

Japanese GIANTS



JG credits

ART CREDITS

Page 1- Godzilla by Ed Godziszewski
Page 3- Mogalla by Barry Kaufman
Page 4- Godzilla by Mark Rainey (Top)
chitanosaurus by Bill Gudmundson
Page 7- Mecha-Godzilla by Barry Kaufman
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Page 12- God-Bird by Dan Briggs
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JAPANESE GIANTS #4. September, 1977. Cost \$1.00. Japanese Giants is a fanzine that is published very irregular. All contribution are welcome, but since space is short, not all can be used. Japanese Giants is published by Brad Boyle, 1758 Michigan Avenue, Salt Lake City, Utah 84108.

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Welcome to JG #4! I hope it has been worth the wait.

Before I get started on this regularly scheduled editorial, I would like to publicly thank three very important factors in the publishing of JG#4. First, Cornell Kimball and his dad, and his company's Savon copier. Thank you CANNON CONSTRUCTION! Second, the magazine FAMOUS MONSTERS OF FILMLAND, who this issue is dedicated to. FMOF printed an ad I sent in, giving JG new life from the orders. Third, Dan Murray, who finished the MOTHRA filmbook on the spur of the moment for me. Dan publishes his own fanzine, GIANT JAPANESE MONSTERS, which can be bought from him at 41 Maple Street, Gardiner, Me., 04343 for \$1.25. Copies available from me also.

About the Mothra filmbook. Tony Picariello, who did part one, found he had no time to finish it. So he sent me the tape, which I in turn sent to Dan Murray, and the rest is history. Let me answer a question before you ask it; I didn't finish the filmbook because I have never seen the film.

Forgive me, people. A few mistakes that I would like to correct. Peter Brothers' writing name is Peter R. Brothers. And I keep forgetting! Give me one more chance, Pete. You may already have noticed that the promised cartoon article by Richard Campbell is not found within the pages of this issue. Sorry. It will, however, appear in next issue. Also, Joe DeGiorgio's and Dave Milner's classifieds were left out of the classified section. So here they are: GIANTDOM. A fanzine on Japanese monsters. 1st issue contents: The Ghidrah Tapes; Filmography of the three headed monster. Godzilla: filmbook part one. \$1.00 from Joe D., 4 Banbury Road, Troy, NY 12180. AND: WANTED: Stills and one-sheets from: Godzilla vs. the Sea Monster, Monster Zero, Godzilla, King Kong vs. Godzilla, Godzilla vs. the Thing, Son of Godzilla, and Ghidrah. For sale and trade stills from: Yog, Godzilla vs. Smog Monster, Godzilla vs. Megalon, Godzilla vs. Bionic Monster, Destroy All Monsters, Gigantis, and Godzilla's Revenge. Write: D. Milner, 34-16 86 Street, Jackson Heights, NY., 11372. By the way, classifieds are almost free to any reader. Just send a 13¢ stamp and your ad. Don't make it too long, though.

The Japanese Giants' Fan Letter is going monthly. Rates are: 10¢ + a 13¢ stamp for one issue, or \$1.00 + twelve 13¢ stamps for a year or \$3.00 for a year. I hope JG patrons will support JGFL.

About next issue. I am going to try and fit filmbooks all in one issue from now on. I've been getting complaints (and rightfully so) from readers who only have half a filmbook. (The other half is sold out). Also, I am in need of articles and art for next issue. Godzilla and cartoon art is really needed. By cartoon art, I mean art from Speed Racer, 8th Man, etc. Also, excess articles and art for JG are either used in JGFL or sent to Dan Murray or Don MacGillivray for their 'zines. If anyone doesn't want their material to follow these channels, tell me. #5 can be reserved for \$1.00, but after its published, it will probably cost more. It won't be out for a while, though.

For you that wanted to know: According to my sources, GODZILLA VS. BIONIC MONSTER was changed to COSMIC MONSTER because of pressure from Universal studios because of The Six Million Dollar Man. Instead of going to court, they just changed the name.

Quick flash! Rich Campbell's Star Wars File listed in the classifieds is sold out, so don't order it.

Well, this editorial is almost over and I haven't even got a chance to discuss my feelings on the current Japanese cinema. Ah well, because the things said in this editorial needed saying. Maybe next time. Until then,

Brad Bayh

LETTERS

Japanese Giants
c/o Brad Boyle
1758 Michigan Avenue
Salt Lake, Utah 84108

Brad,

I just got issue 3 of JG, and I am now telling you what I think of it. The cover artwork by Bill is great, as is the editorial. The letters column is interesting, but you should just use important excerpts from peoples' letters, so more people can have their letters printed. The film news column is great, though I knew all of it. Bill Gudmundson's "monster sizes" article is great, but I knew all that too. The filmbook by Tony is good but it could use some work. Pete's Godzilla- Coincident or Allegory is good, though anyone could have done it. /Then why hadn't anybody? -ed./ Everything is pretty obvious, but Pete's writing is pretty good. As you say, three is bare, hope to see more illustrations in four.

Dave Milner
34-16 86 Street
Jackson Heights,
New York 11372

Brad,

Just recieved JG #3. I think that with what you had against you, you did a fine job, and so did the artists.

I was quite pleased with the way you presented my article-you'll get a lot of feedback on it, believe me!

That Monster Sizes by Bill is a bit of a task for me- I don't deal in metrics. A friend tried to figure it out & he says: "I got it, Pete! This means Godzilla is 1,329 incles tall!" Terrific!

The Mothra Filmbook reads like a comedy routine, but hopefully it will bring back memories of that fine film. (Haven't seen it since '62).

About those Monster Sizes -- where's Varan the Unbelievable? (Of course, known as "Obaki" in the film.)

Once again, you did a fine job on #3- considering what you had going against you.

Peter Brothers
16852 McCormick
Encino, Calif.,
91436

Dear Sir,

I always enjoy reading the letters' pages of JG, but I think that the copious comments propounded by "name withheld" were inadequate in their efficaciousness and tend to



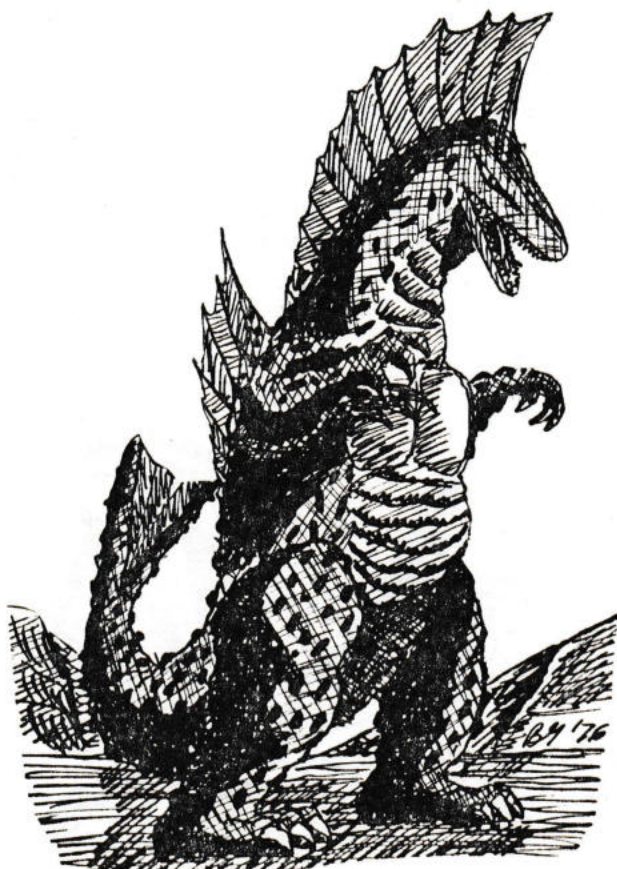
evoke a malevolent subreption from unsuspecting readers. I suggest that a frontal labotomy should be able to cure "name withheld's" malady and prevent further outbursts of such Commie double talk.

Dennis Moore
48 Lupin Road
Lupinville

Dear Brad,

I just finished reading JG#3, and overall I would have to say that I was very pleased with the results. The change away from slick paper, reduced type and photo reproduction was unfortunate, but in view of the expense that it must entail, I can understand that it was a move made out of necessity.

I found the article by Peter Brothers interesting reading, but I think that some of the parallels are a bit overdrawn and stretch the imagination a bit too far. While I believe Toho may have had a message somewhat in the back of their minds when filming GODZILLA, KING OF THE MONSTERS, I do not think there was



half as much symbolism and meaning to the film as Mr. Brothers suggests. Some of his points are well taken, especially the one about the head bandage. Though film news and monster sizes were already familiar to me, they definitely are the informative kinds of articles most fans are really looking for. The Mothra filmbook was good, though I believe a lot of unnecessary dialogue could have been eliminated. Bill Gudmundson's artwork was very good throughout, and I kinda liked the humorous Mothra drawing by James Diederichsen on page 26.

I am glad to see that JG will continue on, and I am confident it will continue to improve.

Ed Godziszewski
5847 N. Markham
Chicago, Illinois
60646

Dear Brad,

Congratulations on JG #3. A slight improvement over #2. I did

miss the wraparound cover, as well as the stills, but I can understand how expensive those things can be.

The Mothra filmbook is pretty good so far. This is one film I haven't seen yet, but I should get to see it in a few weeks. If only you could correct typing errors & spelling mistakes. /I hope I have done a better job this issue- ed./ The Godzilla- Coincidence or allegory was interesting, something completely different. I do think that Mr. Brothers did go a little too far in comparing things. To accent point #8 in his article- it might be noted that in almost every Godzilla or Japanese monster film there is a warning bell of some kind used. A bit of trivia there.

A few corrections/additions to my monster sizes article are enclosed. I do hope you print them. /Page 7-ed./ I must apologize to the readers for my errors. I only discovered yesterday that Gyaos' wingspan is 160 meters and he weighs 25 tons. Most additions are origins you will note. The rest of the sizes are correct, I believe. It is very hard to get certain things right sometimes, as some sources say one thing and others say something different. The "REBIRTH OF GODZILLA" film is still in the process of being made, I understand. To quote Hiroaki Kazi- "Will begin filming in August, 1977, and will be released around January of 1978". It is apparently a remake of the original. Another Japanese source gave me the info that it was to be released in December of '76. That was in August of '76. I have a feeling that a misunderstanding took place here. As for the film being serious- we can only hope. Also with the demise of Hammer, "NESSIE" has been cut. Toho did create a life-sized mock-up and a "suit" so

they'll probably do it themselves. Well Brad, thanx for JG#3. It was a present surprise.

Bill Gudmundson
707 Greenwood Road
Glenview, Illinois
60025

Dear Brad,

Just received issue #3 of JG and will comment as follows:

The cover by Bill Gudmundson was attractive and well done, but lacked background detail which would have enhanced its appearance. Compare with his drawing of the Aelinas on page 30, which was beautiful. Most of Bill's drawings were quite nice, especially Megalon on page 11 and Godzilla on page 24. While I'm on it, I might as well start off discussing the zine's art. All of Bill's art showed a good cartoon-type quality, and he is an able artist; I should know since we trade artwork often. Most of the rest was just filler art and I wouldn't say any of it was bad, but some was better than others.

Your editorial was good this time, better than #2. In fact, even with the lack of stills and good art, the issue was a big improvement. The layout was very neat and orderly, one of the big plusses for the zine. JG has consistently had a neat layout, an essential for a good 'zine of any kind.

Letter column was very good & offered good criticisms. (I hope you will fit this letter into the column in #4) /You've got your wish- ed/ With exception, Mr. Name Withheld's letter. It was impossible to follow /Not if you have a dictionary handy-ed./ and if he wishes to impress the public /What public? ed/ with big words, such a

continued on page 5



THE MONSTER FOOTPRINTS CHART

FROM "ALL MONSTER PICTORIAL"



KING
GHIDORAH



HEDORAH



DOGORA



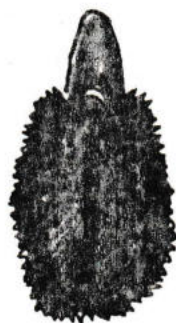
GODZILLA



MINYA



GABORAH



SPIGA



ANGILAS



GIMANTIS



GOROSAURUS

LARVA
↓



MOTHRALARVA

ADULT
↓



MOTHRADULT



RODAN



VARAN



MAGMA



MANDA



MOGALLA
OR
MOGERA



BARAGON



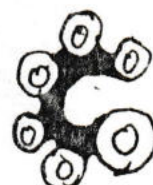
EBIRAH



KAMOEBAL



GANIME

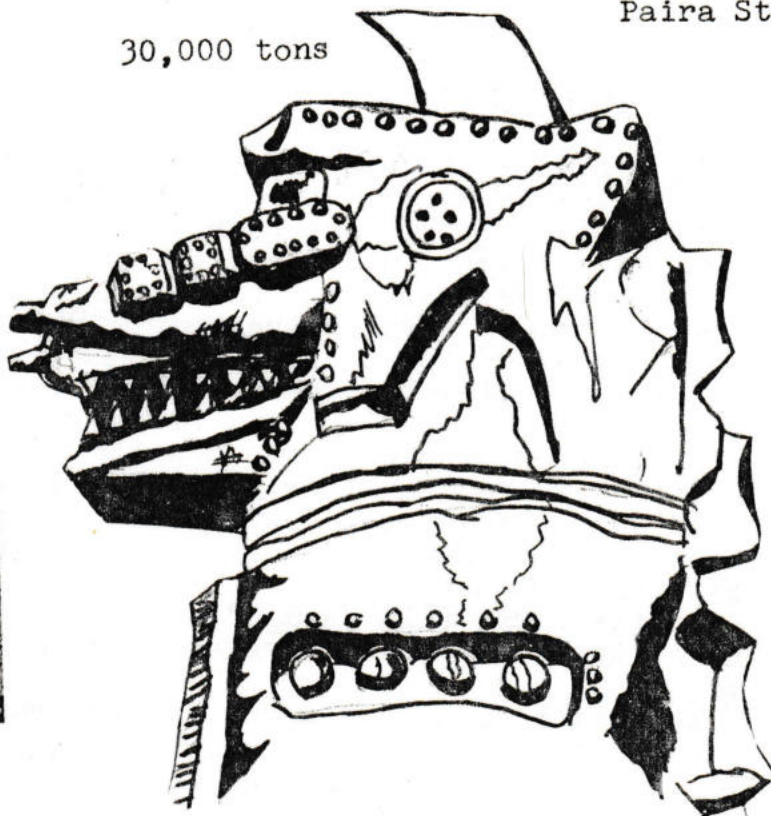


GEZORA (6)

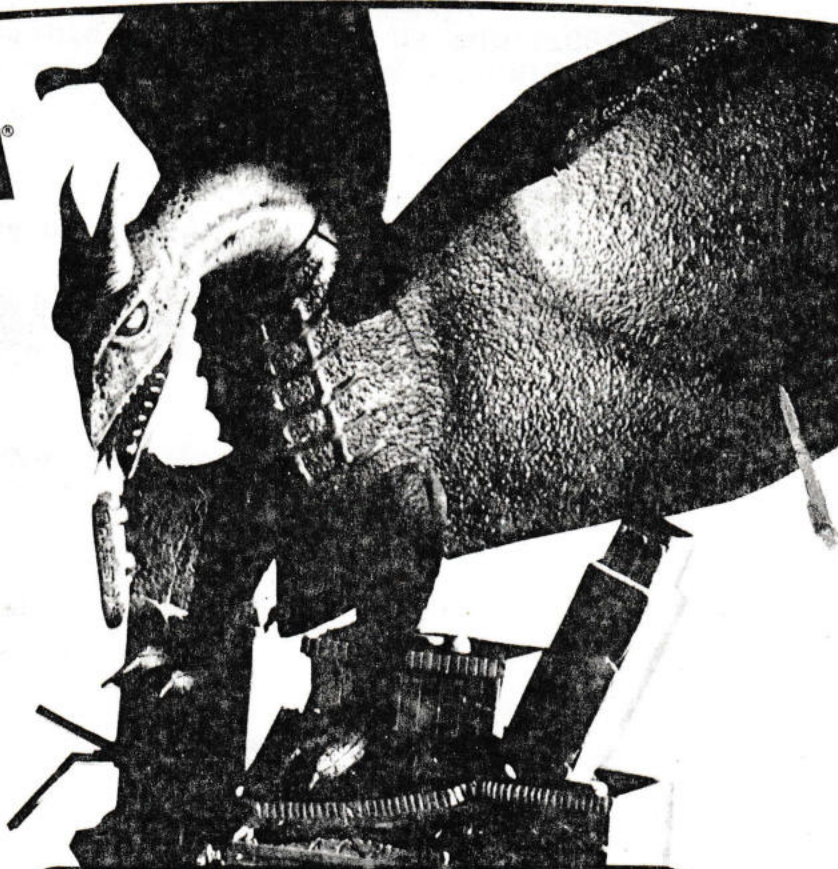
CORRECTION/ADDITIONS TO MONSTER SIZES LISTED IN JAPANESE GIANTS THREE

*- addition
+- correction

Monster	Height	Weight	Flying Speed	Origin
* Manda				Pacific Ocean
+ Angilas	Not 100 meters long			Space
* Ghidorah				Space
* Mogalla				
+*Govy	35 meters long, 70 meter wingspan			Recchi Island
* Gaborah				South Pacific
* Ebirah				Recchi Island
* Gimantis				Solgel Island
* King Kong				Faro Island
* Spiga				Solgel Island
* Gorosaurus				Indonesia, Mondo Island
+ Gyoas	65 meters tall, 160 meter wingspan	25 tons		
* Jigar				Wester Isle
* Zigra				Zigra Star
+*Dai Dako	100 meters long			Pacific Ocean
* Gailah				Pacific Ocean
* Sanda				Japan Alps
* Megalon			Mach Three	
* Dogora				Space
+ Gappa				Oblisk Isle
* Electric Man	180 centimeters	60 kilos		Tokyo
* Human Vapor				Tokyo
* Paira Spaceman				Paira Star
+ Chitanosaurus		30,000 tons		



AURORA®



RODAN

(c) Toho co. Ltd.

Peter Brothers

Aurora's model kit #657 is that of an old friend -- Rodan -- that big bird which first flapped its way to fame and fortune in '57.

Let's go back a bit and follow the extremely condensed history of this terrible Pterodactyl as described in the notes included with the model:

"A Japanese mining village called Kitamatsu is located at the base of a volcanic mountain on one of Japan's island provinces. It was being plagued by giant prehistoric insects, and already many of the miners and villagers had been killed. The heroes for the moment, turned out to be the Rodan birds, who were hatched at the bottom of mine shaft No. 8, deep in the womb of Kitamatsu mountain. Their first meal consisted of the troublesome bugs and thereby saved the village. But they soon unleashed themselves on the rest of Japan, destroying cities and lives wherever they flew.

Being prehistoric flying reptiles, the Rodans closely resembled the ancient Pterodactyl, only the Rodans were much bigger. The great size of their wings caused windblasts equal to nothing man had ever witnessed. Fear mounted in all parts of the Earth as these soaring giants ruled undaunted.

In the first film "Rodan", in 1957, the Rodans are finally bombarded by tank and missile fire as they rested in the side of the mountain.

Explosions caused the volcano to erupt and molton lava traps one of the monsters. Its mate begins to fly off to safety, but looks back on its fallen mate and decides to join it.

We do not see Rodan again until 1965, when in the movie "Ghidrah" a woman tries to warn Earth of an impending attack by the three-headed monster "Ghidrah." Unfortunately, no one heeds her warning and the

attack comes out as predicted. Rodan and Godzilla team up in this film to defeat "Ghidrah" who abandons earth in shame for an alien planet (They also had a little help from one of the Mothra larvae -- Peter Brother)

Rodan appeared once again fighting other monsters in "Invasion of the Astro Monster," and for the last time in "Destroy All Monsters." In this flick, Rodan and Godzilla join forces once again to beat back the alien Kilaaks and the monster Ghidrah. (Rodan also makes a brief unbilled appearance ((by stock footage from "Destroy All Monsters" no less)) at the beginning of "Godzilla vs. Megalon"-P.B.)

As with the Ghidrah model, this Rodan figure is built to be snapped together rather than glued. Is this an advantage? Well, to answer that, I refer to the "Before Starting" instructions included with the kit; specifically instruction number four:

"All parts are designed to be snapped together -- no cement is necessary. However, for a stronger model, certain assemblies can be cemented together. . . Use cement sparingly -- too much cement can damage your model."

Terrific! In other words, if you want a more solid model than the one you bought go ahead and use glue . . . but you'll be taking your chances.

That good news aside, let's get to the design of the beast itself. First off, it has the same fault that Brad Boyle mentioned in his review of the Ghidrah model in J.G. #2: its too small. The wingspan is impressive (17") but the wings are placed in such a position (extended all the way back rather than at the side) it makes the model appear smaller than what it could have been.

Its always difficult to put any flying reptile in such a position so that it looks like its flying, and at the same time have it attached to the model. This can be compromised somewhat by placing the flying dinosaur in a tree, or have it standing on a rock (as Aurora has done with its Pteranodon model, whose wingspan is extended fully at its side), or in the case of this model, have it appear to be taking off (or landing depending if your an optimist or not). So, as a result, Rodan has one foot precariously perched on the crumbling roof of a building in the process of being demolished. This is hardly a stable position for Rodan- its foot is sturdy, but the rest of the model wiggles.

And speaking of wiggling, let's now discuss the marvelous feature Aurora has incorporated into their "snap-together" models to help you hopefully forget their general poor quality: "moving parts." Brad already discussed their dubious "advantages" in the previous issue. In this kit, Rodan moves its head (okay), its other free leg (why I don't know), and its tongue. Its tongue?! Big deal! You can barely move it more than 1/18", and I at least get no kick out of it. Why, for Gojira's sake, couldn't Aurora have let you make the wings move? Once again, they had a chance to make Rodan a better model, but . . .

Also included in this marvelous model is a car and a streetlight (along with the crumbling buildings) to help show the carnage. Regretably, they are too small to do any detailed painting (the car is smaller than your thumb-nail. Mine too).

And there you have it! A poor quality model of a grand old monster who deserves better treatment. But at least we have another model of one of the Japanese Giants.

**NEXT
ISSUE**

GODZILLA

MODEL REVIEW

YUSHA

RAIDEEN:



The Best Animated Cartoon Series?

DAN BRIGGS

This is an evaluation of the animated television series from Japan, Raideen. The show is about the attempts of the Devil Empire to possess the earth, and our attempts to ward them off. The show is in Japanese, with English subtitles. I prefer this to dubbing, but it does make it rather difficult to collect the usual number of trivia facts that would normally interlace throughout this article. As the credits are in Japanese (they don't translate them), I cannot tell you who makes it. But I can tell you that it is created by the same animators as Speed Racer. And most likely UFO Diapolon and Getta Robo 'G'.

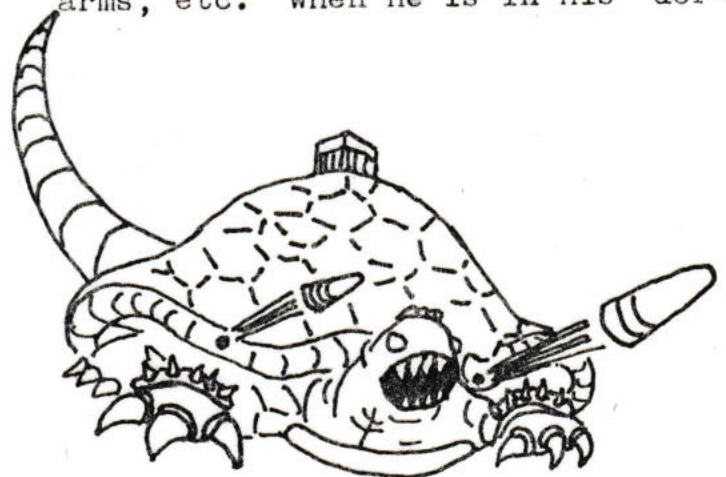
The weapons we have contrived or found to combat the devils are: Raideen, the Blugar, and the Mutropolis. Raideen is a giant robot with a fantastic armament. We didn't make him, we just found him. But we'll get into that later. The Blugar is an very large jet with a seemingly endless supply of missiles. To us, it is extremely big, but to the monsters, it is about 9 inches long. The Mutropolis is our home base. It is shaped like a clam shell, so that when a monster comes, it can close and become more or less impervious.

One fault with the show is its repetitiousness. The Devil Empire creates a monster. Raideen & the monster do battle. The monster is seemingly destroyed or disabled and/or Raideen or Akira is hurt. We have time for a little character & story development until the first

break. Immediately after the first break, the humans and/or the devils execute whatever plot they have decided upon. Raideen and the monster fight again. Raideen overcomes the weakness that has been placed upon him this episode, i.e., hostages, & so on, changes into the God Bird, & destroys the monster. End of episode.

I suppose the way I have described it, it must sound rather dull. But it isn't. You get very involved in it.

Now a few words about Raideen himself. According to my books, he is 52 meters high. But as with most Japanese monster shows, you would have a very difficult time explaining that to his animator. Using buildings and natural objects as a scale, he is at least Godzillian height, if not higher. Only one person can operate him. That person is Hibiki Akira. When Raideen is not active, his color becomes bronze, & protective panels slide over face, arms, etc. When he is in his dor-



TOTASU, a devil monster

mant stage, he is stored in the Jimmen Rock (pronounced Ji-men). The Jinmen rock is a huge stone idol with a repairing station underneath it. (Incidentally, this is where we found him.) To get inside Raideen, Hibiki Akira must go through a routine on his rocket-powered motorcycle that defies all known laws of gravity. It involves much shouting and movement of the arms, but finally, with a final cry of "fade in," (Fa do, as he pronounces it) he jumps his motorcycle some 300-odd feet, does a few somersaults, and lands against a piece of metal in Raideen's forehead. He then fades right through the metal.

I will not go into his armament in great deal, except to say that much of it involves knives, boomerangs, shields, etc. That is not to say that he doesn't have modern weapons, too. He has missiles, rays, and a force field, but they are not the major part of his weaponry. He also has the power to change into the God Bird (see picture below). It is Raideen's most powerful weapon. As he is flying, plates close over his face. Returns over on his side, and pads on his shoulders fold down, thus covering the top of his arms. Then his arms

partially slide into his body. Then these box-like affairs fold out of his body and cover the rest of his arms. Wings then fold out of these. Claws then appear. Then his legs fold up, completing the change. He is now the God Bird. This may sound like it takes a long time but it doesn't in the show. I have just explained it in much greater detail. I hope my drawings will make it clearer.

To finish out the article, I will give brief reviews of two of the episodes:

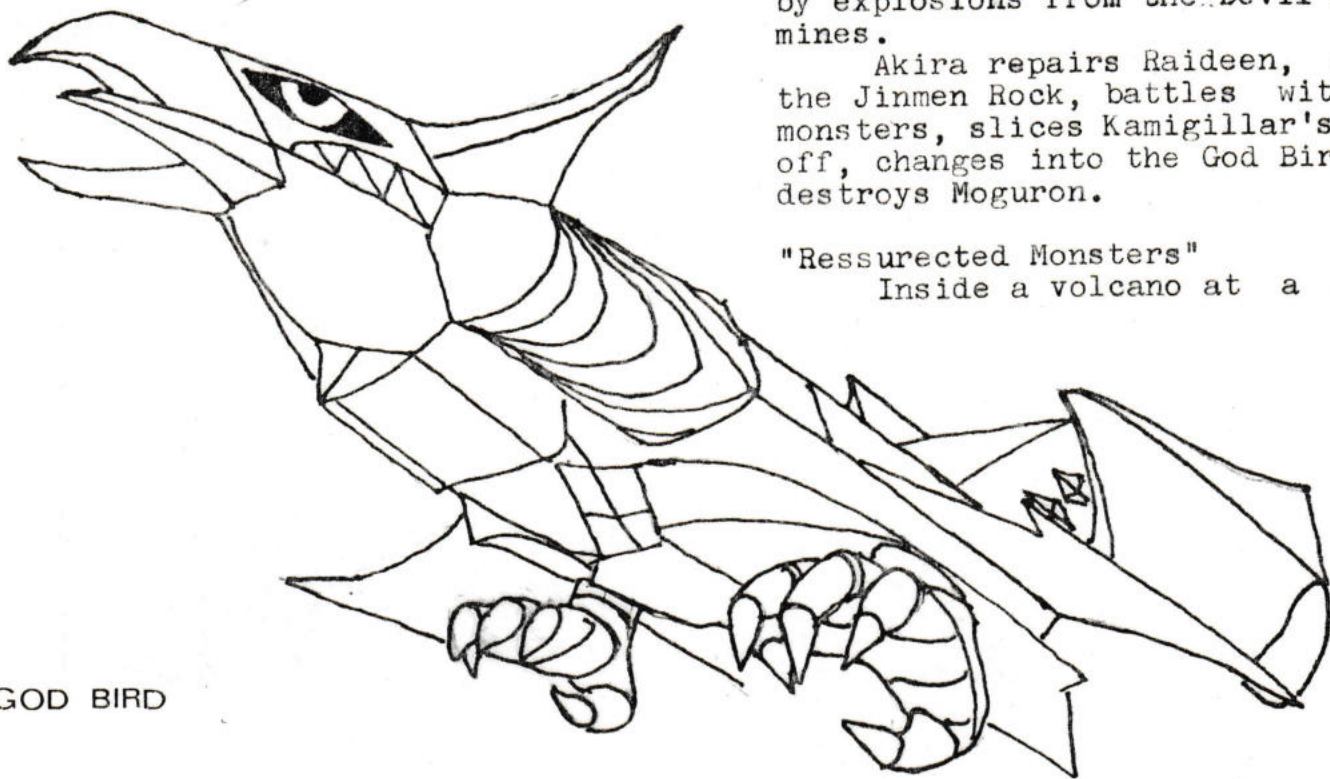
"Kamagillar and Moguron"

Akira has faded into Raideen and is demonstrating him to his friends. Moguron sneaks up underground and takes pictures of him. From these the Devil Empire creates a new monster named Kamigillar, who is programmed to defeat Raideen. Kamigillar and Moguron (another monster) come out from the Devil's base and do battle with Raideen. They give him an exceedingly hard time, for whenever he was down or against a hill, Moguron would come out and attempt to drill through him. Kamigillar looked like a bipedal preying mantis with enlarged front arms. Raideen goes back to the Jinmen Rock and is apparently destroyed by explosions from the Devil Empire mines.

Akira repairs Raideen, exits the Jinmen Rock, battles with the monsters, slices Kamigillar's head off, changes into the God Bird, & destroys Moguron.

"Resurrected Monsters"

Inside a volcano at a Devil



GOD BIRD

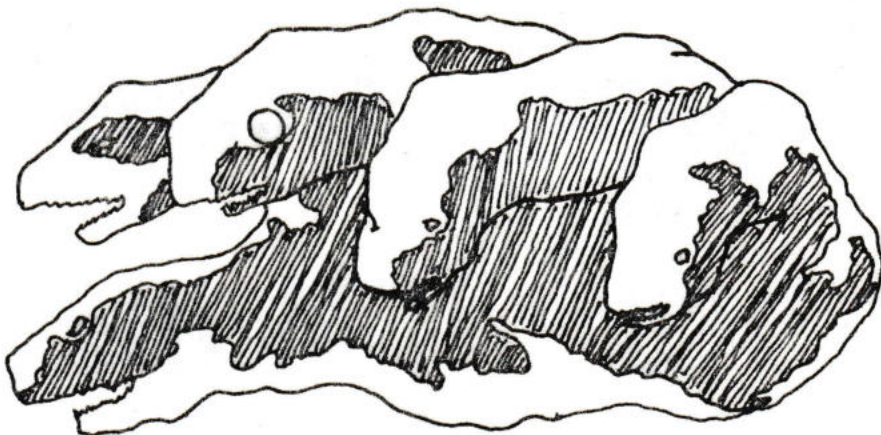
base, a bright light is seen for a moment, then it subsides. Soon, Scarl, Arguandugos, and several other recently-destroyed monsters arise and walk away. Raideen and the Blugar exit the Mutropolis and do battle with the monsters. Nothing is seriously damaged.

That evening, a group of Akira's friends were eating out when the monster Bastudon appeared and started to chase them. They got into pontair, a robot made of junk that is used for comic relief, and strat to attack. Bastudon could have very easily stepped on it, but instead, it let them follow him down a tunnel into an underground chamber where they became possessed. They lured Akira, alone, to the chamber and knock him out. The spell wore off and the tunnel caved in, but they were trapped. A hologram of Adiral Darudan (the leader of the Devil Empire) appeared and told them of his new monster, Gamelien, who could resurrect any dead devil monster. The Blugar then came and rescued Akira. He faded into Raideen and destroyed Gamelien. When Gamelien died, all the newly resurrected monsters died with him.

One plus for the show is its music. It is terrific. I love Japanese music, and this is the best I've heard.

Another plus is its spectacular animation. I can't think of anything to match it in that area. There are very few full front shots in it, but an incredible number of angle shots, which they handle very well.

Yusha Raideen is on foreign language stations, and is an extremely good show. If it is on near you, I'd advise you to watch it.



This drawing is of GANTE, who is a huge monster that, as you can see, is shaped like a giant hand. It is easily five times as big as Raideen, but the devil empire only uses him for defence.

GONDA



Japanese Giants in the



Media

QUOTE: (Gene Roddenbury about the now-defunct STAR TREK movie):

"If I'd been willing to settle for Captain Kirk meets Godzilla it would have been in theaters ages ago. Maybe so, Gene, but a movie in the theaters is better than none at all. ...Marv Newland's very funny short cartoon BAMBI MEETS GODZILLA (1969) was presented in the feature length film comprised of animated shorts, FANTASTIC ANIMATION FESTIVAL.....As most of you know, the Godzilla suit (with a frail added) was featured in an episode of ULTRA-MAN. The monster was known as Keyra (Jiras in Japan.) But did you know that the Godzilla suit was featured in another Japanese series called ULTRA Q? (See pictures). Fangs, horns, and new claws can't hind the Big G. Thanks go to Diego Agbayani for suppling me with the picture.....In an episode of GOMMER PYLE, USMC, Gomer goes to see a movie and catches one about a giant moth. Several publicity items from MOTHRA could be seen in the background.....John Landis' 1972 movie, SCHLOCK features a scene where the monster Schlock escorts a small boy out of a theater. As they leave, they walk by a one-sheet from KING KONG VS. GODZILLA..... In an episode of THE FLINTSONES, Fred encounters a monster named Rockzilla, who bears a remarkable likeness to GODZILLA - except for his size.....A few more release months (US releases): GODZILLA, KING OF THE MONSTERS was released in April 1956 by Embassy Pictures; GIGANTIS THE FIRE MONSTER was released in June 1959 by Warner Brothers; RODAN in August 1957 by Dist. Corporation of America; MOTHRA May 1963 by Columbia; GODZILLA VS. THE THING in October of 1964 by AIP: &



GHIDRAH in October 1965 by Continental. A more specific date for GODZILLA VS. THE SMOG MONSTER-it was released in the US on August 1, 1971.As seen in the Salt Lake Tribune (c) Salt Lake Tribune, July 24, 1977. Question: Where do they make Godzilla movie?- M.S.

Answer: Turn Godzilla over and he has a "Made in Japan" stamp. He first turned up in 1955 Japanese movie. Serious sci-fi students say Godzilla is closely related to "Tyrannosaurus Rex;" a genuine dinosaur with a big head and small forelegs. He was such a hit, the Japanese sent him to do battle with King Kong (spelled King Kocg in the article), the Thing, & the Smog Monster in sequels. Serious students of movie special effects consider Godzilla inferior, plainly nothing more than a man in a rubber suit.

jg

letter is useless.

Bill's Monster Sizes chart was nice; I have all the specifications in feet, which are more specific than than the metric chart. Godzilla is 164' tall, which tells you more than 50 meters. Nevertheless, with the United States eventually converting to the metric system, I guess, this is as good a place as any to start.

The MOTHRA filmbook was fairly good, but some corrections: The steamship at the beginning was called the Kenyu Maru, since all Japanese ship names are followed by Maru, meaning 'girl' for some silly reason. It is Dr. Tsujo, not Tojo. Other than that, I don't see anything right off. Tony's writing was very good indeed and followed the film quite well. Most enjoyable since MOTHRA is an under-rated film.

Peter Brothers' "Godzilla! Allegory or Coincident?" was well-written and proved interesting reading. I can't agree with all his statements, but nevertheless all of them were backed up well. A good essay-type article which I would like to

see more of.

In closing let me say that I enjoyed #3 more than either of the previous issues. Your experience has proven to be a valuable asset, and I hope to see JG continuing to improve until it reaches or surpasses Greg Shoemaker's excellent Japanese Fantasy Film Journal. / That will take many years-ed./

A few weeks I got this letter from Mark:

...I was just looking a no. 3 again, and I find that the letter from a certain Mr. Name Witheld suspiciously resembles something you might find in Monty Python's flying Circus. I laugh uncontrollably each time I read it. /Another converted -ed./

19



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Diego Agbayani

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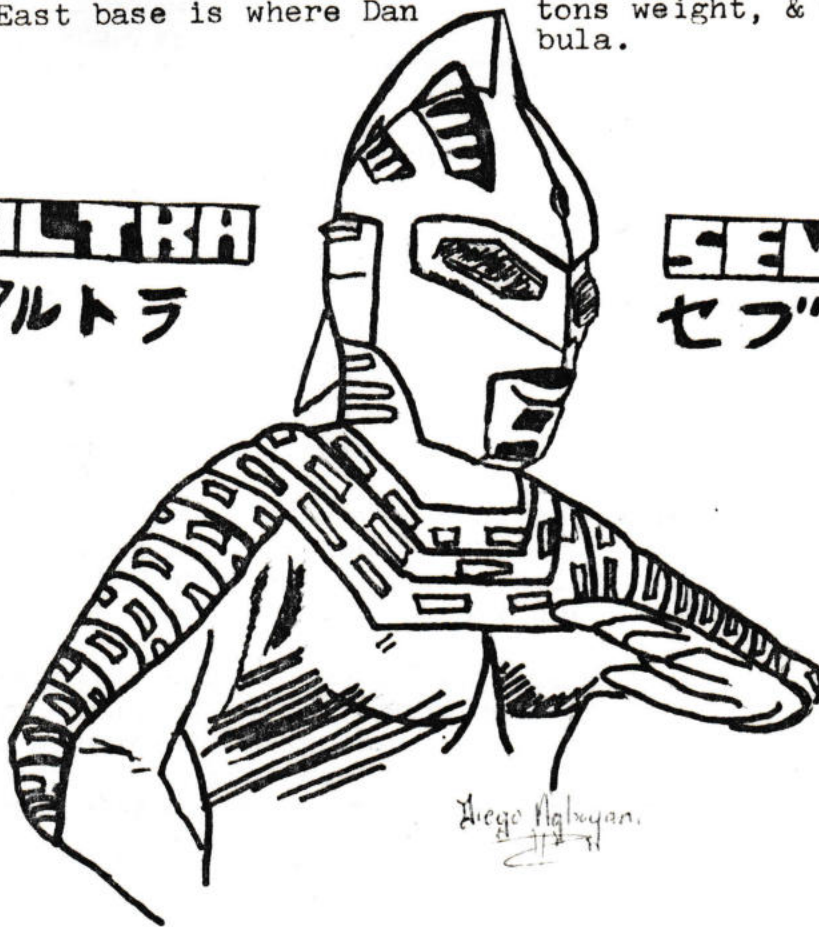
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ULTRA
ウルトラ

SEVEN
セブン



GODZILLA VS. BIONIC MONSTER / MEGALON

TEXT and ILLOS

by

M. Rainey

In this review, I shall attempt to compare and contrast the two latest Godzilla films released in the United States. "Godzilla vs. Bionic Monster" (Gojira Tai Meka-Gojira, 1975) is the better of the two, but is not much of an improvement over "Godzilla vs. Megalon" (Gojira Tai Megaro, 1973). Both films are released by Cinema Shares International, with publicity material available from Donald L. Velde, Inc.

"Godzilla vs. Megalon" is almost a complete kiddie film with little to suggest otherwise. It's funny that Velde's pre-release material had come out with an R rating on it; if that had not been changed, there might have been a drastic reduction in kiddie response. Ironically, the film did well at the box-office, which is surprising since it is by far the worst film in the Godzilla series.

The monsters in the film are Godzilla, Megalon, Gigan (from "Gojira Tai Gigan," 1972), and a cyborg called Jet Jaguar who makes a one-shot appearance. At the beginning, there is a stock shot of Rodan and Angilas on Monster Island. This time, Godzilla's suit looks like a puppet and completely wipes out any improvements made in "Godzilla vs. the Smog Monster" or "Godzilla vs. Gigan." His head is much too large in proportion to the rest of his body, and he, as well as the rest of the monsters, bounces around clumsily instead of lumbering convincingly. It appears

that he has lost all coordination, indicating that the man inside the suit (still Haruo Nakajima) has suddenly taken on a acute case of arthritis. Megalon, though his suit is well-constructed, moves even clumsier, and in a scene where he is shown hopping around like a giant insect, almost falls on his back, so uncoordinated is he. He also flies, but his wings are absolutely motionless and very unconvincing, so unlike Rodan in his past films. Gigan is also well conceived but poorly executed. Throughout the battle scene, he hops around, and like the rest of the creatures, resorts to tag-team wrestling tactics. He never uses his rays in the film, though he has the ability to use various death rays. Jet Jaguar, the giant robot is somewhat better than the 'living' monsters. His movements are slightly more natural, considering he is supposedly automated. There is one ridiculous scene, though, where Megalon flies at high speed in a circle around him, and he gets 'dizzy' and Stumbles. Funny.

The special effects in the film are almost nil, most of the effects shots are stock footage. There are scenes from "Godzilla vs. Gigan" (these look promising), "Godzilla vs. the Sea Monster," "Ghidrah," "Destroy All Monsters," "War of the Gargantua's," and various other films with effects by Tsuburaya. There is a shot of ray guns obliterating a forest with Megalon supposedly behind the

trees. This is actually Gailah, the green gragantua from "War of the Gargantua's". At times stock footage is quite noticeable from the change in the film grain. Other times, the scene shows things it shouldn't -- there is a shot of Megalon in the city-- but it isn't Megalon, it's Gigan. Megalon is shown blasting Tokyo with his ray, but often, there is more than one ray on the screen -- scenes from "Ghidrah." Another inconsistency is the fact that Megalon's ray is red and Ghidrah has yellow rays.

There are, though, a few good effect shots. There is one of Godzilla and Jet Jaguar surrounded by a wall of fire created by Gigan and Megalon. This scene looks very realistic and is beautifully photographed. There is also a nice scene of Megalon destroying a dam & a bridge. These shots are the most realistic in the film and are almost worth the price of admission.

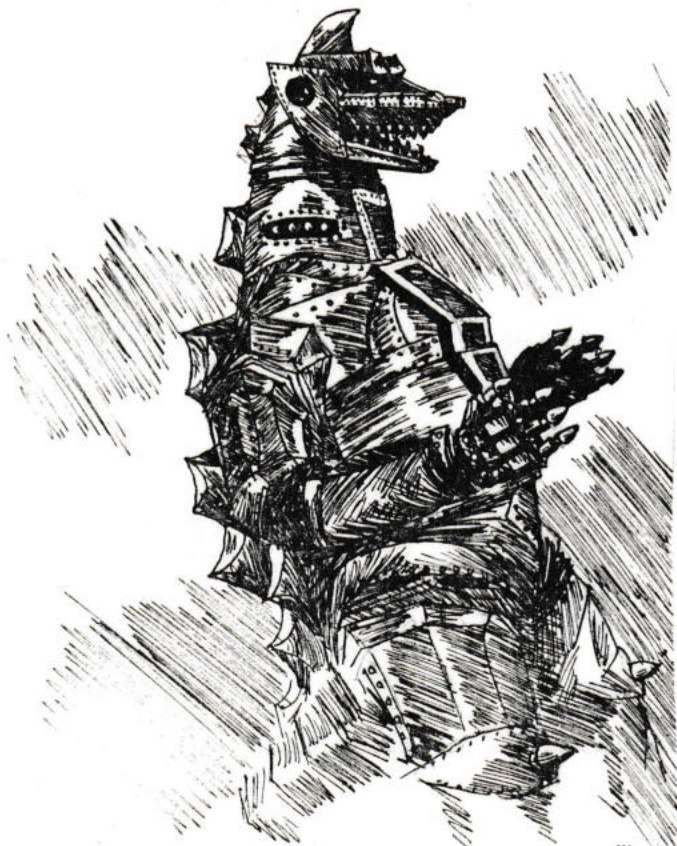
The dubbing in the film is rotten to the core. The little kid's dubbed voice is enough to drive one up the wall. And the High Priest of Seatopia! When he



calls Megalon up from the depths, he spouts stuff like "Megalon! Wake up! Come on, Megalon!" like it was time for breakfast. When the professor Ibuki and the little kid Roc-san find a button pulled from the coat of the Seatopian spy, he gives a very convincing "...it looks kind of red." It makes one break out laughing and thus miss the even more hilarious absurdity to come.

The music by Riichiro Minabe is one of the worst things in the film, bringing back the blaring "Godzilla Theme" from "Godzilla vs. the Smog Monster." Other pieces sound like parade music, and rather than highlight the film, detracts from it. One gracing piece, though is the Japanese song at the end, surprisingly left intact for American release.

"Godzilla vs. Binoic Monster" gives one bad premonitions from the start having such a title. The original title, "Godzilla vs Mecha-Godzilla" was a little more accurate, and thankfully, Mecha-Godzilla is not referred to as



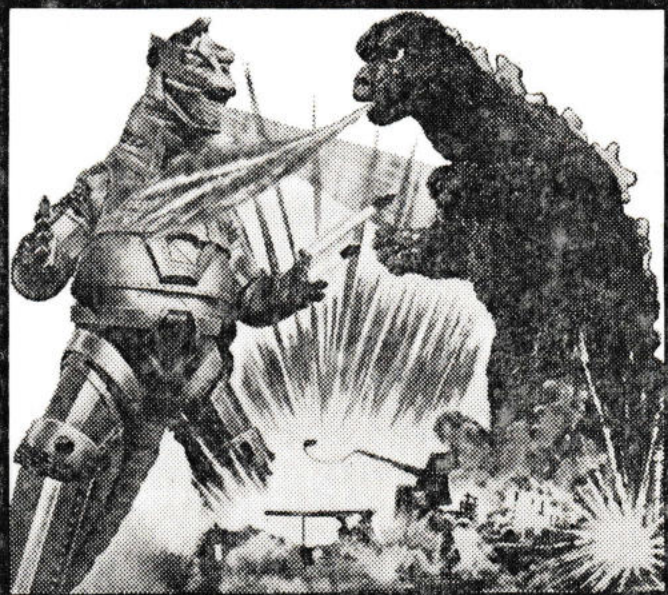
Rainey
5-10-77

"the Binoic Monster" anywhere in the film.

"Binoic Monster" opens, as did "Megalon" with one blast of music with the titles, and no credits anywhere. The Godzilla suit, disappointingly, is the same as in "Megalon." At least his movements are a little more natural, not nearly as clumsy as he was previously. The other monsters in the film, besides Mecha-Godzilla, Angilas and King Seesar, are minor characters, yet the basic plot concerns the mysterious process of waking King Seesar. Angilas' suit is very bad, and looks just like it is -- a rubber costume. King Seesar looks equally bad and hops around worse than Megalon. He has only a small part in the final battle, and indeed, the film could have done without him. Thankfully, Mecha-Godzilla is a very nice looking monster, if such is possible, and is the best thing about the film. His suit was extremely well-designed and constructed, and he looks most realistic at times.

The special effects, on the whole, are an improvement over "Megalon." Less extensive use of stock footage, and some very nice model shots, i.e. the cave in which King Seesar is sleeping. It is interesting that the native girl who has a dream of a monster attacking civilization sees King Ghodrah, in a still shot. Contrary to what Famous Monsters says, this is the only shot of Ghidorah in the film. There is a very fine scene of Mecha-Godzilla disguised as the real Godzilla destroying a building which comes across very well. Also, there is a beautiful set of an oil refinery where the two Godzilla do battle. Unfortunately, while Mecha-Godzilla is destroying the planet, Godzilla suddenly appears out of nowhere by popping out from beneath a building. There is a lot of blood in this movie. Mecha-Godzilla breaks Angilas' jaw, and out spews fakey-looking blood. When Godzilla is assaulted by Mecha-

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Godzilla's hand missiles, blood spews from the wounds, looking like Sam Peckinpah's latest western in Monty Python's Flying Circus.

The music is by Masaru Sato this time, and fortunately, is very effective. So much better than Minabe's. Now if they could get Ifukube, they would have a winner. Who knows, though? Supposedly, Ifukube is doing the musical score for the remake of Godzilla.

The dubbing unfortunately, is as bad or worse than "Megalon." At least profanity is kept to a minimum, unlike "Megalon," which sounded like a Norman Lear production, almost doing away with its G-rating.

By far the best part of the film, aside from Mecha-Godzilla himself, are the two leading girls, played by Akihiko Hirata and Reiko Tajima. Hiroshi Koizumi also stars in "Binoic Monster," a well-known Japanese actor who has appeared in many of the better Japanese efforts. It's a welcome break to have the more famous actors (and actresses) like Koizumi and Hirata; in "Megalon," the few parts were played by

relatively unknown actors. Another big plus for "Bionic Monster" is the absence of any little kids, the plague of the Japanese monster films.

One absurdity in "Bionic Monster," equaling Godzilla's flying in "Smog Monster," is that now he is turned into an electromagnet by a bolt of lightning. In "King Kong vs. Godzilla" and "Godzilla vs. the Thing," it was brought out that Godzilla has an aversion to electricity. Now, suddenly, it has become a life-giving force, as it was to Kong in "King Kong vs. Godzilla." This now has Godzilla attracting electrical towers and finally, Mecha-Godzilla himself, allowing him to rip off Mecha-Godzilla's head. Incidentally, this scene is very nice indeed when his head is twisted off, but the preceeding events are so bad they tend to cancel out the good effects.

In closing, let me say that "Mecha-Godzilla" (Bionic Monster) has the making of a good film. The plot is not that bad, though over-

drawn out at times. The aliens' make-up is pretty good, though the still transformation ruins the effect. Unfortunately, the script never reveals who the aliens are. They obviously are out to take over the earth, but it is never clear who is out to get us.

All in all, "Godzilla vs. Megalon" and "Godzilla vs. Bionic Monster" are lacking in any real entertainment value, and show characteristics of kiddie films, while at the same time showing some degree of sophistication. Both are way below Toho's usual standards and may real hurt the American public's attitude toward Japanese films in general. NBC's showing of the cut up "Megalon" certainly won't help matters. Let's hope the new "Godzilla" will rectify the problem and let the public see Japanese filmmaking at its best. jg

Revenge of Mecha-Godzilla

RICHARD CAMPBELL

(Editor's note- In the Japanese Giants Fan Letter #1, I published a feature on the newest Godzilla movie, REVENGE OF MECHA-GODZILLA. (Though the story was called REVENGE OF THE BIONIC MONSTER) by Bill Gudmundson. Since then, I have recieved a more up-date report on what the film is about from Richard Campbell. And this is it.)

News has finally reached the USA of the 17th Godzilla film. The title of his newest film is REVENGE OF MECHA-GODZILLA, and, as you may have guessed from the title, it is a sequel to GODZILLA VS. BIONIC MONSTER. Of course, since the film

has not yet come to America for distribution, I have not seen the film; however; the plot goes like this:

It is 1976. A Japanese submarine, the Akatsuki, is exploring the Okinawa Ocean for the remains of Mecha-Godzilla. They hope, by finding its remains, that science may gather valuable information. Suddenly, the sub vanishes without a trace. An interpool agent named Ichinose, assigned to investigate the sub's strange disappearance, suspects that a Dr. Mafune had something to do with it. Mafune is a mad doctor, studying horrible things, wanting

revenge on a world that classified him as mad. The thoughts of Mafune were used by aliens, from a distant world, who are trying to conquer the earth. Magarru leads these aliens. He has gained control of Chitanosaurus, a sea monster, who can create whirlwinds with his tail. It was Chitanosaurus who destroyed the submarine. Mugaru's evil scheme also involved the rebuilding of Mecha-Godzilla. So the aliens gather up the remains of Mecha-Godzilla, and, with the help of Dr. Mafune, rebuild him into Mecha-Godzilla 2. Meanwhile, Ichinose asks Katsura, who is Mafune's daughter, to cooperate with him to research the bottom of the sea, but she refuses. Katsura is really a robot created by Dr. Tsuda, a follower of Mugaru. The submarine Akatsuki 2 goes back under the sea to investigate the destruction of the first submarine. But this sub is also attacked by Chitanosaurus. The monster is driven away when the sub uses supersonic waves on him. Supersonic waves- his only weakness.

Chitanosaurus reappears 2 days later at Yokosuka Harbor, destroying everything in sight. Godzilla arrives to fight the monster. But the battle ends in a tie. Meanwhile, Mugaru has connected Katsura's brain to the machine of Mecha-Godzilla 2. At last, the metal monster was ready to be controlled by a human brain. The aliens plan: Use the monsters to destroy Tokyo, then to rule the earth. Eventually, Ichinose is captured, and the aliens kill Dr. Mafune and Katsura. Soon, the two evil monsters are destroying the city. Once again Godzilla arrives to fight these monsters. But he is overmatched, and soon defeated, being buried beneath the ground. Scientists then use a super sonic wave device to defeat Chitanosaurus. After this, Godzilla battles with his robot dobbleganger. At the finale, Mecha-Godzilla 2 is destroyed by Godzilla, who also destroys the aliens earth headquarters, and finishes off Mugaru and all the aliens. With the aliens all destroyed, the Big G lumbers back to Monster Island, while the people of earth are very happy they have him on our side...



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The



comic

Reviews of issues 1-3

no. 1

Godzilla is back and JG has got him. You know, just like the very old joke. And speaking of old jokes, Marvel Comics has started a comic book about Godzilla. After I read Godzilla #1, I tried to evaluate it objectively, finding its good and bad points. I'm sorry to say that good points were just not to be found. The first issue was awful. When I first heard that Marvel was going to do a Godzilla book, I was very optimistic. Only Marvel could have fouled up such a great idea. The cover logo is good, I grant them that. But the way the Big G is drawn...ugh. He looks like something, but definately NOT Godzilla. Turning the page to page one as fast as possible, trying to forget the God awful cover, I found that the art inside was even worse. I found myself thinking, "What is this magazine? Who is this monster? Why do they call this comic Godzilla and draw a big, dumb looking green reptile instead?" The title of #1 is 'The Coming.' (must have taken them a month to think of that one). It begins with th green reptile...er...I mean, Godzilla, destroying an oil rig in Alaska. ALASKA??? Yes, he's really in Alaska, folks. There he is, mindlessly destroying everything in sight, uttering his great dialogue: MRRRAW. (Nifty mag, this).

By page ten, an organization called S.H.I.E.L.D. is attacking Godzilla. S.H.I.E.L.D. is a group of hasbeens that have been around Marvel since 1965. They were created during the big spy boom, which is why they sound like U.N.C.L.E. Ripoffs. The leader of this defense outfit is Col. Nick Fury; though he isn't in #1 too much. Instead we see agent Dum Dum Dugan (Did he say Dum Dum?), who is accompanied with a (you guessed it) Japanese agent. S.H.I.E.L.D. fails in stopping Godzilla. On pages 16 and 17, we see the origin of Godzilla. Skipping this dull telling of mix-ed facts, we are next introduced to 3 supporting characters: Dr. Takiguchi; his grandson Robert, and their assistant Tamara. The doctor has a plan to kill Godzilla. Robert, the youngster, wants to save Godzilla. We, the readers, would rather go to sleep right now. During the last S.H.I.E.L.D.-Godzilla fight, the art really gets rotten; it it was worse before, now it gets worse. The way they draw his beam is ludicrous. Finally (it seems like days now), we reach the last page, as Godzilla walks off into the sunset. Big Deal. One conclusion can be drawn from all this, though: The Godzilla in Marvel comics is NOT supposed to be the Toho film's Godzilla. Look

at the misconceptions: Marvel colors him green, when in his films, he is grey; he looks completely different in the comic; he is in Alaska, a place he never was, in films; also, if this is the film Godzilla, where in the hell does the story fit in? Like I said, gang--only Marvel could have done this one. Perhaps adaptations of the films would have been much better. As for the format of the mag--ecch. There's more pages of ads than of story. Seems every other pages is an ad. As for the credits, it is presented by Stan Lee; this merely means that since Stan's name is popular in comics, they can sell more copies by putting it on page one. Actually, Stan had nothing to do with it. It is written by Doug Moench; he used to write Marvel's FRANKENSTEIN mag, before it was cancelled; then he wrote the

2 The second issue of the Godzilla comic book follows in the footsteps of the first--straight to the pits. As usual, the cover is misleading (it shows Godzilla destroying the Space Needle, which really only got a little scorched on the inside.) The scale changes quite a bit during the course of the book; for instance: On page two, panel five, he couldn't be more than 200 feet high, while on page eleven, panel 4, he must be a thousand or more feet high. He is drawn pretty much correctly in a few panels; page 27, panel 7, and all the panels that he is in on page 31 except panel 2.

For what its worth, here's the plot: The story opens with a low angle shot of you-know-who stepping on a building. Within a page, the dock area of Seattle is in flames. S.H.I.E.L.D.'s 'green team' soon spots him and reports to S.H.I.E.L.D.'s mobile headquarters, the Heli-Carrier. On board the Heli-Carrier, Dr. Takaguchi explains his theory about Godzilla's origin. A few pages later, the Heli-Carrier arrives over Seattle. Agent Dugan then comments on his 'spanflex armor'. They really stick to the plot in this story. Godzilla finds his way to the Space Needle, where

INHUMANS, before it got cancelled; then he wrote MAN WOLF, before it got cancelled; etc. The point is, the man can't write. And the whole mess is drawn by Herb Trimpe; this guy got famous by drawing the HULK, and lost any fame he had when he invented THE PHANTOM EAGLE, the joke of comicdom. After seeing his art in GODZILLA, I have lost all respect for the man. Knowing Marvel, get set for SPIDERMAN VS. GODZILLA or GODZILLA JOINS THE AVENGERS. Ugh. Why did Toho have to sell them the right to the Big G anyway?

RICHARD CAMPBELL

Godzilla starts a small fire. S.H.I.E.L.D. units distract him with their one-man hover units straight out of Dick Tracy. Another S.H.I.E.L.D. agent, 'Gabe,' blows up the power station, thus dousing all the lights. Now the only thing lit in the city is the burning Space Needle. But before he can destroy it, he is again distracted by S.H.I.E.L.D. units. They have formed a chain leading to the sea. Using their beacon flares, they lead him to the sea by dousing one light just as he reaches it and then turn another one on. Godzilla goes to the next one, they turn it out, etc, etc... He follows them as far as the ocean, then stops. S.H.I.E.L.D. then goes into plan 'B'. They fly the Heli-carrier in front of him and turn on every floodlight in it. While Godzilla is blinded, they force him into the water with 'inerta-blocks' from their 'blockbusters'. (Which has to be seen to be believed.) Godzilla swims out to see, and then there is a half a dozen panels of them wondering if they should have done it. Devoted Godzilla fans should but it, but thats about all how will.

DAN BRIGGS &
BRAD BOYLE

3

When it was rumored that Marvel was going to put Godzilla in comic form, my anticipation was guarded

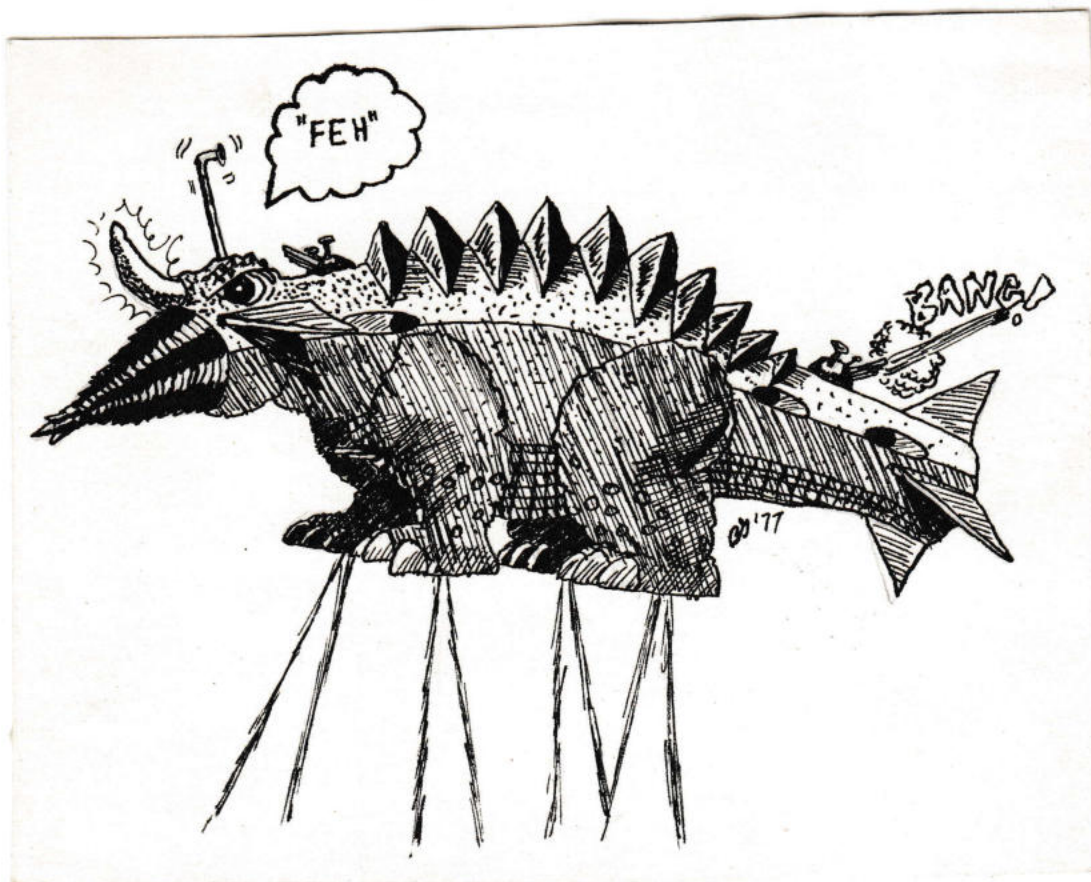
by the fear that Godzilla would suffer the same fate as Gorgo did in comics. For those who never saw the old Gorgo comics, they were afflicted with below-par artwork (any resemblance between the movie and comic versions was purely coincidental!) and rather poor story lines. Well, Marvel has taken Godzilla one step farther than Gorgo... one step farther down, that is. The plot is sometimes inane, at best, and the artwork ranges anywhere between the unrecognizable to the hilarious. It is indeed rare to find any real fan of Godzilla who sees anything of positive value in this pusillanimous publication.

In the latest issue, (#3), one would have expected some type of improvement after getting bombed with letters from angry Godzilla fans. Yet, artist (?) Herb Trimpe (whom I doubt has any idea what Godzilla really looks like and probably has never seen any of the films) continues to present a green (!?!) Godzilla that resembles a 3rd graders rendition of the hybrid tyrannosaurus and stegosaurus. Facially, Godzilla resembles an allosaurus such as those in the comic TUROK, SON OF STONE. It is anyone's guess where the solid red-black eyes and uniformly overlong, pointy teeth are borrowed from. Godzilla is shown incredibly out of scale, as seen in the initial panel of this issue (larger than the Golden Gate Bridge?). This panel, as well as those on pages 29-30 show Godzilla with a much too humanlike musculature in his arm and legs. These panels also make Godzilla's torso appear a bit too long and overly large at the bottom. While Godzilla is still shown shooting actual fire instead of his white-hot radioactive ray, at least his dorsal fin as been lit up, though even this has not been done accurately. The list of complaints goes on, but space is limited.



At times the comic makes you laugh because it is so bad, but it also makes you made to see the King of the Monsters downgraded so in one of Marvel's "let's make a quick buck and the hell with quality" ventures.

The story in #3 involves Marvel superheroes "The Champions" fighting against Godzilla as well as against S.H.I.E.L.D. agent Dugan and his forces. One almosts wishes these two forces would destroy each other so that the comic would not longer be bothered by their presence. This issue presents one of the most patently ridiculous and far-fetched (even for Marvel) situations-- Hercules prevents Godzilla from stepping on a fellow superhero, and then flips Godzilla over! This is doubly stupid when you consider that this version of Godzilla is over 600 feet tall and thus must weigh 4-5 times as much as his true weight of 20,000 tons. Silly. The token Japanese that are seen briefly as so poorly conceived that they exhibit all the life of cigar store indians on skateboards. But fear not; we have more exciting adventures to look forward to as Godzilla is to fight... BATRAGON! Knowing Marvel, one can expect this new creature to resemble a combination Baragon and Atragon such as this;



Let us hope that Godzilla fans continue to express their dissatisfaction to Marvel with the trash that has been served to us. As it is now Marvel seems to prefer trash to quality, probably because quality has less \$ than trash.

ED GODZISZEWSKI

Write Marvel expressing your dissatisfaction with their Godzilla comic.
The address is: MARVEL COMICS GROUP
575 Madison Avenue
New York, NY., 10022

Let's get them to do it right or drop it!

MOTHRA

part 2

by

Dan Murray

"Alright then, if you don't print an attraction in the next edition, we'll have our lawyer bring suit," scowls Nelson.

"How would you like that, having your paper in a law suit?" laughs Nelson's lawyer.

Tsujo butts in. "Look at this; it came in on the teletype just now." He begins to read the news. "A huge object, color identified, is now floating in the South Pacific. What do you think it means?"

"That's Mothra," says Sin Chung.

"What?" questions Tsujo.

"Mothra? Oh, and what is Mothra?"

Sin Chung answers. "Mothra is sort of a... oh a sort of a legend sir." He pauses. "A monster that's coming to rescue the girls."

"You imagine it, a monster to rescue the girls. How do you know about this any how?" Nelson asks with disbelief.

"Because the girls told me, Nelson," Sin Chung answers. "That's how!"

"They did?" says Nelson.

"I heard them too." Mitchi adds. "They said that Mothra will take them back to their island."

Elsewhere, the girls sing their telepathic message to Mothra. Hearing this, Mothra attacks a ship that gets in its way.

"CUT TO STARBOARD," yells the captain.

"STARBOARD, AYE, AYE SIR."

"HARD OVER NOW"

But the captain is too late

with his commands. The ship is destroyed!

Back in the news room, Nelson yells, "Alright, I've had enough of this nonsense."

Tsujo says, "You can't ignore the facts, Nelson! Look what happened to the ship Oraia!"

"But how am I connected with the disaster?" Nelson says.

"Nelson is right this time. You can't hold us to account. What have we to do with that monster, anyhow?"

Tsujo replies. "Just think, if you don't return the girls back to their island, the monster will attack Tokyo. Mothra, right here! Do you know what this could mean to us all?"

"The matter is based on the fact that you have no proof. Now, leave me alone!" snaps Nelson.

"Nelson," yelled Tsujo.

"Forget it!" Nelson replies.

Nelson's lawyer steps in.

"What right do you have to persecute us? We're doing nothing wrong. We will complain to the Rosilican embassy about your activities. Then, if you continue this nonsense..."

"Go ahead," says Tsujo.

"Oh, there's no use talking to them, Tsujo. Let's get out of here."

Sin Chung and Tsujo step out of the office.

"It seems hopeless, doesn't it?" says Sin Chung.

"Yeah," answers Tsujo.

"Well, I hate to admit it, but there's nothing we can do."

"Wait," says Tsujo, "there is one thing."

"Huh?"

"Let's go talk to the girls again."

On their way to Nelson's office, a man stops them.

"Where are you going?"

"To Nelson's office to see the girl," Tsujo replies.

"Sorry, no one goes in there unless Mr. Nelson is with them."

"So you say."

"Hold it! Wise guy, aren't you?"

The guard is knocked unconscious, and they start to head to Nelson's office, when a voice makes them whirl around.

"Hey, you."

"Yes?" they reply.

"Come here."

"Tsujo, listen. You go up to the office, and I'll take care of our friend here."

"Alright," says Tsujo.

Suddenly, the man attacks them both. After a brief struggle, the man is also knocked unconscienicous. Soon they make their way into the office and find the girls.

Tsujo speaks first, "There will be so many innocent people killed if Mothra comes here. Can't you halt Mothra from coming someway now?"

The girls begin, "Mothra's on the way. There is nothing that will stop her now. She is guided to us by some power that we can not control."

"I see. Isn't there any action to take?"

"Nothing will be of an use. Nothing will stop her now".

"There is one thing," Tsujo realizes.

"Huh," blurted Sin Chung.

"Telepathy!"

Later at the science center.

"Can it be done, cut telepathy off?" Tsujo asked.

"There's a chance, I think. Start transmitting, Miss Reta," the professor says, "Let me show you something. You see this? This synthetic substance has the power to stop radio waves. Now watch your

oscilloscope. These are exactly like brain waves, except on a different wave lenght. Do you see what happens?"

"So, if we made a box of this, we could put the girls in it and cut off communication with Mothra."

"Exactly," replies the Professor.

At the same time a squadrin of jets prepair to attack Mothra.

Meanwhile, back in the news room, Sin Chung receives a communique.

"It's heading toward Tokyo to attack."

"I feel sorry for Mothra, Mithci says, "well, if Nelson had returned the girls, Mothra wouldn't have had to come here."

"Look at this!"

"What is it?"

Sin Chung reads, "The Rosilian Goverment is backing up Nelson. The goverment has the rights to protect its citizens abroad."

"Go down to defense headquarters and get a statement!"

Meanwhile, the Air Force is attacking Mothra.

"FIRE"

Rockets leap forth from the planes, strikeing Mothra and the water around her. The planes circle around and fir again. The rockets continue to strike Mothra. who roars in pain, then dives beneath the water.

Back at Nelson's show.

"Your a little too late with this box. Mothra is dead," says Nelson.

"Don't think Mothra's dead. They didn't find any trace of her." says the professor.

"That's alright. I'll take the box as a souvenier. Ha, ha," laughs Nelson.

"Until it is absolutely clear that Mothra's dead, I think you should use the box."

"You're concerned, huh Doctor? That's very kind of you indeed," says Nelson.

"Yes, we are worried, but don't think it's on your account," says Tsujo.

"It's the innocent ones that I'm worried about, the ones who will

suffer because of you. That's why we brought the box to cut off the telepathic waves. Not for your sake, believe me. It's for the innocent people."

Mothra has surfaced and heads for shore.

"Thank you for coming gentlemen," Nelson says, "I don't really feel it's necessary to have all these precautions; however, to please you, I shall use the box as you suggest. Why don't you stay and see the show? It's about to start."

"No, thank you," says Tsujo.

"Oh, please do, as my guests, in appreciation for all your cooperation."

Nelson's secretary comes out.

"Telephone, Mr. Nelson."

He turns to the group. "Thank you all again." Then he turns away.

Nelson starts talking on the phone.

"What's so important? This is Nelson. Huh? Cancel it? Why on earth should I cancel the show? Well, that's too bad...Take it out on my embassy. No, I certainly won't cancel. Get an injunction, go ahead."

A car drives up. It is Sin Chung.

"Mitchi, something is wrong. Nelson just got a call to cancel the show."

"I know something is happening

at the dam," says Mitchi.

"At the dam...MOTHRA!?" says Sin Chung.

"Let's go there and find out."

"Yeah, let's go!" says Sin Chung.

At the dam, Mothra can be seen slicing towards it. Men scream in horror as Mothra rams the dam!

Back at Nelson's show.

"You can cry from now 'till doomsday, but you're not going back to that island," screams Nelson at the infant girls.

Meanwhile, Sin Chung and Mitchi are driving towards the dam, when a man in the road waving his arms stops them.

"STOP, STOP. The dam has burst. Stop, stop."

"Look," says Sin Chung as he points out the window. "It's Mothra alright."

The man runs up to them. "GO BACK. The dam is about to go!"

At that point, the dam breaks. Millions of gallons of water pours into the valley. Men, women and children are all caught in the unceasing torment of water!

Back in the news room.

"The Rolcilican embassy is backing down, read it your self. They order the immediate release of the girls!"

"I'm going to the theater to see Nelson's reaction," says Tsujo.

Mitchi bursts in. "Have you heard Tsujo?"

モスラ



"Yes, come on," says Sin Chung.

The duo drive to Nelson's theater.

"Were here," announces Sin Chung.

"Wait a minute," shouts Tsujo.

"Have you heard?" asks Sin Chung.

"Heard what?" says Tsujo.

"Nelson has to release the girls. I came after Shinchichi, he came here to rescue the girls," says Sin-Chung.

"Huh? Hold it." Tsujo hears someone coming.

A man comes out of the shadows and looks around. "Nobody here, let's go," he said and returned to the shadows.

"Look," says Tsujo, "Shinchichi's hat! He was here!"

Tsujo then sees a body lying in a corner and goes to investigate. It's Shinchichi!

"Oh Shinchichi. Shinchichi!" Tsujo pauses for a moment and then calls to Sin Chung, "He's alright. Shinchichi, Shinchichi."

Shinchichi starts to come around.

"Oh, Nelson," mutters Shinchichi.

"Did he do this? No matter, are you alright?"

Shinchichi rubs his head. "Ya, I guess so."

Tsujo lets out a sigh of relief, "Thank Goodness."

"Never mind Nelson," says Sin Chung, "he'll get what he deserves."

Mitchi runs into the picture. "Sin-Chung!"

"What? They arrested Nelson and I missed it?"

"No, it's something awful. Mothra is coming closer."

"What, Mothra," says Sin Chung.

"Mothra? Where?" says Tsujo.

"I just heard! It's moving toward Tokyo!"

Mothra heads into Tokyo bay, then begins climbing up on a dock. She destroys several buildings in search of the two infants.

Soon a loud speaker is heard, "All residents of Shigu city, the monster is approaching along the Mubaia highway, you must seek shelter at once, or evacuate as not to get in the way. All residents of Shigu city..."

The streets are clogged with frantic human traffic.

The armed forces move in to try and stop the monster, but to no avail. Mothra stops everything with her steel strong strands of silk.

Nelson is trying to make his way through this madness.

"Boss, I don't think we can make it. Our only chance is to detour around by the sea."

Nelson answers. "I've got an idea. Pull out of here and turn."

Helicopters and police are trying to maintain order and keep things moving, but the people are to frantic, wanting to get out any way possible.

Mothra has now arrived in Tokyo.

"The monster has now reached Tokyo tower. If the tower is destroyed, we will continue to broadcast from alternate areas."

The army continues to try and stop Mothra despite very heavy losses.

More tanks move up along with field cannons and other heavy artillery. But they do little to Mothra.

"Tell them to hold their fire," yells the commanding officer, realizing something is happening.

The message is broadcast, "HOLD YOUR FIRE, HOLD YOUR FIRE."

Sirens can still be heard after the guns fall silent.

"What's happening?" says Sin Chung.

"I think it's hurt," says Tsujo.

"Oh, look at it," says a woman in the crowd.

Mothra is now covering itself with its own silk, making a shell for its self.

"The monster is building a cocoon," yells Sin Chung. "Yes, a cocoon!"

"It will at least need some time before it hatches. We must find Nelson and release those girls at once," says the professor.

Tsujo turns to the commanding officer. "Col., do you know where Nelson is?"

"He was seen this afternoon at the theater but not since then," he replies.

Soon we see Nelson at the airport. The loud speaker can be heard in the background. "All passengers for Rosilica please board at gate number three. All passengers..."

"Boss, we can't count on help from the Rosilican government this time."

Nelson just stares.

"Boss did you hear..."

"The police say there's no sign of Nelson anywhere," Tsujo says.

"In all the commotion he got away," Mitchi adds.

"And you know what that means! It means that we lost our last chance to end this," says Tsujo.

Sin Chung speaks. "With those girls caught, there will be no way to stop the monster."

Tsujo suddenly lights up. "Have any jets taken off yet?"

"No," answers Mitchi.

"Then let's get to the airport," says Tsujo.

Meanwhile, at military headquarters.

The colonel shows the minister a seat. "Mr. Minister."

"Thank you, colonel."

The minister begins, "we in Rosilica are eager to help you in any way to help you end this reign of terror. And to that end we are sending over our newest weapon."

He hands some plans to the colonel then hands them to the professor.

"Look at this, Professor," says the colonel. "An atomic heat gun." He turns to the minister, "Do you think it will be on time?"

"Yes. There already on their way with the crew. They will be here be early morning."

The egg sits quiet through the night.

In the morning, helicopters, trucks, and jeeps all bring pieces of the heat cannon.

"Look there," exclaims a soldier. "Awful looking thing!"

"Sir, we will begin the attack at 10:00 sharp," says a lieutenant.

"Very good."

A helicopter flying over the city sends the message.

"Attention please, attention please. This is an official announcement. The defence ministry will begin the attack on Mothra at 10:00 sharp. If you do not have protective glasses, do not look directly at the ray. The attack will begin at 10:00 sharp..."

Air cover flies over Mothra's cocoon.

"Already. One minute to firing," says the colonel.

"Sin-Chung- your glasses," says Mitchi.

"30 seconds remaining," says the colonel.

"25 seconds...20 seconds...15 seconds...10...9...8...7...6...5...4...3...2...1...0- FIRE!"

The heat ray leaps forth from its cannon and stricks the cocoon head on, again and again, until the entire cocoon is ablaze.

"Congradulations colonel," says all the people in the headquarters.

A reporter gives a broadcast. "The cocoon has been reduced to a huge burning sinder! This is a real vinctory for the atomic heat ray."

Meanwile, Nelson is hiding in a barn in the country.

"Well boss, nobody is chasing us now, we ought to be safe here."

"Yea, this isn't Japan, Sacchura, this is Rosilica and here is my pass."

"Ah, swell place, boss. Are you going to be a father when you retire?"

Both join in laughing as Nelson turns on the television.

The TV flips on and the broadcaster begins, "The trials of science and the flames of the cocoon subside into burning embers. The tension around the command post is visibly relaxed. As soon as it is safe to approach the remains, what we know will be conferred- The monster MOTHRA IS DEAD!"

The two break into joyus laughter.

The girls start to sing.

"Sing, go on. Mothra can't hear you," says Nelson.

"And the reason she can't hear you is because she is dead!"

"Mothra is dead! You hear? Dead! Dead, dead!"

Again the two go into laughter.

Back at the cocoon sight, a low thump is heard followed by a high pitched screech from inside the cocoon. The crowd falls back as the cocoon shudders and vibrates.

The girls continue to sing.

The cocoon cracks, splits open, and the form that emerges is Mothra. But not the Mothra that we saw before, for now instead of a giant caterpillar, there is a mammoth moth! Mothra looks around as her wings dry in the sunlight. Then with a swoop of her monstrous wings Mothra takes to the air. The beat of her wings cause hurricane winds that crush everything below her.

She sets off to find the girls.

"Tsujo, look," says Sin Chung.

"What?"

"OK, boss, OK."

Later at the Rosilican airport.

"Tsujo," voiced Sin Chung.

"Hello, I guess you didn't expect me, did you," says Tsujo.

"Not exactly. Haga sent you, right?" says Sin Chung.

"I was sent, yes, by the Rosilican embassy."

"Rosilica? But what do they expect you to do, negotiate with it?"

"That's it exactly."

"Oh, that's ridiculous. There isn't anything to it. How do they think?"

"Ah, don't be silly. It's the girls they want me to talk to. We're the only ones that they got friendly with," explains Tsujo.

"Ah, now I see," says Sin Chung.

"What I want to know is how to get to the girls," wondered Mitchi.

"That's easy. All we do is find Mr. Nelson. Where ever he is, that's where the girls are."



"Mothra's heading east toward Rosilica. Nelson must have the girls there."

An announcer starts to broadcast: "Six of our planes have been destroyed by the monster. The shocking news has aroused public feeling against Nelson and all law enforcement agencies under emergency orders are searching for Nelson and his hostages. Any listener having information as to Nelson's whereabouts is instructed to call his local police station at once."

"Is everything set?" asks Nelson.

"Boss, boss, you heard the broadcast. The whole country will be looking for us and..."

"Shut up and get in the car," yells Nelson.

Suddenly, a voice comes over the loud speaker. "ATTENTION PLEASE. We have just received a news bulletin that Mothra has attacked Newkirk city.

Suddenly a siren sounded. Voices cried out the name Mothra as she approached the city.

The armed forces retaliate with machine gun and tank fire. Mothra is not affected in the least and continues unstopped.

Meanwhile, Nelson is trying to escape destruction.

"Boss, boss. You're taking the wrong road!"

"Shut up!" yells Nelson.

An elderly man is trying to cross the road with the help of his son.

"Hurry, com'on dad, hurry," says the son.

Nelson, driving along the road, stops just in time to miss the duo.

"Out of the way, out of the way!" snarls Nelson.

A woman in the crowd recognizes him. "Nelson! It's Nelson!" the woman shouts.

"NELSON!" cries a man.

The crowd goes wild trying to get Nelson out of the car.

"Get away, get away," cries Nelson as he hits the horn.

Soon the police arrive.

"What did you do with those little girls, Nelson!?" asks a cop.

Nelson pulls a pistol.

"Drop it Nelson! Drop that pistol, you haven't got a chance."

"Alright Nelson, drop that gun!" says a sargent.

Nelson fires a shot into the police.

The police return fire at the car. Nelson is hit and falls.

The people swarm around Nelson to see if he is dead.

"Move aside, com'on, move it," says a policeman.

"Alright, everybody please be quiet," says the sargent.

Meanwhile, the battle still rages with Mothra. She is slowed but not stopped and continues on.

More tanks are called in but they cannot help. With a down swoop of her mighty wings, Mothra destroys a skyscraper.

"Please listen, we're doing the best we can!" says an official.

"Please be quiet. Please!" says another.

A police car drives up to military headquarters. The car's occupants are Tsujo, Sin Chung, & Mitichi.

"Thank you for coming. Please tell us what to do about these girls," says a policeman.

"Here is the key to the box," says another.

"Oh, thank you," says Sin Chung.

"Wait! Tsujo, do you think we should open it?"

"I don't think you had better."

"Oh, no, you must'nt. You do and the telegraphic waves will be released," says Mitichi, "and we

know that Mothra must be very near now!"

The battle still rages with Mothra.

Shells explode all around her. The wind from her wings causes a bridge to be destroyed. More and more equipment is sent in to stop Mothra. The air forced by her wings is so strong that tanks are having a hard time maintaining their ground.

Back at army headquarters.

"Here's a report, sir."

The colonel reads the report.

"Thousands dead, Newkirk city in ruins. What can be done?"

At that moment, church bells start to ring.

"Do you remember this!?" says Tsujo. "The inscription from the cave."

Sin Chung nods his head.

"Now look up there," points Tsujo.

"Ah, I think I see. The bells have a religious significance like the cross!" says Sin Chung.

"Right!" says Tsujo.

"Listen, When you hear the bells. They sound like the girls voices to me," says Mitichi.

"There is a similarity between the sounds of the bells and the girl's voices," explained Tsujo.

"If we could, it would really do the trick! Use the bells!" says Sin Chung. "Do you think..."

"A chance," says Tsujo.

Tsujo runs over to the colonel. "Sir," he begins, "will you have this sign copied as large as possible on the airport runway?"

"This sign here?"

"Yes, as large as possible."

"Alright," says the colonel.

"Now then, theses one more thing. I want every church bell in the city to start ringing at 3:00 sharp," explained Tsujo.

"3:00, I understand."

"Exactly!"

The colonel turns to the crowd. "Everyone wait a little while. All town troupes report to the airport."

"Will it work?" asks a hopeful Mitichi.

"I don't know. If it doesn't, I don't know what will." says Tsujo.

The battle with Mothra still rages on. The army has suffered heavy losses but is continuing to fight to it's last man.

At 3:00 the bells start to ring.

"It's precisely 3:00," remarked Tsujo.

More and more bells join in.

Sin Chung studies Mothra.

"You know, in a way it does look quieter."

"Look, it's landing!" says Mitchi.

The bells continue to ring.

The colonel turns to Tsujo.

"Is everything alright?"

Tsujo nods his head. At this moment Mothra touches down at the airport.

"It's landed! Now let's get the case open!" exclaimed Tsujo.

The two infant girls look at Tsujo. "Thank you very much!"

Mothra lets out a cry at the sight of the two girls.

The girls turn toward the group. "Thank you, good friends," they begin, "thank you for letting

us return to our island. For this, we wish you peace and happiness."

"Thank you very much," says Tsujo. "And we hope no one ever disturbs your island again."

"Thank you," says the girls. "Mothra awaits us. Sayonara!"

"Sayonara," says Tsujo. "If you want to, come back someday."

"Sayonara," says Mitchi.

As the girls climb atop Mothra the colonel turns to Tsujo. "Thank you very much."

"It's OK now," says Tsujo with a sigh of relief.

Mothra lets out one final cry and then takes to the air.

"Sayonara," yells the crowd.

The gigantic sigh of relief is breathed by the crowd.

"I could write quite a story," says Sin Chung. "Do you know what the boss would say?"

Mitchi suddenly stares at her camera.

"The picture! I forgot to take pictures," exclaims Mitchi.

Everyone has a good laugh as Mothra flies out of sight.



FILM NEWS



About the remake of Godzilla:

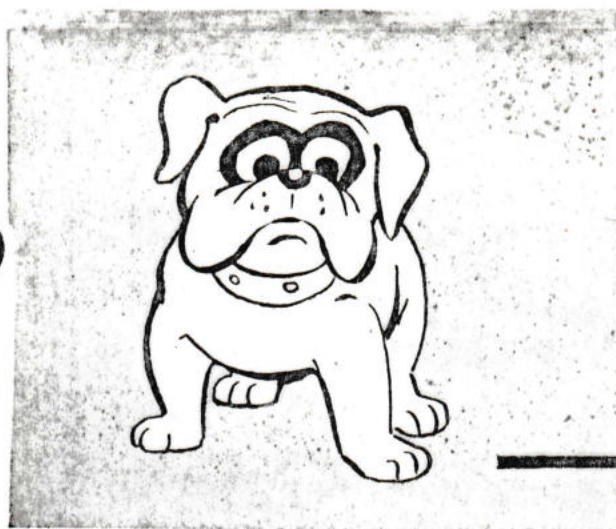
To quote Bill Gudmundson (quoting Hiroaki Kazi): "Will begin filming in August, 1977 & will be released around January of '78."

About The Revenge of Mecha-Godzilla; it has been released in both Canada and the Philippines. (Known as Terror of Mecha-Godzilla there.) I. Honda directed it and Ifukube did the musical score. Godzilla doesn't clown around in it and is much meaner. The special effects are have supposed to returned to the level of Destroy All Monsters. And Mecha-Godzilla has a new weapon: his fingertip missiles first penetrate then explode.

Toho is currently working on 3 new movies for release: NESSIE, HOUSE (A horror film) and UFO-BLUE CHRISTMAS. Rebirth of Godzilla will start production after these projects are completed. (Thanks go to Ed Godziszewski and Bill Gudmundson for the information.)

JONNY IRIQUOIS® ADVENTUREZINE

JONNY IRIQUOIS ADVENTUREZINE #2 has been published. This issue is 20 pages long, each page being 17 by 21 cm (7 x 8½). It contains three Jonny Quest stories, two factual articles about Jonny Quest, and an article concerning Bandit. In addition to this, there is alot of artwork, and all the articles are illustrated.



The cost for JIA #2 is 25¢. Back issues of the June issue of Jonny Iriquois, #1, are also available for 25¢ each. Issue #1 is 12 pages long, containing three Jonny Quest stories, and artwork.

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