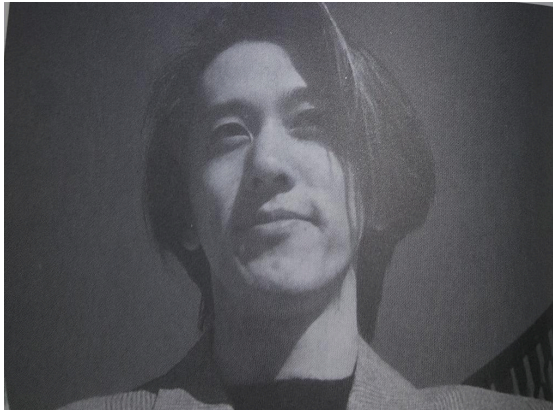

Ikuhara Kunihiko x Anno Hideaki

Char's Counterattack Fan Club Book

Japanese transcript:

<https://docs.google.com/document/d/1yGEiH1fGctpMUOF1raZH4pixkMLO1ov-RA1VnabCXMc/edit?usp=sharing>



Background:

1988 - CCA released, Anno worked as mech designer on it

1991 - Nadia (Anno)

1992 - Porco Rosso first Miyazaki film since Kiki (1989)

1992-1993 - Ikuhara becomes series director of Sailor Moon R

1993 - Victory Gundam (Tomino)

1993 12/4 - this interview

1995 - Evangelion (Anno)

1997 - Utena (Ikuhara)

Disclaimers:

- I go back and forth between Tomino-san, Mr. Tomino and just Tomino, Ikuni and Anno refers to everyone mentioned as -san throughout.
- Words in [] are what I assume the topic at hand is because in Japanese you can carry entire conversations without mentioning the subject of the sentence lol

Hypocrisy and Self-Righteousness

Ikuni: I don't have any interest in Gundam's story or mechs, much less in the investigation of classical SF tropes. The only thing I'm interested in are humans.

Anno: Human drama?

Ikuni: The positioning of characters, the way they are portrayed I guess. I was particularly interested in their positions... At first, I didn't understand anything. I actually watched the film in theaters twice. Aren't I amazing? Everyone gets surprised when I say that. "Why did you watch THAT two times" (laughs). In the end, I think I liked Tomino-san. I liked the Tomino that was vividly blowing everyone away. And the fact that it was Tomino's first original piqued my curiosity.

At the time, I watched it once, didn't understand anything, so I went one more time...I went with a different friend each time but I remember both times the friend I was with would get very pissed off (laughs).

Anno: They were pissed because the movie didn't make any sense?

Ikuni: Yup. Both of them were animators. Animators are probably constantly thinking about how much return, aka. happiness, they receive in exchange for their abilities. They themselves didn't work on Gundam but they were angry, "I can't laugh when I think about the suffering of the animators who were forced to make this!"

But once you experience directing, you begin to understand Tomino's feelings.

Basically the sponsors, be it Sunrise or Bandai or Kadokawa, well, the fools, are yelling at you to make work from their safe zone, the title of the sponsor.

So the Char Aznable known as Tomino Yoshiyuki says, "Fine, I will make you something.... But there's a catch. I'm

going to make something no one wished for and fling it into your so called safe zone” and that’s how CCA came to be.

And so, to Tomino Yoshiyuki=Char Aznable, it didn’t matter whether he used underhanded methods, tricked the sponsors and made a completely self-masturbatory film as long as he could show the world his self-righteous justice; that’s the kind of self-righteous film he is trying to make.

To go against that, another Tomino known as Amuro Ray shows up. This Tomino Yoshiyuki says, “Even if this production has foolish sponsors who are paying money to have it be made, that’s how the animators and other staff members are making a living so you’ve got to work hard and make something that will make everyone happy.” He spouts that kind of hypocrisy.

The hypocritical justice and the self-righteous justice fights in outer space over an asteroid - the asteroid being the film *Char’s Counterattack* itself - is what I’ve begun to realize this film is about. So I didn’t quite know how to feel after finishing the film. In the end, the asteroid didn’t fall.

Anno: Tomino still believed in the future?

Ikuni: That’s probably true. I’m going to say something stupid and dramatic again but. Once you equate Char to Tomino, you start thinking maybe he didn’t want to drop the asteroid in the end.

In other words, he says he’s going to make something to get back at the fools but when he thinks about all the staff involved in the project, he can’t actually pull it off so he wanted someone to stop him, which is where Amuro of justice comes in.

To make a surface level comparison of this battle between hypocrisy and self-righteousness, - I experience this personally, and perhaps you do too, Mr. Anno - when you are trying to produce something, there are times when you have to lash out at people and hurt them. During those times, the naive people who step up and say, “You can’t do something like that, we all have to work together” really piss me off. I want to yell “If it can be done, you take a shot at it” but basically Amuro Ray is one of those naive people.

However, when you look at it objectively, when hypocrisy and self-righteousness face off, there is a part of you that wants the hypocrite to win. Self-righteous people don’t have much of a future but the hypocrite....if they stand by their hypocrisy, then it will become a perfect justice. Therefore, when the hypocrite says such things, self-righteous people like me, and Mr.Anno and Mr.Tomino, want to tell them, “then follow through with your words and make it justice.”

That’s why in the end, Char gives Amuro -I forget the name but- some chip like thing.

Anno: The Psychoframe

Ikuni: Psychoframe. And by giving it to Amuro, Char’s plans end up getting foiled but I start thinking maybe Char wanted to be stopped. He wanted someone to stop him from dropping the asteroid, in other words, destroying the [anime] industry.

Anno: It’s probably an atonement. To dig deeper, by making a film like that, he probably wanted to save himself (laughs) double the self-righteousness. Also, no matter how many realities you cram into a film, at the end of the day, the audience is paying money to see a dream. In the end, you have to show them that nice dream.

Ikuni: And that is Mr. Tomino’s kindness.

Anno: Nah, I think he might be a salesman (laughs). It’s his job. Despairing people want to see hope and people full of hope want to see despair. Audiences tend to wish for what they don’t have.

Nanai Miguel and Lalah Sune

Ikuni: In *Char’s Counterattack*, there are many interesting character positions, Gyunei, Quess, Hathaway, and-- I don’t think anyone gives Nanai much thought-- but for me, Nanai is on my mind (laughs).

Anno: Nanai huh.

Ikuni: I’m interested in Nanai. How do I explain this? At the end, Char says “Something something my mother,”

right? When I thought about it, Nanai was constantly hugging Char into her chest and was acting exactly like a mother. So when you consider “then why did Char throw her away in the end?” you realize that Char knows that Nanai is lying to him. Essentially, he knows that Nanai can’t possibly become a mother. At the very end, when Nanai cuts in while Char is fighting Amuro, Char says, “Don’t come between men,” and Nanai replies with something a real mother would never say, “Are you going to abandon us?”

For example, Lalah would never say something like that. Char knew from the beginning that Nanai was that kind of woman. He knows, but he can’t live without her. It’s a bold way of thinking. Even though he knows it’s fake, he still hangs on to it. I kind of understand his feelings as a fellow man.

Anno: The weak part?

Ikuni: The weakness.

Anno: Yeah since Lalah is dead

Ikuni: I think he sees Lalah in a positive light partially because she died. For example, girls tend to use fine-sounding phrases like “I love you regardless of your status, position or money” but it’s hard not to think “that’s all lies and you actually care that I have my current position and status, don’t you?”

Anno: Well yea, it’s better to have than to be without

Ikuni: That’s what I’m saying. Just, the reason why Char is drawn to Lalah is because she is dead. What her death signifies is, for example, if one day Char says, “I’m tired of being commander, I’m going to go to a warm tropical island and live leisurely,” Lalah would come along. And of course, Nanai would too.

However, the biggest difference between the two of them is that Nanai would dutifully serve him as a mother and as a woman with the burning hope that he will one day return to his former glory as commander. Except that on the day that Char insists that he is exhausted and will remain living leisurely on this island, Nanai will flip and say, “the old you would’ve never said something like that” and leave him.

In Char’s imagination, Lalah would say, “Such a life is also one’s happiness so let’s live together leisurely.” This is the delusion he holds towards her.

Anno: Lalah’s biggest problem is that she said the same thing to Amuro. So we want her to deny one or the other.

Ikuni: That’s true. I just can’t help but see Gundam as a metaphor for the industry LOL. Of course, I don’t know what Tomino’s true intentions were. If you think of it as an industry metaphor, the field of vision becomes narrow but I’m part of the industry so I can’t help it. In a broader scope, it may be a miniature drama of society. The human relationships making up society might actually be just like that.

In CCA, Char talks about all these difficult, complex things, even politics come up, but I think to myself, “none of that actually matters right, Char Aznable? All you actually want to do is throw a rock at people who piss you off.” (laughs). “In actuality, there are no political ideals backing your plans.” and that’s what’s nice about CCA.

Anno: Recently, I’m angry about things within the industry all the time. And I learned that when people like me get pissed, we drop an asteroid like Char. In that way, I realized that I’m very pure towards anime (laughs).

Views on Romance and Women

Ikuni: *Char’s Counterattack* is similar to a romance movie. You don’t see it at first, of course. Only Gundams show up, it’s all mechas. They’re only doing weird things and talking about politics, and there’s not a hint of sexiness coming from the screen. But if you look closely, you’ll find something very similar to romantic movies and it feels good.

For example, Tomino Yoshiyuki is the series director of a little something called *Sailor Moon* and I, Gyunei Guss, exists as one (1) episode director.

So, Tomino Yoshiyuki is Char Aznable, the series director of *Sailor Moon*. And there is Quess, the character designer and animation director. Char Aznable thinks Quess and Gyunei are both impertinent. They are annoying but they can

be used as “hands” in his work. Essentially Quess is very talented, she is the worst as a person, but an extremely competent animator. Gyunei doesn’t have any real talent but he was “cyber enhanced” by learning the ropes as an assistant episode director and has begun to think “maybe I’m actually talented?”

Gyunei lets things get to his head and begins plotting a plan to drag Char Aznable=Tomino Yoshiyuki down from his position as series director. He is very attracted to the talented Quess. The number one requirement to overthrowing Char Aznable is to have Quess on his side. What he needs to do to achieve that is to prove to Quess that he is indeed a talented director. And so I begin to destroy the surrounding mobile suits.

However, Char Aznable, or series director Tomino, has noticed this movement long ago. But, Ikuhara crushing the other mobile suits to overtake Tomino is actually useful to Tomino. So he has a neat plan to use both Gyunei and Quess to his own ends.

The dumb Gyunei Ikuhara doesn’t realize this and just when he’s thinking, “I’m about to reach Tomino Char..!” a missile comes flying from the side and turns him into dust (laughs).

What a perfect diorama of the industry.

Anno: There is an obsession with young people popping up in the industry.

Ikuni: I sense that with Mr. Miyazaki too. With both Miyazaki and Tomino, when it comes to talented animators, they both highly appreciate their skills as “hands” regardless of their personality as a human. However, towards young directors they are very harsh and will talk shit about them. I think that’s their fear towards young talent speaking.

Anno: I bet it’s terrifying. What’s most threatening to a dictatorship is a person with talent. What they want the most is a docile person.

Ikuni: Yes yes yes. Animators, putting personality aside, will praise “hands.” Even Tomino and Miyazaki.

Dialogue and Drama

Ikuni: The dialogue is always good. I like how the dialogue is independent of the plot.

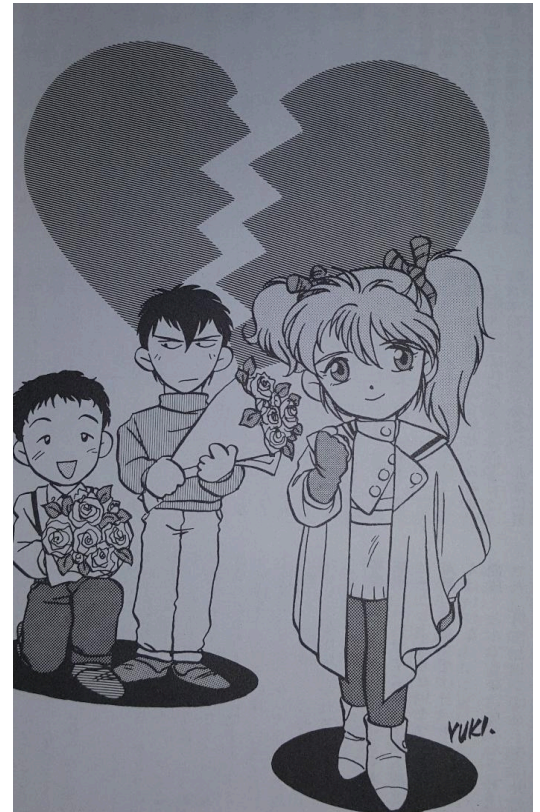
There’s a scene where Amuro is placing bombs in Axis or something and suddenly Char’s MS approaches and says, “I won’t let you!” Amuro, while dodging Char’s beam saber, mumbles “What a miserable guy” to which Char responds “Me?” There’s something very pleasant about this exchange of dialogue.

At the end of the exchange, Char says “Power down huh” when he runs out of bullets. I remember laughing out loud with my friend when we heard that line. So Mr. Tomino powers down like this after intense arguments...I felt like I got a glimpse of Mr. Tomino in everyday life. It was funny imagining Mr. Tomino getting exhausted after endless, frustrating retakes and powering down.

Anno: Because it’s hard to maintain high energy. The moment you lose focus, it’s gone in a flash.

Ikuni: Also, around when Char and Amuro are arguing inside Axis, there’s a line, “How can someone who is letting their talents be exploited by the fools speak such lines!” This line hits differently when I realized Tomino directed it toward himself.

Anno: Generally when you are trying to convey complicated ideas to other people, the most efficient way is “Q&A”



dialogue, basically back-and-forth exchanges like this one. You split yourself into A and B and debate between those two. In order to communicate his beliefs, Tomino created argument scenes like this one.

Ikuni: If you're just watching for the plot, when Char says, "I won't let you!" and gets off his mobile suit, you think "the Gundam is unmanned right now, he should just destroy it" but that's not what happens.

Anno: Yeah if he had just shot at it right then, the story would've ended there.

Ikuni: It's clear that things don't just happen for plot's sake. That's what makes [CCA] feel so good to watch.

On the other hand, in something like *0083 (Stardust Memory)*, drama happens for drama's sake. In *0083*, they would've undoubtedly made the shot and the story would've ended there. That's boring as hell, is what I would've thought if I saw that.

Anno: The straightforwardness of [0083] is boring. The characters and drama were both too bland.

Ikuni: Especially if you're creating an animation that deals with mobile suits like in Gundam, it starts becoming Hollywood-esque? The further you go down that path, you just end up with something that can't win against a live action. That's why I want to avoid making work that's too drama driven. I feel like everyone's answer to "it's not anime if it's not entertaining" ends up being "then let's make something Hollywood-esque."

If you chase after only "the drama and intensity of an action film," you will never be able to win against a Hollywood film. So I think that's a pointless method.

Anno: However, the issue is that the majority of audiences have already been poisoned by Hollywood films. It's boring but the more you aim for good reception, the less freedom you have.

Death and Rebirth

Anno: If you were wondering why I, as someone with a relatively high position within the anime industry, is putting time and labor into making a commoner's doujinshi is because at the end of the day I am "an anime fan." I just really love anime.

Oguro: How splendid! I don't know any other anime fan as respectable as you.

Ikuni: I too, don't dislike animation. Of course, I make them because I love them but recently it's become painful to watch them.

Anno: Of course. That's why I am focusing on *Char's Counterattack*.

Ikuni: Even with CCA...at this point animation... is this because I'm an anime otaku..

Anno: This overlaps a bit with Mr.Yamaga's opinion (another person he interviewed within the fan book), but the reason why I turned the spotlight onto CCA is because this (the doujin) is actually a funeral for animation.

Ikuni: Funeral? You're saying we should say farewell once?

Anno: No one was holding a funeral for anime so this doujinshi is me declaring "I will hold the funeral!"

Since [CCA], no one has managed to reset. No one has come back to life. Even *V Gundam* isn't a rebirth. Everyone ended at [CCA] and is slowly floating around as ash. Above dead bodies, flying as ashes. No one realizes this, or they do and choose to close their eyes to this fact...

Ikuni: The keyword there is anime. Anime as anime is currently trending, for example *Sailor Moon* that I'm working on right now. But anime is also dead. Therefore, "ashes" is an interesting choice of words. Even though we hear stories about 1000 people gathering in Osaka or 600 people in Shibuya, animation is still dead.

Anno: To use that keyword: "Anime has been dead" It's already an old phrase tho (laughs). All that's left is for someone to gather the ashes and sprinkle it over a dead tree.

Ikuni: But yeah, there was no choice but to die once. That's why we have to start again from scratch. Take me for example, I'm making a large mistake by getting happy over something as superficial as 1000 people gathering in Osaka or 600 people in Shibuya (for a Sailor Moon event) or the fact that a lot of children attended etc. Because I've

seen the peak of the anime boom - Gundam boom if you will - I get happy to see these sights. But the truth is that none of that actually exists and it's all just ashes.

Anno: Exactly, it's all an illusion

Ikuni: That's why if we're gonna do it, we have to start from one.

Anno: Not one, from zero. Rebirth from death.

Ikuni: So Mr. Tomino died once after CCA?

Anno: Well Kurosawa Akira also died once before *Dodes'ka-den*(1970)

Ikuni: But I can't shake the feeling that he couldn't manage to actually die. What's difficult about being human is that-- in CCA, it looks as though Char Aznable died once. It appears that way because he wanted to be killed so badly but humans have to keep living, even Mr. Tomino has to keep living to 60, 70. That's the cruel reality. In order to keep living, one cannot continue to do the same things over and over. So we have to continue evolving. Mr. Miyazaki often grumbles, the days of *The Castle of Cagliostro* were good, or the days of *Future Boy Conan* were good but the reality is that he still has to make *Porco Rosso*. The fate of the creator is that one cannot survive without evolving. Mr. Tomino understands this.

"They tell me I can't evolve so I died once through CCA" is what I thought Tomino's intentions were. I can't say this too loudly but watching V Gundam that's currently airing, I feel like he couldn't actually die in the end.

Anno: Well people can't change that easily.

Ikuni: He probably thinks he's starting on a fresh page.

Anno: Probably. But things start to ooze out.

Ikuni: As I thought, he didn't die. Is Victory Gundam enjoyable? I have a hard time figuring that out. Maybe the only ones having fun are us. I wonder if actual children are enjoying it.

Anno: With heavy stories like that, children can't keep up and they end up abandoning it.

Ikuni: If that is the case, then Mr. Tomino isn't starting from one. He couldn't toss it away. When I saw the setting of that show, I thought, oh Tomino is trying to start over from the beginning, he even invited Hideki Sonoda as a writer. Despite that, it's not a reset, he couldn't toss everything away.

Anno: He probably couldn't. Mr. Tomino can't throw Lalah away, you know. It's easy to say I'll throw everything away but it's hard to put into action. Especially since men are creatures of lingering affection. It's extremely difficult to throw away things you saw as a child. Even if you're told you have to. You have to throw away everything attached to your body and become stark naked in order to move forward.

Yasuhiko Yoshikazu, Tomonori Kogawa, and Kitazume Hiroyuki

Ikuni: By the way Mr. Anno, you watch a lot of videos don't you? Maybe not?

Anno: Nah, not really. I watch a lot of trivial things though.

Ikuni: *Triple Fighter*.

Anno: LOL I didn't end up buying that. But the other day I bought *Gowappa 5 Godam*. I was skimming through the laser disc when it suddenly caught my eye so I stopped it. Checked--Staging by Mr. Tomino. It's almost like a 'scent'? The atmosphere within the screen was the same as *Gundam*.

Ikuni: Back during the original *Gundam* TV series, like episode 2, Mr. Tomino was even concerned over the art.

Anno: I think that's because Mr. Yasuhiko was there.

Ikuni: That's part of it but, how do I explain. It felt like he was trying to depict depth within the screen aside from just the plot. Tomino nowadays seems like he's not concerned with that anymore and switched over to just focusing on art for the sake of the plot. I don't know when the switch happened but.

Anno: Probably around Zeta? He probably learned what a Tomino without Yasuhiko looks like during Zeta.

I gotta say the art during the original Gundam was so good, Mr. Yasuhiko's. Well, that series would've been good even if the art was shit but still.

That aspect [the art component?] was probably easier on Tomino back then. He could just leave it up to [Yasuhiko]. At the very least, better art than whatever he was imagining would turn up.

Ikuni: I believe Mr. Yasuhiko and Mr. Tomino are absolutely incompatible. The reason is this: Mr. Yasuhiko's works are always the peak embodiment of the Oedipus complex. The main character always ends up with the childhood friend who stayed beside him, as you can see in *Arion* and *Venus Wars*. If you think about it, it's a very gross story.

Therefore, Mr. Yasuhiko probably had a hard time comprehending why Frau Bow and Amuro don't end up together in Gundam. However, in Tomino's way of thought, there always comes a time of separation between childhood friends; it's the way of the man to toss them aside once you're done utilizing them. Yasuhiko can't understand this, he thinks "but don't you feel bad for the girl?" That's the difference between the two of them.

-TL Note-

Okay so here is the problematic Sayla quote. I'm going to try to translate it as literally as I can but from the way Ikuni is talking I think he either didn't watch Zeta or has vague memories of it

Ikuni: That's why in Zeta Gundam, I don't know if there were any depictions of this but, Amuro is a bit attracted to Sayla Mass, a mature woman who is beyond saving.

Yasuhiko probably couldn't understand those feelings at all. As a man, it's clear as day why you'd be attracted to a woman who is like human trash (laughs).

Anno: Ms. Sayla is great. (TL note: observe anno coming in to defend sayla)

Ikuni: She is pretty great. She's hopeless as a person.

Anno: A terrible woman, but I still like Sayla (TL note: LOL Anno gets overpowered by Ikuni, I think he's just as confused as the rest of us)

Ikuni: She is a ridiculous woman yet, men are drawn to her. It's not fun at all to have Frau Bow by your side.

Anno: -changes topic- I think the appeal of the first Gundam was Yasuhiko-san's art that seemed to completely deny Tomino's worldview.

Ikuni: In the beginning, I think Yasuhiko and Tomino were still connecting to some level. Tomino still wasn't thinking about what he wanted to express through Gundam on an ideological level. In that sense, it was plot-driven. He was thinking about Gundam as a drama but not as a concept.

Probably, the moment he got the reaffirmation that "I'm allowed to make drama built entirely out of ideological depictions" was during Ideon. Through Ideon, he gained the confidence that abstract concepts can form an entire story by themselves.

Anno: Probably the moment I noticed was during Ideon as well. It started running off on it's own from the middle. But Tomonori Kogawa's art was too well-matched for Ideon that it was boring.

Ikuni: Oh is that so? I'm quite fond of Kogawa's art. But now that you mention it. It's too easy to understand. Both the facial expressions and the depictions of violence are just as it is. It's easy to understand. For example, there is imagery of children's heads being blown off and it has the obviously graphic touch that you would see in Nagai Go's old work like *Violence Jack*. The message, "We are going to take it this far" comes across too clearly.

Anno: Exactly. I can't sense the resistance to that notion at all from the screen. When Mr. Yasuhiko does it, his feelings, "I don't want to do something like this" seeps through and that adds a good flavor to the film.

Ikuni: What I like about Kitazume-san's art in CCA is that he's in the middle. What I'm saying is that I like how we (the audience) have to use our brains to understand. If it's too obvious, all you can do is say "okay" and move on. Because Kitazume's art is in-between Kogawa and Yasuhiko's, Tomino's overt intentions don't come across unless you think deeply about it. Meaning we have space to play. It's fun having the space to analyze things.

Anno: It sounds good if you phrase [Kitazume's art] as being innocuous but basically you mean that it's incomplete and full of gaps? (laughs) But being in the middle equals having the potential to swing towards either end so in that way, there are merits to having elements from both.

Ikuni: At first I was confused, take Quess' hair accessories for example, "What's up with her being so flashy, someone like her is going to pilot a robot and go to war?" Taking a step back though, Quess fits the character description for a girl who would show up in a show like *Moldiver* perfectly (laughs). That's a nice touch.

Anno: I prefer Chan.

Ikuni: Chan is good. However, I dislike Chan because she's too perfect. Her goodness almost had a Yasuhiko-like quality to it. Of course, it's Kitazume's art, not Yasuhiko's. If Yasuhiko drew any of the other characters, they would've turned out completely differently but with Chan, she would've been similar either way. In that sense, I think Chan embodies the character exactly as Tomino had originally envisioned.

Anno: I'm completely going against what I said earlier but when it comes to CCA, I think anyone who gets in the way of Tomino's vision is the enemy (laughs). That's why Chan is good. However, Amuro and Char are unfortunately out of the question.

Ikuni: Out of the question? I like them though?

Anno: No, I have a feeling that's not the correct art.

Ikuni: Then, Yasuhiko's?

Anno: Yes, matured through Yasuhiko's art. I think they're supposed to be more raw and human-like.

Ikuni: You see, even with *Char's Counterattack*, I like the balance of imperfect work. The film itself is on the verge of falling, treading that very thin line. That's what's great about it. The incomplete mood about it. That frustration of the author's intent not quite coming across clearly. Very good.

In that sense, the characters of *F91* were perfect. Despite this, the balance within the screen wasn't quite there. So that film is actually pretty gross. If it's going to be that way then the characters of CCA are a million times better, is how I feel.

Anno: The best character from that film was Iron Mask.

Ikuni: Maybe Tomino-san actually wanted to hide his face. He wanted to hide his face out of the feelings of guilt, "As a father, I feel bad towards my daughter and wife."

Also out of guilt towards the staff at Sunrise who worked through multiple all-nighters. But he is still going to be violent towards them, those feelings.

Anno: There are many reasons why one might wear a mask. One of them is feelings of embarrassment towards yourself. Since the culture of shame is integral to Japanese people. Feelings of shame hold a lot of weight.

Ikuni: Also Tomino-san... I have a bit of this too but...up until CCA, men who are dependent on women kept showing up. In *F91* however, I've only watched it around two times, a person like Seabook appears. And [Iron Mask] gets defeated. What's different from CCA is that, in *F91*, "the desire to be defeated by young talent" was hinted at. "I want to be defeated but afterwards I want to return even more powerful than before."

Anno: Meaning he (Tomino) would even utilize being [defeated].

Ikuni: Yup yup yup.

Anno: What a dirty adult (laughs).

Ikuni: I understand how he feels tho (laughs).

Anno: I am single and haven't had the chance to be a father so I'm not sure but, if I ever had an heir, I wonder if I would think "I want my son to pat my on the back telling me I did a good job" or "just kill me"?

Ikuni: Isn't that why [Iron Mask] wanted Seabook to marry his own daughter and make him a son-in-law? To pat him on the back, say "It's your generation now," make him take on the Tomino family name, force him to continue producing *Gundam*; trap him into that kind of horrific formula so that Tomino could have an easier time making *Gundam*.

Anno: Essentially using young talent as a stepping stone.

Quess and Gyunei

Oguro: The punch line of CCA was that Char was looking for a mother, right? If it's alright to call that the punch line.

How do you feel about it? It is essentially the same one as the *Sailor Moon R* movie, if I may. CCA is the story of a Mamoru and Fiore who has lost Usagi.

Ikuni: Oh, that's right. I was just reading the pamphlet yesterday and in it Tomino writes, "This is a story about men and women." "Men are such lame creatures like this." and "I tried writing my stark naked emotions as a man, would you love a man even if he's like this?" That's what this film is.

He simply wanted to write about lame men. In that sense, the film lands at the correct ending. If his goal truly was to simply depict "would you love a man this lame?"

But ah, in my opinion, I think women would just be grossed out.

Oguro: We need to ask women for their opinions on *that*, don't we.

Ikuni: Hmm, just cause a woman watched *that*, where would we go from there.

Oguro: People who just want to make fun of the film would probably just go for Quess.

Ikuni: Do people who make fun of Quess exist?

Anno: Iku-chan, you like Quess don't you.

Ikuni: I do like Quess. Well more like, I understand why someone would be attracted to her.

In actuality, I am usually attracted to women like Quess, regardless of whether or not it will go well.

Anno: So you like girls 'like that' huh.

Oguro: Meaning they're full of energy?

Ikuni: I do look for energetic people, no mistake there. Whether or not we get along is a different matter entirely, however. In the end, a missile approaches suddenly from the side and BOOM (laughs)

Anno: A dumb death (laughs)

Ikuni: Exactly, it seems like I end up dying stupidly like that pretty often.

Oguro: You're going to turn into Gyunei for real.

Ikuni: I painfully relate to the way Gyunei died.

Oguro: It was pitiful, wasn't it.