

NIPPONESE



「ジラは、地球の怪獣の王者だ。地球の平和をみだす、悪い怪獣があらわれたときは、みんなてゴジラの名をよばう。つななかまの怪獣をひきつれて、怪獣島につけてきてくれるだろう。」

FANTASY FILMS

NO.1

EDITORIAL



MONSTERS AND MADMEN WEEK

Vincent Price, monsters and
madmen run rampant all
week long! They'll scare the
daylights out of you!

Begins tonight 6PM



Well, here it is at last, the first issue of NIPPONESE FANTASY FILMS. I hope you enjoy this issue and all the ones in the future, and I will try to do it as good as a 12 year old can. I will try to set a standard for NFF of not to boring, not to juvenile writing, and good stills and artwork. Any way, on with the rest of the issue. Since I am writing this up before finishing the issue, I am not sure what will be inside (except for a YOG synopsis/review, a crummy article on p. 6, an alright article on Majin, and a GODZILLA'S REVENGE synopsis/review). Please forgive me for pages 3-6. They were my first attempt at writing for a fanzine, and they did not come out very good. As you have probaly noticed by now, this fanzine is different in two ways from other fanzines. For one thing, it is printed in 8 1/2" x 14", unlike the usual 8 1/2" x 11". I am not sure right now if the second issue will be like that, but if anyone reading this prefers this size, say so in your letter of comment and if enough people prefer the size I will keep it that way (Oh yes, I expect everyone reading this to send a L. O. C.). If anyone would like to help make this 'zine write me and tell me what you would like to do. Also if you would like to trade ad mats or stills, write me. I hope you like the cover and the rest of the 'zine so far and the rest of the issue and I hope you will support me for the first few issues.

Bye until next issue,

Nick Cross

「Destroy All Monsters」 Akira Kubo,
Jun Tazaki, Mothra—Godzilla—Rodan
—Manda. (1968) Year 1999: An ex-
ploratory base on the moon and monsters
herded together on earth island called
Ogasawara, where they are kept in check
by electronic devices. Beps from planet
Kilaok unleash the monsters, implant
electronic devices in scientific team, and
begin destroying cities around the world.



NIPPONESE FANTASY FILMS is published
on an irregular schedule by Nick Cross,
20245 Woodbine Ave., Castro Valley, CA
94546.

YOG.

MONSTER FROM SPACE

synopsis

The movie starts out with a rocket about to take off. "5-4-3-2-1-0 - FIRE". The rocket shoots into the air, and a space probe on the tip goes into space. The narrator then says: "Mans dreams of exploring outer space took a long step forward with HELIO-7. This unmanned space probe has been launched by our most powerful rocket engine on a journey to the planet Jupiter. It is expected that HELIO-7 will go into orbit and send data back from that mysterious planet for a period of one year when an attempt will be made to soft-land the capsule on the surface of Jupiter". We then see HELIO-7 floating through space. Suddenly a strange blue mist appears. It covers the space probe and gets inside of it. Then for no reason the ship turns around and heads for earth. Aman named Taro Kudo is in a plane. He is reading a newspaper and thinking to himself. "HELIO-7 disappears in space. The mystery of the rocket launched four months ago baffles scientists". He reads, "Wish I could take off into outer space. Probably find it more exciting than down here". He then looks out the window and sees a space craft floating towards the sea. "It 's gotta be HELIO-7!", he says, and he tries to take a picture but it goes behind a cloud before he can.

CAST

Akira KUBO as Taro KUDO, a photographer
Atsuko TAKAHASHI as Ayako HOSHINO, a girl reporter
Yoshio TSUCHIYA as Kyoichi MIYA
Kenji SAHARA as Makoto OBATA, an industrial spy
Maritake SAITO as Rico, an islander
Yukiko KOBAYASHI as Saki, Rico's lover
Satoshi NAKAMURA as Omba, the supplier
Chataro TOGIN as YOKOYAMA, an engineer
Wataru OMAE as SAKURA
Sachio SAKAI as the editor of a weekly magazine
Yu FUJIKI as the Promotion Division Manager of Asian Development Corp.
Yuko SUGIHARA as the stewardess

SPACE

by HICK CROSS

CREDITS

Executive Producers TOMOYUKI TANAKA
Directed by FUMIO TANAKA
Screenplay by ISHIRO HONDA
Music by EI OGAWA
Photographed by AKIRA IFUKUBE
Art Direction TAEKI KITA
Sound KANAE MASUO
Production Manager YASUSHI SAKAI
Film Editing MASAHISA HIMI

Special Effects

Directed by SADAMASA ARIKAWA
Photographed by YOICHI MANODA
Optical photography by YOSHIYUKI TOKUMASA
Set Decoration by YASUYUKI INOUE

A Toho Company Production
An American International Release
Color by MoviLab
Running Time: 84 minutes
Aspect ratio: Colorscope

The MIGHTIEST MONSTER EVER...
runs amok through our
Universe!



COLOR BY MOVIELAB - IN COLORSCOPE - An AMERICAN INTERNATIONAL Release
©1971 American International Pictures, Inc.

Back at his boss's office no one would believe his story. He gets mad and leaves. A girl named Ayako Hoshino goes up to him. She is a reporter and needs a photographer to take pictures of a paradise island called Solgel. Next we see them at the Asia Development Corp. There is a relief map of some islands in the Pacific Ocean. Ayako points out Selga Island. She says the only other people on it are about 80 friendly natives. It turns out that the Asia Development Corp. promotion manager is trying to renovate the island into a new kind of tourist resort and he wants Taro to take still shots to display and (hopefully) bring business in. Suddenly a woman brings a man into the room. The man turns out to be Dr. Koichi Miya, whom Taro knew from a science TV show they both worked on. Dr. Miya was going to Solgel to study marine life and try to trace the evolution. He was also looking for giant monsters. Taro questioned him about this and then pointed to a map, asking if this was the area of the island. It was. Taro had recognized the area from when he saw HELIO-7 fall to earth. The Dr. was very surprised to hear that HELIO-7 had fallen to earth. The next scene shows a ship going to Selga Island. On board are Taro, Ayako, and Dr. Miya. Taro and Ayako are talking when a man walks in. He has been listening to them and says that he has a lot in common with them. He says his name is Makoto Obata and that he is a free-lance anthropologist. Suddenly Dr. Miya comes into the room to tell them that someone on the island has been killed by a giant monster. All four of them get into a boat going over to the island. A native named Rico goes with them. He gets mad when Ayako makes a joke about the monsters scaring the tourists away. When they get to the shore Rico deserts them. Taro and Makoto decide to explore the island, but Yokoyama (an engineer) and Rico pulled up in a jeep. The doctor asked Yokoyama if he were the one who sent the message. Yokoyama told him to forget that he had it, that he was only there to drive them to their hut. Later, when all of them were exploring some caves, a blue mist appeared over a pool. Yokoyama recognized it from when his friend was killed. There was a splash in the water and after it had calmed down they found Yokoyama's friends watch. Yokoyama became scared and ran away. The giant octopus Gazora is

THE MOST FANTASTIC SCIENCE ADVENTURE EVER!

YOG MONSTER FROM SPACE

COLOR BY VOWELAS IN COLORSCOPE AN AMERICAN INTERNATIONAL PRODUCTION
© 1957 American International Pictures, Inc.

CONTINUED

seen going over the island. He attacks the hut while Yokoyama and Rico are there. Yokoyama gets killed and Rico is overcome by shock. When the rest get back to the hut they find Rico in shock and they think that Yokoyama might have done it since they cannot find him. However they notice that the wounds on Rico are strange and they figure out that Gazora made them. They shine a light in Ricos eyes and he screams. Taro later spots Makoto going through the rubbish and finding a plan for the hotel. In the meantime Saki, Ricos girlfriend, agrees to let Dr. Miya use her hut to try to cure Rico. Taro and Dr. Miya decide to go scuba diving to look and see if the monster is down there. Taro then asks Makoto what he is really doing on the island. Makoto uses the same line that he used before but when Taro asked him why he saw him put the plans in his coat pocket, he gave up. It turns out that Makoto was a spy for a competitor of theirs. Taro threatens to kill him, but Makoto stopped him.

The next day Taro and the doctor went scuba diving and saw Gazora. The monster caught one of them (I could not tell who). The monster would not let go until he had been stabbed a number of times and shot with a speargun. When they finally escape, they are on land for a short time when they see the monster about to attack the native village. The monster attacks the native village (the others are there too). An old man praying to the god Miki gets killed, as many others do. We now see Taro, the other men, and some native men trying to kill the monster. Taro tells the native men to spread out the gasoline they had. When this was done they threw torches at it and set Gazora on fire.

A little bit after this they found an ordinance depot. This was a sheltered area that had a lot of supplies. The doctor starts to act strange for no reason. When asked, we find out that he is very scared. Later that day, Taro finds some natives with a powerful machine gun. They do not understand it, and even though Taro warns the one holding it, he pulls the trigger. The gun practically blows away the hillside. Taro hears a cry for help. He looks down and sees Makoto trying to escape in their boat. He starts to go down to help him but suddenly the boat goes under. Up out of the water comes the giant crab (lobster?). They all run for the mountains. Ayako slips at one point and just barely escapes. The monster almost gets Taro too, but he shot at two gas cans near it and starts a fire.

The next scene shows Makoto waking up on a beach. He is surprised that he is still alive. He is even more surprised that he is back on the island. A strange blue mist then covers his body and enters his body. A voice then says: "Makoto Obata, from this moment forward you are no longer an ordinary human being; we have taken complete control of your conscious and unconscious mind; our aim is to conquer the earth; we have dominated you the way we intend to dominate everyone on your planet; you are the first step and nothing can stop us; you have been given the honor of being the first earthman to be the first true spaceman; it is useless to resist our commands, so you must abandon all the emotions of a human being and follow us; you will be our vanguard; you must find our enemies and help us destroy them; stand up, Obata, do your duty." The next scene shows people gathering around the dead crab. Taro is taking pictures. Dr. Miya has figured out that the animals have grown large because of

something from outer space. He thinks that HELIO-7 has something to do with it. That night Saki and Rico are to be married. At the ceremony that night Rico gets scared when something that reminds him of Gazora. He runs into the jungle where Saki finds him. She asks him what's wrong but he does not answer. Taro then comes running up and asks him about the attack. He would have been killed he said if it were not for some bats flying around and a school of porpoises. Dr. Miya figured out that the monster was driven away by the sound waves put out by these animals. He devises a way to use bats to keep the monsters away. Rico shows them where the bats nest and they block up the place. Makoto then walks over. He talks to them about how amazing it is that he got away alive. He then asks them what they are doing, and they explain. He then pardons himself and left to go to sleep. At about 6:30, when they were getting ready to let the bats out, Makoto started pouring gasoline into the bat cave. Taro and Dr. Miya find him and ask him what he's doing. He picks Taro up and throws him on the ground. The voice is then heard, saying: "Do not resist. You are powerless against me". Dr. Miya decides that the monster must be controlling Makoto's body. "I congratulate you, that was an intelligent guess. Yes, it's true. This man is under our control." Taro asks who they are, and the voice (Yog) says: "We are astro-quasars. Fifty million years ago we had to leave our galaxy and become nomads of space. However, we are so highly developed that we can exist by merging with any kind of life." Dr. Miya asks what they were going to do now, and the voice replied: "We will have to destroy you all, especially since you have accidentally discovered our most vulnerable point and will therefore interfere with the conquest of your planet." The doctor attacks Makoto but Makoto throws him aside. Yog says: "I told you it was useless. This body of Obata's is a hundred times stronger than before. You are absolutely helpless against us. Now we are more than one. We



have merged with the giant crab and the jungle turtle. "These two are seen. "We understand about your methods of warfare. We know that you intend on destroying all the monsters we can create. You will not do it. We shall destroy all the bats on the island." Makoto then holds up a handful of matches. The others all plead for him to resist. We now see Kameoba and Ganimes destroying the island. Meanwhile Makoto cant control himself. He sets fire to the cave. After doing so he regains part control of himself and struggles to open the escape door for the bats. Yog tells him not to but he manages to. The bats escape and he runs off into the forest. In the end the monsters are not controlled and they fight each other by animal instincts. They end up getting killed when a volcano explodes. Makoto then jumps into the volcano, killing the last form of the aliens.

THE END

Review

This film is pretty good, but not one of Toho's best. For one thing, I think the monsters should have been shown more. All through this article,

I have been calling the characters by their first names. In the movie, they are called by their last names. The special effects aren't bad for any reason, and you might even say that they are good. The dubbing in this movie, however, is only fair. Another thing is that the ads for it seem to make Gamera a star. In the movie, of course, all of the monsters are shown just about equally.

One of the possible (not to mention probable) reasons why this film isn't a Toho great is simply because it was made around the same time as DESTROY ALL MONSTERS. That is right before Godzilla films started slipping. The last thing I have to say is that I think that the English title for the film (SPACE AMOeba) is a better one.

BYE FOR NOW
NICK

**TWICE THE MONSTERS
TWICE THE TERROR!!!!**

**SPEWED FROM INTERGALACTIC SPACE
to clutch the earth
in its... TENTACLES!**



YOG MONSTER FROM SPACE

COLOR
COLORSCOPE (B) - CD

**2 OF THE MOST FANTASTIC SCIENCE-
ADVENTURES EVER FILMED!**



"DESTROY ALL MONSTERS"

AMERICAN INTERNATIONAL
MOTHRA-GODZILLA-RODAN-MANDA COLOR

ONE OF THE REASONS YOG WASN'T QUITE AS GOOD AS IT COULD HAVE BEEN.

JAPANESE FILMS



CHEAP?

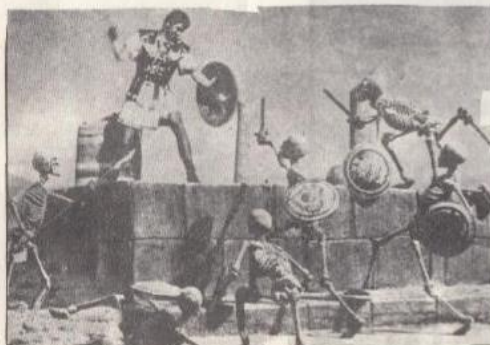
BY NICK CROSS

These two photos are from IKUTA & SEILER VISUAL ARTS, an animation studio. The pictures are from a movie that they made themselves called THE SILHOUETTE MAN that has to do with the life of a Tyrannosaurus 250 million years ago. They also have a book out on making ani-models. It can be ordered from them for about \$3.50 (ask them for the exact price) from IKUTA & SEILER VISUAL ARTS P. O. 474, Boonville, CA 95415.

Probably one of the most thought about questions among fantasy fans is, which gives a better effect, a man in a suit, or an ani-model. Then it is split up into two groups, the Japanese (suits) and the Americans (ani-models). Both have their advantages and disadvantages. For instance, a man in a suit can usually play a monster better, since he can act out what he wants to put across, while an animator has to hope that he is animating the ani-model in the way that he originally planned to do it. However, if the studio puts a stuntman in the suit instead of an actor, the results could ruin the movie instead of help it. The same thing goes for animators, if the animator is simply an animator, he might be able to animate smoothly, but something might be missing if he does not know the basics of acting. Some other advantages of using a man in a suit are: the miniatures can be built larger, it is cheaper (usually), it is faster, it is probably more fun to walk around in a suit than to painstakingly animate a model, and it is probably easier. Some disadvantages of this effect are: the suit can wrinkle, it can stay depressed when hit, it might not fit the actor right, and usually you can tell that it is a man in a suit. On the other hand, some advantages of



These three photos here look just as convincing as any ani-model I have ever seen. Do you agree with me?



using stop-motion animation are: it often leaves a non fan wondering how they did it, creatures that can't quite be represented by a man in a costume can be represented by ani-models, and it usually can attract a crowd. Its disadvantages are: it takes a long time to get the full effect, it takes a lot of work that gets boring fast, and the models get messed up pretty easily. As far as making suits goes, Toho's are usually the best designed, with Godzilla, Gorosaurus (many people do not like the Gorosaurus suit but I do), Ghidorah, etc. Another suit that is very good is Daisi's Majin, which would make a great SHOGUN WARRIOR if they ever made one of him. Good ani-models are made by men such as Ray Harryhausen, Dave Allen, and Jim Danforth, and companies such as Ikuta and Seiler. Both ani-models and costumes are made of materials such as latex and foam rubber, etc. Other effects can be obtained by using puppet's held up by strings (as in YOG) or models (as in DESTROY ALL MONSTERS) or iguanas, chameleons, armadillos, etc. (as in UNTAMED WOMEN, the 1980 LOST WORLD, etc).

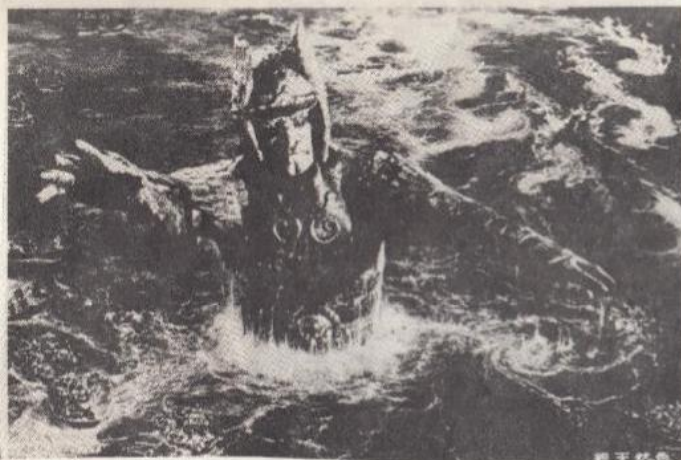
END



MAJIN

BY NICK CROSS

Majin is a monster unlike any others. Actually, he is more like a god in samurai's clothing. He is a stone statue that came to life in Japan's feudal period (so the legend goes) and went to the help of the weak peasants. He has been in three films so far: MAJIN, MONSTER OF TERROR (or MAJIN, THE HIDEOUS IDOL)



RETURN OF GIANT MAJIN (or THE RETURN OF MAJIN), and MAJIN STRIKES AGAIN (which has not been released to the U. S. yet). They were made by the now gone DAIE company. Majin is only about 40 feet high, smaller than most Japanese monsters. One of the good things about his films is they involve samurai's. In the first film of the series (MAJIN, MONSTER OF TERROR) the great statue is discovered by a cruel warlord who wants to destroy it. His men drive a spike through Majin's head that causes an earthquake. Later a young princess is praying to him for help from the warlord and an arc of light changes his face to green and hideous looking. In the end he kills the warlord with the same spike that he was almost killed with. In "RETURN OF GIANT MAJIN" a lady Sayori is praying to Majin at the film's end when he comes from the bottom of a lake, causing waves that destroy a warlord's army. (I have not told too much about the plot so I wouldn't ruin it for any of you that have not seen them.) Well, I guess it is safe to say that even though Majin will probably never be popular in America (unless Samurai Night Fever sweeps the country) his films will always stand out.



END

GODZILLA'S REVENGE

BY NICK CROSS

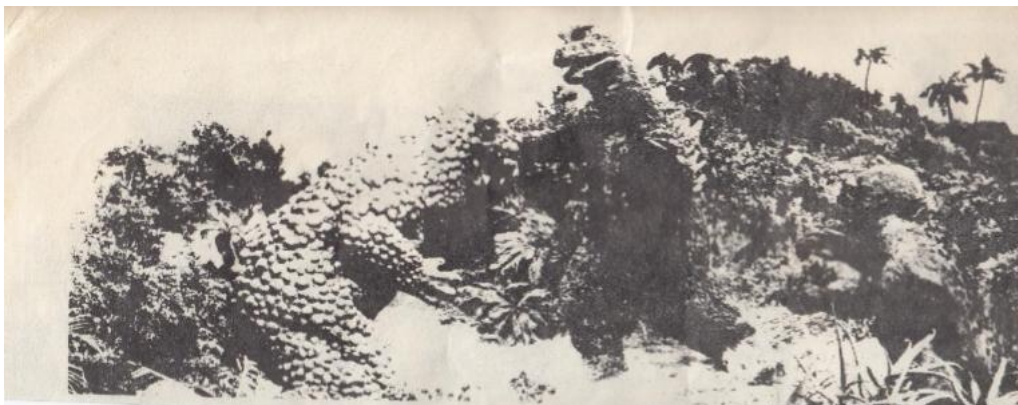
It is another normal day in Tokyo. A boy by the name of Ichiro is walking home from school with his friend, Sachiko. They walk up some stairs to an overpass where Ichiro is pushed out of the way by a boy named Gaborah and his gang. Ichiro does not do anything, since this kind of thing has happened to him many times before. As Ichiro and his friend walk over the overpass, they see a car come screeching by. "Minya sounds just like that", Ichiro replies. You see, Ichiro is very familiar with the monsters that inhabit Ogasawara island, besides being a collector of different gadgets he can find. They continue on until they see Ichiro's dad(a railroad engineer). He tells Ichiro that he will not be home tonight. Ichiro and Sachiko continue on when Ichiro kicks at a rock that lands near a fence post. There is also something shiny near the fence so Ichiro investigates. He happily finds a radio tube and continues on. Ichiro's father and a friend of his then stop for lunch. Tach's friend questions him about why Ichiro is so shy, and Tach answers that the boy is alone a lot. Tach's friend then notices an article in the newspaper on the two bank robbers who stole fifty million yen. "I call that earning it the hard way, huh?", He asks. "You bet it is", Tach answers. Ichiro and Sachiko are then walking on when they near an old building that Ichiro wants to investigate. Sachiko warns him not to, but he crawls through a hole in the fence and proceeds towards the building. Suddenly up pops Gaborah and his gang, who start to taunt him. Sachiko's mother then walks by and tells Sachiko shouldn't play there and that Ichiro should run along home. As they leave, the gang walks toward Ichiro. Ichiro pulls out the tube, and is questioned about where he got it. He answers that he found it nearby. One of the members says that he stole it, but he says that he didn't. Gaborah asks to see it, so Ichiro hands it to him. Gaborah and the rest of the gang then jump up and down and laugh at Ichiro for being stupid enough to hand it over, and Ichiro runs off. Entering the apartments, Ichiro goes to the one of his inventor friend. The Inventor(known as Yamany) shows him a mini-computer for kids that he has been designing. After finding out that you cant go to Monster Island with it, he goes to his apartment and starts to watch TV. Finding nothing suited to his interests on, he goes into his room and starts playing with a different computer(probably an earlier project of Yamany's). He falls asleep while asking it where Monster Island is and he has a dream that he is on a jet to Monster Island. Upon arrival he sees Godzilla fighting Gamakera. He sees Gorosaurs, manda, angilas, and Dai Condor. He climbs down in time to see Godzilla fight Dai Condor. Dai Condor falls into the sea, and Ichiro walks on until he sees Gamkera walking towards him. He runs and falls into a pit. He watches as Gamakera passes over, and then tries to climb out. After a couple of unsuccessful attempts he sees a rope coming down towards him. He grabs on to it and it pulls him up. Upon getting out he sees that his rescuer was none other than Minya, son of Godzilla. The human sized Minya asks him to come over to him, and Ichiro thanks him for getting him out of the pit. Ichiro then sees a monster that looks unfamiliar. "Gaborah!", Minya exclaims. "Gaborah?!!", Ichiro exclaims, suprised to see that Minya has his own Gaborah. Ichiro and Minya move on to higher ground when suddenly Ichiro hears a ringing in his ears. It is actually Ichiro's mother calling the inventor to tell him that she wont be home tonight, so the inventor goes and wakes up Ichiro.





Ichiro is suprised to find out
can eat at his house tonight
it is useless. He then walks
tead, he goes over to an old
ond level of it he sees Gaborah
him when a police car drives
a pair of earphones behind it
As he walks out, two men wal
mad at the other for losing h
the fence. As Ichiro walks to
starts to play on it when a m
in my pocket", Ichiro says. "I
answered. "Shucks", Ichiro re
to contact Minya. Meanwhile
over Yamany's car. The man
about the car. The crook then
man pays no attention to)and
Ichiro then walks inside to hi
talk about the computer. Some

lock his car so the crooks don't steal it. Meanwhile, the crooks are making a
plan to kidnap Ichiro. After dinner he takes a nap in order to see Minya.
He sees Gaborah so he runs until he finds some rocks where he finds Minya.
Ichiro asks if he can meet Godzilla. They both spot Godzilla fighting Ebirah.
After finishing off Ebirah, Godzilla fights Spiga. Minya even blows a radioactive
smoke ring at him. Spiga covers Godzilla with webbing but Godzilla breaks loose
and takes care of Spiga. Ichiro and Minya spot Gaborah, and Minya decides to fight
him. Minya changes into his usual size and prepares to try and defeat Gaborah.
Gaborah is too strong for him, however, so he runs. He and Ichiro then spot planes
overhead that attack Godzilla. Godzilla wards off the planes and then motions for
Minya to come to him. He attempts to give Minya a fighting lesson, and as Ichiro
is watching he is grabbed from behind by a plant monster. He awakens to see that
it is the two crooks. They take him to the building and one of them goes off to try
and hot-wire the inventors car. The inventor, meanwhile, goes to a restaurant and
sees the two policemen. The crook that stayed with Ichiro hears a car squeal and looks
to see if it is his partner. Ichiro tries to contact Minya again and sees Minya fighting
Gaborah. Minya is losing but trying his hardest. At one point, Minya is down and Gaborah
is closing in on him, so Ichiro drops a rock on Minya's tail and Minya uses his true
atomic breath, warding off Gaborah. Minya then plays cat-and-mouse with Gaborah
until Godzilla comes. Godzilla urges his son on and when things get tough for Minya,
he steps in. Ichiro then tells Minya to come up to where he is. He tells Minya to jump
down on to a fallen tree when Gaborah steps on the other end. Minya does so, and
Gaborah is sent flying in the air. Godzilla comes back to take care of Gaborah, and
punches him in the face. Most of the fighting is in close-quarters until Godzilla
flips Gaborah over his shoulder, after which Gaborah walks away. Godzilla then walks
over to Ichiro and attempts to pick him up. Ichiro tells Godzilla that he is his friend,
and then wakes up to see that it was a dream. The other crook came back with the car,
so while they are getting in to it, Ichiro escapes. He runs in to the building with the
crooks hot in pursuit. Meanwhile, Yamany has found his car running. He also finds
a bag of money in it so he calls the police. When the crooks do find Ichiro, he fights
them off like Minya fought off Gaborah, he even uses a fire extinguisher instead of
radioactive breath. He runs out to see the police huddled around Yamany's car.
When he is followed by the crook, the crook is caught. The other one is also caught.
The next morning as Ichiro leaves his building, reporters swarm around him. After
answering a few questions, he leaves to go catch up with Sachiko. As he and Sachiko
are walking, they are confronted by the gang. Ichiro fights Gaborah and wins. He
walks on to the sign painter, and starts playing with his motorcycle horn. This distracts
the sign painter and he falls, spilling paint all over himself. Ichiro runs from him and
later meets up with the rest of the kids. He then walks off to school with his new-found
friends. THE END



Well, there you have it GODZILLA'S REVENGE. Wait a minute, what revenge did Godzilla get? Oh well, just another one of those mixed up titles. Actually, the title Godzilla's Revenge was supposed to be used for the second film of the series, Gigantis The Fire Monster (A really messed up title) but the releasing company (Warner Brother's) realized that Trans World (The releasing company for the original Godzilla) had the name Godzilla copyrighted. This film borrowed heavily from the last two "island" Godzilla film's, Son of Godzilla and Godzilla vs. The Sea Monster. In fact, the only new footage in the film of the monsters in this film was the scenes of Gaborah, some scenes of Minya, and the scenes where Godzilla and Gaborah fight. The dubbing in this film is so-so. Ichiro, his mother, his father, the inventor, the crooks, and all the rest in this cast of thousands all have voices that I can put up with. That is, except for about seven others. They are, if you have 'nt guessed, Sachiko, Minya, and the five or so members of the boys' gang. Actually, Sachiko's voice isn't all that bad, and I don't really know why it bothers me so much. Maybe it sounds too much like a little girl. The members of the gang sound like they have clothespins on their noses and seem to get a kick out of repeating each other. And now we come to the worst voice of all, Minya The Mighty Monster. I don't have to really explain to you what Minya's voice is like, even if you have 'nt seen the film, because I am pretty sure all of you have seen the cartoon, Quickdraw Magraw, or seen an episode of Wonderful World of Disney that featured Goofy. Anyway, the voice's for these two sound a lot like Minya's. The new monster for this film is Gaborah, who has a face that slightly resembles Baragon. Gaborah stands upright, with no tail, and the rest of his costume consists of green bumps (like those on Chitanosaurus), small spikes on his neck, a horn on his head with some orange hair behind it, an orange chest, and whiskers.

THE END





ULTRA MAN

By Nick Cross

Urutoraman A TBS production

Released in

39 half hour episodes

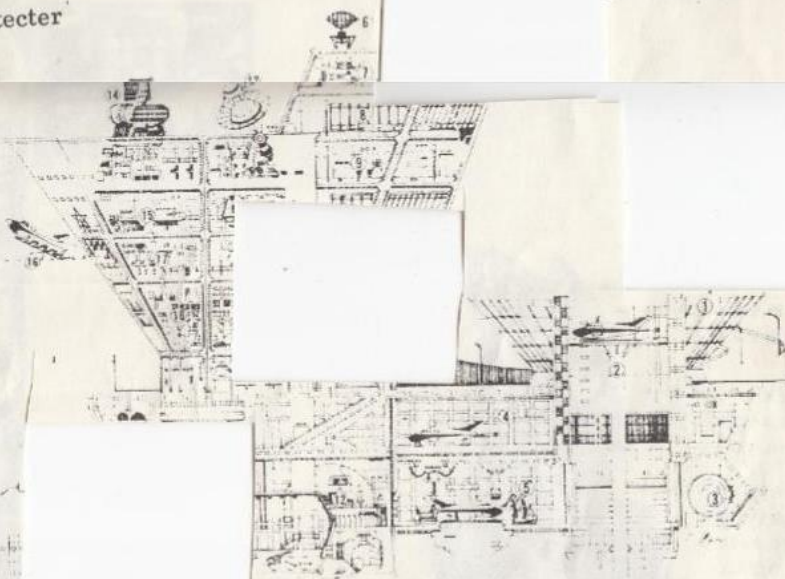
Released to America by United Artists

Ultraman is probably the most well known of all Japanese super hero shows. He is just one of the Ultra Family which consists of :Ultra Seven, Ultraman Ace, Ultraman Taro, Ultraman Leo, Homecoming Ultraman, Ultra King, Ultra Father, Ultra Mother, Zofy, and As-tora. It deals with a man named Hayata who can change into the cy-borg Ultraman by pushing a button on his Beta capsule that emits a blue ray that encircles him. He is also a member of the Science Patrol (Science Special Search Party in the Japanese version), an organization fighting to destroy all creatures that present a threat to earth. The other members are Ito, the com- tain Mura, the leader, Fuji, the girl, Hoshino, her bro not a true member yet, and Arashi, another male mem- ence Patrol weapons are blaster guns, and they have models: the long range powerful rifle, the long range rifle, and the short range pistol. They also have many space, outer space, under ground, and under water. The were done by Eiji Tsuburaya, who also did the special effects for the most other Japanese (continued on pg. 12)

Zofy, Ultramans Protector

EPISODE CHART

3emular
Baltan
Nelonga
Ragon
Green Monse
Guesra
Antlar
Red King
Chandler
Maglla
Pigmon
Sufan
Gavora
0Jirass
1Gango
2Dodongo
2 Mummy man
3Pester
4Gamakugira
5Gavadon
6Baltan 2
7Bullton
8Zarab
8Imit Ultraman
9Abolas
9Banila
0Hydra
1Kemular
2Telesdon
2Underground Man
3Jamyra
4Gubila
5Guigass
5Dorako
5Red King 2
6, 27Gomora
8Dada
9Goldon
0Woo
1Keronia
2Zumbolar
3Mefilas
3Kemur



Science Patrol Headquarters

33Zarab 2	37Dorako 2
33Baltan 3	38Keylla
34Skydon	38Saigo
35Seabozu	39Z-Ton
36Zaragas	39Zofy
37Gelonimon	
37Pigmon 2	
37Telesdon 2	

The crew of Urutoraman



sup...ros, Ultraman can fly and shoot rays. The rays are one of the show...high points, as they are done very well. Besides his usual ray that he can shoot by putting his hands together, he can also shoot an infra-red ray out of his eyes and he can produce saw blades to cut his enemies in half (such as the Baltans). He can also shoot water out of his hand, but I don't think I want to go into that. There is also a blue light on Ultraman's chest that begins to blink when Ultraman's energy is running low. When this happens he must fly into outer space and regain his energy before it stops blinking. Over all, Ultraman is a fine show, and is one of the better shows from Japan, but it is not my personal favorite.

Additional Ultraman news: Ultraman Joe (Za Urutoraman) is the latest of the Ultrabrother shows. It is a cartoon and is now playing in Japan. Look for it in the next 40-50 years. Also Japanese movie executives are scouting locations around the Los Angeles area for the upcoming Ultraman epic "ULTRAMAN- THE JUPITER EFFECT".



Ultraman Joe



あらゆる音を聞くと→
るバルタン耳。

一万メートル先の→
米つぶが見える強力
なバルタン目。

口から何でもうち→
壊す白い光線を
発射するバルタ
ンくちばし。

厚さ20センチの鉄を
バリバリ切り砕く右
手のバルタンはさみ。

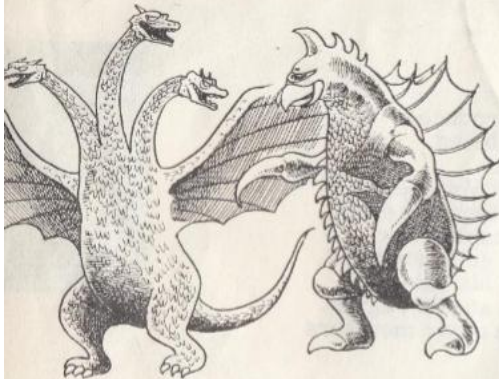
甲らは堅くミサイル
が命中しても平気だ。

生物を腐らせる液を
出すバルタン足。
バルタン星人が歩い
た跡は草もはえない。

GHIDRAH

BY NICK CROSS

King Ghidorah is undoubtedly the most well known of all the monsters of the mighty king of the monsters Godzilla. He also seems to be one of the toughest, having been beaten to a pulp by Godzilla and Co. four times. In his first film, GHIDRAH THE THREE HEADED MONSTER (SANDAI KAIJU CHIKU NO KESSEN '65) Ghidrah is born from a meteor and proceeds to devastate Tokyo. Godzilla, Rodan and Mothra unite, however, and drive the evil invader off. The next film in his infamous career, MONSTER ZERO (KAIJU DAISENSO '66) deals with Godzilla and Rodan being taken up to Planet X to drive Ghidrah away. Once the aliens from Planet X get ahold of Monster Zero 1 and Monster Zero 2 (Godzilla and Rodan) however, they use the combined forces of all three monsters to try and conquer the earth. In the end, however, the monsters fight each other for a while before going their separate ways. After this came a very fine film, DESTROY ALL MONSTERS (KAIJU SHOSINGEKI '68) which takes place in the year 1999. The evil alien Kilaaks take control of all the world's monsters and try to conquer the earth. The plan fails and the monsters revolt against the Kilaaks, so the Kilaaks bring in Ghidrah to try and subdue the other monsters. Needless to say, Ghidrah gets the living hell beat out of him. In his latest film GODZILLA ON MONSTER ISLAND (GOJIRA TAI GAIGAN '72) Ghidrah finally gets to fight alongside a partner (Gigan). In this film Ghidrah and Gigan battle with Godzilla and Angilas. Ghidrah once again comes up the loser in this clash of the titans. Out of all his films, I would say that my personal favorite is GHIDRAH THE THREE HEADED MONSTER, since I have only seen this film once. My second favorite is DESTROY ALL MONSTERS, which will probably be my favorite as soon as I see GHIDRAH enough times so that it bores me. In a tie for third place are Monster Zero and Monster Island. I can't decide which of these I like more. Monster Zero has a better costume but Monster Island has more action. Anyway, all of Ghidrah's films are very good.



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For details on the club, send a sase to:

Joey Buchanan at:
P. O. Box 555
Proctorville, Ohio

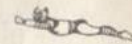


JET JAGUAR

BY NICK CROSS



Jet Jaguar is a robot created by the inventor Goro in the 1973 film GODZILLA VS. MEGALON (GOJIRA TAI MEGARON). He was taken by the evil Seatopians but Goro regains control of him with a miniature radio control transmitter that he built in case of malfunction of the main computer that controls Jet Jaguar. Goro then sends Jet Jaguar to get Godzilla to fight off Megalon. Jet Jaguar returns without Godzilla but makes himself grow to the size of Megalon and fights him. Soon, however, Gigan appears and joins forces with Megalon. A while after this Godzilla appears and joins forces with Jet Jaguar. In the end, Godzilla and Jet Jaguar come out the victors. This is the only film that the colorful robot has been in so far but I personally hope he will be in many, many, more because this very well designed robot was definitely one of his lone films high points. In appearance he looks slightly like the Zone Fighter robot, and someone seeing a picture of this robot, together with Godzilla and Gigan (As they were in an episode of THE ZONE FIGHTERS) and who had not seen MEGALON might mistake the picture for a still from GODZILLA VS. MEGALON.



MEGALON

Megalon (Megaro) is one of two new monsters introduced in the film GODZILLA VS. MEGALON, the other being, of course, Jet Jaguar. Megalon is kind of a gigantic cross between a grasshopper and a beetle. In the film Megalon is sent by the Seatopians to destroy the earth when Seatopia is constantly bothered by nuclear explosions set off by scientists of the world. Megalon really gets stomped into the ground in his debut film, especially when his partner Gigan abandons him to the cruelty of Godzilla and Jet Jaguar. Megalon has a very good costume as do all of the other monsters in this film except for Godzilla. Some of the effects scenes with Megalon are some of the most popular scenes in the movie. As with Jet Jaguar, I hope that Megalon will somehow get into many more films.



MOVIE—Biography
 Godzilla, King of the Monsters
 (Japanese, 1956) A huge prehistoric
 beast goes on a destructive ram-
 page throughout Tokyo. Footage
 by Raymond Burr. (90 min.)

THE END

RODAN (1957) - 70 min

Directed by Inoshiro Honda. Kenji Sawara, Yumi
 Shirakawa. To fill our quota of Japanese sci-
 fi, we've included this effects-filled tale of a
 prehistoric flying monster that sets its sights
 on Tokyo. Notable for an impressively atmospher-
 ic opening sequence that's about as frightening
 as they get in Japanese monster-dom.



SAMURAI NIGHT FEVER
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 Check Camera One Film
 Schedule for Playdates

Acknowledgements
 Joey Buchanon
 Damon Foster
 Mitch Gonzales
 Katsuyuki Kimura



As I look over this issue I think I did an alright job for my first issue. The only things I really hate are pages 3-6 and the rest I can put up with. As I am not sure as I am writing this whether or not there will be a NIPPON+ESE FANTASY FILMS #2. It will probaly depend on how well everyone likes this issue. By the way, has anyone out there happened to get the October 30, 1979 issue of the National Examiner? According to it, Godzilla will not be fighting the devils or being reborn, but fighting Nuclear power. The film is going to be directed by Inoshiro Honda. Also in the January 1980 issue of FANTASTIC FILMS there is a very good article on Eiji Tsuburaya with many behind-the-scenes photoes. Another thing, the first annual Japanese Fantasy Film Faire was held recently at the Union City Mall in Union City, CA. Alocal Japanese sci-fi fan, August Ragone, set it up and it was a big success. It ran for two days (Dec. 15&16) and on Saturday (15) there was a video tape player set up with tapes of Star Blazers, Ultraman, and some of the more recently made Godzilla films. There were also many rare and interesting items on display both days. Well thats all there is for now, so until next issue,



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 VS.
 BIONIC MONSTER**

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