

Kiki's Delivery Service

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PRESS INFORMATION KIT

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Introduction

Who are we? Team Ghiblink is a fan organization dedicated to the appreciation of the animated works of Studio Ghibli, one of Japan's most famous animation studios. We are also fans of the work, animated and otherwise, of Ghibli's legendary director/producer, Hayao Miyazaki.

For many years, Studio Ghibli has routinely astounded audiences in Japan with its critically successful movies. These animated masterpieces will be introduced one by one to the rest of the world by The Walt Disney Company, according to a 1996 deal. The first of these is *Kiki's Delivery Service*, which is due to hit the video stands on September 1st, 1998.

Kiki's Delivery Service is the charming tale of Kiki, a young witch who comes upon the time when she must leave her family to find her own way. Armed with her broom and her constant companion, the talking cat Jiji, Kiki soars into adventure in the field of parcel delivery in a town reminiscent of 1950's Europe.

We of Team Ghiblink are pleased to present this media kit. The purpose of this kit is to inform you, as authorities in your respective media, about the forthcoming release of *Kiki's Delivery Service*. Within these pages you'll find information about the movie, from the story and characters to little-known production details. You'll also learn about the success of *Kiki's Delivery Service* in Japan since its release in 1989.



Furthermore, we offer you detailed background information about the production studio for *Kiki's Delivery Service*, and a history of its director, Hayao Miyazaki. We'll look at some of the other works from Studio Ghibli, how some of it is already available to North American audiences, and the origins of its unique style and evolution over the decades.

This media kit is the result of the combined efforts of Team Ghiblink members with fans of Japanese animation from across the continent. We all adore *Kiki's Delivery Service*, and we're sure that you and your audiences will too. So please take the time to read this media kit, and we hope it will be of use to you in your efforts.

Greetings!

We hope that with this press kit, we can provide you with enough information about *Kiki's Delivery Service*, and enough reasons for you and your audiences to watch it, that you will be able to make an informed decision about recommending it to the people who come to you for advice about movies.

Judge for yourself

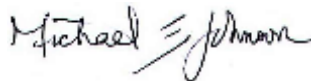
After watching *Kiki's Delivery Service* we hope that you agree that it's a very visually appealing work which all audiences can enjoy. *Kiki's Delivery Service* is a very special film among fans of Japanese animation in general and director Miyazaki's works in particular, not just because of their own enjoyment of the film, but for the smiles and warm reception that this film has received from the friends and families who have been introduced to *Kiki's*. It's as much a pleasure to watch this film as it is to share with others, and the Buena Vista Home Video release on September 1st is a tremendous opportunity for people like you and me to share the magic with an even wider audience. Since its film-festival premiere in Seattle in May, *Kiki's* has played to sold-out film-festival theaters filled with enchanted children and adults alike across the country.

Learn more about this film...and at least nine others

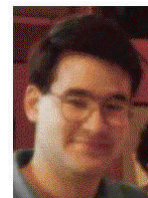
We plan to publish press kits like this for a number of other Japanese animated films that Buena Vista will be releasing over the coming years. We would love to hear from you (contact information available in the Credits section on the last page) if we can make these information packages more useful to you, and if we can be of any further assistance to you.

Please read on. Share the magic.

Sincerely,



Michael S. Johnson
Team Ghiblink



The Story

Kiki's Delivery Service is a wonderful coming-of-age tale from Japanese-renowned animator/director Hayao Miyazaki.



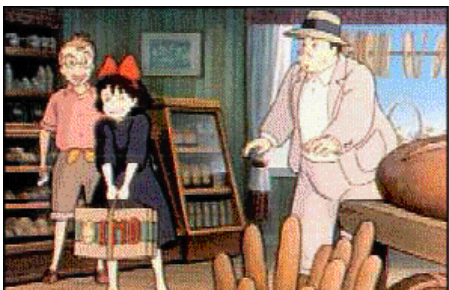
© Buena Vista Home Video, Eiko Kadono, Nibariki, Tokuma Shoten

Under the shining full moon, people gather to send Kiki off. Kiki, a witch-in-training, is now 13 years old and according to a tradition, she has to leave her home to spend a year alone in a new town to establish herself as a full witch. Kissing her mom and dad good-bye, Kiki sets herself on her mother's broom with her father's transistor radio and her closest companion, Jiji the black cat, at her side. And she flies off—to a new town, to a new adventure, and to a new life.



© Buena Vista Home Video, Eiko Kadono, Nibariki, Tokuma Shoten

Finding herself a beautiful seaside city of Koriko, Kiki sets up a flying delivery service, to take advantage of the only magic she knows—flying a broom. However, her magic does not make Kiki happy or successful overnight. Miyazaki says, “In this movie, magic just means some kinds of talents that today's girls have” and Kiki is “a girl who tries to be herself by flying.”



© Buena Vista Home Video, Eiko Kadono, Nibariki, Tokuma Shoten

Kiki encounters several setbacks and mishaps that an upcoming young entrepreneur would typically face—slow business, misplaced merchandise, not-so-nice customers, and a rainy day (literally!). Kiki also has to deal with her feelings such as loneliness, worries, shyness, and self-doubt, as a teenage girl in a new town. Miyazaki says, “the ability to fly frees her from what is going on on the ground, but freedom also means worries and loneliness,” and she has to face and overcome such problems to really become self-sufficient and independent.

The Story



© Buena Vista Home Video, Eiko Kadono, Nibariki, Tokuma Shoten

Her biggest challenge comes when Kiki loses her magic. Flying, which was as natural to Kiki as breathing, no longer comes so easily to her. Miyazaki says that at some point in life, you have to master a talent you were given before it can truly become yours.



© Buena Vista Home Video, Eiko Kadono, Nibariki, Tokuma Shoten

Kiki overcomes such obstacles with her energy and resourcefulness, and with help from nice people she meets in the course of her adventure. Osono and her baker husband, who gave Kiki a place to stay, take good care of Kiki as surrogate parents. Tombo, a boy whose biggest dream is to fly, befriends Kiki and makes her laugh. Grandmotherly Madame, for whom Kiki delivers a pie, treats Kiki with kindness and care to give Kiki the energy to go on. And a young painter, Ursula, gives Kiki good advice as someone who not so long ago went through the same struggle as Kiki is going through now.



© Buena Vista Home Video, Eiko Kadono, Nibariki, Tokuma Shoten

In the end, Kiki finds her independence and the meaning of self-reliance. In her letter to her parents, Kiki writes, "There are still some times when I feel a little homesick, but all in all I sure love this city!" as she flies over Koriko, which she now calls home.

KIKI in Context

Kiki's Delivery Service was received very well by children, adults, critics, and even the government when it was released in Japan in 1989.



© Buena Vista Home Video, Eiko Kadono, Nibariki, Tokuma Shoten

Produced, directed and with a screenplay by Hayao Miyazaki, *Kiki's Delivery Service* is a movie treasured by both children and adults across Japan. It was the top grossing domestic movie of 1989 when it was released there, and was voted as the best movie of the year by the readers of Kinema Junpo, a prestigious movie magazine. It was also highly acclaimed by critics,

as it received numerous movie awards, including "Best Animated Film" from the Mainichi Movie Competition, and the special award from the Japanese Academy Awards. The movie was even honored as an "Excellent Movie" by the Japanese governmental Agency of Cultural Affairs.



© Eiko Kadono

Based on a children's book by Eiko Kadono, this story about a 13 year old witch-in-training has been beautifully animated by Studio Ghibli, under Miyazaki's meticulous direction and Studio Ghibli's trademark animation style. The music by Joe Hisaishi (*My Neighbor Totoro*, *Sonatine*, and *HANA-BI*), adds light and life to the movie.



Nausicaä Castle in the Sky Totoro



Kiki Only Yesterday Porco Rosso



Racoon War Pom Poko Whisper of the Heart Princess Mononoke
Images © Nibariki, Tokuma Shoten

Kiki's will be the first Studio Ghibli film distributed by Disney. The tenth, *My Neighbors the Yamadas*, is still in production and is not pictured at left. *Kiki's* has been excellently dubbed into English by a stellar cast, including Kirsten Dunst (*Little Women*, *Jumanji*, *Small Soldiers*) as Kiki, Matthew Lawrence (*Boy Meets World*) as friend Tombo, Janeane Garofalo (*The Truth About Cats and Dogs*) as Ursula, and Debbie Reynolds (*Singing in the Rain*, *Mother*) as Madame. The late Phil Hartman (*Saturday Night Live*, *Newsradio*) stole the show with his portrayal of Jiji, the sarcastic black cat. He brought such humor and color into this role, and it is our most sincere regret that this was one of his last performances.

Hayao Miyazaki

The Man, and the Studio, Behind Kiki's Delivery Service.

The Beginning of a Legend

Hayao Miyazaki is one of the most highly regarded directors/animators/comic artists in Japan. His movies are beloved by all generations of Japanese people, and have enjoyed huge successes both commercially and critically.

Born in 1941, he started his career as an animator at Toei Animation Studios in 1963. From the beginning, he commanded everyone's attention with his incredible ability to draw, and the seemingly endless stream of ideas he proposed for the movies he worked on. As an animator, he was involved in many masterpieces of Japanese animation, such as the 1974 TV series *Heidi* which became popular in Europe as well as being immensely popular in Japan. He directed his first TV series, *Future Boy Conan*, in 1978, and the following year he directed his first movie, *Lupin III: The Castle of Cagliostro*. (*Cagliostro* had been released on video by Streamline Pictures, but is now out of print.)

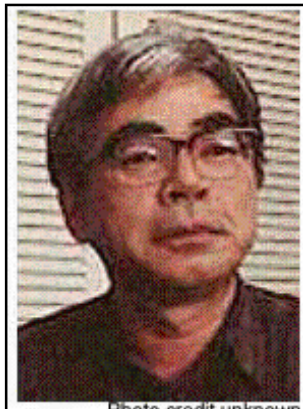


Photo credit unknown

In 1982, he started serializing the manga (Japanese comic) *Nausicaä of the Valley of Wind* in the Japanese animation magazine *Animage*. This complicated and thought-provoking graphic novel about a princess in a post-apocalyptic world filled with ecological disasters has been highly acclaimed and is still very popular in Japan. Miyazaki received the Japan Comic Artists' Association Award in 1994, and *Nausicaä* has sold more than 10 million copies in Japan. (*Nausicaä*

is available in English from Viz Communications.)

In 1983, Tokuma Publishing, the publisher of *Animage*, asked Miyazaki to make an animated feature movie of *Nausicaä*. The movie *Nausicaä* was released in 1984, and its rich, complex plot helped convince many people that animation was not merely a medium just for children.

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Hayao Miyazaki

(Continued from previous page)

The Rise of Studio Ghibli

The success of *Nausicaä* led Tokuma to establish Studio Ghibli, a new animation studio for Miyazaki and his long-time colleague, Isao Takahata. The name “Ghibli” itself means, “Hot wind blowing through the Sahara Desert,” and Miyazaki wanted his studio to “blow a sensational wind into the Japanese world of animation.”

And so it did. Miyazaki wrote and directed *Laputa: Castle in the Sky* in 1986. He then followed two years later with *My Neighbor Totoro*, which won the hearts of both the audience and critics, as exemplified by the long list of awards it received. Movie critics (some of them grudgingly) admitted that the animated *Totoro* had the best qualities from the golden age of Japanese films, which Japanese live-action films had since lost. The title character, Totoro, is still one of the most loved characters in Japan. It has been estimated that 5 million Japanese families own videotapes of *Totoro*, recorded from TV. (*Totoro* was released in the U.S. in 1994 by Fox

Video.) Many Japanese stores still sell *Totoro* merchandise, from videos to key chains to giant stuffed versions of the characters themselves.

Miyazaki and Ghibli continued to enjoy huge success. Starting with *Kiki's Delivery Service* in 1989, every movie from Studio Ghibli became the top grossing domestic movie (animation or

live action) of the year and won numerous awards in Japan. *Porco Rosso* (1992), written and directed by Miyazaki, was the top grossing film of the year overall, even beating tough competition from Holly-

wood such as *Beauty and the Beast* and *Hook*. It also enjoyed international success, winning the Best Feature-length Animation award at the prestigious Annecy International Animated Film Festival in 1993, followed by a theatrical release in France with Jean Reno playing the voice of the hero. When not directing his own films, Miyazaki produced other Ghibli animated movies such as *Only Yesterday* (1991) and *Pom Poko* (1994) (both directed by Takahata), and

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Starting with Kiki's in 1989, every movie from Studio Ghibli became the top grossing domestic movie (animation or live action) of the year.

Hayao Miyazaki

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wrote and produced *Whispers of the Heart* (directed by Yoshifumi Kondo) in 1995.

An Ongoing Success

The Princess Mononoke, the latest film written and directed by Miyazaki, was released in 1997. Despite dealing with such serious issues as life and death, nature and man, and hatred and love, this Japanese period drama about a girl who was raised by wolves and a boy with a deadly curse became a monster hit. In less than 5 months, *Mononoke* broke the all-time box office record in Japan (previously held by *E.T.* since 1982). *Mononoke* was also critically acclaimed, receiving numerous awards including the Japan Academy Award for Best Film. It was also Japan's submission for an Oscar for Best Foreign Language Film.

The Disney Distribution Deal

In 1996, Disney, the parent company of Buena Vista, and Tokuma Publishing, the parent company of Studio Ghibli, announced a deal in which Disney would bring the works of Miyazaki

and Studio Ghibli to the world. Nine movies by Miyazaki and Studio Ghibli, including Miyazaki's latest monster hit *Princess Mononoke*, will be dubbed into local languages and will be distributed in the U.S., Europe, and South America. Out of respect for Miyazaki, Disney has agreed to the condition that in their efforts to translate the movies into local languages, they should be faithful to

The Princess Mononoke, his latest film, broke the all-time box office record in Japan, previously held by E.T. The Extra-Terrestrial.

the original, and should not cut even one second from them. After the success of *Princess Mononoke* in Japan, Disney also agreed in April 1998 to invest 10% of the

production cost of the next movie from Studio Ghibli, *My Neighbors the Yamadas*, directed by Isao Takahata. This is a tenth film that Disney will distribute in cooperation with Tokuma Publishing.

Miyazaki's Impact

"We have many animators here inside the Disney Corporation who are very—" he paused, "enthused by our relationship with Miyazaki."

– Michael O. Johnson, President, BVHE

An International Influence

Although Miyazaki may not yet be a household name in the U.S., he is very well known and respected by many people in the entertainment industry. In the HBO special *Animation, Anime, and Spawn*, Michael O. Johnson, president of Buena Vista Home Entertainment, commented: "we have many animators here inside the Disney Corporation who are very—" he paused, "*enthused* by our relationship with Miyazaki and are also big fans of his." These Miyazaki fans include Gary Trousdale and Kirk Wise, the directors of *Beauty and the Beast* and *The Hunchback of Notre Dame*, and Glen Keane, Disney's top animator, who brought life to characters like Ariel, the Beast, Pocahontas, and Aladdin.

Miyazaki's works have inspired and influenced many American animators and directors. John Lasseter calls the works of Miyazaki "the most inspirational films" for him, especially in di-

recting *Toy Story*. "At Pixar, when we have a problem and we can't seem to solve it, we often take a laser disc of one of Mr. Miyazaki's films and look at a scene in our screening room for a shot of inspiration," Lasseter says. "And it always works! We come away amazed and inspired. *Toy Story* owes a huge debt of gratitude to the films of Mr. Miyazaki."

Jymn Magon and Mark Zaslove were inspired by Miyazaki's Castle in the Sky when they produced Disney's Talespin TV series.

Many more Disney artists think highly of Miyazaki. Barry Cook and Tony Bancroft, the directors of *Mulan*, say that "Miyazaki is like a God to us." Hendel Butoy calls Miyazaki "the greatest animator." For the beautiful flying sequence of an eagle in *Rescuers Down Under*, Butoy was inspired by the breathtaking flying scenes that are the signature of Miyazaki's films. Jymn Magon and Mark Zaslove were inspired by Miyazaki's *Castle in the Sky* when they produced Disney's *Talespin* TV series. Outside of Disney, Kevin Altieri paid

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Miyazaki's Impact

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homage to Miyazaki in his direction of several episodes of *Batman the Animated Series*. And the list continues...

Not Just Cartoons, Either

Even outside the animation industry, Miyazaki has a lot of admirers, both in the U.S. and around the world. The legendary director Akira Kurosawa has said that he loves Miyazaki's *Totoro*, and has said that Miyazaki's movies have vision that other Japanese movies have long lost. Guillermo del Toro (director of *Cronos* and *Mimic*) calls himself "an absolute addict to any Miyazaki movies." Hong Kong's Tsui Hark (producer and director of *Chinese Ghost Story* and *Once Upon a Time in China*), who brought Miyazaki's *Nausicaä* to Hong Kong, says that Miyazaki's films "always remind us of our precious memories and dreams we have forgotten." Rick Sternbach, the technical advisor and illustrator for *Star Trek: Deep Space Nine* and *Voyager*, named one of the alien species in *Star Trek: The Next Generation* "Nausicaans" after the heroine of Miyazaki's 1984 film.

Jean "Möbius" Giraud, writer of such

Jean "Möbius" Giraud, an internationally known comic writer, calls Miyazaki "the most brilliant flame" to light children's minds.

internationally known comics as *The Airtight Garage* and *The Aedena Cycle*, and set designer for movies such as *Alien*, *The Abyss* and *The Fifth Element*, calls Miyazaki "the most brilliant flame" to light children's minds, and says "Miyazaki made this new art called animation a noble one." American comic artist Charles Vess (*The Sandman* and *Books of Magic*) had several Miyazaki characters, such as Totoro and Kiki, appear in his comics. Another American comic artist, Mark Oakley (*Thieves and Kings*) is also a Miyazaki fan and has been influenced by his works, especially *Nausicaä*. Japan's Katsuhiro Otomo (*Akira*) also admires comics and films by Miyazaki, and admits to learning the art of animation through his works.

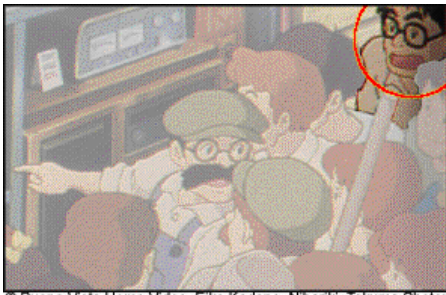
These people represent just the tip of the iceberg. With Disney's release of Ghibli films over the coming years, the popularity and success of Miyazaki's creations on this continent is assured.

Did you know...?



© Buena Vista Home Video, Eiko Kadono, Nibariki, Tokuma Shoten

Kiki's is set in an alternate Europe in the 1950's where World War II never occurred. Kiki's new town, Koroiki, is "a mishmash of various locales such as Naples, Lisbon, Stockholm, Paris, and even San Francisco," according to Miyazaki. Miyazaki and his main staff visited Stockholm and Visby on the Swedish island of Gotland. For the most part, Koroiki is composed of images of Stockholm. A side street in Stockholm's old city, Gamla Stan, is one model.



© Buena Vista Home Video, Eiko Kadono, Nibariki, Tokuma Shoten

Miyazaki himself appears in the movie. In the scene at the end where the street-sweeper is pointing at the TV and saying "that's my broom she used," Miyazaki is in the upper-right corner of the picture looking on. It was probably a joke by one of his animators.



© Buena Vista Home Video, Eiko Kadono, Nibariki, Tokuma Shoten

A "Ghibli Bus" appears in the movie. In the scene where Kiki is almost hit by a bus (approaching Kiki from the left in the picture) when she first comes to the new town, "Studio Ghibli" is written on the side of the bus (not yet in view in this picture). The "Ghibli Bus" also passes behind Kiki while she is questioned by a policeman.



© Buena Vista Home Video, Eiko Kadono, Nibariki, Tokuma Shoten

Ursula's painting was the work of students at a special school for challenged children. Miyazaki added Kiki's face and Kazuo Oga, one of the art staff members, also did some touch-ups. It is titled *The Ship Flying over the Rainbow*.

Facts and Figures

Japanese title: Majo no Takkyubin
(Literally "Witch's Express Delivery.")

魔女の宅急便

English title: Kiki's Delivery Service
(both Japanese and BVHE versions)

Running time: 102 min 46 sec (J), ~103 min (BVHE)

Production budget, planned: ¥800 million

Production period: April 1, 1988 – July 17, 1989

Number of cels used: 67,317

Number of colors used: 462

Aspect ratio: 1:1.85 (Vista size)

Sound: Dolby Stereo (J), Dolby Digital (BVHE)

Japanese Premiere: July 29, 1989; general release

Length of theater run: 77 days

Number of theaters shown: 138

Number of attendance: 2,640,619

Film rental revenue: ¥2.17 billion

US Premiere of BVHE version:

- May 23, 1998; Seattle International Film Festival
- Also shown subsequently in some US film festivals
- Direct-to-video only; currently not planned to be released theatrically

MPAA rating: G (General Audiences)

North American release date: September 1,
1998, on VHS video and Laserdisc

Staff credit, Japanese version:

- Produced, Written, and Directed by Hayao Miyazaki
- Original Story: Eiko Kadono (novel of the same title published by Fukuinkan Shoten)
- Music: Joe Hisaishi
- Character Design: Katsuya Kondo
- Supervising Animators: Shinji Otsuka, Katsuya Kondo, Yoshifumi Kondo
- Art Director: Hiroshi Ono
- Color Design: Michiyo Yasuda
- Special Effects: Kaoru Tanifuji
- Camera: Shigeo Sugimura
- Editor: Takeshi Seyama
- Associate Producer: Toshio Suzuki
- Assistant Director: Sunao Katabuchi

- Executive Producer: Yasuyoshi Tokuma, Mikihiro Tsuzuki, Morihisa Takagi
- A Joint Production of Tokuma Publishing Co. Ltd., Yamato Transport Company Ltd, and Nippon Television Network Corporation

Additional staff credit for BVHE version:

- Executive producer: Jane Schonberger
- U.S. version adoption: John Semper, Jack Fletcher
- Voice Casting and Director: Jack Fletcher
- Music: Paul Chihara, Sydney Forest
- Sound (Dolby): Shuji Inoue (J), Ernie Sheesley (BVHE)
- A Buena Vista Home Entertainment presentation of a Studio Ghibli production

English Voices:

- Kiki..... Kirsten Dunst
- Jiji..... Phil Hartman
- Ursula..... Janeane Garofolo
- Tombo Matthew Lawrence
- Madame Debbie Reynolds
- Osono Tress MacNeille
- Barsa Edie McClurg
- Mom..... Kath Soucie
- With: Jeff Bennett, Pamela Segall, Debi Derryberry, June Angela, Corey Burton, Lewis Arquette, Fay Dewitt, Susan Hickman, Sherry Lynn, Matt Miller, Scott Menville, Eddie Frierson, John and Julia Demita

Award list:

- Best Animated Film; 44th Mainichi Film Competition
- Best Japanese Film of the Year, Voted by Readers; Kinema Junpo (a prestigious Japanese movie magazine)
- Special Award; Japan Academy Award
- Tokyo Metropolitan Cultural Honor
- 7th Annual Money Making Director's Award
- Gold, Japanese Film; 7th Annual Golden Cross Award
- Special Achievement Award; The Movie's Day
- Special Award; The Erandole Award
- Best Film and Best Director; Japan Cinema Association Award
- Excellent Movie; Japanese Agency of Cultural Affairs (a government agency under the Ministry of Education)
- Best Anime; 12th Annual Anime Grand Prix

Anime in North America

Studio Ghibli's first big video hit in the U.S. was My Neighbor Totoro, released by Fox Video in 1994.

A Long Track Record

The history of Japanese animation in North America is longer than most people might think. The very first Japanese animation (or *anime*, as it is more popularly known) to hit the North American airwaves was *Astro Boy* in 1963. *Tetsuwan Atom* (the Japanese title) was one of Japan's first animated TV series. The influence of *Astro Boy* creator Osamu Tezuka in Japanese animation is obvious even today—Tezuka pioneered the animation style of drawing nearly all of his characters with huge, saucer-like eyes. This, in turn, was inspired by early Disney films of the 1930's and 40's. This style was soon adopted by virtually every other Japanese animator, and is now a signature characteristic of many anime.

Other titles which came from Japan to North American TV in the 1960's included *Kimba The White Lion* (also by Osamu Tezuka), *Gigantor*, and *Speed Racer*. This was followed by a second wave of titles in the late 1970's to the mid-1980's: *Battle of the Planets*, *Star Blazers*, *Thunderbirds 2086*, and *Robotech*. The third wave of titles to hit North American shores started in the

early 1990's and included *Dragon Ball*, *Saban's Eagle Riders*, and the popular *Sailor Moon*. *Speed Racer*, *Robotech*, *Voltron*, and *Sailor Moon* can still be seen in the U.S. and Canada on The Cartoon Network, while new episodes of *Dragon Ball Z* can be found on TV. The Sci-Fi channel also regularly shows anime features including *Tenchi Muyo! In Love* and *Galaxy Express 999*.

The Current Rage

This third wave of Japanese animation in North America is also characterized by a substantial increase in the home video and rental market. The two most noticeable titles are *Akira* and *Ghost in the Shell*, whose unique style, not seen in children's animation, gained them popularity among teens and young adults in North America. The latter title even captured the No. 1 spot on Billboard Magazine's Top 50 Video Sales chart in its debut week in August, 1996. In the children's video market, Miyazaki's *My Neighbor Totoro*, which was released by Fox Video in 1994 (and will be re-released by Disney in the future), captured the hearts of many children, as

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Anime in North America

Most major video store chains—Suncoast and Hollywood Video among them—have sections dedicated to Japanese animation.

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exemplified by its video sales of over 500,000 copies—mainly by word of mouth, and was chosen as one of the “Ten Best Non-Disney Family Films” by Gene Siskel and Roger Ebert.

Most major video store chains—Suncoast and Hollywood Video among them—have sections dedicated to Japanese animation. For years, companies like A. D. Vision, Central Park Media, Manga Video, Pioneer, Bandai, AnimEigo, Streamline Pictures (now owned by Orion), and Viz Video have been releasing anime titles in North America, Australia, and the United Kingdom. Titles span the whole of the anime spectrum, from children’s fare to sci-fi epics, from romantic comedies to fantasy flicks, and everything in between. The rise of anime popularity in North America is evidenced by these companies’ great success.

Further success can be gauged by the success of anime fandom, the organized fan movement behind anime in North America. Many thousands of fans flock to local anime clubs and dedicated anime conventions around the country,

where they can meet with their peers and special guests from the industry, buy anime-related merchandise, and catch the latest releases from Japan. Not surprisingly, Ghibli films are a universal favorite at many clubs and conventions, and there are even dedicated Miyazaki fan clubs.

A Bright Future

Japanese animation has come a long way from its origins over half a century ago. With the help of large corporations like Disney, anime fandom, and the media, the popularity of Miyazaki’s films and of all Japanese animation can only increase.



Resources

In Print

There are quite a number of books—either translations of Japanese comics and graphic novels, or scholarly texts on the subject of Japanese animation and comics—which are available in English. Some relevant texts follow.

Tokuma Magical Adventure Series: Kiki's Delivery Service

From the movie directed by Hayao Miyazaki. Published in English in 1992 in the U.S. by Tokuma Shoten Publishing Co., Ltd., Bellevue, WA. ISBN: 4-19-086972-4.

This is the English language version of a children's book filled with colorful stills from the movie based on the book by Eiko Kadono and directed by Hayao Miyazaki. The storybook is simplified for young readers and packaged in a large hardcover volume.

Nausicaä of the Valley of Wind

By Hayao Miyazaki. First published in English from 1995 through 1997 by Viz Communications Inc., San Francisco.

ISBN: 1-56931-096-3 (vol. 1, 1995)

ISBN: 1-56931-087-4 (vol. 2, 1995)

ISBN: 1-56931-111-0 (vol. 3, 1996)

ISBN: 1-56931-211-7 (vol. 4, 1997)

This is the English translation of the epic graphic novel series by Hayao Miyazaki. It covers his thoughts on the conflicts between Nature and Man, war and peace, hope and despair, and the meaning of life and death. Written and drawn from 1982 to 1994, it is regarded as his

most significant work.

Dreamland Japan: Writings on Modern Manga

By Frederik L. Schodt. Published in 1996 by Stone Bridge Press, Berkeley. ISBN: 1-880656-23-X (paper).

Schodt is, perhaps, the foremost Western expert on manga, or Japanese comics. He has also written highly regarded books on other aspects of Japanese culture. In the sixth chapter of *Dreamland Japan*, in a section called "Nausicaä and the Manga-Anime Link," Schodt looks at Miyazaki the manga artist and author. He examines the significance of Miyazaki's epic graphic novel *Nausicaä of the Valley of Wind* and how it relates to Miyazaki's animation.

The Encyclopedia of Japanese Pop Culture

By Mark Schilling. Published in 1997 by Weatherhill, Inc., New York. ISBN: 0-8348-0380-1 (pbk.: alk. paper).

In this highly respected book, Schilling covers Japanese pop culture from A to Z. When he gets to M he stops to take a close look at Hayao Miyazaki and Studio Ghibli. The eight and a half pages he spends on the subject are an indication of just how important a figure Miyazaki is in Japan.

(Continued on next page)

Resources

(Continued from previous page)

The Anime Movie Guide

By Helen McCarthy. Published in 1997 in the U.S. by Overlook Press, Peter Mayer Publishers, Inc., Woodstock, NY. ISBN: 0-87951-781-6.

McCarthy's book is an in depth listing of Japanese animation films accompanied by subjective reviews. The author unabashedly admits her bias, pointing out that Miyazaki's *My Neighbor Totoro* is her all time favorite movie. She also includes glowing reviews of many of Miyazaki's other films, including *Kiki's Delivery Service*.

Anime Interviews: The First Five Years of Animerica, Anime & Manga Monthly (1992-97)

By Trish Ledoux (Editor). Published in 1997 in the U.S. by Viz Communications, Inc., San Francisco, CA. ISBN: 1-56931-220-6 (paperback).

This book contains an interview with Miyazaki which first appeared in the July and August 1993 issues of the magazine *Animerica*.

On the Internet

The Internet has become invaluable to animation fans, allowing them to talk, share news, and enjoy the medium electronically. The past few years have seen an explosion of sites on Japanese animation, and of course several sites on Studio Ghibli's films have appeared; what follows are two sites relevant to *Kiki's*, and two sites relevant to anime fandom.

Studio Ghibli has an official homepage [www.ntv.co.jp/ghibli], in Japanese only, that contains a lot of current news about the studio.



Nausicaa.Net [www.nausicaa.net] is a huge site largely dedicated to the works of Studio Ghibli. The pages hosted contain comprehensive information on all of the films of Miyazaki, Takahata, and their associates.

The Anime Web Turnpike [www.anipike.com] contains links to the majority of web sites on Japanese animation. Dozens, if not hundreds, of animation titles are represented, along with conventions, fan clubs, retailers, and articles.

EX [www.ex.org] is an excellent web-based magazine, which pools the free-lance services of many recognized authorities on anime and anime fandom.

In Conclusion

What we've set out to do

We hope this kit has encouraged you to consider this film for review, if you haven't already decided to do so. We have provided you with enough contextual information for the film to better appreciate the circumstances which have brought it to this country, across your desk, and into your life.

We hope we've introduced one more person into the growing family of people who have become enchanted by the works of Hayao Miyazaki and Studio Ghibli; people who appreciate the a story so compelling that it reaches out to capture the imagination and raise the spirits of all audiences; people who, like ourselves, can't wait to share the magic with their friends and family.

Please let us know what you think

We would like to hear from you about your impression of Kiki's Delivery Service and this press kit. Did you enjoy the film? Did our press kit help provide you with information that made your decision to recommend the film easier? Are you interested in seeing Buena Vista release more films by this director? Would you like us to send you press kits like this one for each of the remaining Japanese animated films to be released by Disney?

Contact us

If you have further questions after reading this kit, or want to know more about the movie, the director, the studio, or ourselves, either now or in future, we will be very happy to assist you. Feel free to reach us by telephone or e-mail; our contact information is available in the Credits section at the back of this kit.

Thank you

We really appreciate taking the time to read this information kit. It's been a pleasure introducing you to Kiki's Delivery Service, this wonderful example of Japanese animation.

The Power of Miyazaki's Films

We'll take our leave now with a touching story from a subscriber of the Hayao Miyazaki Discussion Group, an Internet mailing list devoted to the works of Miyazaki, his colleagues, and his Studio Ghibli. We think you'll be surprised by how well this film was, and will be, received by people of all ages.

Please read on. Share the magic.

Sincerely,



Michael S. Johnson

On behalf of the Kiki's Delivery Service press kit team,
Team Ghiblink, and the Hayao Miyazaki Discussion Group.

Date: Mon, 3 Aug 1998
From: Marc Hairston
To: Hayao Miyazaki Discussion Group <nausicaa@brownvm.brown.edu>
Subject: The power of Miyazaki's films

I have a short experience I want to tell you about which shows how much Miyazaki's films mean to people.

Some of you know that the reason I've been missing from the discussions here for the past few months was that my mother-in-law has been ill and hospitalized. Her surgery went well, but since it involved her stomach and intestines, it took a while for them to start functioning again. In her case, it took nearly seven weeks, meaning they had to keep her on IVs until she could eat and drink enough to not dehydrate. Which in turn meant that while she felt fairly well and could walk all over the hospital with her IV stand, she couldn't go home. So from the end of last April till almost the end of June she was stuck and bored in the hospital.

About five weeks into this ordeal she was getting really frustrated and tired of things (and of the doctors who couldn't tell her how much longer this was going to take). So the activities nurse brought in a portable VCR to her room so she could watch some movies. The nurse brought in a couple of tapes saying "these are some current movies that all the kids like." The tapes were *Twister* and *Men in Black*. She tried watching them but gave up after about five minutes on each. "I don't like these," she said. She turned and ordered her husband: "Go home and bring back my copy of *Kiki*." So he brought back the tape and they watched it a couple of times. When we saw her the next weekend she told us that watching *Kiki* again was the best morale boost she could have gotten (short of us bringing the beloved grandchild every weekend). "I really needed something to lift my spirits and *Kiki* was just the perfect thing for that," she said.

My wife thinks my mother-in-law identifies with Kiki because she too left the countryside at a young age (16) to move to the big city (Houston) to live with relatives and find work. I think Disney is missing the boat by marketing this as a "just for kids" movie. Whatever their backgrounds and experiences, I think there are a lot of "grown up Kikis" out there who would love this movie.

And as an aside here, she's a first grade teacher and has been showing *Totoro* to her classes ever since the English dub came out. So one of her students sent her a *Totoro* get well card and I've scanned it onto my web site at

<http://utd500.utdallas.edu/~hairston/totorocard.html>

Marc Hairston

Credits

This press kit would not have been possible without the assistance, hard work, and dedication of the following individuals.

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