

jgfl 6





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JAPANESE GIANTS

FAN LETTER

Hello once again, and welcome to JGFL #6! Before I get into the body of this editorial, I'd just like to say Merry Christmas and/or Happy Chanukah to: /Brad here-This 'best wishes' thing was put in at Dave's request. And me being such a great guy, and it being Christmas, I let him./ Rich Balmadier, Elaine Chrysochoos, Todd, Susan, Derek, Fred, Deb, Steffi, my so-called advisor, Dicky-Pete Crusky, Harry Chaikin, and Rubin Moreno, and everyone else I left out. /Brad here again- I'm sorry if I spelled anyone's name wrong but Dave's writing can get to be on the messy side. C'mon guys, believe Dave when he says something- it saves editorial space/. And of course, Merry Christmas to all of you reading this special issue of JGFL.

Here are some color corrections supplied by Bill Gudmunson- Gigan: silver- claws, feet, etc; skin-grayish blue green; wings-pure gold (as are the scales) with red lips. Angilas: overall skin color is grey, not brown. Sorry guys, and thanks to Bill.

Remember that ad in JGFL #3 for a 'zine about OUTER LIMITS? (See ad- inside cover of this issue also) Well, I've been writing to the zine's publisher, Steve Streeter, and I'd like to say that OLNL should be fantastic. I'm doing a science fiction news column for it, and Bill's sent it some artwork. For ordering info, see ad on inside front cover.

About future issues of JGFL. #7 will have an article on Mothra. #8 on King Caesar, 9 on Ebirah, and #10 on Gaborah. And after that, I hope to go into Daiei's monsters.

NEW NEWS *****

Marvel is coming out with the Godzilla Treasury, a comic version of GODZILLA ON MONSTER ISLAND. No release date yet, but it will be the \$1.50 size. Thanks to Rich Campbell for the info.

Toho, in the light of STAR WARS' popularity, is doing a film called THE BATTLE IN OUTER SPACE PART TWO and from Toei comes STAR WARS IN JAPAN (original title!) Again, thanks to Rich Campbell for the info.

Toei's address:

Toei Company, LTD.,
2-17, 3-chome
Ginza, Chou-ku
Tokyo, Japan.

Address in New York:

Toei films
165 West 46th Street
New York, N.Y., USA

The GODZILLA book is published by Crestwood Publications of Fawcett Publications, Inc. It's 47 pages long, and had mini-filmbooks on: RODAN, MOTHRA, VARAN, and GODZILLA, KING OF THE MONSTERS. Also, it has lots of

pictures. Strangely enough, it's simply titled "GODZILLA" Thanks to Dan Murray for the info.

Tom Rogers of 601 East 80 Street in Brooklyn 11236, is looking for stills and articles on Japanese fantasy shows, ULTRAMAN, SPACE GIANTS, etc. for his 'zine, Media Spotlight. Please help him if you can.

CREDITS *****

The credits to JGFL #5 were left out accidentally. So here they are:
Cover: The Deadly Drex from THE SPACE GIANTS; editorial and news; Brad Boyle, Kappa- part two- Mark Rainey, GODZILLA model review- Peter Brothers.
Art: Rodan- Jeff Gusky. Back Cover- Greg Aragon. Mecha-Kong- Ed Godziszewski.

And the credits to this issue: Cover- GODZILLA'S REVENGE by Barry Kaufman; Editorial and news by Dave Milner; Godzilla sizes by Dave; GODZILLA: A film History by Ed Godziszewski; Godzilla drawing by Ed also; Back Cover: Ad mat from FRANKENSTEIN CONQUERS THE WORLD.



GODZILLA!

Godzilla's head is 5 meters long - it is rectangular in shape. His mouth is a semi-circle. The teeth are round and thin, and each is $\frac{1}{4}$ of a meter long. Godzilla's tongue is $1\frac{1}{2}$ meters long. Godzilla's eyes are $\frac{1}{4}$ meter in circumference. Instead of eyebrows, Godzilla's eyes are topped by a thick layer of skin, which must limit his look-up capability.

Godzilla's 6 meter long neck is circular and thick. It leads to Godzilla's arms which are 15 meters long. The arms lead to the hands, which are 2 meters long - displaying 4 fingers each.

Godzilla's chest and abdomen area are noticeable features on Godzilla, though there is little exterior difference. Godzilla's back is covered by several rows of different sized and shaped fins, which illuminate when he emits his light blue radioactive mist.

The legs are 20 meters long, and very thick. Godzilla's feet are 9 meters long. Each foot displays three toes. The tail is 40 meters long. It is topped by a row of small fins, which are a continuation of the ones on Godzilla's back.

Godzilla's entire body is covered by a scaly skin, gray (not green) in color. The eyes, though the color had varied, are white with black pupils. The fins are also grey, with grey white tips. The toes and fingernails are dirty white.

GODZILLA-

A

FILM HISTORY

Tracing Toho's King of the Monsters through his years in films is no mean feat. Godzilla, Japan's most popular and durable monster, has appeared in no less than 15 Toho feature films, and has undergone a change in personality from the most evil of monsters to a hero whose job it is to repel any and all monsters and aliens who wish to conquer the Earth.

In 1954, the Toho Motion Picture Company made a film called GODZILLA, KING OF THE MONSTERS (GOJIRA) which was the answer to the popular American film BEAST FROM 20,000 FATHOMS. Special effects created by the late, great Eiji Tsuburaya, competent direction by Inoshiro Honda, and music by the talented Akira Ifukube all combined to produce a minor masterpiece. This team was also responsible for many of the following successful films in the Godzilla series.

First released in the U.S. in 1956 with additional American footage, GOJIRA (supposedly named after a huge, tough-looking guy on the Toho lot) begins with a series of mysterious ship disasters. The cause of the disasters - Godzilla, a prehistoric reptile awakened by man's testing of the hydrogen bomb. The monster wreaks its vengeance on modern man through a midnight reign of terror on Tokyo. Modern weaponry is useless against the mighty beast which crushes everything in its path and destroys the city with its white-hot radioactive breath. The beast is finally

defeated by a weapon called the "oxygen destroyer," so deadly a weapon that its inventor commits suicide after placing the weapon so that the secret of the device dies with him.

Considering the technology available at the time, GODZILLA was an exceptional effort. Shooting much of the footage at night not only created an eerie atmosphere, it also helped conceal defects in the special effects. Miniature



work was outstanding, and the use of high speed and low camera angles all added to the realism. Combined with Ifukube's dynamic score, these factors made GODZILLA a classic science fiction film of its time. The Godzilla suit used was well designed- bulky enough without appearing flabby, creating the important illusion of great mass. A mechanical mockup of Godzilla's head was used for closeups of Godzilla using his ray. This mockup had large black eyes and two small protrusions resembling ears.

With the success of GODZILLA, Toho followed in 1955 with GIGANTIS, THE FIRE MONSTER (GOJIRA NO GYAKUSHU). Whether this is indeed the original Godzilla resurrected or another beast of the same species can be argued, but the fact remains that this is Godzilla, despite Warner Brothers inexplicable name change for U.S. release in 1959. Rather than Americanize the film with American actors as with the original, GIGANTIS was dubbed with voice-over narration by one of the main characters.

The film begins with two fishing planes witnessing a battle between Godzilla and Angurus (alias Angilas) on a remote Pacific island. The beasts fall into the ocean as they battle on. The struggle extends to the city of Osaka where Godzilla emerges victorious. Godzilla returns to the sea, landing on a frozen island. One of the pilots is killed by Godzilla, but his death shows how the monster can be defeated- the avalanche caused by his crashing plane reveals that the monster can be buried underneath an avalanche of ice.

Instead of using Masaru Sato's original score, music from KRONOS and THE DEERSLAYER was substituted for U.S. release, all to a most unsatisfactory end. Special effects were fairly good for the most part. Miniatures were beautifully constructed, but unfortunately some of the monster battle scenes were shot at normal speed, resulting in a loss of realism. The Godzilla suit used was well detailed, though it makes Godzilla appear much taller and thinner than in the original.

In 1962, KING KONG VS. GODZILLA (KING KONGU TAI GOJIRA) brought the 2 most famous giant monsters together. While endowed with many good effects and miniatures, the film's real downfall lies in the decision of Toho to treat the subject humorously instead of seriously. Kong is found alive on Fare island by a publicity seeking TV crew which succeeds in drugging Kong and binding him to a raft so as to float him back to Japan. However, while at sea, Kong awakens and escapes from the raft, making his way to Japan. Godzilla escapes his iceberg tomb, destroys a nuclear submarine, and makes his way to Japan, setting the stage for a confrontation of the two monsters. After battling atop Mt. Fuji at the climax, both monsters tumble over a cliff and into the sea. Kong surfaces and swims off, and Godzilla enters a deep sleep.

Contrary to reports in Famous Monsters of Filmland, 2 endings were NOT shot for the film. While many argue that Kong was the victor, it stills appears that the battle were a draw. Once again, the original Japanese music was removed in favor of lesser American music. Some unintentionally funny American scenes were also inserted for U.S. release which detract from the film. The Kong suit was really awful, especially in facial design. The Godzilla suit looked very good when viewed in profile- bulky enough to convey great size (though flabby looking at times), and the facial design was very good, exhibiting a fierce look. However, when viewed frontally, the head appears much too small in relation to the bulky lower body.

Returning to the serious approach, Toho produced the best overall film of the Godzilla series in 1964- GODZILLA VS. THE THING (GOJIRA TAI MOSURA). The film was well acted with an intelligent script, had excellent music, and incredible special effects.

A terrible hurricane batters the coast of Japan, and the egg of Mothra, the giant moth of Infant Island, is deposited on the shores of a small fishing village.

Also washed ashore is the evil Godzilla who proceeds to destroy Nagoia. Even the newest of weapons, the Frontier missiles, cannot repel the beast. Two reporters and a scientist travel to Infant Island to enlist the aid of Mothra against Godzilla. The huge insect arrives to do battle with Godzilla just before the reptile destroys Mothra's egg. However, Godzilla kills Mothra in the ensuing battle. As man attempts in vain to kill Godzilla, the egg is hatched and two baby caterpillars emerge. They follow Godzilla to Iwo Island where they do battle with Godzilla, encasing him in a cocoon and pushing him into the sea.

It is no coincidence that Godzilla reaches his best in the film where he is at his most evil. A vast array of modern weaponry is brought to bear on Godzilla in spectacular effects scenes, all to no avail. Continuous use of high speed photography and low camera angles add immensely to the film's realism. The suit used is probably the best overall Godzilla suit—perfectly proportional, large dorsal fins, and a fierce looking face, highlighted by pronounced eyebrows.

In GHIDRAH, THE THREE-HEADED MONSTER (SANDAIIKAIJU CHIJOU SAIDA INO KESSEN), 1965, Godzilla begins his transformation to a "hero," though his villainous character has been retained for the most part. The universe is in chaos—heat waves strike in the winter during which a large meteor crashes high in the Japan Alps. This is no ordinary meteor; it spews forth an atomic fireball from which Ghidrah, the space monster, is born. Further evidence of nature's imbalance is the sudden reappearance of Godzilla and Rodan. As these two monsters battle each other, Ghidrah begins its reign of terror which seems destined to destroy the world. Mothra is invoked by the Aelinas to intervene in the battle of the Earth monsters and to persuade them to team up to drive off Ghidrah. Failing to convince them, Mothra sets off alone to fight Ghidrah, but he is no match



for the terror from space. Godzilla and Rodan reconsider and join in the battle against Ghidrah. After a spectacular struggle, Mothra climbs atop Rodan's back, gaining an aerial vantage point from which to spray its silken web on Ghidrah as Godzilla holds the space monster at bay. Defeated, Ghidrah flies back to outer space.

Godzilla appears in some of his finest as well as most embarrassing moments in GHIDRAH. Godzilla destroying the ocean liner and fighting Rodan at the lake are exceptional scenes. But, Godzilla also hops around, throwing boulders, etc., which is very degrading. In GHIDRAH, two Godzillas were used—first, the man in the suit (well designed, but a bit flat facially); second, a mechanical puppet used in extreme long shots and in closeups of Godzilla firing his ray. The eyes on the puppet are set in focus in a very odd position.

Following GHIDRAH's success, Toho made MONSTER ZERO (KAIJU DAISENSO, also known as INVASION OF THE ASTRO MONSTER) which met U.S. release in 1970. Here, the inhabitants of "Planet X" appeal to Earth, asking to use Godzilla and Rodan to fight off the scourge of their planet—Monster Zero, alias King Ghidorah. The Earth monsters are teleported to Planet X where they defeat Ghidorah, but this is nearly a trick to allow the aliens

to gain mental control of Godzilla and Rodan (as they already have over King Ghidorah). The X-ites use the monsters to conquer Earth, but sound waves are used to destroy the invaders at which the monsters revert to their status of natural enemies. The monsters battle and fall into the sea, and King Ghidorah emerges defeated from the sea and flies back into space.

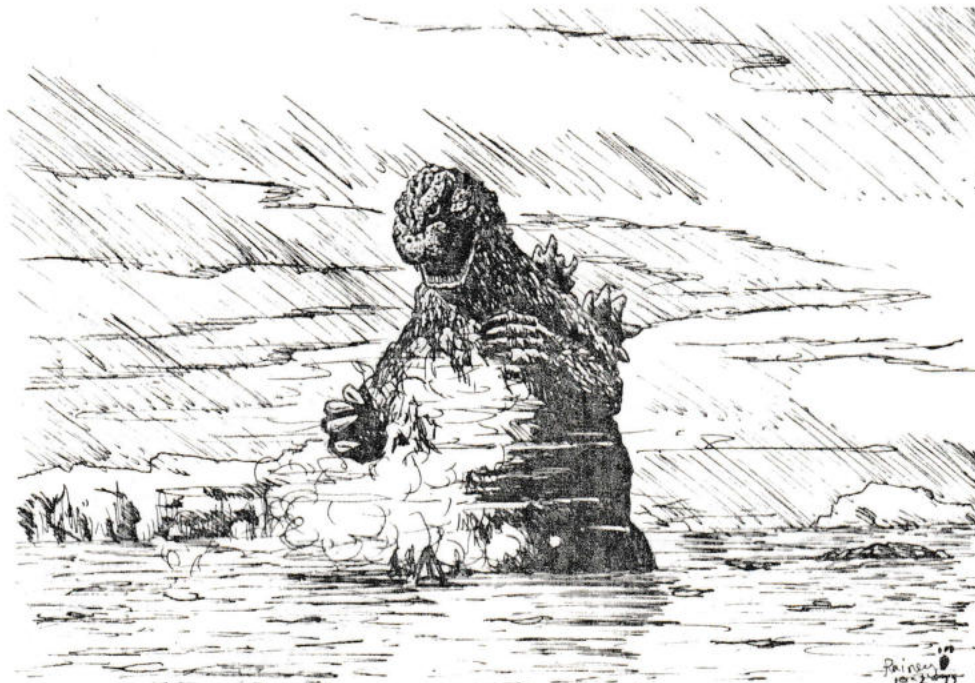
Again, Godzilla's best scenes are those of destruction of the city (with the aid of some stock footage from RODAN), exhibiting his lethal powers. The Godzilla suit used was fairly good with well set eyes, though Godzilla appears a bit fat at times.

Godzilla next appeared in 1966 in GODZILLA VS. THE SEA MONSTER (NANICHI NO DAIKETTO), a film which mysteriously never reached theatrical release in America. Stealing a boat to search for his brother, a young man, his friends, and a stowaway bank robber are shipwrecked on the island of Letchi. The island serves as a base for a secret military organization set to conquer the world. They have enslaved natives from Infant Island, and all entry and exit from the island is prevented by the monstrous lobster, Ebirah. The tiny band of men find Godzilla sleeping in a cave, and they awaken him in an electrical storm. God-

zilla destroys the would-be conquerors and their monster-protector. Mothra rescues the natives and escapes the island (as does Godzilla) before it is destroyed by an atom bomb.

SEA MONSTER marked the first of two consecutive films in which director Honda and musical scorer Ifukube were replaced by Jun Fukuda and Masaru Sato respectively. While SEA MONSTER is fairly good, both films seem lacking compared to earlier Honda-Ifukube efforts. One fine scene has Godzilla destroying a squadron of attacking fighter jets. Similar in appearance to the MONSTER ZERO suit, this suit has a lower jaw which flaps up and down constantly out of synchronization with Godzilla's rear.

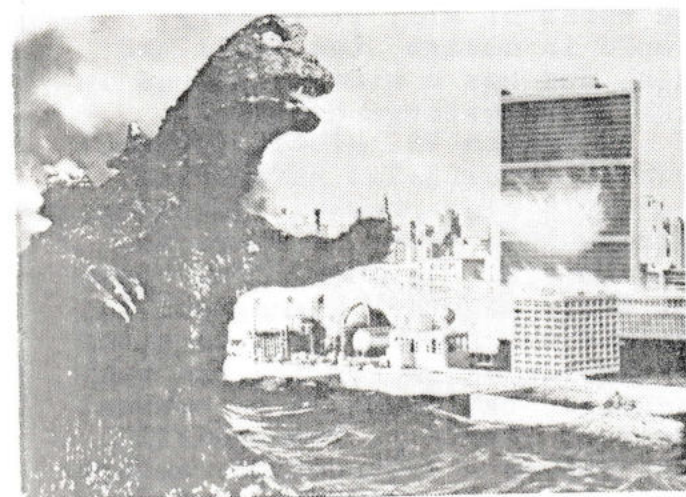
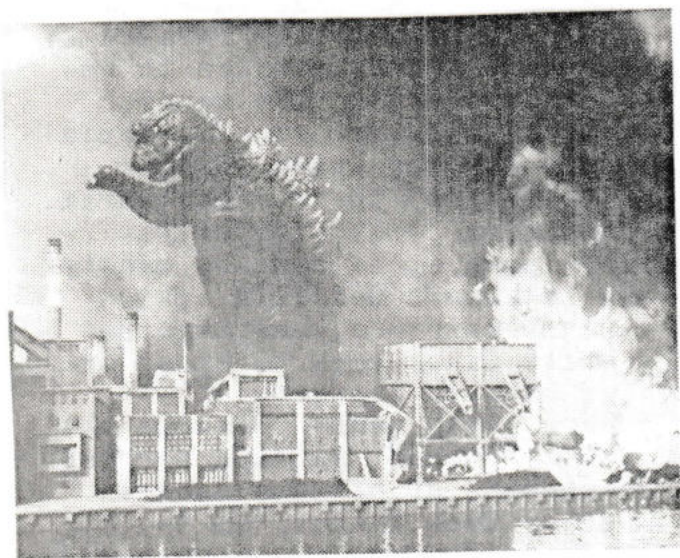
SON OF GODZILLA (GOJIRA NO MOSUKO) involves U.N. weather-control tests on Solgel Island. An accident causes extremely high temperatures and creates monstrous plants and insects. From a huge egg, a baby reptile hatches and is attacked by giant mantises. Godzilla saves the infant, his son, from the insects and proceeds to try and teach his son the ways of life. Godzilla and his son try & defeat Spiga, a giant spider in a battle that occurs as a second weather experiment succeeds in lowering the temperature, turning the island to an icy hibernation



place for Godzilla and son.

SON had only television release in the U.S. Aside from being kiddie-oriented, one of SON's biggest faults is in characterizing Godzilla as a humanlike parent figure. True, this gives the film a certain charm and appeal, but Fukuda treats the monster as a human being, a concept which can only come off in a silly manner. The Godzilla suit is the worst one to date. The head is small and stubby, and the eyes have a "sleepy" look to them. All this is probably a direct result of trying to make Godzilla resemble Minya facially.

DESTROY ALL MONSTERS (KAIJU



SHOSINGEKI), 1968, was a landmark film for a few reasons. It was the last Godzilla film made in a serious manner, it brought together 10 of Toho's greatest movie monsters, and it was the last complete film in which Tsubaraya directed the special effects. Set in 1999, all of the Earth's monsters have been collected and confined on Ogasawara Island for security and scientific purposes. A mysterious accident severs communication with Ogasawara, after which monsters appear all over the world, terrorizing major cities. The Kilaaks, aliens here to conquer the world, have set the monsters free and control them from the moon. As the crew of rocket-ship SY-3 destroy the lunar base, the Earth people gain control of the monsters and turn them against the Kilaaks. In response, King Ghorah is summoned to defeat the Earth's monsters, but the space monster is killed and the monsters save the Earth from the Kilaaks.

DESTROY ALL MONSTERS displays good effects overall, especially in the city destruction scenes. The design of the monsters is such as to make them all seem a bit smaller than in previous film appearances, especially Godzilla. The Godzilla suit is of much simpler design than in the past, especially in regards to facial detail.

GODZILLA'S REVENGE (ORU KAIJU DAISHINGEKI), made in 1969, was supposedly in production when Tsubaraya passed away, accounting for large amount of stock footage from SON OF GODZILLA and SEA MONSTER. As strictly a little kiddie film, it succeeds, but for serious fans, it is a bitter pill to swallow. The film deals essentially with a young boy who dreams of going to Monster Island and meeting and talking Minya. He uses the lessons he learns from watching Minya overcome a bully monster, Gaborah, to outwit and capture some inept bank robbers. The Godzilla suit used appears to be the same one as in DESTROY ALL MONSTERS. The switch to the other

suits seen in stock footage shots is very distracting.

In GODZILLA VS. THE SMOG MONSTER (GOJIRA TAI HEDORA)- 1971, Godzilla only makes a minor comeback from the pits of GODZILLA'S REVENGE. This time, industrial seacoast cities are terrorized by Hedorah, a monster spawned from sludge. Hedorah can change its shape and form -- it can assume the form of an amphibious retile, a flying form which emits sulfuric acid mist in its wake, and an upright land roving form. Godzilla appears to challenge the deadly creature, and finally defeats Hedorah by drying out the smog monster between two huge electrodes.



Effects range from far to good for the most part in SMOG, and the photography is quite colorful and well done. Godzilla's ray and the lighting of his dorsal fin were both executed in a less than satisfactory manner. Also, in one scene, the string manipulating Godzilla's tail is plainly visible - a mistake which Toho never allowed to be seen before. The most ridiculous and embarrassing things about SMOG are the awful Godzilla "theme" music and Godzilla's ability to fly. The Godzilla suit used is good, with a more pronounced forehead than in MONSTER ZERO or SEA MONSTER, and

the fins appear smaller but fatter.

GODZILLA ON MONSTER ISLAND (GOJIRA TAI GAIGAN)- 1972 just reached U.S. release this year. The plot involves aliens who plan to conquer the world (what else?) with the aid of space monsters Gigan and Ghidrah. Godzilla and Angilas come from Monster Island to defeat and drive off the aliens and their beasts. From available photographs, the Godzilla suit used closely resembles the one used in SMOG. It is a sure bet that the continued "kiddie" approach used here detracts from the overall effort.

Next, in 1973 GODZILLA VS. MEGALON (GOJIRA TAI MEGARO) hit the screen in Japan, and Godzilla again hit the pits. The underwater land of Seatopia, having been ravaged by nuclear bomb tests, decides to release its protector, the monster Megalon, in retaliation. Seatopia also recruits the space monster Gigan to destroy the surface world. Jet Jaguar, a robot with extraordinary powers, is sent to monster island to summon Godzilla against these evil monsters, and together they drive Gigan back to space and Megalon back to Seatopia.

More aptly named GODZILLA VS. THE STOCK FOOTAGE, MEGALON borrows large amounts of effects scenes from prior Toho films. It is childish in the upmost - the monsters hop through the battles, effects are not too good, the music is awful, and the little kid in the film is so annoying that you wish a 16-ton weight would fall on his head and silence him. The Godzilla suit used is definitely the worst of all; it is very simple in design, too small and thin, and has a hideous pushed in face and overlarge eyeballs.

GODZILLA VS. BIONIC (COSMIC) MONSTER (GOJIRA TAI MEKAGOJIRA) from 1974 also reached its American release this year. For the umpteenth time, invaders from space put their monster, Mechagodzilla, against the Earth. With an outer skin covering resembling the real Godzilla, but designed to conceal its real identity, Mechagodzilla sets off on a destructive rampage until the real Godzilla arrives &

exposes the Mechagodzilla's identity. In the climactic battle, Godzilla is aided by King Seesar, an idol which has been brought to life. Godzilla rips the head off of Mechagodzilla and tosses the lifeless parts into the sea.

The film does not depend heavily on stock effects shots as did MEGALON, and contains some interesting effects such as Godzilla attempting to penetrate Mechagodzilla's whirling force-field. However, Godzilla obtains another embarrassing power - he becomes an electromagnet that pulls Mechagodzilla towards him. Mechagodzilla comes off as a dynamic looking monster, but unfortunately Godzilla appears much like he did in MEGALON.

REVENGE OF MECHAGODZILLA (MEKA GOJIRA NO GYAKUSHU), 1976, marked somewhat of a comeback for Godzilla, and by no coincidence marked the return of Inoshiro Honda as director (Fukuda had directed since GIGAN) and Akira Ifukube as musical director. Even the effects have improved, reportedly back to the level of DESTROY ALL MONSTERS. Here, an insane scientist aids aliens (again?) in rebuilding Mechagodzilla. The new creature, Mechagodzilla 2, and Chitanosaurus, who can create enormous winds with its tail, are loosed upon the world. Godzilla once again arrives from Monster Island to do battle with these monsters. Chitanosaurus is eventually killed by supersonic waves, and Godzilla destroys the alien base, incapacitating Mechagodzilla 2.

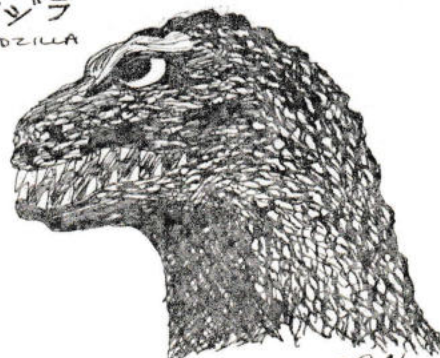
Though still basically a children's film, REVENGE seems a step back in the right direction. Less clowning and karate fighting by Godzilla, and a meaner looking Godzilla (though still similar to the MEGALON suit) are positive aspects, as well as the return of Honda and Ifukube. REVENGE seems to be an ideal springboard for the anxiously awaited REBIRTH OF GODZILLA, supposedly a color/scope remake of the original, done in the spirit of the original.

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



Without doubt, Godzilla's popularity will carry him into many more feature film adventures in the future. Let us hope that Toho sees that Godzilla has far more general appeal and is a better character and film property when treated seriously. I, for one, personally look forward to Godzilla returning to his evil self instead of continuing on as an Ultraman-type superhero.

ゴジラ
GODZILLA



GODZILLA ON TELEVISION

While most readers of JAPANESE GIANTS know about the exploits of Godzilla in films, even the most astute fans may not know about the times Godzilla has appeared on television. So let's take a look at the TV appearances of the greatest monster ever to visit Tokyo. In 1966 Toho used the Godzilla suit on an episode of their ULTRAMAN TV series. Here, Godzilla was given a huge frail, resembling a collar, and was named Keyra. (In Japan, his name translates as Jiras.) Keyra was created by a mad scientist who had a love for monsters. The Science Patrol, with the aid of Ultra man, defeated the monster. Keyra was killed when Ultra man tore his collar off. Though this is not actually a television appearance of Godzilla (more like an appearance of his suit) but it is nevertheless still worth mentioning.

In the late 1960's, Godzilla made a guest appearance on Toho's THE ZONE FIGHTERS television series. And this time, he appeared as himself: Godzilla. Here, the Zone Fighters, a group of super heroes, needs help in defeating two evil monsters. So they go to Monster Island and enlist the aid of Godzilla. With Big G's help, the evil monsters are vanquished by the Zone Fighters. I may be wrong, but I don't think this show has ever been shown in America.

On April 24th in 1974 (in Japan) there was a television special honoring Godzilla's 20th anniversary. The special showed clips from his past films, as well as previews from his (then) new film, GODZILLA VS MECHA-GODZILLA (GODZILLA VS THE COSMIC MONSTER). Next in the Big G's television appearances was THE HORROR HALL OF FAME

in 1975. This was an ABC late night special dealing with all kinds of horror films. In one sequence, host Vincent Price showed the 1969 cartoon (by Marv Newland) BAMBI MEETS GODZILLA. (Which has been shown on TV many times since).

In 1976, ABC did another late night special. This one was a salute to American International Pictures (AIP). Host Geroldo Rivera reviewed the AIP films that featured monsters. As his special 'guest star', film clips of Godzilla were used to fake an interview between the big G and Rivera. Rivera asked questions (none of which were too intelligent) and Godzilla would always answer with his roar. Also used in this special were clips from DESTROY ALL MONSTERS and GODZILLA VS THE SMOG MONSTER.

And how can we forget the time, on March 15, 1977, when NBC showed GODZILLA VS MEGALON? The dimwitted network cut half the film and wound up showing only about 15 minutes of it. John Belushi (who was one of the 'not-ready for prime time players' on the show, SATURDAY NIGHT LIVE), put on a Godzilla suit (which looked awful) and hosted the one hour showing. When the whole thing was over, it left one wondering why NBC did it? (Money most likely.)

The last television show that Godzilla appeared in that I have listed is the March 19th showing of SATURDAY NIGHT LIVE. In this loser of a skit, a pseudo copy of Barbara Walters interviewed John Belushi, who was in that same Godzilla suit that he used in the MEGALON showing.

All that it really accomplished was making fun of a news woman with a lisp, using sex as a joke ("Godzilla, how do you and your wife do it?"), and putting the legend of Godzilla to shame. Never before had he hit such an all-time low. Poor Godzilla. Some people just don't have any respect.

It should also be pointed out that many variety shows in spoofs have mentioned or shown Godzilla, but a listing of these spoofs would be quite impossible and unworthy.



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JONNY IRIQUOIS is a fanzine dedicated to "Jonny Quest." Issue #3, January 1978, has been published. This issue features several stories, and articles about Jonny. It includes pages of letters, artwork, and pictures.

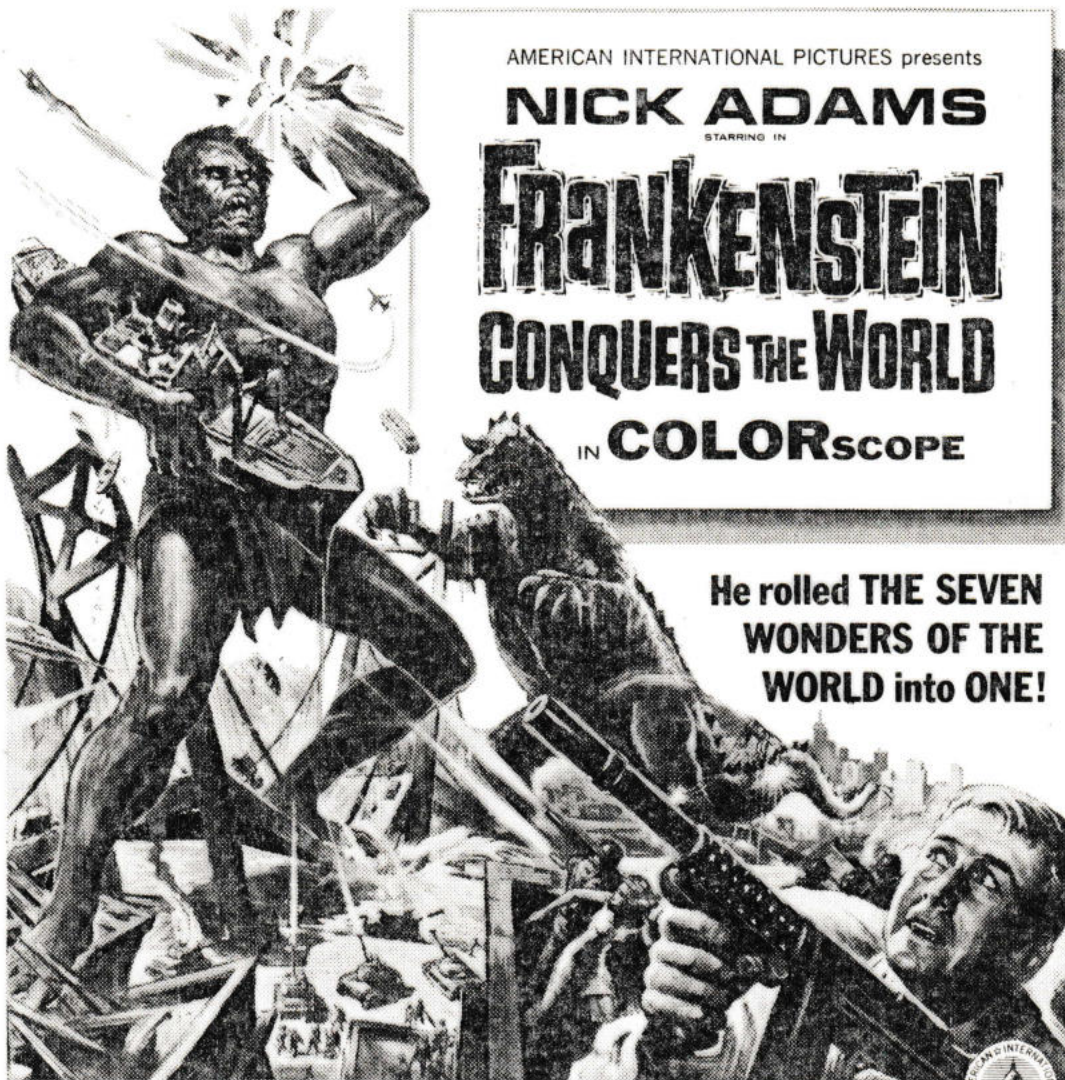


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