

## Document Citation

Title	<b>Dead pigeon on Beethoven street</b>
Author(s)	Gene Moskowitz
Source	<i>Variety</i>
Date	1972 Nov 29
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Tote taube in der Beethoven-Strasse (Dead pigeon on Beethoven Street), Fuller, Samuel, 1972

---

## **Dead Pigeon On Beethoven Street (WEST GERMAN—COLOR)**

London, Nov. 28.

Bavaria Atelier Gesellschaft production and release. Stars Glenn Corbett, Christa Lang; features Sieghardt Rupp, Anton Diffring, Eric P. Caspar, Alex D'Arcy. Written and directed by Samuel Fuller. Camera (Eastmancolor), Jerzy Lipman; editor, Liesgret Schmitt-Klink; art director, Lothar Kirchem. Reviewed at London Film Fest, Nov. 17, '72. Running Time: 102 MINS.

Sandy .....	Glenn Corbett
Christa .....	Christa Lang
Kessin .....	Sieghardt Rupp
Mensur .....	Anton Diffring
Novka .....	Alex D'Arcy
Fong .....	Anthony Ching
Charlie .....	Eric P. Caspar

---

*(In English)*

Yank filmmaker Samuel Fuller has become a European cult figure and here indulges himself and his local fans with a way-out tribute to the old private eye pix, adding a leavening of modern international intrigue and undertones of political corruption.

Made in Germany, in English, it has enough okay action impact for some playoff abroad but its facile dialog and predictable shenanigans limit it for firstruns. However, European buffs may well savor Fuller's good-natured twitting of this genre-type pic.

A U.S. private eye, played without needed tension by Glenn Corbett, has his partner murdered. They are tracking down a gang that deals in durgging and/or enticing politicians into compromising positions with a comely lass, photographing them, and then blackmailing them.

The girl in the photo is played with up-tight intensity by Christa Lang with a good selection of character types as the shamus finds the girl, dopes her and plants some pictures on her to get into the gang by passing himself off as also in the racket.

There are some funny bits as they collab to get pictures with an African potentate and a Maoist Chinese politico. It ends in mayhem as she turns out to be deadlier than imagined and he has to shoot her down, hobble down a dark and mean street without going mean himself.

Fuller keeps perking along but the lack of witty talk and the familiar carryings-on, not sent up but given a going over, trying to adapt it to newer ways, limit it. It is a welcome return of a natural if surface filmmaker, and is technically solid with fine bright hues by Jerzy Lipman as lenser and tight editing. **Mosk.**