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OWARI

#1



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1995

Rangers on Vacation

THE BEGINNING OF "THE END"

Get it? "Owari" is the Japanese equivalent of "The End" and often appears at the conclusion of Japanese movies and TV series. I thought it'd be a fun title. Besides, it gives me the opportunity to create a fanzine logo written in both English AND Japanese.

Permit me to introduce myself. I am Chris Elam, certifiable lunatic and creator of this new fanzine. I am a past (and hopefully future) contributor to Kaiju Review, G-Fan, Xenorama and Oriental Cinema. My goal with Owari is to produce entertaining material devoted to Asian fantasy. You'll be the judge as to whether I succeeded in entertaining you.

Let me state up front that I realize this zine is far from perfect. The layout is crude, the production is primitive and I'm sure many mistakes have crept in despite my proofreading. This is the best effort I can put forth at present due to time and budget constraints. Hopefully, you'll still find Owari to your liking, but my apologies if you're dissatisfied. I welcome any and all comments. I may not be able to personally reply to everyone, but I promise to read every letter.

It should be self-evident by this issue that I will print work by other people. Submissions should include an SASE if you want the material returned. I can make no guarantees that I'll use your stuff and I can offer no money, only the chance to express yourself. Remember, Owari has a shoestring (actually closer to an aglet) budget.

I'm unsure when #2 will be ready, but I'm committed at present to continue Owari for awhile. Naturally, I'm not offering subscriptions due to the highly unpredictable nature of things. Rest assured that if you received this issue from me, you will receive a notice when #2 is ready to roll. OK? Now sit back, relax, and enjoy.

"Sensor Eye!"



Christopher Elam

OWARI (The Fanzine For People Entirely Too Interested In Japanese Sci-Fi) is published by Captain Satellite Productions. That's a silly way of saying: Christopher Elam, P.O. Box 129, Reeves, LA 70658. Single issue price: \$1.50 (check or MO payable to Christopher Elam). All characters are copyrighted by their respective owners and are used solely for informational purposes. All text and art is the property of its creator. PUBLISHED OCTOBER/NOVEMBER 1995.

SPECIAL CONTRIBUTOR: A big thanks to my good friend Lewis Smith. Without Lewis' contributions, I doubt this zine would've happened. He did the toy reviews, all the Guyver material, and "Rangers on Vacation". Say, Lewis, do you think we could convince Amy Jo Johnson and Reiko Chiba to REALLY pose for a picture like that? I'm only kidding; roll those tongues back into your heads, guys. Lewis is a college student majoring in English at Chowan College in North Carolina and he has some killer stuff in the works. He asked me to mention that he can be bribed with Fighter Men. Anyone wanting to bribe Lewis or wondering what exactly a Fighter Man is should write care of this zine and inquire.

ACKNOWLEDGEMENTS: A big thanks also to these fellow kaiju fans who have made things worthwhile - Jim Anderson, Nick Alvarado, Rita & Andrew Benfer, Vince Cornelius, David Dietz, Doug Dlin, Robert Dwyer, Joe Flaherty, Neal Folkard, Jamie Forsyth, Damon Foster, Stuart Galbraith IV, Ed Godziszewski, Jason Goldtrap, Paul Haberman, Bob Johnson, Jay Johnson, Blaine & Brent Kawaguchi (+ Dad), Jerry Lange, David Laskowski, J.D. Lees, John Marshall, David McRobie, David Mullen, Rob Perchaluk, David Rose, Roger Shy, Greg Shoemaker, Corey Summers, Dan & Diane Reed, Stephen M. Russo, Corey Summers, Far East Flix, Video Daikaiju, and Roy Ware.

OWARI RECOMMENDED READING: Cult Movies, G-Fan, Heroes on Film, Japanese Giants, Japanese Giant Monster Times, Kaiju Review, Monnga, Monster Attack Team, Mangazine, Oriental Cinema, and Xenorama.

(Write if you want more details on one of these)

→
Ye editor and friend
(Try not to laugh too hard)

ARRRRRRRRGH!!
Does ANYBODY have these movies
on tape ?????
*Age of Assassins
*The Killing Bottle
*Whirlwind
*Pulgasary
*INTERPOL Code 8
*Samurai Pirate (Jap. vers.)
*Key of Keys (Jap. vers.)



VARAN THE UNBELIEVABLE : FACTS VS. MYTHS
By Christopher Elam

Correct me if I'm wrong, but isn't Varan the Unbelievable the most maligned of all the Toho kaiju films? Of course, this bad reputation isn't entirely undeserved. The English version is loaded with bad acting and the story bears virtually no resemblance to the original. This particular movie is often brought up to point out the cruelties wrought upon Japanese fantasy in our country. But, in the final analysis, is Varan really that bad?

I say no. Anyone who condemns Varan as an unwatchable abomination has never had the displeasure to sit through flicks like Space Warriors 2000 or Frankenstein Island. Now those are bad! Varan is merely an average low-budget B monster movie from its era. If you can consider the movie on those terms, it can actually be moderately entertaining. Its greatest sin (and, granted, it's a biggie) is that it jettisons most of the Toho crew's work and builds its somewhat slender story around the cinematic fragments that are left. For this reason alone, many folks consider Varan the Unbelievable a worthless waste of celluloid.

I may not share the bad feelings about the U.S. version of Varan, but I can certainly understand them. I bear no grudge against anyone for blasting this movie. However, in firing their salvos at this film, many people have spread misinformation about it. I am writing this article to set the record straight.

I have selected four incorrect statements to address. I have listed these misconceptions below and on the following pages. After each, I have included my thoughts on what I perceive as the truth of the matter. Although each erroneous statement is enclosed in quotation marks, please be cautioned that these are generalized statements culled from various sources and not direct quotes from any particular author. OK? Now, ready or not, we shall begin.

(1) "The name 'Varan' is never spoken in the U.S. version.": This is probably the most common misperception about Varan and the easiest to refute. It stems from the fact that the American screenwriter was apparently unaware of the movie's title. Thus, the monster is given the meaningless moniker "Obaki" (also written "Obachi") in the new scenes and narration. It is undeniable that Myron Healy and company never use "Varan" to refer to the kaiju in question.

So, Elam, I thought you said you could prove that the name "Varan" was used in Varan the Unbelievable. Well, I can and it is. Its usage occurs in the scenes from Japan. There is no dubbing, so these clips are in Japanese. Viewers with a keen ear will distinctly hear "Baran" uttered a few times, especially during a conference sequence. "Baran", of course, is the Japanese approximation of "Varan" (the sound of v does not exist in the Japanese language and b is the closest equivalent). I realize this is not exactly what many people expect. If you want to argue that "Baran" is not the same as "Varan", I can understand your point. However, it is a fact that the filmmakers intended the name to be "Varan". It is a quirk of language that creates the confusion.

[contd.]

(2)"All Japanese actors have been edited out of the U.S. version.": This charge has elements of both truth and exaggeration. The roles of the Japanese characters have been greatly reduced, with most amounting to little more than cameo appearances. It is a fallacy, though, that they do not appear at all. A few of the familiar faces who made the U.S. cut include Koreya Senda, Akihiko Hirata, Yoshio Tsuchiya, Hisaya Ito, and Nadao(Hiroo) Kirino. Yoshibumi Tajima's role as a ship captain is also included and this film is the only time Tajima was not dubbed for American viewers. Additionally, Japanese leads Kozo Nomura and Ayumi Sonoda are active participants in the new story via the magic of film-editing and narration. This conveniently provides a segue for my next point.

(3)"No effort has been made to tie the American-shot footage with footage from the Japanese original.": At first glance, this one seems completely justified. Closer examination actually proves that the people involved in this project were somewhat more clever than you would anticipate. Some of their tricks employ that old stand-by, th "off-screen meeting of characters who cannot possibly interact on the screen itself." This method is how Commander Bradley(Myron Healy) & Anna (Tsuruko Kobayashi) can interact with their "old friends" Paul and Shidori Aiso. Paul and Shidori are the characters portrayed by Nomura and Sonoda (respectively) in Varan the Unbelievable. This alteration is accomplished solely through Healy's narration. Nomura and Sonoda's characters are really a part of the story and not just an excuse to use some footage. Several of their off-screen actions as intrepid reporters provide the impetus for other plot points. While the narrative isn't perfect and occasionally lapses in the logic department, you can say the same thing about similar movies from this period that were constructed by more traditional means.

There are also a couple of instances that are rather subtle and clever, though so poorly executed that they don't work very well. You'll remember that little boy Matsu (Derrick Shimatsu) is seen wearing a sort of tribal mask early in the picture. Later, when Paul and Shidori are visiting the villagers during one of their rituals, they are accompanied by a little boy in a mask. I believe the film-makers wanted us to think that this boy was Matsu. OK, I'll grant you that the two masks bear virtually no resemblance to one another. Hey, at least they tried!

Another amusing bit is when Varan emerges from the lake during the night. In footage from the original, a Japanese soldier spots the monster and seemingly keels over dead from fright. We then have a fade-out, followed by Bradley and Captain Kishi (Clifford Kawada) discovering a dead soldier. I KNOW that the two actors look nothing alike, but I'm discussing intentions and not results. The Americans intended to tie things together; they just didn't do a great job.

(4)"Varan is a giant flying squirrel.": Varan's nature has been the source of conjecture among filmbuffs for years. This confusion even extends into the original. There have been several guesses as to what Varan exactly is, with the "flying squirrel" theory being by far the funniest. That particular one is based on the fact that, in the Japanese cut, Varan can fly by using membranes between his legs.

[contd.]

All of these theories have been for naught. I will tell you right now, with little fear of contradiction, that Varan is intended to be a giant lizard. I have more proof than just Varan's lizard-like gait. For instance, there really is such a thing as a flying lizard. There are 15 known species of them. The most common of these has the scientific name Draco volans. Such lizards are native to southeast Asia.

Further proof can be found in Varan's very name. It is apparently derived from the word Varanidae, which is the family name for monitor lizards. There are several species of monitors, but undoubtedly the most (in)famous is the Komodo dragon. The Komodo dragon (Varanus Komodiensis) is the largest lizard alive on the planet. It can grow up to 12 feet long. It is usually either grayish or brown in color, which is (coincidentally?) the color the Varan suit was revealed to be in Destroy All Monsters.

Of course, I'm not suggesting that Varan is any one of these critters. The kaiju is obviously a synthesis of several different lizards, with some good old movie liberties taken for good measure. You must recall that Varan was preceded by Godzilla and Rodan. Both of those guys incorporate elements of several different animals, including mythical ones like dragons and rocs.

So, I hope you've enjoyed this little piece. I don't believe Varan the Unbelievable is a film classic worthy of praise, but I do feel it's gotten far too much bad press. There are worse movies out there.

<end>

"Why IS it called Yog anyway?" by Christopher Elam

I often hear that question and it's a good one. After all, the monsters were originally named Gezora (squid), Ganime (crab), and Kameba (turtle). The big beasts are mutated due to something called "Astro-Quasars" in the dubbed incarnation. The only name never used is Yog! What's the deal here?!?

Here's my theory: American International had already pre-sold a movie called "Yog - Monster from Space" to theatres and that project fell through. Not wanting to lose a buck, AIP scrounged about for a movie that might vaguely connect with that title and discovered Toho's 1970 movie Gezora·Ganime·Kameba-Kessen! Nankai no Daikaiju ("Gezora·Ganime·Kameba-Decisive Battle! Giant Monsters of the South Seas"; International title: Space Amoeba). A little creativity on AIP's part and. . . VOILA! "Yog" is born!

Believe it or not, something like this has really happened with another movie. Independent International promised a movie with both "blood" and "Frankenstein" in the title for 1971. Their Blood of Frankenstein film didn't pan out, so they took Paul Naschy's 1968 Spanish Wolfman flick La Marca Del Hombre Lobo ("Mark of the Wolf Man") and retitled it Frankenstein's Bloody Terror! Only an added prologue provided even a slight connection to the Frankenstein legend.

Is this what happened to Yog? I don't know for sure, but that's what I'll think until someone proves me wrong.

<end>

Two Mecha In Every Garage
Toy reports by Lewis Smith

Serpentera

Made by: Bandai America
Approx. Price: \$50.00

I don't usually retract previous statements when it comes to toys. I had derided Bandai's Serpentera (the American version of Daijinryu from Dairanger) as a cheesy version of an awesome mecha. On both shows, it's quite impressive: a massive machine that dwarfs all of the Dairanger mecha, even if it has drastically different roles in each show. In Dairanger, it's the whole impetus for the plot: Daijinryu (Great Dragon God) is one bad mother who tends to utterly obliterate things that disturb his peaceful sleep. On the American show, it's a vehicle for the bad guys, prone to power outages and battery failure; one expects to see the Energizer Bunny any minute.

Nevertheless, I received Serpentera as a gift. It comes in a massive box, with rather...muted...graphics. Bandai seems to be moving toward a cleaner box design here, starting with their movie robot sets. I tend not to feel as embarrassed taking the things to the cash register now. The box is a rather muted shade of blue, to distinguish it from the light green boxes of the Ranger's mechs.

However, in a drastic change from what is so often the case, the box picture of Serpentera doesn't really do the thing justice. It looks like a Red Dragon Thunderzord (or Ryusei-Oh, if you prefer) on steroids. Once you get it out of the box, however, you realize just how awesome this thing is.

Bandai's advisory about "contains small parts" is nonsense, there are two parts: a massive body and a massive tail. I am fairly certain that if thrown at a reasonable velocity, this toy could kill someone, so keep it away from the young'uns. There's an instruction sheet, to tell you where to put the stickers, which, in the best Bandai tradition, are very difficult for people with big hands to affix to the target area.

Serpentera itself is 15" inches tall when standing in "Attack mode," taller than all four of the Megazords, unless you connect them in the Ultrazord configurations. He cuts a pretty impressive figure. His tail is poseable in two places, three, if you count the point of attachment. This is a great improvement over the Dragonzord, whose tail was ramrod straight.

There are a couple of strikes against Serpentera. First, is, of course, the fact that Serpentera is green while in the TV footage he's sort of bronze. Also, his antlers are united by a plastic flap (they are flap-less on the instruction manual) probably to keep them from being warped in the box. His whiskers, however, do get warped in the Styrofoam container, but some creative bending will fix them.

All gripes aside, though, this is a beautiful toy. His vacuum metallized bits (of which there are a LOT) look great under light, and he's so darn big you can't help but be

impressed by it. Sure, his arms and legs are a little spindly, but so were the appendages of the TV version. lighting was used to cover this up and add even more intimidation to the mech.

But in all, this is a pleasant surprise. It's hard to find, and darn expensive, but it's worth the fuss. I had long had concerns about the fact that the Rangers' mechs and their enemies were always out of scale—you could never have a face-to-face match up. If this enemy mecha sells well, might Cyclopsis (seen in the MMPR two-parter "Doomsday" and the last few episodes of Zyuranger) be far behind. I hope so, as he is another impressive machine. If this was Japanese toy, I didn't know about it. To whomever cooked it up, big-time kudos from someone who can remember when robots were two feet tall.

RATING:**** (out of five)

Mecha-Godzilla (10" version)

Made By: Trendmasters

Approx cost: \$20

Trendmasters is a company in flux. Eager to try new things, they often spread themselves too thin, and come out with pretty junky stuff. Their flagship line, Godzilla and his retinue of monsters, manages to retain a high standard (with only a few missteps) but their other toy lines, like the Shogun Warriors, seem to be just there, and have no compelling direction behind them.

The crown jewel of their Godzilla line, the massive 10-inch figures of Godzilla and Co. are perhaps the most impressive of the Godzilla line. Godzilla, especially, is a stunningly accurate representation of his movie counterpart. Mecha-King Ghidora, to a lesser extent, is also impressive, but most of that owes to his marvelous design more than to Trendmasters' craftsmanship (although to their credit, they did a good enough job, it's as good as Bandai's MKG)

Then we come to Mecha-Godzilla '93, from the Godzilla movie of that year. Mecha-Godzilla is accurate to his movie counterpart in many respects, there is very little distortion of his features from the movie counterpart. He comes with an alternate battery cover (for the Garuda to attach to, sold separately and covered a little later) and his tail, which is unattached, as is common with all the Godzilla figures with unwieldy posteriors.

Aesthetically, I wasn't really crazy about this new Mecha-G, even in the movies. Lots of rounded sides and what amounts to a pin head make this look like a silver-coated, ridgeless, Red King with a severe weight problem. I preferred the original Mecha-G, who was extremely cool, but doomed to be in two of the most inane Godzilla movies of the 70's. He was a bit more vicious looking than the Stay-Puft Godzil...er, I mean Mecha-Godzilla of today.

Personal prejudices aside, however, this is, as stated before, a good representation of the movie original. I do question this figure's role as an "action figure," however. His legs move maybe .5 cm and his neck about half that much. His arms, however are VERY poseable, offering movement at

the wrist, elbow, and shoulder. His jaw also opens and closes, which is a little, but very nice touch.

Other strikes include the fact that his silver pain job doesn't keep his whole head from lighting up when you activate his feature (like all 10" figs, his eyes and mouth flash when you trigger a photo-electric cell in their stomachs. The noise is so loud that you could use it as a burglar alarm)

Also, in a related development to my purchase to MKG, I could see the assembly points for the figure had not, in some cases, even been finished! I hope that the second series of Godzilla figs will not be this hurriedly constructed.

Nevertheless, despite my antipathy towards the design, this is a good (but not great, like his brothers in the line) addition to the Trendmasters line. I just wish there had been a way to include Mecha-G's weaponry from the movie (which was pretty darn impressive)

RATING: ** 1/2

Garuda Flying Warship

Made by: Trendmasters

Approx. cost: \$3-4

The Garuda is the flipside of Trendmasters quality Godzilla stuff. One of the first items (after the bendies) to come out, it got a fair drubbing on the Internet, some of which was merited. Mostly it suffers from being made too fast.

Seen in *Godzilla vs. Mecha-Godzilla* ('93), the main hook for buying this thing (for me, at least) was to hook it to Mecha-G's back. But the six-month gap between the two was very maddening, and it's obvious this NEEDS some backup.

The ship itself isn't the worst thing in the world, although it doesn't resemble it's movie counterpart in any way I can see. There are vague similarities, but you have to squint really hard. It's also black and silver. The silver is really nice, but the movie Garuda was a sort of off-white. Also, on this thing's blister card, the Garuda is silver, but I have yet to see one of that color.

It comes with two missiles that fire out of spring-loaded launchers in the Garuda. Infuriatingly, these missiles are have to be tied with string to the Garuda. This is made all the more annoying by the fact that the string is taped, and there is nowhere that I saw (at least) to secure them to the Garuda. Also, be advised that some of these Garudas will eject their missiles without you ever pressing the release button. So don't point them at your face! Also included is a "G-force pilot" small enough to lack any detail but big enough to keep the cockpit open. It's probably best to glue the bugger in place, since he will fall apart at the slightest chance to remove him. This is a big-time choking hazard (as are most things in this) so this ain't for the young'uns.

On the upside, the ship does look a lot better when attached to Mecha-G. They really do enhance the other's appeal. I can't really recommend it on its own, however.

since there is SO much wrong with it. At least it isn't overpriced (a little looking will produce a really cheap one, price-wise). When you get you Mecha-G, get this too. Just dump the string and pilot, and it's okay.

RATING: * 1/2

KING SEESAR - YOU ONLY THINK YOU KNOW HIM! by Christopher Elam

Stop laughing! I know poor King Seesar joins the likes of Minya, Jet Jaguar, and Megalon as one of the most derided Toho creations. There is more to the kaiju, though, more than you may imagine.

You see, King Seesar is real. Not "real" in the sense that he actually walked the Earth, but "real" in the sense that he is based on an authentic legend (if that's not an oxymoron). Shîsâ (lion dog), according to J.D. Bisignani's Japan Handbook (Moon, 1993), is a male/female deity that came to Okinawa from China in the 14th century. Ceramic shîsâ are placed on the roofs of Okinawan homes to ward off evil spirits. These ceramic replicas of the god can be purchased in Okinawa.

We all remember that part of the action in Godzilla vs. the Cosmic Monster takes place in Okinawa. And I'm sure you recall the sculptures of King Seesar that turn up in the movie. I have a picture of an actual Shîsâ statue that is hopefully reproduced on this page. It should look familiar - it's virtually a dead-ringer for King Seesar. The big guy is really based on an Okinawan legend in both concept and design and is thus the most truly "Japanese" monster of all.

Oh, one more thing. The name "King Seesar" is purely an invention for English language audiences. If you literally translate the katakana for the kaiju's name, you get. . . "Kingu Shîsâ". Nuff said?



(left) An authentic ceramic Shîsâ.

(above) King Seesar's name written in katakana ("Kingu Shîsâ").

WHERE IN THE WORLD IS KENJI SAHARA? by Christopher Elam

Why, in Japanese science-fiction movies! "Sahara Kenji" (as his name is actually said in Japanese) is probably the quintessential actor of the tokusatsu genre. He has appeared in more Godzilla movies than anyone else. He has also played a variety of roles in assorted sci-fi movies and TV shows.

One of the most interesting aspects of Sahara's career is the eclectic range of parts he has played. He first appeared as an extra in the mid-50's movies. Shortly afterward, Toho began to push Kenji as a major player. He was the hero in several movies, always paired with Yumi Shirakawa as his love interest. This match later became reality, as they were married (I have no information on the current status of this union or Ms. Shirakawa's present activities). After this brief flurry of leading man roles, Sahara's career took an unusual turn. He began to ply his trade as a character actor. Sometimes, his appearances were just tiny bit parts. He was even the villain on a few occasions, a definite change of pace. It was during this period that Kenji was appearing in TV shows like Ultra Q and Ultraseven. I would imagine that his limited participation in most of his science-fiction films of this era was due to other commitments.

After a couple of cameos in 70's Godzilla flicks, our man Kenji returned to sci-fi in 1991 with his appearance in Godzilla vs. King Ghidorah. He has proven to be the most prolific of the "old guard", with appearances in two additional G films and an Ultraseven TV movie. This writer is unaware at present if this talented actor will be on hand in Godzilla vs. Destroyer. Even if he is not, Sahara-san has left on his mark on the genre with his interesting and always memorable characterizations.

What follows is listing of only the science-fiction appearances of Kenji Sahara. Please bear in mind that this filmography is based only on the rather limited information I currently have available and is certainly incomplete.

Godzilla series

- *Godzilla, King of the Monsters!(54/56)
 - Man at table on ship in Tokyo Bay
- *King Kong vs. Godzilla(62/63)
 - Kazuo Fujita, Fumiko's boyfriend
- *Godzilla vs. the Thing(...vs. Mothra;64)
 - Jiro/Banzo Torahata, corrupt businessman
- *Ghidrah the Three-Headed Monster(64)
 - Chief Editor Kanamaki
- *Son of Godzilla(67)
 - Morio
- *Destroy All Monsters(68)
 - Moon Base chief Nishikawa
- *Godzilla's Revenge(69)
 - Ichiro's father
- *Godzilla vs. the Cosmic Monster (...vs. Mechagodzilla;74)
 - Captain of the Coral Queen cruise ship
- *Terror of Mechagodzilla (75)
 - Army Commander
- *Godzilla vs. King Ghidorah (91)
 - Prime Minister
- *Godzilla vs. Mechagodzilla(93) & Godzilla vs. Space Godzilla (94)
 - UNGCC Director Segawa

[contd.]

Kenji Sahara (contd.)

Other Sci-Fi Films

- *Atragon (63)
 - Journalist/Mu Agent
- *Attack of the Mushroom People (63)
 - Koyama, Boat's First Mate
- *Frankenstein Conquers the World (65)
 - Soldier
- *Gorath(62)
 - JX Eagle (Spaceship Otori) First Officer Saiki
- *Half Human (55/57)
 - Shinsuke Takeno, Dead Skier #2
- *The H-Man (58)
 - Dr. Masada
- *Mothra (61)
 - Man in Helicopter
- *The Mysterians (57)
 - Joji Atsumi
- *Rodan (56)
 - Shigeru
- *War of the Gargantuas (66)
 - Yuzo, Dr. Stewart's associate
- *Yog-Monster from Space (70)
 - Makoto Obata, Astro-Quasar victim

TV

- *Ultra Q (66;with special final episode in 67)
 - Jun Majome ("Jim" in English dubbed version)
- *Ultraseven (67-68)
 - General Takenaka (irregular role)
- *Ultraseven:Solar Energy Strategy (94)
 - "Kenji Sahara"
 - (NOTE: This is the name written in katakana on the name card of his character)



Kenji Sahara and Yumi Shirakawa in a promo still from The H-Man.



Sahara and Shirakawa escape from a sewer. Another still from The H-Man.

O-FACTOID:Ultraman takes place in the year 1993, according to the plaque seen at the end of episode 23.

O-FACTOID:"This is bad. This IS bad."

-old Japanese proverb

Mysterious Shadow: Guyver 3

By Lewis Smith

In the mountains of Oregon, not far from the site of the Guyver's recent battle with Chronos and Sean's discovery of his true origins, an object crashes not ten miles from the site of the ship's launching into space. It is composed of materials like the ship, bio-technology. It rises and falls with the breathing of whatever is inside.

Sean Barker and Cory have been working at the remains of the site, trying to keep whatever technology that might have been left and use as evidence of Chronos' activities. Sean's Guyver unit is spiked by the life form, much like it was when he fought Crane, the Zoanoid-Guyver 2.

At Chronos New York, a similar effect is felt by Adam Maxon, second in command to Rhinehardt Guou, the commander of Chronos New York. This is serious, so Adam, Guou, and a contingent of their newest Zoanoids, the Hyper-Team Five, journey to the Oregon crash site.

Maxon makes a suggestion: while they're on the West Coast, and since they are almost sure to encounter the Guyver, they should have some insurance. Two Hyper Zoanoids are deployed to Los Angeles, to kidnap Mizky Sasagawa.

At the crash site, Sean changes into the Guyver and accidentally opens the pod. From the pod comes the Lost Unit... a Guyver that was lost in space and gradually mutated into a berserk monster.

The Guyver establishes a link with the Lost Unit, listening to his story. Attacked in space, his ship was destroyed. Set adrift, the energies in space changed him. Twisted him. Now his mind is dedicated only to survival.

The Lost Unit and the Guyver clash, but it is almost immediately clear that the Lost Unit's mutations make it stronger than the Guyver. The Guyver is damaged mortally by the Lost Unit, and just as he is about to deliver the killing blow, the Hyper Zoanoids attack! Mistaking the Lost Unit for the Guyver, their attentions are focused on him. Sean slips out, but notices that Cory's gone.

Only the Hyper Zoanoids were occupied with the battle. Adam has completed his collection of Sean's paramours. They are placed under lock and key at the Chronos campsite, which is even now monitoring the fight against the Lost Unit. The Lost Unit, after killing one of the Hyper Zoanoids, becomes bored and flies off.

Sean can't assume the Guyver yet, the damage done to him was too great. He keeps a steady watch on the camp, at least, until Adam, flanked by two hyper finds him too. While he holds Sean at gun point, he tells him why is only too happy to serve Chronos: one of the Chronos LA. workers was Adam's father.

Adam commands the waiting Hyper Zoanoids to attack. Sean takes a chance assumes the Guyver. In the early stages of the fight, Adam slips away. These Zoanoids are much more powerful than the lesser types he has fought before. It is here that he brings a new weapon into play: the gravity cannon. But even this is not enough. The Hyper Zoanoids are too powerful for a weakened Sean to defeat.

As his power levels are fading, another Guyver appears! Totally black, he catches the Hyper Zoanoids by surprise and eliminates them both. This new Guyver is cold and merciless, as versed in all of the powers of the Guyver unit as Sean is not. But before Sean can ask him anything, however, he disappears.

Later, the Lost Unit has decided to attack the Chronos encampment. Adam frees Mizky and Cory, who ask him why he is doing something obviously treasonous against Chronos. His reply... "Guyver!"-he stole a unit recovered in China, Adam is the third Guyver, and is working with the U.S. Government as a deep cover agent.

Amidst the chaos, Sean watches in horror as the Lost Unit eliminates the Chronos workers. Guou, unswayed, is about to engage the Lost Unit when the two Guyvers attack the Lost Unit, after an intense battle, both Guyvers deliver a Mega-smasher blast. The Lost Unit dissolves, and victory is won...

...or is it? Guou has captured both Cory and Mizky, and morphed into his Zoalord form. Guyver 3, possessed by rage, leaps into battle without concern for the civilians. Sean barely has enough time to get them both out of the way before Guou and Adam try to tear each other apart.

But Guou is a Zoalord, the ultimate expression of Zoanoid genetic engineering. He swats Guyver 3 aside.

"You've cost us a great prize," Guou snarls. "But Chronos is everywhere, and we will not be denied. We are the true life forms."

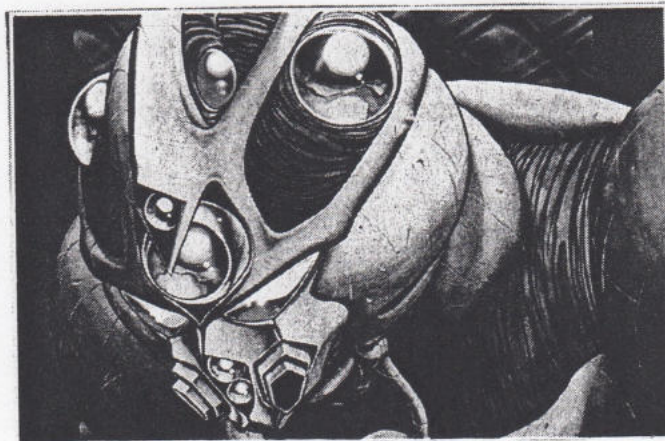
In a burst of energy, Guou disappears.

In the aftermath, Sean and Cory decide to move on, and Mizky decides to hitch a ride to LA. with them. Adam elects to continue his war against Chronos alone. He lied to Sean, Guou actually killed his father, not Sean. Eaten up by his own anger, he is driven to destroy Chronos.

"Chronos is an abomination," Adam said. "If I have to kill all of them myself, I will. I'm sure we'll meet again. I look forward to that day, Guyver I, it's our destiny."

"You think we'll really ever see him again?" Cory asks Sean as Adam walks away from the remains of the camp. They have a bond, he and Sean, that all Guyvers have. He was able to touch his mind for a time, to feel his rage and anger at a life destroyed by monsters. Another common thread.

"I don't know," Sean says. "I wish I did."



GUYVER