little Apartment), directed by Italy's Marco Ferreri in 1959. He went on to work with directors such as Luis Berlanga and Carlos Saura. He teamed up with director Fernando Trueba in "Belle Epoque," which won an Academy Award for best foreign film in 1992.

"He was one of the greatest writers in European cinema, not just Spanish cinema," Angeles Gonzalez-Sinde, president of Spain's Cinema Academy, told leading daily El Pais. He won six Spanish Goya film awards, including one for lifetime achievement in 1998.

**Rafael Azcona's Eurowesterns:**

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

1972 – Una ragione per vivere... una ragione per morire (Massacre at Ft. Holman)

1974 – Touche pas à la femme blanche (Don't Touch the White Woman)

## ***Boris Dvornik***

Boris Dvornik, one of Croatia's, and former Yugoslavia's, best actors, has died this morning March 24, 2008 in Split, Croatia. Croatian media say that the cause of the 69-year-old's death was not immediately clear.

Dvornik, who starred in a large number of highly popular television and film roles in the former Yugoslavia, debuted in



1960. During the 1990s demise of the country, he was engaged in highly publicized rows with his former colleague, Serb actor Velimir Živojinović. They "disavowed" each other, but in the next decade tried to re-establish their long-term friendship drawing huge media attention in both countries. Dvornik was, for a short period of time in 1992, an MP on the Croatian Democratic Alliance, HDZ, ticket. He was struggling with alcoholism, and in 2005 suffered a stroke. Dvornik was a father of four.

**Boris Dvornik's Eurowesterns:**

1964 – Unter Geiern (Frontier Hellcat)

1966 - Winnetou und sein Freund Old Firehand (Thunder at the Border)

## ***Richard Widmark***

Richard Widmark, who died March 24, 2008 in Roxbury, Connecticut, was one of the movies' all-time great tough guys. A handsome man, he could contort his face into something gruesome, a sneer conveying a ruthless hatred and sadistic intent -- the savagery to do great damage, the lack of conscience to enjoy it, and the clear intelligence to get away with almost anything.

Born in Sunrise, Minnesota on December 26, 1914, his first movie role came in 1938, when he joined the cast of *Aunt Jenny's Real Life Stories*, a popular daily 15-minute soap opera on the radio. He left that program to star in his own radio drama, as reporter *Front Page Farrell*. He also provided narration for *Gangbusters*, a true-crime show. In the late 1970s, long after he became a movie star, Widmark returned to radio as the host of *CBS Mystery Theatre*.



He tried to enlist for service in World War II, but was rejected due to a perforated eardrum. He made his Broadway debut in 1943, but in plays he was always cast as charming, good-natured fellows. Even as his name became familiar on New York marquee, he was more famous and better paid for his radio work.

He cackled with laughter in 1947's *Kiss of Death*, as he shoved an old, wheelchair-bound woman down a flight of stairs. It was his first bad guy, and the director had not wanted Widmark, but his performance overshadowed the lead (Victor Mature) and made him a star. He was Oscar-nominated for the role, but lost -- and amazingly, he was never nominated again.

Over subsequent decades, Widmark perfected his haggard, haunting style, playing numerous psychotics, sons of bitches, and cold-blooded killers. Among his many memorable roles, he played a gangster in *The Street with No Name* with Ed Begley, Sr., a small-time hood in *Night and the City* with Gene Tierney, and framed an innocent man in

*Road House* with Cornel Wilde. He triggered a race riot in *No Way Out* with Sidney Poitier, he played a pickpocket with potentially cataclysmic consequences in *Pickup on South Street* with Thelma Ritter, and he was the surgeon with a secret in *Coma* with Michael Douglas.

Proving he did not need to play evil to hold the screen, Widmark was excellent as the doctor battling bubonic plague in *Panic in the Streets* with Jack Palance, as the heroic Marine in *Halls of Montezuma* with Palance again, and as the prosecutor in Stanley Kramer's *Judgment at Nuremberg*. He was also terrific as the blunt, quick-tempered detective Dan *Madigan*, in the 1968 movie and a few early-'70s TV sequels.

Perhaps Widmark's finest performance came in *The Bedford Incident*, a very effective thriller, now generally-forgotten. As the stern commander of a US Navy destroyer on cold war patrol, Widmark's crew detects a Soviet submarine in the frigid waters of the Atlantic Ocean, and pursues the enemy vessel with dogged determination. In addition to starring, Widmark also produced the film, because he liked its ominous anti-war message.

A longtime liberal and equal rights advocate, Widmark says the only reason he was not blacklisted in the 1950s is because he was "never a joiner", so he had no memberships to disavow. He said he hated his role as the bigoted crook in *No Way Out*. The script had him saying terrible things to Poitier, and every time the director yelled "cut", Widmark would apologize to his co-star.

He lost the desire to act when his wife of more than fifty years, Jean Hazelwood, became ill in the early 1990s. Two years after her 1997 death, he married Susan Blanchard, the stepdaughter of Oscar Hammerstein and ex-wife of Widmark's longtime friend Henry Fonda. Baseball great Sandy Koufax was Widmark's son-in-law for the decade the Dodger was married to Widmark's daughter, Anne.

**Richard Widmark's Eurowestern:**

1969 – A Talent for Loving

## ***Mosko Alkalai***

Veteran Israeli actor Mosko Alkalai died of respiratory failure in Tel Aviv, Israel on April 1, 2008. He was 77. Alkalai had undergone surgery several weeks before but was unable to recover. Winner of the Israel Film Academy's 2003 Lifetime Achievement Award, Mosko graced the stage and silver screen in a career spanning 21 years, appearing in dozens of theater plays and motion pictures. He was also chairman of the Israeli Union of Performing Arts, and was a member of the Arts Council and Israeli Film Academy.



Born in Bucharest, Romania in 1931, Alkalai is survived by his wife and two sons.

**Mosko Alkalai's Eurowestern:**

1970 - Madron

**Charlton Heston**

Charlton Heston, who won the 1959 best actor Oscar as the chariot-racing "Ben-Hur" and portrayed Moses, Michelangelo, El Cid and other heroic figures in the movie epics of the '50s and '60s, has died. He was 84. The actor died Saturday night April 5, 2008 at his home in Beverly Hills with his wife Lydia at his side, family spokesman Bill Powers said.



"Charlton Heston was seen by the world as larger than life. He was known for his chiseled jaw, broad shoulders and resonating voice, and, of course, for the roles he played," Heston's family said in a statement. "No one could ask for a fuller life than his. No man could have given more to his family, to his profession, and to his country."

Heston revealed in 2002 that he had symptoms consistent with Alzheimer's disease, saying, "I must reconcile courage and surrender in equal measure."

With his large, muscular build, well-boned face and sonorous voice, Heston proved the ideal star during the period when Hollywood was filling movie screens with panoramas depicting the religious and historical past. "I have a face that belongs in another century," he often remarked.

The actor played the role of leader off-screen as well. He served as president of the Screen Actors Guild and chairman of the American Film Institute and marched in the civil rights movement of the 1950s. With age he grew more conservative and campaigned for conservative candidates.

Heston was awarded the Presidential Medal of Freedom, the nation's highest civilian honor. "The largeness of character that comes across the screen has also been seen throughout his life," President Bush said at the time. Heston lent his strong presence to some of the most acclaimed and successful films of the mid-century. "Ben-Hur" won 11 Academy Awards, tying it for the record with the more recent "Titanic" (1997) and "The Lord of the Rings: The Return of the King" (2003). Heston's other hits include: "The Ten Commandments," "El Cid," "55 Days at Peking," "Planet of the Apes" and "Earthquake." Heston made his movie debut in the 1940s in two independent films by a college classmate, David Bradley, who later became a noted film archivist. He had the title role in "Peer Gynt" in 1942 and was Marc Antony in Bradley's 1949 version of "Julius Caesar," for which Heston was paid \$50 a week. In his later years he played cameos in such films as "Wayne's World 2" and "Tombstone."

At his birth in a Chicago suburb on Oct. 4, 1923, his name was Charles Carter. His parents moved to St. Helen, Mich., where his father, Russell Carter, operated a lumber mill. Growing up in the Michigan woods with almost no playmates, young Charles read books of adventure and devised his own games while wandering the countryside with his rifle.

Charles's parents divorced and his mother married Chester Heston, a factory plant superintendent in Wilmette, Ill., an upscale North Chicago suburb. Shy and feeling displaced in the big city, the boy had trouble adjusting to his new high school. He subsequently took refuge in the drama department.

Calling himself Charlton Heston from his mother's maiden name and his stepfather's last name, he won an acting scholarship to Northwestern University in 1941. He excelled in campus plays and appeared on Chicago radio. In 1943, he enlisted in the Army Air Force and served as a radio-gunner in the Aleutians. In 1944 he married another Northwestern drama student, Lydia Clarke, and after his army discharge in 1947, they moved to New York to seek acting jobs. Finding none, they hired on as co-directors and principal actors at a summer theater in Asheville, N.C.

Heston wrote several books: "The Actor's Life: Journals 1956-1976," published in 1978; "Beijing Diary: 1990," concerning his direction of the play "The Caine Mutiny Court Martial" in Chinese; "In the Arena: An Autobiography," 1995; and "Charlton Heston's Hollywood: 50 Years of American Filmmaking," 1998.

Besides Fraser, who directed his father in an adventure film, "Mother Lode," the Hestons had a daughter, Holly Ann, born Aug. 2, 1961. The couple celebrated their golden wedding anniversary in 1994 at a party with Hollywood and political friends. They had been married 64 years when he died.

**Charlton Heston's Eurowestern:**

1972 – Call of the Wild

## ***Giovanni Nuvoletti***

The death of actor and author Giovanni Nuvoletti, at the age of 95, is being reported by the Italian press on April 4, 2008. A count in real life, Nuvoletti played Count Filippo Donati in Mario Bava's A BAY OF BLOOD, the husband of the wheelchair-bound Countess (Isa Miranda) who is slain early in the picture. He also played the judge in Klaus Kinski's (1970) Spaghetti Western "La Belva" (aka **THE BEAST**).

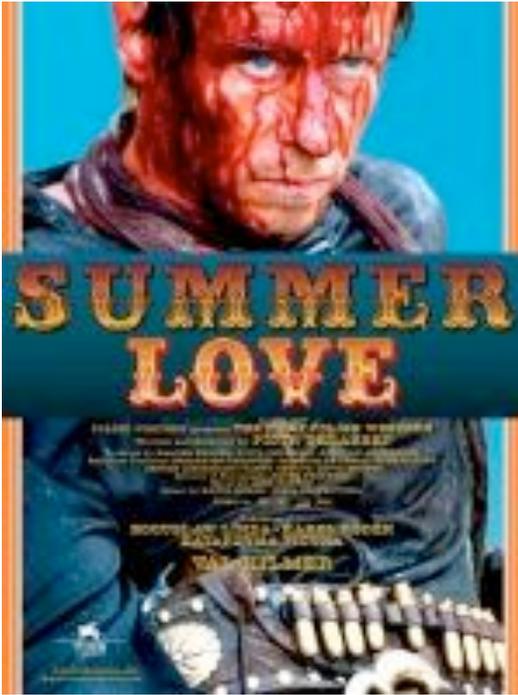


With his wife Clara Agnelli, he wrote a successful book in 1997 called VESTIRE UNA BAMBINA. He was also the stepfather of actress/socialite Ira Von Furstenberg.

# Summer Love

By Andy Klein

An allegorical Western, *Summer Love* literally begins with a bang. With the audience still sitting in darkness, a shot rings out. A man appears on screen... dressed in black... bleeding... dying. It is 'The Stranger' (Kaerl Roden), a harbinger of death, a nameless catalyst foreshadowing events to come.



As the film unfolds the characters are introduced not by name, but by what they represent. 'The Woman' (Katarzyna Figura) is a fading beauty who can't quite conceal the scars of her past. 'The Sheriff' (Boguslaw Linda) is an alcoholic, lovelorn shell of a man who is literally mutilating himself over losing 'The Woman'. 'The Big Man' (Krzysztof Zaleski) is a fat, jealous cohort of the 'The Sheriff' who lusts for 'The Woman'.

One day, 'The Stranger' comes to town on horseback with 'The Wanted Man' (Val Kilmer), who is retrieved at the site of a massacre during the film's opening scenes. 'The Stranger' has come to collect the bounty money. He winds up getting roped into playing 'The Sheriff's' sadistic gambling game and loses 'The Wanted Man' to the gloating sheriff. Fed up with this self-destructive ploy, 'The Woman' storms out of the saloon. Later that night, 'The Woman', in a state of desperation, seduces 'The Stranger'. All hell breaks loose after their night of passion. A posse is formed under 'The Sheriff's' inept leadership and an epic manhunt ensues.

Told in a highly visual style, *Summer Love* recounts a tale of love, pain, redemption and death. On the surface the story is as old as time: Man loses Woman... Woman wants a new life... Stranger comes to town. *Summer Love* relies less on dialogue than upon fast paced meticulously composed images. They lead the audience into the hearts and minds of the characters, creating the visual tableaux that tell their stories.

The debut feature of artist Piotr Uklanski alleges to be the first Polish western; the IMDB lists one or two other candidates, but let's give Uklanski the benefit of the doubt. There's no doubt that he has an artist's eye: the film is full of beautifully composed shots. But that's about the end of its virtues. While I'm willing to accept that there were portions of the Old West where everyone spoke with heavy Polish accents – why not? – there's still the problem that the accents are so heavy as to be often indecipherable. That compounds the general confusion of the story, which is edited in ways that leave you scratching your head. The press notes refer to Kilmer's performance as "remarkable," which is true only

*WAI! #71*

in the most literal sense. That is, it invites remarks like “What the f\*\*\*k? There is no performance. He’s playing a corpse!”

*WAI!* Rating: 

Summer Love – Polish title

Dead Man’s Bounty – U.S.A. DVD title

A 2006 U.S.A., Polish production [MS Films (Hollywood), Polski Western (Warsaw)]

Producer: Hamish Skeggs, Piotr Uklanski, Staffan Ahrensberg

Director: Piotr Uklanski

Screenplay: Piotr Uklanski

Cinematography: Jacek Petrycki [Kodak color]

Music: Karel Holas, India Czajkowska

Song: “I’m a Gun” sung by Lorne Green (Lyon Green)

Song: “Summer Love” by John Davidson

Running time: 93 minutes

Cast:

The Sheriff	Boguslaw Linda
The Stranger	Karel Roden
The Woman	Katarzyne Figura
The Wanted Man	Val Kilmer
station master	Romuald Andrzej Klos
shop assistant	Rafal Mohr
shopkeeper	Jerzy Rogalski
The Boxer	Miroslaw Zbrojewicz
The Blonde Man	Bartosz Zukowski
voice	Michael Klesic
Mayor	Marek Barbasiewicz
crazy man	Krzysztof Zaleski
“Rat”	Grzegorz Emanuel
Stajenny	Jan Urbanski
townsmen	Jerzy Cnota, Andrzej Szenajch
Squint	Lech Dyblik
Mexican	Andrzej Rog
Mloda	Anna Baniowska
posse member	Slawomir Doniecki
Chlopak	Luke Carpenter

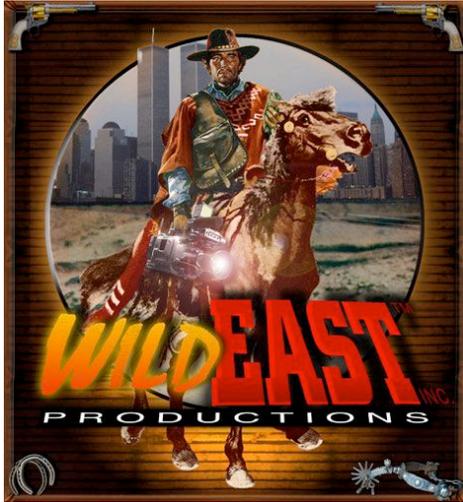
Available on Lionsgate DVD as **DEAD MAN’S COUNTY** April 29, 2008.

---

# Wild East Interview

By Kim August

While many of the Eurocult DVD companies cater to fans in their releases, you can't beat Wild East for their consistency, great interviews and all around love for the genre. Primarily known for their spaghetti western output, WE founders Eric Mache and Ally Lamaj do not want to be pigeonholed as a one trick pony.



I spoke with the gentlemen behind WE in early April about their company, their fondness for Giuliano Gemma and their love of Italian genre cinema.

**WAI:** What determines which spaghetti westerns you will release: is it personal choice, fan demand or something else?

**Eric & Ally:** We have to consider them worthwhile. If they are marginal films that we feel are good, but not good enough to stand alone, we double feature them. They also have to have the potential to sell. It's no use putting out a film, no matter how good it is, if no one is going to buy it.

Another factor is the source material. It's disturbing that many of the Italian distributors today don't have the English language tracks for their prints. They got lost somewhere along the line with one company buying out another, and companies not taking care of their prints properly. That's why we do our best to restore as many of these films as possible before the English versions become lost forever. Our first venture, **DAY OF ANGER**, was delivered to us in a 70-odd minute English version. We had to make up the rest of the English dialogue from various 16mm and 35mm film prints from around the world.

**WAI:** Giuliano Gemma seems to be a favorite of the company: what is it about Gemma's performances that you enjoy so?

**E&A:** Ally and I both felt that **DAY OF ANGER** was a great film to launch Wild East and knew that there were no good quality English versions around. We had the capability of restoring it, and had good friends in Italy who could do professional quality interviews for us. I had spent an evening partying at the clubs with Giuliano Gemma in 1968 when he was visiting Hong Kong and had a great time. **RETURN OF RINGO** had always been a favorite film of mine and I was thrilled to meet Gemma in person. So, when we started Wild East years (decades) later, I called Gemma on his cell phone about doing an interview for the **DAY OF ANGER** DVD. He was pretty cold and businesslike until I mentioned Hong Kong. He remembered the night out and all of a sudden his tone

WAI! #71

changed completely and we were like long lost buddies. He came down on his price and we got the interview.

Gemma is one of the few actors who made consistently good westerns. Even his comedies were, for the most part, above average. He is charismatic, athletic, and had a real star quality about him.

**WAI:** Many DVD boutique companies are finding it hard to stay in business, how do you and Eric keep Wild East going?

**E&A:** By keeping our day jobs! Contrary to popular belief, the money we make from the DVDs goes right back into the company to put out new product.

**WAI:** What's the most satisfying aspect about running Wild East Films?

**E&A:** Ally and I had similar backgrounds as far as spaghetti westerns go. We were fortunate enough to have caught many of these films on their initial theatrical runs. Ally caught most of them in the Times Square theaters and in the Italian cinemas in the Bronx. I caught hundreds of them in the theaters in Hong Kong, and when I moved to New York City in 1976 I was still able to catch several of them around the Times Square theaters. The last one I caught theatrically was in a Times Square Spanish language theater - they were showing **APOCALYPSE JOE**.

When the video boom started we hunted down the ethnic stores for copies of the spaghetti westerns on video. Funny enough, Ally and I rented and bought from the same stores for years before we met each other. When the Venezuelan videos came out we were able to track down lots of obscure European films from all genres, and both ended up with huge video collections.

This is a long-winded way of answering your question - we are now trying to restore these films on DVD so others can have the opportunity to see these films that we loved in the theaters so much growing up. When they have been restored to the best of our capabilities and we get the odd letter of support or gratitude, it is very satisfying to us.

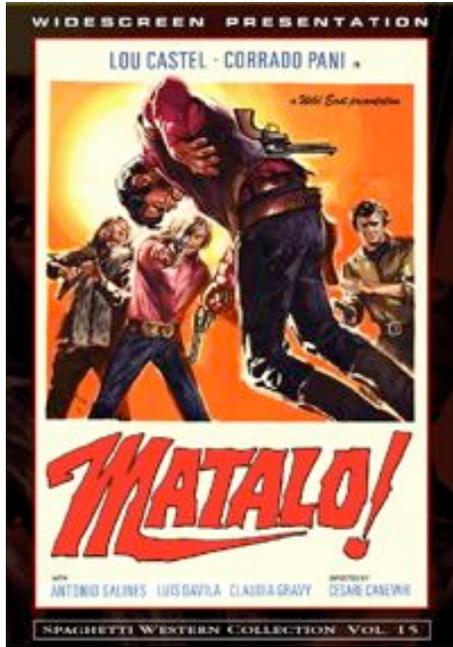
**WAI:** WE released, had a go in releasing Italian crime films, notably Sergio Martino's Violent Professionals. Was that a test to see if Wild East could expand beyond spaghetti westerns?

**E&A:** Not really. We had a pretty decent print of the film and liked it, so we put it out. We never wanted to be pigeonholed as a "spaghetti western company". We still have several releases planned for the future from other genres. Remember, we also put out **EUGENIE DE SADE**.



**WAI:** Besides annoying Tom Betts, what inspired the release of **MATALO**?

**E&A:** Personally, I always felt that the opening scene of **MATALO** was one of the best scenes in any spaghetti western, period. The lack of dialogue, offbeat psychedelic music, the "look" of the actors, the violence, and chaotic camera work were incredible. Even if the rest of the film was completely useless, I would still buy **MATALO** for this opening. I happen to like the fact that they tried to use boomerangs as weapons. An "A" for imagination!



**WAI:** Are any more Gianni Garko releases planned?

**E&A:** We're always trying. He's another of our favorite actors. I had lunch with him and did an audio interview years ago for WAI and I've been keeping in touch with him through friends in Italy. He's a great, animated gentleman who never seems to age. He's got a great way with a story and spoke

English very well.

**WAI:** As fans, where do you think WE can go, and what are your dream films to release?

**E&A:** Like I said before, we're not pigeonholing ourselves. We're always subject to the ever-changing technology, so we have to try and keep ourselves one step ahead of the game.

We're also getting to the point where almost all the "A" spaghetti westerns have been released on DVD, so we're carefully choosing some of the lesser known gems for future releases.

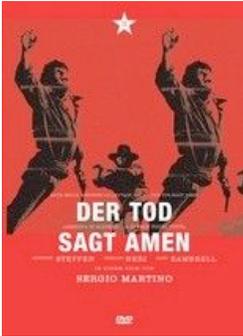
Personally, I'd love to release **THE SPECIALIST** with Johnny Hallyday, and **THE BASTARD** with Gemma and Kinski. I'd also like to release some of the old black and white Italian "dolce vita" type dramas with actors like Tomas Milian and Claudia Cardinale. I'm not sure whether there's much of a market for those films here in the States, though. We'd also love to restore **DARKER THAN AMBER** to include the lost fight scene with Rod Taylor and William Smith. There are so many films like that that should be released uncut and have yet to see the light of day.

Who knows - someday we may even produce our own films!

Wild East website link - <http://www.wildeast.net/>

## DVD Reviews By Lee Broughton

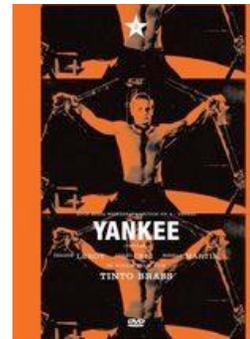
**Der Tod Sagt Amen (Arizona Colt Returns)** Directed by Sergio Martino. 87 min. Widescreen (2.35:1 anamorphic). Koch Media, Germany. Format: PAL Region 2.



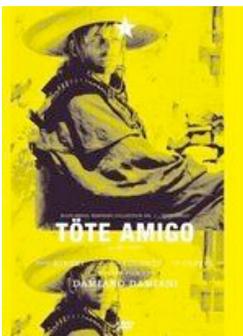
Italian/German audio tracks supported by English language subtitles. A fearful landowner, Moreno (Jose Manuel Martin), asks Arizona (Anthony Steffen) and Whisky (Roberto Camardiel) to become his bodyguards when a vicious bandit, Keene (Aldo Sambrell), is released from prison but the pair turn him down. Keene subsequently steals Moreno's gold and kidnaps his daughter (Rosalba Neri) but Arizona and Whisky remain unmoved. However, when Keene sets Arizona up for a crime that he didn't commit and nearly kills Whisky, Arizona springs into action. This sequel to *Arizona Colt* is a decent enough follow-up but Anthony

Steffen plays the character very differently to Giuliano Gemma and his efforts suffer by comparison. Good performances from Sambrell, Camardiel, Neri and Raf Baldassarre, a half serious-half humorous soundtrack score courtesy of Bruno Nicolai and the appearance of a few unexpected plot twists help to keep this show interesting. The disc's picture and sound quality are both excellent. *Extras*: Sergio Martino interview (Italian language with German subs only), Dan Van Husen interview (German language only), trailer and sleeve notes (German text only).

**Yankee** Directed by Tinto Brass. 93 min. Widescreen (2.35:1 anamorphic). Koch Media, Germany. Format: PAL Region 2. Italian/German audio tracks supported by English language subtitles. Yankee (Philippe Leroy) is a hardnosed bounty killer who is determined to grab the reward money being offered for a criminal gang that is led by a deranged and tyrannical Mexican bandit, the Great Concho (Adolfo Celi). Claiming to be seeking potential criminal partners, Yankee ventures into

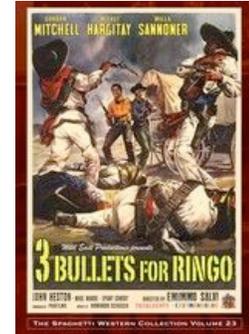


Concho's territory but the Mexican is no fool and Yankee's overly ambitious and complicated ruses soon land him in big trouble. Here's something a little different: cult erotic movie director Tinto Brass tackling a Spaghetti Western. As you might expect, Brass adopts a quite unusual approach, which results in some overtly stylish and artistic cinematography and some quite baroque and impressively decorated sets. Leroy's Yankee isn't really a typical genre protagonist but his slightly awkward manner suitably matches the show's other eccentric and quirky elements. Heavy doses of brutality, bizarre torture sequences and other bits of strangeness link this show to Giulio Questi's



*Django Kill*. Yankee isn't quite as extreme or as consistently impressive as Questi's film but it remains an unusual and interesting one-off. Picture and sound quality here are both excellent. *Extras*: two trailers and sleeve notes (German text only). **Tote Amigo (A Bullet For the General)** Directed by Damiano Damiani. 113 min. Widescreen (2.35:1 anamorphic). Koch Media, Germany. Format: PAL Region 2. This genre classic, in which a sly capitalist mercenary (Lou Castel) dupes a naïve Mexican bandit (Gian Maria Volonte) into betraying the Revolution, should need no introduction around these parts. However, this release is big news on two counts.

Firstly, Koch Media's transfer of the film slightly improves upon the picture quality of earlier DVD issues of this film. Secondly, Koch Media present both of the film's quite different English language audio dubs here. One dub was recorded in Italy (for the internationally released version of the film) while the other was recorded in the USA (for the American release of the film). Fans have argued for years over which of the film's English language dubs was the best - now you can choose for yourself. *Extras*: Damiano Damiani interview (Italian language with German subs only), Lou Castel interview (English language), three trailers, an image gallery and sleeve notes (German text only). *Contact*: [www.dvd-klassiker.com](http://www.dvd-klassiker.com) **3 Bullets for Ringo** Directed by Emimmo Salvi. 87 min. Widescreen (2.35:1 anamorphic). Wild East, USA. Format: NTSC Region 0. Two guns for hire, Ringo Carson (Mickey Hargitay) and Frank Sanders (Gordon Mitchell), fall out after rescuing a local gunrunner's daughter, Jane (Milla Sannoner), from a gang of Mexican kidnapers. Frank leaves town while Ringo marries Jane and becomes the sheriff of Stone City. Some years later, Frank's gang is caught shooting up a neighboring town and Ringo is forced to intervene. A blow to the head causes Ringo to lose his sight, resulting in Daniels (Ivano Staccioli), the corrupt owner of Stone City's bank, offering Frank the sheriff's job. Daniels is looking to buy up local land that contains gold deposits and he uses Frank and his men to put the squeeze on reluctant sellers. Things look bleak when Daniels sets his sights on Ringo's land. An 'intrigue provoked by land-grabbing'-themed genre entry, this fairly low budget show still manages to entertain, thanks largely to its high action content, Armando Sciascia's energetic soundtrack score and cinematographer Mario Parapetti's superb lighting effects. Hargitay and Mitchell work pretty well together and the lead up to the film's final duel, and its quite touching finale, are both really well executed. Picture quality here is generally very good, as is the disc's sound quality. *Extras*: image gallery, English credits sequence, German credits sequence and six Mickey Hargitay trailers. **Kill**



**Them All and Come Back Alone** Directed by Enzo G. Castellari. 96 min. Widescreen (2.35:1 anamorphic). Wild East, USA. Format: NTSC Region 0. A Confederate agent, MacKay (Chuck Connors), assembles a gang of crack mercenaries (Franco Citti, Leo Anchoriz, Ken Wood, Alberto Dell'Acqua and Hercules Cortes) and leads them on a mission to steal one million dollars from a heavily guarded Union fortress. A corrupt Confederate captain, Lynch (Frank Wolff), tags along too and he soon starts causing all kinds of problems for MacKay and his men. Action cinema expert Enzo G. Castellari delivers a good looking and action-packed genre entry here that compares well to similarly themed shows like *A Reason to Live*, *A Reason to Die* and *The Five Man Army*. Good performances from all concerned, impressive stunt work, decent attempts at suspense, unexpected plot twists, great cinematography and a lively pace make this show a winner. Francesco De Masi provides the show's effective soundtrack score. The print used here is fairly scratched and a little faded in some sections but this remains a decent presentation of a rare title. The disc's sound quality is pretty good. *Extras*: Ken Wood interview, trailer and an image gallery. *Contact*: [www.wildeast.net](http://www.wildeast.net) **Brother Outlaw** Directed by Edoardo Mulargia. 79 min. Pan 'n'

*scan. Southern DVD, South Africa. Format: NTSC Region 0 (factory pressed DVD-R).* When \$50,000 is stolen from a stagecoach, a corrupt lawyer, Donovan, frames the local sheriff, Dakota (Tony Kendall). With Dakota out of the way, Donovan sets up a bank job for his outlaw friend, Alvarez (Dean Stratford). Dakota's brother, Slim, manages to spring Dakota from jail and the pair set about bringing Donovan and Alvarez to justice.

This show is a really low budget affair but it's a lot of fun. The acting here is decent, there's a pretty good selection of action scenes that are nicely paced and Felice de Stefano provides a likeable and effective soundtrack score. Mastered from a panned and scanned and quite faded source, this DVD-R isn't the best of presentations but it does the job of bringing a research quality version of the film to genre fans. *Extras:* various trailers. **Southern DVD Double Bill**

*Both pan 'n' scan. Southern DVD, South Africa. Format: NTSC Region 0. Chapaqua's Gold Directed by Giancarlo Romitelli. 82 min.* At the start of the Civil War, Doc Harrison (George Ardisson) and Chapagua (Boby Lapointe) bury \$100,000 worth of gold. The secret location of the gold can only be re-found if the two men come together and exchange vital geographic information. When the war ends, Doc comes looking for Chapagua but he encounters a number of problems. Chapagua doesn't want to share the gold and he's busy trying to evade Doc's old army pal, Major Garrett (Piero Lulli), who has been ordered to hunt the Mexican down. Further problems arise when a property developer, Moira Nelson (Linda Veras), learns about the gold and Murphy (Rik Battaglia), a local Unionist-hating Reb, vows to force all Northerners to leave the region. Double-cross after double-cross soon follows. This is another fairly low budget but highly entertaining show. It possesses a humorous edge and a knowing degree of self-reflexivity (there's a running gag about Chapagua having a rubbish Mexican accent, etc) that works really well. There are lots of familiar faces present here and they all provide solid performances. The soundtrack score for this decently assembled show is made up of top quality Luis Enriquez Bacalov cues.



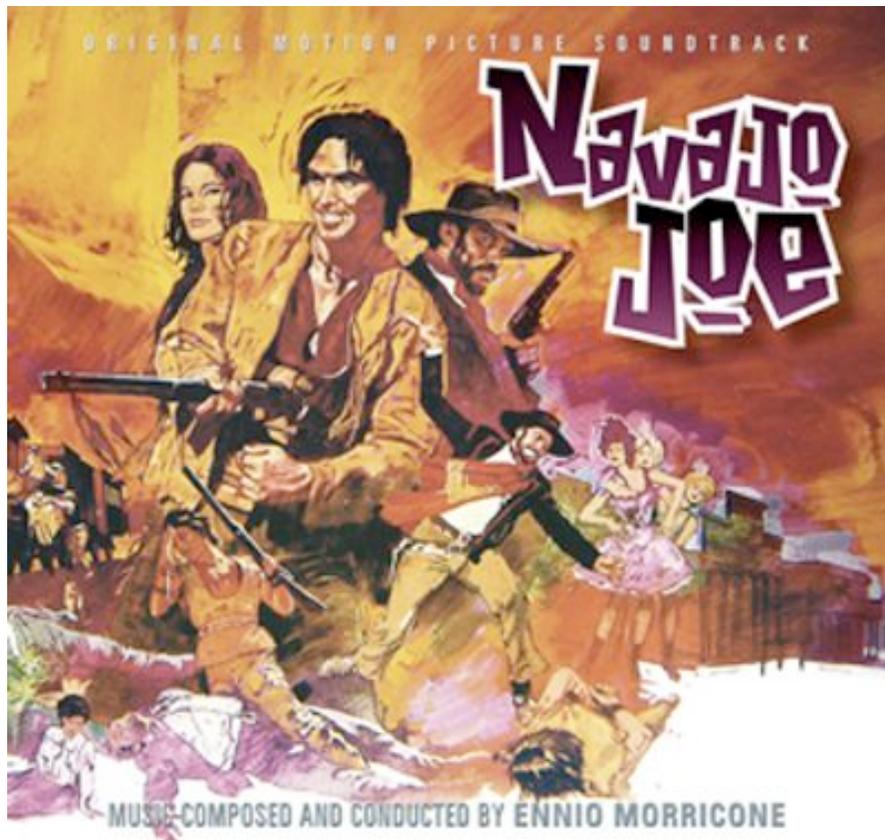
**They Call Him Veritas** Directed by Luigi Perelli. 86 min. Veritas (Mark Damon) and his three pals (Pietro Ceccarelli, Franco Garofalo and Pasquale Nigro) are drifting around the Spaghetti West hoping to get rich. Veritas is sure that the scams outlined in the book that he is reading, *How to Get Rich Quick in the West*, will eventually land the four friends a big and easily obtained pay day. Numerous scams go wrong with humorous consequences but the quartet's misadventures repeatedly find them picking up clues and information that might lead them to the whereabouts of a troop of rogue Confederates who are in possession of a cache of stolen military gold. Unfortunately, when the foursome arrive in a town where they figure the gold might be hidden, the local saloon manager, Spencer (William Bogart), orders his men to give the snoopers a hard time. This show is another comedy Spaghetti Western but its gentle humour and interesting characters project a sense of charm and fun that results in a slightly daft but thoroughly compelling and enjoyable little film. Both shows here suffer from being panned and scanned but *Veritas* has the best picture quality of the two. As such, this release delivers research quality versions of two rare genre entries.

*Contact:* Southern DVD titles are currently stocked by [www.xploitedcinema.com](http://www.xploitedcinema.com)

© 2008 Copyright Lee Broughton.



## MUSICA PER... WESTERNS ALL'ITALIANA



The complete score of Ennio Morricone's NAVAJO JOE has been released on Film Score Silver Age Classics, #FSM Vol. 10, No. 14. Included are 29 tracks and 6 bonus tracks totaling 55.26 minutes of music. The CD also includes a 24 page booklet on the film and score. You haven't heard Navajo Joe until you hear this CD!