

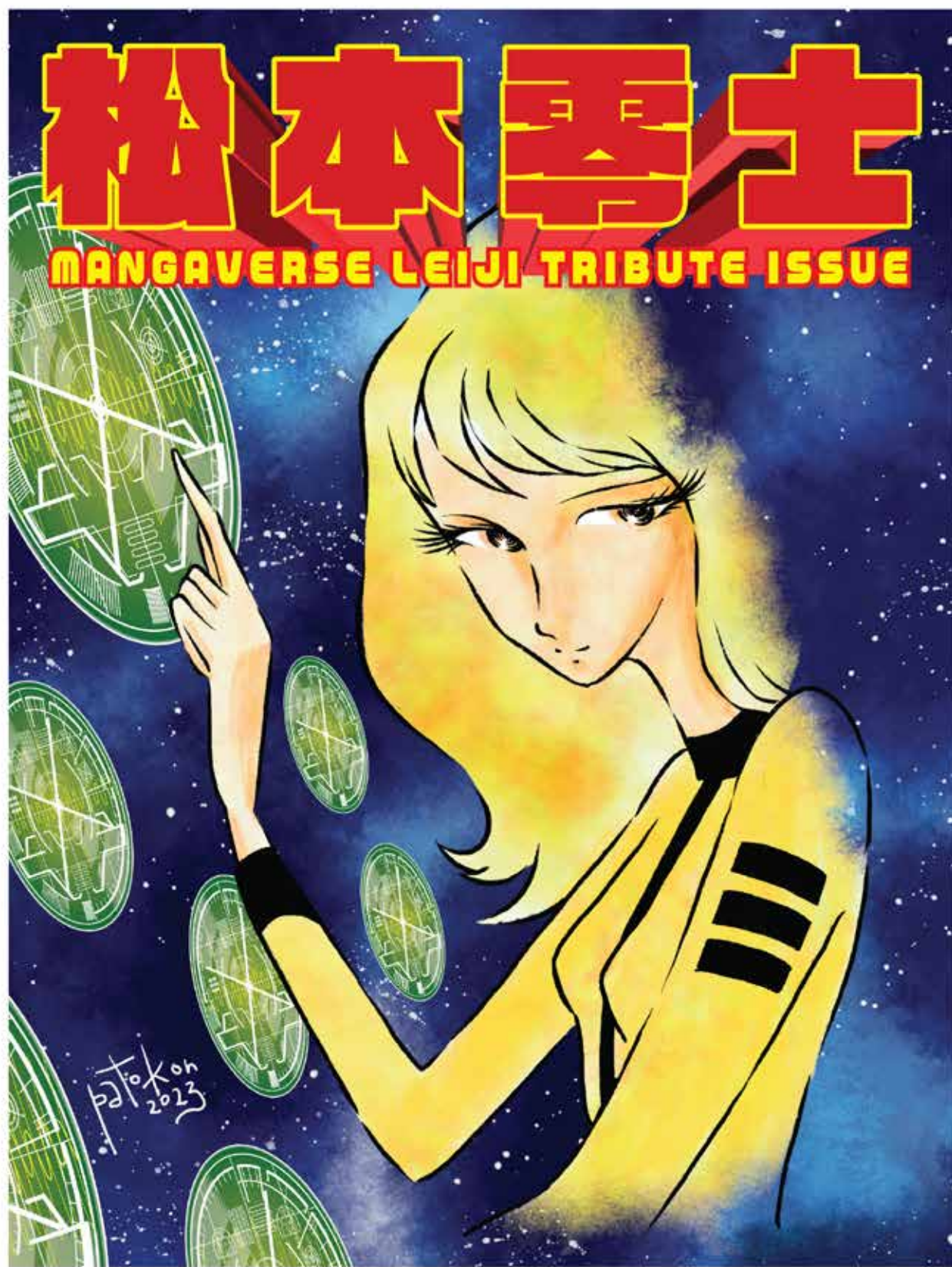
大長編SF
コミックス

天才
漫画家

マツモトレイジ

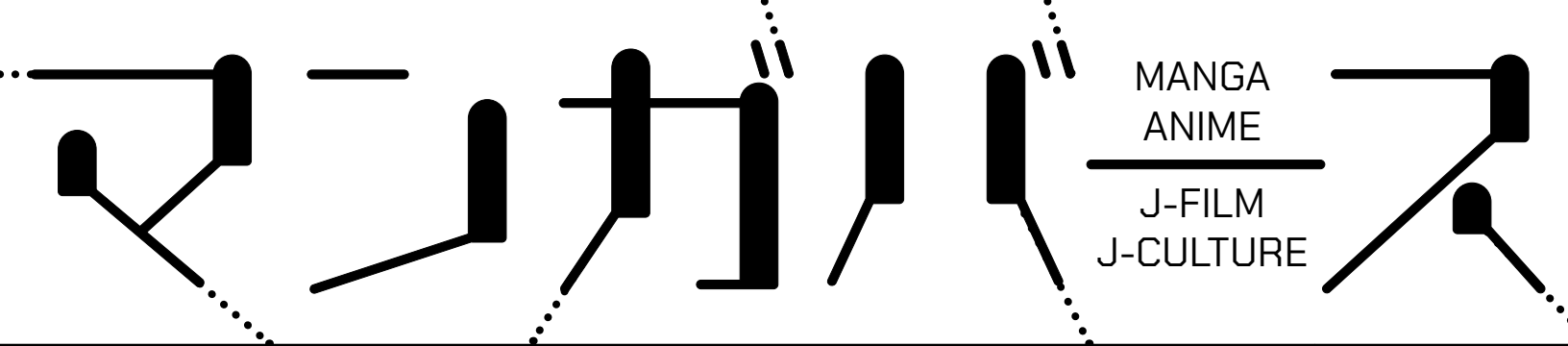
(第7.1巻)

松本零士



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MANGAVERSE LEIJI TRIBUTE ISSUE



MANGAVERSE 7.1 Leiji Matsumoto Tribute! / 12-2023

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Cover art by patokon
Contents art by Yushi
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Arcadia & Harlock by Yushi



*Fantasy Art by Yuki Saiki
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An N3Fzine
Editor: Patrick Ijima-Washburn
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Lora the "pretty" Mazone from Space Pirate Captain Harlock by patokon



INTROID

The galaxy is my ocean!

Welcome to our special Leiji Matsumoto issue.

Once again, this one did not go by my original planned schedule, but here we are. End of the year and time to make it count.

If you don't know, Leiji (originally Akira) Matsumoto was a worldwide-renowned creator known for such seminal works as **Galaxy Express 999**, **Battlecruiser** (Or **Space Cruiser**) **Yamato**, **Captain Harlock**, **Queen Emeraldas**, and many many more manga and anime works. If you grew up in the 70s in the States, you saw **Yamato** released as **Star Blazers** and it more than likely made an impression on you for being different from any other animated (or live-action) 'kids' show that ever made it to US broadcast. Major characters died, there were realistic scenes of war, there were hints of romance, it was a continuing story with a countdown, the bad guys were sometimes shown to have honor and humanity, and did I mention that major characters died? Like dead dead, never coming back, not pining for the fjords or anything like that. For little ol' me back then, it was as if a whole new world of possibilities emerged. I was already interested in cartoons coming out of Japan, but **Star Blazers** was even better than **Battle of the Planets** which I absolutely loved. It's not an exaggeration to say that coming across his work was probably a big factor in me being where I am now, in Japan where I research monsters and manga and very occasionally put out a zine or two.

In February of this year (2023), Leiji shuffled off his mortal coil and went to join all the manga and anime greats that preceded him if you believe in that kind of thing. His works still live on in various forms, though only a few of his works manga have been translated, much of his anime work is accessible all over the world.

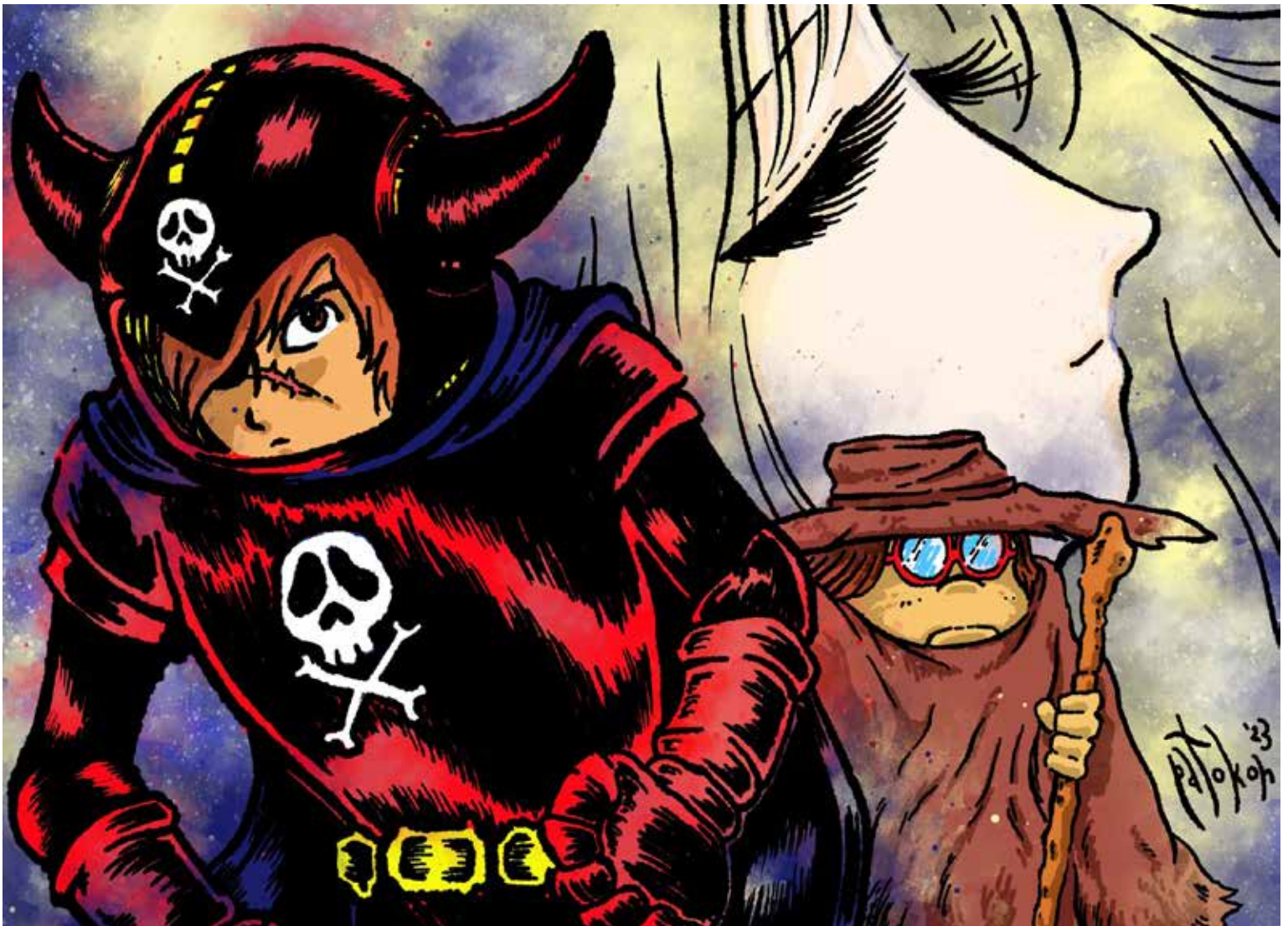
In this ish, we've got Manga Reviews by **Jim Reddy**, an article by **Dave Merrill** on Leiji, a **Leiji Bingo Card** to keep handy when you watch or read the master's works, and our special feature, Leiji fan art by Verse regular **Yushi Tabara**, and other fan art by many more new faces! I hope you enjoy it. Cheers!

—Patrick Ijima-Washburn

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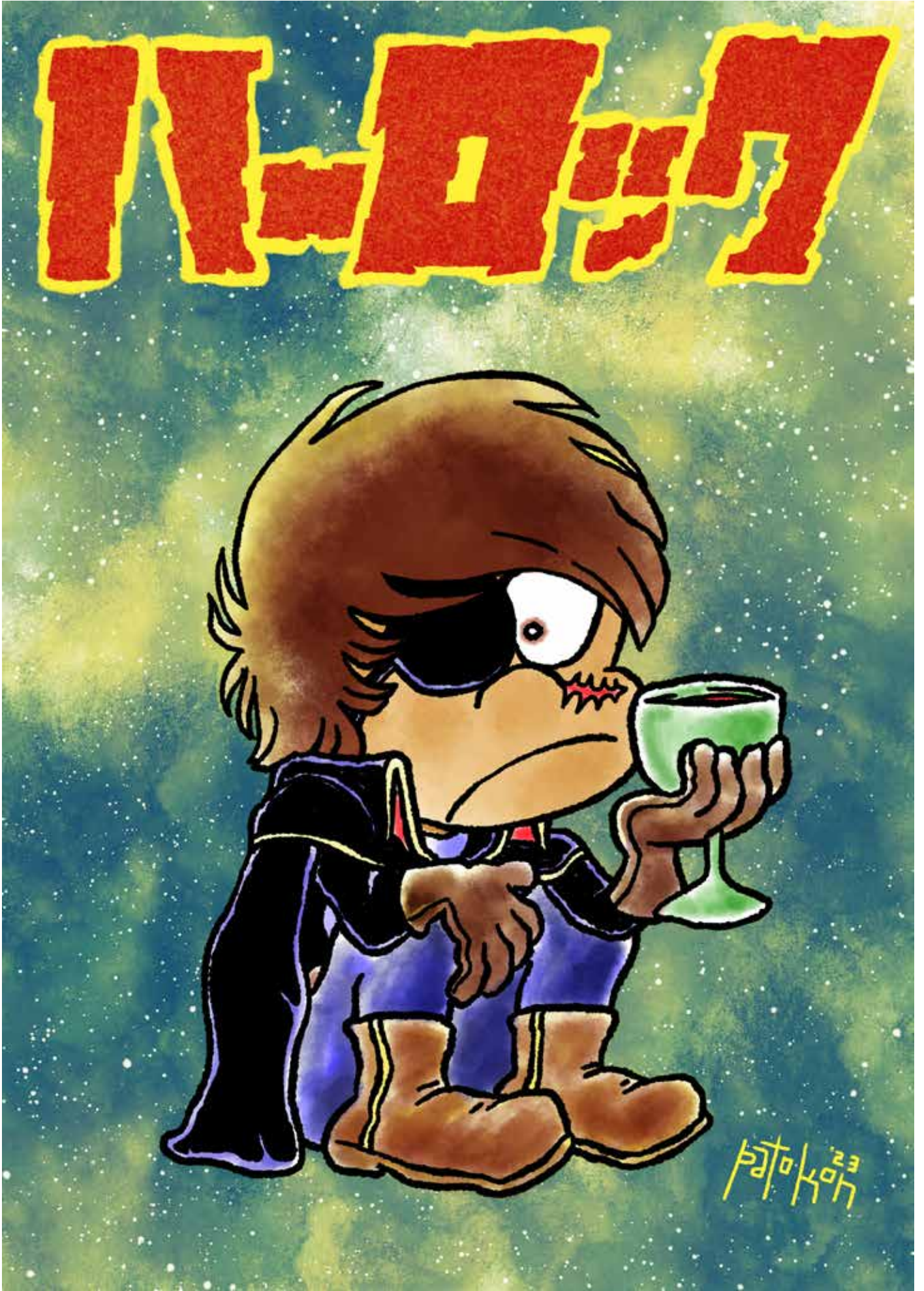
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GAIJINGUY YouTube] <http://youtube.com/c/gaijinguy>



Harlock, Tochio, and Maya by patokon

If Galaxy Express 999's Tetsuro were Space Pirate Captain Harlock by patokon



Welcome to the latest installment of Manga Forest. For this issue's special on Leiji Matsumoto I have a deep dive on his manga adaptation of my favorite anime series.

Space Battleship Yamato: The Classic Collection

by Leiji Matsumoto (Seven Seas, 2019)
Translation by Zack Davisson

This volume collects all of Leiji Matsumoto's Space Battleship Yamato (known as Starblazers in the US) manga adaptations together. It's an exciting space opera with some really beautiful artwork.

In the year 2199 Earth has been attacked by planet Gamilas and mankind has moved underground. Earth's only hope of survival is the Space Battleship Yamato, a ship equipped with advanced weapons and a faster than light drive. Its mission is to travel to Iscandar, obtain a device that can heal the Earth, and return before the Earth's destruction.



The collection can be divided into three parts:

Part One:

Chapters 1 - 7 (243 pages): These chapters adapt the first TV series, The Quest for Iscandar.

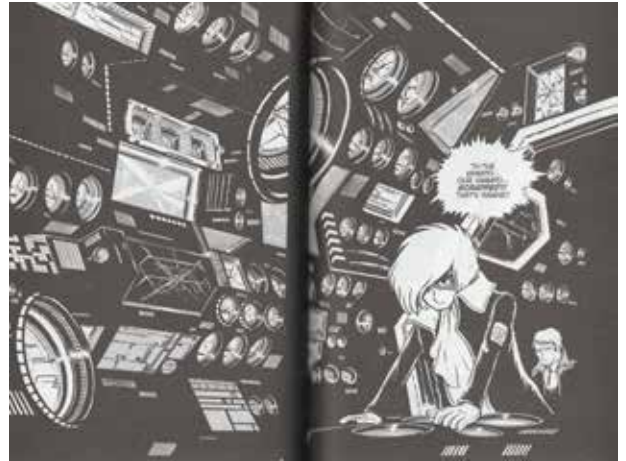
We follow Captain Okita, Susumu Kodai, Yuki Mori, Doctor Sado, the robot Analyzer, and the rest of the Yamato crew as they fight the Gamilons every step of the way. The story moves at breakneck speed and doesn't follow the series exactly. It suffers a little from having events compressed or rushed at times. Since things move so quickly, we don't get to know the main characters as well as in the television series. But it's their adversaries Supreme Leader Desslar and General Gomel who get a bit of a short shrift. Their motivations and conflict with the heroes are a little more fleshed out in the series. I still enjoyed reading the story though and I found it interesting to compare the manga to the series. One of the differences is the inclusion of an early version of Captain Harlock in the manga. He didn't make it into the anime and Matsumoto would go on to flesh him out in his own manga series.



Some of the figure work starts out a little rough, possibly because Matsumoto was working on the manga at the same time as the series, but he soon gets into a groove. The figure work becomes smoother and the shots of dials and spaceships which he's famous for become more and more detailed.

Part Two:

Chapters 8 - 20 (369 pages): These chapters adapt the beginning of the second storyline, The Comet Empire.



As a new threat approaches Earth, the Yamato is decommissioned and scheduled to be scrapped. Matsumoto shines here. He takes his time telling the story and the artwork is gorgeous. The level of detail goes up and Matsumoto makes much more use of wider panels, full page panels, and double page spreads. They really help give the feeling of being in an enormous command center or in the sea of space. It's all very cinematic.

Unfortunately, this story is left unfinished. According to Tim Eldred of the ourstarblazers.com/CosmoDNA website, Matsumoto became too busy with his Captain Harlock and Galaxy Express 999 manga, which had become quite popular. I highly recommend Tim's website if you want to learn more about Starblazers. It has an amazing amount of information including episode commentaries, production information, and translated articles.

Part Three:

Eternal Story of Jura (35 pages): A side-story that takes place sometime during the mission to Iscandar. It was originally published between the first and second series adaptations.

As much as I like this collection, I feel that there is something missing, and I don't mean the never completed Comet Empire chapters. This collection would have benefited from an essay by the translator or another knowledgeable person giving some history and background information

about this manga and Leiji Matsumoto's career. At the very least they could have included a paragraph explaining to readers why the Comet Empire storyline is left unfinished, but I feel an essay would have been best.

One misprint I found: My copy has the chapter title pages for chapter 8 and chapter 15 switched.

Watching Starblazers is what got me into anime and manga, and the series is my favorite anime of all time. Although the Comet Empire story is incomplete, as a fan it's nice to have all of Matsumoto's Yamato work under one cover.

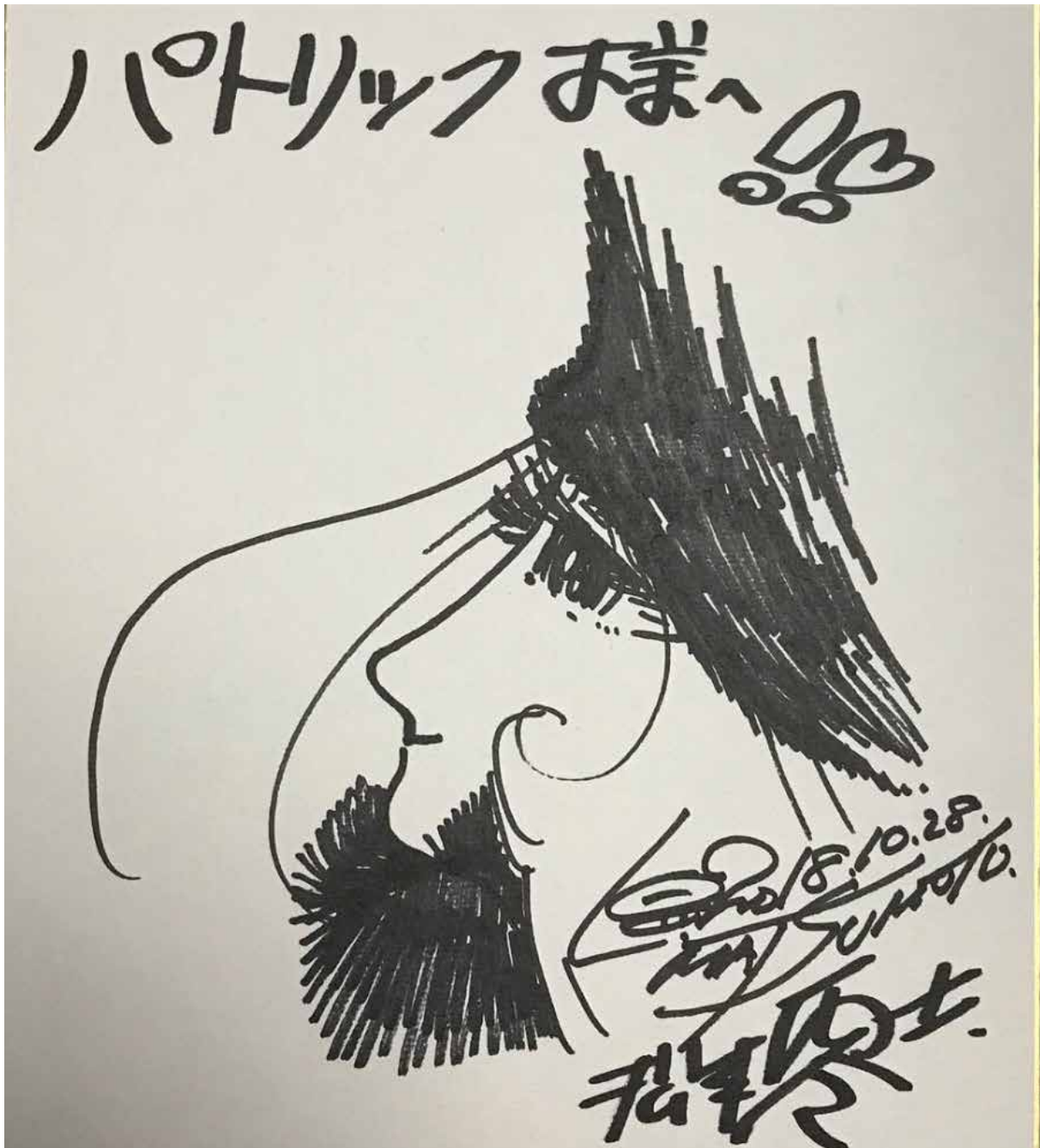
— Jim Reddy

You can find Jim at:

Blog: <https://welearnbywritingblogspot.com>

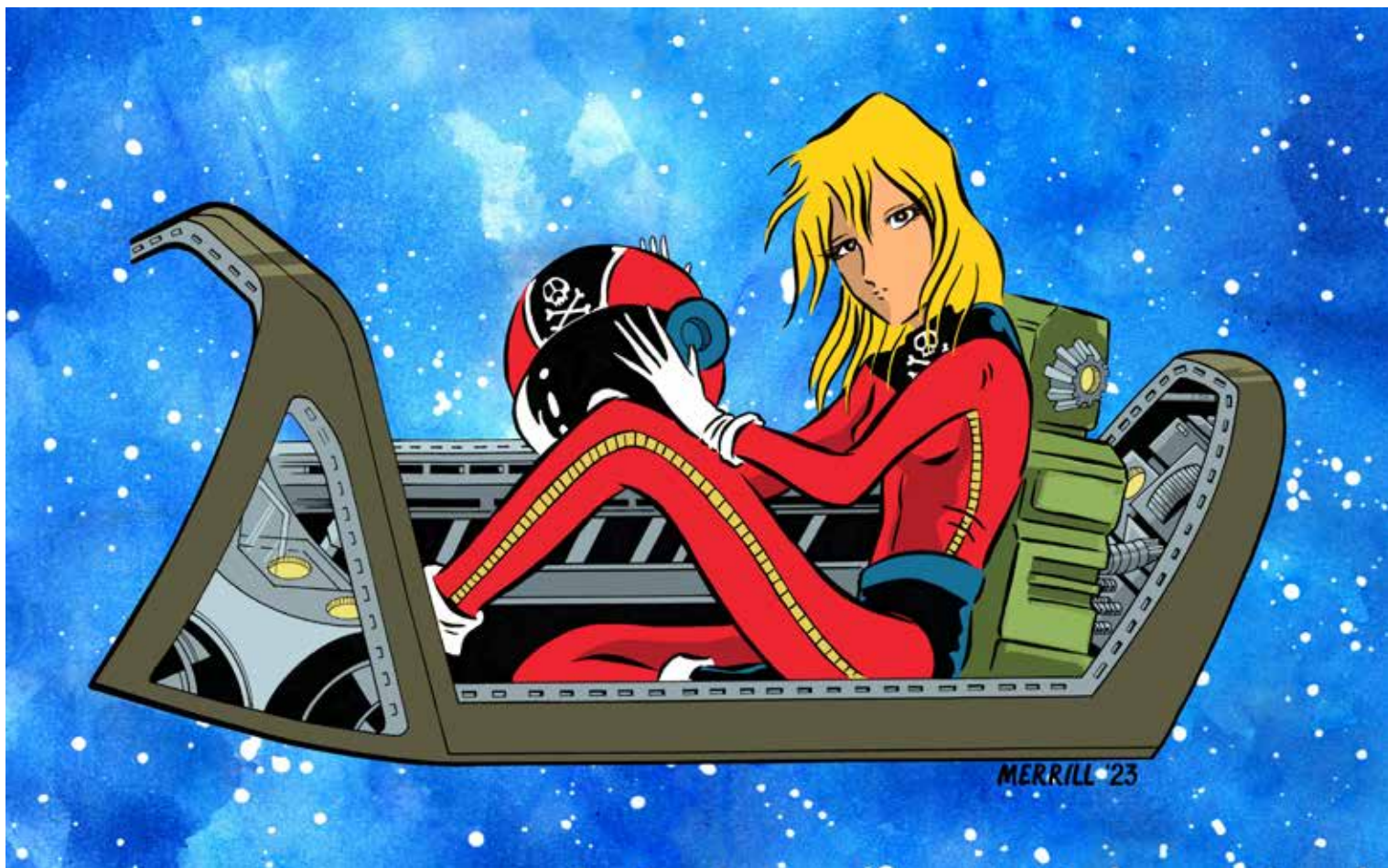
Twitter: @jimreddy

IG: burymeinmanga and burymeinbooks_



Signed sketch by Leiji Matsumoto (It says, Patrick-sama!!) and signed in English and Japanese





Kei Yuki by Dave Merrill

Leiji Matsumoto was already famous in Japan before his work ever made it into my world. He'd spent the 1970s capitalizing on his earlier manga industry successes with a wide variety of comics in all kinds of genres, and as the decade closed his work was everywhere in Japan. Hundreds of episodes of TV animation based on his work aired weekly, inspiring hit records and hit feature films. His illustrations were all over magazines and newspapers and billboards and ad campaigns, and his manga work was seen in an alarming percentage of publications. A mid 1970s European anime boom turned millions of Italian and French viewers into lifelong fans of his characters. But in the United States of America, Leiji Matsumoto couldn't get arrested. In a myopic, self-absorbed nation still afflicted with decades-old xenophobia, a Japanese comics artist would be seen in America

as some sort of aberrant deviation, not one of hundreds of well-paid craftspeople influencing and entertaining a nation. The idea that other countries had their own comics, animation, and entertainment industries was simply not something America cared to think about in the 1970s.

This attitude eventually changed, but it took time, effort and the impact of several different properties to open that frontier. One such turning point happened in 1979 when a show called "Star Blazers" premiered on American television.

In the fall of 1979 I was a cartoon-addicted elementary school student, spending my Saturdays with Scooby-Doo and old Warner Brothers Road Runner shorts on network TV. On weekday

mornings and afternoons the UHF stations gave us Tom & Jerry, the Flintstones, King Kong, the Super Friends, Speed Racer and Battle Of The Planets. Fall meant a new season of television and in the fall of '79 the season's playground chatter at Argyle Elementary was all about this new cartoon that had just started airing on channel 46. This new show was kind of like our favorite film Star Wars, in that it involved outer space battles between zooming fighter-plane starships; but this had something different. Apparently it involved a submarine, or a battleship, some kind of actual ocean-going ship, that for some reason was now in outer space.

I scoffed. Certainly this was going to be terrible. But the next afternoon I found myself over at a friend's house and the TV was on and there it was, Star Blazers.

Star Blazers didn't look, sound, or feel like any other cartoon I'd ever seen. Lush painted backgrounds gave a realistic setting for fleets of outlandish yet carefully thought-out space warships that ranged from tiny fighter planes to vast super-constructions, all designed down to the last rivet. Through these spaces moved our heroes, young astronaut soldiers blazing with big emotional surges of loss, revenge, fear, jealousy, duty, sacrifice, and love, all things American cartoons never expressed, shining out through the emotive doll-eyes of characters that were at once both cartoony and melodramatic. Driving all this home was an orchestral score filling the cosmos with lush instrumentality, wrapping up every episode's cliffhanger ending - another rarity in American cartoons - with a symphonic flourish.

Star Blazers felt modern in a way other shows didn't - clothes, hair, fashion, the logotypes, even the character's thin frames could have stepped out of contemporary magazine illustrations or album covers. It was a sharp contrast to American cartoons, which were either 1940s theatrical shorts or under-budgeted TV created by artists whose sole artistic influence was those selfsame 1940s theatrical shorts. Star Blazers looked like it was drawn by people who were interested in the future, in doing new things, not in repeating the

same Bugs Bunny gags for another four decades.

The Japanese origins of Star Blazers were no secret; right there in the credits it says "produced in Japan under the title Space Cruiser Yamato" with producers and directors and animators listed prominently. The show wasn't unique just in America, four years earlier its Japanese premiere was itself a singular event, what would become the animation series that took the medium from being merely "terebi manga" to its own art form, "anime".

Space Battleship Yamato was the brainchild of producer Yoshinobu Nishizaki, whose Herculean efforts and old-school Hollywood dealmaking conjured the series into existence and shepherded the show through a barely-seen first TV series (don't mess with Heidi), a recut feature film and tremendously successful film and TV sequels. Not to downplay Nishizaki's efforts, but the reason we're here talking about Star Blazers/Space Battleship Yamato is Leiji Matsumoto, whose instantly identifiable aesthetic elevated Nishizaki's space opera out of the rayguns vs monsters graveyard and made it a worldwide hit. Matsumoto's elegant space goddesses, steel-decked hardware, and Pacific War historicity gave Yamato an instant visual hook and an appeal that kept audiences coming back for more.

Comparisons have been made to the partnership of people like Lennon & McCartney of the Beatles or the comedy of Dean Martin and Jerry Lewis, but to me the Matsumoto/Nishizaki collaboration feels more like the Marvel comics of Jack Kirby and Stan Lee, in that Jack Kirby came to Marvel with a track record of popular success while Lee had spent a so-far forgettable career herding a line of imitations and also-rans. Lee's promotional talents were perfectly suited to bring Kirby's comics to broader acclaim, and similarly, Nishizaki was able to put Matsumoto on an international stage that widened his audience in ways the manga industry could not. Of course, this comparison only works until we consider the hundreds of others that also brought their creativity to the table and brought Yamato to life.

A success in Japan, Space Battleship Yamato was midway through its third set of TV and feature films when its American version Star Blazers appeared on our television sets. Star Blazers had the good fortune to appear in the wake of Star Wars, which ignited a hunger for science-fiction adventure, but Star Blazers had the demographic bad luck to aim itself directly at my generation, Generation X, a numerically minor cohort sandwiched between the Boomer and Millennial monoliths. Sure, the show was licenced by Claster Television, which was a division of Hasbro used to package commercials for Hasbro toys - note the Romper Room and Hungry Hungry Hippos ads during original Star Blazers broadcasts - but soon Hasbro would find itself with a revitalized GI Joe and something called "Transformers" that, along with the truly outrageous Jem, would occupy all of Hasbro's TV attention. There were no Star Blazers toys in the stores for us to buy, there wasn't any Star Blazers merchandise at all. 1979 turned into 1980 turned into 1981 and in spite of favorable media coverage in magazines like Starlog, Star Blazers remained an unfulfilled promise.

The mid 1980s brought American viewers a new Japanese animation property to again divert the attention and the merchandising dollars of every kid-focused marketing executive. Robotech had toy company sponsors and was syndicated by a company determined to get Robotech in front of every pair of kid eyeballs in North America. Robotech's success brought new interest in Japanese animation as a whole in America, and also brought new members to every local anime club who sometimes were surprised to find out that anime fandom already existed and that a show called Star Blazers had already been a thing for a few years.

Star Blazers fandom had been around since almost the beginning of the show; in Japan the series would inspire an entire generation of what we'd now call "otaku," but in America the fandom was smaller, nerdier, Trekkier. Yet in both nations, fandoms were determined to tease out more information about the space battleship and its crew. The Japanese fans had an official fan club

with contacts in Nishizaki's office; Yamato's creative team would use the fan networks to promote interest in the show and workshop new ideas. In America the Star Blazers copyright bounced from owner to owner, a neglected latchkey-kid property owned by people who wished its fans would shut up and leave them alone. An attempt to syndicate 25 more episodes of Star Blazers in 1985 flopped. Stations that already aired Star Blazers didn't want to buy a show they already owned two thirds of, and markets that hadn't already aired the show were few and far between. Past the 1980s the series faded from broadcast TV.

The show's American home video release felt like a vanity press, releasing poor-quality VHS sets that were overpriced and under-distributed. A Comico comic book license produced regrettable direct-market imitation comics. In the 1990s, an eventual DVD release was wrenched into watchability by the efforts of a few fans-turned-pros, the same crew that basically talked Star Blazers's owners into allowing them to produce a more faithful, more informative Star Blazers comic book. For several years these fans built & maintained an official Star Blazers website, until the home office in Japan shut it down and replaced it with basically nothing.

This is in stark contrast to other legacy anime properties and how they're handled in America. Speed Racer is owned by a licensing corporation whose efforts gave us a well-reviewed feature film and a Blu-ray set in the shape of Speed Racer's head. Tatsunoko's Battle of The Planets / Gatchaman has been released on home video five or six times by three different media companies in at least four formats. Harmony Gold continues to release Robotech toys and Robotech comics and Robotech home video and ill-advised Robotech original animation productions. But there's nobody on the ground in North America working to make this kind of thing happen for Star Blazers; Funimation's release of 2199 and 2202 were steps in the right direction but momentum has stalled; there's no talk of releasing any of the subsequent sequels. Today Star Blazers exists in the West as an out of print property, available only on used DVD

or Blu-Ray discs, or in episodes acquired through fandom contacts. But that's OK, Star Blazers fans have been here before.

Just as the cancellation of Star Trek led to a coalition of groups determined to keep the show alive, the sheer unavailability of Star Blazers inspired our generation of anime nerds and encouraged us to fill in the gaps with fan stories, fan artwork, fanzines, translations, research, fan subtitles, websites, and a devotion that few other series can match. And this brings me back to my point, which is that our generation wasn't going to be inspired by any sort of Yoshinobu Nishizaki ship-in-space thing that Leiji Matsumoto didn't have his hands on. And yes, Nishizaki tried a few times. He couldn't make it work.

Our Star Blazers fan cohort came along at a point where America was weirdly flush with Leiji Matsumoto projects - the very early 1980s meant you could catch the Galaxy Express film in theaters or on HBO, you could see Star Blazers and other Matsumoto properties like Danguard Ace and Starzinger/Space Keteers on UHF television, and if you had a video rental store around you might be able to rent a weird dub of the first Captain Harlock series that would make you question your own taste. Japanese animation in the 1980s was Matsumoto's world, and fandom reflected that fact. Fandom meant you were shown Galaxy Express fan art and articles about Captain Harlock and Danguard Ace, fandom meant finding out what a Queen Millennia was and how exactly a train could travel in space. It meant finding somebody with VHS copies of episodes of Endless Orbit SSX and in turn being that somebody with VHS copies of Endless Orbit SSX. It led to tracking down an unidentified Star Blazers voice cast and turning those voices into people we'd locate and meet and call friends. It meant engaging with Star Blazers not as a singular, one-and-done thing, but as part of a cultural tide, a boom of lyrical, anachronistic science fiction animation that was already exploding into new and different forms in Japan and whose echoes would hit America in a few years. That extra effort to find a show that even its distributors didn't seem to care about built a culture

of trading and communication that other fandoms might not have needed, and when we started to build our own live events and conventions, that culture was put to work promoting shows, programming guests and screenings, giving us a built in network to build on.

Today Japanese animation conventions are some of the largest fan gatherings in North America. Teens and adults sport Dragonball shirts they bought in the mall where they also picked up the latest volume of Spy x Family before heading home to catch a simulcast of the newest episode of Demon Slayer. It's a part of Western-world popular culture in ways none of the creators of Star Blazers could imagine, too big of a phenomenon to have any one starting point, any simple identifiable creative spark. There might be a handful of creators whose work is so unique and so powerful to be one of the engines behind the global rise of anime. Osamu Tezuka, sure. Hayao Miyazaki, fine. But Leiji Matsumoto? Definitely. And for us that all started at one singular point, one afternoon in September of 1979, with one episode of Star Blazers.

-Dave Merrill (999 words)



Harlock by Yushi



Maetel by Ken Sasuga

This time I was given the opportunity to draw Maetel, a pioneer in the field of older heroines! This is the first time for me to draw a character from Leiji Matsumoto's works, and while it was difficult, I had a lot of fun drawing her. I felt that I would like to draw more characters from the Matsumoto world.

Ken can be found on ex-Twitter: [@kensasuga_02](https://twitter.com/kensasuga_02)
and IG: [@kensasuga](https://www.instagram.com/kensasuga)



Artist name: Katsumi Masaki
Twitter or IG: @masakikatsumi0

Message:
I'm happy to be able to draw a picture of Queen Emeraldas!



Artist name: Tsukineko
Twitter: @tsukineko_aco
IG: @pietra.di.grigia
pixiv: <https://www.pixiv.net/users/51534589>

Message:
For my graduation project, I'm representing mangaka as cute characters expressing what I know of their interests and personalities.

Veronica (from Archie) modeling Lafreshia, Queen of the Mazone from Space Pirate Captain Harlock as drawn by patokon



The following is a reprint from "Fandomain F" vol. 1 #8 (2018), a zine I did for FAPA when my membership was still active. This was a few years ago so of course I before Master Leiji passed away. This article tells about the time I got to meet the man himself. You can see the meeting on my GAIJINGUY youtube channel if you're so inclined.

ALTER COURSE

by Patrick Ijima-Washburn

Hello, my fellow FAPs. The craziest thing happened to me recently. I not only met, but had the chance to talk to one of the comic artists I deeply respect – Leiji Matsumoto. I was just talking about him last zine ish and a few months later I was talking to the man himself about the exact same comic that I wrote about! Crazy, right?

So let me walk you through how I found myself shaking hands with the man who created animated classics Space Cruiser Yamato, Queen Millennium, and Space Pirate Captain Harlock. After I moved to Kumamoto, I became involved with the Kumamoto Manga Museum project and it's leader Hiroshi Hashimoto, one of the premier collectors and scholars of Japanese comics. Mr. Hashimoto introduced me to the world of kashihon (rental) manga and told me that Kumamoto is actually where many of the big names in manga scholarship are from. He asked me to give a lecture at Kumamoto University about comics and thus began my first steps towards becoming a bona fide comics scholar. That was just after the Kumamoto earthquake.

The following year, the Kumamoto Manga Museum Project was able to announce the opening of the Koshi Manga Museum. I gave two successful lectures at the new museum where I was able to balance academic discovery with an entertaining talk. The Museum asked me to become a regular (paid!) lecturer starting from this year. I picked the topics with the help of the museum's Mr. Suzuki. One of the topics I chose was "Leiji Matsumoto – Evolution of a Line" in which I discussed how his art style evolved throughout his long career.

I had planned to do this lecture earlier in the year, but traditionally in Japan, summer is the best time for 'scary' content as giving people 'chills' helps them forget the heat, and thus I first did a lecture on recent Eisner-award winner Rumiko Takahashi and the monsters that populate her works. What happened was that I ended up giving my Leiji lecture almost exactly one month before a Leiji Matsumoto exhibit celebrating his 80th birthday would be coming to Kumamoto. One of the big sponsors of the event was local channel TKU (Televi-

sion Kumamoto) and they came to the Museum to do a story to lead up to the exhibition. They interviewed Mr. Hashimoto and did a feature on the museum itself. They interviewed me as well, but told me it would be for a story shown closer to the opening of the exhibit. As a result, I was only in the story for about 10 seconds. The director of the piece said he might want to do a follow up and I, attention-hound that I am, agreed.

Some weeks later, said director called me up and arranged for a visit to my house. They were polite and didn't try to force the story by feeding me answers or setting up false situations. This is the opposite of my experience with Tokyo TV crews who decide the story beforehand and expect you to fit their script. In the interview I talked about Islander Rei which I mentioned last time and I specifically talked about the scene where the young manga artist shows the callous that has formed on his middle right finger after countless hours of drawing. They said that Matsumoto himself would be coming to the show to do a talk and signings and asked me at the end of the interview if I had any questions to ask the man directly. I had a million, but I narrowed it down to several thousand. I was also asked to record a message for him and I basically said thank you for all the passion he's put in to his pages. They told me they'd let me know when the show would air. Cool, I thought, and promptly forgot about it as I had an upcoming business trip and a lecture on cowboys versus ninjas to prepare.

One week before the exhibition opening, I received another call from Mr. Ikeshima, the director from TKU. It went something like this:

Ikeshima: We'd like to take some footage with you at the exhibition on Sunday. Can you come?

Me: I think so. Yeah, sure.

Ikeshima: By the way. Leiji Matsumoto will be giving a talk that day and signing things. We would like to tape you listening to his talk.

Me: Sounds great!

On Saturday I gave my "Cowboys vs Ninjas" talk and thought about what to bring the next day just in case I could get some things signed. On the day, I brought my sketchbook, my pens, and few first editions I was especially fond of. I met Ikeshima and his crew at noon and we walked through the exhibit which included actual comic pages which is what I most wanted to see. There were also animation cels, original printings of works from his teen years, tons of paintings of his most famous characters, and a huge replica of the Yamato. Overall, it was a very satisfying show which I will definitely go to again when Jim Reddy (contributor to this very zine) visits.

After the walkthrough, we went into another room to wait for the man himself to give a talk. He came in to a round of applause and I wasn't surprised at how small he was, but rather by how much energy he exuded. The talk itself was similar to those I'd seen on YouTube. He talked about the origin of his character Maetel and how he thought emeralds were red when he named his pirate queen Emeraldas. I took tons of notes as there were also some tidbits which I hadn't heard before. I may share those in a future piece. He then began to live draw Maetel as he did in the video I saw of his Paris visit. I drew along and ended up with my best version of Maetel yet.

Matsumoto finished the drawing made a few more remarks and left to take a break before the signings would begin. Ikeshima frantically motioned to me and we rushed out of the room. What in the heck was happening?! I followed him and his crew into the hidden depths of the museum. I was taken to a waiting room where the legend himself was seated.

I'm not easily star struck. I've shaken hands with Muhammad Ali and was once part of a curry eating club that included some of Japan's top celebs. There was the time I saw Sonny Chiba and the aura that he exuded was so powerful that I just couldn't go up to the man and shake his hand. Actually, I couldn't even breathe. With Leiji Matsumoto, the creator of my favorite manga, Galaxy Express 999, it threatened to end up a similar situation. I had five minutes with Mr. Matsumoto, though, and there was no way I was going to waste it struck dumb with my jaw on the floor.

After asking me where I'm from, he started telling stories that it seemed he'd told tons of times before. He talked about being a kid in Kyushu and bragged about his ability to pick out the perfect climbing trees. I listened with a huge smile on my face that refused to be dialed down. I finally had a chance to ask a question. "Do you still want to go to space?"

"I keep telling them to send me up there. They don't even have to bring me back. Before I die, I just want



Here's a screenshot of the moment of truth – me and Matsumoto comparing drawing callouses.

to see the world from space with my own two eyes.”

I mentioned that the first local-made sake I've ever had was Bishonen, the same brand that he had his alcoholic doctor drinking in the Yamato animated show. He told me then that he didn't actually know that the brand existed until he saw a billboard when travelling in Kyushu – it's a Kumamoto brand that was originally made only a few kilometers from where I'm writing this. He wrote a letter to the sake company apologizing for accidentally using their brand on the show and the company sent him a whole case of the stuff to show that there were no hard feelings. He told me that the whole animation crew made several of the episode while drinking Bishonen. This was info I'd never heard before. Very cool stuff.

I told him about the callous scene from Islander Rei and we ended up comparing callouses. His was twice the size of mine and much rougher and harder. I was, of course, happily humbled. This is a moment I will always remember. It reminds me that output is everything. It's great to plan and dream, but if you don't create, then those dreams die with you.

As the museum staff were rushing me out of the room (they had to bring him back to do the signings), I asked him if he still had his immense collection of comics. He assured me that he did. He is also known as a manga historian and his Encyclopedia of Manga is an amazing resource – one that I used myself for my history of superheroes in Japanese manga. I told him that I hoped that he would use his collection of kashihon manga to make a companion to his Encyclopedia that chronicled the cheap post-war rental comics where many manga legends got their starts.

When I was watching him sign my program (the only item allowed for signing) I couldn't come up with anything else to say. Just 'thank you.' I still had a million things to say, but those two words seemed to sum it all up. There you have it. The story of how I met a manga legend. Thanks to TKU for the opportunity and for the excellent piece they did on the whole shebang.



The callous scene from *Mirage Ferry Islander Rei*

OUTROID



Nurem the Mazone (the one that go BOOM!) by patokon because he really has the Mazone on the brain.

Thanks to everyone who contributed to this special ish! I'm sorry it took so long!

The master will be missed. Thanks for all the great stories and characters.

RIP Akira "Leiji" Matsumoto
-PIW (patokon.com@gmail.com)