

GIANT DOOM



GD

SECOND EDITION



ARTWORK

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page 2- Gamera and Viras by Mike Martin
page 5-Godzilla by Barry Kaufman
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GIANTDOM is published irregularly at 4 Banbury Road, Troy, N.Y. 12180. by Joe DeGiorgio. Contributions needed. Price is a buck, \$1.25 next ish. Great help from Bill G., Barry the K, and Kevin Grays, who all should be world dictators.

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EDITORIAL

Hi; Glad you could join us for the second edition of Giant-dom. This ish is an enormous improvement over the first, but going over the layouts, I'm not pleased with some of them, but I am proud of most of this issue.

First off, before I say anything else, I would like to thank all you persons out there who sent in contributions. They really helped. I'd like to give special thanks to Bill Gudmundson, who did this issue's cover, and for lending me the SMOG MONSTER soundtrack, which saved my ignorant hide in the nick. I was falling way behind, and the filmbook wasn't even started. Also, the 'tip of the hat' goes to Barry and Kevin, for churning out an incredible amount of quality art. GD wouldn't make it without them. Thanx, guys.

About the Godzilla Vs. Gamera film; several sources wrote in, and I received several different replies. One source wrote in "The Gamera suit is now property of Toho Studios, according to Greg Shoemaker". Another told me that the film was about to be produced when Daiei declared bankruptcy, and Barry wrote in stating that Toho wasn't too anxious to have the film made, and that there's only about a 30% chance. I don't know which of these answers are right, but thh latter informed ae about it a few months back, telling me that there was a good chance of the film being produced. That enthusiasm has been dimmed a bit for Toho, though.

Last issue, I voted Majin, Monster Of Terror as being the absolutely worst Japanese film ever made. My opinion was objected to—quite strongly. Many people have written in, told me about Majin's realistic effects, beautiful photography, and an excellent Ifukube score. I've only seen Majin once, and I confess, waited for Majin ti pop up during the first ten minutes. When this didn't happen, I was caught sleeping, and I was so bored, I don't even remember the plot. Some readers suggested that the next time I see Majin, I should follow the plot closely, to catch what's happenin'. I will do this—but, for the while, Majin is still on top of the hate list. I will not bring it down unless I see an improvement on my area's next showing.

Even though I advertised in JG and several other popular publications, the GD "family" is still small. In other words, I don't have the proper funds to print stills, so you may notice a lack of them. I felt printing those SMOG stills was a necessity, so I did it. Maybe I can get some in next issue...hopefully.

I have seen the pasteups to Mike Martins Monsters Of Japan, and the results are great. Fine art by Mike and Kevin Grays. I hope you all will purchase a copy of this GD spin-off, and you'll be sorry if you don't. Contents; Enemies of Godzilla, Cosmic Monster preview, X From Outer Space, Yog info, Minya,

and other interesting tidbits. \$1.25 from Mike at 3587 Adaline Drive, Stow, Ohio, 44224.

I'd like to welcome some new readers to GD, and all I can say is welcome aboard. I hope you will contribute your writing and artistic talents, for I like to see everybody really involved.

On the Gappa film review on page 11, I forgot to mention the title of the film in which the monster (s) starred. For those who don't know, the title is Monster From A Prehistoric Planet.

About next ish, it will certainly be much better than this issue. Contents include part one of our War Of The Monsters filmbook, with a Gamera cover by Kevin Grays. Art pieces are really needed for the filmbook, so anyone who can get some to me, please do. I need 2 writers and artists to write/illustrate a big feature "Pro and Con". To be titled Space Warning: Quality or Claptrap? it concerns the 1956 feature Warning From Space. Love and hate opinions, and good art. Also, I will finally get the chance to criticize many films in detail with The Genre: Dead At '66? Strange title, but you'll get it after a while. Also, (again?) a review of Lake Of Dracula, Ghidrah home movie review, a repro of a rare, original Japanese still from Latitude Zero, and much more. But \$1.25 this time.

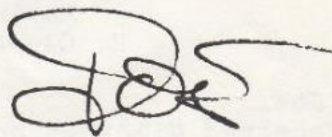
Since Majin got some good feedback, I'll give you my favorites, and continue the ol' hate list. Faves; Godzilla Vs. Smog Monster, Godzilla Vs. The Thing, The Mysterians, Mothra, Ghidrah, War Of The Monsters. Hate list; Gorath, Dagora,

Frankenstein Conquer The World, Atragon, and Godzilla's Revenge.

Anyone who cares to write me, if you wish a reply, please include a fifteen cent stamp. I do this only because of outrageous postage costs. Please do write, I'll never be to busy not to reply.

Well, I guess that's all I have to say. Enjoy the issue.

Best regards,

A stylized handwritten signature, possibly reading "Joe", in dark ink.

loss

Address them to;
Giantdom
4 Banbury Rd.
Troy, N.Y. 12180

Joe,

I am replying to you concerning your letter asking me if I like your zine or not.

The artwork was terrible, and the spelling was also messed up, but your information is terrific. The photos are okay.

Your Strange Still was great, and it still has me bewildered to which Japanese film it came from.

Could you possibly have Giantdom contain more pages?/Yes-ed./ Your Godzilla Vs. The Smog Monster filmbook part one was great.

Chris Sikorski
Glassport, Pa.

Joe,

I just received issue # one of Giantdom. Here's my opinion.

The cover wasn't so good, but it says something unlike other artwork that just sits there. The inside artwork was generally fair.

I liked The Ghidrah Tapes and the editorial was good. Thanks for mentioning my name.

The review on Varan was good, but the back was awful. One thing missing was the art credit. You did not print who drew what. /I did the artwork.-ed/

Kevin Grays
E. Cleveland, Ohio

Dear Joe,

Received Giantdom on Nov. 21. what a surprise!!! It was far, FAR better than what I had expected! The photo reproduction is as almost as good as JFFJ. And you say the format isn't very professional!! To me it seemed to be very much so. I feel kind of bad about the Smog Monster filmbook. I think I

might have forced you into printing it./I decided to print it myself-ed./My comments on the issue; The cover: Ghidrah, Godzilla, and Rodan, all very well done, especially Ghidrah.

Editorial was a little short but very interesting to read. I thought the Varan 8mm review was totally correct.

EXCELLENT still on page 13. Where's you get it?/JFFJ#7/

Drawing at the end of The Ghidrah Tapes good, but you forgot to shade Goddie's hand (sorry for being so picky.)

I think you did a great job. Congrats.

Barry Kaufman
Flossmoor, Ill.

Dear Joe,

Giantdom #1-not too bad for a first issue, but although I'll be the first to tell you that it needs work.

Artwork wise, you certainly need help, as little artwork there was, it was certainly less than adequate.

Your editorial wasn't bad, although I heartily disagree with your choice for the worst Japanese film. Majin is a fine film



very well photographed, with fine use of color, an extremely good score by Akira Ifukube, and some of the most realistic effects in a film./This may be true, but Majin bored me to death. Besides, those realistic effects were used only in the last 10 minutes of the film -ed/

The Ghidrah Tapes article was ok, although slightly inaccurate and similiar to Dave Milner's article in JGFL./The only material aquired from there was Ghidrah's demensions-ed/

Barry's Smog Monster film book unfortunately suffers from being inaccurate and bad usage of grammar./Partially my fault.-ed/Barry's writing style makes it interesting but why you'd want to do a film-book on Smog Monster is beyond me./Well photographed, realistic effects, just as Majin.-ed/

The Varan 8mm review also suffered from typographical errors./I'm sure you'll agree I did a better job this issue.-ed/

Unfortunately, Giantdom wasn't very giant, but I'm sure it will improve with time. Congrats on ish #1 and best of luck on future issues.

Bill Gudmundson
Glenview, Ill.

Dear Joe,

You asked me to comment on Giantdom #1, so here it is. I thought that the artwork left much to be desired, but I think this is because you were late with the issue and was in a hurry to get it finished./You'd make a great Sherlock Holmes.-ed/No problem here. It will probably improve in your next issue.

Now the good parts. I thought the articles were great, especially part 1 of the Godzilla Vs. The Smog Monster filmbook. I'm glad you put this in instead of the Godzilla filmbook because I think Smog Monster is a more interesting film

The Ghidrah Tapes was also good. I liked the photos, too particularly the one on page five from Ghidrah, The Three Headed Monster. I think Giantdom is off to a pretty good start.

Mike Martin
Stow, Ohio



Dear Joe,

I enjoyed your Giantdom very much. You wanted comments so I'll give you mine.

The cover is very exciting, especially Ghidrah and Godzilla. The back cover is really—well, there are no words to describe it. What is it?! /Mothra.-ed/

The Ghidrah Tapes is very informative, and the Godzilla Vs. The Smog Monster is really good too.

I feel that the magazine is only limited by your budget. All I've got to say is look out JFFJ cause Giantdom is gonna plow you under./I should've changed the wording in that sentence so any readers wouldn't break any major arteries laughing too hard. If that event does come around some day, Mike, I'll gibe you an award.-ed/

Mike Erdahl
Milbank, So. Dak.

Mothra tapes

S. DeGisi



Mothra, Toho's most popular monster next to Godzilla, invaded the monster scene in 1962. Being a giant moth with a wingspread of eight-hundred feet, Mothra's first film was very colorful and original, making it one of Toho's best. It, and the other five Mothra films, are chronologically described below.

M O T H R A

A team of Japanese scientists travel to a small island in the ocean. The island is called Infant, an area that has been affe-

cted by recent H-Bomb test blasts. Two of the inhabitants are Aelinas women six inches tall, who worship the legend of a winged monster.

Later in the film, promotion men for a night club act steal the two ladies from the island, and exhibit them like circus freaks.

Deprived of its sacred chants, the giant egg hatches, and excludes a huge insect larva, which swims out to sea, destroying everything in the path of the abducted Aelinas.

The monster reaches Tokyo and levels trains, buildings, aircraft, and suburban areas.

In the process of devastating Tokyo Tower, the creature constructs a tremendous cocoon and changes into moth form, continuing to destroy Tokyo until the Aelinas are found, and brought back to Infant Island.

GODZILLA VS. THE THING

In a terrible storm, a tremendous egg breaks loose from the side of an island, and it falls into the sea. The egg is washed up onto a Japanese shore, and scientists are puzzled on the subject of its origin.

Disturbed by a construction project on a beach, Godzilla's massive form erupts from the sand, and attempts to destroy the giant egg.

As Godzilla proceeds, Mothra arrives to protect the egg, and the two monsters engage in an earth-shaking battle.

Weakened by Godzilla's fiery ray, Mothra dies after a terrific

fight. The egg hatches two Mothra larvae, and the worms avenge their mother's death by wrapping Godzilla in a silky cocoon. The reptile is defeated, and the two babies swim off to their home.

G H I D R A H

An aircraft flying to Japan holds a highly royal princess, from a far-away country. A bomb has been planted in the plane by a hit man named Malness. During her flight, the Princess' mind and body is invaded by a friendly Martian spirit. The spirit warns her of danger, and convinces her to jump off the plane as the bomb goes off.

While this is happening, the top of Japan's news is a mid-winter heat wave they've been having, which has brought several meteorites from space. An expedition is sent to study the fiery stones.

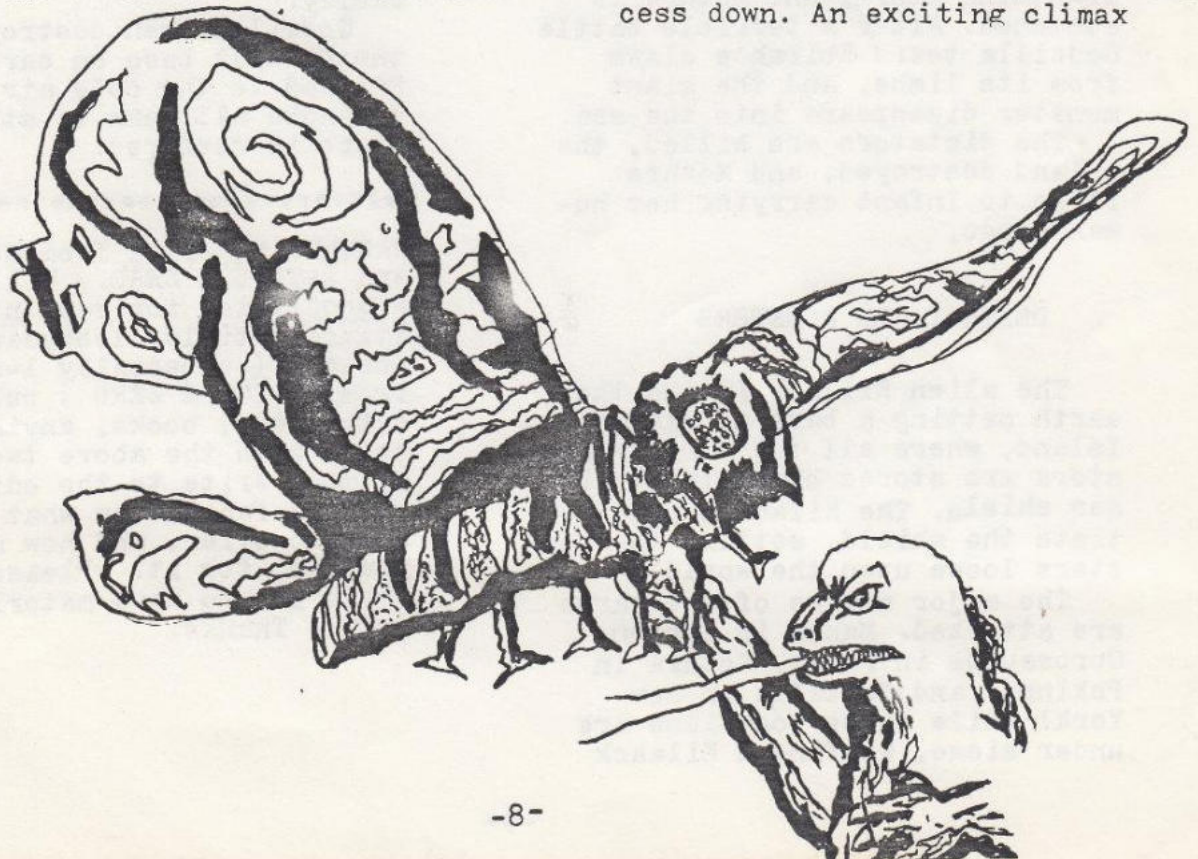
The Princess, still inhabited

by the Martian, is washed up by the shoreline. She begins to spread rumors, telling the people about an incredible danger. Rodan rises from his sleep in Mount Fuji, and engages in battle with Godzilla, who has just emerged from a river.

A reporter and her policeman friend decide to shelter the Princess inside an apartment, and have her checked by a doctor. Malness and his band stay hot on her trail.

Up on the mount where the expedition team is located, one meteor burst into flame, gushing forth the form of Ghidrah! The monster attacks an unsuspecting Tokyo.

Malness makes another attempt on the Princess' life, but again, fails. The twin Aelinas, also in the film, call the gargantuan caterpillar to try to convince Godzilla and Rodan to fight the three-headed beast. After conversing with them, the three monsters battle the space invader, while Malness continues to hunt the Princess down. An exciting climax



ensues. The three monsters drive Ghidrah back into space, and with Malness killed in a rock slide, the Princess returns to her country.

GODZILLA VS. THE SEA MONSTER

A young man is believed killed in a vicious typhoon, but his brother steals a boat hoping to find him. A bank robber and two close friends are accomplices.

A storm ensues, and the group is shipwrecked on the isle of Letchi, where they find an atomic plant constructed by a group of dictators.

Several natives from Infant Island are held captive, but three of them escape in a boat. They are stopped by Ebirah, a giant, man-eating lobster.

Going into the jungle, the group runs into an escaped prisoner from Infant.

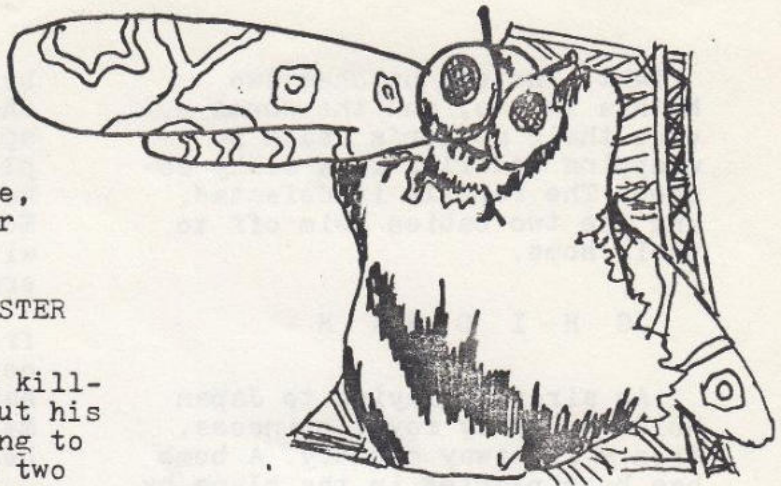
Godzilla is awakened by a lightning storm, and Mothra is summoned. After a terrible battle Godzilla tears Ebirah's claws from its limbs, and the giant monster disappears into the sea.

The dictators are killed, the island destroyed, and Mothra flies to Infant carrying her human cargo,

DESTROY ALL MONSTERS

The alien Killack invade the earth setting a base at Ogasawara Island, where all the earth's monsters are stored by an impetrable gas shield. The Kilaccks penetrate the shield, setting the monsters loose upon the world.

The major cities of the earth are attacked. Manda in London, Gorosaurus in Paris, Mothra in Peking...and Godzilla in New York! While these locations are under siege, we find a Kilaack



base on the moon!! The army is sent, and destroys the base with a laser, and the monsters are released from the Kilaacks' influence. As a last resort, the Kilaacks release a flaming meteor, which does little damage.

Then the Kilaacks use Ghidrah, but he is beaten by the earth's band of monsters easily.

Godzilla then destroys the Kilaack base on earth. Exposed to the cold air, the Kilaacks all turn to stone. Peace is restored.

WANTED; Material from MOTHRA and LATITUDE ZERO. Will pay a good price for some nice items. Stills, lobbycards, posters (especially 1-sheet from LATITUDE ZERO) publicity items, books, anything to do with the above two films. Write to the editor of this fanzine on what you have to offer, and how much you want for it. Please write if you have material to sell. Thanks.

GODZILLA

Comic #7

The cover, which shows Godzilla assaulting Red Ronin (Red Ronin is a robot that looks like Mattel's Mazinger, Dragoon, and Raideen toys put together), with a missile installation in the background, is very misleading.

Not only is the cover misleading, but so is Godzilla himself. First of all, Marvel colors him green, while in his features he is dark grey. Secondly, he is shown in the comics at about the height of 900 feet, rather than his correct height of 194. Third, he unleashes fire from his gullet instead of his radioactive beam.

The plot isn't too enjoyable. The story begins with Godzilla breaking out of a supposedly escape-proof cage. In San Diego, he makes his way towards a missile installation. In an attempt to slow the titan down, agent Dum Dum uses the new S.H.I.E.L.D. heli-carrier until Professor Takiguchi's invention is readied to destroy the behemoth.

Meanwhile, at the factory of Tony Stark, the invention, which is a robot, is being controlled by an unconscious Rob Takiguchi, who was injured by mind controls inside the robot in the preceeding issue. The controls are adjusted to Rob's brain impulses, and will only obey his orders. (Sounds like Marvel is doing an adaption of Jonny Sokko and His Flying Robot...)

However the robot is stopped before any damage can be done.

Later that night, Rob sneaks into the factory and manages to enter the robot. He commands it to go to the installation and lead Godzilla away from the missiles.

When arriving at his destination, Rob attempts leading Godzilla with the robot. Instead, this drives him into a frenzy. Godzilla is now determined to destroy anything in his path, which happens to be the installation. Rob knows the only way to stop him is to fight. The battle concludes in the next issue, which undoubtedly will be as trashy as the seven before it.

-Chris Sikorski



gappa

8mm film review

The print quality of this overall sensational 1967 film is very good, with only a splice mark or two at the end.

The editing is also good, leaving excellent battle scenes in, but the film also suffers from the prescence of some ugly little kid, "who knows more about the Gappas than any of us", as he is labeled by some inane actor.

Short synopsis; An expedition is sent to an island to recover volcanic rock, but during an earthquake, it discovers an egg in a cave. Then the egg proceeds to break in two (thats right, not in splinters, but in two large pieces). A baby reptile hatches from the egg, and the expedition takes it on board a ship, where the reptile's origin is pondered upon.

All of a sudden, back on

the island, two monsters, the probable parents of the egg, discover that it is missing. In order to search for it, the two fly toward Japan.

The usual ruckus occurs when a group of jets are sent in to try and kill the monsters. Some unusually realistic effects are executed here, making it the high point in the film.

When the local authorities gather the brains to realize that the monsters want the small baby, it is sent to them by way of gas jet balloon. The three fly off, and some sweet music and a couple crying kids are thrown in to make the end touching, but in this film, it doesn't work.

Some excellent close-up shots are edited in during the battle. Although its good, this film isn't for everybody, but I strongly reccomend it. Ken Films.

gd

MONSTER ISLAND



Kevin Prays

HIT OR MISS?

The most current of Godzilla's films, GODZILLA ON MONSTER ISLAND, is now in release in the United States. The film was originally titled GODZILLA VS. GIGAN, and was made in 1972.

It is proclaimed to be the best science fiction since DESTROY ALL MONSTERS.

The film stars; Godzilla & Angilas, representing our planet and battling for existence, against the villains; Gigan, the monster from space, and one of Godzilla's oldest foes, King Ghidorah.

The plot concerns Gigan & Ghidrah being brought to Earth as slaves from the hunter nebular to invade our planet and are confronted with Godzilla and Angilas.

The Hunter Nebular is a real nebular in outer space.

The film has quite a good battle scene which more than likely will last throughout most of the film. Special effects quality and realism are unknown about the film, but the scenery is by far very realistic.

During the film, Godzilla does most of the fighting, and Angilas is off to the side somewhere watching. In some parts, he isn't even paying attention, but just staring off into space somewhere.

I can't give an opinion about Angilas' fighting ability because I haven't seen him fight that many times, so my opinion on his battling methods and strength would be rather

rough. The only time I saw him in a really rowdy brawl was in DESTROY ALL MONSTERS. I have heard about the fight in GODZILLA VS. THE COSMIC MONSTER, but I haven't seen the film yet.

GODZILLA ON MONSTER ISLAND is now playing in the south-eastern part of this country, and reported to be doing very well. /It has currently been released to television-Ed./ I expect it to be as big as GODZILLA VS. THE SMOG MONSTER, GODZILLA VS. MEGALON, or the newer GODZILLA VS. THE COSMIC MONSTER. With every new Godzilla film, more people seem to go and GODZILLA ON MONSTER ISLAND advertises the newest and biggest Godzilla ever!

Godzilla looks the way he did in GODZILLA VS. THE SMOG MONSTER. He apparently does all the fighting in the film, especially with Gigan.

GODZILLA ON MONSTER ISLAND offers a lot to those who like futuristic settings. The battle tanks in the film look like something yet to come. I fail to understand why they fire at Godzilla though. In fact, he has so much trouble with one of the contraptions that he has to fire upon it himself.

Ghidorah should add some chills and thrills in the film, and because of his size, he may add some worry to viewers.

If you should happen to see some scenes that look familiar, stock footage from this film was used in GODZILLA VS. MEGALON. The film should prove interesting. Decide for yourself.

gd

GODZILLA ON MONSTER ISLAND

IS THIS THE
END OF GODZILLA,
KING OF THE MONSTERS?
WILL HE SURVIVE?
WATCH "GODZILLA ON
MONSTER ISLAND"
COMING SOON TO
LOCAL THEATERS!



By Kevin Smith

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DOWNTOWN DISTRIBUTION COMPANY, INC. (IN COLOR AND WIDESCREEN)



ALL AGES ADMITTED
GENERAL AUDIENCE



GOZZILLA

V4.

HEDORAH

FILMBOOK PART II

BARRY KAUFMAN & JOE DE GIORGIO

Hedorah's claws open to their full extent, and Godzilla's helpless form is futilely supported by the winds of the east. The giant plunges into a crevasse with an earth shaking crash.

As the dazed beast attempts to regain his footing, the smog monster lands close to the pit, and secretes a thick, muddy sludge. This complicates Godzilla's problem further, as he slips, slides, and finally falls into Hedorah's trap. Radioactivity fires from the dark hole, but to no avail.

Meanwhile, helicopters circle overhead, sporting oxygen bombs, zeroing in on their target.

"Oxygen drop!"

A single bomb descends, exploding scant yards away from Hedorah. The monster retorts, scoping its death ray onto the helicopter. Crimson fire and smouldering metal roars throughout the forest.

A second helicopter skims through the trees, part of its metallic form concealed behind the cluster for protection. This time, the copter easily swerves from the death ray's path.

Doctor Yano and his spouse arrive at the battle location. As

their car screeches to a halt, Mrs. Yano quickly springs from the vehicle and opens the back door, to reveal the doctor lying in a stretcher, brought upon by Hedorah.

"There! We're here!" she exclaims tensely. "Are you alright?"

He mumbles yes as he is helped out of the car. A stern looking figure of authority runs to him.

"The electrodes are ready, sir!"

"Good!"

A group is then assembled in front of the giant electrodes, and the leader of the operation, a general, explains the set-up.

"The two electrodes are two miles apart. They are a hundred and twenty feet high, and a hundred and forty feet wide."

"How will you get it between the two electrodes," inquires the doctor.

"Our plan is to draw Hedorah near by means of helicopters.

"After it has come close, we'll use the headlights of cars and supersonic waves."

"And the voltage?"

"Its three million volts. The power supply of the whole Condo area can be made available to us here."

Godzilla and Hedorah continue their decisive battle. They become entangled, and careen down a stone-littered hill, ramming into voltage wires and electrical networks.

At that moment, the registering computer back at the location of operations drones loudly, and a small light begins to flash brightly. The battle of the monsters has resulted in a power loss.

"The wires are cut!" the general panics. "Get them working!"

"Yes, sir!"

"Headquarters, headquarters, cut electricity temporarily!"

The mighty struggle between the two creatures has reached a pinnacle of fury, as a trend of death rays and physical strengths are exchanged in a barage of assaults.

"Car one! Car one, answer! They're not responding!!"

"Car two!"

"They've gone to the combat!"

Godzilla roars in defiance at the massive Hedorah. In response, the smog demon lets loose a red hot ray. Godzilla screeches in pain as the hell-fire strikes him.

Hedorah's eye flicks out yet another bolt at Godzilla. The reptile continues to roar, but the pollution-ridden destroyer changes to his air form, and soars away, leaving a dazzled and bewildered foe behind.

"Its here..." mumbles Yano's wife, spying Hedorah coming into view.

The monster lands close to the electrodes, and stands silently before the grim humans.

"The headlights," whispers Doctor Yano, "put them on. He's got to come this way. What are you waiting for?"

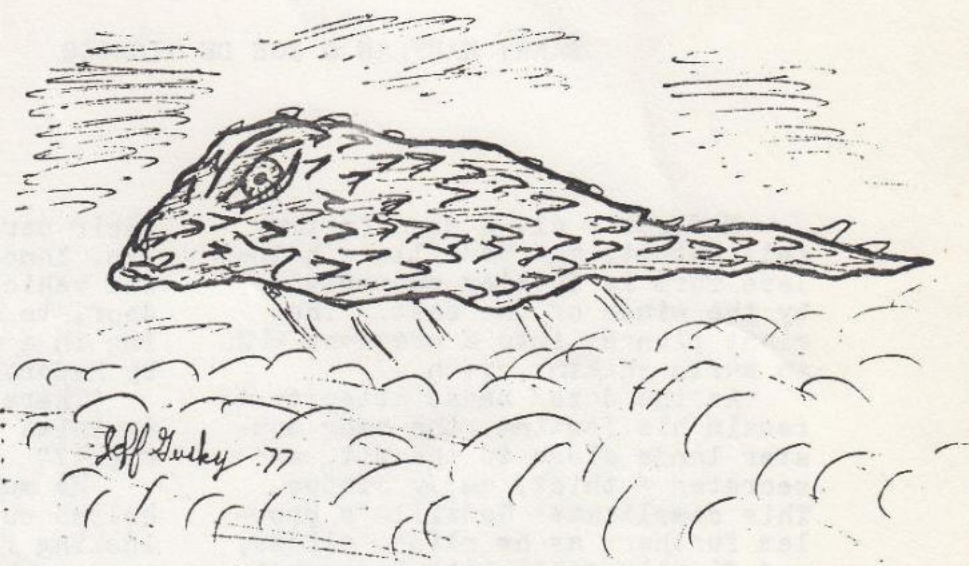
"The current, the electric power."

"You must do it now, or you'll lose him!"

"Go ahead, you must do it," adds Yano's wife.

With a faint expression of hesitation, the general orders the inevitable.

At the command, the lights of the jeeps begin to blink in a rhythmic pulse. Hedorah is strangely attracted, and moves up closer, the glow reflecting off his deep red eyes.



Hedorah roars at the blinding sensation of the headlights. The current registering computer buzzes wildly.

Meanwhile, technicians work feverishly to repair the current.

"How much longer will it take?" demands the general.

"Ten minutes!"

"At what distance is it?" questions the doctor, referring to Hedorah.

"A hundred meters or so."

Hedorah stands fixed at his position. "Its remaining there!"

Suddenly, a helicopter roars out into the open, the pilot directing it at Hedorah's motionless form.

to what the outcome will be.

The general cannot wait any longer. "Go ahead, its the only chance you'll get! We've got to start now!"

Hellish electrical fury bursts from the electrodes, plunging into Hedorah's mass. The creature screams in pain as the powerful energy begins to dehydrate it... but, for a brief moment, the electricity stops... and crystal shards of lightning rain upon the monster once more. Finally, after torturous minutes of being under the influence of the electrodes' heat and shock elements, Hedorah collapses. But the thunderous footsteps of a giant still remain...



"That... maniac!" yells the general.

The 'copter releases a bomb, but Hedorah remains unharmed. The monster destroys the air vehicle, as explosions ricochet through the heavens.

After a brief hesitation, Hedorah cautiously moves toward the electrodes.

"Its coming near us!"

"Ready yet?" the general asks, referring to the current. "In one minute, or were finished!"

"Start the machine in thirty seconds," yells one man.

"Right!" acknowledges another.

The monster moves closer. Every one involved waits impatiently, sweating, straining their minds as

just Roaring at the sight he has witnessed, Godzilla steps up to the heap of foul-smelling waste that was once a terror. Stooping over, the levethian rams his fist deeply into the ooze. For a few moments, a black-colored liquid pours out. Working with his might, Godzilla pulls from the creature two eggs, and glances towards the electrodes. Using his atomic breath as a stimulant, Godzilla operates the two electrodes, and seconds afterwards, the two eggs are nothing but dust. Godzilla moves his hand, and lets part of the dehydrated material fall to the ground.

The giant reptile, without making a sound, then picks up a



boulder and hurls it at Hedorah.

But, as soon as the stone hits the monster's seemingly life-less form, the pollution-spawn springs up and soars through the air!

Angered beyond belief, Godzilla fires his famous breath towards the ground and begins to fly also! Coordinating himself, the monster pursues Hedorah.

Godzilla gains on the smog monster, flying directly above it. Without warning, the giant plunges through the air, crashes on top of Hedorah's back, and both creatures strike the hard earth below.

As the monsters roar defiantly at each other, Hedorah lunges at Godzilla, but the latter maneuvers out of the way, and Hedorah misses, biting the dust with a powerful impact. Godzilla finally subdues it, and Hedorah is carried through the air.

Back at the project site, a soldier hurries to the general.

"They got the repairs, sir."

"Don't bother, the repairs are a bit late!" the general barks.

Suddenly, the soldier sees Godzilla over-powering Hedorah in mid-air. "Oh, sir, look up there, sir!"

The two monsters strike the ground once more and, becoming quite irritated with Godzilla, Hedorah issues a cry of fury.

In the command station, the computer is silent. The repairs have been made!

"Turn the power on!"

"Yes, sir!"

"At its highest! Now!"

The switch is activated, and a hum slowly metamorphoses to a steady buzz.

The electrodes again sting Hedorah, and Godzilla too feels the pain.

The buzz dies off as the power failure becomes an annoying repetition. The ominous drone of before fills the air.

"What happened?!!" screams the general.

"The generator, sir. It won't work!"

"Can't you fools think of something?!!" the general yells in frustration.

Sensing the generator is out of commission, Godzilla breathes more fire onto the electrodes, and Hedorah's eyes blink swiftly as lightning tries vainly to strike them. Doctor Yano and his comrades, but meters away, observe solemnly as Hedorah squirms in Godzilla's mighty grasp. For the monster, there is no time to choreograph an escape plan. No time at all.

Godzilla stops the electrodes briefly, and strikes Hedorah several times. In the last eleven seconds of Hedorah's evil life, there is nothing but severe pain. Black pain.

Godzilla stands silent for several moments, but begins to work, tearing Hedorah apart piece by piece. When his grotesque task is completed, Godzilla, for the last time, activates the electrodes, reducing Hedorah to almost nothingness.

With the monster gone, Godzilla begins walking toward the sea.

Suddenly, the beast turns and confronts the Japanese. Gasps of horror fill the air, but realizing that mankind has helped, Godzilla turns away.

Ken runs furiously to see the monster once more. "GODZILLA!"

"Godzilla, stay here," he pleads.

The monster continues to walk.

"Godzilla, thanks a lot!"

One final roar issues from the King Of The Monsters as he disappears behind the smoke smouldering from Hedorah's remains.

COMMENTARY

Reffering back to the multitudes of Japanese pictures that I have viewed, I can only recall that GODZILLA VS. THE SMOG MONSTER is the only kiddie film I really enjoyed.

The reason being is that the kid in this film, Ken, portrayed by Toshio Kimura, is not your usual monster flick kid. What I mean by this is the kid has a style. Take the stupid brat from GAMMERA, for example. This guy displays an immediate trust in the title monster. It doesn't matter that he's destroyed a couple cities. Nah, just go right on up to him. If Gamera happened to pound him into the ground, that's it... immediate DISTRUST. But the script writers never made it work out that way.

However, Kimura does trust Godzilla, but has the brains to approach him with caution. But he certainly wouldn't approach Hedorah. No way, he's a villian. But so was Gamera in his early days.

Anyway, I'm wasting paper. I'm trying to point out that Kimura is a good actor, and he turned out a fine performance in

Below; repro of an original still sheet acquired from Yoshimitsu Banno, SMOG's director.



SMOG MONSTER.

The other actors do an effective job also. Hiroyuki Kawase is quite excellent. On your next viewing of the film, watch the expression on his face as a slimy black ooze rolls down the windshield of his car.

Akira Yamauchi is also good as the scientist Doctor Yano. His facial expressions are good indeed when he is confronted by Hedorah.

Many critics panned SMOG MONSTER because it was a kiddie film. All its flaws behind, it is a fine Japanese effort, but just not straight enough.

The plot of SMOG MONSTER is not really that bad. Sure its just another giant-against-giant flick, but a message other than the A-Bomb contradiction is projected around it; the constant array of litter and trash on land, in the the sea or air must be stopped. Around this time, Japan was having trouble with this king of thing. This is probably the sole reason that SMOG MONSTER was conceived.

SMOG MONSTER starts in on the action right away, like an itchy horse at the race track. The second scene in Yano's house reveals to us Hedorah assaulting two sea vessels. And soon afterwards, Ken is attacked by the monster itself. The swift pace rarely lets up.

SMOG MONSTER is sometimes ingenious, sometimes stupid. All through the film, peculiar apparitions may pop up from time to time such as cartoons, rock concerts, light shows, the whole bit. The cartoons are rather ignorant, showing us poor renditions of Hedorah, and some of this stuff can be classified as nothing but second grade finger painting put into animation. These sequences detract from the film a bit.

The musical score added to the film is very poor. I can safely say that Riichiro Minabe has no talent at all. Some of this stuff could be an introduction to a big band leader, or Lawrence Welk, or something along those lines. Loud and putrid. However, I speak for the instrumentalists. The opening theme, "Save The Earth", is quite good, though not original. I know I've heard that ostinato pattern somewhere before...

Anyway, Toho spent a great deal on the film, how about getting a half-way decent musician? Sato, Ifukube, Tomita, etc? Oh, well...

The costume design; well, what can I say? Godzilla is improving immensely. He's not perfect like he was in KING KONG VS. GODZILLA, but at least he's not a fat, rubber clown with an incredibly out-of-scale nose. He is back to a very good design (later to decline in MEGALON), with a muppet-type face and so forth. In most scenes he is dead serious, determined on liquidating his foe.

And speaking about his foe, Hedorah is definitely the main attraction in the film. His costume is one of purely excellent design, undoubtedly one of Toho's best. Its not a simplistic design, either, but otherwise very intricate. Hedorah's eyes are made to glow eerily, adding immensely to his appearance. He's weapons are just balls of acid sludge that he excretes, but he also sports a death ray that comes forth from his eye. The sound effects men did a nice job with Hedorah. Instead of issuing the usual screech that Toho monsters are fixed up with, Hedorah sounds like a chicken played back at a high speed and distortion.

The special effects, for the most part, are also top quality. The miniature sets are very fine especially the oil refinery and several other buildings that I can't clearly recall. The oil refinery is most realistic. I remember one of my favorite scenes in the film of Hedorah breathing pollutants from a smoke stack. This set was incredible.

As far as bombs, fires, & explosions go, there were few of these effects. Yano's electrode walls were executed nicely, but weren't really that exciting. There is one good shot of Godzilla burning all the trash in Iniko Bay. This particular scene is beautifully photographed and most realistic.

Godzilla is most convincing at times, lumbering around and keeping his hopping and prancing to a minimum. But there is that one stupid, ignorant, imbecilic shot of Godzilla flying with his atomic breath. Yuk.

Hedorah is mean as can be, and his movements are executed rather well. His change from land to air form & vice versa is simply dazzling, and at times he seems to sparkle(!).

There are some particular scenes which may or may not be to your liking, i.e. where Hedorah transforms human beings into skeletal structures, or where he drowns a kitten in slime. I, personally, felt sorry for the poor kitty, but the scene was OK nevertheless.

GODZILLA VS. THE SMOG MONSTER is a strange, sometimes confusing film that offers a little bit of seriousness and a little bit of fun. But, by my personal opinion, it is fine science-fiction, an uplift to all those stupid films being released around this time. GODZILLA VS. THE SMOG MONSTER is the ultimate trip into the world of fantasy. So far...

-JOE DE GIORGIO

ORIENTAL CINEMA

and JAPANESE MOVIE SCI-FI are two magazines by Damon Foster. Oriental Cinema #'s 1 & 2, and JMSF #1 are the only issues available. JMSF is offset, and contains the following; GAMERA, GODZILLA, KIKAIER, SAMURAI, GOROSAURUS, SPEED RACER, RAIDEEN, and the SPACE GIANTS. OC is xerox, and # 1 presents; FISTS OF FURY, & GODZILLA, KING OF THE MONSTERS. OC #2 has; GODZILLA VS. MEGALON, GODZILLA VS. NETWORKS, ULTRA MAN, INFRA MAN, and ATTACK OF THE MUSHROOM PEOPLE. All 3 mags need improvement. JMSF is \$1.25, and OC is \$1. No subscriptions. Send to Damon Foster, 26986 Grandview Ave., Hayward CA, 94542.

BACK ISSUE

A very limited supply of back-issues of Giantdom #1 is still in stock. The first edition presents some nice articles and reviews. Contents; THE GHIDRAH TAPES, VARAN 8mm film review, part 1 of a GODZILLA VS. THE SMOG MONSTER filmbook by Barry Kaufman, ads, some very nice pictures, along with a MONSTER ZERO cover. Single copy price is \$1 plus 25¢ postage. Send orders; Joe DeGiorgio, 4 Banbury Rd., Troy, N.Y. 12180. Thanx.

MEDIA NEWS

The remake of the original Godzilla is now in cinematic limbo. After the film's demise, a new film has been planned called GODZILLA VS. THE DEVIL, a rather strange film as Godzilla meets the evil one himself..... The materials used by Nikkatsu in the Gappa costume were made out of "rubastic", a tough, vinyl-like material. The company did not want Gappa to be just another man in a suit "..... The Gamera costume weighs about 200 pounds, and the man inside would pass out from the kerosene jets if he remained there for a prolonged period of time..... The delivery track on Blue Oyster Cult's new album, SPECTRES, is promptly titled "Godzilla"..... The suit in GODZILLA VS. MEGALON is so bad because of a small fire in Toho Studios during filming. Godzilla and several other suits had to be revamped, or re-made. The fire caused a landslide in Toho's finances..... The Megalon costume was an easy accomplishment. Megalla from the MYSTERIANS was melted down, and some new material was added to create the beast..... Despite what some people think, there is a 3 second shot of the dead corpse of Magma in the U.S. prints of GORATH. The rest of this sequence was deleted..... The Godzilla record album is out, and rather disappointing. Proper sound effects of Godzilla's roar were not used..... Mattel's Godzilla toy is now on the market, at the big price of \$20.00. It is quite big and heavy. The texture of the skin is realistically done, but the tail is extremely short. The dorsal fins on his back are literally just a bunch of small lumps. A very large lever protrudes from the back of his head, and when you push it down, he releases a painted flame (how cute)...... SPARLOG magazine may publish a Godzilla article if there's enough demand. Write to: SPARLOG Communications, 475 Park Avenue South, 8th Floor Suite, New York, N.Y., 10016..... No more news on GODZILLA VS. GAMERA, except for that mentioned in the editorial.....

All for now.....

THANKS TO BARRY KAUFMAN AND KEVIN GRAYS FOR
THE INFORMATION

GODZILLA VS MEGALON

AL-
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BEFORE



WHAT A HORRIBLE WAY
TO DIE

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OPENING

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HOT FLASH

Mike Erdahl

Ken films has decided to drop purchasing GODZILLA VS. THE SMOG MONSTER. The rights alone would cost \$5,000, as they only paid \$2,000 for DESTROY ALL MONSTERS.... The following is from The Wall Street Journal by Jonathan Kwitny; "Godzilla BeGuiles Film Fans by trampling on cities, besting other monsters. Nevertheless, he's in production now in his seventeenth starring role in a feature film. He just signed a recording contract with a major label. He appears frequently on television. After starting as a villain 21 years ago, he now gets the hero roles, and has built his income to more than ten million dollars a year.

That amount could juup marketdly when he starts taking in royalties this fall from a new line of T-shirts, Marvel comic books, and Mattel toys designed around his image.

The formula has worked. William Cooper, vice-president in charge of films for WPIX-TV in New York says that when he puts a Godzilla film on the air " it pretty much doubles and sometimes triples what a normal film would run (in ratings). If the other film had a real superstar, maybe not, but I'd otherwise bet on the lizard. "

And demographic studies show a high appeal to the 18-34 age group as well as to children, other television executives say.

The films cost about \$ 1.2 million each to make, and gross about twenty million worldwide; about five million of that goes back to Toho, which has been recently releasing two films a year. Number 16, "Godzilla Vs. The Cosmic Monster" just opened in New York and already has been sold to many TV stations with an embargo of showing it before 1979. "Godzilla On Monster Island" is being readied gor Christmas.

Mattel says it will show its Godzilla toys next February. In a recent survey showing that 80% of the male population of Los Angeles between the ages of four and nine are Godzilla fans. Besides T-shirts, Toho has also licensed firms around the country to use Godzilla's name and pictureon jigsaw puzzles, coloring books, plastic banks, slide strip viewers and belts." Unquote!!

... The "Godzilla tune from the album "Spectres" by Blue Oyster Cult has been released as a 45 R.P.M. single.... Godzilla has his own show premiering this fall: "The Godzilla Power Hour" will be televised by NBC Saturday mornings.

NEXT ISSUE:

WAR OF THE MONSTERS

JAPANESE GIANTS



Long thought extinct, JAPANESE GIANTS has once again surfaced in the vast ocean of fanzines, now under new editorship.

JAPANESE GIANTS #5 continues to bring its readers high quality material and articles dealing with the Japanese fantasy cinema.

#5 features, among other things, an in-depth review of REVENGE OF MECHAGODZILLA, information and photographs from Toho's THE WAR IN SPACE, a filmbook on the little-known LATITUDE ZERO, blueprints on the MechaGodzilla, and much more. All for \$1.25 plus 25¢ postage.

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FINAL WAR

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T
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D

Well, that's about it for this issue of GIANTFISH. I realize I probably made more mistakes this issue than the last. I really am sorry about the typos, I thought I have overcome these childish mistakes, but I did make a few, and I apologize. I also had a little screw-up of page number and where the pages are supposed to be. Right now this typewriter really isn't doing that good, and if anybody can't read this page after its printed, I won't be surprised.

So, I apologize for the mistakes, and with any luck, they won't happen again next issue. One major fault was the lineation and proper measuring of paragraphs, so I may switch to full-page typing next time. In fact I'll count on it. No matter how correct I am, one paragraph turns out wider than the other. It's getting to be a habit.

Another new Japanese entry in sci-fi is a movie called MESSAGE FROM SPACE, and is supposed to be one of the most sophisticated films of the decade. Some of the effects are so good that they even top STAR WARS!! If anyone has info on this very important film, please send it to me. I may write an article on it for next issue.

I hope everyone out there will continue to write in and tell me what they think of GD. Contributions are needed and writing is needed for next issue's layout (with the exception of WAR OF THE MONSTERS), and artistic talents are always in demand. If you'd like to be a cover artist, send me a stamped, self-addressed envelope, so I can fill you in. Covers are needed starting with #5, since #'s 3 & 4 have been long done.

Well, I hope you all enjoyed this very short escape path. Even though I realize some of the writing may have been juvenile, and the layouts sloppy, but I really had fun making up #2, and I hope more people will be involved with the third.

Joe

GD

