

CLUB ANIME Newsletter

Jan/Feb 1989
ISSUE #11



INSIDE:

- ¥ AKIRA-the movie
- ¥ Anime Flash
- ¥ Yaz Draws Again!
- ¥ Fan Articles & more!

↗
I now have a much better scanner.

CLUB ANIME

Newsletter

Table of Contents

Editorials	3-5
Anime Flash from Henry Jerng:	
• Orange Road	6-7
• BubbleGum Crisis 4	7
• BubbleGum Crisis 5	8
• VENUS	9
• Gundam 0080	9
• Zeorymer	10
• Vampire Miyu	10-11
• Crusher Joe OVAs	12
• Dragon Century	12
• Aim for the Top	13
• Grave of Fireflies	13
• "F"	14
• DOMINION	14
• Gall Force 3	16
• Patlabor	17
• Meloalink	18
• Peacock King	19
ART Expedition	19-20
Feature Article-	
AKIRA:the Movie	21-23
"WildThang" by Clay Hoffman ..	Back

CLUB ANIME Meetings usually occur on the last SUNDAY of each month(I say 'usually' since problems do arise!) The meeting location is the Mr Gatt's Pizza Parlor on Chimney Rock and Richmond(across from DIRTY's Restaurant). Meetings start around 11am and last through 5pm. We have set aside our own video room for Club members and visitors interested in Japanimation. The official meetings occur around 1-2pm since the starting time of the first showings regulate our meeting times. Meetings last for about two hours; then, it's back to the screenings!

We usually have Video/Audio Library Rentals, Newsletter, and Special Projects discussions during meeting times. Although these discussions do not involve the entire Club, it may turn out worthwhile to lend a hand or even manage a project! Some of our proposed projects include: Fan-produced comic strips, animated short films, trivia contests... to name a few. We also anticipate to hear questions and comments from members to improve the quality of the Club, its meetings, and any other subjects involving the Club.

If you would like to attend a meeting, please call and find out specific times and dates. Melvin— hm 713-460-5195 (please use with much etiquette! I do not like calls after 12am-9am!!!) or even write me for details:

CLUB ANIME
c/o Melvin Jew
PO Box 430028
Houston, TX 77243-0028

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Please ENJOY what you are doing, I am not paying anyone to do this nor threatening them! It is all for entertainment purposes only!

We're Back! Finally, We're back!

Editorial by Melvin Jew

Where has everyone gone?!

I know, I know. The question of the century is: "What has happened to Club Anime and where are my newsletters?" Well, to lay all questions to rest (and also because the questions were begging for it), I will briefly summarize what had happened in the last 6 months to cause such an uproar in our organization:

Starting with the end of the Summer, I, the Club Newsletter Editor and also head of our Organization, had just gotten my College Degree plan re-made and had noticed only 34 hours left to slave! (By now the hours are around 25 hours, not including the 12 hours I am taking! Yeoww!) So what had changed my previous work schedule now had thrown my lifestyle out of whack. Coupled with the fact that a new career change had evolved from my knowledge of page layout and media, the work load was getting more ominous by the week. As the newsletter fell behind schedule (we're looking at late September, early October), many of the writers and artists had subsequently put up their creative pens and pencils on account of my lack of enthusiasm. As many of the Newsletter staff knows, I usually drill them until they spew text, artwork, or blood (not necessarily in that order). Suffice it to say, the newsletter was behind and the entire organization of the local Club was going downhill.

I had pleaded, begged and even bribed (hmm... maybe threatened) some of the members to lend in a hand. But simple words could not explain their actions as explanations for my own entropic state could not be understood. I was getting plain lazy and by not jumping into things didn't help anyone for that much!

I am slowly getting the newsletter back into a bi-monthly circulation and also trying to get more writers. So far, I have contacted some people on the electronic network services (Genie, BITNET, local BBS, etc) to lend a hand in getting more flavor into the newsletter from fans across the country. What I also notice is that the enthusiasm is also low around the nation as well! As far as artwork goes, I will get

as much as I can and give credit where credit is due. What I propose is that for every person contributing published material for the Club Anime newsletter, they will receive free issues while retaining the credit they deserve and their own publishing rights (For more info, please read the Table of Contents page or send to the Club's address for more info). I would like to ask all of the people who read this and also anyone who can add additional material that pertains to Japanese Animation and related topics to please consider contributing to CLUB ANIME. What I will do in future issues is compile notes and material from other fans to introduce new interested people to animation and discover why it is actually more than just paint, pencil, and celluloid. I think, by far, CLUB ANIME and its newsletter has suffered far more dangerous times of dissolution than these trying times, but I would also add that we need to keep our minds creative and stop becoming the lazy, good-for-nothings that we begin to perceive we are!

What do I want?

What I need are writers who would like to get a column all to themselves. I think that by giving a person some kind of creativity, they will either use it or lose it. Creative person will in fact make the most of what resources they have, not really sit on it and gloat over it. (I am not trying to become a psychoanalyst or trying to figure out human nature, it's just the way things are!) What I would like to see are articles

and subjects about personal journals ("why animation is a better form of entertainment than eating Hagen Daas" or "when was the last time you really had enough of animation, hmm?") I think that I should give people more of an insight what the newsletter would need rather than giving people the entire gamut of the universe to write about. After all, I am the editor, right?

Writers with computers

I would like to hear from you guys (and gals) with computers. As you can see, I am doing something else rather than playing games with my personal computer! (Although I do find that games are a mainstay with Personal Computers). If you would like to contact either me or any of the other writers with CLUB ANIME, or even contribute some synopses, new video releases, rumors, or even editorials, please contact me on the GENIE network if you have a subscription. Otherwise, if you are a student, please contact Michael Williams on the BITNET (I will give out both of our on-line mail-addresses if you contact me, otherwise, why write it here if no one is truly interested!)

Friends of Fandom

Here in Houston, an organization has formed to help alleviate the alienation of many of the local fan groups from one another. Friends of Fandom (F.R.o.F.), spearheaded by Candace Pulliene, has been contacting many of the prominent

What is the purpose of having a Club?

CLUB ANIME does not glorify its triumphs, yet we do not downplay our accomplishments. In a sense, it is a holistic approach to work in which each member contributes his/her help to better the club in return for their own personal goals, be it making new friends to overcoming personal obstacles or group goals. Either way, I believe that the Club will be a special part of anyone who actually wants to change their own worlds and to become a unique and better person who can actually operate in real world situations without real world implications- Mel.

local Houston Clubs for meetings to make a more cohesive atmosphere of fandom in the science fiction/fantasy community.

What I think she is doing is great! Both Jan Lockett and myself attended their second meeting and were both impressed by the punctuality and the activity progressing in this group. Although we both felt like outsiders, since many of the attendees already knew each other, we were heartily welcomed and initiated with the rest. The meeting was quick-paced, and perhaps had somewhat boggling to an occasional convention goer; but all in all, I feel that the Houston Fandom Scene will be getting up of its hands and knees after many years of hibernation in the community. Let's hope that the outside world isn't just as bad as we have noticed at the recent conventions in Houston!

A New Look

I hope everyone reading the newsletter in the past will notice the new designs of our club logo and perhaps even noted the many changes in the layout and design. We are constantly striving to keep our newsletter as free and as open to change as possible while keeping a good old fashioned basis in knowledge. I feel that we have something every fan wants to read, so why not make it more enjoyable! If you would like to have an opinion heard, a statement made, a question answered, or just to say "hi", please write to Melvin Jew at P.O. Box 430028, Houston, Texas, 77243-0028. We would like to hear what is on your mind!

SHOUT IT TO THE WORLD!

A self-introduction by Jan Lockett

Shout it to the world - go ahead and shout it out! Tell everyone what anime is all about! Well, I'd like to put my two cents worth in and I'd like to get everyone I know to join CLUB ANIME because that's the way I feel. Since I'm suffering from a bit of frustration for the moment due to a shift from college toward a career in animation, I'll try to make my point clear.

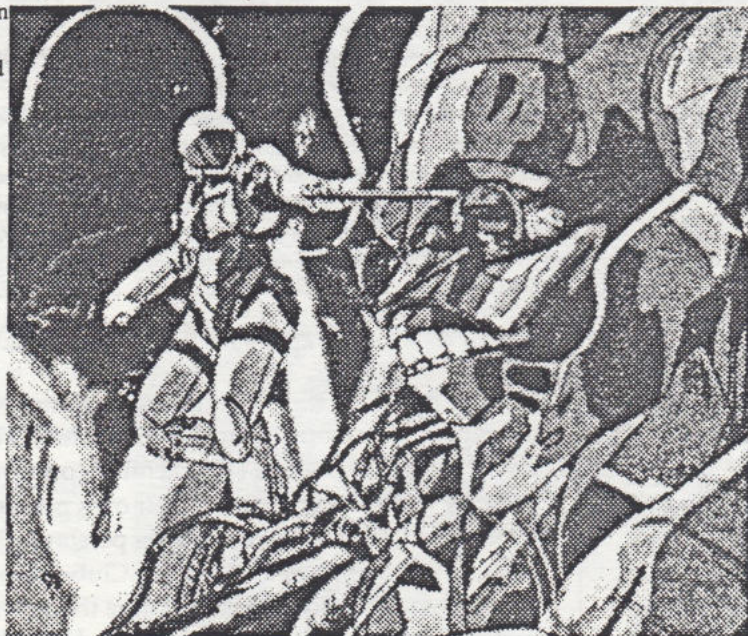
Let me shift back and tell you a little about myself. At the meetings, you may have noticed the girl with the long brunette absolutely glued to the screen watching anime like a couch potato. Well, that's me. I joined Club about two years ago in 1986 and I still thank God that I did and it was all because of my childhood. We can usually blame the way we are now on our early developmental years. Well, when I was very young, I loved a show

called *ASTRO BOY*. It was one of the first Japanese animated shows that I saw on TV. Then...I fell in love with *SPEED RACER*! Hey don't laugh, it was serious back then to me - I was eight years old! Anyway, I grew up and decided to become an artist to work on special effects for the movies in Hollywood. I chose a nice private university to attend that would allow me to study both Media and Art. Well, that's when *STAR WARS* hit and blew my proverbial socks off. I was and probably still am one of the most dedicated fans of George Lucas' original dream. As a catalyst, *STAR WARS* set my head spinning with stories of adventure; stories that I would like to produce just like Lucas did. At this point, I must also add that *RETURN OF THE JEDI* was an enormous disappointment for me, signaling the end of my once unfulfilled appetite for the *STAR WARS* SAGA. Now don't get me wrong, I still love *STAR WARS* and *THE EMPIRE STRIKES BACK*, but after *JEDI*, didn't want to accept the illogical changes of the third installment. There existed a gaping hole in my unending desire for mind trips of adventure throughout the universe.

That is until ROBOTECH arrived!

If it weren't for ROBOTECH, I wouldn't have found CLUB ANIME and the great outlet of Japanime available, nor would have I met the people that are now my dearest friends.

Well, I've matured since I entered college and my goals are just as outlandish as before, but now I see them with adult eyes and adult ambition. In one week, I will start my last class at the university. It is an internship at a media



A Typical Club meeting appears similar to this...

oriented company. I could go anywhere so I asked my professor for his input and he said, "Go to Disney's Animation Company, LUCASFILM, or Amblin!" I was shocked!

I thought, "Was I really good enough for those heavyweights in the animation industry?" I'm sending off a resume soon and am anticipating to whether or not either of the companies will take an intern from Houston! I'd really like to get into animation as a career, especially computer animation. That's my true goal in life - to become an animation movie producer who combines the best of American animation and Japanese animation for the world to enjoy! I've got a long road ahead full of studying, working, and finding a way to support myself (ever heard of starving artists?) I'll leave you with this question and thought:

When I apply to at Amblin (*Roger Rabbit*) Studios, should I tell them "I'm not bad... I'm just drawn that way."???

The Thought:

"We all have our goals, the finer and more outlandish they are, the more we take our true dream and shout it to the world."

Don't Even Bother...

by Clay Hoffman

Carl Macek and his evil empire of Harmony Gold have struck back again with the unfinished 4th Series "RoboTech II: The Sentinels" on video. I've written this article for those who are curious as I was in understanding how this man concluded this sloppily translated series; DON'T EVEN BOTHER! After I watched this video, I wept for justice and then placed Macek at the top of my Hollywood hit list. Macek again spearheads and markets animation for all those little kids who can't tell real Japanimation from a monkey's ass. The animation is terrible (it's possible they used crayons) { Actually it looks like a good episode of

GI JOE, a REAL GOOD episode-MJ) except for a FEW scenes.

The scripting is so childish it almost made my television set into another shoe! Some of the plot lines resembled the scripting for the Macross series, only worse... much worse.

The story consists of the transition between Macross and the Southern Cross series. There are characters from both of the series such as Dana and Bowie as children, and some of the members of the High Command from Southern Cross. Your guess is as good as mine as to how Macek managed to raise Claudia back from the dead to appear in his new series... yet another sign of Macek's chop suey-work on stories and continuity!

The plot (which Macek has written and directed himself, obviously) centers around the Invid searching for the Flower of Life on the RoboTech Masters' planet. However, the Masters are not on the planet at the time because they are in route to Earth to find the SDF-1. The Invid, not finding what they wanted, trash the planet and all of its remaining inhabitants. The Regis (wife of the commander of the Invid) has left Earth in the meantime because she believes her husband is wasting his time on the planet of the RoboTech Masters.

When viewing the original ROBOTECH series and comparing it to the new SENTINELS series, I truly feel awful for the original creators of Macross, Southern Cross, and Mospeada. If you can understand the (alleged) plotline, you can understand Macek's spin-off as a new marketing strategy and also as something to keep himself busy with what had turned a whole generation toward Japanimation, but also away from poor workmanship and editing of material coming from the Land of the Rising Sun. I think a quote from the Joseph McCarthy hearings during the mid-fifties best describes what I really think of the Macek-izing of Japanimation:

You've done enough! Have you no decency sir? At long last, have you left no sense of decency?

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ANIME FLASH:

News and summaries

Anime Tour '88, as many of you may have already heard, winded up this year with a good, if not great success. The October issue of Animage printed an article regarding the tour, and since I thought some of you who did not make may be interested in what it said, I did a translation of it:

"American Japanimation fans who came two years ago again came to the editorial department of Animage. They spent 3 hours with us, 3 hours which began with a hospitable greeting by head of the Tokuma Shoten company, and is later filled with an answers & questions session for our guests with a combination of Shoji Kawamori and Haruhiko Mikimoto of Macross, and a showing of the Totoros Next Door.

"Is there a model for Lin Minmay?" "What about a sequel to Macross?" Questions like these came one right after another, and it again reaffirmed the deep root of America's craze for Macross. Still, even toward Totoros Next Door, a very Japanese-styled work, there was a deep impression that "...this story will definitely be touching even to Americans."

"The bond of international exchange that anime makes is strong even though the yen is soaring so high."

Furthermore, Mr. Kawamori sincerely answered to all those questions about Macross. "There will not be a sequel, but we are in the middle of planning a lot of fantasy works."

On with the synopses!!!!...

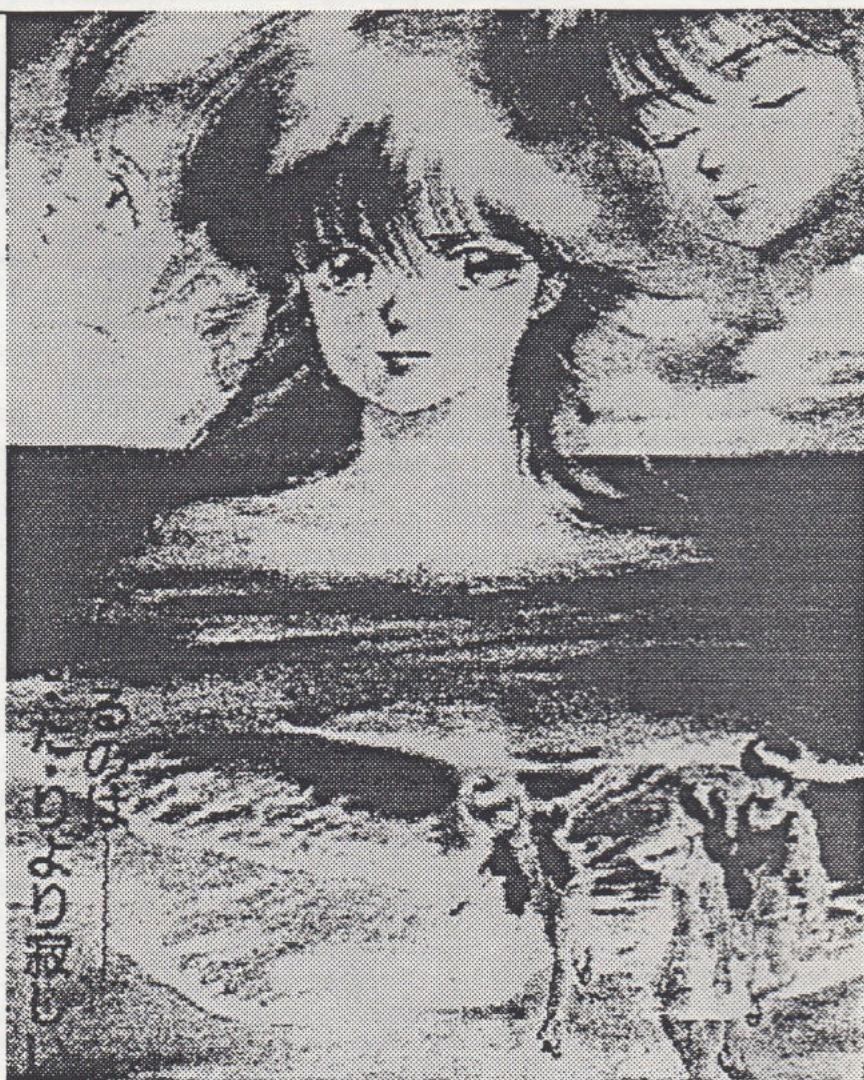
Whimsical

ORANGE ROAD MOVIE

- "I Want to Return to Those Days"

Article 1:

The summer vacation is a gloomy season for students preparing for entrance exams. As they watch with wandering eyes at people enjoying vacations at the beach or in the mountains, they rebuke and study with a towel tied around their heads, with more and more study. Three years after the TV series, both Madoka and Kyousuke



become high school seniors, and, preparing for their college entrance exams, they spend everyday in harmony with each other in summer courses at a preparatory school. However, what awaits these two is the love triangle which they cannot solve with mathematical equations! For example, the overbearing Hikaru helps out just so that Kyousuke's studies would get along, says "work hard", and gives him a kiss..... Though at that time Kyousuke accepts Hikaru's kindness, as expected he does not get over the relationship he has with Madoka.

Will the indecisive Kyousuke make up his mind to make Hikaru his steady, or may he possibly amend things up with Madoka? The result to that should be an enjoyment to see. However, Madoka is made to hear a conversation about the kiss by Hikaru, and she burns in the flames of jealousy. Madoka too is welcoming a time when she must clearly make the course of her own love.

For Madoka, Kyousuke, and Hikaru, only one solution will be provided this hot summer vacation.

Article 2:

It is said that the theatrical version of Whimsical Orange Road completely moves the focus of the story to the trio Madoka, Kyouzuke, and Hikaru, and that their psychology are described meticulously.

For example, the sound of a wind chime Kyouzuke received from Hikaru. At first Kyouzuke thinks that it's a good sound, but gradually it becomes offensive to the ear and at last he takes it away from his side. The wind chime symbolizes Hikaru, and it expresses Kyouzuke's feelings— as suggested by this film. Many fine psychological descriptions which used such small things appear in this movie.

The thing that you may want to especially notice is the scene where Madoka who maintained her cool throughout the TV series, gets jealous and agitated after she discovered about the kiss between Kyouzuke and Hikaru.

Producer Fukazaku has this to say. "In the TV series, Madoka sees the lovable Hikaru almost like a younger sister, and she yields even two or three steps to her. But in the theatrical version Madoka shows her distress as a girl who loves only one."

Madoka honestly acts according to her own feeling. When she is wearing her yukata Madoka calls Kyouzuke up crying, impatient to see him. After the call, Kyouzuke comes rushing to Madoka's house. As he embraces her, Kyouzuke presents a conclusion to the love triangle.

"When people who see this someday fall in love, they will remember this movie as a case of love..... And then, from there, they will want to find a conclusion of their own." The production staff will include such a wish into this film.

Whimsical ORANGE ROAD - the Video Series

Video 1-

Hawaiian Suspense. Save the Kidnapped Hikaru!

Action! More action!! At any rate, this is a really good story. The stage is set on Hawaii, the island where summer never dies. For Kyouzuke, who is playing at the beach under the glittering sun with Madoka and Hikaru (both in their swimming suits), here is the very heaven for him. Or it ought to be. However, Hikaru is kidnapped because she is mistaken as the daughter of the owner of a big company.

When they make the police aware of this, the police says that Hikaru's life is hopeless. So Kyouzuke and Madoka attempt to recapture Hikaru by themselves. However, on the contrary, they are captured by three-membered mafia that had kidnapped Hikaru.

"Ayukawa— You're the only one I will never allow to die." Madoka falls unconscious, and Kyouzuke sets Madoka free with his super power. He tries to save Hikaru by himself, but... he exhausts all his super power and gets into a real tight spot! Madoka again heads toward there...

Anyway, their adversaries are three big guys with guns. If that's the case, what about the fate of Madoka and the others? It seems that

it will become a production tailored with suspense.

Video 2-

White Lovers. Defeated by a Revengeful Ghost!?
The Power of Love

Turning away from Hawaiian Suspense, the setting arrives at Japan's midwinter slopes. It's a somewhat scary ghost story in which Madoka and others, who have come to ski, get involved in.

Kyouzuke's grandfather talks about a "chilling legend" that is spreading through the village. A pair of lovers who were flirting with each other on the skiing ground surely met disaster. And when they were discovered, they were completely naked, but it is said that they died with such a frightened expression as if they had saw a ghost or something.

In touch with the mood, Kyouzuke and Madoka meet disaster in the form of an avalanche that suddenly occurred, and they see a number of hallucinations. Those hallucinations are the works of a female poltergeist who died falling into a lava pit because her lover let go of her hand. Kyouzuke promptly grabs onto the hand of Madoka who was about to fall into an ocean of lava. Can he save Madoka? It seems that it will become a work full of thrills.

Bubblegum Crisis 4: REVENGE ROAD

Mega-Tokyo in the summer of year 2033. A motorbike gang called the OUT RIDER rides about the roads as they please. Going beyond the point of just releasing their youthful energy, they then turn into a brutal criminal mob.

A super car suddenly appears on the highway of such a late night. The car's name is GRIFFON. It's a monster machine, a year 2021's model of a road going race by HMJ company tuned up to its extremes.

Running after the Out Rider, the Griffon makes them crash and blows them off flipping. Before that overwhelming power the Out Rider is no match and cannot exist, and every night Griffon's cruel act of violence continues.

The name of Griffon's driver is J. B. GIBSON. There is a reason for him to commit such an act. In fact he was a victim of the Out Rider. Half a year ago, when Gibson was taking a drive with his lover, NAOMI, suddenly he was attacked by the Out Rider with a steel pipe. Gibson received serious injury, and Naomi, because she received a very strong psychological shock, from that day on shut off her heart.

Burning with hatred toward the Out Rider, Gibson reconstructed and reinforced his own Griffon, and then he drives it for the sake of revenge.

Meanwhile, after defeating their mortal enemy Mason, the Knight Sabers spend their days relaxing and enjoying a quiet life for a long time. Even though I said that, Priss, the dare devil member of the Knight Sabers, does not expect to keep herself quietly still and drives her favorite bike on the highway. Noticing that her gasoline is running short, Priss visits RAVIN's shop. There the mecha-loving MACKY is in the middle of manufacturing a super bike that puts out 700 horse powers with a 1500 cc twin turbo and uses parts

of the newest combat plane. Priss is enchanted by the bike. Through with her business, Priss tries to go back home, but a photograph by chance catches her eyes. "Hey mister, who are they?" Ravin does not answer, but that in fact is a picture of Gibson and Naomi. However Ravin does not know even in his dreams that every night Gibson goes out hunting down the Out Rider.

Priss returns to her partners of the Night Sabers, sweats some in a survival game with everyone, and after that munches on a steak with a terrible appetite. Nene said, "by the way, recently there are no big jobs for us." She does not know that this is just the calm before the storm...

One night, while Priss rides down the highway, she comes across the Griffon as it attacks the Out Rider. Priss rages against the Griffon which continues its act of violence as if it is enjoying it. "I won't forgive that rascal!" Priss runs after the Griffon, but she is lightly outdistanced, falls down, and is wounded on her left leg.

On the following day, accompanied by Lenna, Priss goes to a hospital. There she encounters a lovable man and a girl in a wheel chair. They are Gibson and Naomi. Priss feels that in some way he has something to do with it.

Burning with her pursuit after the Griffon, Priss makes a search on the existence of someone named Gibson out of all the owners of the Griffon from the AD Police's data bank with Nene's help. Though the highway police is figuring out the location of Gibson.

Meanwhile, Gibson falls further toward Griffon's reconstruction. Gibson's eyes immediately take on the look of madness. Before long the Griffon, absorbing Gibson's hatred, transforms into a thought-controlled cyber-monster.

And then sieged and cornered by the police, Gibson begins his final shot with the Griffon along with Naomi. However, the Griffon becomes a monster that has a will of its own, one that does not accept human control. Gibson is strangled by some cords and loses consciousness. The Griffon begins its rampage.

Then the Night Sabers go into action. Priss pursues after the Griffon which runs above 300 kilometers per hour in her specially-designed bike called "Highway Star". Priss runs after desperately. Then after Priss rescued Gibson and Naomi, the Griffon violently goes insane like a living thing, and in the end it crashes through the highway's wall, drops down, and explodes.

Are Gibson and others the victims in the long run... In the hearts of Siria and the others complex thought re-

main.

Bubblegum Crisis 5 MOON LIGHT RAMBLER

Bubblegum Crisis 5 starts with the escape of two girls, SILBY and ANRY, from a man-made space island called GENERALS that drifts in an orbit above MEGATOKYO..... The girls come in contact with a girl-attacking and blood-sucking vampire! And, Genomu's shadow in a super weapon called D-D which the girls brought down from the man-made island!! The person who creates a drama that will heat up even more is Seiko Obari! It shall be a work eagerly expected!!

The video is on sale on December 25th, 45 minutes long, and 9,800 yens.

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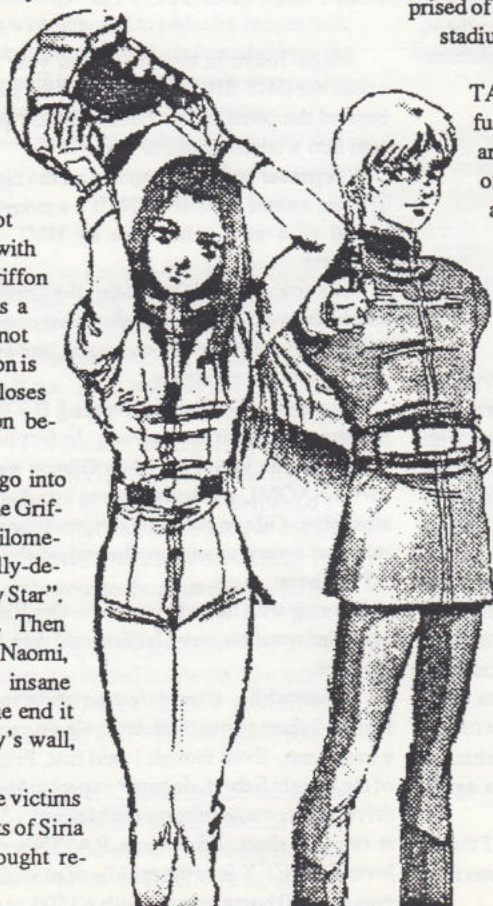
VENUS WAR CHRONICLE

The story begins from the point where Sue heads for Venus. After arriving at IO City, Sue promptly begins her news gathering at an information bureau. At the same time, the Killer Commander (composed of Hiro and others) fights desperately in a bike game at IO's stadium.

Then, an air-raid warning goes off, and Ishutal's large TAKO tank force is dropped on IO. IO falls into a great confusion in the sudden attack. Hiro, Miranda, and the others are irritated more by an interruption of the game than a fear of the war, and Sue does not see the reality of war as just a scoop. In this introductory section, these youngsters watch the war with third person's eyes.

Brigadier general DONAR, commander of the Ishutal forces, takes over IO in one day with the Tako's overwhelming strength. Aphrodia's government and top military posts escape into the countryside, and the city of IO gets back its citizen lifestyle under Donar's rule, at least for the time being. However, a hunt of resistance goes on in the downtown, and Donar's orders are severe. In such an oppressive atmosphere, Hiro is pursued by an armed policeman and escapes to a home where Maggie lives. There, Hiro discovers that Maggie's father and other members of the government will use their privileges and try to save just themselves.

Meanwhile, Miranda, knowing that Gary is embezzling military goods, plans to deal a blow to an Tako tank that remains at the stadium with its weapons. Gary at first challenges the youngsters' rashness, but later takes part in it while speaking his true feelings: "I got angry when I saw force and lies." This scene is really refreshing. Why? Because those words are the same as what Hiro, Miranda, and the others thought.



To deal a blow to the Tako is something like some kind of a game to Hiro and others. However, when they really exchange fires, they are attacked by fear. From the middle of the battle, war is a feeling that is closely following Hiro and the others.

The one who helps Hiro and the others as they suffer a severe counterattack is captain KURTS of Aphrodisian force's guerilla team. Though I say he helps them out, Kurt plans to use Hiro and others in his bike squad.

The only man who is happy to be under Kurt's command is WHEEL. The rules are about the same as the bike game's. However, Hiro and Miranda are not satisfied and try to leave the battlefield. And then, only Hiro loses a bet with Kurt, and he is forced to remain in the squad and parts with his comrades.

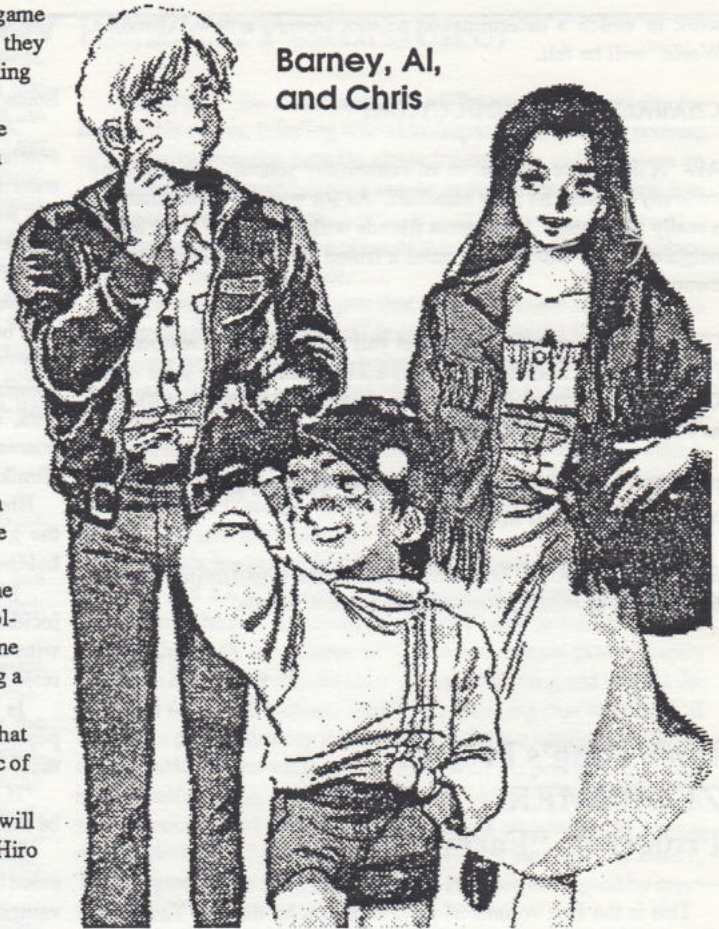
Again in a scene where Sue drive a buggy in a desert to search for Wheel who became missing, you can see sceneries full of a feeling of desolation which match with the real picture.

Aphrodisian force's counterattack is started with Kurt's guerilla team as the main force, and its battle against the Ishutal force (led by Donar) begins.

The conflict between the two people is the high light of the film's final stage, but there is one exciting scene in there. A soldier of the guerilla squad, Hiro again returns to IO. It's a scene where Hiro presents a fierce chase with Donar's Tako by using a sky jump ramp.

What I mean by a ski jump ramp is something that stretches that steep slope. That unique method will definitely become a topic of interest in this movie.

While he is wrapped up by war, Hiro can't see anything that will be gained from it after all. It seems that what kind of action Hiro will take in the last attack will become a big point.



Barney, Al,
and Chris

Mobile Suit GUNDAM 0080

The year 1989 will fall on the 10 year anniversary for Mobile Suit Gundam's first appearance on television. With this opportunity actions are taken to again try to construct the "Gundam" world with various meanings, and it is decided that video-izing Gundam will come true as one of these actions. Gundam has developed in various forms in Zeta, Double Zeta, and at last Char's Counterattack. However, the video production this time is said to be different. "It will be different from all the works up to now which made NewTypes the center of the story, and the human realization its theme," said Producer Kenji Uchida.

"The period is the end of the One-Year War. The setting is Side 6. The establishment is so because it takes place in the original Gundam world, but I want to make a new robot animation that centers on a drama about the growth of an average boy. I will say that at first it may appear as a robot show, but I really hope that it will become a truly moving and emotional drama."

A boy named AL experiences a real war for the first time on a neutral colony that does not receive much of the war's effect. The war between Gundam, the Zions Army, and the Federation Army is

described through Al's eyes.

The place where the main character Al lives is Side 6. It is a neutral colony not placed under the influence of either the Zion Army or the Federation Army. Though there is a shortage of materials, the citizens' living for the most part usually goes on without problems. However, the story begins as the Federation Army secretly transports a Gundam that is in the middle of production to this colony. The Zion army, afraid that this may turn the war in the favor of the Federation army, sends a special squad to sabotage the Gundam.

The investment of the special squad, according to the Universal Calendar, occurs right after the "War to Capture Solomon". And the story has been decided to synchronize with the calendar until right before the "A-Baoa-Kuh War". It's when Amuro and Char fight against each other, but since Side 6 is way off from the front line, their movement will not appear in the videos except in the news and people's conversations.

The video series takes the form of 6 volumes, with 30 minutes a volume. The story line is linked together as a series, and it seems that volume 6 will be the final episode.

Gundam and other mobile suits all have new designs. Almost the entire staff is new to the production of Gundam. It's an anticipated

work in which a determination to aim toward a new "Gundam World" will be felt.

CHARACTER INTRODUCTION:

AL- A 5th grade student in an elementary school. He is full of curiosity because he likes mischief. As for war, he thinks that it's a really neat thing. He is great friends with Chris who lives in his neighborhood. Still, he becomes a friend even with Barney who came to Side 6.

CHRIS- 21-years-old. A mobile suit test pilot. She encounters Barney without knowing that he is a Zion soldier. She joins in on Gundam's development and is later forced to fight against Barney as Federation army's second lieutenant.

BARNEY- 19-years-old. A corporal of the Zion army. He is admitted to the special squad.

SPEICAL SQUAD- The 4-membered special squad infiltrates Side 6 to destroy Gundam. Barney joins these 4 people.

© Sunrise

Dark King's Project ZEORYMER Project 1- "Farewell"

This is the first volume of an OVA series by director Toshihiro Hirano. The life of MASATO AKITSU, an average junior high student, changes greatly by the appearance of MIKU HIMURO, a beautiful transfer student. Creeping into some research laboratory under Miku's guidance, Masato encounters the giant robot ZEORYMER there.

Built by an empire called HARDRAGON that planned its world conquest fifteen years ago, Zeorymer was the world's most powerful weapon. However, it was taken out to Japan by MASAKI KIMOTO, its maker, and has come to be kept by the Japanese government just in case Hardragon ever plans to conquer the world again.

And Masato and Miku were genetically programed by Masaki Kimoto, and they were born to become Zeorymer's pilots.

Masato falls under the attack of RANSTAR, a robot of the Hardragon empire, and he boards Zeorymer although he is still at a loss at what's going on. And Masato easily destroys Ranstar with a power he himself cannot believe.

However, at this time an enjoyment for cruel destruction grows in Masato's gentle heart because of his weak will. The ambition for world domination was hidden inside Masato's birth. The struggle between good and evil begins in Masato's heart.

It was released on November 26th from Toshiba EMI.

VAMPIRE MIYU

Episode 1: City of Fiends

A strange case where five people (all women) are one after another killed by having their blood sucked out of them occurs in an ancient capital full of old fashioned flavors, .

In the middle of such commotion, HIMIKO SE, a medium, receives a strange request through a letter from the parents of a girl who stabbed thorns into her hand. She then calls on the Nezawa residence where her subject lives.

The girl is AIKO, Nezawa family's only daughter who repeatedly continues to sleep already for the past 60 days. Aiko's parents, because Aiko is possessed by something, are frightened out of their wits, and Himiko too immediately perceives that something is possessing Aiko. However, a treatment in which Aiko is taken by Himiko's hand fails to lead to Aiko's awakening.

Himiko leaves the Nezawa residence feeling mortified. Outside the gate, Himiko encounters a young man named MIYAHITO holding a knife in his hand.

Miyahito had lost RYOKO, his lover, because of a vampire incident. Burning with revengeful thoughts, Miyahito says that he witnessed someone who had attacked Ryoko entering the Nezawa residence and that he was on the look out for that someone.

Is there probably some connection between something that is possessing Aiko, who continued to sleep, and the vampire-like thing that Miyahito says he saw?

"If that something is not dealt with here at this house, there will be more victims."

Himiko feels something mysterious toward Miyahito's which stood for only more questions. Can it be possible that something like vampire really exists? However, in order to make Aiko (who had continued to sleep for reasons unknown) wake up, exposing the vampire's real identity is the only clue to Himiko.

Night falls, and Himiko comes to the shinto shrine where Ryoko was attacked. Suddenly, a white shadow attacks Himiko. The white shadow's identity is that of a vampire that wrapped its unearthly form with a white cloth.

When Himiko, whose bodily movement was gone, is coming near to the vampire's fangs, a light shot from within the darkness cuts and tears the white cloth.

The figures of MIYU, a young girl sitting down above where birds live, and RAVEN reflect in the eyes of Himiko who escaped a crisis. "You ought not concern yourself in this matter any further..." Leaving behind these words, Miyu disappears in the darkness.

Day breaks, and Himiko once more visits the shinto shrine. With her own eyes she sees Miyu trying to suck blood from Miyahito and on the spur of the moment fling a cross she had at Miyu.

However, the cross is of no use! Moreover, she remains calm even in strong and direct sunlight.....

Vampires that created a great sensation in the world, those are ordinary butchers. Himiko is puzzled as to Miyu's words which said that she herself was different from those vampires. Miyu says that people who are sucked of their blood by herself can have eternal life and continue to live in a world they themselves wish for. "Wanting to escape from the bitter thought of losing Ryoko and to live inside a memory which is happiness..... those are the things Miyahito himself wished for. Therefore I gave Miyahito eternal life..." When she says that, Miyu disappears along with the unique scenery which fills the surrounding.

Afterwards, in front of Himiko who was left behind, Miyahito stands still with vacant eyes. As if he is not consciously aware of Himiko, Miyahito simply looks at thin air.

Himiko, because of the matter of the Nezawa family, tries to clear the case one more time. When she tries to check on the case, she understands that Aiko's parents are long dead.

Aiko, who was in an accident together with her parents, received a blood transfusion from her dying parents and had a narrow escape from death in exchange for her parent's lives. Aiko knew about that and said that she herself was a vampire and she told people around her that too. But, how about those two parents who greeted Himiko?!

Himiko once again visits the Nezawa residence. In front of her, Aiko suddenly wakes up from her sleep and approaches her, putting her lips close to Himiko's neck.

Even as this happens, Himiko can not make a move. At that time, Miyu appears along with a beam of light. Miyu tries to stick her mouth on Aiko's neck, but Himiko quickly protects Aiko.

However, there Raver draws out one of its hands, and the thing that took a hold of Aiko reveals its form. That is the vampire that attacked Himiko.

Miyu, when she enclosed the vampire on the mat, commands Raver, "Raver, return to darkness with his real name!"

When a light is fired from Raver's hand, the word "Raen" rises on the surface of the mat where Miyu had enclosed the Vampire.

Vampires are not monsters; they are demons that have never heard themselves called God-demons. And as for God-demons, when they are seen through their real name by other creatures, they lose their powers.

God-demons are creatures that must not come out to the human world. Along with Miyu's words, as if he caught on fire by flames, Raen is sent back to the world he originally came from.

After Raen vanished Miyu stands embracing Aiko who stopped breathing in front of Himiko who by chance came back to us. "If I myself am not interrupted while I suck someone's blood, I can at least save the life..." Himiko is puzzled as to what Miyu means by those words.

Even if she becomes like Miyahito, will the way she continues to live be the kind of happiness Aiko expected...!?

When she left Aiko's corpse to Himiko to take care of, Miyu returns to her world full of bewitching feelings.

At the same time as that happened, the Nezawa residence returned to the original, former deserted house, completely ruined.

In conclusion, Himiko is not able to keep her alive, to say nothing of waking Aiko up from her sleep. Leaving behind incomprehensible thoughts on all this, Himiko leaves the ancient capital, and a

female student who looked very much like Miyu runs beside her at a rapid pace.

Afterwards, the sound of swing which Miyahito rows as if he is suffering from sleepwalking just resounds hollowly.

VAMPIRE MIYU Vol. 2- "Feast of Marionettes"

The first volume "City of Fiends", which depicted the terror of vampires having their own way in the night of the ancient city Kyoto, records good sales by having 20 thousand copies sold in just as little as one week. Taking advantage of that public enthusiasm, the second installment in the series called "Feast of Marionettes" (in which Vampire Miyu is once again our heroine) is released from Pony-Canyon on October 21st. (The price is same as before: 5500 yens)

The setting is Kyoto since the previous work. Miyu appears as a transfer student to an advanced section of some school. (It is connected to the last scene of volume 1) In the same class as Miyu's, there is a handsome boy named KEI TSUMUGI. Though he is the idol of all the female students, Kei, giving no attention to all the rest of the girls, is on intimate terms with one female student named RANKA who possesses a suspicious appeal. Miyu has an interest in Kei.

At the same time, students are becoming missing in this school one after another, and Himiko, the female medium from volume 1, receives a request saying that they want her to find the missing girls and goes on with her investigation. The only clue she has is that strange marionettes are left behind at the scene where the students disappeared. Before long Himiko again encounters that mysterious girl Miyu and her servant RAVEN.

Miyu's aim is Kei. While following Kei, Miyu notices that Ranka is a god-demon. She advises Kei: "You must not get close to that girl." Ranka, at the same time as she makes a collection by turning all the handsome boys and pretty girls she liked into marionettes, stays alive by sucking their lives. However, Kei's reply against Miyu is something unexpected—!!

Through a contract with the god-demon race, Miyu is set free on earth to exterminate all the lost god-demons that are committing evil acts. And that is the destiny of a girl named Miyu who is given an immortal body and supernatural powers for that purpose.

Volume 1 described and encounter with Miyu from Himiko's point of view. Although it will remain along that same format this time, it is also organized so that descriptions from within Miyu herself will become more, and little by little her real character will become clear. After all, through the climactic confrontation between Ranka and Miyu, the unexpected human nature within Miyu and her love for Kei are described. With that meaning, the roles of volume 1 being a "Start" and volume 2 being "Revealing" become clear.

Afterwards, this series will be succeeded by volume 3: "Fragile Armor" (Which is confirmed for a December 21st release) and the concluding volume 4: "Freezing Point". (confirmed for February 21st of 1989 release) However, as for the sadness for things

devastated by people, and for a girl named Miyu who will live forever— there is none of that in volume one, but in volume 2 it is suddenly described a little bit.

CRUSHER JOE -on Original Videos

It has been decided that *Crusher Joe*, which had its theatrical debut back in '83 and had won immediate popularity, will again appear on the original video format. The characters are newly drawn, and the stories are new original works too.

I listened to Producer Eishi Sada about the high lights of *Joe* as a video, as *Joe* finally returns after 6 years.

"Since *Joe*'s world is already established, we are concerned about not ruining that world even though it is on video. As for stuffs like the mechas, we will stick to using the same designs as the ones from the original movie. However, as for the warp patterns and such, we will rather change them into the better-styled ones of today. Because techniques of today have progressed much for the last 6 years, we will try to use special filters in the photographic process and a camera under a computer control called motion control. Since the director will be doing various new experiments, I think it will be a work that will reach everyone's expectations."

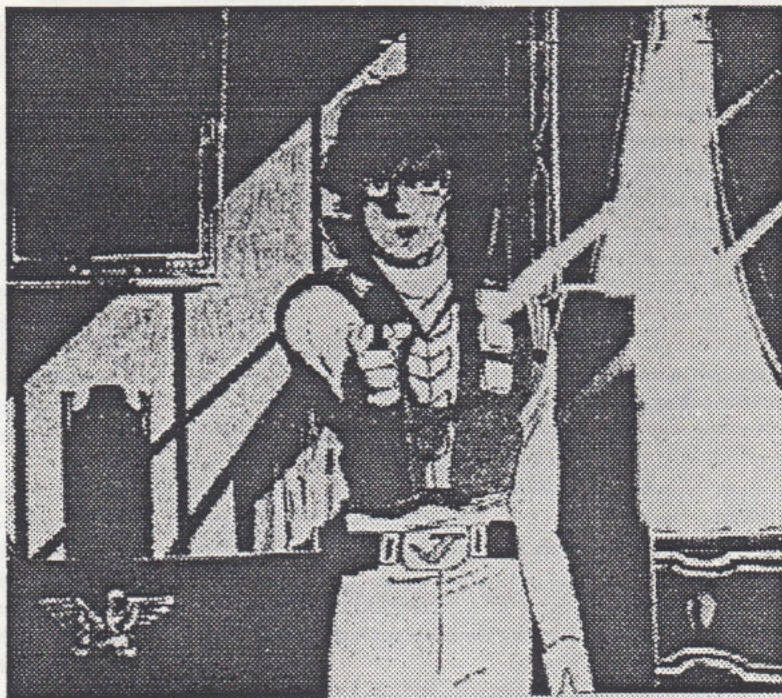
As for the video, it is set for a two video release, with 60 minutes each. The first video is the one that will centrally describe a job of this professional team called "Crusher". It is a big mission describing how they would be able to rescue criminals from a falling prison satellite that came off its orbit. In the second video, they lend a hand in the solution of a dispute between two countries, and action becomes a high point of this work. Heading toward the set release time of early spring of '89, the production is progressing in top condition.

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DRAGON CENTURY

Dragons appear all over Earth, and armies of every country kill these indestructible creatures one after another. One day, RIKO picks up CARMINE, a baby dragon whose parents were killed, and secretly raises him. When Carmine finally grows up, the Devil appears on earth, cities are destroyed, and people are killed one after another. Will the human race be exterminated by the Devil?

The core/central focus of this work is not its heroine Riko, but instead it is the dragon Carmine. Why do I say that? Well, it is Carmine who will appear in both the God Chapter (equivalent of the



CRUSHER JOE aiming for video release

present chapter) and the Devil Chapter (the future chapter) as a common link between the two. Riko, by the time of the Devil Chapter, is already dead, and in her place a new heroine called RULICIA appears.

It is Carmine who will take part in the long fight between God and Devil.

The video, lasting 30 minutes long and sold for 8,800 yens, is released on October 26th.

CHARACTER DESCRIPTION:

GOD- God knows that the devil has sent his followers to Earth, and therefore he sends the race of dragons to Earth to rescue the human race.

DEVIL- He sends his followers to Earth because he plans to exterminate the human race.

DEMONS- They are Devil's followers who are sent to all places on Earth. The demons go about secretly doing works of destruction, yet their true characters are unknown.

RIKO- A female high school student who thinks that it may be better that something like the human race be exterminated.

CARMINE- At first the race of dragons is killed by Devil's helpers so that they will not understand people's language. Because they do

have the ability to speak, Carmine learns people's language by being raised by Riko. Riko knows the simple qualities of the world through Carmine. Though he is like a dragon and gives out an intellectual feel, he is worried.

AIM FOR THE TOP!

"Great excitement that leaves one breathless. That is an essential factor in animation. (yet there are ones that don't have a bit of it) But of course it is in Aim for the Top. He, he, he....." said chief director Hideaki Iono.

I tried to hear about episode 1 and episode 2, and where the "breathless excitement!!" is,

Well, from episode 1.....

NORIKO is a freshman at the Okinawa all-girl space high school. (alias beach girl high) She is cared for by an older girl who is dubbed "the rose queen", and she lives a happy school life.

Then comes KASAI, the ghost coach. Noriko and others rebel against his rigorous training.

However, in reality Earth is approaching a crisis! One day Kasai announces the existence of the pressing enemy and the members of a robot team formed for that reason. Along with her older friend, Noriko is picked as a member!

Because she is just a freshman, Noriko is puzzled as to why she is selected for such an elite team. In the training that begins now, Noriko cannot even make a robot walk.

"A pressure pin is picked for the cockpit of the dashing machine weapon. This is the doing of REIKO KASHIHARA, a malicious senior who envied everything about Noriko. Once Noriko implored the coach to take her off from being a member. However, witnessing the secret special training of her older friend (who she thinks is a natural talent), she thanks it over again. She herself practices that special training, and at last confronts Reiko. About here the robot action is breathless to see."

And in episode 2 the stage at last moves toward space.

Noriko and others are transferred to an orbiting station and enter training with actual fighting with top pilots from other schools. FLOYT YUNG, a naturally talented girl, also appears in the story here.

And one day Noriko and others launch out to investigate an unknown spaceship that trespasses into the solar system with near light-speed.

"In fact this spaceship is the LUXON that supposedly scattered because of an attack by space monsters. The captain of the Luxonis TAKAYA, Noriko's father. Noriko dives in the stream of light and time, which a minute's delay is equivalent to 3 month's time on Earth. Operation time is not just as few as 3 minutes."

Fighting with time, can Noriko save her father?

Aim for the Top! contains character design by the well known Haruhiko Mikimoto. It is sold by Bandai/Victor Music Industry for 10,800 yens on October 7th. Total length is 60 minutes, in Hi-fi stereo.

GRAVE OF THE FIREFLY

Grave of the Firefly is a tale of a sweet brother-and-sister pair who, at the end of the Pacific War, tried to live on their own without help from adults. Under the same name, the novel was written by its original author Shojo Nozaka from his personal experiences of the war, and director Isao Takahata put it into pictures. The biggest difference between the original work and the animated version is that, while the original work is told with the brother's (Seita's) point of view, in the animated version because of the way the sister's (Setsuko's) expression is described even her mental state is something that clearly helps along the idea that she is the one to see. By means of that these two young people's innocence surely will be vividly felt.

September of 1948. A juvenile vagrant dies at the Mitsumiya station in the city of Shingu. It's Seita. A station employee picks up a candy drop can that dropped by the corpse, and when he shakes it the can makes a dry sound. What are placed inside there are the bones of his sister Setsuko, who died a month earlier just like Seita—And then the story goes back to three months before.

On the day when America makes her great air attack on Shingu, Seita sends off his mother who has a bad heart, and after finishing up inside the house he goes out carrying Setsuko on his back. Falling like rain, incendiary bombs turn the city of Shingu into an ocean of fire. Seita and Setsuko barely manage to escape, but their mother suffers burn on her entire body and passes away two days later.

With their house burnt down and mother gone, the two drops in on the house of a widow- who is a distant relative of theirs- in Nishimiya. From burnt remains of his home Seita digs out some food for emergency use and presents them to the widow. However, this is a time when food is hard to come by, and what Seita and Setsuko (who are now dependents on the widow) are given is just the surface left-overs of medley soup. She has no manner of giving them anything such as steamed rice. Seita cannot do anything about Setsuko who cries because of an empty stomach.....

Before long, in just a few days after Seita exchanged his mother's momento-kimono for getting rice in his and Setsuko's mouths, the medley soup in their tea cup has not a single grain of rice in it... Unable to put up with the widow's ill-treatment, Seita carries his household goods to a nearby cave and begins a life where he and Setsuko live alone by themselves. The two catch fireflies that wildly flutter about a nearby pond, then they release them inside a mosquito net they had put up inside the cave. The bluish-white light of some one hundred fireflies in a dreamy fashion lights up the brother and sister's faces. The next day, while burying the fireflies' corpses and making a grave stone for them, Setsuko mumbles,

"Fireflies, why have you died so quickly?"

Before long Setsuko slowly weakens. It is a scene that the light of the fireflies is lyrically played out.

Under the tragic situation of losing their mother in the war, the two live innocently to the bitter end. With such a tender story about a brother whose concern for his little sister is symbolized by the fireflies and a sister who knows nothing, it appears to be the best gem of a production.

What is the meaning behind hundreds of fireflies?

The bluish-white splendor that flickers with the life of the firefly is a wonderful light that does not hold heat. The hundreds of fireflies Seita and Setsuko release in their own new home... What is the probable meaning behind that light?

The light of a firefly is the "light of life" that goes out along with its death. If one considers things from there, it represents Seita and Setsuko's life on their own after leaving from the stingy widow's home and the glorification of that happy moment of freedom. That splendor may just be for a moment, a splendor that suggests that death shall soon be visiting the two.....

The firefly is a small and hopelessly vain creature. Seita and Setsuko are not fireballs which shine like the sun, not are they beings that shine by someone else's light like the moon. Though young, they themselves shine by their own power for a limited time, just like fireflies.

"F"

Episode 1: Cruise On! I'm Gunma!

The village of Akagi in the prefecture of Gunma.

Three people riding in a red Camaro gaze into the rear-view mirror with a thought they cannot believe.

What is reflected appears to be a tractor not worthy of serious thoughts. However that speed is definitely not something a tractor can put out.

10 meters, 5 meters, 3 meters..... As they watch the distance between the two cars shortens, and finally the Camaro is caught up! "Hey, dude! Do something. Hit the gas!" The dumbfounded driver of the Camaro suddenly returns to himself by that voice and changes to top gear in a hurry. However, far from hitting the gas pedal, before they part for 1 meter they are still followed after. When the three turn around to a roar they can hear coming from behind, they see a fan and an audaciously designed vent that sticks out from the tractor's hood. Impossible!

"It's a super charger!?"

Who on earth is it? and why in the countryside? For what reason is it necessary to install a super charger on a tractor—?

Roaring increasingly higher, the tractor rattles. The Camaro can no longer stand it and tries to stray toward the side road, but the tire's grip on the road cannot catch up with the speed and it turns sideways into the rice paddy. Then the tractor does the same thing. Oh no, it is ever worse than that. It runs into manure.....

The persons who drives this preposterous tractor are GUNMA AKAGI and TAMOTSU OISHI. The one that installed a Porsche engine into the tractor and gave it full tune-up is Tamotsu, and although he is the one who made it, now Gunma is the one driving it.

Gunma's father will before long run for the House of Representatives, and Gunma is supposedly the successor to his father estate. However, because his father has a mistress, Gunma one and all opposes his dictatorial father SOICHIRO. So he is a problem child who causes trouble all the time.

Episode 2: Determination by a Man's Foolish Tear
I'm Going to Tokyo!!

Gunma's older brother SHOMA and younger brother YUMA return from studying abroad in Europe. At a dinner party where every member of the family all together celebrates after a long absence from each other, father Soichiro tells the two that he is expected to become a candidate for the House of Representatives. Hearing that he is in charge of the Akagi conglomerate, Shoma feels he is on top of the world, but Gunma is silenced. Soichiro coldly and boldly speaks, "To me, you are an extremely annoying existence."

Gunma becomes homeless, and these clear words resurrect within his mind "In the racing circuit there are at least 50 thousand guys faster than you."

The next day Gunma leaves for the Chikunami racing circuit all by himself. There he comes across the three-man team of JUNKO, HIRATA, and HIROTSU, but he made the race a mess with his natural recklessness and is called by Junko the bad name of "Lowest Man". However, Gunma feels something toward the circuit, and even toward Junko.....

Gunma's heart decides that he will go to Tokyo to try to become "The World's Fastest Man", faster than anyone!

And so Gunma alone leaves for Tokyo and leaves the Akagi village behind in his tractor.

Episode 3: Introduction Tomotsu! Tokyo is Only Beautiful Women

Soon after he got to Tokyo, Gunma heads for a driving school. The person he comes across there..... is Junko that he had difficulties with at Chikunami! She is a driving instructor here! At first Gunma quietly does what Junko tells him, but suddenly because he lost his mind Gunma shuts Junko out of the practice car and begins to drive madly like crazy. Dragging Junko and her grandmother SAYURI (who came to get a free lesson), the driving school suddenly has become a racing course.

Naturally, Gunma becomes rejected from the school the next day, but taken in by Sayuri, it is decided that he would live at the "Komori House". The other residents there are the Chikunami trio (Junko and others). Quickloy Gunma schemes to try to summon Tomotsu there.

DOMINION

The stage is Earth in an advanced state of air pollution. It is terrible that, in any case during the time when a germ cloud warning is announced, an anti-germ mask is an item necessary for going outside. According to the police chief of the Newport division, the division which the tank police belongs to due to increasingly fierce crimes committed, the pollution is so bad that you cannot talk for so much as 10 minutes even if you are equipping an atomic bomb. In a stage of such a sick Earth, the dangerously characterized lot of the tank police presents their police action.

The one called company commander BRITEN who leads this tank police is a hot-blooded middle-age man who partially favors heavy-class tanks. He enjoys patrolling the streets while standing on

top of his tank more than anything, and he is always worried about how his beloved tank is going to get hurt rather than his assignment. A vigorous girl who transfers from a female police squad to this group of rough fellows led by company commander Briten is the heroine LEONA OZAKI. At first she feels surprised toward the tanks, but, catalyzed by the way Briten favors them, she soon makes by hand a super mini-tank that she calls BONAPART. Violently blowing away the streets, she grows up to be a mad, tank-loving girl.

Made from parts of the company commander's beloved tank that became destroyed into pieces and help from KAMIFU and AL, Bonapart is Leona's special tank. While it is about the size of a common bike, a size you would not think of as a tank, the mini-tank is a great vehicle that excels in mobility, attack ability, and durability. As the only trump after the entire tank police was destroyed, the tank really goes into action in Act 2.

ACT 1- CRIME CORPS

It is Leona's very first assignment. While on patrol inside the company commander's tank special, an incident occurs.

BUAKU OWARUTO and his subordinates, ANAPOONA and YUNIPOOMA, break into a hospital and steal a valuable research material.

In her very first personal experience controlling a tank, Leona struggles very hard to run after Buaki and his accomplices. Somehow the material is something they don't have to steal, but the commander is fiercely mad! The tank he loves has gone to pieces.

What the Buaku gang is after is a list of healthy people. Healthy people who are not immune to the air pollution have a scarcity value, and they are very important objects of study. The tank police prepares for more attacks from the Buaku gang, and security arrangements are made.

Meanwhile the squad is ordered to go to a juvenile welfare lesson, and Kamifu offers a dejected Leona an idea.

ACT 2- CRIME WAR

Buaku escapes to his hideout and works over his next operation. MR. GOKARO, a representative for Buaku's employer, awards him a secret weapon. Buaku heads out for the tank police and provokes them. Tempted by the invitation, the tank police mobilizes all tanks, but they were all overturned by plastic land mines set by Buaku and the others.

Coming their way are Leona and Al, riding on the finally completed Bonapart. Taking along the company commander they head for a hospital.

At that time at the hospital, the Buaku gang's two tanks and one security tank are fighting a fierce battle running about inside the hospital. Arriving there, the Bonapart also becomes buried underneath the crumbling hospital, and the Buaku gang successfully gets away while holding the list.

Can Leona and the others arrest the Buaku gang?

Dominion is on sale from Toshiba Picture Soft. Act 1 is 45 minutes long and sold for 9,800 yens. Act 2, released on June 24th, lasts for 45 minutes and is sold for 9,800 yens.

HELL CITY (SHINJUKU)

"Shinjuku"- the sub-downtown of Tokyo. One day, all of a sudden this corner, bristling with skyscrapers, collapses on account of a great earthquake brought about by demons and becomes an isolated world through gigantic cracks in the ground that came into existence at the same time.

"Shinjuku" is no longer a place of this world. It becomes a place for inviting demons to come.....

The person who will tell you that such a fantastic stage set-up is "this production's best appeal" is director Yoshiaki Kawajiri.

"It's the best idea to turn the city of Shinjuku which really exists into a sort of closed space and allow demons to appear there. It certainly is interesting even just to consider that demons live and breath in the street corners of the so well-known Shinjuku. I think that this production, as something which succeeds *Devil City*, is great whenever I feel the "demon mansion's fun"- where grotesque things occur one after another."

The story's beginning is a death struggle between GENICHIRO IZAYOI and LEVY RAH, a fight between fellow experts of a martial art. The two are brothers who looked up to RAI as the art's teacher, but Rah is envious of Genichiro whose power barely surpasses his own. Rah sells his soul to an evil thing and obtains the powerful force of darkness. However, the thing that took hold of Rah has a plan to destroy the world. Genichiro challenges Rah to fight in order to prevent that..... However, the power of darkness is a dreadful thing, and Genichiro dies while drinking tears of mortification. And then Shinjuku collapses on account of a great earthquake brought about by Rah..... It is just the prolog up to here. This chapter begins from the part when 10 years have gone by since then.

During these ten years Rah turns Shinjuku into a city of Hell. Then Rah tries to welcome great creatures from the world of darkness, and more great disasters.

"In the original work the place is quite bustling with tourists coming to the isolated town of Shinjuku, guerrillas fighting back, and of course city dwellers living there. Because of a problem with time, that sort of factor was cut out. The thing that shocked me the most in the production this time is just that. Now when I think of it, I have a feeling of regret that sort of factor was not put in a little bit more. But when people are full confusion, shouldn't that be the cataract for demon mansion?"

If Rah can summon the demons, the world will collapse! To prevent that there's nothing else except to defeat Rah. The young man master Rai and the arts selected as the warrior to defeat Rah is KYOUIA, Genichiro's son.

Thus a drama about a fight spanning two generations of father and son begins.

Incidentally, what kind of practices are the martial arts used by Kyouya and others?

According to director Kawajiri,

"There is a line by Rai that said that 'by training people's thoughts, this force will elevate physical energy into spiritual energy and make miracles possible', but if I just say it plainly, it is just some super power. Please consider it as something that makes good use

of psychic power in martial arts. The reason why they can cut their opponents is because they can focus their thoughts on each individual weapon. It's interesting that Kyouya and Genichiro's weapon is just a wooden sword, not some sparkling sword. It certainly is unique. Obscurely, this makes the martial art part to be felt, and the gap that if they were common people they would cut through their enemies with a beating sword is a strange one."

Kyouya is taught the arts by his father since childhood. Therefore, Kyouya is also a user of the arts, but with much regret his arms are still inexperienced. Inheriting the blood of his father who was an expert of the arts, he does have the basic qualities. However, he is not able to open his eyes to it with the part of heart that knows how to use it. In short, what is described in the story's twists seems mainly to be how Kyouya opens his eyes as a user of such arts and the drama of his growth.

For the sake of his father threatened by Rah's evil power and for the sake of saving Earth from its dilemma, SAYAKA alone gets into Shinjuku. Abandoning her in such a situation, Kyouya also sets foot toward Hell.....

"The demon Kyouya first confronts in Shinjuku is TSUCHIONI (which in Japanese means "ground ghost") Because I like demons that are half-human and half-beast, I tried to make it into a crab-like shape. The place of confrontation is on top of a car of the underground bullet train. However, because I find it difficult to draw the train cars of today, I draw a new type of car I hypothesized that would exist in the year 1990."

The director in full confidence said, "you should watch this because it shall show action without stop for the entire 80 minutes." The demons attack one by one! Kyouya mows them down with his martial arts! It's a production I want to make notice of the action scenes in which evil power collides against martial arts.

CHARACTERS:

CHIBI- A boy who lives soundly in the Hell-like Shinjuku. He takes a double-headed dog to a bodyguard.

SAYAKA- A kind-hearted girl who goes to defeat Rah for the sake of the people of the entire world and her father.

SAYAKA'S FATHER- The head of the federal government whose life is threatened by Rah's trap.

RAI- The master of the martial art.

Hell City (Shinjuku), a video cassette tape from Japan Home Video, is on sale October 25th. It lasts for 80 minutes in Hi-fi stereo, and it costs 14,800 yens. It is copyrighted by Shugou Kikuchi/ Asahi Sonorama, Japan Home Video, and Video Art.

(Editor's note: This OVA is one that no one should miss. As critiqued by Animedia on a scale of 1-5 stars, Hell City <Shinjuku> won 5 stars in the categories of ACTION, DRAMA, and MUSIC. It won 4 stars in the ART category, 3 stars in BEAUTIFUL GIRLS, and 1 star in GAG. It did not have any stars under the MECHA category, since it has no mecha.)

GALL FORCE 3- STARDUST WAR

"Gal Force" will at last plunge toward the final battle.

The war between the Paranoids and the Solenoids, which has been continued by dividing space into two, is about to turn in the direction of "Destruction", something Shildy and Catty dreaded.

The battle into which both sides toss their entire fire power is the most anticipated part in the picture, but will not be the biggest theme this time probably be the solution to the puzzle as everyone expected?

Under the war between the two races of Paranoid and the Solenoid, maintained through the two prior works, some qualities of the material dropped.

For example, the race fusion project described in the first work.....

This project, which tried to create a peaceful third race that brought together qualities from the two races, left behind just one proof of success on planet Terra. However, a puzzle born from there. In short, as for the fundamental puzzles like where did the two races come from and why do they fight were not elucidated in the following second work.

The one who holds the key to number 3's biggest theme of explaining this puzzle is CATTY NEBULART, the only new character this time.

She is the character who became the production model for the other android called Catty that appear through both the first and the second work, and she is also the most important character since she is the central character in the planning and carrying out of the race fusion project. Also, she is the one who will explain the puzzle.

Behind the fact that Catty Nebulart (Chief of the Intelligence Office) invoked the race fusion project, something strictly confidential even to the higher commands of the Solenoid forces, there was a myth about the roots of the Solenoids and the Paranoids. This myth, which was a puzzle up to now, will answer the question of "where did the Solenoids and Paranoids come from and why do they fight."

"Up to now, there is good reason for the android Cattys, which are copies of Catty Nebulart, to have replaced her and acted in her place, but there is also good reason for the root of the idea that had at length directed Luffy and other's actions to be clarified by the mouth of the person herself. It is decided that Luffy and the others again decide on an action that gambled the future," said Mr. Hideki Kakinuma, the show's creator and layout man.

When they are again pressed for a decision, what kind of action will Luffy and others probably raise?

The Key to All Mysteries- Katty the Original

Katty, the director of intelligence, has passed about ten years continuously being involved with the Race Fusion Project. Therefore, she knew well that there's no future in the fighting between the two races. A question that Katty has held for a long time is an important secret concerning both races which was not hidden inside a legend that revealed the roots of the Solenoids. When she

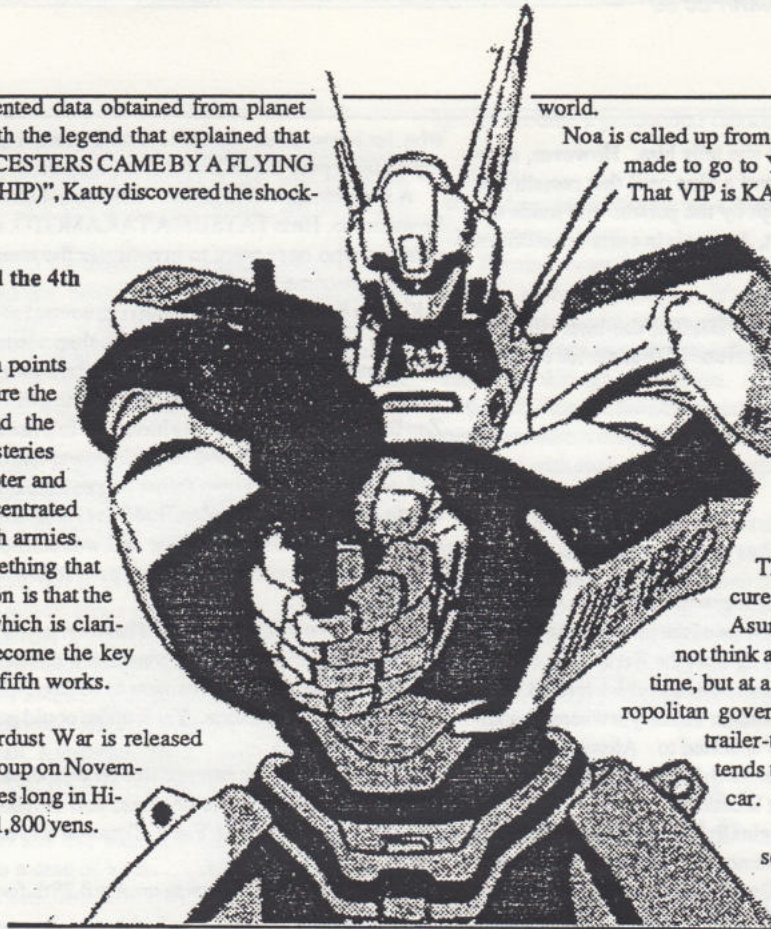
connected the fragmented data obtained from planet Enbro's computer with the legend that explained that "OUR FORMER ANCESTERS CAME BY A FLYING SHIP (OR A SPACESHIP)", Katty discovered the shocking truth.

Development toward the 4th and 5th Works?

Naturally, the high points of this final chapter are the part where Katty and the others solve the mysteries through the final chapter and the space war that concentrated the total forces of both armies.

Furthermore, something that can not escape attention is that the roots of both races, which is clarified this time, will become the key point in the forth and fifth works.

Gal Force 3: Stardust War is released through CBS Sony Group on November 2nd. It is 60 minutes long in Hi-fi stereo, and it costs 11,800 yens.



world.

Noa is called up from off duty, and he and Asuma are made to go to Yokoda base to welcome a VIP. That VIP is KANUKA CRANSEY, a beautiful police chief of the New York City Police. Asuma unintentionally looks pleased.

By emergency report that Kanuka brought, the two tank section rush about in great hurry. After all the New York City mayor coming tomorrow is said to be sought after and there is a luncheon of the metropolitan governors held at the metropolitan government building.

The labor team is rounded up to secure the outskirts of the building.

Asuma is stationed at a place he cannot think as important and finds some spare time, but at a public part right next to the metropolitan government building he discovers a trailer-type rocket launcher which pretends to be a police's roving command car. Oh no!

There is not a bomb disposal squad there even to take off the timing mechanism. They all have mobilized to dummies that were set at other places.

Because of the cold works of platoon leader COHAN saying "You do it!", Asuma, who has no knowledge at all about such matters, got himself in a mess in disposing the bomb.

Kanuka, who has received a lecture in New York, gives him directions by radio while heading to the scene in a mini-patrol car.

MOBILE POLICE PATLABOR

Vol. 2- Long Shot

The series' second installment is a bomb disposal story in which Asuma alone actively matches against fearsome terrorists of this



Scenes from upcoming PATLABOUR

Asuma carefully cuts the wiring as she tells him. However, as to which of the tow wires (a red one and a blue one) that remain last should be cut, it is not known except by the person who made the bomb. Deciding on which one to cut, Asuma is in a crisis that drives him to his wit's end...

The video cassette is released by Bandai; the laser disk, by Warner-Pioneer. Both were on sale on June 25th at a price of 4,800 yens with 30 minutes each.

MELOALINK

The time is the end of the 100 year war which split the Astragius galaxy in two. KIRIKO of Votoms is one of the pilots of the Melkia Armored Troopers (AT) who fights against the Baralands' forces. During this same period, there exists an infantry which hunted AT's with their macro-rifles. This mecha-hunter infantry is where Meloal-link, the protagonist of this story, is attached to. Along with other protagonist, Meloalink and Kiriko are both Melkia soldiers living in the same time period with different locations.

Although Meloalink was also originally an armored trooper, due to a conspiracy, the whole unit was demoted to a Mecha-hunter unit; furthermore, his whole unit is annihilated and he is forced to bear the burden of the crime of stealing public funds. And so, in remorse for his dead friends, he seeks revenge against the conspirators.....

The show piece is how un-armored Meloalink defeats his enemies who pilot the AT's.

PEACOCK KING

KUJAKU is a high priest who loves justice in the world and defeats demons by using his secret methods; in short, he is a warrior who battles against evil by the power of his incantations.

One day Kujaku is invited to the temple of happiness- the main temple of the HOSSO faith- at Nara. He is ushered into the second treasure house, which is protected by the newest security system. There, what is shown to him is "The Back of the Eight Figures", that became a contrast to the famous Eight Figures. In fact the figure of ASHIYURA, one of the figures out of the eight, was robbed by someone. Because it is impossible for anyone to steal it without leaving some sort of trace under the strict watch of the security system, a system that is not vulnerable even to the most skilled burglar, they have turned to Kujaku for help.

According to scriptures concerning this figure, the most powerful demons the world has ever seen are sealed inside the "Back of the Eight Figures" by SEIMEI ABENO, once Japan's greatest Zen Buddhist. Who on earth has taken away the Ashiyura figure, and for what purpose!?

While he left priest JIKU in charge of elucidating the identity of history's most powerful demons, Kujaku leaves the second treasure house and knows the demons are around and are watching over the temple of happiness. ONIMARU of the SHUKIN faith, the man

who let loose these demons, is still searching for the Ashiyama figure for a purpose different from Kujaku's.

A suspicious-looking man rises behind him to investigate what he was up to. He is TATSUMA TAKAMOTO, a university research member who once went to investigate the temple's literatures and has now become missing.

Kujaku finds out that Tatsuma is in control of a group of powerful demons and follows that news. He then visits YAMI, Tatsuma's lover, and is taught about Tatsuma's dark past.

Tatsuma Takamoto is a psychic who is a direct descendent of the Zen Buddhist faith. Tatsuma has made full use of his psychic power ever since early childhood until his power has become tremendous. Before long even his own father began to fear him, and he was not taught the secrets of the Zen Buddhist faith. Tatsuma did not know what to do with his own power and was seized by instability. The reason why he summoned history's most powerful demons is to try to test himself.

Tossed about by the strength of his own psychic power, Tatsuma's distressed figure, while still possessing the demonic power, is not just some other person's business to Kujaku who continued to grieve by trying to live in justice. Yet Kujaku could not stop the sympathy toward Tetsuma.

However, Tetsuma seemed like he was already controlled by the demons. he released the demons, and Kujaku was foolish. The demon even tried to kill Yami, Tetsuma's lover.

Released by Pony-Canyon on April 29th for 11,800 yens with a length of 55 minutes.

** All information except for Meloalink, Project A-ko 3 and Akira (which were done thanks to John Lin) were translated by Henry Jerng. In respect to the original writer and the translator's works, reproduction of any or all portion(s) of this newsletter is only permitted for NON-PROFIT reasons. None of this material should be altered, changed, edited, or reworded without the consent of the translator.

ART EXPEDITION TEAM

A look into the artwork of YOSHIKAZU YASUHIKO

In this world, Mr. Yoshikazu Yasuhiko probably is the only person who is both an animator and a novelist. In the field of animation, his works have been quite familiar to most everyone. Beginning with picture continuity of SPACE CRUISER YAMATO and character designs in BRAVE RAIDEEN, he has added quite a number of works to his name, such as the well-known MOBILE SUIT GUNDAM, DIRTY PAIR, ARION, and CRUSHER JOE. Meanwhile, as a novelist expressing the world of Yoshikazu Yasuhiko in the form of paperback, he has continued to gather fans since 1983. Continuing on with his novel LEGEND OF THE BLUE People which was published from Kadokawa Novels the February of this year, he released his third novel at the end of June.

Born in 1951, Mr. Yoshikazu Yasuhiko loved comics ever since he was a child and continued to sketch. After withdrawing from the Hiromae University, he got his very first job sketching match labels. Then he went to Tokyo and became a free agent after working with Mushi Productions. Now he is spending extremely busy days being involved with jobs in animation, comic, and novel. This year he also has the job of directing the movie VENUS WAR CHRONICLE that is set for release next year.

Indeed, he is one of the most talented individuals in the field of Japanese animation. When asked about his techniques, he said the following...

"Since I have worked as an animator for almost all of the time now, I have replaced

"...when I express one story in the form of a comic, it would take one year to make the approximately 3 volumes required..."

the surface of my work desk with an acrylic board and remodeled it for use of animating by installing a fluorescent lamp inside it. Together with my chair I have done various jobs with this for very long periods of time. Because my generation was one that seemed to be the go-between between the literary generation and the comic generation, the

fact that I work with animation, comic, and novels may have its roots in that.

When I express one story in the form of a comic, it would take one year to make the approximately 3 volumes required. If it is done in anime form, it would also take a year with the mobilization of over 200 individuals. But if it is just a composition, with some concentration it would just take a number of weeks. After trying all three of these myself, as expected, I think animation is the most troublesome one. To have a one-page illustration such as for a book cover finished by painting it myself is a job I don't get so often out of all of them.

"...often when I tried to sketch something I wouldn't be able to come up with anything..."

As for drawing techniques, I do not know how other people do it since I work only by thinking of how I would do it. After I start on the rough sketch drawn once with a black pencil, I would then make the lines thinner by using an eraser. This has become my method of illustration. The pens I use are ball-point pen and ink pen, and I also mobilize other old tools used in the comic business.

Often when I tried to sketch something I wouldn't be able to come up with anything, even when I was in complete distress about how I would do it. Without knowing why, it seems better to just take it easy in the way I was trying to draw something. Though I don't have to attitude to see pictures in a mood to try to steal other people's sketching methods and I don't look at reference materials, that may not be such a good thing. When I get engaged in animation jobs I must work with young people with young, new abilities. I think that it will be a good thing for me to work by combining forces with those people.

Once in a while I would be given sketches from young people who kindly asks me to critic on their sketches, but because of the serious expression given by those people over any of their sketches, carelessly I couldn't say anything bad. But afterward I realize I have given too much of a compliment."

STEP-BY-STEP EXPLANATION OF TECHNIQUE

1. HE BEGINS HIS ROUGH SKETCH WITH PENCIL

As he looks at the rough sketch he sketched himself on a illustration board that would allow fine details, he makes his sketch with a 2B pencil. He begins from the main character's face.

2. HE SKETCHES A HORSE WITHOUT USING REFERENCE MATERIAL

It is surprising to see how he could sketch a horse that looked from such an angle without looking at anything to draw it. "Because I came from a farming family, I was used to seeing cows and horses," calmly said Mr. Yasuhiko.

3. COMPLETION OF THE PENCIL ROUGH SKETCH

In some ten minutes and pencil line sketches, the rough sketch is completed. It fits as the design of the Kadokawa Novels cover and becomes the composition which accounts for the various positions where additional words can be inserted.

4. CERTIFICATION OF CHARACTER

He examines and compares the character's face on the rough sketch with the one he had rough sketched earlier. To be able to draw varied facial directions and angles without rehearsal is a true characteristic of an animator.

5. HE EMPHASIZES THE LINES AGAIN WITH A BLACK COLOR PENCIL

While clearing up the completed pencil lines, he emphasizes the lines with black color pencil to make them into thicker lines. This line drawing becomes the real composition of the sketch.

6. NEXT HE SHALL USE THE ERASER!

He begins to erase the sketched lines with his eraser with much effort! With this the pencil lines completely disappear; only the lines from the black color pencil faintly remain, and the picture is made neat and clean.

7. COLORING FROM THE BACK

There are gashes (depressions) on the

illustration board. Because the rough sketch had already become barely noticeable, the lines of the rough sketch disappear when he colors it. He first watercolored the background, then places out his painting palette and begins to blend the shades.

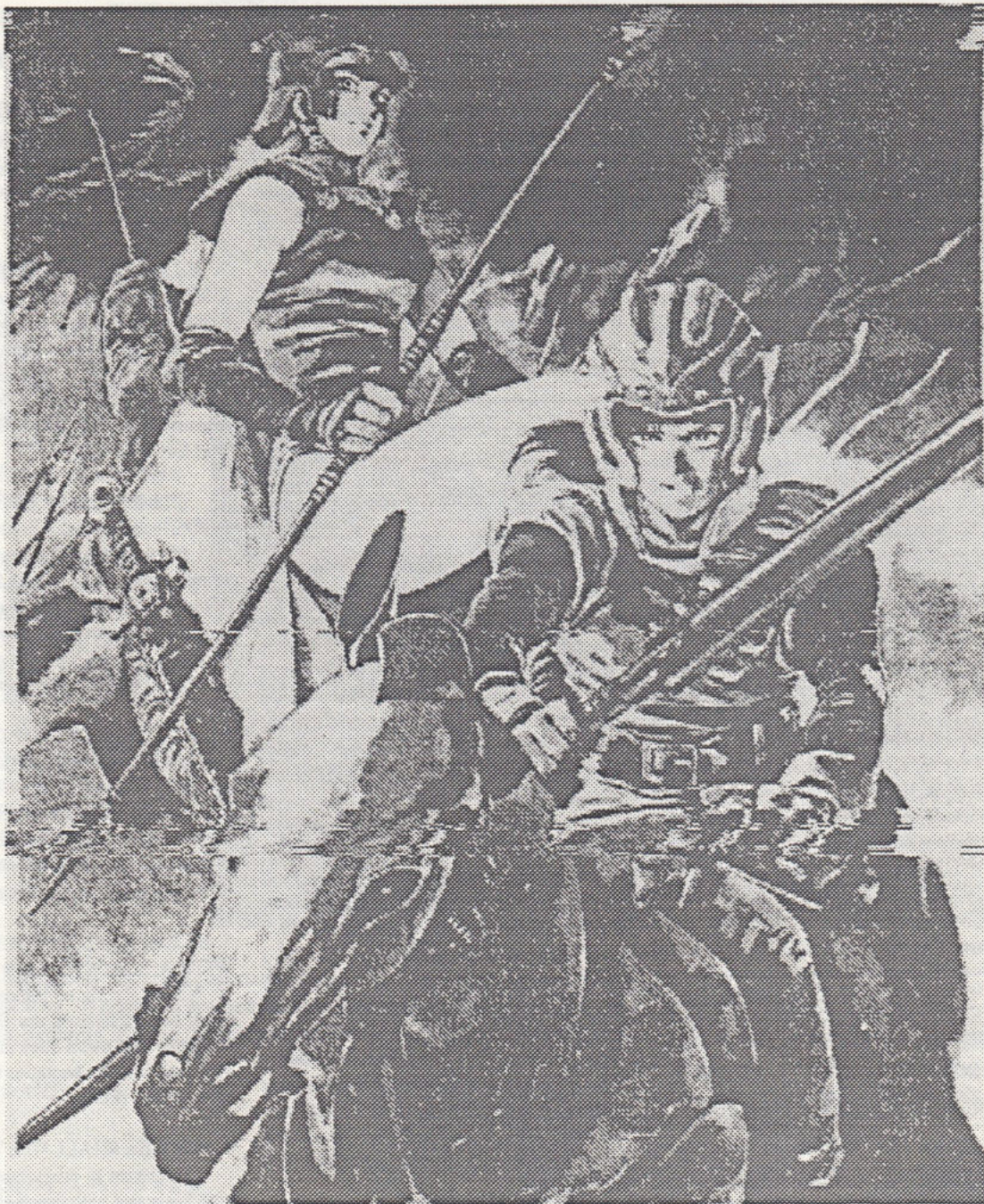
8. THE WATERCOLORING AND SHADING TECHNIQUE

With a brush saturated with water, he paints a portion of the picture and fully wets it. And then he next proceeds to paint with a brush he had contained in his painting palette. The colors he often use are orange and olive green.

9. TO PAINT FROM THE BORDERS?

The face he sketched very first in the rough sketch is the very last in the coloring. By applying a color for the face to match the brightness and color of the surrounding region, he figures that this will make the readers' eyes turn toward the character's face.

10. ADD IN COLOR TO THE ENTIRE PICTURE:



© 1988 YOSHIKAZU YASUHIKO

After deciding that he would brush in the color borders and the thin shadows very last, he roughly decides on the colors for the entire picture. As for the watercolored pic-

tures, to make the colors strong gradually like this is a common practice.

** Translated by Henry Jemg from the May 1988 issue of *NewType*, pgs. 134 & 135

FEATURE ARTICLE: A K I R A : the Movie

A WARNING...

This is a warning to all you readers who are currently following the comic AKIRA by Katsuhiro Otomo. The following synopsis on AKIRA dives into later events which have not yet been covered in the comic. If you wish not to ruin the surprises installed in future issues, do not proceed through the AKIRA synopsis. (Although there had been changes made from the comic version to the movie)

Henry Jerng

AKIRA

More than two years have passed since I set about writing a scenario for the movie, and now the picture of AKIRA has finally finished.

At this present moment (June 23rd) as I write this manuscript, we are working on the sound make-up to keep pace with the final stage of the picture's production. Day after day the entire staff wholeheartedly sticks to its all-night production in order to give everyone a high-quality product at the movie's debut on July 16th.

This production is a futuristic story taking place at Neo-Tokyo in the year 2019, but the story is by no means a tale wholly departed from our present year 1988. I have composed that world with the thought that I shall construct it as one of the realities beginning from my own, that the world shall expand toward that direction, and furthermore it shall continue to progress even beyond space.

This time, in order to adopt it into animation with my own hands, before reorganizing the world described in my original work, I have been engrossed with the thought of wanting to make it a production full of speed and interesting actions.

Although I will leave the result to the judgement of all the audi-

ences, I think it will surely become a work which will meet everyone's expectations. Please enjoy.

Director KATSUHIRO OTOMO

.Now, the story.....

In the year 1988, Tokyo suddenly collapses under a great explosion of unknown origin—— The story begins on a stage 31 years after that event.

Neo-Tokyo, the new capitol built over the filled-up Tokyo Bay, is full of noise and disorder even on this future date. The unemployed riot. Student demonstrators clash with police riot squads. And then the discontent of fellow hostile motorcycle gangs makes the noisy city even more noisy.

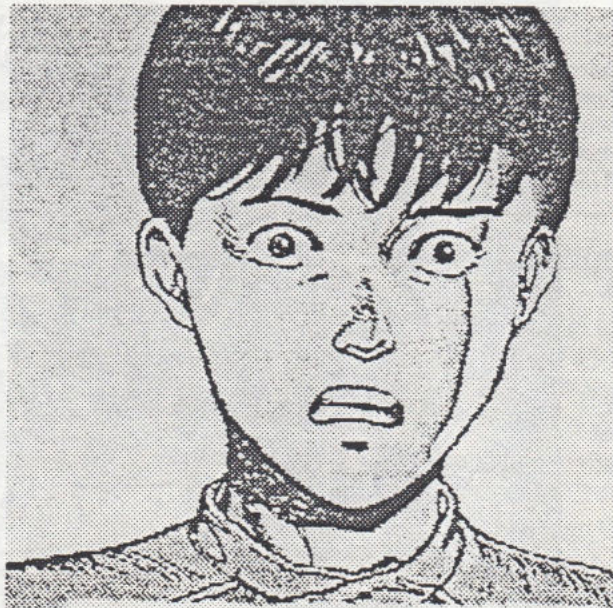
One of these motorcycle gangs is a group which KANEDA and TETSUO belong to. They are in the middle of a quarrel with their old enemy bike gang, the CLOWNS, but in this scene Tetsuo understands that he is looked down upon by Kaneda and the other members. The distortion of his heart, which can be said to be the energy source of the super power Tetsuo is made aware of later on, is due to this inferiority complex.



Meanwhile, a new commotion occurs in the streets. A child is taken out from a super power research center (the lab) by a spy. Though he is called a child, his face is full of wrinkles like an old man's. There is a stamp of "26" on his hand. The people who possess super power are called "NUMBERS", and one of them, number 26, is TAKASHI. The spy is surrounded by the army and shot to death. Number 26 receives a shock from that and teleports along with a scream.

As Tetsuo pursues the Clown gang, a human form suddenly jumps in the headlight of his bike. It is Number 26 who has just teleported! Even the emergency brake will not do. However, before it hits Number 26, the bike Tetsuo is riding on shrieks a sound and explodes! Tetsuo is tossed onto the pavement, and Kaneda and others run up to him. And an army helicopter circles and lands before them, and MASARU appears from within. After taking in Tetsuo and Number 26, the helicopter takes off and leaves Kaneda behind struck dumb with amazement.

The doctor at the lab knows that Tetsuo has the super-power quality, and he requests the colonel, the commanding officer, for permission to perform experiments on Tetsuo.



KANEDA



The next day, Kaneda is examined by the police, and, by pretending to be her companion, he helps a girl who is among a group of arrested demonstrators. She is KAY, a companion of the spy who brought Number 26 from the lab.....

Unable to tolerate the pain caused by the experiments to extract his super power, (a pain which seems to be gauging out his brain) Tetsuo escapes the lab. Taking a young girl named KAORI who admires him, he steals Kaneda's bike and tries to run away from Neo-Tokyo with it. However, Tetsuo is discovered by the Clown gang hidden in the town's outskirts, and he is ganged up upon and beaten up. Just then Kaneda and others show up by following Tetsuo there. The members of the Clown gang disperse in all directions, but one fails to escape. Tetsuo strikes this one to pieces. Kaneda tries to make him stop, but Tetsuo defies and says "don't order me!" By the strength of Tetsuo's sharp tone Kaneda is aware that something has changed inside the normally irresolute Tetsuo.

At that time, someone yells "AKIRA" and the voice peals forth at Tetsuo's head. At the same time Tetsuo's heartbeat increases, and an acute pain runs through his entire body!

In the world of AKIRA, a person with super power is one whose accessible super power is forcibly amplified through drugs; he or she is not a super-power individual who naturally and freely controls the power! Moreover, the drug is something like a narcotic. Through heightening the strength of one's power, the drug requires the next dosage to be changed to a stronger one. The scene where Tetsuo is

suffering can be called a painful episode of a super-power individual who was made in such a way.

Tetsuo twists and turns in pain. And the lab staff, which closely watched Tetsuo up to that time, runs up to him and returns him back to

the lab once again.

At a park in the night, Kaneda allows his thought to wonder over Tetsuo's sudden change. The sounds of explosion and gunshot can be heard by Kaneda. Kaneda, leaning forward, watches the course of events. The thing that he sees is the figure of Kay fleeing along with armed terrorists. Kay is pursued after by the army into a sewage drain, and Kaneda helps her again. Helped out of a crisis by Kaneda for the second time, Kay willingly

takes Kaneda to the guerilla's hide-out.....

At that time, a great commotion occurs in the lab. KYOKO, Number 25 of the "Numbers", predicts that "Akira will wake up again."

AKIRA- the ringleader who destroyed Tokyo 31 years ago with his explosive super power. A crater remains in the ground zero of the explosion, and he now continues to sleep inside a giant refrigeration capsule installed deep beneath the crater.

The colonel, who witnessed Akira's explosion who he was a young man, remembers how he shivered when he hears Kyoko's prediction.....

In the city, religious organizations that made the city their religion fuss about that they know where Akira will resurrect from. Even among the high officials of the government that controls Neo-Tokyo, that becomes a problem. The discussion which the colonel presents to get additional funds to the lab to prepare for Akira's resurrection continues, and the



Number 26, AKA Takashi

colonel's grave stand becomes more and more critical.

Tetsuo is again kept within the lab, and late in the night human forms and stuffed animals attack him. Kyoko and others foresee that Tetsuo will cause Akira to wake up, and that is a defense method produced by them. However, that makes Tetsuo very angry, and that becomes the result in which they summon him to the bedroom where the Numbers live.

To Tetsuo, who now equips his body with the power to do damage such as destroying the door of a hospital room, something like making people explode is no problem at all. Tetsuo turns the guards into a clump of flesh slide and blood. Here the story reaches its mid-climax. Though he is frightened by his own super power that immediately heightened, Tetsuo is about to destroy everything that stands in his way.

Meanwhile, Kaneda infiltrates the lab along with the terrorist group, including Kay and others. They travel the underground sewage way, and what appear before them are the army's flying weapons, FLYING PLAT FORM (F. P. F.) The combat action of these F. P. F.s flying about within the narrow sewage way is described well with tempo. Kaneda robs a F. P. F. and hurries to the baby room on the notice of Kay, who is controlled by Kyoko's telepathy. Kyoko tries to defeat Tetsuo with Kay's forces



since she knows that he cannot be defeated by their own hands.

Tetsuo enters the baby room and tries the limit of tyranny. He knows the existence of Akira from Kyoko's telepathy. Kaneda and Kay dive into there! Tetsuo, whose personality has completely changed, plays with Kaneda with his super power and teleports him to outside the lab.

Tetsuo leaves the lab and visits the Snack bar HARUKIYA to ask for the drug the master sells in the darkness. YAMAKATA and KAI, who entered the shop after Tetsuo did, have their breathes taken away. The master is killed, and like a stranger Tetsuo greedily devoured the drug. And even Yamakata who draws closer to Tetsuo.....

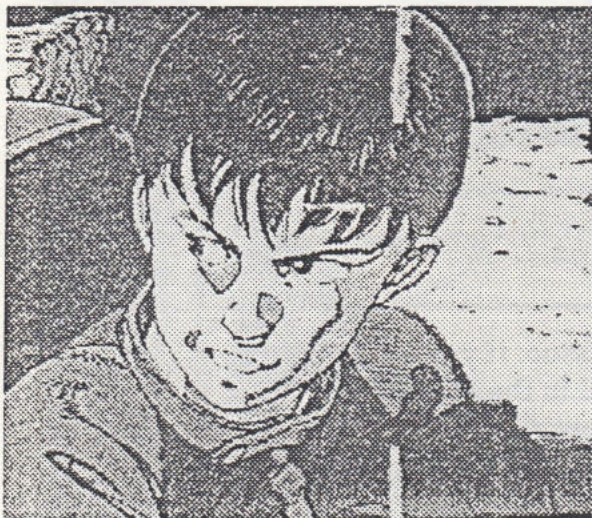
Imprisoned in the lab's detention room, Kaneda and Kay escape with help from Kyoko and returns to the motorcycle gang. However, Kaneda discovers that Yamakata was killed by Tetsuo, and he makes the determination to finish Tetsuo with his own hands.

Meanwhile, the colonel, fearing that Tetsuo would make Akira wake up, gives the entire army the order to attack Tetsuo. However, Tetsuo easily breaks through the army's defense lines and begins to drag the refrigeration capsule Akira sleeps in toward the ground with his super power. Tetsuo destroys the external shell of the capsule, giving rise to white cold air. Akira, which people are all making a fuss about, is supposed to be in the center of the capsule. However, the thing that are in there are "samples of Akira" stowed away in a case, including every part of his body such as brain and internal organs!

Kaneda arrives there carrying a laser cannon on his shoulder, and the fight between Kaneda and Tetsuo, a fight between dear friends and companions, begins. What becomes the nucleus of this work's drama is the friendship between these two people. In the very end Tetsuo is threatened by his own super power and begs Kaneda for help. The fight between the two people during the climax is worthy of notice.

Akira's samples become one because of the Numbers' super power, and they fuse to become the figure of a young boy. At that time, Neo-Tokyo begins to tremble once again.....

** Translated by Henry Jerng from the August issue of *Animedia*.





CLUB ANIME

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