



Nov / Dec 1985

THE SWINGIN' DOORS....

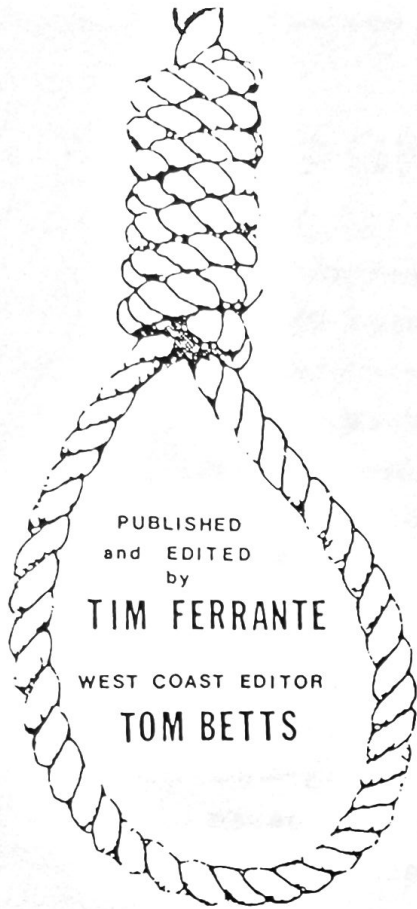
Oh, oh! It's getting to be that time of year when we dust off the credit cards and SPEND-SPEND-SPEND!! We won't be back with you until next year so get this issue number four read fast before all the holiday mayhem begins!

I thought the readership would like to know that the dazzling T-Shirt offer from last issue was a smashing F-L-O-P!! Only one of you out there ordered them and now they are no longer available. Apparently this fanzine will never make it in the merchandising field! If you could purchase one particular type of Italian western material, what would it be?? Records? Posters? Video Cassettes? Stills? What be it? I'd love to know so would you drop me a line? Write me at P.O. Box 186; Keyport, NJ 07735.

Evidently the sudden onslaught of westerns this year (i.e. PALE RIDER, SILVERADO, TEX WILLER etc...) didn't make much of a dent in the boxoffice. I sort of had high hopes that oaters would finally make the overdue rebound. Something tells me that it will be a very long time before we see another 'Golden Era' as experienced in the sixties and seventies. In hindsight, it's almost unbelievable that Italys' film industry could spew out over 400 films of one genre in a matter of ten years! They were strictly produced for export as even our own country could not support nor justify such rampant production. As testified in these pages, the Italian western underwent radical title alterations from country to country. And in the true spirit of this sub-genre, the title changes continue today! As contributor Eric Mache pointed out to me last week, the video cassette of THE GUNSLINGER, STRANGERS GOLD and HAVE A GOOD FUNERAL MY FRIEND (reviewed this issue!) are all the same film!! So caution must be kept when renting or purchasing Italian western videos! We are in a time of flim-flamming video companies and the most recent scam-a-roo was with Regal Video who, either knowingly or unknowingly, released a film with credits from a completely different movie tacked on. How about renting a tape that advertises such and such a star and story only to discover that noone listed appears in the film!!! This one is not an Italian western...it's a Japanese junker. Oops...No more room. See ya'll next year!

Adios,





PUBLISHED
and EDITED
by

TIM FERRANTE

WEST COAST EDITOR

TOM BETTS

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Volume 1, issue #4
Nov/Dec 1985

Never mind
how they
got into it
...wait 'till
you see
how they
get out!

VITTORIO
GASSMAN
PAOLO
VILLAGGIO



**WHAT
AM I DOING
IN THE MIDDLE OF
A REVOLUTION?**

ABOVE: Rare ad mat for Sergio Corbucci's "Che c'entriamo noi con la rivoluzione?" (What Am I Doing In The Middle Of A Revolution?). Pic was never released in the U.S.

SPAGHETTI WESTERN

(1975)



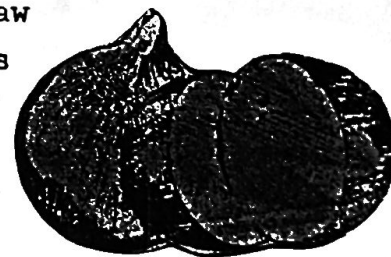
by Tim Ferrante

Currently making the video store rounds is a 1974 Italoater comedy released by Vidcrest Home Video titled SPAGHETTI WESTERN ...merely a retitling of CIPOLA COLT. Under any name, this western leaves much room for improvement in all areas...IF compared to it's serious and violent forefathers. On it's own, the film serves ample proof of the extremes of Italian filmmakers. Outrageously handled with heavy overdoses of "live cartoon"-type action scenes, it's hard to ignore that this was the intent of it's makers.

Franco Nero pulls star-billing as the character, Onion. Backing him up is an interesting array of actors. Martin Balsam as Lamb, the land-grabbing oil kingpin, Sterling Hayden as Pulitzer, Paradise City newspaper man and (of all people) former middle linebacker for the Chicago Bears, Dick Butkus!

Enzo G. Castellari (Girolami) directs this insane story of onion grower/eater, Franco Nero. Arriving in a cart loaded down with onions, Nero discovers he bought the last farm in Paradise City not owned by Balsam and cronies. This sets up the plot for the next 87 minutes of craziness as Balsam unsuccessfully vies for that last chunk of earth to complete his total monopoly of Paradise City. Nero and friends keep the oil hungry madmen at bay through several attempts at the takeover with the final outcome being that Nero discovers his land is loaded with "black garbage (oil)" and is unfit for onion growth! He leaves the town in the hands of it's inhabitants and rides off with his cart of precious vegetables.

Interesting high points include Nero eating raw onions and using them as weapons since he gives his adversaries the choice of being fought with a gun or onions on several occasions. You just have to see it to believe it! Balsam, who for some reason has been re-dubbed in this English version, sports a mechanical hand with inner workings like a wrist watch. This falls prey to several sight gags when the contraption constantly falls apart. Dick Butkas is one of the henchmen, but is simply wasted here. The screenplay is riddled with inside jokes and further takes this lunacy to the stretching point. For example, Sterling Hayden is



ushering Nero around the graveyard and points to one plot and says, "Take Armstrong here..ol' Louie"..etc..etc.. Silly stuff!

The musical score is by Guido & Maurizio De Angelis and ranks with the rest of their lesser efforts. No themes are of any special merit...but they sure had little to work with for traditional scoring here. And the dubbed voice used for the freckle-faced Franco Nero (yes, he has freckles painted on his face!) is totally unsuitable.

This Italian/German/Spanish co-production is exactly what it means to be...a wacky comedy with no pretensions at trying to satisfy the Italoater fan of more serious fare. If you enjoy the heavy-handed comedic style and absurd premises, rent a copy of SPAGHETTI WESTERN and marvel at Franco Nero eating raw onions like apples. If you're a hardcore enthusiast who cannot tolerate this breakaway from the likes of Sergio Leone, don't waste your time. Afterall, in this western, only one person is shot and killed! Boo-hiss!! Vidcrest Video churned out a rather mediocre product here as it's transfer suffers from less than perfect quality. Sadly, the print they used to make their master didn't accomodate for titles being read completely. I cannot include complete credits* here as they were spread across the screen with the sides masked from view. This indicates the film was shot in "scope" and American prints in a "flat" format should have been processed with the title scenes left in the "scope" format.

* I've filled in what I was able to dig up in regards to credits. TB

SPAGHETTI WESTERN

original title CIPOLLA COLT, alternate title Cry Onion (1975)

Director: Enzo G. Castellari (Enzo Girolami)

Screenplay: Sergio Donati, Luciano Vincenzoni

Photography: Alessandro Ulloa

Music: Guido & Maurizio De Angelis

cast:

Franco Nero

Martin Balsam

Sterling Hayden

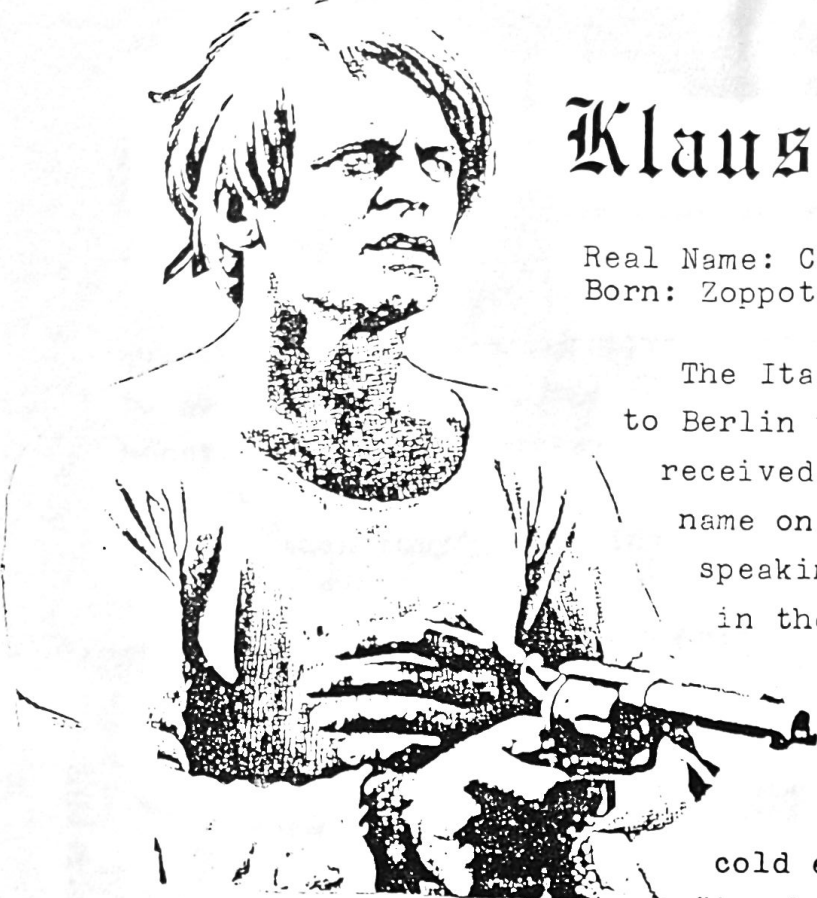
Dick Butkas

Onion

Lamb

Pulitzer

henchman



Klaus Kinski

by Tom Betts

Real Name: Claus Gunther Nikolaus Nakszynski
Born: Zoppot, Poland, October 18, 1926

The Italian Western's leading villain moved to Berlin with his family, where he grew up and received his formal education. He made his name on the theatrical stages of the German speaking countries and his first movie was in the 1948 picture "Morituri." He also appeared in movies in Austria, Spain, Great Britain, France and finally in Italy.

His lanky figure, angular face and cold expressions made him a natural as a "tough guy" in the Italian Western. I'll never forget his unbelieving eyes and quivering mouth as Lee Van Cleef struck a match on his hunch-back in "FOR A FEW DOLLARS MORE." His acting being of the subtly spectacular kind but nevertheless gripping has made him one of Europe's top character actors.

When Klaus Kinski makes an appearance in an Italian Western you can expect the most underhanded, rotten, down right dirty character to develop. The man you love to hate. Proof of a quality acting job.

THE EUROPEAN WESTERNS OF KLAUS KINSKI

- 1964 "Der letzte Ritt nach Santa Cruz," "Winnetou II"
- 1965 "Per qualche dollaro in piu" (For A Few Dollars More)
- 1966 "Quien sabe?"
- 1968 "Il grande silenzio" (The Great Silence), "Ognuno per se,"
"Due volte guida" (Two Times A Judas), "...Se incontro Sartana,
prega per la tua morte," "L'uomo, l'orgoglio e la vendetta"
(A Man, His Pride, A Vengeance)
- 1969 "E Dio disse a Caino" (And God Said To Cain), "Sono Sartana, il
vostro becchino" (Sartana The Gravedigger)
- 1970 "La Belva" (The Bell)
- 1971 "Doppia taglia per Minnesota Stinky," "Per una bara piena di
dollari" (For A Coffin Full Of Dollars), "Lo chiamavano King"
(The Man Called King), "La vendetta e un piatto che si serve
freddo" (Vengeance Trail), "Prega il morto e ammazza il vivo,"
"Black killer"
- 1972 "Il venditore di morte" (The Price Of Death), "Il ritorno di
Clint il solitario" (The Return Of Clint The Stranger)
- 1973 "Mezzogiorno di fuoco per An Hao"
- 1975 "Un genio, due compari, un pollo" (A Genius)

In the past, Kinski claims, he rejected offers from such eminent directors as Luchino, Visconti, Federico Fellini, Steven Spielberg and Arthur Penn in order to pile up the pasta in lucrative Spaghetti Westerns.

"The life I live is very expensive," says Kinski. "I need a quarter million just for living, so I have to have another \$250,000 to do something with. The best movie in the world I wouldn't do without money. I was in 10 movies a year in the sixties, but I wasn't happy. There was a time I didn't read scripts at all -- I just counted my lines and how much they were going to pay me. I found on the set what the film was about."



Klaus Kinski, Lee Van Cleef in "FOR A FEW DOLLARS MORE"

Soundtrackers

FACCIA A FACCIA - A Soundtrack Review

by Gary W. Radovich

Music composed and conducted by Ennio Morricone
Released on INTERMEZZO #1M 004

The fourth soundtrack release by the Intermezzo label is one of the best yet, Ennio Morricone's western score to FACCIA A FACCIA (1967). The availability of a classic Italian western film score is always good news for collectors, but the pressing (after 18 years) of a western film score by that genre's foremost composer is truly a major event and FACCIA A FACCIA gets a rave review. For those readers unfamiliar with the score (only two tracks were previously released on the Italian single EUREKA PARADE EPC 1803 and later reissued on a U.K. western film music LP compilation), it will certainly not disappoint.

FACCIA A FACCIA was directed by Sergio Sollima, who also directed THE BIG GUNDOWN (scored by Morricone) and RUN MAN RUN (scored by Bruno Nicolai), among others. His westerns are noted for their significant political overtones and biting social commentary. This complete LP release incorporates much music composed and recorded for the film, but deleted or not used in the final print (at least where the American version is concerned).

There is a great deal to enjoy here. Foremost, there is the glorious voice of Edda Dell'Orso on several tracks. Morricone's aural colorings make frequent use of the organ. Bells can be heard on other cuts, as can harmonica. Of the sixteen tracks available on this album, I counted twelve outstanding cuts...at least half of them truly superb and major additions to the Maestro's available soundtrack compositions on vinyl.

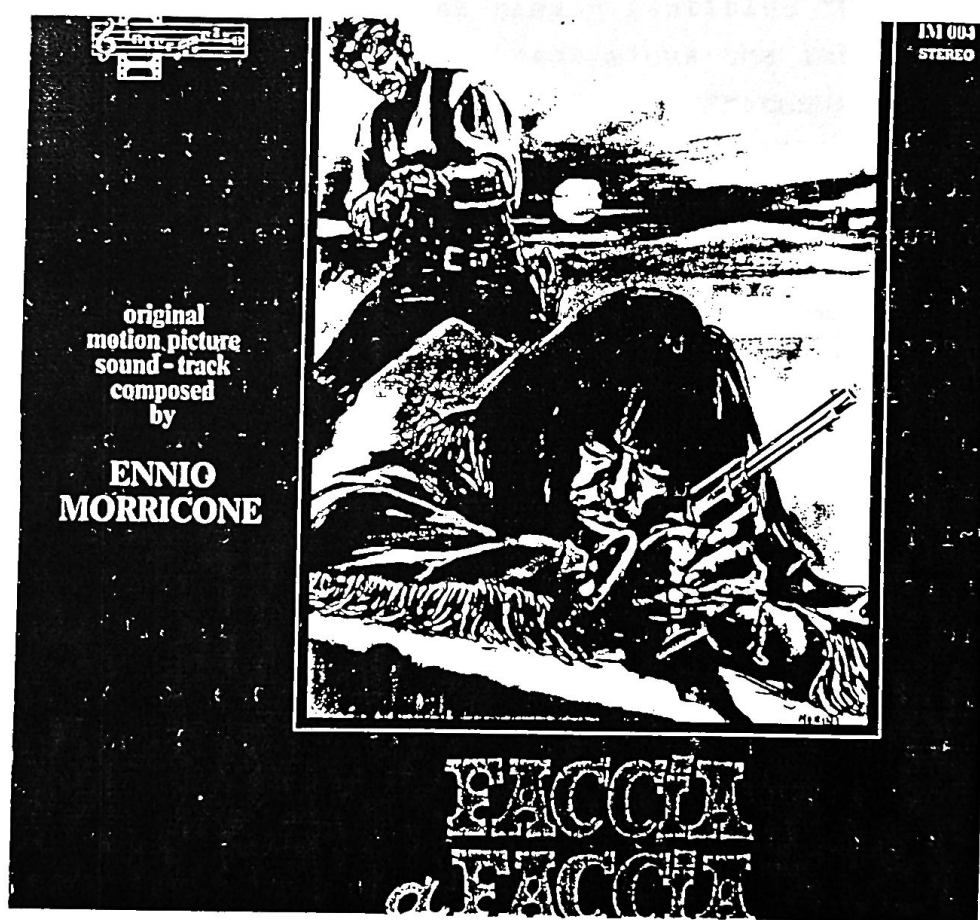
"Faccia a Faccia (Titli)," which begins the album, is not new to longtime Morricone collectors. This track was issued on the original single and has resurfaced on several LP compilations since. It is a throbbing piece for organ, percussion and trumpet, later



though repetitive (close to five minutes) cut.

On the whole, FACCIA A FACCIA is a wonderful album which (yet again) illustrates Morricone's keen talents in the western filmscore genre. The jacket features full color artwork and is readily available through select soundtrack dealers or direct from Intermezzo itself (the best value). Only one wishes Intermezzo would be able to follow up this fine release with another unrecorded 1960's Morricone western, I CRUDELLI (The Hellbenders) and help expedite the long delayed issues of EL GRECO and CI RISIAMO VERO PROVVIDENZA. *

*(...word is around the cantina that the next Intermezzo release will be COMPANEROS. TB)



(FYI) the address of INTERMEZZO is Intermezzo c/o PIME,
VIA BARRILI 44, 00152 ROMA, ITALY. Tell them you read it here.

assisted by guitars and chorus. "Preannuncio" is a suspense composition (which one must expect in any Morricone action filmscore) but it is not jarring at all and features bells throughout. "Misterioso e Ostinato" follows, and I consider this one of the best tracks. A nice acoustic guitar intro is joined by strings, electric guitar and brass most listeners will enjoy this newfound composition with relish. "Clandestinamente" is a more typical suspense-type piece played primarily by strings, with organ adding its presence later. Of particular note are the ghostly, piercing strings heard near the conclusion which sound quite evocative.

"Faccia a Faccia (Intermezzo)" is the best track on this LP (pardon my enthusiasm) and will also be familiar to the veteran Morricone collectors. The gorgeous introduction features bells and Edda in a lovely interpretation of this melody. After about thirty seconds, a western style beat enters and a rousing version ensues. The "B" side of the original single (entitled "Quelli Del Branco Selvaggio") is actually this track minus the introduction. Square dance style strings are heard in "Falso Preannuncio," not unlike the playful strings later featured in several tracks from E PER TETTO UN CIELO DI STELLE. The LP's first side ends with "Attimi Irripetibili," a brief suspense motif highlighted by interesting piano and organ work.

Side B begins with the cut "Scatto Conclusivo." This is another lovely composition with a melancholy organ and powerful strings. "Faccia a Faccia (Represa)" starts out like the earlier "Titoli" version of the main title but transforms into the lovely "Intermezzo" rendition, lovely as usual and starring Edda. "Seconda Conclusione" is a brief version of the nice "Misterioso e Ostinato" track, while "Disperata Nostalgia" presents a new theme played by a melancholy acoustic guitar gently backed by strings (it is all too brief).

"Tensione Sottintesa" is another suspense/action composition which uses the same ghostly strings as in the "Clandestinamente" piece. "Involuzione Epica" repeats an earlier theme and is played by mournful organ and strings. "Faccia a Faccia (Finale)" starts out exactly like the preceding track and evolves it further (although instrumentation is similar in both selections). "Ballando Sull'Aia" gives us a solo harmonica composition, played whimsically and light-hearted. And, finally, a long "Square Dance" completes the album, with banjo, voices, clapping, harmonica, et al combining in this

HAVE A GOOD FUNERAL, MY FRIEND

(1971)

By WILLIAM CONNOLLY

Boy, this videotape revolution is turning into a dream-come-true for Italian Western fans. Just about every new video rental store I go into in L.A. has at least one obscure title I had just about given up hope of ever seeing.

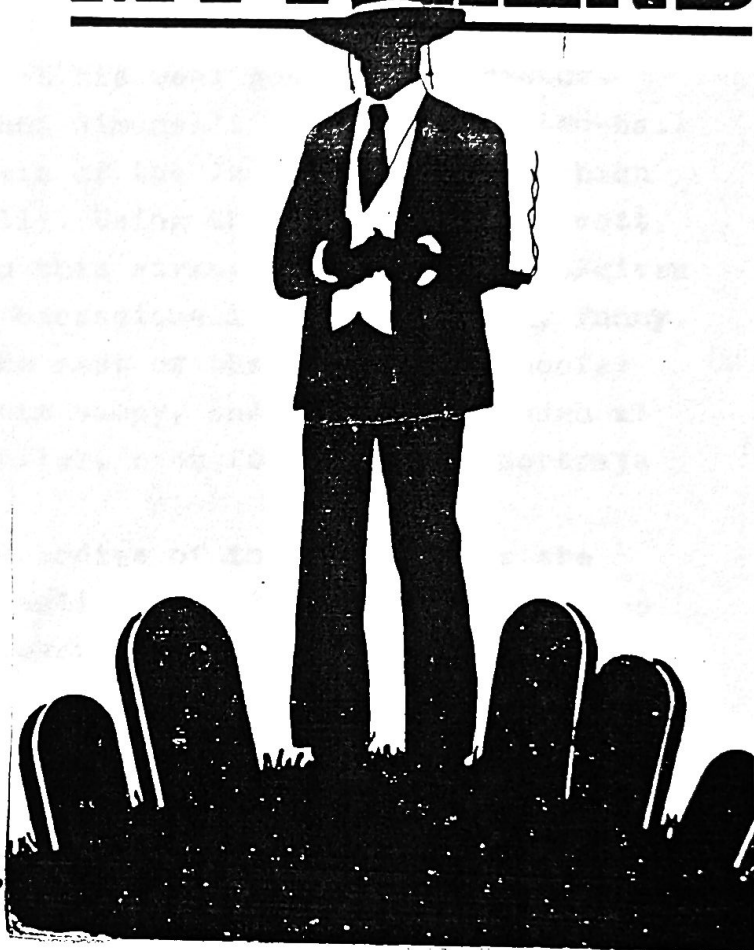
My friend, Victor Oppenheim (who found SUNDANCE CASSIDY AND BUTCH THE KID for me), told me about this video store on Santa Monica and Normandy which carried a "Sartana" videotape, so I flew over to check it out. Sure enough, HAVE A GOOD FUNERAL, MY FRIEND stood on the store's shelf, with the ad copy: "Like James Bond, nothing stops Sartana, the gunslinger!" Since it cost only \$15 brand-new, I bought it.

I quickly discovered HAVE A GOOD FUNERAL (as the tape is titled, the MY FRIEND is only on the box) was BUON FUNERALE, AMIGOS! PAGA SARTANA (HAVE A GOOD FUNERAL... SARTANA WILL PAY). "Neat!" I was heard to have shouted.

Like most good Italian Westerns, this film begins with a massacre. Four gunmen use shotguns to kill all the prospectors in a lone mountain cabin. As an oil lamp ignites the building on fire, one wounded man stumbles out, only to be shot again, this time fatally. One gunman pulls a gold nugget from the dead man's pocket, and tosses it to a second and he throws it to a third, who throws it to a fourth. The fourth gunman overthrows when he tries to toss it back to the first gunman, and it lands at the feet of a man dressed very sharply, all in black.

"Hard luck, mister," says the first gunman. "You shouldn't have

HAVE A GOOD FUNERAL MY FRIEND



poked your nose in this."

"Better pray for your mortal soul." advises the second gunman.

With a winchester gently resting on his shoulder, the man in black replies: "I'll pray for yours." Suddenly, the stranger whips the rifle into the firing position and guns down the four assassins. They hit the ground without being able to return fire.

Holding the nugget, the mystery man approaches the dead prospector. Then seeing a wad of money sticking out of the first gunman's pocket, the stranger walks over and pulls it out. Looking disgusted, the man approaches the burning cabin and tosses the money into the flames.

It is this "angel of death" element which makes SARTANA exciting. Money obviously isn't what motivates the hero, though like the hero of YOJIMBO (the film upon which A FISTFUL OF DOLLARS is based), he says it is so that the villains can't guess at his real goal: their deaths. Taking the idea, screenwriter Giovanni Simonelli has added the odd-ball Catholicism of DJANGO, and the gadgets of the James Bond films (which turned up in the SABATA films as well). Using the name Anthony Ascott, director Giuliano Carminio has taken this strange mixture and has given it a wry sense of humor, which only occasionally becomes truly funny. Instead, the effect is similar to the best of the James Bond spoofs: OUR MAN FLINT. The film doesn't become campy, and it doesn't laugh at its comic book conventions, but it never, even for a moment, portrays actual life on the planet Earth.

The day after the massacre, the bodies of the prospectors are brought into town, and the banker identifies their dead leader as Joe Benson. The deputy takes the bodies over to the undertaker but he is away giving the bodies of the four gunmen a first-class funeral complete with flowers, paid for by Sartana. (obviously the mystery man of the opening scene, he is played by Gianni Garko, who used the name John Garko in the credits of BAD MAN'S RIVER*). *See Bill's review in WAI Newsletter #2 TB.

Sartana introduces himself in town as a gambler (and in times of trouble he uses his playing cards like martial arts throwing stars), who was planning to buy Benson's gold mine. Very soon, Sartana discovers that the banker and a Chinese saloon owner are also interested in the mine, and our hero begins an investigation as to which one ordered Benson's murder. This isn't a whodunit, and the filmmakers let us know that the banker is the guilty man. The only reason for having Sartana take so long to solve the case is to allow the villains to lose an army of men trying to assassinate the good guy.

(My favorite of these scenes is when three men shoot out of the three coffins on the wagon which are supposed to be carrying the bodies of men Sartana had already killed. Our hero knew something was wrong, because the funeral he paid for was to have flowers, too. Failing, the three are driven out of town by a driver in a wagon. Sartana follows on horseback, but, of course, the villan's bullets keep missing. Carefully, the hero pulls out a winchester and picks off the bad guys, one by one. As each villan is shot, he neatly falls dead into a coffin. When the driver is shot, he is forced to share a box.)

Things get a little complicated when Benson's niece arrives to settle the sale of the mine, but she wisely decides to let Sartana handle the transaction, and save her from the bad guys.

Gianni Garko first appeared as Sartana in 1967's GUNS OF VIOLENCE for director Alberto Cardone. Gianfranco Parolini (alias Frank Kramer) directed the second in the series, SARTANA, in 1968, the year before he launched the SABATA series. Director Carmineo took over with the third film, SARTANA THE GRAVE DIGGER in 1969. Rafael Romero Marchent directed 1970's SARTANA KILLS THEM ALL, before 1971 and HAVE A GOOD FUNERAL, SARTANA WILL PAY popped up. Garko and Carmineo did one last series entry with LIGHT THE FUSE, SARTAN'S COMING that same year. In 1972, George Hilton took over the role in Carmineo's SARTANA'S COMING, GET YOUR COFFIN READY. Considering how numerous the films in this series were, it's amazing that none of them ever made it into the U.S. before Interglobal Video in Canada sent it down here on videotape.

(BUON FUNERALE, AMIGOS!...PAGA SARTANA) Italian title, (BONNES FUNERAILLES, AMI, SARTANA PAIERA) French title (HAVE A GOOD FUNERAL, SARTANA WILL PAY), (HAVE A GOOD FUNERAL MY FRIEND) English titles

Director: Anthony Ascott (Giuliano Carmineo)

Screenplay: Giovanni Simonelli

Photogrsphy: Stelvio Massi

Music: Bruno Nicolai

Cast: Gianni Garko, Daniela Giordano, Franco Ressel, Ivano Staccioli,
George Wong

HAVE A GOOD FUNERAL, MY FRIEND

LIKE JAMES BOND, NOTHING STOPS SARTANA,
THE GUNSLINGER!

DJANGO SHOOTS FIRST (1966) by Bob Bahn

A recent acquisition to my video collection was the film DJANGO SHOOTS FIRST (Django Spara Per Primo). It stars Glenn Saxon (who is no Franco Nero), Evelyn Stewart, and Alberto Lupo. It was directed by Alberto De Martino and Bruno Nicolai supplied the music. Upon first viewing, I was not impressed at all with the music; in fact I thought the film so interesting I fell asleep through it. Therefore, I had to watch it again, and upon second viewing, my opinion was much greater. The film opens with Django sitting by a fire eating, to be greeted by a bounty hunter with his prize hung over his saddle. Upon viewing the body, Django is surprised to find it is his father. He shoots the bounty hunter and while digging the grave for his father decides to collect the bounty instead. \$5,000 is a lot of money, and pa, you never left me nothing. While collecting his bounty in town, he discovers that he is the inheritor of his father's property; half the town. But, his partner is a mean and rotten crook who tries to get rid of Django by many methods, but to no avail. Django is a glutton for punishment and keeps coming back for more. There are many shoot-outs, fist fights, facial close-ups, and other necessary Italian western ingredients to make this a pretty fair film. There is a surprise ending in which a son of his partner shows up to become part owner with Django after Django finally kills his mentor. And the music; the film opens with a nice vocal being sung to the credits, and this theme is used throughout the film as an instrumental in different variations. The credits state that the music was published by CAM, though I am not familiar at all with a 45 or LP of this score. If there is, I would certainly recommend it to anyone that is able to find it. The only fault I found with the film was the actor that played Django. He was too easy going and too humorous; not at all like the serious, man of few words, Django that Franco Nero made famous.

The film is available through VIDEO IMAGES at a cost of \$59.00, unless you are fortunate to be in an area that you can rent these obscure westerns.

DJANGO SPARA PER PRIMO

(1966)

(Django Tire Le Premier) French title, (Django Shoots First),
(He Who Shoots First) English titles

Fida Cinematografica (Italian)

Producer: Edmondo Amati

Director: Alberto De Martino

Screenplay: Alessandro Continenzo, Massimiliano Capriccioli,
Fiorenzo Carpi, Giovanni Simonelli, Alberto De Martino,
Flamini

Director of Photography: Riccardo Pallottini

Music: Bruno Nicolai

Cast:

Glenn Saxson, Fernando Sancho, Evelyn Stewart (Ida Galli), Nando
Gazzolo, Lee Burton (Guido Lollobrigida), Erika Blanc, Alberto Lupo



Erika Blanc, Glenn Saxson, unknown

1920

YUL BRYNNER

1985

Although Yul Brynner made only one Italian Western (ADIOS SABATA, 1970), he was a prime factor in the emergence of the genre.

His appearance as the mysterious leader, Chris, in "THE MAGNIFICENT SEVEN" (1960) was one of the forerunners of the Spaghetti Western. The film was based on Akira Kurosawa's "The Seven Samurai," as was the later Leone "A FISTFUL OF DOLLARS" based on Kurosawa's "Yojimbo."

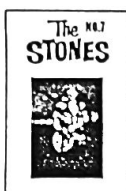
Brynner gave moviegoers a truly offbeat westerner. His articulate, arrogant, almost existential demeanor represented quite a departure from the tight-lipped cowboys of the past. Even his all-black outfit was an innovation; previously, dark clothes had been the exclusive property of bad guys.

Although the film was not much appreciated by the critics of the day, it was a huge box-office success here and abroad and made stars of almost everyone in the supporting cast! Steve McQueen, Horst Bucholz, Robert Vaughn, Charles Bronson, James Coburn, and Eli Wallach. The latter three went on to star in Spaghetti Westerns.

"The Magnificent Seven" and Yul Brynner helped open the door to a new type of western and the appearance of the anti-hero character.



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Produced by RENATO ANGIOLINI / ROBERTO BESSI
Directed by MARIO CAIANO

Tam
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ABOVE: Reproduction of the original LP sleeve to MY NAME IS SHANGAI JOE.

Seasons Greetings

from

Jim! & Tom

