







QUESTION: What is "PACK?"

ANSWER: "PACK" is the verbal pronunciation for P.A.C.

QUESTION: What does P.A.C. stand for?

ANSWER: It stands for the Punk Action Club, also known to its non-punk members as the "Pacific Action Club."

QUESTION: What kind of people are members of the P. Action Club?

ANSWER: P.A.C. members are eccentrics, artists, and darranged people who grew up being entertained by such bizarre things as Monty Python, Bruce Lee, punk rock, splatter films, Godzilla, Max Headroom, Ernie Kovaks, Japanese superheroes, Andy Warhol, and Batman.

QUESTION: How did the P.A.C get started?

ANSWER: Well, it all started out as a joke in 1984, when people like Damon Foster, Ed Martinez, August Ragone, Barry Evans & Johnny Saiko got involved in the production of an amateur superhero movie about punks. The movie was called Ultra Cyborg, and was basically a parody of professional superhero TV shows from Japan (i. e. Space Sheriff Gavann & Ultraman). Stunt sequences for Japanese superhero/adventure programs are supplied by martial artists from Sonny Chiba's Japan Action Club. So, for Ultra Cyborg, we needed our own action club to perform the karate. What would we call it? Hayward Action Club? San Jose Action Club? Bay Area Action Club? Since all our stuntmen came from different cities, we decided to eliminate using names of cities. And, since many of our actors had some degree of punk characteristics, Punk Action Club was the chosen name.

#### PUNK ACTION CLUB - A BRIEF HISTORY (IMPORTANT OCCURENCES WHICH CAUSED THE INSPIRATION OF P.A.C.)

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1969: Japan's #1 martial arts movie star Shinnichi ("Sonny") Chiba starts the Japan Action Club, an outstanding school which teaches karate, gymnastics & stuntwork to actors. The results are such excellent Japanese adventure/sci-fi/martial arts/superhero programs as DYNAMAN and SPACE SHERIFF SHARIVANN. These and other TV shows played important rolls in inspiring what would later become P.A.C.

1976: Britain's most revolutionary band, the Sex Pistols, makes rock 'n roll exciting for once. With the punk movement in full swing, artists began to realize they can express their own unique talents and interests for their own amusement, even if no outsiders are interested. PAC's own projects (which wouldn't actually begin until '84) are the result of this 'new wave' in freedom of expression.

1983: Although the term PAC has yet to be phrased, the restless attitude among the small punk/art/karate crowd is present. This was apparent at a sci-fi convention called Timecon, during the costume masquerade stagemash. Local rebels Steve Wang, Johnny Saiko and Matt Rose performed a controversial, semi-gory skit which was intended to shock its audience due to subject matter. And shock, it did! Not only were the performers blacklisted from Timecon, but so were their associates; people who would later form PAC..... Damon Foster, Ed Martinez, and August Ragone. Realizing the positive aspects of having a rebellious reputation, the soon-to-be-PAC members were honored. The beginnings of PAC were underway, and imminent.

1984: The term Punk Action Club gets its first recognition. PAC members created ULTRA CYBORG, a hardcore punk rock adaptation of sci-fi heroes from Chiba's Japan Action Club. This 70-minute amateur flick, taped on VHS video, starred: Damon Foster, Steve Wang, August Ragone, Barrie Malaria, Johnny Saiko, Matt Rose, and Tony Del Grosso.

1985: PAC founder Damon Foster briefly moves to Japan and meets actual TV stars and members of the Japan Action Club, the actual group which inspired PAC.

1986: ANDROIDMAN, which is PAC's 2nd non-professional new wave superhero film, is finished. This sci-fi Comedy was filmed partially on location in Tokyo (shot in '85).

1987: Japan's TV star & JAC member Hiroshi Watari (from SPACE SHERIFF SHARIVANN, MONSTER HUNTER JUSPION, and DIMENSIONAL WARRIOR SPIELVANN) vacations in America and lives with his fans, the members of PAC. Later that year, PAC members become minor TV actors themselves, starring in the low-budget 10-part sitcom STUCK IN A RUT. This cheap imitation of England's THE YOUNG ONES series was produced for Community Access TV stations on cable.

1988: PAC founder Damon Foster appears as a stuntman, and plays the roles of three zombies in the major feature-length motion picture, THE DEAD PIT, featuring special effects by Ed Martinez.

#### EDITORIAL

Incredible, isn't it? I have actually published a second issue of PACK! Pretty bizarre! Who knows, I just might make a third issue.

I would like for PACK to cover a wide variety of abnormal entertainment. Unfortunately, my topics of great knowledge are limited. My main interests are martial arts, weird comedy, Japanese superheroes, punk rock, zombie movies, and giant monsters. And that's all I feel compelled to write about. Anybody have any new ideas? How about people who're willing to write about stuff like rarely seen movies, heavy metal, cult films, record rev-

iews or even commentaries on does it stand for Pacific Act- topics like politics and cult- ion Club. As of August of ure? So please send in your 1988, P.A.C. now stands for: articles & stories on anything "Pegasus Action Club!" at all. My address is on page # 7.

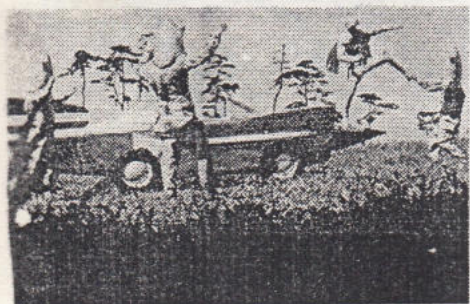
On the cover: Pictured is a Japanese superhero called Change Pegasus, called Pegasus for short. This outstanding character is from a spectacular Japanese superhero program known as CHANGEMAN. Pegasus, as well as his TV program is so utterly fantastic that I have decided to base both PACK magazine and the group, P.A.C. on this fictional character. So from now on, P.A.C. doesn't stand for Punk Action Club, nor

Sincerely, Damon  
Damon Foster



# SONNY CHIBA AND THE JAPAN ACTION CLUB BY DAMON FOSTER

1939 was to become an important year for martial arts movies and superhero TV shows, although neither of these forms of entertainment existed then. A baby named Shinichi Chiba was born in Japan that year, and by the time he was to turn 22, he would become as influential to Japanese actions shows and movies as Sid Vicious would be to punk rock. In 1961, Toei studios, the largest film & TV company in Japan, featured a "new faces" contest, in hopes of recruiting new actors. Shinichi entered the contest and won. This gave him a part to play in a cheap, quickly produced B&W sci-fi drama called UCHU KAISOKUSEN, but translated as INVASION OF THE NEPTUNE MEN for the English language release. In it, Shinichi Chiba played a heroic spaceman called Ironsharp,



though dubbed 'Space Chief' in America. INVASION OF THE NEPTUNE MEN featured the now overdone concept of a galactic superhero protecting the Earth from alien invaders. The highlight of this drama involved spaceship dog-fights (way ahead of STAR WARS) as Chiba (Space Chief) blasts the cosmic robots to kingdom come. The only scene in this movie which helps it to stand out from the other previous Japanese FLASH GORDON imitators is a unique fist fight which occurs at the beginning of INVASION OF THE NEPTUNE MEN. Space Chief's intro has him using crude yet effective karate against the cyborgs of Neptune. Though this early superhero fight (this was even before ULTRAMAN, BATMAN and the GREEN HORNET) lacks speed, grace, form and accuracy, it demonstrated Chiba's martial arts capability. By studying Kyokushinkai karate under the training of Mas Oyama Koncho

(the World Karate Grandmaster), Shinichi Chiba was given parts to play in a few early 1960s superhero TV shows from Toei. None of these programs were ever released to America. However, Chiba's next theatrical project, in 1966, did! Although called WATER CYBORG in Japan, this science fiction adventure was released to America as TERROR BENEATH THE SEA, in 1968. In it, Chiba plays a mere mortal, not a superhero. Regardless, he was given as much chance to demonstrate his karate skills in TERROR BENEATH THE SEA as he did for INVASION OF THE NEPTUNE MEN (which isn't much). The script for TERROR has Chiba as a roving reorter who makes a discovery of an underwater city, inhabited by mad scientists who plan on turning the human race into mut-



ant amphibians known as water cyborgs. This entertaining adventure, unlike earlier Toei attempts at sci-fi, is a well-made film, complete with decent acting, great special effects, a suspenseful story and effective music.

In 1967, China's equivalent of Toei, Shaw Bro. Movie Co. made the first genuine martial arts movie, THE ONE ARMED SWORDSMAN, featuring Jimmy Wang Yu as the title character. By this time, even America had produced superhero programs which made use of fist-fights, in classic TV shows like BATMAN and THE GREEN HORNET. As a result of the slowly increasing popularity of TV/movie karate stories, Chiba founded the Japan Action Club in the late 1960s, a combination martial arts school and stunt association. The members are stuntmen and instructors on Japanese films.

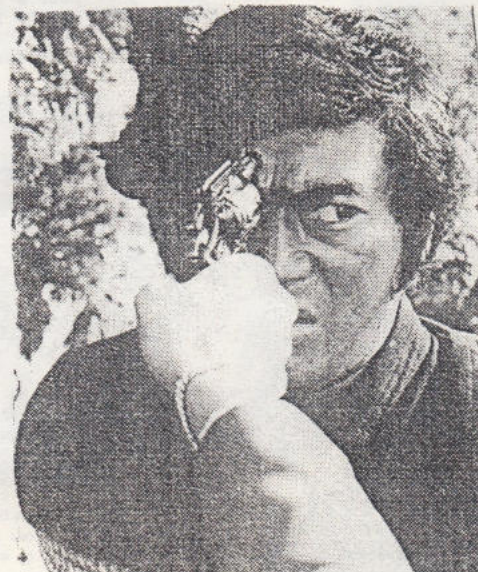
In the early 1970s, Chiba himself starred in many Japanese karate flicks (contrary to popular opinion, there's a slight difference between Japanese karate movies and Chinese gungfu movies)



such as THE BODYGUARD, THE EXECUTIONER, and LONE WOLF GAMBLER. While Shinichi Chiba himself was becoming Japan's answer to Bruce Lee, his Japan Action Club also got its big break with KAMEN RIDER in 1971. Although the main actor in this legendary superhero series was a non-member of the Japan Action Club (J.A.C. for short, JAC for even shorter) called Hiroshi Fujioka (who may be familiar to American audiences for his roles in movies like HIGH SEAS HIJACK, TIDAL WAVE, and THE GHOST WARRIOR) all of the stuntmen and henchmen in KAMEN RIDER were supplied by JAC members. Shinichi's own brother, Jiro Chiba also guest starred in KAMEN RIDER (as well as the following 2 JAC/Toei superhero programs: AKUMAIZA, and ROBOT DETECTIVE).

In 1975, Shinichi Chiba himself finally got fame in America in THE STREETFIGHTER, which was the first movie to receive an X rating for excessive violence. The original uncut version no longer exists in this country, but the movie did well enough to give Shinichi an English name, 'Sonny' Chiba, which he's been referred to as ever since.

As Shinichi (Sonny) Chiba continued making featurelength





karate movies through out the 1970s, his JAC group continued to supply some of the greatest stuntmen and action stars the world has ever seen. Sonny Chiba's JAC proteges include:

Etsuko (Sue) Shiomi- Shiomi was the first JAC member to achieve fame, guest appearing in early 70s TV shows like THE YOUNG DETECTIVE (a 190 episode crime drama series), and JACKERS (a 35 episode superhero team program). In 1975, she made a brief appearance in THE STREETFIGHTER and later co-starred with Chiba, playing a regular character in the cop series THE BODYGUARDS (26 episodes), as well as the outstanding GUERRILLAS SEVEN TV show,



which, fortunately for me, was shown in the bay area (on a foreign programming UHF channel) in the late 70s, her attractiveness and considerable karate skill continued to make her a major superstar in Japan. Films to her credit include SISTER STREETFIGHTER, MESSAGE FROM SPACE, DRAGON PRINCESS, SHOGUN'S NINJA and LEGEND OF THE EIGHT SAMURAI.

Hiroyuki ("Henry," "Duke") Sanada - The early 70s Chiba flick called THE EXECUTIONER features the many-named Sanada in a flashback where he plays the film's hero as a child. But even at the early age of 12, Sanada's mastery of martial arts was considerable. Sanada's big break came in 1978 in MESSAGE FROM SPACE, though he had little or no chance to display his high speed fighting technique. Fortunately, MESSAGE turned into a 26-part TV show which featured Sanada in many a high tech martial arts duel. Episodes from this program were combined, dubbed in English and released to American TV as SWORDS OF THE SPACE ARK. Today, Hiroyuki Sanada is a household word in Japan, since he's probably as popular as Chiba himself. His oriental action movies include SHOGUN'S NINJA, NINJA IN THE

DRAGON'S DEN, and the incredible ROARING FIRE, which is a 100% Sanada movie (though featuring long-time co-stars Chiba & Shiomi), featuring his many talents: karate, acting, gymnastics, and even singing the theme song.



JUNICHI HARUTA- Now here's one actor who really knows his stuntwork. Although he didn't have a major starring roll until 1982, Junichi Haruta was responsible for much of the choreography and stuntwork in many late '70s sci-fi/action programs. But Haruta first gained exposure in Toei's superhero team program in 1982 called GOGGLE V (spelled as GOGGLE V, but pronounced as GOGGLE U S). In it, Haruta played Goggle Black, one of five superheroes in the program. His martial arts, stuntwork and gymnastics stood out as being far superior to that of anyone else in GOGGLE V. The following year, Junichi Haruta was the only cast member of GOGGLE V to return in another superhero team series. It was in 1983 that DYNAMAN was aired. In it, Junichi Haruta played a ninja called Dyna Black, who, along with four other Dyna heroes, battled evil aliens from the Planet Jyashinka. Five years after DYNAMAN would go off the air in Japan, it would reach America, but more news of that later. Junichi Haruta next appeared as a villain called Mad Gallan in the Space Sheriff remake called MONSTER HUNTER JUSPION, in 1985 (which is where I met him in person). His last known appearance as yet was in the 1987 superhero program, METALDAR, where he guest-starred for two episodes. Back to the unfortunate Americanization of DYNAMAN! Former SCTV producer Patrick Whitley saw footage of the original Japanese classic at a syndicator's convention. Toei is always sending promoters and film clips to American syndicators' conventions, in hopes that their exotically Japanese programs can break the American market. Unfortunately, the only recent success at releasing a live action Toei superhero series to America



was Patrick Whitley's ruining of DYNAMAN. His attempt of 'improving' the series by making it humorous ended up disastrous. Despite the average of two or three laughs per episode, the majority of the rushed jokes & one-liners are far too stupid (as with the plots) to be funny, and the voice dubbing is the worst I have seen. Worse yet is the complete removing of all of the original Japanese soundtrack including music & sound effects. Music for the American version is all rock & roll hits by bands like Huey Lewis, Franky



Goes to Hollywood, Billy Idol, and Led Zeppelin. The ending credits (if shown) are exclusively geared toward the American version, saying who dubbed the voices and who wrote the horrible scripts. Absolutely no Japanese actors' names survived the American version, despite the fact that the work by people like Junichi Haruta and Junji Yamaoka (action director) is what makes DYNAMAN worthwhile, not the work of the American releasers. I doubt highly that any of the American staffers for DYNAMAN have even half the skill & courage that the actors of DYNAMAN have. Fortunately, even in the American DYNAMAN, the stunt skills of Junichi Haruta shine.

ode, a female Peter Pan-like character. This incomparably outstanding masterpiece established Kenji Ohba as the ultimate superhero TV star. His later works include the movie LEGEND OF THE EIGHT SAMURAI, the KAGE NO GUNDAM samurai series, and two episodes of the series METALDAR.



Hiroshi Watari - His debut occurred in the 1983 program SPACE SHERIFF SHARIVANN, a direct sequel to Ohba's GAVANN series. Although the program itself isn't quite as breath-taking as GAVAN, SHARIVANN is a spectacular science fiction program with intriguing scripts and excellent special effects. Watari plays Iga Den, alias Sharivann, in this tale of evil subterranean demons at war with Sherivann for control of Japan. Hiroshi Watari later (in 1985) returned to the supethero genre to star in a program which was a rip off of the very same classic (SHARIVANN) which made him a superstar. This series was called MONSTER HUNTER JUSPION. In it, Watari played the character of Boomerang, a sidekick to the heroic Juspion (pronounced Jaspion). Hiroshi Watari's next appearance was in 1986 in another space sheriff rip-off, this one was much worse than JUSPION. The highly inferior program was DIMENSIONAL WARRIOR SPIELVANN, and, despite great special effects (the only good things in the show), SPIELVAN is not only the worst of the SPACE SHERIFF GAVANN spinoffs, but one of the worst Japanese superhero programs ever made.

Before returning to Toei in 1987 to guest star in METALDAR (yet another robotic hero program), Hiroshi Watari vacationed in America twice (once even bringing BLOOM act- or Yuki Keiji with him), where he stayed with members of California's Punk Action Club, the premier, official US fan club of JAC.



ABOVE:

P.A.C. meets J.A.C. ....  
ED MARTINEZ (TOP), DAMON FOSTER (LEFT) AND HIROSHI WATARI (RIGHT).

END

## LETTERS

Dear Damon

I obtained PACK#1 from a friend who was desperate for money. For \$5.00 he sold me a large stack of underground punk fanzines. Among magazines like Thrasher, Maximum R&R, Black Market, Puncture, Brav'ar, Ego, A Matter of Image and other similarly predictable publications was PACK#1. This outstanding fanzine was undoubtedly the best of the bunch, and worth the five bucks all by itself! The other fanzines all seemed to focus on the obvious punk rock music we always read about. But PACK

Kenji Ohba - One of the many JAC actors to play henchmen and background characters in early Toei action films like THE TIGER'S CLAW and THE EXECUTIONER. Also a noted monster actor (he wore rubber costumes) in early superhero programs like KIKKAIDA and ROBOT DETECTIVE.

In 1979, Kenji Ohba played the character "Battle Kenya" in the Toei superhero series BATTLE FEVER J. This sci-fi extravaganza featured four other main heroes, though none could compare with Ohba's acting and fighting skills. 1980 featured the release of DENZIMAN, where Ohba portrayed "Denzi Blue." Both programs featured the outstanding talents of Ohba, but his main legion of fans remember him from the series to end all serieses, SPACE SHERIFF GAVANN (1982)!!!!!! In the most action packed program the world has ever seen, Kenji Ohba plays a space sheriff called Gavann (the name is spelled "Gavann," also "Gavan," but is pronounced "Gyaban"), who, in some of the wildest karate stunts ever put on film, battles aliens, robots, monsters, samurais, ninjas, and riods, demons, pirates, Chinese gungfu masters and in one epis-



truly has the guts to be radical enough to be different! Isn't being different what punk is all about? If so, PACK really out-punks all those trendy so-called "punk" (ha!) fanzines! I must confess the first thing in PACK that I read was the "(Fairly) Live Music Reviews"; since the rest of the articles were on subjects that were alien to me. But eventually, my curiosity got the better of me, so I decided to read those incredible reviews of Japanese superheroes and zombie movies! A few days later, I went to a videostore to rent some of those zombie movies you wrote about. Although I disagree with many of the comments of yours regarding the movies, they were intriguing to read about, then view. Thanks for opening my eyes to a fascinating new world of alternative entertainment! Those live-action Japanese superheroes seem quite entertaining and I hope you continue to write about them in future issues. Perhaps my writing this letter is useless, since I have no address to contact you at! /Damon here, that has changed. Thanks to my friends Luna & Alice, readers who wish to write to me can contact me at this address: Damon Foster, P.O. Box 576, Fremont, Ca., 945370576. / The guy whom I got PACK from must know you, so I'll give this letter to him, so that he can forward it to you.

Sincerely  
Sharon Janson  
Santa Monica, Ca.

Dear Damon,

PACK #1, my comments: If you really want to appeal to the punk rock crowd, you should write more about punk rock! Quit writing about wierd foreign stuff like superheroes and martial arts. /Damon here, as a punk since 1980, I'll always be interested in punk rock. However, this magazine is the official publication of the Punk Action Club. P.A.C., despite its use of the word "punk," is more devoted to oriental action flicks than any kind of new wave music. P.A.C. is America's premier fan club for the Japan Club, so of course there will be lots of exposure towards the films of the orient! Some readers actually want me to drop all the punk elements from PACK and focus on movies and TV shows exclusively! So I'll stick to



my original rule #1: I'll write articles on whatever I damn well please!!/ But the comedy stuff (Toilet Bowl Kids and the comics) is spectacular. Keep up the good work!

Yours truly,  
Tim Jones,  
San Francisco

Dear Damon,

I was glad to see that finally there's a fanzine which covers a wide variety of unusual types of entertainment. I would also like to know more about the group responsible for PACK, the Punk Action Club. Do you guys have any future projects? If so, how can I get involved?

Later, Bob Leonard  
San Jose, Ca.

/Damon Foster here, in response to Bob's letter, I'm pleased to announce that me and the other members of PAC have begun work on a new ~~comet~~ video movie which is a satire of Chinese gungfu movies. Anyone from the bay area willing to take part in the production of this upcoming movie should contact me. We're in need of extras, martial artists, actors, stuntmen, and comedy writers. Since it's an entirely non professional film, none of us are making any money off this, so there's no payment involved. However, anyone even remotely involved gets credit, and it should be a lot of fun./

## P A C K C O M I X

by Allen Retsof

This review of the P. Action Club's activities at science fiction conventions was originally suppose to be yet another article. But this fanzine is full of articles, and no comics. That is, until I was chosen to write this review!

What follows is a comic adaptation of the real-life antics of P.A.C. members like Damon Foster. Although the following comical story is purely fiction, much of it (i.e. characters' personality traits & speech patterns) is based on fact. All the characters in the story are copied after real-life members of P.A.C.

To those of you who don't know at least one of these people, you may not get all the in-jokes or understand who's being parodied. And if you really do not know any of these guys (which means you've lived a sheltered-life), this comic will get you acquainted with them without even having to meet them in person!

To those of you (all 4 of you) who have been portrayed in this comic, please understand that the purpose of this satire is to amuse, not offend. Since negative humor is usually more fun than positive humor, this comic makes wide use of cut-downs regarding the person (s) bad traits. This may be advantageous to you guys, by having you see yourself through the eyes of somebody else. And, if taken in the humorous spirit intended, shouldn't offend anyone who enjoys a good laugh.



# PACK COMICS PRESENTS.....

## P.A.C. MEMBERS AT A SCI-FI CONVENTION Chapter #2:

"The Temper Tantrum" art + story by allen Retsof

FEATURING:



**AUGUST RAGONE**

A REBEL WITHOUT  
A CAR.



**BARRIE EVANS**

ALINS "BARRIE  
MALARIA".



**ED MARTINEZ**

ALWAYS GETS  
THE BLAME, A  
SCAPEGOAT.



**DAMON FOSTER**

SPOILED  
BRAT.

THE STORY SO FAR: FOUR P.A.C. MEMBERS HAVE MET AT A SCIENCE FICTION CONVENTION WHERE THEY PLAN TO PERFORM YET ANOTHER STAGESHOW. CURRENTLY, AUGUST IS ENGAGED IN YET ANOTHER ONE OF HIS TEMPERTANTRUMS. RIGHT NOW HE'S SO INCREDIBLY ANGRY THAT



SHUT UP, YOU  
DICK! GET OFF  
MY BACK! WHY  
IS EVERYONE  
AGAINST ME?

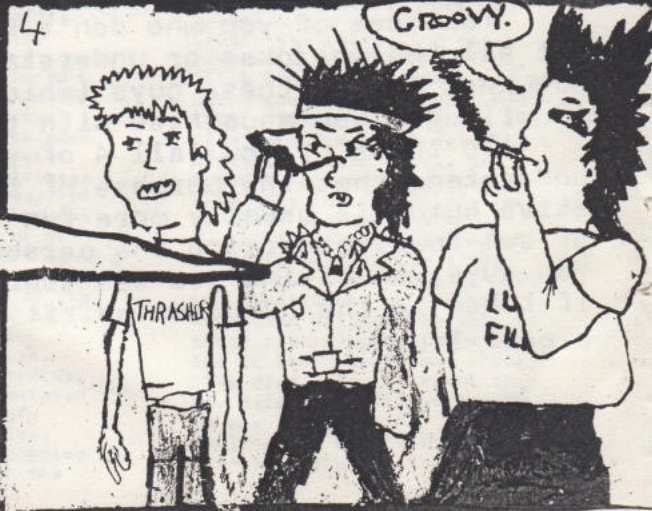


HELLA' FUCK SHIT!  
I DON'T CARE  
IF EVERYBODY ELSE  
IN THE WORLD  
DISAGREES WITH  
ME! THEY'RE  
ALL WRONG! THE  
EARTH IS INHAB-  
ITED BY DICKS!

AUGUST  
IS FUCKIN'  
HAVIN' A  
FUCKIN'  
MAJOR  
FIT. THAT'S  
GREVIOUSLY  
FUCKIN'  
HELLA'  
UNCOOL.



DON'T  
WORRY,  
BARRIE.  
I THINK  
I MIGHT  
BE ABLE  
TO CALM  
HIM  
DOWN.





Look, AUGIE, I KNOW YOU'RE UPSET. WE'RE ALL PRETTY UNHAPPY, WHAT WITH THE EXISTENCE OF CAROL CHANNING.



AND IF THE MERE EXISTENCE OF PEOPLE LIKE CAROL CHANNING AND GEORGIA ENGLE ON THE VERY SAME EARTH AS US ISN'T BAD ENOUGH, WHAT ABOUT

RACISM, FASCISM, APARTHEID, MTV, DUDLEY MOORE, CRIME. THE C.F.O., CONSERVATIVES, JOCKS, NERDS, HICKS, TV COMMERCIALS, AND BAD WEATHER!



BUT ALL THESE PROBLEMS ARE UN-IMPORTANT. ONLY ONE THING MATTERS!



THE ONLY THINGS THAT MATTER IN LIFE ARE JAPANESE SUPERHEROES!



AND SO, THANKS TO THE WONDER OF MUTUAL APATHY, EVERYBODY IS ON GOOD TERMS.



OKAY, NOW THAT HE'S SETTLED, NOW IT'S MY TURN, HOW WE CONNA' FINANCE THIS PROPOSED STAGE SHOW OF OURS? THE STAFF CHARGES \$ 20.00 ADMISSION PER PERSON. WE HAD BETTER GET SERIOUS AND DISCUSS HOW TO RAISE THE MONEY.







BUT WHEN ALL SEEMED PEACEFUL, THE FOUR P.A.C. MEMBERS WERE ATTACKED BY AN ANGRY MOB OF NERDS AND CARTOON FANS (SAME THING). WHO WILL WIN THIS RUMBLE?  
**TO BE CONTINUED!?**



Last issue's regular "Celluloid of the Living Dead" column introduced you to the movie-zombie genre by reviewing the most well-known American epics like NIGHT OF THE LIVING DEAD, DAWN OF THE DEAD, and DAY OF THE DEAD. For this installment, I've undertaken an infinitely more difficult task: researching the living corpse films of China. Being a Chinese movie fanatic that I am, I've seen many movies regarding the zombies of China. Trying to see these obscure films has been

no easy task. Sometimes, locating such movies can be challenging, other times, it can be frustrating. Fans of commercially successful movies don't realize how lucky they are. Any fan of big-shot American mainstream movies has no trouble gathering information and memorabilia on their favorite flicks. The end result reveals a somewhat stagnant, narrowminded individual who knows as much about culture as the actual celluloid material which composes their favorite movie.

Since no English-language history books, to the best of my knowing (I bet you thought I'd type "to the best of my knowledge," didn't you!) contain mention of any of the literature & folklore of the Chinese zombies, most, if not all of my information, comes from Chinese movies. Unlike western zombie movies, Chinese zombies were featured more dominantly in gungfu movies than horror movies. And since the Chinese zombies were featured mainly in the

martial arts period films, the zombies' premier to the oriental film theatres occurred in the middle of the gungfu boom in the 1970s. For the most part, horror movies in China which featured zombies also had heavy doses of gungfu. Most non-zombie horror movies were trashy yet intriguing ghost stories like THE RAPE AFTER, 'TILL DEATH DO WE SCARE (an amusing comedy), and GHOST NURSING. All these bad ghost stories lacked martial arts, took place in modern times, and tried to mimic American movies like THE EXORCIST, THE HOWLING, and GHOST STORY.

Chinese legends of zombies date back to the 1700s, at least. Legend has it that the inhabitants of the town Hsiangshi Village (as well as other places) were to be buried in their home town after they died. In the event that any Hsiangshi villagers were to die out-of-town, their soul would not rest in peace. A local Taoist wizard known





insure that these hopping zombies remain concerned exclusively with remaining in single-file line as they jump home, the Taoist corpse driver must glue a small piece of paper to the face of the zombie. An incantation is written on the paper which protects the zombie from the influence of evil spirits. But if the paper should accidentally be removed, that's when the danger begins.

#### KUNG FU FROM BEYOND THE GRAVE

Producers: Pal Ming  
Coordinators: Wo Wing Ping  
Screenplays: Lo Fung  
Gungfu instructors: Chui Jong Shinn & Sung Kam Shing  
Cast: Billy Chong, Law Lit, Lo Lieh, Sung Kam Shing, Hui Piu Wah, Chu Jong Shinn, Lai Kim Hung

Narrators: "China is an old country with thousands of years of civilization. And ghost stories are part of China's heritage. In China, the seventh month of the lunar calendar is yin month. Then they are free to roam the Earth for thirty days to seek hapless victims to substitute for themselves so



that they may be re-encarnated." The previous words taken from the beginning of KUNG FU FROM BEYOND THE GRAVE pretty much describe the setting better than I could in my own words.

One of the ghosts recalls his murder and contacts his living son, a gungfu master. The youngman is told who his father's murderer is, so he agrees to get revenge. The result is numerous breathtaking battles with other martial artists, a magical wizard, a few ghosts & zombies, and even Dracula himself makes a brief appearance.

Very few of the zombies in KUNG FU FROM BEYOND THE GRAVE are villains. Some are just playful clowns, and most are heroes who even team up with Billy Chong to fight the local baddies.

I have nothing but praise for this spectacular adventure which succeeds both as a gungfu movie, and as a horror movie. Actionwise, Billy Chong is an outstanding fighter who's lightning fast kicks are truly astonishing to behold. The elements of gore & terror are also quite effective, so KUNG FU FROM BEYOND THE GRAVE is definitely not for the squeamish.

This movie is basically serious, but it does have its moments of humor. Many of these in-jokes and spoofs are hilarious.



RAW FORCE /Note: This gungfu zombie movie isn't Chinese, it's American. But I wrote this review five years ago, and I decided this might be my only chance to publish the damn thing, and get it out of the way!/  
Cast:

Henry Dobbs.....Cameron Mitchell  
Mike O'malley....Geof Bonney  
Hazil Duck.....Hope Holiday  
Cookie Winchell...Jillian Lessner  
Production manager: Herman Robles, Assistant director: Barbara Greenwood, Stunt coordinator: Mike Stone, Extra castings: Bill James, Sound effects editors: Pandle Akerson, Beth Wertz

Inferior saga about a team of martial artists who encounter deadly challenges on Warrior's Island, now inhabited by cannibalistic monks who can raise the dead.

This uninteresting flick is a poorly made combination of martial arts and horror. Being both a fan of horror & gungfu, I had higher expectations for this movie.

The zombies (who are only featured during the film's concluding minutes) have effective makeup, and almost make RAW FORCE worth seeing. The film's climax has the karate team battle to the death with the zombies. Unfortunately, the existence of the zombies requires more explanation. There's only one short scene where the zombies are mentioned. One hero says: "Monks of Warrior Island eat female flesh. This gives them the ability to raise the dead!" Aside from this one statement, there's no discussion of zombies. If a viewer were to have temporarily left the room and missed the scene where the guy talks about raising the dead, the viewer would return very confused. The zombies just seem to pop out of nowhere.

The film's most disappointing scene is at the very end. Instead of the words "THE END" we see "TO BE CONTINUED!" Oh no!

THE SHAO LIN BROTHERS (also known as LIVING CORPSE)

starring Carter Wang  
The title LIVING CORPSE appears in English on the box for the pre-record VHS videotape, available in a few local Chinese & Korean videostores. THE SHAO LIN





BROTHERS title is what appears in English on the motion picture itself. In fact, these two inaccurate titles are the only English aspects of the feature, with the exception of the poorly super-imposed subtitles, which are far from successful in translating the complex story. As I stated, neither title is accurate, since there's no mention of Shaolin Temple anywhere in the film, and the so-called "living corpses" turn out to be a hoax.

Plotwise, SHAOLIN BROTHERS/LIVING CORPSE is just another sword & gungfu film taking place in the age of the Ching Dynasty, and dealing with corrupt officials, and vengeful rebels. The hopping zombies at first appear to be part of the legendary "corpse herding" where they hop back home for a proper burial. But when soldiers inspect the mock-zombies, it's discovered that they're not real zombies, they're just a gang of gungfu patriots disguised as zombies, thinking that they can gain admission to the city of their enemies.

The "corpse herding" concept is interesting, but I don't understand why the Taoist corpse driver has to revive the zombies to life to take them home. Why not just put the carcasses in a vehicle and transport them that way?!

LEGEND OF THE SEVEN GOLDEN VAMPIRES (also known as THE SEVEN BROTHERS MEET DRACULA) Directors of Photography: John Wilcox, Roy Ford Martial arts directors: Cang Shih, Liu Shih Ching Cast: Peter Cushing, David Chiang, Julie Ege, Robin Scoware, & Shih Szu

I suppose that technically, this fascinating flick isn't really a Chinese zombie movie. The main villainous undead are actually vampires (hence the movie's title), and the film isn't entirely Chinese. SEVEN BROTHERS MEET DRACULA was filmed in China, and most of the cast is Chinese, but 50% of the motion picture was financed by Britain's Hammer Studios. The result is a unique feature which combines Vampiric folklore from Europe and China. Hammer's superstar Peter Cushing teams up with one of China's greatest gungfu stars, David Chiang, in this innovative story.

The script deals with the two European rivals (Count Dracula and vampire hunter Van Helsing) continuing their fight in China. Dracula has joined forces with his oriental counterparts, the Seven Golden Vampires. Dr. Van Helsing, who also just happens to be in China giving a series of unsuccessful lectures on vampires, teams up with a family of gungfu masters lead by David Chiang's character. A rich blond lady with big breasts supplies enough money to finance a mission to the village of Peng Gwei in hopes of destroying all eight



vampires, plus a large army of dirty, mud covered zombies who obey the vampires.

SEVEN BROTHERS MEET DRACULA/LEGEND OF THE SEVEN GOLDEN VAMPIRES is most likely the world's most wellknown Chinese horror picture, and is one of the few to be dubbed in English, and released to America.

ENCOUNTER OF THE SPOOKY KIND A Golden Harvest Presentation in association with Bo Ho films Produced by Raymond Chow Screenplay by: Sammo Hung and Huang Ying. Action supervisor: Sammo Hung and his group Directors: Sammo Hung & Kam Po Starring Sammo Hung

Sammo Hung made his debut in ENTER THE DRAGON as Bruce Lee's opponent during that film's very first fight. But ENTER wasn't the only Bruce Lee movie that the overweight martial artist has appeared in. After playing a similar role (Eob Wall's opponent) in GAME OF DEATH, Sammo went on to guest-star in those motion pictures with Golden Harvest's second big gungfu star, Jackie Chan. Together, they developed a wild type of theatrical gungfu which combined comedy with incredible stunts where the actors sometimes really hit each other and actually fall on hard surfaces (i.e. concrete), landing on their backs. By the mid 1980s, Sammo Hung struck out on his own. In this spectacular movie, his name appears all over the credits.

Sammo Hung plays the husband of a two-timing wife who has just had an affair with a man who plans to run in an election. When Sammo's character becomes suspicious of his wife cheating on him, the potential politician gets worried. His reputation is now at stake, so he enlists the aid of a magical wizard to kill our hero. The wizard raises the

dead, causing some zombies that hop, some that fly, some that know a little gungfu, but what they all have in common is that they all plan to kill Sammo. Fortunately, the wizard's own assistant & protege becomes a traitor against his master and sides with the unfortunate victim the zombies are against. After numerous battles, the assistant is dead, and so are the politician and the evil wizard. Then Sammo confronts his deceitful wife, goes into a rage, beats her up, and tosses her in a fire.

My favorite zombie in ENCOUNTER OF THE SPOOKY KIND appears in the movie's most hilarious (did I forget to say that this flick is 65% comedy) scene. Apparently, the spell which was suppose to turn the corpse into a zombie didn't work. The corpse does revive, but it's in a highly unstable condition, and is easily influenced by whoever is nearby. As a result, this otherwise scary looking cadaver follows Sammo's every move (walking, yawning, pissing, laughing) in a brief yet hilarious sequence.



If I do a third issue of PACK, its regular CELLULOID OF THE LIVING DEAD column will probably focus on mediocre American zombie flicks like the two RETURN OF THE LIVING DEAD movies and RE-ANIMATOR. However, writing this unique column on the fascinating world of Chinese zombie pictures has generated an interest within me devoted towards the orient's unique contributions to the horror film genre. So while CELLULOID OF THE LIVING DEAD III will stick to all the lame USA films, I'm reserving a separate article exclusively for the exposure of underrated, lesser-known horror movies of The Far East. Included will be such innovative movies as LAKE OF DRACULA, the MR. VAMPIRE trilogy, EVIL OF DRACULA, HOCUS FOCUS, TO HELL WITH THE DEVIL, ATTACK OF THE MUSHROOM PEOPLE, GHOSTS GALORE, and THE BODY-SNATCHER FROM HELL.

In closing, I'll re-cap the movies reviewed in this column, by giving them a rating between 1-10.

GUNGFU FROM BEYOND THE GRAVE (9)  
RAW FORCE (1)  
LIVING CORPSE (5)  
SEVEN BROS. MEET DRACULA (8)  
ENCOUNTER OF THE SPOOKY KIND (9)

DEAD END





#### MONTY PYTHON'S FLYING CIRCUS

Starring: Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin.

Sometimes starring: Ian Davidson, Carol Cleveland, Connie Booth, & Spiney Norman.

Makeup supervisor: Joan Barret

Costume supervisor: Hazel Pethig

Animations by Terry Gilliam

Film cameraman: James Balfour

Film editor: Ray Millichope

Sound: John Delany

Lightning: Otis Eddy

Designer: Christopher Thompson

Film director: Ian McNaughton

Produced by John Howard Davies

It was a hot summer's night in 1975. I was about ten or eleven years old, and I was with some other friends who were even younger (average age was seven), except for the adult incharge, our babysitter. After a hard day's playing, swimming, drawing and fighting, we were ready to settle down for the evening to watch the TV. Not that there was anything worth watching (so we had thought). And so, the 'magic box' was activated, and we proceeded to watch major American comedies like HAPPY DAYS, WELCOME BACK KOTTER and ON THE ROCKS. Even at the age of 11, I knew bad comedy when I saw it. The concept of a worthwhile comedy series was entirely alien to me. But as fate would have it, one of the little kids (either Torsten Hartwell or Bob Bartlome) got his hands on the channel changer, and had it headed toward channel 9, KQED (our local public broadcasting station). I advised against this, since I was too old for SESAME STREET, and too young for MASTERPIECE THEATRE (which I'll always be too young for). And so, as fate would have it, the TV was tuned to channel 9 at exactly the right fraction of a second, and we were all quite blown away by what we saw.

Picture it: It's the mid-70's, things were dull. Kung Fu movies weren't on TV, punk rock was only just beginning in British garages, and POLICE SQUAD didn't exist yet, nor did MAX HEADROOM. Amidst all the boring post-hippy fashion, the disco boom, horrid American sitcoms, we encounter a bizarre program which opens with a

British man named Michael Palin falling off a cliff. This is the type of thing normally used in action movies for shock value. But in the tradition of humorous pain founded by THE THREE STOOGES, the man's fall from the cliff is hilarious.

Nobody was prepared for the experience which was about to occur. A TV series which actually made us laugh to the point of stomach cramps, watery eyes, rolling on our backs and near suffocation. The episode featured a man (Terry Jones) attempting to change his clothes but fails to find privacy, a violent drill instructor (John Cleese) who kills his own students in his karate class, and some of the most bizarre sketches imaginable. Most amazing of all was the fact that this program was British. Previously, the only British program I had ever seen was DR. WHO, a poor attempt at science fiction that was so boring, it made me want to cry.

I was immediately hooked, and have grown up watching MONTY PYTHON'S FLYING CIRCUS ever since. Now I am also quite fond of other British comedy programs, such as THE YOUNG ONES, HITCH-HIKER'S GUIDE TO THE GALAXY, NOT THE 9 O'CLOCK NEWS, and FAWLTY TOWERS. However, most of these shows I discovered many years after I had established MPFC as the ultimate comedy series. Having grown up watching almost exclusively British comedy (meaning that I rarely watched American comedy), I have evolved thinking that only British comedy is funny. Even now, I fail to understand why some people actually laugh at horrible American TV shows like SATURDAY NIGHT LIVE, THE COSBY SHOW, ALF, and CHEERS. The one exception is PLOICE SQUAD, which is one of those rarest of things, a funny American series.

This TV show is very hard to write about, since having grown up considering MONTY PYTHON'S FLYING CIRCUS a household word, I can't help but feel that everybody reading this is already entirely familiar with the show.

MPFC started in 1969, at a time when TV comedy was still being developed. Earnie Kovacs was the founder of variety comedy shows in the 1950s, and Rowen and Martin's LAUGH IN series from the early 1960s also contributed to what is now a common type of TV show. But in MPFC, comedy had reached a revolutionary new level of hilarity. Unlike the two previously mentioned programs, MPFC made no attempts at being "safe, family entertainment." Although tame by today's standards, some of MPFC's comedic sketches were controversial back in 1969, as many skits involved homosexuals and hard-hitting political satire. Among the classic sketches which have become legends, there was TWIT OF THE YEAR (outstanding), I'M A LUMBERJACK (good), SPOT THE LOONY (outstanding), NUDE NUDE (very good), LEMON CURRY (very good), THE BLACK EAGLE (outstanding), SNIVELING LITTLE RAT-FACED GIT (outstanding), A MAN WHO CONTRADICTS PEOPLE (outstanding), COFUSE-A-CAT (outstanding), and THE SPANISH INQUISITION (good). MPFC lasted for 45 episodes, until 1974. To the best of my

knowledge, its ratings were high enough for it to have continued, but its actors all wanted to get into solo projects. John Cleese ended up in the FAWLTY TOWERS series, Michael Palin did RIPPING YARNS, Eric Idle was very much involved in the movie THE RUTLES, and the other members went on to do whatever they went on to do. Although the actual MPFC TV show ended in 1974, the Python troupe went on to make feature-length movies like THE LIFE OF BRIAN, THE MEANING OF LIFE, and MONTY PYTHON & THE HOLY GREIL.



American MAX HEADROOM

Co-producer: Steve Roberts  
Executive story editor: Michael Cassuit  
Story editors: David Hanson Paul Owen & Arthur Sales  
Associate producer: Larina Jean Adamson  
Music by Michael Hoenig

In the previous issue of PACK, you read my review of the original British MAX HEADROOM series. Oh well, maybe you didn't read it, but it was there! That article, although published in 1988, was actually written way back in 1985, when that British rock video MAX HEADROOM series was the only MAX HEADROOM in existence. Back then, I longed for more episodes of MAX HEADROOM which were like the pilot episode; full of suspense, drama, science fiction, intellectualism and interesting characters. Unfortunately, the remainder of the old English program was just a rock video show with the MaxHeadroom character acting as VJ in between songs.

Then, on March 31, 1987, my dream came true.





ican) are nearly identical (except that the ABC version has no rock videos), the remainder of the American MAX HEADROOM show begins where both pilots ends. The two first episodes from both continents merely introduced the characters, showed us its interpretation of the future and revealed the creation of Max Headroom. The American TV show featured the further adventures of Max, Edison, Brice, Redge, Theora and Murray. Stories and subplots featuring corruption and rival networks were commonplace. However, the futuristic setting is very much computerized, and almost all the scripts are related in some way to the futuristic technology of word processors and video.

## Review

By Don Merrill



Max Headroom

There's quite a bit more to

Max Headroom than meets the eye. Muller of Fox was supposed to consider it on three levels. (They're real fancy networks) folks like that deep stuff in *Cahiers du Cinema*.)

On one level ABC's Friday night Max is a standard action-adventure show. There are bad guys—characters lifted from "Mad Max" movies who live in pots apparently left over from "The Day After." And there are the goodies who work at Network 23, handsome reporter Edison Carter (Matt Frewer), his luscious costar Theora Jones (Amanda Pays), his producer Murray (Jeffrey Tambor) and young computer genius Bryce Lynch (Chris Young).

On another level it's science fiction. "20 minutes into the future," where computers do wonderful things like regenerate Edison Carter's brain to create Max and follow Edison into places where there are no cameras.

On the third, and to us the most satisfying level, Max Headroom is a caustic send-up of television. An early episode centered on "Bipverts," 30-second commercials compressed into three seconds of air time and going by so fast that viewers can't switch channels.

What Max is really all about is ratings, keeping Network 23 in its number one position. And no one has to wait for the overnight ratings—they're available second by second. Unlike our own benign, compassionate, altruistic networks, Network 23's competitors, and even Network 23, will resort to just about any sort of underhandedness to win a time slot. That's because 23's biggest spending adver-

ises 23's.

And those instant ratings and will not hesitate to take away its business the moment 23 loses its lead.

All this sounds a bit confusing, it is. There's Edison boosting the ratings by lighting buddies and exposing them on camera (he also handles the portable remote camera as he speaks, which must weigh the scores). Theora back at the control computer guiding Edison and working a lot, young Bryce at the computer handling the really difficult problems, producer Murray, who also works a lot, and great old unrepentant Max himself, appearing out of the blue from where he lives in the network's computer system, to interrupt broadcasts and drive the management wild with his wisecracks.

No, you're not supposed to take Max Headroom seriously, or try to understand what's happening. You just let it go wash over you. Live a Mohit symphony. Let yourself go. Laugh at Max and his jokes at television, enjoy the terrific special effects on Theora's computer screen and accept Edison's ridiculous exploits.

If you're a more literal-minded person who wants to know everything closely and aren't too fond of science fiction anyway, solve one to the young folks and people like us, who like to suspend disbelief from time to time.

As for the actors, anyone who can keep a straight face with those wild storylines deserves an Emmy. Especially Amanda Pays, whose Theora spends most of her time, along at a computer screen and registering concern. She does it beautifully.

TV GUIDE, SEPTEMBER 19, 1987

As a result, MAX HEADROOM is a completely unique, brilliant, incredible TV series, a one-of-a-kind program which is infinitely more original than any other futuristic sci-fi TV show ever made. And that includes STAR TREK, SPACE: 1999, BATTLESTAR GALACTICA, LOST IN SPACE, and even STAR TREK: THE NEXT GENERATION.

My one complaint about the American series which I think was a little better in the British version is the conservative attitude in America which keeps the censors rich. Where as the English pilot featured a head exploding scene (as well as a gory scene where two men get

crushed by a van), the American version nearly cuts it out, and makes this sequence so brief that if you blink, you just might miss it.

But, like so many other artistic TV programs, the low ratings killed MAX HEADROOM after about twelve episodes. The American audience just is not ready for a series as innovative as MAX HEADROOM. And it probably never will be. We're basically a country of hicks and geeks (except for culturally gifted geniuses like me & you) who have a low attention span and must rely on simpleminded entertainment (i.e. game shows, sports, war movies, and sitcoms) to get our jollies. Possibly, it may be the result of our anti-intellectual frontier that we evolved from. You know what I mean? It's that old "Kill them Japs, kill them commies, kill them weird TV shows" attitude.

## SPITTING IMAGE

puppet creators: Roger Law, Peter Fluck, Steve Bendelack, Scott Brooker and Caroline Pitcher  
scripts: Geoff Atkinson, Ian Hislop, Moray Hunter, impressionists: Chris Barrie, Harry Enfield & Jessica Martin  
dubbing: Peter Rubury & John Catlow

SPITTING IMAGE has got to be the ultimate in non-stop hilarity, by far the funniest TV program ever created! So why is it that I tend to overlook SPITTING IMAGE when recalling my favorite TV comedies? When listing my favorite humor shows, it's always POLICE SQUAD and MONTY PYTHON'S FLYING CIRCUS which come to mind, when, in fact, SPITTING IMAGE is at least their equal. I guess it is because I've seen so little of SPITTING IMAGE. I've only seen one episode of the 1985 British TV series, plus a segment on SPITTING IMAGE which occurred on MTV's LONDON CALLING. And then of course, came the equally funny American specials which, though not as gross & vulgar as the European



PAUL MCCARTNEY



MADONNA



SIMON LE BON



TINA TURNER



BOB GELDOF



BOY GEORGE



MICK JAGGER



NICK RHODES



BOY GEORGE



MICK JAGGER



# SPITTING IMAGE:

## The Ronnie and Nancy Show

The Ultimate American Situation Comedy!

HILARIOUS NEW SPECIAL!

9:30PM 3, 4, 8 & 12

episodes, are equally hilarious.

As a lover of satires, it comes as no surprise that SPITTING IMAGE amuses me unmercifully. Literally every sketch is a hard-hitting parody of real-life actors and politicians. The characters are all played by life-like puppets which are grossly misshapen caricatures of the famous people whom they're making fun of. These negative exaggerations of facial characteristics include Prince Charles' oversized ears, Pete Townsend's oversized nose, and Ronald Reagan's excessive wrinkles. But visual humor isn't the only positive factor in SPITTING IMAGE. Most of the voices of the characters (I.E. Walter Mathau, Reagan, Dustin Hoffman and Vincent Price) are so convincing that if you close your eyes and listen to the voices, it's quite possible

ish version is shown on the pay TV cable station Cinemax. For the much more conservative network NBC, special episodes had to be made, since the English ones were way too raunchy for NBC's censors. However, all four NBC episodes were just as funny, and surprisingly, just as anti-political. Even on major American TV, the political satire for SPITTING IMAGE is very negative, and it surprises me that it wasn't more controversial.

Perhaps more than four American episodes would have been made, if the TV audience's minor thirst for satirical puppets wasn't quenched elsewhere. I'm referring to the inferior D.C. FOLLIES, a cheap American imitation of the master SPITTING IMAGE. For the most part, D.C. FOLLIES has everything that SPITTING IMAGE has perfected: Comedy, puppets, voice mimicry, satire of celebrities, and heavy duty social commentary. Unfortunately, most of it is done terribly. Since D.C. FOLLIES is so low budget, it's producers (a bunch of rip-off artists) can produce probably ten episodes in the amount of time and effort it takes to make one classy episode of SPITTING IMAGE. D.C. FOLLIES is hosted by Fred Willard, who was a lot funnier in the 1970s with talk show satires like FERNWOOD TONIGHT and AMERICA TONIGHT. But America's adaptation of Britain's SPITTING IMAGE (and the Americanization of MAX HEADROOM is another example) is proof that England is still the 'Mother Country.'

usual superhero shots depicting the hero in battles and special effects scenes. But unlike the other KAMEN RIDER imitations, this one features the hero yelling out the name of his dead friend in a highly dramatic, emotional scene. His scream even drowns out the music. These scene is important to the show, since it reveals why Ken Hayakawa hates the villainous character Shiyuri L so much. This evil leader of criminals had sent his henchmen to kill Ken's friend, Asukah. Fortunately, Ken is actually a man with two identities. As Ken Hayakawa, he's in his human form, but unlike his New York counterpart Clark Kent, he's far from mild-mannered, and far from nerdy. Ken doesn't wear a suit or glasses. He wears all black leather and carries around a guitar where ever he goes. His other form is that of Kaiketsu Zubato (simply pronounced "Zubat" in English), a human-sized, mostly red superhero. He does martial arts, is mighty handy with his whip, and controls a space-age car which can fly.

KAIKETSU ZUBATO is a totally bitchen' superhero series that Japan's Toei Company created some time in the early 1970's. It's got a catchy theme song, intriguing plotlines, appropriate action, slick character development and additional amusement caused by unintentionally suggestive humor. Unfortunately, the special effects have plenty of room for improvement. Not only are the effects crude, but they're seldom used.

The actor who plays the hero really demonstrates his versatile acting ability well. His brilliant portrayal of Ken Hayakawa (alias Zubat) stands out from all the characters he has played before or since. Other programs to his credit include KAMEN RIDER VS (where he played the title hero), GORANGERS (where he played Blue Ranger, one of five heroes), SPACE SHERIFF GAVANN (where he guest-starred as Aron), and THE YOUNG DETECTIVE (as part of the regular cast).

I'll close this article by writing the name of the deceased character who's name is yelled out at the beginning of each episode, during the opening credits. And the name is.....  
"Asukaaaaaaaaaaaaaaaaaaaaahh!"

YOUR FAVORITE STARS... LIKE YOU'VE NEVER SEEN THEM BEFORE!

## Spitting Image:

## Down & Out in the White House

An outrageous spoof of America's most celebrated people!

HILARIOUS NEW SPECIAL!

9:30PM 3, 4, 8 & 12

to be fooled into thinking that it really is the voice of that actual celebrity talking. The personality of each individual, like his or her visual appearance, is an exaggeration of the person's real personality. Personal qualities satirized include Ronald Reagan's stupidity, Dustin Hoffman's strive for perfection in acting, Prince's attempt at being sexually suggestive by sticking out his tongue, and Leonard Nimoy's insistence that he's not just Spock. The comedy writers for SPITTING IMAGE also deserve credit. Nearly every word & one-liner is ingeniously hilarious. There's so many funny lines that it's impossible to catch all of them. I have watched my SPITTING IMAGE videotape closely at least ten times, and even now I still see things and hear jokes that I somehow missed before.

The episodes of the Brit-

"I was never told about D.C. Follies."



The secret's out about TV's hilarious new satire!

Girl & Marty Kroff's new series  
**D.C. FOLLIES**

TONIGHT 12:00 AM CHANNEL 7

TV GUIDE-A-43



KAIKETSU ZUBATO

Produced by Toei, in association with the Japan Action Club

Ken Hayakawa is a real smart aleck. This scoundrel with a heart of gold is a quick witted rascal who laughs in the face of danger. However, his tender emotional side shows up during the opening credits of this campy Japanese equivalent of BATMAN. The traditional opening sequence features all the

"Asukaaaaaaaaaaaaaaaaaaaaahh!"

