



Université Rennes 2

UFR Arts, Lettres, Communication

- VOLUME 2 : ANNEXES -

Processus et enjeux de l'occidentalisation de
Kyoryu Sentai Zyuranger (Japon, 1992-1993) dans
Mighty Morphin Power Rangers (États-Unis, 1993-1996)

Julian MORDELET

Sous la direction de Priska MORRISSEY

Master Cinéma et Audiovisuel : histoire et esthétique du cinéma

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ANNEXES

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Julian Mordelet: Under which circumstances did you start working as a fight choreographer and director of the second unit on *Mighty Morphin Power Rangers*?

Isaac Florentine: It was around 1992, when I came to Los Angeles... it was in 1988... I worked in a few small movies as a fight choreographer in the second unit and second unit director. [*quelques mots inaudibles*]. Two of those producers became the producers of Power Rangers. Ronnie Hadar and Jonathan Tzachor and what happened... I was not interested in doing television... And... I have been remembered, when they were shooting the pilot, I wanted to see, how they shot the pilot and I met with Haim Saban, but I was not interested in doing television.

JM: You wanted to do movies back then?

IF, I wanted to do movies, that was my goal. And around 1993 they contacted me and they told me: "Isaac we are thinking of doing a second unit and we want, we would like to see some stuff". So... At this point they were shooting already the series. And they send me some stuff to watch, and I looked at the stuff. It was American footage and Japanese footage, and... It was like water and oil. I'll give you the reason. The American way of shooting stuff was the way that they used to do movies from the '40s. You shoot what is called a master and then coverage. The Japanese way was close to the way that they used to do things in Hong Kong. You shoot, you determine what you want to shoot, you shoot it with the right angle with the right lens and then you stock and you go to your next set up with... Again, determine, making a decision: what are you going to shoot, before to shoot it? Which means... They call it edits on camera. Now you have the choices: you shoot to edit and because you shoot to edit, you do the perfect composition and the perfect choices. Now... I used to shoot this way, because, when I did stuff let's say in prime school, and even before in high school, I used to shoot with 8 mm, Super 8. And in prime school we had 100 feet of 16 mm, so you don't have the luxury of shooting a master and coverage, you have to determine before, what you are going to shoot. Here there is the plus and the minus of it. The plus of the American way was, you having some footage, you don't have to cut, but this is also the minus, why, because when you shoot action you are in the wrong composition and the wrong angle... And hastily this hiding the fact that no one gets it.

Because if I'm going to hit you with the camera where you see now [*Isaac déplace sa main dans le cadre*], you see it's a miss. Look if I'm going to put the camera, let's say here [*Isaac déplace sa main à nouveau*] and I'm going to hit you and you are going to react, you think that is a hit. They had the wrong composition. Sometimes I want to glorify the action to make it look good and better and more like "wow" than what it is. And the American way it's not working this way. Now they are good, now they did it well. And... Editing to action is the right way of doing it. So day back then when they started shooting and because the show combine Japanese footage and American footage things didn't work together. It felt like water and oil. They didn't sync, so, at this point, they met the producer and they say, look there are two options: either they bring a team from Japan, or we know somebody, he is from Israel, he is trained to guide martial arts from many, many, many years, he likes this cinema, he understands this cinema, let's try with him. If it works, fantastic. If it doesn't work, we bring a Japanese team. This is why they call me. So they call me... And I did a test fight, just to show that we can do it with what we have. Because the Japanese way, just use mini tramps, they use trampolines. We did it and... I remember Haim came that day and saw the footage, the way we cut it. We didn't know the show would be a hit. He fought it could be one season. So I remember after this day, the scream, he came and say, "ho, unless now I think we will have one full season". Nobody felt that this will be a hit. This is how I came into the show.

JM: What was a typical shooting day for you on the show?

IF: So this is the way it went. The meaning that the decision was to go with two units. They were total separation of these two units. I think the first real up I did is when the green ranger arrives and he fights on the beach and then he fights in an alley in Los Angeles. And I remember that day, because ... [*quelques mots inaudibles*], it's a lot of work, but it's rewarding, it's worth it. So... We came to shoot on the beach... Leo Carrillo Beach, in Los Angeles. And I remember I talked to Bob Hughes, it was the director, so he was shooting way up there [*Isaac déplace sa main vers la droite du cadre*] and I was shooting way up there [*Isaac déplace sa main vers la gauche du cadre*]. And I knew Bob for years, because we were friends you know and we don't even come on, not yet before this, and I told him Bob, "I know you are not [*quelques mots inaudibles*], let's try!", it's a decision, you know "let's try to see how it works". And... It was a total separation from the other unit, we showed that faint. The beauty was, because you are a team of five rangers and then of six rangers, you can divide a cast, so some of the cast work with this unit, some of the cast work with the other unit, it's much easier to work. And I remember, shooting the stuff, the AD, the Assistant director that we have, Larry Litton, also a

good friend, and he came and he said, “I think”, when he saw the footage, “if I didn’t know you, if I was a producer, and didn’t know what you are doing, I would fire you the first day... That does not make sense, but I know it makes sense”. But this is the way it worked. It worked... we took it pieces by pieces, by pieces, by pieces... They were still shooting the drama must do coverage... And I remember, after a few days we shot in an alley down town Los Angeles and we were doing again a fight, and I remember, one of the putties, Erik Betts, he is running out of the role and he does a backflip and ... he uses like the [*quelques mots inaudibles*] garbage to use like a ... not like boomerang but like a ... freebie! And put it [*quelques mots inaudibles*] and we did a shot going to the putties, and people were watching either staying on the roof and [*quelques mots inaudibles*]. And I remember the same evening we go to Las Vegas, they were a convention, we flew, all the team, to Las Vegas. And I remember flying, meet a [*un mot inaudible*] and said, “whoa, the people really [*quelques mots inaudibles*] maybe we had something, maybe we have something in our hand”. At this point no one thought that it will be an it. But... Because it was too early. But Haim [Saban] he anticipated, he really, really loved it, you know [*quelques mots inaudibles*]. And a few months later, I remember when we did the mix of the show. We did a mix, we end up, we finish at 4 in the morning, we came out and it was egging, Jonathan [Tzachor] was here, and Ronnie [Hadar] was here, Haim [Saban] was here. And Haim said, “OK”, it was 4 in the morning, it was supposed to be aired the next day at ten in the morning, and I remember Haim [Saban] said, “if this will not be a success, I know nothing about kids show, I’m going to sell it, and I start something else”, you know... It was aired, like the next morning and it became a hit.

JM: Yeah, apparently this was very difficult for Saban to sell this project...

IF: Yes

JM: As he said he started in 1984? He saw the Japanese show and he loved it, but it was very difficult to sell to the networks...

IF: Yes. What they did. In 1987 they shoot a pilot, they call it Bio-Man, and... Which is good. It was never accepted, never went anywhere. But he was persistent, and in 1992 he said let’s try again and ... that’s basically... I don’t know if you know, the first time they tried to sell it, already when the show was done, when they were shooting the show, was in a meet, in Cannes, in 1993. And I went to the meet in Cannes with a team, and we did like live shows, they were still trying to sell the show, that was in 1993 in Cannes.

JM: There is a rumor about him trying to adapt *Chojin Sentai Jettoman*, the Japanese show from 1991, but the show was too mature...

IF: I don't know if it's true, I don't know ... but I'll tell you one thing: look if we look at the Japanese episodes, they are much darker... I think they are much better than the American episodes. The American episodes became more to little kids and more let's say politically correct. Japanese episodes I think that the drama is better, and the stories are better and they are really, really, sometimes many dark cause, every time I watch a Japanese episode, I'm like drawn away. And then I look at the script like we used to do and they were [*quelques mots inaudibles*]

JM: Yeah, I understand what you are meaning, it was difficult for Japanese to export these shows in the Occident ... it was a better to sell it to someone who is going to take the images to create an Americanization of the show. And for American television is also for Occident in general so...

IF: Yes, that's correct, absolutely, and you have to tailor it to the American audience and you didn't want to insult anyone and even in the action, we didn't use face skills, because they used to say it's violent. This was ain't to the shoulder. And I remember, [*quelques mots inaudibles*], before they we shoot the final cut the final season yet to cut stuff out, and I was like agonizing like, "ho, you cut all the good stuff".

JM: Actually, this was one of my questions, if you had specific instructions for the shooting of the fight scene? Regarding the violence, cause hmm... Sharon Janis who is an editor of the show, told me that when she was working on the fight scene from Japan, she had to cut many, many of the hits, hmm ... of the blows.

IF: Yes, that's correct, one hundred percent correct, and this was very agonizing, so once we knew we were due to work with it and then we came with other solutions you know. But, the main thing was this, and I remember it. It's to come out, out of the American mentality, you know Americans can be very rigid, very square, come out of the box and to put it in a different box, I'll give you an example. We shot once a fight, and one of the executives, great guy... And... We did a fight, we did things that he can't understand, they jump here, they land here, [*quelques mots inaudibles*], there is no ... there is not... Ha... What the logic? [*quelques mots inaudibles*] In the Japanese footage they jump in Tokyo, they land In Paris, they flipped in London, what are you looking for logic, there is not logic. The logic is the no-logic. [*quelques mots inaudibles*] you are absolutely right, as long as it is entertaining, and that was, I think, for

him some kind of “ho, the logic is not being logical as long as technically it flows”, you know, not too choppy, and its entertainment, that’s the way that it was.

JM: Yeah, about the correspondence of two kinds of footage, I know that Saban Entertainment has made a command to Toei after the forty-first episodes of the show, new costume and fight scene for Japan, why these scenes were not shot by your team at this time? Because you had the capability to...

IF: I don’t know... Don’t you know about every couple of seasons, the uniform change, everything changes, I remember, when I did Power Rangers Zeo. In Power Rangers Zeo, I directed all of the episodes to beginning you know and there were new uniforms, new... Everything was knowing you know. I mean, the reason, everybody wanted to sell toys, cause, you look at *Power Rangers*, it was a big advertisement, half an hour commercial to sell toys, that’s what it was you know, so they tried to take logic to stories and settle. And I think they manage to do it, there is a series running in Japan for so many decades you know. I think it’s still around, no? [*quelques mots inaudibles*]

JM: Those new fight scenes from Japan after the forty-first episode of the show, did they change your way of work?

IF: No, the work was still divided in two units, after fifteen, twenty episodes of the first season, maybe before, I don’t remember, that’s the way we worked, they were two units we were running separately all the time.

JM: you had the opportunity to look at the first pilot before you worked on the show? And did you look all of the Japanese series or not at all

IF: I watched, I don’t know... A lot ... let’s say I had some free time to take a look at them just to ... to understand, to get inspired by them and ... it’s exactly what I told you, that I used to watch them, stories were much better than our stories, just much better, you know...

JM: it’s maybe for another public, another... For Japanese Super Sentai is something very important, they develop the stories of fifty episodes and that’s all...

IF: I think the Japanese stories have more layers, because they were not meant for 3, 4, kids or 8 kids, they have many layers, it’s what I told the stories were darker, the characters were rounded, more complex.

JM: You worked after *Power Ranger Zeo* and *Timeforce* also, did you, did the production model change after?

IF: No, I event went to see what they did in New Zealand, didn't change, I mean, it became better. Better that means that the technology became better, the skill became better, but once, it was determined to work in that direction... It didn't change he just became better...

JM: And so...

There is another thing that you are able to understand if you compare the Japanese way to the American way, and ... it's... The American way working faster, the camera serving the actors. The Japanese way, they understand they are on a screen, they... The camera is here to help them and them to help the camera. So, they understand cameras better than... Than a lot of western actors. They understand hotlines, they understand what to do, understanding that sometimes, if this is your frame, your hands will be here, many western actors [*quelques mots inaudibles*] the Japanese, they don't have this problem, they understand that this. Is your frame and they adapt in a very natural way [*quelques mots inaudibles*] that's why it's much better. And I have this opportunity to go later with a Japanese stunt team [*quelques mots inaudibles*] or... Japanese actors in movies and what they brought is that amazing adaptability to the screen that a lot of western actors do not have it.

JM: A lot of western actors are turning to our image and not to the image...

IF: I think it goes back to, what I said at the beginning, in the forties, let's do the master and let's cover it. Shoot the master... Basically... Hmm... Document the actors if you cut or if you shoot what you needed then, the actor adapts to that composition.

JM: Another question, do you remember which camera you were using on the fight scene and what kind of film?

IF: We used a 16 mm, super 16,

JM: Super 16, OK, cause, I know they were some problems about the 16 mm Japanese, they were shooting in 16 mm and you in super 16...

IF: I don't remember... Honestly I don't remember, I meant, if it was super 16 or 16, I honestly don't know.

JM: but you were in Super 16?

IF: I'm not sure, you know as a director [*quelques mots inaudibles*] and those details if it's 16 or super 16... I'm not concentrated on it. I think of the lens, I think of the composition, I think of the pace, I don't think of ... it's like when you write, if you are like me, a writer, are you writing with a print cell or with a pen, I tell you... In painting it's the same.

JM: I understand, it was twenty years ago you can't remember.

IF: Hmm... But I remember in New Zealand, I meant it was... And I don't remember last season that I did was not too far, before they move to New Zealand... This was 2003 ... 2004... I don't even remember... That it was still film, but in New Zealand this was already... Just, again I don't remember... Witch [*quelques mots inaudibles*] you know... [Isaac parle en français] Et puis moi ça m'est égal tu sais, c'est l'histoire, c'est la composition... C'est l'histoire... [Isaac arrête de parler français]

JM: Do you remember maybe when your work on the show exactly began?

IF: Yes, in 1993.

JM: 1993, OK, at the beginning of the year?

IF: Hmm...

JM: I have some information about February 1993?

IF: Maybe...

JM: Hmm... Maybe one last question... Hmm... Do you... For you, what is the most important to tell about your work on the show?

IF: I think that hmm... Look... This show for me... It was the best... Experimental... Way... Of working. Which means that all my skills, thanks to that show, because, I came in 1988, the end of 1988, did a first movie, a first feature, 1991, 1992, then I came to the show, and I see how much the show let me become better on my skills, because, I directed every day, and, you know, the director has to direct, like the editor has to edit [*quelques mots inaudibles*] I'm a director I don't know... And that show gave me the experience... And there is nothing like experience that experience, because something about the show, whoever work on the show, you can give anyone who works on that show, a script, any script, and they will find a way, very

fast, to tell, the story there in a very economical way and cinematic way, which is really true cinema.

Annexe 2 . Retranscription de l'entretien réalisé par courriel avec SHARON JANIS monteuse de 65 épisodes de *Mighty Morphin Power Rangers* entre 1993 et 1995, 1^{er} au 8 octobre 2018.

Julian Mordelet: What exactly was your role on the editing team?

Sharon Janis : Once the show started running, I was one of usually 2 or 3 editors at a time on the show. I came in a few months before the show began to broadcast when the initial editor was about to leave the show for other projects.

JM: Have you had the opportunity to watch episodes of *Kyoryu Sentai Zyuranger* before starting your work on the American series?

SJ : No.

JM: What material did you use on *Mighty Morphin Power Rangers* to edit the episodes?

SJ : We used digitized film on avid editing systems to edit, and then the production coordinator would take our edit lists to a professional online facility and re-create our edits, add effects, the final music, titles, and whatever was needed to get the show ready for broadcast.

JM: How long before the broadcast of the first episode of the series did the production work begin? At the time of this first broadcast, how many episodes were ready?

SJ : When I worked there, there was a continual flow of production and post-production, at least once the show was picked up for a second season. From what I heard, it had taken Haim Saban eight years to finally find a station willing to make his idea for this show happen, so they didn't know if it would continue past the first season. By the time the show was enthusiastically received and signed for more seasons, I had become the editor of X-Men, which was also produced by Saban. One day, soon after Saban signed their deal with FOX Children's Network for more seasons, I was working with one of the X-Men producers when Haim came into my edit bay and said to him, "You can't have her anymore, we need her for Power Rangers. She's the only one who understands the show." Haim had a great if dry sense of humor, so clearly that was meant to be funny. I told Haim I could edit both shows, but he'd have to pay me twice. He said, "That's a lot of dollars," to which I replied, "That's a lot of hours." So for the next couple years, I edited both shows and eventually also became the associate producer for X-Men.

JM: How did you use Japanese tapes to create an episode of *Mighty Morphin Power Rangers*? As a series to adapt or rather as a raw material?

SJ : We used the Japanese footage as a source of raw materials. Sometimes we'd pull from several different Japanese tapes for a single episode. For the most part, the scriptwriters would select the shots to use, and would write a script for the American scenes, which only had to have enough to do with the Japanese footage to make some sense to viewers. They would also come up with names for the "monsters" that I'm sure you know as a fan of the show. There were a lot of rules in terms of how many building explosions could be shown, or where a kick would have to land in order to be a kick to the shoulder rather than the forbidden kick to the head.

JM: How was the episodes created? One episode at a time, several at the same time?

SJ : It was an ongoing flow. Once an episode was filmed, it would come to editing while more episodes were being filmed. When we started filming our own fight scenes with a professional martial arts director and expert stunt people, they would sometimes film those scenes for more than one episode while all the guys (and if I remember correctly, at least one female stunt people) were assembled for filming.

JM: What were the relationships between the editing team you were part of, and the other teams (music department, post-production, filming, scenarios, etc.)?

SJ : The editing team was the crux of post-production. I had more interaction with the other teams as editor and associate producer of X-Men, so I am trying to separate the two shows. I think for the most part, we were given the elements and edited to them. Music was added in the "online session," but we'd sometimes put similar music on the offline edit so the fight scenes would have a good pace, and would assume the online editor would either use our music or try to match its style and pace.

JM: Remember the temporality of the production of the episodes? Was the script written before/after the reception of Japanese tapes? At what point in the production did American teams shoot the American sequences?

SJ : The scripts were probably always written after the reception of Japanese tapes, since the monsters and interactions of the power rangers in costume had to be adapted into a new storyline that would decide the American filmed scenes.

JM: Have you had to change your way of working during the three seasons of *Mighty Morphin Power Rangers*?

SJ : There were adjustments here and there, like moving buildings a couple times, and working with different producers or directors. Some directors would like to come in for the final polish or while I was editing for the fun of that part of the process and to make sure I used the shots they especially liked. That was fortunate once when the director very politely asked why I hadn't used a really cool shot of a leg swipe during a fight scene, filmed from below. It turns out that our young assistant director had neglected to digitize that shot to my drive, so I hadn't seen it. After that would double-check his digitized scenes to the detailed script notes.

JM: Did you have specific instructions about the editing? Regarding for example the censorship of certain passages of the Japanese version?

SJ : We were just given all the tapes and a script, and it was up to each editor to decide which angles to use and how to cut or intercut different scenes. I think Saban had complete rights to use any of the Japanese footage, which would change over time, which is why the costumes on MMPR would have to change. Most of the Japanese shows were filmed and broadcast in Japan long before we used them in our show. I remember at one point in time when we changed to a new set of costumes and were on a much closer timeline of needing to get the Japanese shows right after they were finished for broadcast in Japan.

JM: Comparing the combat sequences of the Japanese version, and those of the American version, we note that the pace is not the same, the American sequences are generally more cut, was it a directive from the production, an expression of your own sensitivity concerning the editing, maybe both?

SJ : The Japanese footage was more limited, so we didn't have as much opportunity for elaborate editing, aside from intercutting and sometimes repeating certain scenes, like explosions or hits from the megazord or monsters. Once the martial arts director came along (I remember his name as Koichi, but am not sure of the exact spelling—I'm sure you can find his name in the credits), then he would enthusiastically film much more elaborate fight scenes, so we had loads of great angles to work with.

JM: Have you been surprised by the success of *Mighty Morphin Power Rangers*?

SJ : The moment I walked into the editing room and saw a scene of Rita Repulsa on the screen, I said, “this is eye candy,” and knew the show would be a hit, although didn’t know how much it would explode across the world. Also, as you may have read in the memoir I shared, my job with MMPR came as a divine guidance and answer right after completing a previous project and asking Grace to lead me to whatever project I was meant to do next. So I felt the show had a special anointing or blessing for it to have come forth as a clear answer to that prayer.

JM: Just maybe another question about one point that I did not quite understand, overall you had an online server on which the editor assembled the work of all the teams?

SJ : Yes, I actually learned the Avid system early on—edited the first full-length film on one (Beretta’s Island). Had to use resolution 1 to fit it all on a drive, and couldn’t see in one scene that had a visible tripod in a darkish cave. Avid tech helped with various issues, including doing manual notations when the video to film matchback didn’t work properly. Then was hired for MMPR, then X-Men, both on Avid. After the first season of MMPR wrapped was recommended by Avid to train NBC promo producers to use the Avid, which they didn’t really want to do—mainly wanted me to edit for them. So I worked full-time jobs for NBC and X-Men, just down the street, hopping back and forth for long hours (X-Men hours were mostly flexible). Left NBC when MMPR got the next order of seasons. Not sure what you are asking about online. We would receive the footage on a drive with time code, lower resolution, etc., edit it offline, and output our edit lists that the post supervisor would take to the online facility and match each edit with the full resolution film there. Servers were not common then like they are now. Much different technology time.

**Annexe 3 . Retranscription de l'entretien réalisé par courriel avec CHARLES BOWYER
monteur de 68 épisodes de *Mighty Morphin Power Rangers* entre 1993 et 1995,
15 au 16 juillet 2019.**

Julian Mordelet : How did you get the job of editor on *MMPR*? Why did you want to work on this particular show?

Charles Bowyer : I was the first editor to start on the Power Rangers series. Someone had put together a short proof of concept, but I was the first to start working on the actual show. I had been working for a post-production company, Modern Videofilm, in Hollywood. They were buying new non-linear editing systems, AVID Media Composers. These were the first non-linear systems, and I wanted to learn how to edit on them. Power Rangers was to be the company's first project with the new machine. I met with Ronnie Hadar, somehow convinced him I was the right guy for the job, since I really hadn't edited a single camera show before. (I had recently edited a multi-camera sitcom.) Our AVIDs weren't yet operational, so they sent me to Stu Segal Productions, where I started Power Rangers on one of their systems. Their AVID experienced assistant editor, Lee Unkrich, helped me learn how to operate the AVID. We started with 3/4 inch cassettes of what I thought were the most recent version of the Japanese series. The first step was to go through the shows and select all the shots that had the least amount of Japanese in them. No Japanese writing, no Japanese characters, etc. each show would yield about 7–8 minutes of usable footage, usually the majority of the battles with the monsters. I'll get to the next step later. I hope you feel like this is a good start.

[Charles Bowyer n'a pas poursuivi l'entretien]

Annexe 4 . Retranscription de l'entretien réalisé par courriel avec STEWART ST. JOHN scénariste de 30 épisodes de *Mighty Morphin Power Rangers* entre 1993 et 1996, 1^{er} au 13 août 2019.

Julian Mordelet : Under what circumstances were you hired as a writer on the *Mighty Morphin Power Rangers* show? Why did you want to work on this particular series?

Stewart St. John : At the time, I had been hired at Hanna Barbera Studios by founder and animation legend Joseph Barbera to work on the FOX Kids series Tom & Jerry Kids. I would spend hours sitting with Mr. Barbera and working on ideas for the shows, including skits for Droopy & Dripple and Spike & Tyke. We actually cast Mark Hamill (Luke Skywalker in the Star Wars films) to voice one of my characters in a Droopy & Dripple skit. Around that time, I got a call from my agents that there was a live-action superhero series staffing up, and would I be interested? Given that I'd grown up on comic books, animation and all things superhero, I jumped at the chance to be a writer on this new series, which was also on the same network that Tom & Jerry was airing. I met with Saban producer Ellen Levy-Sarnoff, and on a Friday I turned in a sample episode for the series (which would later be known as *Mighty Morphin Power Rangers*)—and by the following Monday I was hired, not only as a writer on the series, but as the story editor for the first season! Ellen Levy-Sarnoff recognized my passion and imagination, and the rest is history!

JM: Did the rapid success of the show during the first season surprise you at the time?

SSJ: I think it surprised everyone. I was just doing what I loved, not thinking much about the success of the show, but just trying to make it the kind of show that I really wanted to see. I was heavily inspired by Marv Wolfman's TEEN TITANS comic book series which I had read as a kid, so my approach to MMPR was to bring a mix of that fun and teen drama to the series. The whole show was really an open canvas at the time, so I just went for it and molded it into the series that I would want to watch.

JM: If I am not mistaken, the writers received the exploitable images of the Japanese series but not the entire episodes? What was your working method for writing episodes?

SSJ: During the first few seasons we actually received the full episodes of the Japanese series, on VHS tapes!! Some of which I still have in a storage vault somewhere. I was fascinated by the dark themes of the original series. But the idea was to stay away from those stories, and

craft entirely new adventures ... so that's what I did. I would then take the footage that had been approved for the episode (culled from the original series), and let it inspire a whole new episode in my mind. For instance, when I saw the eyeball creature in the original Japanese footage, I immediately named the creature "Eye Guy" and built an origin story ... and then worked backwards to create the whole story. Luckily my brain just worked that way.

LITTLE KNOWN FACT: In the "I, EYE GUY" episode, I named Billy young's friend Willy after my real brother WILLIE, who I also got a job as an "extra" on several episodes of MMPR.

LITTLE KNOWN FACT 2: I also got in on the acting-action by writing and playing a cub reporter character on the other series I wrote, V.R. Troopers.

JM: Even before the shooting began (in September 1992), according to the contracts, Saban ordered new images of the witch and her disciples from Toei Company. Did you have access to these images for writing the episodes during the first season? Maybe a videotape with a lot of footage of the witch and her disciple in different situations in addition to the footage from the original series?

SSJ: Yes, I had access to video footage featuring different situations with Rita and her minions, and that was always helpful in crafting the stories. Sometimes the footage was just so limiting, so it really helped!

JM: You contributed to the writing of the two most complex multi-part episodes in terms of recycling the series ("Green With Evil" and Doomsday"), was the writing of these episodes a challenge? Did you think of these episodes as "adaptations" of the Japanese episodes?

SSJ: Here's the story behind the Green With Evil miniseries, which ranked as the highest-rated Fox Kids episodes at the time: early on, during production of the first season, producer Ellen Levy-Sarnoff called me and asked if we could meet at Jerry's Deli in Studio City. When I got there, she handed me the video tapes containing the Japanese footage featuring the Green Ranger character and said "can you please make something out of this?" Apparently she had approached a few other writers, including Gary Glasberg, but nothing was clicking. I took the footage home and over the weekend had a fit of inspiration. I called Ellen and asked her if it would be OK to create a multi-part story. I was a big fan of the TV series DALLAS, and wanted to bring that feeling of drama and cliff-hanging excitement to Power Rangers. Ellen said "sure, do whatever you want", and so I sat down and structured a five-part episode that would

introduce the Green Ranger to the series. I created Tommy to be a love interest for Kimberly, and someone who Rita would use and turn against his new friends. I wanted to do something that had never been done in kids' television, namely a five-part miniseries that treated the subject matter seriously.

JM: If my information is correct, after the first 40 episodes almost all the images from the original Japanese series were already used, Saban Entertainment orders a new batch of images from Toei Company (with 25 new monsters, with new human-sized combat sequences and fights against giant monsters). Do you remember that? Has this changed the way you write episodes of the series (I think of the episodes, “Enter... The Lizzinator” or “The Reign of the Jellyfish” for example)?

SSJ: All I can remember about this is that after the earthquake in 94, we moved the entire production to Santa Clarita ... about 45 miles north of Los Angeles. I remember the day that all the new costumes arrived, and we got to tour them in the parking lot at the production studio and it was incredibly cool.

JM: For the second and third seasons, you used images from other Japanese series. However, you did not use the costumed combat footage (at this time, American episodes contain only about 10% of Japanese images), do you remember why? And most importantly, has it changed the way you work? Were you freer than in the first season to write?

SSJ: I don't really remember why we weren't using as much of the costumed combat footage, though I think it had something to do with the series getting a larger budget so we weren't as tied to the original Japanese footage. As a writer, it freed me up to write more original stories because I wasn't so restricted by the footage!

JM: As a writer on the series, have you been in contact with the censors of Fox Kids? Did you have any specific instructions on writing even from Saban?

SSJ: I don't remember having any specific instructions on writing from Saban. I do remember sitting in a meeting with Haim and I was tasked with coming up with the Power Rangers catchphrase that they would yell out—and I came up with two: “It's Morphenomenal!” and “It's Morphantudenous!” Well, you know which one we went with!

JM: Before working on *Mighty Morphin Power Rangers*, you were mainly working on cartoons. Do you think your experience in this field has encouraged Saban and Ellen Levy-Sarnoff to hire you at the time?

SSJ: Before my work on Power Rangers (I was around 20 at the time!), I had already sold a live-action feature film, was pitching a prime time sci-fi television series to a network, and had adapted a Joan Collins book into a series. Then I landed a contract at Hanna-Barbara doing the Tom & Jerry kids series, both writing episodes and composing songs for the show, which I loved because animation and comic books were such a huge part of my childhood. But I still had a desire to do live action, so when I heard about Saban doing a new live-action series, I was thrilled to be considered. Based on ALL of my work, not just in animation, I was hired to help create what we all know as *Mighty Morphin Power Rangers*!

JM: For the double episode “Doomsday” (39 and 40), at the beginning, was it planned that it would be the last episode of the show? Its structure and the fact that you used the images from the latest episodes of the Japanese show gives the impression of it! In addition, the “final script” of the doomsday part 2 episode you wrote mentions the fact that Rita has been completely defeated (these lines were modified in the final episode). Maybe the show has been renewed, in the meantime?

SSJ: From what I can remember, “Doomsday, Part I and II” was to be the series finale of the show. Because my 5-part “Green With Evil” miniseries had done so well on FOX, Ellen approached me about writing the finale, which I wanted to make into a special two-parter. You have to remember, my approach to writing Power Rangers was to make it the live-action series I would want to watch—like a comic book come to life. Around that time, there was a lot going on behind-the-scenes, lots of negotiating between Saban and the toy company and the network, and then the ratings started coming in, and everyone realized it was such a hit that we continued on and had to shift some things! My memory is a little fuzzy on the exact series of events here, but I do remember there was a lot happening behind-the-scenes.

JM: Were the episodes in full length of the Japanese series you received subtitled in English? Have you looked at all of them? Were you inspired by the story of some Japanese episodes?

SSJ: The full-length episodes were always in Japanese, with no subtitles. I used to watch the entire episodes, unable to understand what they were saying, but able to get the gist of what was happening. It was always so much fun watching the original Japanese shows—and equally

fascinating because they tended to be so much darker than our American version! But I never considered using any of the Japanese stories as episodes, instead I concentrated on doing something totally different and original.

JM: You also worked on Power Rangers: Zeo and VR Trooper, had your way of writing from Japanese images changed in those 2 other shows?

SSJ: The writing approach was still the same on both shows, but as the need to rely on so much Japanese footage waned, I was able to free myself creatively from some of those earlier limitations.

Annexe 5 . Retranscription de l'entretien réalisé par courriel avec JESSE LEE HERNDON [Sirstack] connaisseur de la série *Mighty Morphin Power Rangers* et découvreur de l'existence des images du lot Zyu1.5, 15 au 19 juillet 2019.

Julian Mordelet : How did you learn about the Zyu1.5 batch? In addition, how were you able to make the difference between the images of the Zyu1.5 batch and the images of *Kyoryu Sentai Zyuranger*? A simple comparative analysis between *Kyoryu Sentai Zyuranger* and *Mighty Morphin Power Rangers*? What was your working method?

Jesse Lee Herndon : I started working on Morphylogeny around 2007, with the original unaired pilot version of “Day of the Dumpster ”. I spent the next year or two trying to figure out how to display the analysis on a website and how to properly lay it all out on a page. Once I finished work on that one, I turned to the regular series, with the aired version of “Day of the Dumpster”, and the first hint of Zyu 1.5 came when I ran into a shot of Finster laughing in his workshop with a Pudgy Pig clay sculpture before him. I checked the Zyuranger source for the Pudgy Pig monster for the footage. It wasn't there. I began checking episodes around it, and soon spent days searching each and every episode of Zyuranger to try to find it. I did not. So I just assumed, “this has to be a deleted scene”. So I came up with the terminology (which is still on my site now, even though it's outdated and incorrect) “Zyu Original Footage”. Any shot I found that wasn't in the source Zyuranger, I then listed as a “Zyu Original Footage” shot and numbered each successively as such. By the time I finished the first episode, I realized, by the number of shots of Rita speaking at the camera and speaking what looked to be phonetic English, that these had to be specifically shot footage done by Toei for Saban's use in MMPR. I had been part of the Internet fan community since 1997, originally Usenet newsgroups such as alt.fan.power-rangers and Alt. TV. sentai, but never had I seen anyone suggest original footage was shot for MMPR. It was just right there in front of all of our faces. There have been rumors of Soga Machiko being brought over to the U.S. to film footage for the show (Paul Schrier had said such in the late '90s, but this footage has never been discovered and seems to have been debunked by others), so it wasn't outside the realm of possibility. A few weeks after I published my findings on my site and began to get to work on it, a fan (Tommy Lawson who goes by the user name Batman192) on the Rangercast web forum (later known as Rangercrew) found and posted the contract information. This merely confirmed what I had just found out through my own research of analyzing the episodes. So it was nice that if I hadn't figured it out, someone else would have done so.

JM: As we know, the images of the Zyu1.5 lot come from the amendment to the contract dated 21 September 1992, but in the case of the images of the Zyu2 lot, or the purchase of *Gosei Sentai Dairanger*, there is no reference made in the documents available on the SEC website, how do you explain this?

JLH: I truly have no idea. It's possible that such contracts have been lost? Or are sealed?

JM: Did you participate in the institutionalization of the term “Zyu1.5” to refer to these images of Bandora and her acolytes that do not appear in *Kyoryu Sentai Zyuranger*?

JLH: I came up with “Zyu 1.5” as a name. Back in the late '90s, fellow fan Chris Funaro coined the term “Zyu2” to describe the footage shot by Toei for Saban to use after they had finished using all 50 episodes of Zyuranger, used for the back 20 of MMPR Season 1 into the first part of season 2. “Zyu 1.5” or Zyu Half as I intended it to be called, was just a reference to that, even though it's really more “The Bandora Show” or something to that effect. As I said, I did not know what to call it as I barely understood what it was until the contract came to light.

JM: Personally, I date the production of the Zyu1.5 batch between October 1992 (no Zyu1.5 plans are used in the October 1992 pilot) and mid-February 1993 (Zyu1.5 plans are accurately described in several scripts of the episodes at the time), what do you think? In addition, it seems difficult to me to accurately date the shooting dates of the images of the Zyu2 batch. Probably after the fox ordered new episodes, but I couldn't find any information about it. Do you have any ideas?

JLH: Your Zyu1.5 date seems correct. It had to be after the contract was made, of course, but before the episodes were filmed. As for Zyu2, judging by the foliage in many of the scenes in the footage, it was definitely filmed in the fall of 1993. The exacts, I do not know. I do know that they did not begin filming the Zyu2 used episodes of MMPR Season 1 until around mid to late-December 1993 (“A Pig Surprise”, the first post-40 episode filmed, was being filmed in December 16, 1993, and “Return of an Old Friend, Parts 1 & 2” were being filmed on January 17 1994 (the day of the Northridge Earthquake).

JM: I was wondering, you discovered the Zyu1.5 lot, but according to John Green, the term “Zyu1.5” itself is from him, is it true?

JLH: If he says he came up with “Zyu1.5” as a term, it's entirely possible. I know I did call it “Zyu (half)” (using the half symbol ½) and he may have extrapolated the far easier to type “1.5”

out of that. I've known John for many years and was in contact with him when I was making the discovery back in late 2009/early 2010 so anything is possible.

JM: Yes indeed for the Zyu2 batch I had the same shooting period in mind. You situate the shooting of the episode “A Pig Surprise” on December 16th and “Return of an Old Friend, Parts 1/2” on January 17th, where do you get this information from?

JLH: I had a crew production schedule for “A Pig Surprise” which gave December 16th, 1993 as a date that some of the filming on it occurred. “Return of an Old Friend” I can date due to the Northridge Earthquake in Southern California, as several of the cast (specifically the guy who played Trini’s Dad) said they were filming their scenes on that day and Saban refused to shut down production despite the disaster.

JM: In the Morphylogeny, you systematically specify the episode of *Kyoryu Sentai Zyuranger* from which the shot is taken. For example, for episode 11 (From Whom the Bell Trolls), you indicate that the sequence of appearance of the Zords is a mixture of images of ZYU 2, 3, 14 and 6. How do you determine that a plan itself recycled several times in *Kyoryu Sentai Zyuranger* comes from a particular episode when it is used for *MMPR*? For my part, I have the impression that the American team has mixed the Shugoju appearance plans of episodes 2, 3 and 6 (if we combine these plans, we are entitled to the “complete sequence of appearance of the zords”) and that they use it several times and cutting it off when necessary. What do you think about that?

JLH: Unfortunately, a lot of my specific targeting of what episode was used is pure conjecture. I do believe that many times the Saban editing team would take a sequence from a certain episode or episodes, and then reuse it repeatedly with little variation (such as, as you said, trimming when necessary for time). I would usually defer to the earliest usable footage in a sequence (meaning no Japanese text onscreen, as most first appearances had) when listing, if I knew for a fact it could not come from the main Zyuranger episode being adapted for any given MMPR episode.

JM: Moreover, on this question of the appearance of the zords. On several occasions, the American team puts a longer sequence of appearance than the one present in the corresponding *Kyoryu Sentai Zyuranger* episode. In my opinion, this allows them to save a few seconds on the editing bench (in case of lack of footage for example), what do you think?

JLH: Yes, I agree. Filling time was a major thing for Saban in the earliest episodes (many MMPR episodes are shorter than 20 minutes without commercials!) As I've discovered in my analysis of Saban's VR Troopers (made by many of the same who'd done MMPR season 1), sometimes copying previously put together sequences saved tremendous amounts of time for a show being "stripped" (running up to six days a week).

JM: Maybe one last question, on one of your websites you make available many scripts of MMPR. How did you find them?

JLH: The scripts were mainly ones I bought at the first Power Morphicon Convention in 2007, from Scott Zillner, who is the current owner and operator of Power Morphicon, who had gotten them (and many props) from the former prop master of MMPR to PRWF, Mark Richardson. Shortly afterwards, I purchased more scripts from Jason David Frank (through Scott Zillner), and later a few from Amy Jo Johnson (through Christopher Hayden), and a very few were donation scans.

Annexe 6 . Retranscription de l'entretien réalisé par courriel avec JOHN GREEN [Grnrngr] connaisseur de la série *Mighty Morphin Power Rangers* qui a donné sa dénomination au lot Zyu1.5, 14 au 15 juillet 2019.

Julian Mordelet: How did you learn about the Zyu1.5 batch?

John Green: I don't recall the exact specifics, but I wouldn't be surprised if it was when SirSTACK launched his Morphylogeny footage analysis site. Back in those days, I wasn't as familiar with the entirety of Zyranger as I am now (having yet to actually watch it in its entirety) and while lots of these segments definitely seem out of place when compared to true Zyranger footage now, they might not have stood out so obviously previously.

Julian M: As we know, the images of the Zyu1.5 lot come from the amendment to the contract dated 21 September 1992, but in the case of the images of the Zyu2 lot, or the purchase of *Gosei Sentai Dairanger*, there is no reference made in the documents available on the SEC website, how do you explain this?

JG: I assume that there are either additional documents that have yet to be discovered or for whatever reason were not provided to the SEC. It's possible that Dairanger and Zyu2 were part of some other deal where they were merely a line item.

JM: Did you participate in the institutionalization of the term “Zyu1.5” to refer to these images of Bandora and her acolytes that do not appear in *Kyoryu Sentai Zyuranger*?

JG: Yes, I am actually the origin of the term “Zyu1.5”. As “Zyu2” has long been the commonly accepted name for that footage—based on the largely unfounded belief that the footage could be used for a sequel to Zyranger (i.e. “Zyu1” in movie numbering parlance)—it made sense that this footage, which was shot after Zyranger but before Zyu2, had to go in between. SirSTACK used “Original Zyu Footage” and later “Zyu½”—the former is too wordy and the latter could lead to potential programmatic issues (i.e. not all fonts might have the ½ character defined nor is the character within the 256 ASCII characters) so I went with “Zyu1.5” as that was the next best thing.

JM: You point out in your essay on Zyu2 that it was Chris “Cmdr Crayfish” Funaro who discovered the existence of Zyu2, do you know under what circumstances and when this discovery was made?

JG: I wouldn't say Funaro discovered Zyu2, just that he came up with the term that everyone collectively uses to refer to it (and, that said, it's possible one of his close friends coined the term and he just popularized it). I can't say when the existence of Zyu2 was discovered, short of it being in the 90s. Back then, the overlap of people who were familiar with both MMPR and Zyuranger was still relatively small and it would take someone familiar enough with both to realize that some monsters and battles showed up PR but not in Zyuranger. Due to the availability of Sentai at the time, I suspect it must be someone who was familiar with Zyuranger first.

JM: Personally, I date the production of the Zyu1.5 batch between October 1992 (no Zyu1.5 plans are used in the October 1992 pilot) and mid-February 1993 (Zyu1.5 plans are accurately described in several scripts of the episodes at the time), what do you think? In addition, it seems difficult to me to accurately date the shooting dates of the images of the Zyu2 batch. Probably after the fox ordered new episodes, but I couldn't find any information about it. Do you have any ideas?

JG: I vaguely recall one of the crew at the time having said they were present at the shoot for Zyu1.5 (stands to reason some Saban-representative would have to be), probably at a convention at some point. But I couldn't tell you who said it or when they said it. If I was forced to pick a name, it would have to be Tony Oliver just because he has been the most accessible on the con circuit. That all said, I could be completely misremembering—it stands to reason that I would've included such information on my site. As for Zyu2, it stands to reason it would've had to have been after the first 40 episodes were completed filming and after the series exploded in popularity. It's believed that the footage was filmed while Kakuranger was in production, but the only concrete reasoning for that thinking is that some of the Zyu2 monster costumes that were sold by Disney during the auctions back in 2003 listed their origins as Kakuranger.

Annexe 7 . Rapport entre les trois saisons de *Mighty Morphin Power Rangers*, les quatre phases que nous avons repérées dans son mode de production et l'origine des images japonaises recyclées pendant ces phases.

SAISON CONCERNEE	SAISON 1 Épisodes 1 à 60 28 août 1993 au 23 mai 1994		SAISON 2 Épisodes 61 à 112 21 juillet 1994 au 20 mai 1995		SAISON 3 Épisodes 113 à 155 2 septembre 1995 au 17 février 1996
PHASE REPEREE	Phase 1 (40 épisodes) Épisodes 1 à 40 28 août 1993 au 30 novembre 1993	Phase 2 (30 épisodes) Épisodes 43 à 73 8 février 1994 au 28 septembre 1994	Phase 3 (38 épisodes) Épisodes 74 à 112 3 octobre 1994 au 20 mai 1995	Phase 4 (39 épisodes) Épisodes 116 à 155 11 septembre 1995 au 17 février 1996	
PROVENANCE DES IMAGES JAPONAISES RECYCLEES DURANT LES DIFFERENTES PERIODES	<i>Kyoryu Sentai Zyuranger</i> Lot Zyu1.5	<i>Kyoryu Sentai Zyuranger</i> Lot Zyu1.5 Lot Zyu2 <i>Gosei Sentai Dairanger</i>	<i>Kyoryu Sentai Zyuranger</i> Lot Zyu2 <i>Gosei Sentai Dairanger</i>	<i>Kyoryu Sentai Zyuranger</i> Lot Zyu2 <i>Ninja Sentai Kakuranger</i>	

Annexe 8 . Répartition temporelle des plans en fonction de leurs origines dans seize épisodes de la première phase de *Mighty Morphin Power Rangers*.

Phase 1	GO	USA	KSZ	ZYU1.5	ZYU2	GSD	NSK	GF	TOT	TOTSG	JAPON %	USA %	EP
S1EP01	64	691	422	28	0	0	0	39	1244	1141	39,439 088 52	60,560 911 48	1
S1EP03	64	563	488	18	0	0	0	40	1173	1069	47,333 956 97	52,666 043 03	1
S1EP06	63	711	329	69	0	0	0	40	1212	1109	35,888 187 56	64,111 812 44	1
S1EP09	68	649	448	9	0	0	0	41	1215	1106	41,320 072 33	58,679 927 67	1
S1EP11	57	687	393	43	0	0	0	35	1215	1123	38,824 577 03	61,175 422 97	1
S1EP13	68	749	305	42	0	0	0	41	1205	1096	31,660 583 94	68,339 416 06	1
S1EP16	63	737	364	10	0	0	0	41	1215	1111	33,663 366 34	66,336 633 66	1
S1EP19	68	757	258	21	0	0	0	42	1146	1036	26,930 501 93	73,069 498 07	1
S1EP21	62	413	627	3	0	0	0	40	1145	1043	60,40268456	39,59731544	1
S1EP23	60	624	491	1	0	0	0	39	1215	1116	44,086 021 51	55,913 978 49	1
S1EP26	63	789	296	11	0	0	0	41	1200	1096	28,010 948 91	71,989 051 09	1
S1EP29	61	824	261	0	0	0	0	40	1186	1085	24,055 299 54	75,944 700 46	1
S1EP31	60	566	537	15	0	0	0	37	1215	1118	49,373 881 93	50,626 118 07	1
S1EP33	61	469	621	26	0	0	0	38	1215	1116	57,974 910 39	42,025 089 61	1
S1EP36	56	479	640	7	0	0	0	36	1218	1126	57,460 035 52	42,539 964 48	1
S1EP39	62	479	573	7	0	0	0	37	1158	1059	54,768 649 67	45,231 350 33	1
Total Phase 1	1000	10 187	7053	310	0	0	0	627	19 177	17 550	41,954 415 95	58,045 584 05	16

GO : générique d'ouverture (en secondes)

USA : plans tournés par l'équipe américaine (en secondes)

KSZ : plans issus de *Kyoryu Sentai Zyuranger* (en secondes)

ZYU1.5 : plans issus du lot Zyu1.5 (en secondes)

ZYU2 : plans issus du lot Zyu2 (en secondes)

GSD : plans issus de *Gosei Sentai Dairanger* (en secondes)

NSK : plans issus de *Ninja Sentai Kakuranger* (en secondes)

GF : générique de fin (en secondes)

TOT : durée totale de l'épisode (en secondes)

TOTSG : durée totale de l'épisode sans les génériques (en secondes)

JAPON % : pourcentage d'images d'origine japonaise dans l'épisode

USA % : pourcentage d'images d'origine américaine dans l'épisode

EP : comptabilisation des épisodes

Annexe 9 . Répartition temporelle des plans en fonction de leurs origines dans seize épisodes de la deuxième phase de *Mighty Morphin Power Rangers*.

Phase 2	GO	USA	KSZ	ZYU1.5	ZYU2	GSD	NSK	GF	TOT	TOTSG	JAPON %	USA %	EP
S1EP43	63	676	148	9	286	0	0	36	1218	1119	39,588 918 68	60,411 081 32	1
S1EP46	60	675	191	0	258	0	0	36	1220	1124	39,946 619 22	60,053 380 78	1
S1EP47	61	578	167	4	299	0	0	34	1143	1048	44,847 328 24	55,152 671 76	1
S1EP48	61	706	113	30	273	0	0	36	1219	1122	37,076 648 84	62,923 351 16	1
S1EP49	62	899	196	0	26	0	0	35	1218	1121	19,803 746 65	80,196 253 35	1
S1EP51	64	574	196	11	341	0	0	33	1219	1122	48,841 354 72	51,158 645 28	1
S1EP53	64	690	101	31	279	0	0	35	1200	1101	37,329 700 27	62,670 299 73	1
S1EP55	63	717	116	28	261	0	0	34	1219	1122	36,096 256 68	63,903 743 32	1
S1EP56	64	665	146	15	354	0	0	34	1278	1180	43,6440678	56,3559322	1
S1EP59	66	725	113	14	324	0	0	36	1278	1176	38,350 340 14	61,649 659 86	1
S2EP01	62	1031	67	2	28	0	0	30	1220	1128	8,599 290 78	91,400 709 22	1
S2EP03	73	734	113	0	176	101	0	24	1221	1124	34,697 508 9	65,302 491 1	1
S2EP06	68	827	31	0	272	0	0	22	1220	1130	26,814 159 29	73,185 840 71	1
S2EP09	66	834	43	0	182	71	0	21	1217	1130	26,194 690 27	73,805 309 73	1
S2EP11	76	780	0	0	339	0	0	26	1221	1119	30,294 906 17	69,705 093 83	1
S2EP13	72	760	19	0	203	130	0	23	1207	1112	31,654 676 26	68,345 323 74	1
Total Phase 2	1045	11 871	1760	144	3901	302	0	495	19 518	17 978	33,969 295 81	66,030 704 1 9	16

GO : générique d'ouverture (en secondes)

USA : plans tournés par l'équipe américaine (en secondes)

KSZ : plans issus de *Kyoryu Sentai Zyuranger* (en secondes)

ZYU1.5 : plans issus du lot Zyu1.5 (en secondes)

ZYU2 : plans issus du lot Zyu2 (en secondes)

GSD : plans issus de *Gosei Sentai Dairanger* (en secondes)

NSK : plans issus de *Ninja Sentai Kakuranger* (en secondes)

GF : générique de fin (en secondes)

TOT : durée totale de l'épisode (en secondes)

TOTSG : durée totale de l'épisode sans les génériques (en secondes)

JAPON % : pourcentage d'images d'origine japonaise dans l'épisode

USA % : pourcentage d'images d'origine américaine dans l'épisode

EP : comptabilisation des épisodes

Annexe 10 . Répartition temporelle des plans en fonction de leurs origines dans vingt-et-un épisodes de la troisième phase de *Mighty Morphin Power Rangers*.

Phase 3	GO	USA	KSZ	ZYU1.5	ZYU2	GSD	NSK	GF	TOT	TOTSG	JAPON %	USA %	EP
S2EP16	72	980	10	0	0	101	0	24	1187	1091	10,174 152 15	89,825 847 85	1
S2EP19	65	874	14	0	4	207	0	23	1187	1099	20,473 157 42	79,526 842 58	1
S2EP21	62	964	15	0	35	117	0	23	1216	1131	14,765 694 08	85,234 305 92	1
S2EP23	68	1124	0	0	0	0	0	24	1216	1124	0	100	1
S2EP26	59	1031	31	0	0	55	0	21	1197	1117	7,699 194 27	92,300 805 73	1
S2EP27	62	836	0	0	0	267	0	21	1186	1103	24,206 708 98	75,793 291 02	1
S2EP28	62	787	10	0	3	333	0	21	1216	1133	30,538 393 65	69,461 606 35	1
S2EP29	60	980	39	0	0	117	0	20	1216	1136	13,732 394 37	86,267 605 63	1
S2EP30	79	1059	0	0	0	53	0	25	1216	1112	4,766 187 05	95,233 812 95	1
S2EP31	69	1047	14	0	0	60	0	27	1217	1121	6,601248885	93,39875112	1
S2EP32	61	797	15	0	0	319	0	23	1215	1131	29,53138815	70,46861185	1
S2EP33	68	977	62	0	0	89	0	22	1218	1128	13,386 524 82	86,613 475 18	1
S2EP34	62	988	10	0	0	136	0	20	1216	1134	12,874 779 54	87,125 220 46	1
S2EP35	64	894	53	0	2	183	0	21	1217	1132	21,024 734 98	78,975 265 02	1
S2EP36	63	994	10	0	0	130	0	20	1217	1134	12,345 679 01	87,654 320 99	1
S2EP39	68	1062	0	0	0	13	0	23	1166	1075	1,209 302 326	98,790 697 67	1
S2EP41	64	1042	42	34	0	0	10	26	1218	1128	7,624 113 475	92,375 886 52	1
S2EP42	73	854	37	5	74	120	11	24	1198	1101	22,434 150 77	77,565 849 23	1
S2EP46	59	873	158		11	96		19	1216	1138	23,286 467 49	76,713 532 51	1
S2EP49	60	1024	10	0	0	92	0	20	1206	1126	9,058 614 565	90,941 385 44	1
S2EP51	71	1043	0	0	0	68	0	25	1207	1111	6,120 612 061	93,879 387 94	1
Total Phase 3	1371	20 230	530	39	129	2556	21	472	25 348	23 505	13,933 205 7	86,066 794 3	21

GO : générique d'ouverture (en secondes)

USA : plans tournés par l'équipe américaine (en secondes)

KSZ : plans issus de *Kyoryu Sentai Zyuranger* (en secondes)

ZYU1.5 : plans issus du lot Zyu1.5 (en secondes)

ZYU2 : plans issus du lot Zyu2 (en secondes)

GSD : plans issus de *Gosei Sentai Dairanger* (en secondes)

NSK : plans issus de *Ninja Sentai Kakuranger* (en secondes)

GF : générique de fin (en secondes)

TOT : durée totale de l'épisode (en secondes)

TOTSG : Durée totale de l'épisode sans les génériques (en secondes)

JAPON % : pourcentage d'images d'origine japonaise dans l'épisode

USA % : pourcentage d'images d'origine américaine dans l'épisode

EP : comptabilisation des épisodes

Annexe 11 . Répartition temporelle des plans en fonction de leurs origines dans vingt-six épisodes de la quatrième phase de *Mighty Morphin Power Rangers*.

Phase 4	GO	USA	KSZ	ZYU1.5	ZYU2	GSD	NSK	GF	TOT	TOTSG	JAPON %	USA %	EP
S3EP06	67	1073	0	0	0	0	64		1204	1137	5,628 847 845	94,371 152 15	1
S3EP09	66	975	0	0	0	0	140	24	1205	1115	12,556 053 81	87,443 946 19	1
S3EP10	68	1043	0	0	0	0	70	24	1205	1113	6,289 308 176	93,710 691 82	1
S3EP11	64	1009	2	0	0	1	107	21	1204	1119	9,830 205 541	90,169 794 46	1
S3EP12	64	1047	3	0	0	1	71	19	1205	1122	6,684 491 979	93,315 508 02	1
S3EP13	62	973	9	0	0	0	145	17	1206	1127	13,664 596 27	86,335 403 73	1
S3EP14	63	984	20	0	0	0	120	17	1204	1124	12,455 516 01	87,544 483 99	1
S3EP15	64	1025	0	0	0	5	91	21	1206	1121	8,563 782 337	91,436 217 66	1
S3EP16	72	1143	0	0	0	0	0	22	1237	1143	0	100	1
S3EP17	65	1094	0	0	0	0	7	21	1187	1101	0,635785649	99,36421435	1
S3EP20	74	1108	0	0	0	0	0	26	1208	1108	0	100	1
S3EP23	68	1118	0	0	0	0	0	19	1205	1118	0	100	1
S3EP26	61	1038	1	0	0	0	86	20	1206	1125	7,733333333	92,26666667	1
S3EP29	65	954	0	0	0	0	165	21	1205	1119	14,74530831	85,25469169	1
S3EP30	60	797	6	0	0	1	290	21	1175	1094	27,148 080 44	72,851 919 56	1
S3EP33	61	1108	1	0	0	13	1	22	1206	1123	1,335 707 925	98,664 292 07	1
S3EP34	61	1112	14	0	0	0	0	23	1210	1126	1,243 339 254	98,756 660 75	1
S3EP35	64	925	0	0	0	0	193	24	1206	1118	17,262 969 59	82,737 030 41	1
S3EP36	63	1004	0	0	0	0	116	22	1205	1120	10,357 142 86	89,642 857 14	1
S3EP37	57	940	0	0	0	0	186	22	1205	1126	16,518 650 09	83,481 349 91	1
S3EP38	60	1073	1	0	0	0	47	24	1205	1121	4,281 891 169	95,718 108 83	1
S3EP39	60	915	0	0	0	10	197	23	1205	1122	18,449 197 86	81,550 802 14	1
S3EP40	64	914	0	0	0	0	201	26	1205	1115	18,026 905 83	81,973 094 17	1
S3EP41	62	1121	0	0	0	0	0	23	1206	1121	0	100	1
S3EP42	62	1118	0	0	0	0	1	24	1205	1119	0,089 365 505	99,910 634 5	1
S3EP43	62	924	0	0	0	0	198	21	1205	1122	17,647 058 82	82,352 941 18	1
Total Phase 4	1659	26 535	57	0	0	31	2496	547	31 325	29 119	8,873 931 11	91,126 068 89	26

GO : générique d'ouverture (en secondes)

USA : plans tournés par l'équipe américaine (en secondes)

KSZ : plans issus de *Kyoryu Sentai Zyuranger* (en secondes)

ZYU1.5 : plans issus du lot Zyu1.5 (en secondes)

ZYU2 : plans issus du lot Zyu2 (en secondes)

GSD : plans issus de *Gosei Sentai Dairanger* (en secondes)

NSK : plans issus de *Ninja Sentai Kakuranger* (en secondes)

GF : générique de fin (en secondes)

TOT : durée totale de l'épisode (en secondes)

TOTSG : durée totale de l'épisode sans les génériques (en secondes)

JAPON % : pourcentage d'images d'origine japonaise dans l'épisode

USA % : pourcentage d'images d'origine américaine dans l'épisode

EP : comptabilisation des épisodes

Annexe 12. Synthèse des données récoltées concernant la répartition temporelle des plans en fonction de leurs origines dans soixante-dix-neuf épisodes de *Mighty Morphin Power Rangers*.

Synthèse Phase 1 à 4	USA%	KSZ%	ZYU1.5%	ZYU2%	GSD%	NSK%	TOTSG%	JAPON%	USA%	EP
Phase 1	58,04	40,18	1,76	0	0	0	100	41,95	58,04	16
Phase 2	66,03	9,78	0,80	21,69	1,67	0	100	33,96	66,03	16
Phase 3	86,06	2,25	0,16	0,54	10,87	0,08	100	13,93	86,06	21
Phase 4	91,12	0,19	0	0	0,10	8,57	100	8,87	91,12	26
Synthèse des périodes	USA%	KSZ%	ZYU1.5%	ZYU2%	GSD%	NSK%	TOTSG%	JAPON%	USA%	EP
Total Phase 2 période 1 (S1EP43-S1EP60)	61,45	13,23	1,26	24,04	0	0	100	38,54	61,45	10
Total Phase 2 période 2 (S2EP01-S2EP13)	73,64	4,04	0,02	17,79	4,47	0	100	26,35	73,64	6
Total Phase 4 période 1 (S3EP04-S3EP33)	92,07	0,23	0	0	0,11	7,57	100	7,92	92,07	16
Total Phase 4 période 2 (S3EP34-S3EP43)	89,61	0,13	0	0	0,08	10,16	100	10,38	89,61	10

USA % : pourcentage de plans tournés par l'équipe américaine
KSZ % : pourcentage de plans issus de *Kyoryu Sentai Zyuranger*
ZYU1.5% : pourcentage de plans issus du lot Zyu1.5
ZYU2 % : pourcentage de plans issus du lot Zyu2
GSD % : pourcentage de plans issus de *Gosei Sentai Dairanger*

NSK % : pourcentage de plans issus de *Ninja Sentai Kakuranger*
TOTSG % : durée totale de l'épisode sans les génériques (en pourcents)
JAPON % : pourcentage d'images d'origine japonaise dans l'épisode
USA % : pourcentage d'images d'origine américaine dans l'épisode
EP : comptabilisation des épisodes

Annexe 13 . Relevés de données concernant les épisodes de la série *Kyoryu Sentai Zyuranger*.

Épisode concerné	Bandora et ses acolytes sont mis en scène dans le Bandora Palace	Présence d'une séquence de Bandora qui intervient personnellement sur terre	Présence d'une séquence de combat costumé	S'il y a une séquence de combat contre les monstres géants, Bandora utilise-t-elle son sceptre pour rendre son monstre gigantesque ?	Présence d'une séquence d'arrivée des Shugojus	Présence d'une séquence de combat contre les monstres géants	Présence d'une séquence de Bandora qui réagit en fin d'épisode aux événements s'étant déroulés durant celui-ci	Comparatif : si l'épisode contient une séquence de combat contre les monstres géants, contient-il une séquence d'apparition des Shugojus ?
S1EP01	1	1	1	0	0	0	0	0
S1EP02	1	1	1	0	1	1	0	0
S1EP03	1	0	1	1	1	1	1	0
S1EP04	1	1	1	1	0	0	0	0
S1EP05	1	0	1	1	1	0	0	1
S1EP06	1	0	1	1	1	1	1	0
S1EP07	1	0	1	1	1	1	0	0
S1EP08	1	0	1	0	0	0	0	0
S1EP09	0	1	0	1	0	1	0	-1
S1EP10	1	1	1	1	1	1	0	0
S1EP11	1	1	1	0	1	1	1	0
S1EP12	1	0	1	1	1	1	0	0
S1EP13	1	0	1	0	0	0	1	0
S1EP14	1	1	1	1	1	1	1	0
S1EP15	1	1	1	1	1	1	1	0
S1EP16	1	0	1	1	1	1	0	0
S1EP17	1	0	1	0	1	1	0	0
S1EP18	1	1	1	0	0	0	1	0

Épisode concerné	Bandora et ses acolytes sont mis en scène dans le Bandora Palace	Présence d'une séquence de Bandora qui intervient personnellement sur terre	Présence d'une séquence de combat costumé	S'il y a une séquence de combat contre les monstres géants, Bandora utilise-t-elle son sceptre pour rendre son monstre gigantesque ?	Présence d'une séquence d'arrivée des Shugojus	Séquence de combat contre les monstres géants	Présence d'une séquence de Bandora qui réagit en fin d'épisode aux événements s'étant déroulés durant celui-ci	Comparatif : si l'épisode contient une séquence de combat contre les monstres géants, contient-il une séquence d'arrivée des Shugojus ?
S1EP19	1	1	1	0	0	0	1	0
S1EP20	1	1	1	1	1	1	1	0
S1EP21	1	0	0	0	0	1	1	-1
S1EP22	1	0	1	0	0	1	0	-1
S1EP23	1	0	0	0	1	1	0	0
S1EP24	1	0	1	0	0	1	0	-1
S1EP25	1	0	1	1	1	1	0	0
S1EP26	1	0	1	0	0	0	0	0
S1EP27	1	0	1	1	1	1	0	0
S1EP28	1	1	1	1	1	1	1	0
S1EP29	1	0	1	1	1	1	1	0
S1EP30	1	1	1	0	1	1	1	0
S1EP31	0	1	1	0	1	1	1	0
S1EP32	1	1	1	0	0	1	0	-1
S1EP33	1	0	1	0	0	0	0	0
S1EP34	1	1	1	1	1	1	1	0
S1EP35	1	0	1	1	1	1	0	0
S1EP36	1	0	1	1	1	1	0	0
S1EP37	1	0	1	1	1	1	0	0
S1EP38	1	0	1	1	1	1	0	0
S1EP39	1	1	1	1	1	1	0	0

Épisode concerné	Bandora et ses acolytes sont mis en scène dans le Bandora Palace	Présence d'une séquence de Bandora qui intervient personnellement sur terre	Présence d'une séquence de combat costumé	S'il y a une séquence de combat contre les monstres géants, Bandora utilise-t-elle son sceptre pour rendre son monstre gigantesque ?	Présence d'une séquence d'arrivée des Shugojus	Présence d'une séquence de combat contre les monstres géants	Présence d'une séquence de Bandora qui réagit en fin d'épisode aux événements s'étant déroulés durant celui-ci	Comparatif : si l'épisode contient une séquence de combat contre les monstres géants, contient-il une séquence d'arrivée des Shugojus ?
S1EP40	1	1	1	0	0	1	0	-1
S1EP41	1	1	1	0	1	1	0	0
S1EP42	0	0	1	0	0	1	0	-1
S1EP43	1	0	1	0	0	1	0	-1
S1EP44	1	0	1	1	1	1	0	0
S1EP45	1	0	1	1	1	1	0	0
S1EP46	1	0	1	0	0	0	0	0
S1EP47	1	1	1	0	1	1	1	0
S1EP48	1	1	0	0	1	1	0	0
S1EP49	1	0	0	0	0	1	1	-1
S1EP50	1	0	0	0	1	1	1	0
Total	47	21	44	24	32	40	18	-8
Total pourcentage	94	42	88	60	64	80	36	80

Annexe 14 . Relevés de données concernant la première phase du mode de production de *Mighty Morphin Power Rangers* (épisodes 1 à 40).

Grille pour la lecture des données

De manière générale : 1 = Oui ; 0 = Non

A : présence de plans dans le Bandora Palace issus de *Kyoryu Sentai Zyuranger* et/ou du lot Zyu1.5

- Si l'épisode contient des plans issus d'épisodes multiples de *Kyoryu Sentai Zyuranger*, l'annotation « EM » est ajoutée
- Si l'épisode contient des plans dans le Bandora Palace issus de son/ses épisodes « miroirs », le numéro du/des épisodes japonais sont ajoutés entre parenthèses
- Si l'épisode contient des images de Bandora issues du lot Zyu1.5, l'annotation « +1,5 » est ajoutée

B : présence de plans Zyu1.5 dans les séquences qui se déroulent dans le palais de Rita Repulsa

C : présence et provenance de séquences de combats costumés issues de *Kyoryu Sentai Zyuranger*. Entre parenthèses figure le numéro du/des épisodes japonais dont les images sont majoritairement issues

D : présence et provenance de séquences de combats contre les monstres géants issues de *Kyoryu Sentai Zyuranger*. Entre parenthèses figure le numéro du/des épisodes japonais dont les images sont majoritairement issues

E : s'il y a une séquence de combat contre les monstres géants, Rita Repulsa utilise-t-elle son sceptre pour rendre son monstre gigantesque ?

F : présence de plans du lot Zyu1.5 dans les séquences où Rita Repulsa utilise son sceptre pour rendre son monstre gigantesque

G : présence et provenance d'une séquence de Rita Repulsa qui réagit à sa défaite en fin d'épisode

- Si la séquence contient des plans issus d'épisodes multiples de *Kyoryu Sentai Zyuranger*, l'annotation « EM » est ajoutée.
- Si la séquence contient des plans dans le Bandora Palace issus de son/ses épisodes « miroirs », le numéro du/ des épisodes japonais sont ajoutés entre parenthèses.
- Si la séquence contient des images de Bandora issues du lot Zyu1.5, l'annotation « +1.5 » est ajoutée.

H : présence de plans du lot Zyu1.5 dans les séquences de Rita Repulsa qui réagit à sa défaite en fin d'épisode

I : présence de séquences de Rita Repulsa qui réagit à sa défaite en fin d'épisode composées exclusivement de plans du lot Zyu1.5

J : présence et provenance de plans de Rita Repulsa qui intervient personnellement sur terre. Entre parenthèses figure le numéro du/des épisodes japonais dont les images sont majoritairement issues.

K : en se fondant sur les séquences de combats présentes dans l'épisode, quel est son épisode miroir de *Kyoryu Sentai Zyuranger*? Le numéro du/des épisodes japonais sont inscrits entre parenthèses.

L : l'épisode dispose d'un seul épisode miroir

M : l'épisode dispose de deux épisodes miroirs ou plus

N : si des images de Bandora issues de *Kyoryu Sentai Zyuranger* sont présentes dans l'épisode, certaines d'entre elles proviennent elles du/des épisodes miroirs ?

O : présence de plans de *Kyoryu Sentai Zyuranger* altérés dans le Viewing Globe

P : Morphing Call employé pour raccorder deux séquences censées se dérouler dans le même espace

Relevés de données concernant la première phase du mode de production de *Mighty Morphin Power Rangers* (épisodes 1 à 40).

PHASE 1	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
S1EP01	EM (01)	1	(01)	EM	1	1	+1,5	1	1	(01)	(01)	1	0	1	1	1
S1EP02	EM (02)	1	(02)	(02)	0	0	EM(02)	0	0	0	(02)	1	0	1	1	0
S1EP03	EM (03)	1	(03/04)	(03)	1	0	+1.5	1	1	0	(03/04)	0	1	1	0	0
S1EP04	EM (05)	1	(05/06)	(06)	1	0	+1.5	1	1	0	(05/06)	0	1	1	1	0
S1EP05	EM (07)	1	(07)	(07)	1	0	+1.5	1	1	0	(07)	1	0	1	0	1
S1EP06	EM (08)	1	(08)	Non	0	0	+1,5	1	1	0	(08)	1	0	1	1	0
S1EP07	EM (10)	1	(09/10)	(09/1	1	0	+1,5	1	1	(09)	(09/10)	0	1	1	1	1
S1EP08	EM (12)	1	(12)	(12)	1	0	Non	1	1	0	(12)	1	0	1	1	0
S1EP09	EM (14)	1	(14)	(14)	0	0	EM	0	0	0	(14)	1	0	1	1	0
S1EP10	EM (15)	1	(15)	(15)	1	0	+1,5	1	1	EM(15)	(15)	1	0	1	1	1
S1EP11	EM (16)	1	(16)	(16)	1	0	+1,5	1	1	0	(16)	1	0	1	0	1
S1EP12	EM (26)	1	(26)	Non	0	0	+1,5	1	1	0	(26)	1	0	1	1	0
S1EP13	EM (33)	1	(33)	Non	0	0	(13/22)	0	0	0	(33)	1	0	1	1	0
S1EP14	EM (13)	1	(13)	Non	0	0	EM+1.5	1	0	0	(13)	1	0	1	1	0
S1EP15	EM (35)	1	(35)	(35)	1	0	(35)	0	0	0	(35)	1	0	1	1	0
S1EP16	EM (11)	1	(11)	(11)	0	0	(11)	0	0	(11/39)	(11)	1	0	1	0	0
S1EP17	EM (17)	1	(17)	(17)	1	1	Non	0	0	0	(17)	1	0	1	1	0
S1EP18	EM (18)	1	(18)	Non	0	0	Non	0	0	(18)	(18)	1	0	1	0	0
S1EP19	EM (19)	1	(19)	Non	1	1	Non	0	0	0	(19)	1	0	1	1	0
S1EP20	EM (20)	1	(20)	(20)	1	0	(20)	0	0	(20)	(20)	1	0	1	1	0
S1EP21	EM (21)	1	(22)	(21/2	0	0	+1,5	1	1	0	(21/22)	0	1	1	0	1
S1EP22	EM (24)	1	(24)	(24)	1	0	+1,5	1	1	0	(24)	1	0	1	1	0
S1EP23	EM (25)	1	(25)	(25)	1	0	Non	0	0	0	(25)	1	0	1	0	1
S1EP24	EM (27)	1	(27)	(27)	1	0	+1,5	1	1	0	(27)	1	0	1	1	0
S1EP25	EM (28)	1	(28)	(28/2	1	0	+1,5	1	1	(28)	(28/29)	0	1	1	0	0
S1EP26	EM (29)	1	(29)	Non	0	0	+1,5	1	1	0	(29)	1	0	1	1	1
S1EP27	EM+1.5	1	(34)	(34)	1	0	+1,5	1	1	(34)	(34)	1	0	0	0	0

PHASE 1	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
S1EP28	EM (30)	1	(30)	(30/3	0	0	Non	0	0	(30/31)	(30/31)	0	1	1	0	1
S1EP29	EM	0	EM	(31)	0	0	(31)	0	0	(31)	(31)	1	0	0	0	0
S1EP30	EM (36)	1	(36)	(36)	1	0	Non	0	0	0	(36)	1	0	1	0	0
S1EP31	EM (37)	1	(37)	(37)	1	1	(37)	0	0	0	(37)	1	0	1	0	0
S1EP32	EM+1.5	1	(38)	(23/3	0	0	+1,5	1	1	0	(23)	0	1	0	0	1
S1EP33	EM (39)	1	(39)	(39)	1	0	+1,5	1	1	(39)	(39)	1	0	1	1	0
S1EP34	EM (40/41)	0	(40/41)	(41)	0	0	Non	0	0	0	(41)	1	0	1	0	0
S1EP35	EM (40/41)	1	Non	(41/4	0	0	+1,5	1	1	0	(41/42)	0	1	1	1	0
S1EP36	EM (43)	1	(43)	(43)	0	0	(22)	0	0	0	(43)	1	0	1	1	0
S1EP37	EM(45)	0	(45)	(45)	1	0	(02)	0	0	0	(45)	1	0	1	1	1
S1EP38	EM (46)	1	(46)	Non	0	0	+1,5	1	1	0	(46)	1	0	1	0	0
S1EP39	EM (47/48)	1	Non	(47/4	0	0	(48)	0	0	(48)	(47/48)	0	1	1	1	0
S1EP40	EM (49)	1	Non	(47/4	0	0	(50)	0	0	0	(48/49/50)	0	1	1	1	0
Total	100	37	37	32	21	4	32	21	20	12		30	10	37	24	11
Total %	100	92,5	92,5	80	65,62	19,05	80	65,6	95,2	30		75	25	92,5	60	27,5

Annexe 15 . Comparatif entre la durée de la séquence d'arrivée des Zords dans un épisode de *Mighty Morphin Power Rangers* et la durée de la séquence d'arrivée des Shugojus dans l'épisode de *Kyoryu Sentai Zyuranger* dont est issue la séquence de combat contre les monstres géants utilisée dans l'épisode américain.

Épisode de <i>Mighty Morphin Power Rangers</i> dans lequel la séquence de combat contre les monstres géants intervient	Durée de la séquence d'arrivée des Dinozords, Dragonzord et de Titanus dans l'épisode de <i>Mighty Morphin Power Rangers</i> (en secondes)	Durée de la séquence d'arrivée des Shugojus dans l'épisode de <i>Kyoryu Sentai Zyuranger</i> dont est tirée la séquence de combat contre les monstres géant utilisée dans l'épisode de <i>Mighty Morphin Power Rangers</i> (en secondes)	Épisode de <i>Kyoryu Sentai Zyuranger</i> dont est issue la séquence de combat contre les monstres géants utilisée dans l'épisode de <i>Mighty Morphin Power Rangers</i> . Si une telle séquence n'apparaît pas dans l'épisode japonais, la séquence est neutralisée pour le calcul final.	Total
S1EP01 : « Day of the Dumpster »	26 : Dinozords	0	Séquence de combat tirée de plusieurs épisodes de KSZ	0
S1EP02 : « High Five »	9 : Dinozords (Tyrannozord seulement)	12 : Shugojus (Tyrannozord seulement)	S1EP02 « Fukkatsu »	0
S1EP03 : « Teamwork »	51 : Dinozords	87 : Shugojus	S1EP03 « Tatakae Zetsubo no Daichi »	0
S1EP04: « A Pressing Engagement »	38: Dinozords	26 : Shugojus	S1EP06 « Tate!! Daijujin »	1
S1EP05 : « Different Drum »	32 : Dinozords	20 : Shugojus	S1EP07 « Mieru, Mieru »	1
S1EP06 : « Food Fight »	0	0	Pas de séquence de combat contre les monstres géants	0
S1EP07: « Big Sister »	41: Dinozords	2 : Shugojus	S1EP10 « « Saru wa Mo Iya! »	1
S1EP08: « One Eye Guy »	27: Dinozords	2 : Shugojus	S1EP12 « Papa wa Kyuketsuki!?! »	1
S1EP09: « For Whom the Bell Tolls	37: Dinozords	8 : Shugojus	S1EP14 « Chiisaku Naare! »	1
S1EP10: « Happy Birthday Zack »	52: Dinozords	2 : Shugojus	S1EP15 « Yabure ! Ankoku Cho Ken »	1
S1EP11: « No Clowning Around »	33: Dinozords	20 : Shugojus	S1EP16 « Kushami Dai Sakusen »	1
S1EP12: « Power Rangers Punks »	0	0	Pas de séquence de combat contre les monstres géants	0
S1EP13 : « Peace, Love and Woe »	0	0	Pas de séquence de combat contre les monstres géants	0
S1EP14 : « Foul Play in the Sky »	0	0	Pas de séquence de combat contre les monstres géants	0
S1EP15: « Dark Warrior »	17: Dinozords	2 : Shugojus	S1EP35 « Ninja Senshi Boi »	1
S1EP16: « Switching Places »	34: Dinozords	2 : Shugojus	S1EP11 « Goshujin-sama! »	1
S1EP17: « Green With Evil, Part 1 : Out of Control »	28: Dinozords	3 : Shugojus	S1EP17 « Rokuninme no Eiyu »	1

Épisode de <i>Mighty Morphin Power Rangers</i> dans lequel la séquence de combat contre les monstres géants intervient	Durée de la séquence d'arrivée des Dinozords, Dragonzord et de Titanus dans l'épisode de <i>Mighty Morphin Power Rangers</i> (en secondes)	Durée de la séquence d'arrivée des Shugojus dans l'épisode de <i>Kyoryu Sentai Zyuranger</i> dont est tirée la séquence de combat contre les monstres géants utilisée dans l'épisode de <i>Mighty Morphin Power Rangers</i> (en secondes)	Épisode de <i>Kyoryu Sentai Zyuranger</i> dont est issue la séquence de combat contre les monstres géants utilisée dans l'épisode de <i>Mighty Morphin Power Rangers</i> . Si une telle séquence n'apparaît pas dans l'épisode japonais, la séquence est neutralisée pour le calcul final.	Total
S1EP18 : « Green With Evil, Part 2 : Jason's Battle »	37 : Dinozords	0	S1EP18 « Nikushimi no Kyodai Ken »	1
S1EP19: « Green With Evil, Part 3 : The Rescue »	0	0	Pas de séquence de combat contre les monstres géants	0
S1EP20: « Green With Evil, Part 4 : Eclipsing Megazord »	2: Dinozords	3 : Shugojus	S1EP20 « Daijūjin Saigo no Hi »	0
S1EP21: « Green With Evil, Part 5 : Breaking the Spell »	0	0	Pas de séquence de combat contre les monstres géants	0
S1EP22: « The trouble With Shellshock »	11 : Tyrannozord/14 : Dragonzord	0	S1EP24 « Kame de Mannen »	1
S1EP23: « Itsy Bitsy Spider »	35 : Dinozords	2 : Shugojus	S1EP25 « Akuma no Sumu Koen »	1
S1EP24: « The Split Flower »	15 : Dinozords/12 : Dragonzord	5 : Shugojus/7 : Dragon Ceasar	S1EP27 « Mei o Tabetai »	1
S1EP25: « Life's Masquerade »	14: Dinozords/5 : Dragonzord	(KSZ28) 2 : Shugojus/(KSZ29) 6 : Dragon Ceasar	S1EP28 « Dai Kaizo ! Nengo Ju » et S1EP29 « Nazo!? Osou Jukishin »	1
S1EP26: « Gung Ho! »	0	0	Pas de séquence de combat contre les monstres géants	0
S1EP27 : « Wheel of Misfortune »	33 : Dinozords/18 : Dragonzord/3 : Titanus	2 : Shugojus/7 : Dragon Ceasar/0 : King Brachio	S1EP34 « Burai Ikite ! »	1
S1EP28: « Island of Illusion, Part 1 »	42: Dinozords	2 : Shugojus	S1EP30 « Satan ga Kuru!! »	1
S1EP29: « Island of Illusion, Part 2 »	6: Titanus	6 : King Brachio	S1EP31 « Fukkatsu ! Kyukyoku no Kami »	0
S1EP30: « The Rockstar »	19 : Dinozords	2 : Shugojus	S1EP36 « Kudake! Shi no Kagami »	1
S1EP31: « Calamity Kimberly »	24: Dinozords/18 : Dragonzord/ 10 s : Pterodactyle/2: Titanus	6 : Shugojus/6 : Dragon Ceasar/2 : Pterodactyle/1 : King Brachio	S1EP37 « Kyoryu ga Umareru »	1
S1EP32: « A Star Is Born »	18: Dinozords/6 : Dragonzord	2 : Shugojus/6 : Dragon Ceasar	S1EP38 « Mei-hime Shichihenge »	1
S1EP33: « The Yolks on You »	35: Dinozords/18 : Dragon Ceasar – 2 : Titanus	2 : Shugojus/6 : Dragon Ceasar	S1EP39 « Chitei Ju no Namida... »	1

Épisode de <i>Mighty Morphin Power Rangers</i> dans lequel la séquence de combat contre les monstres géants intervient	Durée de la séquence d'arrivée des Dinozords, Dragonzord et de Titanus dans l'épisode de <i>Mighty Morphin Power Rangers</i> (en secondes)	Durée de la séquence d'arrivée des Shugojus dans l'épisode de <i>Kyoryu Sentai Zyuranger</i> dont est tirée la séquence de combat contre les monstres géants utilisée dans l'épisode de <i>Mighty Morphin Power Rangers</i> (en secondes)	Épisode de <i>Kyoryu Sentai Zyuranger</i> dont est issue la séquence de combat contre les monstres géants utilisée dans l'épisode de <i>Mighty Morphin Power Rangers</i> . Si une telle séquence n'apparaît pas dans l'épisode japonais, la séquence est neutralisée pour le calcul final.	Total
S1EP34 : « The Green Candle, Part 1 »	32 : Dinozords/17 : Dragon Ceasar	19 : Shugojus	S1EP41 « Moe yo Burai ! »	1
S1EP35: « The Green Candle, Part 2 »	2 : Dinozords/22 : Dragonzord/ 3 s : Titanus	0	S1EP42 « Burai Shisu... »	1
S1EP36: « The Birds of a Feather”	2: Dinozords – 18 : Dragonzord/ 6 s : Titanus	2 : Shugojus	S1EP43 « Yomigaere! Jusoken »	1
S1EP37: « Clean-Up Club »	0	2: Shugojus	S1EP45 « Bakayaro Shonen »	0
S1EP38 : « A Bad Reflection on You »	0	0	Pas de séquence de combat contre les monstres géants	0
S1EP39 : « Doomsday, Part 1 »	31 : Dinozords/18 : Dragonzord	6 : Dragon Ceasar/2 : Shugojus	S1EP48 « Yami Kara no Musuko »	1
S1EP40: « Doomsday, Part 2 »	2 : Dinozords/12 : Dragonzord/23 : Dinozords/6 : Dragonzord/2 : Titanus	25 : Shugojus/6 : Dragon Ceasar/2 : King Brachio	S1EP50 « Kyoryu Banzai »	1
Totaux				
Total positif : La séquence de MMPR est plus longue que la séquence de son épisode miroir de KSZ				26
Total égal : La séquence de MMPR est de longueur égale à la séquence de son épisode miroir de KSZ				1
Total Négatif : La séquence de MMPR est moins longue que la séquence de son épisode miroir de KSZ				4
Total neutralisé : Épisodes non comptabilisés dans le calcul (pas de séquence de combat contre les monstres géants dans l'épisode miroir)				9
Total apparition				31
Total positif/Total Apparition : pourcentage				83,870 967 7 4

Annexe 16 . Comparatif entre la durée de la séquence d'assemblage des Zords dans un épisode de *Mighty Morphin Power Rangers* et la durée de la séquence d'assemblage des Shugojus dans l'épisode de *Kyoryu Sentai Zyuranger* dont est issue la séquence de combat contre les monstres géants utilisée dans l'épisode américain.

Épisode de <i>Mighty Morphin Power Rangers</i> dans lequel la séquence de combat contre les monstres géants intervient	Durée de la séquence d'assemblage du Megazord Tank Mode (MTM), Megazord Battle Mode (MBM), Dragonzord Battle Mode (DBM), Mega Dragonzord (MDZ) et Ultrazord (UZ) (en secondes)	Durée de la séquence d'assemblage du Daizyuzin Dino Tank, Daizyuzin Battle Mode (DBM), Goryuzin (GOU), Zyutei Daizyuzin (ZD) et Ultimate Daizyuzin (UD) dans l'épisode de <i>Kyoryu Sentai Zyuranger</i> dont est tirée la séquence de combat contre les monstres géants utilisée dans <i>Mighty Morphin Power Rangers</i> (en secondes)	Épisode de <i>Kyoryu Sentai Zyuranger</i> dont est issue la séquence de combat contre les monstres géants utilisée dans l'épisode de <i>Mighty Morphin Power Rangers</i> . Si une telle séquence n'apparaît pas dans l'épisode japonais, la séquence est neutralisée pour le calcul final.	Totaux
S1EP01 : « Day of the Dumpster »	20 : MTM 21 : MBM	0	Séquence de combat tirée de plusieurs épisodes de KSZ	0
S1EP02 : « High Five »	0	0	Pas de séquence d'assemblage des Shugojus	0
S1EP03 : « Teamwork »	22 : MTM	0	3 « Tatakae Zetsubo no Daichi » (victoire sans assemblage)	1
S1EP04 : « A Pressing Engagement »	29 : MTM 20 : MBM	34 : DDT 23 : DBM	6 « Tate!! Daijijin »	0
S1EP05 : « Different Drum »	32 : MTM 21 : MBM	38 : DDT 23 : DBM	7 « Mieru, Mieru »	0
S1EP06 : « Food Fight »	0	0	Pas de séquence de combat contre les monstres géants	0
S1EP07 : « Big Sister »	25 : MTM 17 : MBM	28 : DDT 19 : DBM	10 « « Saru wa Mo Iya! »	0
S1EP08 : « One Eye Guy »	16 : MTM 22 : MBM	11 : DDT 9 : DBM	12 « Papa wa Kyuketsuki!?! »	1
S1EP09: « For Whom the Bell Trolls	53 : MTM/MBM	31 : DDT/DBM	14 « Chiisaku Naare! »	1
S1EP10: « Happy Birthday Zack »	51 : MTM/MBM	19 : DDT/DBM	15 « Yabure ! Ankoku Cho Ken »	1
S1EP11 : « No Clowning Around »	20 : MTM 22 : MBM	0	16 « Kushami Dai Sakusen » (victoire sans assemblage)	1

Épisode de <i>Mighty Morphin Power Rangers</i> dans lequel la séquence de combat contre les monstres géants intervient	Durée de la séquence d'assemblage du Megazord Tank Mode (MTM), Megazord Battle Mode (MBM), Dragonzord Battle Mode (DBM), Mega Dragonzord (MDZ) et Ultrazord (UZ) (en secondes)	Durée de la séquence d'assemblage du Daizyuzin Dino Tank, Daizyuzin Battle Mode (DBM), Goryuzin (GOU), Zyutei Daizyuzin (ZD) et Ultimate Daizyuzin (UD) dans l'épisode de <i>Kyoryu Sentai Zyuranger</i> dont est tirée la séquence de combat contre les monstres géants utilisée dans <i>Mighty Morphin Power Rangers</i> (en secondes)	Épisode de <i>Kyoryu Sentai Zyuranger</i> dont est issue la séquence de combat contre les monstres géants utilisée dans l'épisode de <i>Mighty Morphin Power Rangers</i> . Si une telle séquence n'apparaît pas dans l'épisode japonais, la séquence est neutralisée pour le calcul final.	Totaux
S1EP12 : « Power Rangers Punks »	0	0	Pas de séquence de combat contre les monstres géants	0
S1EP13 : « Peace, Love and Woe »	0	0	Pas de séquence de combat contre les monstres géants	0
S1EP14 : « Foul Play in the Sky »	0	0	Pas de séquence de combat contre les monstres géants	0
S1EP15: « Dark Warrior »	9 : MTM 19 : MBM	12 : DDT/DBM	35 « Ninja Senshi Boi »	1
S1EP16: « Switching Places »	52 : MTM/MBM	15 : DDT/DBM	11 « Goshujin-sama! »	1
S1EP17: « Green With Evil, Part 1 : Out Of Control »	35 : MTM/MBM	27 : DDT/DBM	17 « Rokuninme no Eiyu »	1
S1EP18: « Green With Evil, Part 2 : Jason's Battle »	28 : MTM/MBM	0	18 « Nikushimi no Kyodai Ken » (apparition, mais pas de séquence d'assemblage)	1
S1EP19 : « Green With Evil, Part 3 : The Rescue »	0	0	Pas de séquence de combat contre les monstres géants	0
S1EP20: « Green With Evil, Part 4 : Eclipsing Megazord »	34 : MTM/MBM	5 : DBM	20 « Daijūjin Saigo no Hi »	1
S1EP21 : « Green With Evil, Part 5 : Breaking the Spell »	53 : MTM/MBM 21 : DZBM	1 : DBM 22 : GOU	22 « Gattai ! Goryūjin » (combinaison, mais pas de combat contre les monstres géants)	1
S1EP22 : « The trouble With Shellshock »	0	0	24 « Kame de Mannen » (victoire sans assemblage)	0
S1EP23 : « Itsy-Bitsy Spider »	35 : MTM/MBM 19 : DZBM	15 : DDT/DBM 20 : GOU	25 « Akuma no Sumu Koen »	1
S1EP24 : « The Split Flower »	21 : DZBM	21 : GOU	27 « Mei o Tabetai »	0

Épisode de <i>Mighty Morphin Power Rangers</i> dans lequel la séquence de combat contre les monstres géants intervient	Durée de la séquence d'assemblage du Megazord Tank Mode (MTM), Megazord Battle Mode (MBM), Dragonzord Battle Mode (DBM), Mega Dragonzord (MDZ) et Ultrazord (UZ) (en secondes)	Durée de la séquence d'assemblage du Daizyuzin Dino Tank, Daizyuzin Battle Mode (DBM), Goryuzin (GOU), Zyutei Daizyuzin (ZD) et Ultimate Daizyuzin (UD) dans l'épisode de <i>Kyoryu Sentai Zyuranger</i> dont est tirée la séquence de combat contre les monstres géants utilisée dans <i>Mighty Morphin Power Rangers</i> (en secondes)	Épisode de <i>Kyoryu Sentai Zyuranger</i> dont est issue la séquence de combat contre les monstres géants utilisée dans l'épisode de <i>Mighty Morphin Power Rangers</i> . Si une telle séquence n'apparaît pas dans l'épisode japonais, la séquence est neutralisée pour le calcul final.	Totaux
S1EP25 : « Life's Masquerade »	22 : MBM 23 : DZBM	(KSZ28) 9 : DBM/(KSZ29) 7 : DBM et 24 : GOU	28 « Dai Kaizo ! Nengo Ju » et 29 « Nazo!? Osou Jukishin »	1
S1EP26 : « Gung Ho ! »	0	7 s : DBM et 24 s : GOU	29 « Nazo!? Osou Jukishin » (séquence de combat contre les monstres géants déjà employée pour l'épisode 25 de MMPR)	0
S1EP27 : « Wheel of Misfortune »	42 : MTM/MBM 12 : UZ	8 : DBM 12 : UD	34 « Burai Ikite ! »	1
S1EP28 : « Island of Illusion, Part 1 »	53 : MTM/MBM	11 : DBM	30 « Satan ga Kuru!! »	1
S1EP29: « Island of Illusion, Part 2 »	5 : MDZ 15 : UZ	6 : ZD 18 : UD	31 « Fukkatsu ! Kyukyoku no Kami »	0
S1EP30: « The Rockstar »	44 : MTM/MBM	17 : DDT/DBM	36 « Kudake! Shi no Kagami »	1
S1EP31: « Calamity Kimberly »	21 : DZBM 38 : MTM/MBM 14 : UZ	10 : GOU 7 : MBM 8 : UD	37 « Kyoryu ga Umareru »	1
S1EP32: « A Star Is Born »	19 : DZBM 25 : MBM	7 : DBM 6 : ZD	38 « Mei-hime Shichihenge »	1
S1EP33: « The Yolks on You »	53 : MTM/MBM 18 : DZBM 5 : désassemblage DZBM 17 : UZ	13 : DDT/DBM 18 : GOU	39 « Chitei Ju no Namida... »	1
S1EP34: « The Green Candle, Part 1 »	47 : MTM/MBM	21 : DBM	41 « Moe yo Burai ! »	1
S1EP35: « The Green Candle, Part 2 »	3 : MBM 21 : UZ	2 : DBM 12 : UD	42 « Burai Shisu... »	1
S1EP36: « The Birds of a Feather »	25 : UZ	12 : UD	43 « Yomigaere! Jusoken »	1
S1EP37 : « Clean-Up Club »	7 : MBM	7 : DBM	45 « Bakayaro Shonen »	0

Épisode de <i>Mighty Morphin Power Rangers</i> dans lequel la séquence de combat contre les monstres géants intervient	Durée de la séquence d'assemblage du Megazord Tank Mode (MTM), Megazord Battle Mode (MBM), Dragonzord Battle Mode (DBM), Mega Dragonzord (MDZ) et Ultrazord (UZ) (en secondes)	Durée de la séquence d'assemblage du Daizyuzin Dino Tank, Daizyuzin Battle Mode (DBM), Goryuzin (GOU), Zyutei Daizyuzin (ZD) et Ultimate Daizyuzin (UD) dans l'épisode de <i>Kyoryu Sentai Zyuranger</i> dont est tirée la séquence de combat contre les monstres géants utilisée dans <i>Mighty Morphin Power Rangers</i> (en secondes)	Épisode de <i>Kyoryu Sentai Zyuranger</i> dont est issue la séquence de combat contre les monstres géants utilisée dans l'épisode de <i>Mighty Morphin Power Rangers</i> . Si une telle séquence n'apparaît pas dans l'épisode japonais, la séquence est neutralisée pour le calcul final.	Totaux
S1EP38 : « A Bad Reflection on You »	0	0	Pas de séquence de combat contre les monstres géants	0
S1EP39 : « Doomsday, Part 1 »	53 : MTM/MBM	6 : GOU 13 : UD 3 : DBM	48 « Yami Kara no Musuko »	1
S1EP40 : « Doomsday, Part 2 »	3 : MBM 7 : MBM 8 : DZBM 17 : UZ	7 : DBM 8 : GOU 11 : UD	50 « Kyoryu Banzai »	1
Totaux				
Total positif : la séquence de MMPR est plus longue que la séquence de son épisode miroir de KSZ				24
Total égal : la séquence de MMPR est de longueur égale à la séquence de son épisode miroir de KSZ				2
Total Négatif : la séquence de MMPR est moins longue que la séquence de son épisode miroir de KSZ				4
Total neutralisé : épisodes non comptabilisés dans le calcul (pas de séquence d'assemblage dans l'épisode miroir)				10
Total apparition				30
Total positif/Total Apparition				82,758 620 69

Annexe 17 . Relevés de données concernant la première période de la phase 2 du mode de production de *Mighty Morphin Power Rangers* (épisodes 43 à 60).

Grille pour la lecture des données

De manière générale : 1 = Oui ; 0 = Non

A : présence de plans dans le Bandora Palace issus de *Kyoryu Sentai Zyuranger* et/ou du lot Zyu1.5

- Si l'épisode contient des plans issus d'épisodes multiples de *Kyoryu Sentai Zyuranger*, l'annotation « EM » est ajoutée.
- Si l'épisode contient des plans exclusivement issus d'un seul épisode de *Kyoryu Sentai Zyuranger*, le numéro de l'épisode figure entre parenthèses.
- Si l'épisode contient des images de Bandora issues du lot Zyu1.5, l'annotation « +1.5 » est ajoutée.

B : présence de plans Zyu1.5 dans les séquences qui se déroulent dans le palais de Rita Repulsa

C : présence et provenance de séquences de combats costumés. Si les séquences proviennent du lot Zyu2, l'annotation « (Zyu2) » est ajoutée. Si les séquences sont tournées par l'équipe américaine, l'annotation « USA » est ajoutée

D : présence et provenance de séquences de combats contre les monstres géants. Si les séquences proviennent du lot Zyu2, l'annotation « (Zyu2) » est ajoutée. Si les séquences proviennent de *Kyoryu Sentai Zyuranger*, l'annotation « KSZ » est ajoutée.

E : s'il y a une séquence de combat contre les monstres géants, Rita Repulsa utilise-t-elle son sceptre pour rendre son monstre gigantesque ? Si la séquence est composée de plans issus d'épisodes multiples de *Kyoryu Sentai Zyuranger*, elle est annotée « EM ». Si la séquence contient des images du lot Zyu1.5, l'annotation « +1.5 » est ajoutée.

F : présence de plans du lot Zyu1.5 dans les séquences où Rita Repulsa utilise son sceptre pour rendre son monstre gigantesque

G : présence et provenance de séquences de Rita Repulsa qui réagit à sa défaite en fin d'épisode. Si la séquence est composée de plans issus d'épisodes multiples de *Kyoryu Sentai Zyuranger*, elle est annotée « EM ». Si la séquence contient des images du lot Zyu1.5, l'annotation « +1.5 » est ajoutée.

H : présence de plans du lot Zyu1.5 dans les séquences de Rita Repulsa qui réagit à sa défaite en fin d'épisode

I : présence de séquences de Rita Repulsa qui réagit à sa défaite en fin d'épisode composée exclusivement de plans du lot Zyu1.5

J : Présence de plans de Rita Repulsa qui intervient personnellement sur terre

K : Présence de plans de *Kyoryu Sentai Zyuranger* altérés dans le Viewing Globe

L : Morphing Call employé pour raccorder deux séquences censées se dérouler dans le même espace

Relevés de données concernant la première période de la phase 2 du mode de production de *Mighty Morphin Power Rangers* (épisodes 43 à 60).

Phase 2 – Période 1	A	B	C	D	E	F	G	H	I	J	K	L
S1EP41												
S1EP42												
S1EP43	EM+1.5	1	(Zyu2)	(Zyu2)	EM+1.5	1	EM	0	0	0	1	0
S1EP44												
S1EP45												
S1EP46	EM	0	(Zyu2)	(Zyu2)	EM	0	EM	0	0	0	0	1
S1EP47	EM+1.5	1	(Zyu2)	(Zyu2)	EM+1.5	1	EM	0	0	0	1	0
S1EP48	EM+1.5	1	(Zyu2)	(Zyu2)	EM+1.5	1	EM	0	0	0	1	1
S1EP49	EM	0	USA	KSZ	Non	0	Non	0	0	0	1	0
S1EP50	EM+1.5	1	(Zyu2)+USA	(Zyu2)	EM+1.5	1	EM	0	0	0	0	0
S1EP51	EM+1.5	1	(Zyu2)	(Zyu2)	EM	0	+1,5	1	1	0	1	1
S1EP52	EM+1.5	1	(Zyu2)	(Zyu2)	EM+1.5	1	EM+1.5	1	0	0	1	0
S1EP53	(10) +1,5	1	(Zyu2)	(Zyu2)	EM	0	+1,5	1	1	0	1	0
S1EP54	EM+1.5	1	(Zyu2)	Non	Non.	0	EM	0	0	0	1	0
S1EP55	EM+1.5	1	(Zyu2)	(Zyu2)	EM+1.5	1	+1,5	1	1	0	1	0
S1EP56	EM+1.5	1	(Zyu2)	(Zyu2)	EM+1.5	1	Non	0	0	0	1	0
S1EP57	EM+1.5	1	(Zyu2)	(Zyu2)	EM+1.5	1	Non	0	0	0	1	0
S1EP58	EM+1.5	1	(Zyu2)	(Zyu2)	EM+1.5	1	EM	0	0	0	1	0
S1EP59	EM+1.5	1	(Zyu2)	(Zyu2)	EM	1	EM	0	0	0	1	0
S1EP60	EM	1	(Zyu2)	(Zyu2)	Non.	0	Non	0	0	0	1	0
Total	100	13	16	15	13	10	12	4	3	0	14	3
Total %	100	81,25	100	93,75	81,25	62,5	75	25	18,75	0	87,5	18,75

Annexe 18 . Relevés de données concernant la deuxième période de la phase 2 du mode de production de *Mighty Morphin Power Rangers* (épisodes 61 à 73)

Phase 2 : période 2 (EP61-73)	Plans d'origine japonaise altérés dans le Viewing Globe	Morphing Call employé pour raccorder deux séquences censées se dérouler dans le même espace	Présence d'une séquence de combat costumé américaine	Présence et provenance des séquences de combats costumés contre les monstres. Zyu2 = images issues du lot Zyu2.	Total présence de séquences de combats costumés contre les monstres	Présence et provenance de séquences de combats contre les monstres géants. GSD = images de <i>Gosei Sentai Dairanger</i> . Zyu2 = images du lot Zyu2	Total présence de séquences de combat contre les monstres géants
S2EP01	0	0	1	Zyu2 + images tournées aux États-Unis.	1	0	0
S2EP02	1	0	1	Zyu2	1	Zyu2 + GSD multiples	1
S2EP03	1	0	0	Zyu2	1	Zyu2 + GSD multiples	1
S2EP04	1	0	0	Zyu2	1	Zyu2 + GSD multiples	1
S2EP05	1	0	1	Zyu2	1	Zyu2 + GSD multiples	1
S2EP06	1	0	1	Zyu2	1	Non.	0
S2EP07	1	0	0	Zyu2	1	Zyu2 + GSD multiples	1
S2EP08	1	0	0	Zyu2	1	Zyu2 + GSD multiples	1
S2EP09	1	0	1	Zyu2	1	Zyu2 + GSD multiples	1
S2EP10	1	0	0	Zyu2	1	Non.	0
S2EP11	1	0	0	Zyu2	1	Non.	0
S2EP12	1	0	1	Zyu2	1	Zyu2 + GSD multiples	1
S2EP13	1	0	0	Zyu2 + images tournées aux États-Unis.	1	Zyu2 + GSD multiples	1
Total	12	0	6		13		9
Total pourcentage	92,307 692 31	0	46,153 846 15		100		69,230 769 2 3

Annexe 19 . Relevés des zones de tournages des séquences de combats costumés des images du lot Zyu2 utilisées durant la deuxième phase du mode de production de *Mighty Morphin Power Rangers* (épisode 43 à 73)

Phase 2 (EP43-73)	Zones de tournage des séquences de combats costumés dans les images du lot Zyu2 utilisées dans les épisodes de <i>MMPR</i> pendant la phase 2	Littoral	Montagne	Carrière	Parc	Forêt	Zone urbaine	Champ de citrouilles
S1EP41								
S1EP42								
S1EP43	Littoral	1						
S1EP44								
S1EP45								
S1EP46	Montagne		1					
S1EP47	Parc				1			
S1EP48	Carrière			1				
S1EP49	Séquence américaine							
S1EP50	Carrière			1				
S1EP51	Parc				1			
S1EP52	Forêt					1		
S1EP53	Zone urbaine						1	
S1EP54	Champ de citrouille							1
S1EP55	Carrière			1				
S1EP56	Parc				1			
S1EP57	Zone urbaine et carrière			1			1	
S1EP58	Parc				1			
S1EP59	Littoral et carrière	1		1				
S1EP60	Montagne		1					
S2EP01	Zone urbaine						1	

Phase 2 (EP43-73)	Zones de tournage des séquences de combats costumés dans les images du lot Zyu2 utilisées dans les épisodes de <i>MMPR</i> pendant la phase 2	Littoral	Montagne	Carrière	Parc	Forêt	Zone urbaine	Champ de citrouilles
S2EP02	Zone urbaine						1	
S2EP03	Montagne		1					
S2EP04	Zone urbaine						1	
S2EP05	Littoral	1						
S2EP06	Parc				1			
S2EP07	Carrière			1				
S2EP08	Montagne		1					
S2EP09	Parc et carrière			1	1			
S2EP10	Parc				1			
S2EP11	Parc et zone urbaine				1		1	
S2EP12	Zone urbaine						1	
S2EP13	Séquence américaine							
Total occurrences de chaque zone		3	4	7	8	1	7	1

Annexe 20 . Relevés de données concernant la phase 3 du mode de production de *Mighty Morphin Power Rangers* (épisodes 74 à 112).

Grille pour la lecture des données

De manière générale : 1 = positif ; 0 = négatif

A : présence de séquences de combats costumés américaines en champs-contrechamps utilisant des images de *Gosei Sentai Dairanger*

B : présence de séquences de combats costumés américaines contre des adversaires « permanents » (les Putty Patrollers, Goldar, Scorpina) ou des monstres déjà vaincus dans un épisode antérieur

C : épisode/lot japonais dont provient la majorité des séquences recyclées :

- « GSD » = *Gosei Sentai Dairanger*, entre parenthèses figure le numéro du/des épisodes dont sont issus la majorité des plans.
- « GSD EM » = épisodes multiples de *Gosei Sentai Dairanger*
- « KSZ » = *Kyoryu Sentai Zyuranger*, entre parenthèses figure le numéro du/des épisodes dont sont issus la majorité des plans.
- « KSZ EM » = épisodes multiples de *Kyoryu Sentai Zyuranger*
- « ZYU2 » = images du lot Zyu2

D : présence de séquences de combats contre les monstres géants issues de *Gosei Sentai Dairanger*

E : présence de séquences d'arrivée des Thunderzords conçues par l'équipe américaine

F : présence de plans des Power Rangers qui « tournoient devant la caméra » issus de *Kyoryu Sentai Zyuranger*

G : présence de la séquence d'utilisation du Howling Cannon issue de *Kyoryu Sentai Zyuranger*

H : présence de plans des Power Rangers qui montent dans leurs Zords issus de *Kyoryu Sentai Zyuranger*

I : présence de plans des Power Rangers qui tombent de leurs Zords issus de *Kyoryu Sentai Zyuranger*

J : présence de plans dans le Bandora Palace issus de *Kyoryu Sentai Zyuranger*

K : présence de plans dans le Bandora Palace issus du lot Zyu1.5

L : présence de plans des Power Rangers qui « tournoient devant la caméra » issus du lot Zyu2

Relevés de données concernant la phase 3 du mode de production de *Mighty Morphin Power Rangers* (épisodes 74 à 112).

Phase 3 (EP74-112)	A	B	C	D	E	F	G	H	I	J	K	L
S2EP14	1	0	GSD (02)	1	1	0	0	0	0	0	0	0
S2EP15	1	0	GSD (12)	1	1	0	0	0	0	0	0	0
S2EP16	1	0	GSD (09)	1	1	0	0	0	0	0	0	0
S2EP17	1	0	GSD (21)+Zyu2	1	0	0	0	0	0	0	0	0
S2EP18	1	0	GSD (22)	1	0	0	0	0	0	0	0	0
S2EP19	1	0	GSD (05/06)	1	1	1	0	0	0	0	0	1
S2EP20	1	0	GSD (11)	1	1	1	1	0	0	0	0	0
S2EP21	0	1	GSD EM+Zyu2	1	1	0	0	0	0	0	0	0
S2EP22	0	0	Non	0	0	0	0	0	0	0	0	0
S2EP23	0	1	GSD EM+KSZ (43)	1	1	0	0	0	0	0	0	0
S2EP24	0	0	GSD (10)	1	1	1	0	0	0	0	0	0
S2EP25	1	0	GSD (31)	1	0	0	1	0	0	0	0	0
S2EP26	1	0	GSD (29)	0	1	0	1	0	0	0	0	1
S2EP27	0	0	GSD (38)	0	0	0	0	0	0	0	0	0
S2EP28	0	1	GSD (42)	1	1	0	0	0	0	0	0	1
S2EP29	0	1	GSD EM	1	0	0	0	0	0	0	0	0
S2EP30	1	0	GSD (39)	0	0	0	0	0	0	0	0	0
S2EP31	0	1	GSD (36)	1	1	0	0	0	0	0	0	0
S2EP32	0	0	GSD (37)	1	1	1	0	0	0	0	0	0
S2EP33	1	0	GSD (33)	1	0	0	0	0	0	0	0	0
S2EP34	1	0	GSD (23)	1	1	0	0	0	0	0	0	0
S2EP35	1	0	GSD (35)	1	0	1	1	0	0	0	0	0
S2EP36	1	0	GSD (14)	1	1	0	0	0	0	0	0	0

Phase 3 (EP74-112)	A	B	C	D	E	F	G	H	I	J	K	L
S2EP37	1	0	GSD (08)	1	1	0	0	0	0	0	0	0
S2EP38	0	1	GSD (50/02)	1	1	0	0	0	0	0	0	0
S2EP39	1	0	GSD (25)	0	0	0	0	0	0	0	0	0
S2EP40	0	1	GSD (25)	1	1	1	0	0	0	0	0	0
S2EP41	0	0	GSD EM, KSZ EM	0	0	0	0	0	0	1	1	0
S2EP42	0	1	GSD EM+ Zyu2 EM	1	0	0	0	1	1	1	1	0
S2EP43	0	1	GSD EM+ Zyu2	1	1	0	0	1	0	0	0	0
S2EP44	0	0	Non	1	0	0	0	0	0	0	0	0
S2EP45	0	1	GSD EM, Zyu2, KSZ EM	1	0	0	0	0	0	0	0	0
S2EP46	0	1	GSD EM, Zyu2 EM, KSZ EM	1	1	0	0	0	0	0	0	0
S2EP47	0	1	GSD EM	1	0	0	0	0	0	0	0	0
S2EP48	0	0	Non	1	0	0	0	0	0	0	0	0
S2EP49	0	1	GSD (30)	1	1	0	0	0	0	0	0	0
S2EP50	0	1	GSD EM	1	0	1	0	0	0	0	0	0
S2EP51	0	1	GSD (34)	1	0	0	0	0	0	0	0	0
S2EP52	0	0	GSD (16)	1	1	0	0	0	0	0	0	0
Total	16	15		33	21	7	4	2	1	2	2	3
Total %	42,10	39,47		86,842 105 26	55,263 157 89							

Annexe 21 . Relevés de données concernant la phase 4 du mode de production de *Mighty Morphin Power Rangers* (épisodes 116 à 155).

Grille pour la lecture des données

De manière générale : 1 = Oui ; 0 = Non

A : épisode/lot japonais dont provient la majorité des séquences recyclées dans l'épisode. Si les images proviennent de *Ninja Sentai Kakuranger* l'annotation « NSK » est ajoutée, entre parenthèses figure le numéro du/des épisodes dont sont issus la majorité des plans. Si l'épisode contient des plans issus d'épisodes multiples de *Ninja Sentai Kakuranger*, l'annotation « EM » est ajoutée.

B : présence de la séquence d'utilisation du Howling Cannon issue de *Kyoryu Sentai Zyuranger*

C : présence de plans des Power Rangers qui montent dans leurs Zords issus de *Kyoryu Sentai Zyuranger*

D : présence de plans des Power Rangers qui tombent de leurs Zords issus de *Kyoryu Sentai Zyuranger*

E : présence de plans dans le Bandora Palace issus de *Kyoryu Sentai Zyuranger*

F : présence de plans dans le Bandora Palace issus du lot Zyu1.5

G : présence de plans du Ranger blanc qui monte dans son Zord issus de *Gosei Sentai Dairanger*

H : présence de plans du Ranger blanc qui monte dans son Zord issus de *Gosei Sentai Dairanger*

I : présence de la séquence d'arrivée du King Brachio issue de *Kyoryu Sentai Zyuranger*

J : présence et contenu de la séquence de combat en Ninja Rangers

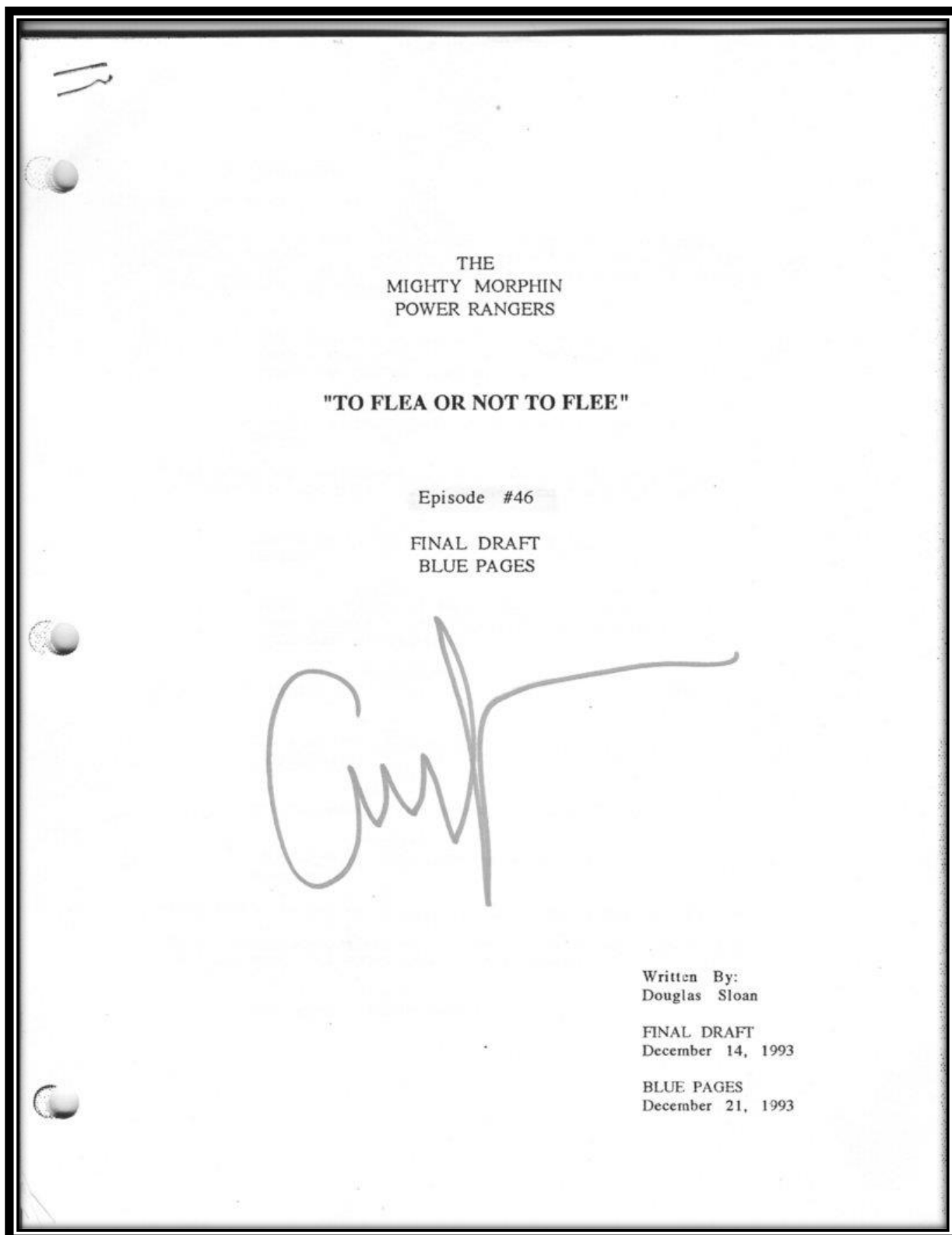
K : présence et contenu de la séquence de combat costumé

Relevés de données concernant la phase 4 du mode de production de *Mighty Morphin Power Rangers* (épisodes 116 à 155).

Phase 4 (EP116- 155)	A	B	C	D	E	F	G	h	I	J	K
S3EP01		0	0	0	0	1	0	0	0		
S3EP02		0	0	0	0	0	0	0	0		
S3EP03		0	0	0	0		0	0	0		
S3EP04	NSK EM	0	0	0	1	1	0	0	0	Pas de combat	Pas de combat
S3EP05	Non.	0	0	0	0	0	0	0	0	0	0
S3EP06	NSK(24)	0	0	0	0	0	0	0	0	Combat contre les Tenga Warriors	0
S3EP07	NSK(36)	0	0	0	0	0	0	0	0	0	0
S3EP08	NSK(46)	0	0	0	0	0	0	0	0	Combat contre les Tenga Warriors, apparition de Finster et Rito	Combat contre le monstre principal de l'épisode
S3EP09	NSK(41)	0	0	0	0	0	0	0	0	Combat contre les Tenga Warriors	Combat contre le monstre principal de l'épisode
S3EP10	NSK(33)	0	0	0	0	0	0	0	0	Combat contre les Tenga Warriors, apparition de Rito et du monstre du jour	Combat contre le monstre principal de l'épisode
S3EP11	NSK(45)	0	0	0	0	0	0	0	0	0	Combat contre le monstre principal de l'épisode
S3EP12	NSK (27)	0	0	0	0	0	0	0	1	Combat contre les Tenga Warriors	0
S3EP13	NSK(29)	0	0	1	0	0	0	1		Combat contre les Tenga Warriors	0
S3EP14	NSK(32)	0	1	0	0	0	1		1	Combat contre les Tenga Warriors, apparition de Finster, Baboo et Rito	Combat contre le monstre principal de l'épisode
S3EP15	NSK(47)	0	0	0	0	0	0	0	0	Combat contre les Tenga Warriors	Combat contre le monstre principal de l'épisode
S3EP16	Non	0	0	0	0	0	0	0	0	0	0
S3EP17	NSK (30/31)	0	0	0	0	0	0	0	0	Combat contre les Tenga Warriors et Rito	0
S3EP18	NSK(40)	0	0	1	0	0	0	1	0	0	Combat contre le monstre principal de l'épisode
S3EP19	NSK EM	0	0	0	0	0	1	0	0	Combat contre les Tenga Warriors	Combat contre les Tenga Warriors, apparition de Rita Repulsa
S3EP20	Non	0	0	0	0	0	0	0	0	0	Combat contre le monstre principal de l'épisode
S3EP21	NSK(06)	0	1	0	0	0	0	0	0	Combat contre les Tenga Warriors, apparition du monstre principal de l'épisode	Combat contre le monstre principal de l'épisode
S3EP22	NSK(06)	0	1	0	0	0	0	0	0	0	Combat contre le monstre principal de l'épisode

Phase 4 (EP116- 155)	A	B	C	D	E	F	G	h	I	J	K
S3EP23 »	Non	0	0	0	0	0	0	0	0	0	Combat contre Rito, Goldar et Rita
S3EP24	NSK(04)	0	1	0	0	0	0	0	0	Combat contre les Tenga Warriors et Rito	Combat contre le monstre principal de l'épisode et les Tenga Warriors
S3EP25	Non	0	0	0	0	0	0	0	0	Combat contre les Tenga Warriors, apparition de Rita Repulsa	0
S3EP26	NSK(07)	0	1	0	0	0	0	0	0	Combat contre les Tenga Warriors	Combat contre le monstre principal de l'épisode
S3EP27	NSK(05)	0	0	0	0	0	0	0	0	Combat contre les Tenga Warriors et Rito	Combat contre le monstre principal de l'épisode
S3EP28	Non	0	1	0	0	0	0	0	0	Combat contre les Tenga Warriors	Combat contre le monstre principal de l'épisode
S3EP29	NSK(42)	0	0	0	0	0	0	0	0	0	Combat contre les Tenga Warriors
S3EP30	NSK(42)	0	0	1	0	0	0	1	0	0	Combat contre le monstre principal de l'épisode
S3EP31	NSK(44)	0	0	0	0	0	0	0	0	0	0
S3EP32	NSK(52)	0	1	0	0	0	0	0	1	0	Combat contre le monstre principal de l'épisode
S3EP33	Non	0	0	0	0	0	0	0	0	0	Combat contre Rito et Goldar
S3EP34	Non	0	0	0	0	0	0	0	0		
S3EP35	NSK(12)	0	0	0	0	0	0	0	0		
S3EP36	NSK(13)	0	0	0	0	0	0	0	0		
S3EP37	NSK(16)	0	0	0	0	0	0	0	0		
S3EP38	NSK(18)	0	0	0	0	0	0	0	0		
S3EP39	NSK(17)	0	0	0	0	0	0	0	0		
S3EP40	NSK(19)	0	0	0	0	0	0	0	0		
S3EP41	NSK EM	0	0	0	0	0	0	0	0		
S3EP42	NSK EM	0	0	0	0	0	0	0	0		
S3EP43	NSK 23	0	0	0	0	0	0	0	0		
Total		0	7	3	1	2	2	3	3	16	20

Annexe 22 . Page de garde du scénario de l'épisode 46 de *Mighty Morphin Power Rangers*
(«To Flea or Not to Flee», mis en ligne le 3 janvier 2009),
[\[https://sirstack.livejournal.com/23022.html\]](https://sirstack.livejournal.com/23022.html)



Annexe 23 . Page 21 du scénario de l'épisode 51 de *Mighty Morphin Power Rangers* (« Grumble Bee », mis en ligne le 3 décembre 2008) avec notes manuscrites de CHERYL SABAN (scénariste de l'épisode), [<https://sirstack.livejournal.com/5825.html>]

POWER RANGERS - Episode # 51 "Grumble Bee"
Cheryl Saban - Revised Script, - 1/24/94

21.

5125 (CONTINUED)

Jason goes into battle with the puttys first. (<SFX: Ki YAI, Hi YAI> ** (Zack leaps and gets one putty in a neck lock. Two puttys grab Zack and try to twirl him around.

XX

XX DELETE (...)
#NOTE

ZACK
I'm not in the mood to fool
around with you guys! Ki Yai!

The puttys hold up some weapons and try to defeat Trini,
who kicks them out of her way.

TRINI
This out to teach you to mess
with us! ...Hi vai

KIMBERLY
Let me give you a hand, Trini.
Try this, mud putties! Hi vai!

The puttys disappear and the Power Rangers (except
Billy) face off with the Grumble Bee.

JASON
End of lesson, Grumble Bee!
You're finished!

MONSTER
Not so fast! Here's another
test for you....Ha ha ha ha!

The Grumble Bee sends out ultrasonic waves, as well as
shooting his stingers, causing all the Power Rangers to
grab their ears and fall on the ground with sparks
flying.

JASON
What's this!

ZACK
Whoa, this is loud!

TRINI
Hold your ears...

KIMBERLY
How much more can we take?

MONSTER
I've won...you fail! Ha ha ha
ha! Your power is worthless!

** NOTE TO EDITORS - DELETE HEAD-LOCK FOOTAGE OF BLACK RANGER!

Annexe 24 . Page 12 du scénario de l'épisode 57 de *Mighty Morphin Power Rangers* (« Enter The Lizzinator », mis en ligne le 3 décembre 2008) avec notes tapuscrites de STEWART ST. JOHN (scénariste de l'épisode), [<https://sirstack.livejournal.com/6186.html>]. Le cadre rouge à été ajouté par mes soins.

5412 (CONTINUED) 12.

JASON
What the --?

And then he HEARS a LOUD CRASH. He looks over to see:

5413. EXT. WAREHOUSE - JAPANESE FOOTAGE 5413.

The LIZZINATOR is knocking out the warehouse walls with his super strength. (NOTE: The Lizzinator should talk with a Schwarzenegger accent a la "Terminator".

LIZZINATOR
Power Rangers... the Lizzinator will destroy the Power Rangers!

He sees a parked car and approaches it. (NOTE: delete scene of Lizzinator breaking windows and smashing glass).

LIZZINATOR
Ha ha! A toy to play with!

5414. EXT. BUILDING - DAY 5414.

BACK ON JASON.

JASON
Oh, man...

He drops the supplies and takes cover in a side alley.

JASON
It's morphin' time...!

STANDARD MORPH SEQUENCE

5415. EXT. WAREHOUSE - JAPANESE FOOTAGE 5415.

Jason, in costume, runs INTO SCENE...

JASON
Put it down, ugly...

LIZZINATOR
Lizzinator doesn't take orders... he gives them!

And he throws the car at Jason! Jason is knocked back as the Lizzinator lets out a loud laugh. Red Ranger scrambles to his feet, pulls out his weapon...

JASON
You wanna play rough?

Annexe 25 . Page de garde du scénario de l'épisode 62 de *Mighty Morphin Power Rangers* (« The Mutiny, Part 2 », mis en ligne le 3 décembre 2008), [<https://sirstack.livejournal.com/7361.html>]

