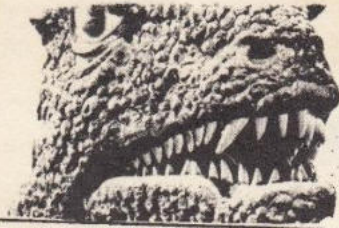


# Monsters of Japan

Number 3

Battle In Outer Space.  
Destroy all Monsters. Yog





# MOJO



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### ART-

Ed Godziszewski-Pgs. 8(top) and  
 special DESTROY ALL MONSTERS  
 foldout  
 Bill Gudmundson-Pgs. 7 and 8  
 (bottom)  
 Kevin Grays-Pgs. 10(top left  
 and bottom right), 12(top)  
 and 15  
 John Loffink-Page 9(top)  
 Peter Tysver-Page 11  
 Barry Kaufman-Pages 2,3,9(bot-  
 tom), and 10(top right)

### WRITTEN CONTRIBUTIONS

Ed Godziszewski-Pages 12 thru  
 15;BATTLE IN OUTER SPACE and  
 3;FEEDBACK  
 Brad Boyle-Page 3;FEEDBACK  
 Barry Kaufman-Pages 5 and 6;  
 YOG, MONSTER OF SPACE, 11(the  
 MONSTERS)and 16(IN THE NEWS:  
 SMOG MONSTER

## Acknowledgements

Special thanks to Ed Godziszewski and Bill Gudmundson for all the time they took to make this issue as ? as it is. Thanks to Brad Boyle for his still selections, John Loffink and Kevin Grays for their superb art(oh, and Peter Tysver)Joe DeGiorgio and Randy Whalen for special information. Thanks again!

So many new things have popped up that I don't think I've allowed myself enough space for everything, but here goes something--

First of all, United Artists has picked up Toei's promising MESSAGE FROM SPACE and will release it sometime around January or so.

REVENGE OF MECHA-GODZILLA has been picked up by Cinema Shares and has been put under the title of TERROR OF GODZILLA. 1-sheets and press-books can be ordered from Donald Velde, but no stills are going to be made. It will receive spotty release this winter, but isn't going to be too widely released till Spring.

The Godzilla doll from Mattel is out. Contrary to my information, it costs \$12 or so and is 20" tall. Its hand pops off(they attempted to make him a SHUGUN WARRIOR)and he spits vinyl "fire". HMMMMMMMM.....

Unfortunately, GODZILLA POWER HOUR premiered the 9th(September)and everyone's worst suspicions were confirmed: The show is ridiculous, Godzilla looks like KING KONG, he fights a ludicrous "fire bird" and Gadzooky, his nephew, flies with the help of underarm wings. Just please, avoid it.-B.K.



# EDITORIAL

Well, here it is, like it or not, MOJ #3. Since you've already flipped through the issue, you have probably noticed a few things. There are many more stills than last issue (#2 had only a still cover). The stills were given priority over the length of this issue, which accounts for how short it is. I apologize for this, but many people expressed their thoughts on the matter and said they thought there should be more stills, so here they are. Thanks go to Brad Boyle for choosing the BATTLE IN OUTER SPACE and SMOG MONSTER stills.

Also, there is much more variety in this issue; instead of me writing and drawing EVERYTHING and having the issue get monotonous, I got quite a few people to help out with the ish. The spectacular foldout was done by Ed Godziszewski, and included as a foldout because I thought it would be an interesting change of pace. Meanwhile, for the people who think "spectacular" isn't enough, there is a full page piece by Bill Gudmundson on Ghidrah (and some other stuff). Not enough variety?? Then how 'bout a beautiful MOTHRA piece by John Loffink, or some great DAM art by Kevin Grays and Peter Tysver? Well, that's the best I could do, so I hope there's enough different things for you.

Writing? Well, there's a very well written article on BATTLE IN OUTER SPACE by Ed Godziszewski, and even something by Roger Ebert. I realize that's not much very much variety but it's hard to get written stuff these days. But the quality makes up for the quantity.

There are stills, too. From GODZILLA VS SMOG MONSTER to MONSTER ZERO to BATTLE IN OUTER SPACE. Yep, they're all here.

Well, with this great lineup, what's in the future? Only time will tell--

## Feedback

*Barry Hughson*



Ed Godziszewski  
5847 North Markham  
Chicago, Illinois, 60646  
(Publisher of JAPANESE GIANTS-#5  
may be purchased from Ed for \$1,50)

I must say that I was surprised by MOJ #2-much better than expected. The cover is very good; I wish the photo reproduction for JG was so crisp and clear. It is a good shot of Gilah and Dai-dako. Always good to see a less commonly seen still. The back cover is also excellent. Since the cover should be the best thing and most attractive aspect of a fanzine, you have done well here. The reproduction quality is fairly good, although pages 3 and 15 seem to be slightly light.

Formatwise, it was laid out fairly well, though I think the article titles would look better if press-on letters were used instead of hand-lettered titles (this problem has been remedied-Ed).

Artwork was a little inconsistent-things like

your Guilala, MEGALON art and SON OF GODZILLA on P. 7 (very good) were all fine, but pages 11 and 15 weren't that good.

While I can't say I agree with all of your opinions, that certainly does not make your fanzine lose any quality points-everyone's opinions differ. Probably my chief complaint is that the spelling and grammar could use some improvement.

Try to get some diversity into MOJ (problem solved herewith in this issue): articles and art all by the same person gets a bit over-drawn.

The purpose of my comments was to offer valid criticisms in the hope that you can improve M.O.J.

Brad Boyle  
P.O. Box 8168  
Salt Lake City, Utah, 84108

# ...TOO MUCH

No, I don't mean the printing costs for this issue. Many Japanese monster fans collect and spend a lot of money on movie posters; a hobby that's starting to be overrun by ripoff artists and "I'll give it to you for \$25" moneygrubbers. This listing is an attempt to present prices one should pay for the items about to be named. I realize this is not a totally complete list; a complete one could go on for 40 pages, but this should give you an idea what to pay for posters you'll most commonly find (All of the prices are for 27"x41" 1-sheets; 22"x28"s and inserts are generally priced the same as 1-sheets):

<u>Atragon</u> ;1965.....\$3.50-***½	<u>M-Man</u> ;1959.....\$6.50-ZERO
<u>Battle In Outer Space</u> .....\$6.00-***	<u>Half Human/Monster f/Green Hell</u> ...\$7.50-***
<u>Destroy All Monst ers</u> ;1969.....\$6.50-***½	<u>Lake Of Dracula</u> ;1972(El raro)....\$30.00-***½
<u>Frankenstein Conquers The World</u> ...\$7.75-***½	<u>Lattitude Zero</u> ;1970.....\$5.50-***
<u>Gamera, The Invincible</u> (O.S.)1966.\$8.00-***	<u>Majin</u> ;1967(Super rare).....\$95.00-****½
<u>Ghidrah,Three Headed Monster</u> ;1965.\$5.00-***	<u>Manster(The Split)</u> ;1962.....\$9.50-**
<u>Gigantis, Fire Monster</u> ;1959.....\$8.00-* D	<u>Mothra</u> ;1962.....\$8.50-***½
<u>Godzilla,King Of Monsters</u> ;1956....\$25.00-****	<u>Mysterians</u> ;1959.....\$10.00-***
<u>Godzilla On Monster Island</u> ;1978...\$2.70-***½	<u>Rodan, Flying Monster</u> ;1957.....\$15.00-***½
<u>Godzilla Vs. Cosmic Monster</u> ;1977..\$2.70-***½	<u>King Kong Vs. Godzilla</u> ;1963.....\$7.50-***
<u>Godzilla Vs. Bionic Monster</u> ;1976..\$4.50-***½	<u>Kwaidan</u> ;1965.....\$6.50-***½D
<u>Godzilla Vs. Megalon</u> ;1975.....\$4.50-****	<u>Monster Zero/War Of Gargantuas</u> ...\$3.75-**D
<u>Godzilla Vs. Thing</u> ;1964.....\$17.50-***½	<u>Varan, The Unbelievable</u> .....\$4.00-***
<u>Godzilla's Revenge/Isle Of Damned</u> .\$3.75-**D	<u>War Of The Gargantuas</u> ;1970.....\$5.00-***
<u>Godzilla's Revenge/Monster Zero</u> ...\$3.50-**D	<u>Yog, Monster Of Space</u> ;1970.....\$5.50-***½
<u>Gorath</u> ;1962.....\$5.75-***½	<u>Human Vapor</u> ;1962.....\$6.00
O.S.-Oversize *-Bad **-Mediocre ***-Nice ****-Excellent *****-Superior D-Duotone (twotone)	

Note-I do not sell any of these one-sheets;Special thanks to Ed Godziszewski for his help with the prices of these posters.

## FEEDBACK

Brad Boyle-

Monsters Of Japan #2 is quite an improvement over #1, Barry. To start it off, the still on the cover came off beautifully; printed clearly, and rare enough to hold my attention. But like you said, the logo would have been much better if you would've used rub-on letters. Contents page was a little disorganized, but otherwise OK. The editorial was good also, because I think editorials shouldn't be formal, and yours wasn't. ATTACK OF THE GIANT MONSTERS was old hat; no new information to be found. The Angilas Blueprints were great! I really hope you'll continue this feature, as I think Bill's art is fantastic (the blueprints probably won't be continued, but Bill's art will most likely be seen in future issues-Ed.). Godzilla and his Costume Through the Years was sort of used information, but the art accompanying the feature was some of your best, especially the SON OF GODZILLA piece on P. 7. The film reviews were nice to see; I presume that was Dan's typing (correct-Ed.). But my favorite article by far was Toho's One Shots. Very nice work, Barry! The Mysterians article was fine also. Overall, the fanzine comes off a little messy, but that's usual for the first few issues. MOJ #2 could've been better, but what the hell, it was still very enjoyable. I will be waiting for #3 impatiently.

**2 SHOCKERS OF UNBELIEVABLE HORROR...**

ALL NEW! NEVER BEFORE HAS SUCH A BONE-CHILLING FILM BEEN MADE....

A fiendish vampire from a strange world in outer space drains his victims' blood and turns them into weird corpses!

**BODY SNATCHER FROM HELL**

IN BLOOD COLOR AND CINEMASCOPE • A TRC-2 PACEMAKER RELEASE

PLUS 2nd CHILLER!

**BLOODY PIT OF HORROR** (IN DRIPPING COLOR)

HE LIVED TO KILL!



# YOG (Also known as SPACE AMOeba)

YOG, MONSTER FROM SPACE Starring:

Akiro Kubo as Taro Kudo Yukiko Kobayashi as Ayako Hoshino Kenji Sahara as Makoto Obata  
Written by Ei Ogawa Music by Akira Ifukube Executive Producer- Tomoyuki Tanaka Direc-  
ted by Inoshiro Honda Distributed in Japan by Toho International Co., Ltd. Distributed  
in America by American International Pictures; 1970; 6 reels 2289 meters 84 minutes  
Also starring Atsuko Takahoshi and Yashio Tsuchiya

## SYNOPSIS

Unknown to man, the space between Mars and Jupiter is inhabited by colonies of gigantic amoeba like creatures. Thus, when unmanned Jupiter-probe rockets from Earth enter their realm, the amoeba forms, bent on invading our planet, slither into the space vehicles, take over the controls and blast back toward Earth.

The rockets land on a lonely island south of Japan called Serigio, where a party, including Taro Kudo, a photographer, Ayako Hoshino, a girl reporter, and Makoto Obata, an industrial spy, are inspecting the island for possible development as a tourist attraction.

The group are shocked when attacked by an enormous squid, "Gezora", fully thirty feet long. They manage to repulse the monster with fire, but not before it interrupts a religious ceremony and destroys a small native village. Afterwards, their encampment is subjected to continual assaults by assorted monsters. There are huge crabs, "Ganime", and a gigantic turtle, "Kamoebas"- common sea and coastal dwellers that have been transformed into bizarre killers by the space intruders that have taken over their bodies.

Kudo deduces this when he discovers the abandon rockets. And then the creatures enter Obata's body, and the man, now a robot, turns against Kudo and Ayako. Only the girl's desperate pleading can contain this new monster. Even she is unable to do more than give him a sense of a human- a monster with human sanity.

Kudo discovers the other monsters are driven off by the high pitched screeches of bats. Just as the two are about to unleash the bats, Obata, still driven by the aliens, appears. The aliens inform him to suffocate the bats by lighting a fire and trapping them in the cave. To save his compatriots, using his strong human will, Obata unleashes the bats destroying the monsters. He then throws himself into a fiery volcano, carrying the space creatures within him to destruction and, at the same time, causing the ruination of an evil industrial spy.

Once again, human courage, integrity and pride have protected the planet on which we live from all too frequent invasion by creatures from outer space.



ゲゾラ

(Gezora)

A Gezora attacks Taro and Ayako in YOG, MONSTER OF SPACE

# THE HORROR OF INVASION <sup>BY</sup> FORMIDABLE CREATURES FROM SPACE

## REVIEW by BARRY KAUFMAN

A very different type of film for Toho, YOG, MONSTER OF SPACE (originally SPACE AMOEBEA) presented a puzzling question: If Toho could make such a good science-fiction film, why couldn't they make a Godzilla film of the same caliber? GODZILLA VS. GIGAN was made in 1972, 1 year after YOG. In that same year, GODZILLA VS. THE SMOG MONSTER was produced. Neither film was anywhere near the high level of quality set by YOG. The main reason lies in the director: SMOG MONSTER and GIGAN were both directed by Jun Fukuda, while YOG was directed by Toho veteran Inoshiro Honda, responsible for almost everything from GODZILLA onward.

He made sure the actors tried their hardest, which is probably most evident by looking at the performance by Akiro Kube, who starred in ATTACK OF THE MUSHROOM PEOPLE and DESTROY ALL MONSTERS. As Taro Kudo, a photographer, he offers an excellent performance which surprisingly holds up even under the disadvantage of dubbing. Kenji Sahara's performance, although good, is ineptly dubbed and makes him sound like a monotone robot (coincidentally, he is turned into a robot by YOG, but the problem is you can't tell which is which!).

The music is a very large plus, and Akira Ifukube was responsible for it. Without his music, the film would've been much weaker in its effectiveness in both the dramatics department and the monster action. It's mostly reorchestrated music from GODZILLA, but nonetheless it's more effective than anything that an American distributor would throw in.

American International was rather sloppy in its release of YOG. The l-sheet isn't too bad, nor are the stills, but they released it so limitedly that it had very little or no chance at the box office. That's the pity of it all: MAJIN and YOG got puny theatrical release, but both were good examples of Japanese cinema. Meanwhile, GODZILLA VS. MEGALON, the worst of the Godzilla series, got wide distribution from Cinema Shares,

thus confirming the public's prejudice against Japanese monster films.

But definitely the best thing about YOG are the superb special effects. The color and Widescreen help, as does the use of high speed photography, but the monster costumes are the film's highlight. First and foremost is Gezora, the giant squidlike creature. Gezora was a gigantic puppet, with strings attached to 6 of the legs and the top of the head. Oh, there was a man in that puppet, but he was mainly for the monster's movement and wasn't that important to the monster's main appearance. Gezora's movement was fluid and realistic, as was his attack on a native village. When Gezora is (supposedly) destroyed by fire, a new monster appears. This time the body of a land crab is inhabited by YOG, making the creature grow to 75 feet. This monster is a total puppet, which is unfortunately obvious due to the fact

that the Ganime's feet rarely touch the ground. Taking this into consideration, Ganime is still impressive in design, with large red eyes on stalks, mandibles, a hairy body and 6 hairy legs (operated by wires). This monster was blinded (shot in the eyes, giving the effects department a chance to make fakey red green blood spurt out) and driven off a cliff. Last, and probably least, is the accordion-necked Kamoeba, a giant turtle (more realistic than Gamera, which still isn't saying much). This was simply a man in the costume, and it showed.

Despite the film's bad points, YOG is probably one of the best Toho monster films ever, with a respectable cast and superb special effects.

Without doubt, YOG is, so far, the best Toho film of the 70's.  
 Direction-\*\*\*\*½  
 Acting-\*\*\*  
 Effects-\*\*\*\*½  
 Overall-\*\*\*\*½

# YOG

CINE CAPITOLE 12-24-68-10 U. KT.

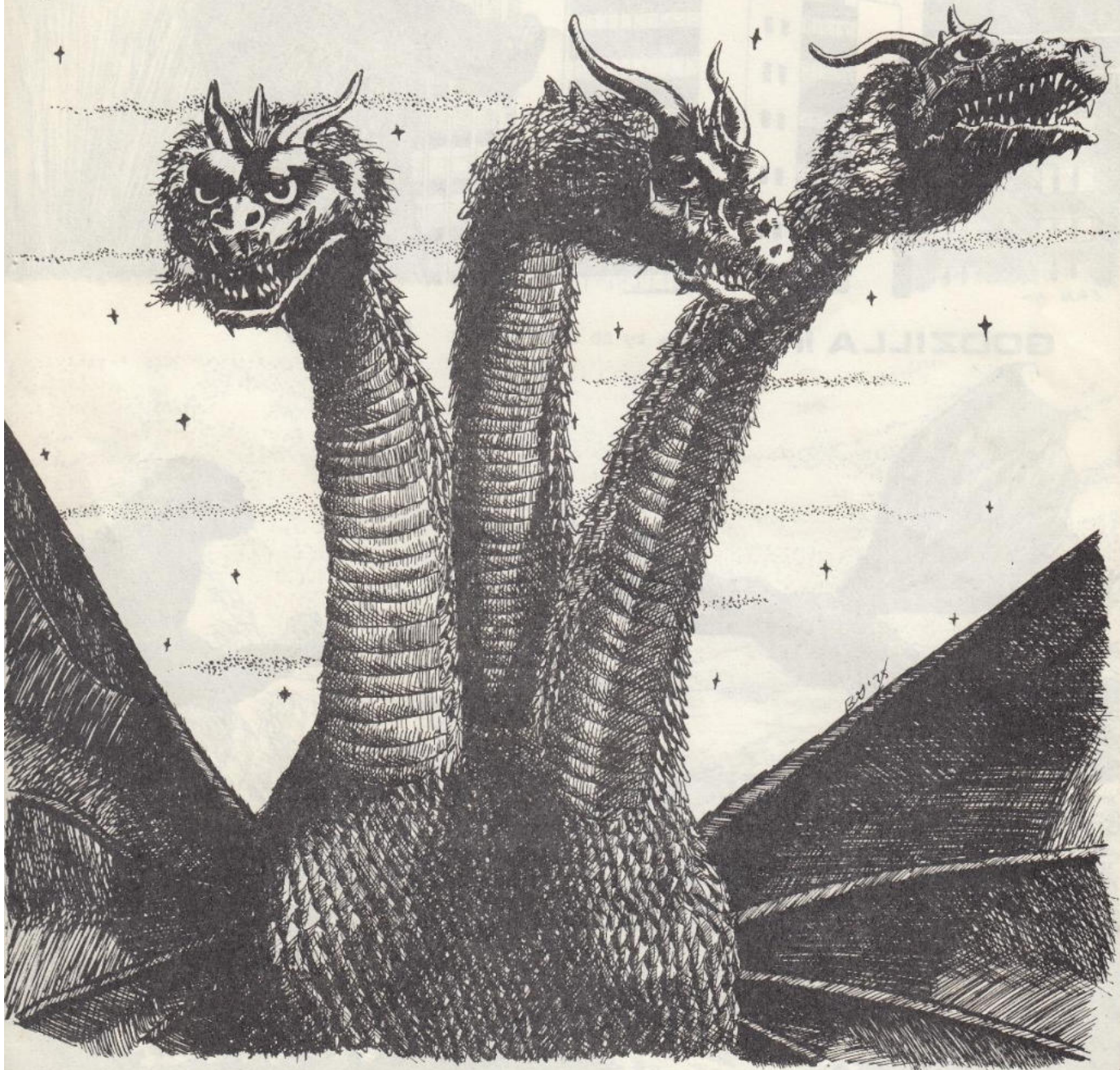


One of the many different ads used for the Belgian release of YOG. The film had a particularly long run at the CAPITOL of about one month.

# Destroy All Monsters

## ART PORTFOLIO

The following assembly of art from the 1969 Toho film DESTROY ALL MONSTERS is actually meant as not only a showcase for the various artists contributing illustrations, but to give a complete and most important, correct, listing of all the monsters appearing in the film. Many thanks to all the artists who took time out to donate the following:





ER 3/70

**GODZILLA in tokyo** by ED GODZISZEWSKI

**ゴジラ**

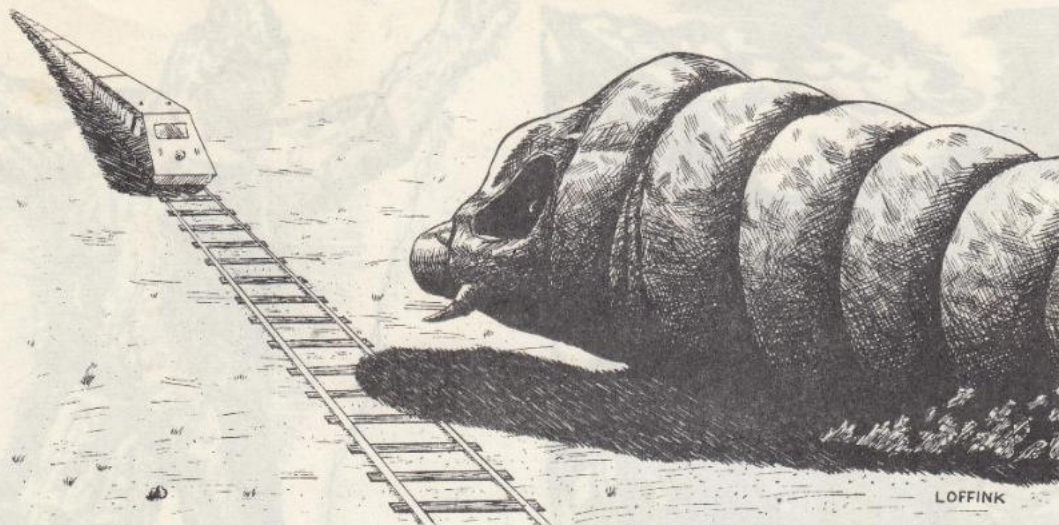


-8-

**GODZILLA vs. GHIDORAH** by BILL GUDMUNDSON

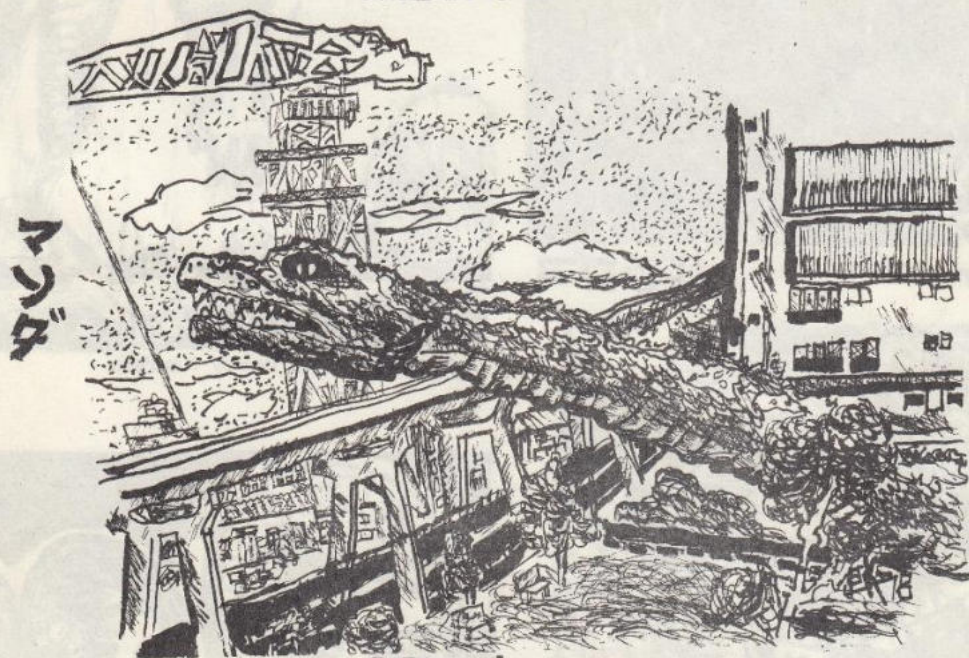


モタラ



LOFFINK

Mothra by JOHN LOFFINK



マンダ

Manda by BARRY KAUFMAN

Japanese **JG** Giants #6



**Minya** By PETER TYSVER

## THE MONSTERS OF DAM

**GHIDRAH-** Undoubtedly the biggest monster in *DESTROY ALL MONSTERS*, Ghidrah got much of the footage in the climactic battle. Returning from his dormancy through stock footage from *GHIDRAH, THE THREE HEADED MONSTER*, Ghidrah tried to do it solo against all the biggies: Godzilla, Angilas, Mothra, Rodan Gorosaurus, and Spiga just to name a few. After being given a dropkick in the back by Gorosaurus, Ghidrah succumbed to Godzilla's trouncing upon his heads. Buried in the explosion of the Killaks' base, Ghidrah somehow resurfaced to star in *GODZILLA ON MONSTER ISLAND*.

**RODAN-** Probably the biggest disappointment of the film, Rodan did little more than fly over Moscow, catch fish in a single sweep over the water, and stand around and look foolish. His head was much too small in proportion to his body, and because he didn't have too many special abilities, his time on screen was rather skimpy. All in all, Rodan was a major minus for DAM.

**MOTHTRA-** One of the more realistic monsters present on the score card, Mothra was a major factor in ridding Earth of the bothersome Ghidrah. After attacking Peking, he inched his way to Mount Fuji to join in the fight. Along with Spiga, Mothra had a field day spinning silk webs all over Ghidrah. Not being the most mannerly monster, Ghidrah retaliated by nearly crushing the unfortunate Mothra, but luckily, he was around to wave goodbye to the camera along with the other "good" monsters.

**ANGILAS-** Of all the monsters in the film, Angilas fought hardest and took the worst beating. Ghidrah flew about two thousand feet up, dropped Angilas, and then continually bounced up and down on Mr. spike's back. After a few bounces, Ghidrah realised it wasn't the most comfortable thing, jumping on Angilas's spikes and all, so he finally left him alone. Doing a lot to rid us of Ghidrah, Angilas looked better than he ever has, mostly due to the fact that his costume wasn't as rubbery looking as it usually was. Like the other monsters, Angilas also got to wave goodbye to the camera, but not before an excellent performance throughout the whole film.

**MANDA-** The giant sea snail from *ATRAGON* had his moments in this film also, as he got to rumble through London, help get rid of Ghidrah, and wave (well, not really wave) goodbye to the camera as well. In the onslaught on Tokyo, Manda was at his most realistic. At the other end of the scale, however, was his attack on a monorail in London. As he curled around the track the wires on him, well, to say the least, were very visible. Although he looked satisfactory through the rest of the film, he had very little footage in the film, which, from my point of view, was pretty fortunate.

**GOROSAURUS-** The popular tyrannosaur from *KING KONG ESCAPES* returns to be in the two highlights of the film. The first was his emergence through the ground in Paris as he destroyed the Arch De Triomphe. This scene remains somewhat of a classic, and there are a few reasons: One being the excellent Arche De Triomphe miniature, which is not only very detailed but thick enough so it doesn't appear to be the usual papier mache model. Also very good is the Gorosaurus costume. Although a bit too flimsy, the Big Goro looked quite realistic, but not quite as good as Godzilla or Ghidrah.

**BARAGON-** It's a pity that some monsters have all the bum luck, and one of these happens to be Baragon. Interesting in design and very realistic, Baragon was mentioned frequently and shown only at the film's conclusion.

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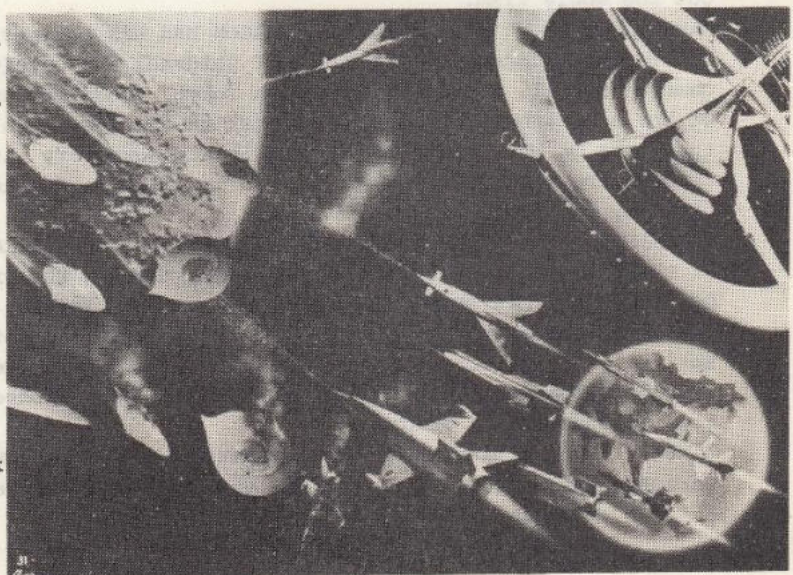
**S  
Y  
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A number of strange incidents occur which mystify the world- a space station is destroyed, a train is found derailed at the bottom of a ravine, although the trestle remains in place, and a ship is lifted from the Panama Canal and dashed to the ground. The world's scientists gather together at the UN Space Center in Japan to discuss these events and they determine it to be the work of spacemen. The aliens, would-be conquerors from the planet Natal, take over the mind of one of the delegates and command him to steal the new heat ray cannon perfected by Earth scientists, but the theft is thwarted by Major Katsumiya. A mission to destroy the moon base of the Natal aliens is decided upon, but the night before liftoff, the aliens gain mental control over a crew member named Iwomura.

Two SPIP rockets depart for the moon under the leadership of Dr. Adachi of Japan and Dr. Richardson of America. On route to the moon, they are ambushed by two saucers that fire a series of space torpedoes. Iwomura is forced to sabotage one of the SPIP's heat ray guns, but the ship barely survives the attack thanks to its quick maneuvering. Iwomura's treachery is discovered, and he is bound and left behind as the two ships reach the moon. Using their moon chariots, the Earthmen begin to search for the enemy base. Meanwhile, Iwomura manages to wriggle free of his bonds, and proceeds to destroy one of the SPIP rockets. Upon discovery of the Natal base, the Earth people bring the heat ray to bear on it. The aliens fight back, but as Major Katsumiya brings one of the moon chariots equipped with another heat ray gun into the battle, the base is destroyed. As this is accomplished, Iwomura is freed from alien control just before destroying the second SPIP. The task force returns to the remaining SPIP while under attack by the Natal saucers. Iwomura holds off the attacking saucers with his heat ray gun from atop a mountain ridge, sacrificing his life so that the SPIP can escape to Earth.

After the SPIP returns to Earth, all nations unite their resources and establish worldwide defense centers armed with heat ray projectors and fighter rockets. The space raiders are detected approaching Earth en masse- an all-out offensive is indicated. All of Earth's one-man fighter rockets are dispatched to engage the invaders in a tremendous space battle just outside Earth's atmosphere. During the battle, the alien mother ship fires space torpedoes at Earth which find their mark-both downtown Manhattan and the Golden Gate Bridge in San Francisco are destroyed. Though the bulk of the enemy fleet is destroyed,

CONTINUED ON NEXT PAGE



# BATTLE IN OUTER SPACE

CONTINUED

the mother ship and a seven saucer escort break through the outer defenses and reach Earth. Upon reaching Tokyo, the mother ship uses an anti-gravity ray to rip much of the city to shreds. However, the small saucers are eventually destroyed in ship-to-ship combat, and two enormous heat ray projectors succeed in destroying the mother ship. The Earth is saved, and the menace from the skies is gone- for now.

## BATTLE IN OUTER SPACE (UCHI DAISENSO)

### CAST

Ryo Ikebe.....Major Katsumiya  
Kyoko Anzai.....Etsuko  
Yoshio Tsuchiya.....Ewomura  
Minoru Takada.....Dr. Adachi  
Leonard Stanford.....Dr. Richardson

### also starring

Hsaya Ito                   Koraya Senda  
Kozo Nomura               Harold Conway  
Fuyuki Murakami         George Whyman  
Elise Richter

### CREDITS

Screenplay               Shinichi Sekizawa  
Original Story           Jotaro Okami  
Director                 Ishiro Honda  
Photography             Hajime Koizumi  
Art Director             Teruaki Ando  
Sound Recording         Choshichiro Mikami  
Lighting                 Rokuro Ishikawa  
Music                    Akira Ifukube  
Director Of Special Effects  
Eiji Tsuburaya  
Producer                 Tomoyuki Tanaka

Released in Japan in       Produced by Toho International  
1959-Running time:         in  
93 minutes                 Eastmancolor and Toho Scope

Released in America in 1960 by  
Columbia Pictures- Running  
time: 90 minutes American  
version by Bellucci Prod., Inc.

# COM M E N T A R Y



BATTLE IN OUTER SPACE was produced by Toho in 1959, reaching American release by Columbia Pictures in 1960 on a double bill with 12 TO THE MOON. Although not intended to be a sequel to THE MYSTERIANS-1957, the number of parallels between these films was remarkable. Unfortunately, BATTLE IN OUTER SPACE seemed to lack in comparison to THE MYSTERIANS in almost all areas. The film ranked only as one of Toho's intermediate efforts-its uneven qualities held BATTLE back from standing on the same level as THE MYSTERIANS.

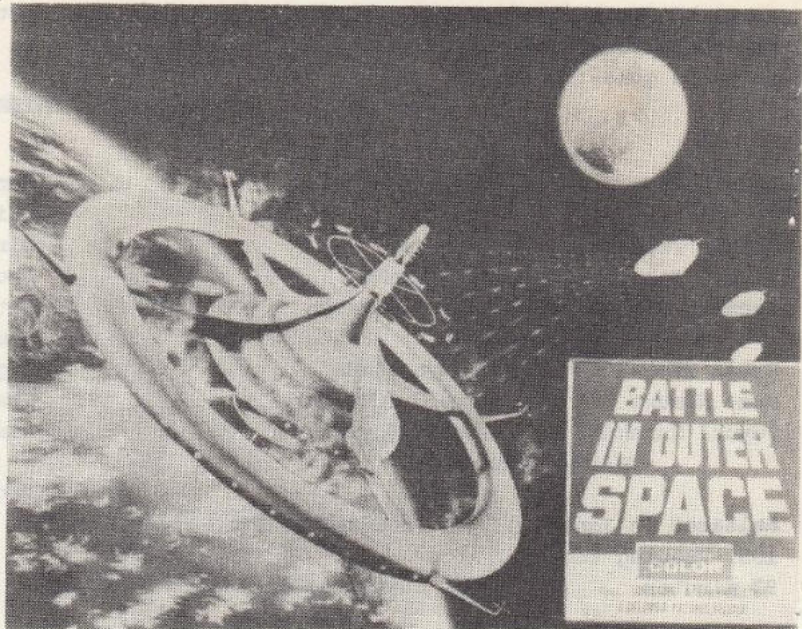
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# BATTLE IN OUTER SPACE -COMMENTARY -CONTINUED

BATTLE IN OUTER SPACE (UCHI DAI-SENSO) was the second of Jotaro Okami's novels to be translated into a screenplay by Schnichi Sekizawa (the first, of course, being THE MYSTERIANS). In this film, Sekizawa failed to present anything further than a "man vs hostile aliens" theme. Without other subplots or themes to act as diversions, the ever-present struggle against the aliens had to hold viewer interest. This was not a wise choice; viewer interest would occasionally sag without any minor distractions.

This film contained a second rate cast compared to other Toho science fiction efforts of the 50's and 60's. Ryo Ikebe, whose only other starring role was in GORATH (before re-emerging as one of the stars of the recent WAR IN SPACE), did a passable job as the main character, Major Katsumiya. Minoru Takada did not fare as well in his role as Dr. Adachi- more than anything, his physical appearance seemed to be at fault. A distinguished actor such as Takashi Shimura would have been more believable as an eminent scientist and leader of the moon mission than the quaint old figure of Minoru Takada. Yoshio Tsuchiya, probably the most recognizable actor in the film played the unfortunate Iwomura, who was taken over by the Natal spacemen and forced to do their bidding. Tsuchiya seemed to specialize in roles of the unfortunate victim of a force beyond his control- he played the Vapor Man in HUMAN VAPOR and Dr. Otani in DESTROY ALL MONSTERS. The remainder of the major cast members were less-than-notable American actors such as Leonard Stafford whose only talent was in providing the film with American identification. Probably the worst aspect of BATTLE IN OUTER SPACE was absolutely horrendous dubbing supplied by Bellucci Productions, Inc. Supposedly, the dubbing script provided to them made so little sense that much improvisation was used in dubbing. Granted, this may have accounted for some of the silly lines in the film, but there was no excuse for the exceptionally poor job done of matching voices to an actors' physical appearance. The American version was dubbed and edited in a mere 6 weeks, and the final result pointed this out quite painfully.

Akira Ifukube was given screen credit as musical director for BATTLE IN OUTER SPACE, but as was typical with early Japanese films, American tampering with the musical track somewhat spoiled the effort. While certainly not as dynamic and driving as his MYSTERIANS score, Ifukube's score here is still above average. In particular, his space flight themes did a fine job of conveying the vast spectacle of outer space and the imminent danger of alien attack. Unfortunately, much of the Japanese music was played so faintly in the American version, that one must strain to hear it in the background. Also, as was painfully obvious to any Ifukube fan, some of his music was substituted for with American music. This occurred when the Natal moon base was destroyed, during the climactic space battle, and when the mother ship was destroyed. Though the substitute music was passable, it hardly compares to the Japanese music (now available on a soundtrack LP from Japan). The main space battle's theme was quite good- a combination of variations on the MONSTER ZERO attack theme and the FRANKENSTEIN CONQUERS THE WORLD march (a theme which actually was first used in the Japanese version of VARAN).



# BATTLE IN OUTER SPACE

-COMMENTARY-CONTINUED

Special effects in the film varied from rather poor to above average. Probably the most consistently poor effects in this film were matte shots. Nearly all the mattes had the tell-tale blue line, or worse, a shimmering blue patch on the matted area. Miniature effects were pretty good for the most part. Outer space scenes were particularly good- hardly a jiggling spaceship was to be seen. However, the exploding saucers (leftover miniatures from THE MYSTERIANS) were filmed at normal speed, detracting a bit from the realism. Some of the miniature buildings which were torn up as the mother ship uses its anti-gravity ray were so thinly constructed that their miniature nature was obvious. It would not be surprising if these miniatures were constructed of the same wafer material that many miniatures in THE LAST WAR were made from. While the heat rays used in the film all looked quite natural, Tsuburaya seemed to go overboard at times as 5 or 6 rays crossed each other on the screen.

In conclusion, though BATTLE IN OUTER SPACE was not one of Toho's finer efforts, it still had a number of commendable moments which made it a fun film to waste.

THE MONSTERS (Continued from page 11)

In total, Baragon had about 45 seconds on screen. That's right, 45 seconds. Just proves Toho has little respect for their veteran monsters.

SPIGA- Fresh from SON OF GODZILLA, Spiga returned looking surprisingly realistic. The huge puppet was moved in such a way that he seemed to be alive, something that can't be said for any other monsters in the film (in other words, you can tell that Godzilla and friends are men in costumes, but Spiga is sort of a mystery unless you know what goes on behind screen).

Even though he was so realistic, Spiga wasn't shown that much in the film, but he did get to web up Ghidrah and wave at the camera (they all appeared to have a good time doing this).

MINYA- As you recall, I said Rodan was the biggest disappointment in DAM. Well, I was right, as Minya isn't a disappointment but a very major bad point in the film. He pounces around, jumps, blows smoke rings, and even laughs while the audience cries. Toho was not too intelligent to put Minya in the film; they could've just included a giant baby bear so there would've been another realistic monster, and not a costume that appears to be a reject from an episode of JONNY SOKKO AND HIS FLYING ROBOT. Well, I sure wish Minya would try to do an imitation of this show and fly away.

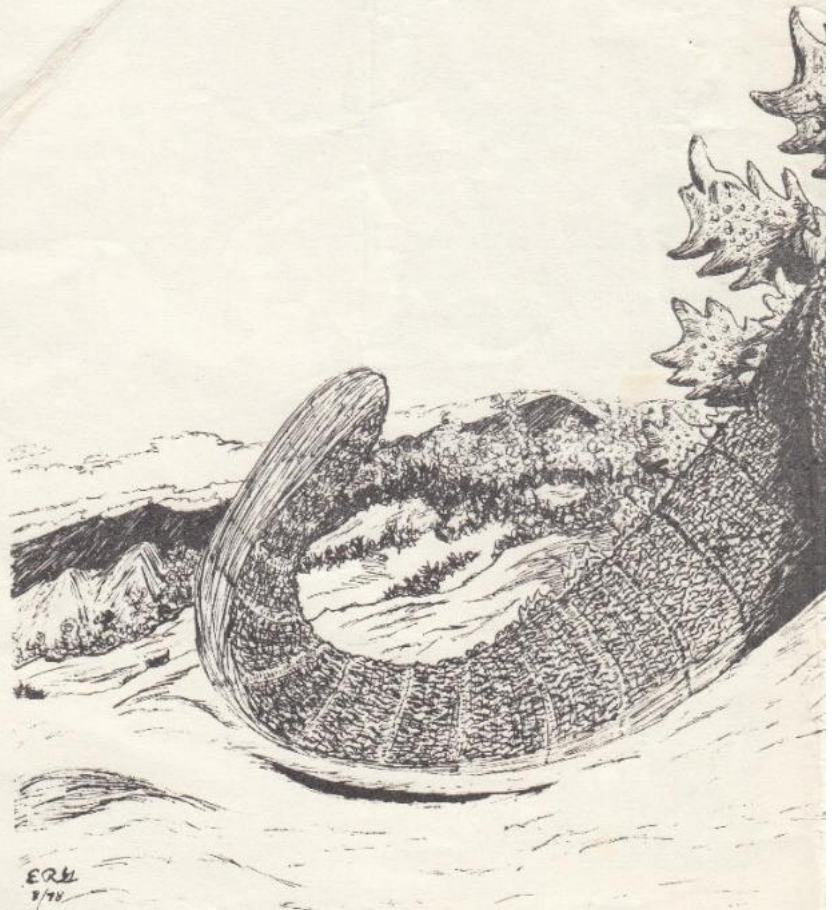
Well, there you have the monsters of DESTROY ALL MONSTERS. Oh, any additions or corrections are welcome.



Kevin Brown 79

**THE** Monsters-What'd they

# DESTROY ALL



**Godzilla attacks the Kilaak's E**

do?(& why'd they do it?)

# MONSTERS



**GODZILLA-** Probably the main monster in the film, Godzilla got to do the biggest and best things of all. Not only was he the first monster on screen, but he also got to destroy the biggest city(New York). As he led the monsters into the final battle atop Mount Fuji, his determination could not be degraded, but his actions could.

Unfortunately, although his costume was somewhat good, he sometimes shook his hips and wiped his nose like he had the Japanese flu. In direct opposition to this were Godzilla's attacks on various cities, undoubtedly the best being the free-for-all attack on Tokyo.

For a while, when the Kilaaks had control of the monsters, it seemed as if the Earth was in quite a bit of trouble. But actually there was no need to worry, as Godzilla regained control of his own "mind" and eventually destroyed the Kilaaks' Earth base(pictured at right).

In the final onslaught on Ghidrah, Godzilla leads all the monsters up Mount Fuji, giving the camera a chance to get a shot of each individual monster. Mothra and Spiga have a great time webbing him up, Gorosaurus gets in a good dropkick, Rodan pecks away and Godzilla stomps on each head, defeating the menace. A little anti-climactic battle is thrown in as "fire-monsters" attack when Ghidrah fails(the "fire-monsters" being Killak flying saucers enveloped in flame). Again, Godzilla(with little difficulty)defeats this menace, and in the end is content with waving goodbye to the camera.

## Earth Base

BY ED GODZISZEWSKI