

# Gappa The Triphibian Monster

Darryl Jones,Elizabeth McCarthy,Bernice M. Murphy

*Godzilla on My Mind* William M. Tsutsui, 2017-01-16 This year, to mark the fiftieth anniversary of his first appearance on the screen, the original, uncut version of Godzilla was released in American theaters to the delight of Sci-Fi and B-Movie fans everywhere. Ever since Godzilla (or, Gojira, as he is known in Japan) crawled out of his radioactive birthplace to cut a swath of destruction through Tokyo, he has claimed a place alongside King Kong and others in the movie monster pantheon. He is the third most recognizable Japanese celebrity in the United States, and his fan base continues to grow as children today prove his enduring appeal. Now, Bill Tsutsui, a life-long fan and historian, takes a light-hearted look at the big, green, radioactive lizard, revealing how he was born and how he became a megastar. With humorous anecdotes, *Godzilla on My Mind* explores his lasting cultural impact on the world. This book is sure to be welcomed by pop culture enthusiasts, fans, and historians alike.

*Starring T. Rex!* José Luis Sanz, 2002-11-14 The intersection of science, myth, and popular culture is explored through the story of T. Rex, from the nineteenth-century discovery of his fossil remains to his glorification in popular culture.

*Daikaiju! 3 Giant Monsters Vs. the World* Robert Hood, Robin Pen, 2007-01-01 The second exciting sequel to the award-winning anthology *Daikaiju! Giant Monster Tales*. Stories of impossible dimension, startling invention and big-budget spectacle by an international line-up of authors!

*Outer Limits* Howard Hughes, 2014-04-15 HOWARD HUGHES'S NEW FILMGOERS' GUIDE TO SCIENCE-FICTION FILMS DELVES DEEP INTO THE LANDMARK MOVIES OF THIS EVERPOPULAR GENRE, FROM METROPOLIS TO AVATAR AND BEYOND, AND COVERS OVER 250 MORE *Outer Limits* explores science-fiction cinema through 26 great films, from the silent classic *Metropolis* to today. It reviews the galaxy of stars and directors who have created some of the most popular films of all time, including George Lucas's 'Star Wars' films, Steven Spielberg's *Close Encounters of the Third Kind* and *Minority Report*, James Cameron's 'Terminator' films and Ridley Scott's milestones *Alien* and *Blade Runner*. It also discusses everything from A-listers 2001: A Space Odyssey and *Planet of the Apes*, to Japanese monster movies, 1950s B-movies, creature features and cult favourites, depicting time travel, distant planets or alien invasions. Films featured include *The War of the Worlds*, *Independence Day*, *Tarantula*, *Godzilla*, *The Thing*, *Forbidden Planet*, *Barbarella*, *Galaxy Quest*, *Mad Max 2*, *Back to the Future*, *The Man Who Fell to Earth*, *Star Trek*, *Apollo 13*, *Invasion of the Body Snatchers*, *The Matrix*, and many, many more. Illustrated with original posters, *Outer Limits* is an informative, entertaining tour of the sci-fi universe.

**Prehistoric Monsters** Allen A. Debus, 2014-11-21 Over centuries, discoveries of fossil bones spawned legends of monsters such as giants and dragons. As the field of earth sciences matured during the 19th century, early fossilists gained understanding of prehistoric creatures such as Tyrannosaurus, Triceratops and Stegosaurus. This historical study examines how these genuine beasts morphed in the public imagination into mythical, powerful engines of destruction and harbingers of cataclysm, taking their place in popular culture, film, and literature as symbols of lost worlds where time stands still.

**Routledge Handbook of Japanese Cinema** Joanne Bernardi, Shota T. Ogawa, 2020-08-09 The Routledge Handbook of Japanese Cinema provides a timely and expansive overview of Japanese cinema today, through cutting-edge scholarship that reflects the hybridity of approaches defining the field. The volume's twenty-one chapters represent work by authors with diverse backgrounds and expertise, recasting traditional questions of authorship, genre, and industry in broad conceptual frameworks such as gender, media theory, archive studies, and neoliberalism. The volume is divided into four parts, each representing an emergent area of inquiry: Decentring Classical Cinema Questions of Industry Intermedia as an Approach The Object Life of Film This is the first anthology of Japanese cinema scholarship to span the temporal framework of 200 years, from the vibrant magic lantern culture of the nineteenth century, through to the formation of the film industry in the twentieth century, and culminating in cinema's migration to gaming, surveillance video, and other new media platforms of the twenty-first century. This handbook will prove a useful resource to students and scholars of Japanese studies, film studies, and cultural studies more broadly.

**It Came From the 1950s!** Darryl Jones, Elizabeth McCarthy, Bernice M. Murphy, 2011-10-04 An eclectic and insightful collection of essays predicated on the hypothesis that popular cultural documents provide unique insights into the concerns, anxieties and desires of their times. 1950s popular culture is analysed by leading scholars and critics such as Christopher Frayling, Mark Jancovich, Kim Newman and David J. Skal.

*Historical Dictionary of Japanese Cinema* Jasper Sharp, 2011-10-13 The cinema of Japan predates that of Russia, China, and India, and it has been able to sustain itself without outside assistance for over a century. Japanese cinema's long history of production and considerable output has seen films made in a variety of genres, including melodramas, romances, gangster movies, samurai movies, musicals, horror films, and monster films. It has also produced some of the most famous names in the history of cinema: Akira Kurosawa, Hayao Miyazaki, Beat Takeshi, Toshirô Mifune, Godzilla, The Ring,

Akira, Rashomon, and Seven Samurai. The Historical Dictionary of Japanese Cinema is an introduction to and overview of the long history of Japanese cinema. It aims to provide an entry point for those with little or no familiarity with the subject, while it is organized so that scholars in the field will also be able to use it to find specific information. This is done through a detailed chronology, an introductory essay, and appendixes of films, film studios, directors, and performers. The cross-referenced dictionary entries cover key films, genres, studios, directors, performers, and other individuals. This book is an excellent access point for students, researchers, and anyone wanting to know more about Japanese cinema.

The Kaiju Film Jason Barr,2016-01-28 The Kaiju (strange monster or strange beast) film genre has a number of themes that go well beyond the big monsters stomping on cities motif. Since the seminal King Kong (1933) and the archetypal Godzilla (1954), kaiju has mined the subject matter of science run amok, militarism, capitalism, colonialism, consumerism and pollution. This critical examination of kaiju considers the entirety of the genre--the major franchises, along with less well known films like Kronos (1957), Monsters (2010) and Pacific Rim (2013). The author examines how kaiju has crossed cultures from its original folkloric inspirations in both the U.S. and Japan and how the genre continues to reflect national values to audiences.

**Apocalypse Then** Mike Bogue,2017-08-01 The United States, the only country to have dropped the bomb, and Japan, the only one to have suffered its devastation, understandably portray the nuclear threat differently on film. American science fiction movies of the 1950s and 1960s generally proclaim that it is possible to put the nuclear genie back in the bottle. Japanese films of the same period assert that once freed the nuclear genie can never again be imprisoned. This book examines genre films from the two countries released between 1951 and 1967—including Godzilla (1954), The Mysterians (1957), The Incredible Shrinking Man (1957), On the Beach (1959), The Last War (1961) and Dr. Strangelove (1964)—to show the view from both sides of the Pacific.

**The Kaiju Connection** Jason Barr,2023-10-02 What makes a kaiju a kaiju? What makes an ape a large ape, and why do we sympathize with some, such as King Kong, and not with others, such as Konga? And what makes a giant person become a monster? This book provides a new perspective on kaiju and reveals that our boundaries for the genre are perhaps not so solid. The work focus primarily on newer kaiju works, ranging from Colossal to Shin Godzilla to Godzilla vs. Kong, but also touches on classics such as King Kong, Mighty Joe Young, Godzilla Raids Again, and lesser-known works such as What to Do With the Dead Kaiju? and Agon. Like our ancestors we have collectively adopted giant

monsters into our culture, especially our pop culture. Within the domains where giant monsters walk, we experience the rigidity of our moral structures, and the fleeting borders of our definitions of humanity. Within the kaiju film genre rest our own assumptions about what makes a monster a monster, and, more importantly, what makes a human a human.

**Perspectives on the Japanese Media and Content Policies** Minoru Sugaya, 2020-11-26 This book offers a comprehensive overview of Japan's media policies. In light of the attention Japanese media content has attracted in recent years, not only in Japan but also overseas, the book examines the media industry that supports such content. Beginning with the traditional terrestrial broadcasting industry, it also covers cable TV, satellite broadcasting, and over-the-top media services (OTT), as well as media policies for film, animation, games and music. The Ministry of Internal Affairs and Communications (MIC), a key media industry regulator in Japan, has been developing broadcasting policies for more than 70 years, and while their traditional policies have not changed in principle, the scope of their business sphere has expanded. For instance, major broadcasting stations in Tokyo, known as key stations, have played an important role in filmmaking with the big four film companies, and have started joint ventures with major OTT, such as Hulu. This book allows readers to gain a comprehensive understanding of the changes in the Japanese media industry in general and the related policies in Japan, while also offering insights into developments in the individual sectors.

**Gorgo** Bill Cooke, 2014-03 Sam Slade didn't believe in Gorgo until he saw the monster's hideous scaly face, its slimy green talons and the massive mouth that could swallow a killer whale. If this was not enough he was to have even bigger problems in his future. The story mixes familiarity with a couple of neat plot twists; the special effects are ambitious and oftentimes stunning; and the use of a man in a rubber dinosaur suit, a technique usually met with derision, is undoubtedly one of the best on record. But perhaps the reason that supersedes them all is that Gorgo is the rare city-stomping monster spectacle with heart. Released by MGM in 1961, Gorgo is that oft-told cinematic fable of the giant beast that threatens humanity This volume contains the shooting script and the original tie-in novel by Carson Bingham and a production background by Bill Cooke.

**The Geek's Guide to SF Cinema** Ryan Lambie, 2018-02-15 'Awesome. Everything you've ever wanted to know about big-screen sci-fi' - James King, film critic 'Don't leave Planet Earth without it' - Dan Jolin, film critic 'A wonderfully accessible, fascinating, flat-out treasure chest of science fiction cinema, from an author whose love of the subject leaps off the page' - Simon Brew, Editor, Den of Geek Why do SF movies matter? What do they tell us about the interests of storytellers and the

changing tastes of cinema-goers? How have SF movies evolved with filmmaking technology over the past 110 years? The Geek's Guide To SF Cinema provides an entertaining and in-depth history of the science fiction genre's pivotal and most influential movies. From the pioneering films of Georges Méliès to such blockbusters as Avatar and Inception in the 21st century, the book will explore how these key movies were made, how they reflected the mood of the time in which they were released and how they have influenced other filmmakers in the years since. Historians and experts contribute to answer questions such as: 'How important was Fritz Lang's contribution to cinema?' and 'What did Alien say about the cynical climate of the 1970s?'. Providing nostalgia for long-time SF addicts and context for those whose knowledge and love of the genre is still growing, this is a pop-culture book with depth.

*The Encyclopedia of Fantastic Film* R. G. Young, 2000 Thirty-five years in the making, and destined to be the last word in fanta-film references! This incredible 1,017-page resource provides vital credits on over 9,000 films (1896-1999) of horror, fantasy, mystery, science fiction, heavy melodrama, and film noir. Comprehensive cast lists include: directors, writers, cinematographers, and composers. Also includes plot synopses, critiques, re-title/translation information, running times, photographs, and several cross-referenced indexes (by artist, year, song, etc.). Paperback.

The Night Mayor Kim Newman, 2015-04-21 Welcome to the City made from a dream. But this isn't any dream; it is the dark and haunting nightmare of a killer. It is the near future and old-fashioned movies, or "flatties", have been replaced by Dreams, virtual reality scenarios written by professional Dreamers. When infamous criminal Truro Daine escapes imprisonment, he flees into the City, an artificial world of his own creation, where he rules as the all-powerful Night Mayor. Now, detective Dreamer Tom Tunney and Susan Bishopric, author of romance Dreams, must join forces to track him down. But how do you hunt the Night Mayor in a city populated by a dense crowd of strangely familiar characters, where it's always two-thirty in the morning, shots never kill and the creator is omnipresent in every drop of falling rain...?

**Chicago TV Horror Movie Shows** Ted Okuda, Mark Yurkiw, 2016-02-09 Originally published: Chicago: Lake Claremont Press, 2007.

**Eiji Tsuburaya: Master of Monsters** August Ragone, 2007-11 Behind-the-scenes hero to anyone who's thrilled by giant monsters duking it out over Tokyo, Eiji Tsuburaya was the visual effects mastermind behind Godzilla, Ultraman, and numerous Japanese science fiction movies and TV shows beloved around the world. The first book on this legendary film figure in English, this highly visual biography details his fascinating life and career, featuring hundreds of film stills, posters,

concept art, and delightful on-set photos of Tsuburaya prompting monsters to crush landmark buildings. A must-have for fans, this towering tribute also features profiles of Tsuburaya's film collaborators, details on his key films and shows (most available on DVD), and features on the enduring popularity of the characters he helped create.

**American International Pictures** Rob Craig,2019-02-15 American International Pictures was in many ways the missing link between big-budget Hollywood studios, poverty-row B-movie factories and low-rent exploitation movie distributors. AIP first targeted teen audiences with science fiction, horror and fantasy, but soon grew to encompass many genres and demographics--at times, it was indistinguishable from many of the major studios. From Abby to Zontar, this filmography lists more than 800 feature films, television series and TV specials by AIP and its partners and subsidiaries. Special attention is given to American International Television (the TV arm of AIP) and an appendix lists the complete AITV catalog. The author also discusses films produced by founders James H. Nicholson and Samuel Z. Arkoff after they left the company.

*Tokyoscope* Patrick Macias,2001-11-05 Didja know that Samuel L. Jackson's Biblical speech in Pulp Fiction was borrowed from the brain-damaged Sonny Chiba karate flick The Bodyguard? Or that the design for the Smog Monster in Godzilla vs. the Smog Monster was based on a bathroom sketch of female anatomy? TokyoScope: The Japanese Cult Film Companion is the first book of its kind: an elegantly designed, engagingly written introduction to the world of Japanese pop films covering Godzilla, karate, gangster, horror, Japan's infamous pink movies, and much more.

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