

OTAKU NO VIDEO

The Lost Way of Otaku:

“Harumi in Summer” refers to the Summer Comic Market, which is held at Harumi International Convention Center, and Makuhari in Winter refers to Makuhari Messe, which is where Comic Market was attempting to move at the time this song was written. Concerns over Makuhari getting a negative image from fandom prevented the convention's move there. “Doojinshi” are Japanese fanzines and amateur press publications, which are what the circles (fan groups) get together in huge numbers (circa 18,000 dealers and 200,000 attendees) to sell over the two days of each Comic Market (Comike for short), which has been happening twice a year for over two decades. Char and Lalah are Char Aznable and Lalah Sun, ill-fated lovers in the original classic Kidō Senshi Gundam (Mobile Suit Gundam). Just as she was coming into the full range of her Newtype abilities, through an unexpected psychic union with Amuro Rey, Gundam pilot and mortal enemy of Char, she was killed when she tried to save Char from that selfsame Amuro. Char and Amuro would go on hating one another for that ever after.

The Phantom Verses:

As of this writing, these two verses are available only on the limited-edition 1982 mini-CD, which was itself available only to those people who sent in the reply-card from the LD for 1985 More Otaku no Video. We've included the lyrics here for completeness' sake. Many production offices are located in Nerima, as well as many subcontractors. This last is a holdover from the days when Toei Animation had its facilities out there as well, when they were one of the heavy hitters in anime. A fair amount of animation work is done these days in Korea and various Southeast Asian countries, because it's less expensive than in Japan, and because there are fewer Japanese these days getting into the business--if only because they can't make a living at it.

The ending theme is in the style of an enka-pop duet (enka is to Japan as country & western is to the US), but the manner in which the arrangements keep shifting back and forth, between the man and woman's lines, is quite unusual and amusing.

This is what the lyricist, Kanda Yoshimi (also co-Producer of both videos), had to say about “The Secrets of the Opening and Ending Themes:”

“Unfortunately, I think that ‘Otaku’ are even now looked upon as being an existence a step apart from everyone else. To people around them, they are probably a hard-to-understand species of humanity. But your doubts, to the effect of “they're lonely, that's all,” are foolish. So long as their own worlds are expanding intrepidly within themselves, “Otaku” are happy. They don't wish for people's understanding. They are complete within themselves. These are songs about that “Otaku” life, with which you, too, are undoubtedly familiar. And when you listen to them, these lyrics will prove to be fairly profound.”

And there's even an in-joke in the credits to the image song, “Otaku Seishun Graffiti” (Otaku

Youth Graffiti): There is a famous music group in Japan called "Orchestra Del Luz," although they perform outside Japan most of the time. The reason why they're famous is because they do Latin-American music, and none of their lyrics are in Japanese! Thus we get the "Orchestra Del Otakus."

Before we Begin:

We feel it is important to stress that there are going to be some unavoidable gaps in our information. The reason, unfortunately, is that the explanations for some of the really obscure jokes in the videos are known only to the perpetrator of the joke, and many of these people have since moved on to other companies and were thus impossible to reach. We'd like to thank Mr. Kanda and Mr. Kamimura of Gainax for their patience and assistance in helping to assemble these liner notes.

If you yourself spot an in-joke or reference you believe to be important, please write and tell us so that we can include it in a later revision of these liner notes. Send them to: Otaku no Video In-jokes list, AnimEigo, P.O. Box 989, Wilmington NC 28402.

"Otaku no Video" (lit. "Your video") is a phrase that was overused among videophiles. Since they overused the word "otaku" (a very formal, unusual way of saying "you," or "your house," normally used by housewives) so much, they were dubbed (by the media, perhaps) "Otaku-zoku" ("Otaku-tribe") then later just "Otaku," which in this context is roughly equivalent in English to "maniac" or "hardcore fan." Thus, the title has another meaning--"Otaku's video" or "Maniac's video."

Unluckily, most Japanese have heard of the term "Otaku" because of Miyazaki Tsutomu, a serial killer of children, who was also a pornographic video collector, so "Otaku" had, for a long time, a gruesome connotation attached to it. Eventually the word did become much lighter in concept. The word has since migrated to the U.S., where its meaning is much more restricted; an American Otaku is specifically a dedicated fan of Japanese Animation.

In Japan, one can be an Otaku of any genre, as the "Portrait of an Otaku" segments, and some of the specialties of the characters themselves, demonstrate. There is, in fact, a TV quiz show called "Cult Q" which is basically a show for Otakus of all kinds--whether they are experts of tropical fish or ingredient labels of over-the-counter drugs!

"Grand Prix/GP" is a takeoff on "General Products," Gainax's late-1980's merchandising venture. By the same token, "Giant X/GX" is actually Gainax (say "Giant X" fast enough and it comes out "Gainax"). The "GP" offices in the 1991 segments of both videos are drawn directly from Gainax's business offices in Kichijooji, Tokyo (the offices are now in Mitaka). The character of Tanaka is modeled, in large part, on Okada Toshio, one of the founders of Gainax. All of which should serve to indicate just how closely Gainax identifies with "Otaku no Video."

1982 Otaku no Video

The opening segment (1991) is set in Kichijooji, on the outskirts of Tokyo's West Side. A lot of

anime companies were based in that area, including Gainax (makers of “Otaku no Video”) and Artmic (“Bubblegum Crisis,” “Gall Force.”)

“M.J.” stands for “Mighty Jack,” an SF action-adventure series by Tsuburaya Productions (best known for the 40-year-old Gojira series of movies, and the more than 30-year-old Ultra Series). Running thirteen hour-long episodes, from 1968-1969, it concerned the crew of a super high-tech ship called the Mighty, as they fought against an evil organization known as “Q,” who intended to use science to conquer the world.

“Gundam Parody” refers to any kind of parody of “Kidoo Senshi Gundam” (Mobile Suit Gundam), whether it be costume-play, doojinshi (fanzine), etc.

Miyoshi's haircut and shirt are those of Science Officer Sanada from Uchuu Senkan Yamato (Space Battleship Yamato, better known in the U.S. as “Star Blazers.”)

One of the banners seen through the window of the elevator where Kubo has his first run-in with Otaku is for the “Kitaguni Saburo Show,” a parody of Kitajima Saburoo, a popular singer.

Hino's line (also quoted by the subject of the second “Portrait of an Otaku”), “One does not care to acknowledge the mistakes of one's youth,” is a famous quotation by Char Aznable, the charismatic archvillain of Gundam.

“Mahoo no Princess Minky Momo” (Magical Princess Minky Momo) is a long-running anime series aimed at children, esp. little girls. Minky Momo is a little girl sorceress whose main power is the ability to transform anything she wants into anything else she wants. It also happens to be very popular with a small group of Japanese university students.

“Komika” is Nagoya's Spot-Sale Fanzine Market, the Kansai equivalent of Komike. Spot sales are just that, sales made on the spot.

When Kubo and Ueno Yoshiko first meet in this video they meet at Ueno Park Zoo, a well-known tourist attraction in Tokyo. Whether the similarity in names is intentional is unclear.

“May Festival” is a common event at Japanese universities, wherein the various student organizations man booths and displays, often (but not always) intended to show off the particular club's area of interest. The university shown here is Waseda, one of Japan's most prestigious campuses; it would be roughly equivalent to an Ivy-League school in the U.S. The sign at the school's entrance is for the Idol Club, devoted to various pop stars, and says that Matsumoto Iyo, a famous idol-star, who is now a celebrity, is coming. Other signs include: “Ultra Don vs. Giant Baba,” the latter being a famous wrestler; “Ishikawa Hitomi is coming,” another celebrity; “Yakisoba ¥250, TASTY! TASTY!; “Used Books”; OKONOMIYAKI (Japanese stuffed pancakes); “Fortune Teller.” The food which Kubo's tennis club, the Wood Peckers, are trying to sell is yakisoba, which is stir-fried soba noodles.

The fanzine which Tanaka is trying to sell at Kubo's May Festival is called “Matilda Ajan,” who

was a short-lived supporting character in the original Gundam. Also, note the name of Tanaka's stand, shown in the background: "White Base," which was the name of the ship from which the Gundam operated.

Satoo's fanzine, "Artesia," is named for yet another Gundam character: Artesia Som Daikun, a/k/a Sayla Mas. She is best known as the sister of Casbal Lem Daikun, a.k.a. Char Aznable.

Also, in this scene Tanaka is dressed up as Char Aznable, and Satoo as Lum, from "Urusei Yatsura."

Zambot 3 is one of a number of series which Tomino Yoshiyuki created before Gundam, and shares some style elements in common with the latter.

Iiyama's line, "Ah, what a delightful youth," is apparently taken from "Lupin San Sei Cagliostro no Shiro" (Lupin III: Cagliostro Castle). When Lupin & Co. go riding off into the sunset, the gardener says it with reference to the departing figures, most notably Lupin himself.

Costumes in this scene are from Uchuu Senkan Yamato (Space Battleship Yamato) (Kodai Susumu, Katoo), Dr. Slump Aralechan, Cyborg 009, Ginga Tetsudoo 999 (Galaxy Express 999) (Maeter), Captain Harlock, Space Cobra, Lupin III (Lupin III, Jigen Daisuke, Ishikawa Goemon, and an almost unrecognizable Clarisse d'Cagliostro), Gatchaman, Doraemon, Ge-Ge-Ge no Kitaroo, Yattaaman, Mirai Shonen Conan (Future Boy Conan), Urusei Yatsura, Gundam (Bright Noah, Lalah Sun, Char, Giren Zabi), Tooshoo Daimos (Fighting General Daimos) (Richter), Hiroshi from Dokonjogaeru, and Sazae-san.

The final line of this scene, "During the next 30 minutes your soul will leave your body and will enter this mysterious dimension," is the opening narration to Ultra Q, the first of the many Tsuburaya Productions' Ultra Series. Like this line suggests, the 28-episode 1965-66 B/W series was essentially a Japanese Twilight Zone, with the addition of the giant monsters for which Tsuburaya is justly famous. Its popularity would lead to some 25 years of similar series, when Tsuburaya Eiji decided to try adding a giant alien superhero to fight these giant monsters, the result being Ultraman, who would be followed, in relatively short order, by Captain Ultra (1967) and Ultra Seven (1967-68), the last Ultra Series Tsuburaya would work on himself before he died in 1970.

When Ikuta Yuudai, subject of the second "Portrait of an Otaku," says, in the subtitles, "...these days, I have a life," the word he uses in the original Japanese, "katagi," is sort-of slang for a yakuza (member of one of Japan's organized-crime syndicates) who's "gotten out of the business." Later, when he mentions the name "Diatone," he is referring to Mitsubishi Electric's Audio Division.

When Ueno tells Kubo, "You're in the Freshman Slump," she actually says, "Gogatsubyoo (May Sickness)." This refers to the organization of the school year in Japan, which starts in April, and how freshmen all seem to start burning out within the first couple of months.

The manga titles on Tanaka's shelves are: "Rose of Versailles" (Versailles no Bara), a popular historical fiction series set during the reign of Louis XVI and Marie Antoinette, "Ashita no Joe" (Tomorrow's Joe), a very popular sports manga series about a professional boxer, "Hagio Moto no Zenshuu" (The Collected Works of Hagio Moto), "Blackjack," one of the many works of the legendary "Manga no Kamisama" (God of Manga), Tezuka Osamu, and "Ooshima Yumiko Zenshuu" (The Collected Works of Ooshima Yumiko). Videotapes include "Great Mazinger vs. Getta Robo," "Kamen Rider," "Miyuki," "Lupin III," and "Mirai Shoonen Conan" (Future Boy Conan). Note also the "Lupin III: Cagliostro Castle" poster on his wall, and the Takatoku Toys Macross Valkyrie in front of it. Takatoku, a well-known Japanese toy maker, produced the original Macross toys before Bandai took over.

The "school festival," or "Bunkasai" ("Culture Festival"), Kubo and Tanaka talk about is an event at Japanese high schools roughly similar to May Festivals at Japanese colleges, in that school activity groups and classes get together and show off their specialties. It's essentially one big party.

The lines, "Target-scope open! Raise video targeting sight twenty degrees! Disengage safety lock!" are the commands which Kodai Susumu gives for firing the Hadoo Hoo (the Wave-motion Cannon) in Uchuu Senkan Yamato.

Models seen in the "homeland" are from the following features: Getta Robo G, Ultraman (Jet-VTOL), Golden Bat, Tetsujin 28goo (Ironman No. 28), Uchuu Senkan Yamato, Minky Momo, Daitetsujin 17 (Great Ironman 17), Daitan 3, Uchuu Senshi Baldios (Space Warrior Baldios), Kikootai Dairagar XV (Armored Strike Force Dairagar 15), Goldion, Thunderbirds, Gundam, Lensman, Macross (Valkyries), and Harmageddon Gemma Taisen (The Phantom Demon War) (Vega). Costumes include a full Sailor Fuku, and a Cyborg 009. Posters include Ginga Tetsudoo 999 (Galaxy Express 999--the movie), Uchuu Senkan Yamato (Space Battleship Yamato--the first movie), and Waga Seishun no Arcadia (Arcadia of My Youth, Matsumoto Leiji's masterpiece about the origins of his most famous creation, Captain Harlock).

Honda's interest in "pretty boys" is a reference to an entire subgenre of manga and anime (if not all of Japanese art) called "bishoonen." Bishoonen are unbelievably beautiful boys and young men, very nearly feminine in appearance.

The reference by Harold Shioda, in the third "Portrait of an Otaku," to "Godmars," is to "Rokushin Gattai Godmars" (Godmars: Six Gods Combined). It was originally a manga by Yokoyama Mitsuteru, who is known for Tetsujin 28goo, Giant Robo--the live-action original, not the animated remake, and Sankokushi--The Tale of The Three Kingdoms, about the period of ancient Chinese history when it was divided into three kingdoms. Contemporary with the original Gundam, the animation turned out very different from the original manga, using the aforementioned bishoonen character types. It was very popular, especially with women, and ran at least 50-60 episodes.

Posters in Harold's room include: Dirty Pair, Urusei Yatsura/Maison Ikkoku (both series on one poster, to promote their [at that time] new OVAs), Kerberos (a live-action film by Oshii Mamoru), and Dominion. Videotapes include UFO, Sukeban Deka (Student Detectives, about a group of

high-school girl ninja in sailor fuku, who are recruited because they can go after crimes in school, where regular police cannot), and Uchuu Keiji Sharivan (Space Detective Sharivan, one of a string of cyborg crimefighters from space). Also, Harold is wearing a “Silent Mobius” T-shirt.

Sign of the times: Tanaka is using a Sony Betamax (with wired remote) to show anime video to Kubo, specifically, action scenes from both the opening animation to Daicon IV, the 24th annual Japan Science-Fiction Convention, which was done by Gainax before they became Gainax, and the classic “Choo Jikuu Yoosai Macross” (Super Dimension Fortress Macross – also sold by AnimEigo!) TV series. The key animator whose mecha sequences are so good, according to Tanaka, is Anno Hideaki, later to become one of Gainax's top men. He also designed the Kyoshinhei (Giant God Warriors) for Miyazaki Hayao's “Kaze no Tani no Nausicaa” (Nausicaa of the Valley of the Wind). The actual battle sequences were drawn by Itaro Ichiro, whose work on “Macross” made him an anime celebrity.

The mug which Hino hands Kubo in this scene is one of the first products made and sold by General Products, and is supposedly somewhat of a collector's item now.

The “NHK Shoonen Drama Series” to which Hino refers was a science-fiction anthology series in the 1970's on NHK, Nihon Hoosookyookai, or Japan Broadcasting Company, the Japanese government's “improved” version of PBS (PBS begs for your money; NHK demands theirs!)

Xabungle is one of the many giant-robot series which Tomino Yoshiyuki would create after his success with the original Gundam. It essentially pokes fun at the whole concept of giant robots as war machines, while still managing to create the complex character interactions which are another of Tomino's hallmarks.

Note also the various video games in the foreground of each of the coffee-shop scenes between Kubo and Ueno Yoshiko.

The string of gestures--“Eagle! Shark! Panther!” which Miyoshi makes for Kubo are a parody of the various live-action superhero series which Toei Tokusatsu (Toei Special-Effects Photography) have been making for some 25 years as of this writing. In these series, characters, heroes and villains alike, are always making complicated gestures for transformations, combat techniques, etc., to add to the visual excitement. Just once, we'd like to see the villain wait for the good guy to start his 30 seconds of transformation gestures and then just shoot him, but clearly, the bad guys haven't watched “Raiders of the Lost Ark.”

Hino's “basic-level questions” are one of the areas where we couldn't get the answers, unfortunately. If anyone out there does know the answers (besides the ones about the Triffids and Star Trek), please let us know.

The sketch Satoo is making is of Garma Zabi, the youngest member of the Zabi family, and the first to die, in the original Mobile Suit Gundam. Her being able to imitate character designer Yasuhiko Yoshikazu's style so closely seems ample proof of Tanaka's earlier claim about her being a “genius illustrator.” The cel Kubo is painting is of none other than Lynn Minmay, the

singing sweetheart of Macross.

When Satoo has Kubo try out her Cobra outfit, the movie posters on the wall behind them are from one of the three movies made from the original Gundam TV series, and “Nippon Chimbotsu” (Japan Sinks), an SFX movie about just that subject.

The characters “Cobra” and “Dominique” to whom Satoo refers are from the manga/anime series “Space Adventure Cobra” (shortened to “Space Cobra” in the anime version). Cobra, the title character, was a notorious pirate who had his features redone and his memory altered so he could escape his enemies and lie low for awhile. It wasn't long before they caught up with him, though, and only the Psychogun, the mysterious energy weapon that makes up the lower half of his arm, and which can shoot energy beams in curves and at angles, saved him from certain death. Dominique Royal was one of the three Royal sisters, who, in the movie version of the anime, as well as the first arc of the manga series, had tattoos on their backs that, when put together and read properly, revealed the location of the Ultimate Weapon. When her two sisters died loving Cobra, Dominique carried on where they left off, to keep safe her sisters' memory.

In order by scene, these are the characters in the Comike (Comic Market) scenes which we were able to identify: Scene 1: Versailles no Bara (Rose of Versailles), Lalah Sun, Char Aznable; Scene 2: Ultra Squad (from Ultra Seven), Kishiria Zabi (Gundam), Kamen Rider, Shocker Android; Scene 3: Olga (Hi no Tori (Phoenix, Tezuka Osamu's magnum opus)), Gatchaman; Scene 4: Apollo Geist (from X Rider--Kamen Rider X); Scene 5: Eleking (Ultra Seven); Scene 8: Uchuu Keiji Gavan (Space Detective Gavan).

Animage is one of the four or five major Japanese anime magazines. Published by Tokuma Shoten, it is perhaps best known for carrying Miyazaki Hayao's “Kaze no Tani no Nausicaa” (Nausicaa of the Valley of the Wind) manga serial.

The Lockheed-Marubeni scandal is one of a string of influence-peddling/bribery scandals that continue to plague the Liberal-Democratic Party; this one involved Lockheed paying bribes to then-Prime Minister Tanaka Kakuei, by way of Marubeni Trading Company, in order to avoid the appearance of any direct connection. Tanaka's sentence was suspended, and he was re-elected to the Diet, in spite of poor health, because of all the pork-barreling he did for his home constituency of Niigata Prefecture while a Diet member.

Ichijo Hikaru, Hayase Misa, and Lynn Minmay were the central characters, and the central relationship, in Choo Jikuu Yoosai Macross (Super Dimension Fortress Macross). In Kubo's post-Otaku apartment, the following things can be found: videotapes of Mirai Shoonen Conan (Future Boy Conan), Ashita no Joe (Tomorrow's Joe) and Ashita no Joe 2, Battle Fever J (live-action superhero team), Getta Robo, Suna no Utsuwa (Vessel of Sand--not an anime feature), Bodon, Blue Xmas. Movie posters include Choo Jikuu Yoosai Macross Ai--Oboeteimasuka (Super Dimension Fortress Macross: Love--Do You Remember?) and Cellohiki no Gooshuu (Gooshuu the Cellist).

The final scene, wherein Kubo and Tanaka decide to go for broke and become Otakings, takes

place in Kabukichoo, Shinjuku, Tokyo, a district popular for movies and adult entertainment.

1985 Zoku (More) Otaku no Video

In the first part of this installment, Tanaka's apron is the same one Otonashi Kyooko wears as the caretaker of Ikkokukan in "Maison Ikkoku"--"Piyo Piyo."

The garage-kit companies Tanaka names are both real: Inoue Arts is an individual, and Kaiyoudoo is a major company in the industry.

Dakko-chan was an inflatable doll made of formed plastic, which was very popular in Japan in the 1950's and '60's. Designed to attach to one's arm and hold on comfortably, it was designed in what even then would have been considered a highly racist shape, had it been released in the U.S.: what used to be called "little black sambo."

The "Forest of Otaku" (Otaku no Mori) segment in the listing for the TV show "It's OK to Laugh!" (Waratte itomo!) is a nod to the Manga no Mori (Forest of Manga) chain of stores in and around the Tokyo area. The host, Yamori, is a play on one of Japan's most famous TV comedian/personalities, Tamori.

Korakuen Stadium is one of the main baseball stadiums in Tokyo. "Wonder Carnival" = the Wonder Festival. Founded by Gainax, it is primarily a modeling trade fair, with other merchandise--T-shirts, cels, etc. also sold.

In the 1987 GP segments, Kubo's tiepin is the Terran Defense Force emblem from Ultra Seven.

When Kubo is envisioning Tokyo Otakuland, the most noticeable points are: Taiyoo no Too (Tower of the Sun), the flying girl with Mazinger Z's wings, Cyborg 009, Robby the Robot, and the girl in the foreground done up like Magma Taishi.

Shao Bai Long, Kubo's assistant in China, speaks Japanese with a stereotypical "Chinese" accent. Shampoo from Ranma 1/2, and China-san, from The Spirit of Wonder--China-san no Yuuutsu (Chin-san's Melancholy), also speak this way. His name may be a reference to the song "Shao Pai Lon" from the Macross TV series.

The "Nadashio" incident: the Maritime Self-Defense Forces tried very hard to cover up their involvement in this affair, afraid that public opinion toward them, which was already bad, would only get worse. Only after concerted effort by the survivors of those who had been killed in the disaster did the SDF own up to its part in the tragedy.

"Shon Hernandez" is a combination of Shon Howell and Lea Hernandez, who, together with Craig York (the real person in this segment), were the original core employees of General Products USA.

"Murayama Akira" saying that you can just walk into an anime studio with just a "Good morning" is

a reference to the typical greeting used in the industry. "Ohayoo gozaimasu" (Good morning) is the greeting used regardless of the actual time of day or night. This is quite appropriate as most Anime folk have little idea what time of day it is.

The girls in the background of the scenes where Tanaka is describing the Misty May storyline are take-offs on B-Ko's gang from "Project A-Ko."

Misty May is herself a pile of in-jokes: Cutey Honey crossed with Mahoo no Tenshi Creamy Mami (Magical Angel Creamy Mami) and the Daicon IV Bunny Girl. When Cutey Honey would make one of her transformations, she would go momentarily nude. Creamy Mami is a little girl who, with a wave of her wand, becomes a grown-up angel. Everything else is Sonoda Kenichi's interpretation of the Bunny Girl from the Daicon IV Opening Animation (see the "effects" sampling from 1982 Otaku no Video). Also, Posi-King and Nega-King are clear takeoffs of King, from Fushigi no Umi no Nadia (Nadia of the Mysterious Sea), a Gainax TV show.

"The Japan That Can Say 'Oh No!'" is a takeoff on "The Japan That Can Say No," by rightwing politician (and current mayor of Tokyo) Ishihara Shintaroo and Morita Akio, the late Chairman of Sony.

The island where Tokyo Otakuland sits is in the shape of the emblem of the Scientific Special Investigation Agency, from Ultraman.

Kubo, Tanaka and Fukuhara drive up in FAB-1, Lady Penelope Creighton-Ward's Rolls-Royce, from Thunderbirds. They are dressed as Kodai Susumu from Uchuu Senkan Yamato, and Char Aznable and Lalah Sun from Kidoo Senshi Gundam.

In-jokes about Tokyo Otakuland itself: the structure is based on the SDF-1 Macross, but its arms are the Nautilus and New Nautilus from Nadia, its torso is from Yuusha Raideen (Brave Raideen, another pre-Gundam Tomino Yoshiyuki giant-robot series), and its legs are from Tetsujin 28goo. Characters appearing include Nadia and Jean, Lum, Captain Harlock, an MAT (Monster Attack Team) agent from Kaettekita Ultraman (Return of Ultraman, 1971- 72), the Moonlight SY-3 from Kaijuudaishingeki (The Monsters' All-Out Attack, better known in English as Destroy All Monsters), the rocket from Oneamis no Tsubasa--Ooritsu Uchuugun (Wings of Honneamise--The Royal Space Force), Gainax's magnum opus, Kikoosooseiki Mospeada (Machine Armor Genesis Mospeada), Silent Mobius, Shurato, Mighty Jack, Cyborg 009, Crusher Allphin, an Oomu (from Kaze no Tani no Nausicaa--Nausicaa of the Valley of the Wind), Macross Valkyries and Nausicaa's Meve as rocket rides, Nausicaa herself, a Scientific Special Investigation Agent (from Ultraman), Gatchaman, Saotome Lab (the base for Getta Robo G), and the Exelion.

The Teletype dated Sept. 13, 1999 is another obvious reference, this time to Gerry Anderson's Space: 1999. You will recall that it was on this day that the nuclear explosion blew the Moon into outer space, and from that point in the video, you never see the moon.

The only reason Edogawa-ku is mentioned in the epilogue is that, when Harumi and Urayasu sink, Edogawa-ku, being somewhat nearby, is also likely to go under.

Urayasu City is where Tokyo Disneyland is located.

The submarine which Kubo and Tanaka are aboard is the Wadatsumi, the same submarine which was used in “Nippon Chimbotsu” (Japan Sinks).

Kubo's outfit is Kodai Susumu's spacesuit, from Uchuu Senkan Yamato, and Tanaka's is Char Aznable's spacesuit, from Kidoo Senshi Gundam.

When Kubo says, “Otakuland... Oh, it's all so dear to me...” he is misquoting a line which Okita Juuzoo, first Captain of Uchuu Senkan Yamato, said just before he died in the original story. As he looked on Earth, just as the Yamato was returning from its original historic voyage to Iscandar, Captain Okita said, “Earth... it's all so dear to me...” and died of the radiation sickness that had been plaguing him all along.

The bridge of Tokyo Otakuland is the bridge of Uchuu Senkan Yamato. Satoo is wearing the outfit that Electra wore in the last five episodes of Fushigi no Umi no Nadia.

The spacecraft that Tokyo Otakuland transforms into is Magma Taishi, with the nosecone of Kaitai Gunkan (The Undersea Warship), from a Tsuburaya Productions SFX film of the same name, circa 1960.

In the final Teletype, “Eltrium” is the main ship in another Gainax production, “Top o Nerae! Gunbuster” (Aim for the Top! Gunbuster).

Theme : “Tatakae! Otaking ” (Fight! Otaking)

Lyrics by Kanda Yoshimi

Music by Tanaka Koohei

Arrangement by Fujiwara Ikuroo

Performed by Tsujiya Kooji

(Spoken)

*A single shadow squirming in the dark.
That is Otaku--a black symbol that has
appeared in these sick modern times.
It steals inwardly
and grabs hold of one's sensitivity.
This is a fate from which
no one can escape!*

Over the endless wasteland
I run alone for all I am worth
embracing the hope
of an unseen world far away.

(Serifu)

*Yami ni ugomeku hitotsu no kage.
Otaku, sore wa yameru gendai ni tanjooshita
ankoku no shoochoo de aru.
Kokorohisoka ni shinobiyori
hito no kansei o washitsukamu.
Sono sadame kara wa
dare mo nigerarenai no da!*

Hatenaki kooya hitori
hitabashiru mono
mada minu sekai haruka
kiboo idaite.

The only thing I believe in is glowing passion.
I will be a raging inferno!
No one will be able to stop
my heart's beat!

One of these days, I will find out
the truth of love.
Everything in this world will be mine.

We're bound together by friendship.
It's a thick bond.

Refrain #1
I won't let anyone block me!
(I won't let anyone block me!)
I will go my own way!
(I will go my own way!)
Fight! Fight! Fight! Fight!
Fight! Otaking!

I abandon the one I love and keep on running
believing in a shining future
and staking my dreams on it.

The sweat that soaks my T-shirt
is the medal of a man.
My tears won't stop!
I won't forget the beating
of my heart's refrain!

I will rise above the drifting time and be reborn.
The time will come someday when I
will be known as Otaku.

I will bind fast the moments of my youth.

REPEAT REFRAIN #1.

It will remain unchanged forever,
this determination of mine.
I won't look back; such is
the way of Otaku.

I've thrown away

Shinjiru mono wa tada hikaru jounetsu.
Atsuku moetagiruze!
Dare ni mo tomerarenai!
Kokoro no beat

Itsu no hi ka meguriau ai no shinjitsu.
Kono sekai no nani mo ka mo ore no mono.

Yuujuu de musubareta.
Atsui kizuna yo.

Refrain #1
Jama wa sasenai!
(Jama wa sasenai!)
Waga michi yuku ze!
(Waga michi yuku ze!)
Tatakae! Tatakae! Tatakae! Tatakae!
Tatakae! Otaking!

Aisuru hito o sutete kakenukeru mono
kagayaku mirai shinji
yume o takushite.

T-shirt nurasu ase
otoko no kunshoo.
Namida tomaranai ze!
Tokimeki wasurenai ze!
Kokoro no refrain

Nagareyuku toki o koe umarekawaru sa.
Otaku to yobareru toki ga
itsuka kuru.

Seishun no shunkan o tsunagitomeu ze!

KURIKAESHI #1.

Eien ni kwaranai
ore no shinnen.
Furimuki wa shinai sore ga
otaku michi.

Jinsei no nani mo ka mo

everything in my life.

sutechimatta ze

My goal is the world!
(My goal is the world!)
I'll be the greatest man!
(I'll be the greatest man!)
Fight! Fight! Fight! Fight!
Fight! Otaking!

Mezasu wa sekai!
(Mezasu wa sekai!)
I'll be the greatest man!
(I'll be the greatest man!)
Tatakae! Tatakae! Tatakae! Tatakae!
Tatakae! Otaking!

Ending Theme: "Otaku no Mayoimichi"

(The Lost Way of Otaku)

Lyrics by Kanda Yoshimi

Music by Tanaka Koohei

Arranged by Fujiwara Ikuroo

Performed by Sakurai Toshiharu & Inoue Kikuko

He: In the middle of summer, near
Harumi, I walk around carrying
the books (Fanzines).
Before I know it, you fade
and I can't see you.

Otoko: Manatsu no Harumi atari
hon (Doojinshi) o kakaete aruku.

Itsushika kimi no sugata ga
magirete mienakunaru.

She: You tacky, unsightly person,
even an eternal love would
fade with you.
I love you, but I don't think
I can go your way.

Onna: Buzama no sugata no anata
towa no koi mo sameru.

Aishiteite mo watashi
tsuiteyukisoo ni nai.

He: Understand it.

Otoko: Wakatte kure yo.

She: No, I hate it.

Onna: Iya yo daikirai.

He: There's nothing I can do.

Otoko: Shikata ga nai n da.

She: You've changed.

Onna: Anata wa kawatta.

He: Costume play is my reason for living.

Otoko: Cos-play wa ore no ikigai.

She: I guess we can't go back
to the way things were...

Onna: Mukashi ni wa kaerenai no ne...

He: I've finally found my life.

Otoko: Tsui ni mitsuketa ore no jinsei.

She: You live in a different world.

Onna: Chigau sekai ni anata wa ikiru.

He: Oh, happiness that can't be
matched.

Otoko: Aa kanawanai shiawase.

Both: The Lost Way of Otaku.

Futari: Otaku no Mayoimichi.

(Spoken)

He: So I'm telling you, why don't you

(Serifu)

Otoko: Dakara sa, kimi mo anime to ka,

	<i>get into manga or anime too?</i>		<i>manga to ka.</i>
She:	No! You weren't like this before...!	Onna:	Iya! Mukashi no anata wa sonna hito ja nakatta wa...!
He:	Oh, hey, hey, look, look at this fanzine!	Otoko:	Aa, hora, hora mite mite kono doojinshi.
She:	Oh, I don't understand!	Onna:	Aa, watashi ni wa wakaranai wa!
He:	Near Makuhari, where the snow is falling, I walk around with you. Even the cold ocean breeze feels gentle.	Otoko:	Yukifuru Makuhari atari kimi to futari de aruku. Tsumetai umi no kaze sae yasashiku kanjiteyuku.
She:	You, with your dazzling smile, your Char costume-play is wonderful too. Hold me tight, just like Lalah.	Onna:	Kagayaku egao no anata Char no Cos-play mo suteki. Lalah no yoo ni watashi tsuyoku dakishimete ne.
He:	I love you.	Otoko:	Aishiteiru yo.
She:	I love you too, so much.	Onna:	Suki yo daisuki.
He:	Let's spend the night in line.	Otoko:	Tetsuya de naraboo.
She:	Anime is the best.	Onna:	Anime wa saikoo.
He:	It's the shining memory of our youth.	Otoko:	Seishun no kirameku memory.
She:	We'll always be together.	Onna:	Itsumade mo futari wa issho.
He:	An endless hope that connects even our dreams together.	Otoko:	Yume made tsunagaru hatenai kiboo.
She:	We'll set our sights on working in the industry.	Onna:	Gyookai mezashite ayundeyuku wa.
He:	Oh, a fully satisfied life.	Otoko:	Aa michitarita jinsei.
Both:	The Lost Way of Otaku.	Futari:	Otaku no Mayoimichi.

Ending Theme: "Otaku no Mayoimichi"

(Phantom Verses 3 & 4: The Industry Years)

Lyrics by Kanda Yoshimi

Music by Tanaka Koohei

Arranged by Fujiwara Ikuroo

Performed by Sakurai Toshiharu & Inoue Kikuko

He:	Late at night, around Nerima, I run around gathering up the key cels. The studio rounds are tough, and suddenly I feel like running away.	Otoko:	Shinya no Nerima atari genga atsume ni hashiru. Studio meguri tsurakute nigesoo ni naru.
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<p>She: You, with your low salary, I've had it with being poor. Production Management is, after all, just a handmaid.</p>	<p>Onna: Yasui kyuuryoo no anata bimboogurashi wa iya yo. Seisaku shinkoo nanka shosen komazukai yo.</p>
<p>He: Bear with it. She: I can't, not any more. He: I'll be up all night tonight too. She: We have a kid, you know. He: I'll be big someday. She: I should have found someone else. He: If the planning goes through, it'll all be mine. She: You can't eat dreams. He: Ah--feelings that aren't understood.</p>	<p>Otoko: Taete kure yo. Onna: Dame yo kore ijoo. Otoko: Konya mo tetsuya da. Onna: Kodomo mo iru no yo. Otoko: Itsu no hi ka big ni naru sa. Onna: Betsu no hito ni sureba yokatta. Otoko: Kikaku ga tooreba kotchi no mono sa. Onna: Yumemiru dake ja tabete ikenai. Otoko: Aa tsujinai omoi yo.</p>
<p>Both: The Lost Way of Otaku.</p>	<p>Futari: Otoko no Mayoimichi.</p>
<p><i>(Spoken)</i> He: <i>Damn that stinking technical director!</i> She: <i>Shh! You'll wake the baby!</i> He: <i>You--you don't understand how I feel!</i> She: <i>Oh! I don't want to understand!</i> <i>Oh! Oh, I've had it!</i></p>	<p><i>(Serifu)</i> Otoko: <i>Chikushoo, ano enshutsu no yaroo!</i> Onna: <i>Shh, akachan ga okiru wa yo.</i> Otoko: <i>Omae nanka ni, omae nanka ni ore no kimochoi wakaruru monka!</i> Onna: <i>Ee, wakaritaku mo nai wa!</i> <i>Moo! Moo iya!</i></p>
<p>He: Across the ocean, around Korea, day trips are an everyday thing. Thinking of you, a single tear falls.</p>	<p>Otoko: Umigoe Kankoku atari higaeri sae mo nikka. Kimi no koto o kangae hitosuji namida ga ochiru.</p>
<p>She: You demon for work, don't forget about me, because the kid and I are constantly calling your name.</p>	<p>Onna: Shigoto no oni no anata watashi o wasurenaide ne. Kodomo to futari itsumo namae yonderu kara.</p>
<p>He: Being alone is lonely. She: That's why I'm here. He: Let's catch happiness. She: Our hearts are one. He: Success is a certainty. She: Of course, I believe it. He: Let's create Japan's culture.</p>	<p>Otoko: Hitori wa samishii. Onna: Watashi mo iru kara. Otoko: Shiawase o tsukamoo. Onna: Kokoro wa hitotsu yo. Otoko: Seikoo wa machigainai sa. Onna: Mochiron yo shinjiteiru wa. Otoko: Nihon no bunka o kizuite ikoo.</p>

She: This industry is all yours. Onna: Kono gyokai wa anata no mono yo.
He: Ah--gentleness that reaches us both. Otoko: Aa kayoiau yasashisa.

Both: The Lost Way of Otaku Futari: Otoko no Mayoimichi

The "Otaku Seishun Grafitti" song, while mentioned in the videos, does not actually appear in them, but rather can be found on the soundtrack album. It is a medley of theme songs to famous Anime TV series, as follows:

- 1) Gatchaman no Uta (Theme from Gatchaman) • Lyrics by the Tatsunoko Art Department • Music by Kobayashi Ari.
- 2) Gettaa Robo! • Lyrics by Nagai Goo • Music by Kikuchi Shunsuke.
- 3) Cutey Honey • Lyrics by Claude Q • Music by Watanabe Takeo.
- 4) From Alps no Shoojo Heidi/Heidi, Alpine Girl, Oshiete (Tell Me) • Lyrics by Kishida Eriko • Music by Watanabe Takeo.
- 5) Nee! Muumin (Hey! Mumin) • Lyrics by Inoue Hisashi • Music by Uno Seiichiroo.
- 6) Candy Candy • Lyrics by Nakida Keiko • Music by Watanabe Takeo.
- 7) Attack No. 1 • Lyrics by The Tokyo Movie Planning Department • Music by Watanabe Takeo.
- 8) Tiger Mask • Lyrics by Kitani Nashio • Music by Kikuchi Shunsuke.
- 9) Ashita no Joe (Tomorrow's Joe) • Lyrics by Terayama Shuuji • Music by Yagi Masao.
- 10) From Nimpuu Kamui Gaiden/Ninja Wind Kamui Side Story, Shinobi no Thema (The Shinobi Theme) • Lyrics by Ri Haruko • Music by Oomoto Yasuhiro.
- 11) Ge ge ge no Ki-taroo • Lyrics by Mizuki Shigeru • Music by Izumi Taku.
- 12) From Inakappe Taishoo/Bumpkin General, Daichan Kazoeuta (Tai's Counting Song) • Lyrics by Ishimoto Miyuki • Music by Ichikawa Shoosuke.
- 13) From Ai no Senshi Rainbowman/Rainbowman, Warrior of Love, Ike! Rainbowman (Go! Rainbowman) • Lyrics by Kawauchi Yasunori • Music by Kitahara Jun.
- 14) Magma Taishi • Lyrics by Hasegawa Takio • Music by Yamamoto Naoyoshi.
- 15) Babel Nisei (Babel the 2nd) • Lyrics by Azuma Eiji • Music by Kikuchi Shunsuke.

Secrets of the Medley

by Kanda Yoshimi

(from the original Otaku No Video soundtrack album liner notes)

An incomparable Karaoke Boom has arrived! In this time, when old and young alike are grabbing hold of echoing microphones and not letting go, we have overcome the high walls of record companies and copyrights to make real the hopes of the 80,000,000 anime fans all over Japan! The songs of youth, that remain in our hearts, the wonderful melodies that we can never forget... On dreamlike planning, that time, that moment, is now reborn! At Anime Research Group parties and Doojinshi (Fanzine) spot-sale markets, after the profitable business is done, we want everyone to sing in chorus, with loud voices. If the response to this CD is strong, then a second volume, an attack on the maniacs, and a third volume, specializing in the majors, could also be produced. You, too, sing along, while recalling the memories associated with each of

these songs!

Otaku Seishun Grafitti (Medley Kyooku)

(Otaku Youth Grafitti -- Medley)

Arranged by Fujiwara Ikuroo

Performed by Tsujiya Kooji, Ootsuka Akio, Inoue Kikuko,
Sakurai Toshiharuru, and the Orchestra Del Otakus

(Spoken: Hey you, hey you, albatross!) (#1) (Serifu: Onore, onore, ahoodori!)

Who, who, who is it-- that shadow
dancing in the faraway sky?
It's the white wings of Gatchaman.
If he flies off in risk of his life
he's got the Science Ninja System
Bird of Fire (Phoenix).
Fly, fly, fly, Gatchaman!
Go, go, go, Gatchaman!

Dare da dare da dare da
sora no kanata ni odoru kage.
Shiroi tsubasa no Gatchaman.
Inochi o kakete tobidaseba
Kagaku nimpoo
Hi no Tori da.
Tobe tobe tobe Gatchaman!
Yuke yuke yuke Gatchaman!

BAM BAM BAM BAM (#2)
Young lives burn bright crimson.
Gettaa Spark high in the sky.
Gett Gett Gettaa Gettaa Robo!

GAN GAN GAN GAN
Wakai inochi ga makka ni moete.
Gettaa Spark sora takaku.
Gett Gett Gettaa Gettaa Robo!

The girl who's popular these days-- (#3)
the girl with the tight behind--
Oh, no! Oh, no!
Oh, no! Don't look at me!
Honey Flash!

Kono goro hayari no onna no ko--
oshiri no chiisana onna no ko--
lya yo! iya yo!
Iya yo! mitsumecha iya!
Honey Flash!

(I'll change!)

(Kawaru wa yo!)

*(Spoken: Peter! Look, look, it walked! (#4)
Kyup, Grandpa! Oh?)*

*(Serifu: Peter! Mite, mite, aruita!
Kyup-chan, Ojiichan! Oh?)*

Why can I hear whistling from far away?
Why is that cloud waiting for me?

Kuchibue wa naze tooku made kikoeru no.
Ano kumo wa naze watashi o matteru no.

Tell me, Grandfather.
Tell me, Grandfather.
Tell me, Fir Trees of Alum.

Oshiete ojiisan.
Oshiete ojiisan.
Oshiete Alum no momi no ki yo.

(Spoken: Mama! Mama! Look!) (#5)

(Serifu: Mama! Mama! Mite goran!)

Hey Mumin, look this way.

Nee Muumin kotchi muite.

Freckles don't bother me.
Neither does having a flat nose.
After all, after all, I like it.
I love being a mischievous tomboy.
I love running and skipping.
I am, I am,
I am Candy.

(#6) Sobakasu nante ki ni shinai wa.
hanapecha datte.
Datte datte oki ni iri.
Otemba itazura daisuki.
Kakekko skip daisuki.
Watashi wa watashi wa
Watashi wa Candy.

*(Spoken: But tears start to flow.
I'm a girl, after all.)*

(#7) *(Serifu: Dakedo namida ga dechau.
Onna no ko da mon.)*

I want to scream, with young fight,
my tears and sweat, far away
into the blue sky.
Attack Attack No. 1!

Namida mo ase mo wakai fight de
aозora ni tooku sakebitai.
Attack Attack No. 1!

*(Spoken: Tiger! Tiger! You will
become a tiger!)*

(#8) *(Serifu: Tora da! Tora da!
Omae wa tora ni narun da!)*

Go, go, Tiger, Tiger, Tiger Mask!

Yuke yuke Tiger Tiger Tiger Mask!

(Spoken: Get up, get up, get up, Joe!)

(#9) *(Serifu: Tate, tate, tatsun da Joe!)*

The target, that evil bastard's face,
appears and fades on the sandbag.
Hit! Hit! Hit!
The blood of beasts rages inside me.

Sandbag ni ukande kieru
nikui an chikushoo no kaomegake.
Tatake! Tatake! Tatake!
Oira nya kemono no chi ga sawagu.

*(Spoken: Did you see it?
The Henibatto mist-cut.)*

(#10) *(Serifu: Mita ka?
Henibatto kasumigiri)*

The path of beasts, which shinobi tread.
The wind cuts Kamui's shadow.

Shinobi ga tooru kemonomichi.
Kaze ga Kamui no kage o kiru.

*(Spoken: Hey, Ki-taroo! Ki-taroo,
there's a mouse-man!
It's your doing again, isn't it!)*

(#11) *(Serifu: Ya, Ki-taroo! Ki-taroo,
nezumi-otoko ja!
Mata omae no shiwaza ka!)*

Ge of Ge Ge Ge ge ge
In the morning, snore away in bed.
It's so much fun, it's so much fun.
Ghosts don't have school

Ge Ge Ge ge ge no Ge
Asa wa nedoko de gu gu gu.
Tanoshii na tanoshii na.
Obake nya gakkoo mo

or exams or anything.

*(Spoken: Meow! Pararin! Enjamon!
This is a triple cat somersault!)*

One, stronger than anyone.
Two, leaving his hometown behind
to try his strength in flowery Tokyo.

(Spoken: Rainbow Dash Seven!)

Trained deep in the mountains of India,
the carrier of the spirit of Devadatta.

(Spoken: My name is Goa!)

Magma the just, created by Aarth,
to protect the Earth's peace.

*(Spoken: Let's go! Robelo!
Roclos! Poseidon!)*

Babel the 2nd, the psychic boy,
living in the Tower of Babel
hidden by a sandstorm.

shiken mo nanni mo nai.

(#12) *(Serifu: Nyan! Pararin! Enjamon!
Kore ga cat kuuchuu sankaiten zonamoshi!)*

Hitotsu hito yori chikaramochi.
Futatsu furusato ato ni shite
Hana no Tookyoo de udedameshi.

(#13) *(Serifu: Rainbow Dash Seven!)*

Indo no yamaoku de shugyoo shite
Daibadatta no tamashii yadoshi.

(#14) *(Serifu: Watashi no na wa Goa!)*

Aarsu ga unda seigi no Magma
Chikyuu no heiwa o mamoru tame.

(#15) *(Serifu: Iku zo! Robelo!
Roclos! Poseidon!)*

Suna no arashi ni kakusareta
Babel no too ni sundeiru
choonooryoku shoonen Babel Nisei.