Issue #73
Winter 2008
Lars Bloch Interview (part 3)
Legend of the Incas
Buffalo Bill in Rome
Frank Brana Interview
Latest DVD reviews
THE SWINGIN’ DOORS

Well summer is over and it’s time for the fall and winter seasons to begin. Life goes into hibernation as we sit around the TV set more and more during the colder weather. But wait, I just received a postcard from my old buddy Neil Summers who says he just received a call from Terence Hill and they will be filming a new western in Santa Fe, New Mexico starting October 9th. The new made for Italian TV film is called “Doc West” and features Hill as a former doctor who is now a traveling gambler trying to forget a botched operation on a small boy who he feels died by his hands. Also starring is Paul Sorvino as the town’s sheriff. So much for a nice quiet winter, we’ll keep you posted on all the developments as well as Neil’s updates. Always nice to see a Spaghetti western being made again and Neil says if this generates enough interest it will become a weekly series.

We have a welcome article by Italian scholar Armando Rotondi concerning a true event wherein Buffalo Bill was challenged by the “Butteri” (Italian cowboys). These actual events became the basis for the rare 1949 film “Buffalo Bill in Rome” starring Enzo Fiermonte. I hope to have more of these types of documents and reviews in future issues.

My good friend, researcher and writer, Tom Prickette, took the time to watch, translate from the German text and submit a review for the recently released German language KOCH Media DVD of “The Legend of the Incas”. Watching this film without prior knowledge of what’s happening is very confusing to say the least.

Several more famous names have entered into Boot Hill but we give them a rousing send off before they become a part of the genre’s past glory.

Finally, as always, is a look at some of the recent DVDs hitting the market by our outstanding reviewer Lee Broughton, who is always on top of all of the latest releases.

The staff of Westerns…All’Italiana! wish all of our readers and contributors the merriest Christmas and the happiest of New Years for the coming holiday season. We hope you’ll join us in 2009 for another trail ride through the never ending tales of the Spaghetti Western genre and everything it entails.

Adios amigo,

Tom Betts
WESTERN...ALL’ITALIANA!

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

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Published December 2008.

Whatever Became of? Tatsuya Nakadai

On June 24th 2008, Tatsuya Nakadai, star of TODAY IT’S ME, TOMORROW YOU! was present for ‘An
Evening with Tatsuya Nakadai’ sponsored by the New York City Film Forum, which showed a retrospective
of his films from June 20 – July 17, followed by a question and answer session. Nakadai is now considered by
many to be Japan’s most distinguished living actor. I’m happy to report the session was SOLD OUT!
The Danish Cowboy in Rome (Part 3)
By Nils Markvardsen

(...Continued from issue #72)

HALLELUJA AND SARTANA STRIKE AGAIN
The sixties were noted for rough and gritty westerns. But in the 70s the western comedies became top of the pops. Mario Siciliano’s HALELUJA AND SARTANA STRIKE AGAIN (1972) is one of these silly westerns. Here Lars Bloch is portrayed as ‘Danish’, who is about to get married. However the wedding is cancelled just as they are walking up the aisle, because it is revealed that he is seeing other women. Soon after all the wedding guests are fighting with cream cakes. Lars Bloch plays a small supporting role here but unfortunately the film is far from memorable. Bad comedy in a western universe is and will always be embarrassing.

TRINITY AND SARTANA ARE COMING
TRINITY AND SARTANA ARE COMING (1972) is also a typical Mario Siciliano film, and Lars Bloch’s appearance is its only bright spot. The film portrays two happy faced bank robbers ‘Trinity’ (Harry Baird) and ‘Sartana’ (Robert Widmark) who end up as heroes because they give the loot from a robbery to the suppressed people. Lars Bloch represents the law enforcer who is chasing the two robbers. Time and time again he has them cornered but somehow they slip away – to the amusement of the two robbers. It may sound funny but it’s not. The embarrassments are many – that accounts for both the plot and the humor. When the dark skinned Trinity is asked why his name is Trinity, he answers “Because I was born in Trinidad of course”… Enough said!

RETURN OF HALELUJA
In Giuliano Carnimeo’s RETURN OF HALELUJA (1972) there is not very much to be cheerful about either – except from a funny little scene. It shows a fight between Lars Bloch and the man playing his brother in the film. Their fight evolves from a fist fight to involving both a dead chicken and a watermelon! Lars swings the dead animal as a lasso until the brother brings to his attention that it is the dinner he is playing with. So Lars
leaves the animal alone but he is soon to get a surprise when his brother smashes a watermelon right in his face. Then the fight gets more rowdy, involving both a spade and a piece of wood. Although they hit each other in the head several times, they continue the fight as if nothing has happened. This foolishness lasts until they simultaneously lose their balance and fall into a bathtub filled with cold water which cools them down. The two minute scene is Lars Bloch’s only appearance in the film.

**ON THE THIRD DAY ARRIVED THE CROW**

Our Danish cowboy followed the western comedies with a role in Gianni Crea’s *ON THE THIRD DAY ARRIVED THE CROW* (1973) – at least a more promising title for a western than for example *TRINITY* and *HALLELUJAH*. Just as Juan Bosch’s film *AND THE CROWS WILL DIG YOUR GRAVE* from 1972 (what a great title!) has associations to death in the actual title so has the film *ON THE THIRD DAY ARRIVED THE CROW*. The title gives us hope of a rough and dirty western. But, oh dear, soon you will wish that ‘The Crow’ had never arrived. Even though the film is not a comedy it is best forgotten. A messy affair about a robbery of a gold shipment belonging to a mining company, ‘Lawson’, and the subsequent hunt for the guilty ones.

In the opening scene Lars Bloch – one of Lawson’s henchmen – goes to see ‘Dean Stratford’ (Dino Strano) who is sitting behind a desk in the middle of the prairie (Monty Python goes west?!). This is a stupid sequence in a dull and cheap film that actually shares scenes with one of the other films of this director – *FINDERS KILLERS* (1969). Finally – after many yawns – it is revealed that Lawson himself has stolen the gold and to protect his interests he has hired the assassin ‘The Crow’ (William Berger). On the third day – or about an hour into the film – The Crow finally arrives – only to end his days a few minutes later when he loses a gun duel to ‘Link Kennedy’ (Lincoln Tate). The other villains also die at the hands of the hero of the film, who by the way gave the necessary economic resources needed to finish the film.

Even though it looks as if the production of *ON THE THIRD DAY ARRIVED THE CROW* only cost a few Lire, Lars Bloch tells that there was trouble financing the film. He
had to show up for filming many times since the producers constantly ran out of money. Regarding financing, Lars remembered an Italian/Spanish western production *TIME TO LIVE, TIME TO DIE* (?!). To make sure that the film could be funded from Italy, the cast had to shoot for one week in Italy. This was the week Lars Bloch’s scenes were filmed. After the crew moved to Spain, it was suddenly decided that the scenes from Italy were no longer needed and the whole film was shot in Spain. It is uncertain what went on exactly, but it is a fact that Lars Bloch was never credited for the film nor paid for his work.

**CORMACK OF THE MOUNTIES**

Lars Bloch and the Italian director Aristide Massaccesi (aka Joe D’Amato) had worked together on the war film *HEROES IN HELL* (1973) before they began another film *CORMACK OF THE MOUNTIES* (1974). The film is an interpretation of Jack London’s famous novel about the dog ‘White Fang’ who ends up saving his master – a boy who was kidnapped. The film takes place in the snowy mountains. True to its western heritage it is about revenge and the fight for gold. There is gunfire and horsemen. However, the film is more of a drama than a real western, but as it contains many western elements it is kind of a half-breed western (it’s actually one of the best ‘White Fang’ films because it does not have a childish tone – as opposed to other films in the same genre).

Lars Bloch plays a friend of the main character ‘Bill Cormack’ (Fabio Testi), whose son has been kidnapped. The two men mount their horses and start chasing the kidnapper. “I got a nice big horse”, Lars remembers. “Not because I have ridden a lot as a child, practically nothing at all. All right, I rode the horses on the farm once in a while. But they were horses used for working on the farm. So when the film crew asked me if I could ride, they said of course you can, otherwise you won’t get the job. So there I was with a big horse that was born in Poland. When it saw snow it went all crazy and took off. It ran so fast, I was the only one who did not have a stunt double to ride the horse. That was because they could not find anyone big enough who had a big beard. So I was on the horse for three days, from the early morning to late at night. It will get your ass sore and saddle shaped. I do not know if the horse wanted to get back home to Poland but off it went. If you watch the film you will notice that I am riding with a straight back – like an English rider – and try to stop the animal. The others ride in a different and much lower cowboy position.” *CORMACK OF THE MOUNTIES* was the last western with Bloch in the cast. However he has a cameo in *WESTERN, ITALIAN STYLE* (1968) – a western documentary that he helped to produce.
Legacy of the Incas
By Tom Prickette

The jungles of Peru circa the 1870s: at the Incas’ holy city of Machu Picchu it has been decided that brothers Jana and Karl Hansen, hunters and longtime friends of the Inca Nation, would come to the jungle temple to pick up the son of the Inca King Tahuca. His safe journey would be ensured for transporting the boy back to the city of Weiben, where he will then live for awhile and begin his schooling and a proper education from the vast new world rapidly approaching the edges of the jungle around them.

However, this plan doesn’t set well with the evil high-priest 'Anciano'. But there is nothing he seems to be able to do, even with the influence he has over the sovereign people of the Inca nation, to change this or the King’s mind. He wants to reassert the power of the Inca Nation so the Incas can resurrect their fallen empire and once more rule Peru. The King also carries about his neck a knotted necklace of writing that holds the key to finding all the hidden Inca treasure. Without Tahuca around, and having the boy finally anointed King, Anciano feels sure he could by then instill in the young ruler his way of thinking. His dreams of a rebirth of the Inca Empire and once again ruling all of Peru could come true. He has no good feelings towards the white class of people in Weiben or their so called world class education.

He has since joined in a pact with the murderous ‘Gambusino’, an Indian leader, who with his band of renegade Indians plots to kill Tahuca and steal the necklace. This plan begins to unravel as the Hansen brothers arrive at the temple, coming for the boy. Anciano hurriedly tells them to come back later as the Father/Son ritual was currently in process. As they are leaving, from an ambush, the Gambusino leader shoots the King from behind, killing him, but also wounding the young Prince as well.

As the murderer attempts to snatch the necklace, the old King is holding onto it hard even in his death throws. The murderer is then chased by the Hansen brothers as they climb the sides of the temple stone path. In his haste he finally frees a small piece of the very old knotted necklace as it rips from the clenched fist of Tahuca. Chasing the murderer down the other side, Jan Hansen now confronts him just below the edge of a cliff. He is hit by a large rock that is thrown down on him, and is knocked off balance and begins to teeter on the edge. Jan falls to his death over the side of the mountain as brother Karl watches helplessly from above.

Only the evil laugh from the Gambusino leader awakens him to reality. Back in the open temple area, Anciano now sees Karl kneeling over the body of the Inca King, checking for the life signs of him and the boy. The priest admonishes him on the spot, and proclaims to all who would hear that it was the white man who did this murderous deed and swears to all Weibens that the Inca will seek their vengeance on the white-man’s race. He has never liked the whites and blames them for the downfall of the Inca
Empire. This is his opening for a new beginning, a beginning that will resurrect the Incas for all of time.

As Karl goes to retrieve his brother’s body so as to take him back home again, the camera pans the temple area once again and we see the priest has now ushered off the boy and has set the ceremonial fire to the fallen King.

Ten years later, Peru now stands on unhinged times. The grown up Inca prince, ‘Haukaropora’, has now turned into the quintessential prince of the new Inca Indians, not at all to the liking of the old priest Anciano. Haukaropora knows the time is near when he must succeed as the new Inca King and rule over the entire Inca Empire.

Anciano’s wish for him is to rise up, take his power and lead a rebellion of all Incas against the overbearing white class Peruvian government. Peru's President Castillo must not only quell any Indian uprising, but any rebellion from inside the spin-off circles of his own military leaders as well. One in particular is the popular ‘Kampfer Perillo’ who plays just such a role. A radical and power hungry man that adores his popularity with the people, he even sides with the Indians on many affronts when it is profitable to him.

From this restless turmoil situation of the country, the Gambusino leader hopes to profit, because with still only a small portion of that knotted-written necklace, he has still not succeeded in finding the long lost Inca treasure. In this tumultuous situation, President Castillo is glad that Karl Hansen has finally reappeared amongst the people in the government circle. Just in time it would seem, as to happenstance, saving the President from a vicious loose Jaguar attack within the palace compounds. The people of Weiben now nickname Hansen ‘Jaguar’. This saving face and the life of the President has instilled continued trust in this man now called Jaguar. It is now per the President’s wishes that Hansen assumes the role of mediator between the Inca Nation and the government.

On the way to the crisis-region, the Jaguar with his trusted Indian friend and sidekick, ‘Geronimo’, must avoid bandits while finding the source of the many attacks against the government. Most of these cruel oppressive attacks by the people, are blamed on government, but are found to be coming from the Gambusino.
Meanwhile, we find a German Archeological Professor by the name of ‘Morgenstern’ who bursts onto the scene with his assistants ‘Fritz Kiesewetter’ and ‘Don Parmesan’. The professor and his team are on the track of some rare prehistoric dinosaur bones in the area. The professor and his team find themselves in hostel Indian Territory.

The Gambusino leader and his band swoop down upon them capturing them just as they have excavated a deep tunnel under a gigantic tortoise shell. What they find is very unusual as well: a hidden cache of arms, rifles and ammunition. Perillo and his men have arrived on the scene and they confiscate the weapons and free the professor and his men. Perillo seems to be siding with the Gambusino leader as they go off from the others and converse in secret.

Meanwhile Jaguar and Geronimo happen upon the scene and are watching and listening to all from above, hidden behind some boulders. As the leader and Perillo return they are seemingly all buddy-buddy now and that same evil laugh can be heard emitting from the leader. As if from the grave, Jaguar remembers that evil laugh coming from the one that killed the Inca King Tahuca, and caused his brother Jan to fall to his death that sorrowful day a decade before.

The Jaguar's niece Graziella is there as well. She has come to warn her uncle, the Jaguar, that the Inca priest is indeed his enemy. She accidentally found out this information when she met Haukaroporas. Both being young about the same age they both have taken an interest in one another. It is from him that she has learned of the Incas' wish to be done with the ruling classes of Peru and the hope that the Incas, under his reign, will rule again. She learns he will soon take the throne of his father: since his death the position has been assumed and guarded by the high priest Anciano.

As the day drifts on, she and Haukaropora talk endlessly having taken a special delight in one another’s company. This growing affection between the two young people is not at all race minded. When Anciano later finds out that Haukaroporas is now all of a sudden doubting the motives behind the resurrection of the old Inca empire and is siding with the white man's way of thinking, he is furious with his young protégé. Too late to change the crowning ceremony he decides to proceed with it.

Much later at the Machu Picchu Temple, the Incas have gathered to watch Prince Haukaropora crowned King of the Inca. But the Inca prince now proclaims his love for Graziella, and for a united peace amongst all races, and he admits to all that he has recognized the signs of the time. He proclaims that the past reigning Inca Empire is gone forever and he asks that all races now try to live in peace. He lets the crown slide down the slopes of the cliff and it bashes to oblivion below. The end of the idea of a new Inca empire is now squashed forever. The furious Anciano grabs a spear and lunges it into the now adorned King, killing him before Graziella and Jaguar, who are nearby, can intervene. A victory for peace by Haukaroporas, but it is a coarse peace indeed! Jaguar and Graziella, stood beside the dead prince, proclaim to all to go home to their villages. The Inca Empire is truly dead forever and Jaguar will relate this back to President Castillo.
Das Vermächtnis des Inka – German title
Zavetut na inkata – Bulgarian title
Viva Gringo – Italian title
El Último rey de los Incas – Spanish title
Legacy of the Incas – English title

A 1965 German, Bulgarian, Italian, Spanish co-production
[Franz Marischka Film (Munich), Sofia Boyana Film
(Sofia), PEA (Naples), Orbita-Film (Madrid)]
Producers: Franz Marischka, Alberto Grimaldi, Carl
Szokoll
Director: George Marischka
Story: Karl May
Screenplay: Winfried Groth, George Marischka, Frank
Marischka
Cinematography: Siegfried Hold, Juan Marine (Juan Bruguera) [Eastmancolor,
CinemaScope]
Music: Angelo Francesco Lavagnino
Running time: 100 minutes

Cast:
Karl Hansen/Jaguar/Wutuma
Antonio Perillo
President Castillo
Prince Haukaropora
Gambusino
Professor Morgenstern
Don Parmesan
Fritz Kiesewetter
Graziella
Geronimo
Anciano
Minister Ruiz
Mrs. Ruiz
El Brazo Valiente
Grosso
Escobedo
Jan Hansen
sergeant
with; Ivan Stefanov, José Calvo (José Selgado), G. Gantscheff, T. Cornejo.
Boot Hill

Agneta Prytz

Agneta Prytz was born Ingrid Agneta Prytz Folke on December 5, 1916 in Gothenburg, Västra Götalandslän, Sweden and died on July 4, 2008 in Indore, Upplands, Sweden. A Swedish actress and dancer, she was the daughter of the industrialist and diplomat Björn Prytz.

Prytz studied dance at the Jooss balettskola in London. After graduation she was involved in the Gothenburg City Theatre (from 1942-1946), where she also got her film breakthrough. In addition to the theatre, she also participated in various plays set by Karl Gerhard and Kar de Mumma. She was married to the director Gösta Folke (1913-2008) from 1947-2008. Prytz, among other things, was known for her role as Helge the mother of Lasse Åberg in the movie Repmånad.

**Agneta Prytz’s Eurowesterns:**
1970 - Ulytsandrarrd (aka The Emigrants)
1972 – Nybyggarna (aka The New Land)

Marisa Merlini

A leading character actor of post-war Italian cinema, Marisa Merlini died on July 27 in Rome, at the age of 84, her family announced. The Rome-born actress (August 9, 1923) was best known for her role as the village midwife, Annarella, who marries Vittorio De Sica's police marshal in *Pane, Amore e Fantasia* (1953) by Luigi Comencini but she racked up well over 50 films during her career.

Feted for her portrayals of the 'romana verace', or born-and-bred Roman, Merlini excelled especially in comic roles and appeared alongside legendary genius Toto' in several movies and with Alberto Sordi in *Il Vigile* (1960).

She also picked up a Nastro d'Argento (Silver Ribbon) critics' award for her portrayal of a melancholic tourist in Antonio Racioppi's *Tempo di Villeggiatura* (1956), and appeared in a number of films alongside her great friend, the Italian screen legend Anna Magnani.

Merlini was last seen on cinema screens in 2005 in *La Seconda Notte di Nozze* by veteran Italian director Pupi Avati, who paid tribute to the actress on Monday.
"Marisa brought to the set the experience of somebody who had taken part in the golden years of Italian cinema, but she was down-to-earth both in front of and behind the camera," he said. "Working with her was an honor and a fantastic experience," he added.

Marisa appeared as Regina in 1967's Il Grande Slenzio (THE GREAT SILENCE).

Chaim Banai

Israeli actor Chaim Banai of Israel's famous Banai family died Sunday August 9, 2008 at his home in Jerusalem at the age of 71, apparently of cardiac arrest. He was survived by his wife and four children.

The brother of late actor and singer Yossi Banai and actor Gavri Banai of the legendary comedy trio Hagashash Hahiver, Chaim Banai was born in 1937 at Jerusalem's Mahane Yehuda neighborhood. Over the years, he performed in a large number of theatre plays, television shows ("Shabatot Vehagim", "Hafuch") and films ("Mishpahat Tzana'ani", "Ezra Amerikai"). Banai gained fame among the Israeli public after playing the role of greengrocer "Albert Perot" in public service broadcasts by the Fruit and Vegetable Council in the 1980s. "He went to sleep in the afternoon and didn't wake up," said Yossi Alfi, head of the Storytellers' Festival, where Banai used to perform. "On the one hand it's good that he did not suffer when he died, but on the other hand, he suffered a lot during his lifetime with his heart problems and all sorts of other things."


Pierre-Andre Boutang

Born on March 25, 1937 in Paris, Pierre-Andre Boutang, was a documentary director. He was one of the leaders of the Franco-German chain Arte. Pierre-Andre Boutang died on August 20, 2008 in Porticcio, Corsica. He was a long time collaborator of l'ORTF, where he took part in particular cultural writings in "The newspaper of Cinéma". He filmed a considerable number of portraits of personalities from the world of arts and letters for “Files of the Twentieth Century ”. From 1987 he was responsible for the cultural presentations of FR3 and “D'Océaniques". He became at the request of Georges Duby, one of the people in charge of the cultural magazine Metropolis on Arte from 1995 to 2006. Among his important creations, in addition to his excavated interviews of many personalities of the arts, the
literature and the culture, "Memories of the XX ème siecle", one can quote “L’abecedaire de Gilles Deleuze”, “13 journées de la vie Picasso”, “Alexandre Soljenitsine”, “Depardieu, le regard des autres”, “Mao, une histoire chinoise” (4x52’), “Le Musee du Quai Branly”, “La Joconde sourit aux primitifs” and “Jeanne M” (2008), a portrait of Jeanne Moreau. His last documentary, “Claude Lévi-Strauss par lui-meme” will be released on November 27.

Pierre-André Boutang appeared in the 1973 Euro-western “Don’t Touch the White Woman”.

**Ilarion Ciobanu**

The famous Romanian actor Ilarion Ciobanu passed away on Sunday morning September 7, 2008 aged 77, following pharynges cancer. The artist was born on October 28, 1931, in Ciucur, Tighina, and he graduated from the Bucharest Institute for Theatre and Cinematography. He made his debut when he was 30 in the film “Ştea” (Thirst), where he performed together with Ion Besoiu and Amza Pellea. More than 50 films followed where the actor was the leading character. He also directed several films and received many awards throughout his life.

The actor was awarded the Excellence Prize for his contribution to the cinematographic art, in 2004, within the first edition of the International Film festival Bucharest BiFest.

**Ilarion Ciobanu’s Euro-Westerns:**
1977 – Profetul, aurul si ardeienii (The Prophet, the Gold and the Transylvanians)
1978 – Arista, urul si ardeienii (The Actress, the Dollars and the Transylvanians)
1979 - Pruncul, petrolul si Ardelinii (The Oil, the Baby and the Transylvanians)

**Florestano Vancini**

Italian director Florestano Vancini, who’s first film in 1960 won a Venice festival award, died in Rome on September 18, 2008 after a long illness. He was 82. Florestano was born in Ferrara, Italy on August 24, 1926. His film, "Lunga Notte del '43" (The Long Night of '43), captured the Venice film festival award for best first work. Another Vancini film, "Il Delitto Matteotti," or "The Matteotti Assassination," won a special award in 1973 at the Moscow film festival. Giacomo Matteotti, a Socialist lawmaker who opposed Fascism, was slain in 1924. Vancini also directed an episode of "La Piovra," a series about the Sicilian Mafia made for Italian TV. He directed one Spaghetti western under
the pseudonym Stan Vance, 1966’s “I lunghi giorni della vendetta” (The Long Days of Revenge) with Giuliano Gemma.

Pedro Masó

Spanish producer, director and screenwriter Pedro Masó, who was born in Madrid on January 26, 1927 died there on September 23, 2008. Starting in the film industry at a young age by working for Estudios Chamartin in Madrid, he performed many jobs there until he was made chief of production in 1953. In 1962 he formed his own production company Pedro Masó Producciones Cinematográficas, with which he produced some of the biggest commercially successful films in Spanish film history, including Atraco a las tres, Vacaciones para Ivett, Un millon a la basura and the trilogy La gran familia, La familia y uno mas and La familia bien, gracias. In 1986 he created the firm Escorpio Films as a branch of his Pedro Masó Producciones and subsequently produced the movie El Tesoro, which was based on the novel by Miguel Delibes and was directed by Antonio Mercero. Since 1993 he has directed the TV series Compuesta y Sin Novio starring Lina Morgan and José Coronado for Antena 3.

Pedro Masó wrote the story for the 1955 Spanish western “El Coyote”.

Cirio H. Santiago

Award winning Filipino director-producer Cirio H. Santiago passed away Friday, September 26th due to lung cancer. He was 72. Cirio is the director who inspired Hollywood popular helmer Quentin Tarantino to make movies such as Kill Bill. Cirio had produced and directed several B-rated Hollywood movies. He was finishing the futuristic Mad Max-inspired Road Raiders during his death. As a film producer, Cirio had more than 60 movies attributed to his name. He also founded Premiere Studios. As a director, he completed more than 50 films, such as Darna at ang Babaeng Tuod (1964) and Dahil sa Isang Bulaklak (1967). He won a FAMAS best director award for the Charito Solis-starred Igorota in 1969. In 1995, he was named president of the Philippines Film Development Funds by President Ramos. The organization strives to uplift the quality of Filipino filmmaking to new, higher standards and to encourage production of foreign movies on location in the Philippines.
Santiago was the producer of 1971’s “Arizona Kid” with Mamie Van Doren and Gordon Mitchell.

**Ere Kokkonen**

Finnish film director Erkki Olavi “Ere” Kokkonen passed away on October 16, 2008 in Helsinki, Finland. Born July 7, 1938 in Savonlinna, Finland, Ere worked closely with Finnish actor Spede Pasanen on a number of comedy films, until the comedian’s death in 2001, as director and screenwriter. In 1991 Kokkonen founded his own production company ‘Ere Kekkonen Oy’ which is still in operation.

Ere Kokkonen was awarded a Special Telvis award (similar to the American Emmy Award) in February 2002.

*Ere Kokkonen’s Euro-western:*
1970 - Speedy Gonzales – noin 7 veljeksen poika (aka Speedy Gonzales)

**Krzysztof Zaleski**

Prominent theatre director and actor, Krzysztof Zaleski, died October 20, 2008 of a brain tumor after a long illness. Zaleski was born September 3, 1948 in Swietochłowice, Poland. He graduated from the Department of Polish Studies at Warsaw University (1971) and the State Higher Theatre School in Warsaw (1986). He had numerous awards to his credit for his productions with several of Warsaw’s leading theatre companies.

He served as Director of Polish Radio Drama and also, for the past 18 months, as Director of Polish Radio 2. Last year, he received the ‘Feliks’ Award for an adaptation of short stories by the Polish writer Marek Nowakowski. ‘Wagon’, produced by the Współczesny Theatre, was hailed as a brilliant piece of theatre.

Krzysztof Zaleski also made a name as a film actor. He is survived by his wife, the well-known actress Maria Pakulnis, and his son.

Krzysztof Zaleski appeared in the 2006 Polish western “Summer Love” (aka “Dead Man’s Bounty”).

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Buffalo Bill in Rome:
An original spaghetti western really took place in Italy

By Armando Rotondi

In the history of the “spaghetti western” it is interesting to note something: originally in the first example of this new genre the story takes place in Italy and in the American Wild West, referring to an episode of the real tour of Buffalo Bill with his circus in the Belpaese, including cities like Genoa, Bologna and Rome where on 8th March 1890 he lost his famous challenge in horse taming to the butteri, a sort of Italian cowboy coming from Agro Pontino, headed by Augusto Imperiali from Cisterna, now Cisterna di Latina, a city near Rome. (About Buffalo Bill in Europe I suggest Robert W. Rydell and Rob Kroes, Buffalo Bill in Bologna - The Americanization of the World, 1869-1922, The University of Chicago Press, Chicago 2005).

Regarding this event, we have two films that are now virtually impossible to find. The first one is "L'arrivo di Buffalo Bill": it is not a “spaghetti western”, but a short documentary realized in 1906 that reconstructs the arrival of the American cowboy in the Italian capital city. The second, more interesting, is "Buffalo Bill a Roma" by Giuseppe Accatino, a director now forgotten, with Enzo Fiermonte as Buffalo Bill.

Both films show a particular episode of the Italian tour of the Wild West Show: the challenge between the American cowboys and the butteri of Agro Pontino.

This is briefly the story: during a meeting between Buffalo Bill and the duke Onorato Caetani on the 1st March 1890, a dispute arose on the skills of the tamers from Cisterna in comparison of the more famous cowboys. Hence the idea of the challenge that took place on 8th March 1890 in the Prati di Castello.

Among the butteri there is also Augusto Imperiali, better known as Augustariello, which won the challenge against Buffalo Bill. (About Augusto Imperiali it is recommended Mauro Nasi, Butteri di Cisterna e dell'Agro Pontino. Augusto Imperiali, l'eroe di tutti i butteri, Fratelli Palombi, Rome 2006).

A detailed reconstruction of events is possible by newspapers of the time. Written such as in "Il Messaggero", the main newspaper in Rome: "... il morello, tenuto con le corde, si dibatte frenetico; s’alza sulle zampe di dietro, tira rampate. I butteri le schivano sempre con la sveltezza di uomini esperti. Riescono finalmente a mettergli la sella con il sottocoda, e d’un salto uno dei butteri gli è sopra. E’ Augusto Imperiali. Nuova tempesta di applausi. I butteri, entusiasti del successo ottenuto, saltano, ballano, buttano all’aria i cappelli, tanto per imitare in tutto quello che si è visto fare dagli americani. Augusto Imperiali fa una stupenda galoppata intorno al campo, tenendo con la destra le redini e agitando con la sinistra il cappello. Tutte le sfuriate del cavallo non riescono a muoverlo
Accatino’s film, that is historically inexact because it changed the year of the challenge from 1890 in 1906 (the same year as the documentary), wants to show this event, but in doing this it becomes also the first example of a western film made in Italy: a western filmed in Italy, but also with an Italian setting. A “spaghetti western” anti litteram completely different from the others filmed from the 60s. For these reasons the film has now been completely forgotten and there is little bibliography about it. For more information about the film I can give these references: the article Buffalo Bill a Roma in “Rivista del cinematografo”, v. XXIII, March 1950, pp. 16-17; Riccardo Redi, I registi hanno famiglia, in “Cinema: quindicinale di divulgazione cinematografica”, v. VII, 10th October 1954, pp. 501-502, where Redi interviews Accatino; finally Mario Verdone Il cinema e Buffalo Bill a Roma, in Strenna dei Romanisti, Staderini Editore, Rome 1952, pp. 203-215, where Mario Verdone, professor of Film History at the III University of Rome, describes firstly the beginning of Colonel Cody at cinema and after the exhibition of the Wild West Show in Rome.

References in chronological order:
“Il Messaggero”, 10th March 1890.
Buffalo Bill a Roma in “Rivista del cinematografo”, v. XXIII, March 1950, pp. 16-17
Frank Braña

By Javier Garcia (Translated to English by Matt Blake)

An international star who lives in Madrid. He holds the international record for most screen deaths.

An excellent Asturian performer, from Pola de Allende, whom the University of Navarre has awarded with the Best Leading Actor for the short *El Viejo y el mar* (“The Old Man and the Sea”) by writer-director Enrique Rodríguez, which has also won the award for the best script and music score. Along with the veteran actor, Lluvia Rojo, the beautiful actress from [the TV series] *Cuéntame lo que pasó*, who received the same award for best actress. Frank Braña has appeared in over 200 films and lives in the Parque de la Coruña in Collado Villalba, Madrid.

*How does it feel to share an award from the University of Navarre with the actress Lluvia Rojo?*

It’s great! Lluvia Rojo is a very talented actress, a person of great stature who speaks perfect English. Her acting art is superb and I’m convinced there was perfect chemistry between us during the making of the short *El Viej y el mar*, as professionals we have helped each other a lot.

*What was your first role in the cinema?*

I started with *King of Kings*. Margarita Delgrás offered me a stuntman job because she said I looked right and was just what her father [Gonzalo Delgrás] was looking for.

*Many film buffs regard you as an international star. What do you think of that?*

There were very few Spanish actors at the time who could speak English, as I could, and I’ve been very lucky to work in international productions. Spanish actors rarely worked outside Spain and I was among the few who traveled abroad, and there I made over sixty films.

*Are there any marks on your body of your past as a stuntman?*

I bear the marks of seventeen injuries on my body from my stuntman work, and I brought all that on myself for being such a braggart! Directors would often ask me to do the falling scene myself and I’d ask for 95,000 pesetas per day’s work plus another day’s fees for each fall (and it was the same with the stuntmen who were hanging around) plus my payment for the whole film. A lot of money!
Do you keep any of the props from your western films?

I’ve still got the leftover bits of the guns; I had three revolvers at the time. I’ve also kept the knife with which I sliced off El Torete’s cock in Street Warriors. Regarding westerns, I made about 47.

Is it possible to make westerns nowadays?

I’m sure it is. Spain became known all over the world through Almería and its westerns. Almeria only had the Simón hotel, which is the one I knew. Spain is very important thanks to this and to the films that were made here.

You were often cast as a Nazi because of your appearance

Yes. People would say that my pale eyes and corpulent physique made me right to play Germans. I played Germans in seven or eight films.

What do you think of the death camps, the victims of Nazism and Hitler’s plans to take over the world?

The death camps are a terrible thing. There are still people who go around dressed up as Nazis, which is beyond me. That Hitler should have exterminated six million Jews is beyond understanding, and he himself was an Austrian Jew. For Christ’s sake! Let’s change the subject.

Which has been the most influential role in your career?

The one I liked most was the one offered me by the late José Antonio de la Loma, and that was in Golpe de mano, which Franco himself wanted to see. I later heard that the role he liked most was mine, and I got the Best Actor Award at the Actors’ Syndicate. The film ran for six months at the Palacio de la Música in the Gran Vía, with a huge billboard with my face on it. What great memories!

What do people say to you when you walk around Collado Villa?

They say, “You’re the bad guy in the movies!” But what I enjoy most is when they recognize me and stop me in the street, so I can have friendly chats with people.

What are your future film projects?

I’ve been offered a role in a four-year television series. A friend of mine has written this television series about the Jews. Early in the series I might play a Jew and later on, a Castilian.
The Model Kits They Should Have Made

The following appeared on eBay recently:

“These fantasy boxes are part of a new series called HOLLYWOOD LEGENDS and each box will be a limited edition of only 25. Once 25 boxes have been constructed, the digital files are then removed and never printed again. I will be listing these only on eBay in groups of three boxes at a time until all are sold. Starting price is $25 (our normal box price), but these will be much rarer than any other boxes we have made in the past. With only 25 in existence, an instant collectors item. Each box has its own number from 1 to 25 printed on the box end. A great display item and a must have for Aurora Model and Spaghetti Western film fans. The boxes are empty with no model kit included.

All of the boxes are produced from high resolution art scans modeled to appear like original Aurora boxes from the 1960s. The finished files are then color printed and permanently adhered to high quality rigid mounting board and folded into full-size long box shape. The box is then shrink-wrapped for that 1960s "just off the hobby shop shelf" look. I've been told by customers that our hand-made boxes are the best in the world.”

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DVD Reviews By Lee Broughton

**Ringo the Lone Rider** Directed by Rafael Romero Marchent. 81 min. Widescreen (2.35:1 anamorphic). Wild East, USA. Format: NTSC Region 0.

Bill Anderson (Armando Calvo) is the leader of a gang of ex-Reb bandits who are also gold smugglers. A Pinkerton agent is supposedly on their trail and two mysterious strangers are subsequently revealed to be watching the gang. Ringo (Peter Martell) is a Southerner who fought for the North and he has a special interest in one of Anderson’s best guns, Kit (Paolo Hertz). Ringo becomes angry when he discovers that an eccentric gold prospector, Daniel G. Samuelson (Piero Lulli), is also spying on the gang and the two men clash. However, the pair of sharpshooters team up when Anderson’s gang massacre a Mormon convoy, assume the religious men’s identities and set out to use the dead men’s remote farm as their new base. Ringo the Lone Rider is a low budget affair but it remains a smartly assembled and thoroughly entertaining show. There’s plenty of well-staged action on display and the film’s emotionally charged and expertly executed twist ending works a treat. Peter Martell does some decent enough work here but Piero Lulli steals the show as the eccentric but ultimately deadly Samuelson. This DVD’s picture quality fluctuates a little and the show’s colours are a little faded. The disc’s sound is clear but suffers from a touch of background hiss. *Extras:* trailer, image gallery and a second Peter Martell feature (Mario Sequi’s spy flick, The Cobra). *Contact: [www.wildeast.net](http://www.wildeast.net)*


With every wagon train that passes through Death Valley falling victim to the bandit El Condor’s (George Wang) murderous gang, a Confederate General initiates two separate secret missions that are designed to bring the bandit to justice. Working a solo mission, Scott (Bob Henry) poses as a successful gold prospector and he soon wins El Condor’s trust but the bandit subsequently raises his guard when his men discover the squad of undercover troops who make up the second mission. Watched over by armed guards whenever he leaves El Condor’s fortified monastery, Scott decides to fight the bandit community from within by spreading the hope of revolution amongst the Indian slaves that El Condor rules with an iron fist. This is a reasonably obscure genre entry but it’s a pretty interesting one. George Wang makes for a fun Mexican bandit leader, coming on like a cross between Fernando Sancho and Gian Maria Volonte. Bob Henry is a young John Wayne look-alike/act-alike, so this film kind of represents the closest thing you’ll find to the Duke appearing in a Spaghetti Western. Taking its cue from *A Bullet for the General*, the film’s narrative finds time to focus upon the unlikely personal relationship and the strange sense of mutual respect that develops between El Condor and Scott. An explosive finale and some quite moving bits of business, all enhanced by Gian Piero Reverberi’s great soundtrack score, bring this action-packed show to a satisfying conclusion. Picture and sound quality are both excellent. *Extras:* three trailers, alternate credits sequence and various image galleries.

**Vendetta at Dawn** (Django tag der abrechnung) Directed by Sergio
Garrone. 90 min. Widescreen (1.66:1 flat). Simple Movie, Germany. Format: PAL Region 2. A newly qualified doctor, George Benton (George Eastman), returns home from San Francisco to find that his disgruntled brother, Jonathan (Ty Hardin), resents his decision to leave the family farm in order to marry and take up a career in medicine. Unfortunately for all concerned, three unscrupulous saddle tramps are camped in the locality and are intent on stirring up some serious trouble. When George and Jonathan come into conflict with the trio, the villains vow to get even and they cook up a devious plot that allows them to initiate a murderous raid on the Benton homestead while conveniently laying the blame for their crime on a gang of recently escaped prisoners. Ultimately, George has no choice but to hit the vengeance trail. Another relatively obscure genre entry, Vendetta at Dawn is a gritty, violent and mean-spirited movie. The bad guys here are totally reprehensible characters with absolutely no redeeming qualities and their nefarious actions as good as turn this show into an exploitation feature. Littered with familiar faces - Nello Pazzaffini and Steffen Zacharias both have effective cameo roles - this at times disturbing effort packs a real punch. Picture quality here is essentially good but there are outbreaks of scratches and flecks present. The disc’s sound quality isn’t bad but it is fairly crackly in places. Extras: image gallery. The two releases from Germany’s Simple Movie label reviewed above both feature English language audio tracks and both titles are stocked by www.xploitedcinema.com - Xploited Cinema also stock the following six releases from Germany’s Koch Media label, all of which feature Italian language audio tracks that are supported by English language subtitles. Koch Media’s new range of Spaghetti Western DVDs come in deluxe fold-out packaging that features stills and detailed sleeve notes (German text only). The Big Gundown (Der Gerhetzte der Sierra Madre) Directed by Sergio Sollima. 105 min. Widescreen (2.35:1 anamorphic). Koch Media, Germany. Format: PAL Region 2. Here’s a title that should need no introduction. Sergio Sollima’s epic tale, in which a bounty hunter (Lee Van Cleef) who is seeking a political career is duped into hunting down a Mexican thief (Tomas Milian) who has been wrongly blamed for a crime that he didn’t commit, is one of the genre’s best-loved entries. The show is also noted for featuring one of Ennio Morricone’s best soundtrack scores. Originally issued as part of Koch Media’s Sergio Sollima box set, the company has now given their uncut master of the film a stand-alone release. Picture quality here is near enough excellent and the Italian audio track is decent enough bar the odd raspy vocal line. Extras: Sergio Sollima documentary (German/Italian language only), image gallery, locations then and now comparison photographs and three trailers. Road to Fort Alamo (Der Ritt Nach Alamo) Directed by Mario Bava, 76 min. Widescreen (2.35:1 anamorphic). Koch Media, Germany. Format: PAL Region 2. Bud (Ken Clark) comes across a squad of massacred Union soldiers and discovers a
cheque from the Wagon City Bank that promises to pay the army $150,000. He soon links up with Slim (Alberto Cevenini) who introduces him to Carson (Michel Lemoine) and his gang of cattle-rustlers. Posing as Union soldiers, the gang succeeds in cashing the cheque but a subsequent attack by Osage Indians results in the villains losing their civilian clothes. Carson takes off with the cash while a Union army convoy, that is escorting a party of officers’ wives to Fort Alamo, rescues Bud and Slim. The duo succeeds in passing themselves off as genuine soldiers but things get complicated when the convoy subsequently rescues Carson and suffers further attacks by the Osage Indians. Horror maestro Mario Bava’s first Western possibly has more in common with John Ford’s work than Sergio Leone’s but it remains an interesting effort. The tired “warring Indians versus US cavalry” scenario rarely appeared in Spaghetti Westerns and Bava does a great job of making the overly familiar iconography - and the clichéd set pieces - borrowed from similarly themed US Westerns seem fresh and exciting. It may be a low budget feature but this colourful show looks great. Picture quality is pin sharp though there are odd outbreaks of scratches present here. The sound quality is equally excellent. Extras: a documentary (German/Italian language only) and an image gallery. Killer Kid Directed by Leopoldo Savona. 98 min. Widescreen (2.35:1 anamorphic). Koch Media, Germany. Format: PAL Region 2. In Mexico, Ramirez (Ken Wood) and his brutal Federale troops are searching for a revolutionary leader, the Saint (Howard Nelson Rubien). Meanwhile north of the border, a notorious outlaw, the Killer Kid (Anthony Steffen), has just escaped from a US Army compound. When the Kid hides out in Mexico, he observes the illicit dealings that take place between the Saint’s right hand man, Vilar (Fernando Sancho), and a group of American smugglers who deal in arms stolen from the US government. The Kid joins up with the Saint but it soon becomes apparent that the gunslinger has a hidden agenda that could endanger the Saint’s revolutionary cause. This Mexican Revolution set genre entry takes its lead from Damiano Damiani’s A Bullet for the General but Steffen’s character isn’t quite as callous as Lou Castel’s Nino. Indeed, the Kid eventually finds himself in something of a moral dilemma, which makes for an interesting denouement. An engaging performance from fan favourite Fernando Sancho, some great Morricone-inspired music courtesy of Berto Pisano and some large-scale action scenes keep this show ticking over nicely. Picture and sound quality are both excellent. Extras: an informal chat with Anthony Steffen (English subtitles), trailer and an image gallery. A Barrel Full of Dollars (Für Einen Sarg Voller Dollars) Directed by Demofilo Fidani. 83 min. Fullscreen (1.33:1 flat). Koch Media, Germany. Format: PAL Region 2. The Nevada Kid (Jeff Cameron) returns from the Civil War to discover that his brothers have been murdered. He hits the vengeance trail but his only lead initially is a musical pocket watch that was found at the scene of the crime. However, his investigations soon lead him into a confrontation with the villainous Hagen (Klaus Kinski) and his gang of Mexican cutthroats, who are currently busying themselves with the kidnap of a businessman’s daughter, Monica.
(Simone Blondel). The Kid teams up with an eccentric bounty killer, John (Gordon Mitchell), and a former family slave, Sam (Ray Saunders), in order to bring the bad guys to justice. Director Demofilo Fidani has a bad reputation amongst some genre fans but I found this to be a decent enough genre entry. Indeed, ever-dependable fan favourites Klaus Kinski and Gordon Mitchell both provide top value for money here. Mitchell’s employment of an unusually laidback approach contrasts nicely with his more commonly seen genre turns as snarling bad guys. Lallo Gori’s sub-psychedelic soundtrack score and Joe D’Amato’s steady cinematography both serve to enhance much of the show’s action. Picture and sound quality are both very good. Extras: Simone Blondel interview (Italian/German language only), two trailers and an image gallery.

**Seven Dollars to Kill**

(*Django - Die Geier Stehen Schlange*) Directed by Alberto Cardone. 96 min. Widescreen (2.35:1 anamorphic). Koch Media, Germany. Format: PAL Region 2. Johnny Ashley (Anthony Steffen) is out taming the West when an outlaw gang raids his homestead. The gang’s leader, Jack (Fernando Sancho), takes Johnny’s young son Jerry and starts raising the boy as his own. Johnny spends years searching for Jerry but when the pair finally cross paths, Jerry (Roberto Miali) has grown into a headstrong and villainous young man. Sadly, Johnny’s offer to assist the sheriff of Wishville coincides with Jack and Jerry’s decision to steal a gold shipment from the town. Something of a minor genre classic, this action-packed and emotionally charged show comes on like a Greek tragedy set out West. Everybody here turns in great performances and Anthony Steffen emotes Johnny’s pain and anguish in a surprisingly effective manner. Proceedings here are greatly enhanced by genre stalwart Francesco De Masi’s superb soundtrack score, which features the kind of heart-rending cues that are more commonly found in the best Italian neo-realist films. Picture and sound quality are both excellent. Extras: a documentary (German/Italian language only), two trailers and an image gallery.

**Train For Durango**

(*Der Letzte Zug Nach Durango*) Directed by Mario Caiano. 96 min. Widescreen (2.35:1 anamorphic). Koch Media, Germany. Format: PAL Region 2. Two impoverished wanderers in Mexico, Gringo (Anthony Steffen) and Lucas (Enrico Maria Salerno), find themselves on a train heading for the USA. Bandits hold up the train and steal a safe that holds a fortune in gold whilst also kidnapping a French woman, Helen (Dominique Boschero), that Gringo has fallen in love with. When Gringo and Lucas subsequently find the keys to the safe, they set off to rescue Helen and cut a deal for a share of the gold. Things don’t go as planned and the duo are glad when a dapper American agent, Brown (Mark Damon), helps them out of a number of scrapes. However, the duo are soon forced to question Brown’s motives for helping them. *Train For Durango* is a light-hearted and comedic genre entry but it remains a great looking show. Mario Caiano was a competent genre director and this time out he’s ably assisted by expert genre cinematographer Enzo Barboni. And a whole host of recognizable faces can be found in fun supporting roles here. The film’s narrative features a familiar mix of false partnerships and double crosses but Caiano manages to keep things relatively fresh.
Picture and sound quality here are both excellent. *Extras:* interviews with Mario Caiano (English subtitles) and Mark Damon (English audio), an image gallery and a trailer. *Contact:* www.dvd-klassiker.com  

**Korkusu Kaptan Swing** Directed by Tunc Basaran. 78 min. Fullscreen (1.33:1 flat). Onar Films, Greece. Format: PAL Region 0. (Turkish language audio track supported by English subtitles). In 18th century North America Captain Swing (Salih Guney), the hulking Mr Bluff (Ali Sen) and their Indian pal Sad Owl (Suleyman Turan) are leading the resistance against the ruling British Red Coats. However, a traitorous miller points out Mr Bluff to the authorities during a visit to a local village and Bluff is captured and executed by the Red Coats. Captain Swing and Sad Owl vow to avenge his death. Many of Turkey’s popular cinema films have seemingly been lost to the ravages of time and so finding a fun Turkish Western like this on DVD is something of a rare treat. Based on a popular Italian comic strip from the 1960s, this light-hearted but entertaining effort has much in common with low budget comedy Spaghetti Westerns. Mr Bluff is a bit like an aging Bud Spencer character and both he and Sad Owl are completely obsessed with food and eating. Transferred from the only remaining master in existence, allowances have to be made for the picture quality here, which fluctuates a fair bit. The show’s colours are a tad oversaturated while some shots have a somewhat bleached look. Now and again a mild video roll or dropout can be noticed but none of this is massively problematic. The disc’s sound quality is good. *Extras:* a fascinating and clip laden documentary on Turkish Westerns (English subtitles), image galleries, trailers, biographies, filmographies and a poster insert. *Contact:* www.onarfilms.com  

**Black God White Devil** Directed by Glauber Rocha. Fullscreen (1.33:1 flat). Mr Bongo Films, UK. Format: PAL Region 0. (Portuguese language audio track supported by English subtitles). An impoverished cowhand, Manuel (Geraldo Del Rey), kills the boss that tried to cheat him and the two mercenaries that the authorities subsequently send after him. Going rogue, Manuel and his wife Rosa (Yona Magalhaes) link up with a revolutionary priest, Sebastian (Lidio Silva). When the authorities send the bounty hunter Antonio das Mortes (Mauricio do Valle) to kill Sebastian and his followers, Manuel and Rosa survive the attack and join up with a revolutionary bandit, Corisco (Othon Bastos). Corisco has few men but he continues to fight on until the authorities send Antonio das Mortes to deal with him too. While the film is set in 1940s Brazil, the rural poverty-stricken landscape, the guns that the protagonists use and the outfits that they wear make this show look like a prototype for the political Spaghetti Westerns that would follow it. There are plenty of Leone-like long meaningful stares present here and Antonio das Mortes’s iconic outfit looks like it could have influenced any number of Italian Western costume designers. Rocha’s film is a little ponderous and slightly avant-garde-ish in places but its periodic bursts of action will ensure a point of interest for most Euro Western fans. Interestingly, the film’s soundtrack songs perform a narrative function that brings to mind the songs found on Keoma’s soundtrack. Picture and sound quality here are both excellent though there is an odd touch of very mild motion blur present in some shots. *Contact:* www.mrbongo.com  

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And the soundtracks just keep on coming. When there is a great main theme but not enough of a score to release a full CD, our friends at GDM have come up with the idea of adding another film by the same composer to fill out and complete a CD release. In this case it is for two George Hilton films, “They Call Me Hallelujah” and the sequel “Return of Hallelujah”. Both scores’ main themes will sound familiar and the scores themselves are similar enough to each other for those not familiar with them to wonder where one score stops and the other begins. Since both of these are lighthearted films, the scores are lighthearted also and both feature very catchy main themes by composer Stelvio Cipriani. All in all there are 37 tracks: 13 from “They Call Me Hallelujah and 24 from “Return of Hallelujah”. CD number GDM4119.