

## INTAKES

This is going to be a fun issue of Xenorama [and if it's not an issue of Xenorama, something has gone horribly, terribly wrong?]. It's on one of my favorite topics... women! Well, not normal women, that is [yeah, like there is such a creature] but mythological ones, such as mermaids, amazons, and the like. And I know that by doing this issue, with it's decidedly male perspective, that I'm leaving myself open to every of armchair psychologist who want to endlessly psychoanalyze all this. Go ahead, if I'm talking to you. I don't see anything wrong in these movies or shows about powerful women. Except that there probably aren't enough of them. I bet this issue will be entirely politely incorrect about women. I love women, but we, males and females are different. And that's what is so great about us: the differences. In this age of too many people trying to make men and women the same [not equal, of course we all are, but there's a difference?] I dedicate this issue to all the many varieties of women and of the differences between men and women: *Vive l'difference!*

I really don't think that it's a big deal. So what will this issue have in it? I'm so glad you asked. The first thing that you may notice is that there is a table of contents! Hot sausage! I've been trying to get that in here forever. Just one more improvement. There will be the usual columns, plus opinions on movies like THE MERMAIDS OF TIBURON, THE MILLION EYES OF SU MURU, THE HEROIC TRIO, AMAZONS AND SUPERMEN, SHE DEMONS and another first for Xenorama, an interview with the original Catwoman, Julie Newmar. I am looking forward to this, let me tell you. There should also be a few more items of interest in here, I hope. Something for everyone, right?

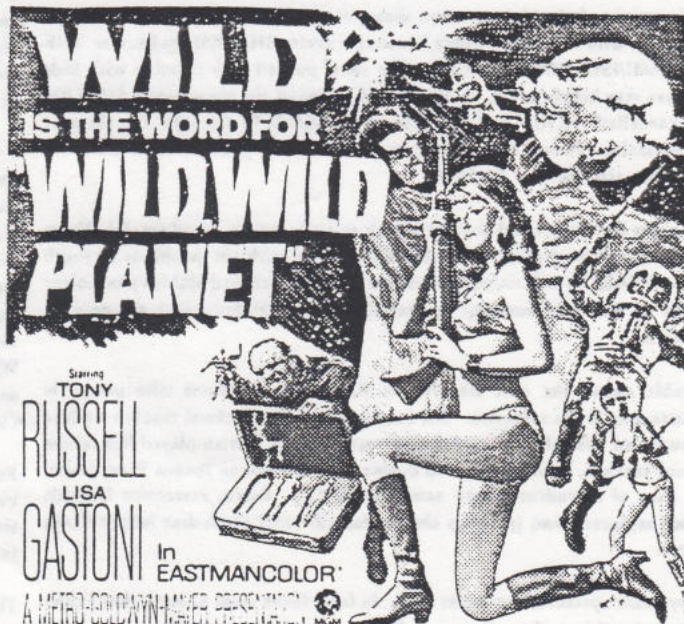
I want to thank all of you who have written in and commented about XENORAMA [again, that's pronounced ZENN-O-RAH-MAH]. I love getting feedback from you. It's one of the ways XENO will continue to improve. So keep those cards and letters coming- after all, I gotta know ifen somebody out there cares! Also, to any of you prospective writers, PLEASE submit. I'll use almost anything if it fits the issue's theme. It also helps me so I don't have to write every article. Plus it's how you progress as a writer. So do it.

Man, I can't believe it's issue five. I've already published more than MARKALITE by two now. And I've almost tied the late, lamented JAPANESE GIANTS [wish we'd see that again.]. But it's hard work, and I can empathize with the editors of all magazines now. I can't imagine publishing a monthly, or a weekly, or a daily. So enough ramblings. Let's explore the world of Mythological Women!

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## ISIS episode guide by Lenell Bridges

This is a complete listing of the episodes to the live action ISIS series made by Filmation Studios and Associates.

Broadcast dates: 1975-1977

Television Network: CBS

Cast [regulars]: JOANNA CAMERON as Isis/Andrea Thomas

Brian Cutler as Rick Mason

JOANNA PANG as Cindy Lee

RONALDA CAROL as RENEE CAROL

GUEST STAR: JOHN DAVEY as Captain Marvel [second season]

### FIRST SEASON:

1. Lights of the Mystery Mountain
2. Spots of the Leopard
3. Fool's Dare
4. Sound of Silence
5. Rockhurd's Roost
6. Lucky
7. Bigfoot
8. To find a Friend
9. the Show Off
10. the Outsider
11. Funny Gal [with Captain Marvel]
12. Girl Driver
13. Scuba Diver
14. Dreams of Flight
15. No Drums, No Trumpets
16. the Seeing Eye Horse

### SECOND SEASON

17. the Hitchhiker
18. the Cheerleader
19. the Class Clown
20. Year of the Dragon
21. Now you See It [with Captain Marvel]
22. Now you Don't [with Captain Marvel]
23. the Collector
24. Two Eyes, Two Serpents
25. Wilderness Trek
26. Bird of Play
27. Superstar
28. Thunder Mountain
29. a Sense of Value

ISIS was one of the highest rated shows on Saturday mornings ever. It was teamed up with Filmation's other live-action series SHAZAM! to become "THE SHAZAM!/ISIS HOUR" on CBS. The show proved very popular with kids and was very highly rated. In the second season of the show, when SHAZAM was cancelled the title was changed to the "SECRETS OF ISIS" for the rest of the series. It was then later rebroadcast a few years later on CBS and some time afterward in England.

The show had many good qualities, such as a great cast, good special effects and well written stories. The series also dealt with the problems of youth just as SHAZAM! did, mainly because the network frowned highly upon violent shows on Saturday mornings at that time, when children were the primary audience.

Notable among the cast was JOANNA CAMERON, an actress who played in commercials in the seventies. She essayed the part of school teacher Andrea Thomas and Isis [after changing costumes]. Brian Cutler played her fellow school teacher, Rick Mason, and during the first season JOANNA PANG played the part of a student helper named Cindy Lee. Later, newcomer RONALDA CAROL replaced PANG [perhaps she graduated? -ed.] as student helper RENEE CAROL.

Many great special effects were used. In fact, there were so many that I can't go into detail here, but all were well planned and executed. Filmation spared no expense in creating the effects such as flying and displays of power used

both by Isis and Captain Marvel. In other words, both ISIS and SHAZAM! were very expensive!

Perhaps one of the most unique things about both shows were the moral messages at the end of each episode. The characters of Billy, Captain Marvel or Isis would stand in front of the camera and lecture about the moral lesson of the show. I thought this was very good in teaching kids what the episode was all about. Both series had commercials as well. In other words, Filmation was going all out for the kids.

ISIS was a wonderful series during her time on TV. It has been aired in England, but has not been shown again since the early eighties in reruns. No one was interested in rebroadcasting either SHAZAM! or ISIS for reasons which I think are stupid. Maybe the Sci-Fi Channel will resurrect it someday for a new generation of kids to watch. ISIS or SHAZAM! may never be seen again, but at least it's preserved and held forever in our memories. They are still loved and remembered by older fans like you and me to show and tell the kids of today!

### THE MILLION EYES OF SU-MURU [1967]

By David McRobie

In the mid-sixties secret agents and spies were everywhere, thanks to a certain numbered British secret service agent. There were spies on TV [I SPY, THE MAN FROM U.N.C.L.E., GET SMART] and even in the comics [T.H.U.N.D.E.R. AGENTS], and there were a lot on the big screen. Soon parodies and satires started popping up, and a lot of these were not very funny at all, mostly because they didn't play it straight. However, a small handful of them were well done, such as Woody Allen's WHAT'S UP TIGER LILY [OK, OK, he really didn't make it, but he did make it funny] and this largely ignored jewel. I know that there is a sequel out there, called RIO 70, but I have not seen it. If it shows up before this issue is done I will try to include it in here.

Hammer Films had done several of the Fu Manchu movies by the time this was released, so American International Pictures, never at a loss to follow a trend, decided to coproduce this Sax Rohmer creation. I'm not really familiar with any of Rohmer's creations, other than in name, so I don't know how closely this movie follows any of the stories about her. The producer, Harry Alan Towers, also wrote the screenplay, which has light touches of humor, as opposed to the club-you-over-the-head humor that most spy spoofs use. And those are never funny.

Su-Muru lives on an island paradise and wants to rule the world by getting her agents [all female, natch] to get close to the rulers and either run the countries through them, or kill them. Two fearless agents [men, of course] are assigned by the various international governmental agencies to try and stop her... To aid her in this world conquest, she has a petrifying ray which turns men into stone. She also has a lethal way of dealing with women who betray her. It's not gruesome, but effective.

I was amazed at the content of this movie. Our fearless heroes, played by Frankie Avalon and George Nader, think that they are irresistible to any women, and they are right. Women melt before them, Su-Muru herself falls for Nader, who uses her and refuses her offer to rule the world together with her. What a square. Then later he is set free by one of Su-Muru's own women, who can't resist his charms. I think falls clearly into parody territory. Frankie even breaks the fourth wall a time or two by addressing the camera and asking when he gets to sing. Thankfully, he never gets to sing. Whew. Too bad Su-Muru didn't use her stoning ray [I know this had a neat name, like 'the Medusa Ray' but I can't remember it at all] on Frankie's vocal chords.

Frankie also seems to think that people in the audience want to hear him sing, even though he is in a spy movie. I don't think anyone wanted to hear him sing when he was in ANY movie, let alone this one. He does realize that he won't be singing in this movie though. It's a clever touch.

The whole cast seems to have a great time during this movie. Shirley Eaton portrays Su-Muru with a definite predatory menace, and she comes across as really believing she will rule the world. I've always wondered why anyone

would want to rule the world. It would be such a headache. All these little underlings trying to make sure they were in your favor. Plus all the back stabbing. But then I have always mistrusted anyone who wanted a lot of power, or people who want to tell you "the way things ought to be"... Anyway, back to Su-Muru. She sure has a lot of women on her island. No explanation is given as to where these women come from. I suppose it's from the same place all male would-be-world-rulers get their nameless and faceless henchmen. She also has a worldwide reputation as a ruthless person. None of the natives in Hong Kong will go near her island. She almost has a revered presence in Hong Kong, at least by the men. It's never mentioned how the rest of the women of the world view Su-Muru. With fear, admiration or what? We'll never know.

Speaking of Hong Kong, this film makes use of the location with some gorgeous photography. It also preserves on film what Hong Kong looked like in 1967. I like to see that sort of thing. It's always neat to see what places looked like years ago. Looked at today, the film could be seen as precursor to the 1997 takeover of Hong Kong by mainland China [which is a subject of many of today's Hong Kong movies]. I'm quite sure, however that the filmmakers did NOT have this in mind. But all good movies work on several layers.

On the whole, this is a very entertaining movie. It used to show up regularly on Saturday nights, usually late, but then it disappeared from the airwaves, like many decent movies. It has yet to be released on video. If you can, check it out as an example of outrageous male fantasy. At least there are no women in chains, or even in jeopardy in this movie.

#### THE MILLION EYES OF SU-MURU [1967]

AN AMERICAN INTERNATIONAL PICTURES production

produced by: Harry Alan Towers

directed by: Lindsay Shonteff

starring: Frankie Avalon

George Nader

Shirley Eaton

Wilred Hyde-Wright

Klaus Kinski

#### THE HEROIC TRIO [1992]

Hong Kong invents it's own mythological women

This film was my first real introduction to the wild wonderful Hong Kong cinema of the late eighties and early nineties. True, I had seen Jackie Chan's TWIN DRAGONS and Tsui Hark's ZU, but I was prepared for both of those, a little. This movie, however, I knew I had to see when I read about it, but nothing could have prepared me for the viewing experience I was about to receive. It is a stunning masterpiece of surreal action, comedy and melodrama, blended together into a satisfying comic book adventure that never lets up until the screen goes dark.

Those who are familiar with the current crop of Chinese movies know that the plots these days tend toward the complicated side and THE HEROIC TRIO suffers from that affliction. The plot is this, sort of: Babies are mysteriously disappearing from Hong Kong hospitals. The police are clueless as to who the baby napper is, and since she's invisible, who can blame them. The police chief [Chin Pei] hires a troubleshooter named Chat [named Scat in the Cantonese version (played by Maggie Cheung)] to retrieve his son from the invisible San [Michelle Yeoh]. To prove her worth, she steals another baby to force San's hand. Unfortunately, this brings the Wonder Woman [Anita Mui] into the fray [no, not DC's version, I told you HK was inventing their own mythos!]. During the fight, the baby is dropped and seriously wounded. Wonder Woman retrieves the infant and takes him to the hospital where the doctors can not save him. Meanwhile San and Chat are reuniting, as Chat had left the service of the "Master" San serves and San tells her of the monster's plot to take over China with one of the "kings" he's [?] been stealing. Chan goes to stop him and is poisoned by his deadly needles. After this, San tells the evil being that it was the Wonder Woman who came to attack, and sends his super-subhuman killer Yau [Anthony Wong] to kill Wonder Woman. After an incredible confrontation in a train station, Wonder Woman and Chat join forces to fight the monster [who never gets a name, and is actually of indeterminate sexual nature. He sounded female, but was addressed as him, and looked male. I couldn't tell.] He has also sent San to

kill the inventor of the invisible robe, who happens to be her boyfriend, who happens to be dying from the toxins emitted by the invisible robe. Soon, after realizing the monster won't let him live, San joins forces with the other two women for an incredible finish that should please any action fan, much less any one not ready for the touch of mystical force in this movie.

And that was a VERY abbreviated version of the plot. Trust me. I left out some of the other, less essential bits, mostly for the viewer to discover. There are a lot of elements to these movies, and from what I understand, this is one of the less complex ones to be made recently.

As I said earlier, this was my first real introduction to HK action movies, and also to many of these stars. So I don't feel very qualified to comment on whatever movies they have appeared in before. I know that one or two of the women have appeared with Jackie Chan in some of his movies, but I'm not sure which ones. So all I will comment on is the performances in this movie.

We'll start out with the heroic women in their order of appearance. The first woman to show up is the mysterious Wonder Woman, played by Anita Mui. We are introduced to her and her cop husband in the opening moments of the movie, and of course, he doesn't know his wife moonlights as a super hero. Wonder Woman's choice of weapons are throwing blades and a double edged straight sword called a gim. She performs well as a hero, including great fight scenes with the two other women as well as the beast Yau and the monster him/herself. She is actually the star of the movie, the one who propels it along.

The next woman in line is the mysterious invisible woman, San. Here portrayed by the lovely and talented Michelle Yeoh, she shines with the almost over-emotional drama without making it ridiculous, which could have happened with a lesser actress. She is torn between obeying her master's orders about killing her scientist boyfriend but still kidnaps babies unquestioningly. When reunited with both friends from the past [Wonder Woman and Chat] she tries to commit suicide rather than commit to fight against her master. Her despair upon realizing she is losing her humanity to this monster and becoming like Yau is an incredible scene. Her choice of weapon is my favorite, the nine sectional chain whip, one of the hardest martial arts weapons to master.

Finally we have perhaps the least developed of the trio, Chat. Given life to by the usually sweet and innocent Maggie Cheung, Chat is the most spontaneous character of the three. She is a mercenary, and says she's only in it for the money. She also likes to look good, and even after the final fight she worries about how the three of them will look in front of the media. She seems to have a death wish in trying wild stunts to achieve her goals. Unfortunately, due to this irresponsibility, it is her fault the baby dies. She also gets most of the funny lines, and keeps the movie from becoming too melodramatic, which it easily could, what with all the tragedies that happen in here. Her weapons of choice seem to be dynamite, a 12-gauge shotgun and some sort of boomerang butterfly knife. She also uses her motorcycle as a weapon, which is unbelievable and indescribable until seen. This role had to be a lot of fun for Cheung, who as stated before, usually plays the nice, girl next door type. Just a little change of pace for her.

Yau is portrayed by Anthony Wong and is nearly unstoppable. His weapon is the flying guillotine [yes, like the one in the Shaw Brothers classic film series] which has to be seen to be believed. He also seems to be a cannibal, in one of the more unsettling scenes. The monster appears to groom her henchmen to be like him, as another scene shows some young boys involved in the same kind of body parts meal. [Don't ask me what parts. Parts is parts.]

It is these scenes that might make this movie a little hard for the average North American audience to take. However, I don't believe that there are many average movie watchers reading this xine, eh. There is also a blatant disregard for the safety of babies that will also surprise Western audiences. In Hollywood, babies never get hurt. Not in Hong Kong. It's not a gratuitous death, it's crucial to the story, and handled very well, so I have no qualms about it. I can just see some zealot saying this movie will cause all the invisible thieves to go out and steal babies...

There is a lyrical, haunting quality about this movie, sometimes sad, sometimes very joyful. I was very moved by the entire experience. The music also helped greatly with the mood, and the

Trio's main theme music was really neat. If more movies had this sort of action, character development and sheer fun I would go to the theater more often. >Ahem!<

There is a sad quality about this movie, which must be experienced while viewing it. I was touched during several parts of this movie and found the whole film to be very moving, as well as very satisfying. I hear that THE HEROIC TRIO 2 is either in production or finished now. I look forward to it very much, if it continues with the same sort of wild storyline. But this movie will be hard to top. As an introduction for people who think that martial arts movies [especially from Hong Kong] are really bad costume dramas, this is the movie to show them. They will never be the same again, I promise you.

#### THE HEROIC TRIO [1992]

[Paka Hill Film Production Co.]

producer/M.A. director: Ching Siu Tung

screenwriter: Sandy Shaw

director: Johnny To

cast: Michelle Yeoh

Anita Mui

Maggie Cheung

Anthony Wong

#### SHE DEMONS

by Edward L. Mitchell

If you were to take all the money it cost to make SHE DEMONS and give it to Steven Spielberg, it wouldn't even buy a single minute of screen time in a motion picture like JURASSIC PARK.

But back in 1959, a fellow by the name of Richard E. Cunha took that same amount of money and cranked out a rousing little gem of a film that was jam-packed with 80 minutes of shipwrecked adventures in exotic locales, beautiful beastly babes in skimpy costumes and nasty Nazi villains thrown in to round out the plot.

OK; admittedly, this Cunha stew is not one of your all-time boxoffice blockbusters. However, it has taken its place in the pages of motion picture history as a prime example of what you can accomplish with a handful of cash, six days of spare time and a gathering of moderate talent.

Basically, the story is this: in the late '50s, Dick Cunha was working as a camera man/writer/director for Toby Anguish [!] Productions. When Anguish decided to retire, Cunha teamed up with his pal Arthur Jacobs and bought up the production facilities, thus forming Screencraft Enterprises.

Under the auspices of this newly-formed company, they filmed the now-legendary schlock classic, GIANT FROM THE UNKNOWN. While casting about for a distributor, they stumbled upon Astor Pictures who agreed to distribute GIANT if Cunha would commit to make several more films in a package deal. He went on to direct SHE DEMONS, FRANKENSTEIN'S DAUGHTER, MISSILE TO THE MOON and the obscure detective thriller, THE GIRL IN ROOM 13 [with Brian Donlevy].

As previously mentioned, SHE DEMONS was shot in a total of six days; which almost outdid Corman for brevity. It had a budget of \$80,000, of which only \$65,000 was used [try asking Spielberg to do that!]. To save money, Cunha himself worked on the script; which explains the infusion of light humor into the dialogue, noticeably missing from his other films.

Now, rather than burden everyone with a scene-for-scene description of the plot, let's just take a peek at the basic premise of this all-too-familiar flick:

Somewhere off the coast of Florida a hurricane shipwrecks a small group of people [Irish McCalla, Tod Griffin, Victor Sen Yung and Charles Oguni] onto an equally small tropical island. It isn't long before the survivors realize that this ain't your run-of-the-mill paradise, as they learn [from a salvaged-but-broken radio] of the Navy's plans to use the island for a test bombing range. Yikes!

They run afoul of the local inhabitants, who turn out to be beautiful dancing

girls in brief native costumes. On occasion, these winsome lasses shed their stoic personas and transform into bug-eyed night creatures with crusty faces and big ol' honking teeth!

As if that isn't enough, they also discover that the jungle contains a contingent of expatriate Nazi soldiers in brand new-uniforms; which is a pretty neat trick, considering it had been nearly 15 years since the end of WWII. These jolly lads are led by a wackytack mad scientist [Rudolph Anders], who just happens to be a former SS Colonel known as "The Butcher" [because of his infamous experiments on unwilling prisoners].

It seems the Butch and his boys set up housekeeping on the island [which is really a slumbering volcano] after the War in order to continue his work in perfecting a master race... or some such stuff. And somewhere along the line the Colonel's wife is disfigured during one of his projects; and now he spends all of his time trying to restore her beauty through chemical experiments on the native girls. But now that Irish McCalla has arrived in all her blond radiance, the Colonel finds it kind of tough to keep his mind on his original purpose.

Anyway, the rest of the picture careens along at a wild and reckless pace, with the Navy stepping in as a kind of deus ex machina, which precipitates an eruption of the stock footage... I mean the volcano, which destroys the black-clad badboys. And the music swells; fade out.

Now, in spite of all its faults in plot, dialogue and characterization, SHE DEMONS still manages to come across as an entertaining little film. And the reason for this is pretty simple: Cunha makes no bones about what he's doing here. He creates a premise and asks us to accept it... period. Through the use of stock footage and simple location shots [filmed in Paradise Cove and Griffith Park], he establishes an environment and drops his characters down into it to strut and fret their hour upon the stage.

And speaking of characters, everyone involved chews on their respective roles with relish. Given top billing, Irish McCalla was never much of a thespic heavyweight; but with her strong Celtic features and statuesque presentation she had a certain appeal that eventually landed her the title role in the TV series SHEENA, QUEEN OF THE JUNGLE [1955-56]. Interestingly enough, she's still a popular guest at sci-fi conventions around the country [primarily because of her role in SHE DEMONS].

As the stalwart hero [given second billing], Tod Griffin was also an alumnus of early '50s television, having appeared on OPERATION NEPTUNE in 1953. And as his wise-cracking sidekick, Victor Sen Yung had portrayed Charlie Chan's #1 [or was it #2?] son in the Monogram series in the 1940s. He later settled into the recurring role of Hop Sing, the Cartwright's Chinese cook on BONANZA from 1959 to 1973.

Filling the Teutonic boots of the SS Colonel, Rudolph Anders [PHANTOM FROM SPACE] effectively alternates between an Aryan arrogance and a blatant eye-rolling madness that shouts to the world "Look at me! I'm Nutzoid!"

And from behind her gauze mask, Leni Tana plays the role of the crazed Colonel's disfigured wife with a gentle stillness that sets her apart from everyone else. As a matter of interest: during the climatic "unmasking" scene, Tana refused to submit to the heavy make-up required to show her horrible disfigurement. So Cunha's wife, Peaches, bravely endured the ordeal in order to finish the scene. It is her tortured eyes [in her only film appearance] we see when the mask is ripped away.

Lastly, a final point of acknowledgment should be made to the brief but memorable performance by Gene Roth [EARTH VS. THE SPIDER, THE GIANT LEECHES]. As the lumbering and brutal Nazi Igor, Roth grabs the part and shakes it up for all it's worth. He leers, he growls, he sweats, and he whips the defenseless native girls. And all along the way, he's having a jolly good time of it! He's completely without self-consciousness; totally at one with his brutality. This makes him the most interesting character in the whole damn picture [although I doubt if Cunha meant it that way]. Even his death has a particular karmic balance to it... expiring beneath the tender talons of the very she demon/native girls he abused. Igor wouldn't have had it any other way.

FOR THOSE OF YOU WHO HAVE ALREADY SEEN **SHE DEMONS**, I hope you have found this piece informative and of interest. For those of you who have not... do yourself a favor and check it out. It's readily available on video from several different sources, and can be purchased for as little as ten bucks.

One final word: As an acquaintance and friend of Richard Cunha since 1989, it has been my pleasure and privilege to be able to speak to him from time to time about his brief stint as a maker of horror and sci-fi films. A shrewd but unassuming man, he became one of the top directors of television commercials in Hollywood for over twenty years [which is how he prefers to be remembered].

Now retired, he views his current status as a cult film director with embarrassed patience and wry amusement. To him, it just doesn't make any sense. Oh well, Hollywood has seen stranger things...

## THE CATWOMAN PURRS!

An interview with Julie Newmar

by Susan Arosteguy, Brock McDaniel and Phil Satterley

Julie Newmar's name has become synonymous with the cooing, wisecracking super vixen known as the Catwoman on the original **BATMAN** television show. The first to play the role, Newmar set the standard for the cunning, curvaceous villainess that those who followed in her [paw] tracks tried to match -- Lee Merriwether, Eartha Kitt and most recently, Michelle Pfeiffer in **BATMAN RETURNS**.

Equally notable was Newmar's role as Rhoda the Robot on the shortlived **MY LIVING DOLL** TV series in which she played an android who was a psychiatric patient of Bob Cummings. She also appeared in numerous other television shows including **THE TWILIGHT ZONE**, **THE MONKEES**, **ROUTE 66**, **LOVE AMERICAN STYLE**, **THE BEVERLY HILLBILLIES** and **BUCK ROGERS**. On the big screen she can be spotted in **LIL ABNER**, **McKENNA'S GOLD** and **SEVEN BRIDES FOR SEVEN BROTHERS**, among others.

Born Julie Newmeyer in 1935, she began her career as a dancer on Broadway. Newmar showed off her high stepping moves in **SEVEN BRIDES...** and was soon swept into the world of television.

Perhaps her most unforgettable guest spots on TV were on **THE MONKEES** and **THE TWILIGHT ZONE**. In "Monkees Get Out More Dirt", Newmar plays April Conquest, a laundromat owner who is working on her post graduate studies in unconquered dirt for the Laundromatic Institute. The Monkees get a glance at her and fall head over heels in love with her. [Davy Jones, incidentally, stands eye level with her chest.] The boys try to win her over by learning her interests. To the tune of "The Girl I Knew From Somewhere", Newmar's character paints with Jones, swoons over Peter Tork's classical harpsichord, go-go dances frantically with Mickey Dolenz and becomes a 'biker betty' on the back of Mike Nesmith's mo-ped. In love with all of them, April finds herself tortured with indecision. At the end she comes to their door in a sassy silver lame' minidress and introduces them to her fiance', Freddy Fox, a hipster pop singer in bell bottoms.

On the "Of Late I Think Of Cliffordville" episode of **THE TWILIGHT ZONE**, Newmar plays Miss Devlin in a classic tale of greed and hell with an unmistakable Rod Serling twist. Newmar is the devil, bargaining with an insufferably greedy businessman for his livelihood. She plays the role with perfect cunning, class and snideness, not to mention an alluring set of horns sprouting from her wealth of red hair.

In August of 1992 Newmar appeared at the Denver Colorado "Zowie", a collector's show dedicated to 60's and 70's memorabilia. At 58, Newmar is statuesque and stunning. She speaks with an intriguing deliberateness, often shutting her eyes in deep concentration. Julie Newmar currently lives in Los Angeles with her ten year old son. She is still an avid dancer.

XENO: How were you chosen for the role of Catwoman?

JN: I think it was an accident. I was living in New York and my brother was

visiting from Harvard. I think it was a Saturday or a Friday... I got this phone call and they asked me if I wanted to do the **BATMAN** show, and I said "The what show?" My brother heard this and said, "The **BATMAN** show! That's the favorite show at Harvard for God's sake." I told him they wanted me to play the Catwoman and he practically took me by the hand and pushed me out the door, saying "Get out there and do it." I had to leave on Sunday, then on Monday get fittings and read the script and start shooting Tuesday morning. It happened that fast. It's how television works, you know.

XENO: You weren't the only actress to play Catwoman on the show...

JN: No. Lee Merriwether did the film, and Eartha Kitt played her in the third year.

XENO: So you were Catwoman for the first two seasons?

JN: When they had the hour long episodes.

XENO: Did you decide to leave the **BATMAN** show in order to go on to other things in your career?

JN: No... they give you about eight hours notice if they want you to appear in something on television. It's always that way. And if you're not available, they just get somebody else. Honest! That's how it works.

XENO: You guest starred on a lot of shows like **THE MONKEES** and **TWILIGHT ZONE**, just to name a couple. Do you have a favorite anecdote concerning any of these guest spots?

JN: It's strange when you ask me that question because once you start doing a show, I find that I don't come out of character at all. Sometimes you wear that's costume all during the shoot because it has been sewn on you and you can't get out of it. I find that mentally, I exist inside this cocoon and if there are any jokes going on the set or if there is a different life rather than what I'm shooting, I don't see it. I'm sorry that I can't give you all the entertaining, funny things that happen, because I personally find myself so very, very focussed. Especially in television where time is of the absolute essence. It costs so much, it has to be done so fast and they always want everything done yesterday.

XENO: Why don't you tell us a little bit about what you remember about shooting the Monkees episode and what it was like to work with them.

JN: Incredible great fun. I think we had a wonderful director. He even put stars, sparkles or something in my eyes. Do you remember that? Wasn't that uncanny? And again, it was shot in two days. They had a way of shooting it in so many sequences and so fast and with such great spontaneous improvisation so that they could then cut it all together. I think **THE MONKEES** was the precursor of what we now see on MTV. All those fast cuts and incredibly fun and energetic ideas.

XENO: How was working on a movie like **McKENNA'S GOLD** different from doing a television show?

JN: **McKENNA'S GOLD** took months! Five Academy Award-winning stars on just that particular film and they took us all out on location to Utah, Colorado and the Grand Canyon. I remember one night Bob Kennedy came to visit us with his entourage of about fifty people and his family, Ethel and the children. We had a nice celebration dinner and I sat next to Bobby and I remember how tired he was from campaigning. He was exhausted and Ethel was the one who was running the show. She got the children to play the guitar and she tried to get Gregory Peck to recite something. Well, he just kind of leaned back in his chair, crossed his ankles, kind of shook his head and said "No thank you, Ethel."

XENO: The role of Catwoman seemed to predominate your career. Did it seem to change the sort of roles you were offered?

JN: Well, first of all you have to say the part of Catwoman is one of the great females roles in cinema and television. It's so powerful and such fun and has so many facets in the character. She's not just a goody, goody character or a shallow female, or a bosomy babe or a virago. In other words, she's not

just one or the other she's all these things. She's imaginative and she wears this great outfit and became the favorite villain of the series. That's probably due to the fact that she's female... male/female balance rather than two males. Of course they didn't have Jack Nicholson at the time. It's the role I'm most remembered for. It isn't me that can take the bows for this because when you have great writing and really good producing and put all these elements together and film it with the camera on the tilt, then you come out with a really hot product and it becomes an instant classic and continues to look good down through the years.

**XENO:** On the subject of roles for women, you had this coyness and sense of control about you over most of the male characters in whatever you were playing. The *TWILIGHT ZONE* episode where you play Miss Devlin - "Your soul is not yours to bargain." Having a woman play the role of the devil was very innovative...

**JN:** Rod Serling wrote that and he was one of the great entrepreneurs of his time. Unfortunately he smoked three packs a day or he might be around today. Generally the credit should be given to the script, to the writer, to the concept. Nine times out of ten, that's why something is a success. I know that the first time I read a script I can tell on the first page if I'm going to like it and I may not read any further than the first page. The script is the heart and soul of any project that you might do because no matter how big a star you are or how talented you are, it will go downhill if the heart isn't working and that is the script.

**XENO:** Was there a close comradery on the *TWILIGHT ZONE* set?

**JN:** That is a question from an outsider. When actors come together and do something we form an instant family. We have a support for each other and an appreciation of what it takes quite simply to be a very good actor. I have an enormous respect for the few people that I think are great actors. It's an extraordinary accomplishment, because it takes intense concentration and gifts that are almost indescribable. Intuition... it doesn't take looks so much as it takes a fire from within. To be a major movie star over generations you must be something unique. Rather than a following of trends or personality, cuteness, cute voice or even a great figure. It takes a fire from within.

**XENO:** What did you think of Tim Burton's *BATMAN* films?

**JN:** That's a very dangerous question. I didn't like it. I walked out. I didn't think it was entertaining. I'm not entranced by special effects, because I think human beings are more important. There are very few films that are so extraordinarily astonishing as *STAR WARS*. No, it's not entertaining, it's not even fun. It's cruel and mean, definitely not for children. I think it's ultimately greedy of the producing company to sell that film to children. I think they should be held accountable for selling violence.

**XENO:** Are you working on any current projects?

**JN:** The only thing I've done recently is this George Michael video with the five most beautiful models in the world. It's called "Too Funky" and it's a very good piece of music. Watch it on MTV!

#### A BRIEF BIO OF CATWOMAN by David McRobie

The Catwoman was created in 1940 by writer Bill Finger and artist Bob Kane for the first issue of *BATMAN COMICS*. In this issue she was simply called "The Cat" and was a glamorous woman who was also a cat burglar. She used her mastery of disguise to fool even "the world's greatest detective" but he caught her in the end. However, he wasn't prepared for what he caught. He was so taken with Selina Kyle's beauty that he let her get away, much to Robin's disgust. She proved popular enough to return in issue two. And she's been one of *BATMAN*'s most popular adversaries/love interests ever since then.

In addition to being portrayed by the above mentioned actresses, Catwoman was voiced by three more in her cartoon incarnations. In Filmation Productions 1968 *BATMAN* cartoon she was voiced by Jane Webb, who also did Batgirl. *BATMAN*'s relationship with her was completely ignored.

In Filmation Productions 1977 *BATMAN* series she was voiced by Melendy Britt, who again also voiced Batgirl. This was a good looking cartoon, but lacked the necessary action to make it memorable. They also ignored the relationship between *BATMAN* and Catwoman.

In *BATMAN: THE ANIMATED SERIES* Catwoman is voiced by Adrienne Barbeau. This excellent series makes use of the relationship between *BATMAN* and Catwoman. Catwoman is a reformed cat burglar who stole to finance a land for wild cats. She later helps *BATMAN* in several cases, and while she's got it bad for him, he won't give in to his feelings for her. This version of the Catwoman is the best since Julie Newmar left the airwaves. And this includes the current horrid comic book version.

Catwoman is alive and well, which is only fitting. After all, cats have nine lives.

## AMAZONS AND SUPERMEN [aka SUPERSTOOGES VS. WONDER WOMEN]

Just from watching the opening credits and the exciting action scenes behind them, I knew that this was going to be a fun movie. I had never heard of it before, but I had seen the American adams which made it look interesting. If this movie had a giant monster or two, I think it would be as close to perfect as a movie could come. It doesn't, but it's still a great film.

It opens with a tribe of Amazons watching their top warriors engaged in combat to determine who will lead them. The producers of the *CONAN* movies must have seen this scene, as the women wear the same sort of armor that they used in those lesser efforts. Spiked gloves, helmets and whatnot. Of course, this kind of competition seems really stupid, where all the best fighters of a tribe end up dead, or at least seriously maimed. But this may just be the women who wanted to lead, and this may be a way of getting rid of the more troublesome elements. Anyway, the remaining woman immediately decides to get the secret of immortality and the sacred flame from Darma, who protects several villages from any evil influence. The ensuing conflicts are basically what the movie is about.

Darma himself turns out NOT to be immortal, but just a man who adopts a likely successor and trains him in the same ways of combat, acrobatics and wisdom that he was trained with, kind of like Lee Falks' Ghost Who Walks, the Phantom. When he is mortally wounded by the Amazons, he sends his successor out to get help to stop the women. His way of doing this is to bargain the secret of immortality with them, even though it doesn't exist! Played by Nick Jordan, he actually is the second Darma, who takes his master's place, after the first Darma is killed by the Amazons. He isn't given any other name than Darma. He's quite acrobatic and is supposed to be smart, even though he falls for the obvious Amazon decoy. However, he does use anachronistic items such as parasails and gunpowder. There isn't really any set time period for this movie, though.

Our next Superman is a giant black warrior named either Moaq or Moog. I'm going with Moaq, as this one isn't a synthesizer name. Moaq is attacked by a band of outlaws, and uses a neat golden ball as a weapon to defeat them. This band of cutthroats shows up a few more times in this movie, allegedly to provide comic relief. OK, OK, they aren't too bad. Moaq is played by Mark Hannibal with a great deal of vim and vigor and he looks like he's having a great time.

Our final Superman is Chang, from China. He also runs into the aforementioned bandits, and uses some nifty kung fu to gently defeat them, when he probably should have just beaten the stuffing out of them and left them for the vultures. At least they would have been put out of our misery. He uses a gim [a two edged sword] to aid him in this effort. To eyes used to the fast action kung fu wushu style of Jackie Chan or Jet Lee, Chang's battles are slow and obvious. But in 1973 or so, I'm sure they looked cool. Chang is portrayed by Shaw Brothers star Yueh Hua. He can be found in any number of old kung fu movies. Look for 'em. His best battles are with the young Asian ward of the head bandit, whom he eventually falls for. All of the guys find some woman to fall in love with. Ain't they somethin'? Darma even manages to reform the Amazon he's in love with. Or at least she quits trying to kill him.

Now, for the amazons... well, what can I say? They are pretty awesome. I think the leader is the one who caused them to go astray. She's the one who wanted to go after Dharma and the Sacred Flame. Some people might say this film is anti-woman, because they are the villains. Hey, women can be just as evil as men. Evil white men will get real boring if they are the only villains moviemakers are allowed to use any more. Just as evil men must be stopped, so must evil women. Right? By the way, these women fight as equals with the men. They punch and kick and fight just as well if not better than most of the men. Of course, this is all they live for, too. None of this whining about being weaker than the men.

One of the fun qualities about this movie is the musical score by Franco Malalizzi. It has a neat main theme for the supermen which repeats several ways throughout the movie. It fortunately doesn't sound like a circus though. It really helps set the tone for the movie. Modern, without being jazzy, which is rare for a mid-seventies film. I have nothing against jazz, but far too many movies used it as their background music.

This movie falls into several categories- peplum, kung fu and even masked wrestler. It really defies any one sort of category. I don't know why the American distributors decided to retitle this movie **SUPERSTOOGES VS. THE WONDER WOMEN**. The guys don't act like stooges, really. They just have a lot of fun. I guess by the time the film got released in the states the peplum cycle had pretty much gone down hill and the distributors wanted it to be funny. That's what they got, even without the dumb title. However, a masked Moe, a kung fu Larry and a superstrong Curly sure would have been fun to see.

#### AMAZONS AND SUPERMEN

director: Al Bradley

music: Franco Malalizzi

starring: Nick Jordan

Mark Hannibal

Yueh Hua

Malisa Longo

#### THE MERMAIDS OF TIBURON [1962]

underwater wildlife witnessed by David McRobie

Stories and legends about mermaids have been around for centuries, and are popular in fiction. However, there are only a scant handful of movies made about them. The movie **SPLASH** is probably the best one, and the most well known. This movie was made about twenty years before that one, and has similar feelings about mermaids, if not up to the quality of it.

Our hero, marine biologist George Rowe sets out to find a supply of rare fire pearls. While off the coast of Mexico ["Tiburón" means shark in Spanish] he discovers a previously unclassified type of sea life, a whole colony of mermaids. This must have been the place where Darryl Hannah's Madison character came from, eh. He is taken into the confidence of the leader of the mermaids [Diane Webber (aka Marguerite Empey of early Playboy fame {more on her later})] and shown around the place where they live [actually, Catalina Island]. He is also introduced to her pet man-eating shark. While all this is going on Timothy Carey is plotting to steal the pearls after George finds them. What a scam. But he gets his, let me tell you! Actually, I won't, so you'll want to see this movie.

This movie has a silent, fantasy feel, like everything was happening in a dream. This is no doubt fostered by all the narration that goes on, as the mermaids don't have a lot to say. The underwater photography is beautiful, but that was to be expected from John Lamb. He is listed as a specialist in several reference books. I don't know what else he's done. Does anyone else know what else he's done? This is a fine movie to watch on a lazy, warm, do-nothing Sunday afternoon.

We never do find out much about the mermaids, like where they came from, what they do for fun, and why there aren't any mermen. Traditionally, mermaids led sailors away from their ships and drowned them, or something. But there are also numerous stories about mermen, so why there weren't any is beyond me. They aren't even given names. But then they didn't get to watch TV to learn how to speak English.

Of course, if there were males, it wouldn't be nearly as exciting to rerelease this movie in 65 with new nude footage of the aforementioned playmate Webber and call it **AQUASEX**. I don't know of anyone who has a copy of this. I can't imagine it being very different than **MERMAIDS**, unless George does discover "...how feminine these creatures might be?" And therein lies the fantasy of the mermaid.

#### THE MERMAIDS OF TIBURON

A 1962 Arts Film International production

produced/directed/written: John Lamb

starring: George Rowe

Diane Webber

Timothy Carey

Jose Gonzalez-Gonzalez

Vicki Kantenwine

and several other scantily clad women with fishtails....



## XENOVILLE'S KORNER

And here we are, back again, strolling around the newsstand while trying to decide what to get with the limited [and ever-shrinking] funds available to us. Fortunately, the clerk is friendly and won't throw us out. Oh, look, the new shipment of magazines has just arrived. Looks like there are some neat things in here. Let's see, what do we have...

**ADVENTURES OF A-GIRL \$1.00, #2** by Elizabeth Watasin. I love this comic. I wish it were a weekly [sorry Elizabeth!]. A-Girl is still in Japan, still being funny and very human. The art has progressed, which is very apparent in the one page jokes that she puts in at the beginning. Order it from Elizabeth Watasin at 137 So. San Fernando Blvd. #231, Burbank, CA 91502.

**THE AGE OF SUPER-HEROES #11, \$2.00** should be out by the time this is. I hope I'm on time. I don't know how Dan does it. Anyway, more prose fiction about super heroes, plus a commentary from... well, I feel kinda' guilty, but I WRITE IT! I like most of the stories, too. It's always an interesting read. Several of the stories are continuing serials, so you might be confused at first. I like to see what the fans write, instead of the pros. Send money or submissions to Dan O'Keefe at 1423 E. John, Apt. 2, Seattle, WA, 98112.

**ASIAN EYE #2, around \$5 or \$6 US.** This is similar to the late **SKAM**, except that it is published in Toronto, where they get to see lots of cool movies in theaters. I'm not sure what issue two will have in it, but it will definitely have lots of Asian coverage, of both new and past movies. The first issue was huge, 76 pages of a slightly larger than digest size. I hope the second issue is the same size. I also hope the second issue has a proofreader. But mistakes do happen, and they get all the Chinese names and titles right. That's amazing. You can order it from Colin Geddes at 253 College St. #108, Toronto, Ontario, M5T 1R5 Canada.

**BONE** is a great comic book. It's by Jeff Smith, and it cost \$2.95. I think. I came to this realization this year at the San Diego Comic Con, where I got my first book. It's so great. The story is about this little character named Fone Bone and his adventures. I know there are several issues out, but I've only read the first two. They are FUNNY. I haven't seen one recently, so I don't know what issue # they are up to. It's just an excellent story. Write to get info at **BONE**, c/o Cartoon Books, P.O. Box 1583 Los Gatos, CA 95031-1583. You won't regret this, I promise. Hey, this would make a great cartoon...

**CINERAIDER** inaugural issue [that means #1], \$4.00 is what **SKAM** used to be. It's still just as good, too. I am just astounded at all the information Richard gets about these movies. This issue features some "sex and zen" movies, semi-hardcore dramas of some type. Who'd a' thunk it? I would just

AS SOON HAVE SEEN MORE COVERAGE ABOUT "REGULAR" HONG KONG MOVIES, BUT THIS WAS INTERESTING. HE ALSO REVIEWS JURASSIC PARK AND HARD TARGET, PLUS PROVIDES SEVERAL EXCERPTS OF OTHER CRITICS COMMENTS ABOUT JOHN WOO'S WESTERN DEBUT. A NICE SELECTION OF FANZINE ROUNDS OUT THE ISSUE. Wish I got THAT MANY, but soon, I hope. Send money to Richard Akiyama, PO Box 240226, Honolulu, HI 96824-0226.

SCHLOCK #6 is out, and while I haven't read it, I CAN COMMENT ON #5. It's ANOTHER local SAN DIEGO MAGAZINE, with the subtitle "the JOURNAL of Low-Brow Cinema and Culture". It was fun, and had a nice piece on growing up during the cold war. THERE ARE LOTS of fanzine reviews and some movie reviews and a neat article on films that featured S. D. and the surrounding areas. I don't CARE MUCH for the profanity, but THAT'S ME. JOHN also has a review section of music, which is something that XENO probably won't EVER HAVE. NOT ENOUGH music about MONSTERS and HEROES, eh. Anyway, SCHLOCK is a fun read, and looks REAL NICE. I'm NOT SURE of the price, but \$2.00 should COVER the COST. Send it to: J. Chilson, 3841 Fourth Ave. #192, San Diego, CA 92103.

Oh, and look, someone turned the television on... it's showing that excellent Fox TV show THE ADVENTURES OF BRISCOE COUNTY, JR. That's one we all should watch, as well as the show that follows, the X-FILES. Both of these shows are highly imaginative and fun. BRISCOE COUNTY is a western/adventure series, with some touches of science fiction. Hey, it works. The X-FILES is a drama about unknown happenings with wild men, UFOs and thinking computers. Similar to the classic OUTER LIMITS, except with a stable cast. Dang scary, though. Now the TV is showing the charming LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN [the sense of time down here in Xenoville is a little distorted, I guess...]. I like this one, too. The leads are pleasant, and it sort of follows the new Superman continuity. However, it has no super-villains in it yet, and what's a Superman without someone equally super to fight? I think Metallo may be making an appearance, but that's just a guess. The producers are just afraid of the BATMAN syndrome: if there are costumed bad guys, it will be "camp." Didn't they see THE FLASH? That was well done without being "camp." It'll just be boring if they don't add some kind of villain. [Marvel, take notes!]

ANOTHER R.I.P.: CESAR ROMERO passed away. Speaking of costumed villains, he was of course, the Joker in the 1966 Batman TV show. He also starred in THE LOST CONTINENT [reviewed last issue] and LATITUDE ZERO [reviewed next issue (that's a hint about next issue, gang!)]. I always enjoyed him and he will be missed. I don't want to know who's next. We never realize what we have til it's gone. I don't want anyone to be next, but that's part of life.

Well, it's closing time, so with our purchases clutched tightly in our hands we turn to leave. Wave good by to the clerk dear reader, we'll see him again soon....

## RAMMA 112

THE ULTIMATE GENDER BENDER CARTOON  
by Boy David

I FIRST HEARD of this cartoon when I saw the translated comic book version of the Japanese manga a couple of years ago. It was a lot of fun, but it couldn't prepare me for the animated version. I happened across a friend who had the first ten episodes that had been subtitled so I borrowed them from him.

Now I don't really watch a lot of new cartoons, Japanese or American. I just don't like most of them. I LOVE this show. It has the right amount of humor, romance, sweetness and violence to make it a winner. I'm just amazed that it works at all.

THE STORY is basically this: Ranma Saotome is engaged to be married to Akane. This sits well with neither of them, as it was arranged long ago by their respective fathers. Akane hates boys, mostly because they interfere with her martial arts practice, and she will have nothing to do with them. Every day she runs a gauntlet before school of different kinds of athletes who want to date her. To make matters worse, whenever Ranma is sprayed or splashed by cold water, he turns into a cute 16 year old redhead. With no female sense of shame [i.e. he walks around with out a shirt on when he's a she]. His father also turns into a panda when doused with cold water. To change them back, they must be bathed by hot water, which isn't always handy.

Complicating this situation [like this wasn't enough] are a wannabe boyfriend of Akane's, a long lost enemy of Ranma's [who also has his own transformation problem] and various other things, plus the Ranma and Akane's slowly developing feelings for each other. These two have no concept of how to relate to each other, so they substitute fighting for romance. Some adult guidance comes from Dr. Tofu, but usually they are just left to their own devices.

Now, if this show had just tried to run on the gag of boy/girl comedy scenes [which any American TV show might do] the joke would have run pretty thin pretty quick. Fortunately, the writers realized this, and the show doesn't revolve around this situation. It revolves around the characters and their reactions to all the problems they face. These people are real, and we grow to care about them as people, instead of comedy gags. Even the antagonists have feelings. The humor grows from the situations they find themselves in, not from the situations themselves.

Now when I say the right amount of violence, it is of the Chuck Jones School of Violence kind. Akane beats the tar out of Ranma, then he goes to their local doctor [Dr. Tofu, who has a crush on Akane's older sister, and is oblivious to Akane's crush on him] and he manipulates the joints and Ranma is fine. There are lots of fights in here, with some unusual weaponry, such as a metal umbrella. But again, it's nothing that is the focal point of the plot—often the characters keep talking during the fights, which moves along the story.

Anyway, this is a GREAT show. It's definately not predictable. Everytime I think they can't possibly top the last episode, they do. And everytime a new character shows up, it turns out to be an integral part of the story. I don't know how it would fare on American TV, but if given the chance it could do well. I'm only hoping that more episodes will turn up that are subtitled so I can see what happens to this group of people that I've come to know and love.

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# The Cinematic Voyeur

## Mine's Bigger Than Yours: The Woman's Role in STAR TREK

**SOMEWHERE, U.S. - Daybreak.**  
*Just beyond the horizon's curve the sun rises, pushing against the shroud of darkness, fingers of red splaying through fog on the banks of the American version of the Hoogly River of Calcutta where the god Kali gathers her undead disciples. The sun moves up, momentarily eclipsed by a tree beginning its dance of death into winter's sleep, its light reaching into infant shadows, revealing there humanoid things in tie-died t-shirts that seem to be hugging the bark.*

*We are silent. Listening, watching. Waiting for the call of an odd creature until recently thought nearly extinct.*

*Then it rips through the last of the night, its blood-curdling howl sending chills down our spines, turning our stomachs, and making bile so foul rise in our throats:*

**AH! FAHL! YAH! PAIN!"**

*There, moving in a circular fashion:*

*Politicalus Liberalus.*

*Socialistus Democraticus.*

*I swing my outlawed gun du jour up, taking careful aim, my palms slick with sweat, and fire a shot.*

*It stops, and instead of running away, as is its custom, turns to us, rose-colored lensed Ray-Bans atop its gray-white head like a war bonnet.*

*"Is that reg-is-turd?" It cries in a rising falsetto, wagging an accusatory finger in our direction.*

*I fire another shot and it keeps its distance, beginning its strange dance again, this time with a variation: One step forward, two steps back, and one to the left, moving ever further from the center...*

Now don't misunderstand. I didn't mean in the last installment of TCV to suggest, imply or infer that I fear or even--GASP--hate liberals--some of my best friends are--but when it comes to common sense if the Collective Liberal I.Q. (C.L.I.Q.) drops another point I'll be obliged to water them at least twice a week.

Truth be known, I keep a liberal around and from time to time let it out of the manic-depressive closet (left of the anxiety closet and opposite the loathing hole).

Hello, and welcome to my world. I am your host, a denizen (1), a one-eyed man in a kingdom of the blind where success--any form, kind, type or amount--is punishable by law.

Slick Willie's tax laws, that is.

Okay, that's wrong.

Technically this is not an actual world or kingdom; more of a large as-of-yet undefined space which the management, with Cheshire cat smile and crossed-fingers-behind-the-back, assures me will soon be suitably furnished.

But until those slug-like creatures with comical tufts of hair protruding between their hammered toes called 'movers' arrive with the decorations, chattel (2), and other stuff that will ultimately clutter up the place, let's get down to, as they say, IT.

Yes, you are here. How you got here is unimportant. What is important is that you are, that you made an effort (3).

This is it. One of the few remaining outposts of Free Speech,

one of the last sanctuaries for the First Amendment to the United States Constitution. Squint your eyes, shade them with the back of your hand, and look to the far corner where thin fingers of light barely reach, feebly pushing and probing at shadows of despair and disgust, at the darkness of Death, pain and misery.

There. See it? The aforementioned amendment, licking near-fatal wounds after its most recent knock-down-drag-out fight with the lecherous but rumored impotent twins of liberal hypocrisy and their gadfly comrades, the members of the sanctimonious symbolism over substance trio: Syphilis (4), Sisyphus (5), and Sycophant (6).

But don't you worry. T.F.A. will be fine and ethnic, er, political cleansing, er, ah, correctness, is not practiced here.

Licorice whip, anyone?

\*

Au courant (7):

**Ishiro Honda**, the director of the first science fiction movies of the monster "**Godzilla**," died at 81;

**Brandon**, son of **Bruce Lee**, died from injuries incurred while making the movie **THE CROW** for **CAROLCO**; Who will be number three in this series? (Don't answer that because it was **RIVER PHOENIX**, 23, of drug abuse.)

In other genres, **Otmar Gutmann**, creator of **Pingu the Penguin**, died at 56; **Walter Brown Newman**, who wrote and co-wrote such notable screenplays as the Oscar-nominated **CAT BALLOU**, **THE MAN WITH THE GOLDEN ARM**, and **ACE IN THE HOLE**, died at 77; **Vincent Price**, best known for his 1953 horror thriller, **HOUSE OF WAX**, at 82; Italian director **Federico Fellini** died in Rome at 73. Internationally known for his film **LA DOLCE VITA**, he received four Oscars for a career that spanned 20 feature films and four decades.

One by one the great lights of the cinema have been extinguished and we are left in the darkness that is reality to mourn the lost of the bridges to that which is imagination, the key to

childhood innocence which so few still possess.

\*

**Mystic Fire Video's** direct order catalog landed on my desk recently. Call 1.800.292.9001 for your copy. After it arrives, check out the following must-haves:

- \*Joseph Campbell's legacy:
- \*The Hero's Adventure;
- \*The Message of The Myth;
- \*The First Storytellers;
- \*Sacrifice and Bliss;
- \*Love and The Goddess;
- \*Masks of Eternity;
- \*The Way of Art.
- \*Cyberpunk.

\*

From the Heard On The Street Department (in of all places, Boulder, home of Grano!a Man (8), a.k.a. Homo Tofu):

The Cinematic Voyeur is going to be spun off into a 'zine all its own. Nope. This is what we in the biz like to call a 'rumor.' Nothing more than that. At this point in time and space I don't have the interest to oversee such an effort, I am not masochistic enough to want to spend hours chasing down errant, irresponsible writers and contributors who have a serious problem--a deficiency--with concepts called 'Time' and 'deadlines,' who seem to derive pleasure from holding editor-types hostage. Besides, who would read it? Everything you could possibly need is right here, within these pages.

\*

If you have cable and you subscribe to **COMEDY CENTRAL**, check out **MYSTERY SCIENCE THEATER 3000 (MST3K)** to the hardcore ought-to-be-committed types), now in its fifth season. For the true sci-fi couch potato type who loves the really bad movies, this is the channel for you.

After just one viewing it makes me think that maybe, just maybe, there may be one or two flowers in the desert of the coaxial wasteland called television.

\*

I know. Don't remind me. I will get to **George Lucas**. Just not this time. Soon. Eventually, maybe, probably, likely, eventually I'll get to this pop

culture watershed.

\*

And speaking of pop culture pulp-style epics the latest addition is **AKIRA**, directed **KATSUHIRO OTOMO**, released by the Voyager/Criterion Collection.

From the first shot all the warm fuzzy do-good PC feelings and emotions typically found in animated films are gone. This futuristic feature is **BLADE RUNNER** for the Saturday morning Beavis and Butthead cartoon hour gang gone bad. Sedate the kids, tie up the dog, and brace yourself for a possibly lethal dose of reelity in the gonads with a flesh-flecked hobnail boot. **AKIRA** takes us back to the future, dumping nasties on us and turning the world inside out and upside down in the process. If you think Barney the Dinosaur is 'neat' forget this. There are no stereotypical pretty boys here, no handsome princes or beautiful princesses, no coherent animal sidekicks or nicey-nice types out to save humanity from its wretched self.

**AKIRA** the movie is what **BATMAN** the tv series should be but isn't for fear of alienating or traumatizing viewers as they satisfy oral fixations by sucking ever-present water bottles laced with Prozac, Thorazine, Lithium or other Devil's Candy provided by Big Brother while waiting for oblivion by way of the Rinse and Burn Cycle on the cosmic washing machine.

In just over two hours (124 minutes) Otomo packs what he couldn't stuff into his efforts called graphic novels of the same title hewed with a bloodied pen from genre of **THE WATCHMEN** and **MAUS**.

The year is 2019. Tokyo, once more pulverized, pounded and pushed to the limits by a run-amuck scientific experiment in '96, is a place of reactionaries, radicals and pill-popping Mad Max motorcycle types who fight from their machines as they rocket along the elevated roadways of the once more leveled Japan. In this scenario, the bad are good and the good don't exist. (Taxed to death by the New Democrats, perhaps?)

Technocrats--bureaucrats with razor sharp slide rules and pockets

protectors--have captured a biker with intentions of turning him into a receptacle for high energy fields. Things, as expected, go from bad to worse. He goes after his old biker buddies, threatening to level whatever still stands; and as one might also expect, there is only one person who can stop him: his one-time best friend and main rival in this Boys' Town from the seventh circle of Hell: The guy with...you guessed it, the baddest bike.

Unlike American sci-fi high-tech hyperbole, **AKIRA** makes no apologies with pat cliché solutions, but does ask for a certain amount of tolerance as it drags the viewer--presumably kicking and screaming--to the end.

Remember, when picking this up at your local video source, to ask for the razor blades and cyanide capsule suicide kit.

\*

So there I was, in the middle of the annual **DAVID A. PRIOR** movie festival, power-surfing through this video **RAW NERVE** from A.I.P. Studios with my remote control, when it hit me.

Right between the eyes. Knocked me out of the chair and upset the bucket-o-grease.

**XENORAMA** celebrated two years. Happy Big Two, X.

\*

'The road,' wrote Cervantes, 'Is always better than the inn.' (9)

Those who settle on fame or fortune as the inn, and having arrived, call it quits, miss the whole point of life. Realistically, there is no inn, no ultimate point of arrival. It is the road no and forever--finite man probing infinity, finding his way, endlessly. All that matters are the lessons learned along the way (10).

Consider this: TCV is a road of sorts. A road, perhaps, less traveled.

Where are we going?

Insignificant.

What are we looking for?

Irrelevant.

Why are we going?

Do you really need a reason to learn or an excuse not to?

This time I want to take you on a

different road--a narrow path, if you will.

Reel time? Oh, for now let's just say it's that time of the month.

And bring the towel. I think I left it under the soapbox last installment.

1992, according to the Academy of Arts & Sciences at its annual blow-out bash at which they allegedly celebrate film, practice the strange Americanized ritual of wearing their underwear on the outside, and exploit the occasion to tout and push an assortment of sociologically-politically correct causes, was the year of the woman. Apparently, however, somebody forgot to tell the members of the academy and the production staff who put this shin-dig together. With the exception of the very pat, clichish, and blatantly condescending clips of women hastily slapped together, appearing usually just before the seemingly endless reams of nauseating commercials for rectal creams, headache cures, and things that go unnamed; Audrey Hepburn's son who had arrived just in time to collect a posthumous Oscar for her humanitarian efforts; the usual whores bedecked in all their cheap looking though expensive finery; and the concubines du jour, there...were...NO...WOMEN!

(Oh, don't get me started on what passes for Women's Lib these days, and put that picture of the N.O.W. gang poster child away before you give me nightmares.)

Since its humble beginnings beneath the now extinct orange groves of sunny southern California, Hollywood, with the noted exception of such pioneers as Mary Pickford, has chosen--rather quickly--to degrade, dismiss, and devalue the fairer sex.

Why? Well, to answer that in one way, let's say reel time is 1966. NBC (11) begins airing a somewhat successful but short-lived series. After only three seasons the network kills it in true ancient Rome fashion: thumbs down.

The reason for this, according to Them Who Know Seech Thawngs, was because the series failed to present adequate ratings and did not justify renewal in the following--fourth--fall season.

In other words, the show detracted from the really important stuff called commercials, which, as anyone who feeds at the Glass Teat regularly knows, are what count. (A quick show of hands. How many of you out there actually own a complete set of Ginsui knives? Okay. And I'll bet you've got one of those vacuum things to cut your hair with. And what about that beef jerky thing or that aerosol thing to spray on your hair to hide the bald spots? No. Forget it. I don't want to know. Honest.)

But to understand, to really understand what this cancellation meant, to understand what I'm getting at, we have to back up a bit. We need to get ahold of this in its proper relative context.

We are in the mid nineteen twenties. At center stage on the flatness that is El Paso, TX, there is a child. A sickly one at that. He has a lot of problems. Big problems. The lease of which is his health: troubled breathing, frequent unexplained seizures, eyes that can't adjust to sunlight, legs that are spindly and unsteady.

But his more immediate problems are where he lives and how people perceive him.

In 1920s, El Paso isn't a socially correct town and people like Gene are forced into a Darwinistic state of existence--swim or sink and die.

Physically weak but mentally strong Gene retreats into a place where disease and physical ailment alike can't reach him. He internalizes himself and finds existence within his imagination.

Imagination. Remember that because I'm coming back it shortly.

Now fast forward a couple of decades. Gene has grown up, grown out of his ailments, and although a strong, bear of a man, remains happiest in his mind's eye.

With the passage of time, Gene has acquired the hubris that makes up daily life: he has become--to coin a phrase--a skywalker, an airline pilot. He finds solace and satisfaction here, dancing against the edge of the ever-curving blue sky, the black vacuum of space just beyond reach.

Remember that, too. I'll get back to it as well.

But chasing the devil, well, it isn't enough. There's something more Gene needs to be happy.

Around the end of the decade, the beginning of the fifties, as the presence of television begins to make inroads into the audience that until recently was monopolized by the silver screen, Gene makes a 'leap of faith.' He decides he wants to write more than he wants to see what lays beyond the heavenly blue edge. He wants to dream for a living.

Like most Ben Hecht wannabe types, he doesn't find success and needs means with which to pay ever-present bills, to feed his wife and family, and to keep the bare essentials about.

In the 1950s, Los Angeles was the flip side of today. Even so, the demand for police officers prevailed and Gene, in an act of quiet desperation, took the test and became one of L.A.'s uniformed blued.

Uniform. Remember that. It's important to what follows.

Any writer worth their salt knows that to succeed they have to be crafty, quick, and clever.

And Gene, having pounded his head against the typewriter week after week with little success, knows the only way he can become a bona fide writer in tv land is to have an agent.

Enter one Irving Lazar.

With Lazar forging the way, Gene makes limited progress in his career as a screenwriter, getting a job here and there writing for others, putting words into the mouths of characters created by others, and dreaming for other.

Although well-paid, Gene decides he wants more. He wants creative control. He wants to dream his dreams and make them reality.

By the early sixties his marriage is at an end, he is frustrated by his inability to get further and further into the labyrinths that define Hollywood, and he has yet to achieve what he considers to be success.

Then it happens.

In 1962, he sells a script for a series pilot called *333 Montgomery* which dies quickly and quietly at the

hands of studio minions. But sets into motion the next step.

Flushed with a sense of success over creative control Gene writes two more pilots: *Defiance Country* and *APO-923*, neither of which sell but which lay the groundwork for is to come. Especially the latter, a sprawling action-adventure, shoot-'em-up series set in WWII.

Okay. Imagination, a skywalker, a professional dreamer, a former uniformed cop, and WWII; the pieces of this massive tapestry rich with life slowly, almost methodically, are coming together. The Gene Machine is coming to life.

About this time, with the end of his his marriage complete, Gene meets a woman--the other woman--who, by her presence, her love for him, will help define and crystallize his genius.

1963. Gene is given a writer's dream chance: MGM, one of the first to venture into the land of the small screen, give him the opportunity to create a series called *The Lieutenant*, starring many actors who will show up later in another of his series.

The Series.

But I get ahead of myself.

By the end of the first season it was apparent that TL would not be returning the following year. It was also apparent that if Gene and Co. wanted to stay in the tv game, they'd better come up with something to wow the execs with.

Add to this the presence of a secretary. Although she starts out as a temp, through the misfortune of another, becomes permanent and gets Gene's attention.

Now, take everything mentioned, add the fact of cancellation, the other women, and one secretary who has come to appreciate, respect, and uphold Gene's vision, and history in the making begins.

March 11, 1964, Gene announces he has a new series in mind. A series that will 'be a television first.' (11)

Gene, as all good Trekkies, er, Trekkers, know, was trying to sell the network *Wagon Train* to the stars.

Did they buy it? Yes.

And no.

Gene proposed that Captain April

(a.k.a. Captain Pike, a.k.a. Captain James T. Kirk) would be assisted at all times by 'Number One.'

The network had no problem with this concept. But they did have a problem with how Gene intended to present Number One.

As a woman.

Now keep in mind the time frame. In 1964 the modern woman on tv was Lucy Ricardo or Laura Petri, a suburban housewife, not a space traveler, and this was cause for concern on the network's part.

But the least of Gene's problems.

CBS, the network Gene faced, was, and still is, referred to as the 'Conservative Broadcast System.'

Especially conservative when it came to dolling out money.

After his pitch, Gene was told 'Don't call us. We'll call you.'

Which they didn't. And instead stole his idea.

Granted, *Lost in Space* is by no means the series Gene had in mind, but the fact he got screwed by CBS was more than enough for him to swear off a relationship with them.

And speaking of relationships...

It was in this time frame that a young, as of yet unknown, writer came to his attention. A writer who was literally under his nose.

Remember the secretary?

Her name was Dorothy and he was the wizard, and together they, along with many others, would create a galactic Oz.

Although D.C. Fontana would not personally be responsible for the production of a complete script until "Charlie X", she would remain an important force.

Which brings me back to the other woman, who, by this time, had become intimately involved with Mr. Roddenberry, executive producer of *STAR TREK* (12).

Enter the queen of the shadow dancers, Majel Barrett Roddenberry.

Anyone who has ever been involved in a relationship knows that with the passage of time and the evolution of the relationship, it becomes more complex, and they, as an individual, are affected.

Genius he may be, Gene was no

exception to the rules of attraction and the absolutes of love.

Take as example "The Cage."

Although an exercise in sci-fi intellectualism, "The Cage" was the boy-meets-wants-falls-in-love-with-girl story. Although told from a male point of view, there are certain elements, certain facts that suggest the idea and, possibly, first draft, were not written by Roddenberry but his wife.

Add to this a question: Was it Majel who suggested Fontana be the one to flesh out the "Charlie X" script?

I ask because, again, Charlie is such an emotional, effeminate character--a character with characteristics typically associated with females, not someone like Gene, who was so rough-n-tumble.

Speculate with me for a moment. Think what the ramifications of what this could mean if proven true. Men may wield the power but women have control? What could this reality do to the fare we consume daily through the glass teat and what would it mean to Monday Night Football?

But it's not likely and the reality is women don't have control.

Or do they?

Careful what you wish for. You might already have it and just don't know it.

Until next time, with towel in hand, my feet on the ground, and my head in the clouds...

--J.C.H.

1. An inhabitant of a particular place.
2. Property.
3. Unlike some who are too busy looking in the vanity mirror.
4. A chronic contagious venereal disease transmitted by contact or contracted by an unborn through its mother's blood.
5. A crafty and greedy king of Corinth, condemned in Hades to roll up a hill a huge stone, which constantly rolls back down.
6. A person who tries to win people's favor by flattering them and/or promising them great things that go unfulfilled. SEE ALSO: THE CLINTON ADMINISTRATION.
7. Information on current affairs.
8. SEE: TOMMY TORG'S FIELD GUIDE TO BOULDER. (Incidentally, Boulder is not a city. It's what happens when a do-good knee jerk Yuppie liberal snaps off the grounding prong on your cultural CuisinArt, plugs it in, leaving the lid off, and turns it on.)
9. Miguel de Cervantes Saavedra, one of the foremost figures of world literature, born in 1547; best known for his Don Quixote of la Mancha, published in Madrid in 1605, the story of a poor nobleman gone mad from reading too many books about chivalry.
10. From MEDITATIONS ON FREEDOM.
11. There is a story that, from time to time, surfaces in Hollywood lore and myth: A young, rather ambitious but naive man, out to make a name for himself, asks a NBC network executive what "NBC" stands for. "Nothing but Quality," the network exec says. "But," counters the young man, "Quality is spelled with a 'Q' not a 'C'." "Son," says the exec, "When you're number one, you can spell quality however you want."
12. As you know, I'm a self-professed mental pygmy when it comes to details. So, if I should commit a faux pas in presenting facts herein, be nice in your criticism. It's just my humanity showing.



## THE FAIRIES OF INFANT ISLAND

Mothra's twin guardians, Toho's first women of film

by David McRobie

THERE ARE NOT A LOT OF WOMEN in Toho's *kaiju eiga*, but there are two that everyone knows. These are the twin fairies who accompany Mothra, the Ailenas. And though they are never referred to that in any of the American dubbed versions, they are always called fairies. They appeared first in 1960's *MOTHRA*, kidnapped by a greedy pseudo-American industrialist. Mothra travels through great lengths of ocean to rescue them. This film is one of the purest Japanese fantasy movies to survive the Americanization process. It retains its humor, its message[s] and its story without losing the audience. It's a great fantasy movie. Plus, Mothra is the first Japanese monster to actually survive the end of a movie. Quite a precedent here.

The Ailenas were portrayed by the twin sisters Emi and Yumi Eto, who were popular recording artists in Japan. They sang the famous Mothra chant perfectly. They also released at least one album of American standards over in this country. I'd like to hear it.

The fairies appeared next in one of the finest Godzilla movies ever made, 1963's *MOTHRA VS. GODZILLA* [aka *GODZILLA VS. THE THING*, *GODZILLA VS. MOTHRA*]. Mothra's egg [and Tokyo] is threatened by Godzilla [why and how a moth would or could lay an egg this size is beyond me] and the human heroes ask the fairies to help save them. Mothra gets toasted by Godzilla, but is defeated by her twin offspring.

Again portrayed by the Eto twins, the Ailenas mostly are here to help with Mothra. The humans are in the front of this picture, not the fairies.

When Earth is threatened by CHIDRAH, THE THREE HEADED MONSTER in 1964 the Ailenas are back again, helping to translate monster talk. This was one of my favorite scenes in this movie, even though having all Earth monsters being able to converse is a little farfetched. But it was a neat idea. Plus the human lead saying "Ah, these monsters... they're almost as stubborn as humans." I loved that. Still being played by the Eto sisters, they didn't do a lot more than serve as translators for the monsters, having Mothra [in caterpillar form] try to talk Godzilla and Rodan into saving the earth. [Incidentally, for those of you who wondered whatever happened to the other Mothra, it's my belief that it got a blast of Godzilla's radioactive breath and died soon after the end of *GODZILLA VS. THE THING*. That's all I came up with. If anyone else has a theory, let me know.]

Mothra and the twins made a token appearance in 1966's *GREAT BATTLE IN THE NORTH SEA* [*GODZILLA VS. THE SEA MONSTER*] in order to save some of its worshippers. This time the fairies were played by twins called the Bambi Pair, of which I know next to nothing about. This involved Godzilla doing battle with a giant crab/shrimp/lobster mutation monster thingy, and while possessing several neat scenes, it's not one of Godzilla's [or Mothra's, for that matter] best films. Definitely a step down from the previous movies, it's still a fun flick to watch.

Mothra and his guardians then disappeared [well, Mothra appeared in 1968's *DESTROY ALL MONSTERS*, but the fairies didn't belong in that sci-fi monster opus] until 1992's *GODZILLA VS. MOTHRA*. This time they aren't fairies, or even twins. They are the last survivors of a race from space called Cosmos. Essentially a reworking of *MOTHRA* and *GODZILLA VS. THE THING*, it also has the added bonus of Batta, the "dark" Mothra and really great effects. The Cosmos are portrayed by Keiko Imamura and Sayaka Osawa, who also sing the Mothra chant, but sometimes get a little flat. This film is not as scientifically based as the last couple Godzilla movies, which fits in with a Mothra movie more. It has an adventure feel to it, plus more 'human' characters. I mean, not so many doctors and scientists and the like. I'm sure for *GODZILLA VS. MECHAGODZILLA* will return with a more sci-fi feel to the series.

The Ailenas were Toho's first women who appeared in powerful roles in their monster movies. Most of the other women were only aides, or girlfriends of the heroes. These twin fairies were essential to the plots of these movies, and indeed, Mothra wouldn't have any reason to exist without them. We are never really told how they got to be only inches high, whether as a result of

radiation or evolution or if they were just mystical beings existing to serve man with Mothra. There was to be a *MOTHRA VS. GABAN* [or *BAGAN*, I'm not sure which] film, but it was cancelled for whatever reasons. It was probably turned into the latest Godzilla film. Or is that the latest Mothra film?

Anyway, these are lyrical beings, thrust into the monster movie. But Mothra was never really a monster, more like a messenger. The question is not what is the message; the question is, did we get the message?

### THE EXECUTIONERS: THE HEROIC TRIO II [1993]

A STUNNING SEQUEL

I just received a copy of this movie and have only watched it once, so all I really have are some quick impressions of it, instead of my usual insightful and sharp commentary on characters and plot and stuff. So please bare with me, and forgive any mistakes I might make about the film.

In the near future, Hong Kong has had a nuclear incident of some kind. I'm not sure if it was an accident or what, but the supply of clean water has been drastically cut off from the general population. Our Heroic Trio has gone their separate ways, San working for the government, Chat still being a mercenary and Wonder Woman being a mother. Her husband is some special liaison to the president, and the ruling body. They have their hands full trying to find clean water before a military coup. The Trio remain close friends, even though Wonder Woman [called "Dong Dong" by her friends... I don't know why] has retired. Of course the coup is attempted, and Wonder Woman is thrown in jail. Chat is sent to find clean water while San takes care of the president. All this leads up to an impressive final battle with the general and the disfigured man who controls the water.

This movie is a lot darker in tone than the previous one, and there is a lot more death and suffering. In fact, several main characters get killed, something you rarely see in Western movies. The feeling of the first movie is still there, but it is tempered with a knowledge that for every action there is an equal and opposite reaction.

Again, Anita Mui's Wonder Woman steals the show. When she is in jail and fashions a makeshift mask to let everyone know that Wonder Woman is back, it is a very powerful scene indeed. Plus the interacting with her daughter gives her a very human edge.

Maggie Cheung's Chat is also given more character development, and we see her actually like someone. She retains her vain side, and her playful side, but she also realizes that she had better mature before it is too late.

This time it is Michelle Yeoh who ends up being the least developed of the three. She is some Red Cross worker, or something. She doesn't get as many scenes, at least not til the end, and I think she may have been a little tired of the role. She is much more subdued than last time.

All in all, this is a worthy film. I don't know how they are going to make a sequel, what with the shocking ending of this one, but it wouldn't surprise me to see one. I would like a lighter film, as this type of movie is depressing all the time, but at least the producers didn't go for the same old plot, and requirgitate the last movie. Whether there is a sequel or not, the spirit of the Heroic Trio will live on.

### THE EXECUTIONERS: THE HEROIC TRIO II [1993]

[Paka Hill Film Production Co.]

STARRING: Michelle Yeoh

Anita Mui

Maggie Cheung

Anthony Wong



From beauty to BEAST!



# She Demons

starring **IRISH McCALLA • TOD GRIFFIN**  
featuring **VICTOR SEN YUNG • RUDOLPH ANDERS • GENE ROTH**  
ASCREENCRAFT ENTERPRISES PRODUCTION • Released by ASTOR PICTURES CORP.

## OUT TAKES

And the fifth issue is a wrap. I hope that everyone enjoyed it. I sure did. It didn't take nearly as long to finish as the last one, but it's even bigger. And I still left out several films and television shows I wanted to review, like SHE, SU-MURU 2, WONDER WOMAN, the DIRTY PAIR series, ICZER 1, THE BIONIC WOMAN and many more. At least that let's have another such issue, eh. [It seems like I say that at the end of every issue, doesn't it? At least there's something to look forward to at the end of every issue...]

I would like to take this space to discuss the editorial policy of XENORAMA. There really isn't much that I won't print, even from people with differing viewpoints than mine. No one is to think that any other writer speaks for XENO in its entirety. I will always try to print the truth, but sometimes that's nebulous at best. XENO will never resort to printing distorted truths and made up facts on a, say, Limbaugh-ian type scale, but it won't stop opposing viewpoints from being heard. Please address hate mail to the various authors, and I will see that it is forwarded to them. I will not print anything I know to be false, or reviews of people trying to be "funny" ala "the excremental mystery science theater 3000. [I don't like it, can you tell? So quit asking me!]

This issue is also dedicated to all the women who have affected my life in various ways. I'm not going to provide last names, but just a couple first names [in no real particular order]: Lisa, Tricia, "the Teenage Queen", Heather, Debbie, Sandra, Jody, the Big Five, Kimberley, Lisa, my cats, Synthia, Raquel, Bri, Lor, Christine, Stephanie and Leslie. I'm sure I've forgotten some, but all the rest of you would get bored if I put too many more in here. Right? Now I feel like that stupid song about all the girls I've loved before...

I know, I know, I still have the magazine sized issue. Well, I have no excuse. This is just easier for me to produce right now, and I haven't had time to learn how to use PageMaker yet. But I will have another digest sized xine sometime. I just don't know when, eh. Maybe next time, maybe not. That's the fun part of life; you never know what's around the corner.

Oh! The inside cover painting is by Allen E. Miller. It's really impressive in color, let me tell you. Right now I'm not sure if any more artwork will show up, so forgive me if I don't credit it.

There won't be as many illustrations or ad mats in this issue, but that's because there are so many more reviews than before. That is one positive of the magazine sized xine, eh. And the price has stayed the same! Last issue's cover price was a typo, yes. I would like to be able to fold the magazine over, so I don't have the staples sticking out like they do, but all in due time. Not even JFFJ was that way until the twelfth issue.

Speaking of JFFJ, they used to have a really neat trivia column, of shows and magazines and things that either mentioned Japanese fantasy or showed it, or otherwise used it [usually in the wrong context]. I'm going to keep an eye out for it. In fact, in the paper the other day there was a quote from someone about the earthquake and the fact it felt like Godzilla had come through the roof.

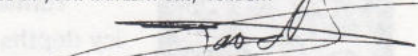
**LATE BREAKING NEWS dept:** A couple of items that didn't make it into Xenoville's news... QUESTNEWS which is a publication of QuestClub, and has lots of good info about Ultraman Great and the newest Ultraman, ULTRAMAN POWERED. It has some neat pictures from the new show, both of the new Ultraman and some of the monsters. It also has licensed items of clothing, and tells you where to get books and things. Quite nicely done. Send correspondence to QuestNews, 12440 Moorpark St. Suite 150, Studio City, CA 91604.

Also mentioned in this issue of QuestNews is the fact that MARKALITE is gearing up to get their fourth issue out. YAY!! It will have a history of Kamen Rider, among other things. Hopefully a new publisher/distributor will help get this fine magazine back on track. Write to them for info at P.O. Box 6846, Oakland, CA 94603. I sure am glad to see this magazine get underway again.

This is the first issue where I haven't had a huge amount of trouble with this computer. I'm so thankful. Plus the readership is expanding and I'm getting more and more contributors which is really great, mostly cos I don't have to write as much. And that's something that I really like. And how!

It's a strange world we live in, with some people saying that men and women are different, and some people saying men and women are the same. It really doesn't matter. We are all people, which makes us the same, and yet we are all different which makes us people. We just need to let each other be who we are, and will all get along fine. End of the sermon.

Like I said at the start of this issue, this was a great load of fun. I really enjoy doing this, and I thank everyone out there who supports me in doing this. One of my goals is to keep improving XENORAMA and never stop. It may take days, weeks, months or even years to get an issue out, but I will always keep doing it. So until the space/time continuum realigns itself and you hold another issue in your hands... STAY TUNED...

  
-David

## NEXT ISSUE:

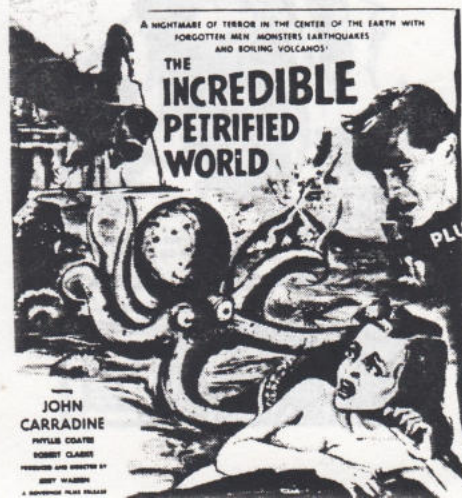
Xenorama goes under! Water that is. We will be seeing supercubes, monster and anything else that oozes, swims or crawls from the deep (or even riverbeds). See the Alpha, the Blackhawk and Atragon. Witness the terror of giant behemoths that come from the dawn of time to terrorize the fishing lanes. It'll be too cool. Just don't forget to bring your swimming gear...

## BACK ISSUES:

Sadly, only issue #4 is available. It features a ton of dinosaur movies, such as ONE MILLION YEARS B.C., WHEN DINOSAURS RULED THE EARTH and THE MIGHTY MIGHTOR. It is available for \$2.00. Order it at your own risk. I'm not responsible for any brain damage caused by the contents.



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# Next Issue!

**T**OMORROW'S BATTLE TO SAVE THE WORLD EXPLODES UNDER THE ARCTIC ICE!



When U.S.A.  
Killer Subs meet a  
ruthless power in the  
icy depths of a  
Polar Sea!

## THE ATOMIC SUBMARINE



starring ARTHUR FRANZ • DICK FORAN • BRETT HALSEY AN ALLIED ARTISTS PICTURE

Produced by ALEX GORDON • JACK RABIN and In Association With IRVING BLOCK • Co-Producer HENRY SCHRAGE • Associate Producer ORVILLE H. HAMPTON • Directed by SPENCER G. BENNET  
Written by ORVILLE H. HAMPTON • Special Effects Designed and Created by JACK RABIN, IRVING BLOCK and LOUIS DeWITT • Electro-Sonic Music Composed and Conducted by ALEXANDER LASZLO • A GORHAM PRODUCTION

What was the unspeakable secret  
of the SEA OF LOST SHIPS?

## CREATURE FROM THE HAUNTED SEA



PLEASE DO NOT GIVE AWAY  
THE ANSWER TO THE SECRET.

Starring ANTONY CARBONE BETSY JONES-MORELAND

Produced and Directed by  
ROGER CORMAN  
A FILMGROUP  
PRESENTATION



FREEZING HORROR STRIKING  
from the DEPTHS OF THE SEA!



## THE PHANTOM FROM 10,000 LEAGUES

Kent TAYLOR • Cathy DOWNS • Michael WHALEN

BEHIND THIS  
MEMBRANE...  
you will be driven to a  
point...midway between  
**LIFE and DEATH!**

## THE FLESH EATERS



The only people who will not be  
STERILIZED with FEAR are those  
among you who are already **DEAD!**



JIM  
KAFFENBERGER

## THE WOMEN OF ULTRA

by David McRobie

There are not a lot of female Japanese super heroes. Sure there are always one or two in the *sentai* (super team) series, but those are only part of the whole team. Even the second most popular super hero series in Japan, the KAMEN RIDERS have only had one female member, Tackle. Aside from having a ridiculous name, she had a ridiculous outfit! She has been one of the few super heroes to have been killed and never return from the dead (Kamen Riders One and Two both came back from the dead none the worse for the wear). And in the Ultra series, there have been four female members who have played integral roles in the series: The Mother of Ultra (appearing first in ULTRAMAN TARO), Amya (appearing in THE ULTRAMAN), Princess Yurian (appearing in ULTRAMAN 80) and Ultrawoman Beth (appearing in ULTRAMAN: THE ADVENTURE BEGINS).

The Mother of Ultra was in 1973's ULTRAMAN TARO right from the beginning. Taro is her son, and she provides the earthling he merges with. She is the Medical chief of Ultra and her powers are used to heal rather than destroy. She is quite brave will go to great lengths to protect her son. She also had a starring role in THE ULTRAMAN STORY, which did justice to Ultraman Taro.

The next female fighter of Ultra was Amya. This was from THE ULTRAMAN (or ULTRAMAN JONIAS, if you prefer[1979]) and I really don't know that much about her, just that she was Ultraman Jonias girlfriend. This branch of Ultra is from U-40, as opposed to M78. See her in the compilation tape ULTRAMAN II. This is an animated Ultra adventure.

Back to live action and lots more fun is Princess Yurian. She appeared in ULTRAMAN 80 (1980), one of the best Ultra series ever. Her powers include telepathy and the Power Shot. She is very acrobatic, even more so that 80 himself (which is saying quite a lot!). She is shown inhuman form starting in episode #43 "the Female Warrior From Ultra" and showed us her Ultra form in the last two episodes. I like the thought of female Ultras, and I wish more live-action ones were filmed. However, Yurian's design doesn't appeal to me very much. Don't ask me why she is referred to as "Princess". Maybe one of you readers can fill me in.

More to my liking is the 1987 Tsuburaya/Hanna-Barbera co-production ULTRAMAN: THE ADVENTURE BEGINS. This features excellent animation and three different Ultra fighters, who apparently took the names of the Earthlings they merged with: Ultramen Scott and Chuck and Ultrawoman Beth. Since this is about the women, I'll just ignore the guys. Beth is much better designed than Yurian, and has a neat array of powers. She uses the Ultra Spout to shape or use water anyway she wants. Along with the guys, she has mastered the Granium Ray (a superior form of Spacium energy) and when they use it together it is a deadly energy called the Synchro Beam. This movie features above average animation and superior voice-over acting. See it if you can.

When women have been represented in the Ultra series, it has been done with honor and dignity. It just hasn't been done enough. There are thousands of Ultra Fighters out there, not all of them can be men. With the current state of Ultra series only lasting 13 episodes at a time, it doesn't look like we'll be seeing anymore women anytime soon. Too bad.

One last note: there was a female member of the ANDRO MEROS series, but again, I have no real information one her, or this series, really. It is a neat looking outfit, except for the stupid wings. This show featured "mobile-suited" Ultramen with bio-armor and they fought bio-mechanical beasts. I've only seen one ten minute episode and it looked interesting... or something. I'd need to see the whole series before coming to a conclusion on it.

