

Issue #72

Summer / Fall 2008

**Lars Bloch Interview
(part 2)**

A Man, a Colt

**The MGM Rolling
Road Show**

Latest DVD Reviews



THE SWINGIN' DOORS

April and May were months that took a number of well known actors of the Spaghetti western genre: Jacques Berthier, Robert Hundar, John Phillip Law and Tano Cimarosa were all well known names in the genre. Of course we should expect as much since these people are now well into their 70s and even 80s. Still in our minds they are young vibrant actors who we see over and over again on video and DVD. It's hard to realize that it's been 40+ years since Sergio Leone kicked off the Spaghetti western craze and launched a world wide revolution in film that we still see influencing films today.

Hard to believe Clint Eastwood turned 78 on May 30th. Seems like only yesterday he was the 'Man with No Name' and starring in the first of the Leone films that launched the genre. Remember when Clint was criticized so badly as an actor and for the films he appeared in during the 60s and 70s. Now he's revered in Hollywood because he's outlived his critics. I guess we recognized a real star long before the critics did.

A great idea came to Tim League's mind in the launching of the "Rolling Road Show", where films are actually shown where they were filmed. I wasn't able to travel to Spain to see the Dollars trilogy but we have a nice review of the films and the experience by someone who was there. Thanks to Phil Hardcastle's report we can get a feel of what it was like to be there.

As always Lee Broughton has given us some great reviews of the newest DVD releases that have come out this past spring and summer. Lee is always on top of the latest releases and is a great asset and help to me in releasing *WAI!* in a timely manner.

Several new CD's have been released and I've spotlighted one of the rarest of the old LP releases, *Buffalo Bill l'eroe del far West*. Added to the CD release are 12 previously unreleased tracks and a beautiful eight page brochure on the film.

Well with gas prices nearing \$5.00 a gallon it's time to forget that road trip and spend your time reading the latest edition of *Westerns...All'Italiana!* and let your mind take you to the places none of us can afford to travel to. Have a great summer and we'll see you all back here in the fall for issue #73.

Adios amigo,

Tom Betts

WESTERNS...ALL'ITALIANA! #72 Summer 2008

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

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Whatever Became of? Miroslav Buhin, Vida Jerman, Nikola Gec & Demeter Bitenc



Miroslav Buhin, Vida Jerman, Nikola Gec and Demeter Bitenc are all Serbian actors who appeared in several of the “Winnetou” films. They were all present for the 2007 Winnetou Convention and appeared in their original costumes.

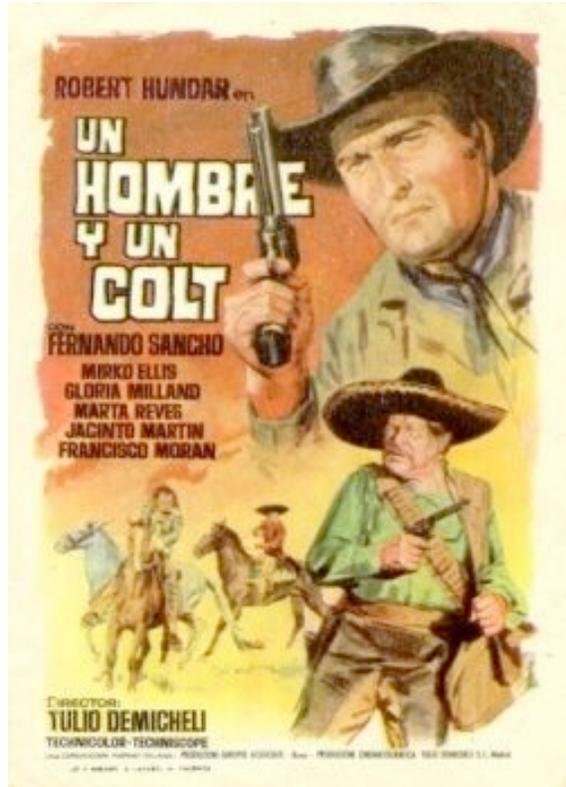
What a great surprise, congratulations and a long life to you all!

A Man, a Colt

By Tom Betts

Dakota Joe (Robert Hundar) watches from afar as the stagecoach he was about to catch is robbed by a band of Mexican bandits led by Pedro (Fernando Sancho). After the attack Joe takes one of the horses from the stagecoach and follows the gang to their hideout. Dispensing of a guard, Joe breaks in on their celebration to take the stolen money right before their eyes. He rides off leaving them with nothing.

Arriving at the hacienda of Don Carlos, Joe finds Diego (Francisco Moran), the brother of Carlos, taking target practice. Entering the hacienda he again finds Pedro, who is actually a Rurale, watching Carlos's daughter Beatrice (Gloria Milland) taking a bath through a keyhole. Joe kicks him in the rear. Don Carlos (Mirko Ellis) enters and hires Joe to kill a doctor who is helping the Zapatistas and their revolution.



Joe then befriends two of Don Carlos' peons, Pablo and Carmencita. The following morning Joe rides to the doctor's office but decides not to kill him when he sees him treating the poor peons. He gives the doctor a bullet and tells him it is for the Zapatista cause.

Joe finds Pedro's house and while he's there he sees a peon being executed for being a Zapatista. Thinking Pedro is a Zapatista at heart, he decides to side with the suppressed peons.

Later attending the wedding of Pablo and Carmencita, a fight breaks out and Diego is killed. Joe helps Pablo escape and later helps unite Carmencita with her husband. Beatrice has seen Joe and Carmencita and because he has turned down her advances, she tells her father, who has Joe beaten. Pedro pretends to kill Joe and takes him back to his house where they make plans to rob Don Carlos. While Joe forces Don Carlos to open his safe Pedro is trying to rape Beatrice but ends up killing her when she tries to stab him with a knife. A maid discovers the dead woman and the alarm is sounded. Joe and Pedro manage to escape when they blow up a wagon loaded with dynamite.

As the pair cross the desert Joe discovers Pedro has only helped him for his own gain. Pedro steals the money and leaves Joe to die in the desert. Fortunately Joe is found by



Pablo and is brought home to Carmencita. Joe locates the stolen money in Pedro's hotel room and confronts him in a saloon. Several of Pedro's men try to ambush Joe but he kills them. Pedro is now forced into a showdown with Joe and is killed. Joe says goodbye to Carmencita and rides off to join the Zapatistas.

Filmed in Northern Spain, this film is simple and yet filled with the regular ingredients of your average western. Unfortunately it just isn't developed to any degree. Visual effects take over for dialogue and even though I watched a Spanish language version I was able to make out rather easily what was transpiring on the screen. The music is well suited to the film and thanks to such stalwart actors as Fernando Sancho, Robert Hundar and Mirko Ellis the acting was adequate. The Diego character could have



used some depth as he is seen only as a thug using his position in life to lord over the peons. His appearances are brief as are Ellis', whom as the true villain of the film is never seen as evil, just as a land owner opposed to the Zapata movement. Hundar is more than adequate as the hero but he is nothing special with a gun as you would expect. All in all a decent film but nothing above average for the genre.

WAI! Rating:



A Man, a Colt

Un omo, una Colt – Italian title
Un hombre y un Colt – Spanish title
Dakota Joe un hombre y un Colt – Spanish title
Un home... un colt – French title
Der Colt aus Gringo's Hand – German title
Dakota Joe – English title
A Man and His Colt – English title
A Man, a Colt – English title

A 1967 Italian, Spanish co-production [PEA (Rome), Tulio Demicheli P.C. (Madrid)]
Producer: Tulio Demicheli
Director: Tulio Demicheli
Story: Nino Stessa
Screenplay: Nino Stessa, Tulio Demicheli
Dialogue: Vicente Maldonado
Cinematography: Oberdan Troiani, Emilio Foriscot [Technicolor, Techniscope]
Music: Oliver Pina Angel, Coriolani Gori
Running time: 85 minutes

Cast:

Gringo/Dallas/Joe Dakota	Robert Hunder (Claudio Undari)
Pedro	Fernando Sancho (Fernando Arambillet)
Don Carlos	Mirko Ellis (Mirko Korcinsky)
Carmencita	Marta Reves
Beatrice	Gloria Milland (Maria Fie)
Diego	Francisco Moran
Gracian	Jacinto Martin
Mamcita	Josefina Serratosa (Josefina Pereira)
hotel clerk	Giovanni Petti (Giovanni Petrucci)
Pedro's henchmen	Simon Arriaga, Raf Baldassare
maid	Ana Cervajal
stagecoach passenger	Jesus Guzman (Jesus Areta)
Don Carlos henchman	Jose Canalejas

With; Felix Dafaue (Felix Tarancon), Jose Antonio Mayans (Jose Hervas), Luis Gaspar (Luis Osorio), Vittoria di Silvero, Emilio Espinosa, Ramon Serrano, Juan Francisco Margallo

The Danish Cowboy in Rome (Part 2)

By Nils Markvardsen

(...Continued from issue #71)

Gunslingers by the likes of Clint Eastwood, Lee Van Cleef and Franco Nero are all high profile gunmen who have loaded their guns in some of the most influential spaghetti westerns. Lars Bloch is not of the same caliber. It is not he, who in a cool manner fills his enemies with lead. That kind of heroic acts has not been part of his career. You won't find him in films by Sergio Leone. Just as he is not amongst those most used western faces. He is however something very special from a Danish point of view, since he is the ONLY Dane in spaghetti westerns (if you disregard the Danish 'potato westerns' PRAERIENS SKRAPPE DRENGE and GULD TIL PRAERIENS SKRAPPE DRENGE of Carl Ottosen in 1970 and Finn Karlson in 1971.) "I believe I am the only Dane who ever participated in a spaghetti western" he tasted the words for a while and ads: "there was this guy who was a cabinetmaker though. His name was Ole Guldlov or something like that – we called him Ole Guldhår (Ole Goldhair). He had some extra roles but I do not think it involved any westerns". Even if the performance has not been as the poncho – or the black hat – dressed protagonist or a role in one of the absolute classics, Lars Bloch has been part of the genre in 7½ films (including a half-blood western) from 1966-1974.

THE FIGHTING FISTS OF SHANGHAI JOE



[That's Lars far left]

A role to draw attention to could be his performance as the redneck-cowboy in Mario Caiano's THE FIGHTING FISTS OF SHANGHAI JOE (1973), which is an east-meets-west western. The Chinese "Shanghai Joe" (Chen Lee) comes to America dreaming of a life as

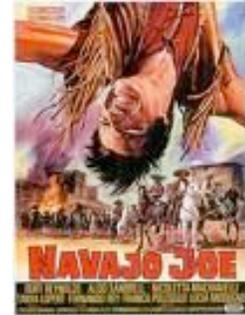
a cowboy but everywhere he goes lurks the xenophobia. First stop on his way to Texas is a remote roadhouse. Here he meets three cowboys who do not like the colored. "Hey, amigo: is it true a Chinaman always turns pea green when he's scared?" Lars Bloch utters loudly – so there is no chance that Shanghai Joe could miss it. The men find this hilarious and the hostile tone increases. "We finally got rid of the Indians and now we're up to our ass in Chinks", hisses another of the men. "Hey, you yellow dog. I got dirty shoes and I expect you to clean 'em," snarls Lars Bloch. Shanghai Joe ignores him. Lars Bloch continues: "What's the matter with you? I said come here and clean these shoes, boy!" Shanghai Joes has finally had it: "Why don't you get it done by the slut sister of yours?" Lars Bloch grabs his revolver but the little Chinese turns out to be fast as lightning and

throws a fork which goes straight through Lars Bloch's hand! Then the three cowboys are taught a lesson of eastern specialty – Kung Fu! That's all you see of Lars Bloch. His wispy blond hair, the full beard, the racist remarks and the scornful grin has made an impression. A short but efficient scene.

NAVAJO JOE



His character in Sergio Corbucci's NAVAJO JOE (1966) is more anonymous. It is however the best western for which he is credited. He plays a small part – shown with his wife and newborn child on a train. They are hopeful Swedish immigrants in the land of possibility, but fortune does not shine on them. They are killed in cold blood under an attack on the train headed



by 'Duncan' (Aldo Sambrell). The film is a harsh story about the Indian 'Joe' (Burt Reynolds) who is the sole survivor of a massacre of his people committed by the hateful Duncan and his gang of scalp hunters.

A STRANGER IN TOWN



Another tough western is Luigi Vanzi's A STRANGER IN TOWN (1966), which is the first of four films with Tony Anthony in the leading role as 'The Stranger'. The Stranger knows about a shipment of gold which the American army is to hand over to the Mexican government. Lars Bloch plays the soldier in command of the transfer. The gold falls into the hands of 'The Stranger' and a group of Mexican bandits lead by 'Aguila' (Frank Wolff) who agrees to share the

loot with 'The Stranger'. This turns out to be the mistake of their lives since 'The Stranger' will not settle for only half of it – he wants it all. Lars Bloch participates with a short line of dialogue in the beginning and end of the film. "There are 3-4 lines in the film and they belong to me" Lars Bloch says laughing. There are of course more lines in the film but it is indeed a poor film for dialog – it is however very rich on action. Lars Bloch's brother Jess Bloch is credited as a still photographer on the film. He unfortunately died in 2003.

[Next issue Lars continues his participation in Spaghetti westerns...]

BOOT HILL

Jacques Berthier



French actor Jacques Maurice Berthier died on April 6, 2008 in Neuilly-sur-Seine, Hauts-de-Seine, France. Born on February 10, 1916 in Paris, Berthier had been on screen since 1942 and made over 60 films. He specialized in action and adventure films during the 1950s and 1960s, including Sword and Sandal films and westerns. Berthier appeared in only a few Euro-westerns using the English name Jack Berthier. Once the 1970s came he was seen more on French TV and did work as a voice actor rather than making appearances on the big screen. He also directed one

film, 1960's *Quai Notre-Dame*.

Jacques Berthier's Euro-westerns:

1965 - Colorado Charlie

1966 – Uno sceriffo tutto d'oro (The Sheriff with the Gold)

1974 – Il bianco, il giallo, il nero (The White, the Yellow, the Black)

Dieter Eppler

Actor Dieter Eppler died April 12, 2008, after a serious illness at the age of 81 in Stuttgart, Germany. Starting out as a child actor, Dieter went on to appear in radio, film and television productions. Eppler had participated in some Edgar Wallace films and television crime films and worked



occasionally also as a broadcast narrator. In addition he directed and appeared in numerous radio plays. Eppler was born in Stuttgart on February 11, 1927 and lived there up until his death.

Dieter Eppler's Euro-westerns:

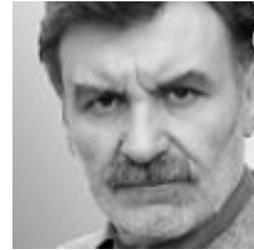
1965 – Pampas Salvaje (Savage Pampas)

1969 - Novellen aus dem wilden Westen (Tales of the Old West) (TV)

1972 - La vita, a volte, e molto dura, vero Provvidenza? (They Call Me Providence)

Wolfgang Kühne

German actor Wolfgang Kühne died in Berlin, Germany on March 15, 2008. Born in Riesa on December 29, 1953 Wolfgang became an actor and eventually a radio personality and voice actor. So well known was his voice that it became the voice of German National radio. His appearance as an actor was in only one DEFA western, 1976's *Trini* aka *Death for Zapata*. He was the German voice of Ron Carey in the *Lucky Luke* film and TV series and also in the 1994 film *Troublemakers*.



Franco Lattanzi



Italian director and screenwriter Franco Lattanzi died in Rome on May 2, 2008 of an undisclosed cause. Born in Rome in 1925 Lattanzi directed three Spaghetti westerns all of which were low budget affairs and were only locally released to the blue collar towns of Italy. Today they are rare and hard to find. The best known of the three was **TIGER FROM THE RIVER KWAI**

which starred Gordon Mitchell and George Eastman.

Franco Lattanzi's Euro-westerns:

1972 – Il giustiziere di Dio (aka The Judgment of God) [director, screenwriter]

1972 – Sei bounty killers per una strage (aka Six Bounty Hunters for a Massacre)
[director]

1975 – La tigre venuta dal fiume Kwai (aka Tiger from the River Kwai) [director]

Robert Hundar



Italian actor Claudio Undari aka Robert Hundar who appeared in numerous Spaghetti Westerns, often as a villain, died in Rome on Monday May 12th. Claudio was born on January 12, 1935 in Castelvetrano, Trapani, Sicily, Italy.

A former lawyer he caught the acting bug and moved to Rome. His breakthrough role was in 1961's "Marco Polo". He became a part of Alberto Grimaldi's Produzioni Europee Associati. Undari changed his name to Hundar

during the Spaghetti western era and starred, co-starred and was a supporting actor in many of the genre's films. Usually appearing as a villain he did play heroes, notably in Joaquin Luis Romero Marchent's **CUT-THROATS NINE** where he plays one of the few redeeming characters of a pretty bad bunch. As Sergeant Brown, together with his daughter, he escorts a gang of hardened criminals across the Rockies where things unsurprisingly take a turn for the worst. The film is one of the most violent of the genre, and is often billed as a horror film. Advertisements even stated that 'Terror Masks' would be given to those in attendance so they could avoid the more violent scenes. This is also a "snow film", wherein its snowy backdrop makes for an unusual and memorable entry in the Spaghetti Western genre.

Hundar would appear as a regular in several of the Joaquin Luis Romero Marchent westerns, appearing in no less than six films with the director. He later turned to documentary films and the stage.

Robert Hundar's Euro-westerns:

- 1962 – La venganza del Zorro (The Shadow of Zorro)
- 1963 – Cavalco e uccidi (Ride and Kill)
 - I tre spietati (Gunfight at High Noon)
 - Tres hombres buenos (The Implacable Three)
- 1964 – Camino del sur (Seven from Texas)
- 1965 – 100.000 dollari per Lassiter (Dollars for a Fast Gun)
 - I quarto inseparabili (The Relentless Four)
 - Hijo de Jesse James (Son of Jesse James)
- 1966 – Ramon il Messicano (Ramon the Mexican)
- 1967 – Con lui cavalca la morte (Death Rides Alone)
 - L'uomo e una Colt (A Man, a Colt)
- 1968 – Un buco in fronte (A Hole in the Forehead)
 - Hora de morir (Hour of Death)
 - Il suo nome gridava vendetta (The Man Who Cried for Revenge)
- 1969 – Ehi, amico... c'è Sabata, hai chiuso! (Sabata)
- 1970 – Condenados a vivir (Cut-Throats Nine)
- 1973 – Il mio nome è Shanghai Joe (Shanghai Joe)
 - Lo credevano uno stinco di santo (Too Much Gold for One Gringo)
- 1974 – Il mio nome è scopone e faccio sempre cappotto (Dallas)
 - Giubbe rosse (Red Coat)
 - La spacconata (White Fang and the Gold Diggers)
 - Zanna Bianca nel west (White Fang and the Kid)
- 1975 – Zanna Bianca e il cacciatore solitario (White Fang and the Hunter)
- 1977 – Lo chiamavano California (California)

Colea Rautu

Romanian arts stage was in mourning on Tuesday evening as veteran Romanian actor Colea Rautu died at the age of 95 on 13 May 2008. He passed away at a Bucharest hospital where Rautu, suffering of cyrosis, spent the past week, according to Romanian news channel Antena 3. Colea Rautu played in over 70 films, both Romanian and international.



Born Colea Rutkovschi, Rautu was born in what is now the Republic of Moldova in 1912. He studied acting at a specialized school in Bucharest. He started playing on stage in satirical sketches.

He is better known worldwide for his part in the "Apachen" film (1973) and for his role in the famous Romanian series "Toate panzele sus".

Colea Rautu's Euro-westerns:

1969 – Die Lederstrumpf-Erzählungen (The Leatherstocking Tales) (TV)

1973 – Apachen (Apaches)

- Ulzana

1985 - Atkins

1986 – Cautatoriideaur de aur (The Gold-diggers) (TV)

John Phillip Law



American actor John Phillip Law died Tuesday, May 13th, 2008 at his Los Angeles home, his ex-wife, Shawn Ryan, said. The cause of death was not announced. Law was born in Hollywood on Sept. 7, 1937, to L.A. County Deputy Sheriff John Law and actress Phyllis Sallee. Law decided to become an actor after taking drama classes at the University of Hawaii.

He moved to New York in the early 1960s, studied with Elia Kazan at the Lincoln Center Repertory Theater and landed bit parts on Broadway. He went to Europe and found work in a handful of Italian films, where he caught the attention of Norman Jewison. The director cast Law as Alexei Kolchin, a young Soviet submariner who wins the heart of a teenage baby-sitter in "The Russians Are Coming, the Russians Are Coming," his 1966 Cold War comedy set in New England.

Law's next break came in "Barbarella", Roger Vadim's science-fiction fantasy starring Jane Fonda, who was then married to the director. Equipped with

oversized, feathery wings, Law's bronzed angel Pygar shields Fonda's laser gun-toting, go-go-boot-wearing heroine in her intergalactic adventures.

After gaining notices for his roles in "Hurry Sundown" (1967), "The Sergeant" (1968) opposite Rod Steiger, "Death Rides a Horse" with Lee Van Cleef (1968) and "The Red Baron" (1970), Law starred as the ruthless Robin Stone in "The Love Machine," a 1971 version of Jacqueline Susann's pulp novel. The movie flopped.

Law, who mastered Italian and Spanish in his European travels, worked steadily in Hollywood and abroad, appearing in such action-adventure movies as "The Golden Voyage of Sinbad" (1974), "The Cassandra Crossing" (1977) and "Tarzan the Ape Man" (1981), among others. He also had a stint playing Jim Grainger on the daytime television drama "The Young and the Restless."

At the beginning of his career in the '60s, Law lived in a 1924 Los Feliz mansion with his brother Tom, who had been the road manager for Peter, Paul and Mary. The brothers rented rooms to up-and-coming singers and artists, including Bob Dylan, Andy Warhol and Tiny Tim, turning the home into a vibrant salon of emerging pop-culture icons. Life at the Castle, as it was known, was documented in "Flashing on the Sixties," a 1987 collection of photos and text by Tom's former wife, Lisa Law.

Besides his brother, Law is survived by a daughter, Dawn Law, and a grandson.

John Phillip Law's Eurowesterns:

1968 – Da uomo a uomo (Death Rides a Horse)

1987 – Thunder III (Thunder Warrior III)

1991 - *Alaska Kid* (TV) [guest appearance]

Luisa Della Noce

Luisa Della Noce died yesterday, 16 May 2008, in Rome at the age of 85. She was born on April 28, 1923 in San Giorgio di Nogaro, Udine, Italy, and began her film career in 1951 with a secondary role in a film by Mario Bonnard, "L'ultima sentenza". Her big break arrived in 1956 when she co-starred in a Pietro Germi film, "Il ferroviere". Luisa Delle Noce's acting contributed greatly to the success of the film and she subsequently won the 1956 prize for best actress at the Festival di San Sebastian. Her last appearance on the big screen was in a small role in the 1982 Michelangelo Antonioni film, "Identificazione di una donna".



Luisa Della Noce's Eurowesterns:

1967 - Con lui cavalca la morte (Death Rides Alone)
- John il bastardo (John the Bastard)

Sandy Howard

Sandy Howard, a film and television producer whose credits include "The Island of Dr. Moreau" and the 1970s Western "A Man Called Horse," has died. He was 80. Howard died Friday May 16, 2008 at the Motion Picture and Television Fund's hospital in Woodland Hills from complications due to Alzheimer's disease, spokeswoman Jaime Larkin told The Associated Press. Howard had been a resident of the hospital's Alzheimer's and Dementia Care Facility, Harry's Haven, for 10 years.

Born in the Bronx, New York, Howard started his career as a publicist for Broadway shows before directing TV's "Howdy Doody" at age 19, according to the Motion Picture and Television Fund. He went on to produce "Captain Kangaroo," then became executive producer for "The Barry Gray Radio Show" from 1951 to 1958, the fund said.

In the '60s, Howard moved to Hollywood to pursue a career in film. He was a screenwriter, director and producer of such Eurowesterns as 1971's "A Man in the Wilderness" as well as 1982's "Triumphs of a Man Called Horse", both starring Richard Harris. He would produce dozens of movies, including '70s films "Echoes of a Summer" with Jodie Foster, "The Island of Dr. Moreau" starring Burt Lancaster and "Meteor" with Sean Connery.

Howard is survived by his ex-wife Arlene Howard, a sister-in-law and two nieces.

Lawrence Roman

Lawrence Roman, who was best known for writing the hit Broadway play "Under the Yum-Yum Tree" and for adapting the farce into the 1963 movie version, died May 18, 2008 of a stroke at the Motion Picture & Television Country House and Hospital in Woodland Hills, his family said.

In a screenwriting career that spanned 50 years, Roman wrote more than 20 movies and teleplays, including a 1968 film adaptation of George Plimpton's "Paper Lion". He co-wrote "Red Sun", a 1972 Euro Western starring Charles Bronson and Toshiro Mifune, and wrote the original screenplay for "McQ," a 1974 cop movie starring John Wayne.



After "Under the Yum-Yum Tree" debuted on Broadway in 1960, the New York Times

review said Roman had "a gift for keeping the dialogue lively" and praised Gig Young's portrayal of the lothario landlord.

When the play was in its third year at the Ivar Theater in Hollywood, the Los Angeles Times noted in 1963 that the five-person production had gone through five complete casts and launched more than a dozen movie and TV careers.

After "Under the Yum-Yum Tree" played Broadway, Roman could afford to move from a small home in Van Nuys, California to a custom-built house in Encino, California, his daughter said. His wife of 62 years, Evelyn, still lives there.

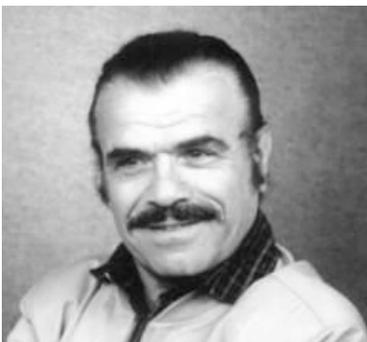
He was born May 30, 1921, in Jersey City, N.J., to Russian immigrants -- Isadore Irving and Bessie Dora Roman -- and moved to Los Angeles with his family in the early 1930s. His family owned the Roman Markets grocery-store chain.

While attending UCLA, Roman took an extracurricular comedy-writing class with Edgar Bergen, who briefly hired him to write jokes for his radio show, the Los Angeles Daily News reported in 1993.

After getting a bachelor's degree in 1942, Roman served in the Army in World War II.

He started as a writer at CBS Radio before turning to plays and movies. His first screen credit was "Vice Squad" with Edward G. Robinson in 1953. Other movie scripts included "A Kiss Before Dying" in 1956 with Robert Wagner and the 1973 Sidney Poitier film "A Warm December." Besides his wife and daughter, Roman is survived by a son, Steve, and a granddaughter.

Tano Cimarosa



Italian comic actor Gaetano "Tano" Cimarosa died in Messina, Sicily on 23 May 2008. He was 86. Born Gaetano Ciseo on January 1, 1922 in Messina, Gaetano made his screen debut in Damiano Damiani's "Il giorno della civetta" (1967) and became a constant presence in the films of Giuseppe Tornatore. He would also become a screenwriter and director in the late 1970s. His last appearance was in Terence Hill's Italian TV series "Don Mateo" in 2006. He was the brother of actors Gianni and Michele Cimarosa.

Tano Cimarosa's Eurowesterns:

1968 – Chiedi perdono a Dio... non a me (God May Forgive You, Not Me)

1969 – La morte sull'alta collina (Death on High Mountain)

1972 – Così Sia (They Called Him Amen)

- Oremus, Alleluia e Così Sia (They Still Call Me Amen)

Robert Russell

Robert Russell, an English actor, perhaps best known for a memorable supporting role as John Stearne alongside Vincent Price in the classic British horror film “Witchfinder General” died on May 12, 2008.



He was born in Kent, England but emigrated with his family to South Africa for 9 years from the age of 11 and worked in a gold mine after leaving school.

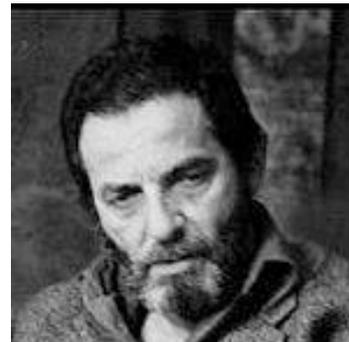
He returned to England and trained as an actor at the Webber Douglas Academy of Dramatic Art. He then appeared on stage with stars such as Laurence Olivier and Michael Gambon, as a member of the National Theatre touring company.

He made numerous appearances in UK television shows including “The Avengers”, “The Sweeney”, “Space 1999”, “Blakes 7” and “Doctor Who”. His other film appearances included “Bedazzled” with Peter Cook and Dudley Moore and the 1965 film of “Othello”.

He lived for the last 14 years of his life in Maidenhead, Berkshire and died of a heart attack at his home there aged 71. Russell appeared in 1971's “MAN IN THE WILDERNESS”.

Pinkas Braun

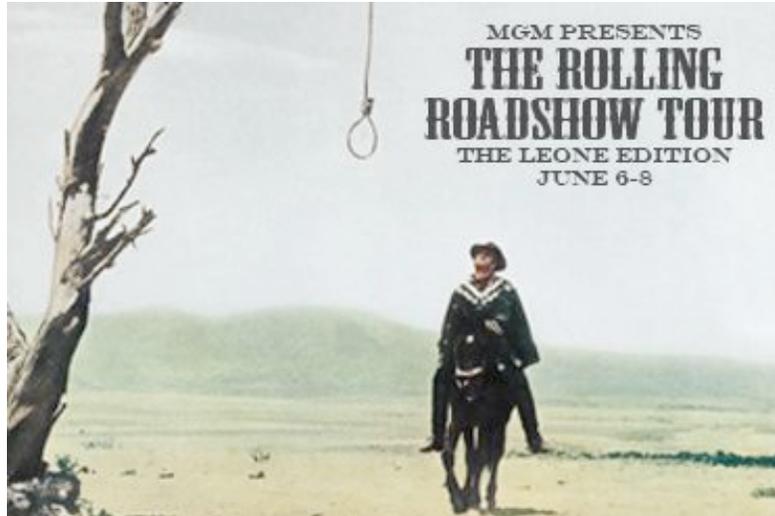
Pinkas Braun has died. According to media reports, the theatre, film and television actor, producer and director died June 24th 2008 in Munich. Pinkas Braun was 85 years old.



He was born in 1923 in Zurich, Switzerland. In the cinema he was well known for his roles in the German Edgar Wallace films.

Pinkas Braun's Eurowesterns:

- 1967 – Die schwarzen Adler von Santa Fe (Black Eagle of Santa Fe)
- Clint il solitario (Clint the Stranger)



Alamo Rolling Roadshow Tour 2008 The Dollars Trilogy in Almeria

By Phil Hardcastle

Sergio Leone's first three westerns shown outdoors, on a big screen, over a long summer weekend in Almeria. Sound too good to miss? I certainly thought so. So along with a few cyber buddies from the Spaghetti Western Database I made the trip to southern Spain hoping that the reality lived up to the idea. I needn't have worried. The combination of great films in a spectacular location amongst enthusiastic people was a recipe that just couldn't fail and this event proved to be one of the highlights of the thirty odd years I have been a fan of Spaghetti Westerns.

The event was masterminded by Tim League and his team from the Alamo Drafthouse Cinema in Austin, Texas. Tim has been running the Alamo Rolling Roadshow tours every summer across the United States for the past four years; presenting outdoor screenings in locations relevant to the films being shown. On the first tour they screened **Once Upon a Time in the West** in Monument Valley and from that the idea of doing an Almeria tour with the first three Leone westerns was born. Getting the idea off the ground was not quite such an easy task. League put together a proposal but was unable to secure sponsorship and had just about given up on the idea when an old friend, Anthony Timpson, who runs similar events to the Roadshows in New Zealand, passed the idea on to MGM New Zealand. They passed the proposal on to MGM Spain and out of the blue League got a call saying, 'We want to fund it.'

Next up was choosing locations, at which point Richard and Veronica Monteith from Tuco Tours became involved. "It was Richard's website that made me think this was possible." League told me. "Because he had the best specific information and he was like, 'OK, here's the address, I'll meet you'. So we did a scouting trip three months ago

and we wound up getting our first choice on everything.” These locations turned out to be the Cortijo el Sotillo (the small house from **A Fistful of Dollars**), the stone circle in



Los Albaricoques (the final duel scene from **For a Few Dollars More**) and the Cortijo del Fraile (Tucó’s brother’s monastery from **The Good, the Bad and the Ugly**). The last of these locations proved to be the most problematic to secure. Problems with safety and the owners of the site meant that an agreement was only finalized two and a half weeks before the event. The back up plan for the third screening was Mini Hollywood (now

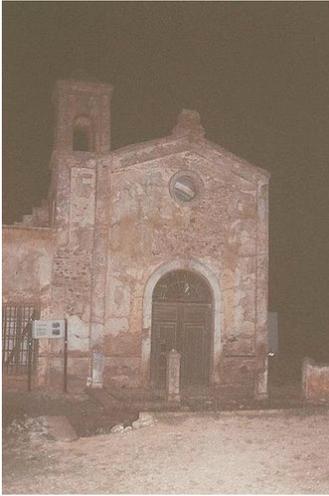
renamed Oasys), the western theme park which is home to the iconic Bank of El Paso sets and was the town used in both **FAFDM** and **GBU**. “I like Mini Hollywood, but it would have been kind of cheesy in a spot like that,” admitted League. “I like the raw, you know? Cortijo del Fraile felt right.”

It certainly did feel right. As did all the locations used and when the sun started to set on the first night, and we all settled down to enjoy the first screening, the genius of the concept really sank in. As Clint Eastwood drinks from the well outside the two small buildings in the opening scene from **FOD** we were looking at the exact spot we were all seated on and a visible shiver ran down our collective spines. A truly memorable moment and one that I know will stay with all of us lucky enough to have been present at the event.

The prints shown during the weekend were of variable quality. The **FAFDM** copy (loaned for the occasion by Quentin Tarantino) was the most impure and the **GBU** copy supplied by MGM the most pristine. But in a way the rougher prints added an extra edge to the experience. Or as Tim League expressed it, “They have a certain charm.” Spaghetti westerns have always had a long tradition of presenting a low cost, seat of the pants kind of product and I, like many spaghetti fans, have come to be quite fond of the rough edges of the genre. So these prints actually fitted the occasion very well and probably added something to the experience rather than diminishing its appeal. There were a couple of unfortunate jump cuts during **FAFDM** but nothing was going to put us off here.

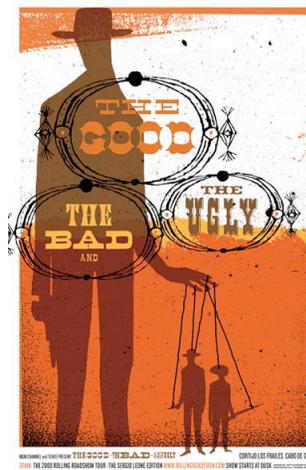
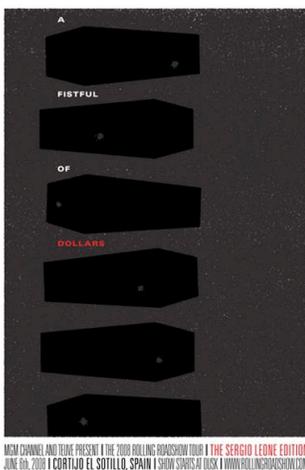


In fact, it was the people, above all else, which made this event so special. The location was spectacular, as any visitor to Almeria will confirm. And of course the films were excellent. But the people who, like us, had flown in specifically to enjoy these films in this location were a breed of their own and exuded an enthusiasm and camaraderie that was both infectious and exhilarating. Spanish, German, British, Danish and American fans forged instant friendships and the after show parties (held at the Cortijo el Sotillo on the first night and the Hostal Alba on the following two) became as enjoyable and memorable as the films themselves. Moreover, with total attendance over the three nights exceeding 1100 people, the Alamo Roadshow proved that these films still have a lasting international appeal more than forty years on from their original release.



This was an event designed to be a celebration of Leone, his films and the magnificent landscape of Almeria; a landscape which became the backdrop to an entire genre. It succeeded on all fronts.

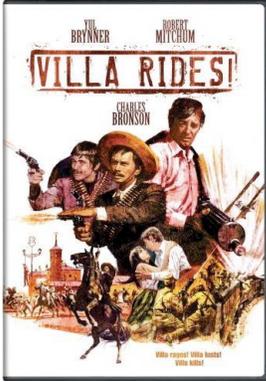
From left to right:
Mark Hicks, Sebastian Haselbeck, Tim League
(Rolling Roadshow owner), Aarron Waite, Phil
Hardcastle, Rod Chambers



Photos courtesy Sebastian Haselbeck at THE SPAGHETTI WESTERN DATABASE
http://www.spaghetti-western.net/index.php/Main_Page

DVD Reviews By Lee Broughton

Villa Rides! Directed by Buzz Kulik. 122 min. Widescreen (2.35:1 anamorphic). Legend Films, USA. Format: NTSC Region 1. Lee Arnold (Robert Mitchum) is an



American gunrunner who uses a stolen bi-plane to transport illicit arms to the Mexican Federales. When the plane is damaged, he spends time in a Mexican village, gets himself a Mexican girlfriend (Grazia Buccella) and subsequently witnesses the brutal treatment that Captain Ramirez (Frank Wolff) and his Federales troops inflict upon anybody suspected of supporting the Revolution. When the revolutionary forces of Pancho Villa (Yul Brynner) and Fierro (Charles Bronson) rescue the town and find the plane, Arnold agrees to join them as a spotter-cum-bombardier. Villa goes on to take the town of Parral without firing a single bullet, but his victory enrages his jealous and devious

rival, General Huerta (Herbert Lom). In an attempt to finally rid himself of Villa, Huerta orders Villa to lead his men into a battle that they cannot hope to survive. Co-scripted by Sam Peckinpah, *Villa Rides!* is an entertaining, big budget Mexican Revolution flick that stars some equally big names. There's an effective chemistry present between Mitchum, Brynner and Bronson's characters and this leads to a quite emotionally involving finale. The show also boasts a number of near epic scale battle sequences and a plethora of smaller scale but decently executed action scenes. Maurice Jarre's spirited soundtrack score hits all of the right bases. Shot in Spain, the film features a number of Euro Western regulars. This DVD's picture and sound quality are both excellent. *Extras:*

none. Contact: www.legendfilms.net **God Forgives... I Don't** Directed by Giuseppe Colizzi. 108 min. Widescreen (2.35:1 anamorphic). Dutch Filmworks, Netherlands.

Format: PAL Region 2. This release features an English language soundtrack. Cat Stevens (Terence Hill) is convinced that he killed a former associate, the villainous Bill St Antonio (Frank Wolff), amidst a fiery shootout that followed a particularly ill-tempered game of cards. However, when a shipment of gold is stolen from a train, Cat's old pal Hutch Bessy (Bud Spencer) is assigned to investigate the owner's insurance claim and is subsequently informed by the train's only surviving passenger that Bill St Antonio led the raid. Cat and Hutch eventually team up and set about tracking down St Antonio and the gold. The now legendary Spencer-Hill partnership started with this film. The character traits developed for Cat and Hutch here, and the strained nature of their volatile relationship, set the template for most of Spencer and Hill's subsequent film



appearances together, whether they be Westerns or modern day action comedies. The scene here where Cat loads a way too heavy chest full of gold onto the reluctant Hutch's buckling back and shoulders is classic Spencer-Hill stuff. However, the duo largely play things straight here and Frank Wolff makes a colourful foil for the pair to face off against. Director Giuseppe Colizzi had previously worked with Sergio Leone and it shows: *God Forgives...* is a fairly modest but expertly assembled and thoroughly enjoyable genre entry. Carlo Rustichelli's dramatic but distinctive soundtrack score also assists in making this show stand out from the crowd. Picture and sound quality here are

both excellent. *Extras*: none. **The Revenge of Trinity** Directed by Mario Camus. 93 min. Widescreen (1.85:1 flat). On Air Video, Denmark. Format: PAL Region 2. This release features an English language soundtrack. Marco (Terence Hill) and his brother Jacobo (Mario Pardo) are two callous hired killers. Accepting a new hit in a quiet rural town, Marco checks into the local hotel while Jacobo joins the gang of hired muscle that normally does the dirty work of the duo's new employer, Don Antonio (Fernando Rey). It seems that the local peasants are tired of being exploited by Don Antonio and they're



ready to take part in a worker's revolution. Marco and Jacobo follow their instructions and assassinate the activist who has come to lead the revolution but a number of subsequent complications result in Marco siding with a militant blacksmith, Jose (Angel Lombarte), and turning against Don Antonio. Marketed as a *Trinity* film, this show is actually a piece of serious political cinema. Like Luigi Bazzoni's *Man, Pride and Vengeance*, this film is actually set in Spain at the turn of the century but the show's countryside location, costumes, horse work, gunplay and general themes mean that it essentially plays like a Western. It's interesting to see Terence Hill appearing in a film like this and the

show's violent yet moving and tragic ending makes this feature a must for fans of Hill. The picture quality here fluctuates a little. The film's colours are quite faded and parts of the show are a little scratched. And the DVD's sound quality is somewhat crackly in places. However, given the rarity of this film, there's really very little to complain about here. *Extras*: none.

A Pistol for a Hundred Coffins Directed by Umberto Lenzi. 84 min. Widescreen (2.35:1 anamorphic). Simple Movie, Germany. Format: PAL Region 2. This release features an English language soundtrack. Jim Slade (Peter Lee Lawrence) is a religious man who refuses to fight for the South. Imprisoned for the duration of the Civil War, he returns home at its end and discovers that his family have been slaughtered by four vicious criminals. After learning how to shoot, he tracks down and kills three of the four miscreants. Slade then discovers that his fourth target, Corbett (Piero Lulli), is now the leader of a gang of dangerous bandits who are determined to steal \$200,000 from the bank of Galveston. Prepared to bide his time, Slade links up with another religious sharpshooter, the



mysterious Mr Douglas (John Ireland), and the pair agree to become Galveston's paid protectors. This is a fairly rare show that is well worth tracking down. Exploitation film specialist Umberto Lenzi presents a neatly assembled feature here that boasts some good cinematography, a number of interesting characters and a really neat twist ending. There's some good acting on display too, with Lawrence, Lulli and Ireland all turning in some of their best genre work. Interestingly, Lenzi even manages to inject a bit of exploitation film-like mayhem into the show by cooking up a subplot that involves the inmates from an asylum escaping and running amok throughout Galveston. The disc's picture and sound quality are both very good. *Extras*: trailer, image gallery, German credit sequence and alternate scenes. This DVD comes free with a lavishly illustrated book entitled *Spaghetti Heroes: Django, Sartana, Ringo* by Jasper P. Morgan. The 260 page book features both German and English language text. *Contact*: the two Terence Hill DVDs and the *Spaghetti Heroes* book are stocked by www.xploitedcinema.com

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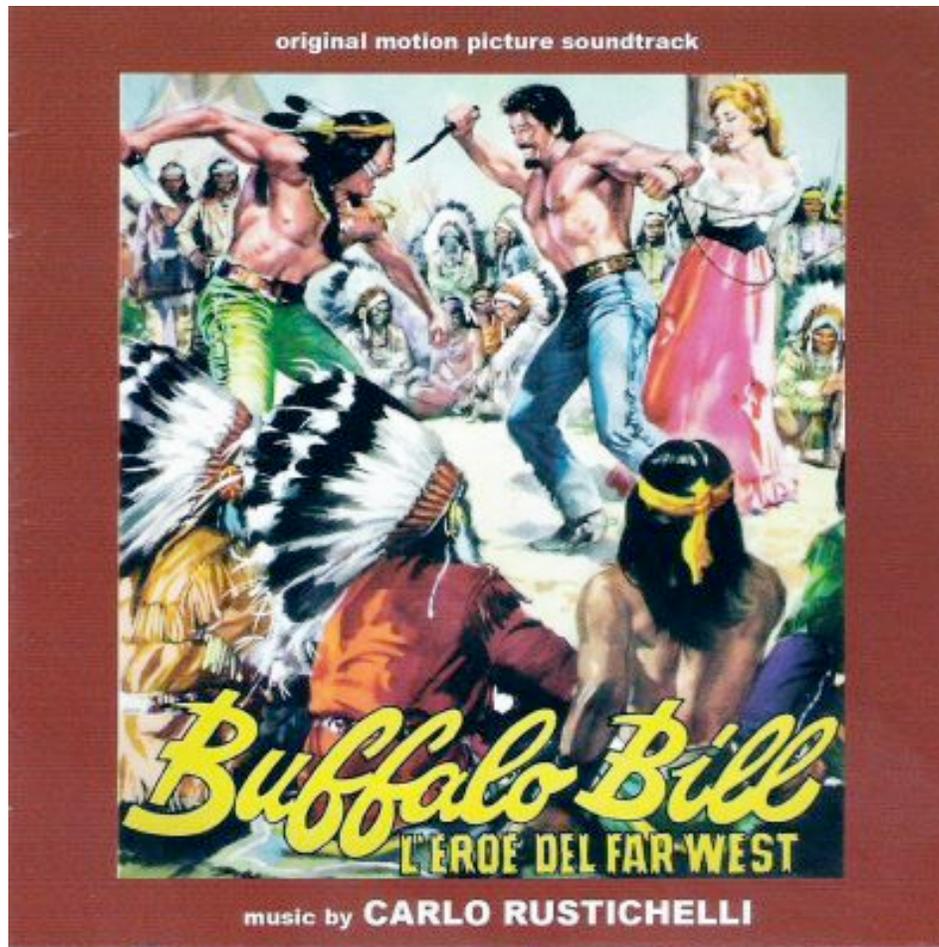
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MUSICA PER... WESTERNS ALL'ITALIANA



One of the rarest of the rare Spaghetti western LPs has been released on CD. Although it has the feel of an American western from the 1950s, Rustichelli's score is very memorable and easy to listen to. It captures the grandeur of the West and it fits perfectly with Gordon Scott's characterization of Buffalo Bill. What's really nice about this release is an additional 11 tracks that were previously unreleased and 1 that was previously released but only on a Library LP. Now you can hear all of the music from the film and let your mind carry you back to a time when you were able to watch a hero like Gordon Scott play the legendary western hero Buffalo Bill. Scott never looked better as the great scout and Indian fighter. They don't make films like this anymore and neither do they make memorable scores like this either. Released on GDM (#GDM 4116) this CD contains 32 tracks of music and an 8 page brochure full of stills, posters and the covers of previously released 45s and LPs. This CD has a limited pressing of only 500 copies.