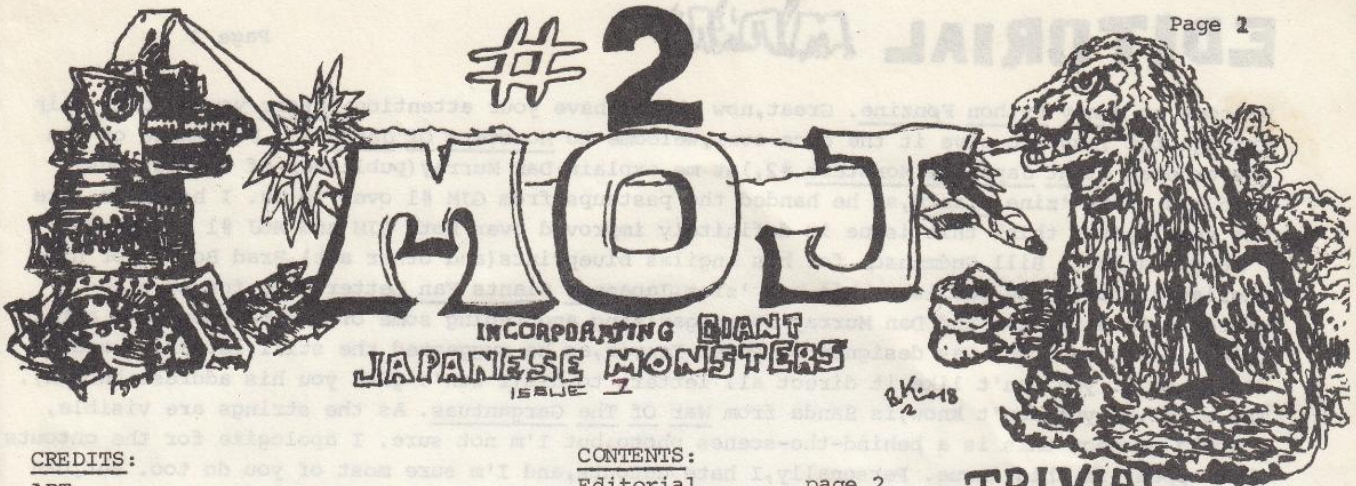


# MONSTERS of JAPAN \$125

INCORPORATING  
GIANT JAPANESE MONSTERS #2





CREDITS:

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 Page 1-Bill Gudmunson  
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 Godzilla Vs The Thing and  
 Ghidrah home movie reviews by-

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Godzilla's Costume Through The  
 Years-by Barry Kaufman

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CONTENTS:

Editorial.....page 2  
 Angilas-history..page 3  
 Angilas-blueprints....4  
 Godzilla Costume.....7  
 8mm Home Movie Reviews-  
 Ghidrah,God. Vs Thing,10  
 Godzilla's Revenge....11  
 Angilas Films-List....13  
 Toho's 1-Shots.....14  
 Mysterians.....16

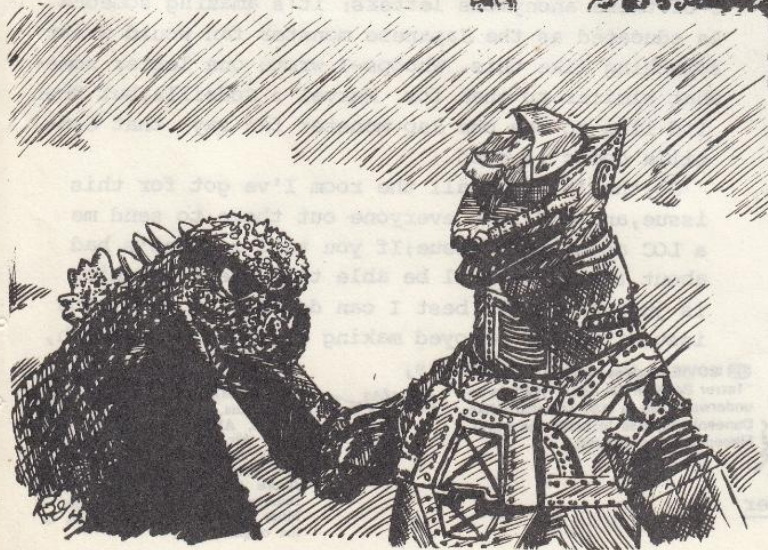
TRIVIAL TRIVIA

Although unimportant,it's interesting to hear what's going on in the lighter vein:

In Detroit,Mich.,at the State Wayne Theatre(1,042 seats;\$1,50-\$3.50)Godzilla Vs Cosmic Monster played on a double bill with Mouse & His Child for the week of Feb. 17-Mar. 3 and in it's first week picked up an "excellent \$10,723" and in the second a "lively \$8,000".I wish Cinema Shares would realize that it's about time they re-release it nationwide,as they will most likely pick up a hefty profit.

GAF,the Viewmaster company,is coming out with a Godzilla Viewmaster.It sounds promising because they're going to use color photos and put them into 3D.

Meanwhile,Mattel's Godzilla Doll looks satisfactory.I saw an advance publicity shot(accidentally destroyed or it would've been printed in this issue)and it looks as if it has movable joints,and it's painted a blue-grey.It retails at a not-so whopping \$4.00,but will probably cost \$5.00 to \$6.00 when put in stores.It seems to look most similar to the Megalon suit, although there are many differences.They could've done much better,but at least they didn't do too bad.So much for the Trivia-more next issue.



# EDITORIAL *Anti-Editorial*

Welcome to Monty Python Fonzine. Great, now that I have your attention before you quickly flip through the issue to give it the once over, welcome to Monsters Of Japan #2. For those of you who ordered Giant Japanese Monsters #2, let me explain: Dan Murray (publisher of GJM) was busy with his other 'zine Klaatu, so he handed the pasteups from GJM #1 over to me. I hope you like the result, as I think this issue is definitely improved over both GJM and MOJ #1 combined.

Many thanks to Bill Gudmunson for his Angilas blueprints (and other art), Brad Boyle for his Angilas history (Brad publishes his own 'zine, Japanese Giants Fan Letter; look for ad elsewhere in this issue), and Dan Murray for organizing and typing some of the pasteups and articles. Also, the cover was designed by Peter Tysver, as he suggested the still, lettering and design, so if you don't like it direct all letters to him (I won't give you his address though). The still, if you don't know, is Sanda from War Of The Gargantuas. As the strings are visible, I would suspect this is a behind-the-scenes photo, but I'm not sure. I apologize for the cutouts that appear in this issue. Personally, I hate cutouts, and I'm sure most of you do too. But, Dan did some of the pasteups long before I knew I'd be editor (and publisher) and I had no idea I'd get a surprise. Again, my apologies.

Since I don't want everyone nailing me for that Godzilla drawing on page 12, I'll explain why he looks so shoddy; simply because he looked horrible in many stock shots in the film Godzilla's Revenge. For instance, some stock footage was lifted from Son Of Godzilla, and you know how dismal that costume was. It puzzles me why some artists continually draw Godzilla the same way, whether they're drawing from Godzilla Vs. The Thing or Godzilla Vs. Megalon. This practice is rather dimwitted, since the costumes in the two films differed drastically.

Also, since parts of this issue were typed up soooooo long ago, some of this info contained within may seem to be antique. Well, just consider it nostalgia.

excellent.

Last issue I stated that I felt Majin, Monster Of Terror, was an film. Many people retorted that Majin was a horrid piece of crud that they never wished to see the likes of again. Remember: this is a personal opinion. Some people I know like Dogora, The Space Monster; a film I happen to despise. Just because someone likes a film you happen to hate doesn't mean you have the right to deluge him (or her) with a pile of letters of contempt. I realize in this issue there are some points you may disagree with; certainly I would like to hear what you agree or disagree with, but I don't need obscene letters shouting that I've broken the unwritten law. I was very surprised to get 2 of these anonymous letters: it's amazing someone as educated as the Japanese monster fan would write something like this. Whoops—I wrote one letter somewhat similar to that for Marvel's Godzilla, but then I'd like to see one Jap monster fan say that Godzilla comic is good.

So, that's about all the room I've got for this issue, and I'd like everyone out there to send me a LOC about this issue; if you tell me what's bad about the issue I'll be able to correct it, which is just about the best I can do. Try to enjoy the issue; I really enjoyed making it. See you next ish,



Godzilla about to take a fall for justice in Godzilla Vs. Smog Monster

Thanks,  
*Barry*  
② MOVIE—Science Fiction  
"Terror Beneath the Sea." (1968) In an underwater lab, a mad scientist (Mike Daneen) prepares to battle the world. Filmed in Japan. (90 min.)

Son of Godzilla (1969-Japanese) C-86m. BOMB D: Jun Fukuyama, Tadao Takashima, Akira Kubo, Bibari Maeda, Akihiko Hirata, Kenji Sahara. Mr. G. and Junior get to wreck several dozen papier-mâché sets when Pop feels that the boy's future is in danger. One of the funniest noncomedies ever, but a bitter pill to swallow for fans of the original.

# GAMERA-a.o.g.m.<sup>3</sup>

Strange title, isn't it? A.O.G.M. stands for Attack of the Giant Monsters. Starting with this issue, MOJ will be carrying a synopsis and critique for every Gamera movie, until there are no more movies left. Hopefully, by the time I run out of Gamera movies, Daiei will have made another. But for now, the 7 will have to do.

A saucer shaped U.F.C. lands in a clearing. This supports Earth's scientists' sensing of strange radio waves coming from outer space. Two friends, Tom and Akio, are the first to go inside the ship. Akio's frightened sister watches as the boys go inside and the saucer takes off to an unknown destination. Along the way, the boys meet Gamera. He senses there will be trouble for the boys. As Gamera speeds up, the boys think he is trying to race and they speed up too. Gamera realizes his attempt to warn the boys is nil, and loses the ship. Tom and Akio find themselves on a peculiar planet with a terrain and atmosphere suspiciously like that of Earth's. As the boys exit the ship they are unfortunate enough to meet up with Gyoas. Tom exclaims, "Oh, look it's Gyoas!" Akio is irritated with Tom's incorrect remark: "That's not Earth's Gyoas, it's an outer galaxy Gyoas."

The boys hear a rushing of water. Akio observes the water in a nearby river is flowing in reverse. He says to Tom, "Look at that!!" The water is gone, and the bed starts to split open. Guiron, a knife headed creature, emerges from the dry riverbed. Gyoas spots Guiron and uses its red heat ray, which Guiron deflects with his knifehead. It hits Gyoas in the leg, severing it as the injured Gyoas flies back into space and Guiron returns to his pit. The boys, in a local "building", find the planets last 2 inhabitants, both female: Barbella and Flogun. The two ladies promise the boys a safe return to Earth, but warn them that their planet, called Teron, will be glaciated in 5 hours. Barbella tells Flogun, "We will eat their brains to gain information on Earth's ways, and when this is completed, use the spaceship to get there." The brains will also serve as food for the voyage to Earth. Just as they are about to cut off Akio's top, Gamera appears. After a battle with Guiron, Gamera is injured by "spurs" the creature emits and falls into a lake. The boys, after a brief escape, are captured and put in a cage in a control room. The saucer the aliens were going to use was impaired during the previous battle, and as the girls are repairing it, Tom uses his dart gun to try to open their cage. Instead he releases Guiron and it proceeds toward the ship. It injures Flogun and splits the ship in half. Barbella kills Flogun, and Gamera is revived by the children's pleas for help. Flogun fires an atomic missile at Gamera as Guiron emerges from his pit. Gamera catches it, throws it into Guiron's head, blows him up, and repairs the boys' ship. On their return to Earth, Tom and Akio deliver a badly dubbed message as Gamera flies back into space amidst ridiculous "Bye Gammers" and "Thanks Gammers".

One of the most dimwitted Japanese Monster films ever, it offers little or no serious entertainment. You can't ignore the dubbing because it's too obviously there; you can't ignore the cheapness of special effects because it is the most noticeable thing in the film; but at least you can ignore the plot, because it is almost nonexistent. I can't really help but pity Daiei, and I can see why this film turned out as bad as it did. With more money, Daiei could make some really nice movies, but then so could Toho.

With this film, Gamera's costume became more doll-like and plastic looking. Guiron is totally banal, and "Space-Gyoas" looks just like what he is: a man in a silvery cape and legs with a gold painted Gyoas head on. When Barbella shaves the hair off of Akio's head, one can't help but notice it's just a wad of rubber. The film is very obvious and VERY stupid. Nevertheless, I must admit, it is very entertaining.

## War In Space

Toho now has an entry in the space race. Called War In Space, its shooting budget is 2 million dollars, and the effects manager is miniature expert Akiyoshi Nakana. He has to his credit the spectacular Submergence of Japan. Directing is Jun Fukuda, and the film is slated for Christmas Release... The film was slated to come out before Star Wars, but is now progressing very rapidly due to the SF Mania sweeping the globe.



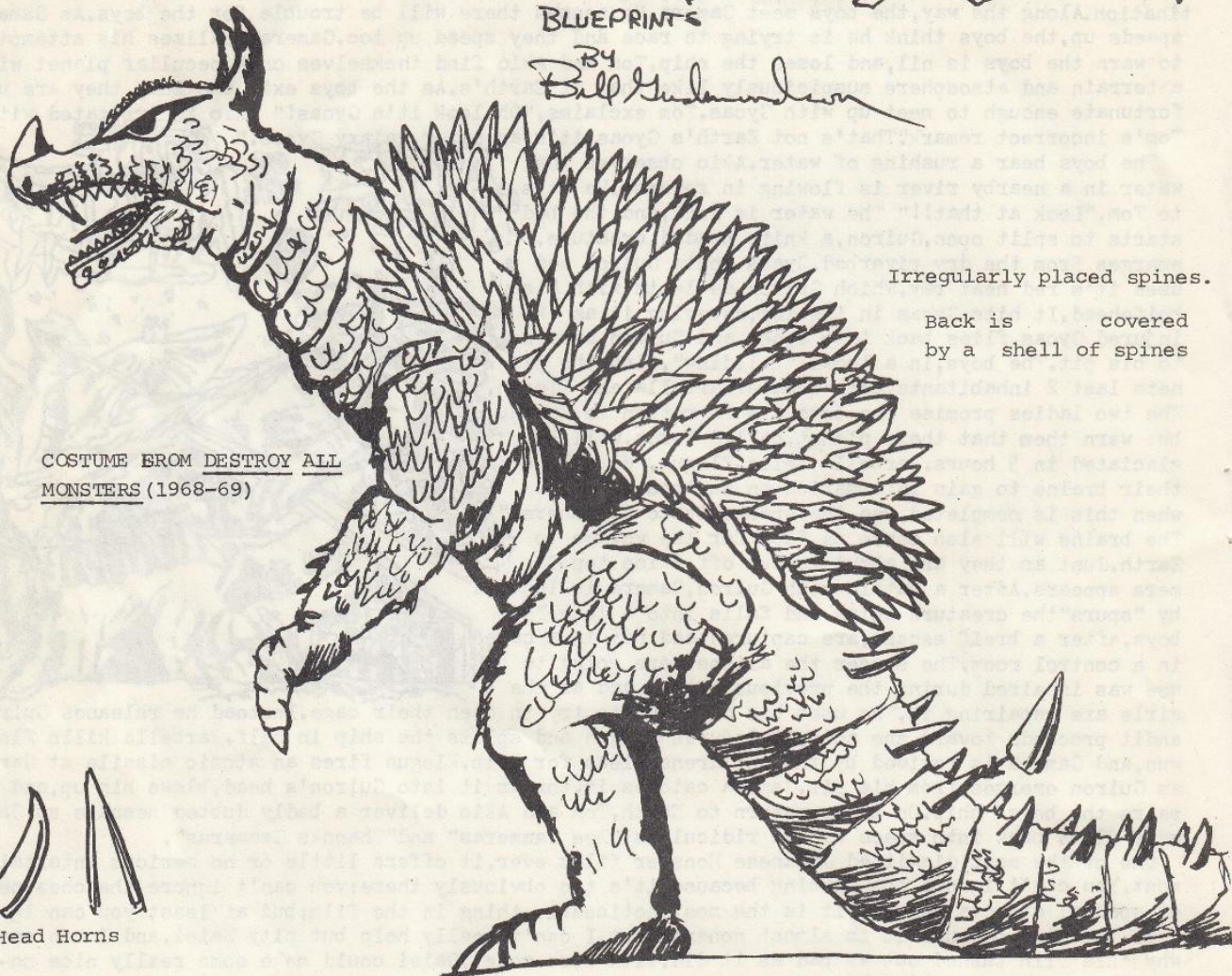
# ANGILAS

Angilas-60, meters tall (about 185 feet)  
Origin: Siberia

# アングラス

BLUEPRINTS

By  
Bill Gulamundson



Irregularly placed spines.

Back is covered  
by a shell of spines

COSTUME FROM DESTROY ALL  
MONSTERS (1968-69)



Head Horns



Horn On Nose



Spines On Back

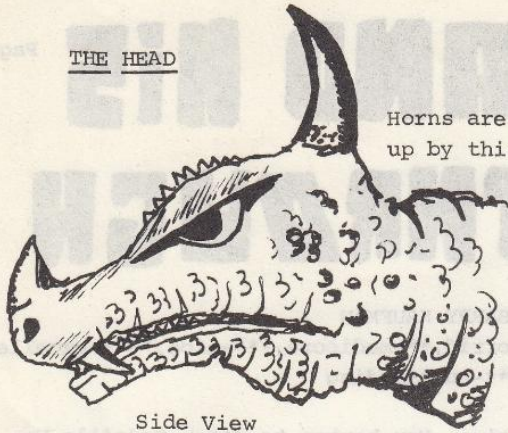
GENERAL VIEW OF BODY-SIDE VIEW

Spines are thick and irregularly placed--



Tail-Long & Thick

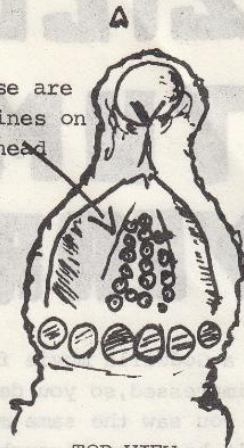
THE HEAD



Side View

Horns are built up by this skin

These are tiny spines on top of head



TOP VIEW



INSIDE MOUTH

2 Longer Teeth

24 Upper Teeth

26 Lower Teeth

Note that the mouth is just one big frown



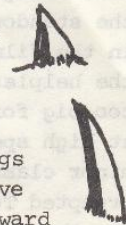
Underside- Note folds of Skin



The Tongue

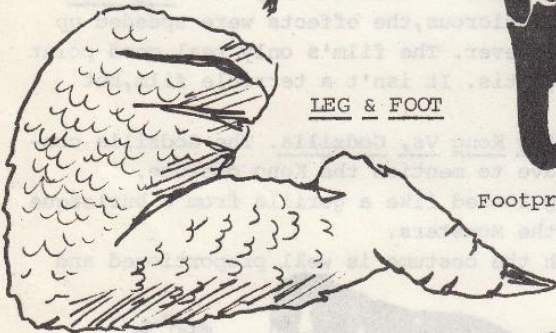
Shape Of Teeth

Fangs curve outward and back



Thin & Pointed

LEG & FOOT



On All Fours



Footprint



Foot



Standing



Toenail



Front

The 5 Small Spines On Arm

THE ARM



Side View

# GODZILLA AND HIS COSTUME THROUGH THE YEARS

Page 6

BY BARRY KAUFMAN

\*-horrid,\*\*-mediocre,\*\*\*-nice,\*\*\*\*-excellent  
\*\*\*\*\*-outstanding

Say your tuning in to a Godzilla movie for the first time. You happen to catch Godzilla Vs. The Thing. Your pretty impressed,so you decide to watch another Godzilla film,Son Of Godzilla and you end up not sure you saw the same monster that was in Godzilla Vs. The Thing. This is because the Godzilla suit has gone through numerous changes in all of his films-some good, some bad.

The original Godzilla,King Of The Monsters was a very promising film in almost every respect, the standout being Eiji Tsuburaya's amazing miniatures and special effects. The Godzilla suit in the film looked respectively excellent;glaring eyes that seemed to light up when he trampled the helpless Japanese, oversized teeth lined in a crooked row, and a lumbering head that seemed too big for the creature's lumbering body. All these features,plus shooting all of the effects at high speed(to give an illusion of mass and bulk)added up to make the original Godzilla a minor classic of the fifties. Surprisingly,the box-office receipts weren't too minor,so this prompted Toho to continue their cycle of giant monsters. Adding to the film's realism,obviously, was the authenticity of the Godzilla costume. Costume-\*\*\*\* Film-\*\*\*\*½

Toho's next Godzilla film wasn't called Godzilla but Gigantis,The Firemonster. Warner Brothers never explained why they changed Godzilla's name, but it possibly could've been good that they did. The monster Gigantis was simply a revamped Godzilla;the costume was thinned,the head was flattened a bit,and even buck teeth were added, all to a most unsatisfactory end. Gigantis on the whole was none too impressive. The dialouge was ludicrous,the effects were speeded up instead of allowed down, and the actors were as dismal as ever. The film's only real good point was the addition of a new monster,Angilas,to battle Gigantis. It isn't a terrible film,but it's no Ben Hur. Film-\*\* Costume-\*\*

1963 brought a new Godzilla,and an improved one,in King Kong Vs, Godzilla. The Godzilla costume in this film is really nice, but then I guess I have to mention the Kong costume.

One of the Toho technicians worst suits ever,the Kong looked like a gorilla from a burlesque comedy,more less than a worthy opponnet for the King of the Monsters.

Godzilla wasn't perfect in this film either. Although the costume is well proportioned and appealingly designed,the exicution of Godzilla's actions left much to be desired. He clapped,he danced,and even laughed in this film. Where was the destroying, non-emotional creature of the original Godzilla? Just waiting to be taken of the wall and revived. The first Godzilla film shot in color,this film employed a special camera that capture the monsters expressions to 0.01 mm. Although this worked to a disadvantage, the film is altogether entertaining and unfortunately,amusing. Costume-\*\*\*\*½,Film \*\*\*\*

Godzilla Vs. The Thing had the best costume of any Godzilla film,and special effects to match.



An added feature that really helped the film out was Mothra, the giant moth, a very colorful and realistic character. A lot of high speed photography was used here, making the film even better than one would think at first glance. Godzilla was flawless except for something that annoyed me quite a bit: When Godzilla attacks the beach (Korada) in the beginning of the film, his upper lip continuously wobbles to and fro, resulting in his appearance being less effective. In addition, it looks frighteningly like Godzilla's face is about to leave his head, which would not only be ridiculous, but churn up quite a splat when it reached the ground. Else for this, the film is really an excellent example of what Toho can do when they really put themselves to work.

Costume-\*\*\*\*; Film-\*\*\*\*\*

Next came Ghidrah, The Three Headed Monster, a colorful Godzilla film and a very good one. It doesn't matter much that Godzilla looks like a dog, because there are 3 other monsters to attract our attention: Mothra, Rodan, and especially Ghidrah. The scene in which he appears is already classic, and Ghidrah's costume is especially eye-grabbing. Since the moth Mothra was killed in Godzilla Vs. The Thing, we now have left one of Mothra's two caterpillar larvae. The aliens explain in the film that the other caterpillar died so now the other one is lonely. Meanwhile Rodan succeeds in looking very silly throughout the film, but then I guess that's not too unreasonable because the film contains not only unintentionally humorous (script) lines, but the monsters are now trying to be Jerry Lewises; but it's just too depressing to see Godzilla do a double take as Ghidrah hits him with a heat ray in le derriere, or Rodan playing hide and seek behind a rock; you just can't laugh at that (at least I can't). As much as the monsters play around in the film, as many stupid lines the dubbed Japanese deliver, the film still comes off as being one of Toho's better efforts, if not one of their more somber. Costume-\*\*\*; Film-\*\*\*



Above: Son Of Godzilla, Left: Godzilla Vs Megalon



After Ghidrah, Toho decided they would use him in their next film (because of Ghidrah's box office draw) so they came up with (U.S. release title) Invasion Of The Astro-Monster. In this one, Godzilla's face was flattened so much that it looked like a 6 ton weight was dropped on it during molding. Else for this, the rest of the costume was very good (not excellent); well proportioned, not too fat, but still big enough so that it looks enormous. The film doesn't have much of a plot, making easier to watch, but it also has more humor, making it easier to laugh at than the original Ghidrah. Costume-\*\*\* Film-\*\*\*½

Here's a film that has been ignored for a long while, and I still can't find a reason for it. So, the film didn't get American release in the cinemas; that fact doesn't verify not paying attention to it. The film does get a bit boring as the actors, none of which are above poor, get a lot of footage. But then the scenes that feature monsters are excellent, and even the moth Mothra comes back to take the people (caught on an island about to explode) back to Japan. The costume here is almost identical to the one in Monster Zero (Invasion Of The Astro Monster) except the face is straightened out a bit. Costume-\*\*\* Film-\*\*\*

Now, here's a film that deserves to be ignored, but I must mention it to warn everyone. The film, Son Of Godzilla, was made in 1967 but should never have been conceived. Toho's worst monster has to be Minya, Godzilla's son. Puffed and cute, he romps around the screen hiding behind his dad every time he's threatened. Godzilla seems about as disgusted as the audience as he attempts to teach Minya to fight, but Minya never has to fight as hard as the viewers trying to get out of the theatre. Even Godzilla's costume sank to the occasion; just take a look at the second page of this article. His head is too big, and his expression impells one to think the Big G. just took an overdose of Nytol. The whole film is just one big mistake, and I wouldn't make any attempt to see it if you already haven't. Oh, there's one good point about the film: It's unintentionally hilarious. Especially the Japanese actors, for instance: it gets very hot on Solgeil Island, where the scientists are making experimental weather conditions. So hot, in fact, one of the witty (sic) actors says, "I feel just like fried chicken." Everyone else nearly dies laughing, but the reason it's funny is the attempted humor is SO futile, you've got to laugh. As I previously mentioned, the whole film is full of sukiyaki. Costume-ZERO Film-ZERO

Toho realized they'd better redeem and fast, so they churned out Destroy All Monsters, in which 10 monsters all team up against the alien Kilaacks. Featured were Godzilla, Mothra (caterpillar), Rodan, Ghidrah, Manda, Angilas, and Ghidrah. Making cameos were Varan, Baragon (Frankenstein Conquers The World), and Spiga (Son Of Godzilla).

The scenes with the monsters are superior to anything Toho had ever done (with the exception of Godzilla Vs. The Thing). Unfortunately, the acting bogs the film down considerably, and some scenes get downright boring. The standout part of the film is probably Gorosaurus destroying the Arch De Triumph in Paris. The ending battle scene is an excellent reunion of some of Toho's more successful monsters, all united against one of the best creatures, Ghidrah. All in all, a film not to be missed, and you can probably catch it on a local station twice a year. Costume-\*\*\*\*, Film-\*\*\*\*½

Right: 2 scenes from Godzilla Vs Megalon





Above & Right: Godzilla VS. Smog Monster (Hedorah)

Right: Newspaper ad mat



A minor film for the kiddies was made by Toho in 1970. Called Godzilla's Revenge, the film was rather stupid. See article elsewhere in this issue for a more in depth look at the film. Costume-\*\*\*\* Film-\*\*

Around this time, 1972, in Japan, things were getting rather smoky. Overpopulation, inflation, and pollution were hampering all industries, including film. Toho retaliated by making a film against a problem that was forcing them to lower their standards. In Godzilla Vs the Smog Monster, Toho had Godzilla fight a creature spawned from pollutants, and the result was a mixture of excellent, terrible, and at times repulsive. The excellent are some scenes where the two monsters battle; the standout being one that takes place in an oil refinery. The terrible is Godzilla flying using his radioactive breath as fuel, and the repulsive are everpresent throughout the film. The Smog Monster (Hedorah) spews a brownish slime that disintegrates humans, and at one point Hedorah drops Godzilla into a crevasse and nearly drowns him in the substance. I thought the film was very good, disagreeing with others that this film drastically changed Toho's normal atmosphere. So what if it did? It's about time. The Godzilla costume here is really good. The muppet-like face is replaced by large eyebrows, and the teeth get even larger. This film isn't bad at all, and although some of the effects demand more attention, it ranks among some of the better Godzilla films. Costume-\*\*\*\*; Film-\*\*\*\*

Another quite good film is Godzilla Vs. Gigan (pronounced Geyegan, not Geegan) is presently in the hands of Cinema Shares under the title Godzilla On Monster Island. I haven't seen the film, but from the stills and short publicity trailers I've seen it looks rather above average. The Godzilla costume is the same as Smog Monster, which is one good point. Another is the reappearance of Ghidrah, and a fantastic new monster, Gigan. This monster is probably Toho's best costume; very colorful, excellent detail, and an assortment of death rays. Also reappearing is Angilas, his costume changed since Destroy All Monsters. Unfortunately, he looks a bit too rubbery, but I don't think that will hurt the film too much. Costume-\*\*\*\*; Film-?

Godzilla Vs Megalon was made after Toho spent generous amounts on Monster Island and Smog Monster, and the result showed it. Borrowing heavily from past films (some even not Godzilla films like War Of the Gargantuas) this film had hardly any redeeming factors; the Godzilla costume looked very silly, a new robot was added named Jet Jaguar (the less about him the better) and many battle scenes were done by use of stock footage. There are a couple good points; Gigan appears to aid Megalon, and the monster Megalon is very well designed. There is also a good scene of Megalon destroying a dam, but unfortunately that's about as far as the good points go. Page 9

The latest Godzilla film to reach our shores is Godzilla Vs Cosmic Monster, a film featuring a metallic double of Godzilla. I haven't seen this film either, and from what I've seen it hasn't improved over Megalon. The Godzilla costume is the same as in Megalon, there isn't as much stock footage but again the effects are way below par. The Cosmic Monster does look dazzling, but this is the only good factor about the film(or so I've heard). Costume-\*\*Megalon(film)-\*\*Cosmic Monster(film)-\*\*

Revenge Of Mecha-Godzilla brings back Inoshiro Honda and Akira Ifukube(music) who hadn't been present since Destroy All Monsters. From what I've heard, the film is much better. The monsters are: Godzilla, Chitanosaurus(a "bad" monster that whips up storms with its tail), and Mecha-Godzilla 2. No rating since I haven't seen any trailers, but I think it should be much better than Cosmic Monster.

Here we have another new film I've heard nothing about for a while: The Rebirth Of Godzilla is supposed to be a remake of the original Godzilla, with no silly stuff. Godzilla is once again a bad guy, and he fights no monsters(at least that's the word going around;but I'm not positive about it. There are so many rumors going around these days you can't tell what's accurate and what's not.)

Those are all of the Godzilla films. I doubt highly that I've missed any films-if so,it wasn't intentional. Godzilla looks like he's slowly starting to climb out of the pits he fell into with Megalon and Cosmic Monster. Hopefully, there will be no more dismal failures as Son Of Godzilla for Toho, but if there is, we'll just have to wait till next year.

# ANGILAS

## BY Brad Boyle

Angilas (commonly misspelled Anzilla, Angrous and Angurus) has appeared in six movies to date. They are (in American Release order) Gigantis, The Firemonster (Gojira No Gyakshyu) Destroy All Monsters (Kaiji Soshengeki), Godzilla's Revenge (Oru Kaiju Daishingeki), Godzilla Vs Megalon (Gojira Tai Megaro), Godzilla Vs The Cosmic Monster (Gojira Tai Meka-Gojira) and Godzilla On Monster Island (Gojira Tai Gaigan). Angilas is quite similar in appearance to the prehistoric Anklyosaurus. He is 60 meters tall and has a weight of 30,000 tons. He has two horns on top of his head, with two sharp teeth sticking out of his mouth. He has an armored back, which serves as one of his only defenses (he possesses no death rays).

In his first movie, Gigantis (1959) he had the honor of being the first monster to fight Godzilla. He lost, of course, but that's not what counts, right? In the end of the film, Godzilla kills Angilas, and Godzilla is buried under tons of ice, thus freezing him till his next adventure King Kong Vs Godzilla (1963). The movie was in black and white, and being a sequel to Godzilla it had fair special effects, but superior miniatures. Angilas's next appearance didn't come until 1969 when he was one of many monsters featured in Destroy All Monsters. He wasn't seen much until the final battle scene in which he got assaulted (much to his despair) by Ghidrah. Next came Godzilla's Revenge in which he had a huge part that lasted one scene. His part in Megalon was just a few seconds at the beginning. Godzilla Vs Cosmic Monster offered more of the same. But in Godzilla On Monster Island he is once again promoted to co-star. He teams up with Godzilla (apparently he had forgiven him for killing him earlier in Gigantis) to defeat two evil monsters Ghidrah and Gigan. He hasn't made a movie since, and there isn't a part for him in any Toho production in the future. But old monsters never die, they just put their costumes away until needed again.

**Godzilla—12:30 to 2:16 a.m., (7)**  
Despite the name change—Godzilla: King of the Monsters was the original—this movie still rates as a loser. Storyline goes like this: With the help of a scientist, newsman Steve Martin tries to destroy the rampaging title Monster king who has invaded Tokyo. Raymond Burr, Fuiki Murakami and Renyama Shunkichi. Monstrosity. ★ ('56)

**Destroy All Monsters [C]—7 to 9 p.m., (6)**  
1999, and there are monsters on the Earth—herded together by means of electronic devices based on the moon. But we wouldn't have much of a movie unless they got loose, would we? Akira Kubo, Jun Tazaki. Caution: this movie may destroy your evening. Zero ('68)

**Ghidrah, the Three-Headed Monster** (1965-Japanese) C-85m. \*\*½ D: Inoshiro Honda. Yosuke Natsuki, Uuriko Hoshi, Hiroshi Koizumi, Emi Ito. Ingenious scripster works three favorites into plot (Mothra, Rodan, Godzilla). Trio champions people of Tokyo against rampaging title fiend.



# GODZILLA'S REVENGE

By Page 9  
BARRY  
KAUFMAN

Synopsis: Ichiro, in the 2nd year of school, is a boy of the quiet, retiring type. His father is an engineer who drives the locomotive of a freight train. His mother, too is working on a part-time basis. The result; Ichiro lives a lonely life, coming home to an empty house.

The boy's hobby is collecting odds and ends he finds at a house under construction, but here, he is persecuted by the leader of a boys gang who drives him out of the building.

Ichiro's only friend is an inventor who lives in the same building, and is continually thinking up ideas for toys. His room is full of unfinished products. At present, he's engrossed in a children's computer. What Ichiro wants, however, is a computer by which he can be transported to the Island Of Monsters where Minya and Godzilla live.

Today, both Ichiro's parents are working, and while playing with a toy, he is transported by airplane, in a dream, to the Island Of Monsters. The Island is inhabited by Godzilla, Minya, Gamakera, Angilas, Spiga, Gaborah and other monsters. All of the monsters are engaged in a fierce struggle, (!) a neverending battle to survive. Ichiro is attacked by the monsters, but saved by Minya. Minya, Ichiro, and another monster look for Godzilla. Minya, like Ichiro, is persecuted by a bully, the wicked monster Gaborah. At this time, Ichiro is awakened by the toymaker.

Ichiro again goes to the empty house to collect more odds and ends. It happens however, that 2 who had stolen 30 million yen, have escaped and are hiding in the building... Ichiro picks up one of the robber's license plates resulting in the robbers attempting to capture him.

Ichiro again wanders into the land of dreams. Minya, who also is feeling lonely, is waiting for him. Minya is being taught by Godzilla to stand up for himself with out the help of others. Minya is trying to overcome Gaborah, but is overpowered. Godzilla, unable to bear the sight of Minya being beaten by Gaborah, gives him fatherly advice and trains him for his next encounter with the bully.

Meanwhile Ichiro is caught by the 2 thieves and is confined to the boundaries of the house. They make a hostage of him, and plan to escape by stealing the toymaker's car.

Ichiro dreams about Minya. Minya is again persecuted by Gaborah on the Island Of The Monsters. Ichiro encourages Minya who is on the verge of being beaten by Gaborah. Minya at one time thinks of running away but is encouraged by Godzilla. With the aid of Godzilla and Ichiro, Minya eventually overcomes Gaborah.

Remembering this scene Ichiro makes up his mind. He bites one of the thieves and thereby effects his escape. Just as Minya uses his radioactive rays, Ichiro uses a fire extinguisher to fight off the criminals. The police, informed by the toymaker who has discovered the stolen car and themoney, arrive on the scene and arrest the criminals.

Ichiro is no longer the weakling he used to be. He's no longer afraid of the leader of the bullies, and the next day on the way to school he confronts him, and after a short battle, emerges victorious. Just as Minya did.\*\*\*\*\*

Critique: Godzilla's Revenge. A misleading title if I've ever seen one. For one thing, Godzilla gets no revenge whatsoever, Minya does. If the film was called Minya's Revenge, however, it would lose its market and saleability. The biggest thing wrong with the film, aside from the kiddie approach, is the constant stock footage from older Godzilla films, giving the film a hastily taped together look, which is as it should be. The film grain repeatedly changes, as do the Godzilla costumes. The one from Destroy All Monsters was used in the scarce new footage filmed, the rest was all stock footage and it looks not only cheap but confusing, as it seems as if there are 3 or 4 Godzillas in the film. Now, to discuss the high level kiddie approach: It's alright if you're a kiddie, or somewhat uninformed about Godzilla, but when you know what's going on in the film, it can get painful. When Minya shrinks down to human size and then talks to Ichiro, it's wincing time. Or when Godzilla trained his son how to fight one is tempted to turn off the television, or break the movie projector as the case might be. Tsuburaya, although he did work on a bit of effects work, otherwise had miniscule participation in this effort. Honda made a big mistake in making the film so appealing to kids, and forgetting about the Godzilla devotees. The film starred Kenji Sahara, Machiko Naka, Tomonori Yazaki,



Godzilla's Revenge-Continued

Hideyo Amemote, Sachio Sakai, Kazue Suzuki, Ikio Sawamuro, and Shigeki Ishida.

Machiko Naka, who played Ichiro, was one of the film's good points. He wasn't dubbed in the usual hideous screech used in Megalon. Instead, he talks as one would expect a boy his age to talk, and through all the bad dubbing, he adds to the film instead of detracting from it.

The original release length (running time) of the film was none to astounding; a paltry 75 minutes. American distributors, in this case United Pictures International, showed it on a double bill with Hammer's Island Of The Burning Damned. To cut down the showing time, they cut Revenge to 69 minutes and Damned from 87 to 79, and God only knows what they could've cut. Incidentally, the combo was distributed under the advertising slogan "Two Incredible Science Fiction Shockers!!". Although Damned is actually not a bad film, Revenge was neither incredible nor shocking.

The Gaborah costume, although attractive from the front, really stunk when viewed from the side. The costume had neither a tail nor spines or some juxtapositions sticking out from his back. In facial design, Gaborah is very similar to a cat, with orange hair and 3 horns jutting from his head.

Minya looks the same here as in every film; pugfaced, pathetic and, worst of all, cute. Spiga happened to look particularly good here, and the Toho technicians executed the wire tricks with exceptional realism. Angilas looked as he did in Destroy All Monsters, which also helps the film a bit.

All in all, the film is really successful as far as the kiddie approach goes, and is entertaining, but the Godzilla devotee will continually cut-down and criticize the film for being "cheap, a Toho cop-out and simple-minded". Remember, you were kids once too you know.

Ratings: Children; most non-critical devotees (I don't know any other way to put it) -\*\*\*\*, Devotees -\*\* $\frac{1}{2}$ , Effects -\*\* $\frac{1}{2}$

**JAPANESE GIANTS-**

As most of you know, Brad Boyle has given up Japanese Giants, but it will not die. You'll realize how alive it is when you look at these contents for #5:

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detailed blueprints of Mecha-G)

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# jgfl

The JAPANESE GIANTS FAN LETTER is a fan/news zine dedicated to the monsters of Japan's fantasy cinema.

Each issue contains the latest news on movies and products; in-depth reviews, etc.

A sample issue is just a stamp and sub rates are as follows: 4 issues - \$1; 12 issues (one year) - \$3.00.

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One of the less-than-satisfactory Godzilla costumes fight Spiga with a little help from Minya in Godzilla's Revenge.



The quality of this film is rather mediocre. It is scratchy and dark. The film is unorganized, although most of Mothra/Godzilla battle was left. Although many good scenes were cut, several fine scenes were left, such as: Godzillas appearance at Korada beach and Mothra's attack. The film runs about 9 to 10 min. Recommended. Brief plot sumup. A violent storm washes a huge egg into the sea. Soon it lands on shore and the newspapers cover the story. Suddenly Godzilla appears at Korada beach and proceeds to destroy an oil field when he reaches the egg. He is about to destroy it when Mothra shows up. (out of nowhere). They proceed to battle until Mothra is hit by Godzilla's fire breath, whereas she flies off to die by her egg. Godzilla roars in triumph. The film ends here which means that they left out half the movie. The cover is really strange. There is this big lizard on it, which looks nothing like Godzilla. Also on the front it says "SEE THE ARMYS OF THE WORLD DESTROYED". What armys I ask?

Distributed by: Ken Films  
506 Main st.  
Fort Lee, N.J.  
07024

I believe they are \$9.95 each but you had better write them for a FREE catalog.

Flash-The price for Japanese Giants #5 has been set at \$1.25 + .25 postage. Please send \$1.50 to Ed Godsizsewski. For details see page 10. This is NOT just another 'zine-I feel it will soon

be THE 'zine on Japanese Monsters. If you order, you won't be sorry.

**82 MOVIE—Fantasy**  
"Voyage into Space." (Japanese; 1968) Animation mixes with live action in this tale of young Johnny Sokkr and his flying robot. Mitsundbu Kane ko, Akjo Ito. (2 hrs., 15 min.)

**82 MOVIE—Thriller**  
"Yongary, Monster from the Deep." (Japanese; 1968) Mysterious earthquakes in Korea unleash a gigantic creature. Oh Yung Il. (90 min.)

This film is better than "Godzilla vs the Thing" as far as the quality of the film goes. This film is also unorganized and there is little plot to it. The film contains many special effects such as: Ghidrah's formation, city destruction, ect. If you look closely you can see scenes of the city being destroyed that were used in "Godzilla vs Megalon". Brief plot sumup. A meteorite lands on Earth. Soon a team of men go to investigate. That night the meteorite starts to glow then rocks are magnetically attracted to it. Suddenly it splits open, a ball of fire comes forth and forms into Ghidrah. The people flee in terror as Ghidrah approaches the city. Ghidrah's destruction leaves the city demolished. Suddenly Godzilla appears (out of nowhere) and begins to battle. Soon Mothra joins in. Rodan appears out from behind a rock (yes, a rock) and joins in. Then as quickly as it began, the battle ends. Beaten Ghidrah flies off. If you want to see the first part of this movie you can buy the film "Battle of the Monsters" it shows the fight between Godzilla and Rodan. The only cover worse than GHIDRAH is Rodan's that I've seen that is. Boy is this cover bad. Godzilla & Rodan are alright I suppose, BUT Ghidrah is TERRIBLE. For one thing he has 3 legs. Also he has NO wings or tails. (Look up you'll see what I mean). But despite all this their fun to watch and fun to collect. I for one recommend buying them.

**82 MOVIE—Thriller**  
"Godzilla vs. the Thing." (Japanese; 1964) Four super monsters and some fine special effects make this a good bet for horror fans. Reporter: Akira Takarada. (2 hrs.)

# TOHO'S ONE-SHOT'S BY Page 13 BARRY KAUFMAN

After Godzilla, King Of The Monsters, Toho realised that their best bet was the science-fiction film. So, in 1957, Toho started production on The H-Man, a film about green atomic blobs (actually H-Men) emerging from sewers and the like. The H in the title refers to the Hydrogen bomb, and film almost succeeds in bringing across the point Godzilla did so well. The effects, for the most part, are really nice (not excellent, but definitely not just fair) and again the Americans ruin the film. Ridiculous dubbing and a horrendous American script (Good line-"These things look horrible to me, huh?") all add up to detract almost any good points from the original. I dare you to look at the one sheet Columbia put out and not say something derogatory. All in all, the film is not bad at all from a technical standpoint, but it's really hard to rate a film when you've never seen it in it's original form. American version-\*\* Special effects-\*\*\*

Some people argue that Varan, The Unbelievable, in it's American film form, is not all a Toho film, and I must agree. Crown International Pictures decided to edit Japanese scenes to avoid dubbing. They inserted scenes with good ol' Myron Healy, and, as much as Myron might have tried, his acting helped the film almost hit the pits. The effects were excellent, especially the concluding scene at the airport, and the miniatures very effective. It's too bad that such good effects had to be so badly ruined, just because of how careless American Studios are. The one sheet isn't too bad, except the creature on the poster bears little or no resemblance to the monster in the film. Starring were Myron Healy, Tsuruko Kobayashi and a "cast of thousands". If so, I missed about 950 of them. The 1-sheet says "Produced and directed by Jerry Baerwitz". Maybe that's Inishiro Honda's stage name. Sid Harris did the totally banal screenplay, and the Americans again succeed in making a totally banal movie. American version-\*\*. Special effects-\*\*\*½

Probably one of Toho's most disappointing one-shots, Dogora, The Space Monster was made in 1964 and done by the usual Toho team (Tanaka, Tsuburaya, and Honda). It's amazing how little this film deals with the title monster. The creature, Dogora, is really just a subplot in a tightly knit little screenplay. It deals with diamond smuggling and espionage, but it all drags on so long it's hard to enjoy the film. The title monster, although featured in some very realistic scenes, was not too interesting in design nor in movement. Also, to violently contrast with the scenes of Dogora as a puppet are scenes with a none too satisfactory animated monster. Some visuals were matted so badly a very thick black line continually surrounded Dogora's body. All in all, it was an effort that left much to be desired. (If you really want to see it, don't try too hard or you may be deeply disappointed. Rating-½, Special effects-\*\*

A minor film with a very major publicity campaign was Frankenstein Conquers The World. There is no doubt the film is bad, but then a lot of people criticize it's effects, some of which are excellent. The Frankenstein of the film was more similar to an ugly retardate than the original great. On the other end of the scale is Baragon, a very interesting costume, if maybe a bit too cute looking. The American version isn't as badly done as usual, but Nick Adams has the acting ability of a soggy cigarette. The film is, however, somewhat enjoyable and even likeable as some of the situations get so ridiculous you have to have pity on the film. Eiji had a few problems during filming as is quite evident, especially in one scene: watch for when the giant boy is walking through a city. He jumps onto the street, and the streetlight next to him starts to bend. He walks over to the streetlight and bends it, but it's already half bent. The film's not too bad, but could've been MUCH better. Rating-\*\* Effects-½

Then, we have a really odd film with some generally horrifying moments. Attack Of The Mushroom People was made by Toho and released to American Television by American International. Probably the best of all Toho's solo (non-sequel) efforts, this film shows Toho's excellent capacity for the horror film. One notable thing about this film is the eerie type of laughter continually echoing throughout the concluding scenes. Unfortunately, the costumes



TOHO'S ONE SHOTS-CONTINUED


of the "mushroom people" were almost as unrealistic as the abominable snowman from Ultraman. A few books showing stills of the mushroom people sometimes caption them The Eye Creatures, an el cheapo remake of the equally cheap Invasion Of The Saucer Men. Overlooking this, the film is not really too bad, and contains some genuinely eerie moments. It starred good ol' Akio Kubo, along with Kenji Sahara and Kumi Mizuno. The conclusion is unusually intelligent and rarely will you find such a twist at the end of a Japanese Monster film. American version-\*\*\*; Effects- (Visuals)-\*\*, Sound effects-\*\*\*;

Now we have another attempt at the horror film by Toho, The Manster (No relation to The Manwich but released in some areas as The Split). There are some nice effects (An eye appearing on the American reporter's shoulder; Dr Suzuki's deformed wife) but then most of the scenes with the 2 headed "Manster" are better left unmentioned. It's much too obvious throughout the film that the second head is really just a wad of molded rubber. The theme was done much better in an obnoxious film called The Incredible Two Headed Transplant, which, if more offensive than the Japanese film it displayed some truly excellent effects that made the film more believable. Larry Stanford is the guy who has to get the head off his shoulder, and the screenplay (which isn't too bad) was written by American science fiction author Walt Sheldon. As in Mushroom People, more careful effects could've made this film much improved over it's original state. Rating-\*\*, Special Effects-\*/2 (Tsuburaya, what's the matter??)

Now we have a fairly current film that, although not perfect, is slightly improved over most of the others mentioned. Yog, Monster Of Space received a fairly limited release back in '70 when it was distributed in the U.S. by American International. They obviously realised what they had been doing to the Japanese films because, even though the American version here had its faults, there were nowhere near the amount of them as all of the previous films had. This one dealt with an invisible force from space taking over the bodies of an octopus (or squid), a turtle and a land crab. The effects were mostly pretty good, but the sad thing is Tsuburaya, although in the credits, contributed very little to the film as a whole. The best monster is probably the giant octopus, as the crab walked too unrealistically and the turtle's neck looked very similar to an accordion. There are bad spots (the octopus picking up a man ((doll))). Shoot, I forgot to mention that all of these creatures are turned giant (ah-ha!) and that's what is so different than any other African adventure film. Rating=\*\*\*, Effects=\*\*\*



Lake Of Dracula is somewhat of a rarity, in more ways than one. First, it is one of the only Toho films that tries to, and almost succeeds in, capturing a gothic, Hammer films atmosphere. Second, it is rarely seen, except at special showings which are few and VERY far between. Third, it contains much blood and sadism, a little similar to the Phillipinian Blood Drinkers. The film is badly edited and I saw it nowhere near it's original length, so to save myself from more criticism, I won't rate a thing.

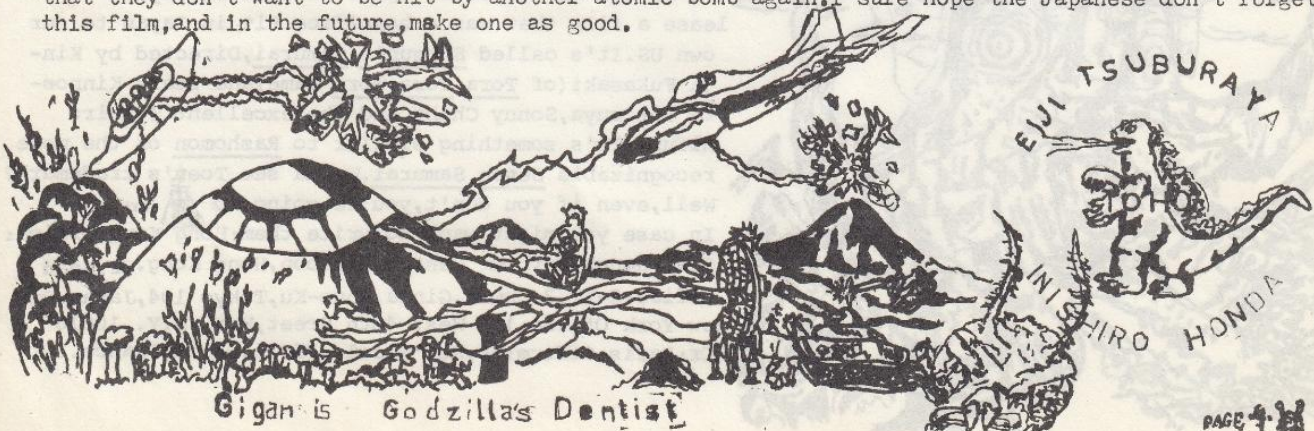
I have a bit of extra space so: Toei is trying to release a film that was a boxoffice hit in Japan to our own US. It's called Shogun's Samurai, Directed by Kinji Fukasaki (of Tora, Tora, Tora fame) and stars Kinnoke Yorozuya, Sonny Chiba and the excellent Toshiro Mifune. It's something similar to Rashomon or the more recognizable Seven Samurai. Wanna see Toei's trademark? Well, even if you don't, you're going to:  roz!  
In case you might want to write them: Hong Kong Office: Star House, Harbour Centre, Kowloon, Hong Kong. Or: Head Office: 2-17, 3-Chome, Ginza, Chuo-Ku, Tokyo 104, Japan. Or: New York Office: 165 West 46th Street, N.Y., N.Y., 10016 Or: Paris Office: 36, Rue Nicolo, 75016, Paris, France.

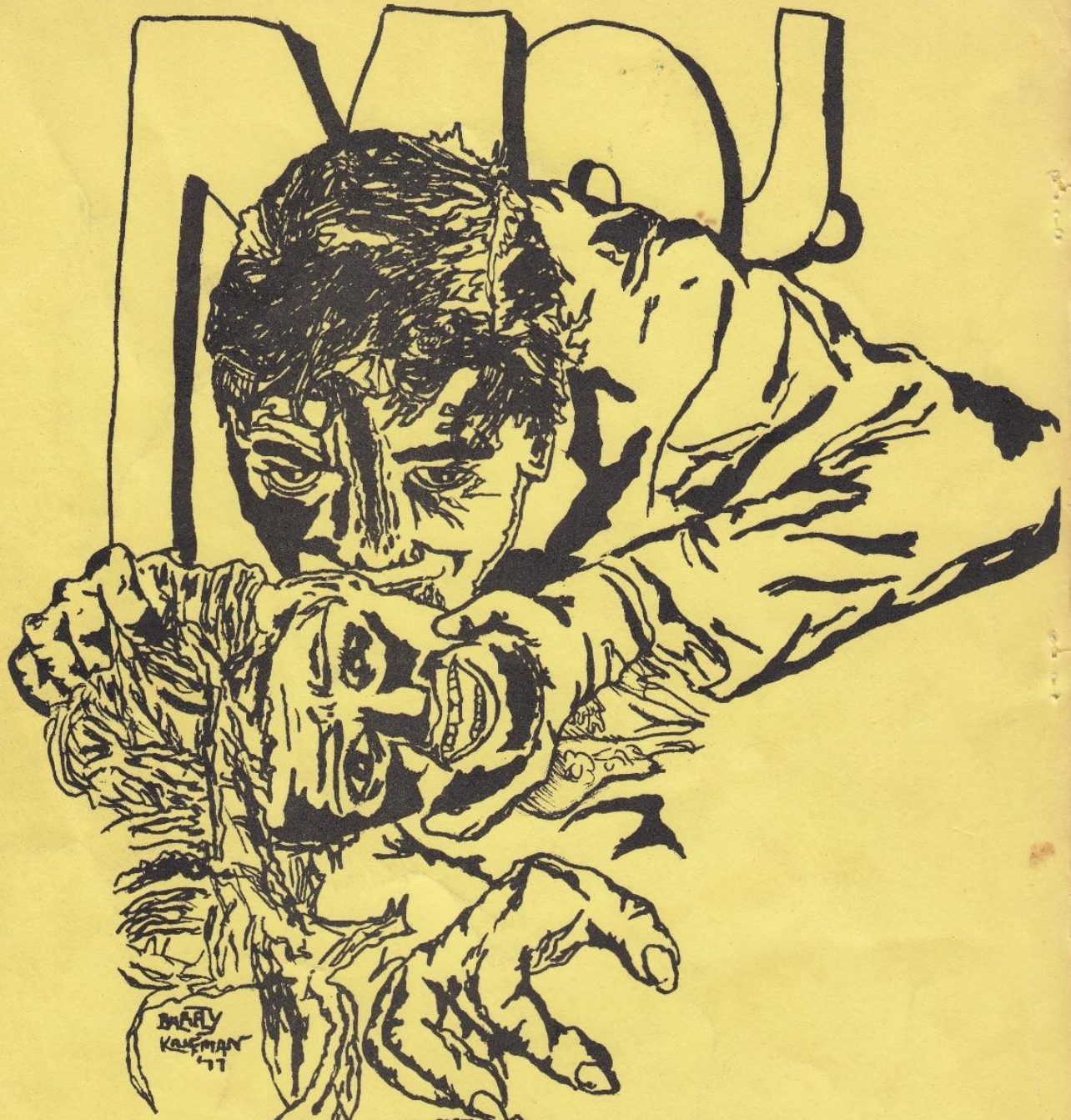


# The MYSTERIANS

In 1957, Inishiro Honda et. al began working on The Mysterians. It's main plotline was a group of aliens (called "Mysterians") wanted to take over the earth. To prove their power, however, they implanted a robot (the one on the cover, called Mogalla) in a Japanese mountain side. It emerged from the mountain and started a realistic destruction of Japan. It had a blue heat ray that came out of it's eyes that destroyed many tanks. The army planned to stop it by having it walk across a bridge and blowing the bridge up. The bridge was cleared, Mogalla walked onto it, and was destroyed when the bridge blew up. The Mysterians informed earth that the robot was not meant to destroy the planet but just to prove they could destroy earth whenever they pleased. The aliens started building a base underground, and when it was almost completed put it on the earth's surface. The Mysterians then called 3 prominent scientists to enter the base so they could explain their mission on earth. As one of the leaders explained, "Our planet has technology you would not understand. Through repeated radiation tests we contaminated our planets. Our women were so horribly mutated they produced freakish babies. The planet was overrun by radioactive mutants. We could not have normal babies because of our women. I think you understand now. We want to intermarry with your earth women so we will be able to have normal babies. Here are the 3 we want." He pulled out a photograph of the three men's girlfriends/fiancées. The men informed the Mysterians that they would think over their request. People from all over the world were called together to discuss the situation. Everyone opined that the aliens did not simply mean to take the women, but the earth as well. After a period of time, the nations decided to produce a couple heat rays, but they would only operate for 20 minutes. After 22 minutes of blue, green, yellow, orange, and pink rays being exchanged, the Mysterians base was destroyed.

Starring were Kenji Sahara, Yumi Shirawaka, Momoko Kochi and Akihiko Hirata. All were as good as could be expected with the disadvantage of dubbing. The real highlight of the film was Mogalla's rampage. The miniatures were as good, if not better, than the ones in Godzilla, King of the Monsters. The only thing wrong about Mogalla was it's legs. The top part followed the usual pattern as the rest of the body, but from the knees down it looked like a circle of steel wrapped around a man's leg. This fact can be overlooked because the rest of the costume is terrific. Castle Films had a home movie, 8mm version of the film out until 1963. Does anyone out there have it? The ending scenes with all the rays made excellent use of mattes and animation, and should not be watched on a black and white television. The Mysterians looked somewhat like men in red capes and bee-like helmets on. In fact, that is what they were. The original version of this film is (or was) 87 minutes long. When released back in 1959, it contained one scene considered too exposing for television version, so it was cut when put on. For those of you who have seen it on T.V., remember that part where the lady is taking a bath and Mogalla comes? The scene cut was the one before she got into the tub. It was a shot of the lady before she got into the bathroom, where she undressed. It showed the back of the nude woman. Wow. Anyway, at least it wasn't an essential part of the film, unless your one who particularly enjoys this type of scene, but I don't think anyone would watch a Japanese science-fiction film for that reason only. An interesting point is that this film sometime really stressed the importance for all nations to get together. Once was when the Japanese called representatives from all over the world to discuss the situation. The man said, "If we do not get together, the Mysterians will slowly overtake all parts of the world, and all because we weren't mature enough to team up against a deadly opposition." This is also the message at the end. The same man says, "If only we could get joined for a common cause more often, things would be so much simpler. I hope this event is not forgotten, so if the world need unite for the sake (I mean sake) of a different nation, the earth will be saved once a-gain." I guess the Japanese felt friendly while making this film, or used it as a message that they don't want to be hit by another atomic bomb again. I sure hope the Japanese don't forget this film, and in the future, make one as good.





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