

the Star Blazers Fandom Report®

Reporting on the who, what, where, when, why & how of Star Blazers

Issue 13, Number 1 of Volume 4

A Publication of the Star Blazers Fan Club

STAR BLAZERS - the anime comic

The West Cape Corporation Animation Comics for Star Blazers, volumes 2 and 3 are out. The books stick to the format of volume one, and both are in full color. Like Star Blazers itself, the series improves as it goes along. The quality of the editing has gone up from volume one. However mistakes and some format errors continue to plague the series, like they still use thought balloons for speech. What the series lacks is an American editor.

When Star Blazers was created from Yamato by the Americans, certain adjustments were made. In many ways the Americans changed a lot of things from the series. For example changing the name from Yamato to Argo takes out an important aspect of the show. With the comics the problem is that while they are good, no one has taken into account the current state of the comics industry in America. Thus the series comes off in many ways as aimed at children (format wise).

On the other hand it looks like the comics are a blessing. It was less than a few years ago when the American fan would kill for a photocopy of a Roman Album. While the series has a sort of childish format, some of the better stuff comes about, like Desslok telling Krypt that he is an idiot.

Also with Star Blazers coming back on the air to Boston and Philadelphia this Summer, we have a first hand example on the east coast on what the books can do. In addition the books are winning over new fans to the series who might never have heard of Star Blazers, or who might have watched it and forgotten it. In many ways the Animation comics are becoming for American Star Blazers fans what the Star Trek Technical Manual was for Star Trek fans in the 70's.

One of the best points is that it reads like you are watching an episode of Star Blazers. Not only that but the art work holds up. The one great thing about the book is that most art that you see on TV you can only view for several seconds (four seconds is a long time for a single shot on a TV screen), but in the book the art still holds up, and gets better as the series goes on. While the art work in the first season of Star Blazers may not be Fantasia or Be Forever Yamato there is still a lot of work put into it that you just don't find with American animation on TV. You won't find much or any airbrush or shadows on the face in American TV animation these days. There is a lot of work here, and it does show up.

As far as the plot goes, like Star Blazers itself it does improve. The character of Desslok is coming along. Wildstar goes from being a space jock to a three dimension character. The humor from the series also is starting to come through.

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NEWS

Books Nippan continues to distribute the Star Blazers Animation Comic. So far they have come out with issues one through three, with four on the way shortly. The quality has gone up with the latest editions of the book. With volume three copyright notices have started to be incorporated into the books for Westchester Films. There are still several minor problems with the series here and there. Forbidden Planet in New York reports sales of the comics are very good.

In Japan West Cape Corporation has released the entire Yamato I series out on video tape. The entire series is on nine pre-recorded tapes. Before this the movies of the Yamato saga have already been put out on video tape.

WXNE of Boston now has new management. The old management was the Christian Broadcasting Network which ran chopped up episodes, now the new folks plan to run un-cut copies of Star Blazers this Summer, starting at the end of June. Star Blazers is also back on the air in Philadelphia, channel 29 at 7:30 AM weekdays.

Voltron, Defenders of the Universe will air this fall in New York in the same time slot as He-Man: Masters of the Universe. It is from Japan, and is scripted by Jameson Brewer who worked on Battle of the Planets. The show seems aimed at the kiddies. It will be 126 half hour programs in stereo sound. The show takes place in the 25th century, and centers around a team of young scientists who are each equipped with interstellar vehicles. When the threat of attack occurs, the vehicles combine into Voltron, defender of the universe.

Also in America Lexington Broadcast Services will distribute Gobots, a new miniseries of five half hour animated specials, now in production by Hanna-Barbera. It looks like Japanese animation, or the elements of Japanese animation might make it to the U.S. this fall, as if the adult element will be included is another question....

The Summer 1984 issue of the Comics Collector features an article by Ardith Carlton called "Manga and Anime: Japanese Comics and Animated Cartoons." This well executed article explores the relation between the comic book and animation industry in Japan. If you can't find a copy at your local comic book store (or if you don't have a local comic book store) write Comics Collector,

In the same issue there is a review of the Star Blazers Anime Comics. The editors of this publication have done what Starlog has failed to do, give Japanese animation good coverage.

LATE BREAKING NEWS - Colleen Winters reports the deadline for Highly Animated #2 will be October 1st, 1984.....

FANZINE SCENE

Several new fanzines have come out. Highly Animated is the dream come true for the Yamato/Star Blazers fan. The production of this fanzine excels in quality. This fanzine runs 88 pages, the biggest fanzine put out on Star Blazers. It includes fan fiction, art, information on video, translations, and cartoons. One of the most outstanding features is "I, Desslok, Lord of Gamilon" a comic that has some great art by Jerry Collins and Colleen Winters. Jo Horvath has as editor given Star Blazers/Japanese animation a fanzine worthy of some of the better Star Trek fanzines. Future issues will explore other animated series. The cost is \$5.00, (which is cheap for a fanzine this size) all checks should be made out to JoLynn Horvath. The address to write is Kitsune Press,

Final Stop Andromeda is a new fanzine put out by Boston Japanimation Society. It has some fantastic artwork and looks promising. Issue one includes a synopsis of Yamato III. For more information write (and please when ever writing a fanzine send a self addressed stamped envelope) to Frank Strom,

Invidia is also a new fanzine. Issue one runs around 36 pages. It has some good qualities like an original comic called the Spider, and the continuation of a Final Yamato parody. Otherwise as fanzines go it is rather ordinary. Issue two should come out shortly. Perhaps with the second issue the editors will make a few improvements. Invidia would make a good apa fanzine, but has problems standing up on it's own. In any case it's worth the \$3 dollars which should be sent to Steve Cicala,

Pat Malone continues to put out the monthly newsletter for the Cartoon/Fantasy Organization New York Chapter. Each issue has translations that make it worthwhile to get even if you don't live in New York. For more information write and send a S.A.S.E. to C/FO NY,

On a last note Trelaina 2, the apa of the Star Blazers Fan Club will have it's deadline for all zines as August 19th. For info write Brian Cirulnick,

For spec copies send \$1. As for Trelaina the page count per collation continues to climb to over 100 pages.....

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One fan said "I wanted to read Yamato, not Star Blazers." But as far as the script goes the comic is closer to Yamato than Battle of the Planets is to Gatchaman. It is through the writing that some of the more adult aspects are coming through.

The series looks promising. But in many ways Star Blazers fans as a whole are waiting, not expecting, not fearing - just waiting for the show to make it's mark. Currently it looks like the fate of the series is in the hands of the television station and the owners of the show. In the mean time we can read along. If you are interested write Books Nippan,

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Staff - Michael Pinto (Editor & Graphic Design), Ardith Carlton, Brian Cirulnick, Colleen Winters (Orani illustration), Ken Samples (Desslok illustration), M.K. Mambu, Stephen Boyd, Dan Parmenter.

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Caren Perlmutter,

If you want to start a chapter, or your chapter isn't listed please contact the club address c/o Brian Cirulnick.

STAR BLAZERS FAN CLUB

THE FINAL YAMATO

by Ardith Carlton

PART II OF A 3 PART ARTICLE

The Commander of the Earth Defense Force usually has good reason for all his oft-storied sweating, and the current crisis is no exception. Just as he receives news of a particularly lethal-looking Deingilan carrier ship approaching the Moon, Yuki walks in the door with just the thing to make his day complete--Kodai's resignation of Yamato's captaincy. She explains that he blames himself for all the lives that were lost. The Commander remains amazingly unruffled over losing the captain of Earth's last remaining battleship, and then reveals the ace up his sleeve, giving Yuki a phone number to call.

Suddenly, the Deingilan mobile fleet launches a devastating attack on the Earth itself, scragging the last scraps of spacecraft and then sipping back to Plute, where the main fleet is waiting. But Yamato had been hidden safely away in an underground deck, so the situation isn't hopeless quite yet.

Still in the hospital, Kodai's thoughts are only of going after the enemy in Yamato, but then he remembers his resignation. "Already, I can't do without Yamato," he realizes, and helps himself to an early discharge from the hospital to go visit the battleship.

Aboard Yamato, the survivors of the main crew are hard at work repairing all the damage when Kodai shows up. Only Sanada, who has begun work on a way to protect the ship from the Hyper Radioactive Missiles, and Shima seem to know about his resignation--others ask Kodai if he'll be giving them the order to take off soon. He goes up to the deserted main bridge to think things out. "Maybe I'm not good enough to be your Captain," he tells the ship, "but Yamato, I want to start over again with you! Just as a regular crew member would be fine! One more time, one more time for Earth's sake, please let me fight aboard you!"

Behind him, a familiar voice booms, "So you want to stay with Yamato that much, Kodai!" Kodai whirls to see where the voice of Captain Okita (Avatar) came from, but behind him, the bridge is empty.

Six days before Aquarius is due to pass Earth, the preparations for Yamato's desperate mission are complete, and the whole crew--including Kodai--wait at the dock for the new Captain to arrive. The Commander nearly causes some cardiac arrests when he arrives wearing a captain's hat ("He's the new Cap-

tain?!"), then announces that the new captain had actually boarded Yamato the day before. On cue, the new captain broadcasts from within the ship, "I am Space Battleship Yamato's founding captain, Juso Okita! Now, begin preparations for our mission. All hands, go to your stations!" He has to repeat the order before the crew shakes their open-mouthed astonishment and stampede in.

Sure enough, Captain Okita is seated at the command console. "Don't worry...I'm still attached to my feet!" he assures the incredulous crewmen, and assigns them to their usual posts. And Kodai is ordered to return to his duties as Combat group leader--his position since Day One aboard Yamato.

Yamato launches from Earth in a flourish of footage from earlier movies and series (including a shot from *Arrivederci* where the ship is covered with gaping holes!), and as Okita explains that their goals are to both stop the enemy fleet and stop Aquarius from warping to Earth, nine destroyers--the only ships to survive the Deingilans' attack on the Moon base--join Yamato on the trek to Plute.

Later, in the Captain's quarters, Kodai and Yuki have joined Dr. Sade and Okita to hear how the Captain had been brought back to life. "The fact is," says Dr. Sade, "when he collapsed, brain death hadn't set in yet. And by the Commander's order, an extraordinary group of doctors was organized, and their first project was to carry out the surgical operation for Captain Okita's space radiation sickness. The operation was a great success, and afterwards, the Captain lived at the foot of Mount Fuji, undergoing medical treatment. When his safety was confirmed, the Commander let me know about it for the first time...only about one month ago!" Everyone is suitably impressed.

As if there weren't enough problems in a mission this delicate, the Deingil Boy has managed to stow away, and makes his presence known by stealing Dr. Sade's fried Tori-san, or, chicken. But before little D.B. has a chance to get really ebullient on screen, Yamato and her destroyer escorts reach the Plute zone, mercifully prompting a scene change.

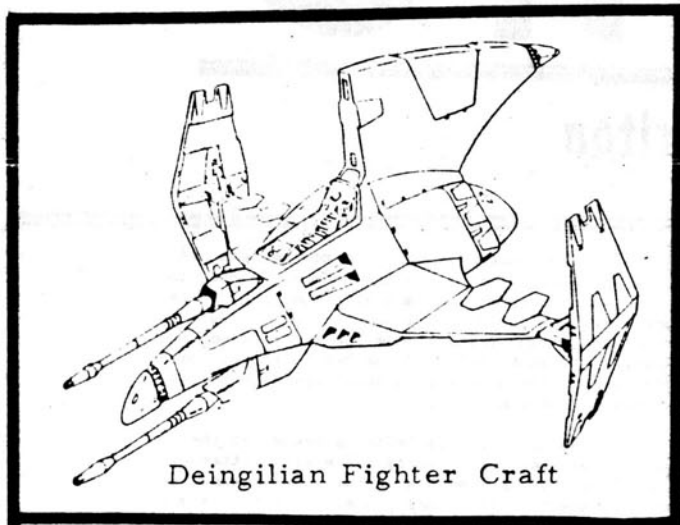
With the Deingilan fleet sighted, the Earth ships charge in, and Kodai leads the Cosmo Tigers into the fray with his newly-redesigned Cosmo Zere. Deingilan torpedo ships swarm to meet them, packed with Hyper Radioactive Missiles against which Yamato still has no defense. The Tigers concentrate on try-

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ing to stop them, but they're outnumbered and outmaneuvered by the alien craft, and during the course of the battle Kodai is wounded in the arm. However, the destroyers can accomplish what the Tigers couldn't, although not in an exactly conventional way—they move between Yamato and the missiles, sacrificing themselves to save the battleship.

At this rate, it would only be a short time before the missiles get through to Yamato...but abruptly, the Deingilan ships break off their attack, and retreat. No one can understand why, but the Tigers return to Yamato and the remaining Earth ships set about rescuing the survivors of the destroyed destroyers, wondering if the enemy is really honorable enough to allow them to rescue their wounded. They get their answer quickly—the Deingil plans suddenly return and take target practice on the rescue crews,



Deingilian Fighter Craft

then retreat again.

As the torpedo ships are being refueled for a final attack on Yamato, Lugar Do Zahl gloats over his impending triumph. But Kodai has decided to follow the attack planes back to the Deingil fleet in his Zero, with Yuki along as navigator. They find the fleet just within the range of Yamato's main guns, but time is running out—the torpedo ships are revving up to launch. Kodai tries to radio the fleet's coordinates back to Yamato, but is so weak from his wound that he passes out, and it's up to Yuki to finish the job. Yamato's main guns fire Wave Motion Cartridge Shells just in time, and wipe out most of the Deingil fleet. And as Lugar Do Zahl barely escapes, not looking forward to breaking the news of the defeat to Dad, Yuki guides the Cosmo Zero back to Yamato as the song "Two Loves" is sung in the background:

"Your eyes laugh merrily within me
Your words burst open within me
Two loves that have stopped time
Two people's minds that have become barefoot
A vast place with no tears...
Right now I want to be happy with you
Right now I want to be happy"

In the lull before the inevitable next battle, the only destroyer left, Fuyuzuki, takes the wounded back to Earth. Yuki tries to explain to the Deingil Boy how humans try to protect the happiness of others, even if it means dying for them—something unheard of for a Deingilan. And in a strategy meeting, Okita announces that everything will be staked on the next fight, so they can try to get to Aquarius before its twentieth warp.

On the Uruku, Lugar has taken his son to the shrine in the center of the city-satellite to make him an offer he can't refuse. But first, he tells him the secret of the royal family: "Earth, the pla-

net we're bound for, was at one time the planet our ancestors lived on! In ancient times, our ancestors were the people that built the first civilization. ...But a planet of water came by in its orbit. The rivers overflowed, the plains became like oceans, and the fields, mountains, villages, roads, and all living things were overtaken by the water. The civilization also sank to the depths, and the people gave it up as the final days of the world.

"At that time of hopelessness, a being from space appeared in a corner of the sky, riding a disk, and came down alone to give his aid. But the people that chose to oppose him were blessed by a

god, and used their new power to be taken to planet Deingil. They subjugated that planet, and erected a new kingdom...and that was the beginning of our Lugar monarchy! When Deingil was drowned, we were expected to have lost our place to live, as our ancestors did. But we now have great strength, and will control Earth! We are the legitimate masters of Earth.

"One hour from now, Aquarius and the Uruku will make their 19th warp. And after the 20th warp, we'll reach Earth. Now, I'll give you one more chance! Yamato will surely make an appearance before the 20th warp. Strike down Yamato! Then you will become the person worthy of being the next era's Great Priest-President. The gods will lavish all of their divine protection on your battle!"

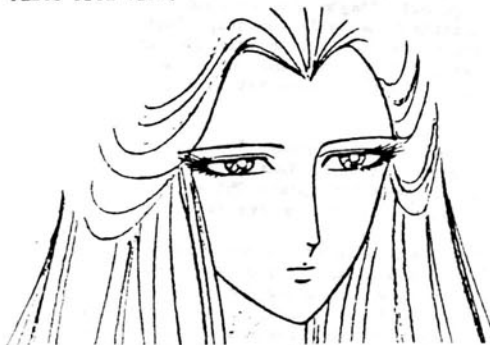
Lugar Do Zahl is raring to go after the pep-talk, and takes the entire Deingilan fleet, certain that he'll get Yamato this time and live up to his father's expectations.

Aquarius' 19th warp passes without incident, and Yamato also warps, intercepting the water-planet. The crew is ready for battle, but there is no sign of the Deingilans. The battleship splashes down on the planet, but it too appears to be deserted—only ancient ruins stand on scattered floating continents. As Kodai wanders where the enemy and the warp systems are, the shining figure of a woman takes shape in the skies above, and she begins to speak.

"I am Aquarius. People who were given life by this planet, listen with peaceful spirits. At one time, Aquarius gave Earth the blessings of water and life, but more than a blessing was given...Aquarius orbits over and over again, causing weather disasters, annihilating living creatures, completely sweeping away the civilizations mankind builds with so much effort. And yet, living things overcome that ordeal and achieve evolution. Only those that overcome the ordeal given by Aquarius can gain a future.

"The blessing that is also an ordeal is love. Love doesn't just determine kindly, sweet things—there are also an abundance of painful, horrible, cruel things. A person must fight this...please have the courage to confront this ordeal.

"This planet's coming to Earth was really supposed to be 6000 years in the future, but this was hastened by the people of planet Deingil. They are the descendants of a race that escaped from Earth to live in space. Your enemy is not on this planet. Take wing, distant children of Aquarius..." And she fades from view.

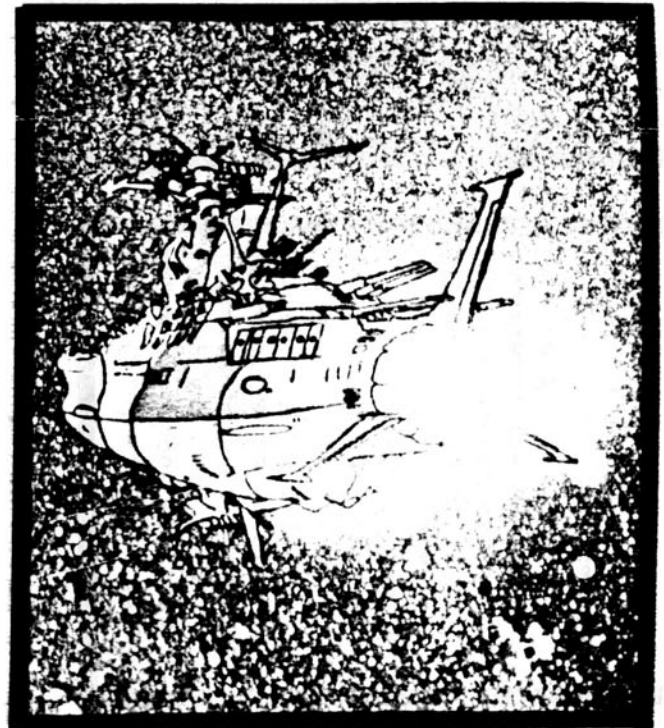
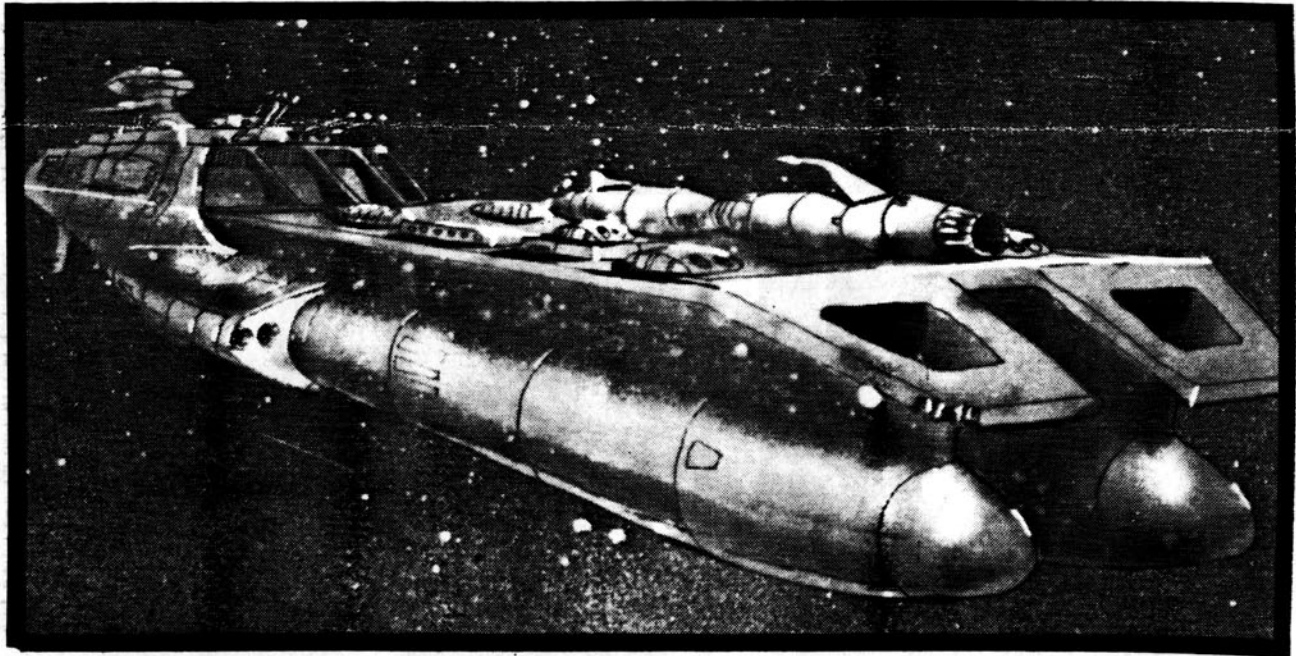


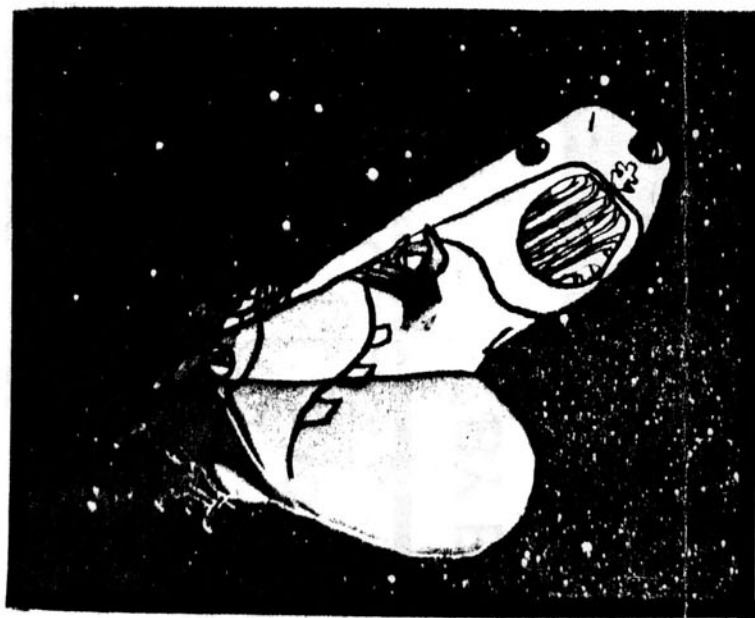
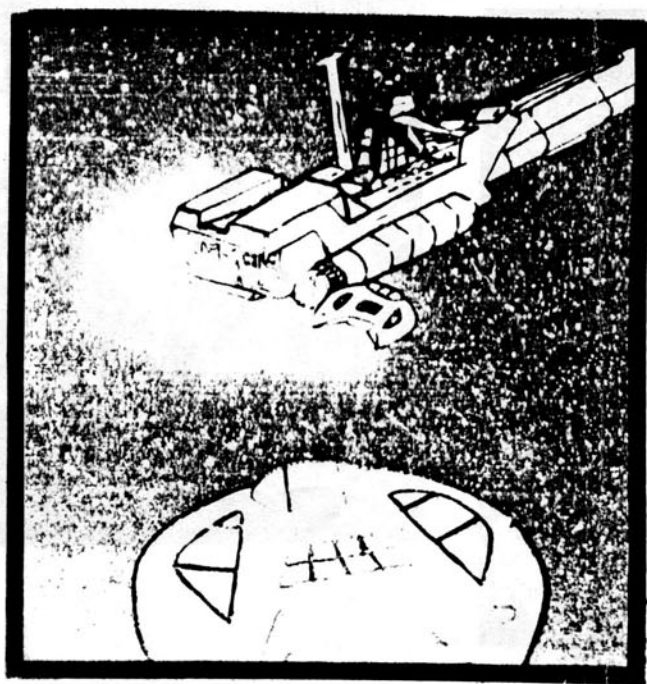
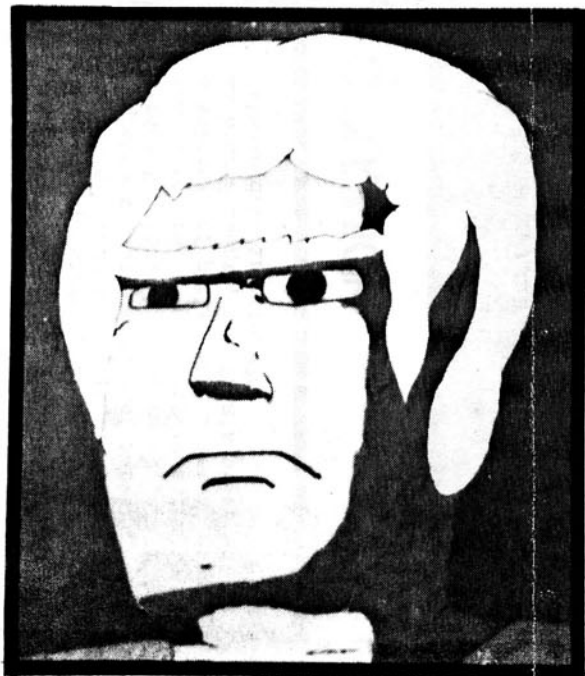
PART III IN THE NEXT ISSUE

FILM FILE-

Desslok's Revenge is an amateur animated production, currently in production, and completely produced by fans. The story concerns a misconception of facts by leader Desslok. While he chases after the Starforce, an evil empire attempts a takeover of planet Earth. Set at about an hour's length, the film's expected release date is mid-1986.

BY BRIAN CIRULNICK





Brian Cirulnick is a film major at School of Visual Arts in New York City. There he pursues animation. In addition he is also an active science fiction fan who has written for the Star Blazers Fandom Report, and other fanzines. In addition he has also worked on several SF cons, and is a member of the Lunarians, the New York Science Fiction Society. He also owns a cat called "Nova" and makes his home in Rosedale, Queens.

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July 6-8, 1984 PRESENTS

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a.k.a. **Lee Correy**

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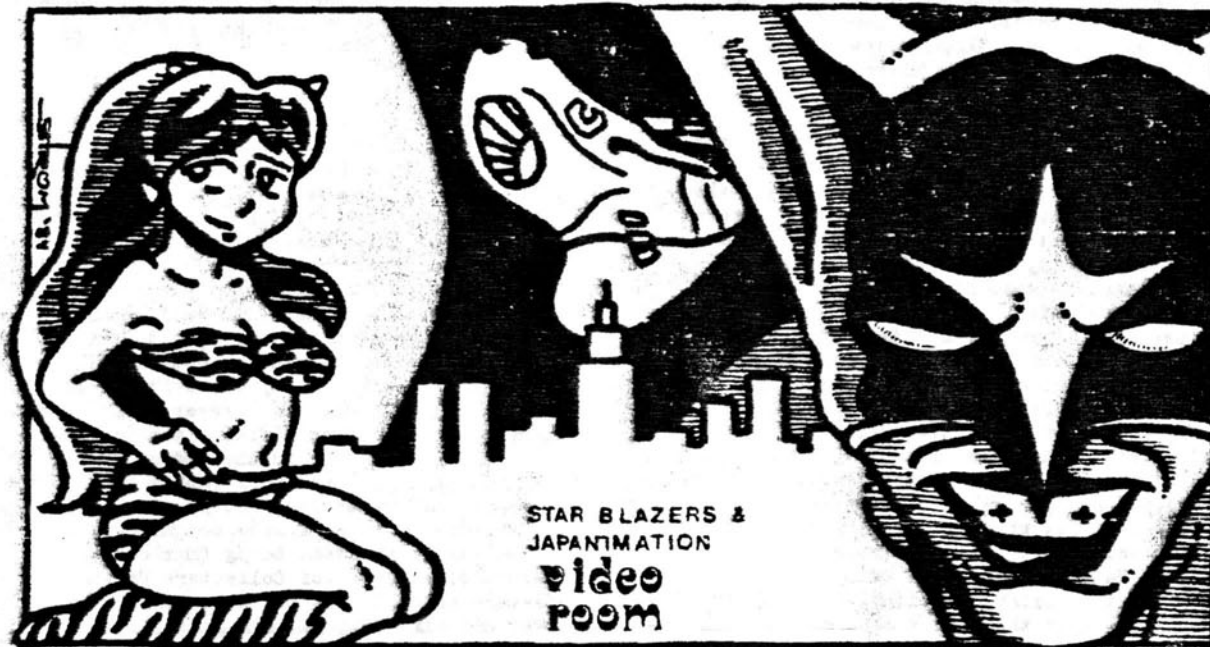
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film program, art show, dealers' room, con suite, Starblazers

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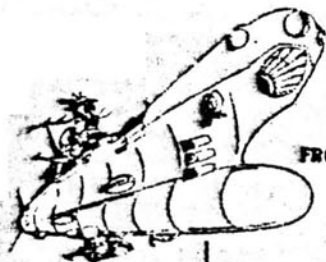
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SWIMMING POOL



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CONVENTION NEWS

LUNACON '84

With Lunacon '84 the tradition of the Star Blazers Video Room continued. About 1500 fans attended this years Lunacon held March 16 through March 18th at the Hasbrouck Heights hotel in New Jersey. The convention took place over St. Patrick's Day weekend, thus giving this years Lunacon a theme. Programming included a Computer Gaming Room, Radio Room, Panels, Dealer's Room, and a big art show.

The programming of the Star Blazers Video Room featured a wide variety of animation from Japan, both new and old. Perhaps the highlight of this was the preview of "Rokky Joe" in English. The audience seemed impressed with the quality of the translation. Credit for this preview goes to Ardith Carlton.

In addition the programming featured the top three movies from Japan in 1983. Credit for the translations of "Final Yamato" and "Crusher Joe" go to Ardith Carlton. "Harmagedon" or "Genna Taisen" was translated by Patricia Malone. Other new animation from Japan included "Orguss", "Cat's Eye", "New Pervert Frog", and "Space Adventure Cobra." In addition there were old favorites like "Kimba, the White Lion" and episodes of "Cyborg 009." Of special interest was "Daicon III" which was animation done by Japanese fans at a convention by the same name.

As far as fanzines went Lunacon was a great convention. Two new fanzines made there previews at Lunacon '84. "Highly Animated" a well done fanzine that ran around 88 pages came out. This fanzine featured some very good fan fiction and some fantastic fan art. As one fan remarked "I've been waiting for Highly Animated to come out for a long time, and it was well worth the wait." Trellina the ape of the Star Blazers Fan Club also came out at the convention. Adding to the list of fanzines being previewed at Lunacon was "Invidia" which had some good highlights, but a lack of quality and workmanship.

Lunacon was also a great place to meet other fans. Japanese animation fans from all over the east coast came. One could get a sense that Lunacon is becoming the center for Japanese animation fans on the east coast, as far as convention activity goes. The cooperation between the Star Blazers Fan Club and the New York chapter of the Cartoon/Fantasy Organisation played a major role in making Lunacon an overall success. A lot of people worked hard and put a lot of time and effort into this year's Lunacon, and it paid off. Hats off to Ardith Carlton, Rob Fenelon, Jim Kapasztos, Brian Cirulnick, and Richard and Gerald Moriarty. Also there were also a lot of other people (like Nancy Cirulnick) who worked on other aspects of the convention that deserve credit.

BOSKONE

Well, Boskone has come and gone. For those of you who don't know, Boskone is the major Boston regional SF con put on annually by NESFA (New England Science Fiction Association). Sometimes referred to as the "Winter Worldcon", it certainly lived up to that dubious distinction. I showed up on Wednesday, February 15th to help set up. By Thursday, things were rolling along nicely and the con didn't even begin until Friday.

On Friday, the video program started to take shape. The video equipment was run from the projection booth and was fed from there to televisions throughout the hotel. In spite of numerous technical problems, the

narrations for the Japanese animation films went over the hotel's cable system and were received quite well. Thanks to narrators Gerald Moriarty, Pat Malone, Marc Clason, and Jim Kapasztos for their excellent translations of "Only You", "Genna Taisen", "Be Forever Yamato", "Final Yamato", and numerous episodes of Japanese television shows.

One of the major technical difficulties was a mixing of sound from films or Program-ins with sound tracks. Both the narrative and other audio were run through the booth projection. My partner in Japanimation programming was Jov Turner who did a marvelous job handling technical problems that befuddled me. Skip Morris, under whom we were operating, ran films and was a great help in spite of some minor differences.

This year the committee had decided that the "media fandom" aspect of Boskone should be de-emphasized. The masquerade was eliminated and the film program consisted of films produced prior to 1977. This being the case, there were worries as to the success of the Japanimation venture.

Many Boston Japanimation fans cringe at being branded "media fans." Some groups seem to have alienated themselves through various means. The vast field of science fiction shouldn't be broken down into media and literary to the point where fans isolate themselves into small alienated groups.

NORWESCON REPORT

Norwescon 7, the annual Seattle-area SF convention held March 22-25, saw Japanimation presented for the first time with the showings of "Be Forever Yamato", "My Youth in Arcadia", "Gundam", and "Final Yamato." All showings were well recieved with "Final Yamato" drawing the third largest audience of the convention (After the "Star Trek III"/"Indy II" previews). The reactions the fans had about the concluding chapter of the Yamato saga were generally similar: beautiful animation, great music score, and a storyline that had more plot holes than the planet Gamilon. Despite creating a number of depressed Shima/Venture fans, "Final Yamato" (and "Be Forever Yamato") brought a large number of Star Blazers fans together for an evening to enjoy the further adventures of the Starforce.

Japanimation was well represented in the dealer's room at the convention. Models, books, posters, and toys from many shows were bought by the fans, with the bestselling items being "Harlock" and "Yamato" merchandise. Owner of Collectors Unlimited, Bruce Cloward said it was the best convention business ever and signed up quite a number of people for his Japanimation model club.

While working in the dealer's room, a few interesting items of conversation were noticed by this writer. One of these was that as prospects for a Star Blazers III grow dim, fans are turning to other shows like "Captain Harlock." There is a large Harlock following up here, which comes as a bit of a surprise since the only appearance the good pirate made in this area was in Roger Corman's "Galaxy Express" movie and that didn't play very long either. Another thing about fandom here is the growing dislike for dubbed Japanimation. A majority of the fans preferred Japanimation left in its uncut original form and subtitled. It would be interesting to know what fans across the country think of this (editors note - letters to SHFR are welcomed). With Japanimation's successful debut at Norwescon 7, there will definitely be a return engagement for Norwescon 8.

communications

The entire point of the Star Blazers Fandom Report is to bring fans and their ideas together. We welcome letters that express ideas on anything from the Star Blazers Comics to fan politics, or anything else that might be of related interest. Please send all letters to the Star Blazers Fan Club,

In the last SBFR we re-printed a letter from Science Fiction Review which had the now famous phrase, "militaristic Asiatics." We got quite a bit of mail. Perhaps the most interesting was a "I love militaristic Asiatics" button that I saw at Lunacon. Any way we did get a reply from the writer of the now famous letter. So in the spirit of fair play here is as much of the letter as we could reprint -

.....I must take exception both to being quoted out of context, plainly misinterpreted, and being accused of expressing attitudes I don't believe I possess.The quotation is taken out of a context in which I commented upon the reactions of fans several sub-geared to the conflict between their fantasies and reality. It is not a specific attack upon Japanese animation fans alone - - that would be peculiar and rather self-abusive, since I am one - - it was part of a reply to a column by Charles Platt in which he commented on the rather tenuous link between many fans and fan obsessions and the real world. I think it was a valid observation to make and I do not retract it: something is wrong when more people (not necessarily the same people) are interested in a cartoon fantasy than in a superbly-crafted presentation of real-world events that science fiction's defenders have been looking forward to for years. I would have felt it just as reprehensible had the Right Stuff been outdrawn by an Anne McCaffrey panel, a filksing, or even a panel on my own books.

As to my comment on "militaristic Asiatics." - look, I grew up on Astroboy, Gigantor, Kimba, Marine Boy and Eighth Man. When Sandy Frank marketed his ridiculous bowdlerization on Battle of the Planets, I watched that. When WHT ran the Shogun Warriors package, I subscribed, and when WNJU in New Jersey ran Cyborg 009, Galaxy Express 999, and Captain Harlock, I watched those. Now let's face it, somewhere in the animation studios of Japan they are selling one heck of a lot of 'Peace Through Superior Firepower' T-shirts. I like Japanese animation. I would rather my little brother watched Galaxy Express than anything aired on Saturday morning. But the majority of the Japanese animation imported into this country is violent, and it is militaristic, for all its technical quality. I will continue to watch and enjoy it for the light entertainment it is, but I will not lose sight of these facts.

Richard McEnroe,

-I think your assessment of the militaristic aspect is overstated. While I agree a lot of Japanese animation uses the military as part of the plot, I think in many cases the theme is not peace through superior firepower, but more in the direction of classic SF themes. I think it goes more in the direction of man and his relation to technology. Also the military element can be found in a lot of American SF, like Star Trek and Star Wars. Even in literary SF you can find that aspect in everything from Heinlein's Starship Troopers to Wells' War of the Worlds. On the other hand you do make several valid points about certain aspects of fans.

The last issue, with the news of Final Yamato is very interesting, as is My Youth in Arcadia, since I had no prior information on Captain Harlock. Keep up the good work. Star Blazers will be on the TV in the New York area, the only matter will be time!

John T. Barrett,

-Glad to hear you enjoyed the My Youth in Arcadia. I would like to get some feedback from people on how they feel about non-Star Blazers articles being run in this fanzine.

I'm really enjoying the detailed account of the Final Yamato movie. Keep up the good work. You're doing a good job!

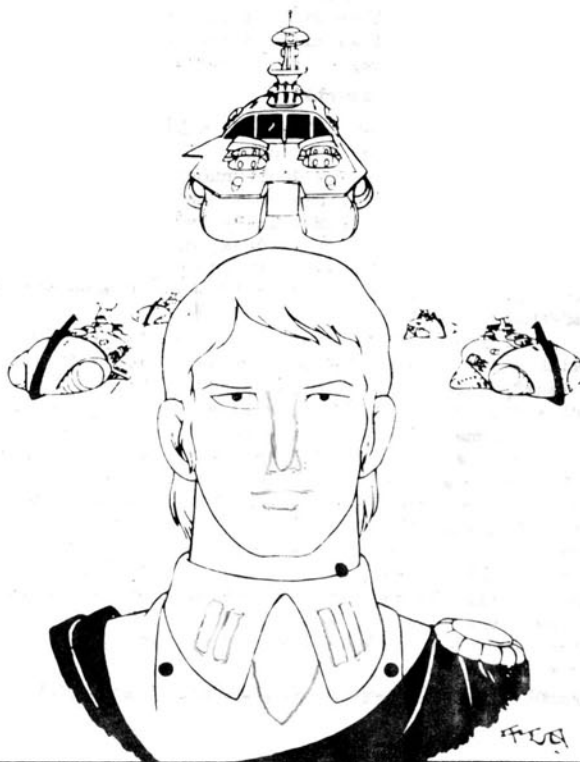
Sharon Dellinger,

-The credit for the Final Yamato article goes to Ardith Carlton. She put a lot of time into it, and I am glad to see that other people think it was worth the time.

Seen "Trek 3" yet? The Enterprise goes into the repair dock? The Federation has built a bigger and better battleship? Enterprise outclassed/no good no more? Kirk gets a mission that his superiors won't let him go on? Enterprise crew commits mutiny and goes anyway? They steal the ship and break out of repair dock? Federation sends out Excelsior to stop them? Does this all sound familiar? Uh-huh. Harv Bennet's been watching Star Blazers (Should have watched Galaxy Express instead). Ah well, I liked it anyway. 'Sides, Chris Loyd was fantastic as the Klingon commander! Also Bill Shatner continues to prove that he's one of the worst actors 'n Hollywood (Klingon Bastards!).....

Frank Strom

-But Frank, all aside it was a good flick!



Fan Activity

by Brian Cirulnick

PART ONE: The Basic Concept of Animation

The general ideas for animation started over thirty thousand years ago in the caves of Spain and France. Early cave man would paint onto his cave walls renditions of animals, with multiple limbs to suggest the illusion of movement. Much later on in the history of man, Greek and Roman warriors would paint onto their shields a series of drawings, which spun, would appear to be in motion. It was this idea that lead two Jesuit priests, Althanasius Kircher and Gaspar Schott to develop a rotary slide disk, each side depicting a hand drawn windmill, which when rotated, the windmill appeared to move. This device became quite popular in the 1630's, but soon died out as a result of other devices that more effectively produced moving images.

About two hundred years later, Peter Mark Roget published a paper entitled PERSISTENCE OF VISION WITH REGARD TO MOVING OBJECTS. This 1824 study established the fact that they eye blurs pictures together in order to present a flowing movement picture to the brain. That same year, Joseph Nicephore Niepce produced the world's first true photograph. Film making takes a giant leap. In 1829 a device called a Zoetrope was invented by Joseph Plateau. It consisted of a spinning disk on to which pictures were drawn so that when the disk was spun, the image seemed to move. But it was the years between 1890 and 1900 that animation and film making took it's greatest leap. This decade brought the world movie film, the movie camera, and the first succesful film projection in 1896 by the Lumiere brothers.

Now that I have bored you with history, it's time for a physics lesson. Take two index cards, on one draw a bird cage in the center of a card, on the other draw a bird, again in the approximate center.

Now attach a small dowel (like a pencil), with tape or staples, and attach the ends of the cards together. Twirl the pencil quickly, and if you have drawn the pictures correctly, the bird will appear to be in the cage! Congratulations, you have just done your first animation. Sure it's crude, but so is any first attempt at something. Also you've proven Peter Mark Roget's theories beyond much doubt.

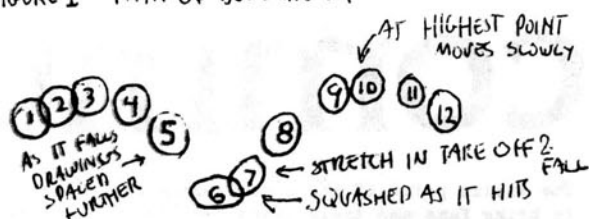
PART TWO: Getting started

A flip-book can be made on anything that can be "flipped", notepads, the corner of a book (near a page number), etc., anyplace where numerous pages can be stacked and have drawings drawn onto them, each drawing slightly different from the one before it. Start off with bouncing balls or stick figures, or something completely abstract. Don't procrastinate because you can't draw very well or at all. Animation is the art of movement, not the movement of art.

If you have constructed the little flip book included with this issue of the Star Blazers Fandom Report, you can clearly see that on each page the Yamato has moved foward slightly. All parts of it have slowly increased in size proportionally as it moves closer to the "camera".

Notice in figure 1 I have given a few examples of what to draw onto an average flip book. An antirage of bouncing balls and squiggling snakes is not compareable to something like Star Blazers, but for those of us that have alot of trouble drawing something coherent it is a good start. Anyway, as long as you keep the action moving, no one will be able to tell how bad the individual drawings are. Any animator worth his/her pencils will tell you it's the movement that counts, not how pretty the drawings are.

FIGURE I - PATH OF BOUNCING BALL



I've just proven that everyone reading these words should be able to do animation. The only requirement is patience.

If you are planning to buy some notepads to make flip-books with, here are some helpful hints:

1. Choose a pad with thin paper as it is easier to see your previous drawing more clearly.
2. Draw mostly on the open edge side as this makes the book easier to flip.
3. Use a very dark pencil. You need all the help you can get to see through the paper in order to keep your drawings fairly consistant.

EDITORIAL

For a long time I have been getting the question, "just what do you look like?" Due to the graphics of the Star Blazers Fandom Report some fans seem to have ideas that the club owns it's own office building and a fleet of limos. The truth of the matter is that the people who write this fanzine are fans just like you are.

Thanks to Colleen Winters (the Ingres of ink) now you the reader can get a good idea of what I look like. Shown in the illustration I am calling on the powers of the universe to get out the SBFR out on time.....(Special note of thanks to Colleen Winters.)



COLLEEN C. WINTERS