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# MONSIEURS

No 91 NOV 77

## DOFF



# WAAAAAN

• CAMERA THE PUBLIC'S VIEW

• MASTER ISLAND;

NEW AND IMPROVED

• TOHO'S FINAL TROUBLE

• MAJIN VICTIM OF BAD DISTRIBUTION

• 2 8mm HOME MOVIE REVIEWS - GODZILLA VS. THE THING AND YONGARY



# Monsters From JAPAN.....

So, a new newsletter on the fan scene. I'm not expecting a tremendously overjoyed response from everyone saying how fantastic this newsletter is. Nor am I expecting a positive response from even 50% of the readers. What I'm driving at is that I'm tired of reading tremendous responses in 'zines, because most of them are from people who have donated items and/or staff members. What will be published in next issue's letter column then? Published will be creative and interesting correspondence. As you hear everywhere else, all letters sent will not be able to be published. I do guarantee a personal response, though.

There are ~~absolutely no~~ photos in this issue as you have probably already noticed. The reason for this is not a financial shortage by any means. It is simply because in 5 pages there isn't that much room. In any case, I think artwork can be more creative, if the artist doesn't copy from a commonly seen still.

I'll take donations in one case: If you donate an article it must be relatively short, i.e. a  $\frac{1}{2}$  page review of Godzilla vs. Smog Monster, or something. If it's art, don't make it too big. I'm not really in the need for too many donations at the moment, but, if you want to, send one (or two) in anyway. I can never tell when I'll need them. Next issue may be 2 or 3 pages longer, and it all depends on you. If this issue sells well, the extension will most likely be made. Or, if it doesn't do too well, there will be no change. Or, if I'm unlucky enough to discover that the demand for a short, slightly overpriced newsletter is drastically low (Well, at least you won't feel guilty), there will be no next issue. I won't feel bad though. This newsletter may die, but I won't.

There is one thing that is not common about this newsletter. I'm not stealing pix or info from Famous Monsters, Monster Times, Cinefantastique or Japanese Fantasy Film Journal. After all, what's the sense of buying something if you've already seen it somewhere else (Quote taken from Monty Python and the Holy Grail.)

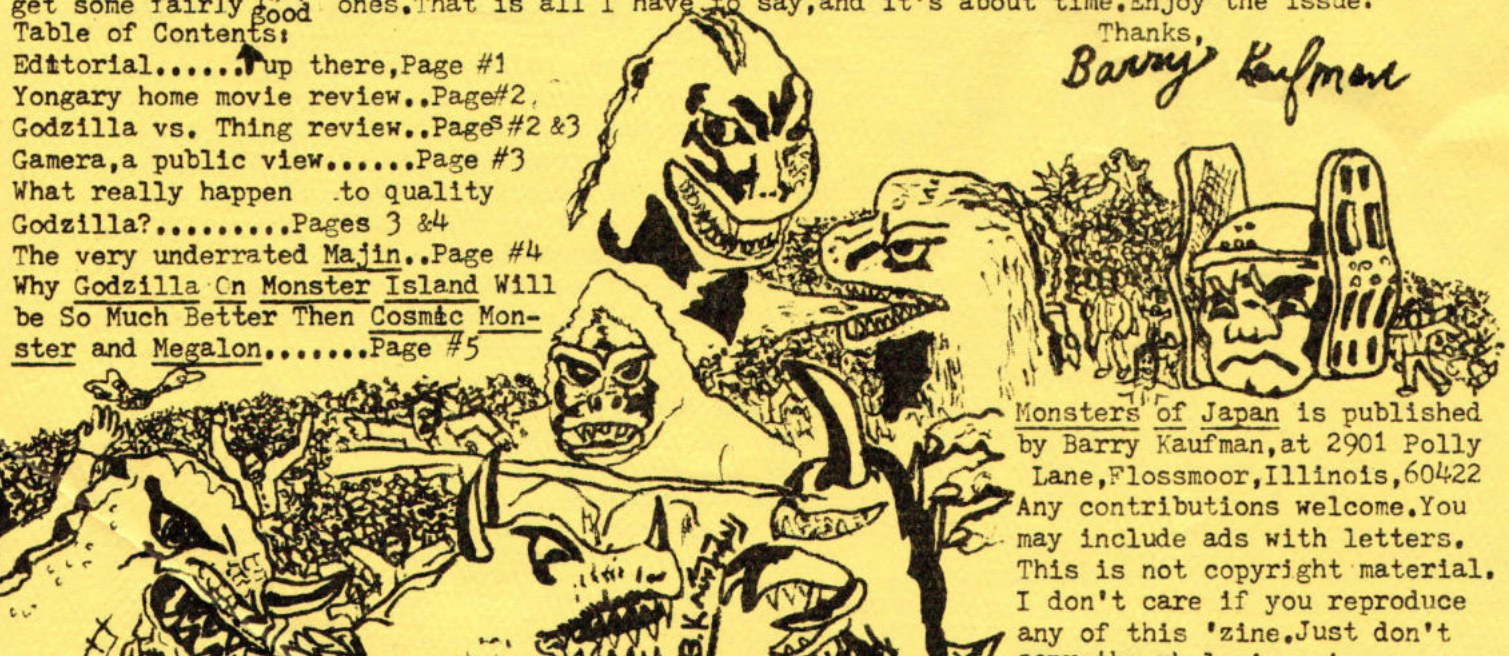
I hope you don't think this issue is too short because the editorial is too long. Something of great importance is a long, informing introductory comment, and that's what I'll be doing for each and every issue. Continuing from this issue will be many 8mm home movie reviews, of Japanese Monsters of course. But the nearest thing to seeing Destroy All Monsters on T.V. or in the theater is having the film (Even if it is a short segment, silent, color sound, whatever) to see at your convenience in your own home.

Also coming next issue are classifieds. Ad rates are 20¢ a line, with about 35 type characters each line. If a lot of classifieds are sent, I will have to extend the issue. I'm not out to rip anyone off, despite what you may think. Also, a little space each issue will be devoted to opinions of Movie Posters and other ad art. To add to the reputation of this newsletter, no reprints will ever be used. Only firsts, or parts of them. Since there won't be many articles per issue, I'll try to get some fairly good ones. That is all I have to say, and it's about time. Enjoy the issue!

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Thanks,

Barry Kaufman



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# HOME MOVIE REVIEW

# YONGARY,

# Monster From the DEEP

First of all, I know many people that have never heard of Yongary. Yongary is not actually a Japanese film but is Korean, and had very promising special effects. Unfortunately, American International, the films releaser, put the film directly on television, and nothing has been heard of the company since. I'd name the stars, but in the home movie version about 7 of the films 11 minutes are devoted to scenes of Yongary, and 1 of the actors names is Sin Chung 2, so you can see what the names would mean to you.

The film begins with about 10 seconds of titles, Yongary Monster From The Deep. The next scene is in a newsroom with some men discussing the recent earthquake that has struck Korea. A few people are sitting there with grim looks on their faces, and others are discussing what to do. The man who seems to be the leader says, "I authorize you to impose martial law now". A general then looks at a glass wall with an arrow coming close to the area. He brilliantly comments, "The earthquake is rapidly coming closer".

Well, it turns out that the earthquake is none other than Yongary traveling through the ground. Before this is revealed, however, a man gets on a police loudspeaker and says coincidentally, "This reminds me of an old fable. Yes, there's one about Youngary (The name Yongary is spelled Youngary throughout the film) a momster (spelled that way) that causes earthquakes."

Yongary comes out of a mountain, destroys some tanks, massacres Hong Kong and assaults the airforce before being killed by a helicopter with an unknown chemical. This is a review of the silent version. The sound-color version is (of course) better by all means, but many people don't have sound projectors.

Print quality is very good, with not too many scratches and only a few noticeable reprinting mistakes. The shortened version is actually much better than the original film. First off, the totally stupid scene in which Yongary dances to Japanese music is left out. Also thankfully left out were a few extremely unrealistic destruction scenes. This shortened film is better than the original, and has too long been ignored. Another asset to this home movie is a very good cover drawing. In case you care, some other stars are Oh Yung 2, and Nam Chung. Actual running time, 89 mins. Home Movie running time, 10 minutes, 21 secs. Excellent job of editing. Rating out of 4 stars - \* \* \* 1/2. May be ordered from Ken Films.

# GODZILLA VS THE THING

I know that everyone has heard of Godzilla vs. The Thing, so I won't bother giving any detailed background on the film. It was made (of course) by Toho Int, Ltd. and released in the U.S. in '64. Directed by Inishiro Honda. Special Effects by Eiji Tsuburaya.

This film (Home Movie Version) is very unorganized. There are no opening titles, and the first thing we see is Mothra's egg plunging into the sea, accompanied by appropriate subtitles. Then, after we are shown a few newspaper clippings about the egg, a subtitle "SUDDENLY" is seen and out pops Godzilla's head, and accompanying parts. He walks into a city, demolishes a few things, and is met by the sight of Mothra (Moth) flapping toward him. They take an immediate dislike to each other and start at each other's throats. Some very fast battle scenes take place, and if your projector has slow motion, use it. The film abruptly ends with Godzilla winning and Mothra dying. No mention of the caterpillars are made, and the ending subtitles are "It Won". At the very end, it looks like a fadeout is being made to a native scene, but it's only a mistake. Speaking of mistakes, there are many of these in this film, in-



**The Mysterians—3:30 to 5 p.m.,**  
 (7) A race of giant intellects whose planet is destroyed attempts to conquer Earth, enslave its men and mate with its women. Kenji Sahara, Yumi Shirakawa. ★ 1/2 ('59)

**Attack of the Mushroom People (C)—1:30 to 3 p.m., (2) Ch. 32**  
 really seems to be serious about these Japanese sci-fi flicks! In this one, Maui survives a shipwreck and a fungus-inhabited island. Akiro Kubo, Niki Yashiro. No rating

**7:00 p.m. (32) "Voyage into Space" ★ 1/2**  
 (1970) Until 9:15 p.m. A Japanese hero, Johnny Sokko, and his 6 million yen flying robot prevent a monster from destroying Tokyo.

# EVIL IN THE AFTERNOON

Monsters join the space race.

MONSTERS INVADE TV 44 SPACE GIANTS ON 44 ★

**The Mysterians**

GODZILLA VS. THING8 mm movie review

cluding the misspelling of the words plunging (spelled flunging) and the word thing (thinge). Luckily, most of the acting is cut and most of what's seen is Godzilla and Mothra (Moth form). No mention of the caterpillar mothras are made, and the only time we see the Roscilean Aelinas (WHATEVER) is at the concluding scene. The film does include many, many fight scenes, and even though the editing is at best mediocre, if you're a Godzilla fan I'd advise buying this film. The cover art is the ad art and is very bad, but the film more than compensates for this failing. Rating out of 4 stars-\*\*\*. Available from Ken Films.

# GAMMERA, A PUBLIC VIEW

Have you ever wondered what the non-Japanese Monster Fan thinks of films as the ones we enjoy? Personally, I really wondered not what they think about Godzilla, but about Gamera. I think the original Gamera film was very worthwhile, as is War of the Monsters, but that about draws the line with me. Any other Gamera film is out. Return of the Giant Monsters is the borderline. It reaches to be good, and is inbetween being mediocre to downright bad. But getting back to



B.K. '77

the public view. The percentages you are about to see have been taken in the age group 13-15 and are what these NON-FANS thought of the films. These are people who are not partial to Japanese films whatsoever.

### GAMMERA, THE INVINCIBLE (1966)

Out of 129 people- Excellent-24%, Good-32%, Fair-31%, Poor-13%

### WAR OF THE MONSTERS (1966)

Out of 109 people- Excellent-12%, Good-59%, Fair-28%, Poor-1% (!)

### RETURN OF THE GIANT MONSTERS (1967)

Out of 145 people- Excellent-4%, Good-69%, Fair-21%, Poor 6% (!!)

### DESTROY ALL PLANETS (1968)

Out of 118 people- Excellent-2%, Good-36%, Fair-39%, Poor-32% (3 people said it was so bad they wouldn't compliment it by calling it poor!)

### Attack of the Monsters- (1969)

Out of 79 people- Excellent-1%, Good-19%, Fair-15%, Poor-62% (WOW) (5 people said, "That movie didn't warrant rating abominable." Not exactly that but close to it.)

### GAMERA vs. Monster X

(Let me point out here, that by this time I was having real trouble getting people to watch the movies, but since I told them this was their last one, many agreed) Excellent-1%, Good-12%, Fair-28%, Poor-56% (9 people said, "I can't say how ----- it was". By the way, 151 people took this one on.) What do I think of these films? Gamera I would classify as excellent, War of the Monsters same, Return of the Giant Monsters I'd classify as between Fair and Good. If I could find a rating for Destroy all Planets, it would be around abysmal or horrid. Attack of The Monsters? All I can say is it is near the top of my most disliked Japanese Monster Films list. Gamera vs. Monster X is different. I thought this was way above the previous 3 Gamera films. It gets a good from me. What do you think of Gamera movies??? Let me know.

## Whatever Happened to quality

In 1956, when Godzilla, King of the Monsters was released in the U.S., the Japanese thought smart and didn't let anyone know it was Japanese until they were in the theatre, and, whatever it was, it worked. Godzilla was a runaway success, and the Japanese were enticed with the idea that if the first could do better, why couldn't another one? So, on a slightly lower budget, the Japanese produced Godzilla's Counterattack, to be changed to Gigantis, the Fire Monster, and it did it again. Although the film didn't have the expertise the original had, people still flocked into theatres to see helpless Japanese get trampled. After this came Godzilla vs. the Thing, then Ghidrah, Invasion of the Astro-Monster, Godzilla vs. Sea Monster, Son of Godzilla, Destroy All Monsters, Godzilla's Revenge-STOP!!! Right here is where Toho ran into some considerable difficulty. Although Godzilla's Revenge was composed primarily of stock footage, it cost Toho too much. Son of Godzilla and Destroy all Monsters had done only mediocre at the box office, forcing Toho to stop heavy Godzilla production and concentrate on getting

CONTINUED ON PAGE #4

some money for their next production. It took them approximately a year and they came up with Gojira tai Hedorah, released in the U.S. in late 1972 as Godzilla vs. The Smog Monster. This film helped Toho considerably, enough to spend a good amount on Gojira tai Gigain, to be released in 1978 by Cinema Shares under the name Godzilla On Monster Island. (See page 5 for detailed financial background) They made a mistake again. Toho likes to make profits (who doesn't) off their films, but since they went somewhat all out on Godzilla On Monster Island, they had to skimp on the next feature, Godzilla vs. Megalon (Gojira tai Megaro). Since they skimped on Megalon, Toho made a noticeable amount of money. Megalon only cost them about 1 million, in contrast to the 1.6 million spent on Monster Island. Unfortunately, the profits from Megalon didn't show up too well in Godzilla vs. the Cosmic (Bionic) Monster (Gojira tai Mecai Gojira; ed. note-When released in Japan, Cosmic Monster had 2 names, and I don't know the other). The film was a slight improvement over Megalon, but since it had such good profits, I can't compliment Cosmic

Monster. I will however, compliment the Cosmic Monster's best costumes to date, not to mention one of the materials a little cheaper, Toho stretched the roboting Kong Escapes, and added a lot of new material like ornament sticking out of it's head, want to see a better movie with Godzilla, 1978 when Godzilla On Monster Island is

er costume. It was one of Toho's most expensive. To make the mat-costume from the Kong movie Kal, like transistor ears, knife among many other things. If you you'll just have to wait till released by Cinema Shares.

# MAJIN VIEW OF DISTRIBUTION

In 1966, Daiei Studios, through American International, released the film to the United States. At the time, Daiei Studios was quite busy with 2 other the Monster and Gamera. The did not have much time to Majin, Monster of Terror, and many others, is probably laborate production. On it's ets. Among them; Excellent average (I wouldn't call it iful, surrealistic, specialfx ures and a realistic and costume. This production would well received by American fortunately, it never got that already stopped releasing it's prefferred to sell them direct large publicity expenses. Both released to large, network stations Then, there was Majin. Daiei ignored minor and unknown (relatively) Tele the films existence. It died flat



frequently in my area, so I get to view it a lot, but unfortunately, many Japanese Monster fans have never seen Majin. Thanks a lot, American International and Daiei.

er productions, War of Invincible, thus they pay attention to Majin, in my opinion, Daie's best, most eside were many ass-period detail, above great) acting, beautiful, spectacular miniature stonelike Majin and definitely have been theater audiences. Un-far. By now, Daiei had to cinemas. It just and eliminate Gamera films were (at time of distribu tion back in '66.) the film, and let it fall into the hands of m- Division distributors. Nobody was even aware of on it's reels. Thankfully (sorry) it is shown

# GODZILLA ON MONSTER ISLAND

NEW, IMPROVED  
OVER GODZILLA  
VS. MEGALON and  
GODZILLA VS  
COSMIC  
MONSTER

SPACE MONSTERS  
FROM BEYOND THE STARS...  
AT WAR WITH GODZILLA  
FOR THE EARTH!

TOHO PRODUCTION in association with TOHO EIZO



You remember Godzilla Vs. Megalon, don't you? You know, that movie with the robot in Keds, the klutzy Godzilla, the out of proportion Gigan, and the rubbery Megalon. You also (some of you) know about Godzilla vs. Cosmic Monster. This film wasn't as bad, but it still didn't fit Toho's standards by any means. At least the kids like it. With a trend like this, can Godzilla ever get back to what he used to be? Well, I don't know if he can improve in future films, but Godzilla On Monster Island sure is. Isn't Godzilla On Monster Island Toho's newest film? It's the newest Toho film to be released, but it happened to be made following Godzilla vs. The Smog Monster back in 1972. For some reason or another it never found a releaser, or a releaser never found it. Why Cinema Shares Distributing didn't grab this before Megalon is beyond me, since Godzilla On Monster Island was better in all areas. #1-~~While~~ Godzilla vs. Megalon spent 850,000\$ of it's approximate \$1,000,000.00 budget on special effects, while, Godzilla On Monster Island spent 1.3 million of it's 1.6 million dollars on special effects. The rest went to actors and other miscellaneous debts.



Interestingly enough, while in production for Godzilla vs. Megalon, Toho was not at all worrying about financial problems. Their first concern was to create a decent opponent for the new Godzilla feature. First, they thought of a giant BAT!!!! Marvel returns! However, this would prove to be too expensive because the bat would have to fly a lot in the movie. Too expensive. Scratch the bat. Now, they thought of a giant insect, and the designers started working. As we all know, they came up with Megalon. A good costume but awfully poor execution ruined him. After a day of production, Toho finally realized they did not have enough money to complete the film. So, it ended up having a childish look:

Toho's only excuse for poor quality. Unfortunately, something going against Monster Island is that it does have a child in it (OH NO!) and it is of the same snotty brand found in Megalon. Fortunately, the film has a saving factor; beautifully (mostly) done special effects. ALMOST (Not quite) to the level of Destroy All Monsters, ALMOST (not quite) to the level of the original Godzilla, but, thank God, way above the level of Godzilla vs. Megalon & Cosmic Monster.

By the way, Godzilla vs. Cosmic Monster cost about 1.1 million to make, so you can see the oncoming improvement.....

ENDITORIAL-ENDITORIAL-ENDITORIAL

I sure hope you liked this issue of Monsters Of Japan. Depending 100% on how this issue sells, there may be another one. Everyone who buys an issue will get to know if there will be another or not. 'Till next issue---

BARRY KAUFMAN