

Please check the [TV Series liner notes](#) for general information about Urusei Yatsura.

Inaba the Dreammaker

What's in a name

Inaba's name comes from a children's story called "Inaba no shiro-usagi" (The White Rabbit of Inaba). Inaba is actually a place name, located in the eastern Tottori Prefecture. Found in one of the "Izumo-shinwa" (myths of Izumi) and in the "Koojiki" (Books of Ancient History), it is the story of a white rabbit who tricks a shark into taking him across the sea from Okinoshima Island to "Inaba-no-kuni" (the land of Inaba). Alas, just before they arrive, he foolishly tells the shark of his duplicity, and the shark skins him alive! Next, a group of rather mean gods, the Yasogami, seeing the suffering rabbit, tell him that the way alleviate his pain is to soak himself with saltwater, and then let the wind to blow on him. Of course, this combination only causes him more pain. Finally, one of the Yasogami turns out to be a good guy named Ookuninushi-no-mikoto, who tells him the right way to cure his injury: wash in freshwater, and lie down in "gama" (cattails), because its pollen would make him feel better. There doesn't seem to be much connection between the story and the film, except that the story is fairly well-known among Japanese people.

Ataru and Kokeru

"Ataru" means "to be hit," and "Moroboshi Ataru" means "to be hit with a falling object, i.e., a star, meteorite, asteroid, etc." "Kokeru," the name of Ataru's future son by Shinobu, means "to fall down," often (but not always) referring to a pratfall. Since after you get hit, you often fall down, Kokeru is the perfect name for Ataru's son.

When the translating gets tough, the tough fake it

When the rabbits turn the giant key that causes all the doors in the Room of Destiny to fall, the lead rabbit says, in the subtitles, "...WE control your future!" But in the original Japanese, the line is "Kimitachi no mirai nanka!" which is not nearly as clear-cut in meaning as the subtitles might indicate. The difficulty in translating this comment comes from its not having a verb explicitly stated in the original. This does not impair its understandability in Japanese, where it connotes a sense of "THAT for your future!" But it does present some problems in translation, because English grammar typically requires a verb to make a complete sentence. Thus the existing compromise title, an attempt to the make the best of a difficult point in translation.

Raging Sherbet & I Howl At the Moon

Raging Titles

The actual title of the first OVA is "Ikare! Sherbet," which directly translates as "Rage! Sherbet." However, we are as susceptible to punning as the original creators of Urusei Yatsura.

Move over, Col. Sanders

Yakitori is chicken, grilled or barbecued, skewered on a bamboo stick. It's often cooked with salt or sweet soy sauce, and is a popular fast food.

Hanami

Japanese have a particular interest in seeing the cherry blossoms bloom in Spring. Therefore, in the brief period that this occurs, people get together and head for the park and picnic, often at night. Once there, they get drunk, sing, and generally behave obnoxiously, in accordance with a tradition going back centuries. The competition for good spots is intense, with party groups often sending one or two people the night (or day) before to hold a particular spot for them. During cherry-blossom season, all the weather fore- casts depict the south to north advance of the "cherry-blossom front."

The Joy of Lum's Cooking

Sakuramochi are bean-paste cakes (mochi) wrapped in cherry leaves, made for eating in Spring. Kashiwamochi are bean-paste cakes (mochi) wrapped in oak leaves, made for Children's Day (May 5).

Tsukimi-dango are dumplings (dango) made as an offering to the Moon while looking at, and appreciating, it (Tsukimi) on Aug. 15 and Sept. 13, according to the old Chinese calendar. On these nights, parties would also be held, involving drinking, composing and reading haiku, and offering ominaishi (decorative flowers) and potatoes (in addition to tsukimi-dango).

"Tezukuri"

literally means "handmade," but in this case, Lum used a pedal-operated cooking machine, so she said that the "sakuramochi" she made were "ashizukuri," or "foot-made."

Lum's saying she was finally able to make something Ataru liked is a reference to her (lack of) cooking ability. In the series, it's a running joke that her cooking is hazardous to the continued health and well-being of Earthpeople, and Ataru is quick to relate several examples of this: For example, the "Monster Making Candy" appeared in TV series Episode 2, Story 4, "Mrs. Swallow and Mrs. Penguin" (Tsubame-san to Penguin-san), and resulted in a tiny swallow and her chicks growing to Tokyo-trashing proportions. The spicy antidote to her Tsukimi-dango is probably one of her more benign creations.

He's lower than dirt

When Cherry says, in the subtitles, "You finally fell victim to devilry," his original comment is, "Tsui ni onushi mo chikushoodoo ni ochiyota ka no." "Chikushoodoo" is "the way of the animal," one of the "Rokudoo," or "six ways" of Buddhist reincarnation. The six ways, in descending order, are: Ama (heaven), Ningen (human), Shura (where the constantly warring Ashura creatures exist), Chikushoo (animal), Gaki (the "hungry ghost," a skinny devil with a throat so constricted that it has great difficulty eating and drinking), and Jigoku (Hell). In Buddhist mythology, the acts one performs in life will determine which level one will be reincarnated into. If one does really good or bad things, then one will be reincarnated on a higher or lower level than in the previous life. Thus, when Cherry thinks that Ataru has eaten food he picked up off the ground, he says that he's not only been reborn as an animal, but as a Gaki as well, to add insult to injury.

Catch the Heart

The word "Dakkontoo," or "Heart-stealing candy," is a pun on "Kakkontoo," a well-known brand of cold medicine.

The book Mendou is reading when he first appears in this story, "Tako to Watashi--seishunhen," translates literally as "Octopi and Me--the Youth Edition." Note that the octopus is the crest of the Mendou Clan, and Shutaro in particular has an obsession with them.

Megane's lines, "Oh come quick, oh Spring! Come soon, for Megane, who has started to walk," are a take-off on a popular children's song, "Haru yo koi, hayaku koi, arukihajimeta Miyo-chan ga akai hanao no jojohaite, ommo ni detai to matteiru." It basically means that a little girl named Miyo is anxiously awaiting the arrival of Spring, so she can go outside wearing her new shoes, which are similar to geta (traditional Japanese wooden clogs). Megane substitutes his own name for that of Miyo.

Ten asking the two girls, "Would you like oshiruko or ammitsu?" refers to the following: oshiruko is hot anko (bean-paste) soup with mochi (rice cakes), and ammitsu is a mixture of kanten (seaweed made into gelatin) with fruits and anko mixed in. The reason Ten offers them is that they may be desserts that high-school girls supposedly like to stop and eat on their way home from school.

Goat and "Cheese:"

The title of this episode is a pun. Goats produce cheese, and "Cheese" is universally used to signify that one is about to take a photograph. That is the connection.

The reason why Lum is surprised that the statue on the hill isn't an octopus is because the octopus is the crest of the Mendou Clan, and is normally the only animal that would be so rendered on the Mendou Estate.

The captions in the old photographs are as follows:

Photograph 1: Yookan: Western-style Building; Zangiri-atama: Western-style haircut, specifically, cutting off a samurai's topknot; Gastoo: Gaslight.

Photograph 2: Jinrikisha: Rickshaw; Ijin: Foreigner; Yooshu: Western liquor; Rikujooki: Steam locomotive.

Photograph 3: Denwa: Telephone; Rokurenpatzu: Six-shooter; Rokumeikan: place where Japanese aristocrats in Meiji era would dress up and dance as Westerners in order to show Japan's civilization by Western standards, so that they could undo the unfair (to Japan) treaties imposed by the West. Rokumeikan is a Government building, and normally could not be owned by an individual, but the joke is that, even back then, the Mendou family was so rich that they could even buy Rokumeikan. Teikyuu: Tennis; Aisukurin: Old-style pronunciation of Ice Cream; Sukiyaki: See TV set 4, Episode 15, Story 29, "The Great Spring War."

Photograph 4: Tsuma: wife; Ko: son; Aruji: Master; Shashinki: camera.

The scene with the newspaper is a reference to a long-running occult manga series, "Kyooфу Shimbun" (Terror Times), created by Tsunoda Jiroo. Each time the main character reads an edition of Kyooфу Shimbun, it shortens his lifespan by 100 days. The expression on Ataru's face when Mendou picks up the paper is much the same expression as that on the face of Kyooфу Shimbun's main character when he reads that paper.

What Cherry and Kotatsu Neko are Tayaki (Tai: "red snapper"), a sort of pancake with anko (red bean paste) inside, baked in the shape of a red snapper.

The special effects and muzzle design of the phantom-exorcism raygun are those of Hadoo Hoo (the Wave-Motion Cannon) from Uchuu Senkan Yamato.

The goat ghost becoming gigantic and breathing fire to shoot down the Mendou fighter jets is straight out of any film by Tsuburaya Productions that you care to name.

In the credits, you may notice that Sakura gets credited twice. This is due to a misprint in the original titles on the part of Maki Productions, the title makers. Just goes to show that nobody's perfect.

Date with a Spirit:

"Jibakurei" is a term that has no easy English equivalent. It means "a spirit bound to a specific place," and unable to leave it, for whatever reason.

Sakura's comment about every one of her dates with Tsubame being plagued with interference is a reference to their luckless dating history.

Typically, just when they are about to get into a serious clinch, Lum, Ataru, Mendou, Shinobu, and just about everyone else comes by to watch. When Sakura and Tsubame notice, the mood is immediately shattered. For an example in a video recently released by AnimEigo, see Urusei Yatsura OVA #1.

The card Sakura wields in her first attempt to dispel Maiko is called an "Ofuda" in Japanese, and it is the string of Kanji written on it that give it its power: they translate as "banish evil spirit."

The Gyokuro Tea to which Cherry refers is the brand name of the highest grade of ocha (Japanese green tea). Gyokuroen is the name of the company which manufactures it. The scene is essentially a parody of product placement in movies and TV shows.

Mamoru saying, in the subtitles, that he doesn't "know Tsubame from chopped liver," was our best effort at finding an English equivalent for a Japanese idiom. The term Mamoru uses in the original, "Kimpiragobou," is Japanese for chopped burdock root cooked in soy and sesame oil. His meaning is that he doesn't know who Tsubame is, and couldn't care less.

Terror of Girly Eye Measles:

The "communicable disease" joke was an attempt to deal with another pun that has no convenient English equivalent. The original term, "Densenbyoo," literally means "contagious/communicable disease." But the word

"Densen," which means "contagious/ communicable," can also mean "(Electrical) power line(s)," when written with different Kanji. Since it's often hard to tell a power line from a telephone line, we took a liberty with the dialogue and made it a "communications disease." Also, on one of the poles appears the kanji "bun," which, when displayed in such fashion, indicates to drivers that a school is nearby, and that they should drive with caution.

When Lum first expresses her full concerns about the spread of Girly Measles, saying what might happen if Cherry, Ryuunosuke's Father, Onsen-Mark or the Principal were to catch it, the sound that the four of them make in the original, "Uru-uru," is a Japanese onomatopoeia roughly equivalent to "limpid" in English, when used to refer to someone's eyes. It's a common device used to indicate the twinkly, limpid eyes of young girls in girls' manga, the sort of thing which this story is parodying most brutally.

Lum's line, "What kind of sickeningly-sweet cliches are you spouting?" is another attempt to deal with an idiomatic expression in Japanese. The original, "Nani ha ga uku uwagoto o itteru," literally comes out as "What sort of nonsense that makes your teeth float out of your gums are you saying?"

The statue with which Ataru saddles Lum in one of his attempts to escape her is a "Shiragataki-yaki Tanuki," a type of good-luck statuary originally made by the renowned potters of Shiragataki.

Mah Jongg terms:

Pon: Picking up a tile just discarded, whether or not it is one's turn. You must be able to use tile at time of drawing.

Ron: Same as Pon, except when it is one's turn, and one picks up the tile just discarded by the person whose turn just ended. Again, you must be able to use the tile.

Lichi: said when one is only one tile away from completing a hand and winning. Saying it enables one to double one's score.

"Menchin ittsumi ii peh kou doradora banban!" is an extremely high hand, roughly equivalent to four-of-a-kind or a royal flush in poker. It's nearly impossible to achieve, and isn't the kind of thing one normally talks about, if one actually has it. Ryuunosuke's Father actually saying that he does is mere boasting, trying to scare the others off. The joke is that everyone knows that that combination is effectively impossible (the odds against are ridiculously high), but he's saying it just to be saying it, deliberately trying to get a laugh. Describing the exact combination would require a fairly detailed description of the rules of Mah Jongg, as well as graphic depictions of the markings on Mah Jongg tiles, both of which are, conveniently for us, beyond the scope of these notes.

Nagisa's Fianc

Hama Teashop (Hamajaya) is used in Urusei Yatsura both as a proper name and as a description of a type of shop. "Hama" is Japanese for "beach," which is generally where one finds such shops, but Ryuunosuke's Father isn't particularly discriminating about where he sets up. When Ryuunosuke starts attending Tomobiki High (in the TV series), her Father sets up shop there.

Another related pun is the name of the Hama Teashop which Shiwatari and Nagisa set up. "Uni ga suki" literally means "I love sea urchins," and is a pun on "Umi ga suki," or "I love the sea," a phrase Ryuunosuke's Father is rather fond of repeating.

Nagisa's name is also somewhat meaningful. A girl's name (the way Ryuunosuke is a boy's name), when used by itself it means "seashore."

Ryuunosuke's Father saying to Nagisa's Father that he is "as funny as ever" is itself funnier in the original Japanese. Ryuunosuke's Father refers to Nagisa's Father as "Ochamena," which is normally used to refer to little girls who are funny and charming without intending to be. Used to refer to a grown man, it may seem funny, but can take one aback if unprepared.

Sea urchins are typically used in sushi or sashimi. The mere thought of putting them in a sno-cone is disgusting. However, currently there are a lot of bizarre ice-cream flavors being made, like "ham sherbet" (yes,

you read that right), so it may not be entirely inconceivable.

In the original Japanese, Nagisa's Father refers to his "daughter" as his "Kamban Musume," something which has no easy equivalent in English. "Kamban" means "sign (as in for a shop or restaurant)," and "musume" means "girl" or "daughter." Essentially, this is a girl who works in a shop (usually her parents') and who is herself an attraction for the shop, bringing in customers who want to see her because she's so pretty.

When Ryuunosuke says, "A...Are you gay?" the original Japanese entails a somewhat more complicated concept. "Okama" is slang for a man who dresses and acts like a woman, but who is not necessarily homosexual. However, the concept is not equivalent to the western "transvestite." "Okama" is also often used to insult a man's masculinity.

The Electric Household Guard

Mendou's Father's joke about what a guardian is, is funnier in the original Japanese. The puns involved are the following:

- 1: There's no pun in his first choice; it is there to set up the next two puns.
- 2: "Niwa no Banchoo:" "Banchoo" is a leader of a gang of high-school toughs. So "niwa no banchoo" is the leader of a gang of high-school toughs in the garden.
- 3: "Niwa no Bandai:" "Bandai" is the person at a public bath who collects money. So "niwa no bandai" is the person who collects money at the public garden baths.

Both of the above are nonsense, of course.

The scene with Mendou and his Father poking the ceiling and floor is a play on a long-standing ninja (and ninja movie) tradition. Ninja would often hide in the ceilings of houses, and people sitting in the regular rooms of those houses would throw sharp objects like shuriken or daggers into the ceiling. Blood would then slowly start to drip through the hole, as the ninja, silent to the last, met his end. Of course, in Urusei Yatsura, the ninjas are never where you expect them to be, and never around when you want them to be, especially if you want them to be around so you can kill them.

Moral: if your Japanese host's ceiling is full of knife cuts, use any excuse to leave early.

Kuroko were originally stagehands in Kabuki and performers in Bunraku (Japanese puppet shows). Dressed all in black, they are officially "not there" to everyone else in the theatre.

Ryoko's mispronunciations of the word "oniwaban" (guardian) are amusing as well. She ends up saying "obanniwa" and "obaniwan," both of which mean nothing in Japanese.

Shingo's attempt to read Ryoko's letter fails because he cannot read kanji. What he says out loud is the hiragana in the message, which is all he can read. However, this is not nearly enough to enable him to make sense of the message. In the subtitles, we tried to connote this same sense by having him "say" only the small words or small, simple parts of larger words in the message's translation.

Ryoko's September Tea Party

Kuroko, Ryoko's ever-devoted servants, originated in Kabuki theater and Ningyoo Jooruuri, or Bunraku (traditional puppet shows). In Kabuki, they did all the actual stage and prop work, often right in the middle of an ongoing scene. In Jooruuri and Bunraku, they were the puppeteers. Their all-black garb, including their veils, signified to the audience that they were officially invisible.

The line with which Ryoko starts her letter, "In this time when the dead leaves dance..." or, "Sozoro ni kareha mau kono goro," in the original, is an example of "kisetsu no aisatsu," or "seasonal greetings," often used as the opening of traditional, proper, Japanese personal letters. When writing such a letter, the correct way to begin is with an old, flowery, poetic phrase regarding some facet of the season in which one is writing it. And Ryoko is nothing if not traditional, when it suits her to be so.

To explain Mizunokouji Asuka, a/k/a "Yoroi Musume" (Armor Girl), and her family in full would probably be beyond the scope of these notes. For now, suffice to say that the Mizunokouji family is the second richest in Japan (behind the Mendou clan, of course). Asuka's mother raised her apart from boys and men for some 16 years (when she first joins the series, she's never seen her father, and neither she nor her brother Tobimaro, Mendou Shutaro's eternal rival, know that the other exists), the result being that she flies into a panic at the sight of men, throwing heavy objects and leaping great distances to get away from them. To keep her from killing her brother, and her intended betrothed, Mendou Shutaro, her mother invents a special category of men called "Oniichan," or "Big Brothers," and all men in this category are non-threatening to Asuka. Unfortunately, all these good intentions only serve to further confuse Asuka about male-female relationships. If you are still confused (and we hope you are), then our advice is to just keep watching the TV series tapes for the next few years, and all will become clear -- or, at least, as clear as anything in Urusei Yatsura gets.

Oshiruko is hot anko (bean-paste) soup with mochi (rice cakes), and ammitsu is a mixture of kanten (seaweed made into gelatin) with fruits and anko mixed in.

Chibi saying to Megane, "Am I pretty?" is a reference to an urban legend which circulated among Japanese children in the mid-to-late 1970's, about a woman known as "kuchisake onna," which roughly translates as "the woman with a slashed mouth." Supposedly, this woman, who wore a veil over her face, would walk up to schoolchildren (up to and including high-schoolers) and say, "Atashi kirei?" (Am I pretty?) No matter what answer she got, she would keep asking it over and over again. Eventually she would take off her veil, revealing a mouth the corners of which were slashed back to her ears. She also supposedly carried a kama, or grain sickle, which might have been used as a weapon. No confirmation has ever surfaced as to this woman's existence.

The Kuroko calling out "Yo! Tamaya!" at the sight of the fireworks is a sign of appreciation for a good pyrotechnic show. Tamaya is the name of one of the two major Japanese fireworks manufacturers. The other one isn't slighted, as often, people call out "Yo! Kagiya! Tamaya!"

Ataru shouting at Ten, "It's common sense to visit with a gift, even just once, isn't it?!" refers to two related Japanese customs, Temiyage and Aisatsu. Basically, Aisatsu is visiting someone, especially someone who has done something for you. When you go on such a visit, you bring Temiyage, usually cake, cookies, or some kind of food, typically wrapped up in a nice box.

Ten saying, "That's Mother's personal express courier robot, you jerk!" is a reference to an Edo-Period institution called "Hikyaku." Hikyaku were high-speed (for the time) mail couriers, who would run for miles, delivering messages when they needed to be delivered (relatively) quickly. They carried their messages in boxes at the ends of heavy poles, just as the Hikyaku Robot does.

Ten's mother is revealed to be a woman firefighter in the subtitles. The original, "Hikeshi," was a term used specifically in the Edo Period, to describe someone who bears a staff of the type she is bearing. Such staves are signs, which the bearers carried up atop houses on fire to attract others to pour water on them, as well as to pull down the houses around those houses which they had been paid to protect, so that fire wouldn't spread to them. Firefighting techniques were extremely primitive in those days, and fires were an extremely common hazard, because most structures were made out of wood. Such rudimentary firebreaks were about the only effective way of keeping a fire from spreading once it started.

Ten and his mother both speak Japanese in the distinctive Osaka dialect.

Memorial Album: I'm the Shuu-chan

Mendou's back tattoo, in the cyborg war scene, is the logo of a famous candy in Japan, Morinaga Caramel. The pose that the figure in that logo strikes is the pose that Mendou strikes in that same scene. Also, note Mendou's flying fists, or, more accurately, "Rocket Punch," which is a nod to Nagai Goo's giant robot classic, "Majinger Z." The pose Mendou strikes when the fists return to him is also identical to that of Majinger Z's in the same circumstances.

In his "Testament," Megane mentions several Japanese foods: "Natto" is the infamous fermented soybeans, "Sudako" is pickled octopus, and strangest of all, "Sukiyaki no aburami" is the "Sukiyaki fat," chunks of pure fat

separated by the butcher from cuts of meat and used primarily for greasing the pan in which the sukiyaki will be cooked. However, some people also like to eat the chunks themselves.

"Beef-bowl Mask's Bigfoot Beef-kick!" is a reference to the legendary Japanese pro-wrestler Giant Baba, at one time the tallest Japanese, at some 205cm, and possessing an equally impressive pair of feet. His unique special technique was called the "Juurokumon kick," or "16-mon kick" (one mon roughly equaling 2.64cm), after the reputed size of his feet, 16 mon, or some 42cm. What the technique consisted of was Giant Baba throwing his opponent into the ropes, and sticking out his big foot so that said opponent would smack into it when he came bouncing back. In the video, the word "Juurokumon" is changed to "Gyuurokumon," where "Juu" means "10" and "Gyuu" means "beef," (as in "Gyuudon," or "Beef-bowl") making a pun that is, as usual, almost impossible to translate.

"Beef-bowl Mask's Cobra Twist" is another wrestling in-joke. The "Cobra Twist" was the special technique of Antonio Inoki, a pro-wrestler equally as famous as Giant Baba. Inoki later went on to become a member of the House of Councillors, the Upper House in Japan's Diet, as a member of the "Sports Party," which he founded. Recently, however, he has become entangled in a corruption scandal (an occupational hazard of being a Japanese politician).

Technical Note:

This video was the first piece of Urusei Yatsura anime to be recorded in stereo. For the portions of the video which were re-edited from the TV series, the voice actors re-recorded the dialogue specifically to fit the stereo soundtrack. Also, the version of "Hoshizora Cycling" which was used here was the stereo version, not the mono version used in the original TV series.

Production Staff

Japanese Production Staff

(this information current not online)

US Production Staff

Producer: Robert J Woodhead

Director: Michael House

Editor: Roe R. Adams, III, KTJ

Translators: Masaki Taki & Richard Uyeyama (Inaba), Thomas Amiya &

Nishiyama Mariko (Sherbet), Hitoshi Doi & Nishiyama Mariko (Howl),

C Sue Shambaugh & Vincent Winiarski (Spirit), Eriko Takai & Vincent Winiarski (Terror),

Michael House & Ueki Natsumi (Ryoko), Shin Kurokawa (Shuu-chan)

Production Coordinator: Ueki Natsumi

Production Assistant: Nancy Powell

Production Managers (U.S.A.): Janice Hindle & Peter R. Haswell

Cultural & Literary Consultants: Watanabe Masae & Watanabe Yuuji

Assistant Title Timers: Ryan Gavigan (Sherbet), Ken Primer (Howl), Dana Weaver (Catch)

Mah Jongg Consultant: Ueki Shigeru

Voice Actors

Japanese Voice Actors

Lum: Hirano Fumi

Moroboshi Ataru: Furukawa Toshio

Shinobu: Shimazu Saeko

Mendou: Kamiya Akira

Ten: Sugiyama Kazuko

Sakurambo (Cherry): Nagai Ichiroo

Sakura: Washio Machiko

Megane: Chiba Shigeru

Perm: Murayama Akira

Kakugari: Nomura Shinji
Chibi: Futamata Kazunari
Ataru's Father: Ogata Kenichi
Ataru's Mother: Sakuma Natsumi
Lum's Father: Sawa Ritsuo
Lum's Mother: Yamada Reiko
Ran: Inoue Yoo
Oyuki: Ohara Noriko
Benten: Mita Yuuko
Rei: Genda Tetsuyoo
Ran: Komiya Kazue
Ryuunosuke: Tanaka Mayumi
Ataru's Father: Ogata Kenichi
Ataru's Mother: Sakuma Natsumi
Tsubame: Inoue Kazuhiko
Inaba: Suzuoki Hirota
Onsen-Mark Sensei: Ikemizu Michihiro
Student B: Nakajima Toshihiko
Girl Student A: Kamei Yoshiko
Girl Student B: Inoue Kikuko
Maiko: Kobayashi Yuuko
Mamoru: Sasaki Nozomu
Principal: Nishimura Tomomichi
Nagisa: Yayoi Mitsumi
Shiowatari: Kimotsuki Kenta
Black Glasses (Nagisa): Nishimura Tomohiro
Ryoko: Koyama Mami
Shingo: Furuya Tooru
Saizoo: Kitamura Hiroichi
Narrator: Nagai Ichiroo
Mendou's Father: Sugi Hito
Kotatsu Neko: Nishimura Tomohiro
Girl A: Inoue Kikuko
Young Samurai: Nakajima Toshihiko
Black Glasses (Ninja): Kogata Michiru
Ryoko: Koyama Mami
Asuka: Shimamoto Sumi
Ten's Mother: Katsui Masako

Additional Voices: Shimada Bin, Izawa Hiro, Horikawa Ryoo, Ooshiro Matsumi, Nishimura Tomohiro, Kikuchi Masami, Genda Tetsuyoo, Tachigi Fumihiko, Kidoo Toshiko, Nomura Shinji, Futamata Kazunari, Murayama Akira, Nishimura Tomohiro, Tatsuki Fumihiko Chiba Shigeru, Koyasu Takehito, Ishino Ryuzoo, Kobayashi Yuuko, Nakazawa Midori, Nishimura Tomohiro, Tachiki Fumihiko, Sasaki Michiyo

Song Lyrics

Monotone no Natsu (Monochrome Summer)

Lyrics by Mori Yukinosuke * Music by Tsujihata Tetsuya
Arranged by Mori Eiji * Performed by Matsunaga Kayoko

Natsu no hizashi ni yureru koibitotachi. Boathouse de watashi hitoribotchi. Straw no aoi sodasui hajiki	Lovers wandering under the rays of the summer sun. I'm alone at the boathouse. Spitting blue sodawater through a straw,
--	--

aitsu no senaka o ou no.

I chase after him.

1:

Sukoshi yuuki o dasetara
kono koi uchiake
sotto mirai no tobira o
tataku no ni
I can't say "Love you Love you"
kotae ga yappari kowai yo.
Hikaru shinju no sunahama
watashi dake monotone ne.

1:

If I could show a little courage,
I'd reveal my love
and knock softly on the door
to our future, but
I can't say "love you love you..."
I really am afraid of the answer I'd get.
It's just me on a beach of
shining pearls in monochrome.

Shibuki tobashite aitsu
tobiuo da wa.
Slow dance no nami ni
kirameiteru.
Hanashi o suru no ga
terekusain desho
tokidoki te o furu kuse ni.

He's a flying fish
leaping through the spray.
He's shining in
the slowly-dancing waves.
He's embarrassed to talk to me
even though he waves at me
from time to time.

2:

Sukoshi yuuki o misete yo
futari de sagaseba
kitto mirai no tobira ga
mitsukaru wa.
You can't say "Love you Love you"
kotoba ja nakute mo ii no yo.
Itsuka koisuru enogu de
sometai no monotone o.

2:

Show me a little courage;
if we search together
we'd surely find
the door to our future.
You can't say "love you, love you..."
you don't have to say it in words.
I want to someday color
this monochrome with
the paints of love.

KURIKAESHI #1.
KURIKAESHI #2.

REPEAT #1.
REPEAT #2.

SORRY...

Lyrics by Mori Yukinosuke * Music by Tsunoda Hiro
Arranged by Kubota Mitsumasa * Performed by Narisumi Kanako

Katte ni jealousy
kizutsuita dake yo
Dare ni mo yasashii
anata dakara.
Kigen naose to mujakina hitomi de
mitsumetara dame yo...
Fui ni hoo hippataite aserugao
mitakunaru.
...SORRY!

I only hurt myself by being jealous
just to be jealous,
because you're gentle and
kind to everyone.
Don't look at me with those eyes that
innocently say "Don't be like that."
It makes me want to slap your cheek
and see your embarrassed face.
...SORRY!

Koi no jajauma tsuyogari
no rouge ni
Mayonaka namida ga nijimu
koto wa himitsu na no.
Itsuka anata ni sotto
kuchizukesare
sunaona kokoro o kaseneau hi
matteiru no.

I'm a shrew in love, in lipstick
that makes me look tough;
it's a secret that my tears make it
run in the dead of night.
I'm waiting for the day when
you'll gently kiss me
and our true hearts will
come together.

SORRY... Jajauma kotoba wa
hantai no imi yo.
Dakara "Kirai"
nara "Suki"
"Akambe" wa "Dakishimete!"
SORRY!

SORRY... The words of a shrew
have the opposite meaning.
Which means "I hate you"
means "I love you"
and "Drop dead" is "Hold me tight!"
SORRY!

Koi no jajauma namaikina egao ni
setsunai kimochi o kakushiteiru
mainichi yo.
Shower abite mo heart kara ochinai
anata no omokage kurushii hodo
aishiteru no.

I'm a shrew in love, always covering
up my feelings of distress with
a smart-alecky smile.
Even taking a shower isn't enough
to remove your face from my heart.
I love you so much it hurts.

SORRY... Tasogare no kaze ni
okubyoona watashi tobashitai wa.

SORRY... I want to send the coward
that I am flying into the twilight breeze.

Onegai SORRY...
Jajauma kotoba wa
hantai no imi yo.
Dakara "Jaa ne" wa "Zutto"
"Sayonara" wa "Dakishimete!"
SORRY! SORRY! SORRY!

Please, I'm SORRY...
The words of a shrew have
the opposite meaning.
Which means that "So long" is "Always"
and "Good-bye" is "Hold me tight!"
SORRY! SORRY! SORRY!

Opening/Ending Theme:Urusei Yatsura Stars On

A medley of Urusei Yatsura Theme Music * Performed by Satomi * Arranged by Anzai Fumitaka

In the "Koi no Mobius" segment, two Spanish phrases are used, converted into their Japanese equivalents. The first, "Bsame te Quiero," means "Kiss me, I love you!" The second is much less clear, and may be the result of a mistranslation by the original author of the song. The general consensus in our group of Spanish consultants is that what is being sung is "Ame Usted," which means "Love me."

Hen to hen o atsumete
motto hen ni shimashoo.
Hen na hen na uchuu wa
taihen da! da! da!

Let's put weird and weird together,
and make it even weirder!
Weird, weird, space
is super-weird!

Suki na no wa anata hitori yo.
Itsudatte daite ii no ni.

You're the only one I love.
You can hold me anytime you want.

Aa achikochi ni baramaite
watashi o nayamaseru wa.

Ah! You're spreading them all over,
and making me worry!

Koi wa itsumo futari no mono.
Yume wa hitotsu Love me more.
Soo yo koi wa futari no mono.
Owari no nai Love me more.

Love will always belong to the two of us.
Our dreams are one; Love me more.
Yes, love belongs to the two of us.
Love me more, endlessly.

Higure no machi wa usuku kirameki.
Donna otoko mo yasashiku mieru.

The town at twilight is shining faintly.
That makes every man look gentle.

Suki na no wa anata hitori yo.
Kimagure na koi ja nai no yo.

You're the only one I love.
My love isn't whimsical.

Yosomi o suru no wa yamete yo!
Watashi ga dare yori ichiban...

Stop looking away from me!
More than anyone else, I...

Anata ni aeaba
besame tekiero.
Yozora ni step
ame usute.

When I meet you,
"Besame te Quiero."
Taking steps in the night sky,
"Ame Usted."

Sugu yoake ga kuru.
Ai ga kiete yuku
Sugu hitori ni naru.
Tada sore ga kowai yo.

Soon, it'll be dawn.
Love will disappear.
Soon, I'll be alone.
That alone is what I'm afraid of.

It's not just my imagination...
Filling me with anticipation...
Come on, give in to the temptation...
'Cuz I'm the one you really need!

It's not just my imagination
Filling me with anticipation
Come on, give in to the temptation
'Cuz I'm the one you really need

Hen to hen o atsumete
motto hen ni shimashoo.
Hen na hen na uchuu wa
taihen da! da! da!

Let's put weird and weird together,
and make it even weirder!
Weird, weird, space is super-weird!
Super-weird! Terrible!

Theme: Tonogata Gomen Asobase (Gentlemen, I'm Sorry)

Lyrics by Agi Yooko * Music by Izumi Tsunetomo
Arranged by Mizutani Koosai * Performed by Minami Shooko

Teguchi wa mieteiru kedo
soko ga totemo kawaii wa.
Gobu ni haru ki de iru nara
uketeageru jootoo yo.

I can see through your tricks
but I think that that's really cute.
If you're willing to meet me halfway
I'll take you on, gladly!

Takaku ashi o kumikae
wink moo hitooshi ne.
Mabushii deshoo.

I cross my legs up high
and wink--one more push is all it takes.
Aren't I shiny?

Makiagatta binetsu.
Hitomi ga urunderu.

Your temperature's rising.
Your eyes are watering.

Soo yo... You are watching me,
I am watching you.
Miryokutekisugita kashira.
Tonogata Gomen Asobase.
Anata konya nemurenai woo.

Oh, yes, you are watching me,
I am watching you.
Might I be too attractive?
Gentlemen, I'm Sorry.
You won't be able to sleep tonight.

Onna o rikai suru no wa
hotondo muda na doryoku yo.
Keiken nanka ja nai wa.
Maru de chigau iseijin.

Figuring out women
is almost a wasted effort.
Experience doesn't count.
They're like people from another world.

Anata wakatteinai
soko mo daisuki dakedo
homeru to hora.

You don't understand,
though I love that too,
and take my praise seriously.

Watashi o miru metsuki
ikanimo sukisoo yo.

From the way you look at me,
you really seem to love me.

Itsumo... You are watching me,
I am watching you.

Always, you are watching me,
I am watching you.

Munasawagi ikaga kashira.
(You, I Love You)
Tonogata Gomen Asobase.
Kanjisugite okinodoku woo.
(Baby, I'm So Sorry)

How'd you like to have a pounding heart?
(You, I Love You)
Gentlemen, I'm Sorry.
It's too bad you're overstimulated.
(Baby, I'm So Sorry)

Soo yo... You are watching me,
I am watching you.
Miryokutekisugita kashira.
(You, I Love, Oh!)
Tonogata Gomen Asobase.
Anata konya nemurenai woo.
(Boy! I'm So Sorry) (Woo, Baby)
(Woo, You are Mine Baby)

Oh, yes, you are watching me,
I am watching you.
(You, I Love, Oh!)
Might I be too attractive?
Gentlemen, I'm Sorry.
You won't be able to sleep tonight.
(Boy! I'm So Sorry) (Woo, Baby)
(Woo, You are Mine Baby)

Ending Theme: Good Luck - Towa Yori Ai o Komete (Good Luck - From Forever With Love)

Performed by Minami Shooko * Lyrics by Agi Yooko
Music by Izumi Tsunetomo * Arranged by Mizutani Koosai

"It's so wonderful--All right"
Ima nara ma ni au...
"It's so wonderful"
...sora ni habataku tori no
iru aida wa.

"It's so wonderful--All right"
We can still make it...
"It's so wonderful"
...while there are birds
flying in the sky.

"It's so wonderful--All right"
Koko kara miteru to...
"It's so wonderful"
...maru de hikari ni
tsutsumareta panorama.

"It's so wonderful--All right"
Looking at it from here...
"It's so wonderful"
...it's just like a panorama
surrounded by light.

Chikyuu wa utsukushii hoshi ne
cosmo (uchuu) ni ukabu
tatta hitotsu no oasis.
"Good luck"--Mamotte ageru
anata no sumu ai no hoshi o.
Nante exciting!

Earth is a beautiful planet--
the only oasis
floating in the cosmos.
"Good luck"--I will protect
the planet of love on which you live.
How exciting it is!

"It's so wonderful--All right"
Ashita ja osoi wa...
"It's so wonderful"
...datte sugu ni hi wa
kagette shimau wa.

"It's so wonderful--All right"
Tomorrow will be too late...
"It's so wonderful"
...because the sun will fade soon.

Eden no higashi o tabishite.
Chizu ga nakute mo
kitto modoru wa--Boomerang.

Travel to the East of Eden.
Even without a map,
you will return for sure--Boomerang.

"Good luck"--Tenshi no kiss ga
cobalt-iro no hoshi ni natta.
Hidoku exciting!

"Good luck"--An angel's kiss
turns into a cobalt-blue star.
Terribly exciting!

Chikyuu wa utsukushii hoshi ne
cosmo (uchuu) ni ukabu
tatta hitotsu no oasis.
"Good luck"--Mamotte ageru

Earth is a beautiful planet--
the only oasis
floating in the cosmos.
"Good luck"--I will protect

anata no sumu ai no hoshi o.
Nante exciting!

the planet of love on which you live.
How exciting it is!

"Good luck"--Koko yori towa no
ai o komete telepathy yo.
Totemo exciting!

"Good luck"--I send you telepathy
from here, with eternal love.
Truly exciting!

Theme: Pajama Jama Da (Pajamas Get in the Way)

Performed by Narikiyo Kanako * Lyrics by Koo Chinka
Music by Hayashi Tetsuji * Arranged by Shiina Kazuo

Yume no naka made oikaketakute
bed no shita ni shashin o ireta.
Sora ni ukande ii toko na no ni
kiss shita totan yume kara sameta.

Even in my dreams, I want to chase you,
and I put your photo under my bed.
Floating through the sky, just at the good part,
the instant I kissed you, I woke up from my dream.

Gyutto dakishimete ne kitto
zutto matteru kara jitto.
Hagayukunaru.

Promise me you'll squeeze me tight
because I'll wait for you forever, quietly.
I'm getting impatient.

Pa Pa Pajama Jama Da!
Nemurenai no yo. Setsunai Darling.
Pa Pa Pajama Jama Da!
Hadaka no kimochi kanjite Darling.
Hot tameiki moechaisoo na
aoi hoshi no yoru.

Pa...Pa...Pajamas Get in the Way!
I can't get to sleep. I'm lonely, Darling.
Pa...Pa...Pajamas Get in the Way!
Feel my naked emotions, Darling.
A hot sigh... I feel like I'm burning up
on this blue planet's night.

Anata ni kanojo irutte uwasa
megetari shinai sukoshi mo watashi.
Uwaki no koi no tsubasa yo hayaku
ano hito koko ni saratte kite ne.

The rumors that you have a girlfriend
don't bother me in the least.
Wings of flirtatious love, hurry
and bring him here to me.

Motto soba ni itai zutto.
Itsumo mitsumetetai jitto.
Dakedo ima wa.

I want to be near you more and more, always.
I want always to watch you, quietly.
But right now...

Pa Pa Pajama Jama Da!
Futari no aida nannimo nai.
Pa Pa Pajama Jama Da!
Hadaka no kimochi kizuite Darling.
Chotto kiwadoi yume o misoode
nemurenai yoru ne.

Pa...Pa...Pajamas get in the way!
There's nothing going on between us.
Pa...Pa...Pajamas Get in the Way!
Wake up to my naked emotions, Darling.
It seems like I'm having a slightly sexy dream
and can't get to sleep this night.

Pa Pa Pajama Jama Da!
Makura daite mo setsunai Darling.
Pa Pa Pajama Jama Da!
Hadaka no kimochi kanjite Darling.
Shutto Ryuusei moechaisoo na
aoi hoshi no yoru.

Pa...Pa...Pajamas Get in the Way!
Though I hug my pillow, I'm lonely, Darling.
Pa...Pa...Pajamas Get in the Way!
Feel my naked emotions, Darling.
The whoosh of a shooting star...
I feel like I'm burning up
on this blue planet's night.

Triangle Love Letter

Lyrics: Tokoro Toshikatsu, Matsushita Maruko, and Inoue Kaori
Music: Matsuda Ryoo * Arrangement: Kazado Shinsuke * Performed by Matsushita Maruko

Komarasetai no soretomo
tada no kimagure ano ko ni
karui kimochi no koi nara
hayaku modotte ne furimukazu ni.

Do you want to cause me trouble,
or is this just a whim of yours?
If you're just flirting with her,
please come right back to me, soon.

Tsurenai suburi naze na no
wakatteru no yo hontoo wa
yasashii kuse ni ijiwaru majime ni naru to
Run Away Run Away.

Why do you act like you're indifferent to me?
I know you're really sweet,
but that you get mean when I get serious, and
Run Away Run Away.

Triangle Love Letter
Shirankao shite...
Triangle Love Letter
kaze ni yabuite...
Jitto mitsumete imademo
watashi aishiteiru nara
tokidoki dokidokidokidokidokisasete.

"Triangle Love Letters"
Pretending ignorance...
"Triangle Love Letters"
They're torn to pieces by the wind...
Stare at me silently,
and if you still love me even now,
give me a thrill every now and then.

Joke bakari no anata to
samishigariya no watashi ga
yume o egaita tooi hi
hikookigumo ni kakikesarete.
Koe kakerarete fuwafuwa
damatteta no wa
gomen ne.
Me o hanashitara kiken yo nigeteshimau wa
Far Away Far Away.

You, always joking,
and I, always lonely,
we shared a dream on a faraway day.
But it was erased by a vapor trail in the sky.
Someone called out to me,
and I thought he might be nice.
I'm sorry I didn't tell you.
If you don't keep your eye on me, I'll run
Far Away Far Away.

Triangle Love Letter
Surechigai nara...
Triangle Love Letter
...umi ni nageru wa.
Fuu mo kirazu ni imademo
anata aishiteiru kara
tama ni wa harahararaharahasasete.

"Triangle Love Letters"
If they pass by one another...
"Triangle Love Letters"
...I'll throw them, unopened, in the ocean.
Because I still love you,
even now,
give me a shiver once in a while.

Triangle Love Letter
Shirankao shite...
Triangle Love Letter
kaze ni yabuite...
Jitto mitsumete imademo
watashi aishiteiru nara
tokidoki dokidokidokidokidokisasete.

"Triangle Love Letters"
Pretending ignorance...
"Triangle Love Letters"
They're torn to pieces by the wind...
Stare at me silently,
and if you still love me even now,
give me a thrill every now and then.

Opening Theme: Sweet Dream

Lyrics by Suna Tsura * Music by Matsutani Yuuko
Arranged by Tobisawa Hiromoto * Performed by Narikiyo Kanako

Hoshi no kazu dake wink shite mo
anata wa itsumo shirankao shiteiru no.
Koi no mahoo ga kakaranai no yo uh...
Hayaku kizuite My Darling.
Me o hanashita suki ni
dare ka ni nage kiss.
Yosomishicha dame na no
watashi o mitsumete.
Setsunai omoi no kurikaeshi

I wink as many times as there are stars
but you're always ignoring me.
My love magic has no effect on you.
Hurry up, notice me, my Darling.
Just when I take my eyes off of you,
you're throwing kisses at somebody else.
Don't look away from me.
Keep your eyes on me.
Reliving bitter memories over and over,

tokimeku kokoro ga kanashii wa.
Yume no naka aetara semete
kikasete ne yasashii kotoba.

my heart throbs with sadness.
At least, if we meet in my dreams
let me hear your sweet words.

Kaze mo sasayaku
tsukiyo no ban ni
anata imagoro dare no yume miteiru no.
Koi no jumon ga tarinai no kashira.
Abunai koi nara me o samashite yo!
Fuan ni sasenaide
konna ni yureteru.
Himitsu no yakusoku wa
itsudemo surechigai.
Sunao ni narenai warui hito.
Anata no kokoro wa shinkiroo.
Yukuefumei no koi naraba
dokomade mo sagashi ni iku wa.
Yume no naka mayoikondara
onegai yo mitsuke ni kite ne!

On moonlit nights,
when even the wind whispers,
who are you dreaming about now?
I wonder if my love spell is not enough?
If it's a risky love... then wake up!
Don't make me feel uneasy.
I'm trembling this much.
Our secret promises are always
missing each other.
You're cruel, because you can't be honest.
Your heart is like a mirage.
If love's whereabouts are unknown,
I will go look for it anywhere.
If I get lost in my dreams,
please, come find me!

Ending Theme: Romance ga Itai (Romance Hurts)

Lyrics by Jitsukawa Shoo * Music by Kishi Masayuki
Arranged by Tobisawa Hiromoto * Performed by Narikiyo Kanako

Aoi hoshikuzu ga
furisosogu suiheisen.
Iki ga kakaru hodo
dakishimete hoshii keredo
anata wa damatta mama de
mitsumesugicha komaru wa.
Konna toki ni nante ieba ii no.
Massugu ni massugu ni tokimeki no knife
kono mune sashite yo.
Setsunasa no setsunasa no romance ga itai.
Kokoro to karada ga umaku kasanaranai.

The horizon, where blue stardust
rains down hard.
I want you to hold me so tight
that I can feel your breath, but
your just saying nothing
staring so intensely at me is upsetting.
What should I say at times like this?
Stab my heart straight, straight through
with the knife of thrills.
It's the pain, it's the pain... romance hurts.
Heart and body don't come together
very well.

Nureta suna ni kaku kotoba nara kieteshimau.
Donna kanashimi mo
osorenai ai ga iru wa.
Yume ga sunderu basho o
shirusu himitsu no chizu wa
kuchibiru kara tsutaeaeeru deshoo.

Words I write in wet sand disappear.
We need a love that won't be afraid,
whatever the sadness.
The secret map that shows
the place where dreams live
we should be able to transmit it
to one another from our lips.
Put eternity, eternity, into an instant
even though I shut my eyes.

Eien o eien o isshun ni komete
mabuta o tojite mo.

Modokashii modokashii romance ga itai
Kirai yo ima dake anata no yasashisa ga.

I'm irritated, I'm irritated... romance hurts
Just for now, I hate your gentleness.

Modokashii modokashii romance ga itai
Kirai yo ima dake anata no yasashisa ga.

I'm irritated, I'm irritated... romance hurts
Just for now, I hate your gentleness.