

ALL-OUT MAGAZINE MONSTER REVOLT

VOL.1 ISSUE 5



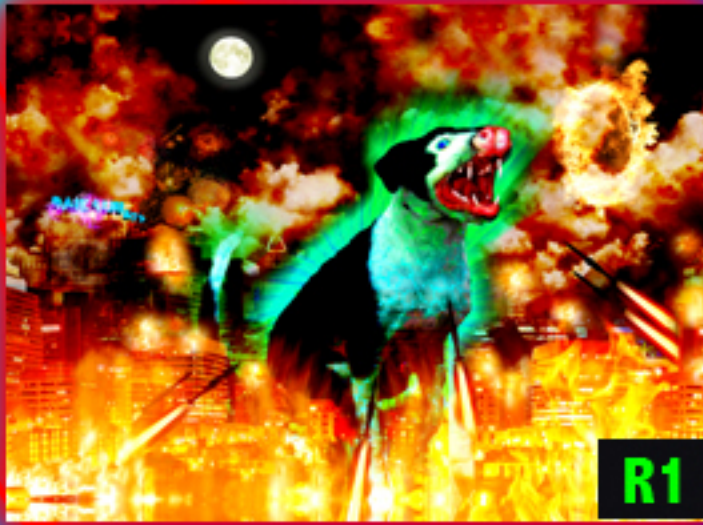
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ALL-OUT MONSTER REVOLT MAGAZINE

VOLUME: 01 ISSUE: 05

AUGUST 2015

COVER : NICK HUBER

Box 13: The Editorial from Director Justynn Tyme p05

Interview w/ Cover Artist Nick Huber... p37

We sit down with *Nick Huber*, issue five's cover artist to find out what makes Nick tick. Nick Huber is a giant monster super fan and one of the youngest talents we've had the pleasure of featuring.

Godzilla: Battle Royale p14

Ernestus J. Chald from our Chicago-Branch ventured out to GFest to pin down *Billy DuBose*, the driving force behind the fan film 'Godzilla: Battle Royale' to learn what the monster-sized inspiration was behind the popular twenty-kaiju royal rumble movie.

Weekly World News (Pt.1) ... p27

Long before the Syfy Channel was keeping the giant monster genre alive by destroying it. The WWN was devoted to convincing its readers that giant monsters were real. Who could have guessed they would be right!

AOMR at Galactic Con... ... p05

2015 has been a big year for the All-Out Monster Revolt project. In March, we started on our event / convention tour which ends in October. Justynn Tyme reminisces about our first convention and one of the biggest in Delaware in this issues editorial.

Attack of the Giant Llamas... ... p25

Just you and your truck is all that stands between liberation and destruction. Who knew this wonderfully absurd game was out there in the world. We go deep into the game play to measure its merit.

CyberGecko's Creature Feature p22

Game designer and kaiju creator, Alex Strang gives us an in-depth and expanded profile of just one of the playable characters from his 'Attack on Easter Island' kaiju game.

Dai Kaiju Haiku by Jean Youkers... ... p12

As many of our fans well know; we are celebrating the coupling of two popular Japanese artstries; Haiku and Kaiju in a trading card series. This issues kaiju haiku marks the start of series two of our Dai Kaiju Haiku series.

God Monster Of Indian Flats... ... p35

A bite-sized review of this rarely seen... classic film?

Strange New World... ... p13

We review another of the rare giant monster radio theater plays from the golden age of radio (1930 - 1950). This time it's from one of radio's longest and most popular series *The Mysterious Traveler*.

Actor Profile: Hans Conried Jr... ... p12

We highlight the life and work of the extraordinary actor, *Hans Conried Jr.* the man with a hundred dialects and his connection to the giant monster genre.

A.O.M.R Anthology Spotlight... ... p11

As we roll along with the challenging task of putting together our first anthology of kaiju stories. We take a moment to highlight two more of our intrepid authors who are drafting their story for our anthology.

...and more!

All-Out Monster Revolt Magazine— Volume 1, Issue 5 — September 2015

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Submissions of art and writing are welcomed—while the submitter retains the rights to said work—no guarantees can be made on the use of any submitted material. Please send all submissions to alloutmonsterrevolt@gmail.com

ALL-OUT MONSTER REVOLT
MAGAZINE

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For more information, please visit:

<http://www.amazon.com/Joe-Kitty-Flying-Nick-Huber/dp/1505207762>



FRONT HALL
 F1: Tickets
 F2: Jump on Over
 F3: SDist
 F4: Ghostbusters

MAIN ROOM
 1: Raffle Prizes
 2: Doug's Comics
 3: Galactic Con
 4: 2nd & Charles
 5: Westown Movies
 6: Heroes & Legends
 7: Oogtown
 8: Nailed by Celine
 9: Comics & Robots
 10: Through Time
 11: John's Toy Stand
 12: Tinkerbee Toys
 13: Portal Pictures
 14: Generation Otaku
 15: Cos & FX
 16: The Velvet Monocle
 17: Photo Area
 18: Captain Blue Hen
 19: Eclectic Goods
 20: WB Collects
 21: Tortoise & Hare
 22: Steam Powered
 23: Ashen Phoenix
 24: Coastal Comics
 25: Raiders Toys
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 27: Anime Society
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 35: DSGI
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 37: All-Out Monster Revolt
 38: Formal Dress Optional
 39: Dorks & Forks
 40: Event Area

ARTIST ALLEY
 A01: PLB Comics
 A02: Frank Dawson Jr.
 A03: Michael Carmean
 A04: Tony Townsend
 A05: UWS Comics
 A06: UWS Comics
 A07: Rose Arenas
 A08: Dax Christopher
 A09: Rising Phoenix
 A10: Barry Sachs
 A11: Liz Leonard
 A12: Anthony Spay
 A13: Dash Comics
 A14: Michael Townsend
 A15: Angela Hckendrick
 A16: Eric Cooper
 A17: Jabbar Brown
 A18: Jim Carnatelli
 A19: Dan Noyes
 A20: The Living Corpse
 A21: The Living Corpse
 A22: Dan Noyes
 A23: Adam Shub
 A24: James Mascia
 A25: Chris Elliott
 A26: Liz DeJesus
 A27: John Daniel Taylor
 Diamond State Roller Girls
 League of Hot Geeks

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#17 PHOTO AREA SPONSORED BY WALGREENS

The All-Out Monster Revolt Project had its first major outing at Galactic Con, when Galactic Con made its debut on March 21, 2015. It was also the A.O.M.R's first time attending a comic convention of any kind. We did several months of major preparation, though we didn't quite know what to expect. When Galactic Con's website busted its bandwidth the day before, we had a feeling this might be a big deal, a really big deal.

The A.O.M.R team of Marcella, Michael, Joanne, and myself entered the gates of Galactic Con ready for anything. While there was already a flurry of activity when we arrived, it was truly the rumble before the eruption. There was already an impressive clamor as tables were screeching and rumbling their way around the room, and the clanking of booths being assembled echoed all around. It sounded as if major construction was being undertaken as all matter of apparatus began reaching toward the ceiling.

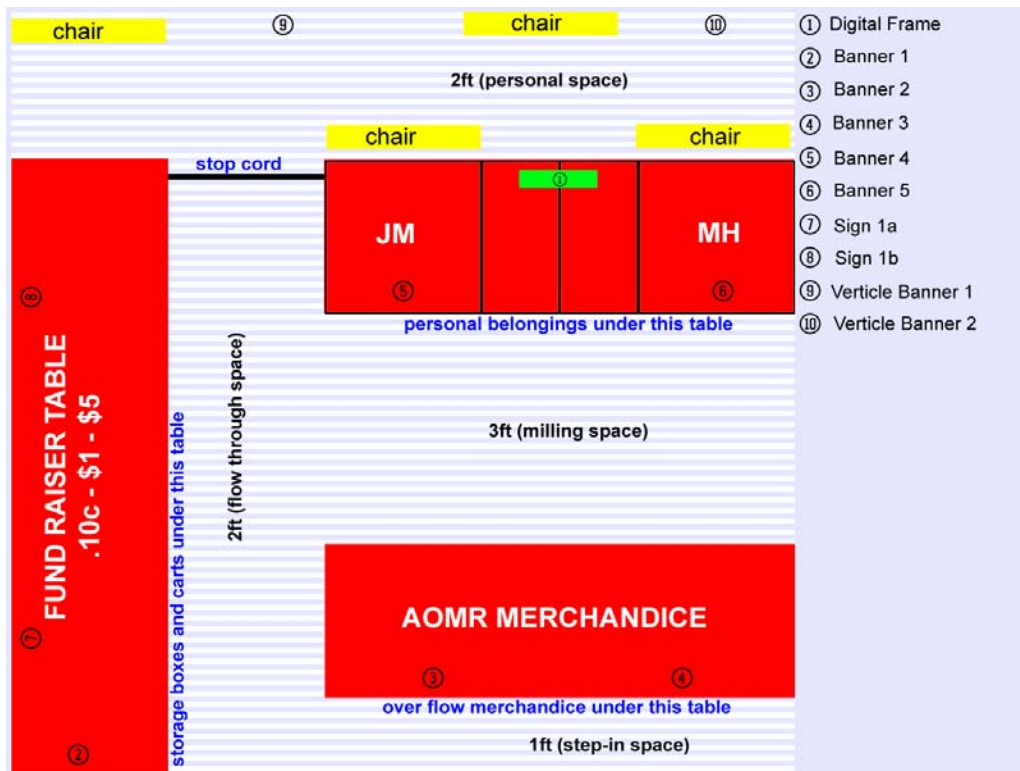
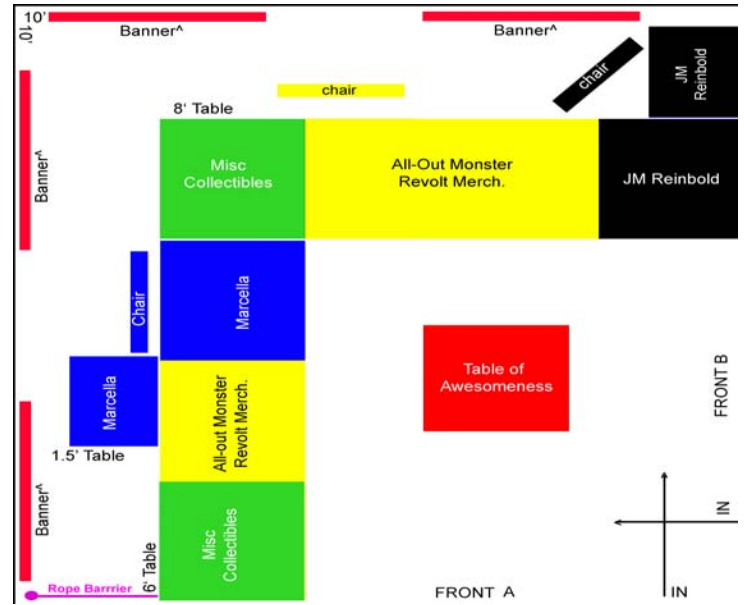
Trivia: I strained my back loading the truck that morning. Even with help, it took a total of six trips to bring everything into the building. It would have been seven trips but I got so startled when I walked in that I forgot the rest. My back wasn't bad but one less trip made all the difference.

Standing agog, my mental blueprints sputtered out of my ears in little smoke rings. I was already intimidated by the event. I had no confidence my preliminary set-up would work. Inside my head there was that same question *“Galactic Con was ready for us, but was the All-Out Monster Revolt ready for Galactic Con?”* Regardless of your confidence, you have to take chances when they are good opportunities and with the help of good friends everything is possible. This is especially true when you are already standing in the doorway. I am eternally grateful to the A.O.M.R team, without them Galactic Con would not have been possible for us.

We set up three tables: an 8-foot table for comic collectibles, a 6-foot table for the All-Out Monster Revolt cover artists, and a 5-foot table for All-Out Monster Revolt merchandise. It was very a tight squeeze and I couldn't swear that we actually had ten by ten square feet. It didn't seem like it at the time, but we followed the pre-set-up plans pretty closely. I can only say that the smaller events in recent years that we've each participated in were just preparation for this convention.

Trivia: I came with these highly detailed layouts for our 10x10 foot space. I worked on them for weeks trying to get the right flow to entice bits of the crowd to break off into our booth. However, standing there in the mounting clamor with everyone looking to me for directions, my grand designs went up in a cloud of smoke. What could I tell them? I had a dead zone in my head bone.

Galactic Con in Middletown, Delaware was massive for such a small venue. Folks came out in droves far beyond expectations. They were an enthusiastic crowd who were waiting in a line that went down through the parking lot and around the block. Some folks waited for an hour or more just to get inside. They were not forgotten, as a number of pro-cosplayers entertained the waiting crowds with small glimpses of what awaited them inside.

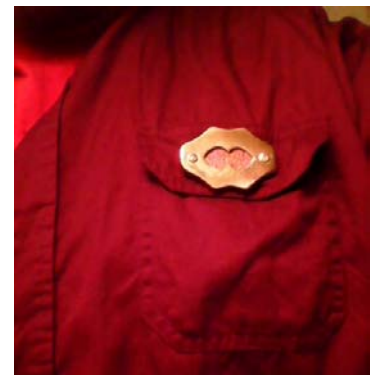


Inside, in a tightly woven pattern of artist, performers, and vendors peddled their wares, everything from toys to gear to prints to photo ops to information. The narrow lanes in between were constantly filled with a revolving mass of visitors.

Some visitors went around and around the convention floors for the entire six hours. Intermingled among the average looking visitors were a wide variety of cosplayers. But the crowd was so big that I think we saw only half of the cosplayers that were there.

Trivia: While I am not that into doing cosplay myself—unless it is for an art project—the personal enjoyment of assuming the role of a beloved character is not lost on me. Still, I do enjoy seeing my favorite characters wandering around the convention floor, especially if the costume and appearance is spot on. Still, I tend to like the more obscure characters that rarely, if ever these days, get toted out.

That brings me to this bit of trivia few people may have noticed. I was in two forms of pseudo-cosplay. The colors I was wearing were that of the All-Out Monster Revolt Defense Response Team, but it's a relatively new idea so who would know. I was also wearing a bit of Farscape gear: the Moya communicator worn by the crew. But I think Farscape is too far removed to be recognized out of context.



Continued on the next page

The line seen here is still about
about a 100ft from the doors.

You can just barely see the
heads of more people waiting
way, way back here.



Photo / Smart Rhino Publications



For the next six hours, in the midst of the chaotic comic con we stayed tethered to our booth trying to peddle our wares and watching the swarm of folks go by. For almost four straight hours, folks poured in and wound their way around the convention floor. We had quite a lot of visitors to our booth, more than we could have imagined and they were more than generous in their support.

I never got out to see any of the other booths because since I am the Director of the All-Out Monster Revolt, I needed to be on hand for any questions and further impassioned clarifications. I was also worried that any pleasure jaunts might have kept me away from the booth longer than I should have been. So I pined away the time with scrutinizing eyes.

continued on the next page

I had a plethora of prints at this event, two original giant monster prints of my own artwork and five different prints of vintage giant monster pulp cover art. We also tripled our postcard series for this event introducing five new postcards. One of which was exclusive to Galactic Con.

This card alone [the Galactic Condor destroying the building hosting the event] proved to be one of our most popular items. It was not only exclusive to Galactic Con, but also of special interest to the locals of Middletown, thus making our postcard series even more collectible than previously envisioned.



Another item that drew some interest was our newly launched A.O.M.R. Defense Response Team introductory manual, the first in the "How to Fight Giant Monsters" manual series. In conjunction with the manual series, we also introduced our new key chains, the 'Eye of Orion'. The key chains received the most attention of the two items despite my witty pitch. This was partly due to that fact that some electricians in the crowd recognized the parts I used. They also drew interest for their uniqueness and pseudo steampunk appeal. Even though it didn't translate to sales, it was fun trying to get people to take up the vow of defending their communities from giant monsters.

Trivia: I presented Joe Manzo, Galactic Con's fearless organizer with a complementary copy of the Galactic Condor card as a special thank you for his tireless efforts. I also used part of his idea for the write up about the Galactic Condor on the back of the card. At the last moment, I had the fore thought to glance at the number on the back. It was card #1 of 50, chosen at random from the pile after it had been selling for several hours. Believe it or Not....



We had a couple of resident personalities at our booth. Tina a friend of Marcella's and Patrick's, sat on the floor peeking over the table in between chapters of Jeremy Robinson's 'Primeval', which she bought from me! It was the most adorable thing I've ever witnessed at an event; even more so than Little Nell trying to sleep sprawled out on the floor in the next booth.

George Mosely, another member of the All-Out Monster Revolt Team dropped by after making his rounds. He brought along his cover art featuring the *Alien Baltan* (which we promptly debuted) for an up-coming issue of the All-Out Monster Revolt Magazine.

It was only on display for the last three hours or so but it received a great amount of attention. George also brought his art supplies and turned part of our booth into a one-man artist's alley. He was the man of hour as his artwork drew the eye of many a fan.

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While we didn't sell much merchandise from the A.O.M.R. catalog we had on hand, we did raise quite a bit of money from the sales of our giant monster and comic book collectibles. It was rather unfortunate that we were placed next to a collectible toys booth, as I was selling my stuff at ridiculously low prices. Our neighbor made the best of this situation by stepping over to our booth from time to time to take advantage of our monster sale!



Actually, the bulk of our collectibles were purchased by just a few people. One fellow bought all seven of the Godzilla Hatchlings figures, as well as the Ultraman figure. Another fellow bought all the super hero matchbox and hot wheels cars we had. Another person bought two handfuls of our dollar superhero figures. I couldn't be more pleased, I had one goal and that was to not go home with any of it. Even though I was wheeling and dealing and slashing already ridiculous prices, I only sold half of what I brought. Still, that is great! I made money to fund the project and I got the collectibles into the hands of those who wanted and appreciated them.

The timing couldn't have been better either because I had a number of Spiderman, Captain America, and Superman items which are in vogue at the moment with their recent movies. I had a few odd ball things, one offs that I threw in not really expecting anyone to buy them, but a few sold. I was particularly proud when a young fellow, maybe eight or nine, bought a troll. It wasn't a vintage troll from Denmark, still, I love when people break traditional patterns and stereotypes. I am even prouder of his pop who bought the most un-comic con item in the whole place with nary a disparaging word!

Trivia: As an effort to raise money for the All-Out Monster Revolt Project, I brought 90% of my comic memorabilia, a collection amassed since childhood spanning almost twenty years. I did weeks of research on each item and marked them as ridiculously low to be irresistible. My intention was to unburden myself of this measly nest egg collection, get it into the hands of those who would appreciate it, and to raise money for the project. I sold almost half of what I brought, which was amazing.



The most important aspect the All-Out Monster Revolt Project had at Galactic Con—other than making its presence known to the masses—was having two of our cover artists there signing their prints. Marcella Harte signing copies of her Gamera cover (Issue 4), which was released a month before Galactic Con and JM Reinbold signing her re-envisioned cover art of her original kaiju character Gwyfyn Gwyrrd (goy-vin goyz) from our inaugural issue released in 2013.

While Gamera has an established legacy and Marcella had no trouble selling her awesome cover art, JM's cover is almost an optical illusion. She remarked afterward that most people didn't realize that there was a moth on the cover ... a very giant moth! It was a shame that her cover wasn't better recognized by Mothra fans. However, just you wait, when her kaiju story comes out in the forth-coming AOMR Giant Monster anthology fans will be clamoring for her cover art.

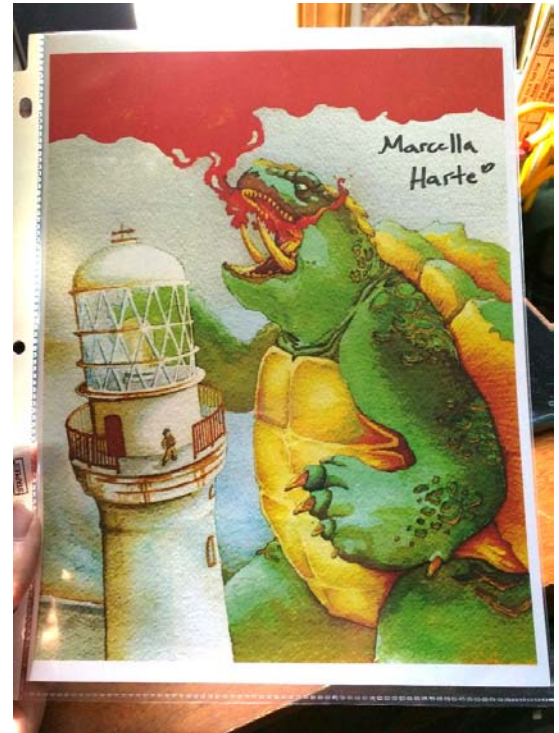
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Here at the All-Out Monster Revolt Project, I think we are just a tad bit more skeptical than we are positive. We know people and we know what it's like to be a new entity in the world. You kind of have to prove you're not a one hit wonder, flash in the pan. It takes time for folks to recognize you, get interested in you, and even more time for them to become fans. We kind of have that in the back of our minds when we are putting things together. Marcella came into Galactic Con pretty sure she wouldn't sell much of anything and she came by that assumption honestly. She is relatively new to the scene and while she does fantastic work, she doesn't have a lot out there yet. As the Director, I don't just throw opportunities around. I scrutinize the work before I pitch an offer. So when I see something I like—in my small way I try to foster that talent and I am always worried others might not see what I see.

So it is fantastic when people not only show interest in your project but support your efforts by purchasing your work. That's one of the many benefits of featuring local talent because you can have them at events, as well as help them create a fan base by putting a face to the fantastic art. It's inspiring to meet fans one on one and see how they react to your work. I am very proud to announce that Marcella sold not only her Gamera prints but many of her other artworks. Actually, both JM and Marcella sold more cover prints than expected, as well as their other artistry which was not giant monster related.

Over all, the exclusive Galactic Condor postcard was the most purchased piece of art and rightfully so. However, Marcella's Gamera print was the only piece from the All-Out Monster Revolt booth to show up in the copious collection of photos posted on the internet by exuberant fans!

Despite a few hiccups, it was a splendid day from beginning to end. The All-Out Monster Revolt Project @ Galactic Con would not have been possible without the tireless efforts of Michael Quinn, Marcella Harte, JM Reinbold, George Mosely, and our dedicated super fan Tina! You all have my eternal gratitude!



Trivia: Of all the stuff we sold on Saturday, Marcella Harte sold the most with her prints, JM sold more art with her dai kaiju cards and haiku art, and I sold more collectibles than other stuff. Unfortunately, the All-Out Monster Revolt catalog merchandise were the least items sold. This included 'Kaiju Assault' which I fervently hawked to no avail. That is rather a shame as it is great game and sure to be a popular travel game. 📌

Justin Tyme
-DIRECTOR-

RODAN
is hatched from a prehistoric egg after H-bomb tests.
1pm

CREATURE DOUBLE FEATURE

56
WLVI-TV

MONSTER ZERO
battles both Rodan and Godzilla in the destruction of Earth.
2:30pm

ALL OUT MONSTER REVOLT SPOTLIGHT

The All-Out Monster Revolt's Anthology Spotlight is back again after its absence from past issues. This is a feature where we talk to the talented authors that are hard at work scribing giant monster stories for the upcoming anthology. Now that the anthology is on the cusp of being published, it's essential we get back to piquing your interest by showing you a little of what is in store between the pages of this highly anticipated collection.

PATRICK DERRICKSON

Patrick Derrickson has been a fan of speculative fiction from the age of nine when he first read 'The Stand' by Stephen King. Since then, he has been the majestic hero of kingdoms, galaxies, and unspoken horrors. A member of the Written Remains Writers Guild, he has finally found an outlet for the bizarre thoughts that chase each other inside his head.

Patrick lives in Delaware with his family where he follows technology obsessively, listens to too many podcasts, and is a regional soccer referee. His stories have been featured in several anthologies, most notably 'Someone Wicked' and 'Insidious Assassins.' Both are available from Smart Rhino Publications.

Why did you decide to write a giant monster story?

I had never written a giant monster story before and wanted to see what I could do. This is actually my third attempt. The first one was discarded, but the idea transitioned from a 1930's era story to a science fiction story pushing 12,000 words. The monster didn't have the biggest role in the story, but I liked the plot and flow of the story and didn't want to change the roles of characters. The third iteration crept up on me, and really wrote itself in one day.

What were the chief inspirations for your story?

Global warming and crude oil price fluctuations gave me the idea of the story, but then, hearing a short story with two different points-of-view, gave me the inspiration to write from the monster's POV.

Which aspects are you excited about in your story?

How readers will connect to the monster through its point of view. What thoughts and emotions he elicits from readers and how the story relates to the current market conditions of oil pricing and supplies, and the current environmental impacts of using fossil fuels. ✓

Panic on set of Godzilla movie
TOKYO - Six people were beaten to death and dozens more were injured when the 'panic scene' in a new Godzilla movie spiraled out of control, touching off a free-for-all among hundreds of movie extras!

WEEKLY WORLD NEWS December 6, 1994

JUSTYNN TYME

Justynn Tyme is a multi-talented Experimental Artist and has been a long time fellow in many experimental arts organizations, most notably: 'The New Absurdist', '391', 'The Dada Network', and 'Taped Rugs Productions.' Justynn's work has appeared in both national and international publications, most notably: KBOO's '101 Hours of Innumerable Small Events', the Written Remains Writers Guild's 'Stories from the Inkslingers' and 'Someone Wicked' anthologies, Mill Stream Book's 'Bust Down The Door and Eat All The Chickens' and Three Room Press's Premier Dada Magazine 'Maintenant.' His artistry has been seen not only around Delaware; it also hangs in many fine homesteads from Maine to California to Argentina.

Why did you decide to write a giant monster story?

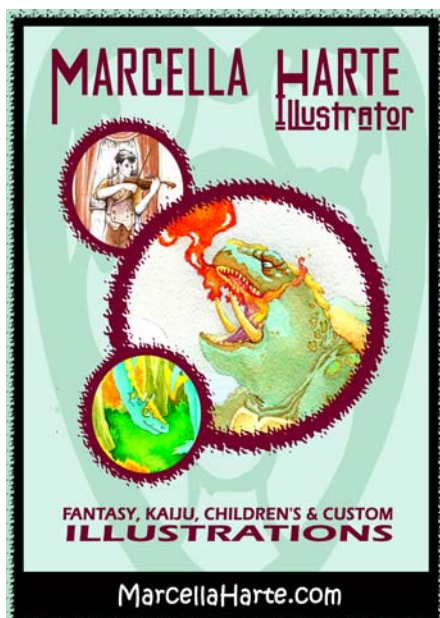
I have always been fascinated by the mysterious and the unexplained happenings scattered throughout the days of human history. As well as more recent unexplainable incidents and discoveries, specifically giant monster encounters. The fact that real giant monsters can still be hidden away within the virulent pervasiveness of human society is exhilarating to comprehend. The giant monster genre is reflective of that in its own way and I have been a fan since childhood. As a writer, I want to carry that impression alive and well into the future.

What giant monsters left an impression on you?

Coming from the experimental side of the arts, I tend to have a great affinity for the more bizarre and absurd giant monsters. Several movies come to mind as having made a strong impression on me: *The Giant Claw*, *Angry Red Planet*, and *the Blob*. They are some of my favorite monsters; however, my monsters are not absurd in nature because writing a giant monster story has a very sobering effect on me.

Pitch your story!

On the Hook of Holland there is an archaic, little harbor as old as man's memory. Nothing has ever happened there; not until a tragedy follows the crew of *The Black Potato* home. When it's all over and the smoke clears, they will wonder just what it was they brought back with them; well, those who survived. ✓



Actor Profile: Hans Conried



Hans Conried was a legendary character actor with talents and range far beyond that of a leading star. While like most character actors, Conried stole the show from his leading counterparts he was often over looked for larger roles. Although his talents were recognized and highly sought after by the radio and television industry, his starring roles, were few and far between.

Conried was born in Baltimore at the Maryland General Hospital and after six weeks he was off to New York. Not by himself course; he was born while his parents were on business trip.

Hans had one of the most distinctive voices in radio with his clipped tones and resonant sound. When speaking candidly he never sounded toplofty, although that was clearly in his repertoire; Hans always came across warm and humble even though he had a full and laudable career. And, while he was a master of dialects that were always spot on, his voice was almost always identifiable and anticipated.

He had done some stage acting in college, but fell into radio quite by accident. During the Depression, he took work where he could find it, generally in the arts if he could find it. His first official job is where he cut his teeth in radio. Hans went on the air daily performing the unabridged works of Shakespeare. In some instances he has to assume an entire cast... live. There were no budget for pre-recorder session in those days and soon his abilities were in high demand.

Often sited as one of the busiest actors in the business, Conried worked virtually everywhere in radio theater performing comedy, science fiction, drama, and documentaries. Generally, once a series acquired him, they kept him. In comedy shows like 'My Friend Irma' and 'Life with Luigi' he became a comic relief staple.

Hans had also been a member of several acting stables that produced anthology series throughout his career. He worked with Orson Wells and his Mercury Theatre troop. One of his longest associations was with Arch Oboler who gave him one of his first starring roles. First, under Oboler's direction, in 'Lights Out' and later in the film 'Twonky' (1955), where he was nearly upstaged by a sentient and maladroit television set from outer space that followed him around the house.

Conried made the transition from radio to film to television with relative ease and found constant work, although rarely a leading role. It television he found work as a voice actor for cartoon shorts and animated films—which was really a variation of radio acting—where he portrayed memorable characters such as *Captain Hook*, *Snidely Whiplash* (*Rocky & Bullwinkle*), and Uncle Waldo (*Hoppety Hopper*). He later would become the voice of '*Fractured Fairy Tales*'.

FREQUENCY UNKNOWN

Series: The Mysterious Traveler

Episode: Strange New World **Date:** 02/19/1952

Written By: Robert Arthur and David Kogan

Starring: Clifford Carpenter & Lawson Zerbe

Synopsis: Two experienced pilots on a routine mission experience engine trouble and are forced to land in the ocean. Teetering on the brink of life and death the two men desperately traverse the ocean searching for salvation, and praying for rescue when they spot an island. Little do they know that fate has delivered them into a 'Strange New World.'

Review: Strange New World is actually a few scenes from 'The Mysterious Island' and modernized to fit the world of the 1950s. There are some very dramatic scenarios, which sets this play squarely in the giant monster (dai kaiju) genre. It not only features a horde of giant crabs, some thirty feet wide and twenty feet high, but also other kaiju as big as battleships brawling underwater. While the story is classic and the acting is well realized, the sound effects are uninspired, as they typically were for this type of story, yet it does detract from their attempt at realism. Still, it is a must listen for giant monster fans.

Note: While this story is a clear precursor to 'Attack of the Crab Monsters' (1957) written by the legendary kaiju screenwriter, Charles B. Griffin, it is heavily inspired, if not adapted directly from Jules Vern's *Mysterious Island*. Unfortunately, while thrilling on its own merits, it is understandably the weakest of the three productions. Typical radio plays of the time had a mere twenty-three minutes to stun the audience. However, it is a real treat for giant monster fans despite its minor flaws.

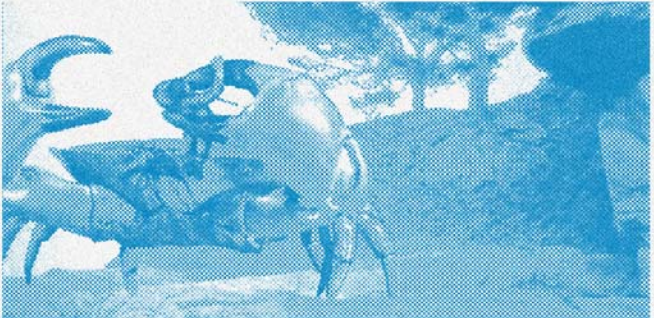
While 'Attack of The Crab Monsters' has virtually the same core story featuring the horde of giant crabs. That story was expanded and better defined in the movie, but it owes its cult classic success to this show.

Also, tucked away within the story of 'Strange New World' is the core idea used in 'It Came From Beneath the Sea' (1955), written by George W. Yates. See if you can hear it...

[Visit the All-Out Monster Revolt Website to hear The Mysterious Traveler's - 'Strange New World'](#)


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Starring: Clifford Carpenter & Lawson Zerbe

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The Show: The Mysterious Traveler was award-winning radio theater at its best and it was not to be missed. The Mysterious Traveler began its broadcast run in December 1943 and ran for almost ten years broadcasting the best in tales of the weird, the horrible, the supernatural, the mysterious, and the intriguing before being canceled in 1952. Remarkably, out of 370 radio plays a little more than seventy of the shows still exist today.

The Authors: Together, the men of many talents, Robert Arthur and David Kogan wrote a whopping 370 thrilling and chilling shows for the Mysterious Traveler. They were trusted implicitly and given free reign over the program as authors, directors, and producers where they proved that they had their fingers on the pulse of America. Arthur and Kogan worked together on several series: *Dark Destiny*, *The Strange Dr. Weird*, & *The Sealed Book*.



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JONATHON GOLDWYN - JEANETTE ACQUINO - AARON HEMINGER - JESSI FLETCHER - LENELL BRIDGES WITH ROBERT SCOTT FIELD AND AKIRA TAKARADA AS SEC. GEN. PIER

COSTUMES BY JACOB BAKER - R.D. BAKER - JEFF MAGNUSSEN - KRYS BAJOA - JD LEES - SCOTT WHIPPLE - NICK HUBER - RILEY MCGEE - IAN JONES - TRISTAN DOMAY - KEARSTIN NICHOLSON - FIFF'S TAYLORING

MAKE UP BY BEATRIZ TRUJILLO POSTER BY MATT FRANK SCREEN TITLES BY KYLE GILMORE PROPS/PUPPETS BY CHRIS ELCHESYN CINEMATOGRAPHY BY NICOLAS CLOUTIER - BRIAN SOSIN 2ND UNIT DIRECTOR KEVIN POLLACK

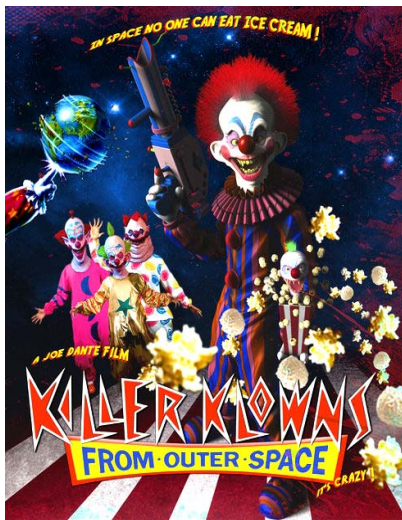
TECHNICAL SUPERVISING BY PAUL GAVINS - RICH ST. ANDREWS ANIMATIONS BY JOHN DROONEY - KYLE R. JOE MUSIC BY SAMSON WEST - MARK JUSTICE - ZACH HAWKINS SCRIPT REVISIONS BY JOSH B'GOSH EDITOR/DIRECTOR BY BILLY DUBOSE



By Ernestus Jiminy Chald

Pietro Locatelli (1695-1764) was a Bergamese Baroque composer and violin virtuoso. His performance technique was noted by his contemporaries for its sweetness and power, and his work was influential (Paganini being among those inspired by the bold artistry of Locatelli's compositions). Locatelli was also a bit eccentric. Not only did the man prefer to work exclusively with amateur musicians, he actually insisted upon it, forbidding professionals from performing in his orchestra (and, according to some accounts, actually preventing professionals from even attending his infrequently staged concerts when he could).

Why would a creator in any field insist on working with amateurs as opposed to professionals? And what exactly does a Bergamese composer who's been dead for over 250 years have to do with giant monsters?



Let's shine our etymological flashlights on the terminology for a moment. The word "amateur" is often tossed around in a condescending manner these days. "Amateurish" is defined as "unskillful; inept". But the word didn't always have such a contemptuous sting. "Amateur" originates from the Latin "Amator", meaning "lover" or "lover of". Amateurs were not always bunglers. They were simply individuals who practiced their crafts—whatever their crafts may have been—because they loved them, and not because they had any sort of monetary incentive to practice them. In other words, they were engaging in the purest form of artistry.

Fans of giant monsters have been making their own amateur films ever since consumer grade cameras have been available. Any kid who has access to a camera, dinosaur toys, and a little bit of imagination can easily shoot his or her own epic cinematic tribute to their favorite big screen monsters in miniature. Those with a bit more ingenuity and greater access to supplies can scale things up a bit by making their own costumes, rigging their own special effects, and choreographing battle sequences between monsters of their own design.

This has been going on for decades, and contemporary digital technology makes it easier—and more affordable—than ever before for aspiring amateurs of all ages to create some truly impressive works of independent cinematic art. For some folks, this can just be a casual hobby of sorts—something to do in their spare time for fun. For others, it can be so much more.

[Continued on the next page](#)



Billy DuBose is an amateur filmmaker who lives in Elmhurst, Illinois (a quaint city about 19 miles west of Chicago that Carl Sandburg once called home). He works at a fork lift company in nearby Franklin Park by day, and stages catastrophic kaiju battles in his garage by night. I think it's safe to assume that Billy DuBose is very likely the only person on the planet who works at a forklift company by day and stages catastrophic kaiju battles in his garage by night.

For over four years, DuBose labored away at a film project that consumed him. Like Pietro Locatelli composing one of his concerti, DuBose put his heart and soul into this film, enlisting the help of friends and fellow kaiju fanatics—his own personal amateur orchestra—to assist in making his vision a reality.

In November of 2014, Billy DuBose premiered the fruits of his creative/destructive labor—a 92 minute amateur fan film entitled “Godzilla: Battle Royale” at the Pickwick Theatre in Park Ridge, Illinois (former stomping grounds of Hillary Clinton, Harrison Ford, and Karen Black). Billy DuBose did not spend more than four years of his life and \$5,000 of his own hard-earned money making this film for financial gain; he made that investment because he wanted to, and because he had the passion and perseverance to realize his dream. He is an amateur in the most literal sense of the word: a lover of his craft. And that craft, in this case, just happens to be the orchestration of monumental kaiju death matches on film.

So how ripe are the fruits of DuBose's labor?

In my opinion, “Godzilla: Battle Royale” is sort of beyond critique. Any reviewers who might take it upon themselves to derogate the film based on its production value or acting will have missed the point of the thing entirely. Is there a “cheese factor” to the film? Of course there is. It's an amateur film that cost \$5,000 to make. The cheese factor is not only to be expected—it's virtually inevitable in a production of this sort. And is there not at least some degree of cheese factor to every Godzilla film? To the great ones at least? Is the cheese factor of kaiju films, in general, not an integral part of their charm?



Roland Emmerich's abysmal 1998 “Godzilla” cost \$130,000,000 to make; Gareth Edwards' 2014 “Godzilla” (a huge step in a much better direction) was even costlier at \$160,000,000. Those are some pretty staggering budgets when compared with the miniscule \$5,000 it cost Billy DuBose to make “Godzilla: Battle Royale”. And yet, I personally enjoyed watching DuBose's film far more than I enjoyed Emmerich's or Edwards'. I could go on ad nauseam listing my reasons for making such an assessment (DuBose's film is far closer in spirit to the Toho Godzilla films I grew up with; DuBose's film features more than twenty monsters, many of whom I never thought I'd see on screen again outside of their original appearances; DuBose's film features suitmation and puppetry, which I will always personally prefer—cheese factor and all!—to the computer-generated monsters everybody insists on using today; Akira Takarada himself actually appears in DuBose's film [Edwards *did* have Takarada film a cameo for his film but then decided to leave his appearance on the cutting room floor]; etc.) . . . but my biggest reason for making that assessment is that DuBose's film possesses one thing that, in my opinion, neither Emmerich's nor Edwards' really has: heart. You can feel DuBose's passion for the monsters he loves in every frame of his film. And heart is something that money simply cannot buy. A work of art either has it or it doesn't. And, although detractors may say what they will about DuBose and his film, I don't think anybody can deny that the man has heart.

This writer, for one, will take that over multi-million dollar budgets and inorganic CGI any day of the week.

. . . just my two.

I recently had the opportunity to chat with Billy DuBose about his film, and what follows is the conversation that transpired.

[Continued on the next page](#)

ERNESTUS JIMINY CHALD: *Can you start off by briefly telling us a bit about yourself and your background? What sort of experience did you have as a filmmaker prior to "Godzilla: Battle Royale"?*

BILLY DUBOSE: I was born Keith William DuBose in Elmhurst, Illinois, a western suburb of Chicago, in November of 1982. I was basically an energetic child, always wanting to entertain people and be the center of attention. However, I always felt a need to be different than the norm. So in that regard I was an outcast trying to find his place in the mix of things as life progressed. Whether it was playing grade school sports, singing/playing guitar in a band, performing in theater, ballroom dancing, football, martial arts, professional wrestling or film, among all the things I've tried, I always wanted to do great things and make others happy, if I could. Unfortunately, I felt I wasn't always given the full opportunity to show my potential or find what I was seeking through all of them, as hard as I tried.

GBR is pretty much the first and only film "I" created. However, before that I had been an assistant to G-Fest's Dojo Studios run by Paul Gavins. I've helped to helm effects and some editing for their projects "G-Fantis Worlds Collide" (which later became GBR), "G-Fantis vs. Thing", "Mecha G-Fantis Backfires", and this year's "G-Fantis: Deathgame". I've assisted other film groups on a few other things. I was even a part of an unreleased project with a group from Georgia called "Ultraman Sorta vs. Godzilla". I also help out with and advise video projects for friends in the comic book convention scene now that I've had some experience under my belt. As far as acting goes, I have a Bachelor of Arts from Elmhurst College, so I've had a good deal of training and experience with non-profit community theatre.

EJC: *Who and what were some of your biggest inspirations growing up?*

BILLY DUBOSE: Steven Spielberg, for one—always loved his films. I was not only inspired by how well he could tell a story, but also by how real he could make fiction feel—like it fit in with real life situations; George Lucas, also, because I'm a huge Star Wars fan. Obviously, a fan of the Toho films by the likes of Ishiro Honda, Eji Tsuburaya, Akira Ifukube, Jun Fukuda, Shinichi Sekizawa, and Yoshimitsu Banno. I loved Godzilla and Gamera growing up so that should be of no surprise. As I grew older, I came to appreciate the works of other filmmakers like Brian DePalma, Oliver Stone, Quentin Tarantino, and Robert Rodriguez. I try to learn what I can from them and other aspiring filmmakers, but not copy them. I try to use what ideas I like from them and then try my own things with them; also Bruce Lee for the aspect of trying to better oneself despite the odds. I'm also a huge professional wrestling fan, definitely a martial arts fan, and a video game fan of the earlier era.

EJC: *I grew up a huge fan of '80s-era pro-wrestling, video games, and chopsocky flicks myself. Do you remember your first exposure to Godzilla? What Godzilla film did you see first and how old were you at the time? And what was it about Godzilla that appealed to you?*

BILLY DUBOSE: In 1989, I came across either a dinosaur or MonsterVision marathon by TNT and "Godzilla vs. Monster Zero" just happened to be playing. I was six at the time. I remember being so fascinated by this T-Rex looking dude with big arms, spikes on his back and breathing blue fire. As a kid I had always heard the name Godzilla, but never knew who or what he was. Then when I saw him there, you could imagine what a first impression he had on me since I was a dinosaur lover.



Continued on next page



Unfortunately, I didn't get to see the whole film that day as it ran into dinner time with the family! So, my first full film would go to "King Kong vs. Godzilla" since my mother got it for me after I got a good grade in kindergarten shortly afterward. After seeing that film and how bad-ass Godzilla was even against a monster like King Kong, I was sold. Fast-forwarding to today, it's made me the fan I am now. But as I've grown older, I've come to appreciate his original intentions/origins and the art of the films themselves. Godzilla is a metaphor against nuclear war and the mistakes of mankind. The funny thing about America's usual perception of him is that what Japan saw as a message of what humans shouldn't do, we saw as a great monster movie. And I think it's important to always remember that Godzilla was intended to be more than just another case of what people consider a B-Movie monster.

EJC: *When and how did the idea for "Godzilla: Battle Royale" first germinate?*

BILLY DUBOSE: Ever since I first discovered G-Fest in 2005, I had always been fascinated by the costume and music video activities they had before. Also, I had been very inspired by other fan films and music videos from G-Fandom on the internet. I completed my own Godzilla suit in 2009 and have since been touring it to every comic convention and good cause event I could, making many fans and children alike happy.



It was then that I was asked by Paul Gavins to join his new Dojo Studios crew he was setting up in 2010. We pooled our costumes and resources together to make a fan commercial about the G-Fest mascot, G-Fantis. The filming also included my Godzilla costume. The original intent was just to have this commercial alone. However, I had all the footage, as well, and decided to take the liberty to edit it all into a big battle sequence with flashy effects which would become "G-Fantis Worlds Collide". When I showed the footage to Paul and J.D. Lees (who heads G-Fest) they were more than impressed and we showed it the following year at the Pickwick Theater. Needless to say, the audience went nuts for it. After that I was struck with more encouragement to take this idea even further.

Also as a kid, I always wanted to make a film about Godzilla in Chicago fighting his enemies from the old series...and here I thought this was the opportunity to do just that.

EJC: *I can totally relate to that. Especially after the Bally Midway arcade game "Rampage" came out, I could no longer look at a building here in Chicago—or anywhere for that matter—without fantasizing about giant monsters demolishing it. I still can't as a matter of fact. Can you describe the screenwriting process for "Godzilla: Battle Royale" a bit? How long did it take you to complete the first draft of the script? And what sort of mentality did you have during the writing process?*



BILLY DUBOSE: At first, I was all on my own. Well, practically, for most of the pre and post work of my film I was on my own. My original script, I wrote in probably two weeks and it was twenty or so pages long. It only had ten monsters and half the characters. My character Razor Shark was more timid and had a relationship going with his commander. At the time, I wanted more monsters and characters but there was only so much I could do. I was relying on the participation of the costume contestants of G-Fest since that's one of the only sure places you'll see a bunch of homemade costumes of that genre.

Continued next page

That's where I met Jacob Baker who made Hyper Godzilla and Varan. Going forward, I discovered there were more costumes and talent out there; I befriended fans like Jeff Magnussen who had the MechaGodzilla and asked them if I could film them if I came out to film them, and they all seemed very interested. So I did a lot of traveling on my own dime to make things happen.

My writing style and the mentality I wanted to give it was more a style reminiscent of the old-school Toho hero Godzilla films, along with dialogue reminiscent of witty Saturday morning cartoons back in the day, and continuing actions that top the previous ones.

Another thing I wanted to do was take a chance by trying to focus on the monsters rather than the human story. Almost every monster or Godzilla film, you'll notice that it's usually 30% monster story and 70% human story. You usually won't see any monsters until forty minutes in. Me, personally, I understood why they usually did that for the sake of a good story. Unfortunately, most people want to just get right to the monster action. Either way there's no right or wrong way to enjoy a monster film. I just figured since it hadn't been done before, it wouldn't hurt to try a different approach. And that's what I feel makes my story unique in that sense. The monster fight tells the story much like a professional wrestling match would with human characters only serving minor roles to move the story along only where they need to.

However, I did also have some additional writing and advisement help from a guy named Josh Oshkosh B'gosh (whom I've worked with from the group in Georgia). He has a more strict writing style, so after some constructive critiques from them, he was nice enough to have his own go at my story. After reading his I did realize that, while I liked my original idea, there was a lot I was missing and leaving out. He is a talented writer and added a lot of witty dialogue/creative ideas. I'll admit I'm not the best writer when setting things up, but I do the best I can. Of course, there were still things I wanted to keep of mine, as well as some dialogue I liked from Josh's version. I asked if I could keep a lot of his dialogue and ideas and mix them with mine. We were agreeable on this. But even after that, more monsters came in, which meant more human characters and story elements were added, too, on my part. Josh gave me what pointers he could and I'll always be appreciative of that.

I will admit that there were a few dicey moments making the film and with a few of the collaborations, but the important thing was we were all able to still work together and come to an agreement which led to finishing of the film. I did learn a truth about that though. As much as you would like to inspire others to be as passionate as you are with what you're doing, not everyone you work with is always going to have near the same level of desire/passion as you have with whatever you're pursuing. That's certainly not a bad thing, as I can understand and respect that kaiju is not everyone's cup of tea, and sometimes workforces might not always be into the subject matter of whatever a director or writer is making. Regardless, that's part of film making and the trick to finishing large scale projects like these. What matters is that I will forever be grateful that we all finished it and made a good faith effort which a good amount of the fandom appreciates still.





EJC: Indeed. You touched upon one of my favorite aspects of your film there: the fact that it revolves more around the monsters themselves than the humans. "Godzilla: Battle Royale" features an impressive array of kaiju. How did you settle upon which monsters to include? And were there any monsters you really wanted to include but were unable to?

BILLY DUBOSE: As I stated before, I was limited to suits that had already been made along with my own and the generous contributions these people were willing to give me at G-Fest or at their own houses with a green screen. In that sense, I would consider myself quite lucky to have worked with all of them and will always appreciate every ounce of effort, sweat, blood, and tears they all put into it.

I basically wanted this to be a WWE Royal Rumble version of Godzilla. As a kid I always loved all the films, but I wanted one where "all of them" were in the same place at the same time. Keep in mind that "Destroy All Monsters" hadn't been released on video in the U.S. until about when Emmerich's film came out. Seeing that was almost satisfying to that desire of mine, but I think we can all agree that a bunch of monsters vs. King Ghidorah wasn't fair. Then came "Godzilla Final Wars" in 2004 which attempted a similar idea. I certainly loved that one, too, but like "Destroy All Monsters", the human story was more the focus and the monsters came off more as a bonus subplot.



So you can imagine the frustration a lot of U.S. Godzilla fans face. In Japan, it's apparent that Godzilla is kind of a past-time thing they do only when they want to, whereas entities like Ultraman and Kamen Rider have the market more. Here in the U.S., Godzilla is probably more popular than anywhere else in the world. And even with the recent success of the Legendary Godzilla film, it's unfortunately still a niche thing not everyone's into or is viewed as typical B-Movie nonsense.



I felt every monster we could get would help here. Even monsters that weren't (legally) part of Toho's roster like King Kong obviously. I went with the mentality of "everything including the kitchen sink." I think most of us can agree that a King Kong vs. Godzilla rematch was long overdue. But I didn't want to recreate it as that would've been pointless and disrespectful to the series. I went with the next best thing by making King Kong an undead zombie and elaborated things from there. Same with the other monsters I chose. I wanted to highlight some of the most memorable moments of the series with all of them, but also try different things with it. Also for the purpose of introducing new fans to the series and the great moments they never knew about.



I was very happy to have monsters we'll probably never see again from Toho like Varan, Manda, Maguma, and even all the popular monsters together. We even had a Zigra costume from the Gamera series and a Marvel monster [Rhiahn] to top it off.

There were two more monsters I wanted to include but unfortunately had no costumes or means to make them. That would've been Rodan and Gorosaurus. I had a funny idea of Rodan carrying Gorosaurus all the way from Monster Island in which he would've dropped him in the middle of the battle to help clean house while Godzilla was down.

Continued next page

***EJC:** I love Gorosaurus! What was the casting process like? In particular, how did you go about casting the actors and puppeteers behind the monsters themselves? And what was your methodology in regards to directing them? Was an effort made to get the suit actors into the psychology of each monster individually or to mimic mannerisms each monster displayed in previous films?*

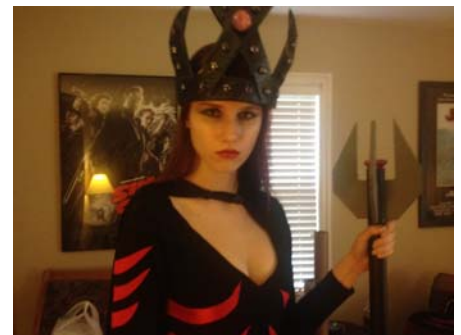
BILLY DUBOSE: Most of the people I worked with cast-wise were either friends of mine, people I knew from the costuming convention scene, or people I found through auditioning with craigslist or recommendation.

The monster people I found through G-Fest or G-Fandom online. In regards to directing them, I wanted to give them ideas of the intentions of what their characters should use during the lines to help their scenes come off more believable. This is what I was taught as an actor in college. If you don't realize your intentions for doing or saying something, people won't believe you. And that's what I tried to stress to all my actors. Whether it was dialogue, actions or monster fights, the same rule applies to all the above. Most of the suit actors were already familiar with the fact that the suit actors of the Toho films all did their research by not just being physically fit and knowledgeable in martial arts. They went to the zoo to study animal behavior and used that to portray these monsters in suits effectively. As far as we are concerned, trying to do all that in a heavy suit that's hard to see through and feels like hell itself, it's no easy task. But I'd like to think we did the best we could.

***EJC:** I agree with you completely. The costume itself doesn't make the monster—it's the performers inside the suit that "sell" the characters they're portraying. And there were several spots in your film where I found myself marveling at how well your suit actors totally nailed the essence of their characters. Can you tell us about how you were able to secure such impressive cameos from legends like Akira Takarada and Robert Scott Field?*

BILLY DUBOSE: Long story short: Robert Scott Field (M11 from "Godzilla vs. King Ghidorah") comes to G-Fest almost every year and acts as an interpreter for the Japanese celebrity guests that attend yearly. I had always gotten along with him there and asked him if he'd be interested in doing a scene for my film. He gladly accepted. But then I heard that Akira Takarada ["Gojira" '54] would be attending the same year we were filming my stuff in 2012. I asked him if he could put in a good word to Takarada for us about a possible cameo. He said "Well I can't make any promises, but we'll see." So when G-Fest came, I was almost expecting it wouldn't happen. But when I followed up with Robert there on it, to my surprise he said, "Yeah, I think he's up for it." So the next morning when we were filming, Takarada walked in ready to give us that one scene you saw in GBR. We literally halted everything we were doing, did a quick set-up, rolled cameras, I yelled action . . . and it was honestly one of the coolest moments working on this film, as you could understand.

Continued on Page 30



CYBERGECKO KAIJU GALLERY

Kaiju Designs by Alex Strang

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THE EVOLUTION OF THE PREDAVORE

Flux Predavore - Orbital Type



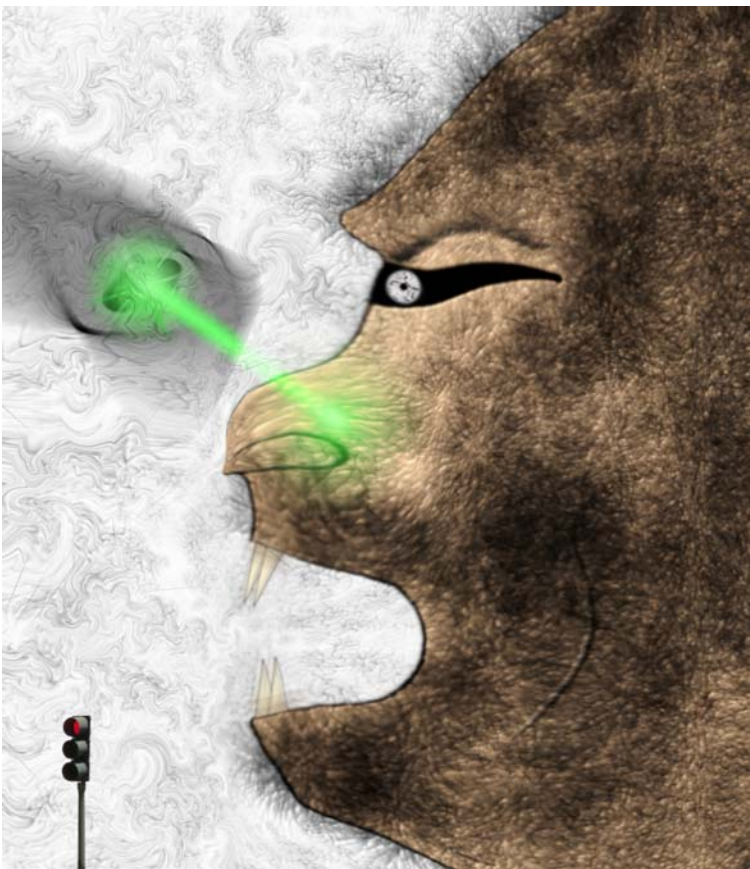
Perhaps the oldest species on Edemos, these dragon-like Predavores once ruled the shallow skies. With their small wings, which allowed them to hover over the ground, they battled fiercely over territory. They were one of the few species to survive a Great Flood. They did this by climbing to the highest mountain peaks. Living like this for millennia, they developed huge and powerful wings to fly great distances.

However, during the Great Flood, the Predavores were plagued by another disaster. A large asteroid hit Edemos. Light from the explosion was so intense it blinded them. The blindness was temporary, but their vision permanently effected. They have had very poor eyesight ever since.

Once the Flood receded, half of the Predavores fell to the ground and the others ascended high into the sky above the clouds. Because of their poor vision, the Predavores relied on bright, sparkly items to help focus their eyes. Thus the ground-dwellers build lairs and hoarded any glittering things they could find. As a result of their brooding they frequently became bored, but soon zealously took up games and puzzles.

The Orbital Predavores stayed above the clouds and used the twinkling starlight to aid their vision. As a result they became skinny like gilded snakes, but lost their wings and had to master anti-gravity. Many Predavores developed long 'feelers' on their heads to compensate for their poor vision.

They have since become very popular circus attractions where they are compelled to do tricks and feud with one another in staged events. When not performing, they take pride in maintaining expansive lairs and like to horde shiny/sparkling objects. Some are very clever and like riddles and games.



UFO vs The Ape-man by Elby Rogers

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CYBERGECKO KAIJU GALLERY

Kaiju Designs by Alex Strang

There are two types of species of Predavore; the European species which are large and sulky and the Asian types which can float and are long and snake-like. Predavores generally come in five magic types. Because each one tends to gravitate toward a specific type of magic, the type of magic they choose ultimately affects their behavior and their breath.

HURAX was a Euro-Asian Predavore that wanted to be so successful in the annual Easter Island games, that he ingested Flux Enhancing Metanoids to increase his power. Hurax went insane from the overdose of energy and grew to kaiju-sized portions.

As **MetaHurax**, he rampaged across the planet Starcade sending waves of disrupting Flux Energy into the atmosphere creating bizarre reality-defying weather. The monster began hunting celebrities and turning them into weather phenomena. Eventually, the trend caught on and people went out of their way to be turned into 'celebrity weather'. MetaHurax became tired of this routine and went into deep space to find new planets to attack.

METAHURAX, although gigantic, is still a Flux Predavore. While the Flux Orbs that he holds are used to manipulate 'Magic Energy' they are in fact his true eyes while the eye on his forehead is completely fake. His tail is reminiscent of the icon used for Flux Magic and when used in the 'Flux Cloud Dance' his tail can infuse the inclement weather with randomizer particles.

However, with each 'Flux Cloud Dance' he performs he grows a row of fringe along his body. These lines of hairy fringe sop up junk magic like a sponge which interferes with their conjuring abilities. If he gathers too much hair his magic abilities are cancelled out. His only recourse is to incite a Power Predavore into vaporizing some or all the hair. This may take some time as MetaHurax is twice the size of average Predavores.

WATCH OUT! As a last resort, some Predavores will capture a hostage with a radiant 'soul' to enhance their diminished sight.

METAHURAX

Variation by George Mosley



Art by George Mosley



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Flux Predavores (breathe Ether) are super intelligent and know everything before it happens. They are always in the right place at right time, but they constantly worry about having escape routes and exit strategies.

OTHER TYPES OF PREDAVORES:

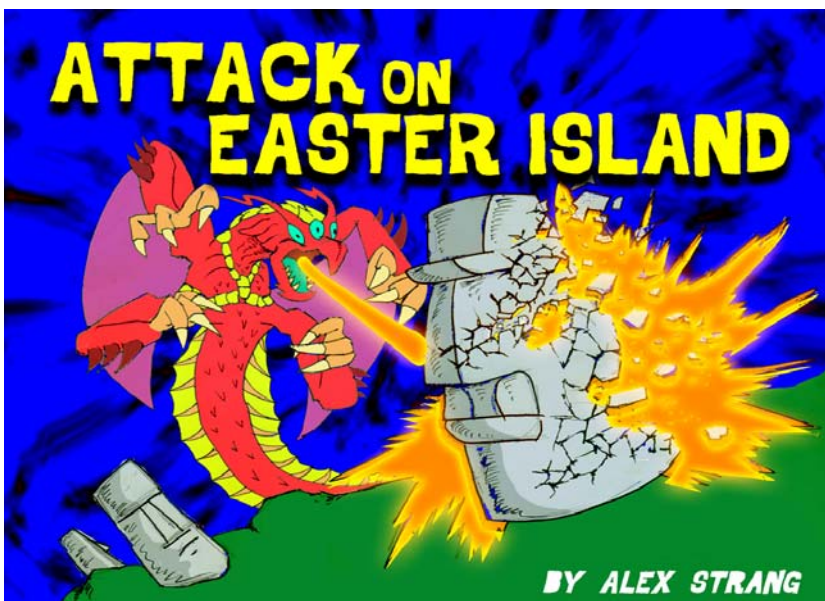
Power Predavores (breathe Fire) are completely pretentious; they like to build up to a big climax, but get bored soon afterwards.

Control Predavores (breathe Water) like to control and manipulate people and events. They are miserable if completely alone.

Influence Predavores (breathe Air) like to transform things and are constantly redesigning and redecorating their lairs.

Creation Predavores (breathe Stone) are artistic and visionary. They believe aesthetics are most important and often wear fanciful adornments. They despise ugliness.

Flux Predavore (Orbital Type) is just one of the many playable giant monster characters from the 'Attack on Easter Island' card game created by Alex Strang.



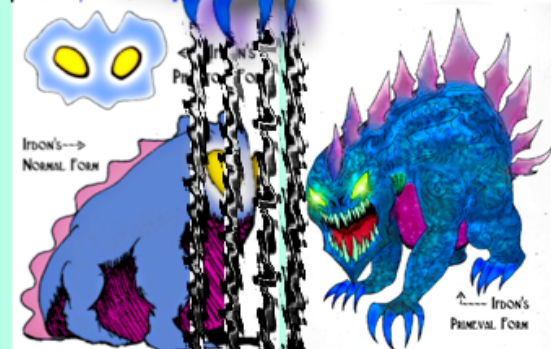
<https://sites.google.com/site/attackoneasterisland/>

AN AMENDMENT OF ISSUE 3

PRIMEVAL IFDON ILLUSTRATED BY NICK HUBER



CyberGenetics Kaiju Gallery



MODERN IFDON'S ORIGIN: A stuffed toy bought for a child, but loved so much by the child's fascination with higher technology, Ifdon escaped and grew to a gargantuan size. It can send the kaiju deep into the prehistoric past before techno-kaiju.

An average Ifdon has the ability to absorb technology. The monster roamed the jungles frustrated and Phantom Form allowing it to turn into a more powerful form. In Phantom Form, it can look up and absorb technology. It absorb it with a function called 'Absorb'. The danger, the Ifdon employs its 'Absorb' function, allowing it to sink into the ground and become a more powerful form.

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



from the anonymous internet ☺

ATTACK OF THE GIANT LLAMAS

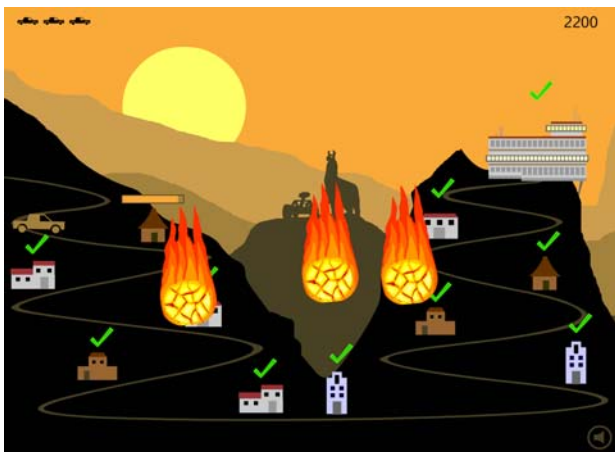
CREATIVE SPARK STUDIOS DENMARK



Creative Spark Studios' Attack of the Giant Llamas was prompted by a contest and they built the core of this game in just 48 hours. Later they expanded it by adding more levels and releasing it on an unsuspecting audience.



Stage One: The Ferocious Giant Llamas are on a rampage! You must warn the villagers living on the mountain before they are destroyed. Watch out for the rolling boulders - and for the Llama's fiery breath!



Stage Two: There are hundreds of people in the hotel. You must try to alert them, although getting over there will not be easy; especially given the Llamas' new invention.

Only Denmark could come up with this wonderfully bizarre game about giant, fire breathing llamas rampaging through the Scandinavian mountains. *Attack of the Giant Llamas* is a game that has a serious tone, but an absurd premise undoubtedly inspired by the fantastical comedy of the legendary Monty Python's Flying Circus.

It's a deceptively simple game, but highly addictive because it features rather uncomplicated objectives; drive up the mountain stopping at each house to warn the folk inside of the impending attack. However, it is not as easy as it looks. One insignificant hole in the premise is that, oddly, the villagers have not yet realized they are under attack. I mean at the very least the mountain is shaking and huge boulders are rolling down the side of it.

Each stage has a similar but slightly different objective. Each level has its own set of difficulties that slap you in the face, instigating a new found resolve to conquer them. It's one of those games that you just can't understand why you can't beat it.

Stage 1 sets the pace for the rest of the game, because little do you know how important Level One is to your success. Initially, you assume it's going to be easy because it's the first level. How hard could it be to drive up the mountain to each house and waiting until everyone is warned? It is an oscillating game style, step on the gas and go racing up to the top of the mountain or let off the gas and roll back down to the bottom.

However, when the giant llama on top of the mountain hops the mountain shakes and down come the boulders. Each time you are hit by a boulder you lose a truck. Of course, there is also the fire-breathing llama trying to incinerate you around every turn. You have five trucks total. If you are hit by all three boulders, then three trucks are gone.

Stage 2 is similar to the Stage 1, but you now have two peaks and one has a hotel on it. You'll have a good long wait while the word spreads throughout the hotel. There are also a number of houses on the way to the hotel that need to be warned as well. However, on a far away peak that same dastardly llama from Stage 1 now has a catapult that flings fiery boulders at you.

The artistry is fairly typical for these types of flash games. Although it is not without its charm and when coupled with a symbiotic soundtrack, it unlocks the imagination. The tension mounts as you watch almost helplessly as the scorching flames of the fiery boulders lick the sides of your truck as you inch away, your wheels spinning as they struggle against gravity.

Despite the fact there are huge fiery balls falling from the sky, this level is a tad bit easier if you can see and seize the moment.

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ATTACK OF THE GIANT LLAMAS

CREATIVE SPARK STUDIOS DENMARK

Stage 3 is also similar to Stage One except the fire breathing llama that was unable to warp your wheels in the first stage is back and it's mad as hell. It's not after you anymore, nope. Its sole objective now is to burn down all the houses. Your task is to haul water back and forth to the burning houses dowsing them before they turn to ash. This level is not without its difficulties. While the llama is burning houses at random, it still seizes every opportunity to blast you. Time is crucial; houses are bursting into flames and sometimes you have to go in two different directions.

Stage 4 is a very imposing sight because it is such a hard journey to get there. Not to mention your goal is to ring the bell in the tower high on the mountain. It looks quite impossible when the giant llama start scaling the slopes. However, it is not that bad. You just have to fix the bridge before the giant fire-breathing llama vaporizes you. **(Spoiler)** It is actually a relief stage. There are fewer houses to notify which is quite easy once you realize the llama is only protecting the bridge and bell tower.

The only draw back to this game is having only five trucks in which to make it through all four stages and Stage One is brutal. It handicaps you for the rest of the game, but it is possible to defeat the giant llamas with three cars [in 6 hours and 20 tries...]

So for a game inspired by a challenge and built in just 48 hours, it is quite the masterstroke of happenstance excellence by **Creative Spark Studios**. It has re-playability, resolve igniting challenges, and it is simply fun to play.

Special Note: What fuels the spirit of the gameplay is a great three-course soundtrack. While the music was not created for *Attack of the Giant Llamas*, the chosen tracks fit so well that they have taken on the essence of a kaiju score.

The opening theme by Dutch musician, **NemesisTheory** gives an eerie anticipation of giant red-eyed llamas coming over the mountains in the mist and their impending attack.

Vartan, from California, gives us an unparalleled score of excitement that embodies the encounter between the giant llamas and the hero. It is fast, urgent, and exciting.

Also out of California, **Cybersmith** gives a fitting threnody to our failed attempts to thwart the *Attack of the Giant Llamas*. It does not mock or patronize, but bemoans our crushed and burned bodies with a slow, musical composition of mourning.

Play Attack of the Giant Llamas yourself at:
ALLOUTMONSTERREVOLT.COM

Listen for the score to *Attack of the Giant Llamas* in the next edition of the AOMR FM Radio Show! Coming soon to earphones in near you!



Stage Three: The Llamas are setting houses on fire! Get water at the lake to the right and try to reach and put out as many fires as you can. A house will take 45 seconds to burn down completely, so step on it!



Stage Four: There are still people in those houses on the far ridge. If you can fix the bridge, get to the church tower, and ring the bell, that will alert the people and give them time to escape.



Oh my god! It took me all day, but I beat it. I won! This is not a game in which you play to win. I got further just playing for fun. When I became determined to defeat it, it took hours upon hours, almost to the point of hating it!

SPECIAL FEATURE

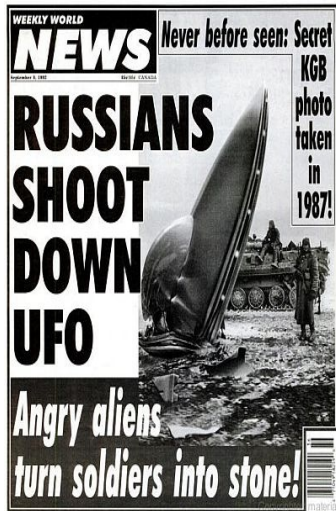
WEEKLY WORLD

NEWS

June 20, 2015 \$1.00/\$1.15 CANADA

RETROSPECTIVE

Did you know that Saturn was a giant UFO? Have you heard about the time Miami was invaded by giant snails? How about the time another Earth was found... inside the Earth? How about when Satan's skull was discovered buried in New Mexico? If not, you haven't been reading one of the most bughouse weekly papers ever printed. Some have called the Weekly World News a tabloid, but the term does not do it justice.



Launched in the 1979, the Weekly World News soon became one of the most talked about publications in America. Initially, it started out publishing dirt—real or concocted—about popular celebrities. However, by the early eighties the Weekly World News had significantly reduced their celebrity fodder and began focusing on other popular topics of the day. With New Age philosophies gaining ground, UFO reports on the rise, and pervasive ‘unexplained happenings’, the supernatural and the paranormal would become their primary focus. It was wild, it was sensational, and it was totally mind boggling. Their approach to occult news was very clever. Every issue had varying amounts of real news mixed with made up information. Despite the fact that the paper was packed with funny stories, weird news, and amazing facts—almost always true, the lead stories were always about something quite unbelievable and usually sensationalistic supernatural topics such as extra terrestrials, crypto-zoology, mystical beings, startling discoveries, and terrible predictions.

The rest of the news they printed automatically became highly suspect no matter how tame it seemed in comparison—*passer-by marries jilted bride*. It was always presented as serious news with photographic evidence, sworn statements, scientific confirmation, and everything one would need to believe. So while consciously you might think it was all bunk, there was this little part of your subconscious that wasn't so sure.

These wild stories were cleverly constructed just as real news would have been reported. There were headshots of the investigative reporters printed for your reassurance. Photos and names of leading experts verifying, testifying, and hypothesizing were supplied for serious consideration. So, were the stories real or not? It would be easy enough to find out if Brooklyn, New York had really been attacked by giant cockroaches. Would you be surprised if someone said they had been? Back then media was not immediate—news teasers at noon and the full story at 6 p.m. Radio wasn't much better... even National Public Radio that broadcasted the news at the top of the hour generally recapped the morning news. The AM news stations were full of political pundits, but no real late-breaking news. Even so, the possibilities of the authorities concealing any fantastic stories were very likely. It was one of the closest guarded secrets in the business; everybody was positive it was fake, but they really didn't know for sure. The only thing standing in between disbelief and reality was you and it made you reconsider what you thought you knew.

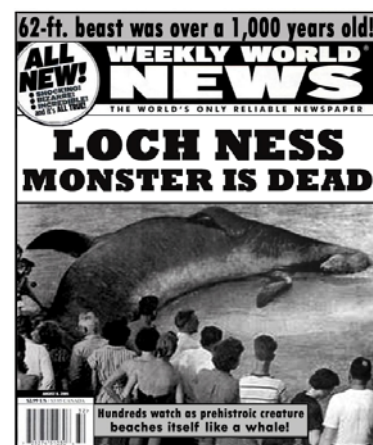
Back then you could say with great assurance it was all hokum; but could you prove it to a believer? You couldn't unless you went to great lengths to follow up. However, believers couldn't prove it really happened either without the same amount of effort. Disbelievers wouldn't follow up because it was so obviously bogus. Believers wouldn't follow up either just in case it wasn't true. So there you were standing at the check out line staring at the Weekly World News, contemplating whether \$1, \$1.50, or even \$2.00 was really worth it. It was totally worth it to be dragged into the great debate of what is and isn't real. There would be times when you would stand on a street corner arguing with yourself about some articles in the WWN because something deep inside, for a brief moment, actually believed, but your brain was convulsing from the contradiction.

Continued on next page

What the Weekly World News delivered to America every week was all the mysteries of life which have been popular since the dawn of humankind. Reporting the conspiracies, the speculations, and the outlandish, absurd, and bizarre theories that have perplexed modern society, the Weekly World News tapped into the synapses of America and ran with it. It was truly a one of a kind newspaper.

Weekly World News (1978 – 2006)

For kaiju fans, the Weekly World News was our gateway to vital news up-dates from around the world about the legendary giant monsters of our youthful imaginations. The Loch Ness Monster, one of our more intangible endangered creatures, was a popular subject whenever it had been seen, or was found, or captured, or killed, only to be rediscovered in Lake Erie, Lake Okanaga, or Lake Labyntyk a month later. The Weekly World News had reported more than a dozen plesiosaur stories over the years with much vigor. Plesiosaurs showed up in Iceland, England, Illinois, and France. Highly detailed accounts tickled our brains and photographic evidence caressed the eyes. Was it true? Yes and No. As with any good story, its core was the truth—somebody saw it (or thought they saw it)—and the rest is pure speculation. However, it’s not like the idea is not without merit. The past is full of such stories that have become cherished documentation in the annals of the unexplained. Even today major news sources report the findings of strange giant carcasses pulled up from the depths or washed up on beaches.



Also, another popular monster was the giant squid. Its occasional attacks were splashed across the WWN headlines with great dramatic excitement. Prior to 2009 most average people would have thought it was fictitious at the very least, only to have it verified by science years later. Once that was proven conclusively, are the wild tales of giant monsters on a rampage in the WWN still that implausible. That’s the rub; the more you know the greater the likelihood that these stories could be true. I can think of no other media since the days of radio when a story made you question reality—was everything you thought knew wrong?

“Scientists say gigantic Salmon swallows horses and humans – whole!”

Weekly World News September 27, 1988



Generally, the aforementioned giants in the pages of the Weekly World News were very real animals that had grown to an incredible size like giant ants on a rampage in the Bolivian Mountains, or the giant cockroaches that invaded Chicago. There was the baby stealing giant condor, and farmers shooting giant grasshoppers and butterflies. These types of reports were the staple of the Weekly World News. Sometimes there would be an ambitious depiction of the beast or actual photographic evidence. In many cases, unlike the sworn testimonials the images supplied were much more suspicious. Sometimes, they were repurposed images as was the case of the giant grasshopper. The images used of a farmer holding a slain, massive grasshopper predates the WWN report by fifty years. The original images were from a set of photo-manipulated media hoax / novelty postcards from the 1930s which is quite ironic if you think about it.

Other photographic proof wasn’t so convincing as if it were done purposely sloppy as an indicator of its true validity. Sometimes they would slap on the innocuous label of artistic interpretation and sometimes they wouldn’t. Then there was the case of the Loch Ness Monster, where several “real” photographs were reused time and time again, not just for the Loch Ness monster reports, but any number of reports about plesiosaurs usually with slight alternations, but not always.

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Long before the SyFy Channel bombed us with two-bit giant shark movies by the score, the *Weekly World News* was already writing investigative reports about them. In some cases, their one page articles were better than a two-hour movie filled with “exciting” scenes of giant shark rampages.



In 1992, they reported on an incident involving a 7,000 year old fresh water shark hunting in the water of Lake Superior. This shark, with its two-foot long razor sharp teeth, was eating swimming elk whole. The investigating scientist assured us that “if there is one, there are probably more.”

In 1993, they featured an account of a 120-foot shark that attacked a Russian nuclear sub in the waters of the South China Sea. There was no speculation as to its origin, but President Yeltsin, worried for other maritime traffic, sent a dossier to our own President Clinton warning him that this monstrous beast was lurking in the ocean.

Then again, reports of giant sharks and massive dinosaurs eating scientists are among the more plausible stories when one is also faced with reports of colossal gefilte fish attacking beleaguered fisherman. These monstrous gefilte fish with massive eyes like “black olives” and sharp protruding teeth were thought to be mutated fish that ate kosher food that had been lost in a shipping accident while bound for a Long Beach delicatessen. The only known defense against these marauding monsters was horseradish. I almost want to say “Believe it or not!”

Even Bigfoot—a popular subject over the years—whose many activities were followed and detailed with much gusto was not untouched by the outlandish. The *Weekly World News* was the first to report Bigfoot’s marriage, and they tracked down many of his many illegitimate wives and children. However, they also broke the story of a fifty-foot Kong-like Sasquatch going berserk in the Peruvian mountains where it hurled uprooted trees and boulders at villages, terrorized villagers and visiting scientists up and down the mountain slopes.

In 2000, a giant 40-foot bat that crashed into a Cape May, New Jersey lighthouse late one night was thought to be a mutant creature born out of the Chernobyl disaster. While seeking food, this giant bat flew across the Atlantic Ocean and was killed on impact when it collided with commercial aircraft causing massive damage.

In 2005, over the Rocky Mountains near Washington D.C, a swarm of giant bats were witnessed as they savagely attacked several commercial planes. They were believed to be prehistoric bats patrolling their territory 40,000 ft above the earth and gobbling up the falling victims.

This incident report was the beginning of a terrible series of events that stunned the world and the *Weekly World News* was there!



[Read the startling conclusion in the next issue of the All-Out Monster Revolt Magazine!](#)

ISSUE 6... COMING THIS WINTER

C. C. P.

DYNAMIC

COMICS

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GODZILLA BATTLE ROYALE

PART 2

EJC: *Indeed! The minute I saw him I was bowled over. How did you go about choreographing the fight sequences? Did you storyboard the battle scenes or sort of make them up as you went along? Perhaps the most epic move executed in the film occurs around the 59:00 mark when Godzilla delivers a Stone Cold Stunner to Zombie Kong. How far in advance were moves like that choreographed, and how much rehearsal time was spent on the battle sequences alone? [We did reach out to Steve Austin via a variety of channels to get his take on Godzilla executing the Stunner on Zombie Kong, but, as of press time, have not received a response from his camp.]*

BILLY DUBOSE: Some fights I had small storyboards of sketches, some I didn't and went with the flow of on-the-spot ideas. I wanted the fights to have a similar vein to the old-school series, tell awesome stories, have the next action always top the previous one, but above all come off as the brutal fights many Godzilla fans had been waiting to see. The Showa Series (1954-1975) had a lot of that. The Heisei Series (1984 - 1995) was more about Godzilla and other monsters shooting colorful beams "constantly" at each other with little to barely any brutal fight techniques. The Millennium Series (1999 to 2004) was kind of a mix of both styles, which was cool but, in my opinion, not as exciting in all cases as the Showa Series. I was going for more of a mix of mostly Showa with some Millennium and a slight dose of Heisei.

I wanted there to be styles of martial arts and professional wrestling employed, but molded together with kaiju movement. I've had past experience in both arts. It's very hard to mix that with animal behaviors. Then again, that's what made the Godzilla films so ridiculous that we just threw our hands up and said, "This is awesome."

Ah yes, Godzilla and the Stone Cold Stunner. That was more an on-the-spot decision on my part while coming up with ideas to disrupt Zombie Kong when he's about to kill Godzilla. I was thinking, "Well if Godzilla has a chance to get out of the iconic jawbreaker, other than that nuclear pulse of his, what does Godzilla do if his back is to him?" After a few minutes of thinking it over, I was like "Stone Cold Stunner" and we went with it. I do hope Steve Austin enjoys that bit from us or at least gets a good laugh out of it.

EJC: *I'll let you know if we hear back from him. How long did it take for you to make and acquire all of the costumes?*

BILLY DUBOSE: My costumes are as follows: The first Godzilla suit, Hedorah, Ebirah, and Zombie Kong. Godzilla took me a full year of trial and error from 2008-09. Hedorah and Ebirah were made the following year. The year after that and when GBR was conceived, Zombie Kong was my last suit. The former three suits I had used foam rubber that you'd get from Jo-Ann Fabrics to make the body sections out of and liquid casting latex mixed with colored paint. So pretty much similar to the way the Toho suits were made. Zombie Kong I cheated with by buying an ape suit from a Halloween store and modifying it to look gruesome.

The other costumes were made by their respective creators and suit actors. Some were foam rubber and latex. Others were papier-mâché. Some were foam and special spray paint. Overall, I felt we had a great variety of skill-sets with different costumes and that helped bring some different looks to the film itself.

EJC: *How about sound design for the film? How much of the audio was audio you had to create from scratch versus sound that came from previous Godzilla source audio?*

BILLY DUBOSE: Most of the sound/music I obviously downloaded or purchased from CDs that had the songs/sound effects. Other more modern effects were the same deal. However, I did have some help from guys like John Drooney and Nick Huber who assisted me with creating some modified roars of several of the monsters. This helped give monsters like Queen Ghidorah, Zigra, Rhiahn, and G-Fantis a little more distinguishable traits, I felt. Chris Elchesyn was even nice enough to do some voices for Zigra which we added later (and since that monster did talk). Sarah Breidenbach who played the US Commander Lex pulled triple duty by also voicing the Mothra Fairies and singing 2 of the Mothra songs in Japanese. We also got help from Samson West, Mark Justice, and Zach Hawkins for original music and some Toho covers.

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EJC: The audio tracks are always among my favorite components of kaiju flicks, and I think you handled the monster audio, in particular, really well in GBR. Were budgetary limitations a huge issue for you during filming? If you had a limitless budget to work with, in what ways would you have made the film different? Would you still have gone the classic suitmation route or would you follow the current trend in kaiju films of using CGI monsters?

BILLY DUBOSE: Yes, they certainly were. One thing I feel that makes GBR unique is the surprising fact that I never once "Crowd Funded" or relied on a "Kickstarter" campaign to make this happen. The fact that I paid for most of this film myself proves that I believed in this project as one of the greatest things I could probably ever do and was willing to do whatever it took within reason to finish it. Most people wouldn't do it this way or would call me a choice word as there's no return on an investment like this. I personally didn't care about that. I did things where and when I could within my means, stopped when it became too costly at the moment, then picked up again when I could. If you think of it, what I did could probably be considered "fandom community service" in a way.

If I did have considerable financial support, I would've hired set professionals and rental spaces to go more practical to bring more believability to my story. Though, I still feel that green screening is a good technique for filming on a budget, suitmation still would've remained the prominent technique for sure. As far as CGI moments, there could've been some points I would've used that during say transformation scenes or grand finales. I don't hate CGI, but I would only use it sparingly if I had full options.

EJC: How long did the entire process take—from conceptualization to completion?

BILLY DUBOSE: From 2010 to 2014, it was pretty much a four year journey for the film itself; Although, I do like to count my years of making the costumes as part of it as well. So with that included, it really began in the summer of 2008 when I started making the Godzilla suit. So all together that was a six year journey for me.

EJC: Can you share with us any funny or interesting stories/anecdotes about the making the film? I'm sure your neighbors found themselves scratching their heads because of you on more than a few occasions.

BILLY DUBOSE: Most of those can be found on our Gag Reel video on YouTube and our Trivia section on our Facebook page. There were so many funny moments and great-spirited moments I'd probably be talking forever about it.

One in particular would be working with my friend Sarah Breidenbach. She's not the biggest kaiju fan, but she was a trooper. She not only portrayed the character of Lex but also voiced the Mothra fairies similarly to how they were dubbed in the older films, and even sang the two Mothra songs herself, even though she wasn't a fan of this stuff. I'll never forget her reaction after she saw the film finally and how she raved about how much she loved it when she finally saw how I was trying to put it together. I loved working with everyone; from Olivia Wolniak to James Sayson to Vicka Xaika to Jonathon Goldyn to Jeanette Acquino and Aaron/Jessi Heminger. I miss working and filming with all of them.



Continued next page



Another awesome moment was when I was filming Jacob in Arkansas, and during a break between shots, he put his hand on my shoulder and said, "Billy, I just can't thank you enough for giving me the chance to live out my dream in your film." Hearing that from another fan like me and knowing that I was helping him in the process of following my own ambition was really an uplifting feeling, far more rewarding than any trophy or recognition award.

***EJC:** "Godzilla: Battle Royale" has screened at a number of different venues ranging from the Pickwick Theatre in Park Ridge to G-Fest. What sort of response has your film received from fans in the kaiju community? Where else has the film been screened before live audiences and are there any upcoming screenings where our readers might be able to view the film on the big screen?*

BILLY DUBOSE: The response from its release on YouTube to now has been fairly positive, although I have been getting a lot of typical choice words or whatever else YouTube film critics (who usually have done no film work of their own) usually say. I try to take the blatant bashings with a grain of salt and take what advice I can from more civil constructive criticisms. Regardless, it still hurts to hear them. And until they go through a lot of hard work just to be told nonchalantly that it sucks, they'll never know what that really feels like. Not that they care for anything else other than to make themselves feel higher or better. Then again, it all depends on how you see it, I guess.

For G-Fest's premiere itself, it was a huge success. We filled the room to the brim with fans and they all gave it a standing ovation at its finish. So it wouldn't be an exaggeration to say we did something right there.

The Pickwick Showing was more of a personal dream for me with GBR. We played the Make-A-Wish Foundation film "Madzilla" which was released at the same time I finished GBR. Maddex, the star, was a huge fan of my film, as I was of his. All my close friends, relatives and co-workers came to celebrate not only my premiere but also my birthday (since it falls right near Godzilla's anniversary date), and we even went as far as raising several hundred dollars for the Japan Society and their Earthquake Relief fund through our premiere. I wanted to not only celebrate my success but celebrate others as well and give back to helpful causes through it. It was most certainly a memorable and rewarding night I will never forget in my life. That and the film was so loud on the sound system! It was seriously the loudest film I had ever seen on a big screen. And my ears have rung at many big blockbuster films, but none so much as my film! [Laughs]

We had another showing at Kollision Anime Con which was cool, but barely got 10 people. I guess that's better than nothing. And just a few weeks ago, I had a showing of my film at the Coliseum Pub in Cookeville, Tennessee which was set up by a good friend/fan of mine, Josh Holloway. We had a pretty decent crowd since it was held in an arcade/bar venue. It even drew curiosity from gamers who weren't there for the film.

I also held a Q&A panel for my film at this year's G-Fest which packed the room we were in yet again. Many lucky fans received free T-shirts, and the new 2-disc DVDs I made. They had plenty of questions, and we showed our never before seen stinger ending which I wasn't able to finish for the final film. That received a great reaction, and all throughout G-Fest I had so many people constantly asking about GBR even though it has only been a year. That just proved to me that GBR has made a positive impact on the fandom and that people still remember our efforts, which is a great feeling. I cannot thank them all enough for their support.

As far as future showings anywhere else, we'll see what happens.

Continued next page

EJC: *I understand that you recently had to edit the opening title sequence from the original print of the film you uploaded to YouTube in order to make the film viewable in Japan? Can you tell us a bit about how that went down?*

BILLY DUBOSE: Basically, a matter of copyright. I used a lot of stuff that wasn't my own obviously in this film so I almost half expected something like that to happen. The good news was that I didn't get a copyright strike on YouTube. The bad news was that not only was Japan being blocked from seeing it, but after I had just had the song removed so Japan could see it again (after an article on it popped up in their big entertainment magazine of Eiga Hiho), the removal of the song caused the sound in the first 8 minutes of the main link on YouTube to be corrupted. Many have asked me to re-upload it, but with the view-count nearing 1 million, I would hope they could all understand that if I have just one last realistic goal for GBR, it would be to at least hit that amount.

EJC: *You were kind enough to provide a private link to the original version of GBR with the audio intact specifically for our readers. We will give that link at the bottom of our GBR article, but encourage our readers to be sure to click on the first link provided to the edited upload in order to help you in reaching that goal. Do you have any plans to release the film on DVD at any point?*

BILLY DUBOSE: I've already made and passed out quite a few DVDs to fans. As you can understand, I cannot sell them but only give them away here and there. I was successful in making a second disc for extras and an audio commentary with some of my friends. I can only afford to make a few handfuls at a time though.

EJC: *Any plans for a follow-up film to "Godzilla: Battle Royale"? What's next for Billy DuBose?*

BILLY DUBOSE: Everyone wants me to make a sequel, but all I have to say about that is to repeat that line that Brody [Roy Scheider] says in JAWS II . . . and the answer is no "because I don't intend to go through that hell again." [laughs] Just kidding.

It's not that I don't want to or that I regret what I did. I have no regrets as far as making this film and how I did things. I felt my film ended perfectly and even if I wanted to make a sequel, I feel it would only cheapen my original story by trying to continue it. And if I did in fact continue it, I'd want the same cast/crew back again. If Toho themselves wanted me to make a sequel or remake my film even, I might be open to that, even though that'll never happen! [Laughs]

At the moment, I'm just assisting close friends and family with various video projects. I do have a woman sword fight video I've been trying to finish for a while. We'll see what happens. There are things I'd like to do film-wise, though GBR kind of taught me a lot about myself. As Marty McFly once said, "It's been . . . educational." [Laughs]

It's a hard/competitive hobby and if I did do or join another project, I'd want to be ready for it. At the moment though I am still a bit fatigued from what seemed like a never-ending battle to finish it.

Actor Profile: Hans Conried

Continued from page 11

While Hans Conried took part in several radio plays involving monstrous giants—**Most of which will be reviewed in detail in a future issue of the All-Out Monster Magazine**—he also has two significant kaiju film entries to his name, but first...

Execution (1943)

Set during the Second World War which was very present in the news at the time. Conried plays a small part of a Nazi superior reading a report from a subordinate who is occupying a town in France. The town folks will not reveal the culprit who wounded an officer so the town commandant embarks on a devilish plan to hang fifty young girls forcing the town to turn over the guilty party. However, the townspeople do not and he begins hanging the women one by one. Something strange happens where each woman being hanged looks eerily like the previous. Each one more defiant than the last, until the remaining women transform into a giant being and manhandles the commandant before issuing a warning in a spine tingling twist finale.

MONSTER THAT CHALLENGED THE WORLD (1957) - A science-fiction monster movie about an army of giant mollusks that emerge from the Salton Sea, California where Conried portrays Dr. Jess Rogers who studies one of the monsters to devise a way to destroy them.

GAMERA THE INVINCIBLE (1964) - Fans of the AOMR magazine will know we delved deep into the Gamera Showa era, as well as this movie in our last issue. However, what you don't know is that Hans Conried was a voice actor on a hard to find dubbed version of this movie. I have seven copies and they are all the same. I have heard clips and there is no mistaking that its Hans Conried's voice portraying the character of Professor Murase. I know it is out there somewhere.

Any information leading to its discovery would be greatly appreciated!

GODMONSTER OF INDIAN FLATS



This was a bizarre movie that went deep into the story of a Stalin-esque mayor of a retro-pioneer town who is desperately trying to maintain his grip on the town and defend it from the abrasive, pervasive modern culture whenever it comes to town.

The lame giant monster aspect, if you could call it that felt like an after thought stuck in-between the slow points of the movie. The monster was a mutated eight foot bi-pedal sheep that pitifully floundered around town until it was brutally killed by an enraged mob of feeble minded persons.

The costume of the mutant sheep was in itself pitiful but certainly not the worse I've seen. It certainly looked like a mutant sheep made up of that weird yellow liquid foam they use in cars with sheep's wool haphazardly slapped on to it.

I will say that the whole mutation period of the sheep in the vat of amber colored liquid hidden away in a run down barn and the following great escape might have been the best part of the movie even though it was divided up by boring scenes.

The title and languid attitude of the monster struck me as a sort of homage to the *Beast of Yucca Flats* starring Tor Johnson. *The Beast of Yucca Flats* features Tor Johnson who is either pretending to or really was marauding around the desert as a deranged and slightly horny business man. It could be the same movie just in the mountains. The mutant sheep might have been 'Son of the Beast of Yucca Flats', I just don't know. ☐

From the internet →

EJC: I have a feeling that our readers have not heard the last of Billy DuBose. One final question: How does it feel to know that you're the man behind what many consider the greatest Godzilla fan film ever made?

BILLY DUBOSE: I don't know if I'd feel comfortable calling it the "greatest" Godzilla fan film out there. I don't like to compare my work to others, nor do I relish the prospect of saying that "I'm better" than someone else in anything just to feel better about myself. I'm just happy with how the vision itself turned out. I wasn't trying to be Ishiro Honda, Steven Spielberg, or anyone else in making this film. I was just me with my friends making this film. And all I could hope for is that maybe the original fathers of the Godzilla films are at least smiling down from heaven at our efforts alone because we're not to only keeping their art alive but also inspiring others like myself to keep the tradition and love ongoing in their own ways like I did. There'll be plenty of others after me who will attempt similar projects/ambitions. I just hope if anything else my vision might inspire others to do better.

To really answer the question, despite the challenges I faced that sometimes wore me down, I do feel liberated and good knowing that I finished what I started. That I didn't give up despite the criticisms, and told the naysayers that I basically didn't care what they thought. For everyone who stuck with me to the end despite the odds and differences; I'll always be eternally grateful and never forget it.

Finally, I would like to think "Godzilla: Battle Royale" is living proof of "inspiration" and that hard work and determination can make any vision or goal happen. Never give up!

You can view **Godzilla: Battle Royale** in its entirety on YouTube here:
<https://youtu.be/KuvRmvlBhyg>

Billy DuBose also provided a separate link exclusively for readers of AOMR to the original version of his film with the opening title audio intact. Please help Billy in realizing his goal of reaching the 1,000,000 view mark on his original video by clicking the link above before viewing the unedited version here:
<https://youtu.be/7n0gP8e2WQA>

And here's a link to **Pietro Locatelli's Flute Sonata (#6)** in G Minor (just because):
<https://youtu.be/3XC3zDCeru8>



TWO OF A KIND NEVER THE SAME

GODZILLA

DESTROY ALL MONSTERS



BASED ON THE HIT
2002 VIDEO GAME!!



COMING SOON TO THE
ALL-OUT MONSTER REVOLT WEBSITE

INTERVIEW W/ COVER ARTIST NICK HUBER



Our cover artist for this issue is Nick Huber, a young artist from Luray, Virginia; a beautiful town and home to the Luray Caverns, a natural wonder of stalagmites, stalactites, reflective pools and underground organ. The Luray Caverns are a popular tourist destination not only for Nick Huber but for everyone on the east coast since 1887. Nick is also a fan of horror films and of both monster and kaiju flicks, especially Godzilla who has been a constant inspiration for Nick's artistry since he was three. Nick Huber is a dedicated artist whose craft is constantly evolving and refining itself as he chisels out his unique style.

Tell me about the cover.

The Cover was created to showcase the more obscure monsters and kaiju from International and American films. I felt that these guys needed some love. I see them each as works of art unto themselves, because many hours went into making their suit designs and personalities. So, I wanted to ensure they got highlighted.

When did you start drawing; what was your first illustration?

Well, according to my parents I started drawing back when I was in pre-school, but technically it would have to have been kindergarten. That was when I really became fully aware of myself and my surroundings. My memory only goes back to my third day of kindergarten, everything else before that I have not a single memory. My first illustration was a drawing of the original Godzilla from 1954; I drew it on a piece of paper that I stole from my mother. She used to be a contractor so she usually had a lot of important paperwork to sign lying around. I remember she got pretty frustrated at me for it! [Laughs] I had a habit of stealing her paperwork and drawing on it back then.

What inspired you to draw?

I think it was because there was a lot I wanted to show to the world. Imagination is a wonderful thing; you can make things that no one has ever seen before, and concepts people have never really thought about before. I also remember in kindergarten when I wasn't drawing I was always making something from Legos, specifically from the Bionicle Sets. I used to make all sorts of cool looking creatures. Eventually, I just got this desire to make unique, one of a kind characters because it's not in my nature to copy another artist. I just don't like to tread on the same ground as other artists. Even when I draw stuff that already exists, I never copy the same pose or the same composition in what I'm drawing.

When did giant monsters become a major part of your repertoire?

I got into giant monsters a long time ago. It was back in 2002 when Classic Media's Godzilla Collection came out. I was about six years old and I remember getting the entire set in a Wal-Mart bin. The first film I watched was 'Godzilla, King of Monsters' from 1954. The film gave me this shock and awe feeling. The death of Godzilla and Serisawa at the end of the film left me with a somber feeling that is still hanging around today. Soon after, I watched the rest of the original movies and each one just increased my fascination. I began to soak up giant monster movies like a sponge; 'Reptilicus', 'Mothra', 'King Kong vs Godzilla', and 'Godzilla 1985'. However, the thing that really sparked my imagination for drawing and creating different giant monsters fighting was 'Godzilla; Destroy All Monsters Melee' for the Gamecube. It was like one long continuous movie that had all your favorite kaiju from the Godzilla series fighting each other. You could have all these different combinations and setups; it was great. It was like a true love letter to a Godzilla fan and I wanted to do that with my art!

How have giant monster fans responded to your work?

They've responded enthusiastically. G-fans really enjoyed my comics, such as 'Zigra vs Viras', 'Godzilla:AOK', and now 'Godzilla: Destroy All Monsters' which I just released at this year's G-fest in Chicago. Mostly they like how my work has a lot of detail and composition. For example, some of my work has an atmospheric feel to it, which is most likely due to the fact I was exposed to that kind of art when growing up. Movie posters have this thing about them like what you're going to see is something huge and magnificent, no matter what the film. It's why I really loathe Hollywood. It just doesn't make those great films that stick in your gut anymore. However, just the opportunity to make and share your artwork and getting to see other people enjoy your hard work just brings warmth inside.

Are giant monsters going to be a life long theme, and if so, why?

I think we have only scratched the surface of stories that could be told about giant monsters, especially with new types of giant monsters. You don't have to fit a norm by having them be like Toho Film's kaiju, Daiei's Gamera series sure proved that, but that is only part of it.

Honestly, the reason why I got so attached to giant monsters was because I could relate to the monsters in the film. This is because growing up, I always felt rather like a different breed of a person from everybody else, an outcast. Seeing the monsters getting attacked by the military is an example. I saw this as a reflection of my own life, how I would sometimes be attacked for how I spent my free time, my hobbies, even for being an artist. I was constantly told that what I was doing was a phase or just a mistake. It was like I was the square peg among all the round pegs in my life. So naturally, due to my unconventional aspirations some people tried to pound me into some sort of conformity. That's why I got into drawing so much. I saw it as an escape. I saw it as a key unlocking the door to happier times.

For those reasons, I think to a greater or lesser extent it will be, yes. I also think it will because I have a lot to offer to the genre. In fact, my next graphic novel is about giant monsters.

Who has influenced you the most and why?

You are probably thinking that Matt Frank is the answer to this question, but he's not. Actually, Steve Jobs is my greatest influence because of his approach to design. He was able to take something so complicated at thought, and turn it into something that people embrace completely. Even his early life seems relatable to me now. I'm at the point where I want to give out what I can to the world. I'm ready to show the world who I am as an artist. Waiting and being patient is only half of the real struggle. Communication is definitely intrinsic part of being an artist and it's what allows artists to find new opportunities.

I'm just starting college. I'm not entirely sure how I'm going to do it, but I do know I'm going to work hard to get there. The key is to be wise, as well as being open minded and taking opportunities when they arise. You also have to realize you don't have anything to lose. Win or lose just follow your heart and intuition. That's the true reason why I think every artist should try to go the distance, even if you think you can't reach it

"Everything falls away, all fear, all those walls, when you realize your time is limited". - Steve Jobs

Explain the passion behind your work.

The reason I draw is because I love to create. I love working with new ideas and concepts. For me, drawing is like opening a massive flood gate with ideas and creativity pouring out. Sometimes frustration encourages me to draw something I haven't tried before. The process of making my imagination a reality is what really incites me to draw.

If I had to pick any word in the world to describe the passion of my work, I think it would be boundless. Yes, that would be an appropriate word because I honestly feel like I don't have any set limitations to what I do. I am, if the definition even exists, a hybrid artist. I tend to design multiple versions of things. I have a fluctuating style and it doesn't always look the same. This comes from the driving force I get inside. It's like a monster storm and I just have to create new things. It's like being free and the world is your canvas.

What have been some of your challenges as an artist?

Perspective is a very tolerable and intolerable challenge in my book, because it can be on your side at times but sometimes it is completely against you. I will say, that is one, if not the most, challenging aspects for me as an artist right now. Starting over again and again, erasing numerous times, just to get that ideal fantastic pose. It may take me hours and sometimes I still don't get it totally right. I suppose that's the acceptance of imperfection. Sometimes you're not going to win the struggle. [Laughs]

Digital coloring is probably my second biggest challenge overall. I have a good sense of it, but not good enough to make something look realistic in three dimensions. See, I'm more of a black and white artist by nature, and I emulate the look of a three dimensional figure through light and shadow and detailed line work. So, when you throw me head first into this spectrum of color that has no lines or borders. I am obviously out of my element and a little bit of frustration swells up inside.

What Kaiju have you drawn several times but just can't get it quite right?

Gigan, definitely! I don't know if any of other artists out there have the same troubles with him. Just trying to catch the right angles of his beak and blades can be a real pain. Megaguirus is another; its wings are tricky since they are more angled. When you want to put these characters into different positional shots it's hard to get them realistically accurate.

Tell me about Joe Kitty the Flying Cat. How did that come about?

Joe Kitty the Flying Cat is story about a cat who tries to fly after an owl instructs him on how to fly. The story is supposed to represent what it's like trying to accomplish something that seems so far fetched it couldn't possibly succeed. It is symbolic of giving every opportunity a chance. The children's book came about when I realized my cat was growing old; he was already 19 at the time. I remember I came home having this gut wrenching feeling of the cold hard truth that there wasn't much time left. It was also around this time, I was just starting my search for insight about how I was going to achieve my dream. Many questions arose such as how could I make an impact on the world? How could I escape the one thing that every man and woman can't escape? I looked to the books I loved. I realized just how much they can keep something alive long after something has passed. Surely you understand my point with this magazine. It's a key we use to keep events or people long gone still current. So that's exactly what I did for my cat. I kept him company the last few months while turning him into an immortal character that won't fade away; one that can live on keeping the memory alive. My cat passed away shortly after I published my book. I honestly felt heavy-hearted, but I felt at least a little joy that my goal was achieved of making the book about him.

You've had quite a bit of exposure at an early age. How has this affected your artistry?

It did give me an idea of what might lie ahead, a greater understanding of the responsibility I would have. The way our world is, with the digital millennium sinking into itself, it's a tough time for artists to get to the frontier of innovation and uniqueness and still remain connected to a community. Though you honestly have to try because it's what everybody is doing now. Though I prefer to take a breath of air, go dark now and then instead of holding my breath in the churning tide of all this social media.

Besides talent, what else, if anything do you try to convey in your artwork?

Well, I try to convey a certain flair of emotion and atmosphere. I love the feeling when you look at a sky and there are no limits to it. There might be a few clouds, but no other obstructions of any kind, and it looks like it could go on forever. So in some of my kaiju pieces, I try to convey that feeling of awe and wonder coupled with a touch epic flavoring, too.

Tell me about the pieces you've chosen for your in-issue gallery.

Well, to start off, three of the pieces here were part of a set in the game Kaiju Assault. I haven't gotten the chance to showcase the full length versions of these yet. So, I thought this wonderful occasion would be a good time to do so! I also have three conceptual monster design drawings from my upcoming graphic novel. These are meant to show how my process works when creating an entirely original and beastly looking kaiju. If you look carefully, you may notice some actual relations to animals in the animal kingdom. I won't give away which ones they are, you'll have to figure them out for yourself.

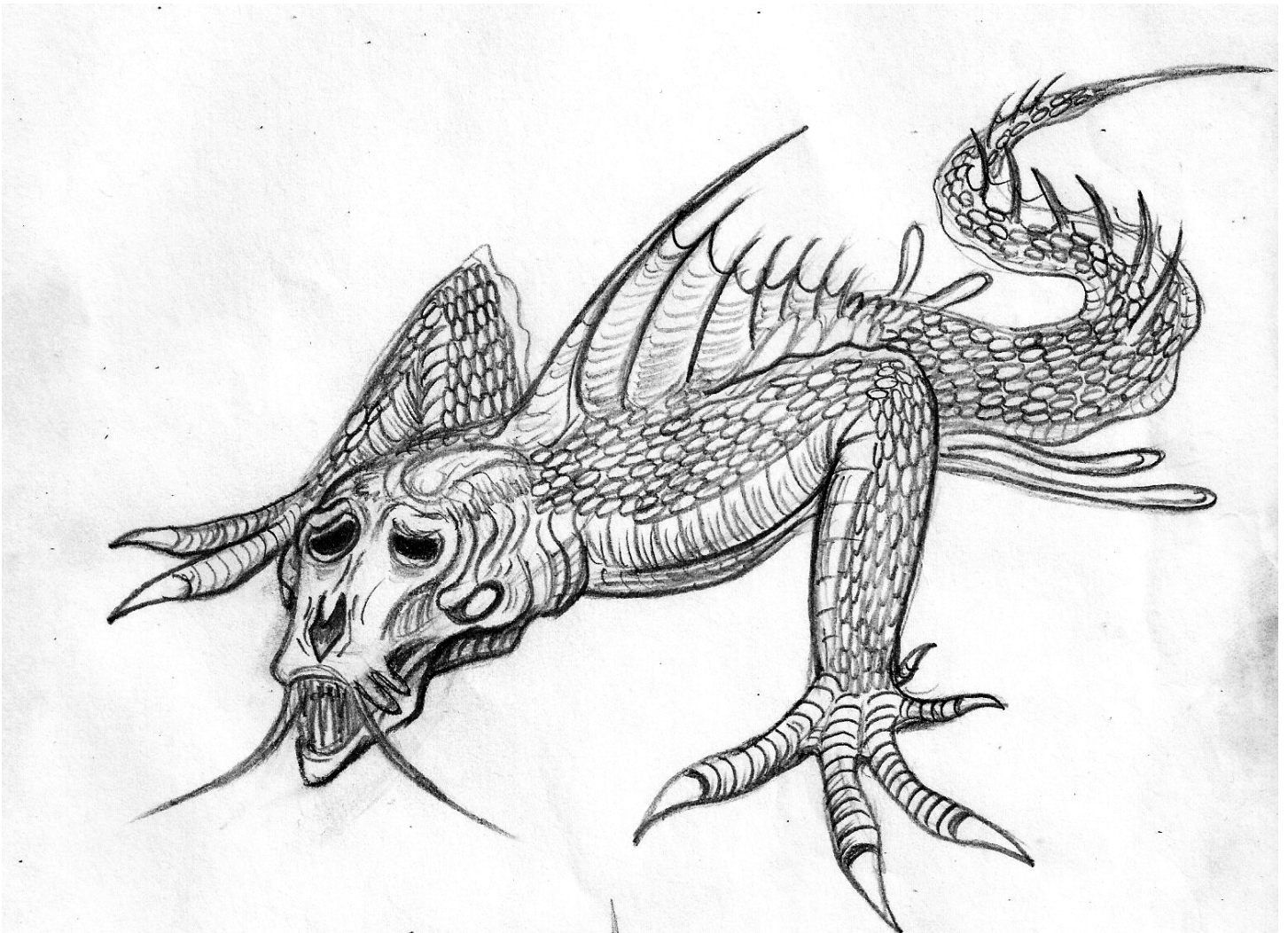








I have a tendency to draw kaiju or monsters in general but I also draw animals. Both of these subjects sort of merge with each other. When I create a new monster/ creature/ kaiju I come up with a basic outline design. I start off with a contour line similar to a bipedal skeleton that is hunched over. I'll try to add onto that by imagining what it may look like with more substance to it. If that doesn't work, I look to nature as my proxy to finish the design. So, I might look at multiple animals, for their form, features, and all sorts of characteristics. Then, like Dr. Frankenstein, I merge all of their key features together into one ideal design. Sometimes, this takes quite a while because I may have one good core design, but then I may add more to it or change it or just take away some elements. So, most of my designs are much like evolution in nature. The bad aspects of the monster are removed and refined until I'm satisfied with a final design. The most versions I've had for one character are 15 different conceptual designs.



I also draw people, locations, and although rarely, machines and robots. When I design human characters the process is very similar to how I make kaiju. So, let's say I see somebody in real life with an interesting coat or hair style. I'll remember what they looked like and use that to add on to an incomplete design. Then, I adjust the design so if some things don't work with the design, I remove them and do more research.

The way I draw people is a hybrid of American Comic book styles and Japanese Manga. This works well because it is neither of the two, so I don't necessarily have to replicate a common trend of the two styles. Sometimes, I might get more negative response than praise for a piece and I will try to do something very different.

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G-FEST XXI

**CROWNE
PLAZA**



Interview w/ Cover Artist: Nick Huber

When did drawing for fun transition into a serious career?

This transition started a couple years ago, and I think what motivated me the most was my childhood. All through school I was a fan of many different things, even though my reputation was for being a Godzilla fanatic; which was true! However, it wasn't the only thing I was interested in even though it was the largest influence. I had many comic books, mangas, and graphic novels in my library, but the graphic novels were my personal favorite. The graphic novels I was drawn to were the hybrids of the American Comic books and Japanese Mangas that were fully illustrated short stories, not the collections of individual issues. I think it's the variety of styles and stories that lured me to that type. When I got older, I started to realize that the creators of these amazing artistic masterpieces were very much like myself. They had a passion that was almost like an obsession and the way to satisfy it was to make their work into something tangible that everyone could enjoy. I realized my life would change forever if I pursued this type of career. The fact I could finally mold one of these artistic masterpieces with my own two hands, well isn't that something every artist wants to achieve deep down?

So I became more ambitious and I started doing a lot of research into how to pursue an illustrator's career. I looked everywhere I could to find a definitive answer on how I could do this. I think the biggest thing that set my mind toward that direction was when I met Matt Frank. It was way back in 2004, when I was in 4th grade. I remember looking up some pictures of Godzilla from the 90s as reference for my own drawings when I stumbled upon one by Matt Frank. However, it didn't look like any sort of Godzilla that I had seen before, it was much more realistic in design. In the following years, I saw more and more of these redesigns by Matt show up. They were called Godzilla Neos and people became quite excited by them.

It wasn't until the premiere giant monster convention, G-fest, in 2010 that I finally had the honor to meet the artist and talk about his contribution to the fan base. I was 14 at the time and I remember I made a lousy first impression by saying he drew Godzilla "pretty good." I said that because at the time I didn't personally like to go overboard with excessive praise without knowing how much of that someone might be comfortable with. So I just gave him a more simplified version of my appreciation [laughs]. Still, he was a very nice guy, very humble about his talents.

I remember too, I was still having trouble at school with people mocking me for my artistic ambitions and my love of kaiju. So I asked him if he was ever in that same position. He told me that once you get older all that spite goes away and people start accepting you for who you are. Because of the negativity toward the direction of my passion, I was worried about pursuing a career in illustration because it might possibly end in failure. When he said that to me, I lost all of my fears over doing what I wanted to do. After that I started thinking in the right direction.

This wouldn't be the last time Mr. Frank made me realize there were other things out there for me even though they seemed unreachable. After about a year, I started to hear about the 'Godzilla, Kingdom of Monsters' comic book and I saw that he was the featured artist of this new American Godzilla effort. My impressions were of shock honestly, I was surprised to see him going from just a fan that redesigned the kaiju for fun into a staple of a major comic book series. I thought to myself, if that guy can go from fandom to stardom that meant there was a chance for me, too. At that point, I decided to be like a steam engine that could fuel itself and off I went on this career choice.

Ever since then, I've been working hard and maintaining a hopeful view that eventually with time and persistence my artwork will give me a golden opportunity to fulfill my dreams of becoming a part of that honored tradition. Even though Matt Frank isn't among my favorite artists, I have great respect for him because he is the one that made me realize that I really could do what I loved.

What was the first milestone of your career so far that had the most impact on you?

I think the first milestone was when I made my first comic book, because it was given out to many different people at G-fest 2012 and they gave me really positive feedback, despite it being an unconventional fan project. If I had to pick the biggest though, I think it was having the honor to work with Brandon Phillips on Kaiju Assault. I did some art pieces for several different kaiju character cards, some of which are featured in this issue.

Continued next page

Interview w/ Cover Artist: Nick Huber

You are relatively young to have such a tight handle on your craft and career. How did you get this far so fast? What advice would you give other young artists?

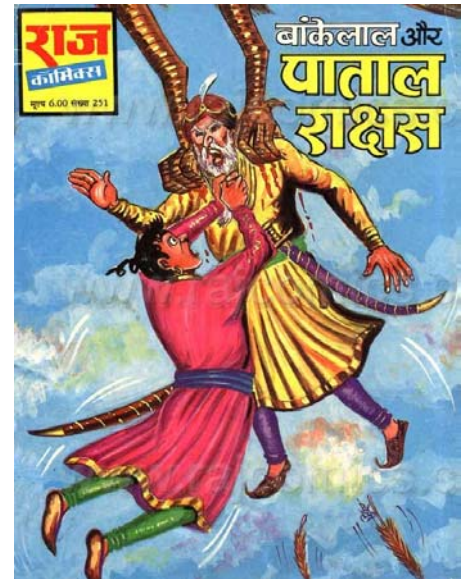
I think it's because I'm a very open minded person and because whenever I feel like disappointed or frustrated I say to myself "Carpe Diem!" To put the core of the phrase's meaning "Seize the Day!" into simpler terms, it's like saying to yourself, "Don't give up. Make the most of each day in your life." It was a phrase created by the ancient Roman poet, Horace in 23 BC. Whenever I tell myself this, I get this adrenaline rush like a gust of wind blowing through my being and it pushes me farther. Sometimes, I get this feeling like I am onto something almost epic even without me saying this mantra.

I also did a lot of research about composition and the types of comic books out there. Some of which you hardly see anymore at all. This sort of gave me an early idea of what I was getting into. Anyone who has a curious mind or an inclination for knowledge will want to learn what they can and how they can use that in their lives. Whatever your passion in life may be, it's good to learn as much as you can about it.

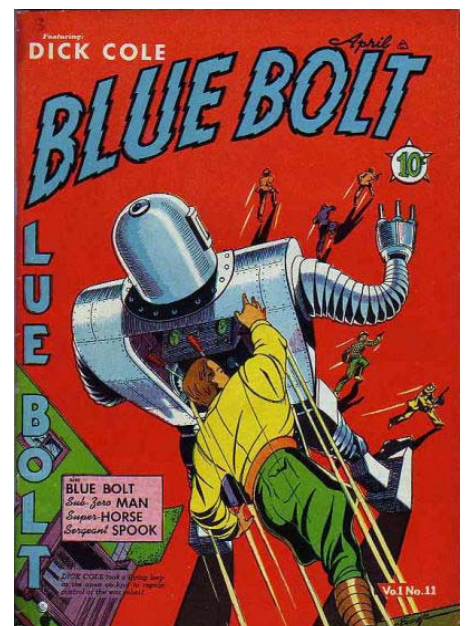
However, in order to have a good grip on something it also means you have to make sacrifices. That I think is something a young artist needs to understand. There needs to be a lot of dedication to your craft. Also, you need to be patient and never lose the sight of what you've already got. There were a bunch of times I got discouraged, sometimes by other artists. I didn't always get good feedback, but regardless I treated it as a means to fuel myself to strive harder. You are going to have times where others may discourage you. Your friends or your family might try to convince you that it won't work out in the end. That still doesn't mean it's hopeless. Every artist has the potential for greatness or what you might call a saving grace within them. You have to dig down and find it and learn how you can use it to change your world, but no matter what keep practicing.

What's the next big thing for Nick Huber?

Well, the next big thing I'm working on is a new kaiju graphic novel. This one I plan to have completed in time for Halloween this year. It pays a homage to the 50's and the 80's monster films. It's also sort of a horror/thriller with the working title of 'Eternity's Plague'. It has to do with a group of scientists possibly finding the key to immortality through gene splicing of *turritopsis dohrnii*, when a tragic accident befalls to the son of the lead scientist of the project. Guilt, frustration, and fear of failure force him to give birth to something so horrible and destructive that it should have never been born. The novel also concerns psychological issues with the main characters. It's definitely going to be quite an interesting book once it's put together. Other than that, I'm looking for a good art job, hopefully drawing kaiju or at least finding a publisher who will accept my graphic novels so I can get them out to fans around the world. ☺



Comic Book from India



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