Issue #75
Summer 2009
Pistol Packin’ Preacher
Nora Orlandi Interview
Charles Stalnaker Interview (Part 1)
Latest DVD Reviews
Welcome to the summer 2009 edition of Westerns…All’Italiana!

We kick off this edition with the news that I’ve started a Westerns…All’Italiana blog. This will be used to pass along information and issue announcements between issues of the fanzine. It also allows readers to post comments and communicate with other members of the blog. The address of the blog is: http://westernsallitaliana.blogspot.com/

Please also note that my new e-mail address is tbetts26@yahoo.com

I’m sure you’ll get a kick out of the great cover artwork by my amigo Mark Chester. Mark is the most talented artist I know and ranks up there with my good friend Eric Mache who has drawn covers for several previous issues. Here Mark captures the inner soul of the one and only Klaus Kinski. Just one look into those eyes tells you all you need to know about this maniacal genius. I hope to showcase more of Mark’s talents in future issues.

In this issue we kick off a new series of interviews with character actor Charles Stalnaker. Stalnaker appeared in several of the American “made in Spain” westerns during the 1960s and 1970s. His frank and insightful look at the films and the men who made them during these years will be a real adventure for all readers. Charles worked with some of the biggest names in the industry and he does not mince his words or hide his feelings when discussing the associates and contemporaries with whom he worked for and with. I’m sure you’ll all get a kick out of his reminiscences from the heydays of the Spaghetti westerns. Also John Mansell has sent in a rare interview he did with legendary composer Nora Orlandi. John will be giving us several more composer interviews to use in upcoming issues.

We also review a lesser know Spaghetti western Pistol Packin’ Preacher starring Spaghetti hero Mark Damon. It’s a comedy western with a few of the twists and gimmicks that we’ve all come to know and love.

What would an issue be without the fantastic DVD reviews by our own Lee Broughton. He’s got a fistful more of the latest releases. Lee’s always looking for those hard to find titles released by smaller companies as well as those by the better known mainstream enterprises. I can always count on Lee to add the frosting to another issue.

“Doc West” update: it is to be shown on Italian TV channel 5 in September/October 2009.

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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Whatever Became of? Three Great Spaghetti Western directors.

This photo taken in September of 2008 was sent to me by actor Dan van Husen. Three of the great Spaghetti western directors Tonino Valerii, Joaquin Romero Marchent and Eugenio Martin are pictured with Carlos Aguilar (second from left). Hours of entertainment have been enjoyed from the fruits of these gentlemen’s labor. Thankfully they are still around to see their films have now become cult classics and find respect from the world film community.
Charles Stalnaker Interview
By Tom Betts

WAI! Is your real name Stalnaker or Stalmaker?

CS: Yes, my real name is Stalnaker. I don’t know where the
credits picked up that spelling on my name. I made a lot of
Spanish comedy flicks and as I recall, one or two of them spelled
my name with an “m”, purely a typo.

WAI! When is your birthday and where were you born?

CS: I was born in Elkins, West Virginia on November 10, 1933.

WAI! How did you get interested in acting?

CS: I graduated from high school in Atlanta, Georgia and “got the bug” during my junior
and senior year (‘51) class plays “Life with Father” and “Ramshackle Inn”… playing one
of the leads in each play. I later acted with the Atlanta Civic Theater, finally leaving for
summer stock in Ivoryton, Connecticut… chasing props and doing small parts in plays
with Wayne Morris, Ethel Waters, Zachary Scott, Billie Burke, Carol Channing etc., etc.,
etc. I returned to Atlanta to attend college at Oglethorpe University, and was cast in “The
Great Locomotive Chase” with Fess Parker. I had a nice little cameo for my debut in
films. This sequence was shot in north Georgia. By the way, I didn’t receive a screen
credit. In the event you ever see the movie, I am the young Confederate officer at the
“chicken dinner scene” with all of Fess Parker’s “spies” gathered around the table. On
this basis I decided to drop out of college and journey to “Tinseltown”, where I stayed for
seven years. I was made an offer as a writer on one of Ralph Edwards’ daytime shows
“About Faces” with Ben Alexander as the host. When that was canceled after a two-year
run, I decided to take off for Rome as a lot of “runaway productions” were being made in
Italy. I learned the dubbing business in Rome and made one picture as an actor… “Four
Days to Naples” - it was a big picture at the time. Nanni Loy directed… he was a leading
Communist in those days and hated Americans.

Then I stopped in Spain on my way back to California where I had left in ’62, two years
before I fell in love with Spain and I started working right away. “The Thin Red Line
with Keir Dullea and Jack Warden was the first picture I made in Spain in 1964. From
then on, I made numerous Spanish and Spanish co-productions including five or six
“Spaghetti westerns.”

My career was moving along very well, until I broke my leg making “El Condor.”

I couldn’t work for over a year and started my own English dubbing (recording) company
where I did all sorts of recordings, documentaries, cartoons, commercials, voice overs
etc. United Artists Pictures was one of my largest clients. I dubbed somewhere around
20 films for UA. I dubbed most all of Ingmar Berman’s pictures into English. I personally dubbed all of Max Von Sydow’s roles.

After the broken leg episode, I made very few films... some Spanish productions... a few Spanish TV roles... “Captain Apache” with Lee Van Cleef was the last American film I made. I returned to the U.S. from Spain in '78 with my French wife and two children. I wanted to primarily educate them in the U.S. I entered the Real Estate business where I made a lot of money, lost a lot of money... regaining some of it.

I had a Public Access Television show in the Tampa Bay area some 15 years ago... a political/religious show that got me into some deep waters. I wrote, produced and hosted this one-hour, weekly show called “Eyes to See, Ears to Hear” for two years.

WAI! Tell us about “Custer of the West” (1967)

CS: "Custer of the West": As I mentioned, I had made "Thin Red Line"... that was a Philip Yordan picture. During the shooting of which he and his Associate Producer, Lester Samson lamented that they had not cast me in a larger, more important role. I also got feedback from another actor, James Philbrook, who I believe had a major role. I never saw the finished picture.

When "Custer" came along, I received a call to come into Yordan's office. He presented me to one of his assistants by the name of Halevy who was a young screenwriter. Yordan, along with other producers would hire these young guys and then take the screenwriting credit since there was no jurisdiction of unions of any kind with these productions. Anyhow, Yordan told Halevy to "put me in the picture." And he did. My role in the picture was much larger than what was released in the final cut. Robert Shaw saw to it that my role was destroyed. He was an a...hole. Not only with me, but with everybody. Shaw was short. Five seven, five eight at the most. He walked around on three to four inch platform shoes. I eventually kidded him to "be careful and not fall off his platforms and injure himself." He disliked me bitterly before this. He was an extremely jealous man. I was an excellent horseman. I had been trained in Burbank by an old western actor by the name of Johnny Carpenter. Johnny told me when he finished with me that I could "ride anything that could look through a bridle." I often quoted that when a director or producer asked me if I could ride.

I had a beautiful scene with Mary Ure. She was a delightful, caring, sweet lady. We had a scene together where it was really a monologue on my part. She asked me something about my background and I go on for two or three minutes running off at the mouth. In the meantime, I am actually leading her horse along with mine in a tight, two-shot. The director Siodmak had come to me and asked if I would help her out since she was afraid of horses and naturally I complied. He also asked if I would try and get the scene in one take as the company was moving to a different location the next day.
and we were losing the sun. I also complied and received accolades from the crew, Spanish, English and American. After that scene, I felt that I really knew my acting craft. Of course, Shaw saw to it that that scene was deleted from the picture. An aside on Shaw: Shaw was suspected even then of slapping Mary around from time to time...he was a heavy drinker...I would hear the make-up people gossiping after they had fixed Mary's make-up. When Mary died in London after her performance in “The Exorcism” play of some sort, she was terribly bruised when she was found. Shaw was interrogated, but the authorities decided she was bruised as a result of throwing herself around on the stage in a particular scene...this saved Shaw's ass because there is no doubt in my mind that he had continued his abuse of her. He was extremely jealous. She had at one time, an affair with Sean Connery which apparently drove him blind with jealousy (they were all three Scottish, don't forget). She had also been married to a very successful play write John Osborne, author of "Look Back in Anger".

Shaw yelled at me once on the set and I very quietly pulled my horse up to his and told him never to shout at me again or I would walk off the picture, but before doing so "I would kick his ass." He never shouted at me again. Naturally, our relationship was nonexistent after that. He loaned Yordan some money before the picture was finished and therefore had a heavy hand in the final editing of the picture.

All around, it was an experience I will never forget and I still remember vividly. There is nothing that approaches riding in front of 287 cavalrymen behind you. The earth is shaking, the sound is unique, and the smell is of course of horses which is unique. A good orgasm is the only thing I can compare it to. There is that possibility that if you fall, you could die instantly (there were two Spanish cavalrymen who died on this picture...from going down in the middle of a charge). We shot second-unit cavalry charges for six weeks on the "Plains of Spain"...outside Madrid. They let me do these scenes since I insisted. The double for Shaw, an English stunt guy by the name of Jackie Cooper thought I was a stunt man since I was doing most of my own stunts. The second unit director, Noel Howard most certainly appreciated my enthusiasm because he realized the first unit which I would also be a part of could come in closer on Shaw in our two-shots.

Ty Hardin: I did a “Bronco” TV episode once and from that was tested by Warner’s for a role in Cheyenne (Clint Walker). Nothing came of it of course, which was fine with me. I didn't like anything about Warner Bros. (Sour grapes, hmmm???). In later years, when I learned of Hardin's endeavors in Christian evangelism, I chuckled. Ty Hardin was "thrown out" of Spain as a "persona non grata" for the following: His career had crashed in Spain. There weren't even Spanish producers who would give him a job. So Hardin decides he will go into the drug business: He goes to the south of Spain, Valencia or Malaga as I recall, loads his Mustang up with cannabis and returns to Madrid to distribute. He's caught, indicted, but released and "thrown out"...I knew some of the Spanish Royalty which is where I got the details. Of course there were press headlines of "Bronco getting busted." Rather than have an international scandal, Spain decided not to prosecute him. He can never return to Spain.

[To be continued in Issue #76]...
Pistol Packin’ Preacher

By W. Brocious

Religion seems to be one of the most common topics in the world of Spaghetti Westerns. Whether it’s the strong symbolism of churches, graveyards or other Christian objects or the fact that Italy is a very strong Catholic country, I don’t know but it is amazing how many Italian westerns were made that used this concept. This 1972 comedy western isn’t an exception.

An Italian immigrant, Jeremiah (Richard Melville), travels the West with his two daughters, Lisa (Veronica Korosec) and Linda (Floranna di Bernardo). They make their living from baking and selling pizzas in their pizza-prairie-wagon. When the family gets harassed by some cowboys they get some help from Filthy Slim (Mark Damo), a sorry-looking vagabond dressed in an old Confederate uniform and wearing a bowler. Slim decides to follow the company to the nearest town. During the trip Slim accidentally meets a strange individual who is lying on a hill, studying the skies with binoculars. This goofy person turns out to be an astronomer and he tells Slim of a solar eclipse that is due to take place the next day. With this information in hand Slim convinces Jeremiah to take a false identity as a reverend. A trick used many times before in Italian westerns.

Slim sneaks into town before the others and at the saloon he pretends to be a crippled beggar. Later Jeremiah arrives and miraculously “heals” Slim. The townspeople are impressed by this cheap trick but it doesn’t convince the town boss, Garvey and his gang at all. Instead they force Jeremiah to re-open the town’s abandoned church and order him to perform another miracle the next day or else… The following morning everybody is in the church listening to the new reverend’s very poor sermon and awaiting the ordered miracle. This is where Slim’s solar eclipse information comes in handy. Everyone freaks out and even Garvey turns into a believer. Now we also get to know that Garvey has a hidden treasure that Slim wants to get his hands on. Since Garvey has turned into a newborn Christian, Slim tries to make him confess to Jeremiah where the loot is hidden. When this fails he uses the fact that Garvey has fallen in love with one of Jeremiah’s daughters and Slim takes her place during a “hot” night in Garvey’s bedroom.

The bandits now understand that not everything is above board with the new reverend and they attempt to assassinate him. Of course Jeremiah survives but our adventurers play along and stage a fake funeral. Now they start to terrorize Garvey by letting Jeremiah “haunt” him on several occasions. Finally Garvey’s nerves can’t take any more and he breaks down and tells where the money is located. It turns out to be buried at the (where else?) graveyard (another typical Italian western trick known to every Spaghetti Western fan).
Later on Slim and Jeremiah dig up the money but are captured by the gang since their boss understands he has been tricked. Just when they are about to be eliminated they are rescued by the town idiot using a huge machine-gun. After a massive fistfight all of the bandits are knocked out and Slim thinks that the money finally is his. Unfortunately, all of the townspeople come running, drawn to the cemetery by the idiot who thinks that Jeremiah has risen from the dead. The people think that he must be a saint and that he has recovered the money to help the poor. Disillusioned and lonely, Slim wanders back into the wasteland. He didn’t get the money and he didn’t get either of the girls.

What stops ‘Pistol Packin’ Preacher’ from falling into the bottomless pit of failure like most comedy westerns is, apart from the healthy unhappy ending, the innovative story line and the unsuspected twists included. The movie also benefits a lot from a couple of interesting characters who pop up; the bizarre doctor with his blood-soiled apron and unorthodox methods, the wacky astronomer and the stammering gunfighter. The music is of the typically lighthearted style with a nice monotone refrain that gets stuck in your head. Mark Damon never seems to disappoint and even if this is far from one of his best movies he really lifts this production along with Romano Scavolini’s cinematography. Even though there are some tell-tale signs that this is a low-budget western, e.g. hardly any horses are seen, it proves that with the help of a good actor and a good script the result doesn’t have to be bad at all.

Pistol Packin’ Preacher

Posate le pistole reverendo – Italian title
Posate le pistole, arriva Trinidad – Italian title
Déposez les colts – French title
Pizza, Pater und Pistolen – German title
El predicador bandido – Spanish title
En packe dollar - Swedish title
Leave Your Guns at the Door – English title
Pistol Packin’ Preacher – English title

A 1971 Italian production [Agata Films (Rome)]
Producer: Marino Vacca
Director: Leopoldo Savona
Story: Norbert Blake, Leopoldo Savona
Screenplay: Norbert Blake, Leopoldo Savona
Cinematography: Romano Scavolini [Eastmancolor]
Music: Coriolano Gori
Running time: 85 minutes

Cast: Filthy Slim - Mark Damon (Alan Harris), Geremia/Jeremiah - Richard Melville (Rosario Borelli), Lisa - Veronica Korosec, Garvey/Goldwater - Pietro Ceccarelli, Linda - Floranna di Bernardo (Giovanna di Bernardino), Sacristan - Ugo Fangareggi, henchmen - Pietro Torrisi, Claudio Ruffini, with; Carla Mancini, Alessandro Perrella, Enzo Maggio (Vincenzo Maggio), Raimondo Fulli, Francesco Corso, Amerigo Castrichella
Horst Giese

Horst Giese was born in Neuruppin, Brandenburg Germany and became a stage actor in 1945. Later he appeared in television and since 1954 dedicated himself almost extensively to DEFA films. Giese appeared in nearly 50 films and many more television appearances often in small character roles. His greatest success was his portrayal of Joseph Goebbels in several films such as ‘Befreiung’ and ‘Soldaten der Freiheit’. Between 1972 and 1979 Giese wrote and worked on the radio play ‘Die sehr merkwürdigen Jazzabenteuer des Herrn Lehman’, portraying all of the 26 roles it featured as well as performing its music. In later life Giese lived in a senior citizen home in Werder before his death in a hospital in Potsdam on December 29, 2008. Horst Giese appeared in one Euro-western in 1960, Weiße Wölfe (White Wolves).

Sydney Chaplin

Actor Sydney Earle Chaplin died on March 3rd at his home in Rancho Mirage, California. He was 82. Born March 31, 1926 in Los Angeles, California, he was the second son of legendary actor Charlie Chaplin and actress Lita Grey. Chaplin was named after his half-uncle Sydney Chaplin. Sydney won a 1957 Tony Award as Best Actor in a Musical for his performance in ‘Bells are Ringing’, opposite Judy Holliday, and he received a Tony nomination for his performance opposite Barbara Streisand in 1964’s ‘Funny Girl’.

Married three times he carried on romances with Joan Collins and Barbara Streisand over the years. Chaplin appeared in a number of European films including three Spaghetti Westerns. Besides acting he was also the longtime owner and manager of the Palm Springs, California restaurant Chaplins.

**Sydney Chaplin’s Euro-westerns:**
1968 – Ad uno ad uno… spietamente (One by One)
- Se incontro Sartana prega per la tua morte (Sartana)
- …E intorno fu morte (Tierra Brava)
Laurence Payne

Actor Laurence Payne, who won fame on television as the 1920s detective Sexton Blake, died at 89 on February 23, 2009. ‘Sexton Blake’, made by ITV, ran from 1967-1971 and was one of the most popular children’s serials of its day. It also featured actors Roger Foss and Ernest Clark. Payne had a distinguished stage career before working in television and in the 1940s was a leading player with the Old Vic Theatre. He also starred at Stratford-upon-Avon and appeared as Romeo in Peter Brook’s 1947 production of ‘Romeo and Juliet’. He played the title role of ‘Hamlet’ at the Embassy Theatre in London. Payne was born in London on June 5, 1919 and was married to actress Sheila Burrell and Pamela Alan. Other TV credits included ‘Z Cars’ and ‘Tales of the Unexpected’ and he also starred in three ‘Doctor Who’ serials: ‘The Gunfighters’, ‘The Leisure Hive’ and ‘The Two Doctors’.

Laurence Payne’s Euro-westerns:
1961 - The Singer Not the Song
1966 – Dr. Who - The Gunfighters (TV)

Maurice Jarre

French born film composer Maurice Jarre died of cancer in Los Angeles March 29, 2009 at the age of 84. Jarre was born in Lyon, Rhône, Rhône-Alpes, France on September 13, 1924. He is the father of electronic composer Jean-Michel Jarre. He rose to prominence late in his life with a breakthrough score for ‘Lawrence of Arabia’ in 1962, for which he received an Academy Award for Best Score. He won two more Oscars for ‘Doctor Zhivago’ and ‘A Passage to India’. In all he scored more than 150 films, scoring for such directors as David Lean, Alfred Hitchcock, John Huston and Luchino Visconti. Jarre also wrote symphonic music for theater, ballet and television. Maurice moved to the United States in the 1960s and was married four times. In February he received a lifetime achievement award at the Berlin International Film Festival. Director Dieter Kosslick summed up Jarre’s music to a tee by saying, “Film composers often are left in the shadows of great directors and acting stars. It’s different with Maurice Jarre – the music of ‘Doctor Zhivago’, like much of his work is world-famous and remains unforgettable in cinema history.”

Maurice Jarre’s Euro-westerns:
1968 – Rio morte (Villa Rides!)
1970 – El Condor
1971 – Soleil rouge (Red Sun)
1992 - Agaguk (Shadow of the Wolf)
**Peter Rogers**

Peter Rogers, producer of the 'Carry On' film series died at his home in Buckinghamshire, England on April 13, 2009 at the age of 95. Peter and his long time Director Gerald Thomas, who passed away in 1992, created what has become the most successful series of films in British cinema history. Peter produced over 31 ‘Carry On’ films between 1958 and 1992 and in recent years talked of ‘Carry On London’ being the next. Sadly, this last comic caper failed to raise enough interest or investment.

'Carryoons' producer Ken Burns has paid tribute to Peter by saying "We've lost so many original ‘Carry On’ stars over the years that constantly dilute the chance of another future ‘Carry On’ comedy being produced, and now without Mr. Carry On at the helm, I think its time to call it a day". Ken Burns is currently producing an animated ‘Carry On’ spin-off entitled, ‘The Carryoons’. It features a host of vocal impressionists bringing Sid, Kenny, Hattie, Charlie and the rest of the team back to life in a brand new series of cartoon adventures. Peter loved this project, so we hope to make the Governor proud, says Burns.

Born on February 2, 1914 in Rochester, Kent, England, Peter produced the Euro-western ‘Carry on Cowboy’ in 1965. We’d like to think that Peter is now happily reunited with his wife, producer Betty Box, and their loving dog Heidi. Peter lived long enough to attend the 50th anniversary of the ‘Carry On’ films held at Pinewood Studios in March 2008.

**Ken Annakin**

Film director Ken Annakin has died at the age of 94. Born on August 10, 1914 in Beverly, Yorkshire, England, he is best known for directing the 1965 World War II epic ‘The Battle of the Bulge’ with Henry Fonda, Charles Bronson, Robert Shaw and Telly Savalas. Annakin’s daughter, Deborah Peters, says he died at his Beverly Hills home Wednesday night, April 22. Peters says her father had been in good health until February, when he had a heart attack and stroke within a day of each other. Annakin’s other films include ‘Those Magnificent Men in Their Flying Machines’, for which he received an Academy Award nomination for original screenplay. He also directed ‘Call of the Wild’, a 1972 adaptation of Jack London’s adventure, and the 1960 Disney film ‘Swiss Family Robinson’.

*Ken Annakin’s Euro-westerns:*
1961 - The Hellions
1972 - The Call of the Wild
Enzo Monteduro

Italian character actor Enzo Monteduro died sometime in late April. Several sources reported his death but did not specify a specific cause or date. Monteduro, who sometimes acted under the pseudonym Monty Duro, was also known as the Italian Buster Keaton. He appeared mainly in comedies and made two Spaghetti westerns, 1968’s ‘Ciccio perdona, Io no!’ (‘Ciccio Forgives, I Don’t’) and 1975’s ‘Carambola, filotto… tutti in buca’ (‘The Crazy Adventures of Len and Coby’).

Claude Desailly

French screenwriter Claude Desailly died on April 26, 2009 in Gordes, Luberon Vauluse, France. He was 87. Desailly was best known for his writing on the French TV series. To most of us he will be remembered as co-writer, with Dario Argento, on one of the classic of all Spaghetti westerns ‘Cemetery without Crosses’ (1969) starring Robert Hossein. Desailly also wrote an earlier western which starred Hossein, 1961’s ‘The Taste of Violence’.

Fred Delmare

East German actor Fred Delmare died of pneumonia on May 1, 2009 in a hospital in Leipzig, Germany. He was 87. He had been in the hospital for several years suffering from Alzheimer’s disease. Delmare appeared in innumerable film and TV productions. Until 2005 he was one of the stars of the MDR series ‘In haller Ferundschaft’. In early 2006 he began showing symptoms of Alzheimer’s and was placed in a Leipzig nursing home. For fans in his homeland Delmare was an idol. He never forgot his domestic dialect said the Mayor of his home town on Thuringia radio. The actor was born on April 22, 1922 under the name Werner Vormdran. He will be buried in a small cemetery in the family plot.

Fred Delmare’s Euro-westerns:
1967 – Spur des Falcon (The Falcon’s Trail)
1969 – Weisse Wölfe (White Wolves)
1973 – Apache (Apaches)
   - Ulzana
1982 – Der lange Ritt zur Schule (The Long Ride from School)
Alexander Grill
Austrian stage, opera, film and TV actor Alexander Grill died from complications of a stroke on May 22, 2009 in Vienna, Austria. He was 70. Born in Graz, Austria in 1938 he had been active in TV and film since the early 1960s. Grill then turned to the stage and had been a member of the Josefstadt ensemble since 2005. He had appeared on stage and in operas in Stuttgart, Berlin, Munich, Frankfurt and Vienna. He suffered a stroke on May 16th from which he did not recover. Alexander Grill appeared in the role of Forester in the 1972 Euro-western ‘Cry of the Black Wolves’.

Fernando Hilbeck
Spanish actor Fernando Hilbeck died in Madrid, Spain on April 25, 2009 of natural causes. Hilbeck’s father was of British origin but he himself was born in Madrid on July 7, 1933. He studied in Peru and graduated with a degree in Humanities from the University of Lima. It was also the place where he first became active in acting on stage, which carried over to Rome where he was first offered roles in Hollywood films like ‘Francis of Assisi’ and ‘Barabbas’ (both 1961). After this he returned to Spain where he began a long film career. Hilbeck was a favorite of producer/director Sidney Pink and appeared in the Euro-westerns ‘The Christmas Kid’ and ‘The Tall Women’ among other Pink productions.

*Fernando Hilbeck’s Euro-westerns:*
- 1962 - Welcome Padre Murray
- 1963 - The Sign of the Coyote
- 1965 - Dollars for a Fast Gun
- 1966 - Son of a Gunfighter
- 1968 - Villa Rides!
- 1970 - Zorro, the Rider of Vengeance
- 1971 - Pancho Villa
- 1973 - The Man Called Noon
An Interview with Nora Orlandi

By John Mansell

WAI! Where and when were you born?

NO: I was born in Voghera (Lombardia), Italy on the 28th of June 1933.

WAI! What musical education do you have?

NO: I studied at the academy of music in Voghera (Conservatorio).

WAI! Did you come from a musical family background?

NO: My mother, Fanny Miriam Campos, was a great lyric singer. My father and my brother were merely passionate for music, while my sister is a singer too. She worked with me as soloist and vocalist in both my two groups: the 2+2 and the 4+4. As for my present family, my husband is my most precious collaborator: he helps me in everything... last September we celebrated 50 years of marriage! I have 2 sons and at least 5 nephews, aged from 7 up to 22.

WAI! You began primarily as a singer in a group with Alessandroni, when did you decide to form your own singing group?

NO: To tell the truth the group was mine... and I gave to Alessandroni the possibility to join! He was one of my first vocalists. Subsequently I had the pleasure to work with Massimo Cini, one of my vocalists for 30 years, and also there is Enzo Gioieni, who I have worked and performed with since almost the start of my career.

WAI! You have worked with many composer on film scores, who would you say was the most enjoyable to work with?

NO: Every composer or performer I have worked with I have enjoyed collaborating with, my collaborations have always been undertaken with enthusiasm and positivity, independently from the composer or the film. Passion is something you have inside and I merely offered it to everyone that called me to work.

WAI! What was your first film score, and how did you progress from a performer to a composer?
NO: In 1953–54, at the age of 20, I composed my first film score: “Non Vogliamo Morire”. I really don’t remember the day I became a singer professionally: it is too far away!

WAI! Do you conduct all of your own music, or do you sometimes have a conductor?

NO: No, on the contrary: my scores have always been directed by someone else more famous than me... for example Paolo Ormi and Robbie Poitevin. Besides I was busy with many other projects, and did not have enough time available to conduct my own music.

WAI! Do you think enough of your music from film has been released onto LP or CD?

NO: I have never paid much attention to that matter. Soundtracks are only the 30% of my work, the rest was compounded by various performances, TV and radio-phonic shows, advertising spots... Moreover I took part in about 15 San Remo Music Festivals.

WAI! How do you work out your musical ideas, do you utilise a piano or do you work with a synthesiser?

NO: I utilise neither a piano nor a synthesiser. I compose without any instrument and only at the end I check what I wrote (generally with a piano): only Mozart could write without checking!

WAI! How many times do you normally watch a movie before you start to get any fixed ideas about where the music will be placed and what style of music you will employ?

NO: Most of the time you must ask expressly to watch the film. Often it is sufficient to watch some parts of it, only one time, to understand the more suitable musical style. The music must be a “sound photography”, parallel to the images, it depends really on each individual project.

WAI! How long did you normally get to work on a film score, maybe you could use THE SWEET BODY OF DEBORAH as an example?

NO: It depends from the kind of the job... I don’t exactly remember how much time I got to work on a singular film score. Perhaps it is too difficult to quantify it because I could not devote so much time to a sole work. As I have already said, soundtracks are not my priority, even though they are a way of artistic expression that I have a particular passion for myself.

WAI! Do you prefer to work on a particular type or genre of movie, or are you happy working on all types of subject matter?
WAI! #75

NO: I am happy working on any type of film, because it is always a very interesting artistic experience. As spectator I love very much thrillers... but unfortunately I haven’t had the opportunity to do many of these.

WAI! Have you ever had a score rejected, or have had to do a rush job on a film after another score had been discarded?

NO: Thankfully, this has never happened, I am very fortunate.

WAI! What do you think of the film music of today?

NO: In my opinion the film music of today is generally good... however, if it is music from yesterday or of today it is always film music: a “light” entertainment! This kind of music isn’t a committed artwork, but a “light” artwork with a specific beauty.

WAI! Would you say that you were influenced by any composers in particular, classical or film music composers?

NO: No, not really. For me to write music that is influences by another composer would be very much like plagiarism, of course it is possible for this to be done unconsciously.

WAI! When a soundtrack recording is released on record or compact disc do you have any input into what music will go onto that release?

NO: When one of my soundtracks is released on record or CD, certainly I am very glad, but I’m not interested to intervene in the track’s selection. Once I finished my work of music composition I spend my time with other projects. I’m very busy!

WAI! Do you orchestrate all of your scores yourself?

NO: No, I don’t. It depends by the situation, the needs…and, most of all, by the time I can spend in it, so sometimes I work on them myself other times not.

WAI! Are you working on anything at the moment?

NO: Personally I’m busying myself with some very interesting teaching projects... But I always take into consideration what people offer to me.

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DVD Reviews By Lee Broughton

Don’t Turn the Other Cheek  Directed by Duccio Tessari. 112 min. 1971. Widescreen (2.35:1 anamorphic). Wild East, USA. Format: NTSC Region 0. A Russian prince-turned-confidence trickster, Dmitri Orlowsky (Franco Nero), is roaming the West posing as a priest when he discovers that $1,000,000 has been buried somewhere in the city of Piedras Negras. To find the money he will need the help of a condemned Mexican, Lozoya (Eli Wallach), who is currently languishing in the Yuma State Penitentiary. Lozoya doesn’t know the name of the city that the money is buried in but he does know how to construct a rudimentary map that shows a section of the city and the money’s exact location. An insurgent Irish journalist, Mary O’Donnell (Lynn Redgrave), is also visiting Yuma on a mission to buy the release of a revolutionary figurehead, El Salvador. Unfortunately, the corrupt local sheriff, Randall (Horst Janson), tries to double cross O’Donnell and she winds up thinking that Lozoya is El Salvador. Lozoya ultimately finds himself torn between his growing sympathy for the flagging Revolution that O’Donnell is determined to kick-start and his desire to find the money with Orlowsky. However, the trio soon find themselves in extreme danger when Randall pursues them into Mexico and teams up with a sadistic Federale, General Huerta (Eduardo Fajardo). This is a great looking and expertly assembled show that features two of the genre’s favourite stars in entirely pleasing roles. There’s a great onscreen chemistry present between Eli Wallach and Franco Nero here that makes the trials and tribulations generated by their reluctant and uneasy partnership both engrossing and entertaining. Director Duccio Tessari ingeniously re-works narrative elements lifted from The Good, The Bad and The Ugly and Duck You Sucker and cleverly spins them into a film that’s almost as good as the two that inspired it. The show does contain some mildly comedic elements and said elements are actually consistently funny. English language versions of this show originally ran to 93 minutes: adding English subtitles to scenes lifted from the longer Italian version of the film has allowed Wild East to present the film uncut here. Picture quality is generally just short of excellent but it does dip a bit during a couple of sequences. The sound quality here is generally very good. Extras: an interview with Eli Wallach, US and international credits sequences, trailers and an image gallery. Contact: www.wildeast.net  Note: With the exception of Navajo Joe, which comes in a regular keep case that is housed in a sturdy card sleeve, all of the following Koch Media (Germany) releases come in deluxe fold-out packaging that features stills, poster art and detailed sleeve notes by Wolfgang Luley (German text only). With the exception of Fury of Johnny Kid, which features German and Italian language audio tracks that are supported by English language subtitles, all of the following Koch Media releases feature English language audio tracks. However, unless noted otherwise, the extra features on all of these releases are in German and Italian only. All of these Koch Media releases are widescreen presentations (2.35:1 anamorphic) in the PAL Region 2
format. **Navajo Joe** (Kopfgeld: Ein, Dollar) Directed by Sergio Corbucci. 89 min. 1966. The merciless Duncan (Aldo Sambrell) and his gang of vicious scalp hunters massacre the occupants of an Indian settlement, prompting a Navajo warrior, Joe (Burt Reynolds), to seek revenge. But before Joe can get to them, Duncan and his men become embroiled in a plot to steal $500,000 - which results in a frontier town being destroyed and the occupants of a train that is transporting the money being brutaly massacred. Joe subsequently steals the train and the money from the villains and he drops the cash off at its rightful destination, the peaceful town of Esperanza. Joe receives little thanks for his good deed and his warnings about Duncan go unheeded. However, when the duplicitous actions of a town elder result in Duncan and his men invading Esperanza, its citizens are forced to rethink their position and ask Joe for help. This isn’t Sergio Corbucci’s best-realized film but it remains an interesting genre entry that possesses some striking features. Indians rarely appeared in Italian Westerns and so Navajo Joe’s storyline represents something of a welcome change-cum-novelty. Burt Reynolds, appearing in his one and only Spaghetti Western, is wholly effective as Joe while Aldo Sambrell copes well enough with his promotion to lead villain. Fan favourite Nicoletta Machiavelli plays the Indian girl who relays messages between the townsfolk and Joe. But the film’s biggest asset is perhaps Ennio Morricone’s excellent soundtrack score: it remains one of his best and most distinctive efforts and it really enhances the dramatic build ups that lead into the film’s particularly violent action scenes. The picture and sound quality here are both near enough excellent. Extras: 32 page booklet, two documentaries (featuring Nori Corbucci, Nicoletta Machiavelli, Ruggero Deodato and Antonio Bruschini), two trailers, a ‘locations then and now’ featurette and an image gallery.

**Fury of Johnny Kid** (Glut Der Sonne) Directed by Gianni Puccini. 85 min. 1967. A bitter rivalry played out between the Campos clan and the Mounter clan has escalated into violent bloodshed. When Rodrigo Campos (Peter Martell) captures young Johnny Mounter (Peter Lee Lawrence), he forces him to fight with another prisoner, Lefty (Andres Mejuto). However, the pair escape and Lefty teaches Johnny how to shoot. A corrupt sheriff (Pierro Lulli) protects the Campos clan and he has been promised pretty Giulietta Campos’s (Cristina Galbo) hand in marriage as his reward. Unfortunately, a chance meeting results in Giulietta and Johnny falling in love and their relationship leads to all kinds of trouble. This show is essentially a Spaghetti Western version of William Shakespeare’s *Romeo and Juliet*. However, the film isn’t an entirely faithful adaptation of the Bard’s work or a particularly straightforward Spaghetti Western. It’s actually a fairly unusual genre entry that features some quite intriguing elements and a number of unexpected plot twists. Genre regulars Peter Lee Lawrence, Pierro Lulli and Peter Martell are all on reasonably good form here and the flashback that reveals the nature of the bond that ties Lulli and Martell’s characters together is highly original. Spanish horror film legend Paul Naschy pops up briefly as a competitor in a bizarrely sadistic arm wrestling contest. The show’s supernatural finale is positively surreal but, played out within the context of this brooding and off-kilter drama, it somehow works perfectly. Picture quality here is excellent while the sound quality is very good. Extras: a featurette presented by Antonio Bruschini, a trailer and an image.
Jerry Brewster (Thomas Hunter) and Ken Seagull (Nando Gazzolo) steal $600,000 but fail to make good their escape. When pursuing troops start to move in on them, the desperate duo decide to draw lots: the loser, Jerry, stays behind, holds up the troops and faces time in prison while the winner, Ken, gets away with the money on the understanding that he passes half of it to Jerry’s wife. Five years later Jerry is released, only to discover that Ken reneged on his part of the deal. Jerry’s wife is dead and his young son is running wild while Ken has become a big shot landowner who is trying to take over the whole region. Ken has a brutal enforcer, Mendez (Henry Silva), and a gang of vicious gunmen on his payroll but fearless Jerry teams up with a veteran gunfighter, Getz (Dan Duryea), and sets about getting his revenge. This is a well-made and highly entertaining revenge flick. The film’s action sequences are good but it is director Carlo Lizzani’s efforts to imbue a number of scenes with a really effective sense of suspense that makes this show stand out from the crowd. Unforeseen circumstances result in an incognito Jerry joining Mendez’s gang, which brings the constant risk of him being spotted by Seagull. Furthermore, Jerry has to find ways to slip in and out of Mendez’s camp unnoticed so that he can convince Seagull’s enemies in town to start fighting back. Thomas Hunter makes for an interesting genre protagonist and his controlled but determined approach contrasts nicely with Henry Silva’s dramatic and intense performance. US Western veteran Dan Duryea is very effective as the somewhat mysterious but likeable Getz. Fan favourite Nicoletta Machiavelli pops up here playing Seagull’s innocent and sympathetic sister while Ennio Morricone provides a great soundtrack score. Picture and sound quality are both near enough excellent. Extras: three featurettes presented by Thomas Hunter, Nicoletta Machiavelli and Antonio Bruschini (the highly interesting and entertaining Thomas Hunter featurette clocks in at 27 minutes and is in English), an image gallery and a trailer.

A Pistol for Ringo (Eine Pistole fur Ringo) Directed by Duccio Tessari. 95 min. 1965.
A sharp-shooting gunman, Ringo (Giuliano Gemma), has been locked up in a quiet border town’s jail after gunning down four vengeance-seekers who tried to kill him. However, further scenes of violence and bloodshed are suddenly played out on the town’s streets when a vicious Mexican bandit, Sancho (Fernando Sancho), leads a successful raid on the local bank. With Sancho wounded and a posse in hot pursuit, the Mexicans decide to hole up at a nearby ranch. A stand off-cum-siege situation arises when the posse surrounds the ranch and Sancho responds to their calls for his surrender by threatening to execute the ranch’s occupants. Desperate measures are called for, resulting in Ringo volunteering to assist in resolving the situation in return for his freedom and 30 percent of the stolen money. Potted histories of the Spaghetti Western genre often give the impression that Duccio Tessari’s Ringo films have more in common with American Westerns than they do with A Fistful of Dollars but that’s simply not true. The costumes in this film might bear comparison to those found in
US Westerns from the 1950s but the film’s main characters and narrative are firmly rooted in the Italian school of Western filmmaking. Ringo is a pretty amoral character who makes it plain that he will only help the good guys if there’s something in it for him while Sancho is a typically ruthless and psychotic Mexican bandit-type. The onscreen chemistry present between Giuliano Gemma and Fernando Sancho, and a splendid supporting cast (Nieves Navarro, Antonio Casas, George Martin, Manuel Muniz and Lorella De Luca amongst others), brings a real sense of fun to this film. That said, the film features a huge body count and a number of quite violent action scenes. Tessari’s direction is pleasingly stylish without being overly flashy and Ennio Morricone supplies the film’s likeable soundtrack score. In order to present the uncut version of the film here, Koch Media have provided English subtitles for a couple of lines of dialogue for which no English audio elements exist. Picture and sound quality are both excellent. Extras: a documentary featuring Giuliano Gemma and Lorella De Luca, two trailers and an image gallery.

The Return of Ringo (Ringo Kommt Zurück)
Directed by Duccio Tessari. 93 min. 1965. Returning home late from the Civil War, Ringo discovers that a gang of Mexican criminals have taken control of his home town. To add insult to injury, the Mexicans’ leaders, Esteban (Fernando Sancho) and Paco Fuentes (George Martin), are living in Ringo’s old home and Paco is intent on marrying Ringo’s wife (Lorella De Luca), who has been falsely led to believe that she is now a widow. Ringo disguises himself as a Mexican tramp and sets about rallying a motley bunch of cowed citizens (Antonio Casas, Manuel Muniz, et al) into a desperate but focused fighting force. While this show was made with pretty much the same cast and crew as the first Ringo film, it isn’t a sequel as such: the two Ringo characters portrayed by Giuliano Gemma in Tessari’s films simply share the same name. The Ringo character in this film is a much more sympathetic individual but he remains just as dangerous and as deadly as his earlier namesake. Though they are both very good films, I think that the second Ringo feature is the better of the two. Tessari and cinematographer Francisco Marin conjure up some really stylishly presented and impressively staged set pieces here. And when Ennio Morricone’s brilliant, beautiful and eminently expressive soundtrack score is thrown into the mix, parts of the film as good as take on the feel of a contemporaneous art house flick. Loosely based on the story of Odysseus/Ulysses from Greek mythology, this show features some unusual but well realized supporting characters: the alcoholic sheriff, the small but brave florist and the lonely Indian. Fernando Sancho’s turn as Esteban represents one of the actor’s best outings as a Mexican villain-type and fan favourite Nieves Navarro pops up again, playing a Mexican mystic who is also Esteban’s main squeeze. All in all, this show thoroughly deserves to be considered an early classic of the genre. Picture and sound quality here are both near enough excellent. Extras: a documentary featuring Sergio D’Offizi and Lorella De Luca, two trailers, the English credits sequence and an image gallery. 

Silver Saddle (Silbersattel) Directed by Lucio Fulci. 94 min. 1978. When his father is killed by Thomas Barrett’s (Ettore Manni) ruthless enforcer, young Roy Blood shoots the man and steals his horse along with the legendary silver saddle that sits atop it. Years later, Roy (Giuliano Gemma) has grown into a famous gunman and when he hooks
up with an unscrupulous saddle tramp, Two-Strike Snake (Geoffrey Lewis), the pair are contracted to kill Barrett. However, their intended target actually turns out to be Barrett’s young nephew, Tom junior (Sven Valsecchi), and the pair wind up rescuing the boy from a second gang of contract killers. In doing so, Roy and Snake become embroiled in a conspiracy thriller-like scenario in which the main players are Barrett, his sinister right hand man Turner (Gianni De Luigi), Tom junior’s sister Margaret (Cinzia Monreale) and Garrincha’s (Aldo Sambrell) gang of vicious Mexican bandits. Appearing at the tail end of the genre’s cycle, Silver Saddle is an entertaining show albeit one that possesses something of an uneven approach: some of its action scenes are pretty graphic and violent while, conversely, some of the scenes featuring Tom junior (who sounds like he was dubbed by Macaulay Culkin circa Home Alone) possess a quite sugary and sentimental tone. That said, the film’s bizarre final scene (a light-hearted and overly cutesy tribute to Shane) works perfectly within the context of this wannabe feel good feature’s charm-filled narrative and only the most curmudgeonly of fans will deny the sequence the smile that it seeks to raise. Overall, horror maestro Lucio Fulci put together a good-looking and decently paced show here. The film has been pretty hard to find over the years and so this DVD release is particularly welcome. Giuliano Gemma is as reliable as ever but Geoffrey Lewis steals the show with his turn as a twitchy scavenger. Aldo Sambrell is fine as the Mexican bandit but he appears just a little subdued at times. The show’s well-used title song, as sung by Ken Tobias, is one of the catchiest songs ever to appear in a Spaghetti Western. 

Picture quality here is near enough excellent but the sound quality fluctuates a little: the sound is generally okay but some sections are a little flat and muffled. Extras: two documentaries featuring Fabio Frizzi and Bruno Micheli, a trailer, the German credits sequence and an image gallery. Run Man Run (Lauf Um Dein Leben) Directed by Sergio Sollima. 115 min. 1969. An unscrupulous Mexican-Indian petty thief, Cuchillo (Tomas Milian), discovers the whereabouts of a $3,000,000 fortune and heads straight for Texas. Alas, he soon discovers that he is being tailed by a number of other interested parties who are all equally determined to get their hands on the treasure: a sheriff-turned-bounty hunter called Cassidy (Donald O'Brien), a pair of French secret agents (Marco Guglielmi and Luciano Rossi), two rival gangs of Mexicans and his angry fiancée Dolores (Chelo Alonso). This stylish genre classic should need little introduction since it was previously available as part of Koch Media’s Sergio Sollima Italo-Western box set. However, the company have now given the film a stand alone release and, in doing so, have completely revamped their presentation: a brand new transfer of the film was created for use on this DVD and an English language audio track has been added too. Picture and sound quality here are both excellent. Extras: a documentary featuring Sergio Sollima, three trailers, German and English credits sequences, a ‘locations then and now’ featurette and an image gallery. Contact: www.kochmedia-dvd.com Stocked by: www.amazon.de © 2009 Copyright Lee Broughton.
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GDM music has released for the first time on CD two soundtracks composed by Gino Peguri, one of the most prolific Italian composers of Film Music: ‘El Zorro’ (aka ‘The Fox’), is a 1968 film directed by Guido Zurli and starring Femi Benussi, Giorgio Ardisson, Giacomo Rossi Stuart, Pedro Sanchez Maria Pizzuti, Consalvo, Riccardo Dell'Arti. It tells the story of Zorro the legendary disguised hero, defender of the peons, who fights against his arch enemy, the commander of the guards, to maintain the autonomy of his home land. Gino Peguri has composed and conducted an orchestral score where fanfares and military marches are alternated with a delicate love theme that possesses a Mexican flavor and is reprised with many arrangements in a slow version and in a conclusive rhythmical one. There aren’t many Zorro CDs or LPs that have been released except for the American film releases. This is a very good composition that captures the thrill of the Zorro films. Released on GDM #CD CLUB 7056. 18 tracks, limited to 500 copies.

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