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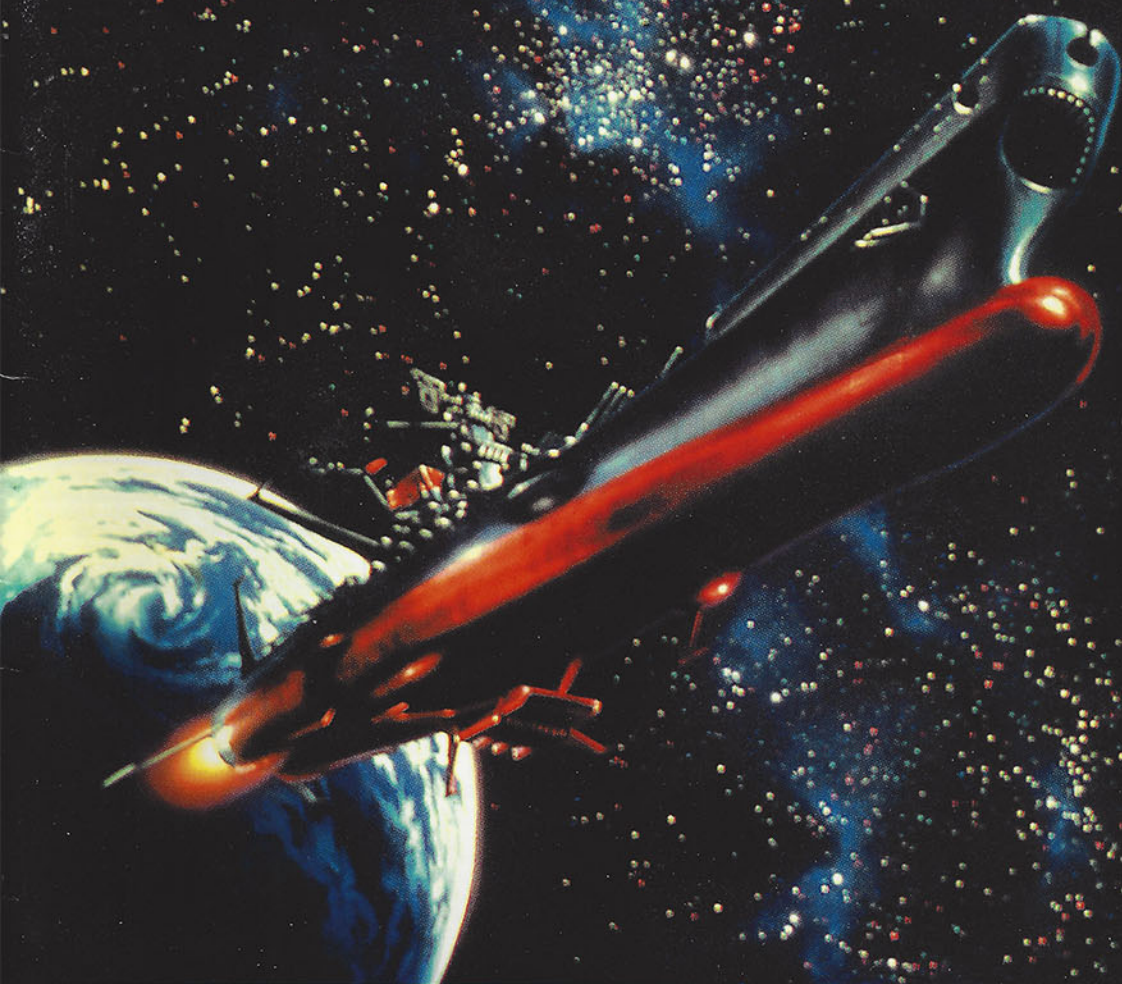
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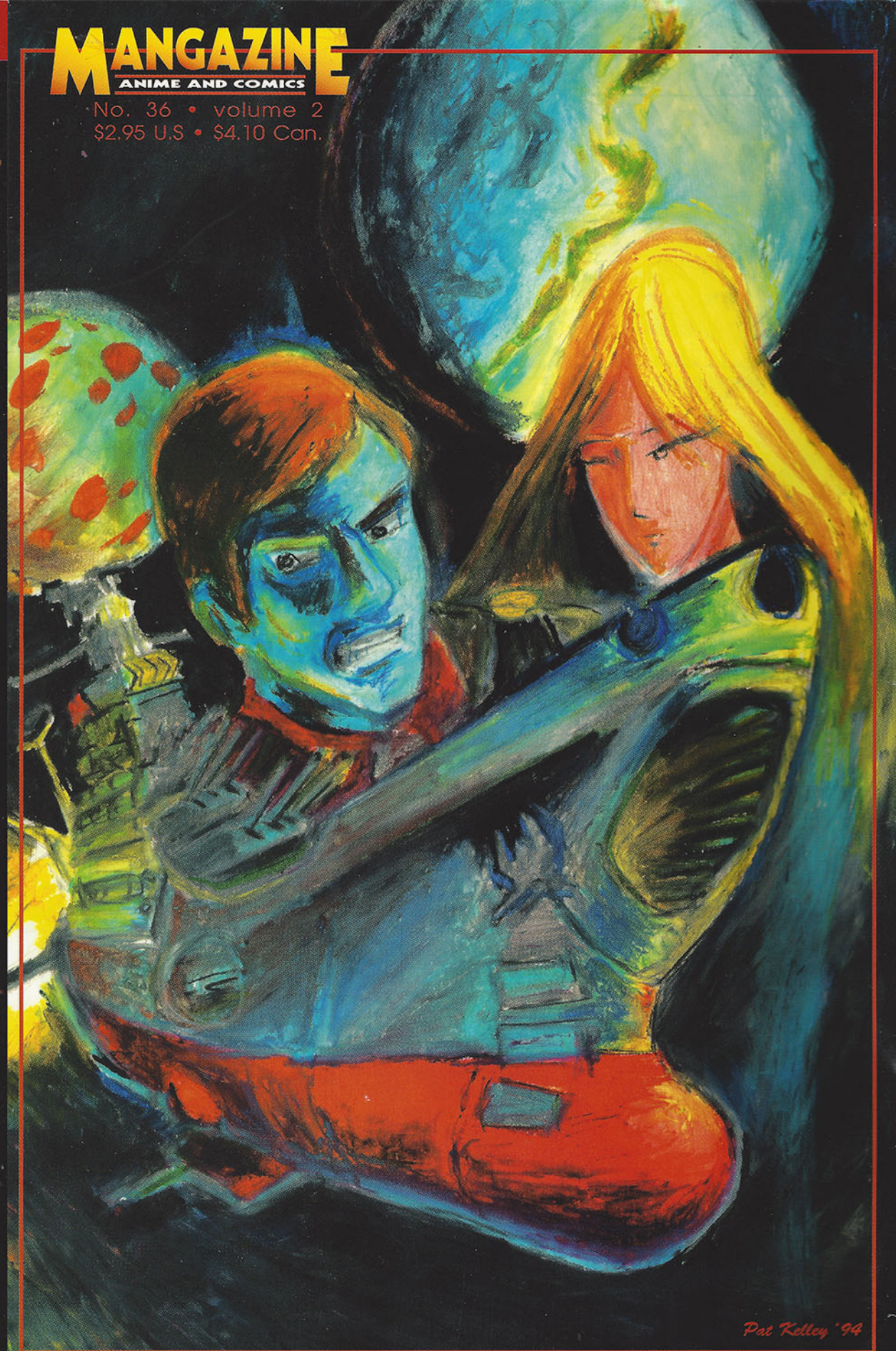


YAMATO

MANGAZINE

ANIME AND COMICS

No. 36 • volume 2
\$2.95 U.S. • \$4.10 Can.



Pat Kelley '94

YAMATO

The ~~STAR BLAZERS~~ ^{WE} DIDN'T See

by Walter Amos

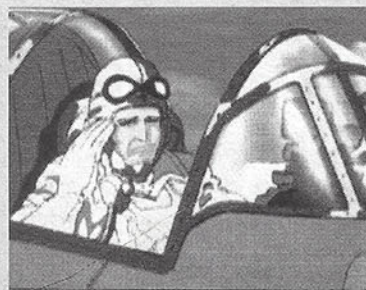
The article which follows is, in short, a review of segments in the original *Space Battleship Yamato* TV series which were cut from the American dubbed version, *Star Blazers*. Before beginning a detailed exposition, however, I felt I should make a few prefatory remarks about this article's underlying intent. Many American Japanese animation fans tend to take a very "purist" approach and view any alteration whatsoever between an original Japanese version and a wide American release of a given anime show as an utter travesty and degradation of the original producer's intentions. This is not the view taken here, however. While there are unquestionably numerous examples of anime which have been so greatly hacked and re-edited as to be virtually unrecognizable compared to their Japanese originals, in my opinion *Star Blazers* in no way falls into this category. The purist view often totally ignores realities of the American market. Most Americans will simply not accept numerous themes prevalent in anime, especially in a program aired in a time slot primarily aimed at children. As a result, programs with excessive violence, for example, or sexual themes would never be accepted for such broadcast. When *Star Blazers* first aired in the US in the very early eighties, there was no video or laser disc animation market; television was all there was and one had to live with its constraints.

Star Blazers was especially remarkable in that it was able to push these boundaries as far as it did. Before *Star Blazers*, sequential storytelling was virtually unheard of in televised animation series; these episodes had to be seen in order for the story to make sense. A personal favorite anecdote of this series' departure from accepted animation norms comes from a friend whose mother happened to be nearby while he watched the show. He was watching the last episode of

the first season, when Derek Wildstar is pleading for the life of his beloved Nova, seemingly dead in an act of self-sacrifice to save the ship. Wildstar begs "Please, God, make her wake up!" His mother looked around and asked, astonished, "Did they just say 'God' in a cartoon?!"



Star Blazers presented its viewers with many such otherwise unexpected dramatic surprises. Nonetheless, despite its many innovations as far as the American animation market was concerned, some segments from the original Japanese *Yamato* series still had to be cut or altered to accommodate American broadcast. Some of these were very minor points, possibly trimmed merely for time. Others may have showed violence too graphic for an afternoon audience composed of children. This review will focus on segments of some significant plot impact, and is intended only to provide information to the devoted *Yamato/Star Blazers* fan.



Probably the longest and most significant single segment cut from the series is the exposition from early in the first series about the history of the battleship *Yamato* in World War Two. The battle in which the battleship is sunk is shown in some detail, in order to explain the ship's hull resting at the bottom of the sea now evaporated by Gamilon Planet Bombs. In one sense, I was rather surprised at the extent of this cut, especially considering many American viewers might not be as familiar with the history of the *Yamato* and would probably benefit from the exposition. However, a closer viewing of the segment may reveal some hidden themes which might have been thought objectionable. First, the commanders and crew of the ship are portrayed as very noble fighting men. As the vessel is sinking, her Captain ties himself to the wheel and goes down with his ship. Sailors and pilots from both sides are seen sadly saluting the fall of such a noble enemy. It is possible that such a sympathetic portrayal of the enemy we fought so hard against in the war might have been deemed objectionable.

Somewhat more disturbing are certain stylistic implications of this scene, especially when compared to events a bit later in the series. When the American fighter planes attack the *Yamato*, the background music used is exactly the same as that used during some of the Gamilon attacks on the converted space battleship later. The large squadrons of fighters dive and attack in precisely the same manner as do the Gamilon space fighters. Are we to infer that perhaps Gamilon is actually a metaphor for the United States? When one considers the end of the war, concluded with the American dropping of the atomic bomb on Japan, just as Gamilon is

dropping thousands of radioactive Planet Bombs over the whole Earth, such inference is further reinforced. Correct or not, it certainly would be mildly disturbing, to say the least, to some Americans who may have fought in the war. It is not the purpose of this article to raise a debate on the symbolism of Japanese militarism, however, so I'll leave further consideration of this point to the reader and proceed to another, wholly different and much simpler example of this series' editing.

During the ship's first space warp, early in the first series, we are treated to a bizarre view of some of the odd, semi-psychedelic effects of traveling faster than the speed of light. However, at one point a brief glimpse of one of these effects was lost somewhere in transition. In addition to people's chairs floating around the bridge and the passage outside of dinosaurs and cavemen, apparently warping can also cause the clothing of some female crew members to momentarily vanish. Yes, in mid-war, first Nova's outer uniform and then her undergarments momentarily fade away. Of course the reasons for the cutting of this scene are obvious; this was being broadcast primarily to an audience of young children, and many parents would certainly have objected to gratuitous nudity, however fleeting.

I do find this an interesting commentary on the mores of our two societies, however. One presumes that much of the original Japanese viewing audience for the series was of a similar young age. Nonetheless, such brief and, to be honest, fairly harmless scenes of nudity were deemed acceptable for that audience. In fairness, however, it also needs to be observed that although such scenes of female nudity are comparatively few and brief, no corresponding scenes of male nudity are presented whatsoever. Despite the many differences between Japanese and American society, it seems perhaps feelings on this point may be surprisingly similar.

Next we move from one American taboo, sex, to another: violence. Several scenes in the

early part of the first series were clearly excised to meet with moral standards on this point as well. When Wildstar, Nova, and IQ-9 are trapped by Gamilon tanks on Saturn's moon Titan, they are forced to fight for their lives. In *Star Blazers*, we are told that one of the tanks they are fighting is merely a robot drone, but this is plainly not the case as evidenced by the scream of the tank's Gamilon driver when Wildstar shoots him in the original. Similarly, the driver of the other tank is taken out not by a falling avalanche but by Wildstar, who shoots him in the chest after finding Alex Wildstar's gun.

Similar results ensue later when the Star Force assaults the Gamilon base on Pluto and its Reflex Gun. Several soldiers on both sides are killed in the fight to destroy the Gun, although again one wouldn't know it from *Star Blazers*. The characters killed are nameless, rather like the Security "Expendables" in the old *Star Trek*. Although *Star Blazers* on the whole does a much better job at showing the effects of war—far better than any American-made cartoon I can think of—for some reason it seems that the death of single characters is still considered more traumatic than the death of many. Perhaps the saying "One dead man is a tragedy, a thousand dead men are a statistic" holds true for cartoons as well, at least on American television.

The next particularly intriguing scene for me wasn't so much cut as altered. Colonel Ganz's flagship is near to crashing into the *Yamato* as they fight in the asteroid ring on the edge of the Solar System. Both in Japanese and in English, Col. Ganz's character comes off as something of a buffoon, enough so to lead one friend of mine to refer to him and his aide Bane as "the Abbott and Costello of space." In *Star Blazers*, as his ship is about to crash, he terrifiedly exclaims, "We're going to crash into them!" However, in the original series,

what he exclaims is "Desslar Sôtô banzai!" which roughly translates as, "Long live Leader Desslok!" So in actuality it seems Ganz knew he had lost the battle and was prepared to die for his Emperor, very much in the



Japanese kamikaze fashion. Although this in no way changes the outcome of the battle, it does provide a surprising small insight into Ganz's character; while somewhat incompetent, he is fiercely loyal to his leader and his nation. In this case, I personally fail to see why this line had to be changed. The substitution doesn't add much, and if anything detracts somewhat from what might have been an even more poignant moment in the drama of the series.

The next rather significant change comes in the episode when the Star Force finally captures a live Gamilon space fighter pilot. As Dr. Sane is examining him, Wildstar breaks into the room. *Star Blazers* presents this confrontation as leading to the flashback of the death of Wildstar's parents by a Planet Bomb, after which he tries to engage the Gamilon in a fist fight. The original series proceeds somewhat differently, however, as in fact Wildstar is carrying a knife with which he plans to kill the Gamilon in revenge for his family. Certainly seeing our main hero acting in such a violent and murderous way, especially against an unarmed opponent, would be disconcerting to almost any audience, especially children.



Even more surprising is the reaction of the Gamilon pilot after Wildstar is restrained and the knife released. The Gamilon immediately grabs it, holds it to his throat and, like Ganz, shouts, "Desslar Sôtô banzai!" It certainly seems as if Leader Desslok inspires a great deal of loyalty in his subordinates, so willing are they to kill themselves for him! It is then at this point that Wildstar wrestles the knife from him and angrily engages him with his fists, leaving both men hurt and a bit tearful.

Later, IQ-9's growing obsession with Nova leads to another mild bit of perversity with regard to her undergarments. In anticipation of meeting Queen Starsha, Nova has put on

her best dress, but as she models it for some of the appreciative Yamato crewmen, IQ-9 zips past and flips the dress up. Relatively tame "panty shots" like this are fairly common in a lot of Japanese animation and will be familiar to any long-time fans of the genre, but again, such mildly naughty fare might not quite be suitable for younger American audiences.

Perhaps the most grotesque scene cut from *Star Blazers* is that of the production of the "Royal Bee Jelly" by a race of intelligent insect-people on a planet the Star Force passes. In *Star Blazers*, we do see a group of bee people being used as slave labor to work the machines which make this "favorite food of Leader Desslok." What we **don't** see is that in fact the Jelly itself is produced from the bodies of prisoner bee people fed into the machine the others are working! While definitely reinforcing the callousness of the Gamilons, it certainly isn't surprising that the screams from this insectoid abattoir were eliminated. Another change, fairly small by comparison, was made later in the same episode. We see that the Queen Bee eliminates the elderly leader of the insect insurrection not by merely ordering her guards to take care of him, but rather by pointing the huge laser cannon she was supposed to use on a Gamilon tanker ship directly at him and blasting him.

As the Star Force approaches the halfway point of its mission, it is confronted by a huge Gamilon base on the planet Balan. This base had been commanded by General Volgar, but was placed under the command of General Lysis in order to ensure the Star Force's defeat. Of course, Volgar, whose personality matches the implications of his English name, is mortified by this, and in an amusing scene cut from *Star Blazers*, gets royally drunk and trashes his very tastelessly decorated quarters. In the process, he threatens a guard and his two "concubines," who were also cut from the English version. Oddly enough, in an earlier episode, Leader Desslok is shown to have similar winsome Gamilon females at his feet, yet these were left in. Perhaps, as Mel Brooks observed, "It's good to be the King."

Another example of the desire to censor the loss of expendable characters can be seen when the Star Force encounters a Gamilon space fortress, which emits a vibration-inducing field designed to shake the ship to pieces. This plan is first discovered when a Star Force plane is destroyed in the field. In *Star Blazers*, we are told the pilot was the ship's scientist, Sandor, who of course "got out just in time." In reality, the expendable pilot

wasn't so lucky.

Still later, when General Lysis and Volgar meet their fate after the great battle in the Rainbow Galaxy, we get yet one more example of the seemingly incessant desire of Desslok's men to sacrifice themselves for him. After losing the battle, Lysis decides to fly his ship right up underneath the *Yamato* and blow his ship up, rather than merely placing a bomb against their hull and escaping, as is the case in *Star Blazers*. Despite the aspect above being censored, though, this episode is still remarkable in that both its English and Japanese versions dramatically reflect the tragedy of war by showing a moving funeral scene for the many Star Force soldiers killed in the battle.

The final significant cut I noticed in the first series occurs when the Star Force is drawn to planet Gamilon. Despite a brutal beating, the Star Force manages to fight back and destroy much of the Gamilon civilization. Upon seeing this, Desslok goes simply mad and orders a renewed attack using all remaining Gamilon forces. His aide General Krypt protests that if they keep fighting, all of Gamilon may be destroyed, whereupon—in the original series—Desslok simply shoots him and orders the attack. In *Star Blazers*, this final act of madness is toned down, with Desslok simply ignoring Krypt and saying that his underling's defeatist attitude is what has kept them from winning.

Upon reviewing the series for this article, I was surprised to discover that the vast majority of cuts and changes of the type discussed above seem confined to the first series. There are only a few incidents really worth mentioning in the second series, and none which I could detect in the third. What this may reflect about changing attitudes as the original series was produced or as the English series was edited I am not sure. I'll let you draw your own conclusions as I discuss below the scenes of interest in the second series, in which the Star Force fights the Comet Empire.

The first and most amusing scene is a very brief shot near the beginning of the series, when the Star Force has left Earth and the battleship *Andromeda* has been dispatched to stop them. The *Andromeda* is first detected by our protagonists, not on radar, but by the pilot Conroy, who is viewing out of a small window. The amusing detail which was cut, however, is that this window is not in his quarters or an observation deck, but is in fact a small viewport above a urinal stall in the men's bathroom!

In a touching counterpoint to the Gamilon interrogation scene in the first series, a similar scene transpires with a captured Comet

Empire pilot this time. Disturbingly, despite being "good guys," even the Earth forces can employ some brutal interrogation techniques, as seen by the suffering of the captured pilot. The physical torture aspect of this scene was excised from *Star Blazers*, suggesting that this complex device on the pilot's head was merely a sophisticated lie detector or some such. Despite this cruelty, though, it is clear Wildstar has learned something from his previous experience, because he orders the pilot released and turned over to Dr. Sane.

The final altered scenes take place all in the same episode toward the very end of the series, as the Star Force is fighting within the Comet Empire itself. As has been seen before in this series and others like it, once again the ultimate sacrifice is required of several crew members to vanquish a great enemy. In order to defeat the Comet Empire, Sergeant Knox plants several bombs in the enemy energy core and stays behind to detonate them. In the English version, when Wildstar and Sandor return to the ship, we hear Dash say, "Knox got out just behind you," a fairly transparent falsehood to even the most unobservant viewers. Also, in getting back, Wildstar flies out along with Conroy in Conroy's plane. Although they barely manage to scrape back into the *Yamato*'s hangar, in the original series, Conroy perishes from his wounds just before the plane comes to a crashing halt. In the English version, this detail is omitted as well. Of course, it deserves to be noted that in the third series the Japanese found an equally artificial way to get around this loss by introducing the pilot captain's twin brother!

Elsewhere during the episode, an odd alteration was made to the villains' actions as well. As the Comet Empire lies in ruins and Prince Zordar prepares to escape in his giant dreadnought, he decides, perhaps rather wisely, to leave his treacherous "daughter," Princess Invidia (in actuality his mistress, another plot point substantially altered in the English version), as well as Generals Dire and Gorse, behind. This is another change which is somewhat hard to rationalize—Zordar is a villain, and it can hardly be expected that his saving his traitorous underlings would greatly increase our sympathy for him.

Remarkably, the third series is almost untouched as far as significant edits are concerned. I was quite amazed and pleasantly surprised to see a key disturbing scene near the beginning of the series left intact. A huge Galman

Empire proton missile streaks through the Solar System off course, and in passing destroys a small passenger liner, killing many civilians. This scene serves as an important part of the motivation of several characters during this portion of the series, so it was good to see that it was left intact in the translated version.

Only one significant plot deviation occurs during the third series, and its explanation is quite simple. During the series, we learn that Desslok has built a new empire after

concluding his last fight with the Star Force at the end of the second series. In a significant flashback explaining the events which led to his building this new empire, we are shown a scene in which the Star Force and Desslok together fight a huge black space fortress in a great battle over Iscandar. Desslok rams his command carrier through the energy-absorbing hull of this fortress to permit the *Yamato* to fire its Wave Motion Gun through his ship and into the fortress. Wildstar is reluctant to cause the death of his new ally, but Starsha saves them by sacrificing her planet to defeat the enemy. In the English adaptation, we are told via the narration that this enemy was a remnant of the Comet Empire, but in fact it was the first appearance of an altogether new enemy, the Black Sun Empire. The clip shown in the flashback is taken from the TV movie *Yamato: The New Journey*, which is discussed elsewhere in this issue. Again, this minor change is easily understood, since the *New Journey* had never been presented in English and it would have been difficult to make references to a film the American audience had never seen.

Well, I hope this discussion will enhance the interested *Yamato* fan's understanding of the series, as well as help new and old fans alike appreciate overall what an excellent translation *Star Blazers* really is, when the small amount these changes represent is compared to the much greater totality of the series. To all the fans of *Star Blazers* out there, I offer a hearty "Kampai!" toast with a glass of Dr. Sane's Highly Suspect Spring Water. Yes, you thought I'd forget to mention it, didn't you? Forget that wonderful "water," as it is called in the English version, on which the ship's doctor manages to be soused most of the time? Ha! (Hic!)



YAMATO FILMOGRAPHY

by Rob Fenelon

SPACE CRUISER YAMATO

(26 TV episodes, run from 10-6-74 to 3-30-75)

It is 2199 AD, and Earth is under siege by the Gamilons, whose radiation bombings will end all life on Earth in one year's time. The ancient battleship *Yamato* is rebuilt into a space cruiser using plans sent by the mysterious Queen Starsha of Iscandar. If the *Yamato*'s youthful crew, led by a dying mariner, can fight their way past the Gamilon fleets, brave the unknown dangers of deep space, and make the perilous journey to Iscandar, Queen Starsha will give them a machine capable of ridding Earth of the radiation.

SPACE CRUISER YAMATO

(130-minute film, released on 8-6-77)

This wildly successful compiler of the 1974 TV series triggered the huge boom in Japanese animation and anime merchandise.

ARRIVEDERCI, YAMATO

(151-minute film, released on 8-5-78)

A mysterious voice comes from space, warning of dire peril. When the government hesitates, the *Yamato* crew take off to answer the cry for help. The source of the voice turns out to be the ethereal being Teresa (Trelaina in the English version), who warns them of the planet-devouring Great White Comet that is burning a path through the galaxy toward the Earth. The *Yamato* speeds home and is attacked by their old foe Desslar of Gamiras (Desslok of Gamilon). The Earth Fleet triumphs over the Empire's invasion armada, only to be devoured by the Comet itself. The *Yamato* find they must take the fight to the Citadel within the Comet itself and, after suffering grievous casualties, make the ultimate sacrifice for the sake of love.

SPACE CRUISER YAMATO II

(26 TV episodes, run from 10-14-78 to 4-7-79)

An adaptation and expansion of the Arrivederci, *Yamato* storyline. The major difference was that, while everyone died in the film, half the cast survived the cataclysmic final battles in the TV version, leaving the way open for further *Yamato* adventures.

YAMATO: THE NEW JOURNEY

(90-minute made-for-TV movie, aired on 7-31-79)

The *Yamato* crew must ally with their former enemy, Desslar, to protect Queen Starsha and planet Iscandar from an invasion by the Black Nebula Empire. (A subtitled commercial tape of this movie is scheduled for release in the US by the end of 1994.)

BE FOREVER, YAMATO

(145-minute film, released on 8-2-80)

The Black Nebula Empire blitzes Earth and plants a doomsday bomb on the planet. The *Yamato* must fight its way to the enemy homeworld and somehow deactivate the bomb. Yuki (Nova) is captured by an amorous enemy soldier, Alphon, and helps the resistance attack the bomb site.

SPACE CRUISER YAMATO III

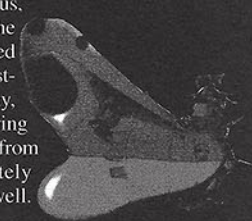
(25 TV episodes, run from 10-11-80 to 4-4-81)

A stray proton missile, an unintended by-product of a war raging deep within the galaxy, destabilizes our sun, which will now go nova within a year! The *Yamato*, on a mission to find a new world to which the people of Earth can emigrate, gets caught in the middle of the war between the Bolar Commonwealth and the Garuman Empire, the latter being ruled by their sometimes-adversary, Desslar. The *Yamato* quests for the fabled planet Shalabart (Gardiana) and finds there a device that may be able to control the solar crisis—if they can survive the onslaught of the Bolar black-hole bombs.

FINAL YAMATO (aka SPACE CRUISER YAMATO: THE CONCLUDING CHAPTER)

(158-minute film, released on 3-19-83)

In the wake of the eternally wandering water planet Aquarius, another galaxy emerges over ours, causing untold havoc. The *Yamato* sees Aquarius drown the planet Dengil and is disabled by the Dengillian fleet's deadly hyper-radiation missiles. Priest-King Lugal plans to warp Aquarius to Earth, drown Humanity, and colonize the planet from which his ancestors fled—during Noah's Flood. Captain Okita (Avatar), miraculously returned from the dead, leads the *Yamato*'s counterattack and ultimately sacrifices himself and the ship to save the Earth he loved so well.



TALES FROM THE INSIDE

SO WHICH IS WHICH?

Being a Brief Summary of the Translations of *Yamato*

by Rob Fenelon

In the late 1970s, the *Space Cruiser Yamato* compiler film was dubbed into English and played briefly in the UK and Canada under the title *Space Cruiser*. In this version, the character of Susumu Kodai (Derek Wildstar) was named Jason Kodai, and Daisuke Shima (Mark Venture) was called Shane O'Toole. One year later saw the same company dub *Arrivederci, Space Cruiser Yamato*. Neither of these British-dubbed films has ever played in the US.

A 35mm print of *Arrivederci, Yamato* was screened at the World Science Fiction Convention in Baltimore in 1983, accompanied by live narration. Mr. Nishizaki had this film dubbed into English and edited to 115 minutes. The dubbed version was screened at European film festivals in the late 1980s under the title *Farewell to Space Battleship Yamato*. It was released on commercial tape in the U.S. in August, 1994, by

Voyager Entertainment. (See review elsewhere in this issue.)

Westchester Films, Inc., bought both existing *Space Cruiser Yamato* television series and had Claster and Sunwagon dub them into English as *Star Blazers* for television release starting in 1978. The third TV series was dubbed by Peter (Speed Racer) Fernandez's group and saw only limited TV play in the late 1980s. In 1987, Westchester Films and Kidmark took the unprecedented step of releasing the series on commercial videotape through direct sales, blazing the trail for all the anime-oriented direct-sale companies to follow (US Renditions, AnimEigo, Streamline, etc.). In 1993, Voyager Entertainment acquired the rights to *Star Blazers*, and in 1994 they released the three TV series as boxed sets. As noted above, Voyager released the dubbed *Farewell to Space Battleship Yamato* in August, 1994, and plans to release a subtitled version of *Yamato: The New Journey* sometime in 1995.



by Rob Fenelon
Being a Long-Time Anime Fan's Account of Things Not Generally Known

"The Case of the Flubbed Final"

The 1983 WorldCon in Baltimore was supposed to screen a film print of *Final Yamato*, but they ended up showing *Arrivederci, Yamato* instead. What follows is the inside story on a twisted tale of events leading up to this incident.

I was part of the *Star Blazers* Fan Club's effort to get a film print of *Final Yamato* and convince the World Science Fiction Convention to screen it. I wrote the reports for Claude Hill of Westchester Films to send to Yoshinobu Nishizaki, reports to convince Nishizaki to spend the five grand it would cost to ship a 35mm film print over here. We brought the film to the convention site in Baltimore. Ardith Carlton had translated *Final Yamato*'s script, and the two of us would use the convention center's PA system to provide a running narration of the film for the audience. Two days before the screening, we brought the film to the projection booth to check that all the reels were in the right order, and got an unpleasant surprise: the lab in Japan had sent the wrong movie! Instead of *Final Yamato*, they had sent *Arrivederci, Yamato*.

You see, the full title of *Final Yamato* is *Uchusenkan Yamato: Kanketsuhan (Space Cruiser Yamato: The Concluding Chapter)*. The film they sent was labeled *Uchusenkan Yamato, Kanketsuhan: Ai no Senshitachi (Space Cruiser Yamato, The Concluding Chapter: Warriors of Love)*, which was the pre-release title of *Arrivederci, Yamato*. Since the names were so similar, they simply grabbed the wrong stack of film canisters. A few harried phone calls to Claude Hill and Nishizaki's estate proved fruitless. Even if it were not a holiday weekend, there was no way to send the correct film halfway around the world in time. Left with little choice, we sent people out to all the local Japanese bookstores to get photovideos of *Arrivederci, Yamato*, and Ardith sat down to translate the dialogue in passages we could not remember offhand.

The night of the screening, the programming people pushed the schedule back two hours for an unscheduled repeat of *The Right Stuff* promo presentation. The result was that our film, which was supposed to start at 1 a.m., was now slated to start at 3 a.m. We were happy to see the grand ballroom packed when we came in to narrate the film. We started the narration with an apology for the lab in Japan sending the wrong film, but this one was a better movie anyway. No one complained.

A month later, there was a controversy in the letters column of a prominent sci-fi magazine when someone complained about the screening of *Arrivederci, Yamato* being better attended than the promo for *The Right Stuff*. "There is something wrong when fans prefer the animated exploits of a bunch of militaristic Asiatics over the real-life heroics

of the space program." It was heartening to see that the overwhelming response to this letter to the editor was to praise *Arrivederci* for being a powerful anti-war movie and chide that writer's racist remarks. It was also pointed out that seeing Japanese animation on the big screen was a once-in-a-lifetime experience, whereas *The Right Stuff* would soon be in theaters nationwide.

The biggest irony in this controversy was that *Star Blazers* was brought to America by a space exploration enthusiast precisely because of its outer space themes. Claude Hill told me that he bought *Space Cruiser Yamato* and had it translated into *Star Blazers* because it takes place in outer space and they are exploring the galaxy. A year before he bought *Yamato*, he turned down *Science Ninja Team Gatchaman* because it took place on Earth. When Sandy Frank dubbed *Gatchaman* into English, he added as much space travel as he could into that series.

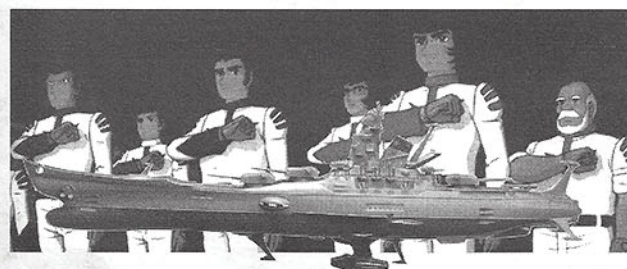
"What's in a Name?"

When Kidmark was first being set up to try the direct sale of *Star Blazers* commercial tapes, Claude Hill of Westchester films gave me a call and asked me if there were names for the three TV series in Japan beyond *Space Cruiser Yamato* followed by a number. When I replied in the negative, Mr. Hill asked me to come up with names for the three series.

The first series needed a lyrical name that pointed to the fact that this story emphasized space exploration as much as battles. The word "quest" seemed to fill that bill, as well as mirror Matsumoto's romanticism. Thus the first series was named *The Quest for Iscandar*.

The easiest series to name was the second. The one overwhelming element of that story was the threat of *The Comet Empire*, and so was that name decided.

Finding a common thread for the third series was difficult. The name had to be plural, since instead of having one unifying theme, the series jumped all over the place between mysterious threats, quests, wars, uneasy alliances, betrayals, more wars, and discoveries. I called this period of confusion *The Bolar Wars*.



"Chaos at Comico"

The comic book company Comico adapted *Star Blazers* into two comic book miniseries in 1987 and 1989. For the first miniseries, they hired Phil Foglio and Doug Rice to write and draw, respectively, because of the pair's work on the anime-inspired giant-robot comic *Dynamo Joe*. However, although an excellent writer, Foglio was not very familiar with *Star Blazers*. Fortunately, his co-plotter Rice was, and the talented team came through with a very good product, and on very short deadlines.

Comico also hired me to write forewords to that miniseries to fill in readers on the *Star Blazers* storyline and introduce them to some anime concepts. This gave me an insider's view of Comico's advertising methods and circulation figures.

It is a comic industry truism that a book sells better when a cartoon adaptation of it is on the air. When the *Transformers* and *G.I. Joe* cartoons were running on TV, the circulation of those comic books rapidly rose to outsell Marvel Comics' flagship *X-Men* title by a wide margin. Following the same reasoning, Comico's *Robotech* comics should have outsold their *Star Blazers* titles by a wide margin, since *Robotech* was still on the air and *Star Blazers* had not been seen in most markets for over seven years. Yet, with no more than minimal advertising, that first *Star Blazers* miniseries outsold Comico's best-selling *Robotech* title by a margin of three to one. That was a true testimony to *Star Blazers*' staying power.

In 1989, when Comico hired Marakin Joplin to write the second *Star Blazers* miniseries, there was only one little logistical flaw: Joplin had never seen a *Star Blazers* episode in his entire life! To solve this problem, they hired me to bring him up to speed.

Shortly after I sent him all 77 episodes, along with a stack of *Yamato* and *Star Blazers* books and articles, he called back with a plan to "fix" one of the more glaring continuity flaws between *The Bolar Wars* and the rest of the series. Leader Desslok's competent and utterly loyal henchman, known as General Talan in the first two series, is called Sergeant Masterson in *The Bolar Wars*. Joplin planned to explain away this continuity glitch by introducing Talan's son and successor, Masterson. During the comic's climax, Talan would die heroically and Masterson would step into his father's shoes.

After Joplin's untimely death, however, Comico brought

back Foglio and Rice to finish the final issues. When the comics finally hit the stands, it became apparent that Joplin's plans apparently had not been communicated to the new writers. Whether this was because Joplin never told his editor about the plans or because his editor didn't communicate those plans to the new writers is uncertain. All that is certain is that in the final version it is Masterson who dies, leaving Talan—and the continuity glitch—still with us.

"Notes from Nishizaki"

Two years ago, during the time when Westchester Films' rights to *Star Blazers* had run out and when Yoshinobu Nishizaki was in town looking for prospective buyers, his licensing agent called and asked if I was interested in buying *Star Blazers* myself. Would that I had a few million dollars! Instead, I arranged for Martin King and myself to have a meeting with Mr. Nishizaki to discuss comic book other publishing rights.

Although Mr. Nishizaki has a thick accent, his command of English is excellent. Over the course of two hours, he told us some amusing stories about his brainchild...

During the time when Glenn Larson was fending off a lawsuit over similarities between Larson's *Battlestar Galactica* and George Lucas's *Star Wars*, Mr. Nishizaki received a curious letter from Larson. In it, Larson requested that Nishizaki write a letter for the court, testifying that *Galactica* was in fact ripping off *Yamato*. Since *Yamato* predated *Star Wars* by three years, that letter went a great way toward helping Larson with his case. One need only compare *Galactica*'s two-part episode "Gun on Ice Planet Zero" with the two *Quest for Iscandar* episodes about the Reflex Cannon on Pluto (episodes 7 & 8) to draw conclusions about similarities and influence. The *Star Blazers* fan might also see similarities between The Comet Empire and the third *Star Wars* movie.

Nishizaki also confirmed that he was the model for the character design of Desslar Sôtô (Leader Desslok), and had this to say about Masayuki Ibu (now Masato Ibu), the voice actor who played Desslar: "He is now a very famous actor in soap operas, but I discovered him. Whenever he was out sick, I would substitute for his role." Nishizaki then lowered his voice an octave and rumbled out, "Yamato-shôkun..." ["People of the Yamato..."], and darned if he didn't sound exactly like Desslar!

[Robert Fenelon is a video distribution industry consultant who has a long association with the company that originally imported *Space Cruiser Yamato/Star Blazers*. He lectures about anime on college campuses and has been running anime video rooms at SF conventions since 1981. Fenelon self-published *Anime-Zine*, the first professional English-language magazine devoted to Japanese animation, and wrote the introductions to Comico's *Star Blazers* comics.]

SO WHO'S WHO?

Being a Handy *Yamato*/Star Blazers Conversion Chart
(No Knowledge of the Metric System Required)
by Rob Fenelon

Star Blazers	<i>Yamato</i>	Title/Job (where applicable)
MAIN CREW, ETC.		
Argo	<i>Yamato</i>	Battleship
Derek Wildstar	Susumu Kodai	Captain/Consort
Nova	Yuki Mori	Life Services Chief
Mark Venture	Daisuke Shima	Navigator
Avatar	Jûzô Okita	Captain
Sador	Shirô Sanada	Chief Technician
Orion	Hikozaemon Tokugawa	Chief Engineer
Dr. Sane	Dr. Sakezô Sado	Ship's Doctor
IQ-9	Analyzer	Environmental Survey Robot
Homer	Yoshikazu Aihara	Communications Officer
Eager	Kenjiro Ôta	Radar Operator
Dash	Yasuo Nanbu	Gunnery Chief
Jason Jetter	Ryûsuke Domon	Assistant Cook
COSMOTIGERS		
Conroy	Saburô Katô	Flight Leader
Hardy	Akira Yamamoto	Pilot
Buzz	Jirô Tsurumi	Pilot
Flash Contrail	Takeshi Ageha	Pilot
SPACE MARINES		
Sergeant Knox	Hajime Saitô	Head Ground-pounder
OTHER EARTH PEOPLE		
The Commander	Hiekurô Tôdô	Earth's highest-ranking soldier
Alex Wildstar	Mamoru Kodai	Captain of the <i>Paladin</i> / <i>Yukikaze</i>
Captain Gideon	Ryû Hijikata	Captain of flagship <i>Andromeda</i>
Jordy Venture	Jirô Shima	Hero-worshipping younger brother
General Stone	Chief of General Staff	By-the-book necessary bastard
PLANET ISCANDAR		
Starsha	Starsha	Queen
Sasha (1st)	Astra	Starsha's younger sister
Sasha (2nd)	Sasha (Mio Sanada)	Starsha and Mamoru's daughter
PLANET GARDIANA		
Gardiana	Shalabart	Mythic planet
Queen Gardiana	Mother Shalabart	Savior figure
Queen Mariposa	Princess Luna	Princess of mythic planet
PLANET GAMILON		
Gamilon	Gamilas	Hollow planet
Leader Desslok	Dessler/Deathlar	Generalissimo
General Talon	Talon	Aide
General Krypt	Hiss	Chief of Staff
General Lysis	Dommel	Field Marshall
General Volgar	Gale	Commander of Balan base
Colonel Ganz	Schulz	Commander of Pluto base
Major Bane	Ganz	Schulz's aide
PLANET GALMAN		
Galman	Garuman	Capitol world
Smeerdom	Frauski	Lt. Commander in Engineering
Smellen	Histenberger	Western Sector Forces Commander
COMET EMPIRE		
Comet Empire City	Gatlantis	Fortress city
Prince Zordar	Zordar	Emperor
Princess Invidia	Sabella	Chief of Staff
General Bleak	Barzay	Field Marshall
General Skortch	General Zavyval	Telezart Garrison Commander
Mortar	Miru	Spy
BLACK NEBULA EMPIRE (aka DARK STAR EMPIRE) (from <i>Be Forever, Yamato</i>)		
	Skulldart	Holy Emperor
	Alphon	Lieutenant, bomb technician
	Kazan	General of Earth attack fleet
	Grotas	General of the fortress fleet
BOLAR COMMONWEALTH		
Bolar Federation	Bolar Commonwealth	Galactic Empire
Bemlayze	Bemlarzé	Premier
Captain Ram	Ram	

FAREWELL TO SPACE BATTLESHIP YAMATO: A REVIEW

by Douglas Dlin

As you can tell from the information elsewhere this issue, while the first two TV series of *Yamato*/Star Blazers got wide distribution in the U.S. and the third series had at least limited distribution, that was all of *Yamato*/Star Blazers that most Americans got to see. To be able to view any of the movies, you had to either be part of an anime fan club or stumble upon a convention video room at the right time. Well, now that's changed. Last June, Voyager Entertainment, Inc., finally released the feature film *Saraba, Uchûsenkan Yamato*, more familiar to fans as *Arrivederci, Yamato*, on commercial video as the more literally titled *Farewell to Space Battleship Yamato*, which was in fact the title used for the film's earlier European film-festival releases.

While not the first in the series of *Yamato* movies, Voyager felt *Farewell* to be a good choice because of its popularity with the fans, which is certainly a reasonable judgment. While no dates have been announced, current publicity indicates that Voyager does plan to release the remaining feature films in America at some point in the future.

The plot of the film is adequately described elsewhere

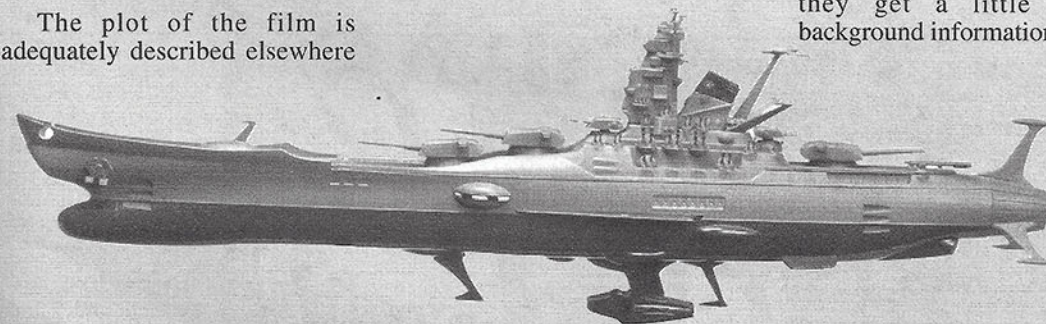
this issue, so this review will dispense with that and move straight on to the impressions. The overall job isn't bad. The script is faithful to the original plot, the

the "official edited edition" that was shown at WorldCon in 1983. (See elsewhere this issue for details.) The two major problems here are actual dialogue and script continuity.

While most of the dialogue sounds fine, there are at least a few points where the conversations sound odd or downright disjointed. The continuity problems involve a few discrepancies between the original TV series and the movie. The one most long-time fans are sure to cringe at is the steady reference to the famous wave-motion gun as the "undulation cannon." This is particularly odd in light of the fact that they call the wave-motion engine just that—the wave-motion engine. The other really noticeable change is that Leader Desslock consistently calls Wildstar "Derek." As far as I can remember, the two were never on such a chummy first-name basis in the TV series; Desslock always used the more formal "Wildstar."

sound mixing for the dubbing is well done, and the emotions in the voices and dialogue pacing sound fairly natural. Our group originally was put out by the apparent editing of footage from the original, but we later learned that this was a dub of

These are admittedly minor quibbles. Neither change mentioned is an incorrect translation, strictly speaking, but they tend to jar you when you're expecting something different. I would still recommend this film to newer fans, if only for the experience of seeing one of the movies in English, but only after they get a little advance background information first.



YAMATO ACADEMY

by Rob Fenelon and Martin King

The credits for *Space Cruiser Yamato* include not only the stellar presences of such people as Yoshinobu Nishizaki and Reiji Matsumoto, but those of a veritable small host of Japanese animation industry giants.

The original story was done by producer **Yoshinobu Nishizaki**, a former agent of **Dr. Osamu** "god of comics" **Tezuka**. After *Yamato*, Mr. Nishizaki produced *Blue Noah* (released as *Thunder Sub* in English), *Odin*, and *Urotsukidōji* (released as the *Overfiend* series in the U.S.).

Yamato's art director, character designer, and overall director was **Reiji Matsumoto**, renowned manga artist and creator/director of numerous animated works such as:

- *Planetary Robo Danguard Ace*, a 56-episode TV series released in English as the *Danguard Ace* segment of *Force Five* (Fans of *Star Blazers* will find many similar character designs in this giant robot story.)
- *Starzinger*, TV episodes released in English as the *Spaceketeers* segment of *Force Five*
- *Space Captain Harlock*, 42 TV episodes
- *Galaxy Express 999*, 2 movies and a 114-episode TV series
- *Queen of 1000 Years*, 1 movie and 42 TV episodes

• *The Legend of Marine Snow*, movie

• *My Youth in Arcadia*, movie prequel to the *Captain Harlock* TV series. It has been dubbed into English as *Vengeance of the Space Pirate* and is also available in the U.S. uncut and subtitled as *Arcadia of My Youth*.

• *Eternal Orbit SSX* (aka *Endless Road SSX*), 22-episode sequel TV series to *My Youth in Arcadia*

• *Mirror of Arai*, a short experimental film with cel and computer animation

• *The Cockpit*, a recent movie based on his WWII manga

Recently, Mr. Matsumoto has been doing manga about WWII fighter pilots and working on a WWII fantasy video game. He is currently serializing an SF/Fantasy retelling of Wagner's *Ring of the Nibelung*.

The music of *Yamato* was composed by **Hiroshi Miyagawa**, a protege of the *Godzilla* music composer **Akira Ifukube**. Miyagawa's other works include the songs sung by **The Peanuts** in *Ghidorah the Three-Headed Monster* and several *Gamera* songs. The actual singing is done by **Isao Sasaki**, whose deep voice graced many a song of the era, such as *Galaxy Express 999*, *Space Pirate Captain Harlock*, *Planetary Robo Danguard Ace*, *Mazinger Z*, *Grandizer*, and *Getta Robo*.

Yamato's animation director was **Noboru Ishiguro**, who directed *Megazone 23* (dubbed into the *Robotech* movie) and *Superdimensional Fortress Macross* (dubbed into English as the first season of *Robotech*).

The storyboards were done by

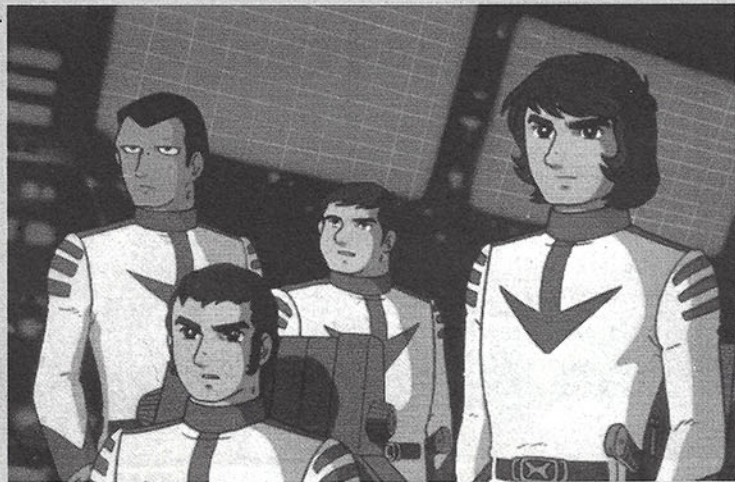
Yoshikazu Yasuhiko and **Yoshiyuki Tomino**. **Yoshikazu "Yas" Yasuhiko** directed the movies *Gundam III*, *Crusher Joe*, *Arion*, and *Venus Wars*, this last one being available dubbed and subbed in the U.S. His manga include *Arion*, *Venus Wars*, *Star of the Kurds* (currently being translated into English as *Rebel Sword*) and *Anton*. **Yoshiyuki Tomino** went on to create *Mobile Suit Gundam*, *Space Runaway Ideon*, *Aura Battler Dunbine*, *Heavy Metal L'Gaim* and *Daitarn Three*.

The animation supervisor was **Toyô Ashida**, who directed *Vampire Hunter D*, *Crystal Triangle*, and the *Fist of the North Star* movie (all available in the U.S.), as well as the *Fist of the North Star* TV series and episodes of *Cyborg 009*. The head of Studio Live, Ashida created and directed *Galatt*, *Wataru*, and *Granzort*.

While Reiji Matsumoto did the character designs for *Yamato*, character design cleanup from *Arrivederci, Yamato* on was done by **Tomonori Kogawa**. The head of Studio Beebow, Kogawa also did character design cleanup for and directed the occasional episode of *Dunbine* and *Xabungle*. He also did character design cleanup for *Odin*, was animation director and character design cleanup for *Tekkaman Blade*, and created, directed, and did character designs for *Greed*.

Last but not least, the mecha-sequence director from *Arrivederci* onward was **Yoshinori Kaneda**, who also worked on *Daitarn Three* and *Galactic Cyclone Brygar*. He created and directed *Birth*, which was dubbed into English and released under the names *World of the*

Talisman and *Planet Busters*.



Did You Know...?

A Few Little-Known Answers (well, sorta...) to Awkward Questions about *Yamato* by Kuni "A Former Yamato Otaku" Kimura

[NB: In case you're not sure, this is all pretty much done tongue-in-cheek, so get those hackles down...]

1. Was Sanada a homosexual!?

In the very last scene of the second movie, *Farewell, Yamato*, Sanada (Sandor) remains in the Comet Empire with the dead Saito (Knox) to explode the comet-ship's engine. Rumor has it that in the original script (though it was never in the film itself), Sanada kisses Saito before activating the bomb.

2. How can the *Yamato* take so many critical hits, yet never get destroyed?

The crew of the *Yamato* are all Japanese, so the ship is protected by their *yamato-damashii* (samurai spirit). The power of this *yamato-damashii* is what resurrects Okita (Avatar) and Yuki (Nova). Yuki's *yamato-damashii* must be the strongest of all, though—it lets her come back to life twice! Also, when Yamamoto (Hardy) salutes Kodai (Wildstar) just before dying in the cockpit of his Cosmo Tiger (again from *Farewell, Yamato*), his elbow pokes out of the cockpit. It is his *yamato-damashii* that lets him do this.

3. How does the Third Bridge get repaired almost instantly after being destroyed?

It's made of plant matter. You have to water it every day. Ataru Moroboshi's house (see *Manga* #18) is probably made of the same material.

4. Just how smart is Sanada, anyway?

Mr. Sanada is a very intelligent and helpful person, as he can immediately figure out the strength and capabilities of any enemy's new and unknown weapon. (For example, in the third movie, *Be Forever, Yamato*, the TDF commander asks him what the enemy's bomb is like, and he immediately replies that it's a "Hyperon Bomb," even though he's only seen it once, and on a viewscreen at that.) He's also

psychic. He anticipates Deathlar's (Desslock's) counterattack on the return trip from Iscandar and creates the "Magnetic Shield" in advance. There are even rumors that he built a "Yuki Mori Resurrection Device" and "Admiral Okita Resurrection Device." So how come such a skilled engineer couldn't make a Cosmo Cleaner by himself?

5. And just how stupid is the TDF (Terrestrial Defense Force)?

The TDF never seems to be of any use. In the second movie, they create a tremendous fleet of latest-model battleships, but the whole fleet is demolished by a single blow from the Comet Empire. As a result, they have to depend on the older model ship, the *Yamato*, which they were going to rule obsolete. The *Yamato*, of course, proceeds to do much better than all those new high-tech battleships. Rather a waste of the TDF's budget, weren't they? They must have forgotten to include *yamato-damashii* in the other ships' construction.

In the third movie, the TDF creates computer-operated battleships, but these also prove useless. If they can't make a better defense system, why don't they just spend their money on improving the *Yamato*? It would be much cheaper.

6. What kind of officer is Major Alfon?

During *Be Forever, Yamato*, Major Alfon gives vital information to Yuki in exchange for nothing more than her putting his head on her lap. Unbelievable...

7. What the heck is breaking when the *Yamato* gets hit?

When the *Yamato* is being attacked, you always hear a tinkling, crashing sound, like glass or some similar material breaking, even though no part of the ship is made of glass! What's breaking? Dishes? No, because, all the dishes are made of plastic. What you hear is Dr. Sado's (Dr. Sane's) saké bottles breaking—and only the empty ones, at that. The doctor always makes sure that any bottles with saké still in them are stored in the most secure place possible. How do you think he keeps up his supply for so long?

8. How come the TDF Commander doesn't show up after Deathlar's death?

Because they were both voiced by the same actor. (Okay, that doesn't really explain it, but they really were originally voiced by the same actor!)

YAMATO
Y:TNG

AND NOW YAMATO: THE NEXT GENERATION

Ever since the first *Yamato*, "*Yamato*" has been a name of honor, given to the strongest battleships for generation after generation. *Yamato 2520* Volume 0: "The 100-Year Galactic War," the first installment in the new OAV series from Westcape Corporation and Bandai Visual (VHS due out December 17, LD on January 21), gives us the inside background on that progression.

The last *Yamato* was the 17th ship to possess that name. **Nabu**, the new hero of the story, and his friends entrust their dreams to the construction of the new, 18th *Yamato*. As before, the battleship has been rusting away as a wreck from a past war, but the blueprints discovered in the memory banks of its computer allow it to be reborn to carry the new dreams of a new generation.

One thing to watch for in the story is a character named **Shima**. Is it the Shima (aka Mark Venture), or...? No doubt this mystery will only whet the appetites of the fans who have been eagerly awaiting this series (or at least pique the interest of those who have been indifferent).

A prologue to the actual series, Volume 0 touts its display of various behind-the-scenes work from "future concept designer" Syd Mead, including much of his never-before-seen art boards and mechanical designs. It also highlights the music, which was composed by jazz musician David Matthews, so there will no doubt be footage of the recording sessions in New York.

On top of that, info on the release promises it will cover "the entire history of the galaxy up to Space Year 2520," leading up to the initial conflicts between the wave-motion-energy-based civilization of the Earth Federation and the monopole-energy-based civilization of the Seiren Empire, and go on to relate the story the 100-year war for universal domination that followed. Rather ambitious for a mere 30 minutes, particularly considering that about eight of those minutes are at least tentatively reserved for the most recent filmed footage of the series.

YAMATO

YAMATO III: T-MINUS 52 AND COUNTING

by Martin King

Reprinted with permission from *Anime-Zine* #2

Fresh from the 1979 theatrical success of *Be Forever Yamato*, Yoshinobu Nishizaki's Academy Pro in conjunction with Reiji Matsumoto decided to send the *Yamato* on yet another television voyage. Nishizaki and Matsumoto wished to explore deeper into the *Yamato* Universe to tap character mines hitherto untouched. Their goal was to achieve some of the depth they had in the comic book adaptations and spin-offs while keeping within the general television *Yamato* formula. Their hope was that the network and viewing public still believed in that formula, and so *Yamato III* was scheduled for the upcoming series.

When the original "go-ahead" came from Tokyo Dôga and Yomeri TV, Academy Pro decided to go for a 52-episode extravaganza, twice the length of *Yamato's* two previous series. The emphasis was to be heavy on characterization, as secondary and new cast members would not just be the focus of subplots, but have whole episodes devoted to them. The feeling seemed to be that if *New Voyage* and *Be Forever* did well due to character interplay, why not do it again?

A 52-episode synopsis was prepared that, in retrospect, would have been an event to behold. In the context of the story were such elements as:

- A penal colony in space and a space Auschwitz.
- An empire patterned after America (Be great to see how they view us).
- The U.S.S. *Arizona*—a tragic battleship story reminiscent of Captain Harlock's farewell to his ship, *Death Shadow*.
- A sense of desperation never before felt as the *Yamato's* search for a cure or a new home becomes more helpless.
- A child born aboard the *Yamato*.
- A rivalry with Desslar, who also seeks a new home.

Other concepts included Alhara (Homer) nearly sacrificing the ship for personal reasons, and Domon, instead of Ageha, falling in love with Ruda Shalabart. Financial problems, schedule conflicts (Matsumoto was tied up with *My Youth in Arcadia* and *Adieu Galaxy Express*, so his input would be next to nothing), and Nishizaki's legal problems as he sought to dissolve Academy and reform it into West Cape Corporation all took their toll on production. The 52-episode epic was whittled down to an average 25-episode series. Storylines were dropped and combined in an effort to make the deadline. The final product was a rushed, quirky story that starts strong but is fundamentally weak. It may have its moments, but it's only one third the product that it could have been. The original 52-episode run of *Yamato III* breaks down as follows:

Episode Focus	Story	Location	Main Characters
PART I - COMMENCEMENT			
Yamato Launch	1. The Sun begins to expand/Start of the <i>Yamato</i> Project 2. Remodeling completed/Crew boards <i>Yamato</i> 3. Launch	Earth Earth Earth	Ryūsuke Domon Chōjirō Ageha Kodai, Yuki
High Wave to Space	4. The training of the new members 5. The coming of the Dagon of the Rajendora 6. Then a battle with a Goa Empire squadron	Moon Base Neptune Planet Base	Hirigata Ichi & Domon Captain Ram General Gudon
PART II - INVESTIGATION BEGINS			
The Last Colonists	7. Ship repairs and farewell prayers to the Sun 8. Encounter with the frontier settlers and Ichika Yamagami 9. Ichika dies and Tomono Yamagami boards the <i>Yamato</i>	Alpha Centauri Barnard's Star Barnard's Star	Akagi, Sakamari, Raiden Old man & son Tomono Yamagami
Revenge of General Gudon	10. The annihilation of the frontier observation station 11. Battle with General Gudon of the Goa Empire	Scorpio System Scorpio System	Genshirō Saruda General Gudon
Penal Colony of Space	12. Ratlons search in Dagon's territory 13. Prison revolt! <i>Yamato</i> Learns of the Bolar Federation	Planet 1 Planet 1	Robot Cashier Ben Makunouchi
PART III - DESSLAR'S INTERVENTION			
Yamato Captured!	14. Dornack of the Goa Empire 15. <i>Yamato</i> Captured! Desslar gives unseen aid	Deep Space Deep Space	Dornack Desslar
The Goa Empire	16. Journey to Goa Empire 17. True nature of the Goa Empire 18. Goa's sun control device and the introduction of New Earth	Goa Empire Goa Empire Goa Empire	Desslar Desslar Desslar
Allies and Enemies	19. Desslar's arrival and journey to New Earth 20. Assault from Zenir United States (Goa's enemy) 21. Goa vs. Zenir—devastating battle/Destruction of New Earth	Planet 2 Planet 2 Planetary Cluster	Shizuka, Nijiya, Akagi, Nimura Sawata Gorman, Bemoren
PART IV - DESSLAR'S OPPOSITION			
Planet Rath	22. The star of mystery and Desslar 23. Forgotten Girl of the Auschwitz of Space 24. <i>Yamato's</i> Friend and <i>Yamato's</i> Enemy	Planet Rath Planet Rath Planet Rath	Yuki and the Princess Princess Histenberger
Desslar War I	25. <i>Yamato</i> battles Desslar's expeditionary forces 26. Ryūsuke and the Princess fall in love	Deep Space Deep Space	Bortengen Ryūsuke and the Princess
PART V - INVESTIGATION ADVANCES WHILE DESPAIR GROWS			
<i>Arizona</i>	28. Zenir battle amidst <i>Arizona's</i> memorial service	Planet 3	Shogata Tokifu
Song of the Castaways	29. Intelligence crew shipwrecked 30. <i>Yamato</i> : Aid the survivors	Deep Space Deep Space	Shogata Tokifu Shogata Tokifu
Battle of Stellar Midway	31. Investigation of the living planet 32. To cross the enemy's Midway 33. Escape	Planet 4 Planet 4 Planet 4	Yuki, Analyzer Yuki, Analyzer Yuki, Analyzer
Desslar War 2	34. <i>Yamato</i> battles Desslar 35. <i>Yamato</i> battles Desslar	Planet 5 Planet 5	Dornack Dornack
Ageha's One-Man Rebellion	36. Ageha Financial Clique's plot against <i>Yamato</i> 37. Chōjirō takes over the <i>Yamato</i> 38. Chōjirō's betrayal/ <i>Yamato's</i> rescue	Mars The Void Planet 6	Ageha Ageha Ageha
Black Hole	39. Colonist escape ship launch countdown 40. Into the black hole	Scorpio System Scorpio System	(Main characters not given)
The Final Star	41. Investigation of the last star brings despair 42. Battle of the space buoy	Planet 7 Planet 7	Yuki Yuki
Last Leg of the Voyage	43. Out of fuel— <i>Yamato</i> drifting 44. Aihara's punishment	Deep Space Deep Space	Aihara, Kyōko Aihara, Nimura
PART VI - THE FINAL FATE OF THE SUN			
(Focus info not given)	45. Suitable site for the Ultra Migration 46. Battle with the Goa invaders 47. The true nature of the Princess/Receipt of the solar control device	Shalabart Shalabart Shalabart	Elder, Sakamaki Keeling Queen Ruda
Desslar War 3	48. Desslar's challenge 49. Intense fighting 50. Tomono's childbirth and the departure of Desslar	Space void Space void Space void	Desslar Genshirō, Kodai, Yuki, Sawata Tomono, Sakamaki
To Tame the Sun	51. <i>Yamato</i> —The Sun is in sight 52. Success	Near Solar System Solar System	Ryūsuke, Queen Ruda Sanro, Bando