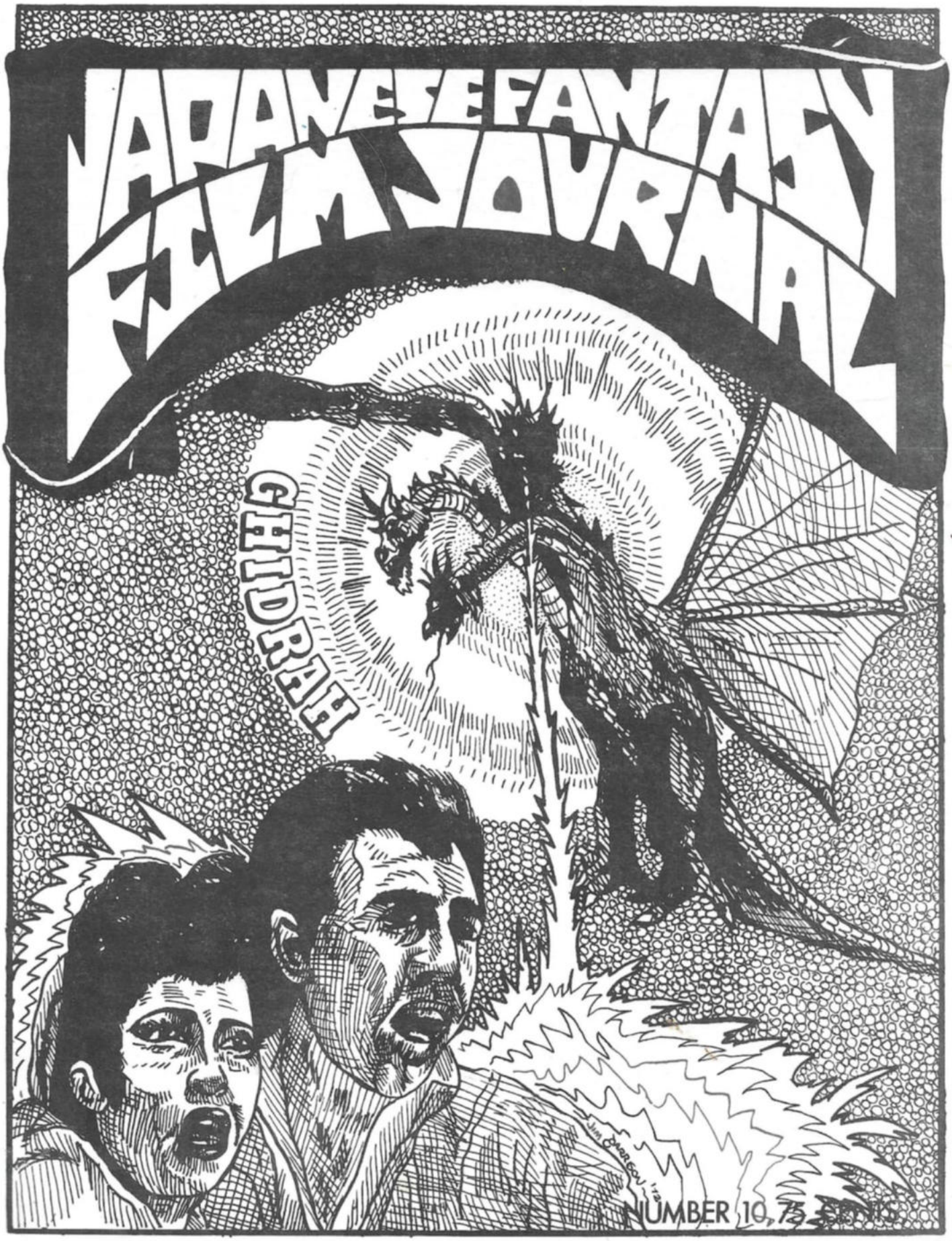
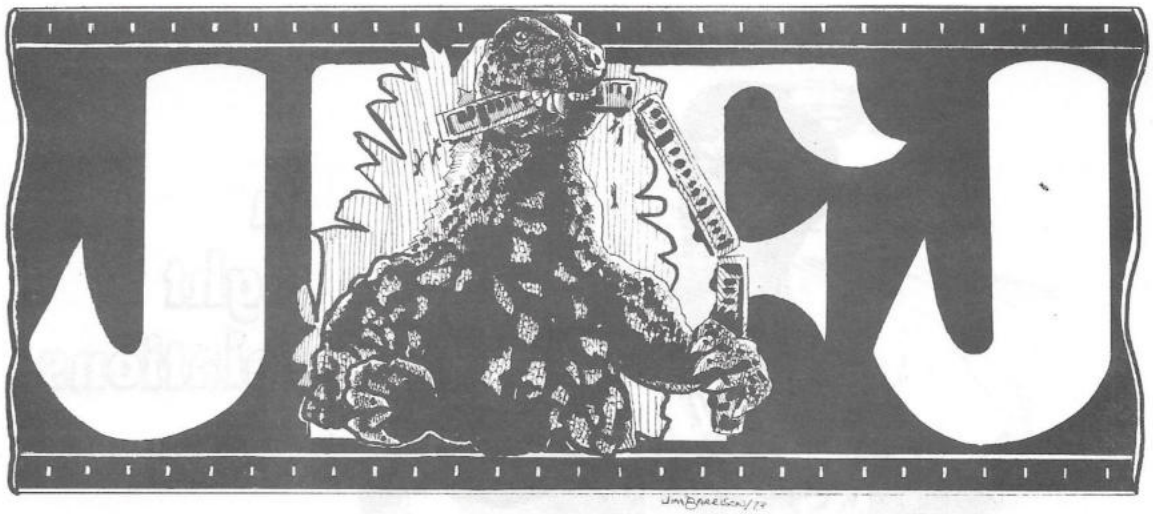
JAPANESE FANTASY FILM JOURNAL



NUMBER 10, 75 cents

GIGAN



GREG SHOEMAKER : EDITOR

FINANCIAL AID: BOB SCISM

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Front Cover - Jim Garrison
Bacover - Mark Gelotte from MALE VAMPIRE

Inside Front Cover - Photo of Godzilla's newest foe, Gigan, from GODZILLA VS. GIGAN.

Many thanks to Terry Spidle for the free photo from a scene of Godzilla on the rampage in DESTROY ALL MONSTERS.

CONTENTS

Editorial	Greg Shoemaker/3
Neon	4
Fanzine Corner	Greg Shoemaker/7
Aside	Greg Shoemaker/10
Creature Features	Stan Timmons/12
MINYA, SON OF GODZILLA	Bill Warren/13
LAKE OF DRACULA	Horacio Higuchi/14
The Light Fantastic	Greg Shoemaker/15
MATANGO	Bill Pugmire, Fred Ray/19
GHIDRAH	Duncan, Tony Malanowski/27
Postscript	Greg Shoemaker/38

JFFJ #10: Fall, 1973. Published irregularly, about once a year now, money, weather, and spare time permitting, at 3235 Collingwood Blvd., Toledo, Ohio 43610. Single copy price for U.S. and Canada is 75¢; foreign single copy price is $1. Display ads, camera ready originals only, are $8 for a full page, $5 for a half page, either vertical or horizontal, and $3 for a quarter page. For further information on ads write the editor. Back issues #1 through #9 are sold out--no copies left, sorry. The number following your name on the mailing envelope is the number of the last issue you will receive when your subscription expires. This issue is dedicated to all the fine people I met over the last year as a result of my editing this zine. Special good vibes go to Mssrs. Murdock, Feret, Clarke, Timmons, Scism, Varga, and others at the memorable battle of the mouths' film fest held in Chicago last summer ('73). Thanks go out to all the fine folk I met at Torcon 2: faneditors, readers of JFFJ, FJA, and the myriad other wierdos who were also speeding their brains out. God bless 'em all. Peace.



in right relations

editorial

Welcome to issue #11. Nope, that's not right. Hmmmmm. At least two issues of JFFJ should have been released since #9 so this must be #11. WWRROONNGG!! Yes, little nippers and all around surly readers, this is JFFJ #10, not #11 or #12. It has seemed liked eons to me as well. My regular correspondents know some of the reasons behind this issue's lateness, so to enlighten the rest of you I'll simply say that my full-time job as assistant manager of a fabric store is taking its toll on my leisure hours. This issue also contains some special features which have taken much time to plan and develop to their fullest. These attractions have increased the difficulty of an earlier release date for #10. I hope though that the additional effort will cause you to forgive me for the length of time since #9.

Another welcome is in order to you, dear reader, for this issue is an anniversary issue of sorts for (trumpets, drumroll) this is the tenth issue of JFFJ and its fifth year of publication. That's got to be a record for a one-shot magazine. Well, at least that's what most of the critics called my pub. Fooled them, didn't I? To think that in 1968 an all-ditto fanzine of 16 pages would still be going strong after 10 issues seems quite unbelievable. More on this in "Postscript."

Rather than comment on each individual article as I did last ish, this time I would prefer to point out that #10 covers the gamut of the Japanese fantasy cinema: reviews of the older films, GHIDRAH and MATANGO; a review of a more recent film, MINYA, SON OF GODZILLA; news of the latest Japanese releases; info on 16mm Japanese rental film; an artist's satirical look at the lovable Japanese monsters; more Godzilla in the media; a short review of the recent Toho horror melodrama, LAKE OF DRACULA. And of course, the usual letters of comment and fanzine reviews can still be found within. Please let me know what you think of JFFJ #10. Thanks.

Do you like conventions? Ever been to one? Why not give them a try? Beside the fact that they need your support, especially the smaller, local cons, they are usually a good place to locate items (comix, stills, etc.) that you have been searching for and a great place to strike up new acquaintances with attendees of similar interests or those whose interests lie in another fannish field. You may turn someone onto films, and someone may turn you onto something else. You'd be surprised how easy it is to get into other fannish hobbies when attending a con so that you can rap about all aspects of fandom. I discovered comics because of the cons in Detroit.

But it seems that film fans are outnumbered by the comix freaks, so get off your duffs and get to the cons. There you can align yourself with people of similar interests, and (his voice gradually reaching a crescendo) united we can undermine the comic freaks and turn them onto films! Oh, they'll call us radicals, commies, perverts, pinkos, all sorts of names. But in your heartyou know we're right! WE SHALL OVERCOME!!!

Seriously, if you do go to a con, open yourself up to all the other con-goers. If you don't go to cons, by all means start.

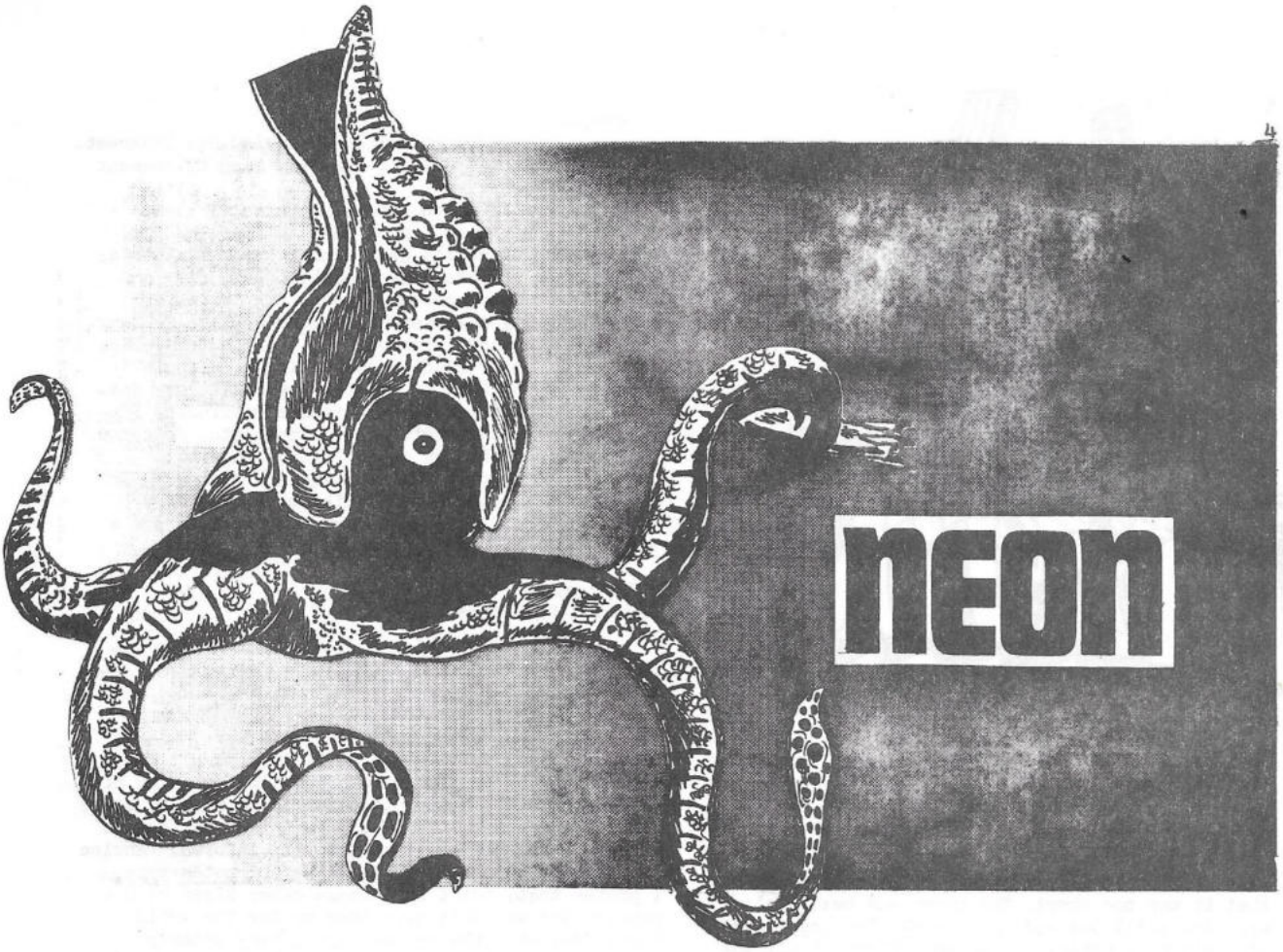
A world-con will be happening this fall called TORCON which will run from August 31 to September 3. For more info write: TORCON, P.O. Box 4, Station K, Toronto 12, Ontario, Canada. Everyone will be there--pros, amateurs, artists, authors, editors, and combinations thereof. I plan to go and sell #10. Maybe a bunch of us Japanese fantasy film freaks can get together for a good rap session. Hope to see you there. Look for a long-hair wearing a JFFJ T-shirt.

"Well, congratulations are definitely in order, Greg. You've reached your tenth issue and it's your fifth year of editing JFFJ. You must really be proud of yourself and JFFJ."

And I am.

Peace.

Greg Shoemaker



Doug Pelton
Port Credit, Ontario
Canada

On Tuesday, this week, the envelope I have been waiting for arrived. Inside was a vast, pleasing improvement over #8. JFFJ #9 was and still is a real, visually stunning layout knockout. The title cover was great as was the contents page. Just like to say that Godzilla looks great in the corner "waving hello to the readers." Same comments apply to the I.R.R. editorial page.

The GODZILLA VS. THE SMOG MONSTER review was very good. After reading it SMOG seems to be a ranker along with some of Honda's mid-60's colossals. Too bad the shot on p.4 came out dark. Win some, lose some.

UGETSU: You get full layout marks for this one. Machiko Kyo's shot on page 7 is so seductive.

"Light Fantastic" worried me. Good layout. Distressing news. It sound like Japan's film business is commiting hara-kiri. "Nostalgia": Just what the doctor ordered. Please expand this sure-fire hit to a full page. Best JFFJ photographs here by far!

SPACE GIANTS sounds from a production angle to be a parallel to ULTRAMAN, that is assembly-line production of a lot of episodes. I hope the writers didn't have to scrape the barrel for ideas after about 10 or 20 of them.

On to GODZILLA'S REVENGE: Good photo from a bad movie. Agree with Mssrs. Malanowski and Craig 100%. Kick the kids out and leave the monsters to the scientists!

Overall the issue was a light year improvement over what #8 had. A good interim issue. If this is the lull before the storm, #10 should be a hurricane.

Scott Campbell
Orlando, Florida

Despite the decrease in pages resulting from #9 being an "in-between" issue, it was a very good issue. I especially enjoyed the reviews on GODZILLA'S REVENGE (thanks for the warning) and GODZILLA VS. THE SMOG MONSTER, plus the pro/con look at THE GREEN SLIME. What movie was the cover girl from? //THE SPACE GIANTS television series-Ed.// Judging from the photo from GAPPA, it looks like Nikkatsu was refilming GORGO.

In your "Postscript" you asked for ideas for new types of articles. I think a good article would be one discussing in-depth the special effects in Japanese monster pix, and perhaps comparing the quality of effects between series.

I thoroughly agree with your stand on fanzine reviews. If you can't say what you honestly feel about the zines, why bother to review them at all? I hope uou keep them up though as honest reviews can be a great help in choosing what zines you're interested in.

Lastly, JFFJ is a great fanzine for anyone who likes the Japanese cinema and for anyone who likes fantasy films at all. The switch to all-offset was greatly appreciated and is quite an improvement.



Keep up the good work.

Robert E. Craig
Fairfield, Conn.

About #9. Great issue. My only real complaint was that it was too short. The cover was beautiful with the still instead of artwork. The logo comes off better in white, if you can afford it all the time. The format on the contents page is great too. Everything looks very pleasing to the eye and pro.

"Godzilla X" was very well written, but should have been longer. It was too short to really get into. On a major Godzilla release I feel it deserves at least another page. Mike Dean's UGETSU article was fantastic reading--very thorough and interesting. Mr. Dean's work in this magazine is very helpful to the overall stature of the publication. THE GREEN SLIME article was okay, but the space could have been used for a more deserving picture. I don't know whether this is a known fact or not, but TGS is sort of a sequel. The two producers, Reiner and Manley, also produced three Italian sci-fi movies about 1965. They were all dealing with members of a "space center" (I forget the exact name), wore the same type of clothes, had the same situations (invaders from other planets), and the space station(s) consistently through were called Gamma. Therefore, since the same format of style and story were used, I feel SLIME qualifies as a sequel. The new WAR BETWEEN THE PLANETS, although I haven't seen it, resembles the previous four. The three Italian jobs were SNOW DEVILS, WILD, WILD, PLANET, and WAR OF THE PLANETS.

The "Light Fantastic" is always about my favorite column due to its vast amount of interesting info. On TERROR BENEATH THE SEA one can see old (or new) sets from THE GREEN SLIME since it was the same company and producers that made both films.

THE SPACE GIANTS article was my favorite. I must see that program, if only one episode. The article was very interesting in all ways and very thorough.

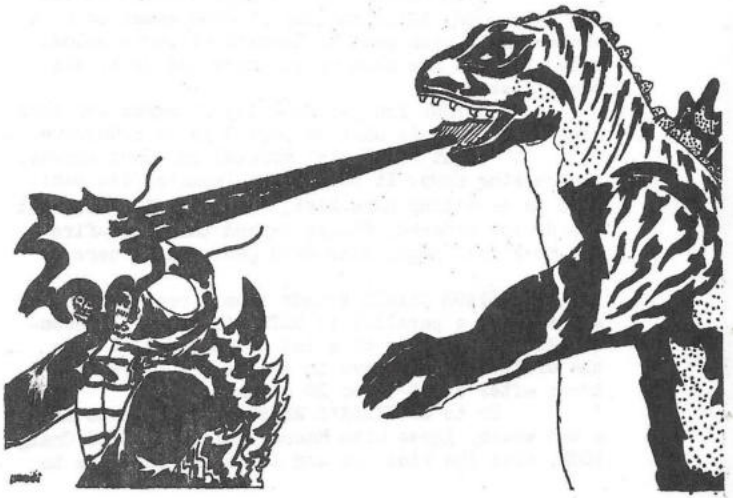
The GODZILLA'S REVENGE review was interesting too. I'm glad someone else saw need to comment on that travesty.

For ideas on future articles, I always thought it would be a good idea to focus on one element and trace its development through a series of films. There are many possibilities. (1) Monsters: Trace one monster through his series of movies. Trying a lesser-known monster like Gammack-era would be very interesting. (2) Effects: Follow the use of outer space sets, vehicles, effects throughout the Toho films. (3) Personalities: Analyze Tsuburaya's effects, Watanabe's effects, Ifukube's music, someone's screenplays, etc. //Anyone out there care to try one of these?-Ed.//

I forgot about "Nostalgia." Best regular feature for picture-freaks like me. It is very enjoyable, and it gives one an ego-boost to see a still from his favorite movie.

Bill Pugmire
Seattle, Washington

The first thing I noticed about this issue was that it lacked the informality of the previous issues; in some ways that is good and in some ways it may not be. It depends on if this was your intention. The editorial was written more, what's the word, scholarly?, informal?, than usual. That, plus a lack of the loc column made the ish kind of serious. I'm not saying this is bad or a wrong step. I'm all for the editor of a zine doing what he likes. I, personally, like the very informal fanzine as opposed to the Cinefantastique or Photon type. I prefer that, but I love those other zines with a passion and wouldn't give them up for the world. Then, too, with the reduced type, very orderly and professional layouts, crispy-clear photos and illos, it is such a change, and such a very good change, though it all adds up to a less informal zine. I am talking about this because it seems to be of import to many editors; to some it doesn't matter in the least. The loc-column isn't missed because look what has taken its place! Such features! There's a time when to sacrifice one thing for another is good. Then, this was a short (in length) than usual zine, and I'm sure you thought it would be better to get rid of a lot of locs



than a lot of articles. Good choice.

The articles this issue weren't all that formal, although all were very well written, and the nature of some of the features cooled the formal first impression of the zine, and it became more relaxing. I don't have the issue with me, but I remember such articles as the ones on GODZILLA VS. THE SMOG MONSTER and THE GREEN SLIME were fun to read and also said something.

I wanted to mention the thing about the fanzine reviews. They are more traditional than anything else. I think they began because, when fandom was young, it was a very small group, especially, I would think, film fandom, and to help each other they plugged or reviewed each other's zine to help the circulation. Also, most of the first filmzines were inspired by FM, and FM also had the classified ads, the zine reviews and plugs in early issues. So it's a thing handed down through the years by our forefathers' zines. Some people have become carried away and lost sight of the purpose for a zine review column, and I think now there are many reasons why editors include them. A few, like myself, feel it adds an informality to



the zine, plus we've all got good buds with farout zines, so we review-plug them. But we also have the very serious fanzine critiques, and some of them are very formal, not very nice to their fellow zines, and so forth. If I were pubbing a zine, I would not give a hoot about offending people. I would be honest because that's what is important in a fmz review. You'll find people who disagree; there has to be some. But I'd never let anyone interfere with what I wanted to say or do in my zine because I am paying for it, and it's my baby. Perhaps I'm being too greedy, but I'll form my readership after the contents of my zine, not the contents after the readership.

I'm very impressed with the strides you've taken, and all this keeps reminding me of the reviews that stated that JFFJ was "probably a one-shot." Many of those zines, I'm sure, have since vanished.

Murad Gumen
Flushing, New York

Along popped JFFJ #9 this morning--a nice surprise. I slid the mag from the envelope saying, "So this is Greg's all offset ish, eh? Heh, heh," unaware I was looking at the dittoed flyers sitting on top of the ish. I flipped through #9 trying to instantly see how it looked this go-round. "Clean and neat," I figured, but this was no surprise, even though it was a relief, for JFFJ looked that way since #6. I noticed a bundle of photos just like you advertised, and that, along with the offset made me wonder whether or not this was JFFJ. Well, let me get on with the goddam review.

First, there was an absence of the familiar names of Orth, Varga, Copner, and the usual gang who always have had a hand some place, be it an article, ad, or what not. Instead, we have an entirely new bunch here whose names may have passed around in old issues, but I don't remember any of these guys: Greg Feret, Mike Hayes, Tony Malanowski, and Robert Craig. Things like this made me keep on checking the cover to see if it was JFFJ I was reading.

Second, the articles were tremendous. With each ish the quality and the choice of the written stuff goes up, up, up. It's hard to decide whether the new faces may be a cause of this, but I think it's reasonable to think so. I did notice some degree of better writing styles, particularly Feret's. It was most relevant to discuss the latest GODZ pics, SMOG and REVENGE. Feret sounded real optimistic about SMOG which collides with my feelings. But I realize now that in his conclusion he may be right about the optimism. But about any enjoyment the film caused, forget it. Such things as Godzilla flying and the horrendous new music score, plus the entirely new atmosphere devoid of those qualities from the previous Godzilla films made me detest the project. Hayes and your defense of THE GREEN SLIME is fine; the film did have its entertaining spots. But I identify more readily with Marks as I too watched the slop on the CBS Late Movie, only he had enough sense to turn the TV off in time, and I went through the whole thing. Your SPACE GIANTS made for very good reading, and it reflected one of JFFJ's good points--the little known and significant info where one can't get anywhere else without good difficulty. "The Light Fantastic" is another fine side of JFFJ, and I hope you make the "Fantasy Film Roundup" a regular feature if you can as I found it very valuable. And thank God for Mike Dean, the ol'veteran of JFFJ still working hard.

I could understand why you used Gelotte's logo on last issue's cover for it fit proportionately with the cover still on #9. But switch back to the old one, willya? As for the cover, it wasn't crystal clear as the surrounding black wasn't solid, and as a whole it left something to be desired.

All in all I am very pleased. You turned out still another excellent issue, and I'm glad to have been with it. JFFJ is growing up, and as I compare horrible, old #5 with this I can't believe it's the same zine. 'Course, it's a different zine now what with all the new people, quality increase, offset, etc. The thing I'm glad to see still around is the ol' editorial sense of humour and your JFFJ-ish smell around the mag. If it wasn't there, this might as well be an entirely different magazine, and sure as hell it almost is!

END

FANZINE CORNER

by Greg Shoemaker

Cinquefoil #5(25¢; J.F. Koval, 7626 Balfour, Allen Park, Mich. 48101; mimeo) To quote the contents page of C #5: "Science fiction schizophrenia and weird poetry." That's about the best description I could give the zine--a prose and poetry pub of 48 pages. Also contained within are many ads from such renowned concerns as Honda, The Monster Times, and the Detroit Triple Fan Fair. Record reviewers stick their heads into the melee every once in a while to comment on David Bowie, Neil Young, and Brewer and Shipley. Bizarro artwork and photos abound (now remember this zine is reproed via mimeo). It is a zine where the authors of the fiction and poetry know of what they speak or write, but can't seem to get their point across to the general nurd like you and I. However, some of the fiction is fun to read on a story level alone, and the art and review comments are great. A good-looking mimeo-zine offering little to the film-oriented fan, but readers of the weird will find it a joy, and wrecked individuals may see things that aren't even there.

The Terratoid Guide #1($1; Claude Plum, Jr., P.O. Box 531, Hollywood, Calif. 90028; offset) Probably the best thing to happen outside of Walt Lee's guide to the sf/horror/fantasy films. This zine offers a list of filmzines that deal in that same genre and offers mucho info besides. It tells if the zine is still being published, the availability of back issues, and the address of the publisher. #2 promises a short description of the zines, initial publication date for each zine, ads placed by publishers, and a list of new titles not mentioned in #1 along with the titles printed in the first issue. Readers of filmzines should not pass the Guide up for it offers a variety of titles for which to write for more of your favorite reading matter. And editors of filmzines who do not have their pubs mentioned in TTG should write to Mr. Plum because it can probably help your circulation. Claude deserves our heartiest congratulations for a publication long overdue.

Alternatives #5(25¢; Rickey L. Shanklin, 4205½ Fitch Ave., Baltimore, Md. 21236; offset) Hmm, a small (4¼"x5½") adzine--or at least that's what Rickey is hoping it to become--is Alternatives. Right now #5 has a circulation of 4,000 people--all of which receive the zine free, but, yes, there are subscribers too, and Rickey really needs all the support we can muster. Reviews abound on fanzines, books, art portfolios, and so on. Since only one or two ads appeared in #5, it could by all rights be called a review zine, publicizing various art forms through the reviews. Also in A #5 is an article on an outspoken, young Canadian artist, Robert Macintyre, alias MAC-AN-T-SAOIR. Included in this piece is a frank interview with Macintyre, a checklist of his works, some background info on him, and an ad for his two outstanding portfolios which I have had the joy of seeing at one of the cons in Detroit. I'm not too sure, but I think the reason behind Alternatives (as its name suggests) is to offer a choice over the impersonal, rip-off policies of mags like RB-CC. I found A #5 quite enjoyable in spite of some poor repro on the illustrations and the short length and hope the zine prospers. We need it. Yea freaks!

The Monthly Mesmer #1(30¢; Dennis McHaney, 3883 Goodman Circle, Memphis, Tenn. 38111; offset) A 20 page zine of the Mid-South Fantasy Association. Contents are quite varied: a fanzine review of Diversity #3, a Memphis based mag, a report on one of the MSFA's meetings where Tarzan was discussed and some of the Tarzan flicks were shown, a tribute to one of the MSFA's members, a nostalgic look at one of the old Memphis theaters, and a run-down of some future cons. The zine is well-written but is probably of interest mainly to the members of the MSFA and other fans in the Memphis area. I suppose tho that one interested in the happenings of other fan clubs might find this of interest. The con report and the piece on the



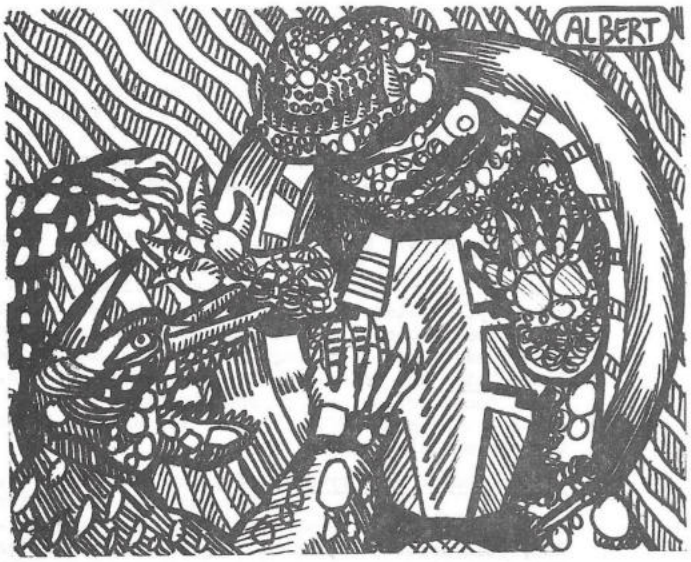
old theater might be of some value to other readers. The artwork for the most part is quite humorous and well-reproed, however, some of the photos tended to be unclear. Rating such a zine as this is too difficult as its sole reason for being in existence is to get info to the MSFA group. I feel this review though should give enough description of the Mesmer to warrant its purchase or not.

Finder's Keepers #1(50¢; Donald Jackson, 1043 Vine St., Adrian, Mich. 49221; offset) My first review for this zine was not too complimentary, but then I realized I was attacking it for all the wrong reasons. I'm not usually that critical. Anyway, I realized I had misjudged F=K #1 so here goes the honest review.

F=K is a zine based on uncovering deserving talent who have been neglected up to this time--talent in the graphic arts, film, literature, and music--writing on the underdog so to speak. Most of #1 reviews the Ann Arbor Film Festival, last year. Now with effective reduced type and F=K's distinctive format, editor Jackson gives us more than he promised in his announcements of what #2 would contain. F=K #2 also features an interview with Vaughn Bode' and Jeff Jones. Definitely a fine issue.

Strawberry Funnies #1(40¢; Dennis McHaney, 3883 Goodman Circle, Memphis, Tenn. 38111; offset) A comic zine, no less; an amateur underground and a good one at that from Tom Foster, I believe, as he is given credit on the copyright page and nowhere else is any mention made of who is the artist for the issue. Some of the strips are quite funny and the artwork is tremendous and well reproed. However, some of the stories seem a bit confused as if panels didn't belong together. And some of the stories when going from one page to another lose their continuity. It felt as if pages were missing in places. I honestly hope to see more of this zine as I enjoyed the art, even





the proving grounds for amateur filmwork in all areas. There is then a page of art by Antonick ("Johnny Thunder" and "Pharoah"), an interview with filmmaker Morley Markson, and material on folk-duo Baldwin and Leps. Wow! Talk about obscure! Finding an audience for this zine may be more difficult than Don realizes, but credit must be given to him for making his stand with this well-written and well-reproed publication. #2 should be out now and plans for it were to include an interview with sf writer Nick Kamin, photos from the Star Trek con in Detroit, art by Antonick, part one of a Buddy Holly article, an interview with David Bienstock, curator of films at the Whitney Museum, and much more. Sounds great. Try it. You'll like it.

F=K #2 just arrived much to my surprise--and it was a surprise. #2 is loaded with well reproed photos of author Nick Kamin, Vaughn Bode', JeffJones, and the Star Trek Con in Detroit of where I was unable to follow the story. The strips I could follow are quite humorous--a very dry humor at that. Art and stories sometimes seem Vaughn Bodéish in concept. Hang in there Foster and McHaney. This could be the start of a teriffic union.

The Argentine Science Fiction Review #3(50¢; Hector Pessina, Casilla de Correo Central 3869, Buenos Aires, Argentina; offset) Hector seems to be tackling a gigantic subject--space films. Gads! And for starters he's doing a pretty commendable job. #3 begins by commenting on a variety of space movies, some little known, some favorites of most everyone. He then goes on to review the obscure space films from Italy and Germany. Most sound intriguing. A checklist of space films begins this issue for all films beginning with the letter "a". I'm assuming Hector plans to continue this listing with the "b"'s in #4. Lastly, Hector reviews a variety of



books dealing with space fiction, etc. The entire pub is written by Hector and he has done a great job. Possibly a little more planning in the layout department for better presentation of material is necessary, but the little known space movies make ASFR a magazine to hold on to.

Cinemagic #1($1; Don Dohler, 6106 The Almeda, Baltimore, Md. 21239; offset) The premiere issue of a zine long awaited by ama-filmmakers is a beauty. Printed on glossy paper in two colors, it is probably one of the best first issues of a fanzine I have seen in a long time. A zine which looks like Photon and tells of make-up, special effects, model construction, and so on--cinemagic it is. Don has done a teriffic job. For you effects freaks this is one zine to pick up.

Little Shoppe of Horrors #2($1; Richard Klemensen, 608 Lakeside St., Waterloo, Iowa 50703; offset) Damn, this is a fact-filled, well-written fanzine on English fantasy films. This time LSoH covers the Amicus film company with interviews of Robert Bloch, Milton Subotsky, and Freddie Francis; there is also an Amicus filmography. Filmmaking news from all over the world is included as well as reviews of the current fantasy film releases. Certainly one of the best filmzines around today. Oh yes, outstanding photos and repro of photos grace the pages of LSoH, many of the stills are quite rare. Definitely a 4 star rating.

Thriller #1($1; Jerry Weddle, Box 100A Miller Star Route, Tucson, Arizona 85700; offset) Another long-awaited first issue which finally arrived in May and made quite an impressive entrance is Jerry Weddle's first issue of Thriller. The two-color cover was great. The front features art by Bill Nelson and the bacover has art by Jim Garrison. With a duo like that it's impossible to go wrong. The overall quality of the zine is very good and features some top-notch writing by Ron Borst on rare films of the thirties, fantasy films of course, and by Jan Van Genechten who discusses the motion pictures of Terence Fisher. Fanzine reviews and a large selection of fantasy movie reviews can be found in #1 as well. T #1 reminds me of Gore Creatures several issues ago. What a great way to bring a filmzine into the world!

Fantasmagoria #1($1; Gordon Reid, 265 Rebecca St., Oakville, Ontario, Canada LGK 1K1) Get a load of the contents: filmography of Mexican vampire films, book reviews, a nostalgic look at horror/sf/fantasy films of the last decade, an interview with Peter Cushing, a filmography of Chris lee's vampire films, a short bio on Bela Lugosi and a list of his vampire films, a HORROR OF DRACULA filmbook and critique, an interview with Forrest Ackerman, a short bio on Bram Stoker, a filmography of Roger Corman's films, and bunches more. WOW! Mimeo printing a little bad in spots, but need I really say anything else about this fine newcomer to the horror fanzine world?

I will, though only to relate that F#1 is sold out and that #2 should be available now and contains a filmbook on BLACK FRIDAY (1940) and a James Bernard interview. It should prove just as interesting as #1. See Gordon's full-page ad elsewhere in #10 for more information.

(cont. p. 22)



ASIDE

by Greg Shoemaker

Several things planned for last ish but which did not appear are being run this issue. One of these items is this article or articles, if you will, regarding the continuing saga of Godzilla in the media plus a bit of trivia printed to entertain the masses. The major acknowledgement for information printed herein goes to Richard Smoot. Additional assistance was provided by Doug Pelton, Greg Feret, Tom Murdock, Jim Kennedy, and Robert Craig. Much thanks to all involved. And now, on with the show.

Ever since I ran the quicky ULTRAMAN synopsis in which Godzilla appeared in costume and with a new alias, Keyra, I have been besieged by letters regarding various errors I committed in the article. Correction: Godzilla retained his black color and yellow eyes in the episode in which he appeared. The frill that went around his neck also went over his head and fins as well. The color of the frill was basically yellow with red and blue running throughout. Enough.

Let us now return to "Godzilla in the Media," fellow triviaites.

Since everyone and everything is being used as the basis for comic book characters and stories, I'm sure Godzilla will soon be taking his turn. But for now we will have to be satisfied with his mention in Marvel's Tales of Suspense #88, April, 1967, titled "Beyond All Rescue." Iron Man is trapped miles below the Earth's surface with his girlfriend, Pepper. Iron Man is trying to stop the Mole Man's world conquest attempt. During Iron Man's battle with a giant, mechanical, fire-breathing dragon which he manages to finally destroy, the Mole Man's minions kidnapped Pepper. Says Shell-Head: "The Subteraneans must have grabbed her while I fought that tin Godzilla!"



On the recent George Carlin album, George Carlin/FM & AM, he does a little routine in several voices called "Divorce Game." In part the routine goes like this:

Game host: Do you two have any little pet names for each other?

Contestant: Yeah, Godzilla.

This was a spoof of the game shows, of course.

An amateur animated cartoon was titled BAMBI MEETS GODZILLA. As the credits role Bambi is eating. The credits stop and from the top of the film frame comes a gigantic foot crushing Bambi. The end.

In the March '68 issue of Surftoons a surfer, as he takes on a big wave, gives a mighty cry: "GODZILLA!!!"

On the April 7, 1972 show of Sanford and Son, Melvin and Lamont were talking while Lamont was checking to see what was on TV at the time.

Lamont: Hey, there's a horror film on later tonight. THE CREATURE WITH THE BIG MOUTH.

Melvin: Is that the one with Ann Margaret?

Lamont: No. Lennie Harahashi. It's Japanese.

Melvin: Say, those Japanese sure know how to make horror films, don't they. Y'know all those Godzilla movies are made in Japan.

Lamont: I know that! What do you think I am, stupid?

Melvin: They should have a black man get the best of the monster once.

Lamont: Melvin, they don't have many black people in Japan.

Melvin: Well, we could send one over. Hey, we could send over Sammy Davis! He plays everywhere. We could call it GODZILLA MEETS SAMMY DAVIS.

Seen in a Chicago newspaper:



In an episode of the adult cartoon show Wait Til Your Father Gets Home, a TV show similar in many ways to All In The Family, the father and mother of the series were staying up late waiting for their son to get home. The late show is going off and the TV announcer says to tune in tomorrow for GODZILLA MEETS GIDGET.

And TV Guide has been running a new plot synopsis for GODZILLA lately:

"GODZILLA, KING OF THE MONSTERS (Japanese, 1956) A huge prehistoric beast goes on a destructive rampage throughout Tokyo. Footage with Raymond Burr as a reporter filmed in the US (90 mins.)"

Note that not only is the full title being given but mention is made of added footage from the U.S.

Printed in the November 8, 1972 issue of the Mississauga News was the following cartoon by Sherry Maurer:



The News is a Canadian newspaper.

Let us take our leave of Godzilla for the moment and move on to some stranger items concerning the Japanese fantasy cinema.

The following is an article which appeared on the front page of The Cumberland News, September 6, 1972:

TOKYO(AP)-A German music professor named Dorge, whose 7-year-old son was being teased unmercifully at school, filed suit against the producers of a popular children's program featuring monsters called dorges.

I doubt if he has much of a chance.

Recently one of the contributors has been going over his paperback collection for possible monster sightings resembling any of Japan's movie beasties. One thing he came across appeared in The Shadow of the Unknown by Coral Lorenzen in reference to Loch Ness on page 97 of the book:

In December 1954, Peter Anderson, a crewman of the trawler Rival claimed that the "monster" had been tracked by the echo-sounding equipment on the ship. The "monster," he said, was about 50 feet long, had eight legs, and the general silhouette of a giant scorpion. The echo-sounder...located the "monster" at a depth of 540 feet, which is about 180 feet above the bed of Loch Ness.

This sounds a lot like Ebirah, judging from the full-page photo on page 8 in FM #48. Another bit of interesting info is in John A. Keel's Strange Creatures from Time and Space on pages 196-7. From an article in the February 9, 1856 issue of the Illustrated London News an account of a Rodan-type creature is given. It tells of a large stone in a tunnel being blown up with gunpowder. From the cavity left by the rock emerged a Pterodactyl-like creature. It is described as being like a bat, differing only in size. It had a wingspan of 10 feet, 7 inches, was black in color, and had sharp teeth. Using its wings to aid in walking, it weakly made its way to the sunlight. It flapped its wings a few minutes, then toppled over dead.

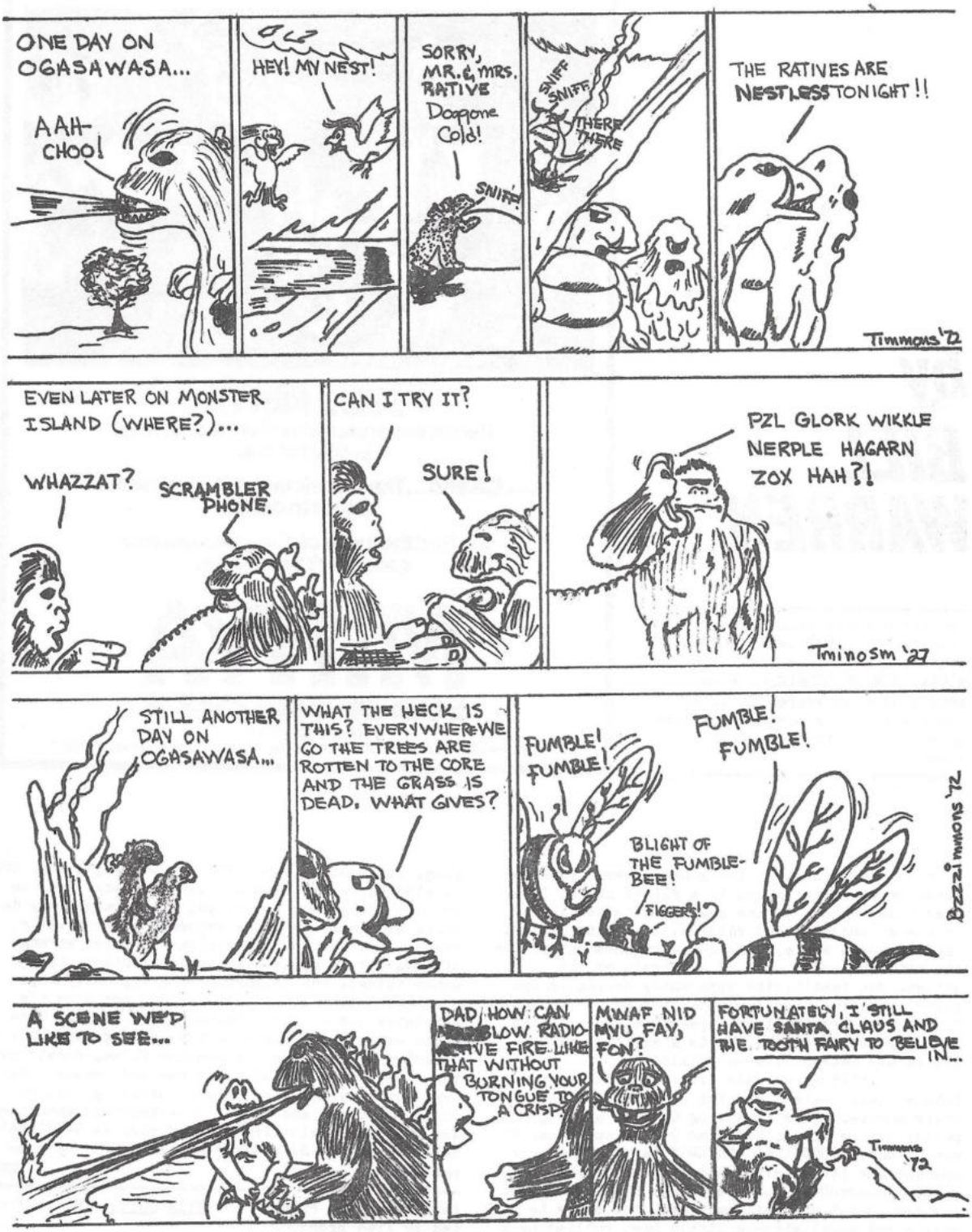


I wonder if those at Toho realize how realistic their "imaginary" monsters are? I'm not saying there's a Godzilla around, but let's not scoff at all these "monster-origin" theories as being completely ridiculous.

Well, that wraps up another strangeness from the warped mind of the editor and his colleagues. And though the writing is somewhat stilted, no thanks to the large amounts of trivial items of every shape and form being presented herein, I do hope "Asides" has been fun reading. It was fun writing.

END

CREATURE FEATURES





by BILL WARREN

(Editor's Note: Last issue I reported that GODZILLA'S REVENGE was released in some areas as MINYA, SON OF GODZILLA. Since then I have uncovered an ad mat for the latter's advertising campaign. The ad is printed at right.)

When Godzilla the giant lizard (impersonated by a Sumo wrestler in a rubber suite) first came stomping out of the sea to decimate Japan, he was an unquestioned villain, levelling cities, eating people whole, blasting airplanes out of the sky with the worst case of halitosis on the screen. But familiarity apparently breeds acceptance in movie-going Japanese, for by now, almost 20 years after his first appearance, Godzilla is not only not a villain, he is a definite hero--and in his latest film has dialog.

Children usually like these films, and Toho's rival, Daiei, has for years been aiming their monster films (starring Gamera, a jet-propelled turtle)directly at the kiddie audience. It wasn't until GODZILLA'S REVENGE (a singularly inappropriate title, since Godzilla is only a supporting character) that Toho made the Big Change, and beat Daiei at their own game. The story is simple and moralistic--a little boy, bullied by a thug, imagines he meets Minya, Godzilla's son, who is also suffering from a bully's attack. The two children help each other, and the Japanese boy defeats his enemy. A dream sequence is especially clever--and the movie occasionally takes strange stances (it is apparently anti-pollution, among other things. The intrusion of a typically Japanese crime plot doesn't hurt much, nor does the extensive use of stock footage from earlier Godzilla epics. Some horror movie fans are mightily offended by the Japanese monster films, considering them travesties of classics--and indeed, they are. But they are also usually exciting, colorfully produced, and highly entertaining. When they are also as imaginative and charming as GODZILLA'S REVENGE, most U.S. monster movies suffer by comparison.

END

Reprinted from Filmcon 1's Film Guide, 1972, edited by Fred Bronson.



LAKE OF DRACULA

by HORACIO HIGUCHI

LAKE OF DRACULA was certainly one of the highlights of the last season of fanta-films. Placed in a contemporary setting but retaining a bit of Gothic flavor in almost all the scenes with the vampire (originally anonymous, but dubbed Dracula for the foreign market), it opens with a weird dream sequence, the nightmarish effect enhanced by luscious color tones. The screenplay deliberately ignores any religious connotations or the usual good/evil dichotomy, and sexual overtones are confusing (the vampire bites men and women indifferently); but when it keeps the traditional elements of the myth, it does so magnificently. There is a brilliant reference of the property of non-reflection: Hidden in a closet, Akiko is fooled by a blank mirror and comes out, being suddenly attacked by the vampire. Among other extraordinary scenes, one can quote the death of the hypnotised Kyusaku, hit by lightning, or Natsuko's corpse rising from the open coffin, a true tour-de-force that reminds one of the emerging figure from the advertising poster of I WALKED WITH A ZOMBIE. LAKE OF DRACULA has some shortcomings: Towards the end the script becomes abruptly confused, the makeup is exaggeratedly white, betraying its Japanese folkloric origins (all the Nipponese ghosts from "Oiwa" to "Yuki-onna" are whiter than a clean sheet), and the final decaying sequence, obviously copied from HORROR OF DRACULA, is much too long, resulting in a rediculous finale where one can actually notice the discontinuity of the makeup around the vampire's neck and, under his shirt, a wooden plate to which the impaling stake is fixed! But all in all, LOD is a really new and interesting focus on the vampire theme.

Original title: NOROI NO YAKATA - CHI WO SU ME (THE CURSED MANSION: THE BLOODSUCKING LAKE); Production Company: Toho Co., Ltd.; Director: Michio Yamamoto; Producer: Fumio Tanaka; Production Manager: Riaki Hashimoto; Assistant Director: Yoshio Kawasaki; Story and Screenplay: Ei Ogawa and Katsu Takeura; Photography: (in Tohoscope and Eastmancolor) Rokuro Nishigaki; Lighting: Yujiro Sato; Stills: Daizo Tada; Art Director: Shuichi Ikuno; Film Editor: Hisashi Kondo; Sound: Shin Todai;

(cont. p. 18)

THE LIGHT FANTASTIC

JAPANESE FILM NEWS

BY **GREG SHOEMAKER**

Last issue I related the facts concerning the unfortunate decline in fantasy filmmaking. The plight of our favorite films has not improved and, in fact, is even worse than before, now that there are only four major companies producing film since Daiei filed for bankruptcy.

However, Daiei's name is still not out of the picture (no pun intended). The bankruptcy administer for Daiei has sued its four executives, including president Masaichi Nagata, for approximately $1,600,000 in damages compensation. According to the suit the four executives had made illegal disbursements in donations to political groups and other accounts beyond the company's normal business activities and incurred losses to the firm until it went bankrupt on December 23, 1971.

Back to the initial topic: The Japanese filmmaking scene can best be summed up in the article by Nei Kawarabata which appeared in the 1973 issue of the International Film Guide edited by Peter Cowie.

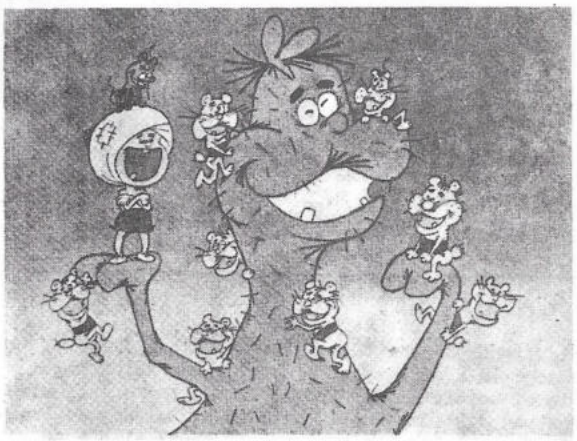
"The Japanese film industry was in the depths of depression in 1971. The number of audiences dropped to 2.2 million, one fifth of the peak in 1958, while the number of cinemas decreased to 2,974, two-fifths of the golden period of 20 years ago. Among the five major companies, Daiei stopped production and declared bankruptcy at the end of the year, while Nikkatsu reduced their business to production and distribution of sexploitation films made on small budgets. Distribution revenues from foreign films were equal to those of national films and exceeded national films in the first six months of 1972.

"194 feature films were produced by the major companies. The films which have had comparatively stable audiences are the 'series films': series of gangster vehicles made by Toei and sentimental comedies produced by Shochiku. As many as 215 sexploitation films...were produced by independent sources, and since the end of 1971 Nikkatsu has been concentrating on distributing four sexploitation films per month. However, three of the...films were prosecuted by the police in March and May 1972 which resulted in creating new regulations on Eirin (association of self-censorship within the film industry) for severer prohibition on sex scenes and nakedness.

"With the industry under such a dark cloud, many powerful documentaries were made by young independent filmmakers who are concerned with filmmakers' involvement with politics, and who try to show in their work their process of participating in various political problems.

"A.T.G. (Art Theater Guild), the only organization that co-produces and distributes so-called art films, was less active this year due to the fact that none of the new directors were able to make important films and also because a fixed image has been created of A.T.G. films which more and more restricts the audience."

The lead-in film for this issue's installment of "Light Fantastic" is Toei's feature-length cartoon, **ALI-BABA AND THE FORTY THIEVES.** The script has been completely re-written and in no way resembles the famous ageless story except in title only. The story goes as follows:





In the small kingdom of Ali-Baba the king, a despicable scoundrel, has spent up all the nation's treasures. There remains only an old oil lamp. The king accidently rubs it one day causing a genie to appear before him. The genie vows to do the king's bidding and in a digression mentions that he is afraid of cats. Therefore, King Ali-Baba orders his soldiers to round up all the cats in the kingdom and to imprison them in the "open sesame" cave. But Al Huck, who carries a small rat on his shoulder named Kajiru, helps many stray cats escape. Dora, leader of the stary cats, bids Al Huck to stay. "Your ancestor was the leader of the forty thieves. This is your chance to topple the wicked king from his throne!"

One night Al Huck along with the cats and the rats of Ali Baba meet. Kajiru brings an old carpet and tells them about it. "This is a magic carpet. It was the only treasure my ancestors saved from being taken by the greedy King Ali-Baba." Then Al Huck and Kajiru leave for the king's castle when enroute the carpet has engine trouble resulting in their capture by the genie. In the meantime the cats turn themselves into birds through self-hypnosis and the genie flees in terror when they enter the castle. The cats then attack the soldiers and after a fierce battle they defeat the king and his soldiers, and peace returns to the kingdom of Ali-Baba.

ALI-BABA AND THE FORTY THIEVES (ARI-BABA TO YONJUPPIKI NO TOZOKU): Production company: Toei Company; Director: Hiroshi Shidara; Animator: Akira Daikubara; Art director: Saburo Yokoi; Music: Seiichiro Uno; Running time: 56 minutes; Released on July 18, 1971; Filmed in color and Toei Scope.

This acid trip-like film should appeal to the younger set who have never heard the original story of Ali Baba to realize what a travesty this film portrays. I imagine the usual smoothless animation pervades the length of the film, though I have not seen the production myself, but I am sure the movie will eventually be picked up for distribution by AIP for television as no company has opted for the rights to a theatrical release yet.

Since the only remaining information available concerning the fantasy films of Japan are some sketchy facts, I'll save these items for "Fantasy Film Roundup" at the end of "Light Fantastic." I do, however, have additions, corrections, and "didja's" which should prove most interesting and informative, at the same time providing an update on a few of the cast and credit lists printed in previous JFFJ's. Most of the remaining material, by the way, can be credited to a newcomer to JFFJ, Horacio Higuchi, whose information has fleshed out what would have been an otherwise skimpy interlude into Nippon fantasy filmmaking.

Ever wonder who it was that wore the costumes in the Japanese monster pictures? Who it was that pummeled the hell out of Tokyo and the surrounding tri-county area? Who it was that got strafed by planes and tanks, knocked about by laser rays, etc. etc.? Well, I'll tell you dear reader about two of the men who have manipulated the rubberoid monstrosities in previous Toho films. Hedorah of SMOG MONSTER fame was played by Kengo Nakaya-

Top: THE SHADOW WITHIN, featuring a sequence in a new photographic process, is Shochiku's (1970) plunge into psycho-horror concerning a man who as a boy killed his uncle because the man loved his widowed mother. The tables turned, he now believes the son of the widowed woman he has fallen in love with is trying to dispose of him. Reality is intermingled with illusion. Synopsis and credits will appear next issue. Middle and Bottom: Two scenes from Nikkatsu's 1970 clash of two samurai-like clans in the occult-styled film, HAUNTED LIFE OF A DRAGON-TATOOED LASS a/k/a BLIND WOMAN'S CURSE. See JFFJ #8 for more information.



ma in that relevant masterpiece. And now here is the big scoop: Monster Godzilla, once a chief city decimator, now a savior of mankind, ever since his screen debut in 1954 has been played by Haruo Nakajima!! At long last the Japanese fantasy film buffs can lavish their praise on the "real" Godzilla--Mr. Nakajima. How's that for news, sports fans?

A few "didja"'s: Did you know that head monster-mover to Tsuburaya was Fumio Nakadai who via the use of cables and wires enabled Spigas (Kumonga from the Japanese)to walk so menacingly and Gimantis (originally Kamakirasu) to fly so gracefully in SON OF GODZILLA? Did you know that THE GREEN SLIME (Japanese title: GAMMA DAISANGO - UCHU DAISAKUSEN, translated as GAMMA-3: OPERATION IN OUTER SPACE) was presented at the Science Fiction Film Festival of Trieste in 1968 as BATTLE BEYOND THE STARS? A few additional credits to SLIME: Script Supervisors: Jacqueline Vaanice and Yasuyo Yamanouchi; Song: Charles Fox; Special Effects Execution: Nihon Special Effects Co., Ltd.; Film Processing: Toei Chemistry Co., Ltd.; Japanese Running Time: 90 minutes. Did you know that Ray Harryhausen said he found some Japanese effects "quite intriguing, particularly space scenes?" Did you know that because the Japanese alphabet has over five thousand characters that a proper name may be read many different ways? For instance, Inoshiro Honda can be read also as Ishiro Honda or Ishiro Honta. Did you know that in THE SPACE GIANTS (reviewed last issue) the robot Goldar of the U.S. version is called Maguma Taishi (translated, Prince Magma) in the Japanese version? In the same show Zandosis is called Furenikkusu (translated, Phrenix) in the Japanese version. In ULTRAMAN the collared Godzilla who is called Keyra in the U.S. version is named Jirasu (translated Gillas) in the Japanese version. Enough "didja"'s for this issue.

Some new data has surfaced on films previously discussed in JFFJ. I have included some of the older information with the newer to fill in some of the gaps.

GODZILLA VS. THE SMOG MONSTER: Original title: GOJIRA TAI HEDORA; Production cpmpany: Toho Co., Ltd.; Director: Yoshimitsu Banno; Producer: Tomoyuki Tanaka; Production manager: Boku Morimoto; Assistant director: Hirayoshi Tsushima; Story and screenplay: Kaoru Mabuchi and Yoshimitsu Banno; Photography: (in Tohoscope and Eastmancolor) Yuichi Maeda; Lighting: Fuminaga Hara; Stills:Issei Tanaka; Art director: Yasuyuki Inoue; Special effects: Terayoshi Nakano; Optical effects: Yoshiyuki Tokimasa; Film editor: Yoshitami Kuroiwa; Sound: Masao Fujiyoshi; Synchronization: Saburo Doi; Dubbing: Toho Dubbing Center; Film development and processing: Tokyo Tokyo Laboratories; Music: Riichiro Manabe: General organization: Shoji Ogawa; Running time: 85 minutes; Cast: Hiroyuki Kawase (Ken Yano), Akira Yamauchi (Dr. Toru Yano), Toshie Kimura (Toshie Yano), Toshio Shibamoto (Yukio Keuchi), Keiko Mari (Miki Fujiyama), Yoshio Yoshida (Gohei), Haruo Suzuki (commander), Yoshio Katsube (officer), Sen Onmae (policeman), Masashi Okabe (scientist), Takuya Yuki (radio operator), Eisaburo Komatsu (low-ranking officer), Yukihiko Kendo (helicopter pilot), Shigeo Kato (assistant), Toru Okabe (first broadcaster), Kentaro Watanabe (second broadcaster), Haruo Nakazawa (boy), Yasuzo Ogawa and Koji Uruki (extras), with Haruo Nakajima as Godzilla and Kengo Nakayama as Hedorah.

GODZILLA VS. THE THING: Cast: Akira Takarada (Ichiro Sakai), Yuriko Hoshi (Junko Nakanishi, dubbed "Yuka" in the U.S.) Hiroshi Koizumi (Professor Miura), Yu Fujiki (Jiro Nakamura), Emi and Yumi Ito (the Guardians, referred to as "The Aelinas" in the U.S.), Yoshifumi Tajima (Kumayama), Kenji Sahara (Banzo Torahata), Jun Tazaki (newspaper editor), Ikio Sawamura (priest), Kenzo Tadake (mayor), Susumu Fujita (public relations officer), Yutaka Sada (old man), Yoshio Kosugi (old man in the village) Yutaka Nakayama (first fisherman), Hiroshi Iwamoto (second fisherman), Koji Uno (third fisherman), Yasuhisa Tsutsumi (longshoreman), Ken Yamamoto (sailor), with Haruo Nakajima as Godzilla.

Readers of past issues should note that at long last it has been proven that Yoshibumi Tajima (more correct, Yoshifumi Tajima) played the role of Kumayama (not Komoyama as had been thought) in GODZILLA VS. THE THING. It's good to know that finally a man who played such a large role in the film can be given proper credit for his great role.

FANTASY FILM ROUNDUP

American International has released to TV the Toei Japanese television show, JOHNNY SOKKO AND HIS FLYING ROBOT, a 26 episode series. A feature film made from episodes of the show has also been released to television under the title, VOYAGE INTO SPACE...American International has also released to television the second Majin film, RETURN OF MAJIN, which was made by the now-defunct Daiei Motion Picture Company...Mako, the princess of the mermaid kingdom, experiences many troubles of the human world in her latest adventure, MAHO NO MAKO-CHAN (MAGIC MAKO), from Toei which was released on July 18, 1971. The 24 minute color cartoon short was directed by Minoru Okazaki...Ultraman returns in KAETTEKITA URUTORAMAN from Toho. The 48 minute featurette in color was directed by Yoshihiro Tomita and was released on July 24, 1971. This science fiction tale is about Ultraman fighting for the cause of justice. What else?...Another color cartoon short, ANDERUSEN MONOGATARI, OYAYUBIHIME (THUMB PRINCESS), running 23 minutes was released by Toei on July 18, 1971. Directed by Keizo Kira, the film is about a little princess, Oyayubi-hime...More from Toei. This live-action featurette titled SPACE MONSTER VS. SUPER MAN (UCHUENJIN GORI TAI SUPEKU-TORAMAN, literally translated as SPACE APEMAN GORI VS. SPECTREMAN) was directed by Keinosuke Tsuchiya, has a running time of 44minutes, and was released on July 18, 1971. This sci-fi pic features a race of ape spacemen exploring the universe and their battle with Spectreman. The makeup of the apes is based on the PLANET OF THE APES series with modified colors. Spectreman strikes again in SUPEKU-TORAMAN - DAIGEKISEN: SHICHI DAIKAIJU (SPECTRE-

MAN'S GREAT BATTLE AGAINST SEVEN MONSTERS)...Nikkatsu, now making only sexploitation films, has released a new, soft-core version of the classic KAIDAN BOTAN DORO(WEIRD TALE: LADY PEONY WITH A LANTERN...And more from Toei. The company has filmed CHOJIN BAROMU WAN (SUPERMAN BARON-1) and HENSHIN NINJA ARASHI (TEMPEST, THE METAMORPHOSING MAGICIAN); on the lighter side from Toei comes MAHOTSUKAI CHAPPI (CHAPPI THE WITCH) and the cartoon MAKEN RAINA, ZERO ZERO WAN WAN HENSHIN SEYO (MAGIC DOG LINER 0011 TRANSFORM YOURSELF)...Five 20 minute shorts from Tsuburaya Productions which are then released by Toho: KAETTE KITA URUTORAMAN (ULTRAMAN IS BACK), TATSUMAKI KAIJU NO KYOFU (TERROR OF THE HURRICANE MONSTER), both directed by Takeji Fujita, and a third in the series involving Ultraman and Yadogarin, a colossal hermit crab, directed by Nagami Yamagiwa (title unknown); the latest Inoshiro Honda film, MIRAMAN (MUMMY MAN), and its sequel I-KIKAETTA KEIJU AROZA (AROZA, THE RESURRECTED MONSTER), this one by Shunkei Suzuki. Another presentation by Tsuburaya Productions is a humorous and children-oriented monster feature called KAIJU DAIFUNSEN, DAIGORO TAI GORIASU (THE BIG MONSTER BATTLE: DAIGORO VS. GOLIATH) which is directed by newcomer Toshihiro Hanjima...Recently released by Shochiku is a ghost-comedy called KAIDAN RYOKO (WEIRD TRIP)...Still more from Toei. Toei has filmed a trio of Masked Rider adventures based on the successful comic strip and television series of Japan. The three titles are: GO GO KAMEN RAIDA (MASKED RIDER; directed by Hidetoshi Kitamura, released on July 18, 1971 with a running time of 25 minutes), KAMEN RAIDA TAI SHOKKA (THE MASKED RIDER VS. SHOCKER), and KAMEN RAIDA TAI JIGOKU TENSHI (THE MASKED RIDER VS. THE ANGEL FROM HELL. The hero of the series is a boy with the power of transforming himself into a beetle-like super-creature, master of judo, jiu-jitsu, kung-fu, and other oriental fight techniques, challenging the ever-threatening monsters from Shocker, an alien organization dedicated to the conquest of the Earth...If more information should present itself on the latest Godzilla film, an article on the film will appear elsewhere in JFFJ, but for the moment the following information is all that is available. The title of the big "G"'s latest epic is CHIKIYU KOGEKI MEIREI: GOJIRA TAI GIGAN (ASSIGNMENT: ATTACK THE EARTH! - GODZILLA VS. GIGAN). The latest release title is simply GODZILLA VS. GIGAN. This Toho film is being directed by Jun Fukuda and stars Hiroshi Ishikawa and Tomoko Umeda. Possibly either Ghidrah or Gaborah appear with the other monsters too...All for now. See you next ish.



Above: Ad for showing of DESTROY ALL MONSTERS at a Toho theatre in Hawaii. Note mention of Godzilla's son as "Minilla", referral to Ghidrah as "King Ghidorah" which he was only called once in his career in the film MONSTER ZERO, and star billing given to "X from the Space," a phrase almost a word-for-word copy of the title of a Shochiku film, X FROM OUTER SPACE, which starred Guilala. Anyone know where Toho's "X" comes from? Note also mention of English subtitles. Left: An ad from Belgium for the Toho film released in the U.S. as YOG, MONSTER FROM SPACE.

LAKE OF DRACULA cont.

Synchronization: Kazunobu Mikame; Dubbing: Toho Dubbing Center; Film Development and Processing: Tokyo Laboratories; Music: Riichiro Manabe; Running Time: 82 minutes; Cast: Mori Kishida (referred to as "Kage no Yona Otoko," or "The Man Who Resembles a Shadow" in the Japanese press-sheets; called Dracula for international release), Midori Fujita (Akiko), Sanae Emi (Natsuko), Choei Takahashi (Saeki), Hideji Ohtaki (the old man), Yutaka Takashina (Kyusaku), Tadao Fumi (truck driver), Mika Katsuragi (the bloodless victim), Tatsuo Matsushita (the professor), Yoishi Kihira (first nurse), Yuko Ori (second nurse), Setsuko Kawaguchi (third nurse), Hiroo Suzuki (the watcher), Yasuzo Ogawa (first fisherman) Sen Ohmae (second fisherman), Fusako Tachibana (woman at the piano), Michiko Yamane (Akiko as a child), Satoru Mutsuyo (first boy), Shigeko Mizumura (girl) Yasushi Sakakami (second boy), Mariko Suga (piano player at the restaurant); Released on June 16, 1971. END





PRO AND CON

STORY:BILL PUGMIRE

ATTACK OF THE MUSHROOM PEOPLE, a title obviously immature and misleading, is actually quite an accurate preparation for the foul doings in the film. Indeed, the doings of the "mushroom" people make way for one of the best Japanese efforts screened by this viewer.

A man, his back to us, explains to someone the torments he went through on an island. A quick flash and we are aboard a yacht, a costly one at that. The passengers are two females and five males. One of the women is a famous singer; the other, a shy, quiet, and beautiful girl. After some pleasant dialogue and a song number, a storm approaches. Some of the passengers are worried, but the others are not. The yacht is expensive--$40,000. It could survive any storm. Ah, but the wealthy have not much sense. The violent storm makes quick work of the yacht. It becomes a helpless toy for the waters which surround it. A fog enshrouds the vessel. One man alone on the deck sees a ship in the distance. He yells at it and waves his arms wildly. At last they will be saved. But the huge ship heads straight for the tiny-in-comparison yacht. Just as it is about to ram the yacht, the man yells and collapses from the shock of the impending disaster. The other men on board come to the deck to ascertain what the yelling is about. They find the sprawled-out body of their friend and take him below deck. There is no big yacht. An illusion? Or a warning of what lies ahead? An island is seen and the seven stranded people escape from the yacht and struggle through the water to get to shore. They succeed and fall to the ground in complete exhaustion. Upon searching the island they uncover a huge ship beached on the shore. The mysterious boat is weather-beaten and has probably been on the island for some time. A few men enter the wreck to search for people and food. Inside a fungus-like growth covers everything. Some radiation chemicals are discovered, but they are free of the growth, and in a metal container they find a huge mushroom. The girls grow weary of waiting for the men to return so they too go aboard. In their search of the ship they find the washroom devoid of mirrors. It appears as if they had been forced off the walls. A supply of canned food is found but the supply is so limited that it can not appease their hunger for very long. Later, a search through the tropical island forest brings about the discovery of a broken piece of mirror. Upon further investigation, an area filled with giant mushrooms is located. Suddenly, one of the men sees a strange moving object in the distance, and he shoots at it. Two men rush to fetch the thing shot at but find nothing in its place except shattered muchroom pieces. As night approaches, one of the men awakens from the pain of a starving stomach, and he remembers the canned food so he sets out for the galley. But at the same time a "thing" is walking the wreck. It peers into the girls' sleeping quarters through one of the ship's portholes. A scream from one of the girls convinces the man to forget the food, and he rushes back to his bed. But when all is quiet he leaves again and begins hiding some of the canned food for himself. A shadow appears on the wall. He turns and screams. It disappears. The other six members of the party run to find out what happened but nothing can be explained. For better protection they lock themselves in one room of the wreck. The "thing" stalks toward the room and opens the door. A light flashes on the "thing" in the doorway to reveal a horrible mutant. The men shoot at it but it escapes. As time moves on tension begins mounting between the survivors. Harsh words are exchanged. Then one day one of the men finds many mushrooms along the shore. He eats a few and brings the rest to the group. Bent on finding the mutant, another of the men heads into the island forest with his gun. He returns empty handed, but he is strangely pleased and not hungry at all. More ill feelings and jealousy start a fight between two of the men. One of the two and the singer leave the wreck. During the night one of the men still on board the

stranded ship steals all the canned food and escapes from the island via the yacht which had brought them there in the first place, but which had been washed ashore by the action of the waves. Later, the singer returns alone and leads one of the men with her to the giant mushroom growth in the jungle. She is strangely satisfied with everything and shows the man how the mushrooms provide all the food one could need. He begins to eat and suddenly grows faint. He begins remembering his life as a writer for a hightclub. He sees beautiful dancing women. But then the singer interrupts his dream by explaining the horrible reality of what is taking place on the island. "Once you eat the mushrooms you can't stop. You become a mushroom too." Horrible sounds, like maniacal laughter, fill the air as mushrooms begin to move toward the man. He tries to escape, but soon he is surrounded by the living, walking mushrooms. Meanwhile, the yacht returns mysteriously. He that tried to escape is not on board. Writing on the wall explains how he was trying to get help to save all the others. The two survivors of the mysterious incidents that have occured are the young hero and the shy, beautiful girl. They promise their love and a way to escape the island. As they do, the beached ship is attacked by a number of the mushroom people. The young man repels many of the mutants, but during his struggles with them the young girl is carried away by two more of the creatures. The hero goes after the girl, but he is attacked by the giant mushrooms. He escapes the beasts only to find his lover with a strange, satisfied look on her face. She has become one of them. Realizing this, the young man flees for his life and eventually reaches the yacht. He lets it drift out to the open waters. Now we find our hero once more behind bars in the insane asylum where he has just finished relating the fantastic events he had witnessed to a group of doctors. He explains to them that he too had eaten the malignant mushrooms. The young man turns to the camera and reveals his face and the growth of mutation that has begun to surround it.

Left: The monstrous, menacing mushrooms have decided to attack the cameraman as their next victim. Right: But the cameraman escapes with his life in time to photograph Kenji Sahara under a similar threat.





CON:FRED RAY

You know there are some films that are just bombs; then there are others that are bombs! Now I know a bomb when I see one, and this film was one of them. There is nothing, and I mean absolutely nothing, redeemable about this ineptly dubbed potboiler. From every visible point there are innumerable flaws, mistakes, and just plain hokiness much like the other backyard Nip flicks we've been exposed to for years.

The plot is nonexistant. One imaginative premise after another is ground into mushroom chop suey. The whole mess looks like a combination of other films, re-enacted by the sloppily cast Japanese crew of clowns! The characters are funnier than the Saturday morning "jeebies" and the dubbing...! Impossible!! This I'll never understand: Why in Tokyo Rose's name would they use an assortment of Japanese to dub it? I can figure they wanted the voices to match the faces, but for heaven's sake why use a Japanese who can't speak English clear enough to understand in the first place!!?? And the actors performing the sync...! The guy on film has run/swam a mile and the voice is relaxed with hardly any (or greatly exaggerated) emotions!

The makeup runs a close second with the transformation stages of the creature in BRIDES OF BLOOD. Simply ridiculous mushrooms sprouting from the skin, yeeeccchhh!!! It looks like they made the actors roll their faces in un-cooked donut holes!!!

The biggest laugh I've ever had, besides the film IT'S ALIVE, was the humorous "evil demon" mushroom suits. And I thought the monsters in ULTRAMAN were crass! Obvious throw-offs (and throw aways) from Disney's FANTASIA, the Japanese actors waltz merrily in the funny suits with their feet protruding ludicrously from the junior high play-type costumes. Just too much, monsieur!

The acting, even in the original, can't be used as an excuse for the shoddy craftsmanship in all phases of the film, even down to the blank setting of the room in which the film climaxes and everybody breaks into hysterical laughter.

If you want a film that doesn't take much attention (or intelligence), see this one. But don't forget I warned you all!!!

PRO: BILL PUGMIRE

My long synopsis relays most of the action which occured in the film. The screenplay, the original Japanese plot, and the English dubbing are a mature piece of writing. This maturity comes from concentrating on the human reaction to a fate that is both strange and unwanted. The script begins on a confusing note, introducing a man who seems to be talking to himself, preparing to tell the story of the island he was stranded upon with six other people. Then the scene shifts to the light and gay sailing cruise. From here the story shifts to the storm, the wrecking of the yacht, the island, the mysterious ship, the monster, the tension which kills most of the group due to their foolish violence and jealousy, and the final humiliating destruction of the heroine, a pathetic sight of the once innocent child with a strange seductive look on her face, calling over and over for the hero to join her and eat the mushrooms. And finally, although no one knows how, the hero reveals that he too ate the mushrooms, and his face wears the scars of the mushroom growth. In an otherwise detailed scenario, the ending is the only portion which leaves the viewer hanging for it never is explained how and when the hero ate the mushrooms. If he did this, why didn't he remain on the island for he must have realized that no matter where he ventured the growth would continue? Perhaps he felt it his duty to go to the civilized world and give them proof of his story so that no one would set foot on the island again. There may be numerous explanations for his actions, but I believe that the ending was added for shock value alone, giving the viewer one last victim to wipe out all rays of hope. No one was saved from the growth, and so the viewer is spared no relief.

The script allowed for some fantastic scenes of terror. The storm sequence, though running too long, is well filmed. The yacht which "couldn't be hurt by a mere storm" becomes a toy for the raging ocean. Then, just after the wild storm there is a quiet and serene shot of the ruined yacht sailing peacefully on the still water--quite a contrast from the previous footage. Later when the castaways discover the old, beached ship, the craft is first shown in a long shot with very low-key lighting creating shadows to add a curious ghost-like quality to the ship. The viewer knows something evil is concerned with the weathered vessel and that it is an important part of the story. The first time the mushroom mutant enters the ship the viewer sees the shadow of a deformed head peering through the porthole of the girls' bedroom. This is followed by the clichéd turning of the doornob. But done as it is, with a strange musical tune on the sound track playing softly in the background and with the doornob tilted in the film frame, this sequence becomes one of the most frightening parts in the film. And the last time we see the heroine, initially a small, innocent, and child-like personality, she has changed so much that the shock of the scene is tremendous. She smiles and calls to the hero and offers him some of the goodies of the island. In this scene she is surrounded by the mushroom people whose mocking laughter is haunting enough to raise the hair of most anyone's head.

The characters in the film are real people--people that we have met in our everday experiences--a variety of life styles are present. The female leads in this film, for instance, are totally opposite one another. One is a saucy chick who sings and has men killing themselves over her. She is quick tempered and likes a lot of attention. She is also rather spoiled--always wanting her own way--as is shown in an early scene when she vows the yacht won't sink because she won't let it. The heroine, on the other hand, is the only one to get seasick during the storm. She is a sweet and innocent, but real, person. Her sweetness is not overly sugary, however. And she is quite small, thus enhancing her appearance as the most likely candidate to escape. All of her traits, expressly shown in her final love scene with the hero when she and he are the last two on board, make her fate deeply felt by the audience. It is a very well written character.

The dialogue in the American script is very good, and the lines seem to be spoken by the actual Japanese players. This good dubbing technique enhances the credulity of the film. There are some lines which are meant to be taken seriously but come off as unintended humor, but perhaps this is accounted for by my weird definition of humor. One such section of dialogue occurs during a huge rain storm which lasts for days. It moves one of the characters to say,"It's been raining for a week now!" And the heroine in answer tells him, "It must be the raining season." I found this rather funny. But moving on...

The music and sound effects are better than average in MATANGO. The music reminds one of Igor Stravinsky's Rite of Spring. The sound effects are great, most notably the weird sort of laughter of the mushroom people which is very effective in creating a feeling of the abnormal.

The photography is clear and imaginative. When the monster first attacks the ship and advances to a locked room which contains seven frightened people, the camera concentrates on the feet of the monster, shuffling slowly towards the door. This is a nice touch that adds to the variety of camera work. Also, the climax, when the hero attempts to rescue the heroine but is prevented from doing so due to an attack of the mushroom people, is a fast moving, but effective series of shots, enhancing the desperation the hero must have been experiencing.

The makeup of the mutants is good, and the trick of not showing the creature too many times increases one's curiousity of what the mutant looks like in full view. The giant mushroom costumes, although well constructed, are hard to accept. It is sometimes humorous to watch these giant mushrooms jogging around the forest. At the climax, when the hero is surrounded by these creatures, the incredibility disappears as the viewer is caught up in the terror of the scene.

The end result is a fine film, both well planned and executed, owing to its variety of action and characterization, expert photography, and exceptional music score. Overall, MATANGO is a credit to Japan and director Inoshiro Honda.

MATANGO: Produced by Toho Motion Picture Co., Inc.; Executive Producer: Tomoyuki Tanaka; Directed by Inoshiro Honda; Special Effects: Eiji Tsuburaya; Cast: Akira Kubo, Kenji Sahara, Kumi Mizuno; Filmed in Tohoscope and Eastmancolor; Running Time: 89 minutes; Released to American television only by American International Television. **END**

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FOR SALE: 35mm clips from GHIDRAH, THE THREE-HEADED MONSTER. Color battle scenes! Perfect for mounting. Eight clips for $1 plus 10¢ postage. Tony Malanowski, 1771 Inverness Avenue, Baltimore, Maryland 21222.

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Classified ad rates are $1 per line containing 50 characters. No minimum or maximum. Send payment to Greg Shoemaker.

FANZINE CORNER cont.

Varulven #4(50¢; Joe Viglione, 39 Beverly Road, Arlington, Mass. 02174; offset, mimeo) HOO*HAH!!!!!! Is this thing humongous! Front cover of Poe not too well drawn, rather uninteresting. Bacover is outstanding, reminiscent of the Racquel Welch and pteranodon sequence in MILLION B.C. only that warrior chick is the master of the prehistoric bird. Now there's a film I'd like to see with me as the bird. Material in #4: films based on E.A.Poe's stories, H.P.L. story-based films, a photo-story of a party held at the Ackermansion (photos are beautifully reproed and contain shots of many of the greats in sf), letter column, a report on Boskone 9, a report on Noreascon (which I attended and which was brought out of the recesses of my mind, thanks to this article, thus allowing me to remember all the fun and great times I had there and in Boston--oh, how I love that city), fanzine reviews, the films of Val Lewton partl, an interview of Calvin T. Beck (editor of Castle of Frankenstein), fantasy in rock and roll, oh my God, it goes on and on with film reviews and beautifully reproed stlls. Only 110 pages for 50¢. Its a tremendous fan effort and should not be missed. Here is the REAL Fantasy News identical twin. It's fun to read. Is well-written. Artwork is good. Definitely another good buy. In fact this issue has not reviewed one zine that should not be purchased.

T. Times #4(75¢; Mike Garcia, 2210 Alton Pl., Lemon Grove, Calif. 92045; offset) Formerly Transylvania Times, a fantasy film oriented zine, Mike has gone to the extreme to change the content of T.T. It now is a poetry and art zine--all by

(cont. p. 24)



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BY GREG FERET

How many of you out there are starved for a certain Japanese science-fiction film which for some mysterious reason hasn't come your way yet? Do you pant at the thought of getting the chance to see BATTLE IN OUTER SPACE again? Does your local television station ignore your pleadings to televise THE H-MAN? Was your home town passed by when DESTROY ALL MONSTERS was making the rounds? And most of all, do your friends call you "Mr. Money Bags?" If you can answer in the affirmative to questions such as these, then there is an alternative that you might want to consider: renting an actual full-length 16mm sound and color print of whatever title your little heart desires.

Yes, unbeknownst to many people there are sources for procuring just such items. I have taken the time to compile a listing of the various 16mm film libraries across the nation which stock one or more Jap sci-fi flicks for rental. You'll note that the listing assembles the titles available in chronological order, followed by abbreviations of the name of the film library that handles it. A key to these abbreviations follows the title listing, along with some tips on ordering. Sorry, but if you don't see the title you want listed here, it is because I could find no source anywhere for it.

All prints are in standard format color, unless otherwise specified.

GIGANTIS, THE FIRE MONSTER (black and white only)
WIL

RODAN, THE FLYING MONSTER
MOD, UNF

THE MYSTERIANS
UNF

THE H-MAN
COL

BATTLE IN OUTER SPACE
ICS, MOD, ROA, SWA, TFC

MOTHRA
AUD, CWF, ICS, ROA, TFC

KING KONG VS. GODZILLA
UNI (scope only)

THE EVIL BRAIN FROM OUTER SPACE (black and white only)
AUD

GODZILLA VS. THE THING
AUD, CWF, MOD, ROA, UNF (scope only)

ATRAGON
MOD, ROA, TFC, UNF (scope only)

FRANKENSTEIN CONQUERS THE WORLD
AUD, CWF, MOD, UNF

MONSTER ZERO
CWF, MOD (INVASION OF THE ASTRO-MONSTER)

WAR OF THE GARGANTUAS
CWF, MOD, TFC, UNF

THE GREEN SLIME
FIL

MONSTER FROM A PREHISTORIC PLANET
UNF

VOYAGE INTO SPACE
UNF

KING KONG ESCAPES
SWA, UNI (standard and scope)

TERROR FROM BENEATH THE SEA
AUD

YONGARY, MONSTER FROM THE DEEP (Korean)
UNF

DESTROY ALL MONSTERS
MOD, UNF

LATITUDE ZERO
May still be available from SWA

GODZILLA'S REVENGE
MOD, WIL

Key to film library abbreviations, along with their addresses:

AUD Macmillan Audio Brandon
34 MacQuesten Parkway South
Mount Vernon, New York 10550
Tel. 914/664-5051

ICS Institutional Cinema Service, Inc.
915 Broadway
New York City, New York 10010
Tel. 212/673-3990

SWA Swank Motion Pictures, Inc.
201 South Jefferson Avenue
St. Louis, Missouri 63166
Tel. 314/534-6300

UNF United Films, Inc.
1425 South Main
Tulsa, Oklahoma 74119
Tel. 918/583-2681

CWF Clem Williams Films, Inc.
2240 Noblestown Road
Pittsburgh, Pennsylvania 15205
Tel. 412/921-5810

MOD Modern Sound Pictures, Inc.
1402 Howard Street
Omaha, Nebraska 68102
Tel. 402/341-8476

FIL Films Incorporated
4420 Oakton Street
Skokie, Illinois 60076
Tel. 312/676-1088

ROA Roa's Films
1696 North Astor Street
Milwaukee, Wisconsin 53202
Tel. 414/271-0861

TFC 'The' Film Center
915 12th Street Northwest
Washington, D.C. 20005
Tel. 202/393-1205

UNI Universal 16
445 Park Avenue
New York City, New York 10022
Tel. 212/759-7500

WIL Willoughby/Peerless Film Library
115 West 31st Street
New York City, New York 10001
Tel. 212/564-1600, ext. 236

COL. Columbia Cinemateque
711 5th Avenue
New York City, New York 10022
Tel. 212/751-7259

As you might have caught wind of in the introduction, there's a slight catch to getting involved in this sort of thing. It measures roughly 2½"x6", is drab green in color, and you need lots of it nowadays. The cheapest of all of the listed titles happens to be GIGANTIS, checking in at $20 per day, not including freight charges. At the other end of the scale, you'd need at least $75 to get THE H-MAN for the same length of time. Exact prices vary from library to library, but I've noticed that most titles can be had for something in the neighborhood of $35 for the first days use, and 30 to 50% extra for each additional day thereafter. But there's more...

In order to show a 16mm sound film, one needs a 16mm sound projector, right? If you don't already have one at your disposal, some of the bigger camera shops in your area might rent you one for at least $9/day, with a premium charge for each days use thereafter. Then, of course, you must have a rather large screen on which to show the film, and a room long enough to allow ample projection distance. As if that weren't enough...

Many of the film libraries have a prerequisite that you be a representative of some organization (film club, church group, school director, etc.) that wants to show that particular film. Although I don't wish to counsel methods of deceit and fraud, there are ways of circumventing that nasty stipulation, if one is resourceful enough.

16mm prints usually come mounted on 3 separate 1600 ft. reels, and shoud contain the complete running time of the movie. Unless you have <u>two</u> separate 16mm projectors at your disposal, then you'll have to stop the show at 1/3 and 2/3 into the film in order to change over from one reel to the next (use that pause as a refreshment or pee break). Some titles are available in Cinemascope format which necessitates the use of an anamorphic lens on your projector. If you attempt to run a Cinemascope print on a projector that's not equipped for same, then everything on the screen will appear thin and squeezed together. When setting things up, place your speaker as close to the screen as possible since projectors usually have a loud running noise that could drown out your soundtrack. And if you're going to dish out a hefty wad of cash to get a certain film, why enjoy it alone? Invite all your friends over (though you are not allowed to advertise or charge admission) and turn the presentation into something of a party! An evening of this nature can prove quite enjoyable for all if properly planned and presented.

Even with all the problems that arise in renting 16mm prints, I still recommend it for those of you who have a strong enough interest in a particular title, and a similarly strong pocketbook to weather the expenditure. All of the libraries listed have catalogues available which list the features that they stock, along with prices and specific instructions for ordering same. Write to them for a copy if you think there's something in it for you, and be sure that you fully understand the exact terms of the rental agreement before closing the deal. To all of you filthy-rich capitalistic Jap horror film nuts who decide to venture the 16mm rental path, I say enjoy yourself; for the prices you'll have to pay you certainly can't afford not to.

END

FANZINE CORNER cont.

Mike. Where he may not have fulfilled his goals with the old T.T., he seems to have found his aspirations with the new fanzine. I think the critics will like the new one better as well. And rather than analyze the poetic content, would suggest you purchase a copy of #4 and analyze Mike's work yourself. The layouts are good (the contents page being the best), but I would like Mike to do something with the pages containing no artwork. He wouldn't have to run art on every page, but perhaps he could do something with the arrangement of the lines or perhaps use a variety of geometric forms, solid black lines for example, coming from various edges of the pages at 90° or at whatever angles he might choose, using different lengths, different widths, different tones, or he might resort to artwork. Speaking of art, Mike's is some of the best I have ever seen. I especially love the cover pieces. And if the front cover isn't Mike's portrait of rock star David Bowie, I'll eat the spiders from Mars. All of the art in #4 is excellent--stylish, intriguing, awe-inspiring. A new T.T. is upon us. I'll cast my vote for it.

<u>Motion Picture Directors: A Bibliography of Magazine and Periodical Articles, 1900-1972</u>; compiled by Mel Schuster; The Scarecrow Press; Metuchen, N.J.; 1973.

This hardbound is one of those publications, like <u>The Terratoid Guide</u>, that people like myself who are into films and filmmaking have been starving for ever since the invention of the motion picture camera. At 418 pages, MPD is the first major bibliographic guide to the scattered literature on directors, filmmakers, and animators. It presents in compact form a guide to materials that are generally difficult and time-consuming to locate, since much of the material on these artists is at best documented in scattered sources or more frequently not at all. Primarily biographical and career-oriented materials are included in MPD, with occasional brief but conceivably useful quotes or sketches documented. The full runs of 340 magazines were researched, with the exception of a very few missing

Fantasmagoria



FANTASMAGORIA #2., Canada's only fantasy/horror/science-fiction oreinted fanzine will be available in mid July. Our first issue completely sold out, so order number two while it lasts! Our second issue will have the following great articles; with featured artwork by Vike Williams & Neil Leadbeater; there is: The JAMES BERNARD (Hammer Horror Musician) Interview; The Second Part of the Forry J. Ackerman Interview; BLACK FRIDAY (1940) Karloff-Lugosi Filmbook; LUGOSI Filmography-Additions & Corrections; Film Tinting: A Lost Art; THE GRAVE CRAWLER -Letters of Comment (Will yours be there?); Obituary Notices; New Film News; Many film reviews, including: TWINS OF EVIL, THEATRE OF BLOOD, SLAUGHTERHOUSE FIVE, etc.; Fanzines in Review; DRACULA(1931): A Closer Look; and much, much more. It is fifty-two pages (offset) and sells for $1.00 a copy. Some of the contributors are Bill Pugmire, Gordon Reid, Neil Leadbeater, Jatona Walker, Dennis Mount, Ed Mumma, and Gary D. Dorst (to whom this issue is dedicated). You can obtain your copy now by writing Gordon Reid, 265 Rebecca Street, Oakville, Ontario, Canada L6K 1K1. Send cash or international money order. Add twenty-five cents on all personal cheques please. Contributions are welcome for future issues; just let Gordon know what you have in mind!

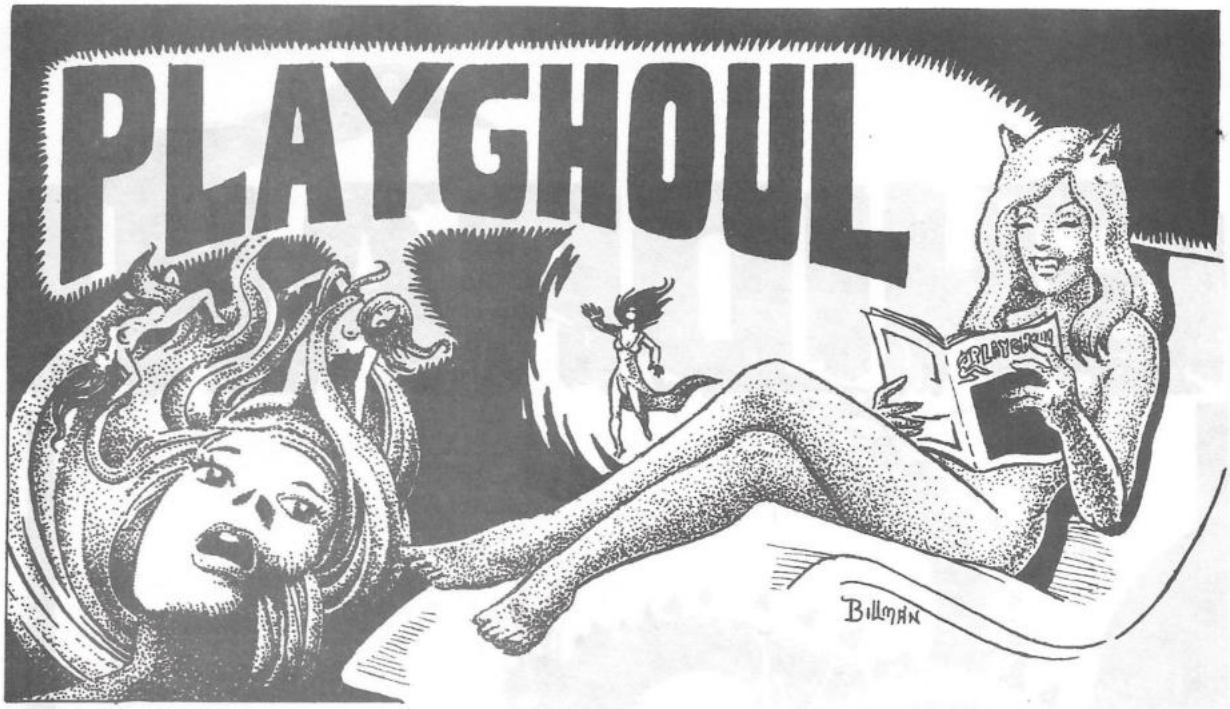
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individual issues. More than 2,300 directors, filmmakers, and animators are represented in the bibliography, including a listing of directors on whom no material could be found. This book is a time-saver for researchers and film buffs. It is also unique in that it acknowledged JFFJ in three places for the material I ran on Akira Kurosawa many issues ago. I cannot reccommend this book highly enough.

You can order the book directly from The Scarecrow Press, Inc., 52 Liberty St., P.O. Box 656, Metuchen, N.J. 08882 by sending them a check or money order for $12.50 plus postage. Or you could contact your local bookstore and have them order it for you. And while your at it, why not ask them about stocking the book. Show them this write-up on MPD to show them why they should. You might also want to contact your main library and tell them about this tremendous reference work you know of. Let's spread the word about MPD--possibly the best new pro-publication on the market.

Original Monsters #9($1; Warren Stein, P.O.Box 25, Lakewood, New Jersey 08701; offset) After reviewing so many fanzines as I just have adjectives become repetitious and begin to lack honest criticism as I search for the proper words to review the zines, and therefore some publications often suffer. One that should not suffer is OM. Printed on slick paper and wrap-around pages, #9 is well reproed and has some very fine photos. Mainly a filmzine, #9 reviews a large number of films including TWINS OF EVIL, THE BROTHERHOOD OF SATAN, ASYLUM, the four APES films, FROGS, VENGEANCE OF FU MANCHU, and others. Also can be found are fanzine reviews, current film news, info on the Hammer vampires, book reviews, etc. Covers are nicely done in two colors. In fact the back cover was to be the front cover but it arrived too late for printing so Warren had a new cover page made. I prefer his version as opposed to the Bill Nelson art of the bacover. It's unfortunate

(cont. p. 39)



If you are the serious fan of terror films, if you think the terror film as an art form is still very much alive, and if you think the great actresses of these motion pictures have been unjustly neglected in today's film publication, you should be reading PLAYGHOUL. PLAYGHOUL is largely devoted to the women who have contributed their talents over the years to the genre of the supernatural and science fiction. We, the publishers, feel the time has come to make fans aware of what they may have overlooked or longed to read about for all these years.

The first issue will feature art and articles by some of the most knowledgeable artists and writers in the field. Some of the issue's contents are:

"The Career of Evelyn Ankers" by Gary Dorst

A film biography of Barbara Steele

TWINS OF EVIL, review by William Burgess

Artwork by Dave Billman and Mike Garcia

Photos of the sensual terror queens

A superheroine comic strip

Other film/book/fanzine reviews

A beautifully-detailed centerfold

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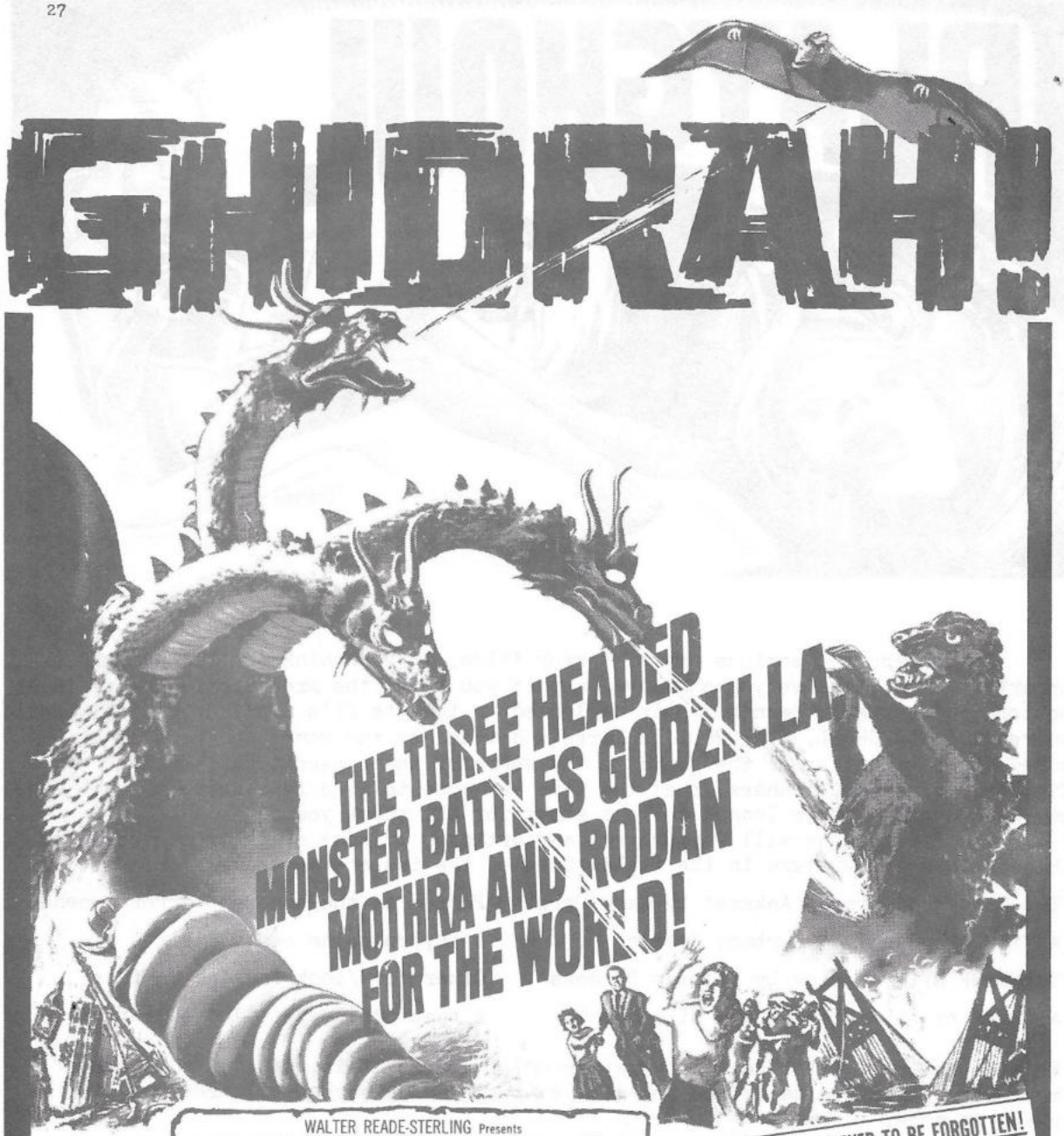
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SEE Rodan awaken to monstrous life in volcanic fires!

SEE unimaginable terrors that will never be equalled!

SEE the world quake before the unleashed fury of the battle of monsters!

FILMBOOK:

BY DUNCAN AND TONY MALANOWSKI

All is calm on the slumbering streets of Tokyo. It has been long since the battle-scarred city has endured the attacks of hell-spawns such as the winged warrior of the air, Rodan; or bore the brunt of the dance of death as only Godzilla may execute. Still, that is of the past. This is the present, but events caused by the monster Ghidrah shall soon change this all.

Two A.M. The city sleeps. High above the asphalt and steel-spined city, a group of scientists watch the heavens. Finally, one of them rises and works his way through the others to the leader.

"It's no use, sir," he admits sadly. "If they were coming they would have been here over half an hour ago!"

The leader agrees. "Yes, I'm afraid we've failed again tonight. The flying saucer people are obviously on guard against the unbeliever." As he says this he faces Naoko, a female reporter from Toya Broadcasting Company, who is covering the story.

"Yes, I think it was wrong to admit this reporter to come here tonight," agrees a scientist as Naoko tapes the group's words for future reference.'

"Ha! You don't even believe in them, I suppose," a scientist snaps at Naoko.

"Well...I...They're very interesting," she attempts, stunned at his frankness.

"If that's the best you can do, forget it," he bluntly tells her. "The brain waves of your cynical thoughts have gone up there to those ships." He points to his head and gestures to the night sky to illustrate the fact.

"Oh, now really," she says, bravely taking on the entire company of scientists with her remark. "There's no such thing as 'brain waves.'"

"Look young lady," the leader speaks up, much annoyed with her immature thoughts, "there's a lot of things you have to learn about besides brain waves! Strange and terrible things!" He seems to be embarrassing Naoko so he continues to question her. "What month is it?

"What month? Why, it's January!"

"Oh," the leader exclaims. "Middle of winter. And how do you explain this heat-wave we're having? The newspapers are full of stories, none of which make much sense," he says, emphasizing the last line. "Aren't you concerned about it?"

"Yes!" Naoko answers shakily.

"Yes, of course!" the leader responds abruptly taking up the childishness of Naoko's past statements. "The comprehensible is one of the facts of existence in the Solar System--and among Intergalactic Structure as well."

"And now I suppose you're going to tell me that this poor old planet of ours is about to blow up!" Naoko adds, trying to regain her past reputation by giving the scientists such a ludicrous statement.

The scientist, however, finds it anything but ludicrous as he gives Naoko this serious answer: "I don't believe that the Earth will explode. And yet I know that something terrible is going to happen soon. Maybe the saucer people can warn us what to expect. They could tell us so we could warn the world."

"There's one now! Look!" someone shouts, bringing the leader from his dream. All the scientists scramble to the telescopes leaving the leader to push his way through.

"It's a false alarm--a shooting star," he reports sadly as the the white bead streaks toward Earth.

"Hey, do you see another one over there?" a gruff-voiced scientists asks.

"Yes. Oh! Up there too!" another cries elatedly. The galaxy-hopper streaks downward and comes to rest with a great crash in the mountains followed by many more such phenomena.

Police cars' piercing sirens sound, while in the detective office Shindo, a special investigator, has just entered. The chief detective, Okita, fans himself and Shindo loosens his tie.

"Sorry to have to keep you waiting, Shindo," he apologizes. "I've been tied up over at Intelligence all evening."

"Something up?"

"Yeah. You've heard of the small kingdom of Selgina in the Himalayas?"

"Mm-hmm," Shindo replies.

"Well, the Royal Princess, ah, Celenia Salno, is arriving tomorrow incognito, and Intelligence asked me to assign a man to guard her."

"You mean me?" Shindo gapes.

"Uh-huh. Her visit is strictly off the record so don't be too obvious about it."

"Why is she coming here?"

"According to top secret reports, there's a plot to assassinate her," the chief responds. "She is due to succeed her father soon. And if she's not around to do it, her country might go the other way."

Shindo shakes his head. "I don't know... Sounds pretty big. When did you say she was coming?"

"Her plane took off an hour ago."

"Well, when will it get here," Shindo asks impatiently.

"At dawn." Okita then takes a picture of the princess out of a drawer and hands it to Shindo. The picture is of a beautiful young girl in her country's royal wardrobe. She wears her crown and a silver gown that is studded with sequins. A row of jewels glimmer around her neck.

The scene fades from the photo of the princess to the real Princess who is aboard her private plane. As she puts on a more comfortable dress, she is unaware that miles away in her own country there is a meeting of two men who would see her dead.

The first man walks in to confront his su-



perior, one whom he calls "Excellency," behind a desk and is confronted with a question about the Princess. The first man responds that all is going according to plan and that a bomb located in the plane will assure the end of the Princess.

Back aboard the plane Princess Salno sits by a window as an old man, Wu, her servant, comes up to her. He very much loves the Princess and is concerned for her safety. The Princess requests a drink before retiring to bed. As Wu ambles off to do as the Princess bid, the servant is unaware that a space ship has flown alongside the plane. A blue light fills the room in which the Princess is residing, and a shaft of light is thrust upon her eyes. Then a disembodied voice speaks.

"Stand up, Princess. Stand up. And leave this plane. Leave this plane." The Princess rises and, in a trance, walks over to the plane's escape hatch and throws it open. The plane gulps in the night air. "Faster...Faster! Quickly!"

Wu returns with the drink and stands in shock at what he sees before him. "No! Come back!"

But the die is cast. The deed is done. The Princess hurls herself from the plane without an utterance.

"YOUR HIGHNESS!!!"

And as the mysterious light leaves, a massive explosion catches the plane. All is silent.

"Robi Dam! Robi Dam! End of the line!" says the bus driver as the vehicle pulls up to its last stop. On a hill near the dam two groups of scientists introduce themselves.

"Hello! You're from the Geological Institute?"

"Yes. I'm Murai," replies the younger man. "How do you do?"

"I am Mokan. How do you do, sir?"

"What have we got here?" Murai asks.

"Well, sir, lately we've had quite a few meteorite showers around here. This thing last night came from the west and fell beyond Mt. Urinaki there," he says pointing to it. "It was the biggest and brightest meteor I ever saw. We're lucky it didn't hit the dam."

"What's the best way down there?" One of the scientists responds by handing Murai a map. "Go around the mountain, eh?"

"Yeah, it's the only way," stresses Mokan. The mountain width is certain death by helicopter so there's only one way to get there--walk."

The expedition climbs on their journey to death's door--their rendezvous with fate. Across a shakey wooden bridge, down a treacherous gorge and around the huge mountain itself the group continues until they cross a ridge bringing the tremendously massive multi-colored meteor into view. "Hey Professor, there it is!" blurts out a scientist as the unbelievable sight greets his eyes.

"Okay," says Murai, "we'll make camp here."

The men groan as they drop their heavy bags onto the ground. But as they do, a strange phenomenon takes place. All of their metal climbing picks are magnetically lifted and pulled toward the meteor which, though the men have not yet realized it, is slowly doubling in size.

"Hey, Chief!" Shindo shouts as he bursts into the office. "I was there at dawn. The plane never got there."

"She won't need any bodyguards now," Okita sighs. "An hour after she took off, the plane blew up."

"Blew up?"

"I guess the conspirators got to her first," Okita moans disgustedly.

"Don't we have any leads?" Shindo asks perplexed.

"Nothing. We're in the dark."

Shindo reaches over and picks up the photo graph of the Princess. "Sad. Pretty girl like that murdered for political reasons."

But little does Shindo know that the Princess is alive and well. In Naoko's office her boss, Chief Editor Kanamaki, arrives and hurredly gets Naoko out on an assignment to cover the story of a prophetess for the station's new television program, "Mystery in the 20th Century."

Not far away in a park, the Princess/prophetess is preaching her message of doom to the gathering of people she has drawn.

"Good people of Earth," she begins, "I call your attention to the ever-expanding universe. It's time for the people of Earth to awaken to their responsibilities as one of the peoples of space."

"Are you a boy or a girl?" someone calls from the back of the crowd referring to the shabby fisherman's outfit and cap she wears which makes the Princess look anything like the beautiful woman she is.

"Why don't you do a strip-tease for us," someone else suggests. At this point, the Princess/prophetess walks among the throng and survives countless other insults.

"Poor foolish people," the girl interjects.



"The Earth, your plane, is on the verge of destruction and yet you refuse to take me seriously, or even to listen. Why won't you listen? Why?"

"Excuse me, excuse me!" Naoko and her assistant say as they push their way through the crowd. "I am here and I will listen to you," Naoko proclaims to the prophetess at the same time speaking into the microphone of her recorder.

The girl merely points to the heavens.

"What are you doing that for?" Naoko questions, then realizing that the whole incident is being recorded rephrases her query: "Ah, that is, why are you pointing to the sky?"

"To say that I come from the planet that you call...Mars!"

"Coming here...from Mars?" a woman in the crowd asks dubiously.

"That girl...from Mars?" another echoes.

The men take it less seriously as one remarks to another, "I guess we can travel in outer space now, huh? Ya wanna go?"

Another reporter continues the questioning: "You spoke of the destruction of the Earth a little while ago. How will this destruction begin?"

"First," the Princess/prophetess says solemnly, "you will hear of a tragic accident in the Water-ching Mountains."

The scene then shifts to a helicopter flying over the mountain in question and finding several disturbances...just as predicted.

Several reporters covering the Princess/Martian story are questioning a scientist on the disturbances.

"Of course I have heard lots of rumors, but nothing has happened yet," the scientist says indicating the mountainous volcano behind them. "Our old friend, Mt. Aeso, keeps smoking away as usual. No gentlemen. As a scientist, I assure you her prophesies have no basis in fact."

Shindo arrives home after a long, hard day and is greeted warmly by his mother. "Welcome, my son. Your sister just came in too."

"Ah, I see sis has a new boyfriend."

"Boyfriend?" Naoko replies, taking up the tease.

"I wonder," muses Shindo, "is it him you really go for or his new car?"

"What a way to talk about your own sister," Naoko exclaims. "And Mr. Murai wouldn't like that either!"

"He's a very nice man," her mother adds. "He'd make a very good husband for you!"

"Huh?" Naoko says, shocked, as her mother giggles at the proceedings. "Oh, now look. Believe me. It's not what either of you think," she protests.

"He is nice," her Mother reminds her, continuing the tease.

"Oh, mother, Professor Murai is a very interesting man. He's doing research on that meteorite shower. He was telling me about it today. It's very strange. But he picked up some photographs for me."

"'Mystery in the 20th Century,' I suppose," her mother says. "Why must you always be thinking about business, my dear?"

"I have to get a lot of stories before the program goes on the air," Naoko explains, "and anyway my luck hasn't changed."

Meanwhile, Shindo has turned on television, and the weather report is being broadcast.

"Oh, put it on channel seven," his mother asks after she finishes viewing a television program listing.

"I wanna hear the news," Shindo protests as his mother begins to giggle.

"That's mother's favorite program!" Naoko interjects. "It's amusing to her. Go on, Shindo." Seeing that she gets no reaction from her brother, Naoko proceeds to crawl over him to change the channel.

"Hey! Get off!" he tells her.

"Do something to please your mother," Naoko declares.

From the weather report the set changes to show a huge, red curtain with a white question mark in the center as an off-stage announcer recites the introduction. The show is titled "What Are They Doing Now?," based on the premise of bringing back favorite personalities. The two emcees make their entrance. The two men play rediculous jokes off one another's lines--none of which are funny--and for the



most both the jokes and the emcees are quite obnoxious. From backstage emerge two boys who are questioned about which personality they would most like to see: "Mothra!" they reply in unison. But even this request doesn't seem too outlandish to the emcees who then introduce the twin fairies from Infant Island. The curtain behind slides open to a tropical island setting with a large rock located in the center. The audience applauds, and the orchestra begins playing as the twins make their introduction on a flying carpet suspended by wires which lands them on the rock. The emcees walk to the Ailenas.

"Here they are young men, here they are."

"Good evening, fairies!"

"Good evening, everyone. Good evening to everybody," they answer simultaneously because of their telepathic powers which enable each to know what the other is thinking.

"Please tell me," asks one of they boys, "how's...how's Mothra?"

The fairies answer sadly with pained expressions: "But the old one died, you know."

"What about the other one?"

"Oh, he's fine. Even though he's just a little baby he keeps peace on the island. Would you like to see him?"

"Uh-huh!"

"Alright. We'll sing his song for you. And maybe, if you close your eyes and think about him, you'll see Mothra."

The chant of Infant Island begins. As the twins sing one of the emcees announces:"Ladies and gentlemen of our great nationwide audience, while these exquisite fairies sing their heavenly song in their own exotic dialect, we proudly present to you the internationally famous beauty, Miss Anne Skelki, who will translate their song for you."

The lovely lady walks onto the stage to a large ovation and begins to translate the song. "Let

Monster Masterpiece Created By Japanese

The Japanese, who have taken over the monster market, have come up with a masterpiece, GHIDRAH THE THREE-HEADED MONSTER...To the rapidly growing audience for comic-strip type of entertainment, dignified by the description of Pop Art, the film should prove a source of glee. The Japanese, who have an insatiable appetite for films (they make more than double the Hollywood output each year), are particularly fond of science fiction items. Their favorite moviemaker is Ishiro Honda who has been responsible for such creatures as Mothra, Godzilla, and Rodan.

The latest creation of Honda's fertile mind is Ghidrah, a three-headed monster which spews fire and destruction as it flattens Tokyo skyscrapers, moves mountains, destroys bridges, and terorizes the populace. The movie has been lavishly made with a budget that would break any Hollywood studio specializing in B-type science fiction items.

This is no tongue-in-cheek science fiction film: It is told with a naive, childlike solemnity, which is a part of its charm. (Reprinted from Toronto Globe and Mail, January 22, 1966)

us travel with the south wind beyond the wave of the sunlit sea. There we shall find an island fair where dwells the god of happiness. Why are you weeping, Happiness? You must remember always to smile for we shall call to you, Happiness. No tear must fall. No smile must fade in this island kingdom, Happiness. The joy you give we bring back to you across the dark, green sea. Why are you weeping, Happiness? The wind and the mist will carry you near when we shall call to you, Happiness."

Naoko continues watching the television while Shindo has switched his attention to the newspaper. He notices a picture of the girl from the park at which he bolts upright in his chair.

Later, Shindo is explaining the photo to the Chief at the office.

"Strange," Okita muses. "The resemblance is amazing, but according to Foreign Ministry they have a tradition in that country that the Princess wear the Royal Bracelet at all times."

"Well, suppose she took it off for some reason. To avoid her assassin, maybe." Then he adds: "Sure...and that's why she's pretending to be a Martian!"

"Mm-hmm."

"Why don't we pick her up?" Shindo suggests.

"On what charge? It's no crime to practice prophecying ."

"Well, how 'bout if I watch her. I'm worried about her."

"Unofficially," Okita stresses. "And strictly on your own."

Meanwhile, back in the palace where the first attempt on Princess Salno's life was devised, the same man walks in to confront his superior. "You sent for me, Excellency?"

"Here. Read this," he says quite calm, handing the killer, Malness, a newspaper. He studies it carefully, especially the picture of the Martian woman on the front page.

"What is it?"

"Newspaper from Japan. Now tell me," he says moving closer to Malness as if to tell a secret, "did that plane blow up?"

"Of course, your Highness. I swear it!"

"Then, why is she in that picture?"

"I don't know. I don't know it's really her. There's only one way to identify her..the Royal Bracelet. And from this picture, we can't be sure who this woman is."

The leader commissions the plan: "Then go. Today. Settle the matter."

"And what if she is the Princess?"

"If so, you will kill her," the fiend orders without emotion, adding silently, "If you should fail, you will be killed!"

Hours later, Malness and his men arrive in Tokyo and drive to the highway on their route to the heart of Tokyo. With the accepted assurance that no one is aware of the group's appearance in Tokyo, Malness is informed by one of his men that the Princess/prophetess has not been seen of late and that the police, with all their problems, won't be disturbed by the abscence of the young woman.

Shindo bursts into the Chief's office with the bracelet originally worn by the Princess. Following Shindo into the room is an old man, a fisherman, who was trying to sell the bracelet to an antique dealer. The man sits down and is questioned about where he got the item.

"Heavens, sir, it isn't stolen," the old man answers. "I may be poor, but I'm an honest fisherman."

"I'm sure of that," Shindo replys, "but answer the question. Where did you get it?"

"I swapped her for it," he remarks simply. "I gave her my jumper, my pants, and my cap."

"Where?"

"We were out at sea. That's the truth, sir."

"Wha...?" Shindo utters in astonishment.

"Oh, it's the truth. I swear. On my way back from fishing, there she was, floating like a bit of cork on top of the water. I fished her out and brought her ashore."

"And you didn't report her? Why not," Okita asks.

"Well, what was I going to report. As soon as we got ashore she disappeared completely. That's

the truth."

"Mm-hmm. Let's see if you could recognize her from one of these pictures," Shindo suggests.

The fisherman grunts at each picture until he sees a picture of the girl in the park. "Hey, this one!" he says, hitting the photo. "She's wearing my jumper and my cap. That's her! And this one too," the old fisherman adds, pointing to a picture of the Princess. "Yeah, that's her!"

As the old man is taken away to make a statement, much to his chagrin, Shindo and Okita stare at each other, amazed at how the Princess was able to survive the plane explosion. Shindo suddenly remembers an interview he had earlier in the day with a great Japanese scientist who did understand how the whole incident took place.

The scene shifts to the office of a celebrated Japanese scientist. "Yes. It is possible for some living things to escape from an exploding aircraft. If we understand the curvature of space," the scientist states as he spins a model globe on his desk, "we know the continuum surrounding any spherical body such as our world is composed of different dimensions. The force of the explosion created a gap between these dimensions. And fortunately for her, she fell into it.

In the city Naoko makes a call to her boss. "Yes. Any word of her?...But she must be somewhere... Well, what about the other company?..They find anything?..Too bad...But I'll keep looking...Alright." She hangs up just as Shindo comes up behind her and taps her on the shoulder. "Oh, Shindo! What are you doing, taking the day off?" she jokes.

"No, but it looks like you are."

"I'm not either. I'm trailing somebody."

"That's no job for a lady," he says as he breaks into a smile. "How about having a drink?"

"Mmm, alright. A quick one though. I'm meeting someone." Shindo picks up Naoko's recorder and tapes and carries them into the bar. Both order a Blue Mountain. Shortly, Professor Murai enters the panelled barroom and sits beside Shindo and Naoko. Murai introduces himself to Shindo as Naoko breaks in: "You know what? Ever since he saw us in your car together he thinks your my sweetheart."

"Naoko. Shut-up!" Shindo demands furiously.

"Well, I wish I were so lucky," Murai says attempting to refrain from grinning.

"This is a very odd way of climbing a mountain," Shindo interrupts in a desperate try to change the subject.

"I assure you sir, I'm on my way back."

"Ahh, the meteorite, huh?"

"Uh-huh."

"Did you find out what it was?" asks Naoko.

"Superficially it appears to be an ordinary rock. And yet," Murai muses, "from time to time it manifests a strange magnetic property."

"A mystery in the 20th century!" Naoko reminds him.

Murai orders a Blue Mountain and continues Naoko's thought: "And a bigger one than that girl who claims she comes from Mars."

Murai, Shindo, and Naoko turn toward the television set over the bar as a news report is being broadcast. "Late yesterday the Martian girl was seen at the crater of Mt. Aesop telling the sightseers to leave the volcano immediately."

The scene shifts to Mt. Aesop where the girl from Mars continues her spiel. "Listen everybody! Please listen to me! Let's all leave this volcano immediately. You are not aware of the great

Ghidrah's Latest:

GODZILLA VS. GIGAN

A cartoonist named Kotaka, arriving at International Children's Land to take a job secured through the good offices of his girlfriend Tomoko, sees a girl running out of the amusement park accidentally drop a reel of recording tape. Unknowing of what she had done, the girl continues on her way. Kotaka picks up the tape.

Godzilla Tower, the main attraction in the playland, amazes Kotaka with its enormity and complicated mechanism. Even more surprising is the head of the playland staff who is only a boy. Kotaka meets him through the chief clerk, Kubota.

The cartoonist is visited by Machiko, the girl who dropped the tape, and a hippie named Shosaku. She describes the playland as a den of evil. Her brother, a computer technician, is confined to the tower and forced to work with the antagonistic elements.

Two reels of sound tape, Action 1 and Action 2, are the key to the operation. Kotaka has Action1; he plays it. The sound reproduced gives them the idea it is intended to stimulate the brain waves of monsters on Earth, in particular those on Monster Island. And indeed Godzilla and Angerus, hibernating on the island, are awakened as a result.

The three, Kotaka, Machiko, and Shosaku, investigate to uncover the true identity of the very suspicious boy and man who run the playland. They learn that a boy and a man, similar in description, were lost in the mountains a year earlier. In reality the boy and the man are invaders from Space M who took over the bodies of the lost two in order to further plans to take over the Earth from their operational base in Godzilla Tower. They raid the cartoonist's apartment and get back the tapes.

With the mysterious sound transmitted two monsters, King Ghidorah and Gigan, are summoned from the Hunter Nebula and launch a wave of destruction throughout Tokyo. Even the brave action of the Self Defense Corps. is futile.

Enter Godzilla! A death struggle between the two teams of monsters--Godzilla and Angerus against the evil King Ghidorah and Gigan. As the battle progresses the monsters are drawn toward Godzilla Tower...exactly as the space invaders had planned: The tower is equipped with an anti-monster laser.

The cartoonist manages to save his girl friend and her brother and then he blows up the tower. With the key weapon destroyed, Godzilla rallies to destroy King Ghidorah and Gigan. Peace restored to Earth, Godzilla and Angerus lumber back to Monster Island to rest until once again needed to rescue all mankind from the other evil monsters.

GODZILLA VS. GIGAN (GOJIRA TAI GIGAN)--Production company: Toho Motion Picture Co., Ltd.; Producer: Tomoyuki Tanaka; Director: Jun Fukuda; Screenplay: Shinichi Sekizawa; Music: Akira Ifukube; Filmed in Tohoscope and Fujicolor; Cast: Hiroshi Ishikawa, Minoru Takashima, Tomoko Umeda, Kunio Murai, and Yuriko Hishimi; Running time: 89 minutes (2437 m.; 6 reels).

danger you are in. Please go away now!"

The reaction is mixed to her plea. Some of the vacationers panic and make every attempt to leave the crater as soon as possible. Others are unmoved.

A gust of wind whips the hat off of one of the sightseers and sends it rolling down into the crater. A bystander offers his assistance--for money. The victim of the incident agrees and the bystander begins to descend into the pit

The Princess calls from above: "Come back, you foolish man!"

"Leave me alone, you idiot," he calls waving his hat at her. "Mind your own business!"

As the man reaches the bottom and shows the audience above that he has achieved his goal, the rocks next to him begin to move and shake, and as the man runs screaming, the massive hulk of Rodan, the flying monster, lifts into the air.

"Rodan! The monster!"

Rodan's tremendous wings beat the air causing towers to fall, cars to be lifted and thrown about like toys, and boats to throw themselves against their mooring piers. The people flee from the crater in the tour busses while Rodan soars above them into the sky and finally he is out of sight.

At the shipyard the twins are being interviewed as they prepare to leave Japan. "Would you like to say a few words before leaving?" a reporter questions.

"Only that we thank you," the twins reply. "And are going back to our island with Mothra."

"And if we need you, and if we call you, will you come?" Naoko inquires.

"Oh yes. Of course. Gladly. But when we do return don't make such a fuss over us."

"What can you tell us about Rodan and Godzilla?" asks one of the reporters.

"Maybe you know what they're about to do with your telepathic powers," another suggests.

The twins look at each other then state their answer: "Telepathy is one thing, but prophesying...We don't have any way of telling that. However, they are both soon coming back."

The ship sounds its horn.

"Good-bye now. And thanks a lot," the twins say.

"The ship must not sail!" a voice from the background commands. "I warn you. It must not sail today." The Martian/Princess has returned.

"There she is!"

"The Martian!"

One of the officers of the ship walks over to the captain. He salutes and says, "Captain, that Martian woman is on board."

"What? That Martian? What is she doing?"

"She says we can't leave port."

"Put her ashore!" the Captain says firmly. "No one tells me how to run my ship."

"Aye, aye, sir." The officer salutes again and heads back to inform the Princess of the Captains orders.

"I can't seem to make you people understand the danger that you are in. You'll all die if the boat sails," the prophetess continues.

"Look. Why don't you come with me?" Naoko asks putting her hand on the girl's shoulder.

"Why? Who are you?"

"I am...a friend of yours," Naoko answers.

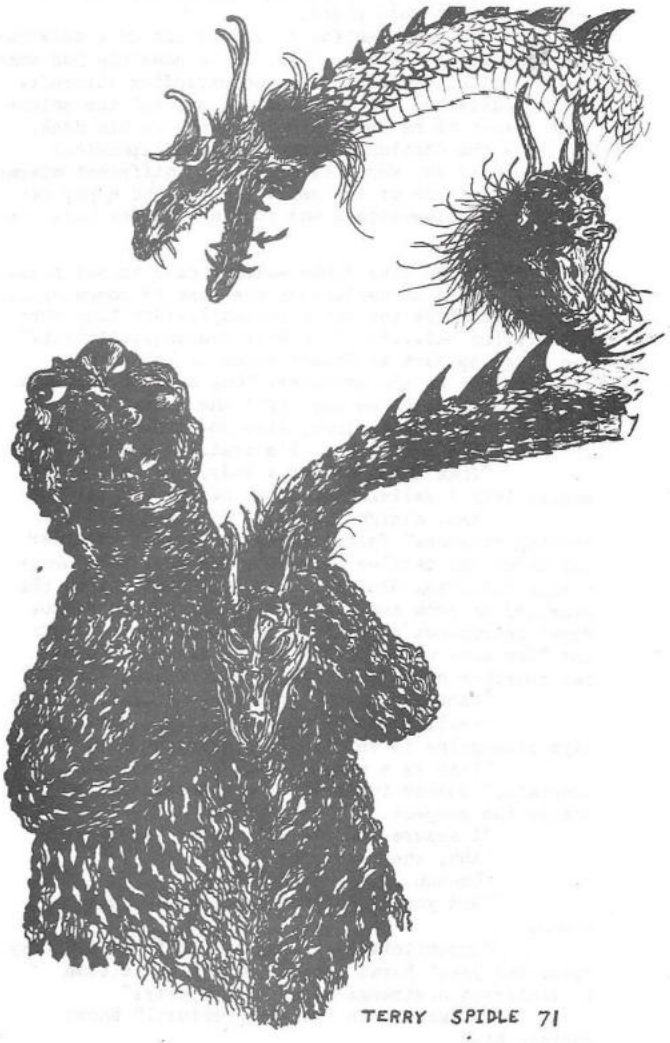
"Excuse me," says the officer as he pushes his way through the crowd to the girl. "Young lady, you'll have to leave the ship immediately. Captain's orders."

"Wait a minute, please," Naoko pleads. She turns to the Princess: "We were just leaving, weren't we? She's going with me. Come along, dear."

As Naoko leaves she picks up her purse unaware that while she was talking, the fairies had crawled into the bag. Naoko takes the purse and the Princess and leaves the ship.

At the campsite deep in the mountains the mysterious meteorite begins rumbling.

"Dr. Mokan! Look! It's getting bigger a-



gain!"

"Yes, according to these figures it's bigger than it was before."

"That's impossible. How could a meteorite grow?"

"Nevertheless, it's growing."

"How's the magnetism? Any reaction?"

"Not in the last few hours. It seems dead."

"Anyway, we ought to get out of here, professor. There's nothing much more we can do."

"You want to leave an opportunity like

this?" Murai asks the other scientist. "An object from outer space? You must be joking!"

"Yes, it's a wonderful opportunity," the scientist takes up again, "but I'm worried about that thing, aren't you?"

The scientists continue their calculations on the threatening missile from the black void.

Monster-san

The early morning sun caught the ripples of fresh snow on the high crags of Mount Fuji. The water of Sagami Bay lapped idly against the shoreline. And then, suddenly, into this most beautiful prospect in all Japan, a gigantic figure, half gorilla and half whale, lumbered into view, its red eyes glaring, its jaws snapping and belching forth radioactive flame as its towering 164-foot frame lumbered toward the sacred mountain.

Godzilla had returned.

Special-effects director Eiji Tsuburaya yelled "Katto" ("Cut") and the monster climbed out of the Toho studio tank. With the help of two men, he got untaped and unzipped, and from the Godzilla suit an arm with a wristwatch emerged, followed by a perspiring figure in a white sweat shirt. Shooting had begun on THE BIGGEST FIGHT ON EARTH, the nineteenth Japanese monster movie in ten years. The new film features no fewer than four monsters in a sort of Australian tag-team match: Godzilla, Rodan, Mothra,..., and Ghidrah,...

The phenomenal success of Toho's monster movies, which make more money than the films of the great director Kurosawa, is rather curious, especially in view of the persistent references to radioactivity. The beasts are frequently revived or created by atomic explosions, often are radioactive themselves, and in their destructive rampages they are clearly approximating the effects of atomic bombs. Hardly a picture blasts by in which the Diet Building is not sunk or destroyed, Tokyo Tower comes down, and Osaka Castle is razed.

It is difficult to say why these films are so popular. One can speculate that they are ritual re-enactments of the Hiroshima horror, or one can turn the proposition around and suppose that for the Japanese, the only nation in the world which knows at first hand what there is to be afraid of, these monsters are quaint, reassuring, and even endearing. After Hiroshima and Nagasaki, who is going to be worried about Godzilla and Rodan raising a little ruckus, the birth and childish pranks of Ghidrah, or the destructive capabilities of Mothra? And even if anyone is worried, there is a happy ending. Mothra, Rodan, and Godzilla hold a conference on top of Mount Fuji and agree to stop squabbling and go after the new intruder, Ghidrah, whom they toss off the planet.

In their ugly, stupid, amateurish way, they represent what one critic has called, "a world more attractive." (Reprinted from Newsweek, October 19, 1964)

At a hotel Naoko brings the Martian/Princess into the lobby and up to the desk. Unable to get her usual room, Naoko is given the key to Room 3826 by the desk clerk. Naoko then leads the girl up the stairs of the elegant hotel, carpeted in red and graced with large, golden chandeliers and lightly colored paneled walls.

Arriving at the room Naoko fumbles with the key. The Princess glances, in the interim, over to the room Naoko had originally requested. There with his cut-throat assassins stands Malness. His face remains surprisingly motionless at the unexpected discovery of the Princess, the girl he was sent to kill. Even more shocking is the fact that the Princess's face remains just as still. She doesn't recognize them.

After Naoko and the Princess enter their room and close the door behind them one of Malness's goons excitedly states to Malness, "That's her, wasn't it?"

"Don't know," Malness replies emotionlessly. "That's the one in the pictures."

"Why don't we kill her?"

"What? There was no sign of recognition when she saw me. Now why was that?"

Meanwhile, Naoko makes a call from her room. "Hello, Dick? I'm here with your Martian girl...No, really! She's right here with me in the hotel...Yes, that's right. Now will you do me a favor? Bring some clothes for her. A whole outfit... Yes...Good-bye." Naoko hangs up and walks over to the girl and sits down in an armchair across from her. "We'll stay here tonite. Just the two of us."

"Someone else is with us," the prophetess declares.

"Huh? No one else is with us. We're alone now."

The girl, saying nothing, walks over to Naoko's purse and lifts it off the table revealing the twins from Infant Island. In unison: "Good evening, miss."

"I thought you were sailing today, weren't you?" Naoko blurts out.

"Uh-huh. But when she spoke we understood what her words meant."

"What was that?"

The prophetess breaks in: "The boat musn't sail!"

"Look. Tell me why, can't you?" Naoko persists. "What's wrong with the boat?"

"The hour has past."

Far out at sea the doomed ship makes toward its destination. Hundreds of yards away in the wine-dark depths a powerful churning occurs unseen by anyone on the ship. The night shields it from view. Then, slowly, a head, spikes, and massive frame break the surface of the water. It is Godzilla! The behemoth stands erect, water pouring from his gigantic frame.

Above the sea Rodan glides past Godzilla who rolls his eyes upward when he hears the devil-bird. Godzilla then turns his attention to the ship ahead of him. The spines on his back flare to life as he opens his great maw and sends huge walls of radioactive death forth. The vessel catches the destructive rays and issues in turn a huge explosion. Godzilla the Mighty has tested his powers. Now he is prepared to meet Rodan. Godzilla follows Rodan's trail which leads him straight toward land.

In the hotel room the Martian/ Princess is trying on a new red dress Naoko has obtained for her. Naoko flatters the girl with several comments about her appearance. The phone rings. It is Shindo. Finished with the call, Naoko announces to the Princess that she must go to the lobby for a moment. "Will you wait for me? I'll only be gone a minute."

Naoko enters the lobby and immediately goes

to Shindo. "What's this all about? And hurry. I'm busy."

"What did you do with her?"

"With who?"

"You know. The Princess!"

"What? Are you sure? You're not teasing me?" Naoko asks suspiciously.

Taking advantage of Naoko's absence the gangsters break into her room. Malness poses his first question: "Your Highness, don't you recognize me?" Her reply: "Are you a Martian too?"

Malness can't believe his own ears. "Come on now. You don't have to pretend with me. Your Princess Gelnia Salno."

"No! I am not of this Earth. I am a Martian, and I do not wish to continue talking with you. Go at once."

"Why are we waiting? Let's finish it up now," one of Malness's henchman suggests.

"Wait! We've made one mistake already. If she really is the Princess, there's a way to make her admit it." As Malness speaks he produces a small leather case from his pocket. Taking the shining blade in his gloved hand he puts the dagger to the young girl's throat. "How does it feel? Say hello to the knife that I killed your father with."

Heading back to the room Naoko and Shindo struggle for the key as they walk up the stairs.

"No. I found her. She belongs to me. I won't let you kill my story."

"Naoko!" Shindo barks. "This girl is the Princess. We've been looking all over the country for her. Now let go!" Shindo loses the key to Naoko who holds it behind her back. Shindo eventually wrests the key away from Naoko who threatens him with a call to the police.

"Are you crazy?" Shindo remarks. "Have you forgotten I am the police?"

"No," she moans.

"Well, I don't want to have to arrest you!"

"What will they do with her?"

"Just protect her and try to return her to her homeland whenever it's safe. They continue walking up the stairs. "Now are you with me or not?"

"Well...I'm with you."

In Room 3826 Malness still holds the knife to the girl's throat. "Alright, your Highness, what did you do with your bracelet?"

"Bracelet?" she repeats in a daze.

"Yes. The Royal Bracelet. You wore it on your right arm. Remember?"

The Princess/Martian sits down in the chair and glares at her wrist trying to remember the bracelet. "I am a Martian, yes...and yet..."

"Yet what?"

"But I've never worn a bracelet."

"You don't have a bracelet on your wrist."

"I think that bracelets are worthless and silly. If I had one I'd give it away immediately."

"Is that what you did with the one you had?" Malness demands.

"Yes," the girl answers slowly, "I gave it to a poor fisherman by the sea."

At this point Malness takes out his handkerchief and wraps it around his hand bringing it slowly to the girl's abdomen. The twins from Infant Island, realizing that they may be able to help the Princess, come out of hiding from behind Naoko's purse and switch off the room's lights. The hoodlums look around unable to comprehend what has occurred. They grab the girl and start to take her with them, but Shindo unlocks the door before they can escape through the window. As he opens the door, the twins yell out a warning: "Watch out! The killers are here!"

Shots are fired at Shindo outlined in the doorway by the hall lights. He shoots back and slams the door shut. Turning to Naoko who gives him a terrified look, he gives her an immediate order: "Naoko, break the alarm bell. She takes off her shoe and begins to pound on the glass with the heel. In the meantime Shindo opens the door to Naoko's room and enters, staying off to one side. No gunfire greets him. Moving further into the room he sees the open window and leaps onto the balcony. They've gone. Re-entering the room he signals for Naoko to come in.

"It's alright, Naoko. Turn on the lights."

The twins turn on the lights before Naoko can get to the switch. "Why it's those two little fairies again. Thank you for being so brave."

The twins smile to Naoko then cast a concerned glance over to the Princess who is sitting by the fireplace reciting strange words. Shindo and Naoko help her to her feet.

"Let's get her out of here, Naoko. It's dangerous."

"Where will you take her?"

"I want a good doctor to examine her. C'mon!"

"But I..." begins Naoko to which Shindo gives her a look of disgust. "Alright, Princess. Let's go, Princess."

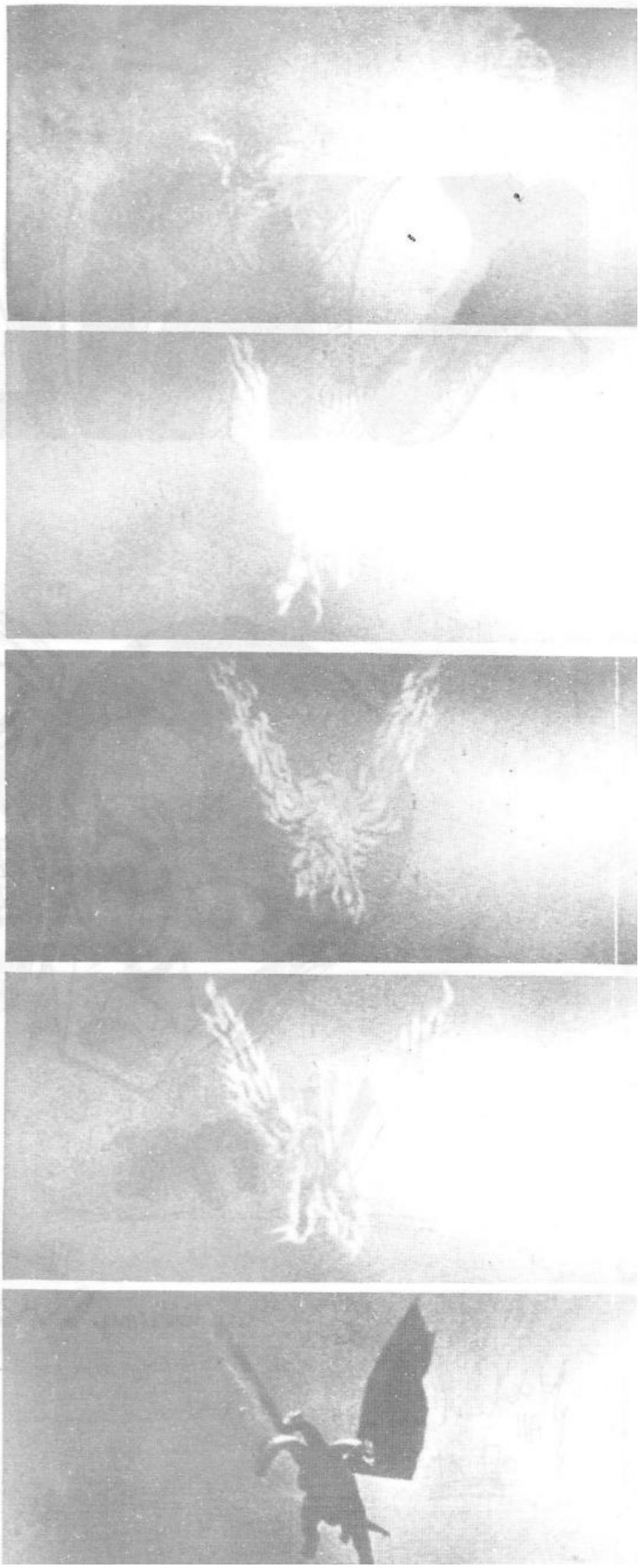
In the city streets Godzilla, towering over a story-tall structure, begins his march of destruction. Fire engines are called in as the people flee once again for their lives. As Godzilla continues his reign of terror, Rodan flies overhead doing his best to intimidate the monster below. Godzilla ceases his rumblings and roars defiantly at Rodan. He starts to follow Rodan as if in a trance. Towers and buildings are crushed in Godzilla's quest to destroy Rodan.

The mysterious meteorite from space begins growing once again. At the mountain campsite one of the scientists hears the disturbance and rushes out of the tent immediately followed by the others. They hang onto each other as if they were being subjected to a wind of hurricane force, but a force of a different nature is being expended on the small group of observers as they witness a most awesome sight--for the meteorite is breaking open. Rocks and metallic objects fly past the Earth-bred scientists as the magnetic force begins anew.

The giant meteorite cracks open with a blinding flash of light releasing a tremendous amount of hell-spawned fire which seems to have a mind all its own for it gathers in the air in a pre-determined fashion. Concentric lines of flame surround the fireball while sparks dance throughout the entire area. Then, slowly, the fireball develops a pattern of wings...an outline of three serpentine necks...the form of two snake-like tails. The gaseous cloud then takes a solid form--the form of a thing truly hell-spawned--the form of Ghidrah the three-headed monster. Ghidrah the fearsome, Ghidrah the mighty, is born.

CONCLUDED NEXT ISSUE

"Ghidrah
the fearsome,
Ghidrah
the mighty,
is born."



#1

KRILOG

features



the Freak

the Vampyre

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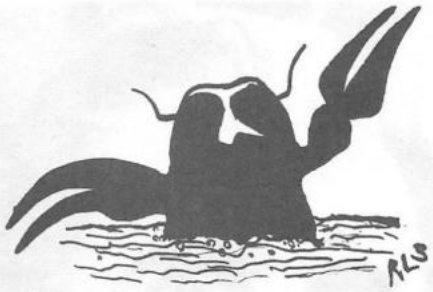
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from the editor

POSTSCRIPT

The curtain closes on the latest issue of JFFJ--no, not the last, the latest issue of JFFJ. Many thought it had folded and was the latest casualty of the fanzine drought, but through trials and tribulations that no one would believe, JFFJ finally made it to the printers--all of which is obvious to you who hold #10 in his/her sweaty palms.

Some dynamite goodies grace this issue, and some items did not turn out so well. But all things considered, undoubtedly #10 will go on record as the best issue to date which is what I've been striving for all along--a continual improvement in visuals, written contents and style, and article variety. I have had to drop, however, a few of the planned articles because of space limitations to allow the presentation of articles of a more timely nature such as the LAKE OF DRACULA review and the GODZILLA VS. GIGAN scoop. More than likely the things deleted from this issue will appear in the next.

Moving on to the next issue, #11 should contain in all probability part2 of the GHIDRAH filmbook, more current film news, the usual fan columns, the blue-screen travelling matte article, and what should prove to be a most unique piece on the Japanese superheroes from their live-action TV and theatrical films. All-in-all, #11 should be a fun issue.

Plug Dept.: Terror Fantastic comes from Spain. It is a Spanish language fantasy filmzine of pro quality printed in offset on slick paper stock. Photos are great and contents cover films, comics (American and Spanish), books, etc. Issue #10's major theme is Jules Verne in the cinema featuring a filmography of films based on his books. The issue offers much more. If you're interested, and there's no reason why not, I suggest you send an international mo for $1.50 to Terror Fantastic,

Redaccion: Pje. Pla, 11-13, 1.°, B
Barcelona - 9
Espana (Spain)

Too Late Dept.: Cryptor #6 just reached me. It has reverted to mimeo--and Warren Miller is correct when he says that looks do not a fanzine make for C #6 is an issue containing a variety of good fannish items (poetry, sf literature, book reviews, informal discussions). Artwork is beautiful--much of it by Mike Garcia. No film material here, but nonetheless a most unique issue. Send 75¢ to Warren Miller, 6 Green Drive, North Dartmouth, Mass. 02747.

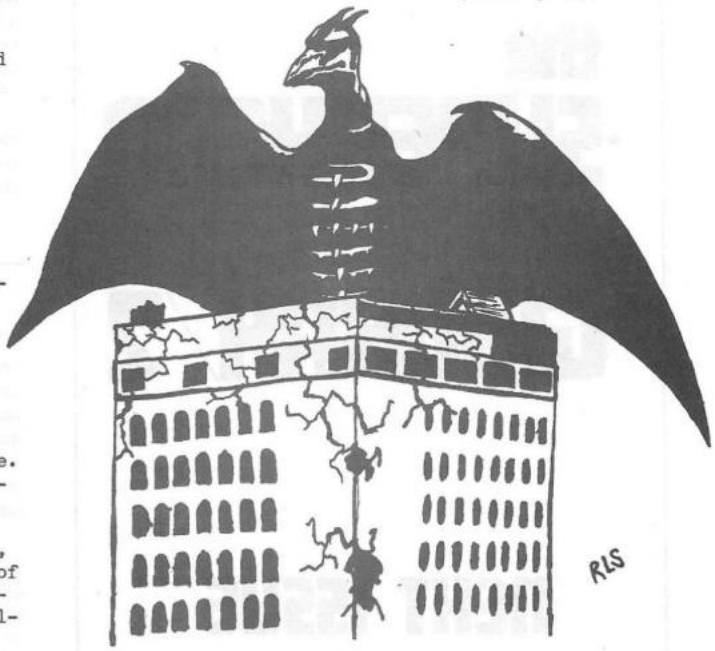
Correction Dept.: Yes, friends, Akira Ifukube did write the score to THE MYSTERIANS, not Masaru Sato as previously indicated. This was discovered thanks to the inquisitive nose of one Greg Feret. He also uncovered one additional item: Jotaro Okami's last novel filmed by Toho was DOGORA, THE SPACE MONSTER, not BATTLE IN OUTER SPACE.

Idea Dept.: Bob Craig has suggested a few ideas for locating material and article topics for publishing in JFFJ. He says let readers suggest article topics, then plan one or two for an issue, e.g. "space vehicles of Toho," then advertise them in JFFJ and mention the need for material, written and/or photographic. With one specific topic a joint effort might turn up good results. Once the material is collected by the editor someone could be assigned to put the article together. Well, help is needed on the superheroes thing mentioned above. Pete Kuran and I have gotten much info already, but I'm sure there is a whole hell of lot not yet collected for various reasons. We need photos, cast and credit lists, episode titles, synopses, dates, production notes, etc. So, if anyone can help, send me a letter and enclose a stamp for return mail. Let me know what you have to loan out and we can work out an arrangement that's advantageous to all concerned.

That about covers everything. I hope JFFJ was worth the wait--and who knows, maybe next issue will take less than a year to be published. But I need your support, so those who have not ordered the next issue please do so now. Since finances play an important role, money easily available to me is worth more than an order unmailed.

I have lost my inexpensive printer during the making of this issue so I have had to resort to the next best thing, but their prices are much, much higher--almost double, I'm afraid to say. Postal rates willsoon be increasing as well. Paper costs are going up due to the paper shortage caused by the Canadian strikes and the general unavailability of the wood needed for the production of paper.

(cont. p. 39)



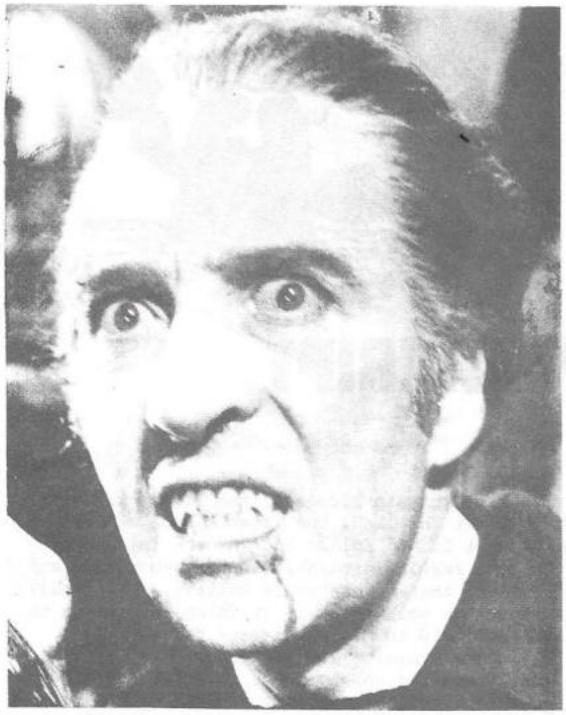
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JFFJ

the
·SUPERHERO

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NEXT ISSUE

POSTSCRIPT cont.

The end result should probably be a price hike for JFFJ, and I imagine most of the other faneds are going through the same crises so you can look for higher fanzine prices soon. I will still sell #11 for 75¢ per copy, but #12 may hit the $1 figure. I will try to forestall such a move, but it may be a necessity to decrease my losses with each issue.

To all who read this zine, whether you purchased this yourself or are reading someone else's copy, thanks for your interest in me and my pub. It shall not go unnoticed. Peace.

FANZINE CORNER cont.

that the writing does not often equal the visuals in quality; better editing would have helped in many instances. All in all, Warren has a very good zine on his hands, and as OM gains in popularity better writers will be attracted to the pub making it one of the better zines on the market.

As the reviews come to a close I wish to thank those editors who have taken time to give JFFJ a thorough going-over in their pubs. Cooperation in fandom is a necissity, and it is because of this that we have an "organization" we can be proud of.

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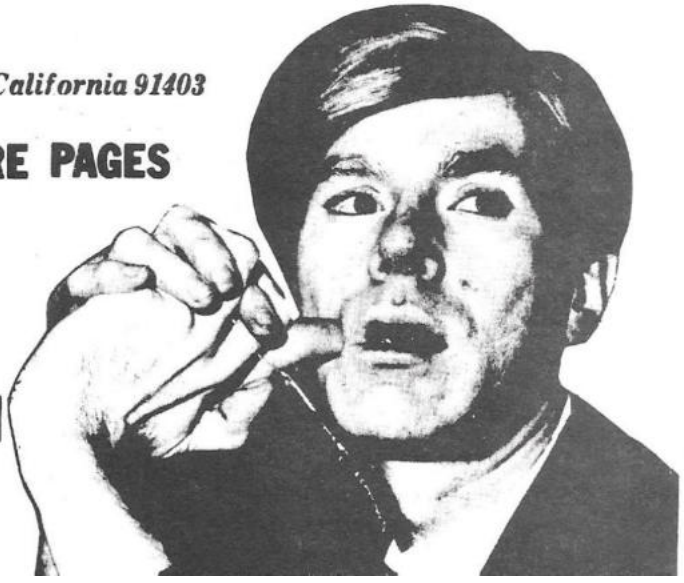
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