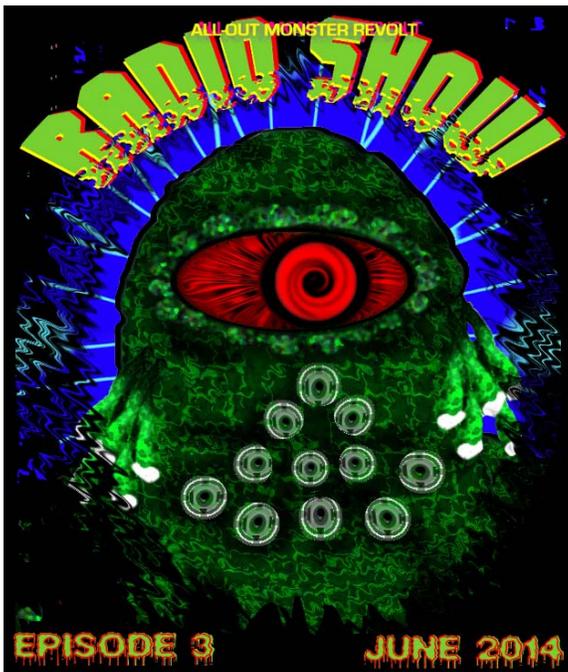


# ALL-OUT MONSTER REVOLT MAGAZINE

**M2**  
2.2





Tonight's show is a sonic tribute to all those globular gargantuans, behemoth blobs and colossal slimes from outer space with bottomless stomachs that would just love to get you into a deadly space embrace until there is nothing left of you!

Featuring auditory delights in a wide variety of musical styles from *sound clips* to *noise* to *songs* to the *soundscapes* of where only slime people live. We should go there but tonight we throw caution to the wind and slip down the drain into a congealing nightmare. This show will just ooze out of your speakers. So caution to those listening with earphones. You might yourself being absorbed by the music from the inside out.

Don't Miss It!      Don't Skip It!

And as always, remember to...



Listen or download it free at:

## The Republic Of Globular Green Blobs

AOMR FM

EPISODE 3

JUNE 2014

Running Time: 90 Minutes



Hosted by Justynn Tyme & Super-Computer X

Son Of The Blob → *Mort Garson*

Ooze → *Mr. Blitz*

Slime Falls → *Anonymous*

Trip Out w/ The Green Slime → *Richard Delvecchio*

Mayhem In Town Hall → *Michael Hoening*

Slime → *Abadroza*

Lipidic Blob → *Schizoidal*

The Blob → *The Threshold People*

Blob → *E.D.I.T. REEL*

The Blob → *Exclamation Point / Tacomaniacx*

The Blob → *Avondale Music Society*

Moon Jelly → *KECE*

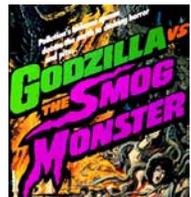
Blob → *Dhailus*

Baga Guru (Cosmic Blob) Theme → *Jim Guittard*

Cosmic Jelly → *Bounce / Crew*

The Republic Of Bilious Green Slime → *Farrand & Parker*

Green Slime → *The Ubangis*



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# ALL-OUT MONSTER REVOLT

## MAGAZINE

Volume 1, Issue 2<sup>1/2</sup> APRIL / MAY / JUNE 2014

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All-Out Monster Revolt Magazine— Volume 1, Issue 3 (2<sup>2/2</sup>) — April / May / June 2014.

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# PIXELHUSET:

## The Artwork of David Brasgalla



A view of skull island by Dave Brasgalla

### About The Cover Artist:

Dave Brasgalla is an illustrator and designer who lives and works in Stockholm, Sweden where he is an associate and senior designer at *The Iconfactory*. Dave designs the iconic icons for many of the world's top operating systems and applications such as *Windows XP* and *Microsoft MSN 9*.

Dave creates superb alternative icon packages based on popular media such as *The Matrix*, *Star Trek*, *The Avengers*, and *Aliens* many of which are freeware. He also creates game graphics, incidental music, and sound effects too as well as conceptual art and matte paintings for the film industry. Dave's specialty at the Iconfactory is photorealistic icons in the widely popular "Aqua" style, as well as various other more artful styles.

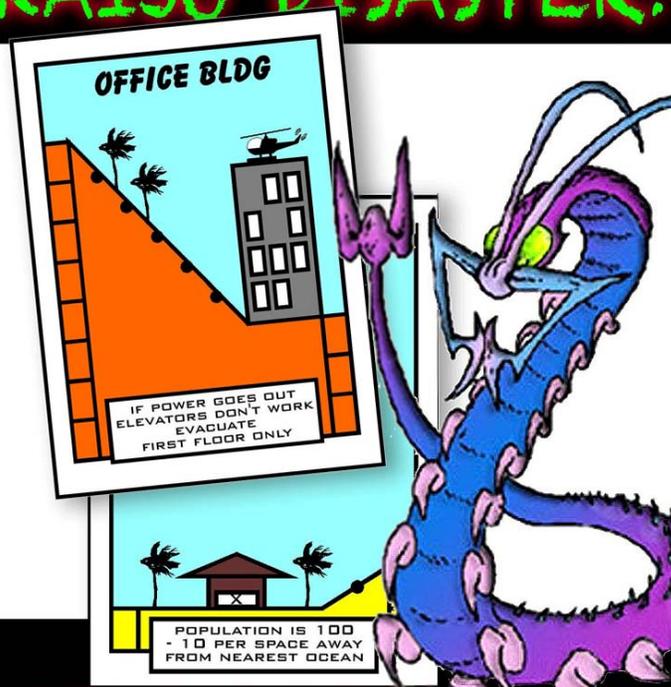
Dave attended the Art Institute of Ft. Lauderdale in Florida, where he studied Graphic Art and Design. After graduating, he worked for Motorola, Gould SEL Computer Systems, The Institute for Food and Agricultural Sciences, Jazziz Magazine and Eye4 Design Studios before joining the Iconfactory.

**Pixelhuset** is the site where Dave displays some of his fantastic illustrations and paintings. His work ranges in subjects from medieval to the modern day but there is always the context fantasy. His work is very reminiscent of the great painters and illustrators such as Kaluta, Maitz and Frazetta, all the while retaining that stylized feel of vintage art nouveau, which is very refreshing. You can see more of artistry and the processes behind it at his blog.

You can find out more about Dave Brasgalla and his work here: <http://www.Pixelhuset.se>

ADVERTISEMENT:

# KAIJU DISASTER!



COMING SOON FROM  
[cybergeckogames.blogspot.com](http://cybergeckogames.blogspot.com)

NEW GIANT MONSTER CARD GAME  
from Alex Strang

Alex Strang (Cybergecko Games) is in the midst of development on an all new Kaiju Card Game, working with the fine folks at Island Officials, a great game company with a track record of success in the industry.

Kaiju Disaster! is an innovative game where players build their own Islands & try to save the population from giant monster attacks! Designed for all ages and for casual play, as well as more strategic play for those who want a deeper game, Kaiju Disaster delivers the excitement and thrills of your favorite kaiju movies!

Alex Strang has previously published the very successful board game, *Super Giant Monster Showdown*, and *Kaiju Disaster* takes place in that same universe, with many flexible and fun possibilities. Never the same game twice!

Stay tuned for many more details!  
<http://cybergeckogames.blogspot.com>



Director: Justynn Tyme

Editor: JM Reinbold



Greetings Fans of the Fanatical! I have a confession to make. I have my tangled fingers in a great many interests. I also have great recall when areas of interests overlap, but I can't be everywhere at once and know everything all the time. Therefore, I do the next best thing, I go learn about it. Unfortunately, there are times when I don't get that scrap of information and it creates a plot hole in one of my articles. Before you groan, I am not one of those lackadaisical sorts that just goes to Wikipedia and exclaims "ah!" Let me tell you what I do for you in an effort to get the big scoop. I crawl all over the internet with my nose to the matrix sniffing out a line of inquiry. I look through key holes. I wade through rooms of paper work. I go through your drawers when you are not looking. I even stop people on the street and ask them what they know. It's an extensive and exhausting process, but it's totally satisfying when the articles are done. Even if my articles are not the heaping mounds of steaming, giant monkey fun, I envision them to be, it's not my job to cover it all, although I try like hell to do it. My job is to throw so much obscure and esoteric information at you that your head explodes in a brilliant display of colorful plastic cutlery.

Well, with that out of the way, here we are, at last, inside part two of the King Kong tribute. One question that might be asked, by you of all people, is *"there's more?"* Of course there is! Good lord, there is so much more, it's enough to fill several magazines like this one. We might do yet another exclusive Kong related issue one day. However, for now, you'll have to wait as more of the King Kong legacy trickles out, little by little into future issues. So watch out for it; or you just might miss it!

I may have said this before. Well, maybe I really should go back and re-read what I've written in these little aimless editorials, so I don't embarrass myself. It is amazing to me in mingling with friends and everyday people that on the surface the giant monster genre seems a triviality. Yet, it's like a single ivy vine on the side of your house. You don't think much about it, but one day you decide to pull it up. You pull and pull and the vine keeps coming out thicker and thicker. The giant monster genre is like that. It's like that ivy vine, and people don't realize how long and how deep it goes. There's all this underground activity and people don't even realize it. The new Godzilla film is like an ivy vine, too, but it's been pointed out to you with such fervor that you go see it. Here opens the door for the new fan as they start backtracking all that came before Godzilla 2014.

It's just a shame they don't do that more with King Kong; tell a new story from a different angle or a different perspective. There is no doubt that he is a misunderstood hero, possibly even an antihero. Television killed the radio star and realism killed the king! But what is real? I mean really things happen every day we thought were impossible, like this magazine. Enjoy!

*Justynn Tyme*  
DIRECTOR

# SON OF KONG



with  
**ROBERT ARMSTRONG**  
**HELEN MACK • FRANK REICHER**  
**JOHN MARSTON • VICTOR WONG**  
**LEE KOHLMAR • ED BRADY**  
DIRECTED BY ERNEST B. SCHOEDSACK  
MERIAN C. COOPER - Executive Producer



# TO-NIGHT KING KLUNK THE 67/8 WONDER OF THE WORLD

Universal Picture Corp. / Carl Laemmle / A Walter Lantz Cartoon 1933

One of the earliest parodies of King Kong came barely six months after King Kong hit the silver screen. It was a cartoon short produced by Walter Lantz for the 'Pooch the Pup' series in 1933. Clearly poking fun at the big ape, Lantz took the hour and forty minute movie and condensed it into a nine minute reel encapsulating the whole movie from beginning to finale. The episode is called 'King Klunk' and is enjoyable and full of mirth and clever gags.

As the name entails, the title character is a round-headed doggie, as is his girlfriend. The natives, a band of chimps, might be considered offensive today but was perfunctory for the times. Although, considering how bluntly offensive some cartoons were at that time, this one was rather tame.



**The episode** begins with Pooch and his gal venturing into the African jungle to film the world's largest gorilla. They run into the natives who are sacrificing a sad native girl to King Klunk. They ring the dinner bell and King Klunk arrives in fearsome fashion. He snatches up his sacrifice, but apparently she is too hard-headed to be nibbled upon. He spies Pooch's girl and makes a swap. Then along comes cupid who zings an arrow into Klunk's hide. Impassioned, he falls for Pooch's sweetheart.

Pooch, fleeing the grateful and love struck native girl, is blown into the river on top of a dinosaur by Klunk. The dinosaur roused from slumber challenges Klunk for the girl / meal. A silly battle ensues with the dinosaur besting Klunk with a pop in the mush that sends him around the world. Unfortunately, for the dinosaur Klunk lands on him thus winning the altercation.



Pooch swings along the vines, rescues his sweetheart and they make it to the mountaintop. As Klunk races up the mountain, Pooch drops a monstrous egg on to him. Vanquished, Pooch hauls Klunk back to New York. While on display the miserable Klunk is visited by cupid once again and full of ardor he breaks free.

King Klunk, in an awesome display of power, lifts the five-story building where he has been trapped above his head. He then goes stomping down the street in obvious glee as he snatches up handfuls of people from the fleeing crowd. Finally, he spots the object of his affection. Plucking her out of Pooch's grasp, Klunk scrambles up a tall building where he shows off his prowess.



Pooch makes it to the airport and hops into a daffy plane with an engine for dentures. Together they buzz Klunk and fire cannon balls and bullets. Finally, Klunk stumbles and falls to street below for the gag finale.

I read somewhere that Walter Lantz (*Creator of Andy Panda, Woody Woodpecker, and Chilly Willy*) remarked that the 'King Kong' movie was stupid. I would conjecture to say he meant it was foolish in some aspects. Yet, by the very nature of this cartoon, it was more of a parody by someone who enjoyed the film, rather than a satire from a person who didn't. ☺



The full version of the King Klunk cartoon as it was seen in 1933 is viewable on youtube.



John Ford and Merian C. Cooper present

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# MIGHTY JOE YOUNG

MERIAN COOPER'S AMAZING ADVENTURE IN THE UNUSUAL!

starring **TERRY MOORE • BEN JOHNSON**  
and **ROBERT ARMSTRONG** with **FRANK McHUGH**



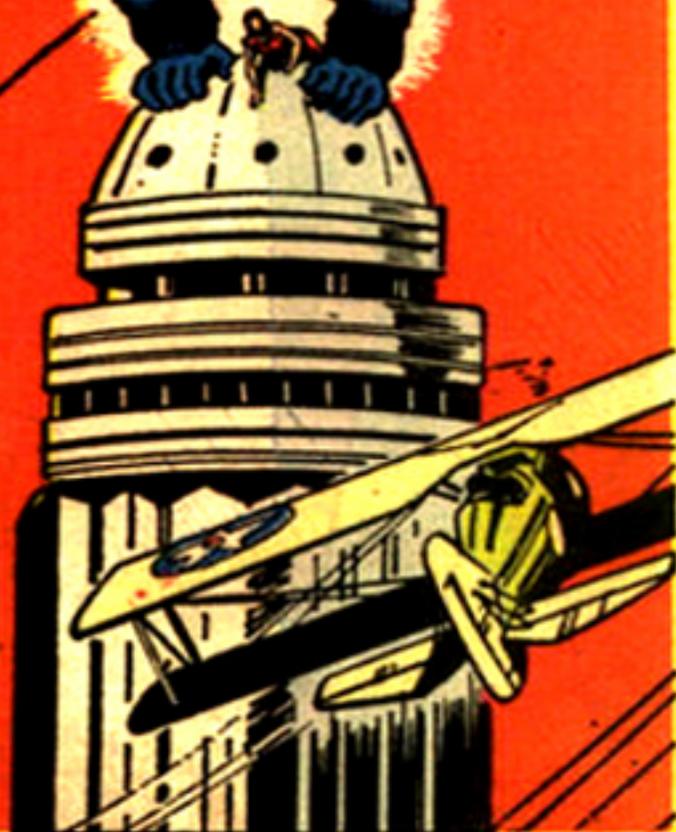
**MIGHTIER  
THAN  
KING  
KONG!**

Directed by **ERNEST B. SCHOEDSACK** • Technical Creator Willis O'Brien • Screen Play by Ruth Rose • Re-released by RKO Radio Pictures, Inc.  
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# KING KONG

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COMIC BOOK**



**GOLD KEY**...the action comics bring you one of the greatest spine-tingling adventure classics of all time.

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"EIGHTH WONDER OF THE WORLD"

*Here's red-hot excitement NOT TO BE MISSED!*

# KING KONG

*battling pre-historic monsters,  
rampaging New York City,  
fighting for his life atop the  
Empire State Building.*

*On sale June 6, 1968 wherever fine comics are sold. Only 25¢*

## If Not For...



It's been 80-years since King Kong first astounded audiences. He may have not been the first giant monster people ever heard about, but he was the first one to be seen stalking through a modern metropolis. For that, King Kong will be forever heralded as the first giant monster movie star, as well as an enduring part of American culture and lore.

Yet King Kong is so much more than a predecessor of giant monsters, he is the archetype of the giant monster genre lending inspiration to just about every giant monster movie from 1933 to 1962. His legacy is impressive when you consider he has prompted a number of films about himself, as well as the exploits of his simian counterparts, but he is also the monster that instigated his successor.

In Japan, in the fall of 1933, Eiji Tsuburaya was one of those people sitting in a theater mesmerized by Kong. Tsuburaya was so inspired by the vibrancy of King Kong that he would devote his life to replicating that movie magic, and he did just that. Tsuburaya was one of the chief principles in the creation of Gojira (Godzilla), and his creation radiated so much magic that it has lasted sixty-years through thirty-two films, but Tsuburaya's legacy does end there.



True, Gojira exploded on the scene, but in the 8-years after Gojira creation in 1954, there had been only two movies. It would be folly to speculate if Gojira would have been as spectacular or sustaining if he had not gone toe to toe with the King, but he did. In 1962, Godzilla fought with King Kong. Whether or not Kong was king or counterfeit, he solidified Gojira's rank as "King of the Monsters" and set forth the never-ending exploits of the atomic power house, Godzilla. --->>

## Not One but Two....

I had always assumed that "*Gojira*" was Japan's first foray into giant monster cinema. But like my assumption about England's giant monster catalog only being "*Gorgo*," I was wrong. The Japanese film industry first embarked on their kaiju (monster) catalog twenty-years before Gojira hit the screens. There were two early films inspired by King Kong in 1933.



*Wasei Kingu Kongu 1933* (Japanese King Kong) is a cinematic short directly inspired by the original film. Although lost to the ages, one source speculates the film was a satire, but I am not so sure. Considering that the mythology of Asia is full of weird creatures great and small, I would speculate it was prototype, a test film to see if they too could translate their fantastical mythical creatures on to film.

Unfortunately, this film is gone or destroyed. I would have loved to see it. I am always eager to see foreign films like this especially when it's a story I know and love to see told anew from the viewpoint of new places and peoples. That's why I am never quite satisfied with a straight remake albeit updated. If a film is great it really need not be updated, but if you tell the same story from a different perspective that is much more interesting.



It would be five more years before a full-length movie would be made about Kong in Japan. Also a lost film, *Edo ni Arawareta Kingu Kongu: Henge no maki 1938* (King Kong shows up in Edo) is considered an early example of weird Japanese-style horror. ■

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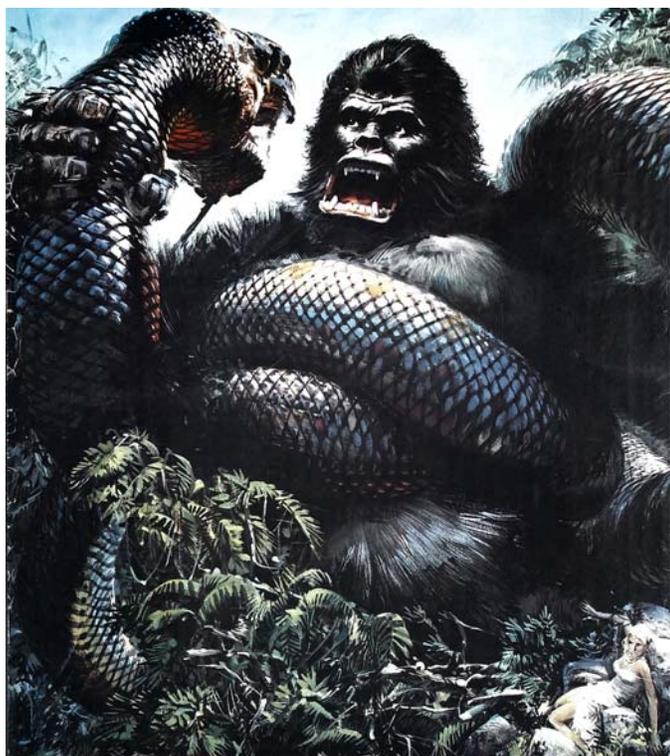


King Kong versus Titanoboa

# Rise of The Titans

COULD THESE GIANT MONSTERS APPEAR IN OUR TIME?  
by JM Reinbold

I've always been fascinated by BIG animals: Shire horses, Mastiffs, Siberian tigers, Polar bears, Komodo dragons. The biggest horses, dogs, tigers, bears, reptiles, you get the idea. Last year, I spent many hours researching the world's largest snake for a story, **Missing**, that recently appeared in *Someone Wicked: A Written Remains Anthology* (Smart Rhino Publications, 2013).



A reticulated Burmese python named Medusa, owned by Full Moon Productions, that works at the *Edge of Hell Haunted House* in Kansas City, Missouri is currently believed to be the largest snake in captivity today. Twenty-five feet long and weighing 350 pounds, Medusa is indeed a “monster” snake. Almost as large as the giant snake that battles King Kong on Skull Island. That’s what got me thinking about the possibility of seeing real “giant monsters” in our time?

In the original 1933 film, on an isolated and unexplored island somewhere off the coast of Sumatra\* in the Southeast Asian or Malay Archipelago, a primitive society of native islanders worships and fears the strange god, Kong. King Kong, a gigantic gorilla who appears to be the only creature of his kind on the island battles for dominance against other prehistoric animals, including a giant snake and a Tyrannosaurus Rex. Kong is in fact the biggest and baddest of all the islands many predatory creatures, besting both the Tyrannosaurus Rex and Titanoboa in many deadly battles.

\*Remember the giant rat of Sumatra from Arthur Conan Doyle’s “Sherlock Holmes and the Adventure of the Sussex Vampire” (1924). In the story, the giant rat is not described. When Watson asks for details, Holmes tells him the world is not yet ready to know the truth about the giant rat of Sumatra.

Here are a few interesting facts related to the original film: A giant prehistoric ape, Gigantopithecus, believed to be the largest ape that ever lived, is said to have been the inspiration for Merian C. Cooper’s King Kong. Based on fossil evidence, which isn’t much to be sure, only a few teeth and jaw bones, archeo-anthropologists believe Gigantopithecus was approximately 10 feet tall, weighed around 1,200 pounds, and was quadrupedal. Based on the same fossil evidence, it is also speculated that, Gigantopithecus more closely resembled an orangutan than a gorilla. It would seem that orangutans were not fearsome enough in appearance to suit Cooper’s vision of his giant ape. Therefore, he gave Kong the more dramatic appearance of a silverback gorilla, the same gorillas that he had filmed in Africa some years earlier.

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## SHOWING AT LOCAL THEATERS



King King, the Fifty Foot ape, now showing at the Rialto

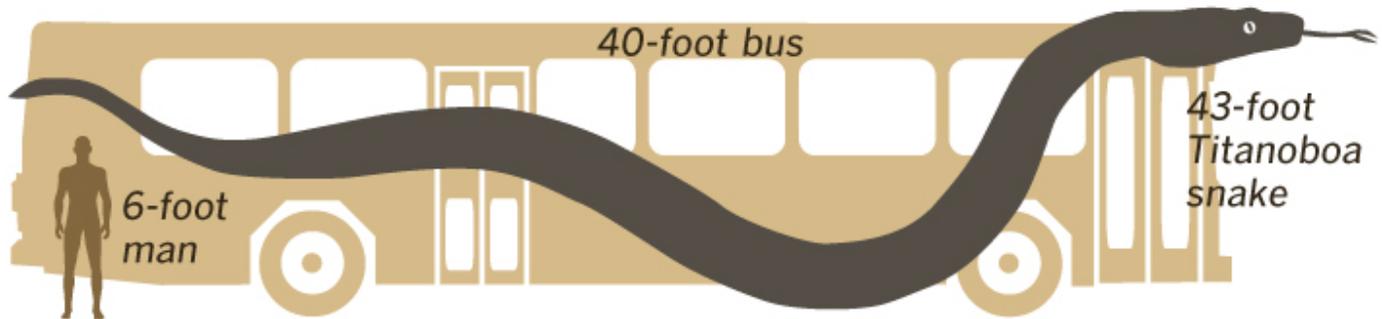
## Rise of The Titans

Titanoboa, now believed to be the largest snake that ever lived, as big – 48 feet long – and heavy – 2,500 pounds – as a school bus, whose fossil remains were discovered in 2002 in Colombia, was unknown at the time Cooper conceived King Kong. But, another monster snake, Gigantophis, that lived in the Northern Sahara where Egypt and Algeria are located today, was previously considered the largest snake in history, and may have been Cooper’s inspiration for the snake in the famous battle scene.

---

### King of the snakes

At one time, the prehistoric *Titanoboa* snake was probably the largest non-marine creature living on Earth.



Source: Journal of Nature

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BRADY MACDONALD Los Angeles Times

No explanation is given for King Kong’s gigantism in Cooper’s original film. In addition, in advertisements for that film, Kong is described as being 50 feet tall, but in reality the size of the models used to portray him ranged between 18 feet and 24 feet tall and changed from scene to scene, a situation that outraged the film’s animators at the time.

In the 1976 remake, Kong is portrayed as approximately 42 feet tall. In Peter Jackson’s 2005 version, Kong is a steady 25 feet tall. When Toho made “King Kong versus Godzilla,” they increased Kong’s size to a colossal 148 feet in order for him to realistically battle the King of Monsters.

Moving away from the film’s imaginative scenario, realistically, dinosaurs, Titanoboa, and Giantopithicus did not exist in the same time period. Not even close. However, for some portion of its existence, Gigantopithicus, the giant ape, did co-exist with early hominids or humans.

When asking the question: Could “giant monsters” return? The quick response is “No!” However, you would first have to understand what causes gigantism in reptiles and mammals. There are quite a few theories. One theory seems too simple: an overabundance of food allowed the dinosaurs to grow to their immense size. In support of this theory, we do know that snakes, such as the albino Burmese python never stop growing. As long as they have an abundance of food, they eat, grow, and shed their skins, then eat, grow, and shed again.

Another more complex theory postulates an interweaving of environmental factors, physiology, evolution, and natural selection. In an article in **SLATE Magazine**, *Nina Shen Rastogi* (writer, editor, and vice president for content at Figment) explains reptile and mammalian gigantism in the past and possibly the future.

[\(continued next page\)](#)

## Rise of The Titans

*"They had more time to grow. Prehistoric animals weren't all enormous. The horse's earliest known ancestor, for example, lived around the same time as the giant boa and (at roughly the size of a fox) was much smaller than today's equine. And though many prehistoric creatures did get very, very large, they didn't all appear at the same time. The hugest dinosaurs, such as the plant-eating sauropods and the giant predatory theropods, lived during the Jurassic and Cretaceous periods, about 65 million to 200 million years ago. Forty-five million years ago, the earth started seeing a wave of giant mammals, including the rhino-like Uintatherium and the massive Andrewsarchus. \* Woolly mammoths and elephant-sized ground sloths, in turn, lived during the last ice age, between 12,000 and 5 million years ago.*

*In between those spikes, the earth experienced large extinction events. One of these massive die-offs 65.5 million years ago wiped out the dinosaurs, and another 34 million years ago killed off most of the large mammals. Big animals are especially vulnerable when these mass extinctions occur because they adapt and evolve more slowly, as they tend to live longer and reproduce less rapidly than other creatures.*

*After a large-scale devastation, it can take millions of years for giant animals to reappear—it took 15 million years for the giant mammals to crop up after the dinosaurs died. The last major extinction event took place roughly 12,000 years ago, not nearly long enough ago for new species of truly massive animals to have materialized by now. The biggest creatures on Earth today—the American bison, elephants, rhinos—aren't new species but survivors of that catastrophe.*

Theoretically, there's no reason we couldn't see dinosaur-sized animals again in the future. After all, we already share our planet with the biggest mammal ever recorded—the blue whale. \*

*Why did some prehistoric animals get so big in the first place? No one knows for sure, but there are lots of theories. Being larger can provide many evolutionary advantages—bigger animals are less vulnerable to predators and can compete more assertively for resources. The existence of bigger herbivores also means that carnivorous animals have to grow in order to be effective hunters. A species' size may also shift in response to environmental factors. In cold climates, a bulky frame can be an asset to warm-blooded animals—the bigger they are, the better they retain heat. The opposite is true for cold-blooded animals—in a warm climate, a bigger mass can help insulate an animal and keep it from overheating. A paleontologist [appearing on a BBC radio show] suggest[ed] that some plant-eating dinosaurs might have gotten so big because the foliage in that era was extremely tough and woody: A larger body frame meant a longer digestive tract and more time for bacteria to do its work, allowing the dinosaur to extract as much nutritional value as possible from each bite.*

*Finally, there are some ecological characteristics that, while not necessarily stimulating to growth, may help support it. Cockroaches in the Paleozoic Era, for example, might have been able to get as big as house cats in part because there was more oxygen in the atmosphere."*

In addition, according to Rastogi, as you read in the quote, we COULD see gigantic animals again in our future!

Giant snakes: pythons, boa constrictors, and anacondas, are a rapidly growing invasive species in the Florida Everglades. Believed to have been released by owners who could no longer care for them, or escapees from homes that were destroyed during hurricanes, these giant snakes, whose numbers are multiplying at an alarming rate, are quickly emptying the Everglades of all other animals and reptiles. Could a 25 foot python grow as large as Titanoboa? Given the right set of conditions and enough time, yes, it seems so. As time goes by, discovering larger and larger snakes are being discovered. Snakes that are finding their way into human populations also lend serious credence to this theory.

And what about apes? Are we likely to see a giant ape, a Gigantopithecus, again in the future? If the crypto-zoologists are right, like the elephant, rhinoceros, and buffalo, descendant/survivors of the Ice Age, the fabled creature called Sasquatch or Big Foot, believed by some to be a descendant/survivor of Gigantopithecus is alive today. If credit is given to the huge number of purported sightings, Gigantopithecus or Sasquatch seems to have changed little since prehistoric times. If Big Foot does exist, given the right set of circumstances, might it not regain its former height or even grow larger?

(continued next page)

# Rise of The Titans

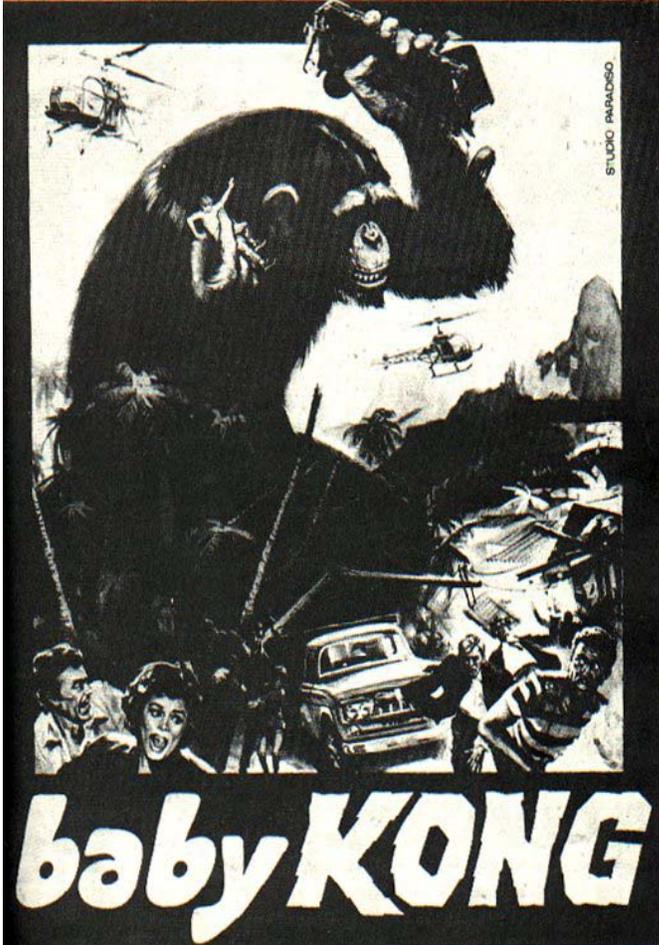
Changes in climate and food sources, combined with natural disasters of global proportion that caused mass extinctions in the past eliminated most of the giant-sized animals from the Earth. However, should circumstances of climate, geographic location, and/or food sources change again, this time combined with human experimentation, interference, or irresponsibility — cloning, genetic engineering — giant animals might return sooner than we think. We've seen laboratory mice with human ears growing on their backs; we've seen monkeys and cats that glow in the dark, we've seen a perfectly preserved infant Mammoth whose cells are still viable that could be cloned to reproduce a full grown Mammoth in our time. We've seen monstrous jellyfish plague Asia's coastlines. We've proven the existence of the mythical Kraken squid. We've also seen supposed scientific impossibilities – space flight for one – written about in science fiction/fantasy novels of the last century, become realities in our time.

If the reports are true, a 49 foot, 983 pound reticulated python was captured in the wild near Jakarta, Indonesia in 2004. That snake is in all probability a modern day Titanoboa. So, yes, "giant monsters" in our time seems less of a fiction than ever before.

I can't help think though, given our history, that should they return, the greatest threat to any "giant monster" real or fictional, is still, as it has always been, human beings, the most dangerous "monsters" of all. ☹ →



A promotional poster for King Kong from Asia circa the 1930s



A variation on the Kong mythos proposed by Studio Paradiso, which unfortunately was never made.



**RESOURCES:**

49-Foot Python Captured in Indonesia (World News)  
[http://www.nbcnews.com/id/3845750/ns/world\\_news/t-foot-python-captured-indonesia/#.U7cFp5RdXW0](http://www.nbcnews.com/id/3845750/ns/world_news/t-foot-python-captured-indonesia/#.U7cFp5RdXW0)

"A Snake the Size of a Plane: How Did Prehistoric Animals Get So Big?" by Nina Shen Rastogi (Slate Magazine, 2009)  
[http://www.slate.com/articles/news\\_and\\_politics/explainer/2009/02/a\\_snake\\_the\\_size\\_of\\_a\\_plane.html](http://www.slate.com/articles/news_and_politics/explainer/2009/02/a_snake_the_size_of_a_plane.html)

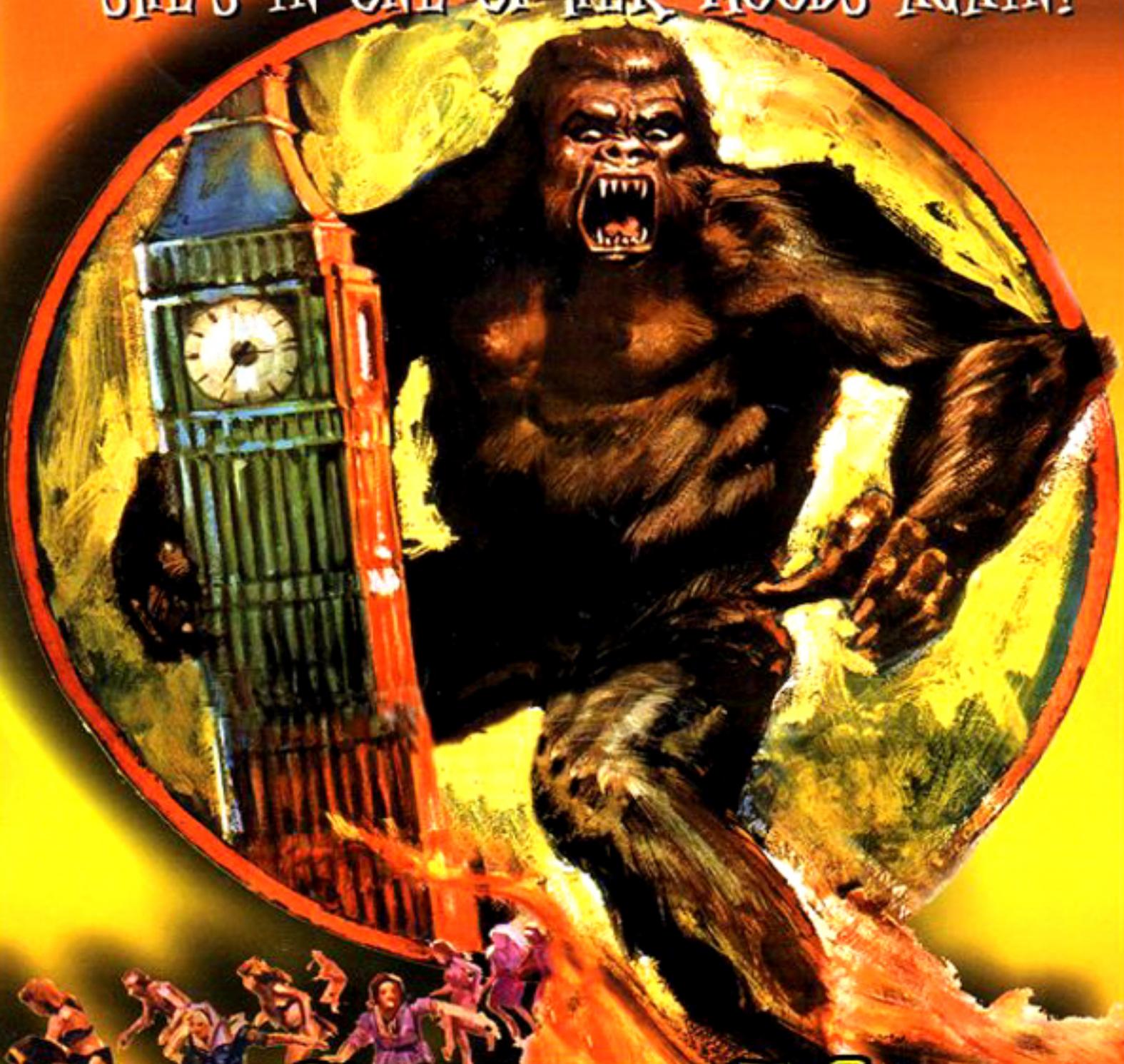
"The Biology of King Kong" by David M. Ewalt (Forbes 2005)  
[http://www.forbes.com/2005/12/12/king-kong-biology\\_cx\\_de\\_1213kongbiology.html](http://www.forbes.com/2005/12/12/king-kong-biology_cx_de_1213kongbiology.html)

King Kong (1976) The battle scene between King Kong and Titanoboa is from the 1976 remake of the original 1933 film. I believe this scene was cut from the 1933.  
<http://youtu.be/cNkof76o8P8>

"Titanoboa: Monster Snake" (The Smithsonian On-line)  
<http://www.smithsonianchannel.com/sc/web/show/140671/titanoboa-monster-snake>

Medusa: The Largest Snake in the Captivity  
<http://www.theworldslargestsnake.com/>

SHE'S IN ONE OF HER MOODS AGAIN!



# QUEEN KONG

# OUT OF THE FOGGY DEPTHS AS REMEMBERED BY CHARLES RICE GOFF III



Summer 1965, I was almost eight years old. In the local "Crown Drug Store" lived a couple of vending machines for trading cards. Three or four types of cards were available in each machine ('Hot Rods,' 'Voyage to the Bottom of the Sea,' and 'King Kong, etc.).

Below each selection was a sliding lever with a slot in which to place a nickel. Once the nickel was laid, a push forward would load five cards on top of the flat lever, and a pull backward would bring the cards out.

I bought several cards from these machines in those days. I still have many of them, and of course, all five of the King Kong cards I obtained while trying to get the cards I really desired. ☺

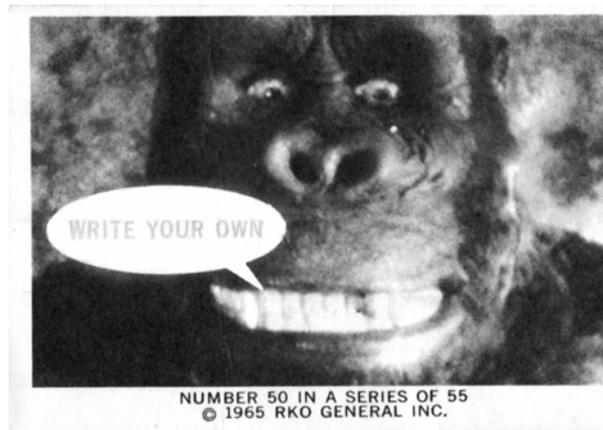
In 1965 more than thirty years after the release of the original KING KONG, Topps sought to produce a King Kong card series. RKO offered up the film and requested they choose any scenes they liked from the movie. Topps went through the film scene by scene choosing 55 of the most exciting moments and set about reproducing them on individual cards; on the back of each was a narration of the selected scene.

Then they created a prototype batch and sent them off to retailers in a major city to see if sales would support an official run. In this case, it was the city that applauded and panicked when Kong came to town—New York.

Unfortunately, for whatever reason sales did not support mass production so Topps abandoned the project. The competitor company, Donruss bought the project from Topps and produced their own King Kong card series. This set used the same scenes from Topps' test batch, and others from Tohos' King Kong vs. Godzilla to produced a series with the same approach found in the pages of the Famous Monsters of Filmland magazine.

Donruss was also the producer of the 'Hot Rod' card series for *Hot Rod Magazine*. They also produced several television themed sets such as 'The Man from U.N.C.L.E.', and 'Voyage to the Bottom of the Sea'

NOTE: Apparently, the Donruss King Kong series, for unknown reasons, omitted card #16 from their series. So, if you have this set and are missing card #16 that's why. Yet the puzzle made from the card backs is not affected. This puzzle image would be later used by Aurora for their King Kong model kit. 🗖



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SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN  
COLOR BY DELUXE

LP 151 The Original 20th Century Fox Motion Picture Classic



# KING KONG



Adapted for recording by **CHERNEY BERG**



THE ORIGINAL MOTION  
PICTURE CLASSIC

**KING KONG**

Adapted by: **CHERNEY BERG**  
Directed by: **DANIEL OCKO**

LP 151 B

Made in U.S.A. by  
R. L. Records, Inc.

(Part II)  
**THE CAPTURE, TRIUMPH AND  
DEATH OF KING KONG**

CAPT. ENGLEHORN — DANIEL OCKO  
DRISCOLL — NAT POLEN  
DENHAM — RALPH BELL  
ANNE — ELAINE ROSE

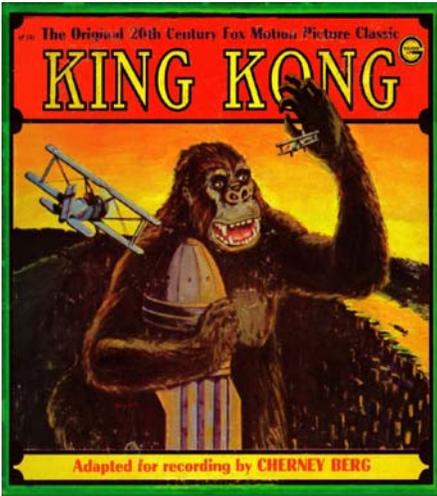
Sound Effects by: **RALPH CURTIS**

HIGH FIDELITY

LONG PLAYING

# KING KONG

THE ENIGMATIC RADIO DRAMA FROM THE 1960's



The recording starts with a hum and crackle, then immediately gives way to a grainy seascape where the voice of Captain Englehorn transcends the foghorn and sea mist. The Captain begins telling the mysterious tale of his journey to Skull Island where he encountered the giant beast, King Kong.

This elusive radio production has stirred up an endless debate across digital communities since it found its way onto the internet a few years ago. It was assumed by most of the listening audience that it was created not long after the 1932 movie. Some of the contributing factors lending weight to this misidentification are the fact that it was done in the traditional radio theater style of two decades earlier, the quality of the original recording, and its all but forgotten origins. As incredible as it may sound, aside from a single statement—so far unsubstantiated—there was never a King Kong radio play or serial created in the 1930s or 1940s.

If indeed there was an actual radio adaptation of King Kong, it surely would have been in the same style as Little Orphan Annie, Dick Tracy, the Blue Beetle, or I Love a Mystery, the popular radio serials of the time. These serials were 15-minute episodes spanning several weeks and King Kong would have deserved no less. Unless it is miraculously uncovered in the coming years, any King Kong serial has probably been lost to the ages, but the story does not end there.

The earliest mention of King Kong in a radio play that I have found was a two-part radio comedy produced in 1933 by Jack Benny. In his show, he portrayed Sherlock Holmes tracking down the mysterious Mister X. The humorous conclusion was that all the facts revealed that the giant ape, King Kong was loose in New York City. For as popular as King Kong was at the time, it is strange his fame never spilled over into radio confirming the eighth wonder of the world was purely a visual phenomenon.

On the other hand, Radio Theater in those days—despite its pulp counterparts—did not bring many giant monsters to life. The shows that did, very rarely had anything even close to the size of King Kong. After all, the first (U.S.) Godzilla radio play wasn't created until 1976 and was a direct to vinyl record twenty-two years after the original film. And that is where this King Kong radio play originated, about a decade earlier from the studios of Cherney Berg.

The fans of Famous Monsters of Filmland Magazine supply other supporting statements from those who remember seeing the ad for the King Kong album in the pages of the magazine. One fan remembers playing the album until it wore out and another remembers wanting to get it, but never did. These two statements help support the play's 1960s origin. Without mainstream release, it most likely disappeared into the magazines archives. However, if not a popular request, then what happened to the unsold cache of albums?

Now, some solid facts about this adaptation: Cherney Berg produced a series of albums as giveaways or special orders for fans of the FMF magazine. One of those albums was this adaptation of the King Kong story. King Kong was part of, but not as popular as, the "Monster Speaks" series featuring Frankenstein, Dracula, Wolfman, and the Mummy. In order to make a profit on such productions many corners were cut and the recordings were often made with inexpensive materials. This would account for the degraded quality of the recording, and the lack of origin and credits within the actual recording.



Cherney Berg faithfully adapted the King Kong story into a radio play. Daniel Ocko directed and starred as Captain Englehorn. In the cast were other radio theater veterans: Ralph Bell (Denham), Nat Polen (Driscoll), Elaine Rost (Anne), and Ralph Curtis did the sound effects.

This cast of alumni was in just about every seminal radio anthology series in the early fifties through the mid-sixties before the medium was largely abandoned for television.

**Daniel Ocko** (1912 - 1991) was highly sought after. His diverse character range was part of the supporting cast of hundreds of popular radio shows like 'The Fatman,' and 'Buck Rogers.'

**Elaine Rost** (-) was highly requested throughout her radio acting career in both supporting and starring roles. She had a lengthy stint on dozens of shows like 'The Chase,' 'Suspense,' and 'Perry Mason.'

**Nat Polen** (1914 - 1981) made a career portraying benevolent physicians in radio and television shows.

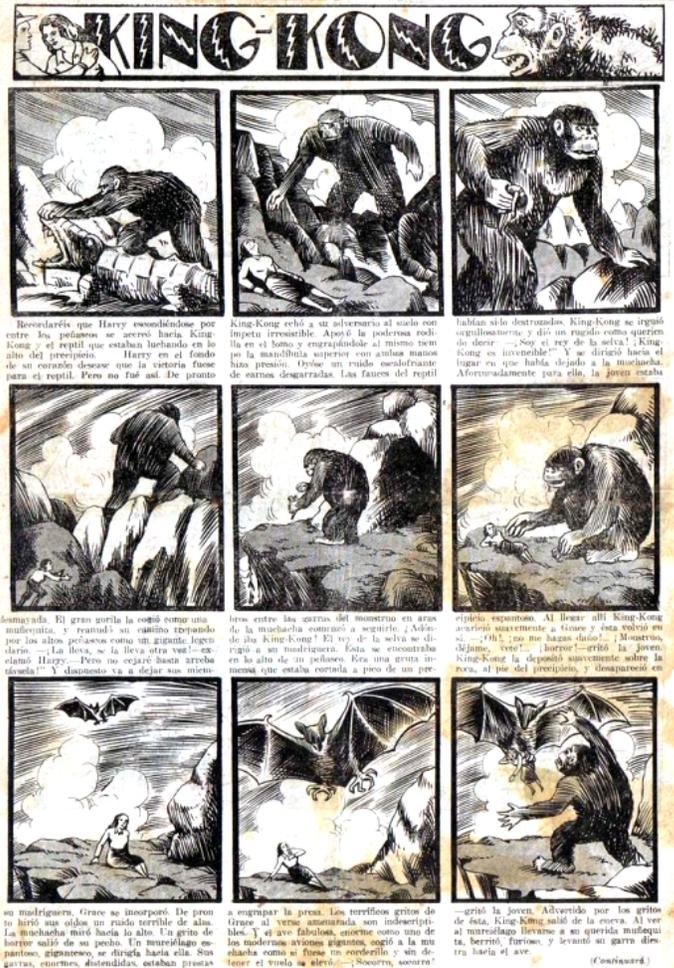
**Ralph Bell** (1915 - 1998) was a fan favorite actor for his rather distinctive voice as heard on 'Dimension X' and 'X Minus One.' He nearly had his career cut short during the communist witch hunts in the 50s.

Note: Ralph Bell was in the principal cast of 2000 Plus's 'The Moth,' and was featured in the first issue of AOMR magazine.

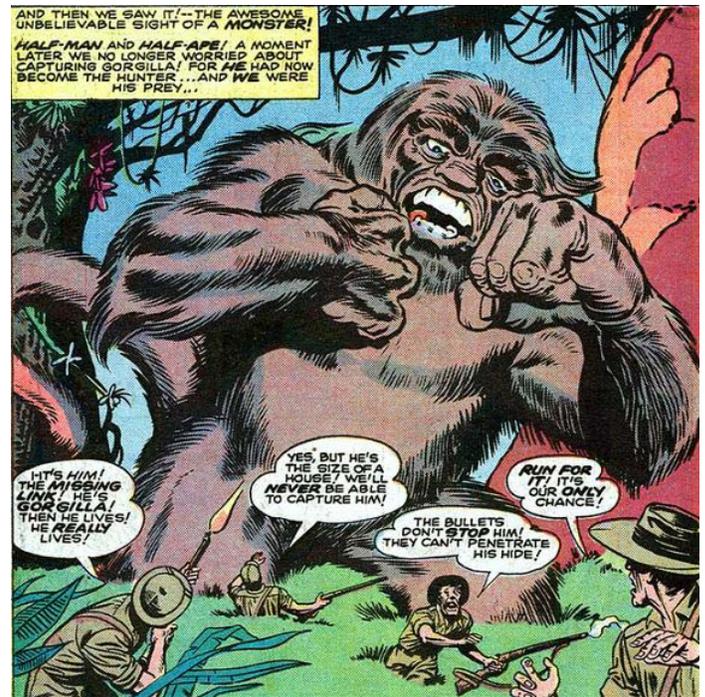
**FUN FACTOID:** Prior to this production, Daniel Ocko, Elaine Rost and Ralph Bell worked together as principal actors on the CBS Radio Workshop, which aired eighty-six episodes between 1956 - 1957. In later years, Ralph Bell, Nat Polen and Daniel Ocko would work together again on Hyman Brown's revival of CBS Radio Mystery Theater in the 1970s.



Prof. Bunsen's and his Gorilla Detector from Henson's 'Muppet Labs'



This selection from a rare, illustrated King Kong account from Latin America features a variation on the screenplay. Instead of fighting dinosaurs, King Kong does battle with gigantic, modern day creatures such as monstrous crocodile and behemoth bat.



Gorgilla, a variation on the Kong story from 'Tales to Astonish'

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ADVENTURES

APRIL 25¢



**WAR OF THE GIANT APES**

By  
**ALEXANDER  
BLADE**

**MARS INVADES THE EARTH BY MIND CONTROL!**

## NEWS FLASH: KING KONG IS FROM MARS!!!

*“War of the Giant Apes”* by Alexander Blade appeared in the 1949 April issue of *Fantastic Adventures*. This issue features a striking cover image from the story by Edmond Swiatek. It’s a rather docile scene but the maniacal eyes of giant ape make the cover intense. The interior illustrations by Murphy Anderson are quite tame although faithful to the story considering its title. I should note that *Alexander Blade* was the house name for the Ziff publishing company and it was assumed by any number of writers, some well known and others not so much. Therefore, it not surprising that this story lacks originality and has many flaws through out.

If you ever wanted to read a story that combined elements from The Shadow (1931), King Kong (1932) and Barsoom (1912), then this is the story for you. It is clear where the influences derive from. They were all popular topics of the time, yet there are some genuine twists and turns in the story.

With all that said, although the writing leaves much to be desired, being mired in introspection and postulation with very little action, it’s still entertaining. As it plods along, you have fun rebuking the characters for being so dense and you question their grasp of reality as events unfold into a blatantly obvious conclusion. Still, the main character just can’t see it until last possible moment. Someone was taking the introduction to Suspense Radio Theater literally, when they wrote this story. Suspense promised holding the startling conclusion until the last possible moment. That is probably why the author assumed a pseudonym.

### **THE STORY:**

The story starts late for the reader as certain events have already taken place. These events, which are revealed later, create the crux of the story. Meanwhile, the story opens with the three primary characters, Dan Moran, Blake Fenton, and Gene Phillips, who are in the control room of a giant rocket ship observing the terrain of Mars. The relationship between the three characters is obvious; Commander Dan Moran who is our liaison throughout the story loves Gene and hates Blake. Blake is off-putting and cagy and Gene (who is frequently referred to as ‘the girl’) is rather obtuse. They are poorly constructed, under-developed characters and are merely used as catalyst for pushing the story along as they fumble with each through out.

As they glide through the Martian atmosphere in their super rocket they keep up a constant surveillance of the terrain and its ancient structures looking for signs of giant apes as they argue with one another.

*But as he looked at the girl now and nodded his approval for her defense of the Martian civilization, he felt again that hidden stir of emotion within him. He wondered if his life were really complete, tied up in his work, with little time for the things that a girl like Gene could offer him.*

*“You’re right, Gene, I’m afraid Fenton is forgetting that our two civilizations have developed along radically dissimilar lines.”*

*Fenton fixed his narrowed eyes on Moran then. “That part I’ll admit is true. However, I’m still waiting to see those great apes of yours.”*

*Moran turned back to his study of the visiplat. He saw the ancient Martian city looming quite close now, as the giant space cruiser glided high in the thin atmosphere of the planet. And it brought the same thrill to him that it had brought nearly a year ago*

*when he first sighted it in the initial scouting trip of the red planet. As he looked, he heard Fenton’s voice speaking again.*

*“You must admit there isn’t much to it. Just a mass of great square stone buildings. Not a far cry from the middle ages on Earth.” Fenton’s words brought a feeling of anger to Moran. He turned to him.*

*“This is something of a different way of talking for you, isn’t it, Fenton? If I remember, it was you who talked the Council into constructing this ship for this mission. If it was only for political reasons, then why did you bother to come along?”*

*Once he had said the words, Moran was sorry that he had. There was nothing to be gained by arguing with Fenton. The man had achieved his present position aboard the cruiser with a mixture of political and scientific pull.*

As they continue to confer and bicker as they wait and watch for one of the giant apes of Mars to appear, the events precipitating this story are revealed. Sometime time ago, Commander Dan Moran of the Space Patrol, returned from a scouting mission on Mars. On this mission, he discovered and in some manner studied a race of giant white apes living beneath the ground under primitive dwellings. His discovery is met with great excitement. Another primary figure steps forward, Blake Fenton, who is eager to capture one of these Martian apes and return to earth with it. While the Council may be apprehensive, Fenton's smooth and confident demeanor wins them over and they approve the mission. When questions arise on just how Fenton will achieve this task, he reveals that he has created the *Brain-Thera-Ray*, a scientific ray beam that is capable of subduing any creature, intelligent or wild and dictating its actions through mind control. Fenton demonstrates his invention on lions and tigers and council members with convincing success. Gene Phillips, a reporter from a global news syndicate is assigned to accompany them and cover the mission.

Moran finds the mission objectionable, but doesn't know why. He speculates that when he was on Mars the giant apes did not fear or flee from his ship. They sat and stared up curiously at him. Moran perceives this as a threat, but can find no discernable evidence to support his perception. Gene Phillips senses this tension in Moran and invites him to dinner. Even though Moran and Gene have fraternized for over a year, they treat each other rather coyly. Now that the three of them are on this mission, Moran immediately becomes suspicious of Fenton and pines after Gene. This muddled love / hate triangle lumbers along through out the story.

Suddenly, one of the giant apes wanders out to observe them and they decide that this is the Martian they will capture and bring back to earth. So as this docile monster observes from below Fenton turns on his brain ray. As they fly around in the atmosphere the beam launches out from a turret underneath the ship.

*"Look! Dan! Over there, coming out of that building on the edge of the city!"*

*Moran's thoughts broke off abruptly as the girl's voice sounded excitedly in his ear. He could feel her slim figure touch his and sense the warmth of her nearness as she gazed over his shoulder into the visiplate. He followed the girl's pointing finger and saw it then. A great white ape, by Earth standard over fifty feet tall, had lumbered its immense bulk from the cavernous opening of one of the buildings and was standing on its haunches, staring up at them with great, curious eyes.*

*"It's unbelievable!" the girl uttered, her voice touched with awe. And Moran turned to Fenton with a trace of irony in his voice.*

*"Are you satisfied now, Blake? There's one of my Martian pets looking up at you right now." Fenton's eyes were glued to the visiplate, and there was a tense hawkishness about his features. He was staring more intently at the great ape than seemed necessary.*

*"That's him-that's the one we'll take! What a specimen he is!" Moran frowned at the almost triumphant note in Fenton's voice, but then he caught some of the excitement of the moment as the girl's fingers touched his hand.*

*"Look at him, Dan ! Won't he be a sensation when we get him back to Earth?" Moran nodded slowly and turned to Fenton who was still watching the ape.*

*"All right, Blake, it's your show from here on in. You'll get a real chance to show what you thought your machine can do, now." Fenton's eyes were confident as he turned to them. "You'll see. Watch!" He moved away then from Moran and the girl and fixed his attention on the controls of the brain-thera-ray that had been installed as part of the cruiser's equipment.*

*Moran watched as Fenton's fingers flicked swiftly and expertly over the controls of the machine, and a hum of power swept through the control room as the machine came to life.*

*Moran guided the huge ship directly over the edge of the city to the spot where the great white ape stared up at them in seeming unconcern. Then he saw the long nozzle of the transmitter in the prow of the ship curve downward under Fenton's guiding fingers, and then there was a static discharge of electricity from the end of the nozzle. Almost at once the ape on the ground beneath them jumped spasmodically as the force of the ray hit his giant body. Then the creature assumed again its pose of idle curiosity.*

*"What's the matter, Blake, doesn't the ray have any effect on it?" Gene Phillips asked anxiously.*

*Fenton smiled. "He's completely under my power right now. Watch." Fenton spoke into a microphone-like segment of the controls before him.*

*"Walk out on the plain, away from the city."*

Overwhelmed by Fenton's commands the giant ape walks out onto the rocky plain away from the city. Positive they have the giant beast under control they land the ship close by and prepare to capture it. Moran disembarks venturing over to the prostrate beast in order to place on its head the brain-thera-ray receiver helmet. The bay doors open and long mechanical arms protract from the ship. They reach out toward the giant ape with the helmet and Moran secures the helmet on the beast. As he completes his task he looks into the great, wide eyes of the giant ape and reads "deviousness" in them, and when the equipment fails Dan finds himself in danger. The beast slowly raises its arm menacingly. Dan flees for the ship as the beast roars with rage but then Dan hears a "mocking tone" almost like laughter. Fenton quickly reconstitutes the machine and regains control.

After the Martian monster is stowed away in the specially designed hold, Dan Moran confronts Fenton with anger and suspicion and the three of them bicker. As they rise up into the atmosphere, dozens of giant apes appear below to watch them leave with their quarry.

Once home, there is little time for rest and relaxation as Blake Fenton requests an audience with the Council. He proposes a national tour that would take the giant Martian ape on a cross-country introduction. The Council unanimously agrees to the proposal. Strangely, Fenton requests that Commander Dan Moran assist him during this tour. Moran declines but Fenton's skilled oratory sways the Council to mandate Moran's participation. Begrudgingly Moran goes along as they go from state to state, key city to key city traversing eastward then back westward again. Gene Phillips secures the position of covering the tour. Very little transpires during most of the tour with the exception of more irrational, emotional turmoil between the three of them. Moran still struggles with vague suspicions about Fenton's motives, Gene's preference, and the purpose of the tour and the unusual enthusiasm of the Council. Seeing no connection between any of it, Moran continues to pine after Gene.

Slowly Moran notices an increasing zealotry in Fenton's address to the crowds and soon it borders on the fanatical. The crowds seem to share his zeal more and more the longer the tour lasts. Soon it becomes apparent that Blake Fenton is pitching a plan for an invasion of Mars and the general populous seems in favor of it, so much so that the Council gives its full support. Even Gene has become an advocate for an occupation of Mars. This sudden shift in public attitude has Dan Moran befuddled.

*"Commander Moran reporting as directed, sir." The General returned the salute and Dan noticed that the man stared at him with a detached look.*

*"At ease Moran, you may smoke if you wish." Dan nodded and relaxed. He lit a cigarette and waited for the General to speak. The officer leaned back in his chair and a slow smile spread across his features.*

*"You're a very lucky man, Moran. You're about to be given the greatest opportunity of your lifetime." He paused for a moment to let his words have the proper effect, then he went on. "The Council has instructed me to put you second-in-command of the task fleet, Moran." Dan tried to keep his features relaxed.*

*"Task fleet, sir? You mean..."*

*"I mean, Moran, that Earth is about to invade Mars. Surely you have been aware of the situation?" The full horror of what the General had just said broke upon him then. And he knew that his worst fears were being realized. For what had been only rumor before, was now officially sealed.*

*"There was rumor, sir . . ." Dan replied slowly.*

*"Rumor!" the General scoffed. "This is no time for jokes, Moran. Of course, you knew; every officer in the Patrol knows. Just as every person on Earth knows by now! But enough of that, you don't seem very happy over the high honor the Council has given you." Dan slowly nodded his head.*

*"Of course I feel honored, sir. . . . But you mentioned I was to be second-in-command? . . ." The General sat forward in his chair, his eyes still fixed on Dan, and they were still staring with the detached expression Dan had noted before.*

*"Yes. Blake Fenton will be in command of the attacking fleet. You will act under his orders from the control ship. The Martian is being placed in the ship at this moment, in the specially constructed hold."*

*"Blake Fenton, sir?" Dan asked in surprise, ignoring the latter part of the General's statement.*

*"That's right, Moran. The Council has appointed Fenton as Commander of the fleet."*

Sometime during the tour, unbeknownst to Commander Moran or the public, the Council had undertaken the secret project of building a fleet of rocket ships specially designed for war. A fleet commanded by his foil, Blake Fenton. Moran still could not understand why everyone wanted to attack Mars, or why they were so enthusiastic about it. Why was Fenton foaming at the idea of it and Gene in full support of dominating another world? Was he conflicted because he didn't like the idea of subjugating a world or because he was sure the complacent Martian monster was up to something or was he just vexed about Gene. He just could not figure out what was going on... so he became sullen.

Commander Moran then boarded the command ship and soon they were tearing through space on their mission. Still sullen, Moran goes through his routine. Staring at the telescreen, he sends out a general command for all ships to report in before entering light speed travel. No one responds. Moran decides to manually check each ship to see what has gone wrong. As the telescreen peers into each ship, deck after deck is empty. All rocket ships are devoid of space patrol officers and crew. It is then that it dawns on him that it has all been a ruse. Moran makes a desperate attempt to jar Fenton and Gene into the reality of their situation. An invasion fleet of a dozen ships was heading for Mars, and there were only three humans aboard: Moran, Gene, and Fenton. Moran gets no reaction except a brief glint in Fenton's eye. Before Moran can consider what to do...

*A voice spoke to him. A voice that did not come from the control room. Not from the lips of Fenton or Gene Phillips. A voice that echoed in a rumbling thunder in his mind. He felt it sweep over him, a force so great that his body was numbed with it.*

*"It has been an interesting game, playing with you, Commander Moran. But now the time has come for the game to end. Do you know who is speaking to you?" The voice ended abruptly, and with a chilling sensation, Dan knew where the voice had come from.*

*"You! The Martian!" he whispered with horror creeping into his voice*

*"That is correct, Commander. I am called Mogar amongst my own people. You may address me as such if you wish."*

*"Then I was right - you are responsible for all this!" There was a sound of deep thunderous laughter from the ape's mind.*

*"Yes, Commander. I have watched you closely, played my little game with you, seeing just how intelligent your race actually is. You alone of all the Earth people I did not control mentally. For you see, Commander, every man and woman on Earth has been under my mental control since the day we landed on your planet!"*

*"Only you did I allow mental freedom. I knew you could not obstruct my plans, and I was curious to know if you would recognize what was happening to your people. And you nearly fooled me. That little trick you pulled on me when you shut off the thera-ray controls. I missed it at the time. And I wondered what had suddenly made you aware of my powers. . . ."*

*And as the ape's voice trailed off, Dan's mind seethed with thought. His mind raced back to the day they had first captured the Martian. He remembered now that*

*he had thought it strange that only one Martian had appeared. And afterwards, when they had shot away from the surface of the planet, he remembered that the Martians had suddenly appeared to watch the space ship leave. It had been planned that way. He knew it now. Now when it was too late.*

*And he knew other things. The reason for the tour of Earth cities. To put the people even further under the control of the Martian, to keep their attention as the Council, under Mogar's mental direction, constructed the huge space fleet and as he thought of the space fleet, he wondered again. What was it for? Why had this Martian directed the science of Earth. . . . And as he thought, the voice of Mogar laughed in his mind again.*

*"You are absolutely right, Commander. Things worked out just as you have deduced. It was all planned. From the first time you scouted our planet. And you wonder why I have done this? Why your Earth science has been used to construct this huge fleet? I will tell you. Now that it is too late for anything to stop my plans.*

*"The answer is very simple, Commander Moran. We of Mars have developed along entirely different lines than you of Earth. Our science is a mental one. Yours is a mechanical one. We have none of your mechanical development on Mars, a sad but true fact. And our planet is old and can barely sustain life any more.*

*It is for this reason that I have used the mental powers of my race to control your people. This huge space fleet will not attack Mars as your foolish leaders were made to believe. Instead, members of my race will return to Earth in this fleet. We will make it our new home."*

*And as the voice of the ape trailed off in Dan's mind, the chilling question left his lips. "What of Earth?"*

Even now with everything explained to him, Commander Dan Moran of the Space Patrol still can't understand why all this is happening, or what diabolical plans Mogar and his giant ape kinsmen have for Earth and its people. So Mogar throws this fine representative of the human race a bone and explains that the giant ape Martians plan to invade earth and wipe out the human race. Once that is done, they will try to squeeze their huge fifty-foot frames into our tiny houses and drink coffee and tea and use our toasters and leaf blowers.

Faced with this horrible reality, Dan Moran sets out to sabotage the ships in hopes of making them crash into Mars. The power of Mogar's mind begins to overpower Dan Moran, and just before he is completely subjugated he flings himself toward the telescreen and dials in an earth channel. Mogar scoffs, but when music pours out of the radio Mogar is paralyzed. Mogar writhes inside as schmaltzy music tears through him Dan quickly sets about sabotaging the fleets trajectory intent on making them explode near as many cities as possible..

Suddenly Fenton who had been in a stupor springs to life and grapples with Moran. Moran questions the sanity of Fenton and Fenton recants, spitting and hissing at Moran. Fenton confesses that he was in league with Mogar from the beginning with a promise mastery over the Earth. The ferocity of greed and lust proved to be unredeemable. Moran beats Fenton bloody and senseless, but in the struggle the telescreen is damaged. As the music begins to fade away, Mogar starts to regain his composure. With the sabotage complete, Moran gathers up the frightened and sobbing Gene Phillips and flees to an escape pod.

Mogar lashes out with his mind and paralyzes Gene and Moran as they blast away from the command ship. If they can't regain control, they will also crash into Mars. Before Mogar can squeeze the life from Gene and Moran the command ship crashes into Mars killing Mogar and Fenton.

*And the grip of Mogar's mighty intellect vanished from Dan Moran's mind. Moran sat weakly in his seat before the control panel, feeling a cold sweat beading his forehead. And beside him the girl touched his arm with her hand.*

*". . . Dan... is... is Mogar dead? . . ." He nodded weakly. "Yes. And the last of his race with him. . ."*

*". . . And Fenton . . ." A grimness lined Dan's lips.*

*"Fenton deserved to die. He was willing to plot against his fellow men with a race of aliens. . . ."*

*He heard the girl sigh, a touch of horror in the sound she made. "It was terrible - I couldn't think for myself - every word I uttered I was forced to say . . ."*

*"I know," Dan nodded wearily as he set the controls of the ship back toward Earth. "But it's all over now, Gene. Earth is saved . . . and so are we. . . ."*

*And then she was in his arms, sobbing against his shoulder. And as he held her close against him, he knew that he would try to say the things he wanted to say to her. The words would come easy now. But not for a long moment - not until after his lips left hers.*

Was it a love story? A war story? A thrilling story? A giant monster story? Yeah probably, a little bit of everything. I should note this story should be called 'Prevention of The War of The Giant Apes' but that would be a major spoiler and that's probably why it's called '**War of The Giant Apes.**' Unfortunately, the title itself is misleading as there is no war. Although a war is plotted and attempted, it does not come to fruition. ■



**CHAPTER SIX:** There on the peak of Skull Island were Denham and Son of Kong, helplessly surrounded by the waters of an immense tidal wave which had followed the earthquake. On the waves of the choppy seas Denham could see Hilda, Englehorn and the Chinese cook, standing by in the small boat in which they had eluded the cataclysm. But Denham was unable to join them now, even if he had wanted to.

Still the waters rose about him and Son of Kong, the latter held fast by the foot, which was pinched in a cleft of the rock by the quake. The great dumb beast "with

the heart of a man" again proved its benevolent nature by holding Denham above the rising waves.

But still the waters rose—rose until they submerged the brave beast. And still he held his human companion aloft. The small boat made a desperate attempt to approach—succeeded! With King Kong's expiring gurgle the beast tossed Denham into the boat. And then the ocean closed upon Son of Kong forever!

Denham and his party of refugees were picked up by a steamer, which became the scene of his and Hilda's honeymoon. (THE END)

The last panels of a newspaper comic serial for the 'Son of Kong' from the RKO Publicity Department.

創立30周年  
記念映画

東宝

KINGKONG vs  
GODZILLA

# キングコング 対 ゴジラ

ゴジラ勝つか？キング勝つか？全世界話題の大怪獣巨篇！

総天  
然色

監督・本多猪四郎  
特技・円谷英二  
監督・田中友幸

高鳥忠二夫  
佐原健二  
藤木悠  
浜美枝  
若林映子  
田崎潤  
松村達雄  
平田昭彦  
有島一郎



**GOLD**  
  
**KEY**

**KING KONG**

**GIANT CLASSIC 25c**

# **KING KONG**

**THE GREATEST  
ADVENTURE STORY  
OF ALL TIME!**



30036-809

Authorized  
Edition  
Created by  
Merian C. Cooper

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By SenSci



# KING KONG BY GOLDKEY COMICS

Gold Key Comics was just one of the imprint labels used by The Western Publishing Company, others being Whitman Comics, and Dell Comics. Western Publishing quickly became one of the largest comic book publishers in America, specializing in the adaptation and continuation of many popular television shows. It was the first company to publish the further adventures of 'Star Trek'. The bulk of their creative output was concentrated into television spin-off comics and they licensed hundreds of popular television titles for their catalog. In their time, they managed to glean an impressive array of fan favorites. Some well known adaptations were:

*Adam-12 \* The Addams Family \* Astro Boy \* The Avengers \* The Banana Splits \* Battle of the Planets \* Beetle Bailey \* Bonanza \* Boris Karloff - Tales of Mystery \* Buck Rogers in the 25th Century \* Dark Shadows \* Ellery Queen \* Flash Gordon \* The Girl from U.N.C.L.E. \* The Green Hornet \* Have Gun, Will Travel \* The Hardy Boys \* I Spy \* Korak - Son of Tarzan \* Happy Days \* The Lone Ranger \* The Man from U.N.C.L.E. \* Mighty Mouse \* The Munsters \* My Favorite Martian \* The Phantom \* The Pink Panther \* Popeye the Sailor \* Ripley's Believe It or Not! \* True Demons & Monsters \* Secret Agent \* Star Trek \* Supercar \* Tarzan \* The Three Stooges \* The Twilight Zone \* Underdog \* Voyage to the Bottom of the Sea \* and The Wild, Wild West.* Unfortunately, while several titles ran for an extended run, many only ran for just a few issues before being dropped.

They also published several of their own original character stories such as: *The Occult Files of Doctor Spektor, Magnus - Robot Fighter, Doctor Solar, Microbots, Mighty Samson, Tales of Sword and Sorcery, Turok- Son of Stone, UFO Flying Saucers, M.A.R.S. Patrol Total War, and Space Family Robinson*, which predated the television series *Lost in Space*, and which almost became grounds for a lawsuit against CBS. However, Western Publishing valued the potential for continued rights to other popular shows over litigation.



Thirty-five years after King Kong had stunned audiences in the theaters, Merian C. Cooper, recognizing the maturing medium of graphic novels, authorized Western Publishing to produce the very first official graphic novel of the adaptation of the King Kong story. Although comic books had become somewhat of an over night sensation not long after 1933, there had not been an official illustrated adaptation of the original King Kong story before 1968. While giant apes could be seen stalking through the pages of the comics and across television screens up until then, all of them were would be Kongs, not the King himself. However, two Kong-like characters proved to be quite popular and wide spread.

In 1964, Valiant Comics began producing the comic book series 'Mytek the Mighty' about the adventures of a gigantic robot ape, which was probably the impetus for the '*King Kong Show*'. Mytek the Mighty was republished in French, German, and Spanish between 1964 and 1980.

Shortly afterward, in 1966, Arthur Rankin Jr. and Jules Bass began producing their Saturday morning cartoon the '*King Kong Show*,' followed in 1967 by the movie, '*King Kong Escapes*.' Even though sanctioned by RKO for the use of the name, it was not officially King Kong. Rankin and Bass had tweaked Kong into something a little different (*see Kong issue 2A*).

Still, aside from the novelization that was floating around the bookshops, the last time Kong's story had been seen was on March 5, 1953, when the 1933 movie debuted on television for the first time and quickly became a staple of programming for over twenty-five years. The last time his story was heard was ten years later in 1963 when Golden Records put out the radio play recording '*King Kong*' in conjunction with Famous Monsters Magazine for their 'Monsters Speak' series. (See page 00).

## KING KONG BY GOLDKEY COMICS

King Kong by Goldkey was published with the full approval of Merian C. Cooper and sported a slightly modernized version of the original story. It was a true adaptation and faithful to the original movie script. It proved to be so popular among fans that it became one of the most reproduced comic of its time. It was not only being produced for the foreign market in a dozen different languages, it was also a popular title for independent publishers to reprint with little effort or cost. Another comic that had equal wide spread appeal was Carlton's initial issue of 'Gorgo', which was also a movie before it became a comic.



The cover was painted by the inexhaustible and talented of George Wilson. Wilson was one of the most prolific cover artists at Western Publishing. It was his training as a commercial artist before entering into the comic genre that gave Wilson his quick and decisive manner. His commercial training was balanced by a unique flair of the imagination, which he gleaned as a youth from the great serials in the daily papers. His major influences were the psychological realism and graphic fantasy of Alex Raymond (*Flash Gordon* (1934), *Jungle Jim* (1934), *Secret Agent X-9* (1934), and *Rip Kirby* (1946), as well as the cinematic compositions, impressionistic style, and zipatone techniques of Noel Sickles (*Scorchy Smith*, 1930). Wilson handled these elements with creative mastery and it can be seen throughout his amazing body of work. George Wilson was a master of the genre in a time when painted covers, like the painted covers of novels, were the standard for comics. He has become an icon in the medium and in turn inspired other artists to carry on this now rare tradition.

The illustrations within the 'King Kong' comics were expertly crafted by Alberto Giolitti who began his long and illustrious career with Western Publishing in 1949 after emigrating from Rome. Giolitti started illustrating and sometimes writing popular the Western titles 'Challenge of Zorro', 'Tonto', and 'The Cisco Kid,' as well as the tropical based titles 'Jungle Jim', 'Tarzan' and 'Gulliver's Travels' before expanding into dozens of other popular genre titles.

One of the most notable titles Giolitti was in command of was 'Turok Son Of Stone' which were the adventures of Turok, a Native American warrior who did battle with giant monsters and dinosaurs in every issue. It has been speculated that Giolitti first began writing the series in 1956 before illustrating it. However, Giolitti officially took over both positions and continued the series well into the eighties. Interestingly enough, the sixth issue of Turok Son of Stone features a gigantic gorilla, which predated his illustrating King Kong by twelve years!



## KING KONG BY GOLDKEY COMICS



Another seminal title handled by Giolitti was Western's adaptation of 'Star Trek.' Oddly, Giolitti had never seen the television series and worked from a slew of photographs and even props from the show itself. This proved to be highly effective and he successfully managed the artistry for twenty-five issues over eight years.

Giolitti would remain on Western Publishing's roster of artists and writers for thirty-three years until 1982 working on a variety of titles both inside and outside the United States. After Western Publishing went out of business, Giolitti, having already moved back to Rome in 1962, created his own artist studio. He invited several colleagues to join him and they continued providing art for comics and magazines in Italy and Germany, as well as the United States. ■





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**"WHEN SUPERMAN BECAME KING KONG!"**

**SUPERMAN NO. 226 MAY 1970**



TUROK #6 DECEMBER 1956 - FEBRUARY 1957



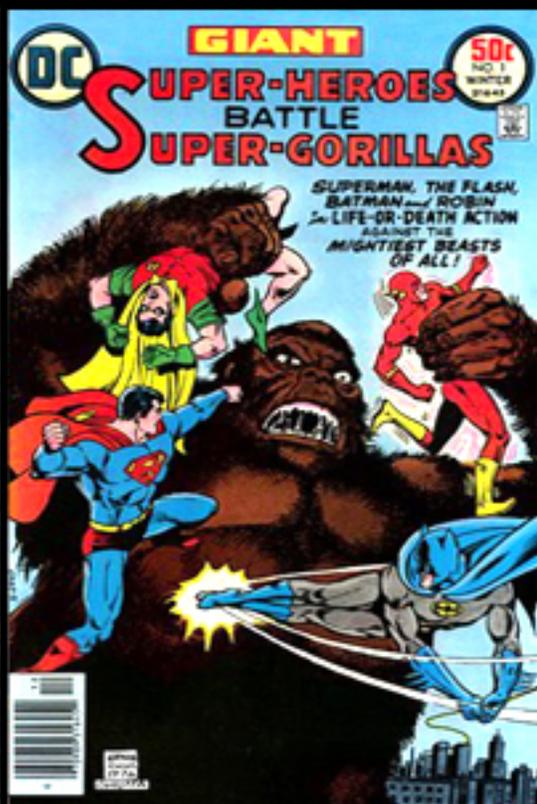
TOMAHAWK #107 NOVEMBER - DECEMBER 1966



BLACKHAWK #152 SEPTEMBER 1960



TALES OF SUSPENSE #6 NOVEMBER 1959

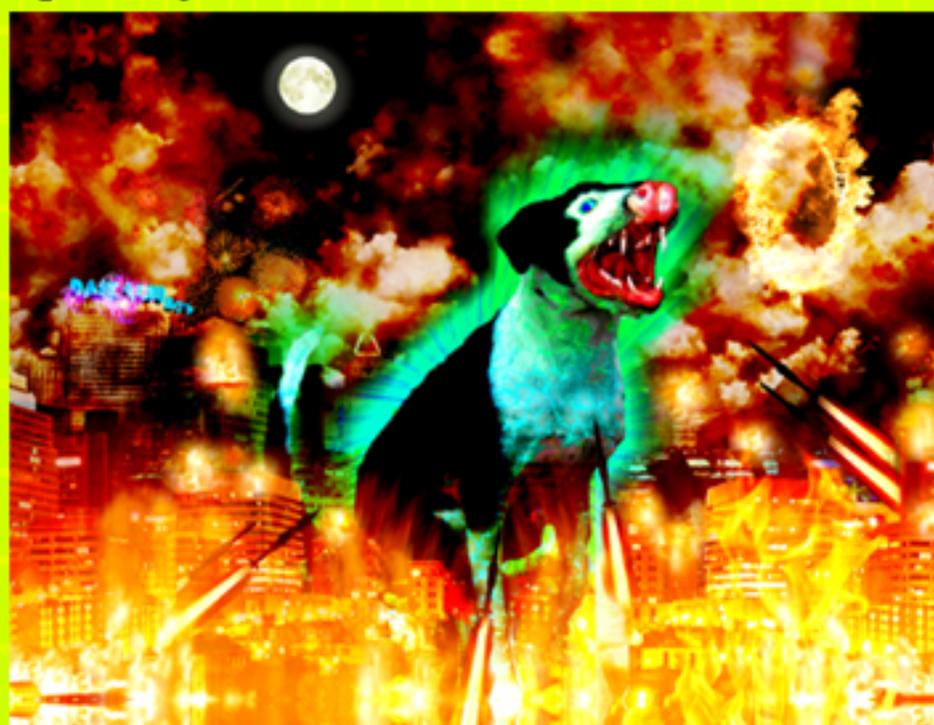


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# MYTEK



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PUESTA  
A RESCATE!**

**LINEA  
SURCO**

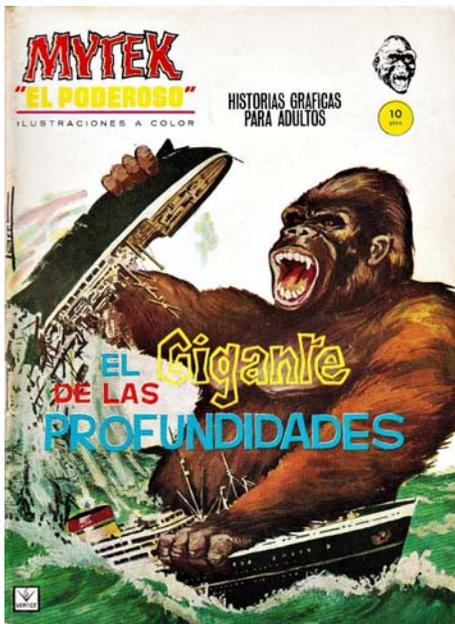




Professor Boyce asks for assistance from local expert tracker and gamekeeper, Dick Mason in an effort to recapture the mechanical god. However, Gorga has already stunned the Mytek worshippers by revealing the Mytek clone and is trying to enrage them into attacking the facility and then, more importantly, the rest of the world, which has unfairly kept Gorga under its heel.

With a cunning plan, Boyce and Mason regain control of Mytek, but Gorga slips away unseen in the melee to plague Mytek, Mason, and Boyce to no end. Mytek must be destroyed for he is ultimately capable of quashing any and all of Gorga's diabolical plans. Gorga does just that through out the series by pitting other monstrous creations against the hairy titan.

Professor Boyce, foreseeing dire complications if Gorga or any other villainous types should gain control of Mytek, bestows on Mytek a positronic brain with which the mechanical monster can become intelligent and learn to become a self-sufficient, self-governing being. Mytek would then use his new fangled brain to become a great hero!



Here is an interesting fact: Mytek debuted in 1964, two years before the Rankin & Bass 'King Kong Show' in 1966. Mytek the Mighty encapsulated both the characters of King Kong and Mecha-Kong in one form. Therefore, it would seem Rankin & Bass split Mytek into two characters for their show.

Valliant's evil manikin, Gorga, and his colossal creation Gorgus sounds clearly similar to Gorgo, which was an UK made giant monster film in 1961.

Mytek shared similar adventures with his counter-part Konga, which was also an English made giant monster film also made in 1961. Konga was a victim of genetic science and Mytek was born of technological science. Therefore, in all probability Mytek and Konga are one in the same creature.



### Mytek, the Famous!

In 1965, scarcely a year later, after Mytek appeared in the pages of Valiant, Vertice Comics (Spain) started running a Mytek the Mighty series adapted for Spanish. They reprinted the innards of the Valiant Comics, which was the work of Tom Tully, Bill Lacey, and Eric Bradbury. Here begins the trend of new covers as Mytek only appeared on the initial cover of his debut comic. It was an exciting new twist, somewhat reminiscent of cover art from science-fiction novels of the time.

Two years after Valiant's Mytek series ended in 1970, the legendary exploits of Mytek the Mighty continued across Europe. In 1972, the series popped up in France. However, the French publishers renamed the series '*King Kong the Robot*'. The series still had the original content from Valiant Comics, but again with new cover art. The cover art was colorful, exciting, and very reminiscent of the pulp era. The series, adapted for French runs sixteen issues over two years.

(continued on following page)

## MYTEK THE MIGHTY

Five years later, in 1975, the series surfaced in Scotland (Vulcan Comics) and Germany (Kobra Comics) at the same time. It still had the original artistry as seen in Valiant Comics years before. But, both companies dropped the ball, Scotland more so than Germany, with their cover art. Vulcan sported a blocky, cramped cover design, and Kobra is only minimally better. However, Mytek is shuffled together with other Valiant reprints. Vulcan's new cover art pales in comparison to Kobra's, yet it issues runs weekly for about a year. It is quite possibly the reason why the series stops dead in Scotland after a year, but continues for two more years in Germany. Maybe Scotland just doesn't like giant apes, real, robotic, or cybernetic.

Somewhere along the line, the series pops up in Finland of all places. I didn't even know they read comics in Finland! Perhaps the rise and fall of Reptilicus in Sweden and the resulting Charlton comic series was the inspiration. Strangely, instead of producing new cover art Finland reprinted the original French covers.

It's not long before Mytek resurfaces across the ocean in South American, Mexico to be precise. Startling, wild and original cover art accompanies the series that runs twice back to back (1 – 16 / 17 – 32) and still Valiant's artwork remains inside. Now here it gets very interesting. At some point the series returns again (or continues) with new cover art and new content by Miguel Callejas. The new series is called '*King Kong in the Microcosm*' and the big fellow goes on a journey into outer space, another planet in another cosmos. Why not, after all he is a robot. This series of new stories is not republished in Spain.

However, in Spain, two comic publishers, Mundi and Linea Sorce, both release the Mytek series again with new cover art. The art this time is indicative of magazine art of the time similar to such titles as *Eerie*, or *Creepy* that published comics in a magazine format. It is unclear as to whether the inside material is new or once again reprinted from Valiant. Both these series run into the mid 1980s.

In 2000AD, Mytek returns briefly in a one off story that attempts to destroy the Mytek legend. The original Mytek, now a hairless, streamlined, stereotypical, anamorphic gorilla robot is wicked and domineering. Not to mention there is a large 'M' on his chest to clearly identify him as Mytek. This version of Mytek is vanquished by the genuine article, not golden age Mytek, but the true Mytek, the Gorilla God worshipped by the natives in the original series.

Finally, in 2005 under the direction of *Alan Moore* and *Leah Moore* along with the artistry of *Dave Gibbons*, *Shane Oakley*, and *George Freeman*, Mytek is restored to his former glory. The story reveals that Mytek was somehow deactivated and imprisoned, along with several other confederates from the pages of Valiant yesteryear, in a facility for individuals with dangerous powers. In a great escape, Mytek is among many who flee the facility. That means Mytek shall arise again, hopefully in the not too distant future. ☺



Charlton's Konga Series ran 27 issues from 1961 - 1965. That is almost twice as many adventures as Mytek.

Konga was also reprinted and translated into several different languages over the years. However, Konga is still a favorite in the memories of many comic fans even after 50 years.



Here is the infamous issue of 2000 AD in which Mytek is maligned and destroyed. Interestingly, the cover shows the stalwart rogue of justice, Judge Dredd attacking a King Kong like figure with cheap scaffolding in his arm. Note the expression on (supposed) Mytek's face; it's copied right from the poster art for the movie remake of King Kong in 1976.

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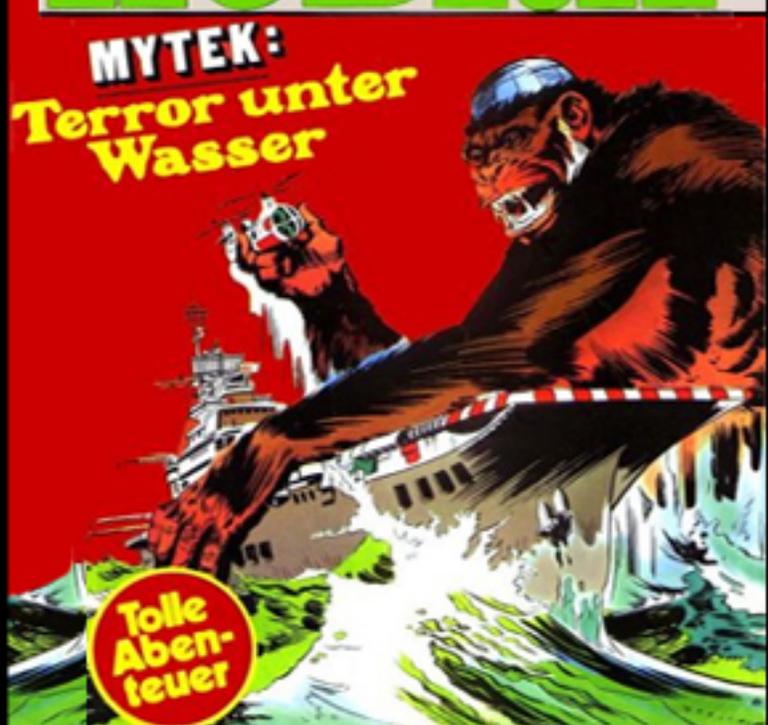


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Mytek #16 (FRANCE) OCTOBER 1972



Mytek #5 (FRANCE) DECEMBER 1972



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FIN DEL COLOSO

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Mytek #3 1972 (Mexico)



# KING KONG



No. 104

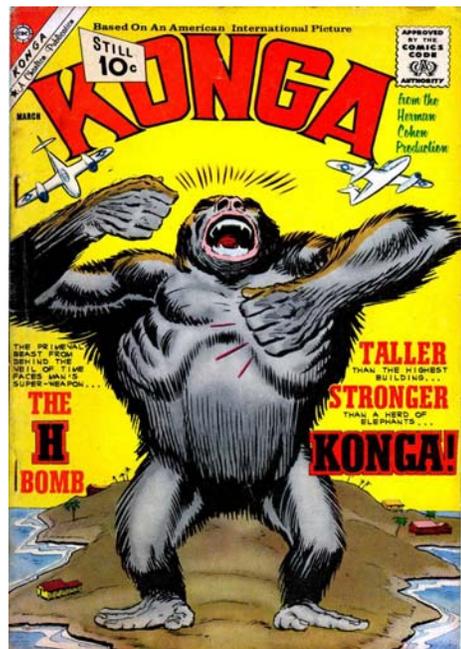
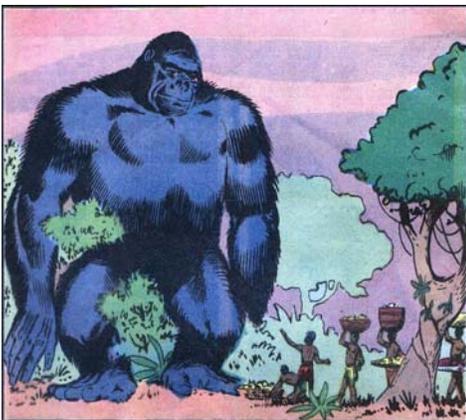
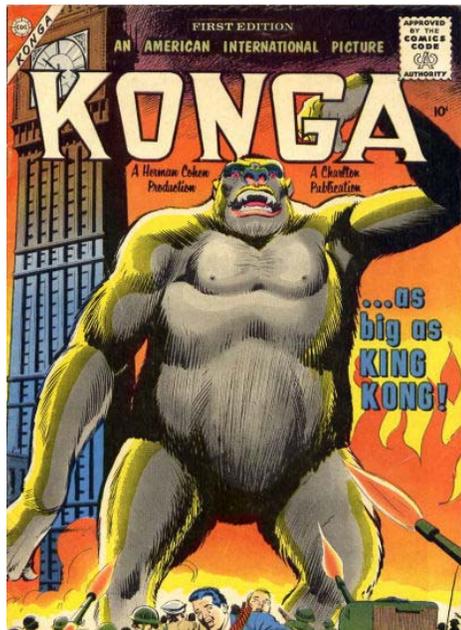


APARECE LOS MIERCOLES

Mytek #104 1968 (Mexico)

# KONGA

THE FANTASTIC MONSTER THAT GREW AND GREW AND...



**Konga Movie:** In 1961, Konga was born out of the unsympathetic mind of science. Like Titano a year before, the tale of Konga is tragic from the start. The life of Konga is significantly different in the movie than it is in the comic. The movie is a goddamn tragedy, as it lays out a story of wickedness that can be nothing else but a social commentary. For those sensitive to the issue of using animals in terrible experiments from everything from shampoo to psychological drugs it's a hard movie to enjoy. Konga is a victim from beginning to end. First, he is used in involuntary experiments by Dr. Decker who is supposed to be his friend. If that isn't enough, Decker, through hypnosis instructs Konga (who is the size of a normal gorilla at this point) to murder his adversaries. The wife tries to take advantage of Konga too, and injects him with even more of the serum. She is immediately killed by Konga, now three stories high because she pushed him too far.

The finale, is one of the most disheartening in the film and probably even more emotional than the death of King Kong. Konga now in the center of London is mercilessly gunned down by a battalion of soldiers. Up until this point, Konga has only destroyed one building, the building in which he was imprisoned. He has killed no other people than his captors (and of course, the people he was forced to kill.) He pauses by the Big Ben clock tower, but makes no attempt at an offense and barely tries to defend himself from the cannonade. Konga dies in a hail of bullets and for a giant monster, at least during the time of the movie it is rather quickly. The prostrate body of the reverted Konga (the chimpanzee) dead in the street is a harrowing conclusion to an awful film.

**Konga Comic:** The comic tells about the same story, although it plays up the fond relationship between Konga and Decker. However, they all but removed the maniacal tendencies of Dr. Decker, placing the murderous intent clearly at Konga's discretion. The serum used gives Konga mind reading capabilities and he decides to kill the adversary of Dr. Decker out of some loyalty. In the finale, Konga, reacting to the distressed mental state of Dr. Decker, clumsily injects HIMSELF with more serum. After that, things play out more like the death scene of Toho monsters, rather than the ending of the original movie, although less intense. Thankfully, **Joe Gill (writer) and Steve Ditko (artist)** left out the side story of the cat!

**Konga II:** In issue #2 there is an odd combination of stories also by **Joe Gill and Steve Ditko** who were the principle creative team behind the series. The original story is reviewed as back-story and then retold almost as the original story only with two of Dr. Decker's students as the brazen scientist and his wife (and yet another innocent monkey who will replace the previous Konga as seen in the first comic and film). It quickly becomes obvious that this issue was inspired heavily by the stories of **King Kong** and the **Son of Kong**.

Konga travels by boat on the way back to the Continent. In a terrible storm, the ship is tossed about but in the hold, Konga under the influence of the serum still grows larger until he punctures a hole in the side of the ship. Large enough now to hoist the ship above his head he walks through the ocean to an uncharted island.

(continued next page)

# KONGA

(continued from last page)

There he fights a tyrannosaurus rex. After a short post victory moment, a volcano explodes causing the island to sink in the ocean. The doctor and wife are saved by a seaplane and as they fly away, a single, slowly descending hand of Konga is seen. Has Konga died yet again?

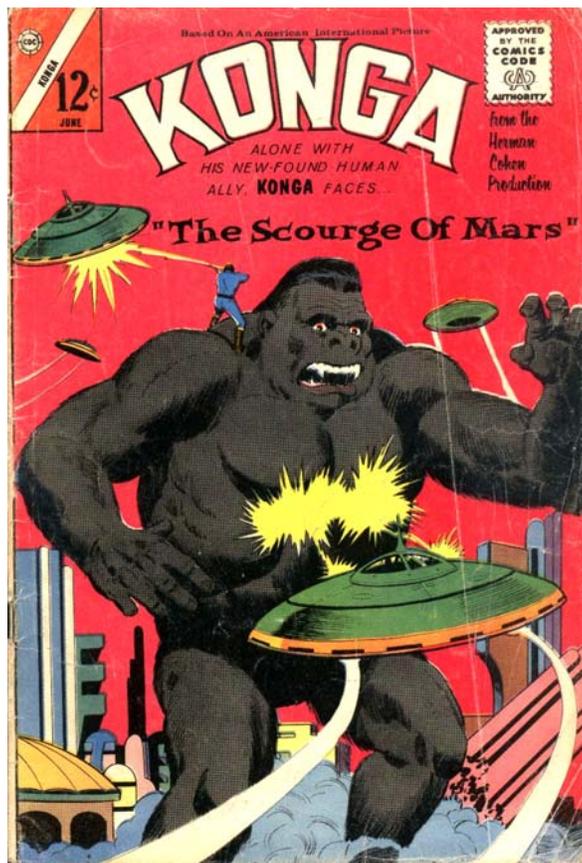


The artistry of Steve Ditko and Joe Gill from issue #2 1961 "KONGA REUTRNS"

Yay! Konga is alive and has found his way to yet another uncharted tropical island this time near New Zealand. In a rather interesting twist, *Joe Gill* beings to explore the emotional state of a one of a kind giant ape, and he is lonely. As Kong did, Konga pines after Sandra, Dr. Bob Stanley's wife, the only person who was kind to him. Not that Bob wasn't, but you know how feminine charm works on giant apes. In this issue (#3), he fights a weird sea dragon worshipped by a vaguely familiar and stereotypical African tribe. Maybe, since Mytek left their island they started worshipping "The Monster from the Sea."

In issue #4 they are mired in back story as they recap issues #1, #2, and #3. The highlight of this issue is that Konga fights a super giant colossal squid and sinks Hitler's submarine. As we follow the rest of the series #5 - #22, things get exciting and crazy. We see Konga defend the world against many a maniacal men, mammoth monsters and even a few maniacal monster men. Issue #23 however is a blockbuster finale to the series. Konga does battle with the Flame Dragon in a thrilling clash of the titans. Konga, King Kong would be proud to call you brother! 🍌

While Joe Gill stayed aboard to write all the adventures of Konga. Steve Ditko was the principle artist of the series until issue #15, which was just about half way through the series. Then artists Dick Giordano, Bill Montes, Ernie Bache, and Rocco Mastroserio would all take the helm in turn to close out the series.



In this issue, Konga not only fights invading aliens from Mars, but also their robots.

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**KING KONG IS THE LARGEST MONSTER** ever made for a movie! Forty Feet tall and weights 6½ tons. He stars in the new Dino De Laurentus production "King Kong" distributed by Paramount Pictures.

The New "KING KONG" was filmed in Hawaii, New York City, and Hollywood and it was produced at a cost of **\$24 MILLION!**

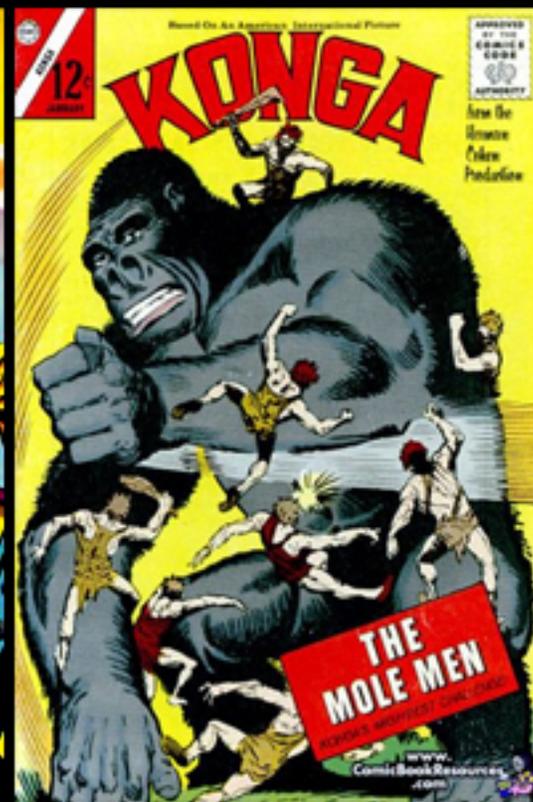
Start with 1oz. Jim Beam over ice in a tall glass, add ¾ Grenadine. Fill with Orange Juice, Add wedge of Lime and your friends will go ape over your

**" KING KONG " COCKTAIL!**

\* Please drink responsibly \*



KONGA #21 FEBRUARY 1965



KONGA #10 JANUARY 1963



KONGA'S REVENGE #2 1963



KONGA #23 NOVEMBER 1965



KONGA'S REVENGE #3 DECEMBER 1968



These are the comic adaptations of *The King Kong Show* with King Kong, Mecha-Kong and the evil Dr. Who...



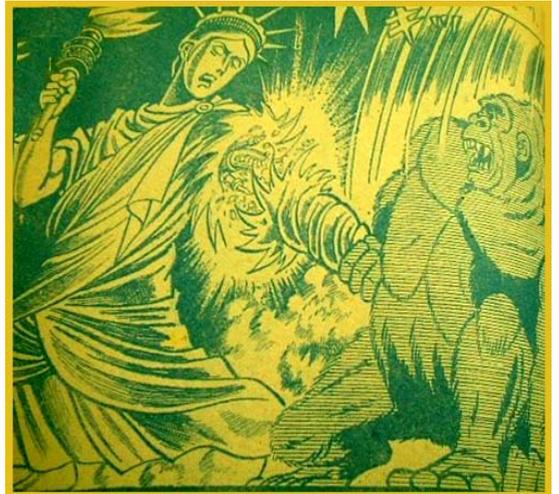
Not this Dr. Who!



This Dr. Who!

However, neither shares the appearance of the Dr. Who from the animated cartoon who had a chrome dome and coke bottle spectacles. Somebody was referencing the wrong character when they made this movie!

**King Kong (Rankin / Bass / Toho)** I know very little about the King Kong mangas except that a number of issues were published over the years featuring King Kong in both, new and revision stories. The adapted stories took their material directly from episodes of *'The King Kong Show'* by Rankin and Bass. The Toho films *King Kong vs Godzilla* and *King Kong Escapes* were also adapted. I also know there were other comic magazines in Japan that chronicled the character King Kong, but how many there were I haven't a clue. However, quite a bit of art has surfaced from these stories like the unforgettable battle between King Kong and the Statue of Liberty, which was particularly gory! This story predated *'Ghost Busters II'* by a couple of decades. Diagrams of the laboratory where evil schemes were planned by 'Dr. Who' (*not the timey whimey time traveler*) surfaced along with schematics of mecha-kong. [\(Which can be seen on the following page\)](#)



Yet, for all my research, I could not dig up diddly-squat! Well, except this thing of beauty that would have translated to film in an endless spectrum of awesomeness! It is the first time I've seen King Kong and Ghidorah in the same scene! I can almost imagine what it would have been like.... Ah!



I have no idea where this is from but you can see the famous Tokyo Tower off in the distance.



KING KONG (JAPAN) 1967



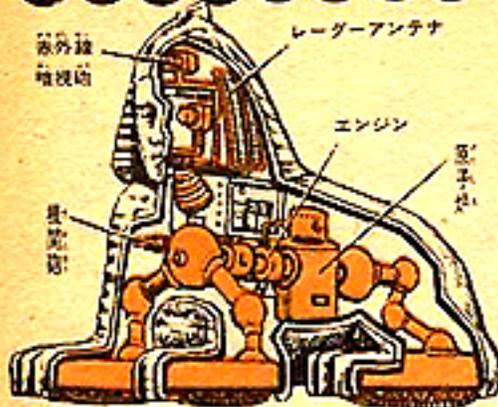
RETURN OF KING KONG (JAPAN) 1967



page from 'ROBOT KONG' (JAPAN) 1967



# スフィンクス戦車



ドクターフーは、天才科学者だが、想像のような性格だ。人知れずピラミッドの中にひみつ基地をつくり、世界征服をたくらんでいる。ひみつ基地のまわりには、シェット試飛機や、あなごのまにさりの近づくのをふせいでいる。基地の中には、最新鋭の兵器で、強力な兵器をそなえている。フーは、自分のへやにおさまつて、まわりのようすをテレビで見ながら、命令をくだすのだ。

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Shown here is 'Chandu' (with x-ray vision that melts metal), a precursor to Titano.



#127 1<sup>st</sup> appearance of Titano, in 1959



in #127 Lois dubs Toto, Titano! 1959



## TITANO: THE SUPER APE

Titano's story is a tragic one of a character born out of the indifference of science and the foibles of man. I don't just mean one version; I mean all of them to some degree. It's as if being born a giant ape is a harbinger of doom. However, Titano somehow continues to live on because he is above all else a proud and noble creature regardless his situation.

**Titano I (1959)** was at one time known as Toto. Toto was just one of many chimpanzees around the world that expressed an intelligence thought to be beyond their capabilities. Toto, because he was beloved and quite popular, was invited to many public functions where he dazzled audiences. At one such event in Metropolis, some lout (*probably Ronald Regan*) threw a banana crème pie in Toto's face. Lois Lane, on hand to cover the event, came to Toto's aid and they instantly formed an affinity for each other.

The talented and intelligent Toto is sent to NASA where he is trained as an astronaut and sent into orbit inside a rocket-powered satellite. During his mission two meteors, one composed of pure kryptonite from Krypton and one composed of cosmic uranium collide in a powerful explosion, nearly destroying Toto's space capsule.

Seemingly unaffected, Toto returns to Earth, but soon the fall-out from the meteors begins to rapidly alter his genetic make-up. He grows to gigantic proportions. Now at the amazing height of forty feet, all of his natural abilities including his strength have multiplied to titanic levels. Because of this, crack reporter Lois Lane dubs him Titano, but runs into trouble when Titano, still affectionate toward her, picks her up like a living doll. Superman appears and attempts to intervene.

Although, Titano is gargantuan in size he is still the benign Toto inside. However, when Superman intervenes, Titano becomes confused and frustrated. In this agitated state, another side effect surfaces and kryptonite beams blast from Titano's eyes. Superman, caught unaware, is injured. Lois Lane calls on Toto's mimicking skills and entices him to put on giant lead glasses.

Then Superman, using his super speed and super strength, hurls Titano through a quantum distortion. Titano travels back through time a hundred million years to a time when giant mammals and dinosaurs still roamed the Earth. Now, Titano, still the benign and tame Toto inside, will have to defend himself against terrible carnivores and other massive predators.

However, when Krypto the Super Dog is mysteriously transported back almost a hundred millions years, he finds Titano alive and contented, but Titano becomes annoyed when he sees the familiar super symbol on Krypto's cape. They tussle, but Krypto (apparently much smarter than Superman) befriends Titano by finding him some delicious over-sized bananas. Finally, Krypto is sent back to his own time leaving behind a (albeit momentarily) happy giant ape.

While Titano has had several of guest appearances and a dozen cameos, he never had a series of his own. However, he is still quite popular with comic fans.

## TITANO: THE SUPER APE

**Bizarro-Titano:** In a bizarre twist, (pun intended) Titano ends up on Bizarro-world (Htrae) where things are reversed, opposite, up side down, and right side under. It is not the real Titano, but a version created by Bizarro #1 (A Bizarro-Superman and the first or worst of Bizarro kind) when he traveled back in time and wrangled with the real Titano. When he gets back to Bizarro-world he creates a Bizarro-Titano. Every other Bizarro citizen thinks Bizarro #1 stole the idea from the 1933 King Kong film. Bizarro-Titano is similar to the original Titano except for the crackly white skin and the blue kryptonite eye beams. It is my conjecture that Bizarro-Titano was much happier battling Bizarros than Real-Titano ever could be.

The original Titano, lost in the Cenozoic Age but not forgotten, is constantly roused out of prehistoric life by heroes and villains alike and made to do terrible things. He is so tired of being pushed around that loveable Toto, a super being by accident rather than design becomes hardened and despondent at the hands of other super beings. However, after one such incident, a benevolent alien offers sanctuary to Titano on her world of giants. Titano finds love and one hopes, continued happiness.

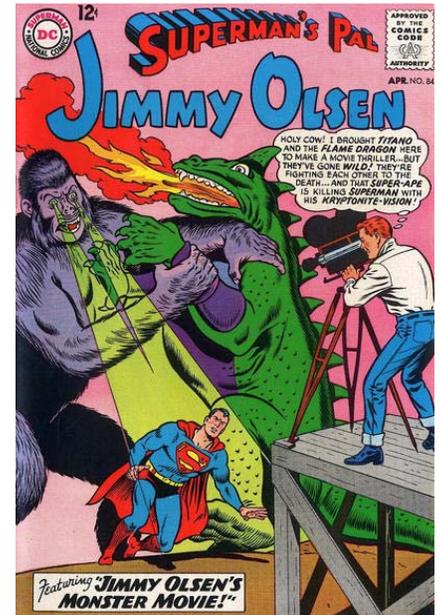
### **Titano II:**

The story of Titano takes on a harsh bit of reality, probably due to concurrent real events of the time. In this revamp, Titano is a neglected, abused laboratory chimpanzee used in cruel scientific experiments. The laboratory is a facility for the creation of super beings and Titano is subjected to countless tests and experiments. He is tormented by the very scientists he depends on because somehow Titano is unchanged by these tests. It is because of this his name is given to him in mocking jest. Lois Lane, on an investigative expedition, visits the lab where she meets Titano. Sensing she is compassionate and sympathetic, he leaps into her arms for protection. Lois is not in a position to help him, and is forced to leave.

Then, as fate might dictate, an accident befalls the laboratory and a jolt of electricity triggers a chemical response in Titano's DNA. He becomes enormous in size and now, with the power to protect himself, he seeks revenge on his tormentors. Superman intervenes and stalls Titano long enough for the wicked scientist to use a reagent to reverse Titano's transformation. However, it is too potent and Titano dies in the arms of his only friend, Lois Lane, an all too common end to an innocent and exploited creature.

**Titano III** is the further degradation of a giant monster character. In the new 52 series, Titano goes through another revamp. Now he is a genetic mutation spawned by a deranged biologist with unknown motives. This Titano is only fifteen feet tall or so and turns into an albino during the experiment. This incarnation of Titano had a brief existence, murdered by an imposter posing a superman or some such nonsense like that. Ω

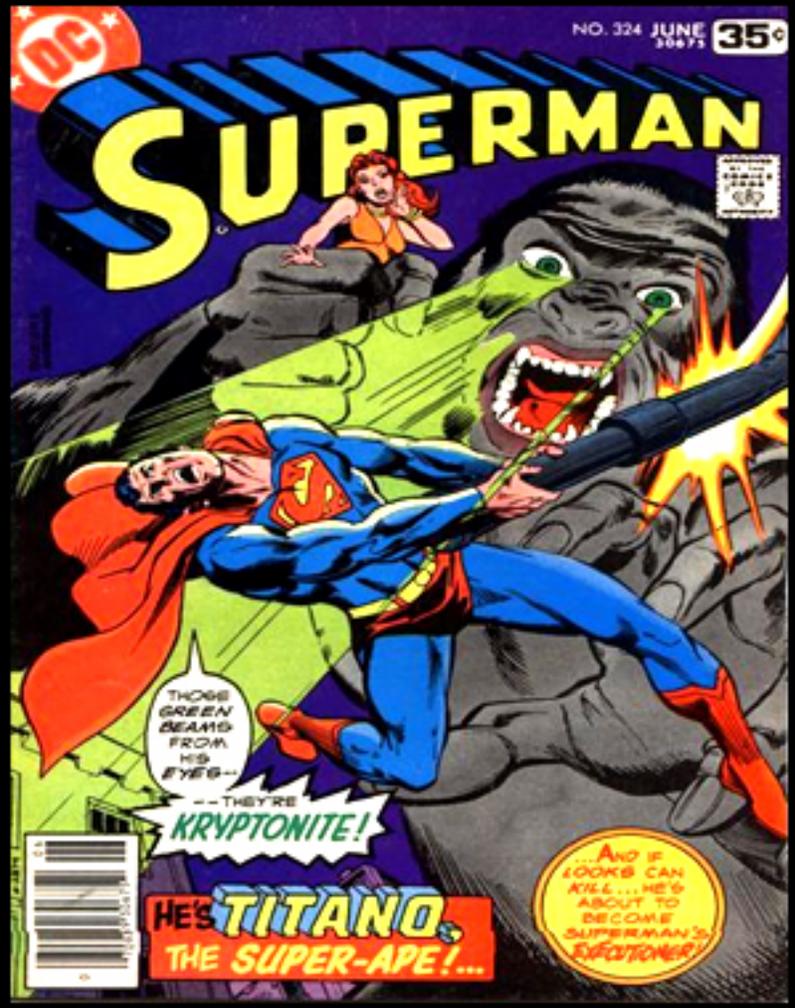
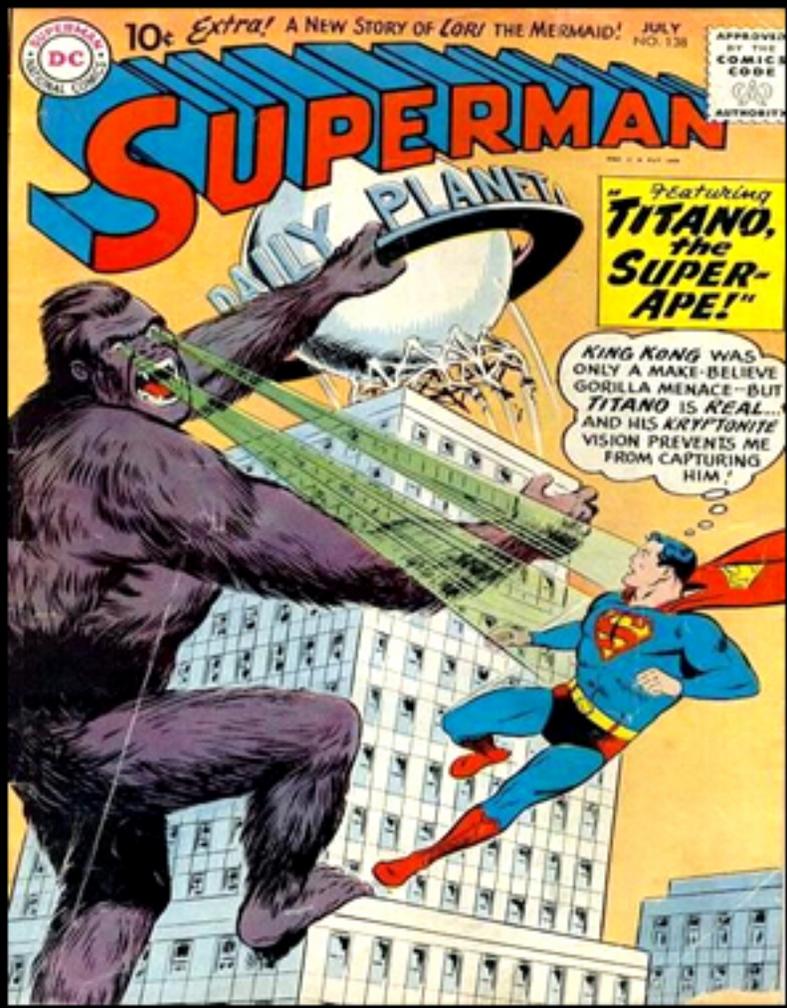
Other Titano's need not be mentioned; because they are so far removed from the original, they ceased being the same character.



Is Olsen callously pitting monsters against each other to make a movie? At the expense of Superman?



Titano is too much for Superman!



Richie Rich  
**PROFITS**

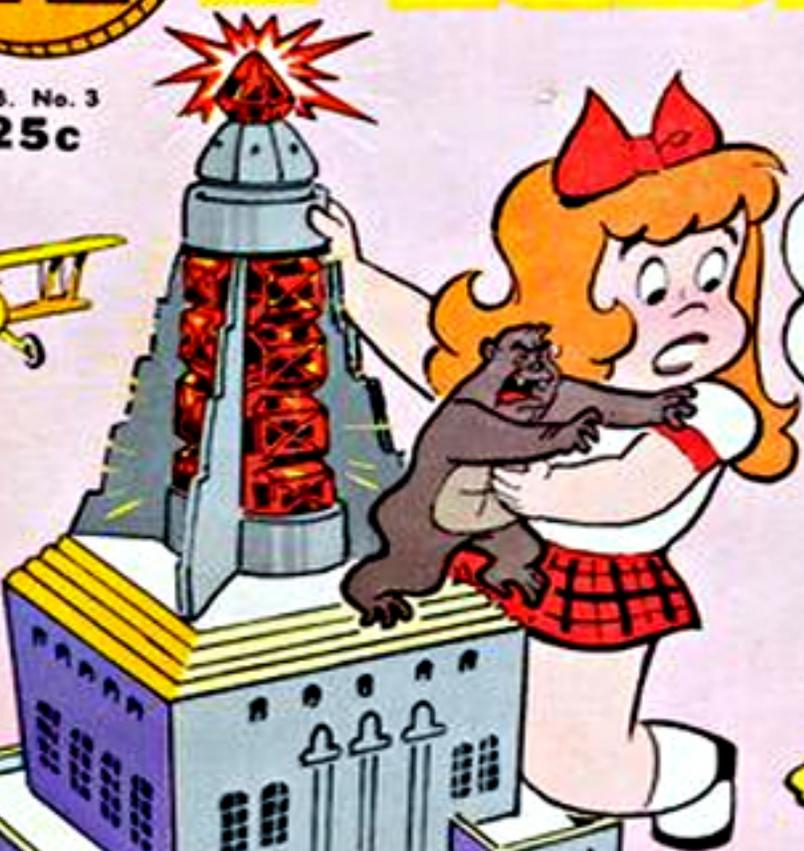


FEB. No. 3  
**25c**

# Richie Rich

# PROFIT\$

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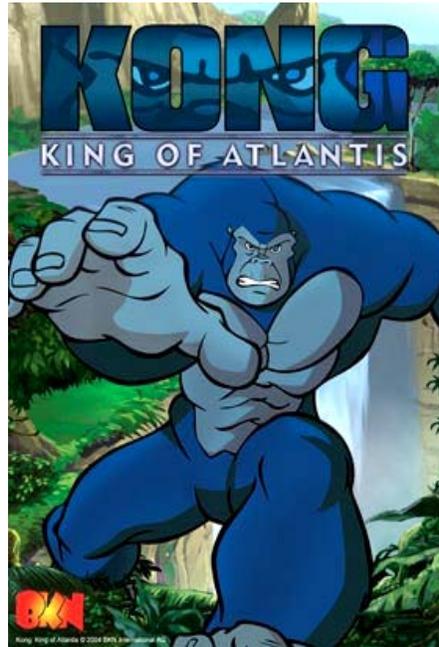
No. 3



Long gone are the days of cartoons being expertly drawn and animated by professionals with stylized art unique to them—professionals who gave a damn. I admit I've never grown up, much, and you will find me watching cartoons every now and then, usually weird, unique shows.

From the notorious BKN studios comes *'Kong: The Animated Series.'* Loosely based on the original movie, it is so coarsely concocted that much of it makes no sense; seemingly built around popular news topics of the millennium. It began when protagonist, Dr. Lorna Jenkins procures a sample of King Kong's dead body in 1933. She squirrels it away for 67 years—in a pickle jar maybe, until she can pluck out the DNA. Then for reasons unknown she combines Kong's DNA with that of her karate champion grandson.

From this bizarre pairing a gigantic, dark blue gorilla is created. Why is he blue? Granny Jenkins raises this blue Kong (any relation to Grape Ape?) on an isolated island where she develops a cyber link in which Kong and said cyber link user can merge into one mentality called *'Mega-Kong.'* Meta-Kong would have been more suitable name for the resulting Kong.

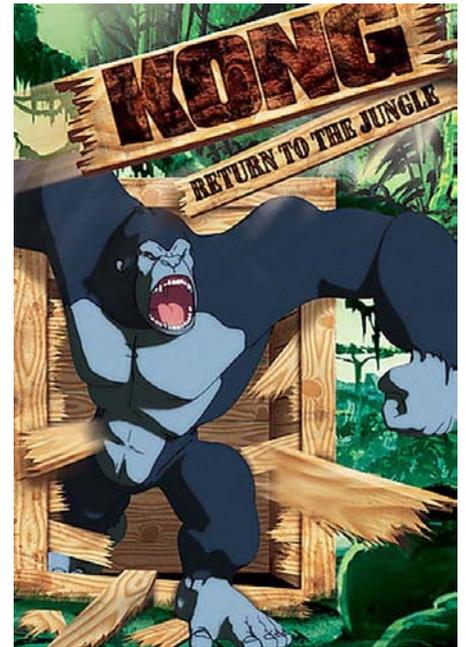


*'Kong: the Animated Series'* (2000) lasted only one season then fell into obscurity. It was originally created—hastily no doubt—to compete with the more popular *'Godzilla: the Animated Series'* on the Fox network.

However, by the time Kong made it to the small screen, Godzilla's run was already over. And, by the end of 2000, neither was in production. The Pokémon / Digimon network war had pushed them both off the air. A video game based on this *'Kong: the Animated Series'* was released in 2002. The great blue Kong clone would coast on a wave of renewed interest in the wake of Peter Jackson's movie remake of the original Kong in 2005.

The series was rebroadcast and BKN studio pushed out a direct to video film featuring a new adventure called *'Kong: King of Atlantis.'* In this film, after a five year lapse, Kong was the slave king of the devious Queen Reptilla. Possibly a nod or poke at Godzilla or maybe an homage to 'V'.

Alarmingly, this feature is a musical version, which is an odd direction to go, but there it is. Maybe they were trying to associate or emulate the *'Mighty Kong'* of a few years earlier.



Obtuse, BKN studios, despite the dismal response to their last feature *'Kong: King of Atlantis'*—and an accompanying video game—said let's do the same thing again, except we'll try digital animation this time and that's what they did.

*'Kong: Return to the Jungle'* (2006) harks back to a pulp era with the premise of a big game hunter and his...robot army, who capture the monstrous inhabitants of Kong Island—the island where Dr. Jenkins originally created the petri dish Kong and raised him—including Kong himself. The hunter transports these prehistoric creatures back to his state of the art zoo, a possible homage or out right lifting of the plot of *'Jurassic Park'* (1997) which is further supported by the surprising escape of his beastly quarry. They flee into the city where panic and chaos ensue.

I alluded to this above, but did I mention that *'Kong: Return to the Jungle'* also includes musical numbers that praise the magnificence and magnanimous virtues of the mighty blue Kong!

Kong: the Series,  
Kong: King of Atlantis  
and Kong: Return to the Jungle  
are all available on [Amazon.com](http://Amazon.com)

**COMING IN SEPTEMBER**

**ALL-OUT MONSTER REVOLT  
MAGAZINE 4**



**FROM**

**ALL-OUT MONSTER REVOLT**



# KING KONG & TEK CARDS

THE TRANSFORMATION OF AMERICAN POP CULTURE

Many years ago, children in the Philippines played a game that some might recognize as similar to a game played by kids in America. It was a game much like tops, marbles, pogs or yugio, but unique to the Philippines. This game was called 'TEK,' an acronym for 'Texted Game Cards.' TEK was played with small comic cards about one fourth the size of regular playing cards. If you remember the *Brooke Bond* collectible cards in *Red Rose Tea* packages, then you can visualize the size of TEK cards.



These cards were made in runs of 36 cards to a set and each set featured scenes from a popular movie or television show and many were from American media. Each set was broken down into thirty-six scenes, numbered as such like trading cards and painstakingly illustrated with the dialog included. These cards more often than not were peddled from school to school by traveling toyshops much like the metropolitan hot dog carts or pretzel trolleys with which we're familiar. Wherever kids congregated, these rolling shops would appear and sell children a multitude of delights including TEK Cards.



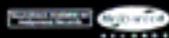
Now comes the part that only kids could possibly orchestrate and understand—the rules! Who wins and who loses and what you get when you win is properly noted—as with any street games that kids facilitate—since betting seems to be a major factor. Players choose a card, his or her favorite or the most established winner, in their collection and bet a number of cards in their collection, I assume on who's card will land face up. Then in any number of ingenious methods, they fling and flip the cards in the air with a snap and the winner takes all. The winners and the losers, too, I guess, would go home and arrange their cards numerically to see which films or shows they had or had left. It's a tough way to collect a series but it is also more thrilling then trading, much like poker. ☺

WALT DISNEY PICTURES PRESENTS

# เมทรี เจียง

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WALT DISNEY PICTURES PRESENTS "MIGHTY JOE YOUNG" AN RKO PICTURES PRODUCTION IN ASSOCIATION WITH THE JACOBSON COMPANY A RON UNDERWOOD FILM BILL PAXTON CHARLIZE THERON RADE SERBERZLIA  
NAVEEN ANDREWS REGINA KING AND DAVID PAYMER MUSIC COMPOSED BY JAMES HORNER SPECIAL VISUAL EFFECTS BY DREAM QUEST IMAGES SPECIAL MAKE-UP EFFECTS BY RICK BAKER FULL MOTION GORILLAS BY HOYT YEATMAN  
COSTUME DESIGNER MOLLY MAGINNIS EDITED BY PAUL HIRSCH, A.C.E. PRODUCTION DESIGNER MICHAEL CORENBLITH DIRECTORS OF PHOTOGRAPHY DON PETERMAN, A.S.C. OLIVER WOOD SUPERVISING PRODUCER RALPH WINTER  
BASED ON A SCREENPLAY BY RUTH ROSE AND A STORY BY MERIAN C. COOPER FROM RKO PICTURES "MIGHTY JOE YOUNG" CO-EXECUTIVE PRODUCERS GARY STUTMAN MARK LISSON EXECUTIVE PRODUCER GAIL KATZ  
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# MAN ON A RAMPAGE

OR

## How Giant Monsters Invaded the Arcade

BY Ernestus Jiminy Chald

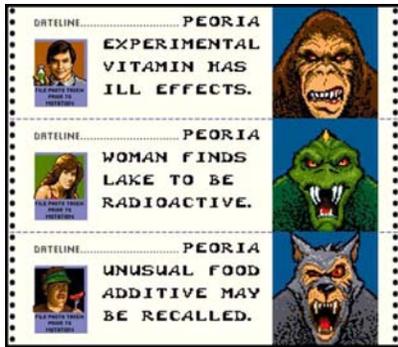
As a young boy growing up on the South Side of Chicago, a visit to the arcade was always among the highlights of any given week. Chicago in the '80s was lousy with arcades. There were no fewer than eight arcades on the South Side alone. Perhaps the fact that Bally Midway—the now defunct yet once preeminent maker of arcade games—was headquartered here helped make this city a hot-spot for gaming arcades. Although most of my favorite childhood arcade haunts are long gone (no doubt as a result of the emergence of home gaming devices, which have taken much of the gaming experience out of the arcades and into our living rooms), the memories of the games I played at these establishments during my formative years have continued to linger with me, and, in a few cases, continue to influence and inspire me in adulthood by serving as indelible nostalgic portholes to the “good ol’ days” of yore.

No matter how old I grow, the power of these games to transport me back to my childhood—back to those dingy arcades where a dollar in quarters could buy me an hour's reprieve from the struggles of day-to-day existence—remains a true marvel to me.

One game that will always hold a very special place in my heart is the 1986 Bally Midway classic, “Rampage”. Any kid growing up in the ‘80s as a fan of giant monster flicks like King Kong and Godzilla (both of which were enjoying a resurgence of sorts thanks to the release of films such as “Godzilla 1984” and 1986’s “King Kong Lives”) was, by default, a fan of “Rampage”.



Controlling the game’s three characters—George, Lizzie, and Ralph (a giant gorilla, a Godzilla-like lizard, and a colossal werewolf respectively)—afforded us youngsters the closest approximation we’d ever experience to actually “becoming” a giant monster, destroying everything and everyone in our paths. I don’t quite recall the first time I ever played “Rampage” myself, but I also cannot recall a time in my life when I wasn’t playing “Rampage”. It’s almost as if the game has been with me since birth.



Graphically speaking, “Rampage” looked gorgeous for its time, and has held up incredibly well over the years. Now that retro-style games are increasing in popularity, many designers attempt to mimic the look of games like “Rampage”. The 1997 release of the game’s sequel, “Rampage World Tour”, took everything that was brilliant about its predecessor and updated it for the modern age. It has subsequently become a classic in its own right.

As I’ve grown older, I’ve sort of lost touch with video games. As sad as it is for me to admit, I know that I’ve become one of those old geezers who laments the loss of their own youth by castigating the youth of today for their inertia, while secretly harboring jealousy at their ability to master things with ease that are far too sophisticated for a technological Neanderthal like myself to comprehend (“There’s too many damn buttons on these controllers. Back in my day, we made do with two and a joystick!”), but though my experience with contemporary games may be virtually nonexistent, my connection to the games I grew up with and loved has only grown stronger with the passage of time. Thus, when I had the opportunity to meet Brian Colin—the creative mastermind behind many of my favorite childhood games including “Rampage” and “General Chaos” (which deserves an article of its own in a different publication)—at the Galloping Ghost arcade in Brookfield, Illinois, I jumped at it. It was a truly humbling experience to shake the hand of this man whose name would not have even rung a bell for me if it hadn’t been followed by a description of who he was and the legacy he’d forged in video game history, but who had, nevertheless, brought so many countless hours of joy and entertainment to my life growing up.



Recently, I had the great privilege of interviewing Mr. Colin on behalf of All-Out Monster Revolt Magazine, and what follows are the results of that interview.



**Ernestus Jiminy Chald:** *Very briefly, can you describe the arcade game climate when you were growing up? You must've been able to witness the transition somewhat from more analog forms of gaming—pinball machines and such—to the video format. Do you remember the first video game you ever played? And can you speak a bit about your initial involvement with the video game industry? How old were you at the time that you first started working in games? And what about this particular line of work appealed to you?*

**Brian Colin:** I was 25 in 1982; a recent College graduate, an international award-winning animated filmmaker, a “Roving Cartoonist” who did print ads for restaurants and taverns, and a first-rate fry cook.

I answered a “Help Wanted” ad for an Artist/Animator from the Bally Midway Company, naively assuming that they wanted artists to paint pinball back glass marquee. The video game industry was pretty much off my radar at the time; I figured that it was my “cel animation painting techniques” that they were looking for. The thought of doing video game animation didn’t even enter my mind...

Special Feature: [Man On Rampage or How Giant Monsters Invaded the Arcade](#)

[\(continued on next page\)](#)

**Brian Colin:** ...So when I was told that I would be doing art for video games, I was not thrilled. Games were pretty much still at the Ms Pac-Man stage, and I suspected that I would find the challenges too limiting. Still, they were willing to pay me a weekly salary, which was better than the “free beer and pretzels” arrangement that I was accustomed to prior to then.

To be honest, I was a little bummed when they called to offer me the position. I remember thinking, “. . . this is it. Childhood is officially over. I’ve got a Real Job”. I was wrong. Instead, I found myself at the ground floor of an industry in which childlike wonder is a valuable attribute, and the constantly changing day-to-day challenges make it nothing like the mundane routine of a “Real Job”.

I had always been interested in entertaining people. The opportunity to do so in an environment where we were making up the rules as we went along was incredibly freeing. This was a great place to develop as a designer. The fact that this was a production-based facility balanced out the creative freedom and added a strong sense of responsibility into the mix (i.e., workers on the factory floor were out of work if we didn’t make our deadlines).

**EJC:** *I heard that you were a 2D animator before working in games. What sorts of non-gaming animation projects have you worked on over the years?*

**BC:** I won a number of international awards for my film “In Search of a Plot” (You can find it on YouTube on the Game Refuge Channel). Haven’t done much with film animation since entering the Video Game Industry, though . . . too busy.

**EJC:** *What animators/studios were influential to you coming up?*

**BC:** Chuck Jones, Disney, and any & all Looney Tunes . . . the usual.

**EJC:** *Can you describe the germination of "Rampage" as a game from the time of its initial inception? Where did the idea come from? And what was the initial inspiration for a game with giant monsters as the protagonists?*

**BC:** Rampage is the result of someone telling me something couldn’t be done. I had been told that, unlike some other games of the period, we couldn’t do animated backgrounds with our current hardware. So while discussing the limitations of the current game hardware with some co-workers, it occurred to me that our hardware’s annoying rectangular block movement constraints were ideally suited for only one thing: a building collapsing upon itself. It was only a small step from there to giant monsters smashing buildings, which was enough of a hook to convince me to start creating a multi-sprite character and draft a game proposal.

Middle management, however, was less than receptive to something that was so far outside the norm, and shot the game down for being too unusual. I think that’s when I first became aware that even in an industry built on creativity, “playing it safe” was often considered more important than originality...

**BC:** ...Unwilling to take “No” for an answer, I went directly to the office of the new President of Bally/Midway (Maury Ferchen) who, needless to say, loved the unique concept. The green light was given, and the game went on to break all previous earnings records.

**EJC:** *What were some of the stylistic influences that you and the creative team were inspired by?*

**BC:** I was responsible for creating pretty much all of the screen art and animation, as well as all of the cabinet and marquee art. I preferred the pen-and-ink style of a Jack Davis or Mort Drucker, but pushing pixels in the mid-eighties was a unique art form all its own. The limitations of 16 colors to a Sprite, the subtle blur of the interlaced video, these are things that had no artistic precedence, and as such, I was pretty much making it all up as I went along.

**EJC:** *Are you a fan of the giant monster genre outside of "Rampage"? What are some of your favorite giant monster films?*

**BC:** The stop-motion animated ones were my favorites: O’Brien’s Kong, Mighty Joe Young, The Valley of Gwangi, 20 Million Miles to Earth, etc. If I think about it, Mad Monster Party had a pretty cool, humorous take on Kong too . . . .

**EJC:** *And why do you think this genre's been so enduring?*

**BC:** Every little kid enjoys knocking stuff down just to see what will happen. We’re taught to control these impulses, but there is something universal, even joyful, about imagining a world in which you can destroy without consequence . . . the “Antihero” in the large economy size.

**EJC:** *Now, nearly 30 years after "Rampage" was released, it is universally regarded as an arcade classic—a masterpiece of the art-form. Did you have any sort of premonitory sense when you were working on it that the game would end up attaining this status?*

**BC:** I knew it was going to be a hit from the moment of conception, which is one of the reasons I fought so hard to make it happen.

Side note: One of the reasons for its popularity, (and something that most historians miss), was the fact that we deliberately named the levels after US Cities . . . and then I personally sent out hundreds of Press Releases informing local TV and Newspapers that “YOUR CITY IS ABOUT TO BE DESTROYED”! This generated over 50 articles and television news stories that I know of . . . and doubtless quite a few more that I don't.

Rampage seemed to have a much broader demographic appeal than most other games of the day, which was a bit of a surprise to me. Perhaps it was the empowering aspect of being the Antihero, the simplicity of the controls, the playful absurdity of the theme, or simply that there was no "wrong way" to play it. But the thing I remember most about watching people playing Rampage was that it was not uncommon to see players laugh out loud as their once-powerful characters shuffled naked from the screen. Rampage was simply about having fun.

Bally/Midway Mfg. Co.  
10601 W. Belmont  
Franklin Park, Il 60131  
(312) 451-9200 X4641

Dear Editor,

Your readers might be interested to learn that downtown Chicago is slated for destruction.

This week marks the national release of RAMPAGE, a record-breaking new video game from Bally/Midway. RAMPAGE is aptly named; a trio of player-controlled monsters run rampant through dozens of major cities... reducing to rubble everything in their path. Since downtown Chicago is featured in the game, and since an overwhelmingly enthusiastic public response during nationwide testing has earned RAMPAGE the distinction of being our highest-earning game ever, we felt that the attached "facts" sheet might prove to be of some use to you.

Should you require any additional information ( photos, locations, etc.), please feel free to contact me at the numbers above.

Sincerely,

  
Brian Colin  
Video Graphics Designer  
Bally/Midway Mfg. co.



*EJC: Rampage" was clearly a major influence on many other games that were subsequently released over the years (SNK's "King of the Monsters" for instance). Have you spent much time playing these sorts of games? And what's your opinion of them?*

**BC:** Making games is what I do for fun. And I mostly make new games because there's nothing out there like whatever it is I want to play. So people are often surprised when I confess that I don't play other people's games much. Sorry.

*EJC: Has there ever—or might there ever—be any "Rampage" merchandise? Desktop Lizzies, Georges, and Ralphs would look great on my lectern!*

**BC:** Some stuffed animals and key chains were made a long time ago, but not much that I'm aware of. I am actually talking to a well-known resin sculptor who just finished a General Chaos statue for us about doing a series of three figures—George, Lizzie & Ralph—atop three half destroyed buildings that could be displayed separately or together as a huge monument to destruction!

*EJC: That is amazing! Sign me up for one of each! Now, looking back in hindsight, was there anything about "Rampage" you were dissatisfied with? Things you intended to incorporate but were unable to, glitches you wished you'd been able to rectify, etc.?*

**BC:** The original had a lot of limitations from a technological standpoint, but I've always been proud of how we were able to push the envelope beyond what was considered possible at the time. I have to say that I'm pretty satisfied with what we achieved.

Ten years later, of course, I was able to add tons of additional fun little bits of business in "Rampage World Tour", so I was able to revisit and enhance the basic gameplay and storyline.

*EJC: Which is your favorite monster to play as in "Rampage"?*

**BC:** George. If you look at the screen depicting the monsters as humans, I was George, my wife was Lizzie, and programmer Jeff Nauman was Ralph.

*EJC: Was there a real-life inspiration for "Scumlabs"? And why did you choose Peoria as "ground zero" for "Rampage"? Was that a wink of affection or a disdainful jab?*

**BC:** I was in college in the mid-seventies, so environmental issues were close to my heart. Scumlabs had no one real world counterpart—I was primarily just venting at unrestricted urban sprawl. The old film industry question, "Will it Play in Peoria . . . ?", seemed apt for a game that was like nothing else ever before.

***EJC:** "Rampage World Tour" was released in 1997. It would seem as though you strove to maintain as much fidelity as you could to the original while simultaneously updating certain aspects for the then-current market. Did you have any involvement whatsoever with 2006's "Rampage: Total Destruction"? I've never played it myself but have heard that a wide variety of new monsters were added to the game including giant sharks, armadillos, and blowfish. What are your thoughts on this game?*

**BC:** Nope. Since "Rampage World Tour", every time we're asked to take part in another sequel, we pitch a dramatically different 3D gameplay mechanic that takes the story and characters to a whole new level. And every time we are told: "Um, thanks anyway, but we just want you to slap some new characters into the old format . . ." Still "playing it safe", I suppose.

***EJC:** During your 30+ year career in games, you have created or worked on so many classic games, including "Discs of Tron", "Zwackery", "Spy Hunter", and, another personal favorite, "General Chaos". Do you often find yourself playing your own games? Or are you fairly weary of them by the time that production is finished?*

**BC:** I love my own games. I think successful designers make games that *they want* to play, but can't because they don't exist yet. I have about a dozen of my favorite arcade games at home and at the office and I play them all the time.

***EJC:** If you could only choose one, what is your favorite video game of all time?*

**BC:** This is a tough one. Truthfully, in terms of strategy, skill and laugh-out-loud hilarity, it would have to be "Arctic Stud Poker Run" . . . an absurdly addictive multiplayer vehicular-deathmatch-racing-poker-battlegame that glorifies gambling, guns and gasoline . . . . Not one of my better known games, but when played with friends across a LAN, it's easily the most fun I've ever had with my pants on. You can grab it for free here:

<http://www.gamerefuge.com/arcticstud/game/arcticstud25u.zip>

***EJC:** I've heard that you were inducted into the White Castle Hall of Fame? How on earth does one become eligible for such a unique honor?*

**BC:** I'm surprised you uncovered this little known fact! I tip my hat to your investigative journalism skills! Actually, one of the characters in the "Arctic Stud" game mentioned above was a Slider-eating goblin who caught the attention of the nice folks at White Castle. You can read all about it here:

<http://www.whitecastle.com/cravers/hall-of-fame/2005>



THE "RAMPAGE" DESIGN TEAM  
DRESSED AS GAME CHARACTERS - 1986

*EJC: What do you envision the future of gaming to be like? Now that you've seen games move from the arcade to people's desktops to, literally, the palms of their hands, what is the next step in the evolution of the art-form? And will there always be a place in this world for old-fashioned arcade machines?*

**BC:** I'm the last guy you want to ask for predictions. I predicted Beta over VHS, that Cable television would never gain acceptance, and that the Internet was a fad. But yes, I believe that there will always be a place in this world for old-fashioned arcade machines.

*EJC: What are some of the projects you're currently working on, and where can our readers learn more about the latest goings-on in the illustrious career of Brian Colin?*

**BC:** Most recently, Game Refuge has been working for TrulySocial Entertainment on "Flirt Planet", an interactive role-playing exploration game in which players are aliens from another world who've come to Earth looking for love. With nearly 90,000 lines of unpredictable interactive dialogue and a solid foundation of proven dating science, it's basically a fun, tongue-in-cheek attempt to teach nerds to flirt. The Facebook and iPad versions are out now, and the Android version will be available in a few months.

In our spare time, (of which we have precious little) we're also working on a total re-invention of our original Sega Genesis game of 20 years ago, "General Chaos".

If you really want to take a closer look at some of the nearly 80 games that comprise my personal game history, visit the Game Refuge website: [www.gamerefuge.com/alongtheway.html](http://www.gamerefuge.com/alongtheway.html) ...and/or follow us on Facebook at <https://www.facebook.com/GameRefuge> or <https://www.facebook.com/GeneralChaosfanpage>

## An open letter to Mr Stan Lee...

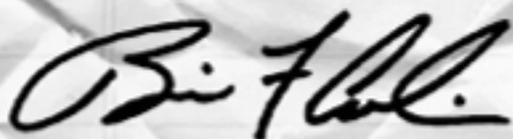
Hi Stan,

Looks like Hollywood might be doing a movie based on comic characters I created for an arcade game I designed a few years ago; **RAMPAGE**.

Since I have **NO** experience with this kind of thing, and you have **LOTS** of experience with this kind of thing, I was thinking that **IF** the producers ask me to do a **CAMEO**, you could play *me* ...

What do you think?

Thanks,



**BRIAN F COLIN,  
GAME REFUGE INC.**



**Postscript:** In preparation for my interview with Brian Colin, I knew that my research would, by necessity, have to consist of playing “Rampage” as much as I could (oh, the tortuous life of a writer!). Although I was given access to the game at home via an Xbox 360 copy of “Midway Arcade Origins”, I wanted to play it in its original format and its originally intended location—an actual arcade. Thus I headed back out to Galloping Ghost in Brookfield ready to destroy the country as I had so lovingly destroyed it countless times before while playing “Rampage”.

I arrived at the arcade only to find two younger fellows occupying the “Rampage” machine. Having nothing but time on my hands that particular evening, I decided to play another game until “Rampage” was freed up. I returned a few minutes later only to find another set of kids occupying the machine. Throughout the course of that evening, I would return to that “Rampage” machine every few minutes only to find it still occupied by youngsters deeply engrossed in their own personal campaigns of destruction.

Before I knew it, many hours had elapsed and it was time for me to return home, having not gotten a single chance to even play the game I’d gone there to play. Perhaps that fact says everything that needs to be said about “Rampage” and its vitality. In an arcade filled with popular games like “Mortal Kombat”, “Street Fighter”, and their many sequels (all of which remained largely unoccupied throughout the night), “Rampage” was never free.

Nearly thirty years after its release, “Rampage” was never free . . . .

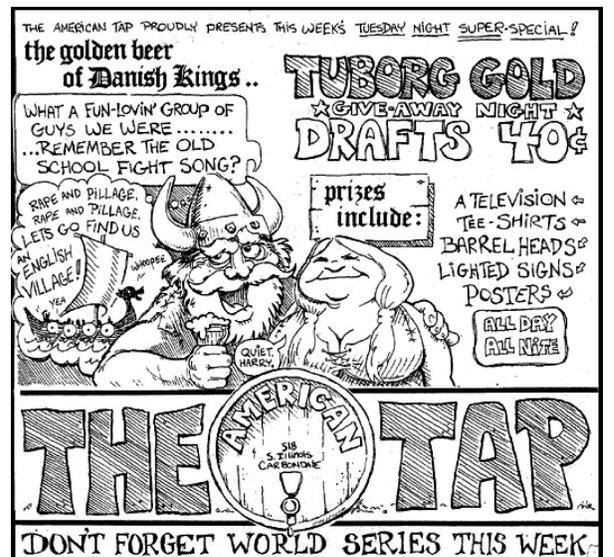
I was recently informed that New Line Cinema has been working on a cinematic adaptation of “Rampage”. Knowing that film adaptations of video games have historically been pretty awful (see 1993’s “Super Mario Bros.”, 1994’s “Double Dragon”, or virtually any other cinematic adaptation of a video game for empirical proof of this), my hopes for “Rampage: The Movie” are not very high . . .

...but, if they’re somehow able to translate even a small fraction of the original game’s charm to the big screen, I think it’s safe to say that George, Lizzie, and Ralph will continue tearing up our country for many further decades to come.

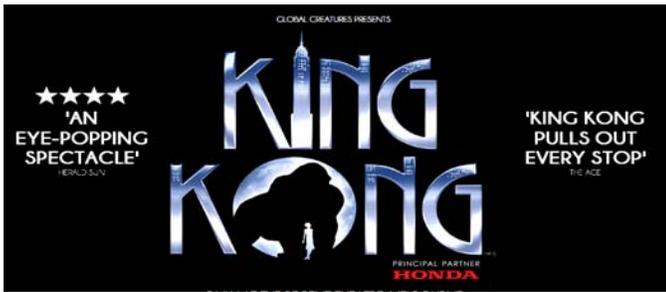
For more information on Brian Colin and his prolific career in the video game industry, visit the Game Refuge site at: [www.gamerefuge.com](http://www.gamerefuge.com)

Ernestus Jiminy Chald was born in Salt Lake City, Utah, but has spent the bulk of his existence in Chicago, Illinois. His published works include “The Rubbish Bin” (a polymorphic novel in the form of a trash can filled with crumpled pages of narrative prose, handwritten correspondences, and various forms of garbage) and “Black Carnations” (a collection of elegiac poetry).

He is also the author of “The Philosophy of Disenchantment; or The Ephemeral (mis)Adventures of Arthur Snowpenhauer” (a comic book from Chicago’s own Thomas Press). Chald is the founder of Peisithanatos Press, a Chicago-based underground publishing enterprise. ■



The Roving Cartoonist © Brain Colin



The successful Australian musical 'King Kong' is slowly making its way across the ocean in hopes of thrilling crowds in the United States. After five years in pre-production, the show finally opened in 2013 and it has been thrilling audiences ever since. Originally scheduled to come to Broadway at the end of the year (2014 / 2015) it may be held over. After an already long, successful stint in Australia, it seems the audiences there don't want to let it go.

The star of the show, is the life-like King Kong puppet which is nearly twenty feet tall and quite animated under the skilled direction of Daniel Kramer (*Director*), Peter Wilson (*Puppetry Director*), and Gavin Robins (*Aerial-circus Director*). Reviewers have been mystified by Kong's life-like movements and emotional performance.



Kong is the largest puppet in the world created by the renowned leader in large-scale animatronic puppetry, Global Creature Technology (GCT). Many might have been awed and scared by their full-scale naturalistic dinosaurs for '*Walking with Dinosaurs - the Arena Spectacular*' or spell-bound by their *How to Train Your Dragon Live Spectacular*.

Aside from the impressive Kong, there is a troupe of fifty amazing actors on stage supporting and interacting with him. The principle cast being: Esther Hannaford (as *Ann Darrow*), Chris Ryan (as *Jack Driscoll*), Adam Lyon (as *Carl Denham*), Richard Piper (as *Captain Engelhorn*), Queenie Van De Zandt (as *Cassandra*) plus ninety more crew members behind the scenes,

For More Information:  
[KingKongLiveOnStage.com](http://KingKongLiveOnStage.com)



If musicals are not your thing, maybe a live radio drama is for you. Those folks in the metropolitan New York City area will have a treat when the New York Radio Theater, under the direction of Dan Bianchi, puts on the production of their live radio play, King Kong! A popular show in their vast repertoire of shows returns to the stage to delight audiences again.

Following the movie script, they set off to Skull Island for excitement and exploration. A grand cast suspends disbelief with skill and sound effects as they transform a live performance into a gripping adventure.

Radio Theater is a rare art form that is becoming a stage staple these days. You'll drift back some seventy-five years into a past when all the dramas heard were performed on a sound stage in front of an eager audience. As the skilled actors began to perform, you were transported to any one of a million destinations in time to witness something extraordinary.

The New York Radio Theatre also performs: *War Of The Worlds*, *The Call of Cthulu*, *Konga*, *Dracula*, *Frankenstein*, *The Dunwich Horror*, and *Wasp Woman* to name just a few from their huge catalog of cult classics, weird horror, and mystery stage shows.

New York Radio Theatre is currently on hiatus at the writing of this article, but they do have a collection of performances on podcast from over the years for visitors to listen to and enjoy. Look for a feature about them in a future issue of *All-Out Monster Revolt Magazine*.

For more information  
or to listen to their podcasts.  
[RadioTheatreNYC.com](http://RadioTheatreNYC.com)

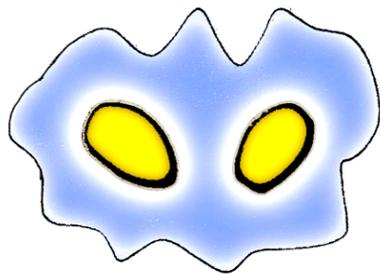


KING OF THE LOST WORLD

ТИТАНЫ  
ЗАТЕРЯННОГО МИРА

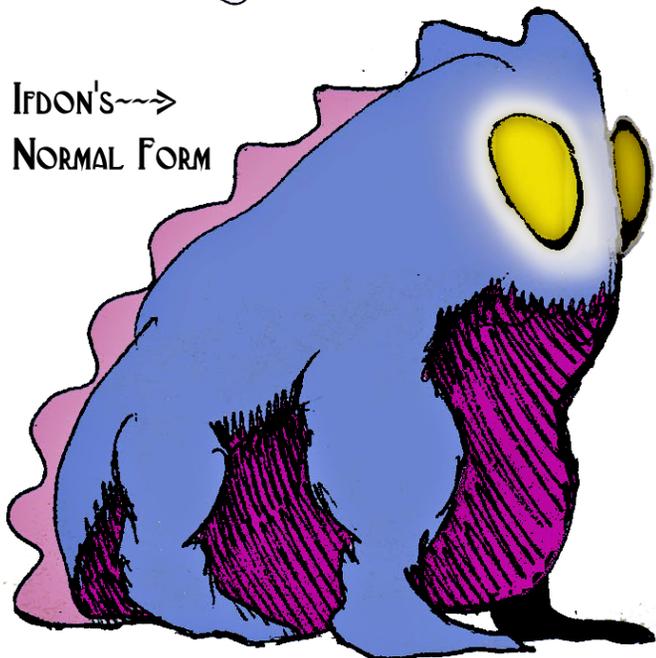
# Cybergecko Kaiju Gallery

Created by Alex Strang



← Ifdon's  
PHANTOM FORM

Ifdon's →  
NORMAL FORM



↑ Ifdon's  
PRIMEVAL FORM

## MODERN IFDON'S ORIGIN:

A stuffed toy bought for a child, but unloved because of the child's fascination with higher-tech gadgets. The Ifdon escaped and grew to a gargantuan size seeking to become techno-kaiju.

An average Ifdon has the ability to change into a [Phantom Form](#) allowing it to turn into a pair of floating eyes. In Phantom Form, it can look upon technology and absorb it with a function called [TechGaze](#). When in danger, the Ifdon employs its [Sinking Strength](#) function, allowing it to sink into the ground and become immovable.

## PRIMEVAL IFDON VS. CYBER-IFDON:

*Primeval Ifdon* awakens in the present and attacks *Modern Ifdon*. Modern Ifdon responds by absorbing technology, becoming Cyber-Ifdon. The cybernetic monster continues to absorb more and more technology until it loses its living soul and becomes PERFECT IFDON, a hyper-intelligent, super cosmic version that merges with all technology.

## \* PRIMEVAL IFDON'S ORIGIN:

The military recognized that Ifdon is attracted to and can absorb technology. So they created a Time Grid that can send the kaiju deep into the prehistoric past where no technology exists.

The monster roamed the jungles frustrated and angered by the primitive world. Finally, exhausted, it fell asleep in a deep cave.

The savage atmosphere mutated the creature over millennia into the raging beast, Primeval Ifdon.

\*Primeval Ifdon was illustrated by Nick Huber. Nick Huber is a 17-year-old artist from Virginia, who specializes in Monsters of the Kaiju genre. Nick spends much of his leisure time at home working on new ideas in his art studio. He also attends as many different conventions as he can during the year. During his freshman year in high school, Nick and his father received much praise for their replica of the kaiju Zigra costume from the 1972 film *Gamera vs. Zigra*. He has worked on several projects, most notably the card game called '*Kaiju Assault*'. Nick is always looking for the opportunity to ply his trade and enjoys volunteering his talents.

# CYBERGECKO KAIJU GALLERY

Kaiju Designs by Alex Strang

VIEW, REVIEW AND RATE YOUR FAVORITE KAIJUS!



## The Twin Towers: A Profile

In 1966, after a little more than decade of being proposed, and the consequent deliberations, construction began on the World Trade Center complex. One hundred sixty-four outdated buildings located in Lower Manhattan along the East River were razed to make room for the 16-acre super-block. However, at the time, most of one hundred sixty-four buildings were occupied by businesses big and small and they fought vigorously against the forced relocation. In the end, the courts rejected the case leaving the Port Authority's power of eminent domain uncontested. Later that year, a thousand workers demolished the area paving the way for construction. Miles of telephone cables, pneumatic tubes, water, gas, sewer, and steam lines were either relocated or removed. Finally, in 1969, from seventy feet below street level construction began on the North Tower.



The 'Twin Towers' were the complex's most prominent feature and were the first of seven buildings constructed on the super-block. The North Tower, which stood over 1,368 feet (417m), was completed in 1970 and with the later addition of a communication antenna ultimately topped out at 1,728 feet (527m). The South Tower, which at the time became the second tallest building in the world, stood 1,362 feet (415 m) after it was completed in 1971. The Twin Towers were designed, like the Empire State Building, to be the world's tallest buildings, but unlike its predecessor were soon surpassed by the new Sears Tower (1,450 feet/440 m) in Chicago\* finished in May 1973. There were only ninety-nine elevators in each tower. This condensed number was due to the innovative and streamlined design by architects Minoru Yamasaki and Emery Roth & Sons. They stacked more than one elevator car in the several elevator shafts; this scheme increased the amount of available floor space as well as making travel within the towers more efficient.

\*Chicago and New York have been in architectural competition since the 1893 Chicago World's Fair (World's Columbian Exposition) when Daniel Burnham, et al built the White City and Frederick Law Olmsted (creator of Central Park in New York City) designed the grounds surrounding the Fair. What Burnham and Olmsted created in Jackson Park, Chicago and the short amount of time in which they created it is to this day an utterly amazing, and almost unbelievable achievement. - jmr

One of the main features of the North Tower was the "Window on the World" restaurant located on 106<sup>th</sup> - 107<sup>th</sup> floors, and was some 1,250 feet (384m) above the street. The South Tower featured the 'Top of the World' Trade Center Observatories. The indoor observatory was located on the Tower's 107<sup>th</sup> floor. The other Observatory was outdoors and open to the great 360 degree skyline on 110<sup>th</sup> floor. The two decks saw nearly 500,000 visitors every week.

Some unconventional visitors climbed up the side of the building. The most famous (or infamous) of all being King Kong who scaled the Towers in 1976, but fell to his (uncertain) death after being attacked by the armed airships of the Port Authority. Later, in 1977, a local entrepreneur toymaker, George Willig, scaled the exterior of the South Tower but was not attacked. On May 30, 1983, firefighter-activist Dan Goodwin climbed the outside of the North Tower without incident. His stunt was meant to call attention to the inability of the Fire Department and other rescue services to save people trapped in the upper floors of skyscrapers.

This fact, as we know all too well, was confirmed in 2001 when terrorists destroyed both of the iconic World Trade Center Towers in a monstrous attack carried out with hijacked airplanes. Thirteen years later, the memories still linger but a new tower stands in Lower Manhattan. The 'One World Trade Tower' is a marvel of resilience, but that is for another article, when King Kong returns to the modern world to ascend to the peak of the tallest building in New York. 🍷

LET US KNOW WHAT

**YOU THINK!**



**If you are interested in the continuation of this project please write and let us know. Your ideas and suggests will be given the most thoughtful consideration in determining the future and direction of this project.**

**[ALLOUTMONSTERREVOLT@GMAIL.COM](mailto:ALLOUTMONSTERREVOLT@GMAIL.COM)**

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