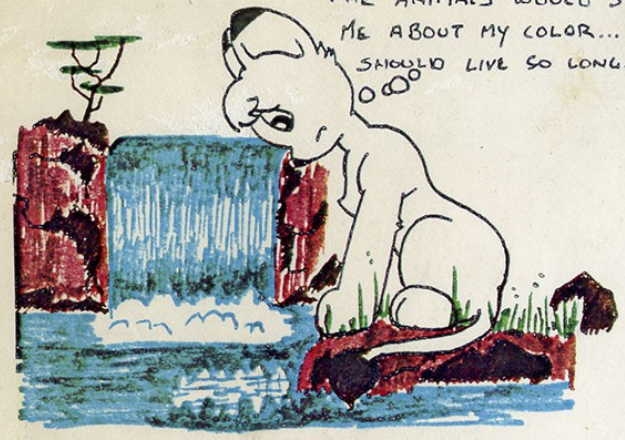
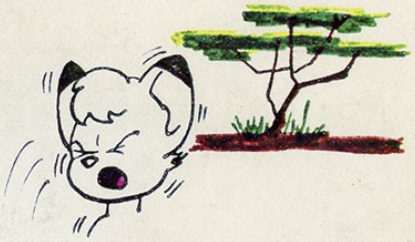
DAN'I SAID TO BE PATIENT, AND THE ANIMALS WOULD STOP TEASING ME ABOUT MY COLOR... HA! I SHOULD LIVE SO LONG.



I COULD HAVE BEEN BORN AN ORDINARY BROWN LION, OR A GRAY LION, EVEN A RED LION WOULD HAVE BEEN OK.



WHY WHITE!?

ZAP!

JUST WAIT 'TIL I FIND OUT WHO'SE RESPONSABLE!

Tanta's Zine No. 2

4

# FANTA'S ZINE No 2

SEPTEMBER - OCTOBER 1979 PUBLISHED BI-MONTHLY PRICE: 75¢

*FANTA'S ZINE is the official organ of the Cartoon/Fantasy Organization.*
*Edited & published by Fred Patten, 11863 West Jefferson Blvd., Culver City, California, 90230. Telephone: (213) 397-3335.*
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*Deadline for next issue: November 15.*

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"C/FO -- does that stand for 'Cartoons From the Orient'?"

... Don Glut

"What is the C/FO?" is a question that is being asked more and more frequently. Within the last few weeks we have gotten letters from fans in Washington, Ohio, and Virginia requesting a description of what the C/FO is and what it does.

To be honest, we have never drawn up a formal Statement of Purpose or set of goals for the club. The C/FO was started by a group of fans in Los Angeles who were unhappy over what they felt was a slighting of what might be called "non-genre fantasy" films. The SF- and horror-category films each had their large fan clubs and followings, but there was no interest group for general fantasy films. By this we meant anything from adult fantasies like "Death Takes a Holiday" and "Angels in the Outfield" to children's fantasies like "The 5,000 Fingers of Dr. T" and "Hansel and Gretel". Such films are sometimes included in the programs of SF film conventions, but usually only as offbeat items, as exceptions in a mass of category-labeled "sci-fi" and "horror" movies. We were especially interested in animated cartoons as vehicles for fantasy adventures -- stories like Disney's "Pinocchio" and Chuck Jones' "The Phantom Tollbooth". Animated cartoons, as we all know, tend to be dismissed by the public as kiddie fare only. The classic cartoon features are warmly applauded, but even the fans tend to think of cartoons primarily in terms of short pieces of slapstick humor or computer-generated abstract art. (This was before "The Lord of the Rings" and "Watership Down", of course.)

The Cartoon/Fantasy Organization first met in May 1977. It was intended to be a monthly gathering of fans to watch rental films and TV video-tapes of the above type of films, especially dramatic cartoons. From the first we included Japanese fantasy: video-tapes of "Astro Boy", "Kimba, the White Lion", and "Yusha Raideen". These proved to be especially popular, so we increased the percentage per screening. As time passed we picked up more and more members who enjoyed Japanese cartoons (and lost some members who felt we were overspecializing). We began making contacts with Japanese sources that could get us access to their films and comic books. Also as the months passed we began getting letters from fans outside Southern California who asked if we could provide them with information about the Japanese cartoons, or whether we could help them buy Japanese comics and TV animation materials.

Early in 1979 we decided to expand the C/FO from a local Los Angeles club into a national or worldwide club for those interested in Japanese fantasy, animated cartoons in general, and other shared interests. As of now about a third of our members live outside Southern California, and we are spread among four nations: the U.S., Japan, Sweden, and Britain. FANTA'S ZINE has been started so that we can all communicate via print the way our Southern California members do in person. Most of our new members are telling their friends about us, and we are supposed to be getting favorable publicity soon in such magazines as THE COMICS JOURNAL and FANGORIA. We may be just entering a period of rapid growth.

In our 2½ years we have evolved almost inadvertently from a general fantasy film club to a Japanese cartoon fan club. This has brought mixed reactions. It has filled a definite need in enabling American fans of Japanese cartoons to get together for the first time, and most of us are happy and proud about that. We may soon cover Japanese live-action fantasy films & TV as well, since we have recently been joined by a number of fans (mostly in Chicago) of "Godzilla" and similar monster movies. On the other hand, a number of our original members have been growing increasingly impatient over the way we have been letting the Japanese cartoons crowd out everything else. Even those who like Japanese cartoons have been feeling guilty about our neglect of other types of fantasy films. This has resulted in some arguments over whether the C/FO should have more than one screening a month, to accomodate all tastes? Would this help the C/FO grow, or would it fragment and destroy us? The idea seems worth experimenting with, and at the moment it looks as though the C/FO will expand to two screenings per month for a trial period beginning next year: one devoted to Japanese programming and one to other cartoons and live fantasy films. If this works out it will probably result in discussions of these other films in FANTA'S ZINE.

The C/FO would never have gotten started if it hadn't been for Mark Merlino, our projectionist and librarian. It's Mark who brings his video-tape player and projection-TV equipment to Studio A each month so we can hold our screenings. Mark maintains the C/FO's library of video-tapes. His goal for the C/FO is to see it become a serious research library of cinematic fantasy, specializing in Japanese TV fantasy. Anyone who is interested in obtaining study copies of any of the tapes in the C/FO library should contact him. (Address elsewhere in this issue.) He is also always looking for new additions to the library. If you have any tapes of pertinent programming for C/FO screenings or for video-room fare at SF conventions, please send him a list of what you have available.

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The response to the first issue of FANTA'S ZINE has been generally enthusiastic. This second issue is several pages longer, and hopefully a bit better organized. Almost everyone is looking forward to seeing some serious articles on Japanese TV cartoons; I hope somebody is in a position to write some for us. In the meantime, Ralph Canino, Jr. and Bill Thomas have provided us with complete episode title lists to "Battle of the Planets" and "The Space Giants", thanks to their cooperative local TV channels. Thanks are also due to Mark Merlino for xerographing all our pages of art this issue, including the color cover. C/FOers living outside Los Angeles are invited to contribute cartoons & drawings; we need artwork to break the monotony of pages of solid text.

This second issue is almost a month late, so I've set the deadline for our third issue at November 15th to put FANTA'S ZINE back on schedule.

Fred Patten

# TWO POPULAR JAPANESE FANTASY ALBUM SERIES

**ADVENTURE ROMAN SERIES.** A monthly publication. 10" x 14½". 36 pages. Stiff-cover magazine format. Color stills & cel reproductions on slick paper. Double fold-out poster in center. Emphasizes portrait poses of characters, closeups of weapons, vehicles, etc.

1. *GATCHAMAN (TV animation) ¥680 (44 pages)*
2. *GO! GO! ULTRAMAN (TV live action) ¥350*
3. *GATSU! ULTRA (TV live action) ¥380*
4. *DAIMOS (TV animation) ¥400*
5. *STARZINGER (TV animation) ¥380*
6. *DAITAN 3 (TV animation) ¥380*
7. *AMAZING SPIDER-MAN (TV live action) ¥400*
8. *ATTACK, DINOSAUR CATCHERS (TV animation over model backgrounds) ¥400*
9. *ACTION! ULTRAMAN (TV live action) ¥450*
10. *GATCHAMAN II (TV animation) ¥400*
11. *EIGABAN ULTRAMAN (TV live action) ¥450*
12. *CAPTAIN FUTURE (TV animation) ¥450*
13. *MOEYO! ULTRA 6 KIYOU DAI (TV live action) ¥450*
14. *THE EXPRESS TRAIN (live action) ¥880*
15. *KIMBA, THE WHITE LION (TV animation - U.S. version, as cub) ¥500*
16. *KIMBA, THE WHITE LION (TV animation - Japanese version, as adult) ¥500*
17. *ULTRAMAN GOODS (photo-catalog of merchandising items) ¥500*

**ROMAN ALBUM.** A monthly publication. 8½" x 11 3/4". 94 pages. Quality art paperback format. ¥580 (unless otherwise noted). All devoted to animated cartoons. Color foldout in front; about 24 pages of color cel reproductions on glossy paper; model sheets & biographies of characters; sheet music of theme song; photos of key production staff & voice actors; episode-by-episode plot synopses; table of episode numbers/titles/writers/original broadcast dates; some other features. Not all volumes contain all of these features, but most contain most of them.

1. *SPACE CRUISER YAMATO (SF - space opera) ¥480*
2. *CYBORG 009 (SF - team of bionic secret agents)*
3. *RAINBOW FORTH ROBIN (SF - costumed hero)*
4. *DEVIL MAN (Fantasy - demonic super hero)*
5. *TIGER MASK (Sports - wrestler)*
6. *SUPER JETTER (SF - costumed hero from future)*
7. *ASTRO BOY (SF - young robot in future world)*
8. *BRAVE RAIDEEN (SF - giant robot)*
9. *MAZINGER Z (SF - giant robot)*
10. *KAMUI (Historical - samurai adventure)*
11. *ARRIVEDERCI YAMATO (SF - space opera; feature film) ¥680*
12. *BANDER'S BOOK (SF - space opera; feature film)*
13. *TOMORROW'S JOE (Sports - boxing)*
14. *VOLTUS V (SF - giant robot)*
15. *UFO ROBOT GRANDIZER (SF - giant robot)*
16. *COMBATTLER V (SF - giant robot)*
17. *EIGHT MAN (SF - android super hero)*
18. *PLANET ROBOT DANGUARD ACE (SF - giant robot)*
19. *HEIDI, GIRL OF THE ALPS (Girls' romance - famous novel)*
20. *FIGHTING GENERAL DAIMOS (SF - giant robot)*
21. *ZAMBOT 3 (SF - giant robot)*
22. *TREASURE ISLAND (Historical - pirate adventure - famous novel)*
23. *TRITON OF THE SEA (Fantasy - mer-boy battles undersea demons; feature film) ¥680*
24. *GALAXY EXPRESS 999 (SF - space opera; feature film) ¥680*

# BATTLE OF THE PLANETS ... PROGRAM TITLES

| EPISODE | TITLE |
|---|---|
| 1. | Raid of the Red Scorpion |
| 2. | Microfilm Mystery |
| 3. | Mission to Inner Space |
| 4. | A Swarm of Robot Ants |
| 5. | Museum of Mystery |
| 6. | Silent City |
| 7. | Beast With a Sweet Tooth |
| 8. | Raid on Riga |
| 9. | Prisoners in Space |
| 10. | Capture of the Galaxy Code |
| 11. | Orion -- Wonder Dog of Space |
| 12. | Secret Island |
| 13. | The Jupiter Moon Menace |
| 14. | Seals of Sytron |
| 15. | Ghost Ship of Planet Mir |
| 16. | The Alien Bigfoot |
| 17. | Super Space Spies |
| 18. | Vacation on Venus |
| 19. | Keyop Does It All |
| 20. | Demons of the Desert |
| 21. | The Space Serpent |
| 22. | Rockets Out of Control |
| 23. | The Space Mummy |
| 24. | The Sea Dragon |
| 25. | Perilous Pleasure Cruise |
| 26. | Giant from Planet Zyr |
| 27. | The Fiery Lava Giant |
| 28. | Raid of the Space Octopus |
| 29. | Attack of the Space Terrapin |
| 30. | Siege of the Squids |
| 31. | G-Force in the Future |
| 32. | The Awesome Armadillo |
| 33. | Tentacles from Space |
| 34. | Ace from Outer Space |
| 35. | Giant Space Bat |
| 36. | The Great Brain Robbery |
| 37. | Giant Gila Monster |
| 38. | The Duplicate King |
| 39. | Curse of the Cuttlefish (part one) |
| 40. | Curse of the Cuttlefish (part two) |
| 41. | Peril in the Pyramids |
| 42. | Save the Space Colony |
| 43. | Zoltar Strikes Out |
| 44. | Magnetic Attraction |
| 45. | Peaks of Planet Odin |
| 46. | G-Force Defector |
| 47. | Invasion of the Locusts |
| 48. | Victims of the Hawk |
| 49. | Island of Fear |
| 50. | Strike at Spectra |
| 51. | The Galaxy Girls |
| 52. | The Conway Tape Tap |

| EPISODE | TITLE |
|---|---|
| 53. | The Awesome Ray Force |
| 54. | Fearful Sea Anemone |
| 55. | The Alien Beetles |
| 56. | Invasion of Space Center (part one) |
| 57. | Invasion of Space Center (part two) |
| 58. | Charioteers of Changu |
| 59. | Rescue of the Astronauts |
| 60. | Big Robot Gold Grab |
| 61. | Space Rocket Escort |
| 62. | The Thing With 1,000 Eyes |
| 63. | A Whale Joins G-Force |
| 64. | The Musical Mummy |
| 65. | Race Against Disaster |
| 66. | The Ghostly Grasshopper |
| 67. | The Space Rock Concert |
| 68. | Raid on a Nearby Planet |
| 69. | Mammoth Shark Menace |
| 70. | Attack of the Alien Wasp |
| 71. | The Space Safari |
| 72. | Peril of the Preying Mantis |
| 73. | Panic of the Peacock |
| 74. | Cupid Does It to Keyop |
| 75. | Spectra Space Spider |
| 76. | Defector to Spectra |
| 77. | The Bat-Ray Bombers |
| 78. | The Fierce Flowers (part one) |
| 79. | The Fierce Flowers (part two) |
| 80. | The Sky is Falling (part one) |
| 81. | The Sky is Falling (part two) |
| 82. | Rage of the Robotoids |
| 83. | Decoys of Doom |
| 84. | Mad New Ruler of Spectra |
| 85. | Fastest Gun in the Galaxy |

The exact chronology of these episodes is, of course, left to the viewers' imagination.

*Ralph Canino, Jr.*

## WANTED

*A video-tape of episode ONE of*

YŪSHA RAIDEEN

*with English subtitles*

Contact Mark Merlino, 12211 Ferrari Lane, Garden Grove, California 92641

# THE SPACE GIANTS ... PROGRAM TITLES

Tom Mura, reporter for the International News Service and photographer, Liz are contacted by an agent of Rodak, ruler of the Lugo Men from the Astric Galaxy in outer space, who demands immediate surrender of the planet Earth.

Matuslah, white haired scientist from another Galaxy, tracking Rodak's every move, instructs his creation – Goldar – a 50 ft. golden giant and his space family to help the people of Earth.

*The Japanese title of this program is MAGUMA TAISHI -- "Captain Magma", the 50-foot "rocket man" called Goldar in the U. S. version. MAGUMA TAISHI was originally written as a comic book by Osamu Tezuka. Tezuka planned that it should be made as an animated cartoon by his studio, Mushi Productions, and an animated sample reel of 15 minutes was actually made. But the financial backing for the complete series could not be found. The series was finally sold to another company, which filmed it as a live-action serial in 1966.*

*Miko Mura*

*Rodak and Goldar*

*Miko and Gamu*

*Gamu changing to rocket shape*

*Gamu, Goldar, Silvar*

| *EPISODE* | *TITLE* |
|---|---|
| 1. | Rodak |
| 2. | The Subterranean Menace |
| 3. | Attack of the Molesaurus |
| 4. | The Bomb |
| 5. | Birdaurus - Terror of the Sky |
| 6. | Battle of the Flying Beast |
| 7. | The Victorious Creature |
| 8. | The Winged Horror |
| 9. | The Terrifying Lugo Men |
| 10. | Zandosis Strikes |
| 11. | Clash of the Mammoth Creature |
| 12. | The Trap |
| 13. | The Super Heat Creature |
| 14. | Taron |
| 15. | Terror from Outer Space |
| 16. | Battle of the Titans |
| 17. | Ranautis Attacks |
| 18. | The Terror Monster |
| 19. | The Clash |
| 20. | The Deadly Drox |
| 21. | Challenge of the Great Noronda |
| 22. | The Rampaging Terror |
| 23. | The Wild Creature |
| 24. | Battle of the Behemoths |
| 25. | Invaders from a Far Planet |
| 26. | A Surprise Visitor |
| 27. | Gor Against Earth |
| 28. | Vacuma's Showdown |
| 29. | The City Smasher |
| 30. | Terror from East to West |
| 31. | Gorda |
| 32. | The Big Shock |
| 33. | The Mini-Beings |
| 34. | Attack of the Plants |
| 35. | A Trap for Goldar |
| 36. | The Insects |
| 37. | Horonda |
| 38. | Explosion |
| 39. | Instant Disaster |
| 40. | The Clutch of Claw |
| 41. | The Shock of Ghana |
| 42. | The Plunge |
| 43. | Magno's Strangest Weapon |
| 44. | The Four Million Volt Shock |
| 45. | The Fantastic Gonda |
| 46. | The Final Crush |
| 47. | Lodi's Big Move |
| 48. | Hammer Blow |
| 49. | Rada's Invasion |
| 50. | Fury in Space |
| 51. | The Mightiest Show of All |
| 52. | Show-Down |

*Rodak*

ANN NICHOLS 4864 SIOUX AVENUE, SIERRA VISTA, ARIZONA 85635

Thanks for FANTA'S ZINE #1. As I know full well that if I don't loc a fanzine immediately after getting & reading it it will take 1/2/3 months for me to do so, I'm writing now.

I'm flattered. I've never been half (or a third, counting the additional pages at the end) of a fanzine before. I'd like a combination of serious articles on cartoons and fantasy films and an informal collation of open letters. Love the cover, by the way.

Would Ralph Canino be interested in giving a brief plot summary of the "8th Man" episodes he has taped? It's been so long since I've seen the show that the titles alone bring back very little. (Unfortunately, I lost that show before I got my first tape recorder, or shortly after. I recall taping the origin episode on a very tiny reel, but I've no idea where it is now. We've moved several times since then.)

Joining the official Tezuka fan club sounds interesting.

I realize now that I made a mistake about the color of Princess's hair (which is more like the dark green Neptina had on "Marine Boy"). I apologize -- at the time I had a tv whose color was dying (I could be watching the *Phoenix* plunge into a red or purple ocean, for instance) so I made a lot of mistakes there. For a time I thought Jason's eyes were green. The old tv's picture died completely so Dad got a new one and I don't have to guess at things' real color any more.

Mary, by the way, wasn't altogether pleased about being mentioned, particularly her crack about Joe's nationality explaining his behavior. She says that if she gets any threatening letters, I'm in trouble. (I don't think she's really that upset, though.)

After seeing the pictures on my "Gatchaman" episode record and noting that they have one of Center Neptune on it, I guess that the big building in the ocean in ANIMAGE #4 comes from the sequel. I'm not so sure that the purple-clad (among other colors) villainess in the articles on "Gatchaman II" is the same person that was the head of the Gallactor Syndicate in "Gatchaman" -- I don't think the characters are the same Japanese letters for each one's name.

The rivalry between Jason and Mark was shown even more dramatically in an episode called 'Magnetic Attraction', in which Jason fought Mark's decision not to fight more bitterly than he usually did. In the American version Mark thought Jason had decided to take over and countermand his orders, though he found out that it was the Federation Council who'd done the countermanding. I wonder if in the Japanese version Joe just decided to take over? I found this episode interesting because of Mark's reaction when Princess and Keyop backed up Jason instead of him. When they tried to talk to him later he said (pointedly), "I thought I told everyone to leave me alone." (And I thought Jason could sulk when he wasn't getting his way!) The most annoying thing about this episode (besides Zark trying to take a little credit for himself) was that the whole dramatic conflict

between Mark and Jason hinged on Mark's contention that the *Phoenix*'s weapons would be useless against the giant metal ball ship from Spectra and Jason wanting to try anyway. What got me was that no one even suggested going to fiery Phoenix and melting through the thing, a trick they've done quite often in other episodes.

Does anyone remember much about a "Battle" episode in which Mark lost his confidence and Col. Kronus tried to make him get it back? I can't remember anything about that one except the scene where Kronus flew his jet almost vertically up a mountain and Made Mark do the same.

I would like to ask one of the Japanese members of the C/FO to please explain what was going on in the episode of "Gatchaman" where Joe was "killed." The picture sequence in ANIMAGE #10 is very helpful, but I still don't understand a lot of things -- such as what Joe was doing around the Gallactor Syndicate goons in the first place, who shot off his wristband, and how the good doctor saved him. I have some vague notion that Joe was pretending to go over to the Syndicate (something to do with his parents, who another fan told me were originally members of GS and were killed when they tried to get out of it) and his teammates were hunting him down. I'd really appreciate having this clarified.

I still haven't heard from Gold Key.

I've learned from James Long that what used to be Channel 10 on our cable, and which I'd thought had dropped "Battle" 4 days before the channel was dropped, merely moved it to another time. (Curses!)

I've been listening to my "Gatchaman II" record so much that I've partially memorized the songs. There's a man (who lived in Japan for many years) in the same building where I work whom I'm sometimes able to ask the meanings of Japanese words from the records. (Not very often, though, as I meet him on my way to the Xerox only by chance and often we're both in a hurry.) With the opening "Song of Gatchaman" on the episode record, I felt I could reproduce the "tobay" and "yukay" of the chorus well enough to ask about them and he said "tobay" was a command form of the verb "fly" and "yukay" meant "go". This would make part of the chorus: "Fly! Fly, fly, Gatchaman! Go! Go, go, Gatchaman!"

I think it is clear (from that quote from Jerry Simon's letter) that Mark believed Gartz had killed his father. Poor Gartz -- getting the third degree so harshly because of a murder he'd never committed. I suppose Gartz thought he'd killed Mark's father, also. I recall Anderson saying something about Mark's dad being one of their most valuable pilots and a big help during the "Battle of Riga" (whatever that was). It would be ironic if having supposedly assassinated this great pilot was what had originally given Gartz his reputation.

Maybe Mark's mother died when he was born. That's always a popular way of getting rid of mothers. I'd like to thank Isoline for the question about that grave Mark always visited. I'd assumed it was his father's but I thought he said "brother" in 'The Awesome Armadillo,' too. (I couldn't be sure because both times I saw that episode someone interrupted me at that moment.) My guess is that it was supposedly his father's grave and the brother bit was a verbal goof.

James Long kindly taped 'The Sky is Falling' part 1 & 2, 'The Raid of the Red Scorpion,' and 'The Peaks of Planet Odin' for me. I note from the tape that Mark was 4, not 6, when left with Anderson, and Anderson had wanted to tell Mark about his father but Kronus wouldn't let him. I still do not understand why Kronus didn't tell him -- at the very least enlisting G-Force's aid in locating the X-3 missile would have probably prevented the mess from ever getting as far as it did.

At any rate, these 4 episodes reveal several facts about Mark's father, Col. Kronus, and some are not very compatible with each other.

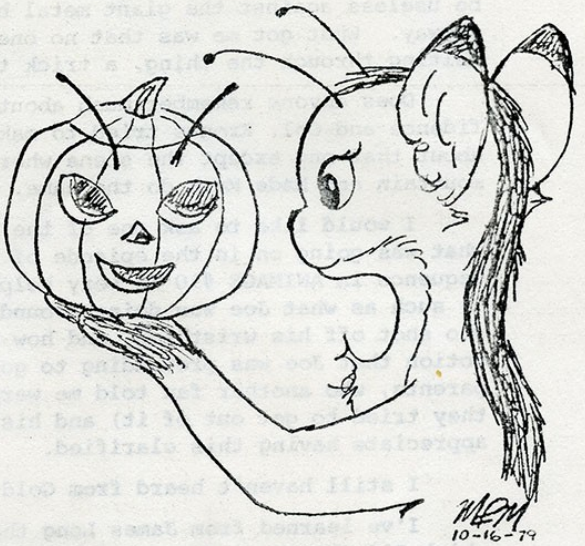
In 'The Raid of the Red Scorpion' it is claimed that Mark's father was assassinated in his sleep.

In 'The Sky is Falling' it is claimed that Mark's father disappeared in a plane crash.

In 'The Peaks of Planet Odin' Kronus claims to have a wife and baby son who have disappeared. Zark even tells us that Mark has rescued Col., Mrs., and baby Kronus.

In 'The Sky is Falling' there is no mention of this wife and baby son who, if they actually exist, must be Mark's stepmother and half-brother.

In 'The Peaks of Planet Odin' Kronus wonders to himself if he'll ever see his son again -- an odd thing to say considering Mark was with him at the time.




How can these accounts be reconciled? One could assume that the wife and baby son were simply forgotten in 'The Sky' or else they never existed and the "wife and son" Mark helped rescue were acting the part. The assassination is harder to explain away, especially as Mark's traitor friend said something like: "You never believed your father was really dead." Until Zark had to bring in that rescue of the wife and son at the end, I assumed that Kronus was telling part of the truth -- perhaps his wife and infant son had been kidnapped, many years ago, and only Mark was recovered. If Tom hadn't said that about Mark never believing his father were dead, I'd have thought Anderson might have revealed to Mark that his father had actually "died" in a plane crash instead of being assassinated because he was worried about the way Mark's hatred for Gartz was warping his judgement. Anyone care to reconcile this tangle?

Consider this -- is it likely that a man who would let his work keep him from revealing himself to his beloved son would marry again?

I think that chief evil scientist in "8th Man" was Dr. Spectre. My old diary supplied the police chief's name, too -- Fumblethumbs. (Fumblethumbs?!) Mary was reading aloud entries from it one night -- we both got a lot of laughs.

I am really glad to find other people who like Japanese shows. I've always been made to feel rather ashamed that someone my age would still enjoy them. One of the old diary entries from 1967 has the despairing notation that Dad planned to forbid me to watch "8th Man" anymore after I turned 13 (in October) because I'd be too old for that sort of thing. He didn't, though. Poor Dad -- here I am almost 25 and I still haven't gotten over my love of cartoon shows. He's not sure where I get it from, only that his side of the family isn't to blame.

I enjoyed "Jacob & Esau." I hope we get to see more of them.

I wish I could have gotten away with that kind of sentence diagramming in class. I always hated that, especially because I wasn't good at it.

I'm not sure how seriously I should take INDUSTRIAL-SIZED PASTRY, Inc.

After some difficulties I will mercifully not go into, I managed to register for a class in Elementary Japanese. Wish me luck.

Best,

Ann

RALPH CANINO, JR. 150 MAYER DRIVE, HIGHLAND, NEW YORK 12528

I must correct some mistakes I made in the list of eighteen "8th Man" episodes which appeared in the first issue of FANTA'S ZINE. No. 6 is 'Electronic Tyrant' instead of 'Brainatron'. No. 12 is 'Menace from Outer Space' instead of 'Martian Invasion'. No. 14 is 'Attack of Tarantula'. No. 18 is 'Misguided Machines' instead of 'Mechania'. I had put a question mark by the Japanese episode and page number for 'Evil Jaw and the Devil Germs'. I know now that these numbers are incorrect for that episode.

I have recently learned of a very interesting difference between the American program of "8th Man" and the original Japanese program of "Eight Man".

The basic background story behind the "8th Man" program concerns a magnificent robot being created in the Republic of Armaco by Prof. Genius. When the Professor learned that the leaders of Armaco were going to use the robot for military purposes, he fled Armaco to Metropolitan City, taking the robot with him.

Special Agent Brady of the Metropolitan Crime Prevention Bureau was run down and killed by criminals. Prof. Genius found the body and brought it to his lab. Using a wave transfer device, the Professor transferred the intellect and emotions from Brady's human brain into the electronic brain of the robot. And so, the brave police agent was able to live on as the powerful robot called 8th Man. By using special plastic skin, 8th Man was able to assume a secret identity as Tobor, the private detective. He worked closely with his old friend, Metropolitan Police Chief Fumblethumbs. His secretary was Jenny Heartsweet, and his young assistant was Skip Pepper. His arch-enemy was Dr. Spectra, the chief scientist for Intercrime, a world-wide criminal organization. Another organization 8th Man fought against was the Black Butterflies, a gang of spies. He also fought against agents from Armaco, who came to either destroy 8th Man or return the Professor and him to Armaco.

The original Japanese background story is much more realistic. The story of "Eight Man" concerns a magnificent robot being created by Dr. Tani in the United States. When he learned that the leaders of the United States were going to use the robot for military purposes, he fled the United States for Tokyo, taking the robot with him.

Detective Azuma of the Tokyo Police Force was the man who was killed by criminals and converted into Eight Man by Dr. Tani. He used his original identity of Azuma to continue to lead an apparently normal life as a private detective. He worked closely with his old friend, Tokyo Police Chief Tanaka. His secretary was Sachiko, and his 15-year-old assistant was Ichiro. His arch-enemy was Dr. Demon, the top spy of the Soviet Union. In addition to fighting crime and evil in Japan, Eight Man had to constantly defend himself against agents from the United States and the Soviet Union. Both nations wanted him for military purposes.

I am now able to duplicate the "8th Man" soundtracks that I recorded nine years ago. If anyone wants copies of any of these soundtracks, send me either 60-minute or 90-minute blank audio cassettes only and enough stamps or currency for return postage. I can record two episodes on a 60-minute cassette, and four on a 90-minute cassette.

I also have a contact with someone who can make copies of videocassettes of Japanese TV animation programs, and I will be happy to help C/FO members to get copies. The cost is $18.00 each if you supply your own VHS videocassette. You can send the blank cassette(s) to me and I'll handle the rest. If the person doing the duplicating has to use his own cassettes, the cost will be $35.00 each and a longer wait for the finished product. He has four half-hour "Gatchaman II" episodes and the 100-minute "Marine Express" SF TV special movie. There is also a two-hour "Space

Cruiser Yamato" special, and one half-hour episode each of "Gundam", "Dartanias", "Ultraman", "Starzinger", "Cyborg 009", "Doraemon", "Space Pirate Capt. Harlock", and "Captain Future". I don't know how they are arranged on the cassettes, but I was told that if you choose any specific title, you get everything else that's on the cassette with it. The only tenuous thing about this arrangement is that I could be cut off from it without notice.

I've seen the first two episodes of "Star Blazers", the American version of "Space Cruiser Yamato". My first impression is that the stories and characters don't have the same high quality and emotional appeal as "Gatchaman". However, I will have to see more episodes before I make a final judgement. But it is good not to be lied to so flagrantly as in the case of "Battle of the Planets". In "Star Blazers", the battleship is said to be the *Yamato*. The closing credits tell that the program was "Space Cruiser Yamato", and many of the Japanese people involved in the original production are also listed. Unfortunately, the people who did the American voices are not listed. I didn't recognize any voices as being similar to those in "Battle of the Planets".

Hopefully, I will be receiving a large shipment of books and items from Japan soon, and I will then send an even larger order back to Japan. Here are the items that I will try to make available for "Battle of the Planets" fans:

(1) ADVENTURE ROMAN ALBUM #1 - GATCHAMAN. 10¼" x 14½" - 44 pgs. $8.50. Pictures of the characters, vehicles and weapons, plus large and small frame reproductions. Includes center fold-out.

(2) ADVENTURE ROMAN ALBUM #10 - GATCHAMAN II. 10¼" x 14½" - 36 pgs. $6.50. Similar to above. These two books are the best "Gatchaman" books I have seen.

(3) GATCHAMAN II HARD-COVER BOOK. 7½" x 8¾" - 22 pgs. $8.00. Series type of book. Different volumes contain condensed TV episodes or details on characters, vehicles and weapons.

(4) GATCHAMAN II HARD-PAPER BOOK. 7¾" x 10¾" - 16 pgs. $5.50. Similar to hard-cover book.

(5) GATCHAMAN II SOFT-COVER BOOK. 7½" x 8¾" - 44 pgs. $4.50. Similar to hard-cover book.

(6) GATCHAMAN II 3-BOOK SET. 4" x 5¾" - 36 pgs. each. $5.00. Detailed TV episodes. Series type, also.

Since items 3 thru 6 are series types of books, I will send you whatever volume becomes available. If you then want more volumes of any of the books, I will try to order the older volumes while waiting for the newer volumes to be printed.

(7) GATCHAMAN AND GATCHAMAN II RECORD. 7" - 33 1/3 RPM. $5.00. Stereo record containing opening and closing themes for both programs. The "Gatchaman" themes are often heard throughout episodes of "Battle of the Planets".

(8) GATCHAMAN II COLORING BOOK. 7" x 10" - 36 pgs. $3.00.

(9) GATCHAMAN II JIGSAW PUZZLE. 55 large pieces - 10" x 14½". $6.50.

(10) GATCHAMAN II JIGSAW PUZZLE. 100 large pieces - 13 3/4" x 13 3/4". $7.50.

There are several issues of the coloring books. A few of the pictures are exactly the same in all of them, but most of them are different. There are also different pictures on both types of puzzles. If you want more of the coloring books or the puzzles after I send you one of each, I will try to order more.

(11) GATCHAMAN POST CARDS. 4" x 6" - 5 card set. $2.50.

(12) GATCHAMAN II BOOK & RECORD SET. 7" x 8" - 8 pgs.; 7" - 33 1/3 RPM. $5.00. Short story book with stereo record, which contains opening and closing themes and a short action story.

(13) GATCHAMAN II FIVE-FIGURE SET. Approximately 4" high. $12.50. Replicas of the Gatchaman Force with movable arms and legs. Small ray guns are included.

I have a current order in Japan for more of the 13 listed items plus "Gatchaman II" calendars, die-cast models, posters, and wrist activators, and also ROMAN ALBUM #7 ("Mighty Atom") and ROMAN ALBUM #17 ("Eight Man"). I am also trying to obtain anything else that is available on "Eight Man" ("8th Man"), "Mighty Atom" ("Astro Boy"), "Marine Boy", and "Speed Racer".

In the near future, I intend to order "Gatchaman II" animation "cels", complex jigsaw puzzles (300 pcs - 1,000 pcs), coin banks, and ordering catalogs, and also material on "Ultraman" and "Godzilla". I have recently gotten a list of 10 available Japanese RCA Victor TV theme records (7" - stereo). Each contains the opening theme songs of 6 cartoon or live TV programs. For example, KVC-155 contains "Danguard Ace", "Yattaman", and "Iron Man No. 28" ("Gigantor"), plus three others. KVC-157 contains "Ultra Seven", "Dino Mech Gaiking", and "Eight Man" ("8th Man"), among others. KVC-159 has "Ultraman Ace", "Space Cruiser Yamato" ("Star Blazers"), "Getta Robot" ("The Starvengers"), "Gatchaman" ("Battle of the Planets"), and two others. KVC-162 has "Mighty Atom" ("Astro Boy"), "Galaxy Express 999", "JAKQ", "Time Bokan", and two more. So far, I've only got KVC-157 for myself, but I am going to try to get the other nine. These records cost $4.50 each.

For those fans who are having difficulty in obtaining American "Battle of the Planets" items, I have the following information:

| | | |
|---|---|---|
| (A) | BATTLE OF THE PLANETS COMIC BOOK | $1.00. |
| (B) | BATTLE OF THE PLANETS MODELS | |
| (1) | PHOENIX (GATCHAMAN) | $8.50. |
| (2) | G1 (GATCHAMAN) | $8.50. |
| (3) | G1 (GATCHAMAN II) | $8.50. |
| (4) | PHOENIX (GATCHAMAN II) | $13.50. |
| (5) | SPACE STATION | $13.50. |

If you were unable to obtain early issues of the Gold Key comic book, you can write to:

ARTHUR SHANNON
c/o Western Publishing Co.
1220 Mound Avenue
Racine, Wisconsin 53404

I was told that you should ask for one copy of the issue(s) that you were unable to obtain, offer to pay for it, and thank him in advance. There is no mail subscription for the comic book.

I can obtain the models and current issues of the comics for only as long as they are available in my area.

Unless I am instructed to do otherwise, I will send all packages weighing up to 13 ounces by first-class mail, and I will send all heavier packages by parcel post plus special handling or air mail, whichever is cheaper or more practical. I try to send all shipments in cardboard boxes.

The prices of all items have been adjusted upwards in order to show the cost of U.S. postage. In most cases, the actual cost of the shipment will be less than the prices I have listed. If this is the case, I will either make a refund to you or credit the balance to your next order. Since I am now dealing with more and more fans, this is the easiest way for me to operate. I never know the exact actual cost of any shipment until it is packed, sealed and weighed. I will usually send invoices

in separate letters. Please let me know with your order whether you want me to return your money if any books or items you want are sold out, or whether I should keep your money until I can get a new supply from Japan.

Since many of the fans are teen-aged or younger and need time to raise the money for what they want, I suggest that they ask me to reserve copies for them of whatever they want. Then I can deliver the merchandise when they have accumulated enough to pay for it. These books and items also make wonderful Christmas, birthday, and graduation gifts. If your parents and relatives think likewise, tell them to order from me.

I am not obtaining these books and items directly from suppliers in Japan. A kind Japanese gentleman has been sending me basically everything I have asked for as long as it is available. If he ever decides that I am running him into the ground, he might say, "Good-bye, crazy American fan," and I will be out of business, at least temporarily.

If anyone wants to write to Casey Kasem, the voice of Mark on "Battle of the Planets," you can write to:

CASEY KASEM
c/o NBC
3000 West Alameda Avenue
Burbank, Calif. 91523

If anyone wants to write or call Sandy Frank Film Syndication, the distributor of "Battle of the Planets", the address is:

SANDY FRANK FILM SYNDICATION, INC.
635 Madison Avenue
New York, N.Y. 10022
(212) 628-2770

I will always be open to suggestions from fans concerning other books and items which might be obtainable from Japan. However, please don't ask about the GATCHAMAN II BICYCLE, because it is probably too much for me to handle. Also, I have not ordered other stereo LPs or ANIMAGE magazine because Fred is already supplying these items.

Yours truly,
Ralph Carino Jr.

*//A number of "Battle of the Planets" fans have complained to me that they wrote to Sandy Frank Film Syndication and never received a reply. One fan who visited their office in New York reported that he was told by the secretary that everyone connected with the program was out that day, in a manner that made it clear that they did not want to be bothered by fans. Unless this attitude has changed in recent months, it hardly seems worth trying to contact them. ## I've been ordering & supplying Japanese items as a service for American fans, not as a business, so I won't feel badly if anyone wants to "go into competition" with me. We may even be able to complement each other's acquisitions. For example, I recently sent in an order to the record company for more copies of the stereo LP "Gatchaman" and "Gatchaman II" records, and I just received a reply that one of them is sold out. (CS-7095; ten songs from "Gatchaman II".) As long as I'm dealing directly with the company, I'm helpless if they say it's not available any more. If you're dealing with an individual who's buying items for you at regular shops, you could ask him to look for this record and buy up all the copies that may still be on the shelves in Tokyo's record shops.//*

ED GODZISZEWSKI 5847 NORTH MARKHAM, CHICAGO, ILLINOIS 60646

Last month I had the good fortune to fulfill my lifetime wish -- to travel to Japan. During my two week visit, I was able to see many things and learn a bit about Japanese animation, some of which you may be interested in knowing (in case you don't know already). Currently, by far and away, "Yamato" is the most popular animation commodity in Japan. An unbelievable amount of merchandising has been done with "Yamato," making the U.S. marketing of "Star Wars" seem tame by comparison. "Yamato 3," a new TV series, began airing 7/31 and has Desler reluctantly joining forces with *Yamato* against a threat to both Gamiras and Earth. The following for "Yamato" is intense, similar to that of "Star Trek" fans who accept "Star Trek" and little else. Also rather popular are "Galaxy Express 999" and "Captain Harlock". The volume of Toei animation alone is staggering. In addition to a videotape of the feature film "Yamato," I also picked up some TV series episodes of "Yamato 1" and "2", an episode of "Starzinger," and credits of about 50 different animation shows.

Both animation and science fiction are enjoying tremendous popularity in Japan currently. Though dormant since 1975, Godzilla (and Toho SF in general) has encountered a great resurgence of popularity which is culminating in the Godzilla 25th Anniversary Festival. The Toho Nichigeki Theatre, as well as other Toho theatres throughout Japan, will rerun the entire series of 15 Godzilla films along with other Toho SF entries "The Mysterians," "The Last War," "Rodan," "Mothra," "The Human Vapor," "Gorath," and "Battle in Outer Space" from August 2 through August 24. As I left Japan on July 19, a huge merchandising campaign for Toho science fiction items was beginning -- much of it being books full of rare color and B&W stills, both production and action shots. I had the good fortune to meet very kind people in Japan who eventually were able to arrange for me to meet Hiroshi Takeuchi, Japan's foremost collector of SF and monster materials. His collection was absolutely staggering. With Mr. Takeuchi's aid we were able to visit Tsuburaya Productions and Toho Studios, where we were thrilled to see those miniatures and monster suits which are still in existence. Unfortunately, nearly all miniatures and most monster suits from older films and TV series have long since deteriorated and been discarded. Those props remaining were themselves on the decline, partly due to their less than adequate storage facilities. Despite the disheartening lack of props still in existence, I did get the ultimate treat of being able to shake claws with Godzilla himself, though only the two suits from "Godzilla vs. Mechagodzilla" were still left. I also had the privileged and good fortune to briefly meet director Ishiro Honda and executive producer Tomayuki Tanaka from whom I learned that Godzilla will finally return to the wide-screen next year.

One common interest which I found in both the "Star Trek" group that I met in Osaka and the group of monster fans I met in Tokyo was the field of Japanese animation. Whether it was "Yamato," giant robots, "Galaxy Express," or something else, each show had a number of fans. The fantastic popularity of "Yamato" was in evidence everywhere with its enormous merchandising, "Galaxy Express" being a distant second. A number of fans, however, indicated a dislike for this over-commercialization of their favorite shows, especially with the "Yamato" producer (I forget his name) who was described as "money-hungry." It was even said that "Yamato 2" was conceived with the survival of the stars in mind (as opposed to the film "Arrivederci Yamato") so that "Yamato 3," and hence more money, could be made. The quantity and variety of animation shows in Japan is astounding, with one show even combining animation and live action miniature special effects. The best way I could sum up my trip was that it was just too short.

I haven't had the opportunity to glance over FANTA'S ZINE carefully as yet, but I will give you my thoughts on what I have read. I did like the cover -- a clever take-off on good old "Captain Harlock." A letter column is fine, but I really don't

think an entire fanzine full of letters is quite what people will really enjoy, especially if some stammer on and on about some trivial matters. Keep the letters, but only a few for each issue. Add to that an article or two about something -- everyone is always interested in learning new things about old favorites or hearing of something brand new. Also, editorials are an important sounding board for the personal views of the editor -- the readership likes to know what the guy in charge is thinking. I'm sure a touch of fan art might go nicely, also (a "Yamato" here, a "Mazinger" there...).

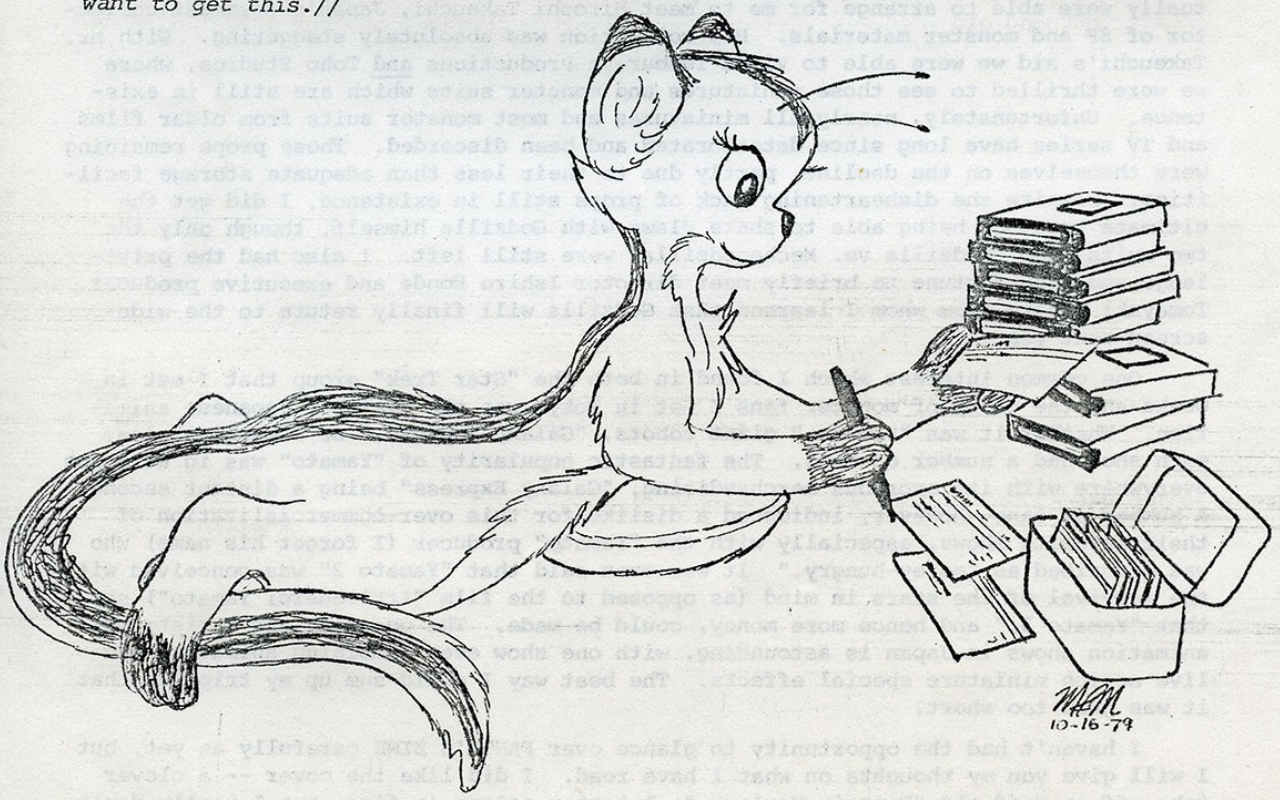
Incidentally, "Hinotori" ("The Phoenix," also "Firebird") from Toei will be playing in Chicago on Sept. 15-16 at the Francis Parker Japanese Cinema. I'm looking forward to that.

I thought I'd include a copy of the fanzine which I publish -- JAPANESE GIANTS. This issue, #5, I published in April 1978, and is the first one which I was involved with. #5 sells for $1.50; #6 will be out within a few months.

Well, that's about all for now.

Ed Godziszewski

*//At the moment, with FANTA'S ZINE just starting, we'll include just about everything we can get in it. We'll be delighted to print articles if we receive any, but many people find it easier to write letters. As long as they're interesting, we don't intend to exclude any because of any quota system. ## Thanks for the copy of JAPANESE GIANTS #5. It's a well-illustrated 28-page fanzine devoted to reviews and plot synopses of recent movies such as "Revenge of Mechagodzilla" and "Catastrophe: 1999". C/FO members who are interested in the Japanese live-action SF movies will definitely want to get this.//*



BARBARA EDMUNDS ROUTE 2 BOX 1456, CHEYENNE, WYOMING 82001

After reading over the letters on "Gatchaman" - "Battle" I get the impression that local stations only aired "Battle" for a short time, showing episodes at least five a week. I wish the station in Denver, Colo. would take note. They show "Battle" once a week, on Saturdays. So far they've only shown 16 episodes. But I think I'm lucky. Channel 4 holds the rights to "Battle" for two years, so maybe I'll see them all yet. If they don't air "Battle" I'll drive them buggie with letters of complaint to the station manager. I personally think they're afraid to take it off (again, summer) and get it from me. I'm now trying to get them to air it at least more than once a week.

Yours truly
Barb

AUGUST RAGONE 1360 BOURAT DRIVE, SAN JOSE, CALIFORNIA 95118

As you may or may not know, "Space Cruiser Yamato" is in U.S. distribution. Now under the title of "Star Blazers," with all the characters' names changed. Even after Modern Programming's feature film version, the names have been changed.

From Susumu Kodai to Jason Kodai and now to Derek Wildstar; from Daisuke Shima to Shane O'Toole to Mark Venture; from Yuki Mori to Nova; from Admiral Jyūzo Okita to Captain Jyūzo Okita to Captain Avatar; from Sanada to Sandor; from Dr. Sado to Dr. Sane; from Robot Analyzer to Tobor to IQ9, nicknamed the "Tin-Wit"; from Desler to Desslok. Other names (changed from real Japanese names) are as follows: Homer, Orion, Eager, etc.

Thankfully the dubbing is above average. I fondly remember Fred's description of M.P.'s version: "Sounds like they left the dubbing to a high school drama class!" But thankfully it's much, much better in this version. And so is the dialogue.

Other saving graces include excellent editing, no addition of new scenes (as with "Battle of the Planets", I prefer "Gatchaman"), complete credits at end of show, coming attractions for the next episode, and the excellent musical score by Hiroshi Miyagawa and the Symphonic Orchestra Yamato has been left untouched. I just wish the Space Battleship would still be called the *Yamato*, instead of the *Argo!*

The series is being shown in the San Francisco Bay Area every weekday at 4:30 p.m., hosted by Captain Cosmic on KTVU Ch.2, which has been showing Japanese fantasy TV series and films now two years. KTVU is the first station in the U.S. to carry this series, which started September 17th.

I hope the C/FO has done some good in the "Force Five" situation with The American Way. I really hope they listen! Speaking of Japanese robot shows, an LA based outfit, United Productions, is dubbing and syndicating Toei's "Voltus Five". I've seen the first episode, entitled 'Escape from Bozan', thanks to Bob Wilkins of Ch.2, on video tape. Let me tell you something, it is almost completely faithful to the original names, characters, places, etc.! Great; the way I would have handled it! Bravo, United Productions! Good job! I'm highly pleased! They've been working on the translating and dubbing for over a year now. It seems they care!

Sincerely yours,
August Ragone

CHRISTOPHER BASS 3329 NORTH WATER STREET, PHILADELPHIA, PENNSYLVANIA 19134

I am thinking about starting a fan club for "Marine Boy". Before I do I was wondering if any member of the Cartoon/Fantasy Organization would be interested in joining the club. If I start the club we might have fan art, an index to all his TV shows, lots of articles, and stories such as "Marine Boy vs. Marine Boy", "The Origin of Marine Boy", and "Marine Boy & Gatchaman". As far as I know none of the above were ever done before so any ideas of such would be appreciated.

Here in Philadelphia we have "Star Blazers" on Channel 29 at 8:30 a.m. Mon-Fri, and "Johnny Cypher" on approx. 11:40 a.m. on the "Milton the Monster" show. "Marine Boy" will be back on Channel 17 on & off the air from Jan. 1980 until 1984, so I was told by the film programming department of Channel 17.

I have written to the distributors of "Speed Racer", "Battle of the Planets", "Star Blazers", & "Marine Boy" to ask if they could supply information on their shows.

Wanted: anything of "Marine Boy". I will buy or trade.

Chris Bass

JAMES LONG 136 STONEY KNOLL ROAD, EL CAJON, CALIFORNIA 92021

Here is a membership directory to the IBOTPFC (International Battle of the Planets Fan Club). You can see we haven't done bad with 41 names since April, since the only publicity we've had was in that C/FO letter.

In the October C/FO newsletter you said that "Star Blazers" was going to start showing in L.A. on Monday. When I was looking thru T.V. GUIDE, I couldn't find it. When we're at the meeting (hope, pray) you'll have to tell me when it's on. I have been able to watch it, though, because a local station, Channel 6, has been showing it since Sept. 10th at 8:00 a.m. And, since they messed up my schedule (I start school at 10:09), I can watch it. They just started "Yamato 2" today. That was the quickest ending to a series I ever saw. They have a big buildup as they get close to Iscandar and then are suddenly drawn down to Gamilon. They all but destroy the planet and are heading into Iscandar when that episode ends. In the next episode they land on Iscandar, get the Cosmo DNA machine, find out that Alex Wildstar is still alive, kill off several members of the crew and start heading back towards Earth. In the next episode they kill off the rest of the Gamilons except Desslok, and get back to Earth and Capt. Avatar dies. They spent four or five weeks getting to Iscandar and they're home in one day -- a good trick.

Well, I guess that's about it. I hope I'll be able to get to L.A. for your October meeting. By the way, I'm planning on bringing the stuff I bought from Ralph Canino Jr. so you can see some of what he's offering.

Sincerely yours,

James

*//"Star Blazers" lasted in L.A. for only the first two weeks. They replaced it at the beginning of the third week without warning with "Bugs Bunny". Grrr! But they similarly pulled "Battle of the Planets" after only two weeks of its original run, and then restored it later, so we have hopes of getting "Star Blazers" back.//*

# A Comment to TOM MINTON



them if they are unfriendly. The governments of the various countries just hope they can negotiate with them. All the presidents and kings and so forth are waiting for leaders of the fat men to contact them. They never do. They just start looking around for places to eat. They especially like hamburger stands and pizzerias and places like that. Most of the fat men from space go to California and New Jersey, because they have the most drive-ins, but the fat men are all over the world and still descending. It's like a blizzard of fat men from space. No airplanes can fly because of the ones floating down, and no cars or trains or buses can go very far without getting snarled up in crowds of fat men from space strolling along eating Twinkies and chocolate Mallomars. The whole planet is covered with pizza crusts and hamburger wrappers. It is almost impossible to walk in the streets of the cities because of all the empty Dixie cups and crowds of fat men. The earth people can get nothing to eat but fruits and vegetables, lean meats and rye toast—the only things the fat men from space don't eat. Civilization as we know it is coming to an end.

In the Rocky Mountains, in a secret underground laboratory, scientists bake a huge jelly doughnut. They use the last fifty million





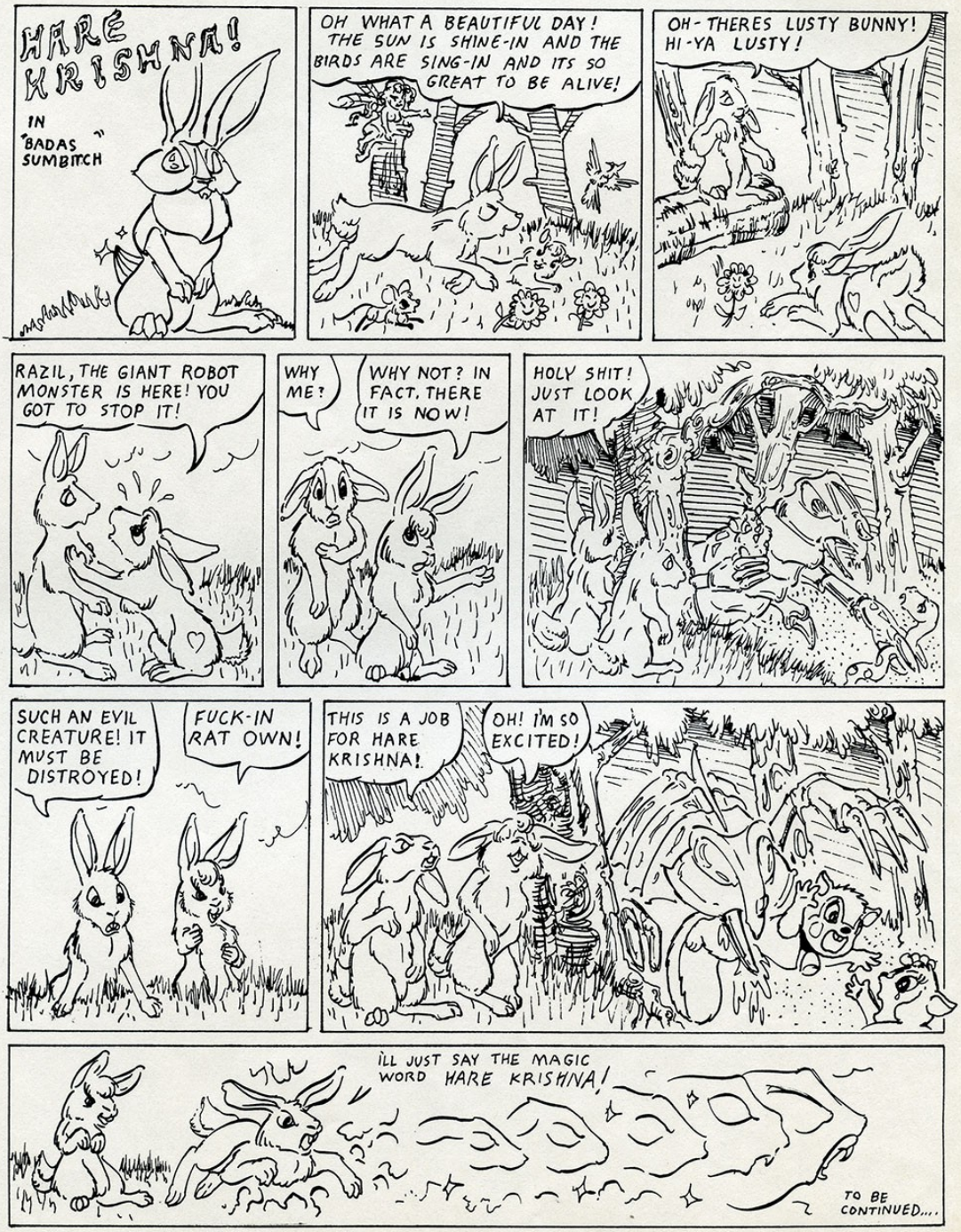
tons of sugar on earth that the fat men have not taken control of. Then they catapult the jelly doughnut into outer space, beyond the earth's gravitational pull. The fat men notice the jelly doughnut and take off after it. The last scene is Newark, New Jersey, covered with popsicle sticks and empty cellophane wrappers from Devil Dogs. The people come out of their houses and watch the last of the fat men floating upward. Then someone says, "Do you suppose they're gone for good?" and someone else says, "We must always be prepared. Never again shall earth be taken by surprise without an arsenal of jelly doughnuts."

A pretty good movie, I thought, if a little weird. The lizards appeared on schedule, but tonight the reception wasn't very good. There were all those little dots jumping, like when there's no signal coming from the station, and you could just make out the lizards behind the dots. The sound wasn't too good either. It was just as well—I really needed to get to sleep at a decent hour if I wanted to be fresh for my adventure in the morning.

In the morning, I woke up early enough to take a shower. I hadn't had time for one the past few days, and I was starting to get sort of grimy. I put on my bathing trunks under my



Maybe you can get a Government contract to make the doughnuts!


HARE KRISHNA!
IN "BADAS" SUMBITCH
OH WHAT A BEAUTIFUL DAY! THE SUN IS SHINE-IN AND THE BIRDS ARE SING-IN AND ITS SO GREAT TO BE ALIVE!
OH-THERES LUSTY BUNNY! HI-YA LUSTY!
RAZIL, THE GIANT ROBOT MONSTER IS HERE! YOU GOT TO STOP IT!
WHY ME?
WHY NOT? IN FACT, THERE IT IS NOW!
HOLY SHIT! JUST LOOK AT IT!
SUCH AN EVIL CREATURE! IT MUST BE DISTROYED!
FUCK-IN RAT OWN!
THIS IS A JOB FOR HARE KRISHNA!
OH! I'M SO EXCITED!
ILL JUST SAY THE MAGIC WORD HARE KRISHNA!
TO BE CONTINUED....

# FANTA-COM

NUMBER 1

Editorial: Universal-Disney vs. Sony et al; This suite was filed 2 years ago after Sony's blitz T.V. campaign. Universal cliamed that people taping shows off-the-air was a violation of their copyright. Disney joined in the suite when they relized that nearly everyone with a Betamax had taped '20,000 Leauges' when it was shown on T.V. for the first time. It is this writers opinion that the real reason for the suite was to stop Sony from selling Betamax units until Philips (a division of MCA,who also owns Universal) could release their video-disc system. When they could not get the injunction, the suite eventually went to court; but Sony already had a hold on the market. The judge ruled that taping shows for personal use was not a violation of copyright. Universal is appealing for another try in court, but they will no doubt loose again. It is interesting that this case was all brought about for the sake of marketing and not a question of the law. The air waves are still free!

Ask Fanta: If you have any questions about C/FO activites, items in our library or cartoons in general, send them to me. If you need any technical info. , send it in and I'll refer it to Sy; he knows all about the hardware. I will also answer any personal questions, if there not <u>too</u> personal. My adress is below, hope to hear from you soon!

FANTA

Fanta, c/o M. Merlino
12211 Ferrari Ln.
Garden Grove, Cal. 92641