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# GODZILLA VS

3rd Class





# GODZILLA

A CRITIQUE

VS

# MEGALON

Dave Milner

Mu, the legendary continent that supposedly sank beneath the Pacific three million years ago, still remains as an underwater kingdom called Seatopia. The peace that has prevailed there for generations is under threat of destruction by man's relentless testing of nuclear weapons. To protect their land under the ocean, the Seatopians rise to arms.

The aquatic people send their guardian, a monstrous insect named Megalon, to destroy earth-bound mankind. To control it, however, they need a cyborg created by Goro Ibuki, a university professor. They raid Ibuki's laboratory, capture the cyborg, the professor, and his brother. But before they can take their prisoners to their underwater kingdom, Ibuki's race-driver friend rescues them.

Megalon starts destruction of the Earth's land-locked civilization. Suddenly, the cyborg, which is controlling the monster, escapes from the control of the Seatopians and sets out on its own! Ibuki had designed it so that it would only work for justice. When the cyborg is about to be trampled by Megalon, it suddenly grows as huge as the monster. A fantastic duel ensues.

Unable to control Megalon without the aid of the cyborg, the Seatopians invite from the Hunter Nebulas, a powerful space monster called Gigan. Enjoying numerical superiority, Megalon overwhelms the cyborg.

Then, in response to the plight of the Earth, Godzilla comes to the rescue from his home on Monster Island. A titanic battle follows—Godzilla and the cyborg against

Megalon and Gigan. Even for Godzilla, monster of monsters, Megalon becomes a formidable enemy.

A fantastic four way-way battle ensues. Mountains are crushed. Cities are levelled. The efforts of mere men are useless in dealing with such enormity.

After several days of desperate struggle, Godzilla and the cyborg finally overcome the foes. Godzilla and the cyborg and lumbers back to Monster Island. The cyborg shrinks to its original size and returns to Professor Ibuki.

The preceeding excerpt from the pressbook says that Ibuki's race driver friend rescues Ibuki and his kid brother from the Seatopians. In the film, however, the Seatopians had hired a man to dump a crate into a dam. Its contents, Ibuki and his brother, were unknown to him. Quite coincidently, Megalon hits the crate as it is falling into the dam, thus making it sail into the air. Upon landing, the crate opens and the two come out of it, completely unharmed, except for a few bruises. The pressbook also states, "...escapes from the control of the Seatopians and sets out on its own: Ibuki had designed it so it would work only for justice." Actually, Ibuki, using a miniature transmitter which he had made in case the main control computer broke down, takes control of the cyborg. He send it to Monster Island, to get Godzilla. Since Ibuki had designed it to work for justice, the cyborg returned to Japan to



fight Megalon; which brings me to the pressbook's final error: "...When the cyborg is about to be trampled by Megalon, it suddenly grows as huge as the monster." Megalon, it seems to me, didn't want to kill the cyborg, he just wanted to play!

Godzilla, as usual, played the role of the hero in this film. In each film he becomes more child-oriented, and this film is no exception. Godzilla defeated the bad guys, like the Lone Ranger, but with a Japanese flair. He, instead of silver bullets, used karate and radioactivity against the bad guys. /And Jet Jaguar as Tonto?-editor/

Megalon, who played the villian, was the main monster of the film. He was awakened by the Seatopians and lead across Japan by the cyborg. He began his reign of destruction by destroying a dam, then a Japanese city (via footage from GHIDRAH). He then fought the cyborg and Godzilla with the aid of Gigan. Megalon was the most realistic of the four monstrosities in this film. The "good guys" were the phonies this time.

Jet Jaguar, the cyborg, was one of the good guys. Goro Ibuki had built it. The Seatopians had taken over its controls, and it was forced to lead Megalon all over Japan. Jet Jaguar's control is regained by Ibuki and it and Godzilla defeat Megalon and Gigan. Toho couldn't have Godzilla defeat both Megalon and Gigan, so they used a cyborg to fill in the spot.

Gigan, who first appeared in 1972's GOJIRA TAI GAIGAN, which will

used most of the standard material to advertise the film. Color stills were distributed in sets of eight by Donald L. Velde, Inc. One of these sets had pictures of Godzilla standing inbetween Gigan and Megalon, Godzilla standing over Megalon, Godzilla and Gigan fighting, the people of Seatopia meeting (their leader was played by Richard Duhnam), Jet Jaguar holding Gigan in the air, Megalon and Gigan standing over Jet Jaguar, a publicity shot of all four monstrosities, and a double shot of Godzilla and Megalon. Although the stills were done in color, they

be released in the United States by Cinema Shares in July, 1978, was also a villian in this film. The Seatopians invited him to Earth when they found out that Godzilla was coming. He greatly assisted Megalon in the fight, but "bad guys" always lose. Gigan was quite a formidable foe for Godzilla.

Goro Ibuki (Katsuhiko Sasaki), a university professor, designed, and built the cyborg, Jet Jaguar. He was a brave person, not afraid to fight the Seatopians, even when he was outnumbered. Although his only purpose in the film was to show where Jet Jaguar had come from, Ibuki's position in this film was a vital one.

Ibuki's younger brother (Hiroyuki Kawase), was the kids' attraction to the film, aside from the monsters. He gave the kids something to relate to, once again proving that this film was made for kids. He, like his brother, was unafraid of the Seatopians, but when he and Goro were trapped in the crate, he did become a bit scared.

Ibuki's race driver friend (Yutaka Hayashi) was also brave. Apparently, Jet Jaguar meant alot to both Ibuki and his friend, although Ibuki built it himself. The guy's purpose in the film was to 'save' Ibuki and his brother from the Seatopians. He also assisted with the regaining of Jet Jaguar's control.

Cinema Shares, which released GODZILLA VS. MEGALON

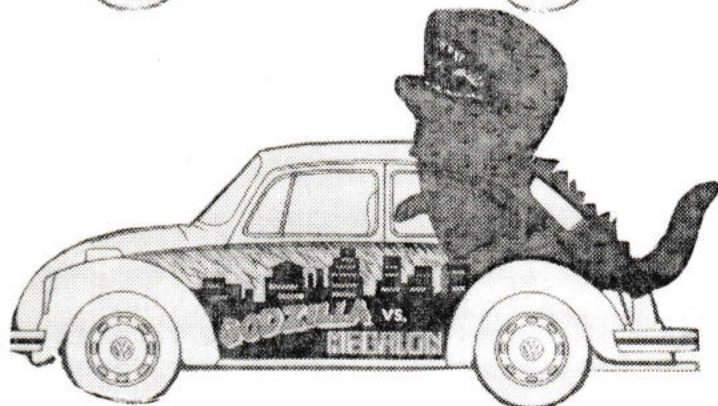
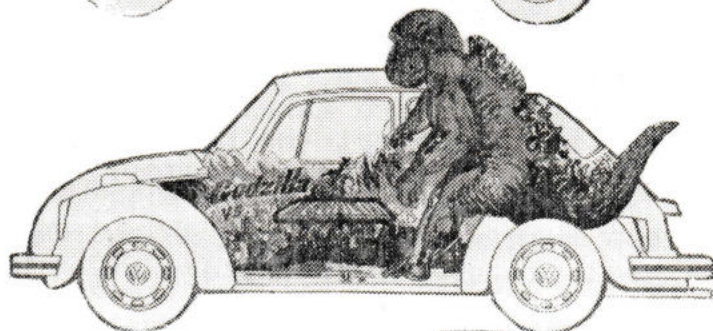




were printed on very cheap paper, which rips easily. The one-sheet, measuring the usual 27 by 41 inches, had Godzilla and Megalon painted atop the World Trade Center in New York City. Obviously the two fought in Japan, not New York. The artwork was well done, but it showed Godzilla's radioactive mist to be fire, which it isn't. Television and radio commercials, sixty, thirty, and ten seconds in length were also used.

Cinema Shares also used some very unusual things to advertise the film. A four car convoy, the Godzilla convoy, went around displaying cardboard cut-outs of the four giants in the film. The Godzilla convoy, made up of four Volkswagens, went around giving out free tickets, heralds, and entry blanks to enter a contest for more Godzilla goodies. Comic books, four pages long, were also distributed by Donald L. Velde, Inc. These somewhat depicted the basic plot of the film, but did mix it up a bit. Finally, four different buttons, one of each monster, were made and given out at the movie. (See page 11 for photos of the buttons.)

Original material from the film can be bought from Donald L. Velde, Inc., 311 West, 43rd Street, New York, New York 10036. Stills are a buck each, pressbooks are four bits each, and the one-sheet is \$4.00



ABOVE: Three cars of the Godzilla Convoy.

## Sci-fi 'Godzilla' Opens Wednesday

"Godzilla vs. Megalon," a Japanese-made science fiction film, will open Wednesday at the Utah, Valley Fair and U.A. Fashion Place Theatres.

The story tells of how the Seatopians get fed up with surface scientists exploding bombs that have wrecked two-thirds of their civilization. So they unleash Megalon, a giant cockroach with a death-dealing electric daisy coming out the top of a bonnet to make

war on the insiders. The humans then send a robot after the cockroach.

Variety calls it "a good little tale of conflict, ultimately condensing to the good Gozdzilla vs. the enemy."

The film is English dubbed.



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JGFL- The Japanese Giants Fan Letter is produced by Brad Doyle of 1100 Michigan Avenue, Salt Lake City, Utah 84108 and by me, Dave Milner at 34-16 86th Street in Jackson Heights, N.Y., 11372. This is issue two, volume one.

Welcome to the second issue of JGFL! As you may have noticed, I've dropped "Godzillatorial" and decided to use the more familiar "editorial". Why? Because I got several letters knocking the title. Also, a few of you knocked the "Godzilla's Origin" article. For those of you that wrote to me about the "Godzilla's Origin" article, just use it for the Marvel world. As for the "Japanese monster" world, there is some controversy. A few people, including Mark Rainey, believe that Godzilla was killed in Godzilla, King of the Monsters, and that the other films star a monster of the same species. On the other hand, many, including several of my correspondants believe that Godzilla was ressurected. After a careful study of the matter, I've decided that Mark Rainey is right. Why? Because in Ghidrah, the three Headed Monster Princess Salno, while being an alien (or something like that) says that Ghidrah destroyed Martians civilization long ago. It is possible that Ghidrah came to earth and trapped Godzilla and company in lava.

Most of you seemed to like my article on Ghidrah very much, and with Brad's reccomendation, I've decided to make that kind of article a regular feature of JGFL. October's monster will be Angilas, and Gigan will get the treatment in JGFL #4. All this leads to one conclusion, and since you know that JGFL #3 will be out in October, you should be able to guess that Brad and I have decided to do JGFL monthly.

Lastly, in issue 1, I spoke of a "Godzilla vs. Megalon" critique. I ment mine, not Tony's. Anyway, Brad says he's putting mine in this issue, so I hope you like it. See you in a month.

#### SUBSCRIPTIONS

one issue: 10¢ + 13¢ stamp or 25¢. four issues 40¢ + 4 13¢ stamps or \$1.00.  
one year for \$1.00 + 12 13¢ stamps or \$3.00.

#### NEW NEWS

Godzilla vs. the Bionic Monster was recently released here in New York City. Here's the news: it was released under the title of Godzilla vs. the Cosmic Monster. According to Rich Campbell, TGFL's former publisher, Bionic saw a limited release, and then was sold to television. Cinema Shares then re-released the film under the name of Godzilla vs. the Cosmic Monster. The one-sheet displaying the "Cosmic" title was the same as FM 135's cover. The stills were the same, with the difference being in the title only.

Godzilla on Monster Island publicity material is out! The one-sheet is a painting of Ghidrah and Gigan destroying a city, with Godzilla in the foreground. Although the painting exaggerates the monster's features, it is my favorite of all the Cinema Shares' one-sheets. There are 13 different stills, one of them being the one-sheet painting. The stills are black and white and are of the highest quality. The pressbook is of the usual Cinema Shares garbage, consisting of two pages of newspaper advertisements.

/Editor here- Some more good news! According to the monster movie host watched in my area, his station has bought Godzilla vs. Megalon, Godzilla vs. the Cosmic Monster, and Godzilla on Monster Island to be shown on his show!/  
over

Finally, it is possible that a full-length book will soon be out on Godzilla! Mr. Robert Rosen, of World Wide Licensing and Merchandising Corp.,



FILM NEWS (continued)

the company that handles the rights for Toho, told yours truly that a major publisher is trying to get the rights to do a book on Godzilla. /editor here again- In The Wall Street Journal, it says that Mattel plans to come out with Godzilla dolls- Thanks for B. Kaufman for the info/

CHITANOSAURUS

Chitanosaurus, being the second in this series of info-packed articles, has brought me two important decisions. First, since Bill Gudmunson gave you height and weight measurements of all the monsters in JG 3, I won't bother you with them. Also, since Bill's "Revenge of the Bionie Monster" review was in JGFL 1, I won't write about Chit's film appearance.

Chit's head is rectangular in shape, and it's some ten meters long. His mouth is also rectangular in shape, with many small teeth and a long, thin tongue inside. His eyes are very small. His ears are flat and long, possibly being the cause of Chitanosaurus' susceptibility to high-pitched sounds. On the top of his head, Chit displays two long, thin antennae, each about six meters long.

His neck is 17 meters long, and it's thick. This leads to Chitanosaurus' shoulders, which are very thin. From his shoulders extend Chit's arms, which are 20 meters long. From his arms, which are moderately thick, extend Chit's hands, each displaying three claws. These claws are 3 meters long.

The chest is similar to a man's, but it is ten times larger. Chit's abdomen lies just below the chest; it is covered by a plate-like skin layer. His back and neck are lined by two fins, helpful in controlled swimming. Chit's back and abdomen meet at his tail, which is 35 meters long. The tail is thick at the joint and thins into a massive, vertical layer of skin, capable of creating whirlwinds.

Chitanosaurus' legs are thick, and they are about 25 meters long. They lead to his feet, which display three toes each.

Chitanosaurus' skin is dark red in color, with patches of yellowish gold on his head, arms, legs, tail, and ears. His chest, abdomen, underside of the neck, tail tip, and fin trailing edges are also yellowish gold in color. Chitanosaurus' skin is covered by many bumps, which are dark grey in color. (for a picture of Chitanosaurus, see Japanese Giants #4-ed)

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EDITORIAL, part two  
or  
Son of the Editorial

Howdy! Hoped you liked JGFL #2 (enough to subscribe if you haven't already). For you that didn't know, JG #4 is out, and costs \$1.00. Five can be reserved for the pre-publication price of \$1.00, but it will probably cost more than that after its printed.

For you that have ordered Monster Times issues for me, please wait a bit longer. My new shipment hasn't come in yet. If they don't come in another month, let me know if you want credit or want your money refunded.

The cover for this issue is done by Dan Murray, publisher of Giant Japanese Monsters. I am in need for material for JG and JGFL (mostly). Please people! Anyway, until October (or JGFL #3),

Brad