

JUSTYNN TYME PRESENTS:

ALL-OUT MONSTER REVOLT

100
DROPS



RADIO ACTIVE MANGO RECORDINGS



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ALL-OUT MONSTER REVOLT MAGAZINE

NOVEMBER 2017 — VOLUME 2, ISSUE 8

COVER ART BY GLENN LINKE

Box 13 / Top Secret: Editorial from Justynn Tyme p04

Slugera, the Terror of Trenton p08

In 'Beyond Tomorrow' we track down Randy Shilling to talk about his impressively slimy slug monster, Slugera and its friends and foes. For years, Randy has been publicly building his universe of kaiju right before our eyes. We look back on his efforts to see what the future will bring.

Beauty and the Beast p39

Rarely do you stumble onto a giant monster story that throws you for a loop. That's exactly what happened to me with 'Beauty and The Beast'. This interesting story redefines the kaiju mythos and makes you look at giant monster history in a whole new way.

Interview w/ Cover Artist; Glenn Linke p26

There is no mistaking Glenn's artwork when you see it because it's wildly exciting and wonderfully bizarre. It has a stunning accuracy and vibrancy you just don't see every day and it was great to sit down with Glenn to find out what makes him tick. It's a kaiju fans delight.

The Worm Turns p14

How many giant monster stories can you name that have destroyed the world and the monster survived? I found three for this issue that came from the first modern kaiju boom and one of them is 'The Worms Turns' a vintage comic feature that does just that in just six pages. What!

5 Questions w/ Chris Martinez P37

There is nothing I like more than alternative history; fiction squeezed between two facts is where Dorugan lies. We catch up with co-creator Chris Martinez to ask five questions about it.

Dai Kaiju Haiku p18

At last we proudly present the winners of our spring dai kaiju haiku contest. We hope you enjoy this sneak peek into the new kaiju haiku card series.

Japanese Superhero Name Game .. p20

With this clever game, Alex Strang helps us decode our Japanese super hero name so we can also fight kaiju.

Kaiju Cartoon p17

A new weird and wonderful kaiju cartoon, from the drawing table of the equally weird, Justynn Tyme.

Kaiju A-Go-Go (Game) p22

In this episode of Computers, Consoles & Kaiju, Patrick Conlon attempts to conquer the world via *Kaiju A-Go-Go* and helps us make that all important decision to conquer or not to conquer.

Weekly World News p43

We finally continue our Weekly World News retrospective with four more installments. This time it's the global kaiju uprising as reported in 2007.

Kaiju Cats p13

We are proud to present a new feature; we now have giant cats with eye lasers and they just might be your cats!

Super 8 Format: A look back p56

In the 1960s, the only way you could get a giant monster movie collection was by owning the films, literally.

The Chicken Heart p45

A long time ago before the Green Slime, before the Blob even before Caltiki and the Quatermass Experiment there was something more deadly that no one could stop, not even radio.

Garbage Pail Kids p34

Over the last thirty years Garbage Pail Kid cards have been filled with the things kids find funny and the cult topics adults love, like giant monsters.

Toho's Homage to American Kaiju p53

In this Point of Origin, Justynn Tyme makes another startling claim that will irk some and surprise others.

..... and a whole lot more!

There are plenty more hidden gems through out the magazine to keep you interested and entertained. So enjoy!

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EXECUTIVE STAFF

JUSTYNN TYME

Publisher, Lead Writer

JM REINBOLD

Managing Editor / Writer

PATRICK CONLON

Associate Writer

ERNESTUS J. CHALD

Senior Writer

ALEX STRANG

Senior Writer

CONTRIBUTING FEATURE

The Whimsical Icebox

CONTRIBUTING ARTISTS

Glen Linke

David C. Lovelace

DopePope

CONTRIBUTING WRITERS

Angelo Ancheta

Christina Sng

Robert Turnbull

Jean Youkers

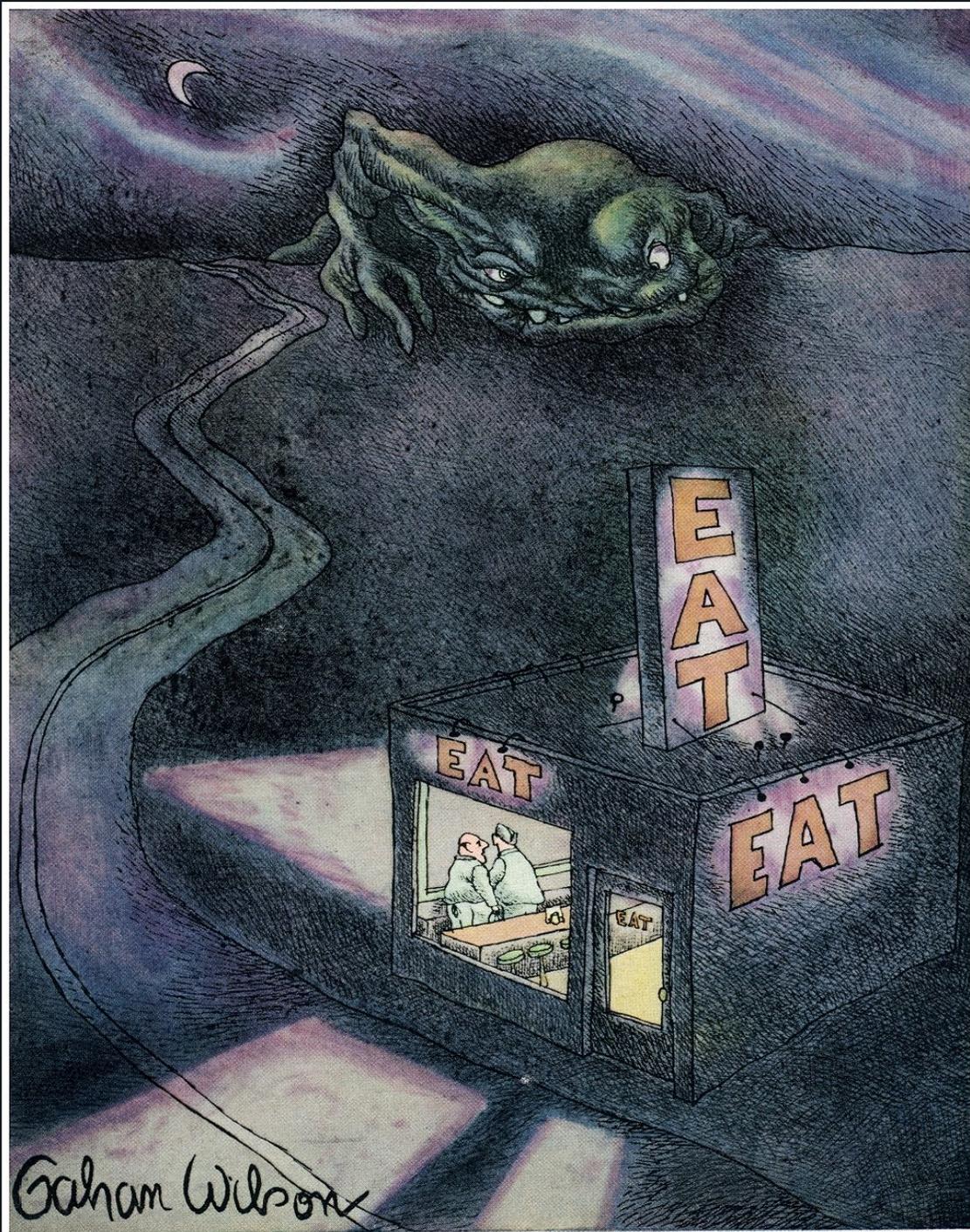
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"My God—do you suppose it can read?!"

Gahan Wilson, known for his macabre and utterly unique sense of humor, has been a favorite of mine since childhood. As a main staple of such iconic magazines as *The New Yorker* and *Playboy*, and dozens others, he was one of a few cartoonists able to consistently capture the true essence of the giant monster genre and give it a humorous twist like no other. Some of my most memorable giant monster moments came from the pen of Gahan Wilson in any one of a dozen collections of his work over the years.

Gahan single-handedly gave a dignity to the American kaiju when all others failed. His giant monsters almost always had the upper hand as you can see in the panel above. Nor did they come across hokey or campy. Rarely did they ever succumb to the might of puny men, but that is only one facet to his rich and complex body of work.

One could call him a revolutionary artist for his biting humor on any number of political and social commentaries without falling into the pit of punditry or hubris. I invite everyone to explore the funny, but unnervingly weird world of Gahan Wilson. – Justynn Tyme

For more information: GahanWilson.net

ALL-OUT MONSTER REVOLT HEADQUARTERS TOP SECRET

It irks me sometimes being so busy and not being able to talk about the really, really exciting stuff that is going on behind the scenes. So I am taking time out now to talk briefly about what you can't see or don't see much of from us. Right now, as creator and director I am the primary force behind the All-Out Monster Revolt. Not by choice exactly but I have had the seed of a kaiju universe growing in me since I was a kid. Instead of drawing pictures of Godzilla like most kids I was drawing original kaiju. You can see one of those early creations on page 7. That's my drawing along side of the modern dynamic version. Actually, now that I think about it I've never ever drawn Godzilla or Gamera either. Wow, that's weird.

My point being I am world builder and I love working with all aspects of it. I work hard on creating strange worlds, fantastic events and original monsters and characters. While some of my kaiju look normal there are major twists to some of them. A lot of my work is like that. I can't wait to roll out the stories to see what the fandom thinks but they are not quite ready for publication yet. That's just the tip of the tail and while I take the unfortunate corporate approach—ultimate secrecy during research and development—I will come out of my comfort zone and try to give you a few morsels to savor until we roll the full meal. Let's start with the high profile Collectible Cards.

Originally created to announce our arrival into the giant monster genre in 2013 via the Galactic Con convention, I created a two collectible card set. This set featured our first original kaiju **Radio Active Mango** (giant canine) and one of my favorite (in)famous kaiju **The Giant Claw** (giant bird). They were thrilled at for their dynamic realism and were very popular. The next year I rolled out a few more sets and again the next year and so on. I have been thinking about these cards a lot over the years and I came to conclusion that a simple collectible cards format was not a good enough for my cards. There are thousands and thousands of other series out there and I didn't want to have just another. So when we took a partial hiatus this year to focus on research and development. One of the things I tackled was the idea of these cards and it has not been easy. It still not concrete even now but I think we are on to something inspiring. So I started from scratch. I rebuilt the monsters, the backgrounds and the scenarios which are far better than the originals in circulation now.



There is still much to sort out but I can share an out-take to show somewhat the quality of what coming down the line. This is card #1, draft 7 of 12 to give a point of reference.

This frog-monster, seen here in an—abandoned—electric blue filter is a version of the first card of a new set. I may use this approach for posters but the finished card is in full color complete with deadly amounts of dynamism. As you will notice on page 36 we are putting the current series on clearance. Our hope is to raise the money from the sales of those set to fund the new series.

I hate to stop the current series because I really like them but I really love the new set and hope you will too.

ALL-OUT MONSTER REVOLT HEADQUARTERS TOP SECRET

Something else that I can also discuss as it is going to hit the internet airwaves in December (2017) is our radio play. This play is not our tour de force but something a little more introductory. I had planned to drop the first episode on Halloween but we had the Hockessin Art and Book Fair on the 4th and just about everyone in the All-Out Monster Revolt was attending either at the team table or with their solo projects. Now it is the holidays, so, as it happens so many times with our plans they get pushed all around the calendar.

I am serializing a story that will be read like a book-on-tape but will also have some elements of Radio Theater. For this production I took all my original kaiju characters from my story series (and collectible cards) and reinvented them into a strange new history. You could almost say this is a prequel. There will be characters in this radio play that won't be in the story series and vice versa. I kept the strong science-fiction base but made the production very simple so we can actually produce it. I tend to write big productions and then shelve them because I can't get or pay for the talent needed to perform them. I didn't make that mistake this time. Here is the opening...

[NARRATION]

IN THE DEEPEST RECESSES OF ENDLESS SPACE WHERE THE VERY FABRIC OF TIME SHIVERS. NO ONE COULD POSSIBLY FATHOM THE EVENTS ABOUT TO TAKE PLACE. TWO STRANGE BEINGS WAIT IMPATIENTLY TO WIELD A SCIENCE MIND SO BRILLIANT THAT NO SOCIETY COULD HOPE TO REACH ITS EQUAL IN A MILLION YEARS. WITH THE RESOURCES OF AN ENTIRE EMPIRE AT THEIR DISPOSAL THEY READY TO MANIPULATE THE VERY COSMOS ITSELF. THEIR MISSION, TO CREATE A SOLAR SYSTEM OUT OF NOTHINGNESS; A SAFE HAVEN FOR A DOZEN WORLDS ON THE BRINK OF DESTRUCTION.

HOWEVER, WHEN A FORCE OF WILL THIS INTENSE IS EXERTED SOMETHING IS BOUND TO TAKE NOTICE AND PUSH BACK. NO ONE REALIZES THIS AT THE START; IF THEY DID . . . THEY WOULDN'T HAVE TO ASK WHERE IT ALL WENT WRONG.

THEIR STORY BEGINS WHERE ALL GREAT EXPEDITIONS BEGIN, BEFORE A GREAT CONSUL OF EMISSARIES AND YOU COULD SAY THIS IS WHERE IT ALL WENT WRONG. . . FROM THE VERY BEGINNING.

Did that fill you with awe and curiosity? I hope so because I am very excited about this production myself. Not just because its mine but I finally get to give substance to all these kaiju we've introduced you to over the years. I've asked you to love and support our kaiju. But now, I get to reward you for your loyalty and if you've been holding off your feet might get cold after your shoes blow off.

Well, here is the end of the page so I guess I'll wrap up this reveal and hope it has thrilled you a little and chilled you a little. I hope it fosters anticipation of the exciting things coming from the All-Out Monster Revolt. And as always drop us a comment on any of our social media outlets. Let us know what you think. Your interest in what we are doing is the grease in the gears of our progress.

Justin Time
-DIRECTOR-

INTERNET AROUND-UP!



Ghost of Hamlet
Member

02 Jan 2016, 02:16 #1

Have you people see this? It actually looks pretty good. Covers a lot of ground, too. Focus seems to be on large monsters.

Website download (a bit chaotic):

<http://www.alloutmonsterrevolt.com/magazine/index.html>

- GHOST

← Reply

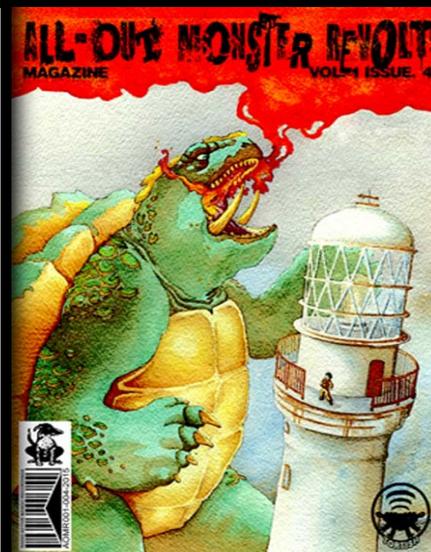


rvoyttbots
Member

03 Jan 2016, 02:29 #2

The all Gamera issue #4 is the best.

← Reply



Director's Reply –

First off, thank you, whoever you are for the encouraging comments. In fact, another Gamera issue covering his legacy from 1980 to 2016 is slated for publication soon. We are also planning other dedicated issues to singular kaiju but you'll have wait for more info on those as they develop.

Also hopefully the new site is less chaotic than its predecessor.



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Commission a dynamic version of your kaiju / giant / monster and bring your monster menace to life! Use the commissioned art to make and sell prints, posters, or anything you want to or use the art to promote your monsters exploits! Or simply turn it into an inspirational poster for your room or office.

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zSLUGERA

INTERVIEW WITH RANDY SHILLING



BEYOND TOMORROW



zSLUGERA EVO
dopepope. Slugera © Guiron1970.

HIGHLIGHTING NEW GIANT MONSTER PROJECTS



"In 1968, a meteor carrying hibernating alien fungus crash landed in the backwaters of a Louisiana bayou. Shortly afterwards, the space fungus grew into a giant mushroom.

When local and government authorities investigated this strange phenomenon, the massive mushroom uprooted itself and revealed itself to be a giant mollusca-shroom monster.

Now, forty-years later, this monster still terrorizes planet Earth annihilating agriculture with its deadly corrosive slime trail and poisoning cities with its purple psychotropic spore-dust of doom!

It's so powerful even the military can't stop it!

What is it? It's... **Slugera!**"

Break down Slugera for us. Who is he? What is he? Where did he come from?

When creating Slugera, I wanted an origin that could be summed up in just a few sentences. Something from the early days where it was pretty much explained on one page of a comic book like the great superhero origins of Batman and Superman. I also wanted a movie trailer type feel to it. As a matter of fact, Simon Strange used the simple origin I had written word for word on Slugera's Colossal Kaiju Combat card, so I think it worked.

I have only started seeing material about Slugera just this year. Are we at the beginning of Slugera's adventures or has he been around for a while?

Slugera has been around for a while, mostly little drawings of mine here and there accumulating over time. He's evolved from being a snail with a shell on his back to the version we see today. I've just started writing stories, and truth be told, writing isn't really my strong suit. I do enjoy drawing him fighting or teaming up with other kaiju and letting the viewer fill in the story with their imagination. But yes, I think we are just starting to see the beginnings of Slugera's story.

How did the creation of Slugera come about?

I've always been a huge fan of Gamera. So, when thinking of a kaiju I could create, I wanted another creature that had a shell on its back. Gamera was such a big influence on Slugera that in his early days I was planning on having my Mollusca-shroom Monster curl up in his shell and fly! I'm sure glad I didn't take that route.

There have been a few gastropod monsters over the years—such as Demeking—but even rarer are slug monsters, if there are any at all. However, you chose a slug because of its rarity, but then you made him half mollusk and half mushroom, thereby replacing the typical shell with a fungus crown. Why?

Honestly, I hated drawing snail shells! Whether I drew Slugera on two legs or on all four, it just never looked right. One night when I was in one of my "drawing kaiju" moods, I asked my two youngest children for their opinions or suggestions of what should replace the shell on Slugera's back. I forget which one thought of the mushroom, but I instantly knew it would work. After that, I started doing research on slugs, snails, and mushrooms giving Slugera Nature's own powers. I stayed away from the popular flame breath, laser eyes, etc.





Island by David Braggalla

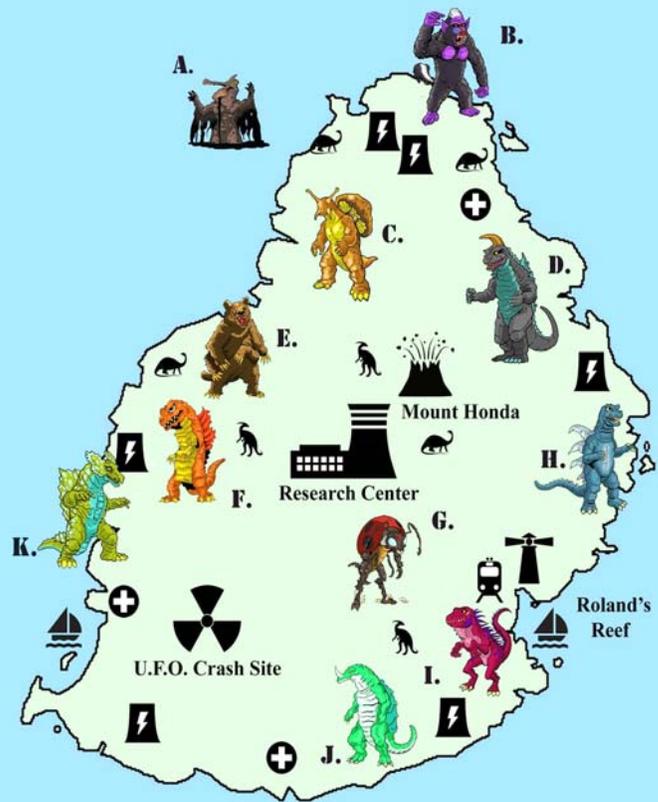
Slugera is not your only kaiju creation. Give us a run down of your roster. Who's who in the 'Shillingverse' and what are your plans for them?

The "Shillingverse" starts on Chimera Island. It's located in the heart of the Pacific Ocean. The bulk of my kaiju are kept there. It has been the center for atomic and nuclear testing since the early 1950's. Today, Chimera Island is a preserve and scientific research center for kaiju and mutations.

Right now the Earth monsters seem in constant conflict with a Reptiloid alien invasion. The Reptoids have a half dozen super daikaijus of their own that they have used, such as Dreadadon, Gallus, and the ferocious two headed Nagara in their efforts to conquer the planet Earth!

Chimera Island

preserve and scientific research center



Crude is a gigantic mutated, flightless pelican that inhabits the ocean. He secretes a sticky, black tar from his pores from all the oil he consumes.



Myakka is a giant, foul-smelling, hairy ape-skunk creature with a striped tail and walks upright on two legs. He lives a solitary life on Chimera Island.



Monstromous Rex is a rampaging Super Dinosaur that was raised on the island by Chief Scientist Phil Stockman.



Tundra and Calf are a musk oxen & calf that roam the frozen Arctic tundra in search of the copper-gold-molybdenum sulfide deposits to sustain themselves in the icy cold.

You already have a line of Slugera figures. How did that come about so soon?

Well, I'm a huge fan of toys and figures and I wanted to see Slugera in toy form. I was lucky enough to have Matthew Mullin sculpt and paint a limited set of resin figures for me. One day though, I'd love to have more traditional six or eight inch movable vinyl Slugera figures.

CONTINUED ON NEXT PAGE →



The Mandragora has grown in the Earth's crust since the mystical incantation could first be spoken! The Mandragora has finally been awakened by an evil, black magic sorceress! Now, the planet will quake from the ear-piercing screams of the Mandragora !!

Your character, like many others, was up for inclusion in Colossal Kaiju Combat before the project was suspended. How did Slugera fair with the fans? Could we see Slugera in the game if it comes out?

Yes, that came as yet another disappointment when I heard the news that the Colossal Kaiju Combat video game went into pretty much full suspension. Slugera was a hit with just about everyone and folks were eager to hear and see more about him. Fortunately, I was approached later about having Slugera featured in DAIKAJU DAIKESSEN! It is a game being worked on by GARAYANN, featuring super-deformed kaiju in the style of Godzilla: Kaiju Collection.

Are there any stories about the exploits of Slugera?

Back in 2014, I started working on the first appearance story of Slugera on the Colossal Kaiju Combat forum page but never finished it. I've also thought of a pre-origin story that revolves around a young boy, his pet slug, and the boy's abusive father living in a run-down shack in the bayou, but as I said its hard for me because I am not a writer.



Xargi the Monster from Hollow Earth is the creation of a race of advanced beings that live deep beneath the planet's crust. He is their way to take revenge on the humans who are damaging their inner world of Aghartha with nuclear tests and toxic waste spills.



Neonga the Sea Slug: When a Super Typhoon hit the Philippines in 1995 many sea creatures were washed up onto the mainland. A sea slug along with several other species from the coral reef where exposed to several highly contaminated chemicals in a toxic soup. Most of these creatures died from this event, but the remaining few that were washed back into the ocean mutated into something more!



Skewer is a vicious daikaiju that burrows underground and erupts out of the Earth's crust around hospitals and retirement homes for the elderly. The spiky beast finds its human meals easy pickings using its long snout and sticky tongue. He is believed to be another genetic weapon used by the Aghartha Empire in their never ending war with the surface world.



Tolba the Sea-Devil is a survivor from an age when dinosaurs ruled the Earth. Tolba is the guardian and the protector of the area of ocean known as the Bermuda Triangle. He was born & raised by an ancient underwater civilization that lived and thrived there for thousands of years until their great submerged city was attacked by an army of Daikaju and a Reptoid alien invasion.



King Basiliscuss, the Imperial Bringer of Death, is a huge, hideous green plumed basilisk lizard with glowing bluish spots along his dorsal ridge. He is a brutish beast that marches across the countryside and into cities with a jolly swagger. He has a habit of tormenting and bullying weaker creatures, and he's been known to stand over a fallen combatant and start crowing, while staring at the sky for hours after his victories.



Like many kaiju creators, you are also an artist with a unique and delightfully peculiar style. However, many other artists have also portrayed your monster in various styles. How did this come about and which best captures Slugera?

Thank you very much for the compliment. A lot of the time we kaiju artist get inspired by each others kaiju creations and take a stab at one another's work. I was always thrilled to see various fan art of Slugera from all parts of the globe. There is always something magical when your creation has no boundaries or limits, just the love of giant monsters. I do think artist dopepope really captured the "Man-in-Suit" feel that I wanted for Slugera.

You have also done kaiju fan art for many other kaiju creators. What inspired you to draw those characters?

Yes, it was a fun time. I'd get up and see my kids off to school in the mornings, make me a pot of coffee and hit my drafting table. This went on just about everyday for a few years. Sometimes I'd be asked to draw their kaiju or I'd just get inspired by their design. No matter what kaiju I was drawing I've always tried to draw it like it was a "Man-in-Suit". Most of the time it works but I'm sure I had a few misses too. The other kaiju artist would call my style "Showa" [resembling the kaiju suits from the Japanese movies in the 1960s] and for me that was a big compliment!!



What do you want to do with your character(s) now that you have brought them into the public view?

I think every kaiju artists' dream is to have their kaiju made into a suit and seen on the big or small screen. Slugera almost made it when he placed third in the Stan Winston's KAIJU PROJECT DESIGN CONTEST. The first and second place winners kaijus were built by the Stan Winston School students and featured in a short film that was a homage to the classic "Man in a Rubber Suit" Kaiju movies. It was disappointing placing third because a Slugera suit wasn't part of the prize but who knows maybe one day. 😊 *Interviewed by Justynn Tyme*

WEBSITE: guiron.deviantart.com.

FACEBOOK: facebook.com/Slugera/



KAIJU CAT LAZERS



By David C. Lovelace

FACEBOOK/CATLAZERS
<http://umop.com/>

SPECIAL FEATURE

WEEKLY WORLD

NEWS

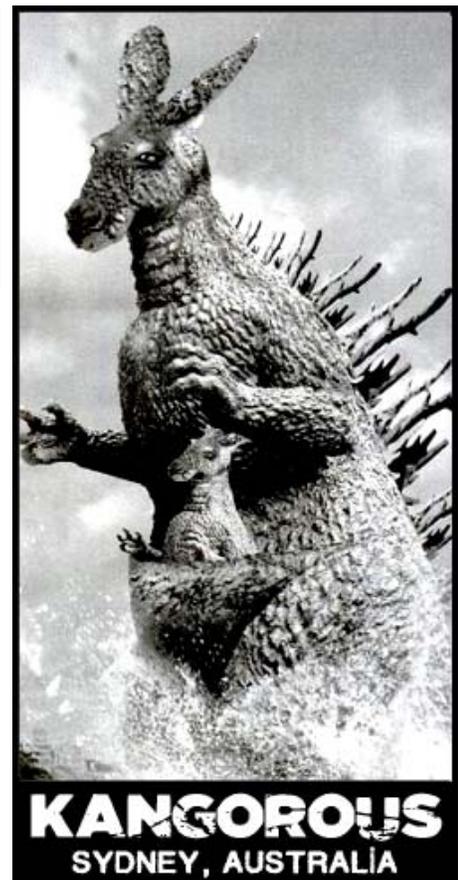
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RETROSPECTIVE

There would be a nine-week lull since the last kaiju report in March 2007 and this seemed to be the end of the giant monster encounters... at least for awhile. We didn't realize at the time that the previous conflicts in the past years would be the darkening before the storm. I am not talking about hurricanes, but a global wave of kaiju attacks all over the world. We begin the documenting of the year of the Kaiju with the stirring words from leading kaiju reporter, Dick Siegel...

SYDNEY, Australia – A horrible—and mystifying—new menace has arisen to threaten humankind.

May, 14, 2007 began with a sudden attack in South Wales by a terrifying beast that looked like a giant prehistoric kangaroo, if such a creature ever existed. Its reign of terror took Australia by surprise frightening a bike messenger, ice cream vendor, and countless thousands. The military scrambled to attack this very real kaiju as it wreaked havoc and damage. Then something amazing happened, a miniature kaiju hopped out of its pouch and went on its own war path. The military attacked both creatures without effect, but then in a mysterious light show they both disappeared.





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I AM READY FOR... **HIGH ADVENTURE!** IN THE WORLD OF POPULAR COMICS



OUT OF THE MICROSCOPIC DEEP IT CAME. THIS TERRIBLE, HUNGRY MUTANT WORM THAT ATE EVERYTHING IN ITS PATH AND THOSE WHO TRIED TO STOP IT WERE DISSOLVED IN THE SICKLY OOZE OF DEATH!



Quite by chance, I came across this short story in a vintage comicbook and again I was astounded to find a giant monster story that defied genre standards. You know what I mean; you've seen it time and time again in every American giant monster film from the 1950s to present day. The giant monster(s) causes havoc by besieging a few towns or cities. The mighty military arrives and effortlessly destroys the undesirable beast. Rarely do they ever break that moldy scenario, but when one does, fans take notice. Even if it's ultimately panned, we still acknowledge its divergence from the stereotype. When I began this I certainly didn't realize that I had in my collection three banal busting stories which I'm proud to highlight in this issue. 'Chicken Heart' (1932) was first, followed incongruently by 'Beauty and the Beast' (1940), and then finally by 'The Worm Turns' (1954).

The Worms Turns (1954) was featured in the 'The Thing,' an anthology comic followed by three or four other stories. It was a hooking piece to draw in the readers, as confirmed by it being the cover story. It's not as prevalent today, but its still there if you can catch it. It's only six pages long but it does what no giant monster movies or few radio plays has done. It destroyed the world before your very eyes. Somewhat unimpressive with 'The Worm Turns,' but I don't write about stuff for mere acknowledgement. I usually choose things by the impression it gives and the potential it exhibits even if it fails miserably.

The Story starts off with an academic discussion on the checks and balances found in the laws of nature. Somehow the main character, Norman Thoma, [Thoma ?], equates this theory with the key to liberating humankind from sickness and death thereby rendering man immortal.¹ The other—briefly—principal character is Jane, only trotted out to question his intelligence and declare him insane. However, we already know Norman is probably delusional because he's got a sinister face. In real life this might be debatable, but this is a comicbook. So, it's no surprise to find out that he didn't let the matter drop. It has been ten years since that last panel and he's spent all that time trying to prove his theory.



CONTINUED ON THE NEXT PAGE →



Norman has been unsuccessful experimenting on microscopic organisms in a spooky house plagued by lightning, but the moment the reader arrives he finds possible success with a large amoeba. After various hit and miss techniques, he tries and makes this amoeba grow and turn into a box full of worms. Then, with the first stage completed, he sets about making these worm-like creatures invulnerable to anything and everything.

More time passes, then Jane arrives suddenly, apparently searching everywhere for him. Norman reveals the fruits of his scientific labors which is a demonstration of his worm (only one worm?) now the size of a snake eating a rat. Jane flips out and Norman strangles her, but where did her body go? Into the worm presumably, which causes the worm to grow larger. So Norman has to smuggle larger and larger live animals into his spooky house to feed his growing worm. One night two curious police officers see him and follow him home. They suddenly come face to face with a towering behemoth, and even though Norman has made this worm immortal, he pleads for its life and gets a bullet in the guts for his trouble. The worm, again presumably, devours the officers and possibly Norman himself before busting out into the unsuspecting world.

In the space of two panels this gigantic worm, now twenty times bigger, has caused enough fear, panic, and ruin to summon the protection of the military. Here is where it breaks the mold. The military proves ineffective and they GIVE UP and go home!



The worm continues on and on, eating and growing until it divides again into a gang of giant worms. [That's one question answered.] In that time—we don't how much time—it totally and utterly destroys civilization so that there are no humans left on the Earth. We know this because in one panel a haggard-looking man wielding a boulder declares it as a hungry worm moves in to eat him.

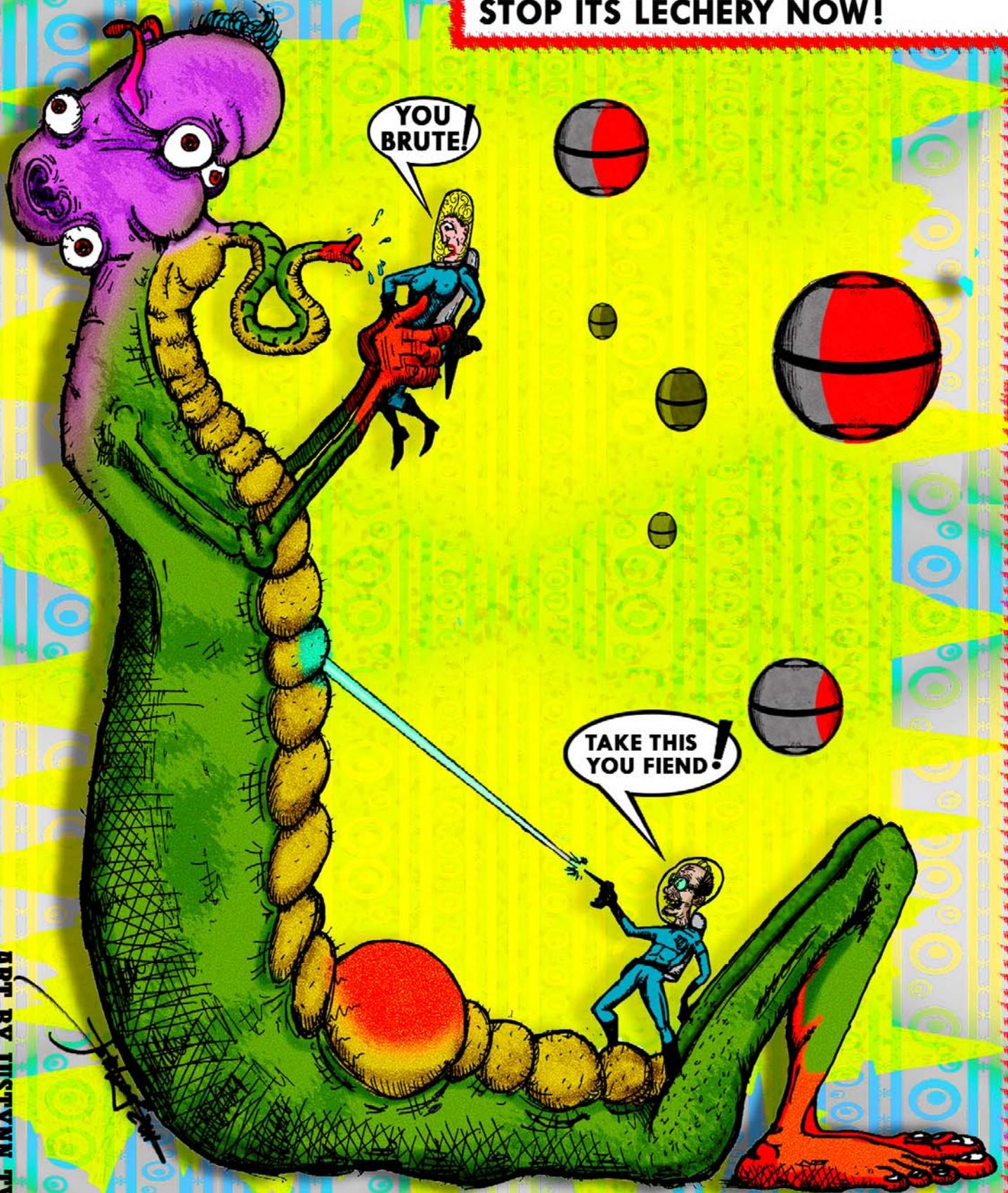
More time passes, possibly a hundred years, or a thousand years, maybe ten thousand years, and the worms have combined yet again back into one truly monolithic worm. A creature so large, in fact, that it now stretches from the East coast to the West coast or maybe even between continents. It has apparently eaten most if not all living creatures and has moved on to eating clusters of trees but not the mountains yet.



And finally, the concluding twist comes in the last two panels. Ending scene one shows a festering sore on the side of the giant worm. It gives the impression that in fact the invincible worm is not invincible to some unseen agency. Ending scene two reveals that unseen agency is the vestiges of humankind as they tear their way back into world once again, savage and uncivilized. It begs the question—how did the humans survive the fusion of the giant worms into back into one giant worm.

1. If you want to hear the perils of immortality then listen to Lights Out's 'The Immortal Gentlemen' - provided upon request by Justynn Tyme.

**THE BEASTLY BEHEMOTH PURSED
ITS LIPS; THERE WAS NOTHING TO
STOP ITS LECHERY NOW!**



**YOU
BRUTE!**

**TAKE THIS
YOU FIEND!**

ART BY JUSTYNN TYME

ALL-OUT MONSTER REVOLT'S DAI KAIJU HAIKU CONTEST



by JM Reinbold

When I first came across Godzilla haiku and discovered there were many people all around the world writing haiku about a giant monster, I was both astonished and fascinated.

It was that fascination that led me to the idea of dai kaiju haiku cards and then later to the idea of hosting a dai kaiju haiku contest, a contest for people who loved both giant monsters and haiku. As far as I could tell, there were no such contests in existence. Since what we were doing was unique, perhaps even unheard of, I was worried that we might not receive many submissions, even though the prizes were pretty awesome.

We didn't get thousands or even hundreds of submissions, but we received quite a few and many were exceptional. Visual quality—what we could visualize when we read the poems—was one of our primary criteria in selecting the winning haiku. Another was the feeling or emotion the haiku evoked. When you see the images that artist, Justynn Tyme, created to go with each winning entry, I think you will agree they are not only outstanding, but that our first ever contest was a great success in many ways.

A great big THANK YOU goes to The Cicada's Cry: A Micro Zine of Haiku Poetry and the Written Remains Writers Guild for sponsoring the contest!

THE PARTICIPANTS!

Christina Sng • Amber Tran • Carlos Garcia •
 Burton Hopkins • Jean Youkers • Don Anelli •
 Ernesto P. Santiago • Elby Rogers • Sajin Alcid •
 Becky Palmer • Angelo Ancheta • Donna Shand •
 Patrick Derrickson • Debbi Antebi • Ken Casey •
 Suzan Pickford • Wendy Schermer • Dhami Boo •
 and Charles R. Goff III



by Justynn Tyme

Before we present the winning dai kaiju haiku and the artwork that will appear with them on the new cards. I would like to make honorable mentions of two haiku that were holding their own in the top four before ultimately losing out. **Sajin Alcid's** *'Shin Godzilla'* which had a stirring poignancy and **Burt Hopkins'** *Cthulhu-esque* haiku of great ominous imagery.

Adding to what JM has said, for me there were a lot of aspects that figured into picking the final selections. Such points as turn of phrase, imagery, subject matter, perspective, and if they inspired an artistic vision. Of least concern in deliberation was caliber because the level of quality was refreshing.

When you present a contest like this you have in mind an inkling of what you might get but you're hopeful of getting what you want. Then the entries start rolling in and they are neither. If you are extremely lucky as we were you get what you need, not what you want.

A lot of times that 'want' is based on what you like—more of the same please. However, there is no room for growth in that desire. Therefore it is good sometimes when you don't get what you want or expect because that's where the magic happens—surprises, excitement, and awe. You find new things to thrill over as we did from the poets in this contest.

So with that said, to those who did not win there were many dai kaiju haiku that were just fantastic in their own right. I would love to publish them in future issues if I can figure out a way that wouldn't incite the selected winners to riot. I'll figure something out!

And so to all the participants...!♥! THANK YOU !♥!



**GIANT TERRORISTS
IGNITE FIELDS AND FEAR IN RED
MARTIAN INVASION**

HAIKU BY JEAN YOUKERS

ART BY JUSTYNN TYME

Jean Youkers (DELAWARE)



**age-old battle
in the skies of jupiter
cloud leviathans**

HAIKU BY CHRISTINA SNG

ART BY JUSTYNN TYME

Christina Sng (SINGAPORE)



**DREAMING MY OWN DEATH
WRITHING I AWAKE
TRAPPED IN A TAPEWORM**

HAIKU BY DHAMI BOO

ARTWORK BY JUSTYNN TYME

DhamiBoo (UNITED STATES)

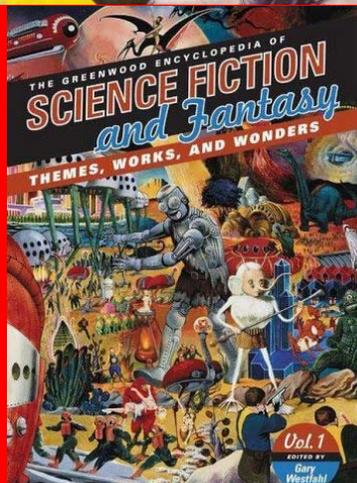
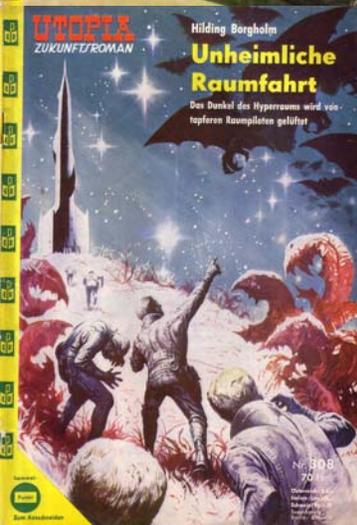


**MOTHRRA IN THE SKY
A CARPET OF SUNFLOWERS
WAVING TO THE WIND**

HAIKU BY ANGELO B. ANCHETA

ART BY JUSTYNN TYME

Angelo B. Ancheta (PHILIPPINES)



ALEX STRANG'S JAPANESE SUPERHERO NAME GAME

KAIJU
BAT BOMB

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TO REVEAL YOUR SUPERHERO NAME**

**PLAY THE SUPER FUN, JAPANESE SUPER HERO
NAME GAME ON THE FOLLOWING PAGE →**

LEARN YOUR JAPANESE SUPERHERO NAME!!!

First Letter of
Your First Name

A SUPER
B MEGA
C TURBO
D IRON
E HYPER
F DEMON
G SPACE
H MAGMA
I FIRE
J ULTIMATE
K TECH
L OMEGA
M NEO
N DIAMOND
O FUTURE
P HI-SPEED
Q STAR
R ULTRA
S ENERGY
T GREAT
U MAGICAL
V SECRET
W GIANT
X DELUXE
Y COMBINING
Z SHIN

Last Letter of
Your First Name

A THUNDER
B MONSTER
C DARK
D TIGER
E SNAKE
F DINOSAUR
G EAGLE
H FIST
I MECHA
J STRIKER
K HUNTER
L DEVIL
M MASK
N HERO
O DRAGON
P SHARK
Q FIGHTING
R ROBO
S DRIVER
T POWER
U NEW WAVE
V ANIMAL
W WIZARD
X X
Y GOD
Z HUMANOID

First Letter of
Your Last Name

A RIOT
B COMPUTER
C TERROR
D SAFETY
E LIGHTNING
F VIOLENT
G ANCIENT
H SOLAR
I GALAXY
J ALIEN
K AUTO
L WONDER
M FLYING
N BIG
O HURRICANE
P MYSTERY
Q GIGA-
R ACTION
S KUNG FU
T KARATE
U COSMIC
V UFO
W BATTLING
X MOON
Y ZODIAC
Z INSECT

Last Letter of
Your Last Name

A MAN
B TEAM
C SQUAD
D SCOUT
E POLICE
F RANGER
G DETECTIVE
H SOLDIER
I NINJA
J DEFENDER
K WARRIOR
L FORCE
M TROUPE
N ANGEL
O AGENT
P CAPTAIN
Q ROBOT
R CYBORG
S LIFEFORM
T BROTHERS
U SISTERS
V WOMAN
W SPY
X MAJIN
Y SAMURAI
Z SPIRIT

ARMAGORDON!

EMERGES TO ATTACK

**LET'S PLAY
KAIJU-A-GOGO!**

KAIJU-A-GOGO

MADMAN'S MANIFESTO!

DOCTOR IVO WYRDSTROM
UNLEASHES ATOMIC SUPERMAN





COMPUTERS, CONSOLES & KAIJU

REVIEW BY PATRICK CONLON

Welcome back to Computers, Consoles, and Kaiju! For those of you who didn't read our first ever article in Issue Seven, you should go back and read it... right now! We'll wait. No really, go on, read it! I bet you skimmed it didn't you? Well, that'll have to do, but fair warning there'll be a quiz later. In the first article, for those who didn't read it, I went back to try to find an obscure game with a giant monster twist. I found it with *Giants: Citizen Kabuto*. This time around, we are throwing the switch in the opposite direction and reviewing a newer game from only two years ago. I am talking about the Independent game **Kaiju-A-Go Go**, developed by Kerberos Productions Inc. and distributed via Valve's steam service since 2015. So let's dive right in.

Kaiju-A-Go Go is a simulator game where you take up the role of a mad scientist looking to enslave the world with your gigantic creation. It is very much styled after games like X-COM or Sim City. However, instead of trying to build and/or save the cities, you are wreaking devastation and bringing nations underneath your maniacal grip. You begin the game by selecting from between three mad scientists with a possible fourth expansion pack just released.



The different monsters each have strengths and weaknesses. For instance, the mechanical Kaiju Ginormasaurus moves much slower than the Frankenstein Kaiju ArmaGordon. However, Armagordon can only attack things with melee attacks while Ginormasaurus has a variety of ranged attacks that can take down smaller enemies like tanks, planes, and cars. The gameplay is broken up into two very distinctive sections. There is the city destroying mode and the base builder mode.



First, let's talk about the city destroying mode. This part of the game is where those avid fans of all things Kaiju get to control a giant rampaging beast through the streets of Lisbon, London, and pretty much all the major cities across the world in pursuit of global domination. As soon as you start the game you are thrown directly into this mode. You control where your monster goes via a point and click interface. You click the mouse, which lays down a glowing green arrow, and they will then move in that direction. Anything that gets in their way gets punched, kicked, and generally demolished until they reach that arrow you set down for them.

All of this destruction will reduce that city's morale meter, and is also quite a lot of fun. Sometimes, the building that you just knocked down will expel a small pixelated horde of terrified civilians. If you are able to get to them in time, stomping on them will also reduce morale. This meter, which sits in the upper right corner of the screen, is what measures how close the population of the city is to falling under your control. Subjugating cities is the only way to get revenue coming in to fix and maintain your base. This allows you to add upgrades to your monster, which opens up bigger cities to conquer. A stronger monster is also vital to survive the roving hordes of military forces that get sent against you later in the game. And finally, there are resources that you use in the base building section that can be obtained by destroying certain types of buildings. For instance, if you destroy a library, you get books which you can use for constructing research labs.

[Continued on next page →](#)



COMPUTERS, CONSOLES & KAIJU

The good parts are that this mode is very easy to dive right in and start demolishing everything in your path. The music is delightfully wicked, recalling to mind some of the better tracks used in Toho films. Later in the game, when the leaders of the world start throwing task forces in your way, the real-time combat gives a sense of urgency to your efforts in obliterating them or fleeing the battlefield before your monster is destroyed.



The parts that could use a little work are also in the point and click interface. There have been many times when I will be stomping along trying to squish some helpless victims beneath my gigantic feet when a tank or military jeep will start firing on me. I click on the offending vehicle and cackle with glee as my Kaiju stomps over to slay them for their

impudence. Dare to attack me, I will squish you! Then they start moving away from me. But I have clicked directly on them, there is no escape. Then my Kaiju stops on the spot in the street that the tank just occupied. Having moved just two feet to the right, the tank continues to riddle me with bullets. This, adding to the isometric perspective, leads to playing a game of Kaiju chasing the laser pointer. I've had moments where three or four jeeps are circling around my monster eating away at his health while I click furiously. My monster just slowly moves in a tight circle, never quite getting close enough to stomp any of them. This is mitigated somewhat by the large array of special powers that are available to your giant monster, which we will cover next.

The base building components are where the crunchy bits are for those gamers out there who want to control every facet of the support structure surrounding their maniacal monstrosity. You are given a secret base of operations to build from the ground up. You have monthly costs in cash and resources that you have to maintain in order to continue upgrading your monster. You can build food production facilities, research labs, power plants, and training centers. These all work toward the goal of unlocking the amazing array of powers that each Kaiju can obtain once your base is powerful enough to provide them. There are also defenses you can build that will protect your base once the pesky military finds your secret lair and sends its forces to stop you. There is not much to talk about here, as it fulfills its function quite well. I played for quite a few hours as the mechanical Ginormasaurus and I always found myself needing to go on just one more raid to unlock the next tier of powers. It never felt bogged down in grind, but rather paced the progression of my mayhem quite nicely.



The array of powers that each monster gets makes each new tier city challenging, but not frustrating. The powers are arranged in expanding tiers. They break down into three distinct categories: Metabolic, Defense, and Attack. The Attack powers are just that, a wide array of attacks that are available to your Kaiju for destroying buildings, military, and civilians. The Defense powers range from thicker armor, damage reduction, to countermeasures that allow you to avoid or absorb attacks from the military.



Continued on next page →

COMPUTERS, CONSOLES & KAIJU

The Metabolic powers are the way you upgrade your monsters stats such as its speed and rate of fire. You can also increase the amount of energy you can store to use or recycle into your base.

So, in closing I have to say that, despite its flaws, this game is definitely worth picking up. At a price point of only \$13.99 on Steam, you can squeeze at least that much, if not more, enjoyment from this game. The developers obviously pulled much of their inspiration from the golden age of Kaiju and it shows through in the design of the monsters and relative ease with which you dispatch destruction across the globe.

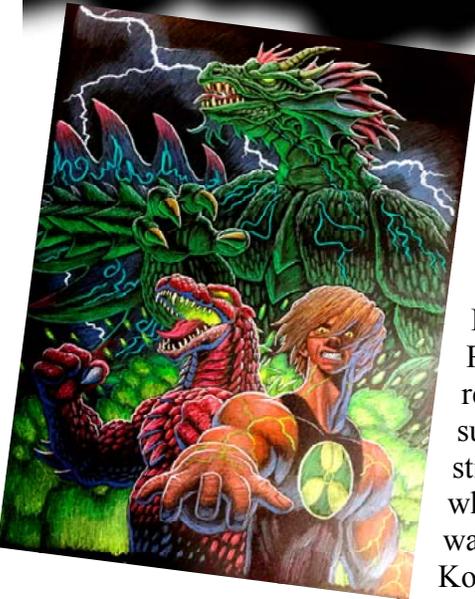


For fans of the expanded story lines of your favorite video game characters you are in luck. The [Kaiju-A-Go Go](#) website has all kinds of bonus content to enjoy. They have blueprints of your favorite giant monsters, interviews with the mad scientist of your choice, and all kinds of artwork including kaiju posters. At the writing of this article they have not yet added any bonus content for the Grey Goop. Hopefully, that will come soon, but if not, why don't we ask them for it!



INTERVIEW WITH COVER ARTIST

GLENN LINKER



When I first saw your artwork, I was immediately enthralled. It struck me in much the same way that Crumb's art had some years ago. Your art has original style like nothing I've seen before, realistic and bizarre at the same time, and every bit of exciting. Who were your influences?

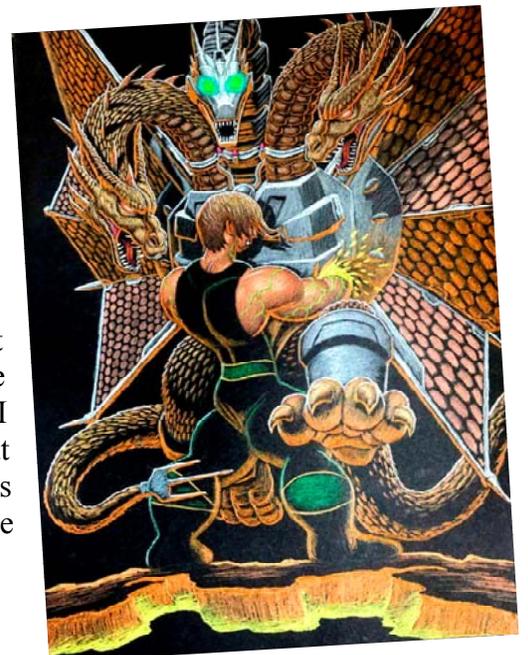
I was brought up watching movies and cartoons. When I was five-years-old Ray Harryhausen's stop motion creatures blew me away! When I started reading comics at six-years-old, I started getting some good ideas from those superheroes and villains, too. My real influences were movie monsters and I still have a huge fascination with those monsters and dinosaurs. The reason why I got hooked onto them was because they looked big and powerful. I've watched the original King Kong many times and the Godzilla movies with Kong and King Ghidorah. That's really what got me started.

Your art is totally absurd and quite fantastic but what's with the giant muscles, tiny heads and giant bellies? Where the hell did that come from? It kind of reminds me of Popeye and Bluto, only more so!

I enjoy creating characters that are out there with all that weird and crazy stuff, it just comes off me that way! During my younger years, I was impressed by pro wrestling personalities with their gimmicks and crazy matches. Legends like Andre the Giant, Superstar Billy Graham, Haystacks Calhoun, and Hulk Hogan to name a fair few. With all the weird and wonderful crazy stuff that I've done over the years, I thought I'd mix them up together and create some concepts that'll help me get my artwork out there and hopefully generate future opportunities.

You post a lot of fantastic kaiju artwork. Are they for sale or do you have a vault where they all go after they've made the rounds? Have you exhibited at any art galleries?

At first, I thought it would be a great idea, but unfortunately I must have a permit to sell my artwork and also for me work, family and sport commitments come first. I did exhibit some of my art at the gallery here and it was good to see people positively reacting to my work. You and I have a lot in common in our interests. There are not many people out there that have the decency to respect and work with others which is bloody sad. Anyway, we'll just soldier on with our heads up and continue on achieving.



CONTINUED ON FOLLOWING PAGE



You have a cast of original characters that show up intermingled with kaiju icons usually mugging it or battling it out with one another. Tell us a little about them.

My first characters were the Troglotitan and his Hyperborean friends back in the early '90's. Hyperborea, an undiscovered Island, roamed by dragons and other beasts was the scene of an early clash between the Olympian Gods and the Titans. Zeus, his brother Hades, and Mother Earth created a powerful creature called Troglotitan. The Gargantuan Boy came in five-years later with a short story about him called '*1963: The Birth of the Atom*' where the Gargantuan Boy and friends were created by a nuclear accident at the town of Headland on the Australian shores.

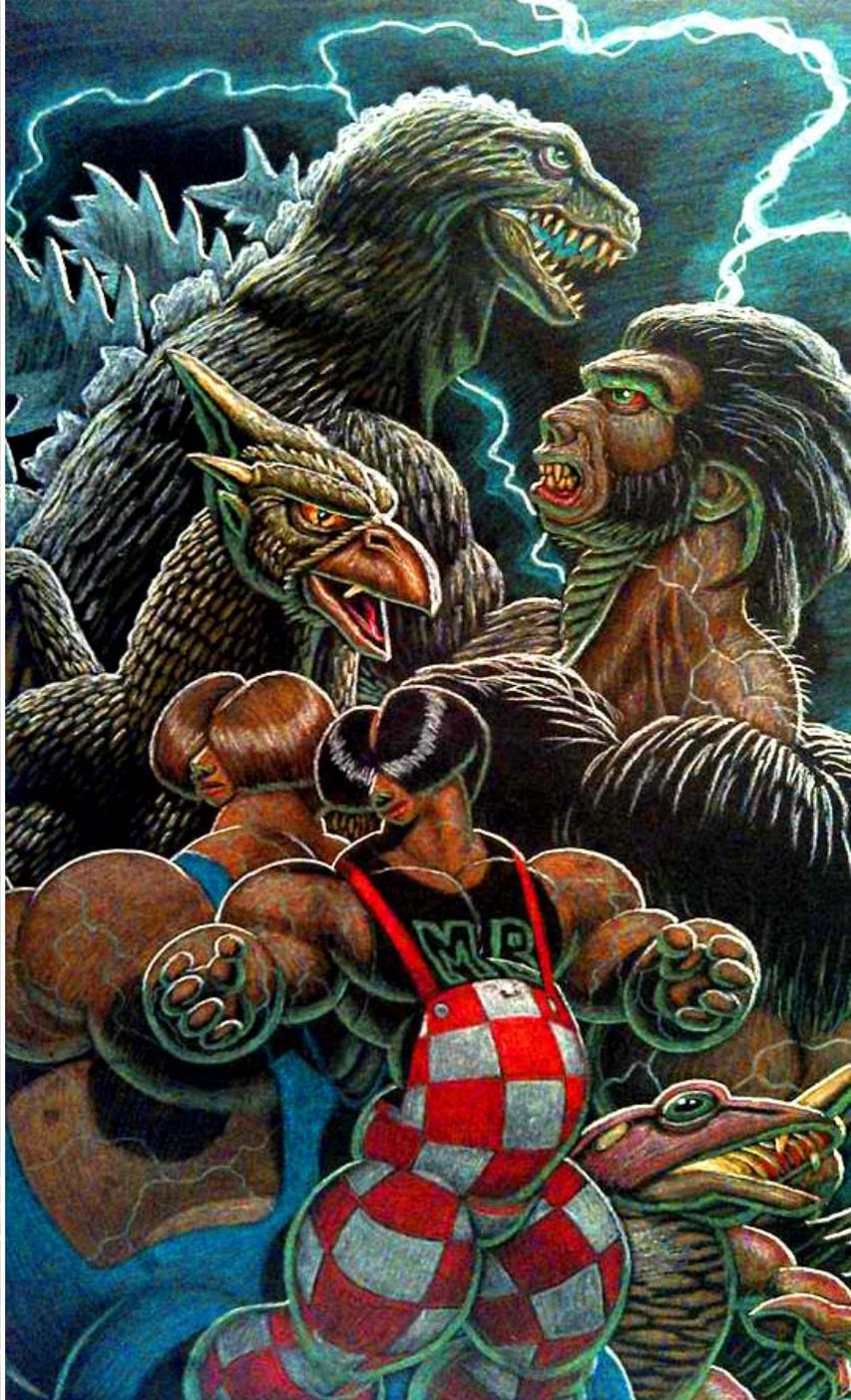
Speaking of original characters, sometime ago you published a 'Gargantuan Boy' book. What was it, a graphic novel or a novel with illustrations? How did that come about?

The Gargantuan Boy was an illustrated short story that was originally based in Sydney in the present. It came about okay, but it needs a fair bit of alternation down the track.

If you had to pick one milestone in your career which would it be and how did that come about?

That's easy, winning first prize at the Perth Royal Art Show and receiving five hundred dollars for designing tattoos twenty years ago. Another career milestone has to do with sports such as cricket. I've been brought up watching the game, but once I started playing grade matches, it got into my blood. Next year will be my 30th year in the sport.





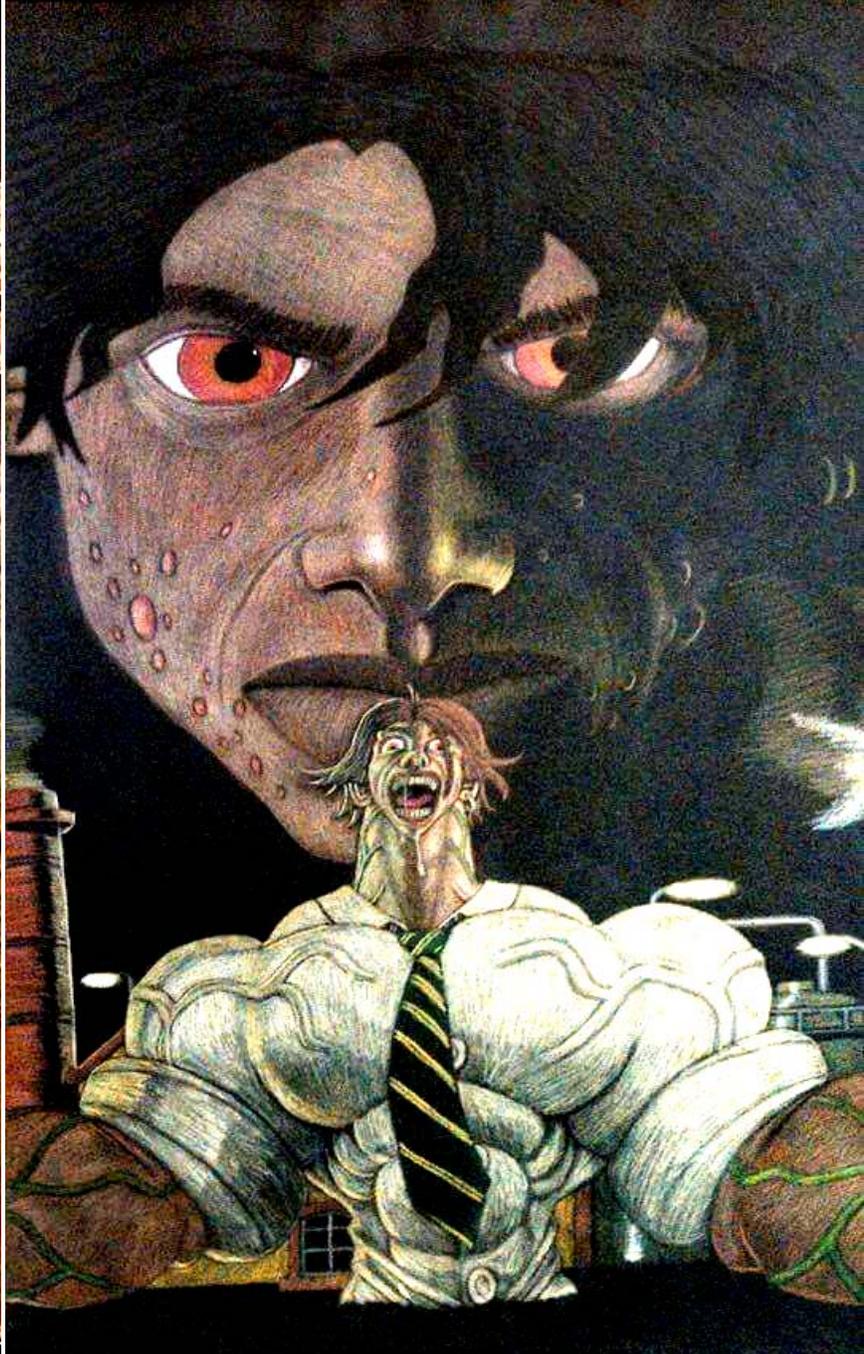
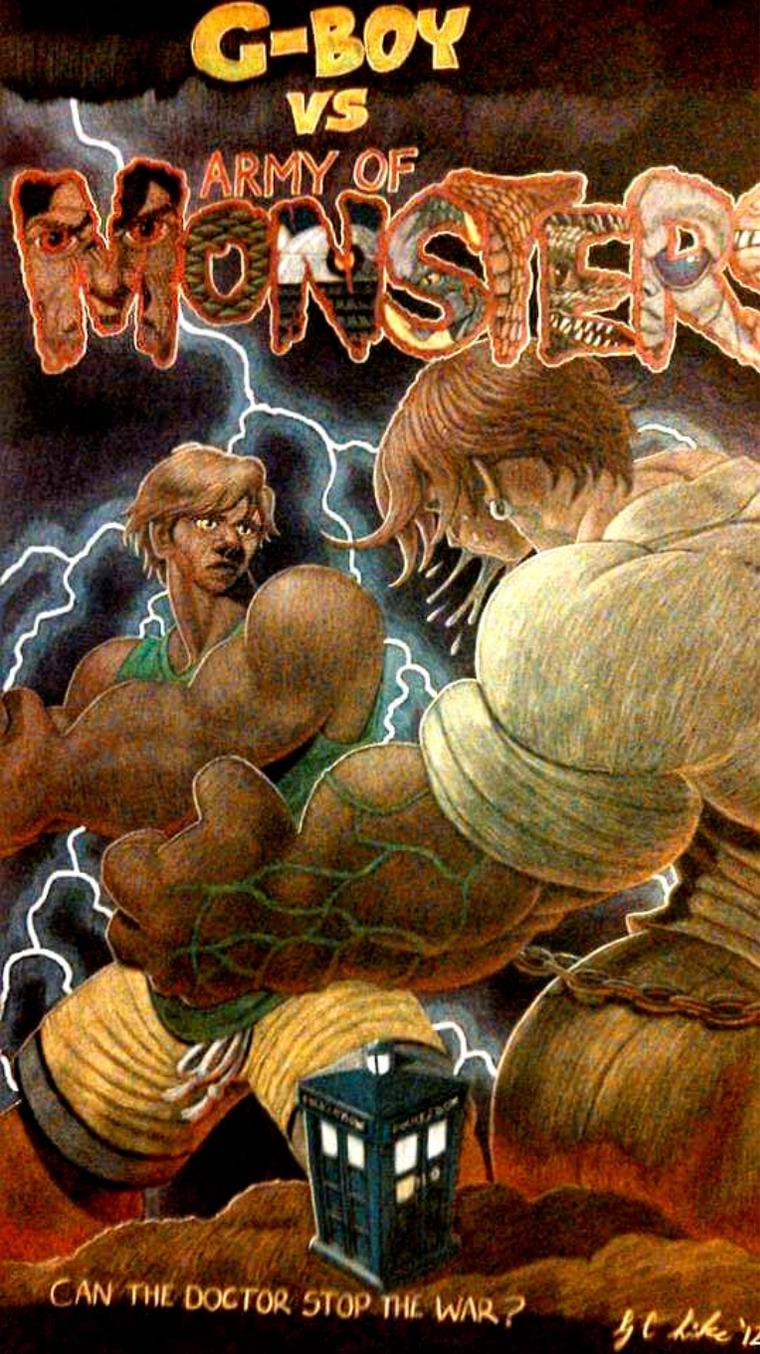
When did you begin drawing?

I began to draw when I was two-years old, believe it or not. Some people are skeptical that I could draw at that age but that's where it all started. I started drawing my characters from the feet up instead of the head down! My schoolmates were always asking me to do pictures each day and I got into trouble by not paying attention to other important subjects such as boring old maths. I was brought up watching monster movies like King Kong, Godzilla, and assorted dinosaur and mythical creatures which still fascinate me to this day. That's why I took on art as one of my hobbies alongside playing sports. It's been a learning experience, before and after school but great.

What is it like being a giant monster fan in Australia?

It's kind of cool being a kaiju nut in Oz, but there are a fair number of people in Australia that like those type of things [laughing]. In the 80's, somebody here made a movie about a huge pig called '*Razorback*', but not much else. It'd be nice if we brought on the *Yowie* and the *Bunyip* to wreak havoc across Down Under and pit'em against the Avengers. I think the Marvel team would have a hard time trying to beat our big cryptic Aussie Beasts.





Recently, you fell into an art crisis and were talking about giving up your artistic endeavors. What happened that made you consider giving it up? Do you have any advice for artists experiencing their own crisis?

During that issue, what I had on my mind was the fact my wife and I were having trouble with finances i.e. bills, food, and our children's school fees and clothes. There were also heavy work duties and sport involved. That's what made me question myself, whether or not I should be giving up my passion in graphic art. It's the most daunting challenge when it comes to balancing between work, sport, and family times. That all comes first because I'm pretty much an outgoing and sociable type of person, but I've managed to hang onto my talent thanks to you and everyone else that gave me moral support and encouragement.

To my fellow artists out there, if you're in such a situation, please think and consider things carefully before deciding on giving up on the things you like to do. Remain strong and keep going!

What's next for Glen Linke?

My two major projects will be the revised and continuation of *1963: The Birth of the Atom* and then later, *Hyperborea: The Land of Fire and Ice*. ♥

► [Glenn Linke on Facebook](#) ...



A large, dark, furry creature with glowing red eyes is silhouetted against a bright orange and yellow sunset sky. The creature's head is at the top left, and its body extends towards the bottom right. The text "Should I cease to exist...?" is written in a white, handwritten font across the upper right portion of the image.

Should I cease to exist...?

The

GENERAL EDITOR
KOICHI KAWAKITA

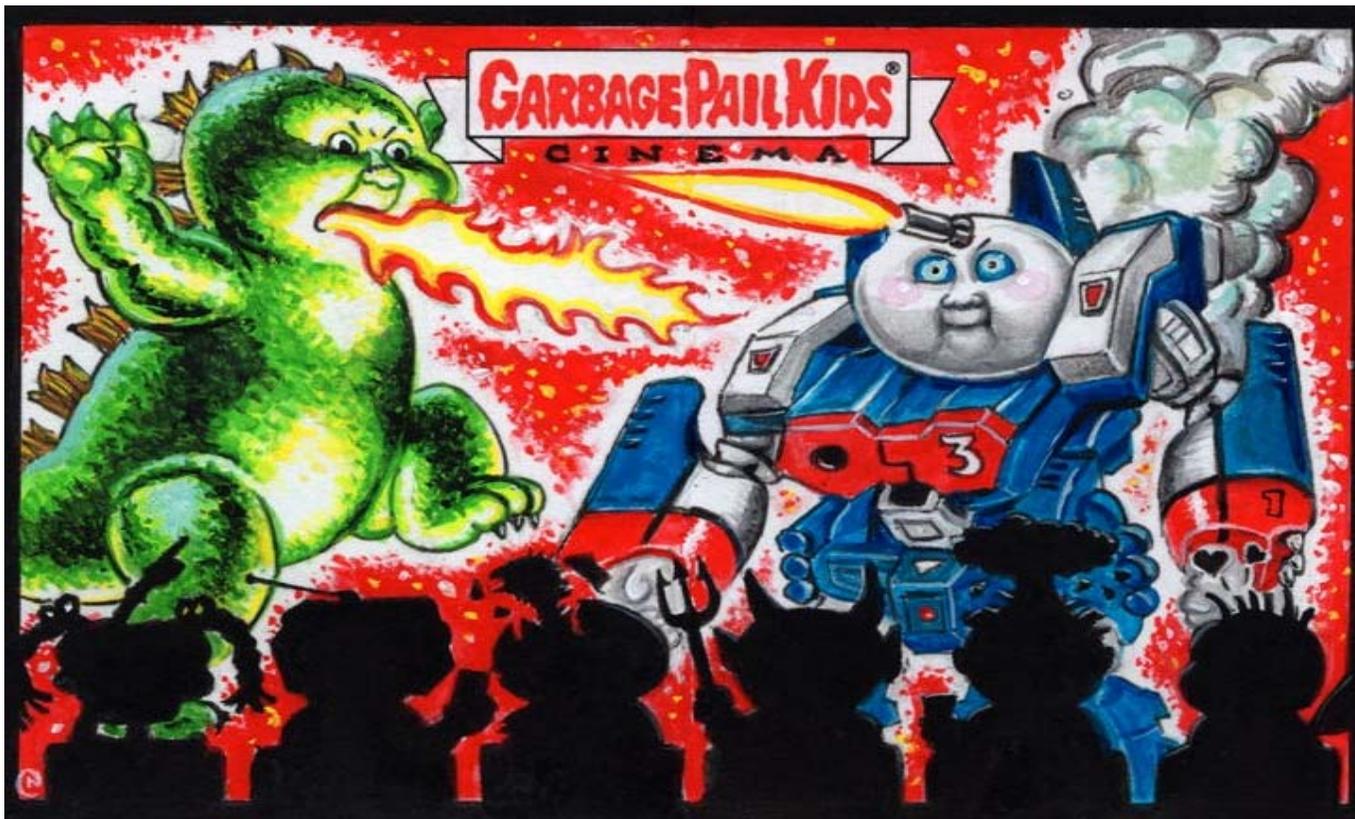
PRODUCER
NORHIKO IWASAKI

GOD OF CLAY

Produced by Dream Planet Japan.CO , Marbling Fina Arts.CO

PEEL
HERE

GARBAGE PAIL KIDS®

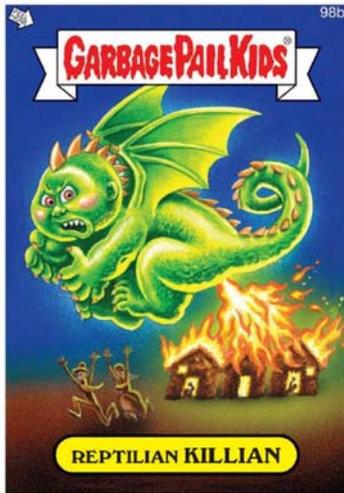
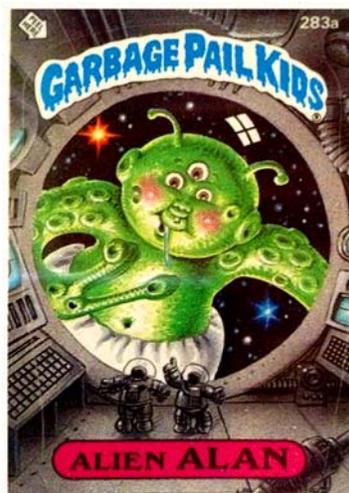
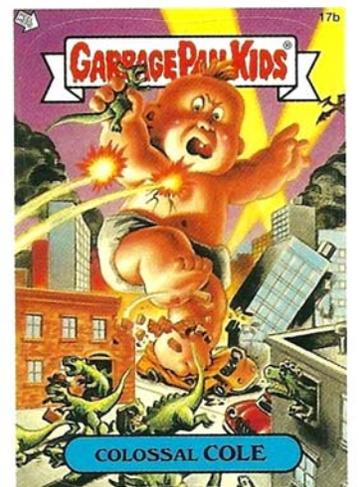
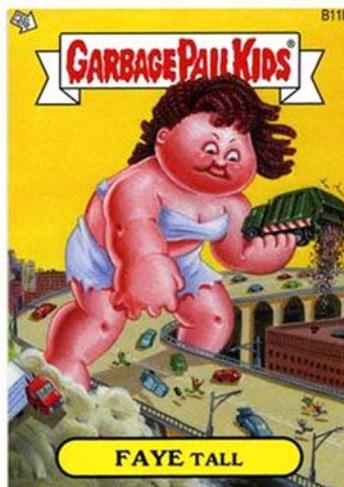
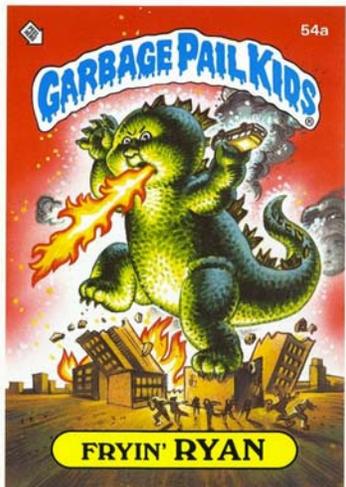
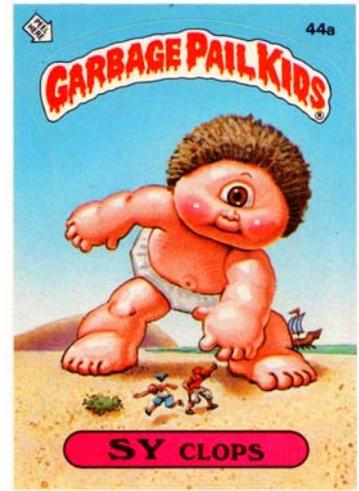
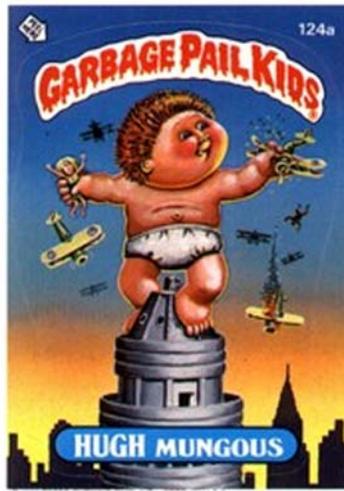
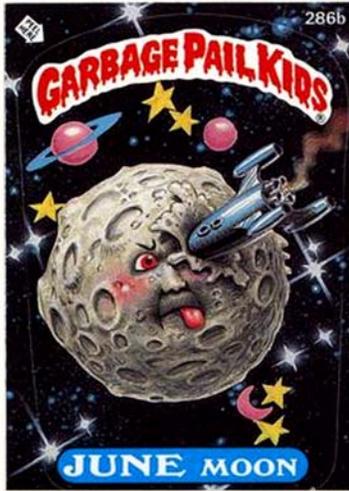


Creators Art Spiegelman / Mark Newgarden

Primary GPK Artists: John Pound / Tom Bunk

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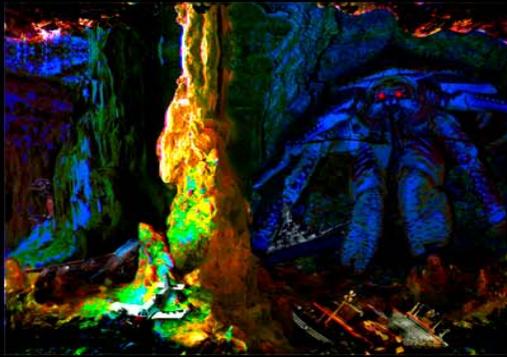
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FIVE QUESTIONS WITH CHRIS MARTINEZ

CO-CREATOR AND ILLUSTRATOR OF DORUGAN; THE FIREBEAST

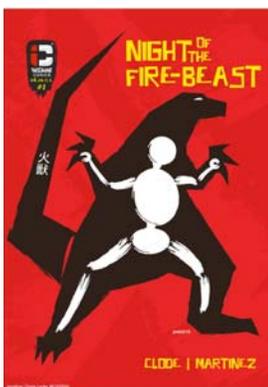
As a giant monster fan, I look for all kinds of things that make me think differently about the kaiju genre. Not every giant monster movie or television show pushes the boundaries of scope or story telling. So, one must look to other mediums for inspiration such as comic books.

Dorugan the Fire-Beast is such a story. It tells the tale of an American kaiju franchise that was lost to carelessness and incompetence. It gives us a glimpse into what was and what might have been. While there is a desire for more, a lot more, Dorugan is true to its nature. When something is lost in the celluloid wastelands, it comes to light in dribs and drabs, but never enough to satisfy.



Who is Chris Martinez?

He is a surly artist who lives in Chicago with his wife, two cats, and a bunny.



Tell us about the Dorugan comic so far?

So far, writer Jon Clode and I have released two books. The first is called "Night of the Fire-beast" and the second is called "Fire-Beast Dorugan X Garan, the Horror from Space." Both are based on "films" in the cinematic history of the titular kaiju hero Dorugan the Fire-beast.

1. How did Dorugan the Fire Beast originally come about?

The original "Night of the Fire-Beast" was created because I felt that there were no kaiju comics that actually replicated the feel of actual films. I wanted to do something to really capture the feel and the nostalgia of some of those old films.



2. Why did you choose a B-movie format to convey the adventures of Dorugan?

Many of the films I wanted to emulate would be considered cheesy, campy, or corny by many moviegoers, especially these days. However, that is exactly what endears them to us. I felt that it was important to really get that kind of feeling across in the books to properly pay homage to the source. Dorugan aims to evoke fond memories of fun times watching fun films with fun monsters.

3. There are a lot of nods to the memorable camp of other films but in your words what make this kaiju story unique within the giant monster genre?

I really don't think there is any other kaiju comic that is as accurate in capturing the feel of the actual films to which it pays homage. We really try to simulate the experience of watching an old monster movie right down to the visible wires, wrinkles in the suits and the weird editing and dubbing.

CONTINUED NEXT PAGE →



4. You've intimated a forthcoming comic to wrap it up as a trilogy. Will that be the end of Dorugan?

Most definitely not; the Fire-beast: Legacy will wrap up the three book cinematic arc of Dorugan but, there is also at least one other on the horizon. THAT book is based around the Science Action Team from Dorugan x Garan and will be released at G-fest 2018 with Legacy following in 2019. The meta nature of the series allows us to jump around to many different eras and versions of Dorugan. The possibilities are wide open for much more Dorugan history!

5. You have a roster of original monsters: Garan, Tricerus, and Pengoro to mention a few. Will they be lucky enough to have adventures of their own or one last hurrah together?

That is definitely a possibility. Pengoro has become pretty popular already even with his limited appearances. He's slated to be a major factor in the next Dorugan book, and it's not a far reach to see him in his own "film" at some point.

What's next for you? Are there any other giant monster projects in the works?

We have recently separated from our original publisher and are currently re-mastering and re-packaging the original two books, as well as adding other content. Our goal is to grow and build on the Dorugan brand with kaiju fans and collectors as much as we can.

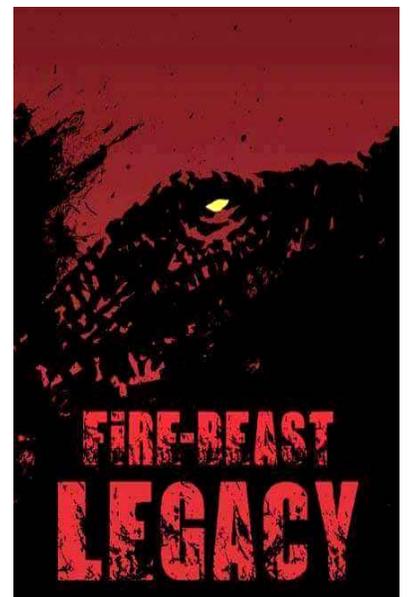
As for other kaiju projects, Jon and I also produce the Gargantus comic strip featured in MONSTER! Magazine. Gargantus is a metafictional "television program" based in the Doru-verse and produced by the same studio behind the Dorugan films. Gargantus and its characters tie in directly with several aspects of the Dorugan films.



Dorugan and his pals have also recently been released as cards in the Kaiju Assault collectible card game!

Say, you are in a retro style surf band; could there be a Dorugan soundtrack on the horizon?

As a matter of fact, yes! Plans are to release an extended play album of recently re-mastered tracks from the 1960's films at G-fest 2018! [for more check out: dorugan.com](http://dorugan.com)



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APPOINTMENT WITH FEAR

GIANT MONSTERS FROM THE GOLDEN AGE OF PULP FICTION 1920s-1950s

THE BEAUTY AND THE BEAST

I was impelled purely by the cover art to read and review this story. It was the first time I've read this story and I had no inkling then of its monumental importance—specifically for giant monster fans, if not solely for them. I have consistently disputed that the modern kaiju genre did not begin with *Gojira* (1954). While *King Kong* (1932) is the undisputed catalyst of the modern kaiju genre, it is *Them!* (1954) that was the first American film in the kaiju boom of the 1950s. Technically, there have been others albeit not so comprehensive. That is to say, while *Godzilla* like *King Kong* was an international success which set the genre, there were surely other stories featuring monsters “impossibly” larger than any dinosaur before 1954. *War of the Worlds* (1897), for example, featured giant robots in much the same way as *Super Robot Red Baron* (1973) or *Pacific Rim* (2015), the difference being aliens were inside them.

For this objection, I am only considering living creatures before 1954 as in *Siegfried* (1924) who fought the dragon. Siegfried, if I am not mistaken is the first official appearance of a dinosaur / kaiju in cinematic history. There were plenty of monsters in the films of the late 40s and early 50s, but they could not or did not try to portray giant monsters.

Then, I read this story written some fourteen years later and I was astounded. My supposition was proven factual most unexpectedly, but it had even deeper impact. While there were a hundred giant monster stories featured in the pulps of the 20s into the 40s many mirrored the stereotypical scenarios that were heavily relied on by the boom and doom to the giant monster films in the late 50s.

Beauty and the Beast (1940) by Henry Kuttner is an undiscovered gem. Not for its writing exactly, because frankly that could have been better, but it holds together for the most part. It is a treasure because it is the exact prototype of the modern kaiju movie that came along fourteen years later.

It also features two rare aspects for the kaiju genre. The first aspect is that the monster was large...larger than even the original *Gojira* who was just 164 feet tall—an impressive height, but the Beast' is much larger. Although no exact size is given the Beast looms over the United States Capitol's Visitor Center which is about 180 feet tall.



Out of Rain-Swept Venus'
Gift to Sun-Drenched Earth
Comes Life—and Death!

APPOINTMENT WITH FEAR

GIANT MONSTERS FROM THE GOLDEN AGE OF PULP FICTION 1920s-1950s

The other aspect is intelligence and empathy, neither are easy aspects to imbue in a kaiju. The Beast, who comes from Venus, despite the downplay, possesses a far superior intellect than even the humans. In modern kaiju, intellect on any level is generally intimidated, if at all. Gamera is the kaiju with the most intelligence which most people overlook in battle scenarios. Even though Godzilla has been evolving through his cinematic adventures his mental capabilities are basically noted as cunning and savvy and most villainous kaiju are just devious. Unlike modern kaiju, the Beast is not only intelligent but empathetic even though he is caged and maltreated or more technically betrayed violently. With all this, he still remains empathetic to the end. Even as the humans grind his life into the dust, his last efforts are to warn the humans of an apocalyptic Venusian virus now on Earth. It was not brought by the monster by accident or otherwise. In fact, the kaiju is itself a victim from beginning to end much like Kong. It's also a rare instance as well, where an alien is not the 'enemy' or eradicator.

There also striking similarities to elements from kaiju movies that came long afterward. Of course, I have not seen every kaiju movie, science fiction movie, nor read every kaiju and science fiction novel. These aspects may not be wholly original, but as they are evolutionary links of the kaiju genre and precursors to the modern interpretations. I will notate them in the synopsis of the story where I can. Enough history, let's get down to the synopsis.

The Beauty and the Beast (1940) by Henry Kuttner

A savvy rube, Jared Kirth, is on a solitary vacation in the wilderness when something comes blazing down from the atmosphere. It turns out to be a rocket ship¹ returning to Earth from a journey to Venus after being presumed lost in en route. Kirth tracks down the space craft and batters his way inside—not specified, but fully intending to loot the craft of anything valuable. Upon entering, he find the craft's sole pilot already dead and drags him outside, rifles through his pockets where he finds a large simmering gem, clearly the spoils of Venus. He returns to the ramshackle craft and looks for more, but the only thing of interest are seeds and half-burned journals. Not wishing to be caught nearby with possible government property, he returns home to his family and farm with his spoils.

Once at home, he immediately plants the seeds curious to see if he can cultivate and sell whatever grows from them. The gem being large and unusual causes him concern over what questions might be asked if he tries to sell it. From the journal Kirth remembers the equation of it being an egg of sorts. So, he decides to give it the conditions an "egg" needs and see what happens. He stows the gem in his workshop until he decides what to do with it. However, the Venusian flowers² of unequal beauty grow seemingly overnight. This is fabulous as they become quite popular the world over. The money just rolls in from florists seeking to grow they're own.

Meanwhile, the gem, now in an incubator, undergoes changes as it pulsates. Then in a cloud of mist or steam, the crystalline mass of the gem crumbles away revealing a gray, oblong lump. Kirth gently nudges the thing and it quivers open, unfolding into some kind of lizard-like creature³. Disappointed by so mundane a creature, Kirth questions its value. Some time passes however and he quickly notices that in so short a time the little creature has grown. Kirth finds this a promising development and if it grows larger, possibly large enough it might fetch a good price from a zoological center or circus sideshow. And it does keep on growing, takes to two legs, but more is going on than just physical growth.

1. A space journey to Venus in a rocket ship occurring around 1938 long before we even made it to the Moon.

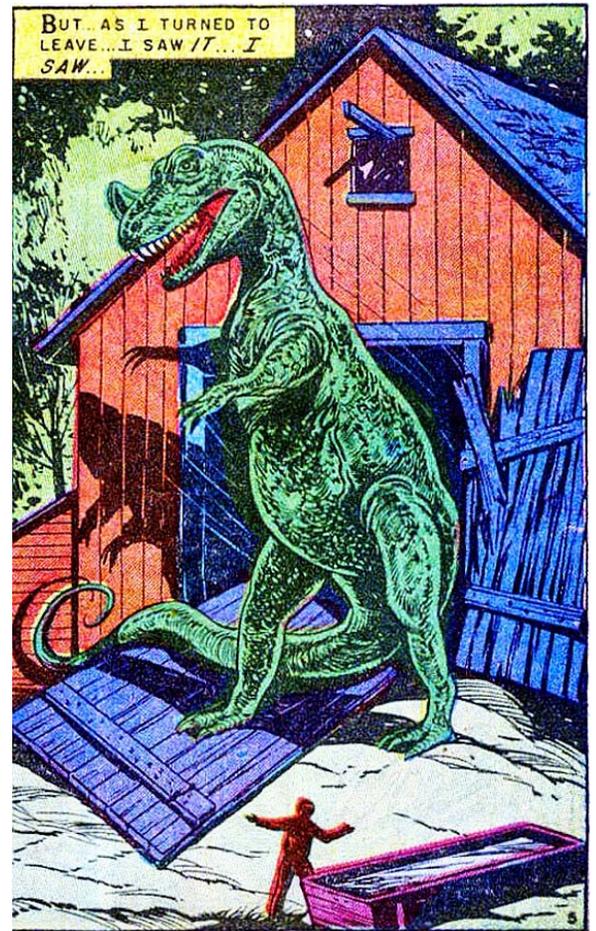
2. Rapidly growing alien fungus flowers were featured in the Outer Limits episode 'Specimen: Unknown' (1964).

3. This transformation of gem to giant monster was also seen in *Gamera Vs Barugon* (1966)

In the span of time that we focus on the beast, the Venusian flowers, which retain their beauty long after they've been cut, have become wildly popular. Their popularity continues spread even across continents. Kirth who made a nice big bundle on selling the seeds was watching his new empire slip out of his hands. Since the flowers produce great quantities of seeds, he found himself already out of business. So he turned his attention back to the beast now in his barn⁴. As Kirth noted from the pictograms and theories defined in the journal, the Beast's staggering growth spurts were not the only uncomfortable changes taking place.

The Beast was slowly recovering its mind and memories from the time before his millennium of dormancy. While the massive dinosaur-like creature was doing its best to study the human forms of communication, his learning was limited by the dull and apathetic Kirth and the slow progression of the restoration of his intelligence. Things would soon change as he was nearly too large for his barnyard habitat and now quite conspicuous. That much closer to maturity, more and more of his memories were returning. The plague! It was clear now, the desperate plan to turn the monstrous citizens of Venus into life gems and then escape to space, to Earth! But the plague had been too rapid, too devastating. Many had been turned into life gems, safe, but trapped, as the world they knew ceased to be, and the valiant defenders overcome.

The beast realizes by the formation of the stars in the night sky that he was on the third planet. He had indeed escaped, brought to Earth by a human traveler. For this he was grateful, but what if they had brought back the plague with them. He decided to warn them of what had happened to his world so they might act quickly if needed. In his agitation, the barn collapsed from the bustling of his girth. The beast could no longer wait for full maturity; he must act and started off to warn the human race. However, like Kirth who met him at the ruins of the barn with stinging gun fire, everyone he came in contact with tried to injure him. His every attempt to communicate, down to the most simplified gesture of friendship, was met with fear and violence. He could not determine whether he was not articulate enough to communicate or if they were simply unaccustomed to his actions and reacted in fear alone.



Moving through the shrinking trees, the Beast stalked off to find scientific minds like his own that might bridge the gap of his inadequacies to communicate with lay people. Conscious of the destruction he left in his wake, there was nothing he could do to prevent it. This world was just not meant for his size. The Beast tried to avoid the humans, but they easily spotted him and came through the air dropping bombs. Even after all this, the desire to warn humankind of the impending plague became his only goal. They had saved him from a barren world and his infinite prison and he was indebted to them.

After a brutal journey, the Beast found himself in Washington D.C.⁵ where he recognized the building from the television as seen from the barn and what he understood of the language. However, it was here that the Beast would find the most resistance. While the Beast was more impervious than these tiny humans could realize their constant onslaught tore away at his flesh and at his very life. It was terrible, he felt the death blow but he had not delivered his message of impending doom that might save their world. These poor creatures, he thought, have no idea of the danger that awaits them and in their fear and ignorance they think I am the threat.

Until now the Beast had taken great care to limit the accidental destruction he caused, but he had to throw caution aside in one last effort to warn the scientists. He pulled up his bloody and pain riddled body once again and with a Herculean effort hurled himself onward. Crashing through buildings and stumbling toward the panic stricken crowds, he fell for the last time bereft of effort. He lay there at first focusing on the ant-like humans scrambling around. He lamented before the end came, then, he sighed his last breath. The Beast had failed to save his planet from this plague and now he had failed again to save the Earth. Right before their eyes the plague had taken root and spread. The colorful blossoms and the fierce propagation of their seeds in time would choke to death all life⁶.

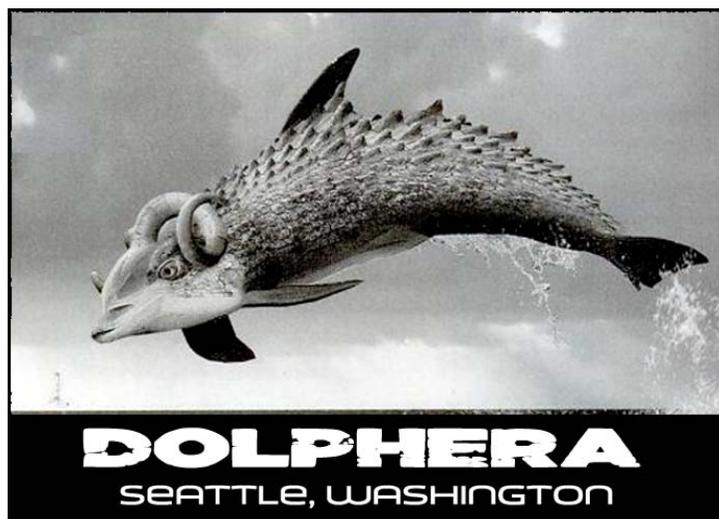
4. In Lovecraft's 'Dunwich Horror' (1929) something else huge and terrible grows in a barn.

5. In most American kaiju movies New York and Los Angeles are major attractions for rampaging kaiju.

6. Much like the blood-bloated red weed from 'War of the Worlds' before it succumbed to the bacteria.

So ends the Beauty and the Beast. While the writing could have been better and the story a bit tighter and refined, Henry Kuttner's story is a startling find in the annals of kaiju mythos. The nuances he relays here are what are implied by every Godzilla and Gamera film from the Showa era. Perhaps more expertly as his Beast is a victim and a hero that only the reader can celebrate and mourn. In hindsight, this story would have made a great kaiju movie and an even better Gojira '54 in some alternate universe. Japanese cinema has worked hard to imbue this narrative and heroism in their kaiju. American cinema, until the premiere of Godzilla (2014), has practically destroyed the giant monster story with their perpetual portrayal of brainless behemoths who dare to threaten our dominance and comfort. As we see here, it wasn't always this way and I suspect something vital was lost from the American giant monster genre when they roared into theaters. ☺

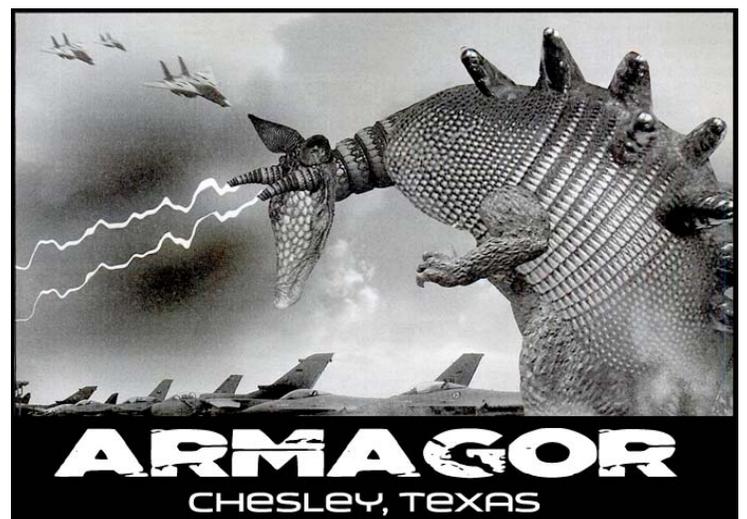
Original Thrilling Wonder Stories Cover Art by Howard V. Brown



Seattle, Washington – May 28, 2007

Tuna boat attacked by sea monster! Yet another terrible monster has appeared out of nowhere, this time off the coast of Washington State. This strange leviathan which seems to be some kind of dinosaur-ram-dolphin hybrid purposefully attacks fishing boat as it depopulates the local waters. Sole survivor reports monster rammed the schooner repeatedly until it sank captain and all.

Just like the other giant monsters that have attacked in weeks before, this giant sea monster suddenly disappears right before the eyes of a terrified sailor. Authorities deny eye witness testimony claiming rouge iceberg from the arctic ocean was responsible.



Chesley, Texas – June 4, 2007

Once again an unsuspecting world is kept completely in the dark as another horrible kaiju attacks the Earth. This time in Chesley, Texas a huge monster burrows up from the depths of the Earth and attacks a military base. A hundred witnesses speak but the military silences them. If not for footage captured by global satellite, we might have never known that not one but four colossal kaiju have attack the peoples of Earth.

Armagor, an impossible armadillo-ferret-mole hybrid capable of firing electric beams from its horns, is just the latest incident to be covered up by authorities who claim a tornado was to blame.

This is the third and fourth terrible attack in four weeks where hideous, real life monsters have appeared and disappeared after wreaking havoc. The first being Kangorous (*May 14, 2007*) and then Doragon (*May 21, 2007*)

KAIJU CAT LAZERS



By David C. Lovelace

FACEBOOK/CATLAZERS
<http://umop.com/>

SPECIAL FEATURE

WEEKLY WORLD

NEWS

June 20, 2015

\$1.00/\$1.15 CANADA

RETROSPECTIVE

May 21, 2007 barely a week later, just in time for a deadline (?), another monstrous beast mysteriously manifested itself in the skies over China. Residents and visitors to the Jiangsu Province were startled by sudden gale force winds. Then, as if summoned by the dubious Chinese meat market, this mammoth canine-fruit bat hybrid monster swooped out of a clear blue sky spitting streams of flames. The kaiju later deemed **Doragon** made several passes until it finally vaporized the meat market and its unscrupulous vendors. Before the Communist Army could be contacted, **Doragon** vanished in a shimmering field of light. This was the second unnatural kaiju to appear and disappear in a strange light, as did Kangorous a week before. Scientists were completely baffled.

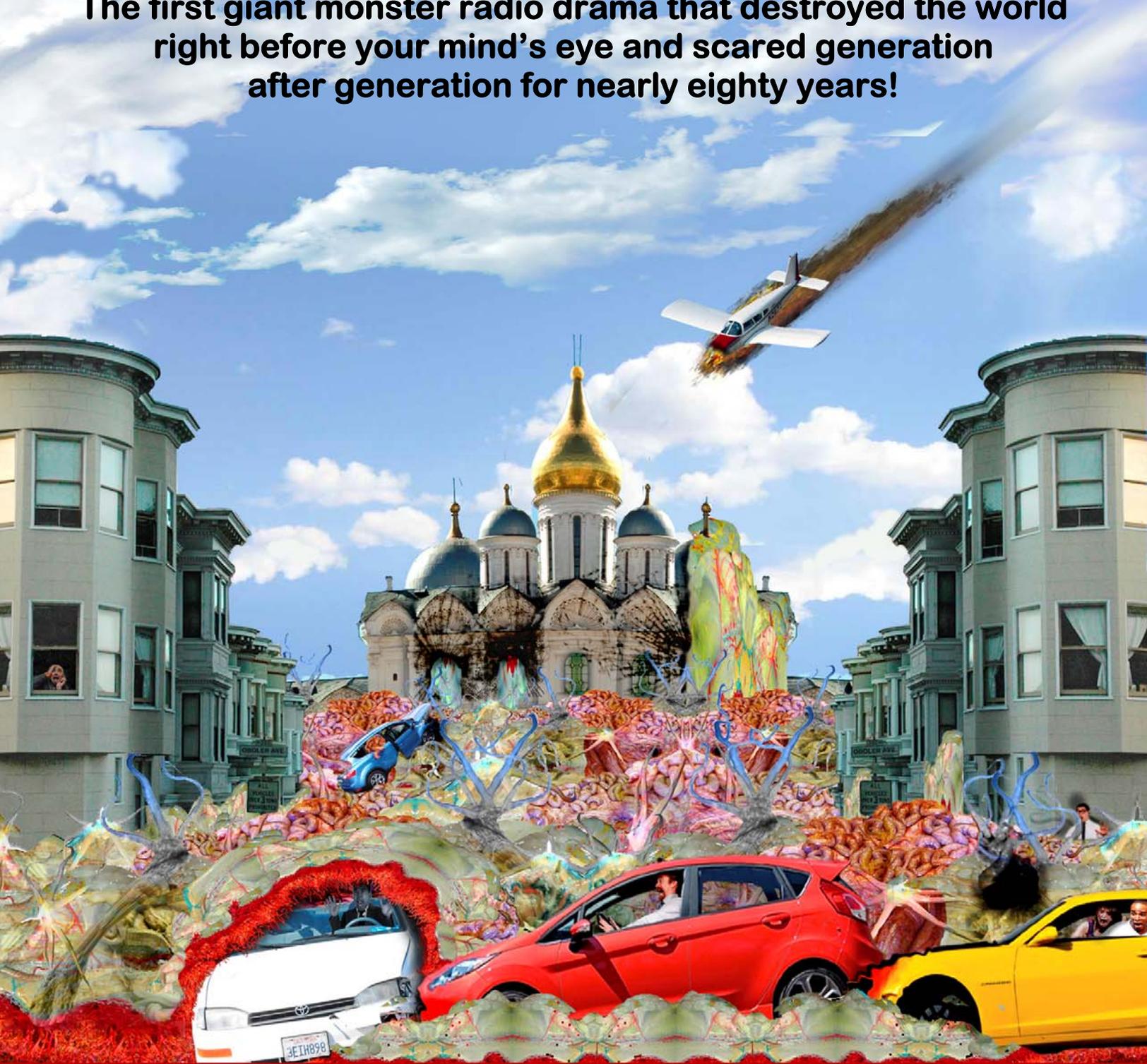


DORAGON
JIANGSU PROVIDENCE, CHINA

ARCH OBOLER'S

CHICKEN HEART

**The first giant monster radio drama that destroyed the world
right before your mind's eye and scared generation
after generation for nearly eighty years!**



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MASTER OF THE UNUSUAL
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"CHICKEN HEART"

IS THERE NO ESCAPE FROM THE MONSTROUS WALL OF GROWING FLESH !?!



The Story of **Chicken Heart** is beautiful in its simplicity.

In a college laboratory, a piece of chicken heart is kept alive by scientific apparatus. One day, the container holding the chicken heart is broken, but instead of dying the chicken heart starts beating on its own. Even more impossible, it begins eating and growing, eating and growing, until it grows so large that it razes the building housing it. The terrible realization that it won't stop growing is not believed and each attempt to destroy the growing mass of flesh comes too late. At the end, when the chicken heart is covering the city, we realize that there is no hope... all life is doomed!

For those who heard the original broadcast, it was a thrilling ever-lasting experience, but alas 'Chicken Heart' didn't quite make the impact that 'War of The Worlds' (1938) made nearly two years later at the hands of Orson Welles and the Mercury Theater. There were several reasons for this, the first being 'Chicken Heart' was written as a straight radio play, while 'War of the Worlds' was written using the techniques of actual radio broadcasting to convey the story as if it were really happening. Another reason was that due to its horrific quality, it was broadcast late at night so as not to scare those who frightened easily. That didn't lessen the impact of 'Chicken Heart,' only its sensationalism.

The beauty of 'Chicken Heart' is that it is the ideal giant monster radio drama and the fascinating part is that it does in seven and half minutes what no other giant monster movie has ever done. 'War of the Worlds' came close, but in the end mankind was saved from extinction by the microbe. In 'Chicken Heart,' there is nothing that can save the world and the world can do nothing except wait to be devoured.

It is a horror tragedy pure and simple. There is no happy ending, no reassuring conclusion, and that makes it stand out among kaiju stories. Once you hear 'Chicken Heart' you will never be the same. It will become one of your favorite giant monster stories of all time. ☠

LOST FOOTAGE:

When originally broadcast in 1937, 'Chicken Heart' was about twenty five minutes long, but by the time it reappeared on the radio and records almost thirteen minutes had gone missing. The popular conjecture is that it was lost due to carelessness or indifference, as in the early days things were easily broken, worn out, or just thrown out.

However, Arch Oboler, a prodigy of radio theatre, was meticulous with his scripts and surely had the original full-length 'Chicken Heart' script on file in his archives. So why then, when it went into syndication did the thirteen minutes remain missing and not restored by re-enactment. My own theory—which has not been verified—is that Oboler, who kept tight reigns on ownership of his scripts to the end, cut out the majority of the play intentionally. Arch Oboler was socially progressive and the first half of 'Chicken Heart' portrays women in an unfavorable light which probably didn't sit well with him at the time. So he axed all but the last half, but what he did with those few minutes was monumental!

Eventually, many of Arch Oboler's scripts were rediscovered and made public thereby revealing the whole story of 'Chicken Heart.'

Since the resurfacing of the original script, several radio theater revival groups have undertaken the task of bringing the full script back to the airways. However, so often, while well done, they do not capture the same scintillating energy of the original guided by the wunderkind himself. Still, it's neat to hear it.

.....

You can read the missing portion of that script on the following pages. There is no kaiju appearance in the presented portion, but it leads up to the startling first appearance.

“CHICKEN HEART”

IS THERE NO ESCAPE FROM THE MONSTROUS WALL OF GROWING FLESH !?!

ALBERTS: (DEFINITIVE GERMAN ACCENT) (FADE IN) Women, women, women, women, women, women! I tell you, they make me sick like I have never been sick before!

LEWIS: (AMUSEDLY) I take it, then, Doctor Alberts, that you aren't looking forward with a great deal of pleasure to the annual visit of the wives of our dear trustees.

ALBERTS: Every year I get a headache, every year it is the same thing! Those women -- why must they come here? Disrupting our work!

SOUND: RINGING TELEPHONE 1 RING

ALBERTS: Excuse me, please.

LEWIS: Of course.

SOUND: RECEIVER OFF

ALBERTS: Hello, hello? Yes, yes, this is Doctor Alberts! (EXPLOSIVELY) What? Sandwiches? Sandwiches for what? Is this a research laboratory or a restaurant?... All right, all right, order the sandwiches! Maybe if they eat they go away faster!... Ya, ya, I leave everything to you! Goodbye!

SOUND: RECEIVER HANGUP

ALBERTS: (DISGUSTEDLY) Sandwiches!

LEWIS: (AMUSEDLY) For some reason, your annual tour of inspection always gives the ladies an appetite, isn't that true?

ALBERTS: Ach, I tell you, it makes me sick! They look in the test-tubes -- do they understand what is in them? No! But every year they come -- every year the same foolish questions -- every year the same waste of time! (IN DEEP DISGUST) The wives of the trustees! Home they should stay. Now, then, what were we discussing?

LEWIS: (AMUSEDLY) The end of the world.

ALBERTS: Ach, yes, yes, that article on the end of the world!

LEWIS: You were saying that is it your belief that the rotation of the earth would gradually slow down until someday the earth would stop entirely.

ALBERTS: Yah. Yah, and when that day comes it will mean the end of all human life -- Inevitably! Six months of unbelievable cold and then six months of unbelievable heat! Finished -- everything!

LEWIS: But why, Doctor -- I mean why should the earth stop rotating? It whirls in a frictionless vacuum, doesn't it?

ALBERTS: Yah, but there are influences which drag it back, particularly the tides of the oceans! Eventually, just as the moon's revolutions have stopped, so will the earth, and then, for man, calamity! Of course that will all happen oh, maybe two thousand million years from now.

LEWIS: (LAUGHING IN MOCK RELIEF) Well, that's a relief! Two thousand million years give me time, yet, to clean up a few loose ends!

ALBERTS: Ach, I don't know why I waste time with you! You are like the other reporters -- nothing but wise-cracks and foolishness!

LEWIS: (CONTRITELY) Oh, no, Doctor Alberts, I didn't mean to...

ALBERTS: (INTERRUPTS CHUCKLING) Ach, it is all right! I need more wisecracks in my life! (SERIOUSLY) You are a fine young man, Lewis -- never have you distorted what I have told you to make sensationalism for the headlines like most of the other newspapermen have. You have always been honest with me, and I like you.

LEWIS: (SIMPLY) Thank you, Doctor.

ALBERTS: Now then for this symposium of what scientists predict for the end of mankind, you might also say that I predict that the end for mankind will come with the cessation of the earth's rotation because at that time one side of the earth will always be hidden from the sun, and consequently will be covered with an ice-cap hundreds of miles thick! On the other hand, the side that always faces the sun will be heated to a point where everything will be burned down to a great desert of red-hot sand and rocks!

LEWIS: Well!

ALBERTS: Ach, but that is not all! Between the hot and cold sides of the earth there will be a sort of twilight zone, not affected by the direct blasting heat of the sun. But if you think future man could live in this section, think again! Life would be impossible! Great tearing hurricanes moving hundreds of miles an hour, will rear never stopping from the sunny side of the world to the cold side until finally, after hundreds of years, the air itself is frozen up and there can be no more winds!

LEWIS: Say! That's quite a picture!

ALBERTS: You can quote me as saying further that of only one thing in the future Leon Alberts is absolutely positive of, and that is that the end of the world from mankind's stand-point will not occur until at least two thousand millions of years have passed, and that when the catastrophe does occur...

SOUND: KNOCKING AT DOOR (OFF) 4 KNOCKS

ALBERTS: Excuse me, please. (UP) Come in.

SOUND: DOOR OPENING (OFF)

INTERN: (OFF) Beg your pardon, Dr. Alberts...

ALBERTS: Yah, yah, what is it?

INTERN: (FADING ON) The ladies, sir -- the trustee's wives...

ALBERTS: Well? Well?

INTERN: They want you to show them the mechanical heart.

ALBERTS: Mechanical heart? I knew it! I knew it! Mr. Lewis, why is it, the minute a visitor comes into the institute, right away the first thing they must see is the mechanical heart!

LEWIS: Well, after all, the idea of a heart beating away and having life outside of a body is rather intriguing!

ALBERTS: Yah, yah, but this is an institute of research, not a sideshow!

INTERN: Shall I tell the ladies you won't...

ALBERTS: Who says that I won't? Come along, Mr. Lewis -- you will see me in my annual role as -- how you say it -- sideshow barker! Come along!

LEWIS: (AMUSEDLY) All right, if you'll give me the rest of my article on the end of the world as soon as you're through!

ALBERTS: The end of the world? What does that matter when the wives of the trustees want to be entertained! Women, women, women! Ach, they make me sick! (FADE) They make me sick like I've never been sick before!...

SOUND: TRANSITIONAL PAUSE -- SHORT

GROUP: GENERAL AD LIB CACKLE OF LADIES IS HEARD THROUGHOUT THE SCENE, WITH DISTINCTIVE LINES CUTTING THROUGH THE BABBLE.

LADY 1: Oh, I do think it's the most exciting thing!

LADY 2: I just love the way Dr. Alberts wears his hair -- I simply love it!

LADY 3: A mechanical heart!

LADY 4: I think it's simply marvelous what modern science is doing even if I don't understand a thing about it -- not a single thing!

ALBERTS: (SOTTO -- IN WEARY DISGUST) You hear them, Lewis? Was it for this that the first organism that was eventually to become man -- struggled its way out of the Protozoic slime eight hundred million years ago?



LEWIS: (AMUSED) I wish I could help you out, doctor.

HALOP: (THE CHAIRLADY TYPE) (IN FAST) Here we are, Dr. Alberts! All ready! The ladies are simply dying to hear your masterly exposition of the artificial heart or whatever you call it! (AS SHE SEES LEWIS) Oh, this gentleman... I don't believe I've had the pleasure...

ALBERTS: This is Mr. Lewis -- with one of the newspapers...

HALOP: (VERY CORDIALLY) A reporter! How interesting! I'm Mrs. John C. Halop... (SPELLS CAREFULLY) H-A-L-O-P.

ALBERTS: (WEARILY) If you please... in here...

HALOP: Oh, of course! (UP) This way, ladies! The dear doctor is ready for us! (AD LIB CACKLE OF WOMEN UP AND CONTINUES)

LADY 2: Oh, my, isn't everything neat and clean!

LADY 3: Look at all the bottles! Just like my own pantry!

LADY 4: Where's the heart? I don't see any heart!

HALOP: (ABOVE AD LIBS) Quiet, ladies! Quiet, please! If you please! (THEY IGNORE HER)

ALBERTS: This table here... if you will step this way...

LADY 2: I don't see any heart!

LADY 3: Nothing but tubes and glassware!

LADY 4: Where's the heart?

HALOP: Yes, Dr. Alberts! Where is the heart? You're not going to disappoint us, are you, dear doctor?

ALBERTS: So!

GROUP: WOMEN'S MURMUR DIES OUT

ALBERTS: Now I can explain! If you will step closer and look where I point, you will see... inside of this quartz container is the isolated, extirpated chicken heart!

GROUP: THE WOMEN ARE CACKLING AGAIN

LADY 2: Oh, I see it now!...

LADY 3: Where?...

LADY 4: Right in there! Isn't it fascinating?...

HALOP: My goodness! It really looks like a chicken heart!

ALBERTS: And that is what it is! The chicken to whom this heart was a vital organ is dead already for seventeen months, but here in this apparatus, a modification of the robot heart developed by Lindbergh and Carrel, this heart has gone on an independent existence, beating away as if it were still a part of a living fowl!



LADY 2: Can you imagine that!

LADY 3: Of all things!

LADY 4: Unbelievable!

ALBERTS: Through these tubes, as you can see, a constant stream of liquid is flowing to and from the heart -- this liquid is called Hartman's solution and simulates tissue fluid.

LEWIS: You mean it artificially replaces the blood stream?

ALBERTS: Yah, the blood! The solution replaces the blood!

HALOP: But, Doctor, what keeps the... that artificial blood circulating?

ALBERTS: I will show you... here... in this case... I open it... you see?

SOUND: BRING IN PUMPING SOUND AS OF A VERY SMALL, SYNCHRONIZED PUMP, CONTINUING BEHIND

GROUP: LADIES QUIET DOWN

LEWIS: Why, it's a tiny electronically-driven pump!

ALBERTS: Yah, what we call a synchronized alternating pump. It drives the life-fluid through the heart at sixty beats per minute, and so the heart lives on and on, though the body it came from is long dead!

LADY 4: But, doctor, you don't mean that this chicken heart can go on living forever!

ALBERTS: As long as we keep the serum that is circulating through it fresh and at the proper temperature, there is no reason why this heart cannot outlive a thousand generations of all of us!

GROUP: WOMEN MURMUR IN SURPRISE

ALBERTS: In fact, if an apparatus such as this had existed in the days of, say, Napoleon, we might today stand and watch the heart of the Frenchman beating away as it did a hundred and sixty-eight years ago!

LADY 2: Napoleon's heart!

LADY 3: Imagine that!

HALOP: But dear Dr. Alberts, that chicken heart, isn't really living and beating in there, is it?

ALBERTS: Most definitely! (TO LADIES) Shhhh!

GROUP: WOMEN QUIET DOWN

ALBERTS: I will put the stethoscope against the chamber... you will hear. So! Now listen!

SOUND: HEART: LUB-DUB, LUB-DUB OF BEATING HEART, CONTINUING FOR A FEW SECONDS, THEN CUT CLEAN WITH:

ALBERTS: So! Now you have heard it!

HALOP: Oh, I did indeed! Absolutely breathtaking!

GROUP: AND OFF THE LADIES GO AGAIN

LADY 2: Let me listen, Dr. Alberts! I want to hear it, too!...

LADY 3: (LAUGHINGLY) No, me first! Let me hear it beat, first!

HALOP: (LAUGHINGLY) No, no! I want to hear it again!

GROUP: WOMEN GOOD NATUREDLY DEMANDING CHANCE AT STETHOSCOPE

LADY 4: Me, Dr. Alberts!

LADY 2: No, I asked first!

ALBERTS: (DAZED AT SILLINESS OF MATURE WOMEN) No, no, ladies, please! One at a time!... No, no, do not push!... The apparatus - you will please be careful!... Ladies, please!... The instruments... they are delicate -- you will break -- (UP) Look out!

SOUND: TABLE CRASHING OVER, CARRYING WITH IT APPARATUS -- GREAT CRASHING OF CROCKERY AND GLASS

GROUP: SHRIEKS OF WOMEN AS APPARATUS FALLS

SOUND: THERE IS A MOMENT OF SILENCE AFTER THE LAST TINKLE OF BREAKING GLASS, THEN:

ALBERTS: (TAKES GREAT SHUDDERING BREATH)

LEWIS: Good grief!

ALBERTS: (HOARSELY) Broken! The experiment ruined!

HALOP: (NERVOUSLY) W-well, Dr. Alberts, we didn't mean -- that is, speaking for the ladies -- we didn't mean to harm anything -- we ---

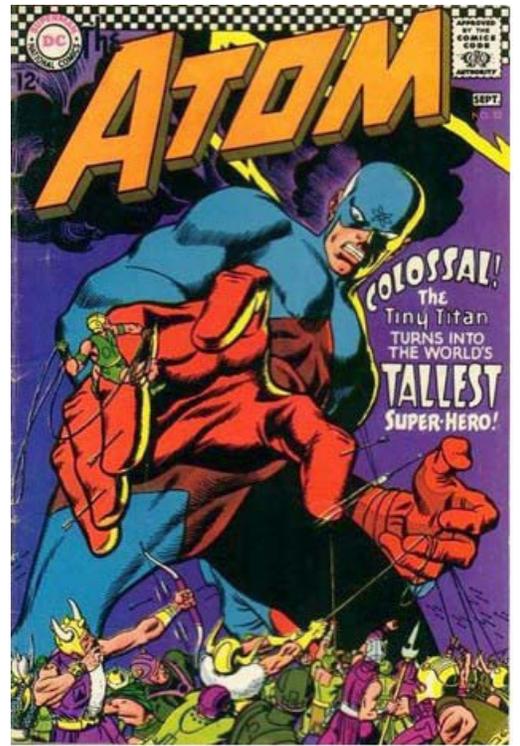
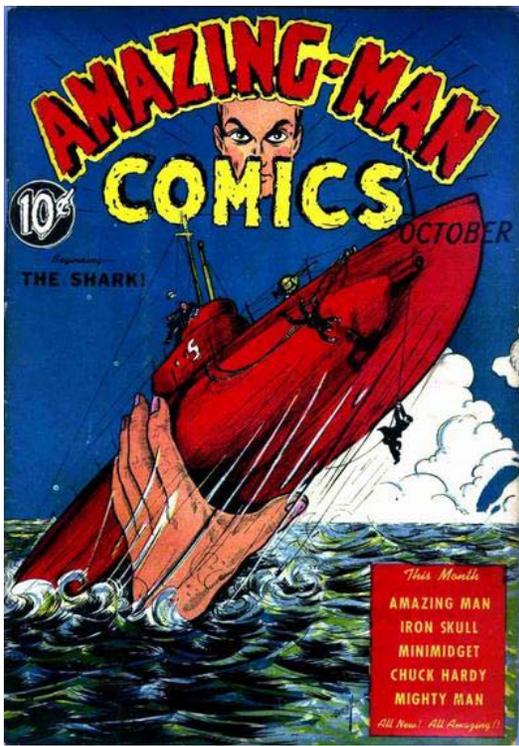
GROUP: THE LADIES EXCITEDLY CONCUR

ALBERTS: (INTERRUPTING, INTENSELY) Get out of here!

HALOP: But doctor...

ALBERTS: (MADLY) Get out of here! All of you! Get out! You have ruined months of work, you silly women, you! Months of work! See -- the apparatus broken -- the heart stopped -- everything ruined! I don't care if you are trustees' wives! Get out! You women! (FADE OUT) Get out! Get out!

. [End Scene One]



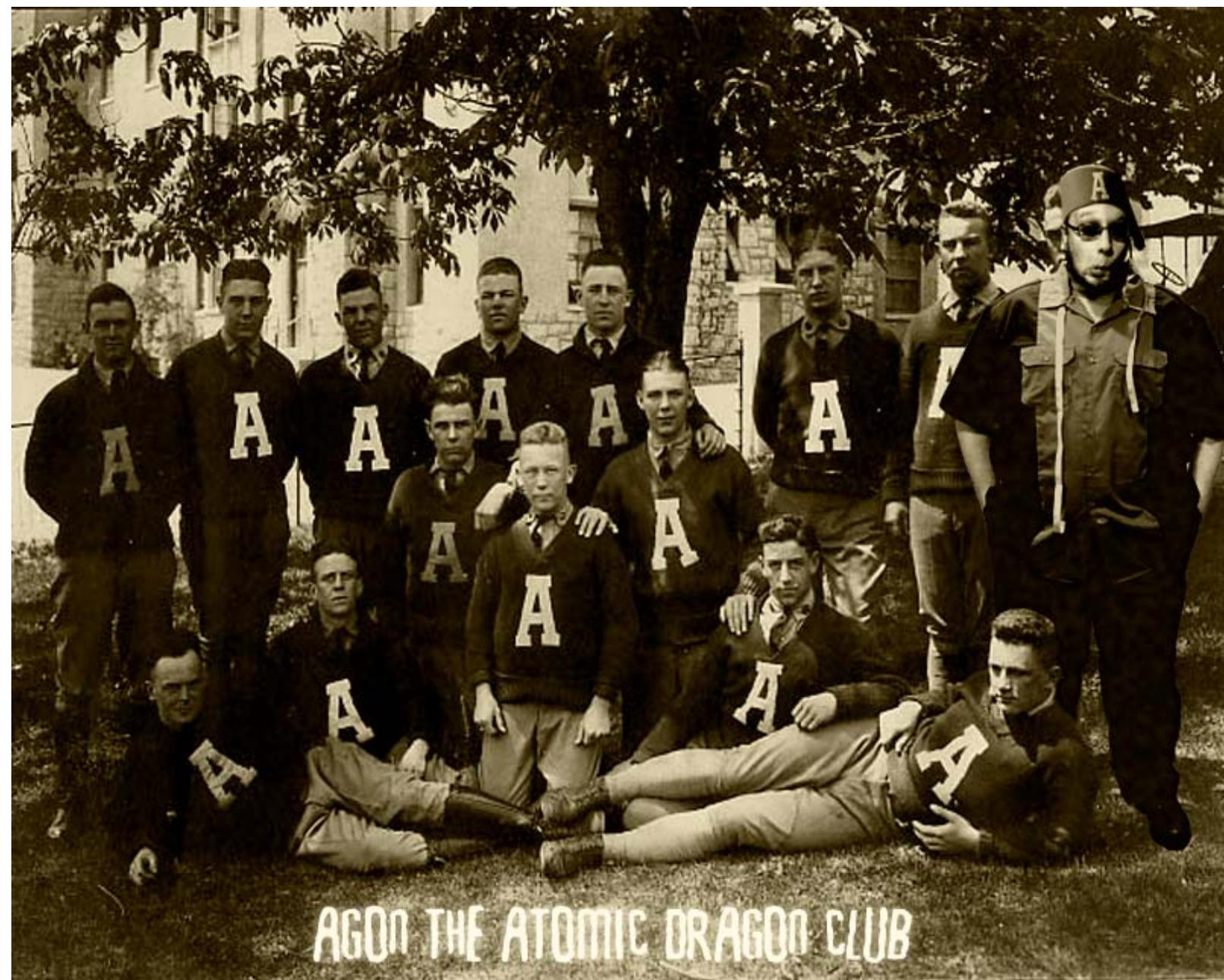
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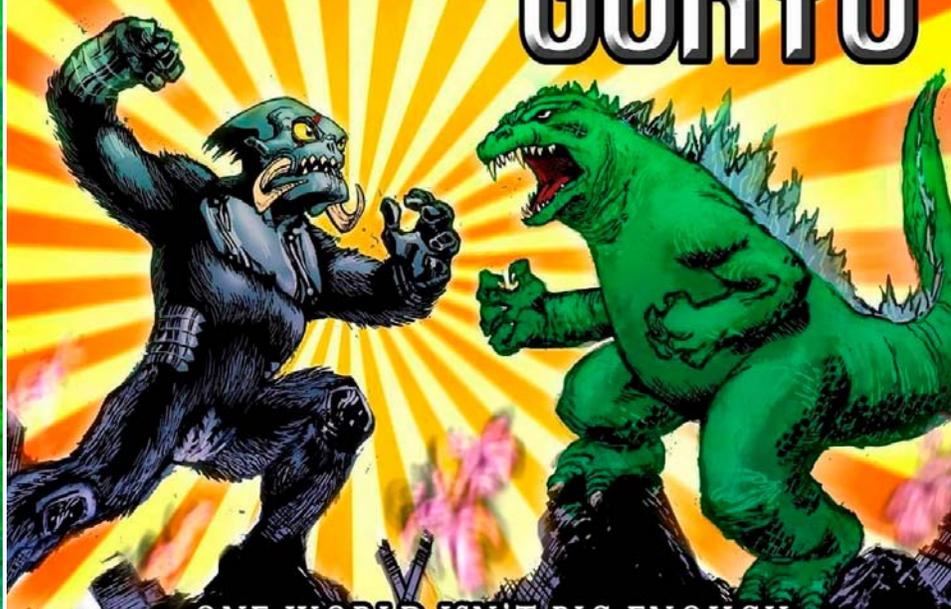


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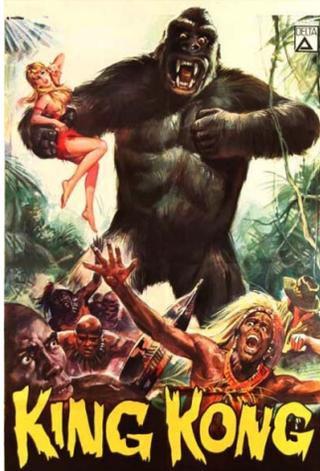
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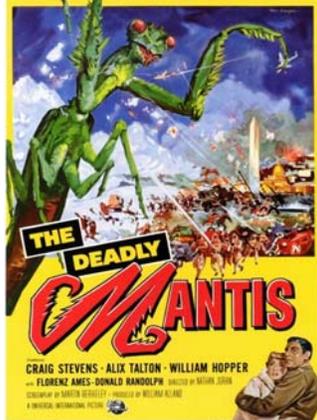
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POINT OF ORIGIN



THIS WAS THE DAY THAT ENGULFED THE WORLD IN TERROR!

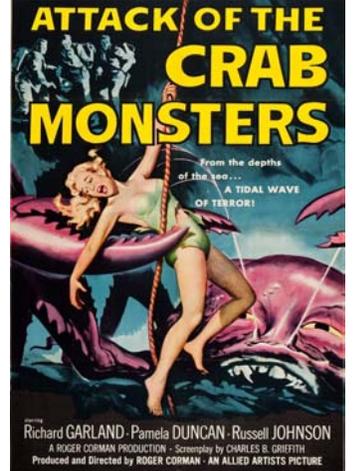


There is something that has been gnawing at me for the last decade or so that I couldn't put into words. But now my brain has finally made sense out of those inklings I've been picking up. It has to do with the two schools of giant monsters—Japanese daikaiju and American giant monsters. I don't know if it's just me or if there really is a subtle, indefinable difference between the Showa era films and every other Godzilla reboot series. I find that even though I own the complete adventures of Godzilla (1954-2014), I always return to the original series (1954-1974) time and time again. I don't know if this is because I grew up on those movies or if they really are the best kind of giant monster films. My point being, I watch them a lot. In those almost exclusive repeated viewings, I've started noticing something.

Many consider the Japanese dai kaiju movies to be the best of the two schools and I would agree. As I have said many times, the American movies were always missing that crucial element of monster characterization. Never the less, while they are inferior, they are not without their dedicated fandom and lineage of influence.

Quietly and humbly through the sixties and seventies Toho has been paying tribute to the American giant monster films of the fifties. If you don't know what I mean just take a look at the kaiju choices Toho has made throughout the Showa series. There is something eerily familiar about each kaiju they've introduced, primary and secondary monsters.

Many in my opinion are spot on but some comparisons are a stretch I will admit. However, it's not that outrageous if you think about it. Whether it was a coincidence or done consciously to entice American fans, I can't say. This is not to say that Toho or Japanese kaiju cinema isn't original. Nothing is fully original anymore only a variation of what came before. Their vision and interpretation of those influences is where their true genius lies but I invite you to be the judge.



- The Deadly Mantis - Kamacuras
- Tarantula - Spiega / Kumonga
- Attack of the Crab Monsters - Ebirah
- It Came From Beneath the Sea - Daidako
- 20 Million Miles to Earth - Gabbera
- The Beast from 20,000 Fathoms - Anguirus

- The Amazing Colossal Beast - Frankenstein
- King Kong - Sanda / Gailah
- King Dinosaur - Gorosaurus
- The Giant Claw - Rodan
- Gorgo - Baragon
- Reptilicus - Manda

Oh, there are more references but I don't want you to blow a gasket! Some might see this as pandering or copying but in my opinion the re-use of these kaiju / giant monsters gave them one more shot in the spotlight and developed the characters even more than originally intended, sometimes better than the original. ☺



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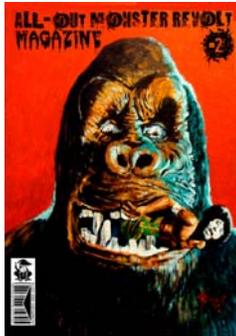


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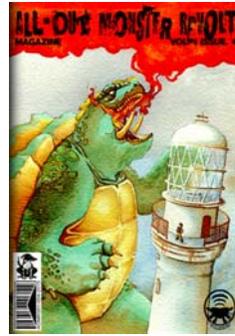
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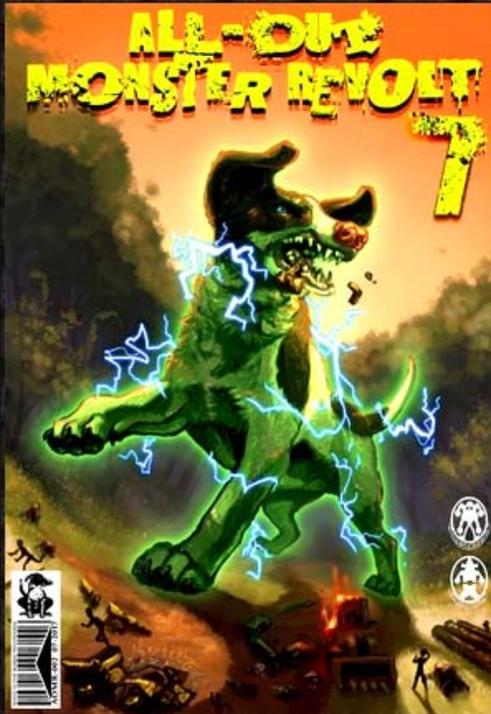
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* Dai Kaiju Haiku Contest (*contest*)

* MegaGRON Raids Again (*short story*)

* Interview with Cover Artist Marlee Z (*interview*)

* Dr. Ken Kaiju's Dai Kaiju Diner (*feature*)

* Below (*poem*)

* Firesign Theatre's Martian Space Party (*article*) →

* Giants: Citizen Kabuto (*game*) →

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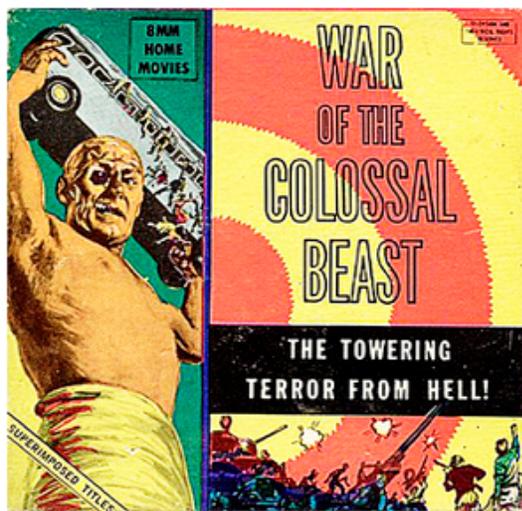
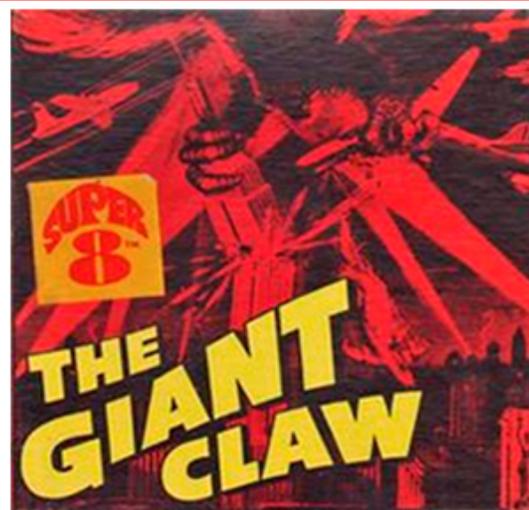
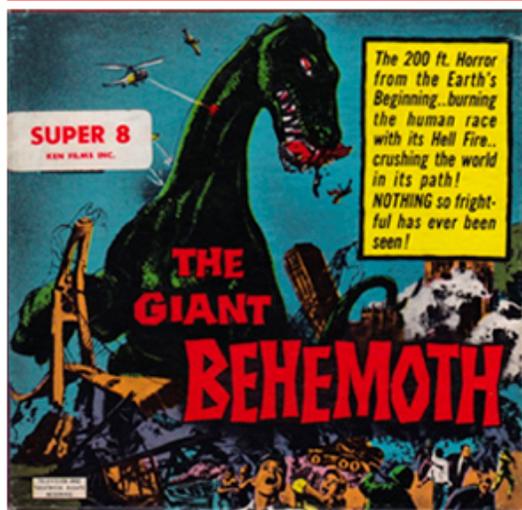
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SUPER 8 FILM



Way back before there was digital media, before CDs and DVDs, even before Laser Discs and VHS there was Super 8. Super 8 films were nearly identical to the larger celluloid film format of the movies you saw at the theatre only smaller and edited—much like movies that were edited for television. The Super 8 was how you got to own the movies you loved. These smaller versions gave you what is now the wide screen feel, bigger than television but smaller than theater screens. Of course, there were also the same draw backs, such as the film breaking and the projector jamming.

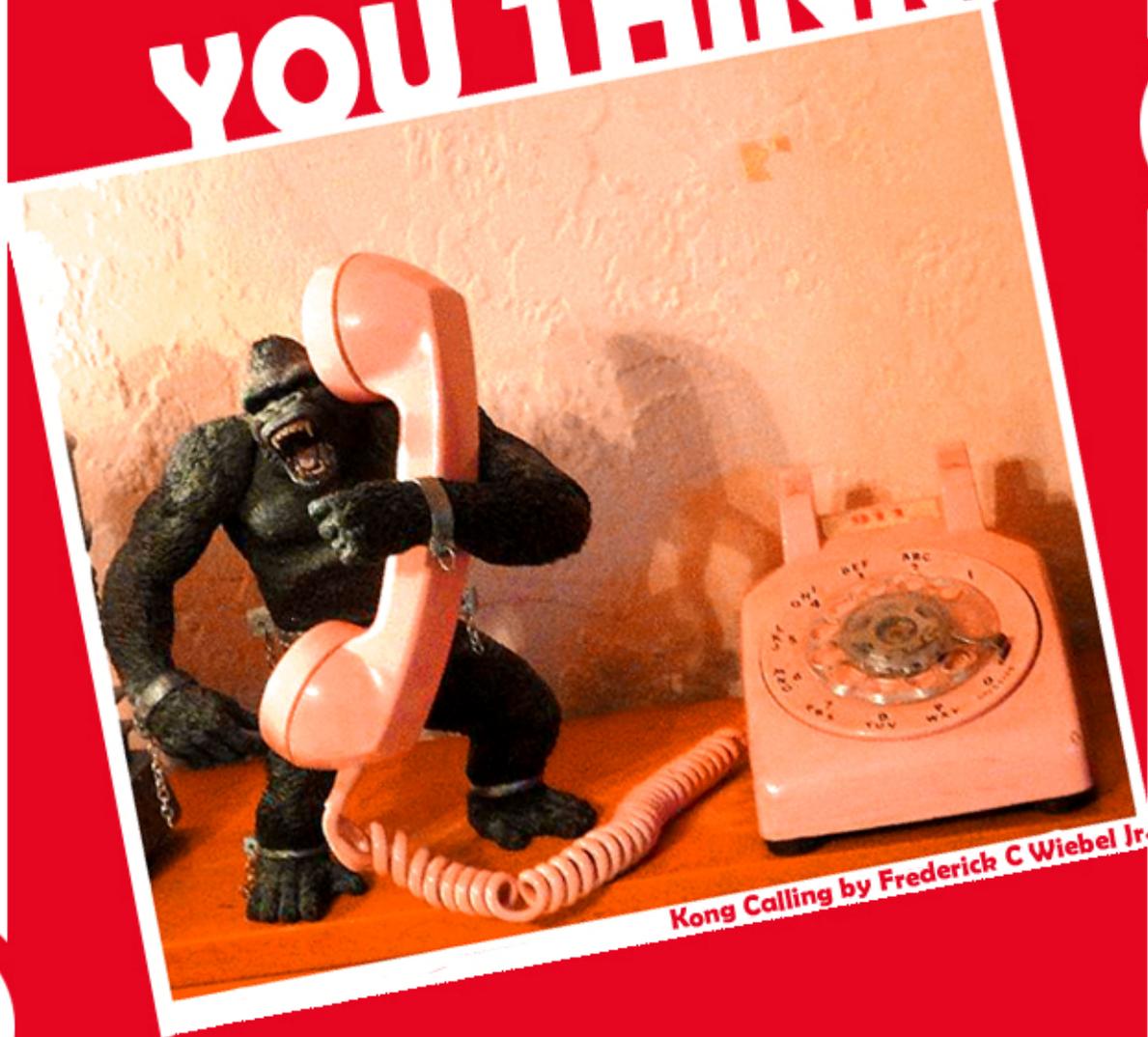
Kids today can scarcely imagine the thrill of owning Super 8 films. If you owned a home projector, usually for the presentation of home movies, you could buy these popular films. It was the chance to show great films with the whir and rattle of the projector just like the movie houses. It was a treat to experience, but alas, I came along a couple of years too late, growing up during the transition from Super 8 to VHS. I did get to experience the thrill of the home movie projector and Super 8 classics in the home of friends a few times and it left many a concrete memory.

HAPPY HOLIDAZE!

FROM THE ALL-OUT MONSTER REVOLT



LET US KNOW WHAT
YOU THINK!



If you are interested in the continuation of this magazine, please write and let us know. Your ideas and suggestions will be given the most dilligent consideration in determining the future and direction of this magazine. Thank you for reading!

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