



Issue #69



**Featuring: Outlaw of Red River, Bandidas,
Spaghetti Western locations in the U.S.A.,
Venice Film Festival 2007, DVD reviews**

The Swingin' Doors

We are looking for a permanent home website to host *WAI!* so that we/everyone can go to that location at their convenience and read or print out a copy at their leisure. A special thanks goes to amigo Lee Broughton who has really helped with getting the zine to a professional standard. I do some of the basics and then Lee makes it look as professional as we know how to do. Thanks from across the pond Lee!

There's plenty happening on the Spaghetti Western front: there are lots of new DVD and CD releases already out and more are coming out soon. There's even a film festival in Venice, Italy this year honoring the genre. This is almost as good as if we were around in the golden age of the films when they were being released dozens at a time. I never thought I'd see the genre this big again.

The American western is making a mini-comeback this fall. "3:10 to Yuma" starring Russell Crowe and Christian Bale opened on September 7, and was the box-office champion that weekend with over 14 million dollars in sales. "The Assassination of Jesse James by the Coward Robert Ford" starring Brad Pitt opens later in September. Pitt won the 'Best Actor' award at the Venice International Film Festival for his role as Jesse James. Will this bring a true revival of the genre... don't hold your breath. We've seen this a few times before. If "Dances With Wolves" and "Unforgiven", which both won Academy Awards for Best Picture can't revive the genre I doubt these films will. Hopefully the new batch will make enough money to interest producers as an option for new films and more will be made but a real revival is only a wild dream. I hope I'm wrong but I've seen this happen several times in the last 20 years and a revival has never come.

Enjoy the third issue of *WAI!* to be released this year. We have articles on The Venice Film Festival, film reviews on **OUTLAW OF RED RIVER** and last year's release of **BANDIDAS**, an article on Acoma, New Mexico which was a location used in **MY NAME IS NOBODY**, the most recent Boot Hill and Lee's DVD reviews. Enjoy.

Adios amigo,

Tom Betts

WESTERNS...ALL'ITALIANA!

#69 Fall 2007

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

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

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Whatever Became of? **Giuliana Gemma**



Veteran Spaghetti western hero Giuliana Gemma’s likeness is now featured on a line of clothing designed by his daughters Vera and Giuliana. Called ‘Spaghetti Western’ the designer clothing line sports Gemma’s face on T-shirts spouting “I’m back” from **THE RETURN OF RINGO** and he’s also featured on one with a likeness of him from **WANTED**. A huge party with Giuliana in attendance was held in early June of this year to launch the line. Gemma also appeared in August at the 2007 Venice Film Festival to introduce several of his Spaghetti

westerns to the audience.



**Biennale Cinema 64th Venice Film Festival
August 29 – September 8, 2007
The Secret History of Italian Cinema 4:
Spaghetti Westerns**



The new series of screenings and restorations for the Secret History of Italian Cinema 4, part of the programme of the 64th Venice Film Festival (29th August – 8th September 2007), will be devoted to the Spaghetti Westerns.

As part of the permanent activities and cultural holdings that have been rediscovered and restored, the selection of the Spaghetti Westerns represents the ideal continuation of the work undertaken with the Secret History of Italian Cinema, started in 2004 and which has, for the past four years, successfully relaunched the 'invisible' Italian cinema, alongside the parallel initiatives of the Secret History of Asian Cinema in 2005 and Secret History of Russian Cinema in 2006.

The Secret History of Italian Cinema 4 - Spaghetti Westerns programme will be curated by Marco Giusti and Manlio Gomasca, with L'Officina Filmclub (Paolo Luciani e Cristina Torelli), in collaboration with leading Italian and foreign scholars of films of this genre. It will include the screening of 40 feature films during the 64th Venice Film

Festival, selected on the basis of the relationship between great importance and high degree of ‘invisibility’: films that have not been in circulation for at least a decade, and are here restored and reconstructed in their integral version.

As for the first edition of the Secret History of Italian Cinema in 2004, the “godfather” of this initiative will be the great American film-maker, Quentin Tarantino, a profound connoisseur and admirer of Italian cinema. Alongside Tarantino, directors, producers, actors, script-writers, photographic directors and stuntmen featuring on prominent Spaghetti Westerns, will also be present in Venice.

The appeal of the spaghetti Western, more than 40 years after the release of Sergio Leone’s **A Fistful of Dollars**, seems as strong as ever, considering the homage dedicated to it recently from different directors, such as Tarantino, and also Martin Scorsese, Johnnie To and John Woo in their films. Spaghetti Westerns are the films that have done most to influence the image of popular cinema in the past few decades, and which have founded one of the most important currents in “New Cinema” (and political cinema) Italy has ever known.

The homage of the 64th Venice Film Festival to Spaghetti Westerns does not end with the retrospective of the Secret History of Italian Cinema 4: as occurred in 2006 with Johnnie To’s *Exiled* and with Piotr Uklanski’s *Summer Love*, there will be many contemporary and new references to the spaghetti Western present this year, offered as world premieres in the various sections of the Festival. There will be no lack of surprises in this regard, bearing witness to the still fruitful influence of the “Italian-style Western”, an infinite, timeless genre, on many film-makers from different continents.

It is well-known that many of Quentin Tarantino’s favourite directors are Italian. The American director, scriptwriter, actor and producer is a fervent admirer of Sergio Leone’s cinema, to the point of including a special dedication to the Italian director in his recent successes, *Kill Bill* vol. 1 and *Kill Bill* vol. 2, as did Clint Eastwood in his *Unforgiven* (1992). Tarantino is also a profound connoisseur and keen “fan” of the films of Giorgio Stegani, Franco Rossetti, Ferdinando Baldi, Enzo G. Castellari, Nando Cicero, Sergio Corbucci, Giuseppe Rosati, Giancarlo Santi, Duccio Tessari, Giulio Petroni, Sergio Sollima and Giorgio Ferroni.

His oeuvre is packed with homages and more or less veiled references to Italian Westerns. Several times, he has stated that his favourite film is Sergio Leone’s **The Good, the Bad and the Ugly** (*Il buono, il brutto e il cattivo*). It was he who suggested to his friend, Robert Rodriguez the name for the final episode of his *El Mariachi* trilogy, *Once Upon a Time in Mexico* (2003), the latest in a long line of homages to Leone. All the films of the pulp trilogy for which Tarantino wrote the scripts (*True Romance*, 1993; *Reservoir Dogs*, 1992; *Pulp Fiction*, 1994) have a finale with a “tri-duel”, a classic Tarantino hoped he would one day use when he saw Sergio Leone’s **The Good, the Bad and the Ugly** (*Il buono, il brutto e il cattivo*) for the first time.

Sergio Leone is not alone in the list of Quentin Tarantino’s most-loved “Spaghetti

Westerns”. He grew up with the Spaghetti Westerns at the time, seeing them in movie-theaters day after day. Venice will present his cult directors of Westerns, such as Sergio Corbucci, with his formidable **A Dollar a Head** (Navajo Joe) starring Burt Reynolds and **The Cruel Ones** (I crudeli), starring Joseph Cotten; Sergio Sollima with **The Big Gundown** (La resa dei conti), starring Tomas Milian and Lee Van Cleef; and Enzo Castellari with **Django Rides Again** (Keoma). Films to be “rediscovered”, Tarantino paid homage in Kill Bill vol. 1 and Kill Bill vol. 2, namely the Giulio Petroni with **As Man to Man** (Da uomo a uomo), starring John Philip Law and Lee Van Cleef (three asterisks from Tarantino), and the Giancarlo Santi of **Hell's Fighters** (Il grande duello), a film that has not been seen in Italy for years and starring Lee Van Cleef, with great music by Luis Bacalov and the recently deceased Sergio Bardotti.

The programme will also present less well-known directors and films that are also of great interest amongst Tarantino’s favourite “Spaghetti Westerns”. Starting with **El Desperado** by Franco Rossetti, responsible with Piero Vivarelli for the screenplay of Sergio Corbucci’s **Django** and here director of his only Western. Or **The Ugly Ones** (The Bounty Killer) by Eugenio Martin, the first Western to star Tomas Milian as a tormented bad guy (noted by all as a film worth rediscovering, although highly appreciated at the time in Spain), and Giuseppe Vari’s **Shoot The Living and Pray for The Dead** (Prega il morto e ammazza il vivo) with Klaus Kinski.

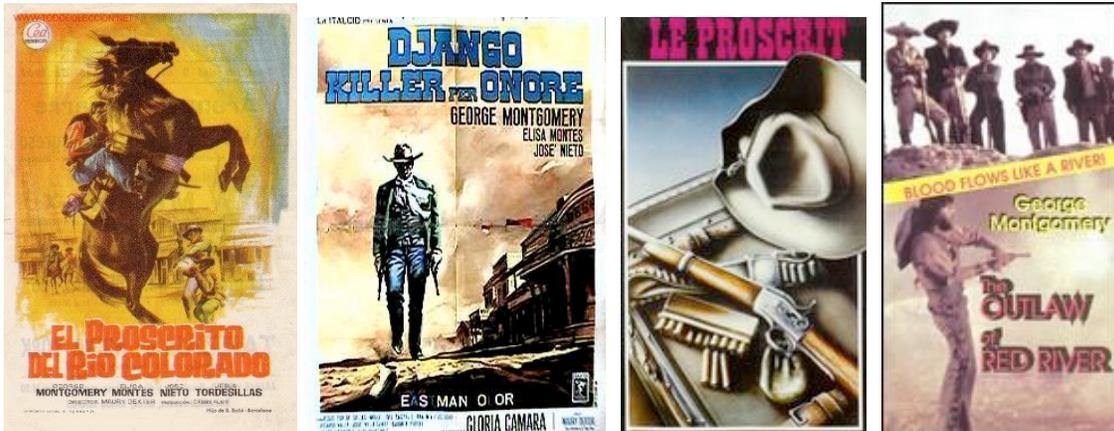
Plus Paolo Bianchini’s **Machine Gun Killers** (Quel caldo maledetto giorno della resa dei conti) with Robert Woods, **Django, Prepare a Coffin** (Preparati la bara) by Ferdinando Baldi and starring Terence Hill (discovered the year before for his musical talents in the successful Crazy of Gnarz Barkley), Nando Cicero’s **Red Blood Yellow Gold** (Professionisti per un massacre) with George Hilton, the classic Westerns starring Giuliano Gemma, **Una pistola per Ringo** by Duccio Tessari and **Blood for a Silver Dollar** (Un dollaro bucato) by Giorgio Ferroni. Dedicated to Tarantino too is the rediscovery of the most violent Western ever made, **Cut-Throats Nine** (Condenados a vivir) by José Romero Marchent with the very Italian Robert Hundar (Claudio Undari).



Quentin Tarantino promoting the 2007 Venice Film Festival

Outlaw of Red River By Tom Betts

Outlaw of Red River (1964) tries to be a Spaghetti western but with the genre being so new directors didn't know the key to the formula and figured they could make money and join the crowd by getting their hands on a western story, an American name actor, and the rest would take care of its self. Wrong! **Outlaw of Red River** is a great example of having the ingredients but not the recipe for success.



Reese O'Brien/Django (George Montgomery) is a lieutenant in the Mexican army, under General Miguel Camargo (Jose Nieto), and has been given the responsibility of protecting the General's property against the bandit Espada (Miguel Castillo) and his gang. Reese is accused of killing the nephew of a rich landowner, Cristobal Riano (Jesus Tordesillas), and when General Camargo begins to show interest in Francesca (Elisa Montez), a young widow living in Riano's house, he also finds himself accused of the murder. After extensive inquiries, Reese manages to piece together the story of the nephew's murder and discovers that Riano himself is the culprit. Espada's gang strikes again, and Reese succeeds in killing off most of them during his defense of Camargo's property. Finally, Reese, gets the woman with whom he has fallen in love, and General Camargo is left to look after himself.



Although you have a story set in Mexico which the terrain of Almeria in Southern Spain will match, a big name American actor associated with the western genre, a good supporting cast of people who will become recognized in the genre in years to come and even an American director of some renown the film doesn't work. Dexter is not a Sergio (Leone or Corbucci). The film looks more like a Mexican film than a

Spanish film. It's nothing more than an American film made in Spain. There is no anti-hero romanticism with Montgomery. His wardrobe looks like he brought it over from the last western he made in The States. The dialogue is typical 'B' western in nature and there are no gimmicks or new ideas present. It's just a tale of a falsely accused hero out to

prove his innocence and in the process the bandits are taken care of and the rancher and his daughter are protected from evildoers.

WAI! rating: 2 pistols



El proscrito del Rio Colorado – Spanish title

Django killer per onore – Italian title

Django le proscrit – French title

O foragido do Rio Colorado - Portuguese title

Django the Honorable Killer – English title

Django the Condemned – English title

Outlaw of Red River – English title

A 1964 Spanish production [Fenix Films (Madrid)]

Producer: Arturo Marcos, Eduardo Manzanos (Eduardo Manzanos Brochero)

Director: Maury Dexter

Story: Eduardo M. Brochero (Eduardo Manzanos Brochero)

Screenplay: Eduardo M. Brochero (Eduardo Manzanos Brochero)

Cinematography: Manuel Merino [Eastmancolor]

Music: Manuel Parada (Manuel de la Puente), Carlo Savina

Running time: 80 minutes

Cast:

Reese O'Brien/Django George Montgomery (George Lentz)

Francesca Riano Elisa Montez

General Miguel Camargo Joseph Nieto (Francisco Nieto)

Don Cristabal Riano Jesus Tordesillas (Jesus Fernandez)

Espado Miguel Castillo (Miguel Del Castillo)

Senora Camargo Ana Custodio

Marta Camargo Gloria Camara

Alfredo Riano Ricardo Valle

Paco Francisco Brana

villager Juanita Ramirez

with; Jose Villasante, Carmen Porcel, Rafael Vaquero, Luis Montez

Leave it to Cleavage: A Review of **BANDIDAS** on DVD By John Hoffsis.

It's a lazy Sunday afternoon; I'm watching the DVD of **BANDIDAS**, a western comedy starring Salma Hayek and Penelope Cruz, while my fiancée Susan is having a nap on the couch. About halfway through the film, the women, dressed in skimpy showgirl costumes, have tied Steve Zahn naked to a bed



and they are straddling him, trying to get information out of him. At that moment, Susan wakes up, watches the movie for a few seconds and says "OH MY GOD, this is such a GUY flick!"

Susan really nailed this one. Not that this scene is dirty or pornographic, mind you. It stays within the parameters of a PG-13 rating. This is the movie's most memorable scene, simply because there probably isn't a heterosexual male in the world who wouldn't like to be in Steve Zahn's place, becoming the battle ground for a kissing contest between the two women. **BANDIDAS** knows what guys want to see.

This movie exploits the physical charms of its two stars in a wonderfully old-fashioned way – by titillation. The cleavage quotient is through the roof, both women are soaking wet on a couple of occasions, and they always look movie star fabulous. Even the bandanas they wear during robberies are oh so chic! Sure, there are probably thousands of lonely fan boys out there who'll complain because there was no nudity, naked mud-wrestling or hot lesbian sex scene. Hey fellas, this isn't that kind of movie. Back in my day, we used our imaginations to fill in the blanks (I still have dreams of Julie Newmar in her Catwoman outfit); get over it. The point is, no matter how lame the movie gets (and this one has a few moments), we still want to watch, because its stars are mega-sexy and appealing.

BANDIDAS, set in late nineteenth century Mexico, concerns Sara (Hayek), a European-educated rich girl who teams up with Maria (Cruz), a poor farmer's daughter to rob banks run by an evil American called Jackson (Dwight Yoakam). He and his band of men are stealing land from Mexican farmers to make way for an American-financed railroad line. The ladies intend to give the bank's money back to the people, but to do this, they first get bank robbing lessons from outlaw Bill Buck (Sam Shepard). The bad guys hire crime scene investigator Quentin (Steve Zahn) to help track down the bandidas, but they convert him to their cause (largely via the previously mentioned kissing scene). He ends up helping them rob more banks, and foil Jackson's plans.

The movie is a hybrid of **VIVA MARIA** and **BUTCH CASSIDY AND THE SUNDANCE KID**, with a sense of humor that owes much to the Terence Hill and Bud Spencer **TRINITY** films. The comedy elements are a mixed bag, offering clever, inspired bits along with groan-inducing silliness. The clever stuff includes Hayek's horse climbing a ladder, and a late nineteenth century variant on a **MISSION IMPOSSIBLE**-style heist involving a pressure sensitive floor. The silliness includes the pair's non-stop bickering, Zahn's repetitive pratfalls, Hayek's habit of hiccupping when she gets nervous, and a ridiculous **MATRIX** "bullet-time" shootout. Thankfully, the movie's lively pacing keeps things moving so fast we can quickly forgive and forget those moments.



The biggest asset to these proceedings is a great cast of likeable and talented people. This was a vanity project for Cruz and Hayek; something they wanted to make just for fun and it is clear they are having a great time. Zahn makes a wonderful sidekick for the two women, even if at times he seems to be channeling Don Knotts from **SHAKIEST GUN IN THE WEST**. Sam Shepard adds a touch of old western grit and class in his near- cameo role, but it is Dwight Yoakum who shines above everyone else. His black leather clad villain is an outlandish marriage of Snidely Whiplash and Rob Zombie. Yoakum goes way over the top here and emerges as one of the most delightfully evil bad guys in recent memory.

BANDIDAS is produced and co-written by French action auteur Luc Besson, and directed by Norwegian first-timers Joachim Roennig and Espen Sandberg. As such, the movie has a distinctly European feel. I'm willing to bet all three of these folks were heavily influenced by spaghetti westerns and Spencer-Hill movies as children, since the film shows some evidence of that. The bad guys are extremely dirty, nasty, and hairy, clad in filthy dusters. Yoakam's black leather attire seems inspired by many a spaghetti villain, as well as a few heroes, like Sabata and Sartana. Also, anyone else find it interesting that the villains are Americans? You're not likely to find that in a Hollywood western. Finally, the musical score, by Eric Serra, has a nice degree of spaghetti twang, especially over the end credits, which should please fans of Ennio Morricone.

The movie is more or less a direct-video release in the United States, having only a very brief run in the Cinema Latino theatre chain (with Spanish subtitles) last September. European audiences got to see this one long before we did.

This is not great art here, folks. Its only intent is to entertain, and that it does. The film is never dull and uses up ninety minutes quickly. I can think of far worse ways to waste a Sunday afternoon in front of the tube. I highly recommend **BANDIDAS** for fans of the female leads. Counting the cleavage shots alone should keep you occupied. If you, like me, are a fan of spaghetti western comedies, in the **TRINITY**, **PROVIDENCE** and **HALLELUJAH** mold, you'll enjoy it too, because you've probably sat through much worse. **BANDIDAS** is worth a rental.

John's rating: The movie left me in a good mood, so I've given it a generous **3 pistols**.

Bandidas – International title

A 2004 French, Mexican, U.S.A. co-production [Europa Corp., Ultra Film, TF1 Film Productions (Paris)]

Producer: Luc Besson

Director: Joachim Roenning, Espen Sandberg

Story: Luc Besson, Robert Mark Kamen

Screenplay: Luc Besson, Robert Mark Kamen

Cinematography: Thierry Arbogast [color]

Music: Eric Serra

Running time: 93 minutes

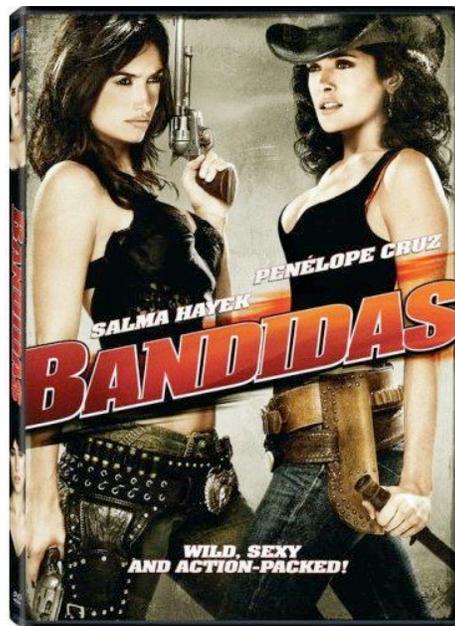
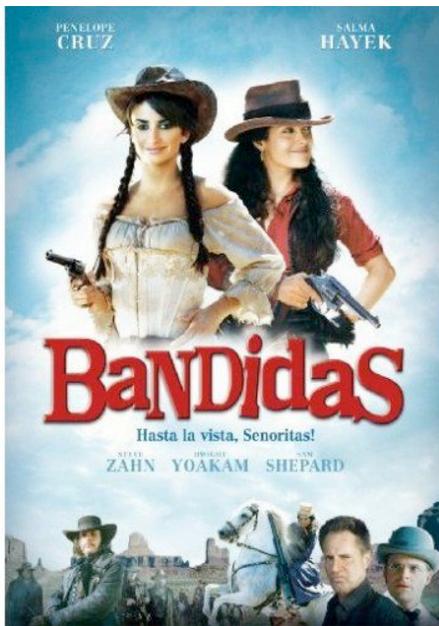
Cast:

Maria Alvarez	Penelope Cruz
Sara Sandoval	Salma Hayek (Salma Hayek-Jiminez)
Quentin Cooke	Steve Zahn
Don Diego	Ismael 'East' Carlo
Pedro	Carlos Cervantes
Tyler Jackson	Dwight Yoakam
Ashe	Denis Arndt
Clarissa Ashe	Audra Blaser
Bill Buck	Sam Shepard
Pedro Alvarez	Carlos Cervantes (Gary Cervantes)
Governor	Humberto Elizondo
Brujo	Ernesto Gomez Cruz
Bernardo	Lenny Zundel
Padre Pablo	Jose Maria Negri
Expl bank director	Edgar Vivar
photographer	Filberto Estrella
Gordo	Yomo Tlazotlalli
cable bank manager	Justo Martinez
Consuelo	Ana Olellia Murgula

sheriff	Luis Orozco
gate keepers	Terence Strikman, Florentino Silva Torres
old peasant	Pedro Gamez
deceased man	Altin Pitrel
little man 40s	Carlos Palacios
100 year old secretaries	Andrea Gonzalez, Ofelia Herrera
Filly's owners	Alejandro Campa, Guillermo Panuco, Jorge Ramirez
waiting businessman	Ricardo Ariona (Edgar Morales)
chief secretary	Elena Gonzalez
cleaning girl	Daya Fernandez
regulators	Karl Braun, Julian Sedgwick, Joseph D. Reitman, Rodolfo Sean, Edgar Tebar, Pascal Greub, Vincent Torres, Erik Prats, Sergio Gonzalez, Armando Alarcon, Eduardo Karam, Christian Arrieta, Ernesto Miyares, Eduardo Corral, Israel Gomez
cave musicians	Constantino Blanco, Manuel Ruiz, Rosalinfo Martinez, Eusebio Reyes

with; Juan Manuel Robledo Rios

Oh, one final comment about the DVD itself. It contains an audio commentary track by Salma Hayek and Penelope Cruz. This is a sure contender for the worst commentary in history. It seems neither woman has any idea what to say most of the time, causing some long patches of silence. Hayek tries to guide her friend, but Cruz seems extremely nervous and often confused. Worse, something interesting may be happening on screen, but they talk about something else entirely. Don't waste your time on this "extra."



Boot Hill

Bruno Mattei



Cult filmmaker Bruno Mattei died May 21st, 2007 at approximately 1 p.m., in the Giovan Battista Grazzi Hospital in Ostia, Italy, after checking in with stomach pain. He died after falling into a coma. Mattei specialized in the horror genre. He was born July 30th, 1931 in Rome and was considered by many to be the Ed Wood of Italian film. Mattei was seriously sick for a long time because of a tumor but, in spite of that, he had continued to work (his last film was made in 2006).

The Italian cinema has lost one of its more eccentric directors, both loved and hated at the same time. He is a director who has given us legendary pearls of trash like "Virus – L'inferno dei morti viventi", "Night of the Zombies", "Rats - Night of Terror", "Terminator II" and "Cruel Jaws", but also more decidedly main stream films like "L'altro inferno", the western "Scalps" and the thriller "Gli occhi dentro".

He was very successful during the days of the Cannibal and the W.I.P. (acronym for "Women In Prison") movies, enjoying notoriety with "Mondo Cannibale" and "Nella terra dei cannibali" (both in 2003) and "Anime Perse" (2006). His last film was a zombie movie entitled it "L'isola dei morti vivente" (The Island of the Living Dead 2).

Now known to have directed films from many different genres (from horror to the western, from the erotic to fantasy), it was not unusual for Mattei to sign his films using one of many pseudonyms. Some of his more recognized pseudonyms were Vincent Dawn and Werner Knox.

Bruno Mattei's Euro-westerns:

- 1965 – L'ultimo dei Mohicani (The Last of the Mohicans) [film editor]
- 1966 – Uccidete Johnny Ringo (Kill Johnny Ringo) [film editor]
- 1986 – L'Apache bianco (White Apache) [director as Vincent Dawn]
- 1987 – Scalps [director as Werner Knox]

Bernard Gordon



Bernard Gordon, one of the last of the blacklisted Hollywood screenwriters, died May 11th 2007 in Los Angeles after a long battle with cancer. He was 88.

Gordon, whose films included "55 Days at Peking," "The Thin Red Line," "Battle of the Bulge" and "Day of the Triffids," was blacklisted in the mid-'50s when someone told the House Un-American Activities Committee that he was a member of the Communist Party.

"I was working at Warner Bros. when it was alleged that I was a member of the party, and they fired me," he recalled in a 1996 interview for Cineaste magazine. According to Wikipedia, he had briefly joined the party during the 1940s. Gordon then went to work for \$50 a week as a salesman for a company in downtown Los Angeles that made plastic covers for mattresses and toasters. "I was the world's worst salesman," he often laughed.

Gordon, who had written three films in the early '50s before being blacklisted, returned to screenwriting under an assumed name. Gordon was one of the most prolific of the blacklisted writers. In 1957 alone, Columbia Pictures released four films he had written or co-written under the name Raymond Marcus: "Escape From San Quentin," "The Man Who Turned to Stone," "Zombies of Mora Tau" and "Hellcats of the Navy," the only film that Ronald and Nancy Reagan ever appeared in together. Under that pseudonym he also wrote "Chicago Confidential," a 1957 United Artists release; and co-wrote "The Case Against Brooklyn," a 1958 Columbia picture, and "Earth vs. Flying Saucers," a 1956 Col film. Under the pseudonym John T. Williams, he wrote "The Law vs. Billy the Kid," a 1954 film for Col Pictures.

For some writers, the blacklist ended in 1960 when Otto Preminger and Kirk Douglas gave blacklisted writer Dalton Trumbo screen credit for "Exodus" and "Spartacus," respectively. But for others, the blacklist lingered on for several more years.

In 1962, when "Day of the Triffids" was released, the writing credit was given to the producer, Philip Yordan, even though the script was actually written by Gordon. He received on-screen credit for "55 Days at Peking" and the first screen adaptation of "The Thin Red Line." He produced several Westerns in Spain as well as the sci-fi thriller "Horror Express" with Peter Cushing and Christopher Lee. The WGA, which has been correcting the credits of blacklisted writers since 1980, subsequently changed the credit of "Day of the Triffids" -- and a dozen other films Gordon wrote under pseudonyms and fronts -- to reflect his authorship. Gordon was one of the most prolific of the blacklisted writers, and has had more blacklisted credits restored by the WGA than any other writer.

Gordon was born in 1918 in New Briton, Connecticut, and attended the City College of New York, where he made a film with his longtime friend and collaborator, Julian Zimet. His first produced screenplay was the boxing picture "Flesh and Fury" with Tony Curtis.

In 1999, Gordon led the protest against the awarding of an honorary Oscar to director Elia Kazan, who named names during the blacklist. Gordon, who remained political to the end of his life, wrote two books about his life, "Hollywood Exile, or How I Learned to Love the Blacklist," and "The Gordon File: A Screenwriter Recalls Twenty Years of FBI Surveillance."

He is survived by a daughter.

Bernard Gordon's Euro-westerns:

1967 - Custer of the West [screenwriter]

1971 – Bad Man's River [producer]

1972 – Pancho Villa [producer]

Leonora Ruffo



Leonora Ruffo died yesterday (May 28th) in Rome at the age of 72. Born Eleanora Ruffo on January 13th, 1935 in Rome, she sometimes used the alias Bruna Falci. She was discovered by Peter Francisci and appeared with him in the 1952 film 'La Regina di Saba' (A film which made more than 100 million Liras). Ruffo then appeared alongside Alberto Sordi in 'I vitelloni' by Federico Fellini (1953) and 'Il vedovo' by Dino Risi (1959). In the '60s she appeared in some peplum films - 'Ercole al centro della Terra' (Hercules in the Center of the Earth), 'Maciste contro il vampiro (Maciste against the Vampires) - and on TV in 'Il tenente Sheridan'. She made her last film in 1968, 'Brucia ragazza brucia' directed by Fernando Di Leo.

Leonora Ruffo's Euro-westerns:

1960 – Un dollaro di fifa (A Dollar of Fear)

1968 – ...e venne il tempo uccidere (Tequila Joe)

Steven G. Tyler

Steven Gregory Tyler, actor and musician, died peacefully Friday, July 6th, 2007, in his home in Dade City, Fla., following a long battle with illness. Born to military parents, Brig. Gen. and Mrs. Morgan S. Tyler, Steve traveled extensively throughout the world. A born athlete, skier and pilot, nonetheless his abiding love was theatre and a dog named Hounder. Steven's numerous television and film credits included roles in "Wyatt Earp," "White Sands," "Miami Vice" and the soap opera "All My Children." Known locally for

his stage work, Steven received critical acclaim for his roles in "Arpeggio Major" and "Bosoms and Neglect" at Tampa's Playmakers theatre. Steven was a member of The Screen Actors Guild and The Actor's Equity, but acted in Theatre Winter Haven's production of "Orphans" for which he obtained Ireland's Dundalk 1987, Best Actor award. Steven received a Bachelor of Arts in theatre from the University of South Florida and Master of Fine Arts from Cornell University. Steven is survived by his mother, Mrs. Morgan S. Tyler Jr. of Winter Haven; his brother, Morgan Seymour Tyler III of Hadlyme, Conn.; his sister, the Rev. Pam Tyler of Los Angeles, Calif.



Steven G. Tyler's Euro-westerns:

Lucky Luke (TV) – 1990-1991

Botte di Natale (Troublemakers) – 1994

Felix Acaso



Legendary Spanish voice dubber and actor Felix Acaso died in Spain on July 11th, 2007. He was 89. Born in Madrid on August 18th, 1919, Felix dubbed 100s of film and animated characters over the years. Some of the major stars that were dubbed into Spanish by Acaso were Henry Fonda, Gary Cooper, Robert Mitchum, Humphrey Bogart, Ernest Borgnine and Clint Eastwood.

Felix Acaso's Euro-westerns:

1973 – Il mio nome e nessuno (My Name is Nobody) [Spanish voice of Henry Fonda]

1963 – Pistoleros de Casa Grande (Gunfighters of Casa Grande) [Spanish voice of Alex Nicol]

- Tres hombres buenos (The Implacable Three) [Spanish voice of Fernando Sancho]

1965 - Per qualche dollaro in piu (For a Few Dollars More) [Spanish voice of Clint Eastwood]

1966 - Il buono, il brutto, il cattivo (The Good, the Bad and the Ugly) [Spanish voice of Eli Wallach]

1967 – Faccia a faccia (Face to Face) [Spanish voice of Tomas Milian]

- Corro, uomo, corri (Run Man Run) [Spanish voice of Tomas Milian]

1969 – Il prezzo del potere (The Price of Power) [Spanish voice of Giuliano Gemma]

- El precio de un hombre (The Ugly Ones) [Spanish voice of Richard Wyler]

1971 – Continuavano a chiamarlo Trinita (Trinity is Still My Name) [Spanish voice of A bandit]

1973 – Il mio nome e nessuno (My Name is Nobody) [Spanish voice of Henry Fonda]

Kieron Moore



British actor Kieron Moore, born Kieron O'Hanrahan, on October 5th, 1924 in Skibbereen, County Cork, Ireland died 15th July 2007 in France.

Kieron Moore was a tall, brooding and ruggedly handsome actor with an imposing presence. He seemed on the brink of major stardom in British films after his first two major roles, but miscasting - particularly his role as Count Vronsky in Julien Duvivier's version of 'Anna Karenina' - hampered his progress.

He maintained an acting career for 20 years, though, with some memorable character portrayals including the cuckolded Hittite Uriah in 'David and Bathsheba' and the homosexual former officer in 'The League of Gentleman'. Dulcie Gray, who co-starred with him in two of his early films, stated, "Kieron could have done splendidly if he had been cast right."

The son of a fervent Irish nationalist writer, he was born Kieron O'Hanrahan in Skibbereen, Co Cork, in 1924. Moving to Dublin, he was educated at an Irish-language school, Colaiste Mhuire, and University College, where he studied Medicine. While appearing at the Little Peacock Theatre, he was invited to join the Abbey Theatre Players, and abandoned thoughts of a medical career.

At the age of 19 he made his English début at Richmond Theatre as Heathcliff in a dramatization of 'Wuthering Heights' - a role he recreated in a BBC TV production of the play in 1948. He made his screen début, billed as Kieron O'Hanrahan, in 'The Voice Within' (1945), playing one of two IRA members in love with their adopted sister.

He then made his West End début in the hit play 'Red Roses for Me', at Wyndham's Theatre. His performance prompted Alexander Korda to offer O'Hanrahan a seven-year contract with his newly re-established company, London Films, and with a new name, Kieron Moore, he was given a leading role as a sinister major domo in 'Man About the House' (1947), co-starring Dulcie Gray and Margaret Johnston as two spinsters who inherit a villa in Naples.

Filmed in Italy and directed by Leslie Arliss, it was an effective and popular melodrama in which Moore, the villa's handyman whose family was once the property's owners, marries one of two sisters, then, while developing the land, slowly poisons his wife until her sister begins to suspect. Dulcie Gray later described Moore as "a very complicated man".

He was then cast in Anthony Kimmins' 'Mine Own Executioner' (1947) as a schizophrenic, a disturbed former RAF pilot who has undergone terrible torture as a prisoner of war, and who murders his wife after his psychiatrist (Burgess Meredith) fails to recognize the danger. In this unusual and powerful film, Barbara White, who had

played the heroine in 'The Voice Within', was cast as the ill-fated wife, and in 1947 she and Moore were married.

At this stage Moore seemed on the brink of a major career in British cinema, and was given the coveted role of the dashing army officer Count Vronsky in Julien Duvivier's 'Anna Karenina' (1948), lavishly produced by Korda and starring Vivien Leigh as the tragic heroine and Ralph Richardson as her pompous husband. Under-rated at the time because of comparisons with the classic Garbo version, the film was disastrous for Moore, whose portrayal of the ardent count brought him the worst notices of his career. The critic James Agee wrote, "Kieron Moore, Britain's newest cinematic idol, is badly miscast as the debonair Vronsky; he appears to be an idol with feet of peat."

Moore's next starring vehicle, the comedy 'Saints and Sinners' (1949), was an uneasy mixture of Irish whimsy, folklore and melodrama that received limited release, and in 1951 Moore accepted two supporting, but prominent, roles in Hollywood. In Henry King's biblical epic 'David and Bathsheba' he was Uriah, whose wife Bathsheba (Susan Hayward) has an affair with David. When she discovers that she is to have a child, David sends Uriah to war in the hope (which is realized) that Uriah will be killed. In the more light-hearted adventure tale, 'Ten Tall Men', starring Burt Lancaster, Moore was a flirtatious Foreign Legion officer.

He returned to the British screen with featured roles in the "B" thrillers 'Mantrap' (1953), as an escaped criminal tracking down the killer for whose crime he was convicted, and 'Recoil' (1953). He won praise for his portrayal of a deaf and blind mute who confesses to a murder in the mistaken belief that his wife is the guilty one in 'The Green Scarf' (1954) and he was effective as an officer, brainwashed during the Korean war, who comes to terms with his problems while training sea cadets in 'The Blue Peter' (1954).

A ludicrous science-fiction tale starring Donald Wolfelt, 'Satellite in the Sky' (1956), and a pedestrian war adventure, 'The Steel Bayonet' (1957), were among his lesser films, but he was impressive playing a role unusual for its time - a homosexual former officer recruited to take part in a large-scale robbery in Basil Dearden's enormously popular comedy-thriller 'The League of Gentlemen' (1960). In 'The Siege of Sidney Street' (1960), shot in an Irish location (which, according to the producers, looked more like London in 1911 than London did) and loosely based on fact, Moore was one of a group of Russian anarchists who barricade themselves against a police raid.

He then starred as Peter Blood, a mad scientist experimenting with reviving the dead in Sidney Furie's lurid but enjoyable horror movie 'Dr Blood's Coffin' (1960) and, in an adaptation of John Wyndham's 'The Day of the Triffids' (1963), he was a marine biologist who discovers that the carnivorous plants threatening to overrun the planet can be killed by salt water. He was an Arab involved in espionage in Stanley Donen's spy adventure 'Arabesque' (1966) and, in his final film, 'Custer of the West' (1966), he was Chief Dull Knife.

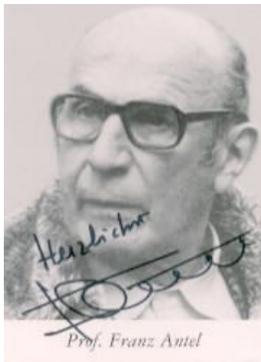
Moore's television appearances included episodes of 'Fabian of the Yard', 'Danger Man', 'Jason King' and 'The Zoo Gang'. After retiring from acting in 1966 he devoted himself to religious work, joining the Catholic charity Cafod. He was also an associate editor of the Catholic paper The Universe.

Kieron Moore's Euro-westerns:

1965 – El hijo del pistolero (Son of a Gunfighter)

1967 – La ultima aventura del General Custer (Custer of the West)

Franz Antel



Filmmaker Franz Antel, whose comic films captivated audiences in postwar Austria and Germany, died in his sleep on Sunday August 12th, 2007 in Vienna Austria, employees of the secured-living facility where he had been staying said Sunday. He was 94.

Born on June 28th, 1913 in Vienna, Antel failed in his attempts to break into the international film business but his cozy and nostalgic comedies endeared him to a generation of filmgoers in the German-speaking world who were in need of light entertainment as they rebuilt their lives after the Nazi era.

His best known work, "Hallo Dienstmann," documented the misadventures of two redcaps, or baggage handlers. With Austrian icons Hans Moser and Paul Hoerbiger in the lead roles, the 1951 film became a classic, re-shown hundreds of times by Austrian, German and Swiss television outlets. He would sometimes direct under the pseudonym Francois Legrand.

His film "Der Bockerer," which depicted the day-to-day travails of a cantankerous but softhearted butcher, relaunched his popularity in the 1980s.

Antel is survived by his wife, Sybille. Funeral arrangements were not made public.

Franz Antel's Euro-westerns:

1975 – Prima ti suono e poi ti sparo (Trinity, the Clown, the Guitar)

Hansjorg Felmy

Hansjörg Felmy, one of the shining stars of German Cinema, died August 24th in Bavaria, Germany. He was 76. Felmy was born on January 31st, 1931, in Berlin, as the son of Air Force general Hellmuth Felmy and his wife Helene Felmy, whose maiden name was Boettcher. After working as a locksmith and a typographer, Felmy took actor's training

from 1947 to 1949 at Hella Kaiser's. He then became a cast member at theatres in Braunschweig and Aachen. Felmy made his movie debut in 1956 as fighter pilot Robert Franke in Alfred Weidenmann's "Der Stern von Afrika" (The Star of Africa) and played the headstrong officer candidate Hans Teichmann in "Haie und kleine Fische" (Sharks and Little Fish). Both films became box office hits and made Felmy one of the up and coming stars of 1950s German cinema.



Hansjorg Felmy's Euro-westerns:

1963 – Die Flusspiraten vom Mississippi (River Pirates of the Mississippi)

1969 – El mercenario (The Mercenary) [German voice of Franco Nero]

Emma Penella



Emma Penella was born Manuela Ruiz Penella in Madrid, Spain on March the 2nd, 1930.

She was an actress of theater, cinema and television, and was the sister of actresses Elisa Montes and Terele Pavez and the granddaughter of the composer Manuel Penella. Her father, Ramon Ruiz Alonso, was responsible for the denunciation that cost the life of poet Federico Garcia Lorca.

Emma Penella passed away on August the 27th 2007, at the age of 77 years. The death took place at 1:07 a.m. in her home. Her daughter Emma Piedra has confirmed her death by renal and cardiac insufficiency, produced by septicemia, which was caused by the diabetes that she had suffered from for years.

The actress had entered on July 9 the Madrilenian Clinic of the Light to be operated on her spine. "She had had a bad year, she did not tell anybody about it, only us," commented her daughter Emma Piedra.

She will be buried in the Cemetery of the Almudena at 11 in the morning on the following day, Tuesday 28th of August, the anniversary of the death of her husband producer Emiliano Piedra who died in 1991.

Emma Penella's Euro-westerns:

1964 – I magnifici brutos del West (The Magnificent Brutes of the West)

Jose Luis de Villalonga

Jose Luis de Villalonga, an author, aristocrat and actor who shared the silver screen with Audrey Hepburn in “Breakfast at Tiffany’s” died Thursday August 30th, 2007 at his home on the island of Mallorca. He was 87.



A colorful character in Spain’s high society, Vilallonga was born in Madrid on January 9th, 1920 and worked as a journalist for Spain’s national press agency EFE and for the magazines Paris-Match, Marie-Claire and Vogue. He wrote an official biography of Spain’s King Juan Carlos that was published in 1993.

A high point in his acting career came when he starred as Jose da Silva Pereira, the dashing Brazilian multi-millionaire who Holly Golightly planned to marry in Blake Edwards 1961 classic movie “Breakfast at Tiffanys”.

Vilallonga, whose aristocratic surnames included Cabeza de Vaca, was the Marquis de Castellbell and a Grandee of Spain. His death was announced by the government on the island of Mallorca. Vilallonga was married three times to British aristocrat Priscilla Scott-Ellis (1945-1972), to Syliane Stella Morell (1974-1995), and in 1999 to journalist Begona Aranguren. He is survived by three children John and Carmen from his first marriage and an adopted son Fabricio. King Juan Carlos expressed his sadness upon hearing of Vilallonga’s death.

Jose Luis de Villalonga’s Euro Western:

1985 – *Tex e il signore degli abissi* (Tex and the Lord of the Deep)

Emilio G. Ruiz



Emilio Ruiz del Rio the award-winning Spanish set decorator and visual and special effects wizard who worked on such films as ‘Dr. Zhivago’, ‘Lawrence of Arabia’, and ‘Pan’s Labyrinth’, died on September 14th, 2007 in Madrid’s San Rafael Hospital. He was 84.

In a career spanning more than 60 years, Ruiz del Rio worked on more than 450 movies in Europe and the U.S.A., teaming with such directors as Orson Welles, Stanley Kubrick and George Cukor. He won 3 Goya awards, the Spanish version of the Oscars. “Everything I have done and continue to do is aimed exclusively at learning,” Ruiz del Rio wrote in a book of memoirs in 1996. “When a director asks me for one thing I give him two, not out of generosity but because in this way I impose on myself a challenge that I have to resolve, and this stimulates me.”

Spaghetti western ties include; Amazzali tutti e torna solo (Kill Them All and Come Back Alone) - 1967, Ci risiamo, vero Provvidenza? (Here We Go Again, Eh Providence) – 1973 and Zanna Bianca (White Fang) both 1973, as set decorator and Cipolla Colt (Spaghetti Western) 1976 in special effects.

Joachim Hansen



Joachim Hansen a postwar film star died of a cerebral hemorrhage on September 13th, 2007 in Benjamin Franklin Hospital in Berlin. He had been in a coma since early August. According to his wishes his ashes will be brought to Canada, a country he loved, by his wife Marion.

Hansen was born Joachim Spieler on June 28th, 1930 in Frankfurt, Germany and starred in the 1956 film ‘Stern von Afrika’. He changed his last name to Hansen before his next film ‘Hunde, wollt ihr ewig leben’. He immigrated to Canada in the 1980s, seldom returned to Europe and fell into oblivion.

Joachim Hansen’s Euro-western:

1965 – Die schwarzen Adler von Santa Fe (Black Eagle of Santa Fe)

Jurgen Roland



Director Jurgen Roland died in Hamburg, Germany on September 21st after a long illness. Roland was born Jurgen Shellac on December 25, 1925 in Hamburg, Germany and after World War II became a radio reporter and then a television broadcaster on the NWDR where he did sports and film reviews. From 1958-1968 he became a TV director of the criminal series ‘Stahlnet’. He then became a film producer of several Edgar Wallace films such as ‘The Crimson Circle’ and ‘The Green Archer’.

Jurgen Roland’s Euro-western:

1963 – Die Flusspiraten vom Mississippi (River Pirates of the Mississippi)

Spaghetti Western Filming Locations in the U.S.A.



ACOMA, NEW MEXICO by Tom Betts

Sometimes referred to as “The Sky City”, Acoma, New Mexico is located at 11,900 feet above sea level in northern New Mexico on top of a 360 foot high mesa. Acoma was founded sometime near 1150 A.D. on the Franciscan-trail when the Franciscan priests were domesticating and converting the Indians in the American Southwest. Wherever they went they erected churches and the Catholic Church at Acoma was built by father Juan Ramirez over 350 years ago.

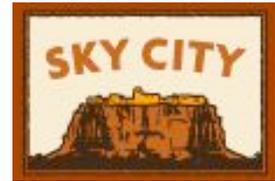


The San Esteban del Rey Mission is the dominant structure in the town. The town of Acoma hasn't changed in hundreds of years and it was used by Tonino Valerii in the film “My Name is Nobody” (1973). Valerii wanted to use the cemetery for his famous scene with Terence Hill and Henry Fonda but the chief of the tribe forbid the disturbance of his ancestors' historical burial ground. He did offer to build a replica for Valerii which Tonino was dubious about because it was built over the side of the cliff with a 300 foot drop-off and supported by massive heavy wooden beams. The platform had to support a cast and crew of 40 people and Tonino told the chief he wouldn't risk anyone's life unless the replica cemetery was tested. The chief called 100 of the tribe members and they all walked out onto the cemetery platform and he had them all jump up and down. Amazingly, it didn't move an inch. The filming took several days and the Indians you see are the actual residents of Acoma and they are wearing their own clothing passed down

by generations past. After the filming was completed the make shift cemetery was taken down.

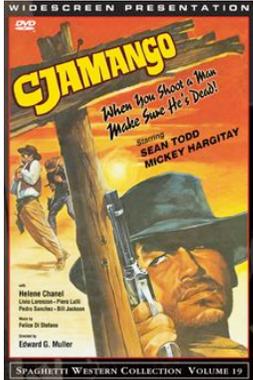


Acoma/Sky City is South of Interstate 40 on Indian Route 23, which is East of Grants, New Mexico. Admission and Hours: Open 8:00am to 7:00pm May through October; 8:00am to 4:00pm November through April. Cost is \$10.00 per person, \$6.00 for children. A camera permit costs \$10.00. The pueblo is open daily, but closes for some ceremonies, so call first to be sure it will be open - 800-747-0181. Acoma/Sky City website: <http://www.skycity.com/>



Thanks to Yoshi Yasuda for the screen grabs and additional pictures.

DVD Reviews by Lee Broughton



Cjamango Directed by Edoardo Mulargia. 83 min. Widescreen (2.35:1 flat). Wild East, USA. Format: NTSC Region 0. Poncho-clad Cjamango (Ivan Rassimov) is robbed and left for dead by the combined forces of Tiger (Piero Lulli) and Don Pablo (Livio Lorenzon). Once he's recovered, Cjamango sets out to get his gold back but his plans are hampered by the fact that the two villainous gang leaders have had a falling out and neither of them will admit to having possession of said gold. Matters are further complicated by the actions of Pearl (Helene Chanel), a meddling femme fatale in the making, Cjamango's growing sense of concern for Pearl's neglected young son Manuel (Gilda Fioravanti) and the arrival of a

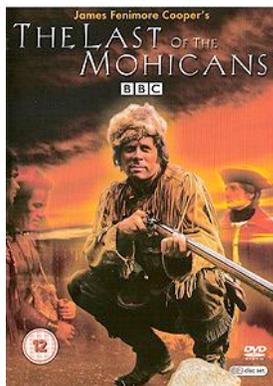
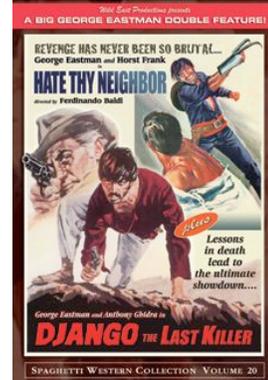
mysterious man in black called Clinton (Mickey Hargitay). This low budget but quite stylish and well-intentioned *A Fistful of Dollars* knock-off could have been a minor genre classic if its scriptwriters had adopted a slightly more original and consistent approach. All of the necessary generic ingredients are present and correct here but the show is let down by a storyline that is perhaps just a little too reliant upon narrative twists and thinly-disguised plot devices that have been openly borrowed from Sergio Leone's first two Westerns. Picture and sound quality are both very good. *Extras*: trailer and image gallery. **Clint the Stranger Double Bill** Widescreen. Wild East, USA. Format: NTSC Region 0.

Clint the Nevada's Loner Directed by Alfonso Balcazar. 80 min (1.85:1 flat). Fast shooting Clint (George Eastman) seeks to become reunited with his estranged wife Julie (Marianne Koch) and their young son Tom (Francisco Jose Huetos) and he soon discovers that they are being intimidated by a vicious cattle baron (Walter Barnes), his two sons (Pinkas Braun and Paolo Gozolino) and their head foreman (Fernando Sancho). However, after agreeing to take Clint on as an incognito hired hand, Julie insists that he must prove that he has renounced violence if he wants to secure a full reconciliation with her and Tom. This quite excellent little show is essentially a rewrite of *Shane* but the subtle narrative juggling that casts the mysterious gunman as a simple family man who is under orders not to defend himself or his family adds a new twist that works really well.



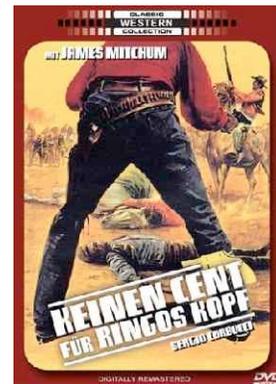
While it looks and plays like a 1950s US Western, this film is superbly acted and features some really well-defined and interesting characters. Picture and sound quality here are reasonably okay given the film's rarity but there is a bit of background buzz present during the film's final ten minutes. This presentation features some restored scenes that make use of a German soundtrack that is supported by English subtitles. *Extras*: trailer and image gallery. **There's a Noose Waiting for You Trinity** Directed by George Martin. 87 min (1.66:1 flat). Trinity/Clint (George Eastman) has once again been parted from his wife (Marina Malfatti), his now teenaged son (Francisco Jose Huetos) and young daughter (Susanna Atkinson). This time out he finds that his family are being targeted by a trio of bad guys who are working for a corrupt banker but, once again, his wife insists that he must work as an incognito hired hand and prove that he has renounced violence before he enjoys a full reconciliation with her and the children. Choosing to lodge at a local saloon, Trinity is soon targeted by both the bad guys and a notorious

bounty killer called Scott (Klaus Kinski). Whilst this sequel isn't as good as the first *Clint* film it does remain a decent little companion piece. Again, this show plays more like a contemporaneous (early 1970s) US Western though Klaus Kinski's quite complex bounty killer character does project a bit of a Spaghetti Western-ish vibe. Picture and sound quality are both very good. *Extras*: trailer. **George Eastman Double Bill** *Wild East, USA*. *Format: NTSC Region 0*. **Django the Last Killer** *Directed by Giuseppe Vari. 83 min. Widescreen (2.35:1 flat)*. Ramon (George Eastman) is a young, law-abiding Mexican peon who finds himself in conflict with a landowner called Barrett who is intent on forcing local farmers to give up their settlements. After being robbed and beaten by Barrett's men, Ramon is rescued by Django (Anthony Ghidra). Django is an ageing killer for hire who intends retiring after his next job and he takes it upon himself to teach Ramon how to shoot. Alas, complications arise when Barrett hires Django to kill Ramon. This is a reasonably low budget film that features an interesting and involving - if relatively simple - storyline. But the show's simple and straightforward narrative is brought to life by some noticeably assured and consistent work by director Giuseppe Vari and the result is a quite brilliantly executed little film. The acting here is top notch too, with Ghidra and Eastman's characters entering into conversations that feature some deeply abstract, philosophical and existentialist themes. Put simply, this show is an unexpected gem of a genre entry. Picture and sound quality are both very good too. *Extras*: trailer. **Hate Thy Neighbour** *Directed by Ferdinando Baldi. 86 min. Fullscreen (4:3 flat)*. Gary Stevens (George Eastman) is a ruthless killer who is in cahoots with a seemingly respectable landowner, Chris Malone (Horst Frank). The pair plot to kill Bill Dakota and steal the map that shows the whereabouts of his gold mine but it's not long before Malone is pulling a double-cross on Stevens too. However, Malone's plans are upset when Dakota's vengeance-seeking brother Bill (Clyde Garner) teams up with a local undertaker (Roberto Risso) and starts investigating his brother's death. This is a reasonably okay-looking show that is quite decently acted but there's nothing particularly new or exciting going on here. Director Ferdinando Baldi tries to spice things up by throwing some novel torture sequences into the mix and introducing scenes where characters are forced to fight in a kind of gladiatorial arena but, overall, this quite unremarkable show is average at best. Shot and presented fullscreen, the film crops of nicely to a correct aspect ratio of 1.77:1 using a widescreen TV's zoom function. Picture and sound quality are both very

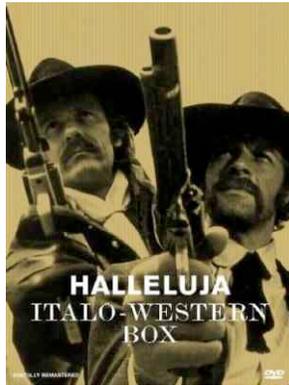


good. *Extras*: trailer. *Contact: www.wildeast.net* **The Last of the Mohicans** *Directed by David Maloney. 345 min. Fullscreen (4:3 flat)*. *Acorn Media, UK. Format: PAL Region 2*. Set against the backdrop of the British and French battle for colonial dominance in North America during the mid-Eighteenth century, the basic plot of James Fenimore Cooper's story of *The Last of the Mohicans* should need little introduction. In a nutshell, the rogue Huron Indian Magua (Philip Madoc) kidnaps the daughters of Colonel Munro (Andrew Crawford), a British officer that he despises. It's up to the tracker Hawkeye (Kenneth Ives), his Mohican pal Chingachgook (John Abineri) and his son Uncas

(Richard Warwick) to try and put a successful rescue mission into effect. Produced by BBC Television in 1971, this quite epic in length series is split across eight well-paced episodes. Many still consider this well-respected and fondly remembered show to be the most faithful adaptation of Cooper's novel and it remains a quite accomplished production. Being a television drama means that this show isn't as glossy as a cinema feature and it was in fact shot on a mixture of both film (for most of the exteriors) and video (for most of the interiors), this being the approved technical working practice at the BBC at that time. There's an emphasis on good dramatics and acting here – the show features some fantastic dialogue - but there's plenty of decently staged action present too. Spread across two discs, the picture quality of this release fluctuates a little. The video-shot sequences are near excellent while the film-shot sequences aren't quite as sharp. The sound quality here is largely excellent. *Extras:* James Fenimore Cooper biography, actor filmographies and an image gallery. Contact: www.acornmediauk.com **Morder Des Klans (Shoot the Living ... Pray For the Dead)** Directed by Giuseppe Vari. 90 min. Widescreen (1.85:1 flat). Koch Media, Germany. Format: PAL Region 2. Hogan (Klaus Kinski) and his gang of outlaws have stolen \$100,000 and they're looking for a guide who can get them to Mexico safely. The mysterious John Webb (Paul Sullivan) engineers a situation where the gang becomes reliant upon his navigational skills but Hogan decides to take along some hostages as insurance. Things get dangerous for all concerned when Webb starts playing psychological games that are intended to undermine the gang's trust in each other. Director Giuseppe Vari fails less successfully here, presenting a film that visually and thematically resembles the kind of rambling and rushed efforts that Jess Franco was renowned for during the same early Seventies' period. And the English language audio track present here grants the film's characters some periodically baffling and inane dialogue. However, I have a soft spot for this film for two reasons. One, it features a really great and well-acted old coot character. Two, the legendary Klaus Kinski turns in a brilliantly insane performance as the unpredictable and violent Hogan. Picture and sound quality are both reasonably good but the picture has been zoomed from an original aspect ratio of 2.35:1. *Extras:* trailer, image galleries and a Klaus Kinski biography (in German). **Keinen Cent Fur Ringos Kopf (Massacre at Grand Canyon)** Directed by Sergio Corbucci. 86 min. Widescreen (1.85:1 flat). Koch Media, Germany. Format: PAL Region 0. Former sheriff Wes Evans (James Mitchum) returns to Red Grass Valley and discovers that local landowner Eric Dancer (Eduardo Ciannelli) has instigated a range war. With the local settlers banding together and readying themselves to hit back, Dancer employs the vicious Manson brothers to lead the veritable army of hired guns that he intends using in one final make-or-break confrontation. Evans and sheriff Cooley (Giacomo Rossi-Stuart) devise a plan that they figure will avoid the need for bloodshed but they greatly underestimate the violent and destructive lengths that the hate and greed-fuelled Dancer will go to in order to get what he wants. This early Sergio Corbucci effort mostly plays like a US Western and it features some fairly lengthy sections that are quite talky and a little soap opera-ish. However, when the action does kick off, it's big and bold in its execution and presentation. The film certainly lives up to its English title, presenting a number of big action set pieces and extended gun



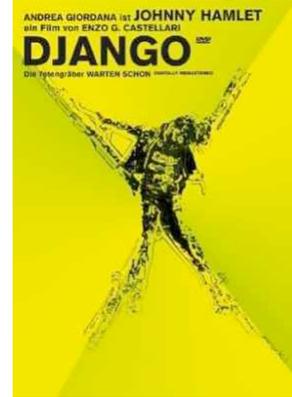
battles that take place in and around the titular canyon. Picture and sound quality (an English language audio track is present here) are both pretty good. *Extras*: image gallery, trailer and filming locations pictures.



Halleluja Italo-Western Box *Widescreen (all are anamorphic). Koch Media, Germany. Format: PAL Region 2. All three films feature Italian language soundtracks that are supported by English language subtitles. This splendidly packaged box set also contains a booklet (in German) and a CD of Stelvio Cipriani's 'Halleluja' soundtracks. They Call Him Cemetery* Directed by Giuliano Carnimeo. 90 min (2.35:1). The dandified McIntire brothers (Chris Chittell and John Fordyce) get out of their depth when they take on the local villains who are running a protection racket. Luckily, the Stranger (Gianni Garko) comes to their rescue and starts teaching them how to use a gun. However, things get complicated when

Duke (William Berger), an expert hired gun and former friend of the Stranger, arrives in town and accepts a contract to dispose of the McIntires. Slightly tongue in cheek and mildly comedic in tone, this Enzo Barboni-scripted show is a great looking and really enjoyable effort. Director Giuliano Carnimeo employs the cool and stylish look associated with his *Sartana* films here and he ramps up the ante by injecting the whole proceedings with a heavy dose of machismo-fuelled fun. The endless stand-offs and trick shooting stunts that Garko and Berger's super cool characters find themselves indulging in are perfectly executed while Bruno Nicolai supplies a typically great soundtrack score. The presence of a number of other familiar genre faces adds to the fun and enjoyment found here. Picture and sound quality are both excellent. *Extras*: Giuliano Carnimeo documentary (in English), an image gallery and a trailer. **They Call Me Halleluja** Directed by Giuliano Carnimeo. 92 min (2.35:1). The bandit General Ramirez (Roberto Camardiel) employs a gun for hire, Halleluja (George Hilton), to track down and steal the valuable jewels of the Usurpator Maximilian so that they can be used to finance the Mexican Revolution. In the course of finding the jewels, Halleluja has to compete with a band of fake monks, Krantz (Andrea Bosis) the villainous arms dealer, Sister Anna Lee (Agata Flori) the duplicitous nun and Alexij (Charles Southwood) the crazy balalaika playing Cossack Colonel. Director Giuliano Carnimeo serves up another fast-paced and stylish winner here. The overly comedic tone of this film veers perilously close to farcical and crude slapstick comedy at times but Carnimeo manages to pull back just before things go over the top. Coming on like a cartoonish and supremely gimmicky Gianfranco Parolini show, this film features some really eccentric but inventive ideas: Hallelujah's 'Senger' sewing-machine-cum-machine-gun, Alexij's mortar launching balalaika, Hallelujah using a corkscrew to extract a bullet from Ramirez, etc, etc. Stelvio Cipriani turns in a great soundtrack score and both the picture and sound quality are excellent. *Extras*: Super 8mm version, two trailers and an image gallery. **Raise Your Hands, Dead Man, You're Under Arrest** Directed by Leon Klimovsky. 89 min (1.85:1). Towards the end of the Civil War, two Rebs called the Sando Kid (Peter Lee Lawrence) and Bamba (Franco Agostini) are lucky to escape with their lives when a vicious Union officer, Grayton (Aldo Sambrel), starts executing those Southerners who were wounded in battle. Years later, Grayton is a ruthless businessman who is using brutal tactics to force a community of settlers off their land. The Sando Kid is now a

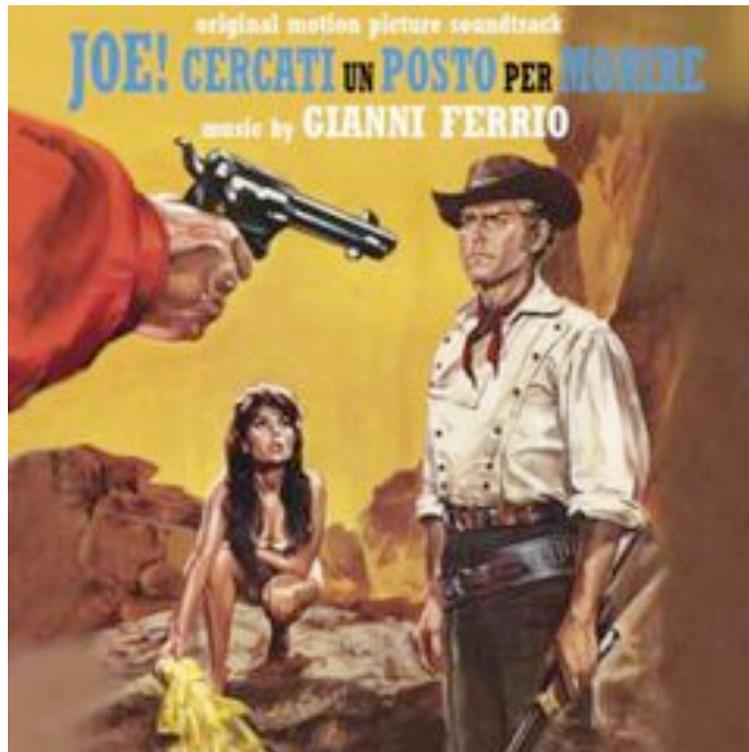
Ranger and he teams up with Bamba, who is now a monk, and a bounty hunter called Dollar (Espartaco Santoni) in an attempt to bring Grayton to justice. This isn't a bad looking film but it is quite uneven in its tone and approach. Things start out gritty, brutal and deadly serious with the Civil War-set intro but as soon as the film gets underway it begins to adopt an increasingly tongue in cheek and spoofy approach and the show's final gun battle is ultimately played for silly laughs. The acting is decent enough though and Alessandro Alessandroni's soundtrack score is quite interesting. Picture and sound quality are both excellent. *Extras*: trailer and image gallery. **Im Staub Der Sonne (Shoot, Gringo, Shoot)** Directed by Bruno Corbucci. 92 min. Widescreen (2.35:1 anamorphic). Koch Media, Germany. Format: PAL Region 2. This film features an Italian language audio track that is supported by English language subtitles. A gunslinger called Stark (Brian Kelly) finds himself at the mercy of a Mexican landowner (Folco Lulli) and has to agree to bring the Mexican's wayward son Fidel (Fabrizio Moroni) back home. Fidel is part of an outlaw gang that is led by Stark's old friend, Major Charlie Doneghan (Keenan Wynn). Stark manages to capture Fidel but things get complicated when he tries to smuggle him into Mexico via a barren desert region with Doneghan in hot pursuit. This is another genre entry that is quite uneven in tone. For the most part, it follows a quite tongue in cheek and slightly comedic approach. The acting on display and the general look of the film is okay but the film's storyline offers little that is particularly new or exciting. Things seem to get stuck in an extended series of 'Blondie and Tuco in the desert'-like games of cat and mouse that ultimately don't really lead anywhere. Having said that, the film features a really superb twist ending that is well worth sticking around for and Keenan Wynn is great fun as the Major. Picture and sound quality are both excellent. *Extras*: deluxe packaging, trailer, booklet (in German), Westerns Italian Style documentary (in English) and an image gallery.



Django - Die Totengräber Warten Schon (Johnny Hamlet) Directed by Enzo G. Castellari. 91 min. Widescreen (2.35:1 anamorphic). Koch Media, Germany. Format: PAL Region 2. This film features an Italian language audio track that is supported by English language subtitles. Johnny (Andrea Giordana) returns from the Civil War to find that his father has been murdered and his mother (Francoise Prevost) has married his uncle Claude (Horst Frank). Assisted by his old friend Horaz (Gilbert Roland) and hampered by two local villains (Pedro Sanchez and Ennio Girolami), Johnny starts investigating his father's death. Based on an original story by Sergio Corbucci that was in turn based on William Shakespeare's *Hamlet*, this unusual but completely compelling film is really remarkably good. Director Enzo G. Castellari and cinematographer Angelo Filippini really went all out to present a great looking show. A consistent succession of innovative camera moves, interesting set designs and stylish picture compositions and framing devices make this gothic murder mystery a real winner. Good pacing, great acting, finely executed action set pieces and a beautiful soundtrack score by Francesco De Masi all add to the cinematic magic found here. Picture and sound quality are both excellent. *Extras*: deluxe packaging, extensive image gallery, booklet (in German), two trailers and an Enzo G. Castellari documentary (in English). Contact: www.dvd-klassiker.com - Koch Media's titles are currently stocked by www.xploitedcinema.com

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MUSICA PER ... WESTERNS ALL'ITALIANA



Another long awaited score has been released, the Gianni Ferrio 1968 classic “Joe! Cercati un posto per morire” (Find a Place to Die!) is available on CD from GDM #GDM4104 with 27 tracks of music in both mono and stereo plus Italian and English vocals by Jula De Palma. An 8 page color booklet accompanies the CD. Another must have for Spaghetti western music collectors and fans of the genre.