

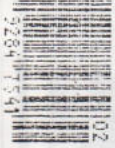
● SEX! HORROR! ● MONSTERS! SADISM! ●



ISSUE 1

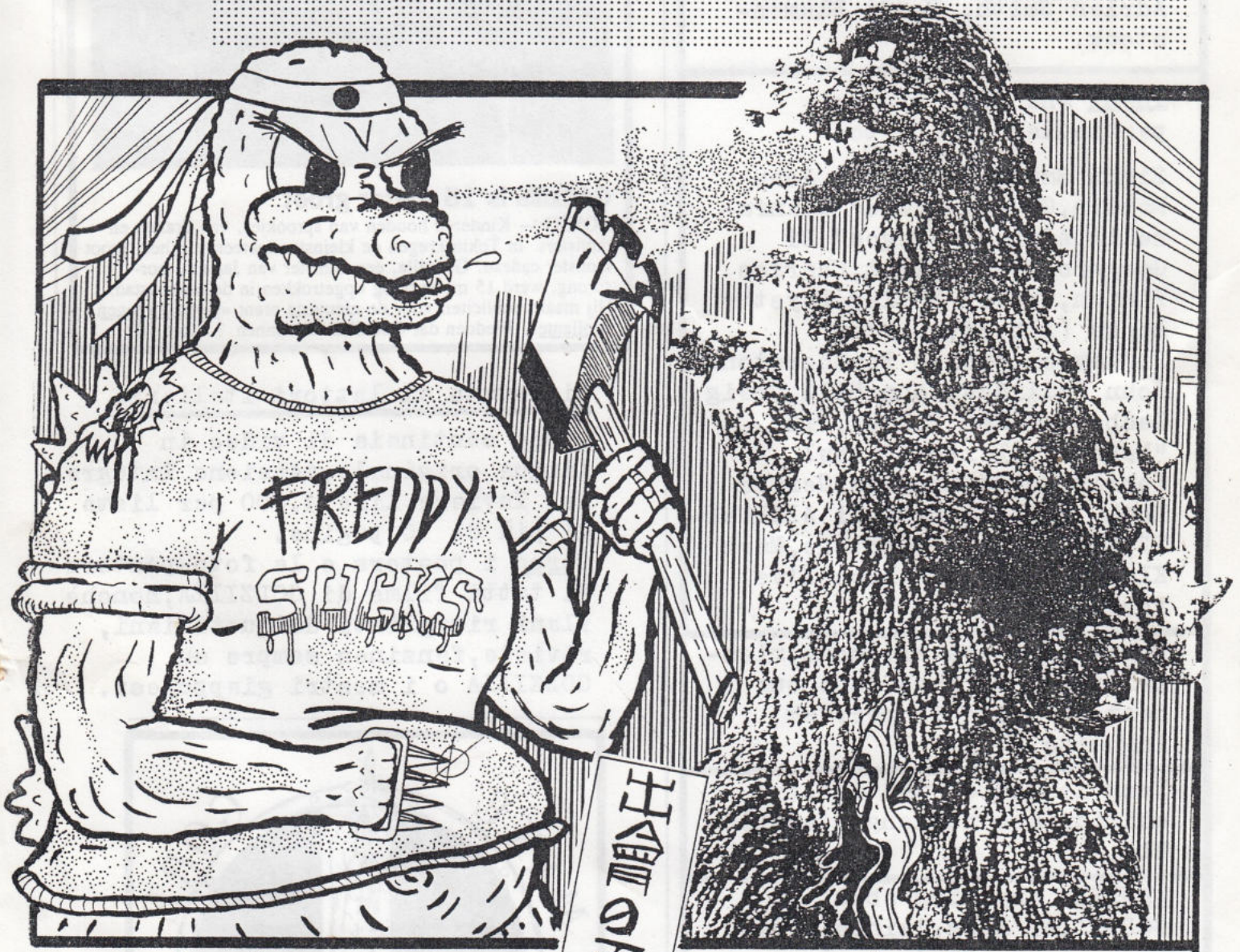
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ADULTS
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ゴアヅラ



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GOREZILLA

ISSUE N° 1 - MAY 1990 a.C. -

Write to:

MAX DELLA MORA,
Piazza Tripoli 7, 20146,
MILANO, ITALY.

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Thanx and Ciao (in no particular order) to:

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Ledbetter, Ken Miller, Tim
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Tohill, Toffo Krogius, Gerard
Noël, gli alienati di ALIENAN-
TE, KLAATU, Steve Fentone, Marc
Klocker, and all those I've
forgotten.

Sorry if there are some miss-
pellings. We have done our
best to write in perrfek
inghlisc.

Back issues of the itelian
edition are no longer availa-
ble.

WANTED: anything about
GODZILLA; mags, 'zines, comics
books, lobby cards, posters,
original videos (no British),
clips, books, gum cards, etc.etc.

Next issue:

Joe D'Amato interview,
italian Sado-Horror komix,
rave-views, more...



Godzilla is 15 meter groot

TOKIO — Kinderen houden van sprookjes, van draken en monsters. In Tokio kregen de kleinsten meteen een heel groot monster cadeau. Godzilla, een filmster van Japanse oorsprong, werd 15 meter hoog opgetrokken in de binnenstad. Hij maakt publiciteit voor de nieuwste prent «Godzilla tegen Biollante». Wedden dat Godzilla zal winnen ? / foto AP

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fianci ritagliati da quotidiani,
riviste, fanzines sempre su
GODZILLA o i mostri giapponesi.



Q. ARE YOU A TEENAGE ZABBADOING?

- 1) DO YOU FUCK WITH RUBBER GODZILLA MODELS?
- 2) DO YOU PUKE WHAT YOU EAT?
- 3) DO YOU FEAR ANDREJ TARKOWSKY MORE THAN THE LATEST SPIELBERG SHIT-O-RAMA?
- 4) DO YOU SUCK BLOOD, BODY FLUIDS & ANYTHING THAT CAN BE SUCKED?
- 5) DO YOU PERFORM NECROPHILIA?

IF ALL THE ANSWERS TO THE QUESTIONS ABOVE ARE "YES", YES!, YOU'RE A TEENAGE ZABBADOING. IF YOU'RE NOT...GO 'N' READ STARLOG, SUCKA!!!

I WAS A TEENAGE ZABBADOING AND THE INCREDIBLE LUSTY DUST-WHIP FROM OUTER SPACE CONQUERS THE HEARTH VERSUS THE 3 PSYCHE DELIC STOOGES OF DR. FUN HELSING AND FIGHTING AGAINST SURP-VAMPIRES AND SEX NAZIS AND HAVE TROUBLES WITH THIS ENDLESS TITTILLATION TITLE.

Directed by Carl Andersen aka Zaphoid Beeblebrox. With Yasmin Bevilacqua, Ruby Tuesday, Ronnie Urini, Carl Andersen, Geomeyr, Birgit Kellner, PAL-SECAM, Harry Dolezal (Hi, Harry). Music Model D'Oo, Ronnie Urini. AUSTRIA, 1988.

SYNOPSIS: Two men chase a girl into a house and stab her with their umbrellas. A boy (director Andersen) and his girl (Ruby Tuesday) make love in the bathtub, then he turns into a vampire after puking up some stuff and bites the girl's neck. In a underground disco, the vampire couple help a guy in a fight, and the vampire girl meets a bald girl and gives her her address. At home, Beeblebrox gives a blow-job to the guy as Tuesday masturbates dreaming to make love with the bald senorita. Then the couple kill the guy and make love with his body, tear it to pieces and dispose of the body parts throwing them into garbage cans all around the city. Beeblebrox meets a red-haired girl (the one stabbed at the beginning of the movie) and her boyfriend. They fuck and the girl stabs her lover, then they bite the bald girl, who lives in the same apartment. A guitar player (Ronnie Urini) undergoes the same treatment, is fucked and gets a knife through his head. The four vampires (Beeblebrox, Tuesday, Bevilacqua and Kellner) perform black masses where they initiate more people to their blood'n'sperm sucking gang. The initiates eat and vomit up hosts. A guy is going to be bitten by a sensuous vampire girl, but a detective saves him, so they team up against the vampire gang, armed with crucifixes and garlic. But while the traditional methods prove uneffective (the zabbadoing doesn't give a damn about crucifixes and garlic) a Andrej Tarkowsky videotape results lethal for the vampire. The two, though, are right

in the vampires' den, captured, the detective is sucked and fucked by the four vampires in a big orgy where even a rubber, inflatable GODZILLA shows up. The movie ends with a little twist.....

SWING ON THE WILDEST TRIP OF YOUR LIFE

SEE: COCK-SUCKING VIRGINS!

SEE: BLOOD-LICKING GIRLS
CUTTING OFF A COCK!

SEE: FEMALE NECROMANTICS!

SEE: A TRIP TO PARANOID PARADISE!



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MONDOWEIRD

A FILM BY CARL ANDERSEN

PHOTOGRAPHED BY GEORGE EISNECKER ORIGINAL SOUNDTRACK BY MODELL D'OO

OUTSHOCKS ANY MONDO PICTURE EVER MADE!

This exclusive interview with "I WAS A TEENAGE ZABBADOING" director Carl Andersen was made by Harald "Harry" Dolazal, editor of the excellent austrian 'zine DARK MOVIES (Deimgasse 44, 2324, SCHWECHAT-BANNERSDORF, AUSTRIA) and was transcribed from audiotape by Adrian Smith.
A special thanx to the threesome zabbadoings

- (A) - Harry Dolazal.
(B) - Carl Andersen.
(G) - GOREZILLA.

I WAS
A
ZABBA-
INTERVIEWER!



GZ What is a ZABBADOING ?

B Oh, (laughs) a ZABBADOING is a creature like a cross between a vampire and a zombie, these things can go in the sunlight and across the street because we had no money for working at nights. So it's one of the cheapest horror creatures ever made.

GZ I WAS A TEENAGE ZABBADOING has many resemblances to the underground DEATH TRIP shorts made by people like Nick Zedd and Richard Kern. Are you a fan of this genre ?

B I must say the DEATH TRIP movies are only from Richard Kern... (inaudible)... and I have not seen any movies of Nick Zedd. Two months ago I saw most of the Richard Kern movies and I must say I don't like them very well, because the films are too destructive for me. One Richard Kern movie I like is STRAY DOGS, it's with Bill Rice and I find the movie very funny, but the other movies of Richard Kern I find too destructive.

A Have you seen THE MANHATTAN LOVE SUICIDES ?

B Yeah, STRAY DOGS is an episode from THE MANHATTAN LOVE SUICIDES, it's the second episode.

A I liked this very much.

B I liked the STRAY DOGS, but the other episodes I don't like. You must excuse folks my English is not so well.

GZ I have the same problem. Okay we come to the next question. What are your favourite movies ?

B It's not an easy question, there are too many movies I like. A few of them are THE TEXAS CHAINSAW MASSACRE. Also from Tobe Hooper, DEATH TRAP, alternative title is EATEN ALIVE. I like also ...

A FASTER PUSSYCAT, KILL KILL ?

B FASTER PUSSYCAT, KILL KILL, oh yeah ! THE HILLS HAVE EYES by Wes Craven. I like also the hard-core film Wes Craven made in '73, IT HAPPENED IN HOLLYWOOD. Nobody knows this movie, and even Wes Craven doesn't know anything about the movie (laughs).

A This was before LAST HOUSE ON THE LEFT ?

B Yeah, yeah, it was ...

A It was the same year, but before he made his directorial debut ?

B His first official film was LAST HOUSE ON THE LEFT, and I think he don't know if he made a porno film (laughs).

A Okay, and tell me a few directors you like.

B Yeah, yeah, but it's not so easy because I like films from some directors yet not all their movies. One of my favourite directors is Tobe Hooper, but I don't like more than three movies from him. The rest he made are shit. I don't know what to say about directors ...

A You don't like LIFEFORCE from Tobe Hooper ?

B I don't like it, it's a shitty movie, I think he's made three good movies, THE TEXAS CHAINSAW ...

A You tell us THE TEXAS CHAINSAW MASSACRE and DEATH TRAP ...

B THE FUNHOUSE is a pretty good movie when you have chance to see it in a big cineam in stereo and on a widescreen, but on video it's not so good. Another director from whom I like some movies is Jess Franco. I dedicated my last movie to him and Jean-Luc Godard. I think Jess Franco has made a few very good films, and the rest he made is exploitation stuff.

A Yeah, mostly in the Sixties.

B Most in the Sixties, but a few also in the Seventies. I like very much NECRONOMICON and VENUS IN FURS, I have seen them when I was a teenager, and I also like very much MRS HYDE.

R. KERN



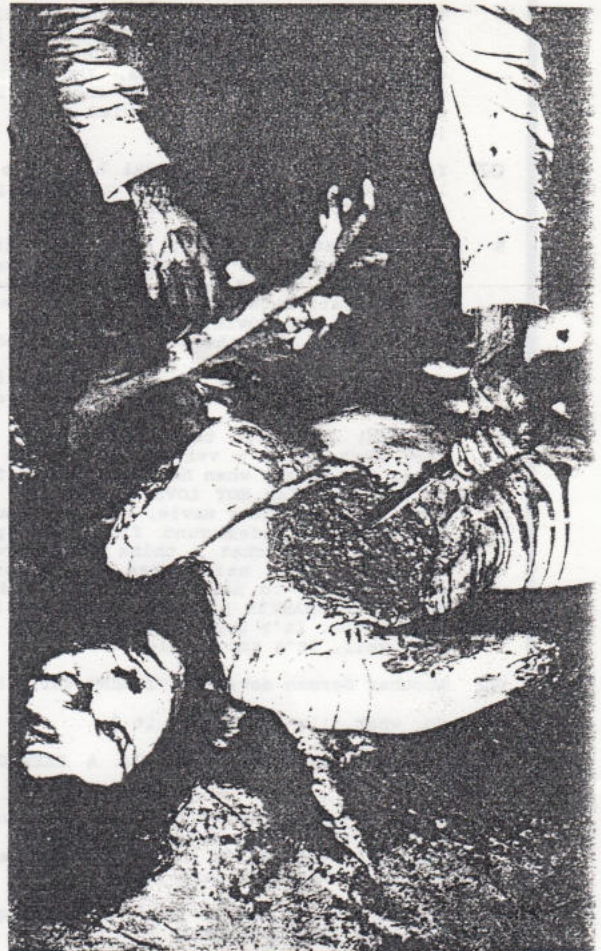
FINGERED



NICK ZEDD



JACK THE RIPPER



THE RIPPER'S EVIL EYE



- A And his JACK THE RIPPER movie ?
- B Yeah, JACK THE RIPPER. I think it's a good made exploitation film. It's not one of his really excellent movies. He made really good movies in the Sixties, and the early Seventies, but it was commercial stuff.
- A Have you seen from the mid-Seventies the movie with Dyanne Thorne ? The German title is HAUS OHNE MANNER. (GRESTA)
- B I have seen, I think, 50 minutes and I left. (laughs)...
- A That's enough ?
- B (laughs) Yeah, that's enough, but I think Jess Franco is a good director. When people want, he made good films. He could be a good director. Jess Franco is very important for me, because he is very important for the sex cinema. But the films he makes today are poor, poor exploitation.
- A One more question on Jess Franco. Have you seen one of his last movies, in English it's called FACELESS, in French LES PREDATEURS DE LA NUIT ?
- B Yeah, yeah I know, but Jess Franco didn't make it. The film was made by a young French film-maker who borrowed the pseudonym Jess Franco from him. It was a good promotion.
- A Do you know the name of the director ?
- B No, I don't know the name of the director because it's a young director, and he has many good changes to sell the movie with the name of Jess Franco. I don't know what Jess Franco has to do with the movie, but he didn't direct.
- A It's too good for Jess Franco ?
- B I don't know because I have never seen the movie.
- GZ Okay, the songs and the soundtrack are pretty good ...
- B In my films, or by Jess Franco you mean ?
- A No, we come back to your movies.
- B Oh.
- A Especially the title track, waht kind of music do you usually listen to ?
- B Oh, I find not only the title track interesting, I find the whole soundtrack is very interesting and especially in my last movie, MONDO WEIRDO. The music I hear is very different, I like some good music. I hear from classic to punk, and disco and rock ...
- A All kinds of music ?
- B Yeah ... It's very different for me to make an interview in English.
- GZ The same for me, but I think it's okay. What have you done before TEENAGE ZABBADOING ?
- B Oh, I made (inaudible). And I also made the programme of a cinema for years. I play in the cinema some underground movies, it was a very eccentric kind of cinema in Vienna. I also wrote for some newspapers, magazines, fanzines, etc. I made some festivals ...
- A Ah, the first Golden Turkey Festival in Vienna.
- B I've also made some festivals of 'fantastic' movies.
- A What festivals ? I think Edward D. Wood Jr is one I remember.
- B No, no ... I've also made festivals for Horror films, or Science Fiction films. The next festival I will make is a Women-in-Revenge festival. We have a problem here with censorship. We can only show the movies from the German countries, and in Germany the censor cuts Horror films extremely. In Austria we also have only cut movies, so I'll make in march or April next year a big festival of uncut Horror movies.
- GZ Okay, what's your next project ? I don't mean the next beer, I mean your next movie.
- B (Laughs) You don't mean my next beer ? My next big movie I will make is a story about a female film-maker who is having very much troubles with the kind of movie, she makes underground sex movies, and she finds no actors and no producers, and she has many troubles. It's a film-noir. She is involved with two of her female actors, very mysterious things you know. Cool Killers are coming, and very strange things are happening, but it's no hard-core movies, it's a very sexual film-noir.

- A How much costs I was a TEENAGE ZABBADOING your first movie, and how much costs your 2nd movie ?
- B TEENAGE ZABBADOING has cost from , including the print, 4000 DM. My second movie MONDO WEIRDO is a little bit cheaper, it costs with the copy 3,700 DM. The two movies are the cheapest movies for cinema, the movies are made for the cinema not video. They were shot on 16mm and I think that they are the cheapest movies ever. I don't know exactly (laughs).
- GZ Your movie contains several hard-core porn scenes. Do you like XXX cinema ? Have you got some problems to make them fuck in front of the camera ?
- B Oh, er that's difficult, it's very difficult to make such movies, are not so easy and you have permanent troubles with actors, and to get money for it and so on. So I think it's the motivation for the story of the next movie. I have good actors in the movie, especially the last, but the people have trouble when the movie is finished.
- GZ What do you think about Jorg Buttgerit ? I'm intersted to hear about NEKROMANTIK, is it one of your favourite movies ?
- B (Laughs) It's hard to tell because I like Jorg Buttgerit very much, he's a very nice guy. He has made very funny Super 8mm movies when he was younger. The first feature film he has made was HOT LOVE and I like it very much, it's a very funny splatter movie, with very much humour in it, it's a beautiful underground film. The problem I have with NEKROMANTIK is that I think an underground film-maker has made his first mainstream movie, but Jorg has not the possibilities to make a big movie and so I find it not so good. NEKROMANTIK has a good story, but it's not so good made movie. It's good camerawork, but I don't find it works very well. It's too harmless for me.
- GZ Another German movie is VIOLENT SHIT. Have you seen it ?
- B No, what film-maker made it ?
- GZ Have you ever shown I WAS A TEENAGE ZABBADOING outside Germany ?
- B Yeah, I have shown it in Austria, years later (laughs). In Austria the people sleep. I have also shown it in a little old film festival in Amsterdam, and we have a video release in the Netherlands next year.
- A Now we come to one of your favourite questions. Do you have problems with censorship ?
- B It's not my favourite question, I think. I don't have troubles with censorship because the films are, from the beginning, not for people under 18 years. So the censors are not interested.
- GZ What kind of comments have your movies received ?
- B The first one, TEENAGE ZABBADOING, had very different reviews. Most critics like it because it's a very amateurish made underground movie and has a special kind of charm. I don't think it's a good movie, but it's a very interesting



FRANCO (LEFT) RIPS



funny movie.

- A Yeah, very funny (both laugh).
- B MONDO WEIRDO: A TRIP TO PARANOIA PARADISE received better reviews ...
- A In sneak previews ?
- B Yeah, we have made a special video print. Some critics loved the movie, people think it's a very good experimental porno splatter movie.
- GZ I think for an Austrian movie it's fanatastic. Have you ver got in contact with the underground Italian scene ?
- B No, I'm sorry about it, I don't know how I can contact some people and maybe after this interview ...
- GZ Have you ever heard of Italian director Fabio Salerno ?
- B No (Wotta lucky guy! -GZ)
- Have you ever heard of Giovanni Arduino ? I have seen his movie MY LOVELY BURNT BROTHER AND HIS SQUASHED BRAIN. It's one of the most sick and best cheap trash movies. (Ed. This film was co-directed by Andrea Liroy)
- B It's very difficult to see some movies, because some horror fans in Vienna don't show the movies to other people. I'm very sorry about it, I don't know the directors of these movies, but I hope after the interview maybe I can get some contacts to other underground directors in other countries. I'm also searching for distributors in Italy. The films are in 16mm, although we can make 35mm prints. I'm also looking for a distributor on the video market. In Germany and Netherlands the films were released on video.
- GZ How old are you and what do you do in your life ?
- B Oh, the question how old I am I don't like. I feel like a Hollywood Diva and I don't talk about age.

A When I see you I think 40, 45 ?

B (Laughs) Oh, very funny. No, I'm 30 years old. Nearly I'm 32, and I have some problems with this age because a while ago some people from a radio station interviewed me, and they tell me I must say I'm 27 because the people who listen are too young, and they don't like people about 30 years (laugh). So I don't like to tell my age.

A Okay, what are you doing in your life ? You make movies ...

B I make movies, I fuck, I drink beer, and I want to make my next movie.

A And do you have much fun ?

B Yeah, I try to have much fun. Sometimes it works, sometimes it doesn't.

A You have a very free life-style ?

B I don't know, I think so.

GZ Next comes a personal question from Max. Is Yasmin Bevilacqua of Italian origins ?

B Her father is from Italy.

A And her mother ?

B I don't know, I beleive her mother's from Austria.

A We come now to your new movie ? Can you give us a summary of your second movie ?

B It's a very complex story about a young girl. The girl has troubles with her sexuality and she bleeds (?) in nightmares. She was crazy about her first menstruation and she has troubles with her sexuality. She don't make sex before and she was a sexual trauma, bleeding and very strange nightmares. The movie is made as a nightmare. It's a very experimental movie, yet it's not depressing. It's sometimes a very funny movie with strange photography and sounds. It has elements of splatter and pornography. It's a very different kind of movie I think.

A Last question.

B Ah, the last question !

A Yeah, that is your favourite question ... What about I WAS A TEENAGE ZABBADOING PART 2, and MONDO WEIRDO PART 2 ?

B TEENAGE ZABBADOING PART 2 is not a project now, but I think I'll make a sequel after the next project.

A Next year ?

B Next year maybe, I'm not sure. It's not so important for me to make a sequel.

A And MONDO WEIRDO ?

B MONDO WEIRDO 2 I'm working on right now, but it's not a sequel, it's the same story on a very different kind. We tell the same story in another style. It will be a post-avant garde movie with hand-made colours, and other things. It's a short fim.

A With dialogue, or in the same style as your first film ?

B No, no, it's a very different way. You will see.

A Okay, thank you for the interview.

B Alright.

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IAN MAGAZINE

Legend of The Over-Fiend

UROTSUKIDŌJI

ドラゴン・ショット

This world is said to be consist of the human world, the demon's world and the manbeast world. Every three thousand years, appears the superfiend, Chojin, who builds "The Land of Eternity" uniting those three world.

ドラゴン・ショットを取り付け



At a meantime, the demon's world starts sending many monsters into the human world to seek for Chojin. They attack Ozaki, and he defeat them one after another. He seems almost definite to be Chojin however he is defeated by Amano just with a touch. This surprised Amano so much: then who can be Chojin?

光子力エンジン

光速飛行

全長30メートル

ジェネレータ変身チ

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④足の横のバー

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A couple of days later, Nagumo becomes back into a guise of normal human being, and enjoys meeting Akemi. There is a punky guy called Niki jealously watching in secret Akemi dating with Nagumo. Then Niki asks Akemi for going out with him, which she rejects right away. A bunch of wild girls extort and attack him on the pretext that they witness his behavior. When he is so insulted and mortified, Kyoki and Sakki from demon's world appear to him. They are fiends of madness and murder and offer Niki in exchange for his heart, a strong body that enables him to do anything he wants to with its physical strength. Niki just thinks of making love to Akemi.

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の遊び方

ごう きん

①左手にフー

At a private high school in Yokohama called Myojin-Gakuen, students are enjoying their school life. Among these are Ozaki, Akemi, Nagumo and Amano. Ozaki is a high school hero, and Akemi is the captain of Myojin's rhythmic sports gymnastics team. She is a pretty sweet girl and popular among the boys. Nagumo is one of her fan; his desire is stimulated every time he hides himself and watches her practicing briskly in the gym but he is too shy to show his feelings toward her. His classmate Amano, Amanojaku in nickname, laughs at Nagumo frustrated.

One day Nagumo and Amano happen to find Akemi in a school sick-room being raped by Yoki sent from the demon's world. She trembles with fears however she feels strange sensation within her body and writhes to scream in erotic pleasure. Nagumo is so shocked to see this and gets faint away, meanwhile Amano beats Yoki fairly easily. After this accident Nagumo and Akemi starts making friends each other.

A few days later Amano's sister Megumi and his fellow Kuroko come from the demon's world to join him and beat Chojin whoever it is. They keep on watching Ozaki who seems to be the one.

Megumi intuitively thinks that Nagumo could be Chojin and tries to seduce him also with her lewd curiosity. When he is walking on wings after a fascinating date with Akemi, Megumi makes a shocking attack on him. Nagumo, surprised with this, runs into a street and crashed by a car. He gets seriously wounded and taken to a hospital, where his body starts radiating the diabolic aura. Then he rises, going wild and violent, and raping a nurse, turns out to be a monstrous "Chojin"; he becomes so big that his body would destroy the hospital building.



Screening:
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発射

に押すと発射します

タカトクトイス

⑦手・足・首の

Now Akemi and Nagumo are too passionate with each other to worry about any obscure accidents happening around them. But she is kidnapped by Niki, who now has a tenacious body, while she is giving her head to Nagumo. Nagumo was only left with Niki's challenge saying "come fight with me tonight at the construction site, or you lose a girl."

By this time Amano becomes suspicious that Niki's change might be caused by some power of demon's world. Amano follows Niki and finds the existence of Suikakuju, the wirepuller, who is dying to eliminate Chojin. Now begins the fight of Amano vs the monstrous Sukakuju. Amano has to prevent this diabolic ambition.

At the duel site, Niki falls the rain of steel frames over Nagumo to injure him. Akemi is so frightened to see this violence and Nagumo struggling and bleeding and she scream her heart out. Niki forces her to masterbate herself on the purpose of insult. Nagumo's wrath and vexation makes him transform into Chojin again, and breaks Niki's body backupp by Suikakuju.

Meanwhile, Amano struggles with Suikakuju and destroys it. But the comes to doubt in the legend of Chojin: he leaves for the man beast's world to see its senior. The senior suggested him to go and see the future world which is going to be ruled by Chojin. Amano is sent to the future but what he finds there are humanbeings addicted to carnal lust and the destructive Chojin is ruining cities. He reaches very close to grasp the secrets of this world hidden in Osaka-jo castle, right before the moment he is taken back to the present manbeast's world; The senior's power has been run out.

Suikakuju, the demon's warrior recharges himself by violent intercourse with demon's girls and rise again to fight against Chojin.

The senior at his last moment tells Amano, who has just returned from the future world, that "The Land of eternity" might have nothing to do with those three worlds.

Nagumo escapes from the site with the incredible shock of having killed Niki, and comes back to the school to see Akemi. They get together for the first time to make love, when something outrageous happens: Nagumo's body starts transforming into the guise of gigantic monstrous "Chojin", and at this moment the pillar of lights strikes out and pierces through the two world, those of demon and manbeast. The pillar breaks the borders of three world. Menbeasts and demons appear and move around the human cities, while Nagumo "Chojin" violently destroys the world throwing all the existences and buildings, human beings, demons and menbeasts.

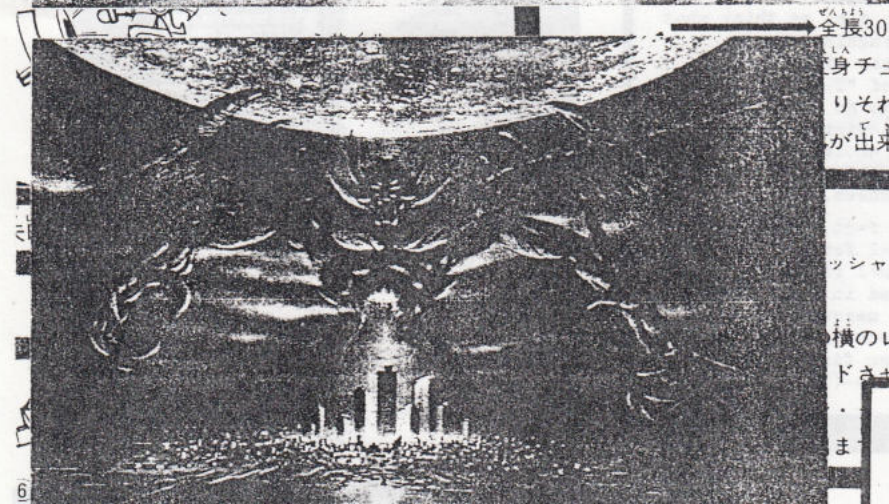
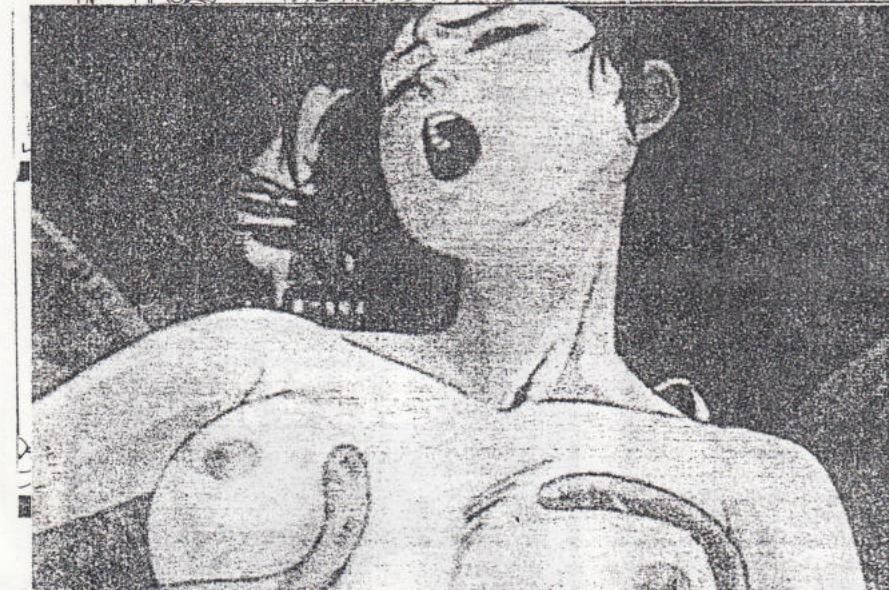
Now Suikakuju comes across the seas to defeat Nagumo, who is just crashed by Suikakuju so easily!

Amano has believed up until this moment the Chojin legend however the madness, when Kuroko is killed as a scapegoat, makes him stand up and fight against Ngumo. Showing his real body as a manbeast Amanoaku penetrates into Nagumo's body where await him an unusual world that none have ever imagined.

Is Nagumo really Chojin? What will happen to the three world whose borders has already taken away? And what is happening to Akemi and to Amano?

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矢印の方向に引くと
ドラゴンパンチが飛

RUNNING TIME 40 AND 108 MINS

This review is based on the 108 mins. version.

LEGEND OF THE OVERFIEND aka LEGEND OF THE GOD OF THE GODS (UROTSUKI-DOJI) THE WANDERER / THE WANDERING KID.

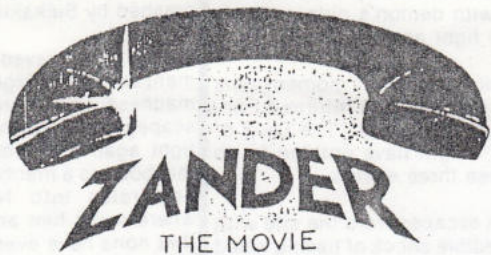
Even tho it's a cartoon movie, LEGEND is not absolutely made for children, on the contrary. Gore and sex scenes abound: disembowelments, bodies crushed and teased to pieces, phallic monsters squirting blood and sperm, women savagely raped by horrible demons, castrations, blow jobs given by the typical japanese wide-eyed cartoon girls, masturbations, ejaculations, scenes of massive destruction, an apocalyptic orgy.

LEGEND is a wonderful movie, far better than the average cartoon movies produced in the country of the rising sun which, by the way, has given us other excellent works before, as the TV shows Z-GUNDAM, ZAMBOT 3 or the MAD MAX/ BRUCE LEE gory combination FIST OF THE NORTH STAR. Watch out for this one; though not extreme as LEGEND, it's very violent, with exploding bodies and assorted mutilations. Banned in Germany and very cut in France while you can see it uncut here in Italy on TV every day.

Only problem is: whom is this movie aimed at? It's too nasty for a young audience, while a mature audience will surely turn their shoulders to a cartoon movie. Maybe it was made for us rehid gorehounds always looking for something new, original and controversial. Extremely recommended.

Director: HIDEKI TAKAYAMA
Screen Play: NOBORU AIKAWA
Music: MASAMICHI AMANO
Based on a Comic written by: TOSHIO MAEDA
Producer: YASUHIITO YAMAKI
Exctive Producer: YOSHINOBU NISHIZAKI

左右の腕のつけ根の関節は自由に動きますが、あまり腕を上には上げますと関節がはずれる様に



Directed by Stephan Lenzen and Dietmar Weserteicher. Music by Micky Engels. Camera: Dietmar Westerteicher. Starring: Stephan Lenzen, Dagmar Hurtz, Pedda Blumenstock, Nagi Nagenborg. 63 minutes. W.GERMANY, 1990.

Remember the last time you watched a direct-to-video-production? When was the last time one of those gave you not just primitive unmotivated "blood'n' gore", but also main things a phantastic movie should have: a story, characters, atmosphere and suspense.

Are you shocked now?

It's heavy for low-budget-film makers to be creative. ZANDER from Dia Westerteicher and Stephan Lenzen tries to open some other doors not many have gone before. ZANDER made on video and produced for the vide video market (like all the others) takes the viewer down to the dark images of dreams and fantasies (like no other before), out of their protected homes, creating terror out of symbols of their day to day live: in this case a simply PHONE-BOX. This box becomes the turning point in the surrealist story and the personal Waterloo for our title-hero Rolf Zander.

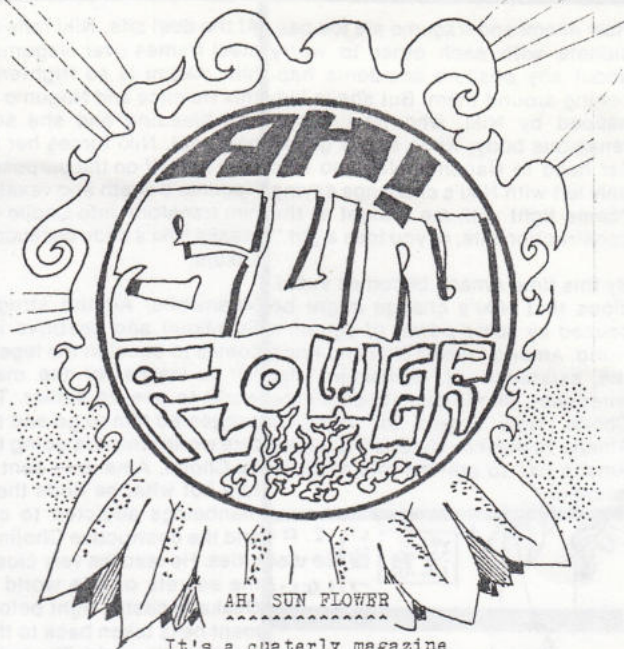
Zander, a typical yuppie, who has become the chief of a middle-class company through the death of his parents, has no respect and feelings for those who have work for him to make a live. One day on a business trip his car phone brokes down and he has to stop to get into the phone box. At this point the movie starts. Zander now becomes the invisib invisible prisoner of the box. No one can see him and he has no possibility to get out.

Due one third of the story now plays in and around this small box, the main problem of the movie is to get new perspectives and impressions out of this boardered set. Always the camera finds grotesque, fascinating and surprising positions which take the viewer out of his passive role and into the box Zander and his helpless situation. This situation is the confrontation with human needs, for exemple fighting his thirst by licking water from the box window or watching a dog, eating a thrown bread right before his eyes, unable to do something against it.

The world around the box is filled with people which are almost strange as Zander's problem. Out of his confrontation with those who cannot see him, who don't even know about his existence, the movie designs a black morbid humor and a speed which let the audience no time to think what they are laughing about. All this goes right in the tradition of "TWILIGHT ZONE", but tries to go deeper into the characterisation of Zander, giving the whole story a moral, the hope nothing has to end in hopelessness.

Due to the fact ZANDER uses no experimental form to differ from a normal filmproduction, it goes hand in hand with the risk to be measured by them. If he can stand, only the audience can finally decide.

------(DIA and PEDDA)



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RAVE Views

LEGEND OF THE PHOENIX a.k.a. THE PEACOCK KING.

Directed by Nam Nei-Choi. Produced by Raymond Chow, Yasushi Mitsui. With Yuen Biao, Hiroshi Mikami. HONG KONG, 1988.

A Chinese warrior monk travels to Japan to meet another monk. Together they must fight the Hell Virgin, a girl who can shoot fire bolts from her eyes, who is dominated by a beautiful but evil witch, Raga. The two monks fight against huge dinosaur models which come to life in a big shopping mall and also meet a girl who will follow them back to Hong Kong, "Jacky Chan's country!" as she says enthusiastically. Here they find out that the Hell Virgin is just a normal girl and it's the evil Raga who forces her to do evil deeds that will lead to the destruction of the entire mankind. The monks clash with Raga in the Hong Kong sewers, where she turns into a hideous monster and rips some tourists apart (what the heck they're doing in the sewers I'll never know). During the battle, the Hell Virgin gets killed and she is taken to a monastery run by a Buddhist priest who brings her back to life. After some more kung-fu fights, from the earth rises an enormous giger-esque castle where the Hell Virgin's father lives: he's the Hell King, sort of an AMAZING COLOSSAL BEAST with black skin. All the efforts to destroy this titan prove in vain, he crushes men with his bare hands and even the Hell Virgin rebels against her father unsuccessfully. Finally the two monks, who find out they are brothers, join their powers, thus creating a huge flaming RODAN, the Phoenix which destroys the Hell King and his empire. Now the Hell Virgin, freed from the evil domination, is again a normal girl willing to live her life.

L.O.T.P. is a very interesting film with excellent FX, like the transformation of Raga into a monster, made with stop-motion, air bladders and models a-la THE THING, good gore scenes, well choreographed martial arts fights and a little of humor - like when a little squeaking critter is eaten by a dog. Unfortunately it's a movie that will hardly be released in our countries, due to its typically oriental elements. It would be a real pity.



I NUOVI BARBARI / THE NEW BARBARIANS aka WARRIORS OF THE WASTELAND.

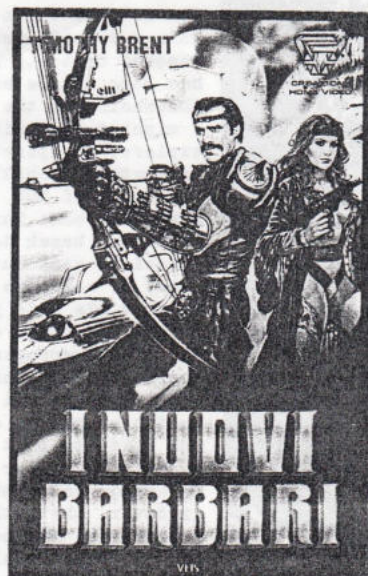
Directed by Enzo G. Castellari. With Giancarlo Prete (Scorpion), Fred Williamson, George Eastman, Anna Maria Kanakis, Iris Peynado. ITALY, 1982.

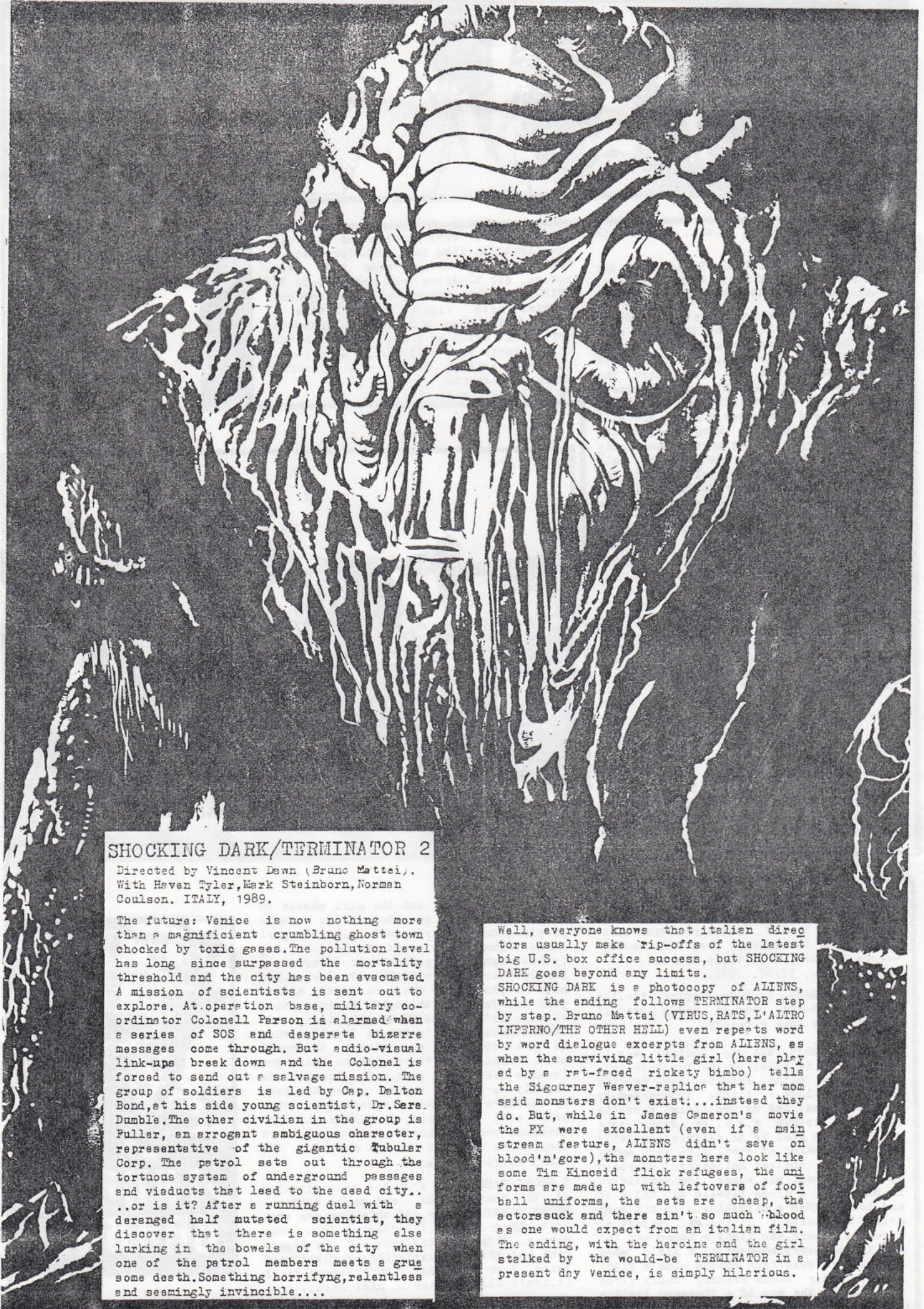
I NUOVI BARBARI is your typical Italian MAD MAX rip-off, made so badly that it almost looks like a parody.

It's year 2019, the big nuclear war is over, earth is ruled by the Templars (no, they aren't blind knights, but Italian extras who look a little embarrassed by all this mess) led by One (Luigi Montefiori/George Eastman a.k.a. Mr. Anthropophage), whose goal is to destroy completely the last remains of civil life left untouched by the nuclear holocaust. Scorpion is a lone wolf who roams the wastelands in his car, a cross between MAD MAX's V8 and holy-BATMAN's batmobile. In his wanderings he meets a little kid, expert of cars and motors, who finds a human ear (!!!) in the scorpion-mobile, a girl, whom Scorpion rescues from Shadow - One's right hand-, and a black archer, Nedir (Fred Williamson, the man of a thousand Italian flicks). When they find a nomad camp led

by a priest, Nedir and the girl choose to stay with those men (Nedir, to be more precise, choose to stay with a lovely girl - Iris Peynado - who needs to have her big rhythms right before fucking). Scorpion - a lonely heart... or a dickhead? - leaves, but he's captured by One, who wants him to join the Templars through an initiation ritual: he'll SODOMIZE Scorpion!!! Unfortunately One's fun is spoiled when he has to leave and attack the nomad camp. "Finish him!" says One to his men (sounds like a gay porn, uh?). Scorpion is finally saved (he really saves his ass) by Nedir's explosive arrows (eat your heart out, RAMBO) and, together with the mechanic brat, he heads toward the nomad camp, where Scorpion and One meet for the final confrontation.

I NUOVI BARBARI is from the same director of the most famous - and maybe better - BRONX WARRIORS saga, and this one was very probably made out of leftovers from those movies. With some violence, of the ungory kind, and the same exploding mannikin used twice. Zora "CANNIBAL FEROX" Kerova is in it, don't blink or you'll miss her...





SHOCKING DARK/TERMINATOR 2

Directed by Vincent Dawn (Bruno Mattei),
With Haven Tyler, Mark Steinborn, Norman
Coulson. ITALY, 1989.

The future: Venice is now nothing more than a magnificent crumbling ghost town choked by toxic gases. The pollution level has long since surpassed the mortality threshold and the city has been evacuated. A mission of scientists is sent out to explore. At operation base, military coordinator Colonel Parson is alarmed when a series of SOS and desperate bizarre messages come through. But audio-visual link-ups break down and the Colonel is forced to send out a salvage mission. The group of soldiers is led by Cap. Dalton Bond, at his side young scientist, Dr. Sara Dumble. The other civilian in the group is Fuller, an arrogant ambiguous character, representative of the gigantic Tubular Corp. The patrol sets out through the tortuous system of underground passages and viaducts that lead to the dead city... or is it? After a running duel with a deranged half mutated scientist, they discover that there is something else lurking in the bowels of the city when one of the patrol members meets a grusome death. Something horrifying, relentless and seemingly invincible....

Well, everyone knows that Italian directors usually make rip-offs of the latest big U.S. box office success, but SHOCKING DARK goes beyond any limits.

SHOCKING DARK is a photocopy of ALIENS, while the ending follows TERMINATOR step by step. Bruno Mattei (VIRUS, RATS, L'ALTRO INFERNO/THE OTHER HELL) even repeats word by word dialogue excerpts from ALIENS, as when the surviving little girl (here played by a rat-faced rickety bimbo) tells the Sigourney Weaver-replica that her mom said monsters don't exist: ...instead they do. But, while in James Cameron's movie the FX were excellent (even if a main stream feature, ALIENS didn't save on blood'n'gore), the monsters here look like some Tim Kincaid flick refugees, the uniforms are made up with leftovers of football uniforms, the sets are cheap, the actors suck and there isn't so much blood as one would expect from an Italian film. The ending, with the heroine and the girl stalked by the would-be TERMINATOR in a present day Venice, is simply hilarious.

Regia di **DARIO DONATI**



TINI CANSINO in
Delizia

LUCA IL CONTRABANDIERE /THE NAPLES CONNECTION.

Directed by Lucio Fulci. With Fabio Testi, Ivana Monti, Guido Alberti, Enrico Maisto, Ajita Wilson. SPFX by Franco di Girolamo. ITALY, 1979.

Naples. During a big cigarette-smuggling operation in the port, the police intervene. After a long motorboat chase, the smugglers fool the law with a trick and escape. Luca (Fabio Testi), a smuggler, seeks for who has informed the police about the operation. During his private investigation, he meets a boss of the smuggling ring in a discotheque where, under the strobe lights we can see quasi-subliminal shots of Ajita Wilson's T&A and surgical-made pussy (she's in fact a transsexual who died of brain cancer some years ago. Surprisingly enough, a new movie with her was announced at 1989 MIFED edition). Someone kills Luca's brother, Michele, using killers dressed up as policemen. Luca swears to avenge his brother, while a big slaughter of Camorra bosses starts. We see a man being shot in the mouth and his brain flying out. BANG! Another one is shot right in his throat, with a gush of blood a-la THE BEYOND. BANG! A bomb tears a man and a girl into pieces and we see the gory aftermath, crushed heads and pulped bodies. BOOM! During a mess, another one is killed with the host still in his mouth. BLAM! A head explodes thanks to machine-gun bullets. KA-BLAM! Behind this all stands "il Marsigliese", a man who burns a girl's face (as she was trying to fool him) without the blink of the eye and who will oust the cigarette smuggling with the more lucrative drug trade.

Directed by Dario Donati (Aristide Massaccesi). With Tini Cansino, Adriana Russo. ITALY, 1988.

Delizia is the artistic name of Carol Gennaro (Tini Cansino), an italo-american top model who has reached success by showing her body on the glossy pages of girlie magazines. She's the wet dream of a bunch of retarded paninero boys who live in a little town, and the attention they pay to her arouses the envy of the local girls. One day, at last, Delizia comes into town from the U.S.A., as she has inherited a castle she's going to sell. Her two male cousins, a young paninero nicknamed "biberon" (that's "babies" milk-bottle) who speaks a cryptic and obscure would-be juvenile slang and, an older yuppie who only wears high-fashion clothes, can't keep their eyes off her and slobber every time she comes around. Of course they try very hard to score with her, and when her american boyfriend leaves her, she gives herself to the younger paninero who can't believe his eyes (and not only his eyes). That was just a way to stir up the jealousy of her former stallion and in the end Carol and him return together, leaving poor little Biberon with just an audio tape with Delizia's voice.

DELIZIA is far from the morbid eroticism of way better movies, like LUSSURIA (1984) or IL PIACERE (1985), directed by Massaccesi under his well-known pseudonym Joe D'Amato.

Apart from a brief and obligatory shower scene and few other occasions to show Tini's ample T&A, DELIZIA is very tame, just a cut-rate comedy, like the ones they used to make in the 70's with such soft-core queens as Edwige Fenech, Gloria Guida, Carmen Villani or Lilli Carati (who now does hard-core porn), but the humor here is scatonic and the glimpses of Tini Cansino's (who achieved a small success with a TV-show here in Italy called DRIVE IN and because she's Rita Hayworth's second cousin) boobs couldn't keep me from yawning deeply.

Our Tini is soon to appear in NIGHTMARE IN VENICE and in Stelvio Massi's ARABELLA L'ANGELO NERO/BLACK ANGEL. This two will be re-viewed on GZ 2.

Luca's wife is kidnapped, beaten and sodomized in an I SPIT ON YOUR GRAVE fashion, while her man is listening to all the screaming on the telephone. With the help of old Camorra bosses, still bound to a "romantic" conception of crime and adverse to the drug sale, Luca kills the Marsigliese's men and the Marsigliese himself, with his body lying on piles of garbage cans. Ashes to ashes and trash to trash.

LUCA IL CONTRABANDIERE is full of gore and gratuitous nudity, lots of violence and bloody revolver shots, and even if it's not a horror, it wouldn't pale compared to other Fulci gore-a-thons (Fulci has a cameo role as one of the old Camorra bosses and it's funny to see him shooting and killing). Banned in Germany.

ガンヘッド

GUNHED

Directed by Masato Harada. SFX by Koichi Kawakita. With Masahiro Takashima, Yujin Harada, Keori Mizushima, Mickey Curtis, Brenda Bakke. 1989, JAPAN.

While we are all still waiting for Stuart Gordon's ROBOT JOX, from Japan comes the ultimate robot holocaust movie: GUNHED. (Synopsis from press sheet) The Twenty First century finds the history of man reaching a turning point. Robots are used everywhere, in homes, offices and factories; even government decisions are made by computer. These robots are manufactured per automated system at the "enormous" Mother Tower on island 8JO in the pacific. The armed forces comprise unmanned robots called GUNHEDS, and 8JO is controlled by Chiron 5, the biggest computer on earth. In 2025, following twenty years of peace, Chiron 5 suddenly declares war on the world. The World Union government mobilizes a vast armada of GUNHEDS to attack the control center of Chiron 5, which occupies the 39th floor of the 400 story Mother Tower. On the 373rd day of battle, the final GUNHED is destroyed by air robots, the Mother Tower guards; and mortal men must surrender to the computer they created with their own technology. After the victory, however, Chiron 5 ceases operation, and 8JO is closed as contaminated area. Thirteen years later a group of swashbuckling treasure hunters, led by a Japanese mechanic who calls himself Brooklyn, visit 8JO to claim for themselves Chiron 5's computer chips. But thirteen years of isolation has changed Mother Tower. A strange shadow appears on the immense structure and attacks the group. Chiron 5 has come back to life. GUNHED - a giant robot that can transform into a tank at the pressure of a button - displays excellent hi-tech effects, with these war-machines that look like the ones in the ROBOTECH cartoon TV series, although there are only two of these mechanical giants on parade: GUNHED 507 and an Air Robot, a big bulldozer-like behemoth, engaging in well staged battles. The robots are photographed very darkly, ALIEN-style, with effective results as they look like real giants and not scale models.

There's also a sub-plot about a strange bio-robot that absorbs the personality of one of the character, but this is somewhat messed up. Oriental viewers have different standards from ours and some times their movies seem pretty illogical to us western folks. Also, when GUNHED was screened at '89 MIPED, was in its original language, and that don't help very much the comprehension of the movie. GUNHED, though not a masterpiece, is highly entertaining and very original, a live action transposition of the Japanese robot cartoons: if you're a fan of this stuff, you'll love GUNHED.

GUNHED

Electrifying! Awesome! The ultimate in science fiction!

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