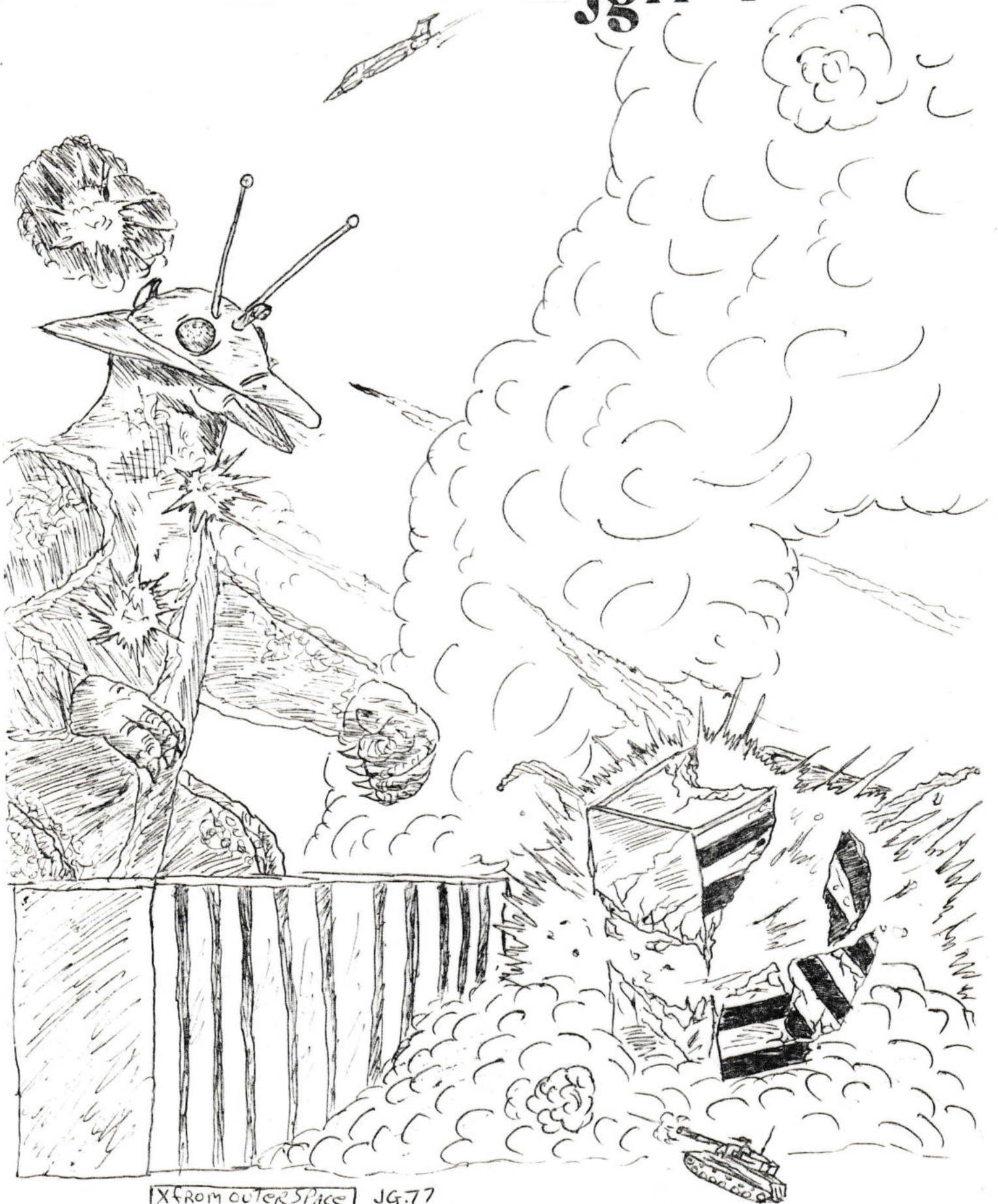


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[XFROM OUTERSPACE] JG.77



# THE JAPANESE GIANTS FAN LETTER

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## EDITORIAL

Hello again! Welcome to JGFL 4! I hope you all liked JGFL 3, since I've not gotten any comments on it yet. Brad and I are trying to get back on schedule, and get JGFL 6, with the feature article on Godzilla, to you by Christmas. There's not much "new news" column this time, basically because there's not much news to report.

Recently, I got a letter from Mark Rainey concerning the question of whether or not the GOJIRA Godzilla and the other one is the same. According to Mark, in GIGANTIS, THE FIRE MONSTER, Dr. Yomani (from GOJIRA) states that man filled the air with radio-activity which shook loose the hibernating prehistoric creatures underground. He then goes on to say that Godzilla was asphyxiated and that there is no possibility of the GOJIRA Godzilla and the other one being the same monster. Please realize that since Godzilla is a prehistoric creature of some kind, that radiation must have mutated him and enlarged him, since no prehistoric creatures were ever Godzilla's size. ((Brad here- No prehistoric creatures to our knowledge)).

As you may know, JG 5 will be Brad's last. It will then get into the hands of either Dan Murray, who now does GJM, or Mark Rainey, JG's original publisher. If JG goes to Dan, it will take on the name of GJM and JGFL will simply become JG.

Lastly, I'd like to squeeze in another request for articles. Please?

--DAVE MILNER

## SPACE MONSTERS FROM BEYOND THE STARS AT WAR WITH GODZILLA FOR THE EARTH!

Released in Japan in 1972 under the title of GOJIRA TAI GAIGAN, this film stars Ghidrah, the three headed monster, Angilas, the four legged spiked-back monster, Gigan, the new monster from outer space, and of course, Godzilla.

In the springtime of '77, Cinema Shares International Distribution Corporation made a deal with Toho International to release GOJIRA TAI GAIGAN in the United States.

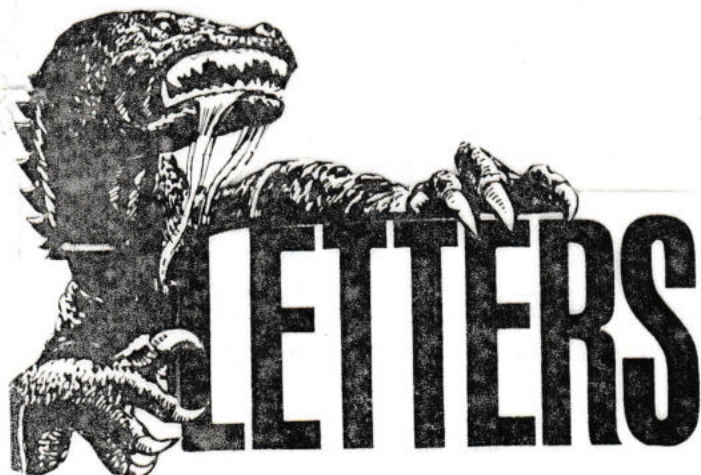
The film, after being dubbed in English, was then made ready for release. Now Cinema Shares International brings you the biggest and newest Godzilla yet.

It is the story of interplanetary war! Aliens from outer space invade the Earth, using Ghidrah and Gigan to destroy mankind! Man's weapons prove ineffective against the terrible monsters! Then Godzilla and Angilas arrive to save the day, in...

# GODZILLA

## ON MONSTER ISLAND





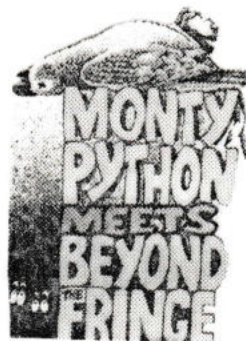
KEVIN GRAYS  
1503 LAKEFRONT  
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"Godzilla vs. Megalon" has been called everything from having the best battle scenes to the worst Japanese film ever. It seems that to the old strict Godzilla fans who expect fabulous special effects and plot the film was cheaply done and awful. But to the young and young at heart fans who just want to see their hero in action, it can be a thoroughly good film. Basically the film was made for the young. There is a classification of Godzilla fans which classifies me: The fan who enjoys seeing Godzilla in action and would like to see fantastic effects and plot. It is my fondness of Godzilla which lets me enjoy "Godzilla vs. Megalon." "Godzilla vs. Megalon" is very misunderstood because a

Godzilla film has never before been made for just enjoyment & entertainment like this without much special effects or plot the older fans could appreciate. "Godzilla vs. Megalon" is a different type of Godzilla movie which will leave some type of impact on every Godzilla fan.

BARRY KAUFMAN  
2901 POLLY LANE  
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... The cover was near pitiful, but the cover logo is nice. Nice editorial. The review of Dan's 'zine was a little too harsh, but most of the points brought up were good. Next issue will be better. Thanks for putting my name next to the info in New News (A very informative column!) and also I can't wait to hear about the Godzilla book, which is a dream come true... ((Editor here: No new news on the book- sorry!))



#### SUPER 8mm FILMS

film	super 8mm	super 8mm sound	super 8mm sound & color
BATTLE OF THE MONSTERS (Ghidrah)	yes	no	no
DESTROY ALL MONSTERS	yes	yes	yes
FRANKENSTEIN CONQUERS THE WORLD	yes	yes	no
GHIDRAH, THE 3 HEADED MONSTER	yes	no	no
GODZILLA VS. THE THING	yes	no	no
MONSTER FROM A PREHISTORIC PLANET	yes	yes	yes
RODAN! THE FLYING MONSTER	yes	no	no
VARAN, THE UNBELIEVABLE	yes	no	no
VOYAGE INTO SPACE	yes	yes	yes
YONGARY: MONSTER FROM THE DEEP	yes	yes	yes

The super 8mm silents are \$7.95. The super 8mm sound films are \$15.95. The super 8mm sound color films are \$26.95. All films are around 200 feet long. All all available from CINEMA EIGHT, DIVISION OF CINEMA CONCEPTS, INC., 91 MAIN STREET, CHESTER, CONN., 06412. Postage is 40¢ per film, shipped by Parcel post.



## G I G A N !

I must admit I'm a bit excited over doing this article on Gigan, since he's one of my all time favorite monsters. It's too bad that Gigan didn't come along in the sixties, when Toho's films were more serious. I hope that Toho will involve Gigan in a serious film in the future.

GOJIRA TAI GAIGAN was his first film, produced in 1972. It is presently in release by Downtown Dist. in the United States. This film introduced us to Gigan, showing his full potential. In GODZILLA ON MONSTER ISLAND Gigan and Ghidrah are brought to Earth by aliens who intend to take it over, but Godzilla and Angilas arrive to save the day, and the world.

GODZILLA VS. MEGALON, though made after Gigan, has already been released in the U.S. This film doesn't bother to show Gigan's full potential, but gives him a big chunk in the battle scene. As you know, the Seatopians use Megalon to destroy the world (ho-hum) but Godzilla is alerted by Jet Jaguar and as he's about to battle Megalon, Gigan is summoned. The two "bad guys" loose to Godzilla and Jet Jaguar.

Now to Gigan himself. His head is topped by a large bone-like fin which is 6 meters long. On Gigan's forehead is a circular opening which releases a laser-like ray at Gigan's foes. Gigan does not have two eyes like most other monsters, but instead has a single sun-glass like dome containing hundred of small eyes. When light is increased, some of the eyes simply shut down, since Gigan lacks eye covering. The mouth is beak-shaped - like a bird's. On the sides of his mouth, Gigan displays two curved fangs, helpful in grabbing food, since Gigan's teeth are so small. His tongue is thin and long.

Gigan's neck is 10 meters long. In front, it is covered with scales. In back, it displays four bone like fins. Gigan's thin shoulders lead to his arms, which are 30 meters long. Unlike other monsters, Gigan does not have hands. Instead, he has single curved claws. Gigan's stomach is covered with scales, and lined with many fins sharp enough to pierce Godzilla's skin. The arms, legs, and kneecaps are encircled by a plate like material, which also outlines Gigan's stomach and chest. The back is covered by two wings, about 12 meters long. They are held in place by 8 thin bones, covered and connected by thin skin.

Gigan's legs are 25 meters long. Like the arms, they are entended into singular claws, which much cause Gigan to have balancing difficulty. However, the feet are aided in balancing by Gigan's thick, 30 meter long tail. It is covered on the top and bottom by scales, with fins on top. It is tipped by a metal-like rounded spike.

Overall, Gigan's skin is blue-gray. The visual dome is red, and the scales are yellowish-gold. The wings are the skin color, with a little dirty gold at the tips. The beak, fangs, claws, fins, and feet are all dirty white in color.

## NEW NEWS

MORE NEWS ON THE TOHO FIRE: TWO SUITS WERE BURNED BEYOND REPAIR: THE BARAGON SUIT FROM FRANKENSTEIN CONQUERS THE WORLD AND ONE OF THE ANGILAS SUIT. Thanks for the info, Barry Kaufman!

GODZILLA VS. MEGALON is now available through renting company in 16mm. More in next issue.



## CINEMA SHARES- A CRITIQUE ON THEIR METHODS AND MATERIAL

by BARRY KAUFMAN

Cinema Shares Distributing is the company that has released the past 3 Godzilla films. First they distributed GODZILLA VS. MEGALON in late 1975 and most of 1976, depending on where you live. On the first run, in most fairly large cities they produced "Godzilla Convoys." These were simply Volkswagen bugs with cardboard monster cutouts on the sides. Although this was not the most elaborate means of advertisement, it certainly worked. With the advance publicity and well done television trailers, people (kids mostly) flocked to the theatres to see this new Godzilla movie; the newest to reach the screen since GODZILLA VS. THE SMOG MONSTER back in 1972. When one entered the theatre, you could most likely find free comic books and/or buttons that also drew audiences into the theatre. In every display at every theatre was the GODZILLA VS. MEGALON one-sheet. The art was evidently done by someone named Nippon (ha!) because of the signature in the bottom left hand corner. Godzilla and Megalon were drawn very well. The poster was very deceiving, however. As I recall, people who were entering the theatre were saying, "I can't wait to see the fight on the towers," and many came out saying "did I miss anything?" or "what a rip-off!" The poster was excellent on the whole. Also made were color stills in sets of 8. The pictures were all good and well done, but the paper was very cheap, and all it took was a slip of the wrist to tear one in half. At both theatres where I saw the film, neither used the stills. They probably got ripped up in the mail.

Next they distributed GODZILLA VS. COSMIC MONSTER. It was, in its early release, called GODZILLA VS. BIONIC MONSTER. The name was changed because of pressure from Universal Studios, and many theatre owners refused to take the film unless the publicity material was changed. Although Godzilla films are good draws, the name was too absurd. So the change took place. Main publicity was not too big: trailers weren't too often shown, and ad mats in the paper were minimal. There were only six stills to set, and most of them were overexposed. They were in black and white, and weren't too detailed. What I mean by undetailed is hardly any background, and no city scenes. The one-sheet, on the other hand, was very good. It is the cover painting from FM #135. Both monsters are very well drawn and painted, and the titles are eye catching. At least it wasn't deceiving. Aside from trailers, one-sheets, stills, and ad mats, there is no other publicity material. Not an impressive campaign, if you ask me.

Now, we come to the most current, GODZILLA ON MONSTER ISLAND. In Dallas, Texas (I don't live there, a friend does) there was a big supermarket ballyhoo. By this I mean about 35 supermarkets and gigantic (11' by 9') sales displays. Most read: HUGE SALES!!! ALMOST AS BIG AS GODZILLA IN HIS NEWEST MOVIE...it then had a specially made GODZILLA ON MONSTER ISLAND ad art display. A good idea by Cinema Shares. Then there is the one-sheet poster, on high quality paper. It is an out-of proportion drawing of Godzilla, Ghidrah, and Gigan. Godzilla is too thin, and Ghidrah is much too small. The colors are beautiful, and the other art on the poster is superb. A very worthwhile one-sheet. Opposed to the GODZILLA VS. COSMIC MONSTER stills, GODZILLA ON MONSTER ISLAND's are the best yet. #1- there are 13 to a set #2 There are lots of rays and great miniature cities, and #3 They are printed on high quality glossy stock. Still nine is a superb portrait still of the Godzilla costume, and the rest are equally good. Back in Dallas, my friend, (Seth Hollander is his name) informs me that all 13 stills and the one-sheet were on display. He also said that the trailer is on once very hour and a half or so. You can see which film had (or has) the best publicity, and I would also like to mention that Seth said it is the best Godzilla movies since DESTROY ALL MONSTERS, so you can anxiously await this film in your area. GODZILLA VS. MEGALON material is no longer available, but COSMIC MONSTER and MONSTER ISLAND material (one-sheets: \$4.00@, and stills \$1.00@) can be ordered from: Donald L. Velde Inc. 311 West 43rd Street, New York City, NY 10036. Although Cinema Shares is not too bad a distributor; I hope they get a company to release REBIRTH OF GODZILLA that will more thoroughly and accurately release and publicize their films. My apologies to Cinema Shares.



The cool, salty night air swept across the decks of the Musashi Maru, a merchant ship returning to Japan from Hawaii. The Musahi Maru had been away from home for over a month, carrying manufactured goods to Honolulu. The return voyage had so far been uneventful, and with only a few hours to go until the ship reached Tokyo, it seemed that its would remain so.

A light fog hovered over the inky water. On deck, a group of about five sailors were sitting beneath the bridge, drinking and playing musical instruments. Unknown to them, a few meters from the boat, a large cluster of bubbles rose to the surface. It became a wild thrashing as a massive black figure rose out of the smooth, dark sea. It slowly and silently advanced toward the peacefully floating Musashi Maru.

The group of sailers continued their partying. Suddenly, one of the men turned to look at the sea. A look of horror crossed his face as a wall of flame spewed from the blackness, engulfing the ship. The Musashi Maru bursts into the flame, & the black hulk disappeared beneath the surface. As the blazing ship slowly settled, flaming sailors jumped into the water from the blistering deck. In a few moments, the entire ship had slipped beneath the waves. Helpless sailors floated in the bubbling water, as fins appeared in their midst. The sharks quickly lunged at their prey.

In Tokyo, several hours later, Dr. James Anderson opened the door at the Police Headquarters, and went into the chief's office. He closed the door and sat down in front of the chief's desk. "How are you doing?" he asked Chief Iwanaga in Japanese. "What's up?"

"Hi, Jim. You know that cargo ship that called in last night, the Musashi Maru?"

"Yes. What about it?" Anderson asked, puzzled.

"It hasn't been heard from since." The chief's brown eyes looked worried. His

coarse black hair was ruffed. "We did pick up an SOS signal, but then nothing." He picked up a cigarette and lit it. "The air/sea radar station also lost contact with the ship."

Anderson was a tall, dark-haired American, with blue eyes and a fiery temper. "I see. What's being done about it?"

"There's a rescue ship going out to where the Musashi Maru was last heard from. We're monitoring it on the radio."

"Hmm. Is that why you called me hear?" asked Anderson.

The chief nodded. "Yes, I..." He was interrupted by the burring of the phone on his desk. He picked up the receiver. "Iwanaga speaking."

It was his secretary. "Chief, a Mr. Nakato is here to see you."

"Send him in please," said Iwanaga.

"Right away, sir."

A moment later, the door to the office opened once again. A tall, young looking Japanese man entered, pulling the door behind him. He smiled as he greeted Iwanaga and nodded to Anderson. "Hello sir. Good to see you again."

"And you," smiled the chief. He waved at Anderson. "This is Jim Anderson, an American marine biologist. Jim, this is Kyohei Nakato, of Tokyo Marine Research Laboratory." He turned to Nakato. "Do you think he could accompany us on our trip to Kuro?"

"Of course, if he likes."

Anderson was becoming impatient. "What trip to where?"

Chief Iwanaga explained, "You see, Jim, the ship was last seen around a small island several miles off the coast called Kuro Island. It's populated by a group of fishing natives. Have you ever heard of it?"