Issue #74
Spring 2009
Lars Bloch Interview (part 4)
Alfio Caltabiano Interview
John the Bastard Review
Latest DVD Reviews
Welcome to the spring edition of *Westerns...All'Italiana!*

First up: I promised to keep everyone informed on the new Terence Hill TV western “Doc West” being filmed in Santa Fe, New Mexico. I received a Cast Sheet for the day of October 21st from Neil Summers. Cast list includes Terence Hill – Doc West, Paul Sorvino – Sheriff Basehart, Silver (the kid) – Benjamin Petry. Among others mentioned are former Hill stock players from the “Lucky Luke” TV series, Boots Sutherland – Nathan Mitchell and Adam Taylor – Victor Baker. It seems they are making the sequel at the same time, which at the present time is called “The Revenge of Doc West”. I’ll keep you posted on further developments.

We finish up the Lars Bloch interview this issue. Special thanks to my friend Nils Markvardsen for allowing us to carry it and it has been a very interesting reading. Gracias amigo!

Part of life we have to all face as the Boot Hill section has grown to be a major part of the fanzine. One thing about reading a person’s obituary is that you find out information you never knew before or were not sure of. One find was that actor Don Galloway of ‘Ironside’ fame was one of Frank’s gang shown during the flashback scene in ONCE UPON A TIME IN THE WEST. The mystery remains on how and why he was involved in the film. He wasn’t an unknown actor and the scene was shot in Monument Valley not Hollywood. One question answered several more not answered.

A number of CDs have been issued over the last few months and also DVD releases continue to become available. We’ll cover as many as we can. I don’t have to worry about the DVDs as Lee Broughton does a fantastic job of keeping on top of this aspect of the genre and his reviews are one of the best parts of the zine.

Not much on the horizon for new film releases only rumors. Another Lucky Luke film is scheduled to be released at the end of the year. This will be a live action film and not an animated adventure. Other than that no other major productions are in production or scheduled to be as far as we know.

Adios amigo,

**Tom Betts**
WESTERNS...ALL’ITALIANA!

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

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Published & Edited by TOM BETTS
   e-mail – tbetts@hubbell.com
European Editor Phil Dovaston
   e-mail 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

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Whatever Became of? Ernest Borgnine

91 year-old Ernest Borgnine has released his autobiography “Ernie”. I was lucky enough to attend a
book signing at Vromer’s Book Store in Pasadena and meet Mr. Borgnine last summer. What a gentleman
and looking decades younger than his age. His book is an easy read and he does discuss some of his work in
Spaghetti Westerns. Like the Eli Wallach book of a few years ago I recommend you pick-up a copy and
enjoy the story of an American treasure. By the way, Ernie will appear in his 200th film (a western), this year.

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The Danish Cowboy in Rome (Part 4)
By Nils Markvardsen

(...Continued from issue #73)

WESTERN, ITALIAN STYLE
Through out ’66 and ’67 WESTERN, ITALIAN STYLE (1968) was made with Patrick Moran as the director. “Patrick was the photographer. I did everything else. I did the sounds and was the camera assistant,” tells Lars Bloch who is credited as ‘Director of Production’.

“Frank Wolff sponsored the film. I mean, he gave us the pocket money we needed to go from one place to another. For example when Frank had to make a film in Spain, we would tag along.” Frank Wolff documented the popular, Italian western on the side when he wasn’t working on another film. He uses his own voice to guide the viewer on a trip behind the cameras through interviews with directors and co-actors. In a gay and everything but self righteous manner Enzo G. Castellari gives his point of view on why the genre is so popular (people are tired of intellectual films and want to be entertained), while he at the same time makes the choreography of the fights and explosions for the film KILL THEM ALL AND COME BACK ALONE (1968). Sergio Corbucci indicates that he does not like westerns. But when asked what his next film will be about, he says: a western of course.

The film crew meets him on the set of THE GREAT SILENCE (1968). The film became a mile stone among Italian westerns because of its political message: The outcasts and the hero are killed by the bounty hunters who are in collusion with the capitalists. It is a pessimistic and violent society illustrated by Sergio Corbucci. His answer to why the western genre has become so popular is therefore no surprise, “We recreate the atmosphere of our time. A time of violence. Violence without a reason and often just for the sake of violence…”

The mute avenger alias the hero of the film Jean-Louis Trintignant is seen – quite contradictive to his character in the film – as smiling and talkative. “It’s fun. I enjoy it.” the big French actor says. Later he revealed that of all the films he acted in, this was his favorite.

WESTERN, ITALIAN STYLE does not only take place on various film sets. There is a scene from Cinecitta, where they show western film properties. The documentary also shows the influence that the western has on the surrounding society. The popular western musicians ‘John and Wayne’ perform night after night at The Bunkhouse in Rome. But the most spectacular moment must have been the first western wedding where the couple are dressed in cowboy clothes.
WESTERN, ITALIAN STYLE is interesting in several ways. First and foremost because the spectator is invited behind the camera to meet both the directors and the actors, something that is rarely seen in documentaries on Italian westerns. It is also important to note that the documentary is shot in 1966 and 1967 – just as the popularity of the genre peaks. At that time the Roman streets were roaring with western euphoria – an atmosphere captured by the film crew – exemplified in several funny scenes such as the western style wedding. This is an important chapter in Italian history, because so far the genre of westerns has been the biggest success in the history of Italian cinema.

Through that perspective Lars Bloch has good reason to take pride in his contribution to the production. He can also be glad that he and the director Patrick Moran have made a documentary with the same spirit as the Italian westerns – equally in terms of both humor and seriousness. The crew did not attempt to place the genre on a high intellectual level where the films simply did not belong. The films were simply seen as clear cut entertainment (more than 500 of these films were made in the sixties and seventies) – except for those made by Sergio Leone and a few other directors such as Sergio Sollima.

“Once the documentary was made, we sold it to the French Gaumont for a period of ten to fifteen years.” Lars Bloch says, “But we sold it to someone else because I know it was shown on British television. A couple of years ago we began looking for the film. It turned out that Patrick had a couple of 16mm prints in his basement, but at the time he was too sick to go and get them himself. I got my nephew to collect them as he was passing by anyway. I brought the three copies to a laboratory in Rome where I work, and there we used them to construct a master.” The documentary is already on the American market as bonus material to Blue Undergrounds’ DVD version of the Sergio Sollima film RUN MAN RUN (1968) – the documentary shows Sergio Sollima cutting the very same film. The documentary is also available as an extra on SHOOT, GRINGO…SHOOT (Bruno Corbucci, 1968) released in Germany by Koch Media. According to Lars Bloch it will soon also be available in more countries.

http://jp.youtube.com/watch?v=k5eRML8SUUo

DVD Distributor
Lars Block stopped acting in the late seventies after performing as the sleazy Eric Van Doren with a private harem in the notorious shock film of Aristide Massaccesi EMANUELLE IN AMERICA (1976), “You do not have to die from hunger in order to be an actor”, Lars says. “I did not have a calling that said I should end my days as an actor. I was well aware that I did not have the talent or the skills. I never had the ambition to do this or that in my life. If you do what you want and like, well you can’t expect more than that. Anything else makes it all a lot more difficult. So when I stopped acting I started producing and exporting [e.g. Lars Bloch co-founded and had responsibility for ‘foreign sales’ on the film SANTA SANGRE (1989) of Alejandro Jodorowsky]. I distribute films in Japan now. And that I have done for many years. The last 3-4 years we have distributed approximately 75 spaghetti westerns on DVD” (Apart from that Lars Bloch is behind the Jodorowsky-box that contains FANDO AND LIS (1967), EL TOPO (1970) and HOLY MOUNTAIN (1973)). The films have – among others – been released by the company SPO under the title “The Macaroni Western Bible”. Lars Bloch was also
involved in the bonus material of the DVDs (Interviews with directors and actors) as he knows all the old western boys.

“You have to survive one way or the other. Now we just need to release the last three boxes – a Lee Van Cleef, a Giuliano Gemma and one with the last three films we have left. And then a bonus disc – for those who buy all the discs – with both the old commercials of Giuliano Gemma and some new interviews with him.”

As opposed to the western boxes released in America by Anchor Bay and Blue Underground (“Once Upon a Time in Italy: The Spaghetti Western Collection” and “The Spaghetti Western Collection”), the Japanese releases have been a big success. As a result Lars was visited in Rome by Japanese western aficionados. “The Japanese would very much like to meet some of their heroes, so I invited Enzo Castellari over for dinner. Enzo laid out a project right away, “shouldn’t we make this one, so it could be written in Japan…” (Lars Bloch and I are amused as it is so typically Italian to speculate in new cheap ways of making films). “Franco Nero is another funny guy.” Lars continues, “He is always on something. But at the same time he complains that there is never enough work. He and Enzo are often talking about the western that they want to make”. The two gentlemen have worked together many times – Enzo Castellari as the director and Franco Nero playing the leading role. They made the westerns KEOMA (1976) and JONATHAN OF THE BEARS (1993). The last ten years they have been talking of a new western. According to rumours they are once again just nearly about to be ready… “When Franco talks of that western they get Clint Eastwood and all the others in it. He knows them but I don’t think they will show up anyway – ha ha!”

No personally I agree and do not think that Clint and all the others would show up for the filming of yet another western. However much I would wish for it…I would like to say a big “good luck” to the Danish Cowboy in Rome that yours truly would like to see in the saddle once again in order to give the genre a renaissance. But less can do it, as for example a continuous work with releasing spaghetti westerns on DVD.

*These telephone conversations with Lars Bloch were recorded in the beginning of 2005.*
John the Bastard

By Tom Betts

A 1967 Italian western made by two filmmakers, Armando Crispino (director) and Romano Scavolini (co-screenwriter) who are more usually associated with Horror films, John the Bastard makes for an interesting and different take on the genre. Based on the legend of ‘Casanova’ our anti-hero is John Tererico, played by John Richardson, who has to be one of the most despicable characters in Spaghetti western history.

He’s a love ‘em and leave ‘em guy who has a string of romantic conquests as he travels across the west. His journey is interrupted by the arrival of his long-lost brother Francisco played by Spaghetti western rogue Claudio Camaso and his gorgeous wife Antonia played by “A Bullet for the General’s” Martine Beswick. John and Antonia (Richardson and Beswick were husband and wife at the time) have a secret tryst where she tells him that his now wealthy father Don Diego Tererico (Claudio Gora), is living in Mexico and has invited Francisco and her to live in his palatial hacienda.

John is particularly put out by this revelation: it seems he wasn’t invited because Francisco had told their father that he had died. John decides to travel to Mexico accompanied by two Mormon women who he is protecting from the Ku Klux Klan. After they are attacked by Klansmen whom he defeats, John leaves the Mormons but the now spurned and jealous women hire a Danite hitman (played with gusto by Gordon Mitchell) to go after him. John is able to reconcile his relationship with his father once he arrives in Mexico. He kills Francisco and has another romp in the hay with Antonia. Then the Danite finds John and crushes him beneath a large statue in an interesting flashback sequence.

This is a very atmospheric film with an original story and strong supernatural and religious overtones. The music by Nico Fidenco is more of a gothic jazz score and not full of your typical western tracks. Richardson, Camaso, Beswick and especially Mitchell turn in some excellent performances. All in all, it’s a different view of the western for sure. A similar TV film called “The Avenging Angel” starring Tom Berenger, Charlton Heston and James Coburn was made in 1995.
John il bastardo – Italian title
Johnny le batard – French title
Billy Boy – English title
His Name was Johnny – English title
A Man Called Johnny – English title
John the bastard – English title

A 1967 Italian production [Hercules Compagnia Cinematografica (Rome)]
Producers: Francesco Genesi, Vincenzo Genesi
Director: Armando Crispino
Story: Lucio Manlio Battistrada, Armando Crispino, Romano Scavolini
Screenplay: Lucio Manlio Battistrada, Armando Crispino
Cinematography: Sante Achilli [Eastmancolor, Cromoscope]
Music: Nico Fidenco
Song: “La ballata di John” sung by S. Moriones
Running time: 110 minutes

Cast:

John Donald Tererico/Tenorio     John Richardson
Francisco Tererico/Tenorio       Claudio Camaso (Claudio Volonte)
Dona Antonia Tererico/Tenorino   Martine Beswick
Don Diego Tererico/Tenorio       Claudio Gora (Emilio Giordana)
Sara                              Luisa della Nocce (Maria Della Nocce)
Papa Buck                         Men Fury (Furio Meniconi)
Danite                           Gordon Mitchell (Charles Pendleton)
Morenillo                        Glauco Onorato
Gertrude O’Connell               Gia Sandri
Linda                            Nadia Scarpitta
Edith                            Patrizia Valturri
with; Thelma Anderson, Loredana Giustini, Margherita Horowitz, Vittorio Manfrino, Mirella Pompili (Mirella Pamphili), Piero Vida (Pietro Vida)
Alfio Caltabiano Interview

Translated to English by Matt Blake

The splendid frame of Alfio Caltabiano’s home, Villa Monte d’Oro, is the result of forty years of creativity and work carried out by a single person of undisputed talent, Alfio Caltabiano.

A Master of Arms, Actor and Director during the golden years of Italian cinema, he was a versatile artist, equipped with considerable inspiration and creative skill.

Alfio Caltabiano was born at Pistoia on July 7, 1932, his mother was from Orvieto and his father was from Catania. His parent’s marriage was a stormy one, and they separated even before he was born, so his childhood wasn’t a simple one. By the time he was an adolescent his temperament had encouraged him to be active, traveling to many cities before arriving at Nizza, where he earned a living as a lifeguard. He then met a lady who employed him as a handyman in her restaurant, and he also worked in a circus.

In later years, he returned to Italy and, in order to support himself, he dedicated himself first to boxing and then as a crime writer. Later on, thanks to his extraordinary physique and skill as a performer, he was approached to become a film stuntman.

In 1959, he had the opportunity to act as Charlton Heston’s double in William Wyler’s Ben Hur: it was the beginning of a brilliant career. The following year Sergio Leone took a chance and asked him to act as maestro d’armi on his film Il colosso di Rodi (The Colossus of Rome).

Over the next eight years, Alfio became a legend in international cinema: the most important actors wanted him to be their doubles, and every director of reputation wanted him to work as their maestro d’armi. Here, Alfio tells of his extraordinary rise in the cinema:

“I first became a maestro d’armi because Sergio Leone asked me to, I had met him during the filming of Ben Hur. Then, after seeing a screening of this, the makers of Barabbas asked me to work for them. It seemed like a big film, with lots of fights, but there weren’t any stuntmen, so I brought in ten stuntmen from Spain, who’d I’d trained the previous year while filming Il colosso di Rodi, and set them to work training the Italians.

I trained them all at Safa Palatino, and then when I went to Verona I took eighty stuntmen, more than seventy of whom were Italians. In Verona, I also assembled more than one hundred more athletes, who I found in gyms, and I trained them for three months. They said “That’s just crazy, you can’t film those fights ... it’ll kill you.” But, a
year later, “Oh! Please, I want Alfio Caltabiano to do my stunts!” There was a period when the films I worked on were sold because of the action sequences, and I worked with Scardamaglia’s “Leone Film” making gladiator movies.

They paid me a million a week, because the things that I was doing were enabling them to sell the films abroad, of course. I invented everything about the gladiators; I had a gladiator school, and began to do gladiator films. My fights were sometimes incredibly violent, but I prepared them all with my brain, so that despite the strong blows and strikes and the incredible weapons, it was so well constructed that nobody was ever hurt.

I was the number one maestro d’armi: just think that when Fantasia and Musumeci were making seventy thousand a week, I made a million and a half, and then I did all the second unit work as well.”

As a maestro d’armi and actor, and then as a director, Alfio used the pseudonyms Al Northon, Alf Randal and Alf Thunder.

Alfio decided to invest the money he had earned, buying a beautiful piece of land in Grottaferrata, at Il Monte d’Oro, where shortly afterwards he began to build his own house.

During the filming of Barabbas, he also met Donatella, the woman who would become his wife and who he would remain close to throughout their lives.

Donatella and Alfio were married on 6 September 1964, in the church of San Giorgio in Velabro. Witnesses to the marriage were the bride’s uncles, Vincenzo Genovese and Antonio Nunzia. Witnesses for the bridegroom were the director Michele Lupo and Commander Mario Martelli, his mother’s friend. Among the guests were the legendary Silvana Mangano, and her two daughters, as well as many people involved in the filming of The Bible.

The young couple lived in a rented apartment Grottaferrata, then after a few months moved to the house, which Alfio had just started building, at Monte d’Oro. But that was only the beginning: Alfio continued his career in cinema and simultaneously invested the profits in the construction of what would become splendid Villa Monte d’Oro.

On 26 October 1968, Christian was born, Alfio’s only son, who he usually describes as his ‘masterpiece’.
The previous year, Alfio had also become a director. Between 1967 and 1973 he made seven comedies, westerns and adventures, which he also wrote the screenplays for. In 1967 there were *Ballata per un pistolero* and *Comandamenti per un gangster*, in 1968 *Cinque figli di cane* began his association with the actor Tano Cimarosa, which continued with *Una spada per Brando* (1970); *Cosi sia* (1972); *Oremus, Alleluja e Cosi sia* (1972); *Tutti figli di mamasantissima* (1973).

With these films, Alfio received good success with film viewers, especially with *Cosi sia*, which was so popular it was necessary to shoot a sequel, *Oremus, Alleluja e Cosi sia*. Then, perhaps disappointed by the increasingly poor state of Italian cinema, he decided to devote himself full time to his family and his home which had, in the meantime, become a splendid Villa.

“I stopped making films for so many reasons … I wrote pretty well, but if I wrote a film I was committed to and then went to present it to someone, they’d never return my call. If, on the other hand, it was an action film, they’d call me back within two minutes, because by now I had the label as a Maestro d’armi. Also, I have to say that there was an occasion where I wrote a wonderful script, but it was stolen from me by an actress I’d given it to read, who then made it as a film without even mentioning me. So I said to myself: “Why on earth should I carry on ...?”

With the support of his devoted wife Donatella, he then built six tennis courts, a soccer field, a gym and a swimming pool, all of which were open to the public; a sports complex that in a few years became a destination for those who wanted to train seriously at their sport.

He surrounded himself with high quality instructors: Alberto Castellani for tennis, Arrigo Carnoli in the gym, and his football fields were used by Lazio. Alfio’s aim was to search for future athletes, such as Alfonso Trinca who became an Under 18 regional champion.

Alfio dedicated himself to the sports complex for over two decades. Following the decline of interest in tennis, Caltabiano decided to dismantle the gym and replaced it with another set: a magnificent, sumptuous room that recalled the glories of Imperial Rome and that was to become the ideal setting for receptions and conferences.

His farsightedness and his talent once again were rewarded and today villa Mount D’Oro still remains as a symbol to all who want to live for an unforgettable day in a scene from a fable. Hopefully this symbol will last for a long period of time.

Unfortunately, Alfio died in June 22, 2007, but his presence in the Villa is almost intangible.
Missy

Missy, the soft-spoken five-foot-high blonde who took the adult film industry by storm shortly after her first appearance in 1994, was reportedly found dead in her apartment in Valencia, California on August 18, 2008 from an accidental overdose of prescription medication. She was 41.

Born Maria Christina on September 24, 1967 in Burbank, California, she worked as an administration clerk in a local hospital. While working there she met her husband Mickey G. who was a male nurse. They were the first married couple to perform together in adult films. She had appeared in over 350 XXX movies in her five year career. In November 2001 she sent a letter to AVN announcing her exit from the adult film industry. She and Mickey divorced and she went to live with her parents but was living alone at the time of her death.

Missy’s Euro-westerns:

1997 – Rocco e i magnifici 7 (Outlaws)
1999 – Calamity Jane contro tutti (Calamity Jane)

Erwin Halletz

German composer, arranger and lyricist, Erwin Halletz died in Vienna, Austria on October 27, 2008. He was 85. Born in Vienna on July 12, 1923 Halletz wrote many songs for the singers Trude Herr, Horst Winter and Gus Backus. He wrote Louis Armstrong’s “Sauerkraut Polka”. He composed scores for numerous East German films and was the conductor of the Monte Carlo Light Symphony Orchestra since 1967.

Erwin Halletz’s Euro-westerns:

1963 – Der letzte Ritt nach Santa Cruz (The Last Ride to Santa Cruz)
1964 – Heiss weht der Wind (Legend of a Gunfighter)
   - Die Pyramide des Sonnengottes (The Pyramid of the Sun Gods)
1965 – Der Schatz der Azteken (The Treasure of the Aztecs)

Michael Hinz

Actor Michael Hinz died in a Munich hospital of apoplexy on November 6, 2008 with his family by his side. Born in Berlin on December 28, 1939, he was the son of actor Werner Hinz and actress Ehmi Bessel. Hinz was the brother of actress Dinah Hinz and actor Knut Hinz. Michael was the complete actor appearing in roles in the theater, film and television as well as working as a voice dubber. He had his first role in Bernhard Wicki’s anti-war film “Die Brücke” (The Bridge) which received a Best Foreign Film Oscar nomination. Numerous German and international cinema productions followed including Mario Bava’s lone foray into the sex-comedy genre “Four Times That Night”. Hinz also starred opposite Lee Remick in the thriller “Touch Me Not”. He played the son of Field Marshal Rommel in “The Longest Day”. Some of Hinz’s other credits include “Der Kommissar”, “The Spy Who Never Was”, “Lana Queen of the Amazons”, “The Light Ship” and “Stage Fright”. Michael Hinz appeared in one Euro-western, “Il West ti va stretto, amico…e arrivato Alleluja” (The Return of Halleluja) (1972).

Marcello Fondato

Director, producer and screenwriter Marcello Fondato died yesterday evening November 13, 2008 at the age of 84. In the ’50s he was a screenwriter for Luigi Comencin’s “Tutti a casa” and “La ragazza di Bube”. In the ’60s he started directing and writing films, usually Italian comedies, for such actors as Vittorio Gassman, Claudia Cardinale, Monica Vitti, Enrico Montesano, Catheirne Spaak, Renato Pozzetto. In the ’70s he made a number of films with Bud Spencer and Terence Hill. With Spencer they made “Charleston”, “Bulldozer”, “Bomber” and “The Sheriff and the Satellite Kid”, In the ’80s with his son Paolo he wrote and produced dramas for RAI Television such as “Affari di Famiglia (1988).

Marcello Fondato’s Euro-westerns:

1963 – I tre spietati (Gunfight at High Noon)
1964 – I due violenti (Two Gunmen)

**Ennio De Concini’s Euro-westerns:**

1967 – *Bataille de San Sebastian* (Guns for San Sebastian)  
1975 – *I quattro dell’Apocalisse* (The Four of the Apocalypse)  
1978 – *Amore, piombo e furore* (China 9, Liberty 37)

**Luigi Batzella**

Italian director, screenwriter and actor Luigi Batzella died at his home in San Sperate, Italy on November 18, 2008 from the results of a serious illness. Born in San Sperate, Italy on May 27, 1924 he began as an actor, appearing in several films during the 1960s. He then moved into directing and screenwriting and gained a reputation for telling his stories in quickly made inexpensive films. Using such aliases as Paul Hamus, Dean Jones, Ivan Katansky and the most popular Paolo Solvay, he turned out thirteen titles in the 1970s.

He was a poor artist, in the noble sense of the term, but he had a distinct personality: he was a king of the low budget feature, able to shoot a film in two weeks and able to incorporate footage from previous films made either by himself or his colleagues, which gained him the reputation of being an Italian Ed Wood. He entered the world of cinema by chance, having studied at the Conservatory of Cagliari in Rome before leaving to seek his fortune and ending up becoming involved in the effervescent film industry based
around Cinecitta. He remains one of the most eccentric, prolific, and imaginative film makers of Italian B films.

**Luigi Batzella’s Euro-westerns:**

1963 – Die Flusspiraten vom Mississippi (River Pirates of the Mississippi) (actor)
1964 – Jim il primo (The Last Gun) (actor)
1965 – Colorado Charlie (actor)
1971 – Anche per Django hannno un prezzo (Even Django has His Price) (director, co-writer)
   - Quelle sporche anime dannate (Paid in Blood) (director as Paolo Solvay)
1972 – La Colt era il suo Dio (God is My Colt) (director [as Dean Jones], co-writer [as Ivan Katansky])

**Van Johnson**

Van Johnson, a durable leading man who came along at the tail end of Hollywood's Golden Age, died December 12, 2008 in Nyack, New York. He was the star of *A Guy Named Joe*, *30 Seconds Over Tokyo* and *The Caine Mutiny* and was one of the last of that generation. Born Charles Van Dell Johnson in Newport, Rhode Island on August 25, 1916, he was 92.

His best film was *The Caine Mutiny* while his best performance was probably in *A Guy Named Joe*, about a dead pilot who watches over his girlfriend and pushes her to another man. Steven Spielberg remade that one as *Always*.

A studio-groomed redhead, MGM's "Golden Boy," he was good, not great, at light comedy. He sometimes got the girl, sometimes did a little song and dance and sometimes played a reluctant man of action. He was married to actress Eve Lynn Abbott 1947-1968.


**Greg Suddeth**

*Variety* reported the sad news that playwright, screenwriter and actor Greg Suddeth died suddenly on December 19th in Los Angeles. He was 55 years old. Suddeth had 12 plays produced and was the recipient of several Dramalogue awards for his play "Toe to Toe." His other stage plays, states *Variety*, were "Being of Sound Mind," "Dance Upon
Nothing" and "Very Cherry and Extra Clean." His screenplay credits include "Prehysteria!," "Oblivion" and “Back to Oblivion” and "Pet Shop."

As an actor, he was seen in films including "The Light," "Shade" and "Caged Fear," in TV shows such as "Pushing Daisies" and "Will and Grace" and in many stage performances. Variety reports that his final theatrical appearance was at the Lost Studio in 2007, where he appeared as the lead character in the worldwide debut of his play "Angel Feathers." He is survived by his wife, Sharon, a son and a daughter.

**Edmund Purdom**

British actor Edmund Purdom, star of Hollywood blockbusters "The Egyptian" and "The Prodigal" in the mid-50s, died aged 84 in Rome on January 1, 2009, where he was a longtime resident, his family told AFP on Friday. Purdom began his acting career in theatre on both sides of the Atlantic. He landed the lead role in the MGM musical "The Student Prince" in 1954, displacing an overweight Mario Lanzo, and moved on to replace Marlon Brando who opted out of "The Egyptian" the same year. After settling in Rome in the mid-60s, Purdom played in "sword and sandal" epics and Italian B movies, and then worked for many years as a voice-dubbing actor, mainly from Italian into English. In a romantic history that included four weddings and three divorces, Purdom was best known for abruptly leaving his first wife Anita Philips and their children to marry Mexican actress Linda Christian, with whom he starred in "Athena" (1954). Christian was the ex-wife of American heartthrob Tyrone Power.

**Edmund Purdom’s Eurowesterns:**

1963 – Der letzte Ritt nach Santa Cruz (The Last Ride to Santa Cruz)
   - Los cuatreros (Shoot to Kill)
1964 – Gli eroi di Fort Worth (Charge of the 7th)
1968 – Piluk il timido (Gun Shy Piluk)
   - Crisantemi per un branco di carogne (A Wreath for the Bandits)

**Don Galloway**

Actor Don Galloway, whose career was launched in the early days of television soap operas and later the big screen, died on January 8, 2009 in a Renown Regional Hospital
Medical Center in Reno, Nevada. He was 71. Galloway was born July 27, 1937, in Brooksville, Kentucky. He and his wife actress Linda Robertson Galloway had lived in the Reno area for about a year said his stepson, Robert Julian.

His career began on the television soap opera “The Secret Storm”. In the early ’60s he became a regular on ABC’s “General Hospital”. He is best known as Officer Ed Brown on the television series “Ironside” starring Raymond Burr.

Don Galloway appeared as one of Henry Fonda’s henchmen in the flashback sequence of 1968’s “Once Upon a Time in the West”.

Jacques Bar

Jacques Bar, renowned French producer of “My father the Hero” with Gerard Depardieu, died on January 19, 2009. He was 87 years old. Born Jacques Jean Louis Alfred Bar on September 12, 1921 in Chateauroux, Indre, Centre, France, he was a great figure in French cinema. He carried out a long and rich career with his production company Cite Films. Bar originated many of his feature films with Jean Gabin such as “Le President”, “Le cave se rebiffe”, “Un sing en hiver ou meme”, and “Melodie en soue-sol”.

Jacques Bar was the producer of the 1968 Euro-western “Bataille de San Sebastian” (Guns for San Sebastian) which starred Anthony Quinn and Charles Bronson.

Charles H. Schneer

Long time Hollywood producer Charles H. Schneer, who worked with Ray Harryhausen on several films including “Jason and the Argonauts”, died in Boca Raton, Florida on January 21. He was 88. He was born in 1920 in Norfolk, Virginia and graduated from Columbia University. He started his career in B films at Columbia where he worked on Harryhausen’s “It Came from Beneath the Sea”, “Earth vs the Flying Saucers” and “20 Million Miles to Earth”. He convinced Harryhausen to experiment in color film and together they produced their biggest hit of the ’50s “The 7th Voyage of Sinbad”. Other films followed including “The 3 Worlds of Gulliver”, “Mysterious Island” and “Jason and the Argonauts”.

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Schneer then moved to England and continued his career as an independent producer working on “The Executioner” and “Half a Sixpence.” He later reteamed with Harryhausen on the 1968 Spaghetti Western/Sci-Fi film “The Valley of Gwangi” as well as “The Golden Voyage of Sinbad”, “Sinbad and the Eye of the Tiger” and their final film “Clash of the Titans”. He also produced the 1969 Spaghetti western “Land Raiders” starring Telly Savalas.

Schneer is survived by his wife of 68 years, Shirley, two daughters, three grandchildren, four great grandchildren and a sister.

**Patrick McGoohan**

Actor and director Patrick McGoohan died in Los Angeles, California on January 13, 2009. He achieved international stardom during the 1960s for his roles as Number Six in the cult classic TV series “The Prisoner” and as John Drake in the TV series “Danger Man”.

Born Patrick Joseph McGoohan on March 19, 1928 in Astoria, New York, he moved with his family to Ireland and later England when still a child. He was educated at Ratcliffe College and later worked as a bank clerk, chicken farmer and stage manager. He started his acting career in local theaters and television before making his film debut in “Passage Home” in 1955. He was offered the role of James Bond before his successful role on TV’s “Secret Agent/Danger Man”. He had a memorable performance on TV’s “Colombo” for which he received an Emmy and also directed several of the episodes. He appeared in one European western 1975’s “The Genius” with Terence Hill.

**Ricardo Montalban**

Actor Ricardo Montalbán died on January 14, 2009 in Los Angeles, California from complications related to old age. Born Ricardo Gonzalo Pedro Montalbán y Merino on November 25, 1920 in Mexico City, Mexico, he and his brother Carlos, who would also become an actor, moved to America when in high school. The pair subsequently attended Los Angeles’ Fairfax High School and Montalban had the lead in the school’s senior play.

Montalban returned to Mexico after graduation where he continued his acting career by taking character roles, which eventually led to leading roles. He married Georgiana
Young the sister of actress Loretta Young in 1944 which led to frequent roles in her films. He was offered a contract by M-G-M in 1946 and was placed in several Esther Williams films including “Fiesta” (1947), “Neptune’s Daughter” (1949).

After suffering a crippling riding accident in the 1951 movie “Across the Wide Missouri” he appeared on TV and in such 1960s films as “Cheyenne Autumn”, “The Singing Nun” and “Sweet Charity”. He is best remembered for his role as Mr. Roarke in the 1970s TV series “Fantasy Island” and to younger viewers as Khan in “Star Trek: The Wrath of Khan”. His riding injury from the ’50s continued to cause him pain as he grew older but he continued to work often from a wheelchair. Ricardo Montalbán appeared in one European western 1971’s “La spina dorsale del diavolo” (aka “The Deserter”).

**Mino Reitano**

One of the most popular voices in Italy, Mino Reitano, passed away on January 27, 2009 at his home in Agrate Brianza, Lombardy, Italy at the age of 64, following a long battle against cancer. The famous Italian singer was born in the small village of Fiumara Reggio Calabria (a region in the South of Italy) on December 7, 1944. After attending the local school of music for eight years, he decided to seek fame and fortune abroad and in the early 1960s he left his native village for Hamburg in Germany where so many Italians before him had found work. It was there that Reitano began his career as a singer; he also had the chance to play with The Beatles who were then known as The Quarrymen!

Mino Reitano hit the big time only a few years later with such songs as 'Se tu Sapessi Amore Mio', 'Il tempo delle more' and 'Italia' which became an instant success among Italian emigrants. Mino sang the main theme to the 1967 Spaghetti western Una Colt in pugno del diavolo (A Colt in the Hand of the Devil) starring Bob Henry. He also appeared as the lead actor, composer and sang the theme song for 1971’s “Tara Poki”.

**Jean Martin**

French actor Jean Martin died of cancer in Paris, France on February 2, 2009. He was 86.
Martin was born in Berry, France on March 3, 1922. He served in the French Resistance during World War II and as a paratrooper in Indochina. He was active on both stage in “Waiting for Godot” and “Endgame” and in films where he is probably best remembered as Colonel Mathieu in “The Battle of Algiers” (1965). He would go on to play a villain in 1973’s “Day of the Jackal”. Spaghetti Western fans probably best remember him as Sullivan in “My Name is Nobody” and as Colonel Pembroke in “The Genius” which both starred Terence Hill. A staunch left wing activist he was blacklisted in the late 1950s for his criticism of the Algerian War.

James Whitmore

Veteran stage, film and TV actor James Whitmore died in his Malibu, California home today, February 6, of lung cancer. He was 88. Whitmore’s son Steve said he was surrounded by his family that afternoon. He had been diagnosed with the disease the week before Thanksgiving.

Whitmore was a many-faceted character actor who also specialized in one-man shows about Harry Truman, Will Rogers, and Theodore Roosevelt. The Tony and Emmy winning actor who was also nominated for an Oscar was later a commercial spokesman on TV for Miracle-Gro plant food. Whitmore appeared in two Spaghetti Westerns, 1968’s “Guns of the Magnificent Seven” and 1971’s “Chato’s Land”. He is survived by his sons Steve, James Jr., Dan, third wife Noreen and eight grandchildren.

Gerry Crampton

Actor and stuntman Gerry Crampton who appeared in six James Bond films, died in England on January 24 at the age of 78. Born Robert Gerald Crampton in Fulham, London, England on April 28, 1930, he was the son of a coach driver. His father was an amateur boxer and he taught Crampton and his brothers the sport. Gerry became a swimmer and taught himself to dive. He left school at 14 to become a butcher’s boy and then took a job at Ealing Studios as a sound assistant on David Lean’s “Great Expectations” in 1946. He then became interested in body building and eventually was crowned Britain’s Mr. Body Beautiful in 1956. He met Bob Simmons, the stunt coordinator for the James Bond films, who took him under his wing and taught him riding, fencing and fighting.
He was seen in “Tarzan Goes to India” with Jock Mahoney in 1962 and returned to India 48 more times in his career working on countless Indian as well as British films. He eventually became a stunt coordinator on such films as “Raiders of the Lost Ark” (1981), “Gandhi” (1982), and “Jewel in the Crown” (1984). He was one of the very first British stuntmen ever to receive membership in the Hollywood Stuntmen’s Hall of Fame. Crampton appeared in and was stunt coordinator on two European Westerns “The Desperados!” (1969) and “Man in the Wilderness” (1971).

**Oreste Lionello**

Oreste Lionello, an entertainer and film dubber who was Italy's "voice" of Woody Allen, Jerry Lewis and other comic stars, died in a Rome hospital Thursday February 19, 2009 at the age of 81. Besides Allen and Lewis, other actors who were dubbed by Lionello included Peter Sellers, Marty Feldman and Charlie Chaplin in "The Great Dictator."

Born on April 18, 1927, Rhodes, Greece, early in his entertainment career, Lionello worked in the theater as a comic actor and in cabaret, where he was noted for his imitations of veteran Italian politician Giulio Andreotti. Lionello also worked successfully as an entertainer on Italian TV in the 1970s and 1980s. Lionella is the father of actresses Luca, Cristiana and Alessia Lionello. The city of Rome planned to hold a wake for Lionello in City Hall, starting Thursday night, with a funeral in the Basilica of Santa Maria d'Ara Coeli next to city hall on Saturday.

**Oreste Lionello’s Euro-Westerns:**

A Fistful of Dollars – 1964 [Italian voice of Juan Cortes]
The Good, the Bad and the Ugly – 1966 [Italian voice of Antonio Palombi]
The Sons of Trinity – 1968 [Italian voice of Carlo Taranto]
In the Name of the Father – 1969 (Mambo)

**Franz Marischka**

Austrian born producer, director, screenwriter and actor Franz Marischka died of cancer on February 18th at the Schwabing Hospital in Munich, Germany. Born Franz Otto Felix Marischka in Ulterach, Austria-Hungary on July 2, 1918 his father was opera star Hubert Marischka and his mother, who died shortly after his birth, was the daughter of Victor León. His uncle Ernst Marischka was a director and his godfather was composer Franz Lehár. His older brother was producer director Viktor Marischka and his younger half-brother George would also become a noted film director, so he was born into an
entertainment family. He attended the Max-Reinhardt Seminar in Vienna before he emigrated to England in 1939. He became a British citizen and started his acting career. In 1946, after the end of World War II, he returned to Vienna and continued his acting career but was not very successful. In the early 1950s he turned to screenwriting and directing.

He wrote over a hundred screenplays and directed over thirty feature films and TV shows. During this period he sometimes used the pseudonym Francois Petit. He married his first wife Viktoria in 1958 and they had a son Hubert born in 1959. They soon divorced and he married his second wife Alexandra Drewes in 1968 and they divorced in 1976. He wrote an autobiography “Immer nur lächeln” (Always Smiling) which was released in 2001. Franz Marischka was a co-writer of the screenplay for the 1965 Euro-western “Das Vermaechtnis des Inka” (Legacy of the Incas)

Jim Goodrich

GOODRICH -- James R. "Jim" Goodrich, 81, of Albuquerque, died February 7, 2009 after a three-year battle with cancer. A retired librarian, Jim was an aficionado of Jazz, Cinema, Art, Pulp Fiction, Mysteries, and Comics; and an active supporter of numerous progressive causes and candidates. His intelligence, dry sense of humor, and patronage of numerous local restaurants, bookstores, and other establishments earned him many friends and admirers in the area.

Jim was born in Toledo, Ohio, on September 12, 1927, the son of the late J.R. and Florence Goodrich. He earned a Bachelor's degree from the University of Toledo and a Master's of Library Science from Rutgers University. In 1990 he retired after more than 20 years as a librarian at the State University of New York at New Paltz and moved to Albuquerque. Jim is survived by his daughter, Jill Goodrich, and her husband, Kevin O'Connell, of Silver Spring, Maryland; his son Victor Goodrich of Philadelphia; his sister and brother-in-law, Lois and Edward Betts, of Northridge, California; his nephews, Tom Betts and Terry Betts, of California; and his niece, Ellen Betts, of Arizona. He was predeceased by his son Scott in 1974. Burial will take place at a date to be determined in New Paltz, New York. Donations in Jim's name may be made to Presbyterian Healthcare Services (Albuquerque) Hospice division, the American Cancer Society, Planned Parenthood, or any environmental or wildlife charity.

My uncle was an avid European film fan and we had many conversations over the years on the subject. He was a constant supporter of me and WAI!. Often I would receive clippings that he would send me from Variety and other various newspapers and magazines about European westerns and the people involved in them. I know he would get a great kick out of seeing his obituary published in WAI! so here's to you Uncle Jim, thanks for your years of encouragement and support. You will be missed.
DVD Reviews By Lee Broughton

A Long Ride From Hell Directed by Camillo Bazzoni. 86 min. Widescreen (1.66:1 flat). Wild East, USA. Format: NTSC Region 0. The Southern Pacific Railroad has a shipment of gold stolen and Mike Sturges (Steve Reeves) and his brother Roy (Franco Fantasia) are framed for the crime and thrown into the hellish Yuma State Penitentiary. Forced to work hard labour under a sadistic guard, Bill Savage (Nello Pazzafini), it’s not long before Roy is dead and Mike is leading a prison break in his quest for justice. Helped in turn by a good-hearted prostitute (Rosalba Neri) and his old sweetheart (Silvana Venturelli), Mike sets about hunting down the men who framed him. It’s a danger fraught mission that brings him into conflict with a corrupt sheriff (Mimmo Palmara), a duplicitous old friend (Wayde Preston) and a gang of vicious bad guys. This was Reeves’s only Spaghetti Western and his final film to boot, but the former muscleman hero made sure that he went out on a high note when he picked this fairly low budget but fast-paced and entertaining flick as his cinematic swan song. Reeves actually makes for a pretty good Western hero: he gets to flex his famous muscles during an early scene where he wrestles a bull to the ground and during the rock pounding sequences at the Yuma State Penitentiary. Elsewhere he’s convincing enough with a six-gun and gets stuck into some well-choreographed fistfights. Director Camillo Bazzoni does an able enough job visually and he makes great use of his guest stars (Aldo Sambrell appears briefly as a nasty Mexican thug) and bit part players, who all turn in good work. Carlo Savina’s soundtrack score isn’t his best but it still gets the job done nicely. The picture and sound quality of this presentation are both very good. Extras: Mimmo Palmara interview, At Home with Steve Reeves featurette, trailer and an image gallery.

Payment in Blood Directed by Enzo G. Castellari. 91 min. Texas, 1867: a series of vicious attacks on banks, businesses and private estates by Colonel Thomas Blake (Guy Madison) and his gang of ex-Reb marauders is bringing terror to the locality. Ultimately, Blake and his men want to find $200,000 worth of Confederate gold that was hidden by a certain General Beauregard towards the end of the Civil War. When a former Reb officer, Captain Stuart (Edd Byrnes), forces his way into the gang by claiming to know the gold’s whereabouts, the gang sets off on a violent and action-packed treasure hunt. Action cinema expert Enzo G. Castellari delivers a great-looking and thoroughly entertaining genre entry here. Payment in Blood appropriates key plot elements from For a Few Dollars More and The Good, The Bad and The Ugly and reworks them in a really quite novel way. Edd Byrnes consequently delivers a convincing but fun and suitably Clint Eastwood-inspired performance. Guy Madison is also on top form as the callous and ruthless Blake and he’s ably supported by a number of familiar faces. Genre stalwart Francesco De Masi provides a fun and superbly rousing soundtrack score. A number of scenes were cut from this film for its English language release but Wild East have restored these scenes for this DVD presentation. The restored scenes are
taken from a French language print but they do feature English subtitles. **Red Blood, Yellow Gold** directed by Nando Cicero. 89 min. Three Reb rogues, Chattanooga Jim (Edd Byrnes), Frank the Preacher (George Hilton) and Fidel Ramirez (George Martin), are about to be executed for selling Confederate weapons to the Union army when they are granted a reprieve and enrolled on a secret mission for the South: a traitorous Reb officer, Major Lloyd (Gerard Herter), and his squad of dangerous cutthroats have absconded with a fortune in gold and the Southern authorities want it back. However, just when it seems that the trio’s mission will be accomplished relatively easily a gang of feral Mexicans snatch the gold and spirit it away to their communal stronghold. Our heroes are forced to form an uneasy alliance with Major Lloyd and his troops but the Mexicans’ fearsome leader, El Primero (Jose Bodalo), isn’t about to give the gold up without a fight. Director Nando Cicero put together a good-looking film here that features a whole host of familiar faces. But his decision to employ a slightly tongue in cheek approach, complete with a number of vaguely comedic and overly slapstick set pieces, tends to hurt the show a little in places. The film is undoubtedly entertaining but the seemingly indiscriminate way that fairly serious scenes suddenly turn comedic and vice versa serves to give the feature something of an uneven tone. The quality of the acting on display here is generally very good but Jose Bodalo steals the show with yet another excellent turn as a vicious and psychotic Mexican bandit. Carlos Pes’s soundtrack score is decent enough but it doesn’t rank as one of the genre’s best. The picture and sound quality of this presentation are both near enough excellent. **Extras:** Edd Byrnes interview, trailers and image galleries. **Contact:** [www.wildeast.net](http://www.wildeast.net)

**The Three Musketeers of the West** Directed by Bruno Corbucci. 93 min. Widescreen (1.85:1 anamorphic). Dorado Films, USA. Format: NTSC Region 1. A newly appointed Texas Ranger, Dart Junior (Timothy Brent), discovers that a crooked banker (Eduardo Fajardo) has employed an innocent looking doctor, Alice Fergussen (Karin Schubert), to smuggle an illegal shipment of gold to Mexico’s cash-strapped dictator, President Ortega. Intent on thwarting the banker’s dastardly plan, Dart Junior coaxes three legendary Texas Rangers out of retirement. However, when the newly revitalized trio - Mac Athos (George Eastman), Aramirez (Leo Anchoriz) and Portland (Chris Huerta) - find out about the gold, they decide to abandon Dart Junior and grab the illicit bullion for themselves. Anarchic in approach, irreverent in tone and chockfull of farcical situations and slapstick set pieces, *The Three Musketeers of the West* is remembered as being one of the craziest Spaghetti Westerns ever made. An over-the-top comedy vehicle from start to finish, the film features daftness aplenty and positively revels in its own skewed sense of the bizarre. However, the show isn’t short of charm and it does possess a number of quite endearing features. An all star cast of fan favourites delivering enthusiastic performances, a brisk sense of pace, some giddily choreographed fight scenes and some genuinely funny moments all help to add a distinctive edge to this eccentric but fun show. Genre stalwart Carlo Rustichelli’s soundtrack score features a number of pleasant and easy-going cues that are mostly comedic in nature. Picture quality here is very good, as is the disc’s sound quality. **Extras:** trailers, an alternate scene and a production notes insert. **Contact:** [www.doradofilms.com](http://www.doradofilms.com) © 2009 Copyright Lee Broughton.
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He cut the red tape and left it full of bullet holes!
Another rare soundtrack release from GDM, this CD has two scores, La Belva (The Beast) and Se t’incontro t’ammazzo (Finders Killers). The composer is Stelvio Cipriani and the disc is limited to 500 copies. This CD (GDM #4122) features 13 tracks in total, 10 from “La Belva” and 3 from “Se t’incontro t’ammazzo”. Although not major scores, all the tracks are familiar and Cipriani is always easy to listen to. This CD was offered in the U.S. by Screen Archives Entertainment but quickly sold out so I had to order my copy from England. If you are interested in getting a copy better get it quick as this seems to be a hot item and sources and supplies are limited.