



## WAR OF THE GARGANTUAS

**Furankenshutain-no Kaiju Sanda tai Gaira** / 1966, 92 minutes  
**Director ISHIRO HONDA**

**Executive Producer** TOMOYUKITANAKA and KENICHIRO TSUNODA **Screenplay** KAORU MABUCHI and ISHIRO HONDA **Production Design** TAKEO KITA **Cinematography** HAJIME KOIZUMI **Film Editor** RYOHEI FUJII **Music** AKIRA IFUKUBE **Special Effects Production Design** YASUYUKI INOUE **Special Effects Photography** SADAMASA ARIKAWA and SOKEI TOMIOKA **Special Effects Director** EIJI TSUBURAYA [US Version]: **Producers** HENRY G. SAPERSTEIN and REUBEN BERCOVITCH **Original Story** RUBEN BERCOVITCH **Dialogue Supervisor** RILEY JACKSON **Film Editor** FREDERIC KNUDSTON **Production Supervisor** RICHARD KROWN

RUSSTAMBLYN (Dr. Paul Stewart) KENJI SAHARA (Yuzo Mamiya) KUMI MIZUNO (Akemi Togawa) JUNTAZAKI (Colonel Hashimoto) NOBUO NAKAMURA (Professor Kita) YOSHIFUMITAJIMA (Coast Guard Officer Hira) NIDAO KIRINO (Lieutenant Kazama) REN YAMAMOTO (Saburo Kameda) and KIP HAMILTON (Nightclub Singer)

*"Maybe he fell in love with a whale!"*

One of the most beloved of Toho's non-Godzilla kaiju eiga, WAR OF THE GARGANTUAS (Japanese title "Frankenstein's Monsters: Sanda vs. Gaira") was produced as a direct sequel to FRANKENSTEIN CONQUERS THE WORLD (1965), but this connection was obscured in the US version by co-producer Henry G. Saperstein. His reasoning was that the characters did not look enough like the Giant Frankenstein from the previous film — the five-year gap between the films in the States, might be a better explanation. The first draft screenplay featured the same trio of characters from the previous film, "James Bowen" (Nick Adams) "Sueko Togami" (Kumi Mizuno) and "Yuzo Kawaji" (Tadao Takashima), but for unknown reasons, Nick Adams was not available, and so the characters' names were changed and the parts recast, with Mizuno being the holdover (as "Akemi Togawa"). RODAN star Sahara replaced Takashima (as "Yuzo Mamiya") and Adams was supplanted by one of our Guests of Honor, Russ Tamblyn (see Guest Biographies) as "Paul Stewart."

Prominently featured in the film are the mobile Maser Cannons, one of the more evocative and iconic creations in the genre — a tradition that started with the Katasha Rocket

Tanks in GODZILLA RAIDS AGAIN (1955), the Markalites in THE MYSTERIANS (1957), and the Atomic Heat Ray Cannons in BATTLE IN OUTER SPACE (1959) and MOTHRA (1961). The principal behind the weapon was a concentrated microwave beam, used to disrupt the cellular structure of its targets. Designed by Mutsumi Toyoshima, the unsung genius behind some of Toho's famous weapons and fantastic craft, the Maser Cannons were built upon the A-Cycle Light Ray Cannons previously featured in MONSTER ZERO (1965). These memorable mecha were also featured in GODZILLA VS. GIGAN (1972), GODZILLA VS. MEGALON (1973), and were revived and updated for GODZILLA AGAINST MECHAGODZILLA (2002) and GODZILLA: TOKYO SOS (2003).

Another element which has made the film memorable, was the use of the monster actors' own eyes, allowing for a more realistic and unsettling effect, which was emphasized in the performances of the suit actors Haruo Nakajima (Gaira, the Green Gargantua) and Hiroshi Sekita (Sanda, the Brown Gargantua). This is one of the contributing factors in the film's rabid cult following, and coupled with the highly-detailed studio and outdoor miniature sets (roughly 1/10 scale), helped to achieve a greater illusion of reality. Honda's original concepts concerning the Gargantuas' growth from another's cells, and the original ending, with the undersea volcano engulfing Tokyo in flaming magma, were cut from the final script.

There are a number of editorial changes between the Japanese and American versions that are worthy of spotlighting: Tamblyn was given more scenes for the US version, including those only featuring Japanese cast members in the original, emphasizing his central importance in the narrative; Richard Krown replaced Ifukube's repetitious military march with more suspenseful stock library music cues, which actually help the scenes in question; there are additional special effects scenes, unused in the Japanese version, which have been employed to great effect, and help to make the US version four minutes longer than the Japanese. Honda told Guy Tucker (in his book, "Age of the Gods"), "Actually, I find [the film] a little boring. I'm glad it's popular, but [it] doesn't really have much heart."

