

Godzilla vs. Biollante Notes

THE FILM

Bold = new notes

- Rated PG for “traditional Godzilla violence.” Haha. Ironic given that this is fairly violent for a G-film.
- First film written and directed by Kazuki Omori. Loves American films. Was this inspired by *Little Shop of Horrors*? Another Corman connection.
 - Other connections to that film:
 - 1) Biollante looks like Audrey II. In fact, in the film’s alternate ending, many Audrey II’s grew to kaiju size and terrorized a city.
 - 2) The first script for this movie was written by a dentist, and there’s a dentist character with his own song in *Little Shop*. The song is called “Dentist!”
 - 3) The dentist character is played by comedian Steve Martin, not to be confused with reporter Steve Martin in *KotM* and *G85*.
 - 4) I’d love to see a listener make an animation of “Mean Green Mother from Outer Space” with Godzilla and Biollante. Make that happen!
- Has some similarities with *Terror of Mechagodzilla*: scientist tries to save his daughter by making questionable decisions that endanger many others. Also, it involves transformation through science of some kind. Both scientists die in the end.
- This was the time when storytellers were moving away from “radiation as magic” to “genetics as magic.”
- Begins with an explanation of the 4-level alert system for Godzilla. Then a brief recap during credits of previous film. Introduces new concept of close continuity by starting right after previous film. Features English-speaking female CCN reporter. What does that stand for?
- Oh, “Bio Wars.” You were almost our theme song. The score by Koichi Sugiyama kept reminding of something the entire time, and I’ve finally figured out what: *Star Trek*. More so the films than the series, though.
 - You’d think this was a Rambo movie with this opening. Probably because Omori loves American films.
 - “Hey, guys! Look here!”
 - This Saradian assassin has terrible English. He looks like the *Terminator*. Or Stallone in *Cobra*. Or American action heroes.
 - We have what appears to be Americans gunning down Japanese soldiers to get G-cells. Doesn’t look good. Then we have unscrupulous Middle Easterners.
- Everyone speaks awkward English. No wonder all the English was dubbed, too.
 - **“Kiss you guys!” or “Kiss, you guys”?**
- Erika seems like a strangely western name.
- **“Mental Science Exploitation Center.” Wow. Did they realize how that sounded?**
- Meet Miki Saegusa, the psychic girl who becomes the only recurring character in the franchise. In this, she “talks” to plants.

- Some weird attempts at banter. “She’s not a bad sight!”
- Godzilla Memorial Lounge. Has hole shaped like Godzilla’s hand. I like it.
- *Romeo and Juliet*. Another western reference.
- **There’s talk of Chimeras, which is appropriate for a story about genetic engineering.**
- Images and reports of Mt. Mihara as foreshadowing.
 - Okay, I like the scene with psychic schoolchildren revealing their drawings. Ifukube theme is a nice touch.
 - Miki can sense him. Because.
- **Become a monster who eats tax money. Ha!**
- Does he have a Godzilla 1962 action figure? (17:53)
- Must we see the different alert levels again? Maybe show them with each sighting instead of repeating them.
 - **I don’t mind it now.**
- **Goes into a lot of detail about the science. Another Heisei series trait. A lot of stuff is established here. Genetic engineering too.**
- **ESP isn’t a gadget.**
- American corporation blows up Shirigami’s lab and killed his daughter. Terrorism.
- **Argues that anti-nuclear energy bacteria could be a weapons against nukes. Tip the balance of power. Not sure how that works.**
 - **I get it now. It could be used to neutralize nuclear power.**
 - **“Japan has suffered the devastation of brought by nuclear bombers and Godzilla. It’s only right we should have a weapon that can protect us from our enemies.” -CEO (How very modern and anti-Article 9. I don’t disagree).**
- Is that actual footage of the Mt. Mihara eruption?
- Is this thunderstorm supposed to create a Frankenstein vibe? (25:00)
 - **Yes.**
- Effective foreshadowing for both Godzilla and Biollante.
- Super X2 with the Fire Mirror. Probably the most advanced mecha in the franchise. One of them, anyway.
 - **“Synthetic diamond.” So, cubic zirconium?**
- Did he just name drop *Lethal Weapon*? (29:00)
 - **“We are Lethal Weapon!”**
- The assassin got his nice suit all stained. :P
- Immortal plant species. Again with the immortality stuff.
- “Alien”? Another reference?
- **Now Bio-Major is conducting *more* terrorism. Threatening to free Godzilla. Admittedly, this is an interesting idea. It makes sense, especially if Godzilla is still alive. Would he have escaped, otherwise?**
 - **The villains have shifted from individual businessmen and shady governments to impersonal corporations. A sign of the times.**
- **“Science is just another tool of politicians.” –Dr. Shiragami**

- Biollante (first form) appears 34 minutes in. Final form (briefly) 56 minutes in.
 - Her cries sound like humpback whales, which remind me of *Star Trek IV*.
 - Named after a plant in Norse mythology. There's no such plant with that name, but there are female plant creatures in that mythology.
 - **Her name actually comes from a French poem** (<https://wikizilla.org/wiki/Biollante>, https://en.wikipedia.org/wiki/Chanson_d%27automne).
 - Her design is genuinely terrifying. First form look like a rose with tiny teeth in the center. Final form is Audrey II on steroids. Mouth full of teeth.
- 38:00: What did the Saradian shoot? The driver? The truck? Where? The music playing while he descends the stairs does some unintentional "mickey mousing." I laughed.
- **"Amen," Gondo says when Godzilla is released. He really is that bored.**
- Godzilla appears 40 minutes in. Ifukube theme plays when he emerges.
- What? What was with the Japanese Dracula TV show? That was weird and cool. I want more of that guy!
- Lots of characters!
- **First G-film to use CGI, albeit for computer readouts.**
- The model work spliced with footage of real boats and helicopters looks really effective. (42:00): The big pool is quite convincing, too. Great backdrop.
- 43:00: Thunderbirds are go! (Super X2 launch)
- Super-X2 is remote controlled. Smart move. And r's submersible.
- **I wonder if Dr. Shiragami and Erika were in my mind when I wrote *Destroyer*.**
- Now we have a reporter from TNN-TV.
- There was another podcast that called the Fire Mirror the "vagina mirror." I see why/ Looks like legs being spread.
- **I think the Super-X2 is a bit overhyped here. The Fire Mirror didn't seem as effective as you expect.**
- **"Whoever the winner is, sir, is our enemy." ("Whoever wins, we lose").**
- 52:00: first kaiju fight of the Heisei series!
 - So begins the Heisei era's heavy emphasis on beam attacks. Although, Biollante uses sap and her tendrils.
- **I forgot how gross this movie is. Slime, plant blood, Godzilla blood, sap. The acid spit is not unlike Hedorah.**
- **Koichi Kawakita loves glitter. We see lots of it when Biollante dematerializes.**
- Godzilla once again seeks nuclear plants to drain their radiation. Continuity.
- Koruki thinks he's so cool with his bomber jacket. (I want that bomber jacket).
- "Psychokinesis? It's just in the mind!" Of course, goofball! :P
- 64:00: *Vertigo* shot!
 - **Miki can psychically manipulate Godzilla. That scene is well-executed. Combines SFX shots with footage filmed at a real helipad.**
- **We reach G-Level 4 now? Didn't he come ashore fighting Biollante?**

- 66:00: Jarring transition to J-pop song that makes me think *Back to the Future* started. It's on the radio. Then "Bio Wars" starts. Also on the radio? :P
- 68:00 cartoon sound FX? What?! Then he falls the wrong way when he gets punched!
 - **Gondo vs. Borat. He lurches in the wrong direction when punched.**
- 69:53: This shot was used in *Mars Attacks!* Made it look like Godzilla was coming to fight the Martians, but it was just the Martians watching this movie on TV.
- **(There are more typos than I remember on this disc. "Rocket raunchers." Thankfully, they're few and far between).**
- Godzilla was redesigned again. This would become the standard design for the Heisei era with a few minor modifications. It was also the image used for many action figures (Trendmasters) and comics (Dark Horse) in the 1990s. In other words, it's iconic.
- Super-X2 pilot look like a very intense gamer at an arcade. :P (72:00)
 - These missiles have drills. Nice work.
- Godzilla seemed a lot closer in that first shot. 76:00
- "Medicine works better when you take it orally." Action movie one-liner. I think it was dubbed as "You should quit smoking."
- *Beast from 20,000 Fathoms* moment with these missile launchers, especially when Godzilla is shot in the mouth.
- Miki gave off as much energy as Godzilla? Wow. She must be an Omega Level mutant. Is she the Dark Phoenix now?
- Wait...the ANEB doesn't work as well in the cold, so it's nullified because Godzilla is a cold-blooded creature? That's not how it works. To be coldblooded is to have the same body temperature as the immediate environment. Warm-blooded creatures maintain a constant body temperature. Also, I'd assume Godzilla's body gives off tremendous heat. For a movie obsessed with science, it sciences badly there.
- **So, they have lightning mines. Those came out of nowhere.**
- **Godzilla's on an ANEB bender.**
- 82:00: Miki is really good at *Mario Paint*. :P
- So far, we have two flying fortresses, one equipped with a reflective synthetic diamond; laser cannons; maser cannons; giant landmines that control lightning bolts. Definitely a sci-fi universe.
 - **These night scenes with military tech give me *Terminator* vibes.**
- Again, excellent melding of real helicopters and models. (88:00)
- **I know people say legion from *Gamera 2* is a feat of tokusatsu—but Toho arguably did it first.**
- 93:00: Godzilla unleashes his new power, the nuclear pulse.
- 94:00 Biollante tries to eat Godzilla!
- **The real monsters are the humans who created Godzilla and Biollante. Does that include you, Dr. Shiragami? I'm sure it does.**
- Did everyone see the PhotoShop ghost in the Biollante glitter? :P
- The kaiju fights take place at night, which adds atmosphere.
- Goes from night to day really fast!

- Seriously, dude, he had a gun and you're unarmed. What were you gonna do. Lucky you he slipped and got vaped. Good thing (bomber jacket) knew where he was. **How did the young guy know to press the lightning grenade button?**
- You looked like Batman. Another reference.
- Why would the body temperature make a difference?
- Wherever you go, there's good and bad.
- What is that closing narration even supposed to mean? "How long have we lived in an age like this?"
- I seem to remember the closing shot having Biollante in pollen form as opposed to the flying rose. Am I crazy?
- Does this qualify as a "falling into the ocean" moment at the end? It's just Godzilla face.

Related Topics

The Japan that Can Say, "No"

- Ishihara compares the Japanese people to E.T. at one point. "I feel that it may well be the Japanese people will evolve into something like ET with pronounced eyes and noses and a big head making them top-heavy, over an abnormally thin body and slender arms and legs."
- Ishihara says that Americans are dependent on Japanese-produced computer chips to use in defense technology against the Soviets. Argues that selling to the Soviets would tip the balance of power and lead to them being occupied.
- Morita asserts that Americans only think about the profits they'll make ten minutes from now while the Japanese make business plans for ten years from now. He insists Americans will never be able to compete.
- Ishihara says Americans are racist against the Japanese and believe only they, Euro-Americans, created modernism. He says that before the war, it was the white race who emulated the Asians. He cites Genghis Khan as an example, since many Europeans copied his brutal tactics. He asserts that racism also motivated the nuclear bombings on Japan. Says Americans refuse to hear the facts about how advanced and progressive a culture Japan has had for centuries.
- Says that when it comes to the US-Japan Security Treaty, the Americans are more like "mad dogs" than "watchdogs." Japan must say "no" and mean it to maintain credibility.
- Morita asserts that Lee Iacocca slandered Japan, but he provides no specific examples of this slander.
- Morita says that in 1987 the U.S. bought 250,000 cars from them to sell in their country but only sold 4,000 American cars in Japan. He says it's hypocritical of the U.S. to call Japan unfair since they sell many cars in the U.S. and won't buy anything from America.
- Ishihara brings up the "occupation relic" of an aviation treaty between the U.S. and Japan, which he says limits Japan's flights to other countries but let's America send many to Japan. He calls this unfair.
- He brings up JAL 123 and says Boeing got away with it, saying they would prevent a recurrence when he says they should've invested money in keeping it from happening in

Commented [Ma1]: Save this for *Godzilla vs. King Ghidorah* episode.

the first place. Says it would take seven years to re-educate everyone at the company. He sees this as inefficient.

- Morita seems to think all American CEOs are corporate villains in movies. He thinks they see workers as tools and resources and not as people, so they violate human rights. American CEOs spend money frivolously on themselves while Japanese CEOs work to improve their companies only to have their salaries wiped out by taxes.
- Did Bernie Sanders read this? Morita has a section ranting about the “one-percent” who control 36% of the wealth.
- Morita says many American employees never see the top executives whereas in Japan they mingle with employees to create camaraderie and a “shared destiny.”
- “My purpose in advocating saying ‘no’ is to promote that awareness. ‘No’ is not the beginning of a disagreement or a serious argument. On the contrary, ‘no’ is the beginning of a new collaboration. If Japan truly says ‘no’ when it means \no” it will serve as a means of improving the US-Japan relationship.” (Morita) Really? Sounds like an excuse to be a jerk to me.
- Ishihara rambles and get off track often. He lacks focus.
- “America is reluctant to recognize the importance and value of local cultures. Christian missionaries do not permit the natives to chant their charms and they prohibit the use of herbs as medicine herbs that have traditionally been used in healing sicknesses, found in certain localities and used according to local customs. Local festivals are banned so that traditional songs and dances are forgotten. Tradition is dismantled. Americans force other cultures to give up their traditional value and impose American culture upon them. And they do not even recognize that this is an atrocity—a barbaric act!”
- “Japan is flattered by many nations these days for no reason than its wealth. Money is important, but Japan has many more valuable assets, such as tradition, culture, creativity, as well as powerful high technology; this last item is one that even the US and USSR cannot afford to ignore. In order to make the rest of the world realize that Japan has much more to offer than wealth, we must develop the logic and reasoning to be able to say ‘no,’ explain why, and stick to it at certain crucial moments.”
- Morita isn’t so bad. He was the co-founder of Sony. He has many opinions on business practices, especially in the U.S, since he lived in New York for a while. Ishihara is a raving racist as far as I care.
- This has been described by some as one of the top ten worst books on foreign policy ever. (Drezner, Daniel W. "The ten worst books in international relations." Foreign Policy. August 10, 2009. Retrieved on May 2, 2011.)
- Sony purchased Columbia Pictures for \$3.4 billion in cash Sept. 28, 1989, from the Coca-Cola Company, which was a 49% shareholder and had owned the studio for seven years. It made \$1.2 billion after taxes on the studio. The film company had been in secret talks with Sony about a buyout for a year before this. The purchase included the Columbia Pictures and Tri-Star studios (which means a Japanese company owns *Godzilla* 1998), television programming and syndication operations, its film and TV library, and the 820-screen Loews movie theater chain. This was the first time a Japanese company purchased a major American film studio. The studio’s films provided the “software” for Sony

videocassette recorders. (http://articles.latimes.com/1989-09-28/news/mn-361_1_columbia-pictures)

- Robert Wright, then president of NBC, called Sony “a terrific company,” but added, “It is ridiculous that three companies as deeply involved in the entertainment business as the American networks are prevented by our own Government from even considering the same kind of global business opportunities that foreign companies are free to pursue.” At the time, American TV networks had many restrictions on them, such as being disallowed to participate in the sales of reruns for their programming or to own cable systems. (<http://www.nytimes.com/1989/09/26/business/deal-is-expected-for-sony-to-buy-columbia-pictures.html>)
- Some called this the “Sony shock” and the Japanese “invasion” and the purchase of “a piece of America’s soul.” Some even questioned if Sony would make the studio create pro-Japanese propaganda. Newsweek published a poll that said Americans saw Japan’s economic power as a greater threat than the Soviet Union. Some argued this outrage was motivated by racism since Australian, Canadian, and European interest had purchased studios before this. (<https://www.csmonitor.com/1989/1024/ofore.html>)
- A month later, Mitsubishi bought a 51% interest in the Rockefeller Group, the owner of Rockefeller Center and the Radio City Music Hall for \$849 million. The proceeds from the purchase were put into family trusts established by John D. Rockefeller Jr. in 1934 and came nearly fifty years after Rockefeller Center opened Nov. 1, 1939. The Rockefeller Group bought the property in 1985 from Columbia University. They’d been considering a sale or joint venture since the summer, the search centered on Asia. Mitsubishi made a preemptive bid, ending further discussions with other companies sooner than expected.
 - Mitsubishi planned to increase their holdings to 80% in 2-3 years.
 - 6.5% of the company was owned by other interests, the remainder owned by the Rockefeller family members.
 - Mitsubishi Estate was one of the largest real estate companies in Japan, with 92 prime office buildings in Tokyo alone.
 - Mitsubishi became “landlord” to such companies as General Electric, NBC, Time Warner, Price Waterhouse and Morgan Stanley.
 - (Source: <http://www.nytimes.com/1989/10/31/business/japanese-buy-new-york-cachet-with-deal-for-rockefeller-center.html?pagewanted=all>)
- Despite all these acquisitions, Japan’s U.S. holdings were still only half that of Britain.
- With Japan’s trade surpluses at about \$50 billion a year at the time, some said these dollars would eventually come back to America in the form of Japanese investment in American real estate. In fact, at the time, Japanese companies also owned 30% of Los Angeles and most of Honolulu. So, some argued, it should be seen as a beneficial investment and a warning of the greater efficiency of the Japanese economy. (Source: <http://www.nytimes.com/1989/11/03/opinion/japan-buys-the-center-of-new-york.html>)

The Human Genome Project

- This was an international genetic research project started by the U.S. government in 1990 and completed in 2003, though it was originally conceived in 1984. Its goal was to map the sequence of nucleotide base pairs that make up human DNA, identifying all of the genes of the human genome from both a physical and a functional standpoint. It was the world's largest collaborative biological project, with research conducted in twenty universities and research centers in the United States, the United Kingdom, Japan, France, Germany, Canada, and China. Funding in the U.S. came from the National Institutes of Health. (Wikipedia)
- Since each individual has unique DNA sequencing, the research was conducted using a handful of people, thus making the finished genome a mosaic. (Wikipedia)
- The project cost \$3 billion and was expected to take 15 years. It was founded by the U.S. Department of Energy and NIH. (Wikipedia)
- It sequenced 99% of the euchromatic regions of the human genome, which make up 92% of it. It didn't map heterochromatic regions found in centromeres and telomeres. (Wikipedia)
- Many fields can benefit from the project. It can help us understand diseases including: genotyping of specific viruses to direct appropriate treatment; identification of mutations linked to different forms of cancer; the design of medication and more accurate prediction of their effects; advancement in forensic applied sciences; biofuels and other energy applications; agriculture, animal husbandry, bioprocessing; risk assessment; bioarcheology, anthropology and evolution. Another proposed benefit is the commercial development of genomics research related to DNA based products, a multibillion-dollar industry. (Wikipedia)
- The three key findings of the project were:
 1. There are approximately 22,300 protein-coding genes in human beings, the same range as in other mammals.
 2. The human genome has significantly more segmental duplications (nearly identical, repeated sections of DNA) than had been previously suspected.
 3. At the time when the draft sequence was published fewer than 7% of protein families appeared to be vertebrate specific. (Wikipedia)
- In 1998, Craig Venter, an American researcher, started a privately-funded genome-mapping project with his firm, Celera Genomics. He intended to complete the mapping faster and cheaper (\$300 million instead of \$3 billion). It could do this by using data from the public-funded project. Celera intended to file patents on many of the genes it mapped, originally going for 100-300 targets. It eventually filed 6,500 preliminary patents on whole or partial genes. They wouldn't distribute the data for free, which prompted their publicly-funded competitors to release the rough draft of their data early on July 7, 2000,

on the web. The scientific community downloaded 500 GB of data from their servers in 24 hours. (Wikipedia)

- This went against the Bermuda Principles, which were agreed to in 1996 at a summit in Bermuda. These were:
 - Automatic release of sequence assemblies larger than 1 kb (preferably within 24 hours).
 - Immediate publication of finished annotated sequences.
 - Aim to make the entire sequence freely available in the public domain for both research and development in order to maximize benefits to society. (Wikipedia)
- However, in March 2000, President Clinton declared that genome sequence couldn't be patented and that all data should be shared freely. This made Celera's stock plummet and cost the biotechnology sector \$50 billion in market capitalization in two days. (Wikipedia)
- One concern that came out of the project was that by mapping the genome, this knowledge could be used by health insurance companies to refuse to hire people or refuse to provide insurance for people based on their genes. Because of this, the U.S. Congress passed the Health Insurance Portability and Accountability Act (HIPAA), which protects against unauthorized and non-consensual release of individually identifiable health information to any entity not actively engaged in the provision of healthcare services to a patient. (Wikipedia)

OTHER SOURCES

Kalat

- Technically, it's the first Heisei film.
- Appropriately, the torch is passed from one generation to another, as seen with the Drs. Shiragami and Kirishima and Col. Kuroki.
- Callbacks:
 - Ifukube motif in "Bio Wars."
 - Cameos by Katsuhiro Sasaki and Hirata's widow, Yoshiko Kuga.
- Not since Yoshimitsu Banno with *Godzilla vs. Hedorah* has the franchise been so aggressively rebooted. This is thanks to writer-director Kazuki Omori. This film defined the rest of the Heisei series (military, mecha, psychic girl, watching on big screens, Godzilla as a teaching moment, etc.)
- "...it is pitched so seriously as to verge into pretentious. This is Godzilla in the aftermath of *The Submersion of Japan*, where earnestness is a given."
- Magical realism.
- Like G54, a scientist has a new weapon that presents a dilemma and dies to keep it's secret.

- The Showa series was optimistic while the Heisei series has a more morally complex sensibility.
 - Scientists aren't heroes; they're presented as tools of corporations and governments.
 - He argues that this film is comparatively more nationalistic. The English-speaking characters are villains and the JSDF are portrayed more positively. They even assisted with the filmmaking in real life.
- Omori impertinently introduced himself to Tanaka, saying the producer had let the Godzilla brand deteriorate. He enjoyed Honda's films, such as *Atragon* and *The Mysterians*, as a kid but not considered them guilty pleasures. He thought *Return of Godzilla* was too retrograde and that he could do better. (Omori was a physician who worked for Watanabe Productions, who represented the Peanuts).
- This was delayed due to the failure of *King Kong Lives* but was reconsidered after the success of *Little Shop of Horrors*. Any similarities, Tanaka says, were unintentional.
- The script was chosen through a contest in 1985. 5,025 entries were submitted. Tanaka gave Omori the five finalists, and he selected "Godzilla vs. Biollante" by Shinichiro Kobayashi (who ironically was a dentist). He wrote the same story for *Return of Ultraman*.
- Kawakita became head of Toho's special effects in 1988 after working under Tsuburaya since *King Kong vs. Godzilla* and working on Ultra series. He directed the effects for *Sayonara Jupiter*.
- Omori, who'd spent three years working on the script, added many James Bond elements to it. He was a huge fan of Hollywood blockbusters.
- Studio Nue, who worked on *Macross*, submitted helped design creatures and mecha. A metamorphosing monster was similar to Hedorah.
- Both forms of Biollante were made by Studio OX. The crew on set was shocked when they saw it.
- Tanaka rejected Kawakita's redesign of Godzilla to make him look more dinosaurian by saying, "Damn it, he's a monster!"
- The 242-pound suit Satsuma wore here he considered the most comfortable because it was built to his measurements. It also had a lower center of gravity and thicker thighs that helped movement. Satsuma's goal was to portray him as animalistic.
- Four robots were made for close-ups of Godzilla.
- Kawakita used many forced perspective shots using miniatures of various scales.
- Cinematographer Katsuhiro Kato accomplished the first Japanese usage of an 8-perf camera to film two composite elements. Previous Japanese cameras were too unstable.
- Godzilla's spines were lit on set with internal lights. These shocked Satsuma the first time.
- Kawakita explained the shift away from wrestling was because of the creatures' size and to avoid anthropomorphisms.
- Biollante was difficult to implement with the complicated wiring, and Satsuma had to use his full strength to act to make her look more alive.

- Cell animation and stopmotion were commissioned for the film, but Kawakita was unimpressed with it. CGI was used (the first in a G-film).
- Kawakita spent \$3 million—half of the film’s budget—on effects. This impressed his American colleagues, including Richard Edlund.
- He compares Gondo to Dum-Dum Dugan.
- Tanaka wanted Hiroshi Miyagawa (*Space Battleship Yamato*) to score it, but he was busy, so he instead got Koichi Sugiyama, who’d scored the video game *Dragonquest*.
- Kalat wasn’t impressed with Omori’s direction, most of the acting, or Sugiyama’s score. The last one was because it was orchestrated and recorded by David Howell and the Kansai Philharmonic; none of them saw the film or designs.
- He also says the film suffers from Omori’s constant rewrites of the script and Kawakita discarding effects footage he wasn’t happy with.
- Toho didn’t market the movie much, except in Osaka, where some of it takes place.
- Due to poor box office and a worldwide recession, the film didn’t reach the U.S. until 1992 thanks to Miramax and HBO with “minimal expense, but much respect.”

LeMay – Big Book, Vol. 2

- The first draft of the script featured a rat/fish hybrid monster named Deutalious.
- John says Biollante’s two forms exemplify the Showa era (rose = simple and elegant) and the post-*Aliens* Heisei era (multi-tendrils, slime-spewing, giant mouth).
- The Biollante prop was so heavy, it was placed on a concealed vehicle to create the illusion of movement.
- There was a partly animated alternate ending where Biollante envelops Godzilla ANEB-added body.
- This is the iconic Heisei Godzilla suit: sleek and feral; sports a second row of teeth like a shark (written by a dentist, remember?)
- 2 million tickets sold; only made \$2 million more than it cost to make.
- Miki was supposed to be in the scrapped *Mothra vs. Bagan* film in 1990.
- The second Biollante prop became shelter for stray cats.
- Voted the best G-film by the current generation in 2014.
- Biollante was supposed to have a four-part mouth like a flower, but Tanaka wanted it to look reptilian.
- Shinji Nishikawa only had three days to design Biollante.
- Omori’s first script treatment had Miki be Erika’s long lost sister.

LeMay – Writing Giant Monsters

- The winner for the writing contest for Godzilla 2 would get 3 million yen.
- Most submissions were from 20-somethings.
- The 15 finalists were in three categories:
 - Godzilla controlled by a third party (aliens, mad scientist, Americans—and Hitler?!)
 - Godzilla fighting another monster.

- Godzilla being cloned or fighting himself.
 - One had a Godzilla egg and one had time travel; exotic locations; James Bond action. (Predicted the future, perhaps?)
- The panel that chose the winner included sci-fi critic Mitsutoshi Ishigami, manga legend Osamu Tezuka, and writer Baku Yumemakura and Chiaki Kawamata. Tezuka liked the *Biollante* script but thought a plant monster with a woman's face was too strange.
- Kako Yodane, who designed Leodon in episode 34 of *Return of Ultraman*, helped design Biollante.
- The protagonists in the first draft were two reporters, Sayaka and Ken, who meet Dr. Shiranui while investigating a ship sinking. They discover he has created a plant creature using the DNA of his dead daughter at the behest of the Adelia Republic. Sayaka has visions of plant monsters and Deutalious. Godzilla fights, kills, and devours(!) the hybrid and fights Biollante, who disappears into space as spores.
- Kobayashi's revised treatment introduces G-cells and Miki and changed the Adelians to the Arabian Knights, who think Godzilla is an incarnation of the Nile River crocodile god, Sobeki. Erika died years before of an illness while trying to become a pianist. He sees Biollante as a surrogate daughter. (Dr. Mafune, anyone?) Tachibana was at one point Erika's fiancé. Godzilla's atomic ray feeds Biollante. She wants to use Godzilla as an incubator. As she draws him near to eat him, she combusts from his radiation and dies. (I'm getting *Little Shop* mages).
- Omori's first take on Miki was inspired by Stephen King's *Carrie*. Tanaka didn't like it. At one point, SSS9 was going to be named ASS9, but an English-speaking Toho employee advised Omori to change it. Erika dies later in the story—and Miki turns out to be a clone created by her father! He made her to fight Godzilla. Miki acts an intermediary between Shiranui and Biollante, who calls him "father" and rages when asked to fight Godzilla.
- In Omori's second draft, Shiragami has an eyepatch. Apparently, he wanted Hirata to play the part, not knowing he had died. He even wanted a woman to play the role, but Tanaka said, "No."
- There are pre-production drawings of plant-human hybrids similar to the monsters in *Matango*. Perhaps mutated by Biollante's blood?
- At one point, Miki raises Godzilla out of the water using telekinesis! Again, Tanaka shut that down.
- Biollante engulfing Godzilla wasn't to consume him but to take away his hatred. The studio axed that, not wanting superhero Godzilla again.
- This film fell out of the Japanese "best Godzilla films" list by 2017. However, a G-Fest XXV panel concluded it was "ostensibly, the best Godzilla film."

LeMay – Lost Films (Mutated)

- The reporters in Kobayashi's draft find a dead employee of Shiranui on a beach clutching a handkerchief that has the word "Biollante" written on it.

- In the final scene, one of Biollante's vines embraces Erika's dead fiancé (killed by Godzilla) and plays a few notes from Erika's favorite song on the piano.

Galbraith

- He likens the children's drawings to a scene in *Close Encounters of the Third Kind*.
- He calls it the most poetic G-film to date. He thinks it's melancholic, wistful tone prevented it from getting a theatrical stateside release. He also says it's bogged down by an obsession with military hardware.
- He likens Biollante's acid spit to Reptilicus.
- Omori was 37 and had been in films since 1977, but he had no genre experience.

Godzilla: The Official Guide (Skipper)

- He says Biollante has three forms (he must be counting the lab), which he says is like something out of John Carpenter's *The Thing*.
- "...Godzilla is here to remind us that humility must outweigh hubris when playing with things we don't understand."

Godzilla Compendium

- Released Dec. 16, 1989.

The Kaiju Film by Barr

- The U.S. government convened a panel in 1982 to explore the ethics of gene splicing. It concluded that creating inter-species hybrids—especially humans—was "illicit" and caused "moral revulsion." They went so far as to compare it to Dr. Frankenstein.
- The A-bomb vs. scientific hubris.
- In 1991, journalist Allen Lacy wrote in the *New York Times* about scientists creating a blue rose by splicing in petunia DNA.
- He argues this film (and the next one) portray Americans as violent, possessive terrorists.

Japan's Green Monsters

- J.D. Lees: "Perhaps the most poetic of the series."
- Omori did research on bio-technology for this.
- The character once again disregard ecosystems that don't directly benefit humans.
- Psychic powers are often explained as genetic mutations in fiction, which is fitting here, they say.
- "...memories have become memorials." Japan has moved on from the atomic bombings.
- The destructive science that created Godzilla is also what can defeat him. Duality; paradox.
- Ryfle claims Biollante is named after Violon, "a mythological Norse nymph."
- Biollante is unique because she was intentionally created.
- Miki is a shift away from temptresses. She's more like the Shobijin and is able to delay Godzilla's advance when the whole male-dominated military couldn't.

- Compares Gondo's death to Serizawa's in G54.
- The "defeat" of Godzilla means the film's message is the threat of nuclear energy pales compared to genetic engineering.
- Science no longer opposes nature; it manipulates nature.

Blu-ray special features

- Omori was working dubbing for *Take It Easy* in 1986 when Tanaka gave him a stack of books to read.
- Kobayashi wanted to make a foe for Godzilla connected to bio-technology. He saw Godzilla as "the terror of the male" and Biollante, as a flower, as "the mysterious yet dangerous female."
- Kawakita says they ended up with the most Godzilla footage of any film because of the rewrites.
- The eruption was made with miniatures on location at Gotemba.
- The Ashino Lake scene was filmed in Toho stage No. 8, which is 17,800 sq. ft.
- Kato had to borrow a camera to get a 70mm composite shot, the first in any Japanese film.
- CUT SCENE: Biollante attacks a JSDF boat.
- CUT SCENE: Godzilla walking through the forest.
- CUTE SCENE: A stop-motion fight between Godzilla and Biollante tentacles.
- CUT SCENES: Biollante spores make Ashinoko hills blooms. Looks like neon.
- The miniature bridges and rivers were made larger than 1:50 scale to reflect the city in the water.
- One miniature building weighs 440 lbs. They were worried about breaking the set.
- The destruction of the building with Gondo was a combination of three shots from three sets.
- It took 20 crewmembers to operate Biollante's final form.
- Most of the crew who worked on this had never worked on a Godzilla film before.
- There were over 100 designs for Biollante.
- There aren't many plant monsters in movies (*Day of the Triffids*, *Little Shop of Horrors*).

Other sources

- Released stateside Nov. 25, 1992 (https://en.wikipedia.org/wiki/Godzilla_vs._Biollante)
- Omori was more interested in making a James Bond movie. However, he was given more leeway here than later films (https://en.wikipedia.org/wiki/Godzilla_vs._Biollante)
- "Biollante's first form was performed by Masao Takegami, who sat within the model's trunk area on a platform just above water level." (https://en.wikipedia.org/wiki/Godzilla_vs._Biollante)
- "...Toho commissioned a Hong Kong company named Omni Productions to dub the film into English." (https://en.wikipedia.org/wiki/Godzilla_vs._Biollante)

- “In early 1990, Toho entered discussions with Miramax to distribute the film. When talks broke off, Toho filed a lawsuit in Los Angeles Federal Court, accusing Miramax of entering an oral agreement in June to pay Toho \$500,000 to distribute the film. This lawsuit delayed the film's release for two years. An out of court settlement was reached with Miramax buying the rights to the film for an unreported figure. Miramax would have entertained thoughts of releasing the film in theaters...”
(https://en.wikipedia.org/wiki/Godzilla_vs._Biollante)
- “Composer Akira Ifukube, who had refused to compose the film's score, stated on interview that he disliked the way Koichi Sugiyama had modernized his Godzilla theme, and defined the Saradia theme as ‘ridiculous,’ on account of it sounding more European than Middle Eastern.” (https://en.wikipedia.org/wiki/Godzilla_vs._Biollante)
- “Godzilla vs. Biollante had a budget of ¥700 million. When the film opened in Japan on December 16, 1989, it sold between 2 and 2.5 million tickets and grossed ¥1.04 billion, the eighth highest grossing Japanese film of 1990.
(https://wikizilla.org/wiki/Godzilla_vs._Biollante)
- “Actor Masanobu Takashima won a Newcomer of the Year Award from the Japan Academy Awards for his portrayal of both Sho Kuroki in Godzilla vs. Biollante and Masato Togura in Yamada Babaa ni Hanataba O.”
(https://wikizilla.org/wiki/Godzilla_vs._Biollante)
- There are two novelizations. The first was an adaptation of Kobayashi’s original story “included in the 1993 publication Great Monster War (Monster Novel Complete Works II) from the Publishing Arts Company.” The other was published by Kadokawa and developed alongside the movie. (https://wikizilla.org/wiki/Godzilla_vs._Biollante)
- There are two manga adaptations:
 - “The first, illustrated by Tatsuyoshi Kobayashi and published by Shogakukan...”
 - “A different manga adaptation titled Godzilla 1990 was illustrated by Toshihiro Hirano and published by Kadokawa.”
 - (https://wikizilla.org/wiki/Godzilla_vs._Biollante)
- “On March 17, 1992, as pre-production work was under way on Godzilla vs. Mothra, someone sneaked into Toho's special effects department and stole one of the two BioGoji Godzilla suits that was used in both Godzilla vs. Biollante and Godzilla vs. King Ghidorah, and which was slated to be used in the new film as well. A "Godzilla hunt" was launched for the stolen costume, valued at about \$371,000, and it ended when an elderly woman found it in a bamboo patch in the suburbs about a week later (reported in The Hollywood Reporter, March 26, 1992). While the costume was missing, Koichi Kawakita's staff began work on a new one, BatoGoji.”
(https://wikizilla.org/wiki/Godzilla_vs._Biollante)
- “Singer Demon Kogure, lead vocalist for the group The Holy Clan of Evil, had a long standing campaign to appear in a Godzilla movie. Starting with winning first prize in a ‘Godzilla Scream Competition’ in 1984, the singer used his radio show to address Toho repeatedly to appear in a Godzilla film. Toward the end of filming Godzilla vs. Biollante, on October 28th, the singer got his wish as he was featured in a small cameo in the movie.” (https://www.tohokingdom.com/movies/godzilla_vs_biollante.htm)