



CASTLE IN THE SKY

PRESS INFORMATION KIT

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Team Ghiblink is a group of fans of the works of Studio Ghibli and its directors, including Hayao Miyazaki, Isao Takahata, and the late Yoshifumi Kondo. Team Ghiblink maintains the Hayao Miyazaki Web at www.nausicaa.net, as well as the Miyazaki Mailing List at nausicaa@listserv.brown.edu.

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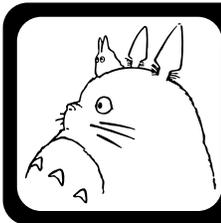
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GREETINGS

On behalf of all of us at Team Ghiblink, we wish to welcome you to *Castle in the Sky*, which enjoyed its US debut at the 2000 New York International Children's Film Festival in February. We have been enjoying this film since its 1986 debut in Japan (under the title *Tenkuu no Shiro Rapyuta*) and we are very pleased that it is now available in English.

We hope that with this press information kit, we can provide you with enough information about *Castle in the Sky* 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 *Castle in the Sky* we hope that you agree that it's a very visually appealing work which all audiences can enjoy.

Learn More About This Film...And At Least Nine Others

This kit is the latest in a series we plan to publish for the remaining Studio Ghibli films that Buena Vista will be releasing over the coming years. We would love to hear from you if we can make this press kit more useful in any way.

Please read on. And share the magic.

Sincerely,

Michael S. Johnson
Team Ghiblink



CASTLE IN THE SKY PRESS KIT

INTRODUCTION

In 1996, the Walt Disney Company and Studio Ghibli signed an agreement to allow Buena Vista Home Video to release Studio Ghibli's works in Japan and around the world. As part of this agreement, these films will be translated and dubbed into English for the American market.

The first film to be released in North America was *Kiki's Delivery Service*, a direct-to-video release in 1998 that was preceded by a brief film festival circuit. Released in Japan as *Majo no Takkyubin* and released in 1989, it quickly became people's favorite Studio Ghibli movie.

The next film released in North America was *Princess Mononoke*, distributed in theaters by Disney's subsidiary Miramax Films in 1999. The original 1997 Japanese release under the title *Mononoke-hime* is widely considered to be both Ghibli's and Miyazaki's masterpiece.

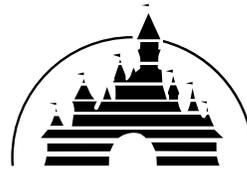
The New York International Children's Film Festival marks the release of the third Studio Ghibli film under this deal - *Castle in the Sky*. Known in Japan as *Tenkuu no Shiro no Rapyuta* (*Laputa: The Castle in the Sky*) this film was the first released by Studio Ghibli, which was formed by Hayao Miyazaki and Isao Takahata after the completion of the film *Kaze no Tani no Naushika* (*Nausicaä of the Valley of Wind*) which was produced in 1984.

We are pleased to present this information kit to inform you, as authorities in your respective media, about the film *Castle in the Sky*. Within these pages you'll find information about the movie, from the story and characters to little-known production details.



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Kiki Image © Buena Vista Home Video, Eiko Kadono, Nibariki, Tokuma Shoin



Buena Vista Home Entertainment

Furthermore, we offer you detailed background information about the production studio for *Castle in the Sky*, and a history of its director, Hayao Miyazaki. We'll look at some of the other works from Studio Ghibli, a few of which are already available to North American audiences, and the origins of the Studio Ghibli production team's unique style and evolution over the decades.

This information kit is brought to you by fans of Miyazaki's animation from around the world. We ask that you please take the time to read this kit and we hope that it will help you in your review of this film.



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THE STORY

One night an airship travels through the clouds. On board are Sheeta, owner of the blue levitation stone, and Muska, the government agent who abducted her. Suddenly, the ship is attacked by smaller, dragonfly-like airships called flapters. The attackers are Dola and her gang of air pirates. Like Muska, they too want Sheeta and her stone. The pirates invade the ship, and during the ensuing chaos, Sheeta manages to knock Muska unconscious. The pirates break into Sheeta's room, and she tries to hide clinging to the outside of the ship. Discovered, she loses her grip and falls into the night sky.



As the unconscious Sheeta hurtles toward the ground, the levitation stone emits a mysterious light slowing Sheeta's descent. From Slagg's Ravine, a small mining town, a young boy named Pazu sees the light of the stone descending from the sky and runs to investigate. Upon reaching the mineshaft, he reaches out to catch the falling girl. To his amazement, she appears weightless. That is, until the stone stops glowing... Pazu decides to take her back to his home.

The next morning, Sheeta awakens to the sound of Pazu blowing his trumpet on the roof. After introductions, Pazu asks to borrow the stone. Pazu then tries to levitate himself with it, only to crash through the ledge below. Later, Sheeta notices a picture of the legendary kingdom of Laputa on a wall in Pazu's home. Pazu explains how his father was an adventurer who flew uncharted regions of the sky. One stormy night, he found a floating island among the clouds. Pazu's father returned, but no one believed his discovery, and he died in misery. Now, Pazu is building a huge ornithopter so that he can rediscover Laputa.

It's not very long though, before the pirates track Sheeta down to Pazu's house. A street brawl starts between the townspeople and the pirates while Pazu and Sheeta sneak away and board a small train. Dola, after gathering up her men, chases after them. This has not gone unnoticed. One of Muska's agents spots Sheeta and soon, with a large military force, they too are chasing Pazu and Sheeta. As a result of this altercation, Pazu and Sheeta are forced off the tracks and seemingly fall to their doom. However, the levitation stone once again goes to work. The military and pirates watch in awe and greed as the two float gently into an abandoned mineshaft.





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THE STORY

At the bottom they meet old Uncle Pom, an eccentric miner. Pom explains that he came down here to see the glowing levitation stones in the mine. He then shows what happens when they are exposed to air. Sheeta notices that her stone is also glowing and shows it to Uncle Pom. In amazement, he tells them that it is a crystal made from the levitation stones. Uncle Pom says that only the people of Laputa knew how to create such crystals, and in doing so were able to construct a huge floating island in the sky. Through this new knowledge Pazu and Sheeta are able to ascertain that Laputa truly does exist.

Pazu and Sheeta leave the mine, only to be captured by Muska and the military. They are taken to Tedis Fortress, and Pazu is locked in the tower. Meanwhile, Muska showers Sheeta with gifts in the hope that she will give him the location of Laputa. Sheeta, unknown to Muska, has no such knowledge, since she herself has never been there. After this, Sheeta is escorted to a room where a robot soldier is kept. Muska explains that the robot fell from the sky one day and is proof of the existence of Laputa. He shows Sheeta that the marking on her levitation stone and the one on the robot are the same. Muska tells Sheeta that she is the true heir to the throne of Laputa and her real name is Princess Lusheeta Toel-ul Laputa. Muska threatens that if she doesn't cooperate, he will kill Pazu. So, Sheeta agrees to go along with Muska's plan and tells Pazu to leave her alone. Pazu, shocked by Sheeta's request, demands to know why, but is restrained by Muska, given three gold coins "for his services", and sent on his way.



By nightfall, Pazu reaches his home and is greeted by Dola and her pirates (actually her sons), who have taken over Pazu's home as a temporary base. Once they have tied up Pazu, Dola points out how naive he was to have misinterpreted Sheeta's actions. She also mentions that Muska probably won't let Sheeta live after he gets what he wants from her. Meanwhile, Sheeta, back in her room, sadly recites a saying that her grandmother taught her to make trouble go away. The stone, in response to Sheeta's words, starts to emit mysterious rays and, as a result, activates the robot soldier in the basement. Awakened from its dormant state, the robot begins to create havoc within the castle, as it attempts to locate Sheeta.



Back home, Pazu, who is now clear on Muska's intentions, asks Dola if he can join her pirates so that he can save Sheeta. Dola agrees, and they leave for Tedis Fortress using the flappers. Back at the fortress, all attempts to stop the robot soldier have failed. The robot chases Sheeta to the top of a tower and tries to communicate with her. The stone, still shining, emits a light towards the sky, which Muska interprets as the location of Laputa. Muska then cuts the communication lines, preventing



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THE STORY

General Mouro from contacting his superiors and informing them of this new information. Suddenly one of the shots from the fortress' gun turrets hits the robot and disables it. The soldiers rush to the tower thinking that they are victorious. However, the robot reactivates. Now, in an almost crazed state, it begins to obliterate the entire fortress, firing at anything that looks hostile. Sheeta, shocked by the carnage it has caused, tries to stop the robot by covering its head. The robot moves Sheeta to a safer place, only to be destroyed by the airship Goliath. Pazu saves Sheeta from the burning tower as he passes over in Dola's flapter. The pirates make their escape easily, however the stone is now in possession of Muska, and is still emitting a beacon towards Laputa. Now both sides are in a race to reach Laputa first.

The pirates, accompanied by Pazu and Sheeta, make it back to their airship, the Tiger Moth. Once there, Dola makes quick use of Pazu and Sheeta, giving them both jobs to do onboard the ship. They head east, in the direction Sheeta's stone was shining. Later, while Pazu is up on the top of the ship keeping watch, Sheeta goes up to talk to him. She tells Pazu that she wishes that no one would ever find Laputa, because its riches and secrets would probably be exploited. Pazu points out to her, that with the rapid advances in aviation technology, someone will sooner or later find Laputa and that they can't let someone like Muska find it first. Sheeta goes on to tell him about the different charms her grandmother taught her, including the "Doom" charm, which she is never supposed to use.

Then, Pazu sees a silhouette of the Goliath in the clouds beneath the Tiger Moth. He wakes the crew, and the Tiger Moth dives into the clouds to avoid confrontation. Pazu and Sheeta take off in a glider to help guide the Tiger Moth towards Laputa. Pazu tells Dola to head into the big storm ahead, since that was what his father did before. There the Goliath finds them and attacks. The Tiger Moth is hit, and the glider is disconnected from the ship. Pazu and Sheeta plummet towards the ground. Suddenly, Pazu, while trying to get the glider under control, sees the image of his father. Pazu's father then guides him to Laputa. They make it through the storm and emerge into clear sky.

They arrive at Laputa, the legendary floating kingdom. However, there is no one living there. Pazu and Sheeta are greeted by a solitary robot soldier who takes care of the lush gardens of the upper portion of Laputa. Then, the sound of an explosion is heard below. It is the government troops, raiding the treasure room of the castle. They see that Dola and the pirates have been captured, and try to reach them, but Muska and his men see them. Soon Sheeta is captured and taken by Muska to the inner chambers of the castle. Meanwhile, Pazu succeeds in freeing the pirates. Dola gives him a gun and two shells so he can rescue Sheeta.



Muska reaches the control center of Laputa, which contains the giant levitation stone that keeps Laputa aloft. Now in control of the castle, Muska tells General Mouro and his men to come to the observation room so that he can demonstrate the awesome power of the castle. But the general has



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THE STORY

other ideas, namely taking over Laputa for himself. The general thanks Muska for his services and tries to kill him. Muska, prepared for this, opens up the floor of the observatory and sends the general and his men to their deaths. He then unleashes hundreds of robot soldiers onto the remaining troops. The troopers quickly scramble back to the Goliath in fear. Sheeta, wondering how Muska knows so much about Laputa, asks who he really is. Muska reveals himself as also being a descendant of the royal family of Laputa. He boasts of the enormous power of Laputa and tells Sheeta that he has waited a long time for this day. Sheeta is able to catch Muska off guard during his ranting and manages to grab the stone away from him. Muska, unable to control Laputa without the stone, chases after her.

Pazu looks for Sheeta, and finally he finds her, but a wall separates them. Sheeta, in an act of desperation, passes the stone through a hole and tells Pazu to throw it away. Immediately Muska arrives and tries to shoot Pazu, but he misses. Pazu uses his weapon to enlarge the hole and goes after him. Sheeta reaches the throne room, but Muska corners her. Realizing she's trapped, Sheeta confronts Muska and tells him that people can't live in the sky away from the ground. That is why there is no one living on Laputa. Muska refuses to believe Sheeta and prepares to kill her. Pazu arrives just in time and tells Muska he'll never get the stone if he harms Sheeta. Muska allows Pazu to talk to Sheeta for three minutes. Pazu, asks Sheeta to tell him the Doom charm so they can both say it together. They say the charm, causing the stone to emit a blinding light. This not only blinds Muska but also releases the large levitation stone holding up Laputa. The castle and the great robots, now powerless, fall into the sea.



Dola and the pirates, escaping the destruction on their flaptors, think that Pazu and Sheeta are dead and mourn them. Then the island stops descending. The large levitation stone had simply moved up the island and is now caught in the roots of the great tree. Pazu and Sheeta manage to survive, and find their glider and bid farewell to Laputa. They catch up with the pirates, who are very glad to see them alive. Soon after, Pazu and Sheeta say their farewells and head for home. As the story closes Laputa floats upwards into the sky...





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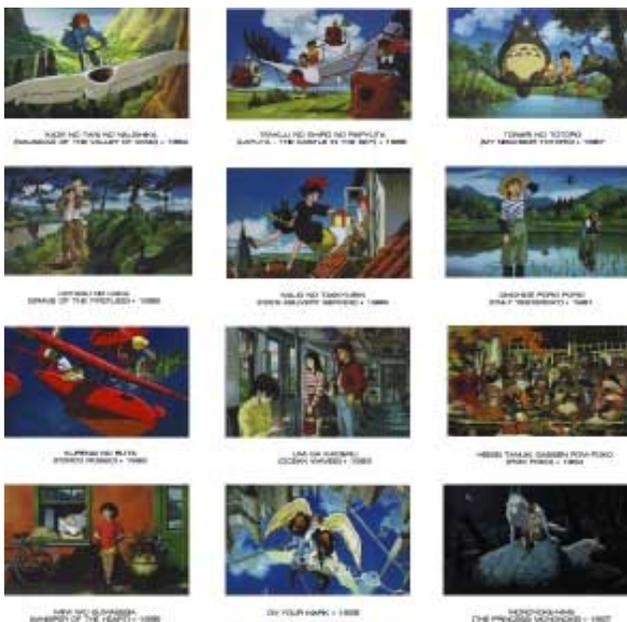
CASTLE IN CONTEXT

Written and directed by Hayao Miyazaki and produced by his long-time partner Isao Takahata, *Castle in the Sky* was the first film produced by Studio Ghibli. *Castle* represented a significant improvement in both the production quality and the sound compared to their previous release, *Nausicaä of the Valley of Wind*. Each Ghibli film has tried to surpass the previous in this area, with *Mononoke* representing a stunning achievement in that regard.

As Disney has done with both *Kiki's Delivery Service* and *Princess Mononoke*, a stellar voice cast has been assembled for *Castle in the Sky*, including James Van Der Beek (from the WB's *Dawson's Creek*) as Pazu and Anna Paquin (*The Piano*) as Sheeta. Mark Hamill (*Star Wars* Trilogy, *The New Adventures of Batman*) provides the voice for the villain Muska and Cloris Leachman plays the pirate chief Dola.

This is the third film Disney has released under their distribution deal with Tokuma Shoten, parent company of Studio Ghibli. In addition to *Kiki's Delivery Service*, *Princess Mononoke*, and now *Castle*, Disney will also be releasing *My Neighbor Totoro*, *Porco Rosso*, *Whisper of the Heart*, *Pom Poko*, and *Only Yesterday*. Studio Ghibli's latest film, *My Neighbor the Yamadas* is also part of the deal, but Disney's plans for releasing it are currently unknown. Though *Kiki* was released on laser disc, the demise of that format means that the remaining films will probably be VHS-only. Disney did not request DVD release rights when the deal was struck (due to the newness of the format at the time), but they are negotiating with Tokuma for the rights. However, at this time it is not known if Disney will be granted the rights. And there is no guarantee that upon obtaining the rights that Disney will release any of the Ghibli films on DVD. However, with Disney now starting to release their animation catalog on DVD, it seems plausible that if they are granted the rights, they will release the films in that format.

Though a video or theatrical release date for *Castle in the Sky* has not been determined at the time of this Press Kit's publication, it is perhaps reasonable to assume a Spring or Summer time frame. This would coincide with Anime Expo, the largest Japanese animation-themed convention in the United States. This year the Expo is scheduled to run during the July 4th weekend and is to be hosted at the Disneyland Hotel. With the critical acclaim and success of the video releases of *Kiki's* and *Totoro*, as well as the theatrical release of *Mononoke*, *Castle in the Sky* should also enjoy a favorable release.





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HAYAO MIYAZAKI

The Beginning of a Legend

Hayao Miyazaki is one of the most highly regarded directors/animators/comic artists in Japan. His movies are treasured by Japanese of all ages and have enjoyed huge successes both commercially and critically inside and outside of Japan.

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.)

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 *Kaze no Tani no Naushika* was released in 1984, and its rich, complex plot helped convince many people that animation was not merely a medium just for children.

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 next 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

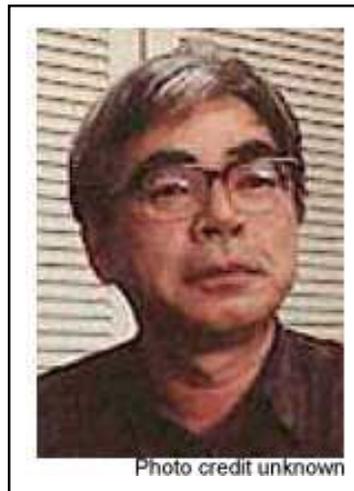


Photo credit unknown



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HAYAO MIYAZAKI

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 released from Studio Ghibli became the top grossing domestic movie (animation or live action) of that 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 Hollywood films 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. It was 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 wrote and produced *Whisper of the Heart* (directed by Yoshifumi Kondo) in 1995.

An Ongoing Success

Princess Mononoke, the latest film written and

directed by Miyazaki, was released in Japan 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 *Princess Mononoke*, will be dubbed into local languages and will be distributed in the United States, 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 original and left uncut. 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, which was released in 1999. Disney is also providing some of the funding for a series of short-subject films to be released by Ghibli in the coming years.



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JOE HISAISHI

Joe Hisaishi was born on December 6, 1950, in Nagano. He started his career as a composer of modern music when he was still a student at the Kunitachi Collage of Music. At that time, he was into minimalist music. He released his first album, "Information" in 1982.

In 1983, he was recommended by a record company to create the Image Album for "Nausicaä of the Valley of Wind", which was being made into a movie. Miyazaki was so impressed with the Image Album that he often played it during the movie production. Although the soundtrack of "Nausicaä" was to be composed by a certain "famous" composer, Isao Takahata (the producer of "Nausicaä") and Miyazaki strongly recommended that Hisaishi should do the soundtrack as well. The rest is history.

Hisaishi also composed the beautiful and unforgettable music for *Laputa*, *Totoro*, *Kiki*, *Porco Rosso*, and *Mononoke Hime*. His music played a very important role in these movies. He has also released many other albums, and he worked as the executive producer at and wrote the theme song for the 1998 Nagano Paralympics.

Though many Studio Ghibli movies, and *Laputa* in particular, employ long passages with no music, this is not the norm with animated films produced in the United States and other markets. Disney was afraid that this

would negatively impact the film's reception outside of Japan.

For the new English-language version of *Castle in the Sky*, Hisaishi was asked to compose an additional thirty minutes of music to add to the sixty minutes of music in the original Japanese release of *Laputa*. In order to keep the balance and integrity of the original score, Hisaishi decided to do a complete re-scoring. The Seattle Symphony Orchestra and their new home, Benoroya

Hall, were chosen for the project. In an interview with Buena Vista Home Video, Hisaishi commented that the Hollywood style of using music to introduce characters and explain the on-screen action was not a method he normally used, but he adapted the basic themes from the original score and separated the events of the movie using different

musical characteristics. Both Hisaishi and Miyazaki are quite pleased with the new soundtrack.

His name, "Hisaishi Joe" (family name first) came from "Quincy Jones". The kanji for "Hisaishi" could be read as "Kuishi", which is close to the Japanese pronunciation of "Quincy", and "Joe" of course came from "Jones". Hisaishi himself chose this name, when he needed a stage name.





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MIYAZAKI'S IMPACT

“We have many animators here inside the Disney Corporation who are very— (pause) 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 United States, 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, Aladdin, and Tarzan.

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 directing *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 the Disney television series TaleSpin.

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 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



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MIYAZAKI'S IMPACT

“Castle in the Sky...remains one of the prized gems in my animation film collection, and I look forward to seeing the American release with heightened anticipation.”

- Rick Sternbach, Star Trek Art Department, Paramount Pictures

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 films such as *A Chinese Ghost Story* and *Once Upon a Time in China* and 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 Senior Illustrator for *Star Trek: Voyager*, named one of the alien species in *Star Trek: The Next Generation* “Nausicaans” after the heroine of Miyazaki's 1984 film.

Sternbach states: “Ever since a few of my anime-savvy friends sat me down and made me watch *Nausicaä* around 1985, I've been hooked on the films, manga, and watercolor artwork of Hayao Miyazaki. *Castle in the Sky*, in its original double laserdisc release, remains one of the prized gems in my animation film collection, and I look forward to seeing the American release with heightened anticipation. Films such as *Kiki's Delivery Service* and *My Neighbor Totoro* are no strangers in our household, as my son Josh and daughter Kristen will attest. Watching

with them, I have a renewed appreciation for Miyazaki's crafting of truly human characters, attention to detail, and a sense of mechanical and organic design from which we can all learn.”

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

Jean “Möbius” Giraud, writer of such 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.



CASTLE IN THE SKY PRESS KIT

DID YOU KNOW...?

Hayao Miyazaki, the director of *Castle in the Sky*, is an avid aviation buff. Flight and flying machines are a staple of his projects, including the powered-glider meche in *Nausicaä* and the entire premise of *Porco Rosso*. This theme is quite apparent in the original opening and closing credits of *Laputa*. Described once as “a world where the designs of Leonardo DaVinci’s flying machines worked”, it is a potpourri of the practical and the fanciful in propeller-driven and dirigible designs.

According to Miyazaki, he wrote *Castle* as a “science fiction novel which was written in the end of the 19th century”. Miyazaki created the Laputian Robots; they’re very similar to the design of the robot in *Farewell Beloved Lupin*, which Miyazaki wrote and directed in 1980. This episode was, in turn, an homage to the Fleischer brothers’ *Superman* (episode #2, “The Mechanical Monster”, 1941).

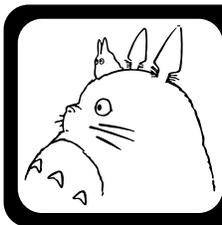


Slagg’s Ravine, where Pazu lived, was modeled after a mining town in Wales. Miyazaki went to Wales for location hunting, and learned that the town had had a huge labor dispute the year before. This story and the scenery of the depressed mining town (he being a former chairman of a union) affected him, and made him put the scene of the townfolk fighting with the pirates in the movie. You can also see a socialist-looking poster in the house of Pazu’s boss.

Linguists will note that the Japanese language does not have a sound for the letter “L”. Instead, they pronounce it as “R”. Viewers will note that when Pazu shows Sheeta the picture of the flying castle that his father took, the caption spells it as “Raputa” and not “Laputa”.

Studio Ghibli likes to insert little in-jokes and homages to previous films in their current productions. Those who have seen, or are familiar with, the film *Nausicaä* will note that fox-squirrels make a cameo appearance in the garden of Laputa.





CASTLE IN THE SKY PRESS KIT

GHIBLI IN AMERICA

According to *PIA* magazine in Japan, the US release of *Kiki's Delivery Service* sold over one million copies.

Castle in the Sky is just the latest in a long-line of Studio Ghibli films that have seen release in the United States. Currently, a special Ghibli Film Retrospective, showing a mix of dubbed and subtitled versions of many of their films, has been making its way around the United States.

Castle is not the first English-language version of *Laputa*. Streamline Pictures did a dub in the 80's that saw limited release in art house theatres.

Last November, Miramax Films released Miyazaki's latest work, *Princess Mononoke* to wide critical acclaim in most major cities in the United States and Canada. Still in limited distribution, the film continues to gain and delight new fans.

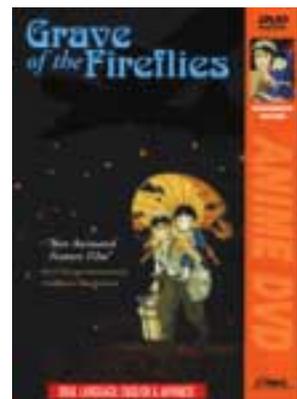
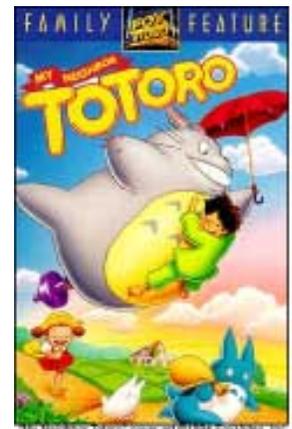
One of Miyazaki's most loved films, *Kiki's Delivery Service*, enjoyed a small theatrical run after debuting at the Seattle International Film Festival before being released on video in both dubbed and subtitled forms in September 1998 and is available in VHS.

Though it will be re-released by Disney (currently, the specific plans for the film are unknown), *My Neighbor Totoro* is currently available as an English dub from FOX Video on VHS.

Nausicaä has also been released under the title *Warriors of the Wind*, but the film was significantly edited for both time and content and is not an accurate representation of the original. The license for this picture has expired and it is no longer in production.

Though not part of the Disney-Tokuma Deal, *Grave of the Fireflies* – directed by Studio Ghibli co-founder and *Castle* producer Isao Takahata – has been both subtitled and dubbed by Central Park Media. CPM has released the film in both VHS and DVD formats.

Lupin III: The Castle of Cagliostro was the first film directed by Hayao Miyazaki. Though not produced by Studio Ghibli, and therefore not part of the Disney-Tokuma Deal, it is a favorite of many of Miyazaki's fans. Originally dubbed by Streamline Pictures (though no longer available), Manga Entertainment of Great Britain re-released the dubbed film in 1997 and is said to be working on a subtitled version.





CASTLE IN THE SKY PRESS KIT

ANIME IN NORTH AMERICA

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

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. Early Disney films of the 1930's and 1940's, in turn, inspired this. This style was soon adopted by virtually every other Japanese animator, and is now a signature characteristic of many anime titles.

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 ran a special program titled "Saturday Anime" that showcased anime feature films

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*. Their unique style, not seen in children's animation, gained them popularity among teens and young adults in North America. *Ghost* 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 exemplified





CASTLE IN THE SKY PRESS KIT ANIME IN NORTH AMERICA

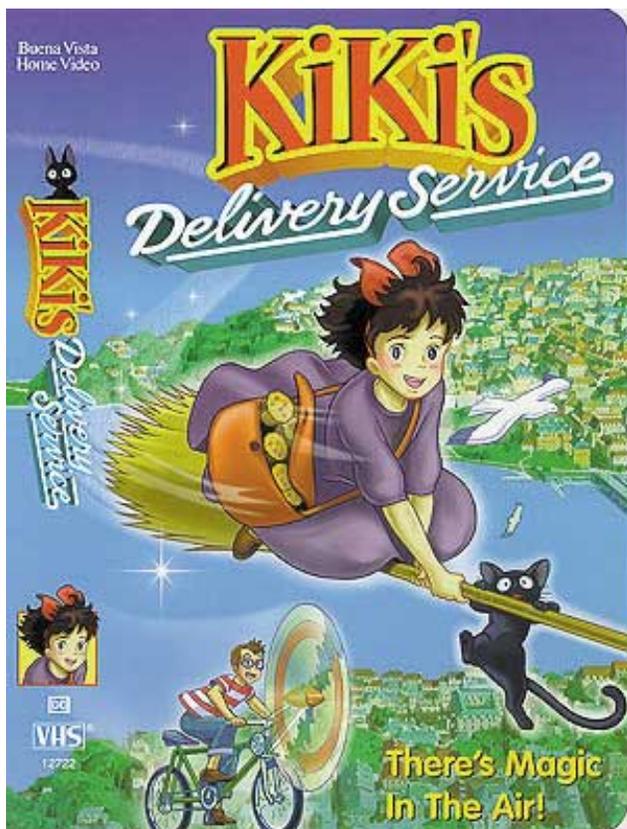
Most major video store chains — Suncoast and Hollywood Video amongst them — have dedicated Japanese animation sections.

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.



CASTLE IN THE SKY PRESS KIT

FACTS AND FIGURES

General Information

- **Original Japanese Title:**
Tenkū no Shiro Rapyuta
(Literally "Castle in the Sky Laputa")



- **Other Titles:**
Laputa: The Castle in the Sky
(English title of Japanese version)
Castle in the Sky (Buena Vista English version)
- **Running Time:** 124min 04sec (J); {no cut} (E)
- **Production Period:** June 15, 1985 - July 23, 1986 (J)
- **Number of Cels Used:** 69,262
- **Number of Colors Used:** 381
- **Aspect Ratio:** 1.85:1 (Vista size)
- **Sound:** Dolby Stereo (J)

Release Information

Japan

- **Version:** Japanese dialogue
- **Opening Date:** August 2, 1986
- **Opening Screens:** 103
- **Showing Period:** 42 days
- **Admissions:** 774 271
- **Film Rental:** ¥583 million

United States & Canada

- **Version:** English dialogue
- **Opening Date:** February 4, 2000
- **Opening Screens:** 1
- **Showing Period:** 2 days
- **Admissions:** Unknown
- **Film Rental:** Not Applicable

Hong Kong

- **Version:** Non-BV English dub with Chinese sub,
followed by Cantonese dub
- **Opening Date:** June 26, 1987 (E-dub)
July 31, 1987 (C-dub)
- **Showing Period:** 77 days (total)
- **Film Grosses:** HK\$13.1 million (total)
- **Film Notes:** 4 minutes were cut

Original Staff Credits for Japanese Version

Producer: Isao Takahata
Executive Producer: Yasuyoshi Tokuma
Planning: Tatsumi Yamashita
Hideo Ogata

**Original Story,
Written &**

Directed by: Hayao Miyazaki

Music by:
Ending Song:

(Serialized in monthly *Animage*,
published by Tokuma Shoten)
Joe Hisaishi

"Kimi wo Nosete" (Carrying You)
Lyrics by Hayao Miyazaki
Written by Joe Hisaishi
Performed by Azumi Inoue

Tsukasa Niwauchi
Yoshinori Kanada

Animation Supervisor:
Head of Key Animators:
Key Animation:

Michiyo Sakurai
Kazuyuki Kobayashi
Tadashi Fukuda
Shinji Otsuka
Yasuhiro Nakura
Masaaki Endo
Atsuko Otani
Masahiro Maeda
Katsuya Kondo
Masako Shinohara

Noriko Moritomo
Megumi Kagawa
Hirotugu Kawasaki
Toshio Kawaguchi
Osamu Nabeshima
Kazuhide Tomonaga
Makiko Futaki
Kitaro Kosaka
Toyoaki Emura

Animation Checkers:
Naoshi Ozawa

Yasuko Tachiki

In-Between:

Kenji Kobayashi
Takashi Honmochi
Yue Takamine
Kazukisa Nagai
Eiichiro Hirata
Keiichiro Hattori
(etc)

Eiko Miyamoto
Mika Sugai
Sinji Morohashi
Takao Yoshino
Kyoko Nakano
Hiroomi Yamakawa

In-Between Assistance:

Studio Toto · Oh Production · Kusama Art ·
Shindo Production · Studio Fantasia · Visual '80 ·
Studio Gallop · Studio Kyuma · (etc)

Art Direction:

Toshiro Nozaki

Nizo Yamamoto

Background:

Mutsuo Ozeki
Nasaki Yoshizaki
Kumiko Iijima
Yamako Ishikawa

Kazuhiro Kinoshita
Kazu Hisamura
Kiyomi Ota

Harmony Process:

Noriko Takaya

Special Effects:

Gou Abe

Shinji Teraoka

Color Design:

Michiyo Yasuda

Ink & Paint Checker:

Homi Ogiwara

Ink & Paint:

Chiharu Mizuma
Hiromi Nagamine
Masako Nabeya
(etc)

Noriko Ogawa
Emiko Ishii
Yukiko Sakai

Camera:

Takahashi Production
(etc)

Hirokata Takahashi

Editor:

Takeshi Seyama

Yoshihiro Kasahara

Sound Director:

Shigeharu Shiba

Sound Engineer:

Shuji Inoue



CASTLE IN THE SKY PRESS KIT

FACTS AND FIGURES

Sound Effects:

E & M Planning Center
Kazutoshi Sato

Hironori Ono

Publicity Producer:

Masaya Tokuyama

Sound Effect Production:

Omnibus Promotion

Recording Studio:

Tokyo T.V. Center

Lab:

IMAGICA

Assistants to the Director:

Tsutomo Iida
Norihiko Sudo

Tetsu Kimura

Production Manager:

Naoyuki Oshikiri

Production:

Toru Hara
Studio Ghibli

A Production of:

Tokuma Publishing Co., Ltd.

Additional Staff Credits for English (BV) version**Voice Direction:**

Jack Fletcher

Japanese Voice Cast**Pazu:**

Mayumi Tanaka

Sheeta:

Keiko Yokozawa

Dola:

Kotoe Hatsui

Muska:

Nou Terada

Uncle Pom:

Fujio Tokita

General:

Ichiro Nagai

Mentor:

Hiroshi Ito

Okami:

Machiko Washio

Shalulu:

Takumi Kamiyama

Lui:

Yoshito Yasuhara

Anli:

Sukekiyo Kameyama

Old Engineer:

Ryuji Kai

Madge:

Tarako

English (BV) Voice Cast**Pazu:**

James Van Der Beek

Sheeta:

Anna Paquin

Muska:

Mark Hamill

Dola:

Cloris Leachman

Award List:

- Ofuji Award; Mainichi Movie Competition
- First Place; Pia Ten (Best Films of the Year)
- First Place; Japanese Movies; City Road
- First Place; Japanese Movies; Eiga Geijyutsu (Movie Art)
- First Place; Japanese Films Best 10; Osaka Film Festival
- Eighth Place; Japanese Films; Kinema Junpo Best 10
- Second Place; Readers' Choice; Kinema Junpo Best 10
- Best Anime; 9th Anime Grand Prix
- Special Recommendation; The Central Committee for Children's Welfare
- Special Award (to Miyazaki & Takahata); Revival of Japanese Movies



CASTLE IN THE SKY PRESS KIT

RESOURCES

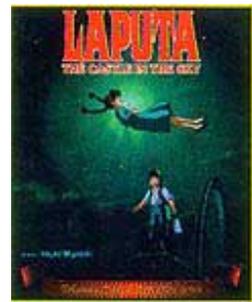
In Print

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: Laputa: Castle in the Sky

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: 4-19-086973-2.

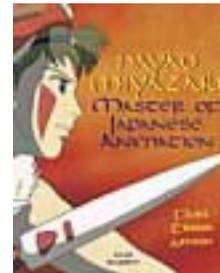
This is the English language version of a children's book filled with colorful stills from the movie directed by Hayao Miyazaki. The storybook is simplified for young readers and packaged in a large hardcover volume.



Hayao Miyazaki: Master of Japanese Animation

By Helen McCarthy. Published in English in 1999 by Stone Bridge Press. ISBN: 1-880656-41-8.

The first English-language book that exclusively covers Hayao Miyazaki, with an introduction about the man and detailed discussions of his 7 most important films. Also has a complete filmography with selected manga, plus a bibliography of related materials.



Nausicaä of the Valley of Wind

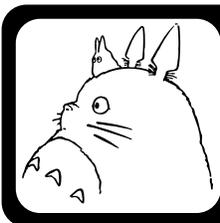
By Hayao Miyazaki. First published in English from 1995 through 1997 by Viz Communications Inc., San Francisco.
ISBN: 1-56931-096-3 (vol. 1, 1995)
ISBN: 1-56931-087-4 (vol. 2, 1995)
ISBN: 1-56931-111-0 (vol. 3, 1996)
ISBN: 1-56931-211-7 (vol. 4, 1997)

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.



CASTLE IN THE SKY PRESS KIT

RESOURCES

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.

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*.

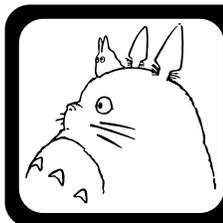
On the Internet

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 sites relevant to Studio Ghibli and 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.

Joe Hisaishi [www.joehisaishi.com/enversion] has his own official site, in both English and Japanese.





CASTLE IN THE SKY PRESS KIT

RESOURCES



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

Anime Web Turnpike

The Anime Web Turnpike [www.anipike.com] contains links to the majority of web sites on Japanese animation. Hundreds, if not thousands, of animation titles are represented, as are links to conventions, clubs, artists, retailers, and news sites.



The Online World Of Anime & Manga
<http://www.ex.org/>



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

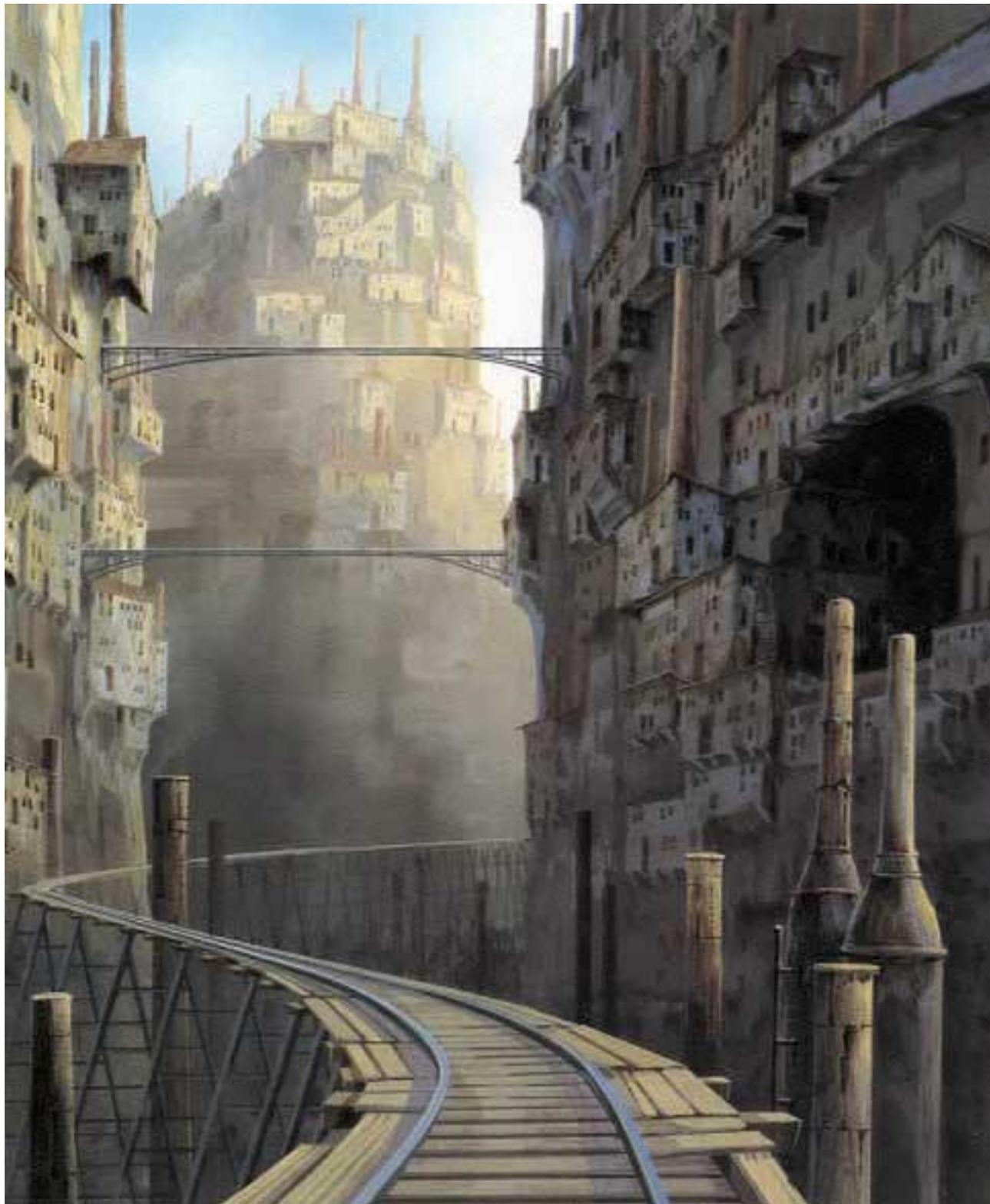


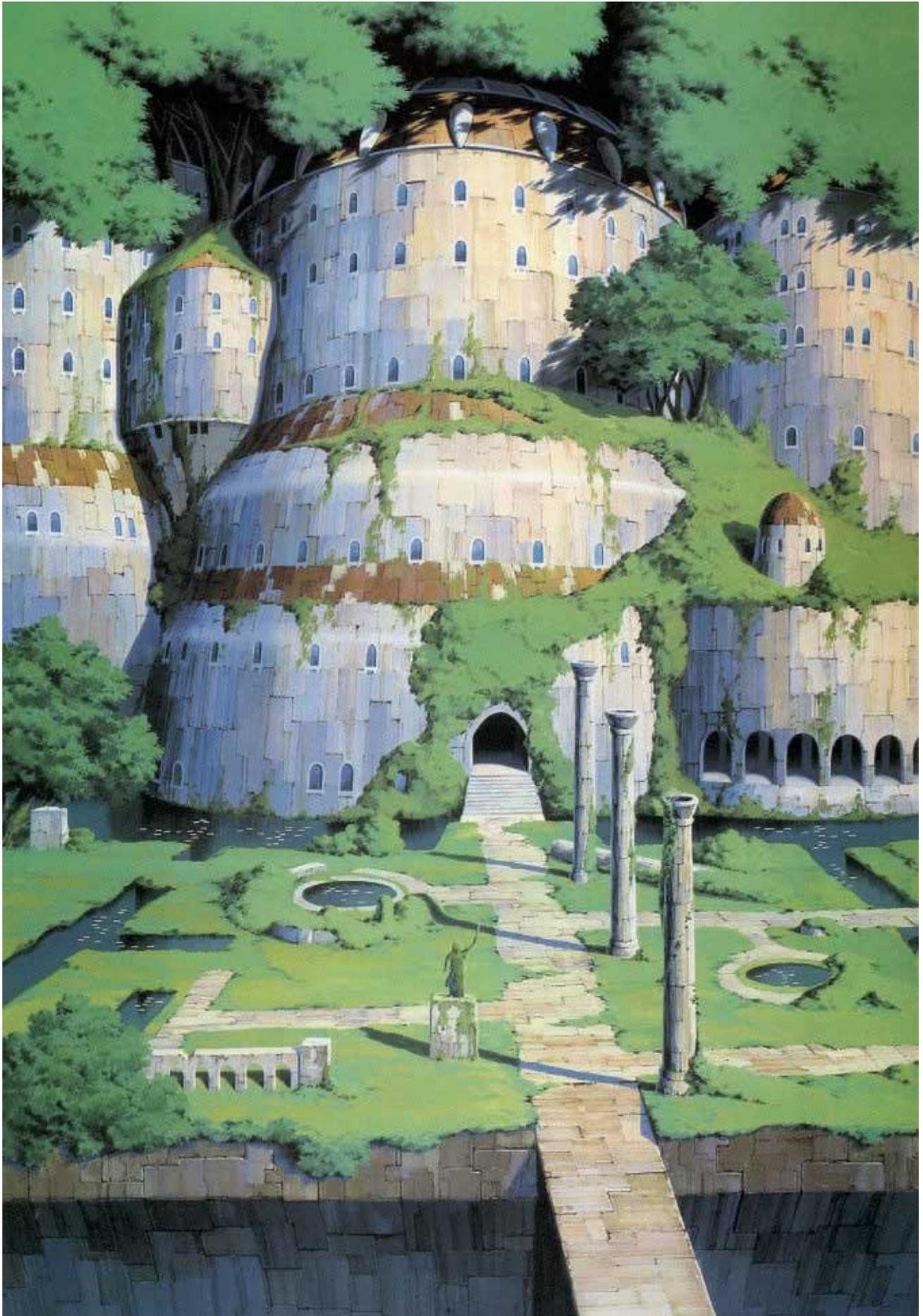
Anime Expo [www.anime-expo.org] is the largest Japanese animation-themed convention in the United States. Held every July 4th weekend, this year the Disneyland Hotel will be the venue.

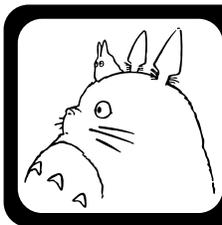


CASTLE IN THE SKY PRESS KIT

THE ART OF CASTLE







CASTLE IN THE SKY PRESS KIT IN CONCLUSION

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 that 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 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 friends and family.

Please Let Us Know What You Think

We would like to hear from you about your impression of *Castle in the Sky* and this press kit. Did you enjoy the film? Did our press kit help provide you with information that made your review of 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 front of this kit.

Thank You

We really appreciate taking the time you've taken to read this information kit. It's been a pleasure introducing you to *Castle in the Sky*, this wonderful example of Japanese animation.

Share the magic.

Sincerely,

Michael S. Johnson

On behalf of *Castle in the Sky* Press Kit team, Team Ghiblink, and the Hayao Miyazaki Discussion Group.

WANTED

THE PIRATES: DOLA FAMILY



Motro



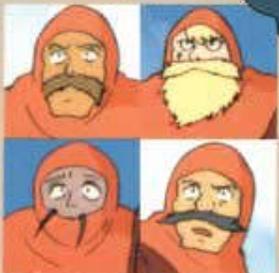
Shalulu



Buka: Ki



Lui



Buka:
Ka·Ku·Ke·Ko



Anli



**This Family is the Most Dangerous Family of the World.
Dola is a Big Bad Mama! Fierce, Wild, Brutality!!
Oishinbo! Tsukamaetara Shokin ga Dovvato Deruzoo!!**

DEAD or ALIVE : PRIZE 50 GOLDS!!

ARMY
HEAD-
QUARTERS