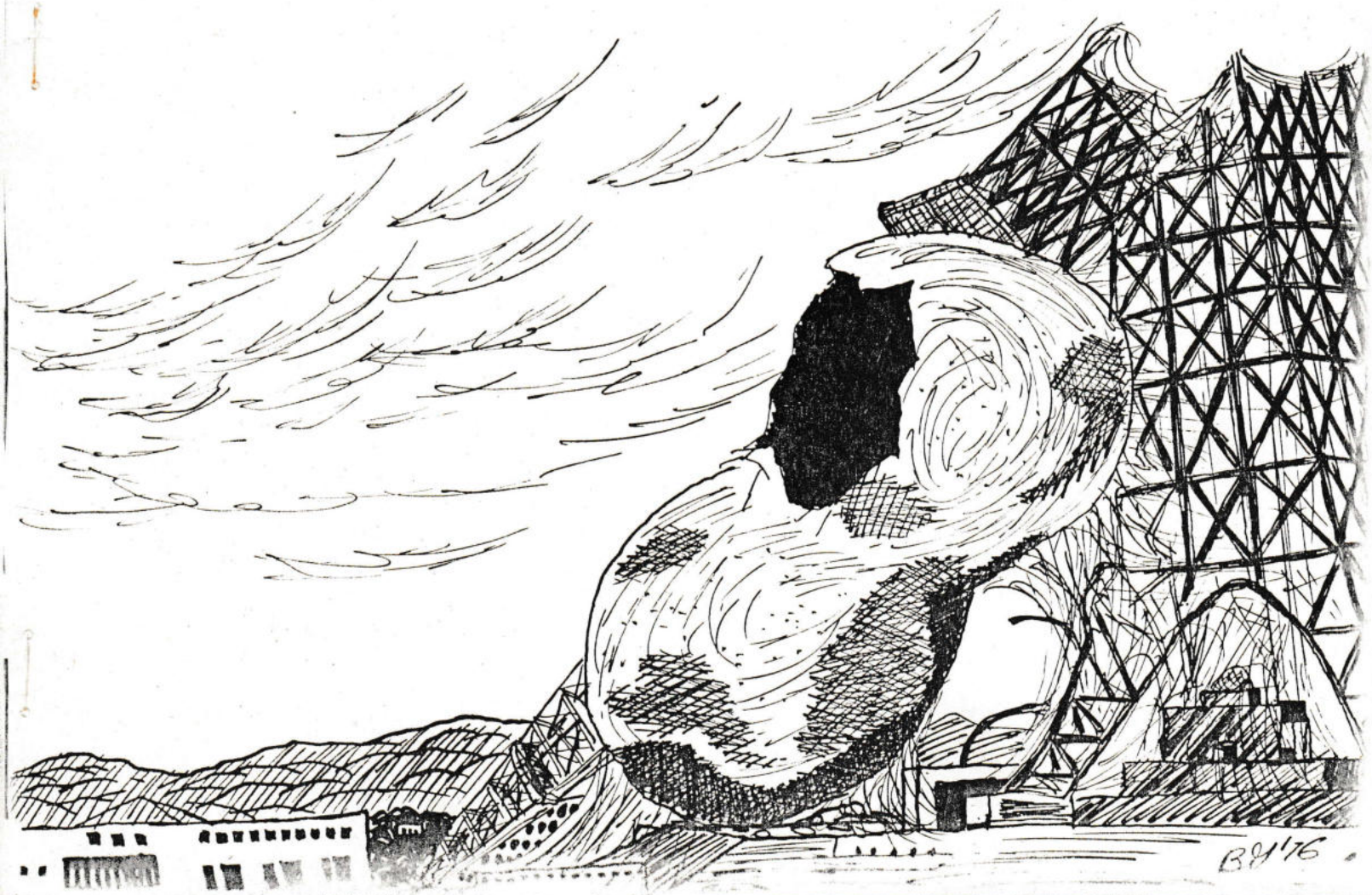


JC



B. 8/176

JAPANESE GIANTS

ARTWORK

Bill Gudmundson-7,11,13,16,18,22
24,30. And the front cover.

Jeff Stewart-5

James Diederichsen-26

John Hannafan-9

SPECIAL THANKS TO:

Bill Gudmundson, Mark Rainey, Tim
Johnson, Tony Picariello, Peter
Brothers, James Diederichsen, Rich
Campbell, Forrest Samples, Ed
Godziszewski, Werner Lehmann &
Dan Briggs.

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Godzilla! Coincident of Allegory?-20 PETER BROTHERS

EDITORIAL

Forgive me, forgive me, forgive me. I know this issue is really late. But here it is. And contrary to rumors, JG will not die. #4 will be done later this year and will cost \$1.00. You've already notice that this issue contains no typesetting or stills. I just can't afford it! I'm still in debt a lot for #2. You may have also noticed that this issue is really bare artwise. So please guys, help me out! Art I need for next issue includes: Godzilla vs. Megalon, Mothra, Revenge of Mecha-Godzilla (Godzilla vs. the Bionic Monster). I'm really begging guys!

One main correction from last issue (among many). 1,000 yen is about \$3.40, not \$32 as stated.

Since the film news is old by the time it reaches the printed pages of JG, I have decided to publish a one page news info (with mini-articles) sheet every two months. Try to send me a SSAE, but I ll send you an issue any way if you are on the buying list for JG.

Articles needed: Godzilla vs. the Bionic Monster, Godzilla comic book review and any others you can think of (write me first, though, just in case.)

Issue number five will be an all Godzilla issue. Hope to see you there!

If you are having a hard time locating Godzilla movie material, try a company who I found very honest and quick. They are Donald L. Velde, Inc., 311 West 43 Street, New York, NY 10036. They sell material from the latest two Godzilla movies (Megalon & Bionic Monster) One-sheets are \$4.00 each, Pressbooks 50¢, and stills are a buck each (8 to a Megalon set & 6 to a Bionic Monster set.) Write them. You won't be sorry.

Well, I see that the bottom of the page is rapidly rising upon me. So, I hope to see you in #4, #5 and so on and, Sayonara,

Brad

LETTERS

Tony Picariello
289 School Street
West Hempstead, New York

Brad,

I have just finished reading JG #2 and I can say only one thing: JG is to me as the Bible is to a clergyman; in fact, it is a "Japanese Monster Fan's Bible."

Let me take your issue apart (literally!) and tell you why I liked it.

First of all, your editorial. It was well-written. The letter were also nicely written giving some good constructive criticism. The drawing of Gappa was beautiful.

Next, the wonderful Destroy All Monsters filmbook. It was nicely written, and gave a truly accurate and enjoyable rendition of that great Toho classic.

"Kappa-Terror from the Deep," was a beauty. I enjoy this type of professional writing. Inform Mark that I wish him luck on his novel. Thanks you for adding the extra info on the article. The Ghidrah model review was also well done. In fact I agree with you completely on all accounts and aspects of the model.

Name withheld

Dear Mr. Boyle,

Attendant congratulations on number two, etc. but I am curious about one particular, i.e., why the paucity of relevant data on possible socio-political important of the medium. Surely the phrenomenological side of this thing is important but goodness gracious given the infant mortality rate we surely ought not to circumscribe our focus in such a unsocietal manner. Of course I speak of things self-evident here but let us make a hypothetical illustration of my concerns. Given that the resources of our economy face problems of scarcity, things come down to choices between goals and the marginal return on such an allocation as your magazine seems to imply is hardly feasible in an age of the currant level of technologic sophistication. Really! The whole topic of accountability and social utility here does not lend itself to a facile analysis of the sontinggent factors but one might feel confident enough to observe that there hardly ever is enough cumquats. Hmmm? I neverless congratulate you on your efforts and encourage you to further develope an ideological base within your interests for the future revolt of the working class.

LETTERS (continued)

Mark Rainey
1023 Indian Trail
Martinsville, Va 14112

Brad,

My critique of JG #2:

Cover:— Really nice artwork by Tim Johnson; I would advise you to hang on to him as he is a really fine artist. I have some of his original artwork, and it is beautiful. Contents and editorial page was attractive and interesting, the set type adds a lot to the appearance of the zine as a whole. The letter page was nice, as was your artwork, but I would like to see the letter column expanded to at least a couple of pages to accomodate more space for comments.

I really am not satisfied with my own Destroy All Monsters film-book, being that the final battle is not accurately described. Too bad my revised and correct version arrived too late for your to print. I'm sorry that your stills didn't come out any better, as you had some good ones included with the filmbook as well as with the other features. I noticed that throughout the zine, several paragraphs were incomplete, I'd advise you to bring this to your printer's attention, since this is most likely their fault, not yours. (Your right, it was their fault, but this time, all errors are mine-editor.) It really detracted from the zine's appearance as well as quality.

Rodan 8mm film review was an interesting little article, but too short to really offer much. Japanese Giants in the Media was good, a bit similar to Greg Shoemaker's Aside page in JFFJ #10. TV Guide Ads was also nice, but much of that had appeared in THE MONSTER TIMES earlier.

My back cover was rather shoddy, and hopefully, my artwork will be better in #3. I liked the red lettering used on the front and back covers. It added a bit of color to the monotony of a totally black and white zine.

Tim Johnson
18-21 21 Avenue
Long Island, NY 11105

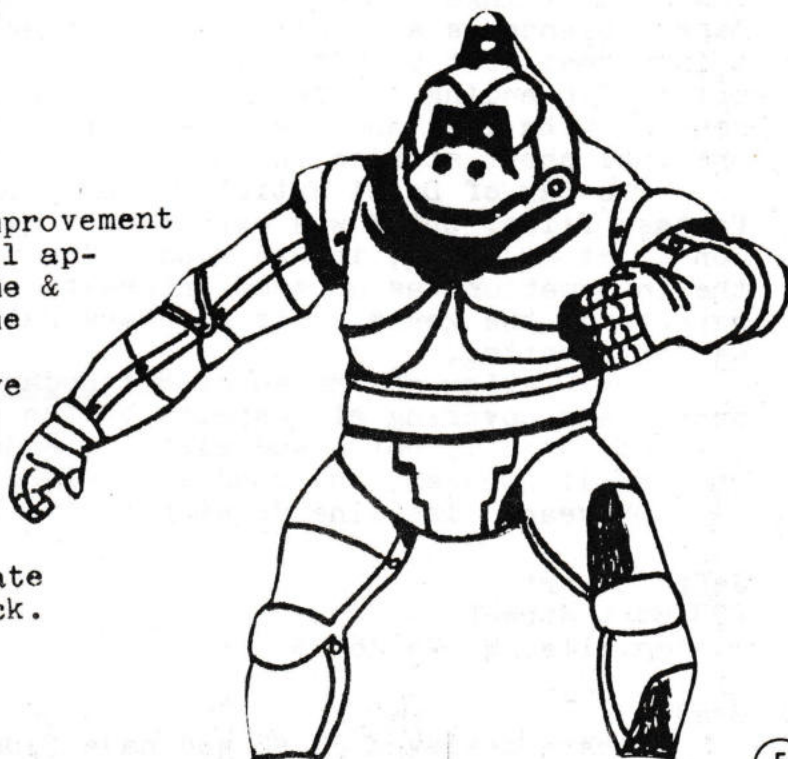
Dear Brad,

JG #2 is a considerable improvement over the first ish. The overall appearance of the zine is handsome & legible. The use of red for the cover logo added a nice touch.

I feel your readers deserve more from your editorial page. It should not be just a place for announcements. You should be more personal and express your inner-most feelings for the genre, which should stimulate some interesting reader feedback.

The use of cut-out pics from CINEFANTASTIQUE was inexcusable and must be avoided in the future.

Good luck to your future efforts!



LETTERS (continued)

Jim Diederichsen
505 Lyyski Street
Sparks, Nevada 89431

Brad,

I was surprised when you sent me JG #2 because you hadn't mentioned it to me before as a trade, but I'm glad you did. Sure, I like Japanese movies, ever since I saw Godzilla on the late show in '66. I really don't care about the newer ones, though. The photography is sharper and the colors more brilliant but the stories, oh are they getting corny! I don't watch them unless they are on the tube, because of the high cost of movies nowadays. They seem to get on the tube pertty fast here. In all honesty, I get a kick out of the films.

I was stunned to see type-set throughout the entire ish. A very important step in the appearance of your fanzine. /Don't rub it in, Jim/ Although it wasn't proof read very well, it was still nice. But who am I to complain, my magazines have many errors which are completely my fault! /The magazine Jim is refering to is STAR SONG, which can be bought from him for 75¢/

Yes, please! Please get rid of the cutouts and use real stills. Those cut-outs were just plain distracting to me. Ever hear of useing frame blowups? Anything would be better than those cutouts of TMT, etc.! It's obvious to see that they are the reason the printing looked so bad inside.

The DAM filmbook was very enjoyable even though I didn't read the first part. It's interesting to see how the Japanese used so much dialogue. A good feature, and I'm anxious to read Mothra.

Kappa was a good idea, but somehow I wasn't completely impressed. It was just all too much a typical type Japanese movie. It was like a run-of-the-mill monster story. And too much violence and destruction that didn't make sense. Instead of creating new ideas, Mark's story uses violence as a gimmik (such as smashing battle ships and destroying things that just didn't make sense) and after all that, no ingenious scientific ending to the monster. The airforce just simply filled the monster with lead and that was that. See if you can't print more original short stories in the future, therwise, don't print them.

The Day of Daiei article brought back memories of those fine fantasy films, but I was expecting a different kind of article. But don't get me wrong, it was good. The picture on page 20 was good, and the information was of some interest. Your idea was good; covering all aspects of the genre. /It was Mark Rainey's idea, not mine/ Film news was interesting.

Your review of the super 8mm Rodan film was also a good review, once again covering all aspects of the genre, such as the market place.

All in all, not a bad zine. I enjoyed it very much and will cherish it forever, and good luck with future issues.

Oh yeah. The line drawing on the back cover was excellent.

Jeff Stewart
203 Burt Street
Sisterville, W. Va 26175

Brad,

I have recieved JG #2 and have found that the mag has taken a big step ahead. I enjoyed the second part of the Destroy All Monsters filmbook. It was the best article in the magazine.

LETTERS (continued)

Mark Rainey's Kappa story comes next. Very good. That's about all I can say about it.

Next: The Day of Daiei. This article which includes summaries of all the Gamera movies was a very good article also. It seems that in most other mags Gamera articles are seldom printed and pictures of the huge turtle are very scarce. It was nice to see that someone cares enough about him to use 6 pages for an article. The space was well used.

Keep up the good work and am looking forward to future issues.

James Aschbacher
2665 Quartz Street
Santa Cruz, CA 95062

Dear Brad,

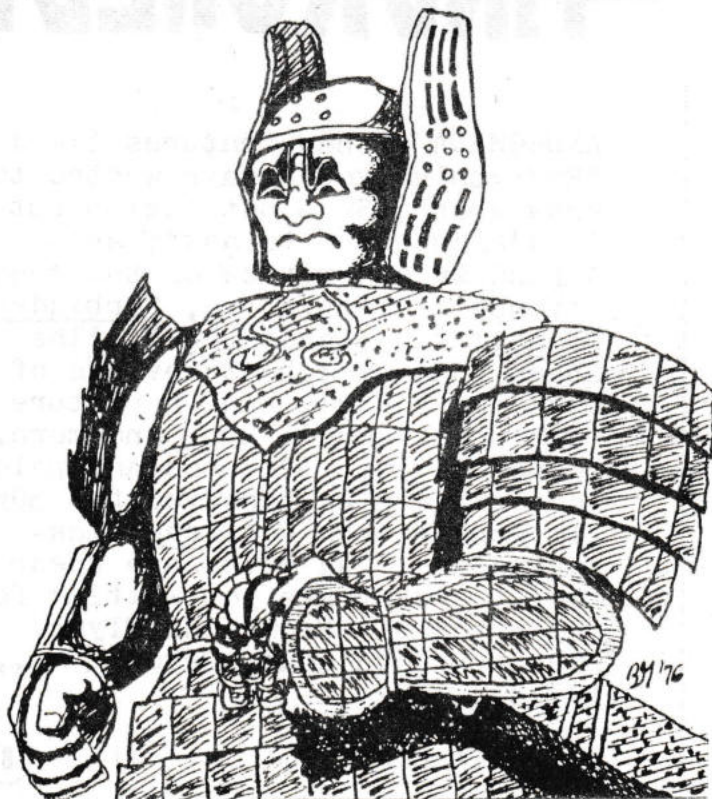
The cover was super! Not only is the slick paper nice, but the drawing by Tim Johnson was great. Sure hope you plan to print more of his stuff in future issues. Overall, the layout is clean and very easy to read. The major criticism I have is the poor reproduction of the photos. In issue #1 they were pretty good, but #2 just didn't quite cut it. I think nice looking photos are one of the most important features necessary to a good fanzine - you must see if this printing problem can be corrected for issue #3. Believe me, I can't stress the importance of this enough.

I like the idea of a letters page - hope you get lots of good comments on issue #2, so you can use the best. People's letters always make very interesting reading, and besides, you get to know what other fans think about the Japanese Giants. The conclusion of Destroy All Monsters was again excellent, like part one. I really enjoy the use of newspaper ads and photos throughout the review (only wish the reproduction was better). Mark Rainey has a nice thing going with "Kappa" - glad to hear that it may become a serial-type story. As a matter of fact, a continuing serial starring one of his "friends" would be an excellent idea! Please try to get Mark to agree with this

plan - an excellent way to get his novel in print, bit by bit. You know that all the world's great writers have done this with their novels. I really think it would be great!

"Day of Daiei" by Tony Picarello was another nice article - very informative and readable. I don't know how much he borrowed from previous zines, but who cares. It was a nicely done article - keep Tony around too! The rest of the misc. articles were fine because I really like to read the review of products (the model and film), as well as, enjoying the TV ads and cartoon appearances.

finish



FILM NEWS

Newest from Toho - an updated remake of the original Godzilla. Special Effects done in the spirit of the late Eiji Tsuburaya, possibly with the musical score done by Akira Ifukube. Supposed to have been released in Japan during Christmas.

New TV series in Japan: Born Free, a prehistoric series featuring animation models and live action.

Godzilla vs. Mecha-Godzilla has been picked up by Cinema Shares International. Should be released later in the year. (Editors up-date: Godzilla vs. Mecha-Godzilla's title has been changed to...believe it or not: Godzilla vs. the Bionic Monster. Good Lord! Should be released this summer.)

Latest from Toei: Legend of Dinosaurs and Monster Birds. Supposed to be their biggest production to date. May feature stop motion animation.

Akira Ifukube recently did the score for the film Sandokan #8. That's all for now folks.

FILM CLIPS

18 full color 35mm film clips from FRANKENSTIEN CONQUERS THE WORLD for only \$1.00. Each clip is in great shape and may be mounted easily into a 2' by 2' slide mount. Send all orders to the editor of this magazine & include a SASE.

JAPANESE GIANTS Number one included in its pages part one of the Destroy All Monsters film-book, reviews of Ultra Man and Johnny Sokko, and great art by many fine artists. And its only 50¢ (but try to include 20¢ or so to try and help cover postage). It can be bought from its original editor, Mark Rainey at 1023 Indian Trail, Martinsville, Va., 24112.

—ANDROMEDA

ANDROMEDA #1 has features like: "Everything you always wanted to know about USS Constitution but didn't know who to ask"; and- A rundown and review of the great science fiction movie, Forbidden Planet; "The Tarot Deck"; "The Green Lantern"; book reviews of 1984 and Logan's Run, a picture page from Logan's Run, and more. Issue one cost 50¢, postage paid. Issue #2 can be reserved for 50¢. All subscribers get free classified ads. Ad rates are cheap too. So what are you waiting for? Order today! From John Flynn, 240 Sugartown Road, Devon Penn., 19333.

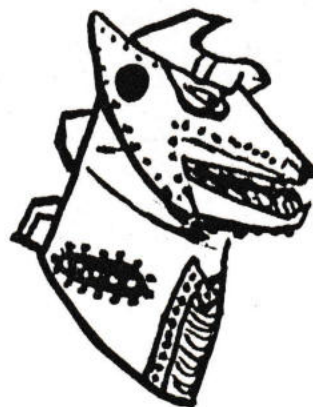
Thanks

BACK ISSUE

JAPANESE GIANTS Number two contains some great features like part two of our filmbook of DESTROY ALL MONSTERS, "The Day of Daiei" a feature on the Gamera film series from Daiei films, "Kappa-Terror from the Deep"- an original short story by JG's founder, Mark Rainey, reviews of the RODAN 8mm film release from Ken Films, and of the GIHDRAII model kit from Aurora models. Plus short features like a letter column, film news, Japanese Giants in the media, editorial comments, Gamera film index, ads plus others. With art by Tim Johnson (who among other things, drew the centerfold for The Monster Times number five), Mark Rainey, James Smallwood and others. All this for only 75 cents + 25 cents to help cover postage and handling.

JAPANESE GIANTS IRON ONS!!

Enlarged version of Tim Johnson's cover for JG number two. Easily applied on any 50% polyester shirt. Only 50 cents and 35 cents to cover postage. Or get one free by contributing one page or more to Japanese Giants. More info on this on page two.



STAR TREK AGAIN

615 Forest Avenue
Sandpoint, Idaho 83864

615 Forest Ave.
SANDPOINT, IDAHO 83864

We may be old (over 4 years) but we're not dead yet. We have about ten more months left in our five year mission, and this final year will be the best yet. We have seven types of stationery, new layouts, colors, lower prices! Three rubber stamps, five types of posters, pencils, color stills, (the posters and stills are full color) Plus we have a 36 page special fanzine, well worth the \$1.50, three stories, plus we have our 3rd annual 62 page zine, with many interesting features, only \$2.50.

We also have a new Bi-monthly 12 page, digest size newsletter, to keep up to the minute on the latest developments on the movie and series, plus stories, and other fan world and ST news, 50¢ each. first issue: Sept/Oct, is a 24 page special issue, the last projected issue will be the July/Aug '77 issue. (A subscription of all 7 issues, qualifies as a membership). We are planning great publicity activities in our area plus a giant 240 page fanzine as a farwell publication next summer.

So, its "ALL THE BEST" at STAR TREK AGAIN. A Bi-monthly newsletter to keep you informed, a huge annual zine next summer, plus the two zines now available, and a good selection of products to remind you and your friends that STAR TREK is coming back.

Please send a Self Addressed Stamped Envelope for our new catalog #5 and for full information on our publications, free!

MONSTER

SIZES

BILL

GUDMUNDSON

Editor's note: I feel the need to explain several things. First, as you may notice, the scales between the Toho and the Daiiei monsters show great differences. This must be because they used different scales. Also, in case some of the monster names are confusing: MOGALLA is the robot from The Mysterians, GOVY is the bird from Godzilla vs. the Sea Monster, MAGMA is the walrus that was cut out of the US version of Gorath, DAIDAKO is the octopus from War of the Gargantuas, DAI GAMU is the frog from Magic Serpent, DAI RYU is the dragon for the same, MEGANURONS are those giant bugs in Rodan. Giant Robot is from Johnny Sokko, PAIRA SPACEMAN is from Warning from Space, WATER CYBORG is from Terror from Beneath the Sea and GULION was the lion from Latitude Zero. If you don't know any of the others, just write me.

MONSTER	HEIGHT, ETC.	WEIGHT	FLYING SPEED	ORIGIN
Godzilla	50 meters tall	20,000 tons		
Rodan	50 meters tall, 120 meters wingspan	15,000 tons	Mach 1.5	
Mothra (adult)	40 meters tall, 120 meters wingspan	15,000 tons	Mach 3	Infant Isle
Mothra (larva)	50 meters long	15,000 tons		Infant Ide
Manda	150 meters long	20,000 tons		
Angilas	60 meters tall, 100 meters long	30,000 tons		Siberia
King Ghidorah	100 meters tall, 150 meters wingspan	30,000 tons	Mach 3	
Hedorah	100 meters long	48,000 tons		
Gigan	65 meters tall	25,000 tons		Star M, Hunters Nebula
King Seesar	50 meters tall	30,000 tons		
Mecha-Godzilla	50 meters tall	40,000 tons		
Mogalla	50 meters tall	50,000 tons		
Govy	35 meters wingspan	2,000 tons		
Ganime	20 meters long	12,000 tons		
Kamoeba	20 meters tall	25,000 tons		
Gaborah	58 meters tall, electrical charge	23,000 tons of 10,000 volts.		
Ebirah	50 meters tall	23,000 tons		
Gimantis	50 meters long	2,800 tons		
Magma	50 meters long	15,000 tons		
Baragon	20 meters tall	25,000 tons		
King Kong	45 meters tall	25,000 tons		
Spiga	45 meters tall	8,000 tons		
Gorosaurus	35 meters tall	8,000 tons		Indonesia
Gamera	60 meters tall, 80 meters long	80 tons	Mach 3	
Barugon	80 meters long	70 tons		New Guenia
Gyoas	65 meters tall	160 tons	mach 3.5	
Viras	96 meters tall	120 tons		
Guiron	85 meters tall	110 tons		
Jigar	80 meters tall	200 tons		
Zigra	80 meters tall	75 tons		
Majin	15 meters tall	50 tons		

MONSTER	HEIGHT, ETC.	WEIGHT	FLYING SPEED	ORIGIN
Dai Dako	100 meter tentacle span, 70 meters long	5,000 tons		
Gezora	30 meters	25,000 tons		
Minya	18 meters tall	3,000 tons		
Mecha-Godzilla 2	50 meters tall	40,000 tons		
Gailah	25 meters tall	10,000 tons		
Sanda	30 meters tall	15,000 tons		
Jet Jaguar	180 centimeters to 50 meters tall	150 kilos to 25,000 tons		
Varan	50 meters tall	20,000 tons	Mach 1.5	Seatopia
Megalon	55 meters tall	40,000 tons		
Dai Gamu	70 meters long	5,000 tons		
Dai Ryu	100 meters long	20,000 tons		
Gappa	180 meters wingspan	300 tons	Mach 3	Obilisku Isle
Meganuron	10 meters long	24 kilos		
Guilala	60 meters tall	15,000 tons		
Matango	170 centimeters tall	70 kilos		
Mysterian	2 meters tall	1 ton		Bikini Atoll
H-Man	170 centimeters tall	5 kilos		
Rodak	1.7 meters to 50 meters tall			
Giant Robot	50 meters tall	500 tons		BF Star
Masked Rider V-3	180 centimeters tall	75 kilos		
Paira Spaceman	5 meters tall			
Water Cyborg	2 meters tall	60 kilos		
Ultraman	40 meters tall	35,000 tons		
Ultraman 2	40 meters tall	35,000 tons		
Ultra 7	40 meters tall	35,000 tons		
Ultraman Tarou	53 meters tall	55,000 tons		
Ultraman Ace	40 meters tall	45,000 tons		
Ultraman Leo	52 meters tall	48,000 tons		
Ultra Father	45 meters tall	50,000 tons		
Zofi	45 meters tall	45,000 tons		
Astora	50 meters tall	49,000 tons		
Ultraman King	58 meters tall	56,000 tons		
Green Slime	270 centimeters tall	450 kilos		
Gulion	30 meters long	2,000 tons		
Mechani-Kong	20 meters tall	15,000 tons		
Chitanosaurus	60 meters tall	3,000 tons		

More Editor's notes: Since I have some more space, I will identify more monsters: KING SEESAR is a new monster coming up in Godzilla vs. Mecha-Godzilla, ZIGRA is Gamera's new foe in the upcoming movie, Gamera vs. Zigra, GAILAH was the green Gargantua, SANDA the red one. (Both from War of the Gargantua's, of course.) RODAK was from the TV show, The Space Giants, and ULTRAMAN through ULTRAMAN KING were from the Ultraman TV show, made by Tsuburaya Productions.



MOTHRA

BY TONY PICARIELLO

Our story begins at a Japanese weather station. Outside, the winds are increasingly growing stronger. A storm is approaching the island country of Japan.

Inside the station, a meteorologist declares "Typhoon number eight in the Carolines has developed into an extra powerful type, with the center wind velocity measuring sixty meters per second, and a maximum of more than eighty meters. It is moving north, and approaching the Japanese mainland at a speed of fifty kilometers an hour."

A radioman announces, "Attention all stations; the shipping association has just announced that the Kin Yu Moru of the Matsuppi Steamship Company is somewhere near the center of the typhoon. Stand by for distress signal." He then tries to locate the ship on radar.

Meanwhile, the ship Kin Yu Moru is being tossed around wildly on the storm-swept Pacific.

"Our position?" asks the captain, who, with his mate, is trying to maintain control of his ship.

"Hurry with those charts!" The mate answers. "Twelve degrees North. East of Beirou. Off Beirou?! Are you sure?", asks the captain with a tone of dread.

"Yes sir," answers the mate. "Directly East of the island. Right near the blast area."

"We're in the atomic blast area," states the captain grimly.

Suddenly, there is a terrific crash. The Kin Yu Moru lurches, spilling its waterlogged crew onto its deck. The mate is one of the first to regain his footing. He helps the captain get to his feet. Realizing the ship is doomed, the captain orders the inevitable.

"All hands abandon ship!"

That cry is repeated throughout the ship. The men run to the lifeboats.

"Get that boat down!" barks one of the sailors.

"Hurry!" says another.

The men have only one intention, and that is to save themselves. However, their anxiety leads to panic. The life boat falls from the ship unmanned as a result of the chaos. As a last resort, men jump from the ship into the frothing, boiling sea in a vain attempt to save themselves.

In the wake of the storm, the blue Pacific has calmed. The Kin Yu Moru has vanished without a trace, taking with her all of her crew, or at least almost all of the crew...

A helicopter laboriously searches for possible survivors. "It's bad flying around this radioactive area," says the pilot to his comrade.

"Look at the fuel gauge-its low." The pilot switches on the transmitter of his radio.

"J-A-7-4-2-6 calling. Gas low and returning to ship. In any case

the search looks hopeless. By now we surely should have seen something," he says.

Suddenly, the co-pilot does see something. He nudges the pilot.

"Look! Four men down there!"

He then points to a tiny beach on the island. There stand four survivors, waving what is left of their shirts in an attempt to attract the helicopters attention.

Once again the transmitter switch is flipped.

"This is helicopter calling-urgent, calling Tatsuma. Survivors sighted on beach on cape. Going down now to attempt pickup."

The helicopter noses downward to the survivors. Later, a rescue boat, with sirens screaming, comes to assist.

Japanese newspapers herald the successful rescue.

The survivors return safely to Japan. Upon their arrival home, they are taken to a special hospital for possible radioactive contamination. As can be expected, the press wants to horn in and interview the survivors. Members of the hospital attempt to hold off a virtual riot of reporters.

"One at a time and I'll answer your questions!" says a doctor.

"Will we get a chance for an interview?" asks one reporter.

"At least let us get some pictures of the men says a photographer.

"Really! What's the big secret?" demands the first reporter.

Inside the hospital, Dr. Makona is reading over the examination records of the men. In comes Dr. Harada, a distinguished scientist. Also inside the room is a group of specialists, each donning a lab coat.

"Dr. Harada! Good morning Dr.," says Makona politely.

"Here are the examination records of themen. It's astounding! Look at this, I can't understand it. Harada is also dumbfounded with the test results.

A vault-like door opens. In comes the survivors, who are being guided by a doctor.

"Sit there, please," asks the doctor as he points to a bench.

Harada begins to question the men.

"Gentlemen, now tell me, how do you feel? I mean to say are you feeling alright? Is there anything troubling any of you?"

The survivors look at each other and say nothing.

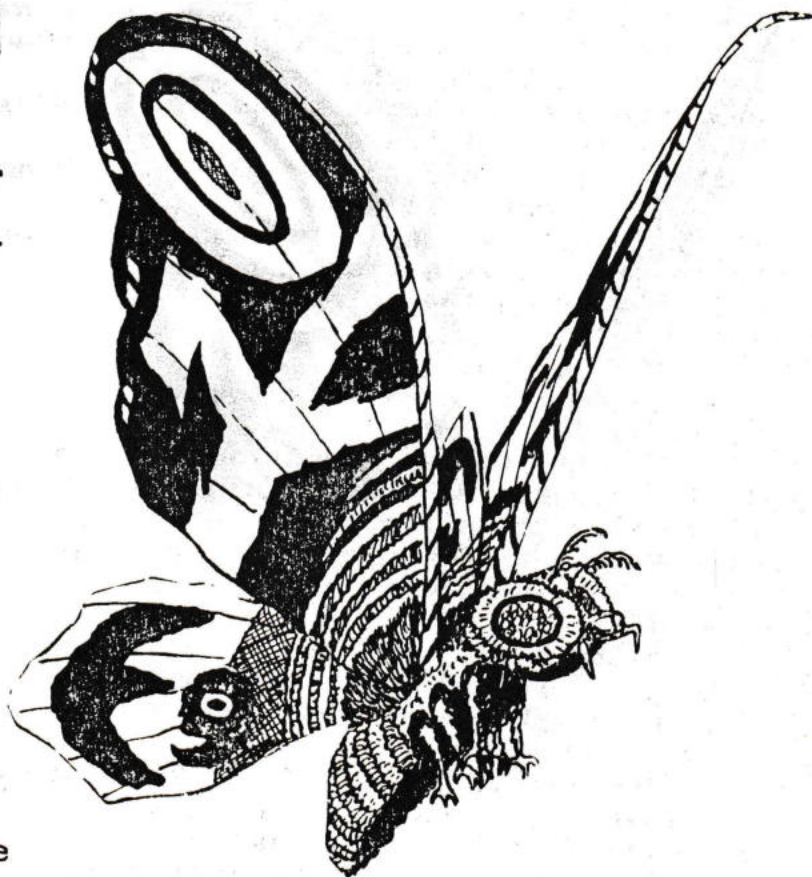
"Do they understand me?" asks Harada. One of the survivors speaks up. "Uh yes sir. We understand you. Uh sir?"

"Yes?" replies Harada.

"I feel hungry all the time here because I used to eat all the time on the ship."

The other survivors nod in agreement. The doctors all laugh.

All of the sudden, a female steps out of the crowd and snaps a picture of the survivors!



"I'm from Nito press," the girl says defiantly.

Makona is irritated. "Were'n't you told that no pictures were to be permitted? Give me that film!" he orders.

"Sin Chung!" she calls. Responding to her call of her, the burly Sin Chung, star reporter of the Nito press, steps out of the crowd. He laughs. "Makona, I'm a journalist!"

"This is highly irregular!" says Makona. "There's danger of radiation!"

"They're normal though, aren't they?" contradicts the reporter.

"Will you accept my card?" The reporter then begins to hand out calling cards to the doctors.

"My card, sir?!" he asks Harada.

"Since your here now I guess I can't throw you out," confesses Harada.

"Better not," warns Mitchi.

"He's a bulldog."

"Bulldog?" says Harada. They all laugh. Sin Chung explains.

"Well, you see, I never let go. When I'm out trapping a story I hang on."

"But seriously, though, you know there are millions of our readers who are curious about these men," he says as he begins to take of his doctor's disguise.

"Allright. We can release the story," says Harada. "You can begin with an interview and I'll fill you in on the scientific details."

"Thank you."

He begins to address the survivors.

"I want to say first you men are very fortunate to have returned unharmed. You suffered no radiation damage from the atomic graveyard, yet you were in a highly radioactive area."

"I think it was the juice that must have protected us. The natives made us drink juice," explains a survivor.

"Natives...jui-...", and then he realizes. "Now what a minute-its supposed to be deserted there!"

Sin Chung has now reported back to the office of his editor, a tough looking, hard boiled newspaper man. The editor tells Sin Chung of how the shocking news story will look in print.

will read: "The Mysterious Natives of Beirou Island."

Sin Chung repeats the title in admiration: "The Mysterious Natives of Beirou Island."

"That's it, oh, and don't forget to call up the ambassador," reminds the editor.

At the Rolisican embassy, the ambassador is holding a press conference. It is Rolisica who owns Beirou Island, and it is also Rolisica who conducted atomic tests there.

"Gentlemen, the Rolisican government made very sure that the island of Beirou was virtually uninhabited before these atomic tests were undertaken. We're still not convinced that it was not. The fact still remains that we can't explain the presence of the natives at this time. Our hope in the very near future is to clarify that," explains the ambassador.

A reporter asks, "Sir, do you think they'll send an expedition?"

"That would seem likely, but I've not yet recieved word of that fact from my goverment," answers the ambassador.

Back at the editor's office, the editor and Sin Chung are talking.

"I wonder if anyone is an authority on these islands?" ponders the editor.

"Ask Dr. Tojo if anyone," answers Sin Chung.

"Tojo?"

Sin Chung clarifies. "A famous linguist and archeologist. He was the leader of the Poynesian expedition."

"Good," says the editor. "Try to get an interview."

But Sin Chung has taken the initiative.

"I've set it up already and sent Mitchi to get a picture."

"Good. Alright, get going." Just then, Mitchi walks in.

"The picture you wanted..." she says grimly.

"Didn't you get what you wanted?" inquires the reporter.

"No, not quite," she says sarcastically. The editor takes

a look at the photo. A look of disgust flashes across his face.

"Oh, thats just great!"

The photo portrays Tojo reading a newspaper, his face covered.

"Oh, now that is what I call a masterpiece", says the equally sarcastic Sin Chung.

"He does 'nt like pictures, he says," elucidates Mitchi.

Sin Chung and Mitchi proceed to Tojo's house. There, the reporter tries to coax the doctor to give him a story. However, Tojo is a stubborn man, and a tough nut to crack.

"I am terribly sorry. It is 'nt our intention to embarass you, Mr. Tojo, it's just that you're the only person qualified to give us any information. Tell us about this expedition, Mr. Tojo!" pleads the reporter.

"Ask the Rolisican government," Tojo says coldly with a hint of annoyance.

Sin Chung nudges Mitchi. "Get ready in case he looks now," he whispers.

Tojo peers over at the two from behind his paper. Slowly, he begins to lower it. Mitchi picks up her camera, but no sooner does she do so that Tojo raises the newspaper to his face again. Disappointed at this unsuccessful game of peek-a-boo, Sin Chung tries to talk Tojo out of his newspaper screen.

"Alright. We won't try that again." Then, turning to Mitchi, he adds, "Put your camera away now." Mitchi obeys.

"Suppose you just talk to us?" implores Sin Chung.

"Very well," snaps Tojo. "But no pictures!"

Just then, Mitchi spies a little white mouse crawling across the floor. She screams. Alarmed, Dr. Tojo puts his newspaper down, revealing a handsome, unshaven face.

"There. Over there," she says still not over her shock.

"What's wrong?" asks Sin Chung.

"What is it?"

The mouse scurries across the floor in plain sight of the trio. Dr. Tojo knows that this rodent is not an intruder, but the tame pet of his brother, Shinchichi. Never the less the little creature should not be roaming around like this.

"Oh, I'm so sorry," apologizes the doctor.

He goes over to the foot of the stairs and calls to his brother "Oyee! Shinchichi!"

"Yes?" answers a young, boyish voice.

Sin Chung is carefully watching the movements of the mouse.

"There it goes. Under the couch!"

Tojo resumes calling to his brother. "Come & get your mouse."

The two boys come running down the stairs.

"And don't let it get here again!" Tojo warns his brother.

"I'm sorry. I was looking for her," says Shinchichi apologetically. He sees his pet scamper across the floor. "There she goes!"

"Don't let her get away!" adds Oyee, Sinchichi's friend.

"Just a second..." says the reporter.

"Here mousie," coaxes Shinchichi.

"I'll go in after her," declares the reporter. He then prepares to crawl under the couch and catch the little white rodent.

"Careful, please. Don't hurt her," requests Shinchichi.

Sin Chung has now crawled under the couch and is feeling around for the mouse. Then Sin Chung feels something squirming around inside his clothes. The mouse has worked its way into Sin Chung's clothes! The reporter begins to squirm and dance about, much to the glee of Shinchichi and Oyee.

"What is it?" asks Mitchi.

The two boys are now bursting out in uncontrollable laughter.

"You're acting funny," giggles Shinchichi.

"Ohh....Ohh!2 says the reporter as the mouse continues to worm its way through Sin Chung's clothing.

The reporter bends down and pulls up his pants leg. There, in his sock, is a little bulge. The mouse!

"Here little mouse, here little mouse...ahhh!"

Sin Chung hands over the little white creature in his hands to a very grateful Shinchichi.

"Thank you!" says the boy.

"Good girl!" adds Oyee.

"That was very kind of you," says Tojo.

Using the advantage of Tojo's good mood, Sin Chung continues with his original task- the interview.

"Well...let's discuss the island. Are you going?"

"The expedition has requested that I go," Tojo answers.

"Then you are definitely going?"

"Yes. Yes I am."

"As an archeologist and a linguist this island should open a new barrier for your studies I should suppose," muses Sin Chung.

"Yes, I think I'll find it very interesting. All of these Polynesian islanders share a good deal in their language structure & in their basic culture," states Tojo.

cigarette. However, this is no ordinary lighter; this lighter has a miniature camera inside of it!

"Whatever you shoot, eh," replies Tojo.

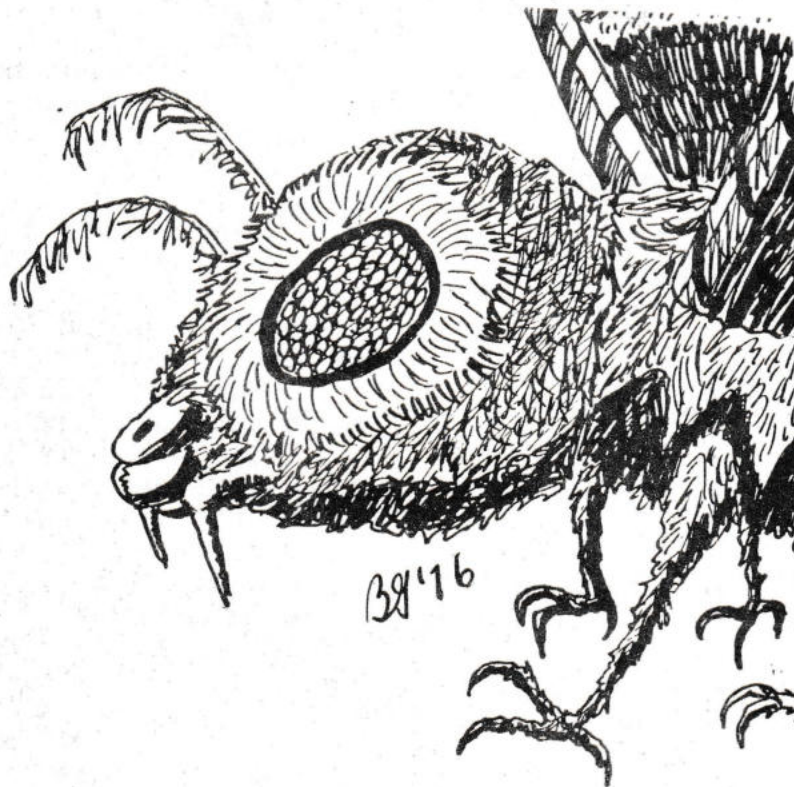
"To me, the camera shot clicking is like the sound of the guillotine," confesses Tojo.

"Guillotine," Sin Chung chuckles. "Painless, that's right."

Mitchi is now focusing in on Tojo with her "lighter". She snaps a picture of the doctor.

"Unlike the guillotine, you don't always know when your picture has been taken," says the wily Mitchi. She and Tojo laugh.

Realizing what has happened, a look of surprise takes form on



"Does that mean they are basically similar to the natives of Tahiti or Hawaii?" asks Sin Chung.

"Well, you've heard the legend, I suppose, that all the islands once formed a huge continent, like the so-called lost Atlantis," explains Tojo. Mitchi's face takes on a cynical expression.

"I see you don't believe that," Tojo says to Mitchi.

"I believe only what I can see through the lense," she replies.

Lense, indeed, for now Mitchi, still determined to get a picture of Tojo, has taken out a cigarette lighter to light Sin Chung's

Tojo's face.

Meanwhile, Dr. Harada arrives at the airport to meet the Rolisican leader of the expedition, Clark Nelson. Also at the airport are reporters representing many Japanese newspapers. One of the reporters nudges his comrade.

"Dr. Harada..."

Out of the plane steps Dr. Sokkamura, one of Nelson's cronies.

"Hello. Hello Dr. Harada," Sokkamura says, shaking Harada's hand.

"Hello doctor," says Harada.

Out of the door of the plane steps a man wearing a trench coat

and sunglasses. He has several large men escorting him.

"Nelson!" whispers a reporter. The members of the press surge toward Nelson.

"No comment! No comment!" barks Sokkamura.

Moments later at the Nito press in the editor's office, the phone rings. The editor answers it.

"Yes?...Who says the reporters are not allowed to go along on the expedition! This Nelson at a conference. He's holding now!"

At a private room at the airport, Nelson speaks to a group of reporters.

"Please, now I'm sure you're all curious as to go on this expedition. Very well, it's a question of efficiency. That means no one goes unless they're needed."

"Are you implying the press would merely be in the way?" asks a reporter.

"Under other circumstances I know I would require you to help me. As it is now, the press will have to trust us. Our bulletins will be released daily," he answers, concluding the press conference.

In the lobby, Mitchi finds Sin Chung sitting alone.

"Why are you wasting your time out here?" she asks.

"Mmmm, well why waste it in there listening to Nelson's double talk," he replies.

"This Nelson- who is he anyway?" she asks Sin Chung.

"Oh, the expedition leader."

"Well, I know that much," she says. "Who is he, anyway?"

"He doesn't look like a scientist to me," says Sin Chung.

"I wonder if he's hiding anything?" contemplates Mitchi.

"Why ask no reporters?"

She sees Sin Chung in deep thought.

"Have you got it?" she asks.

"Aha!" he replies.

"And so?" she asks.

"That's it," he answers.

"And is that all?" Mitchi asks. "Have you got an idea?"

"Oh, no. I was just thinking," replies Sin Chung.

The next day, the members of the expedition board their ship and prepare to leave. The docks swarm

with well-wishers including Sin Chung and Mitchi. The expedition members are on deck waving back to the joyous crowd, all except Nelson. He stands there, arms folded, with a cynical expression on his face.

The band blares out a lively tune. The air is thick with confetti and streamers. "Good-bye" and "Good luck" is on everyone's lips. Mitchi and Sin Chung stand together, waving to Tojo and Harada as the ship's foghorn gives a final mournful cry as the ship begins to inch away from the pier. Sin Chung moves away from Mitchi, the photographer not noticing his absence. Suddenly, she notices Sin Chung is no longer next to her.

"Sin Chung! Sin Chung!" she cries as the ship sails off.

Sometime later, back on the ship, Tojo finds Harada on deck. The doctor is lounging on one of the deck chairs. Tojo notices a troubled expression on Harada's face.

"Ah, doctor. Is anything wrong doctor? You look worried."

"It's that Nelson," Harada replies.

"He's not very pleasant," agrees Tojo.

"He's issued an order that all data that is collected is to be cleared through him!," says Harada, visibly upset.

"That's absurd! He isn't a scientist. He could not evaluate such information," says an equally upset Tojo.

"I'm beginning to suspect there is more to him than meets the eye."

Indeed, Tojo's suspicions are well founded, for at that very moment, Nelson, in his cabin, is putting away a gun! Then Nelson hears a small crash from behind a curtained-off section of his cabin. He stealthily advances toward the origin of the noise, pistol in hand.

"Alright, who's there?"

There is no reply. Nelson quickly parts the curtains, revealing none other than Sin Chung in a cabin boy's outfit!

"Start talking. What are you doing here?"

"Oh, I was dusting, sir."

says the reporter trying to cover up.

Nelson notices that Sin Chung's "dustcloth" is a filthy rag.

"You were dusting and using that?"

"I found it here, sir. It's an old rag," replies the disguised reporter.

Nelson thrusts his hand into Sin Chung's pocket and pulls out the reporters press card. He slaps the reporter across the face with it.

"Mmmm, Nitoshimbune's star reporter has turned into a cabin boy, huh?!"

"Ha. Caught in the act, I guess," says the reporter.

"Ah, so-long," the reporter adds as he begins to walk toward the door.

"Wait a minute," says Nelson.

"You don't suppose I would really let you just walk out now." He gives a sinister laugh.

Nelson is about to do something drastic, when the door suddenly opens without warning. In steps Tojo, who is shocked to see Sin Chung.

"Tojo," says Sin Chung with a sigh of relief.

"What the devil are doing here?" asks Tojo.

"I would like to ask you the same," says the irritated Nelson.

"Well, actually I came to ask you if you wanted all my notes cleared through you, too," answers Tojo.

Nelson is annoyed. "My orders are clear," he says.

"I see. Orders of the Rolisican government?" asks Tojo.

"No, not exactly. They're my orders.

"Then I'll ignore them," retorts Tojo.

The defiant Tojo motions to Sin Chung. "Let's go."

The two depart, leaving an angry and vindictive Nelson.

The ship's siren sounds off. A voice addresses the crew and passengers. "Attention all hands. We are now entering the radioactive area. Check your protective equipment."

Tojo, Dr. Harada and Sin Chung enter the locker room of the Japanese members of the expedition. They are greeted warmly by their colleagues.

"Ah, Dr. Harada. Everything all right?" asks one.

"I hear you talked Nelson out of throwing the reporter into the brig, sir?" says another.

Harada replies. "yes. He's joined us as a guard. I have his word he won't act as a journalist while he's here."

"Well, I guess now I must have new cards printed. Oh, well, here are the old ones," says Sin Chung as he passes out calling cards. This is met with a polite "thank you" from each of the men.

"Dr. Harada, is there nothing we can do about this dictator, Mr. Nelson," complains an expedition member.

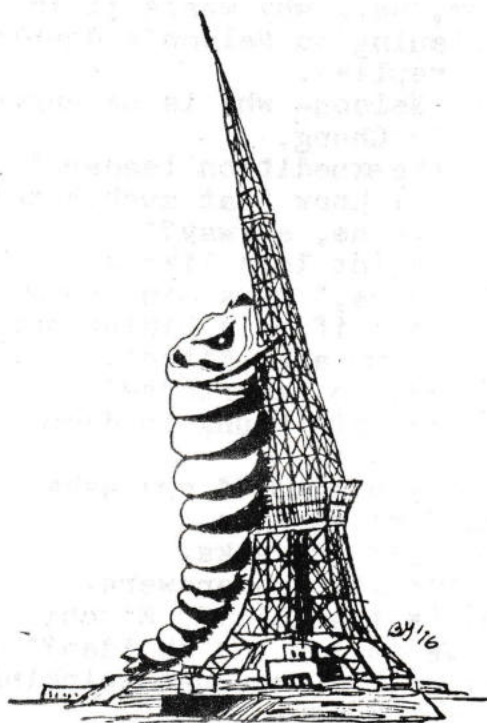
"No. As far as I know, even the Rolisicans can't control him." responds Harada.

"Isn't that rather odd? I wonder if there's any ... eh, oh, I'm sorry doctor. I forgot." says Sin Chung.

Soon, the entire expedition is assembled on deck. Each expedition member wears a protective suit and helmet, the latter having a flag decal of his country.

Dr. Harada addresses the expedition:

"Gentlemen, we are about to go ashore. Our expedition is going into an area where there is some danger. Radiation injury, you know



is not be taken lightly. However, this has been minimized by your protective equipment, which is thoroughly reliable. But is you go about carefully, no emergency should arise. On your right chest strap, there is an emergency button which will set off a silent alarm if the unexpected does occur. Allow me to wish you good luck and thank you."

The expedition goes ashore.

Evidence of the atomic tests are quite vivid. The landscape is dry and rocky. There is no vegetation. Bones litter the atomically-scorched ground. Will this, one day, be the fate of all earth?

As the expedition moves inland, the land begins to slope upward. The men find themselves climbing steep terrain. Finally, the men reach the top, Sin Chung is the first to peer into the valley below. The reporter can not believe his eyes, for while the exterior of this atomically scarred atoll is barren, defaced and desolate, the interior is a beautiful green jungle!

"Ah! Tojo," he calls.

"What?" answers his comrade.

Tojo has managed to crawl next to Sin Chung's side. Then he too sees the strange phenomenon. Tojo is stunned into silence.

The group makes its way down into the steaming jungle. Tropical birdcall to each other from their tree-top roosts. This is truly a wonder. Despite the fact that he has sworn not to act as a journalist, Sin Chung can't help following his reporters instinct. He notices Nelson standing alone behind a tree. Stealthily he sneaks up on the unsuspecting Nelson. The reporter plants his hand on a dry branch for support. Without warning, it cracks, alerting Nelson. Sin Chung grimaces, not in physical pain, but in mental anguish.

"Still spying on me, right?" says Nelson.

Once again Sin Chung tries to cover up. He laughs.

"Hello.....Ah, I think I'm

lost."

"What's that?" the Rolisican asks. His hearing is limited because of the helmet he is wearing.

"I think I'm lost," the reporter says, this time with more volume. "I was looking for Tojo."

Nelson notices that the reporter's rifle is pointed menacingly at his head. He pushes it aside. Sin Chung laughs, shoulders his rifle, and turns away, hitting Nelson's plexiglass visor.

Meanwhile, Tojo, alone, has discovered a cave filled with strange atomically-mutated plants.

"Oh, what strange plants. Why they're giant abnormal mutations of molds. The survivors must have drunk the juice of these!"

At that very moment, back at camp, Harada and one of the senior Rolisican members of the expedition make plans to break camp and move on.

"I think we should keep heading this way into the interior," suggests Harada. "Pack the gear."

Just then Sin Chung bursts onto the scene.

"Doctor! It's Tojo. He's lost!" pants the reporter.

At this, the expedition sets out to find the missing member. As the search continues, Tojo decides to leave the mysterious cave he has discovered. Just as he is about to clear the mouth of the cave, he is grabbed by one of the mutated plants! He struggles to gain his freedom, but the huge plant has taken firm hold on him. There is only one thing left to do. Press the button on his crest strap to trigger the silent alarm.

He succeeds, and the alarm begins to echo throughout the jungle. The search party hears it, and races to its source. "Over there!" cries Sin Chung.

The semi-conscience Tojo opens his pain-filled eyes. There before him, a strange phenomenon is taking place. Two identical women, each one foot high, are watching Tojo being crushed by the powerful grip of the plant. However, Tojo can

(continued on page 27)

GODZILLA!

coincident OR allegory?

BY

PETER
BROTHERS
(c) 1976
by Peter
Brothers

In 1956, two years after its original release in Japan by Toho Ltd., Embassy Pictures turned out the American version of Gojira entitled Godzilla, King of the Monsters. The film basically dealt with the story of a huge prehistoric monster, who, after being "reincarnated" by several H-bomb tests, rises up out of the Pacific Ocean to lay waste upon Tokyo. There appears to be, however -- at least to this writer -- much more being said in the film, mainly: A cellulosed retributrion by the Japanese film makers for the destruction wrought upon their country by the United States during the second World War.

Made only nine years after the U.S. Air Force administered the coup de grace to Japan by bombing Hiroshima and Nagasaki, the film deals with death, destruction, and despair: elements with which the Japanese were not totally unfamiliar during and after the war.

A stark black and white film, with easily half the dialouge in Japanese, Godzilla is not only a science fiction classic, but a commentary on the horrors of war.

Let's take one thing at a time. First, a brief synopsis is forthcoming:

"... The real action of the film starts with a series of ship disasters which prompt an investigation. The natives of Odo Island, a body of land near the area where the disasters had taken place, believe that Godzilla, a monster out of their legend, is responsible for the trouble. Naturally, as Steve Martin (Raymond Burr) and paleontologist Dr. Yamani go to the island to investigate, Godzilla himself raises his reptilian head over the hillside. . . Later, at a meeting of scientists, Dr. Yamani presents his theory that the so-called Godzilla is actually a prehistoric monster -- a hybrid of land and marine reptile -- who was revived from its million year slumber by (not surprisingly) by repeated H-bomb tests.

In an attempt to destroy the gigantic monster, the authorities drop a series of depth bombs. They see exactly how successful their bombings were when Godzilla rises to his full 400-foot height in Tokyo harbor. . .

Effortlessly, Godzilla stomps his way through Tokyo, leaving only destruction behind him. His enormous jaws chomp through whole train cars. Fiery breath sets the city ablaze. Buildings crumble and topple with his every step. Certainly, the Japanese fight back with all the weapons at their disposal. Yet nothing available to Man --neither bullets or electricity can stop the creature. It is not long before Steve Martin despairingly accepts the fact that Tokyo. . . is doomed. . .

The salvation of the world from the rampaging Godzilla was the work of a scientist named Dr. Serizawa, the inventor of a device called the Oxygen Destroyer. The invention removes oxygen from the water and reduces any living creature in the vicinity to bones -- and then to atoms. Serizawa has vowed never to make his discovery known lest it be used for evil purposes. Only after much coaxing is the scientist convinced that his invention could destroy Godzilla.

Beneath the waters off Japan, Dr. Serizawa places his Oxygen Destroyer near the submerged Godzilla. Then, to insure that his secret can never surface again, the doctor commits suicide. The water begins to bubble. Moments later, Godzilla emerges from the churning waters, then sinks to the bottom of the sea. Within seconds the monster's bones are stripped of the flesh. . . then dissolve to nothing. Godzilla (sic) King of the Monsters, is undeniably dead as this minor classic comes to an end."

Godzilla is then vanquished. But why did all this happen? What is the film Godzilla trying to say? Is it simply a gimmicky film ment to cash in on the popular trend of monster movies? Or is there some sense and a message in the madness?

Many clues in the film bear examination. There are pieces of footage shot in Godzilla which seem to indicate a moral purpose for its existence. For example, let's investigate the possible motives behind these little plot developments in the picture:

- 1) The city attacked is Tokyo.
- 2) Godzilla is ressurected by H-bomb tests.
- 3) The monster is an army in himself.
- 4) Tokyo is destroyed by fire.
- 5) Ogata puts a bandage around his head not unlike a samurai.
- 6) There is actual World War II footage seen in the film.
- 7) Dr. Serizawa commits hara-kiri to protect his honor.
- 8) A bell is used to warn the people of Odo Island of Godzilla's approach, not unlike the warning device used to alert Japanese pilots for sorties in World War II.

9) An atomic device is used (Oxygen Destroyer) to end the hostilities -- as in World War II.

10) Godzilla is symbolic of the radio-active power and destruction brought to bear against Japan by the U.S. in WW II.

Now, an in-depth look at these various incidents and their symbolic and allegorical use in the movie:

- 1) The city attacked is Tokyo. Why Tokyo? Why not any of the other thousands of coastal cities spread out over Japan? As mentioned in the first few lines of the film: "This is Tokyo, once a city of six million people. What has happened here was caused by a force which was entirely beyond the scope of man's imagination. Tokyo: a smouldering memorial to the unknown -- an unknown which, at this very moment, still prevails and could lash out with its terrible destruction anywhere else in the world.

There were once many people here who could of told of what they saw; now, there are only a few ...

Emergency hospitals were overflowing with the maimed and the dead. For the living, the horror of last night was over. The only thought left was the paralyzing fear that it could happen again today -- or tomorrow. Everyone who had survived without serious injury was helping to repair the human wreckage."

The scene that we are shown is that of destruction. A city has been reduced from richness to rubble: Tokyo. The connection between this mid fifties "event" and WW II?

Tokyo (or, to be exact, Tokyo Bay) was the site of the Imperial Japanese Forces surrender. Tokyo also happens to be the capitol of Japan. In the film, Godzilla rises to waste vestige on Japan -- and he rises from the waters of Tokyo Bay. At the end of the film Dr. Serizawa and Ogata dive down into Tokyo Bay to utelize the Oxygen Destroyer. It was in Tokyo Bay that the signing of the surrender papers marked the end of World War II. In reference to the quote from the film listed above, notice the number given designating the population of then the world's largest city: six million. Was this mere fact or coincidence, for that number six million has another sinister reference when related to WW II. In Europe, in Germany, six million was the number given to the number of Jews genocided by the Germans. Is a reference being made to connect the two numbers? The Germans wiped out six million lives, and Tokyo is fictionally attacked by a manifestation of the American military forces (as will be pointed out later): the number of people who lived in Tokyo before the holocaust: six million. And note the assorted quotes of destruction:

"The hospitals and aid stations. . .were so crowded. . .and their staffs were so variable, depending on their health and on the unpredictable arrival of outside help, that patients had to be constantly shifted from place to place."

"From the mound, Mr. Tanimoto saw an astinishing panorama. . . as much as he could see through the clouded air was giving off a thick, dreadful miasma. Clumps of smoke, near and far, had begun to push up through the general dust. . .Houses nearby were burning. . ."

"These (people) did not realize it, but they were coming down with the strange, capricious disease which came later to be known as radiation sickness."

"In the morning, I was eating peanuts. I saw a light. I was knocked to little sister's sleeping place. When we were saved, I could see only as far as the tram. . . The neighbors were walking around burned and bleeding. . . We went to the park. A whirlwind came. At night a gas tank burned and I saw the reflection in the river."

These are not other quotes from Godzilla describing the carnage after the monster struck, but eyewitness accounts of Hiroshima after the dropping of a single bomb.²



The quotes from either the novel or the film are interchangeable.

2) Godzilla is ressurected by H-bomb blasts. That Godzilla is brought back to life by then the most destructive weapon in existence is extremely significant (and appropriate, since he is the most destructive creature in existence: fictionally). The Japanese lost over 100,000 people in two separate A-bomb blasts in 1945. Here, supposedly nine years later, a creature of destruction is brought back to life by H-bomb tests: the H-bomb a more potent weapon than the A-bomb (the latter having already spawned the emergence of monsters in other horror films of the early Fifties -- the Japanese film-makers here are keeping up with the times). Ecologists would point out the film is simply saying: "Stop fooling around with nature," or, as Ted Gilmore would dramatically voice-over in Rodan (1957): "But what have these (H-bomb) tests done to Mother Earth? Can the human race continue to deliver these staggering blows without arousing, somewhere in the depths of Earth, a reaction -- a counter-attack -- a horror yet undreamed of. There are those in the Japanese Islands who believe that the horror has already been seen."

3) The monster is an army in itself. Take the following piece of delightful information:

"One sweep of its tremendous tail could completely demolish tall buildings. The earth shook with the weight of its steps. Anything in Godzilla's way was seared by its flaming breath. No one could approach the beast because it was so highly radioactive."3

Thus, we have here a fire-breathing dragon which is almost unstoppable. Significant also is the fact that various weapons of the Second World War are are utelized in trying to stop him: machine guns, depth-charges, tanks and mortars. True, a slightly modern weapon of aerial warfare (jets) are used, and they do suceed in chasing the monster back into Tokyo Harbor, but ultimately it is an off-shoot of an atomic principle that is finally successful in destroying the menace. Japan fights against an army (again) and loses (again) although it eventually wins the last battle.

4) Tokyo is destroyed by fire. Since Godzilla is a fire-breathing animal of destruction, it seems only natural he should burn Tokyo to cinders. But this would not be the "first" time Tokyo suffered this fate. In WW II, the fire raids against Japan are well-documented and record the facts with chilling objectiveness:

"By the end of July, 1945, some ninety large and small Japanese cities had become ash-filled deserts. Industry was strangled, with hundreds of millions of square feet of factory area destroyed. Hundreds of undamaged plants which had been ignored by the B-29's stood useless, denied the materials and the tools with which to work, and abandoned by their laborers who had fled to the hills in terror of future raids. A great torch had been applied to Japan, and the results could only be appreciated only by seeing the mile after mile of blasckened cinders, by smelling the horrifying mounds of the charred and bloated dead. It was a terrible punishment which, in five months of concentrated strategic air attack, had dealt Japan a mortal blow. In one night alone, B-29s sowed a great fire wind in Tokyo which generated

temperatures exceeding 1,600 degrees F., engulfed and laid waste sixteen square miles, and burned to death an estimated 130,000 people -- twice as many as died at Nagasaki.⁴

5) Ogata puts a bandage around his head not unlike a "Samurai." In the film, Ogata and Serizawa briefly battle over the Oxygen-Destroyer. Serizawa wins, and Ogata receives a cut in the scalp for his efforts. The blood trickles down his face, soon wiped away by Emiko. Then, she applies a bandage around the top of Ogata's forehead. It is neatly folded into a rectangular shape, and when applied, resembles the small flag worn around the skull of the Kamikaze pilots before they departed on their suicide missions (the official Japanese term for these samurai skull caps escapes me). A small item, perhaps: until one realized that Ogata and Serizawa would indeed put their lives on the line to defend their country.

6) There is actual WW II footage seen in the film. The scenes of the depth-bombing of Tokyo Bay and of the mobilization of troops to battle against Godzilla were not specially prepared scenes produced for the film by the military, but are actual training films of Japanese troops in action during the war. At no other time in the film is the line drawn between fact and fancy as thin as it is here.

7) Dr. Serizawa commits hara-kari to protect his honor. Rather than seeing his destructive weapon used against mankind sometime possibly in the future, or unable to face the aftermath of the responsibility of his decision, or feeling that he had nothing left to live for (having destroyed the plans for his device), or perhaps simply to emulate himself, Dr. Serizawa kills himself in the proud tradition of the samurai -- hara-kari -- a throwback and reference to WW II.



GODZILLA: COINCIDENT OR ALLEGORY (continued)

8) A bell is used to warn the people of Odo Island of Godzilla's approach. I'm really searching now. During the war, when it came time for the Japanese pilots to "scramble" to their planes and fight the enemy, these pilots of the Imperial Japanese Air Force were warned and alarmed by a bell: which sent a clear, resounding ring that could audibly be picked up by the ear for quite some distance. In the film, the natives are notified of Godzilla's arrival by a bell. Here, another connection is made between a past disaster and a present one. Coincidence? Or allegory?

9) An atomic device is used (again) to end hostilities. Perhaps the final atomic device (short of the Cobalt Bomb) is utilized to stop a creature that has been unaffected by the more conventional weaponry brought to bear by the Japanese Army: the Oxygen Destroyer. As with the A-bomb, it too is one man's invention which is able to defeat a menace, whereas without its use, millions more would have had to die. The A-bomb dropped in August of 1945 ended hostilities as well as the plans for the invasion of Japan, which would have been necessitated at the cost of millions of lives and years of conflict. As in WW II as in Godzilla: a horror was used to stop a horror.

10) Godzilla is symbolic of the radio-active power and destruction brought to bear against Japan by the U.S. in WW II. The whole point of the motion picture Godzilla was therefore (I have theorized) to indicate the mass destruction and carnage visited upon Japan by the U.S. in the Second World War. This thesis is (I hope) supported by references made to the '41-'45 hostilities mentioned in the film indicated on the preceding pages -- there may be other "clues" to be found by viewing the film.

The aftermath of Godzilla, King of the Monsters has been a strange one. The film was known originally as Gojira when first made in 1954 (incidentally, its Japanese title gives no clue as to a possible reference to the Second World War. As to what "gojira" means in Japanese, here are the words of it's special effects man, Eiji Tsuburaya: "Actually, there was a tough looking fellow working on the Toho lot with the nickname Gojira. We just used his name! It certainly fit well."5), and was a smash box-office success when it was brought out here two years later. And now, the ultimate question: Did Godzilla get its rather profound message across? I leave it to Denis Gifford, horror film historian, who says:

"Godzilla, an atomic allegory created by the victims to shock the conscience of the victors, backfired. It was a victory for commercialization over contamination, and despite his definitive death, Godzilla came roaring back. . . . Every year Tokyo, Yokohama, Osaka and points east are razed to the ground; every year Tokyo and co. rise again, as do the monsters. It is a circle of cinematic spectacle that shows no sign of disappearing up its own sprocket-hole. As long as it continues, vicariously satisfying a human urge to destroy, it may keep real life destruction at bay."6

Let us hope that will be a proven fact.

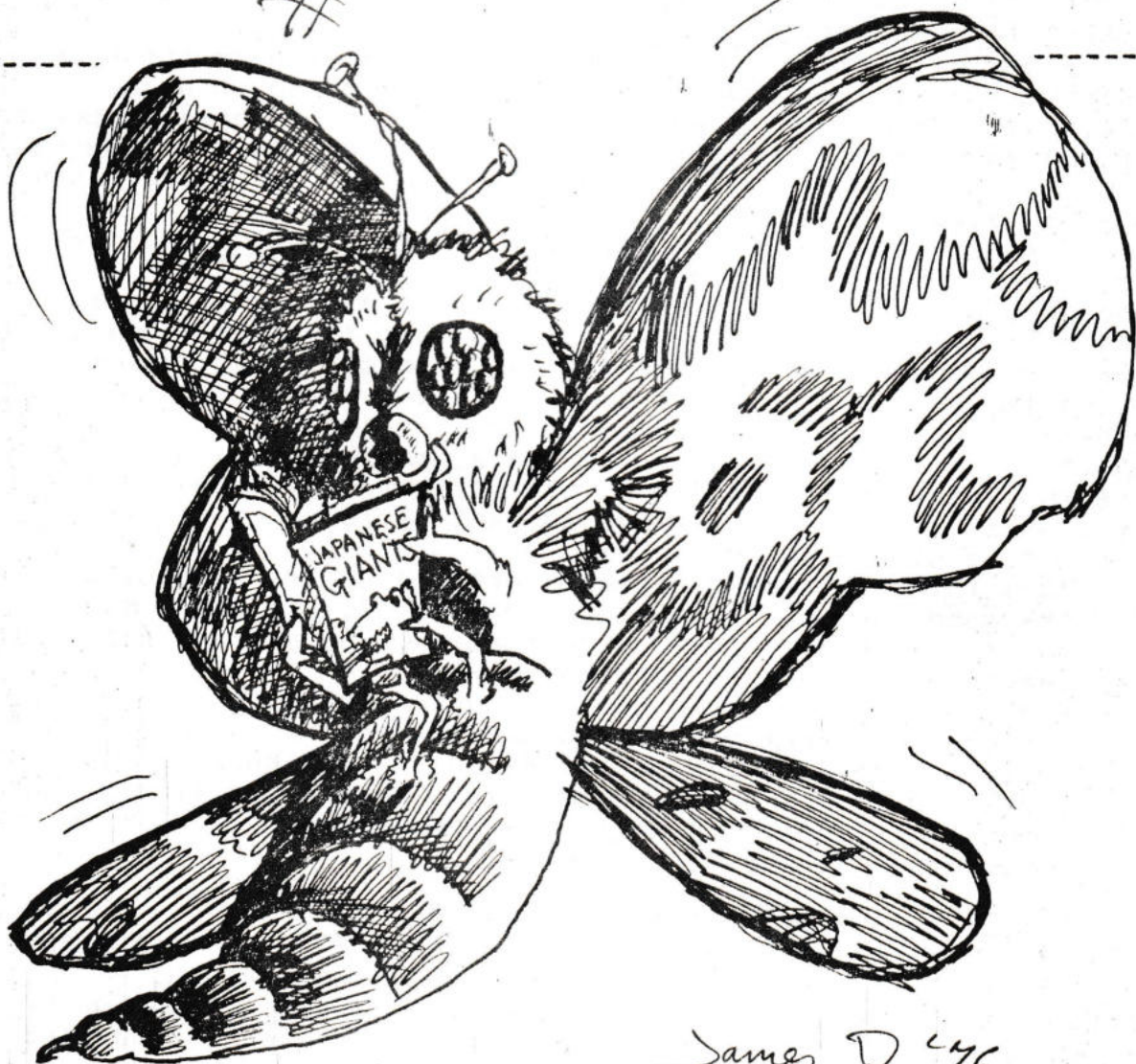
At any rate, we have Godzilla, a terrifying piece of fiction: and WW II - a far more terrifying fact. The damage has indeed been done. As it says, however, in the last lines of the film: "Give us strength to rebuild our beloved land. The menace was gone. . . now the whole world could wake up and live again."

GODZILLA: COINCIDENT OR ALLEGORY (continued)

FOOTNOTES

- ¹ Don Glut, "Godzilla, Tokyo's Greatest Nemesis," Monsters of the Movies #5, Febuary 1975, pages 6,7.
- ² John Hersey, Hiroshima (New York: Bantam Pathfinder ed., 1966), pp. 88,24 and 115.
- ³ Logo from the litho of "Godzilla -- all plastic assembly kit" (#466): (c) 1969 Aurora Products Corp., West Hempstead, NY; page 1.
- ⁴ Martin Caidin, Air Force -- A Pictorial History of American Airpower (New York: Bramhall House, 1957), p. 183.
- ⁵ "Giants from Japan," Famous Monsters of Filmland, Sept. 1964, p. 48. Reprinted in FM #110, page 44.
- ⁶ Denis Gifford, A Pictorial History of Horror Movies (London: Hamlyn Publishing Group, 1973), pp. 183 and 185.

finish.



Between fights, even Mothra needs egoboo!

MOTHRA (continued)

not view this strange sight for long, as he soon falls into the inky blackness of unconsciousness...

Seconds later, Sin Chung and the other expedition members arrive on the scene. The two girls, however, are gone without a trace.

"Oh-Tojo!" cries Sin Chung as he finds Tojo's still body. "Something's wrong! He's hurt!" Sin Chung yells to the expedition members.

"Unconscious," blurts Harada. Sin Chung grabs hold of his friend's lifeless body. "Tojo," he says as he shakes his friend's body. "Do something! Tojo! Tojo!"

Tojo is brought back to the ship, accompanied by the rest of the expedition. A Rolisican doctor attends to him. "He's coming around now," states the doctor. "Tojo! Tojo!" cries Sin Chung. "Can you tell us what attacked you?"

"A giant carnivorous planet, I think," answers Tojo.

"I wonder...vampire planet," wonders the doctor. "Mmm, you were lucky to escape," nods Harada.

"Awfully lucky!" agrees Tojo. "I suppose it was those two girls. There were two little girls, so tiny."

"Little girls? I guess they were native children," muses Harada.

"Oh, no!" contradicts Tojo. "These weren't children. They were fully grown women a foot high."

"Did you say women a foot high?" interrupts Nelson.

"You're sure you didn't just imagine it?" queries Harada.

"Oh, no. They're real," Tojo answers.

"In that case, we must return there tomorrow then," says Harada. He concludes the conversation with a "good night" and departs with the others. Sin Chung lingers on...

"Hey, those beauties, those two girls..."

"Those beauties'?" replies Tojo.

"Sure. To the press at any rate. Unless they're terrible, they're always beauties. It is good for our business," explains the reporter.

But Tojo is not listening to Sin Chung's explanations. He is deep in thought, and begins to think aloud.

"So that's it!"

"What's it?"

"Mmm, it's alright--goodnight! See you tomorrow," replies Tojo. He then begins to pull up the covers and drift off into sleep, leaving behind a somewhat confused Sin Chung. "Huh? What? 'See you tomorrow'? What kind of interview is this? Tell me about the girls I say, and he retires! I am slipping!"

The next morning, the expedition has once again set out to find the mysterious and elusive natives of Beirou Island, and the controversial foot-high women of Tojo's tale. Suddenly, one of the alarms splits the still jungle air. Someone is in trouble!

The expedition members race through the jungle in search of their stricken comrade. Once again, they find that the source of the alarm is Tojo, who is unscathed and is searching along the ground.

"Tojo!" What's wrong?" calls a Rolisican as he runs up to the searching scholar.

More people arrive on the scene, all expecting some new horror had befallen of their fellow scientists. "Tojo," says Harada, who, although he is relieved that Tojo is not hurt, is upset at his unorthodox search.

"Yes?" answers Tojo, not even bothering to look up from his work.

"You're carrying this joke a little too far!" says Harada, most irritated.

"It isn't a joke, sir. I'm sure they're here," says Tojo calmly. Other expedition members arrive, all of them expecting a misfortune.

"It's all right," says a Rolisican to his newly arrived friends. Tojo continues searching with his alarm reverberating through the jungle. Tojo goes on to explain his quest.

MOTHRRA (continued)

"It occurred to me last night that they'd been attracted some way by the sound of the siren. That's the reason they were here to rescue me, I guess."

No sooner does Tojo conclude his explanation, do the girls, attracted by the siren, appear. They plead with the expedition members in their native dialect and in unison at that.

"Do you have any idea of what they're saying?" asks Sin Chung.

"Well, it seems they want their island left alone,"

"Ah, so they don't want any tests. Take your atom bomb to another island, is that it?" asks the reporter.

Tojo nods. "I understand," says a Rolisican.

"We must really assure them that no harm will come to them," suggests Tojo.

Just then one of Nelson's henchmen grabs the two girls.

"That's it babies, come to Papa," Nelson says.

"Stop them!" cries Sin Chung. "What are you doing!?"

"Release those girls!" demands Tojo.

Nelson ignores them. "Mph, I don't think you realize the importance of this," he says.

"Nelson! Let the girls go!" orders Sin Chung. He advances angrily.

Nelson responds by whipping a pistol out from one of his jackboots. His cronies level their rifles malevolently.

"Oohh!" cries the reporter. "Doctor..."

"Nelson!" barks Harada.

Suddenly, the air is split by a pounding drone.

"Natives!" yells one of Nelson's men.

They look around and find themselves confronted by a mob of angry natives beating small stone-like objects.

"Look! Look up there!" cries a guard as more natives appear.

"Over there, too! Were surrounded! Scatter!"

Then they all realize that the natives just want their faries back.

"Let them go!" orders one of the Rolisican scientists.

"Nelson, you must!" agrees Harada.

"What are we waiting for, let's shoot our way out!" says one of Nelson's men.

"There is no reason for violence," says Harada, "Put down your guns! Reassemble! Fall back!"

"Put down your guns!" says Tojo.

"Let them go, I told you!" says a scientist.

"What should I do, boss?" asks one of Nelson's men. Nelson gestures for his henchmen to put the girls down.

"Huh? Put 'em down?"

Nelson nods grimly.

No sooner does Nelson's man put the girls down does the pounding stop and the natives quietly disappear. On the ground, the girls join hands, and regardless of what has happened to them, they turn around and wave warmly at the expedition!

"Alright! Back to the ship!," yells Harada. "Let's go men," says another. "Fall in."

Sin Chung nudges Harada. "Doctor, after what has happened... I feel it isn't very lucky of us coming to this island," he says. Harada grunts in agreement.

Soon afterward, the expedition arrives home to Japan. There, a band plays on the dock, welcoming them home. Harada, Sin Chung and Tojo are bidding their farewells to the captain and his crew. "Thank you for everything, gentlemen," Harada says.

"Good-bye, doctor. It was our pleasure!" says the captain.

Then Tojo and Sin Chung say good-bye to Harada. As the doctor leaves, Mitchi comes up to Sin Chung. "Sin Chung!"

"Ah, Mitchi," replies the reporter.

"Hello," says Tojo. "Welcome home!" Mitchi answers. "Thanks you," the doctor says politely. "You're welcome."

She then sees a troubled expression in Sin Chung's face.

"Is anything wrong? You looked worried," Mitchi asks. "You didn't send a single story! The editor is angry at you!" she adds.

The trio get into a car and drive off.

At Tojo's house, the linguist is reading out a file on Nelson.

"Clark Nelson. Date of birth: unknown. Place of birth: unknown.

Pre-war history: unknown. Several years ago, he went to the Amazon to try to search out a tribe of natives there. Although this expedition was a failure, Nelson was praised."

"I wonder how?" says Sin Chung. "I don't think Nelson is an explorer. I think he's some kind of International art dealer."

"Huh?" says Tojo. "You feel he's what?"

"Art dealer," answers Sin Chung. "you know, one of those crooked ones who steal treasures from tombs. Not a bad business today."

"Just how did you get that silly idea?"

"It's not so silly," replies the reporter. "You know the day I got caught in his cabin? Well, I found a chart!" Sin Chung produces it from his pocket. "Of the island?" asks Tojo. Sin Chung nods.

"I have something to show you," says Tojo. He takes out a book that is all but falling apart. "It's very interesting. Look at it."

"What are these?" asks Sin Chung.

"I found these in a cave on the island the day I was attacked," answers Tojo. "What did you say?" asks Tojo. "There was a cave on the island?"

"Yes, with very peculiar plants and things. I was going to tell Harada about it, but Nelson was always there. I just didn't want Nelson to know," confesses Tojo.

"I see," replies Sin Chung.

The reporter starts to look over one of the parchments Tojo found in the cave. It is written in the island's type of tongue. One particular sign is repeated throughout the parchment many times.

"Say, isn't that the same sign here and here!"

"Yes," answers Tojo. "It's throughout the whole inscription, I think, and the key. And through the use of analogies of the various Polynesian dialects, I think I was able to decipher it."

"What is the key word?" asks Sin Chung.

"Mothra," Tojo says, almost in a whisper.

"Mothra," repeats Sin Chung. "What does it mean?"

"I don't know."

Meanwhile, Nelson has financed a little expedition of his own to Beirou. He and his cronies hunt for the girls, once again using the silent alarms to lure them out.

Nelson sights them, and keeps them in sight with his flashlight.

"How are you tonight, my little ladies," he says almost lovingly.

"I'm happy to see that we meet again."

He grabs one of the girls, but the other runs off. He searches through the undergrowth until he captures her, too. One of his cronies takes out a cage. Nelson takes the girls to him. "Ha-ha-ha! That's right, put them in there!"

Just then the natives appear again, and the mountainous pounding sound begins once more.

"Boss! There's someone!" calls one of Nelson's men.

"Alright, let them have it! We'll shoot our way out!" Nelson orders.

The carnage begins. Against unarmed natives Nelson's men use machine guns and rifles. Heedless of the bullets, the natives keep advancing. Their leader, a white-haired old man, falls mortally wounded. Nelson and his men run through a lily pond as a short-cut to escape the endless stream of natives. Nelson and his men escape, leaving behind many dead sons of Beirou. The leader, though, manages to crawl back to the natives temple. There, he utters his last words; a plea to his God.

"Mothra, Moth-ra, Moth-ra..."

He dies. His plea, however, does not remain unanswered. The forces of goodness and light cause lighting to flash from the sky, followed by a roll of thunder. The lighting hits the mountainside just above the temple. The earth falls away, revealing a gigantic egg!

Back in Tokyo, at the editors office of the Nito press, Sin Chung is getting a tongue-lashing from the editor. Why? Because sitting on the editor's desk is a picture of Nelson, now an enterpriser, with his "magic fairy princesses", whom he is making a fortune off.

"First, how long have you been with this paper?"

"Five years," answers Sin Chung.

"Five years. You knew of the existence of these girls, didn't you!" asks the editor.

"Yes."

"Why didn't you file the story?"

"Because they'd have been injured that way," explains Sin Chung.

"Are you a social worker or a reporter?" asks the infuriated editor.

"In this case, I don't know."

"What's that?!" says the editor, shocked at Sin Chung's response.

"Sure I saw the girls. Everyone on the expedition did. We all agreed that not one word of it would be said outside, because every one of us felt that it was best to leave them just as they were. But it didn't work," explains the reporter. The editor has no reply.

That night, Sin Chung, Tojo, and Shinchu all to the theatre to see Nelson's show. Outside the theatre, the whole block is decorated with wreaths of flowers. The place is jammed with eager Japanese. As the orchestra begins their overture, Nelson is spotlighted on stage.

"Ladies and gentlemen, we live in the atomic age. Are miracles of nature things of the past? Do mysteries and wonders still exist or are they obsolete? Are those your beliefs as I am about to show you, each and every one of you tonight? Tonight you shall witness a miracle of nature. A true wonder of the world that I have brought back to civilization from one of the remote South Sea Islands, those islands of adventure, mystery and of romance. Those islands of which we have heard so much and know so little. And now ladies and gentlemen, the miracle....



The narrow beam of a spotlight is aimed at the two miniature curtains, high above the stage. The curtains part, and out comes a tiny, beautiful, gilded coach. It slowly wafts down to the stage as the crowd gasps in wonder.

On the stage, the curtain goes up, revealing a tropical setting, including natives from Beirou, who salamm in respect as the coach comes to rest on a clump of rocks decorated with flowers in the middle of the stage. Nelson opens the door of the coach and the two girls step out.

The girls begin their act; the singing of a song in unison in their native dialect. As the girls sing, the natives dance around them.

Meanwhile, Sin Chung has found Shinchichi.

"You come alone?" the reporter asks.

"No. My brother is back there," says Shinchichi pointing to the rear of the theatre.

"Stay here," Sin Chung says to Shinchichi as he goes to the back looking for Tojo.

He finds him, and sits in the vacant seat next to him.

"Dr. Harada talked to me today," says Tojo. "He said the Rolisicans weren't very enthusiastic."

"About the expedition to the island?"

"Mmm," says Tojo. "The only thing they agreed on was that the money was Nelson's."

"The money was Nelson's?!" says Sin Chung.

"Naturally."

After listening to the music for a while, Tojo realizes something.

"That melody!"

"Yes?" says Sin Chung

"The island!" says Tojo. It is the same eerie tune that was made by the natives and their rock-like instruments.

Once again, the powers of goodness and light are at work. They have given the girls special powers one of which is mental telepathy! As they sing their song, they are actually contacting their God; Mothra!

At the island, the natives are engaged in a ceremony that will awaken their God. Two selected natives, a male and a female, dance in the center of the temple. The rest chant and drink a sacred berry juice. Lightning crashes down from the sky, but its sound is dwarfed by native singing and chanting.

The egg, however, remains stationary, but for how long?

"Out! Just leave and stop pestering us! Or, do we throw you out?" says a irritated Nelson.

"But these girls are news! I'd like an interview," says Mitchi trying to convince the arrogant Rolisican.

"And I'd like you to go. My girls don't speak a word of Japanese, anyhow."

Nelson calls for one of his henchmen and he grabs Mitchi.

"Alright, come on, sit down!" orders the henchman.

"What's this!? Take your hands off me!"

Just then, Sin Chung, Tojo and Shinchichi burst into the room.

"Mitchi!" Sin Chung cries.

"Let me go!"

Sin Chung and Tojo are about to go into action when Nelson intervenes.

"O.K. Stop it. Stop it," he yells.

"Nelson!" says Tojo coldly.

"I am so glad to see you again," says Nelson sarcastically.

"You'd better look out."

"Had I, indeed!"

"Yes, you should stop exploiting those girls and take them back to their right now!"

"Exploiting? Take them back? Do you realize how much money Mr. Nelson has invested," says Sokkamora incredulously.

"I have no intention of returning the girls to the island."

"That would be ridiculous!"

"Ridiculous, eh? The law forbids you from turning them into slaves," says Sin Chung.

"Look out who you slander, or we might sue!"

"Sue, for what, the truth, Sokkamura," says Sin Chung. "Aren't you making the girls do this against their will?"

"Against their will! The act you saw on stage. Its obvious they enjoy it!" says Sokkamura.

"So, there is really no point in these accusations, is there, Tojo," says Nelson.

"Then why not let us see them!"

"I might, since you asked so nicely. I am going to let you all go in! Don't try any smart tricks or anything foolish now. You have exactly three minutes in there," says Nelson.

Nelson opens a door leading to an adjacent room. The girls are in a small, gilded cage.

"Just a minute! The camera, let's have it. I've got all the publicity I need."

Nelson's henchmen begin to strip Mitchi of her camera.

"And this one, too," says one of the henchmen.

"Alright. Just a minute. Here you are."

Tojo whispers to Shinchichi. "Go quietly."

"Oh Mitchi, there they are. Look," says Sin Chung.

"Oh, they're so cute," she adds.

"Well, do you recognize me, girls," asks Tojo. "Think a second. You girls rescued me from the vampire planet on the island."

"Listen! Why don't we just take them out of that cage! Then we can fight our way out!" suggests Shinchichi.

"Shhh. We may be able to think of something, but you don't want the guard to hear," says Mitchi.

"I don't like that Mr. Nelson," says Shinchichi.

"I think all of us agree on that," says Sin Chung.

"Now listen. I hope you understand. Anyway, I'd like you to know that we're your friends," says Sin Chung to the fairies.

"Ahhh, thank you. Now I have friends. Now I be alright. I am so glad," says the fairies.

"You understand what people say?" asks Tojo.

"It is hard to explain just how it works. But we understand. Actually, only thoughts have meaning for us. Thoughts and ideas. And, we can make you understand our thoughts."

"Telepathy, is that it?"

"Telepathy," repeats Sin Chung.

"Yes, we will return to our island, and that's good. Perhaps we could be happy. Could be..."

"Could be, what?" echoes Sin Chung.

"And there isn't anything you can do to stop her. You'll all get hurt—that's what makes us sad. All you good ones are sure to be hurt."

"Who's to hurt who?" asks Sin Chung.

"What is it?" asks Mitchi.

"Mothra, she'll soon be here. Mothra, she'll rescue us and bring us back to the island."

Meanwhile, on Beirou island, the natives are completing the final stage to hatch Mothra.

A mystical voice speaks.

"Mothra, thoughest life eternal. Answer the prayer of thy servants. Come to us again out of the legend. Mothra, protect us with thy power of light." The natives chant, even more wildly than before. Lightning flashes down onto the egg. Slowly, it begins to quake. The egg then begins to crack open! A gargantuan caterpillar pulls itself out from the egg and gives a mighty screech. Mothra is reborn!