***Translation Notes***

*Throughout these blog entries, Shudo talks about a person who he refers to as “Gozen-sama” (御前様), an archaic Japanese word used to refer to a person of high-rank. This person seems to be Kunihiko Yuyama, the person who has directed every single Pokémon movie.*

*When Shudo mentions Pokémon, he places the word in quotation marks most of the time, so this detail has been preserved in the English translation.*

*The line-by-line format of the original blogs has also been kept in place.*

**No.209 The third "Pokémon" movie in the hospital**

The hospital I was admitted to in Odawara was the same hospital where, a year earlier, a girl had been brought in by ambulance after collapsing in the so-called "Pokémon Shock" incident.

I've written about it before in this column, so I won't go over it all again.

When the girl was brought to the hospital, the cause of her illness was unknown and the staff on duty were very nervous as they did not know what to do, but a few hours later they found out that this was a nationwide phenomenon and the girl was fine the next day.

The hospital is a big one in Odawara, but they don't have a neurology specialist. After all the fuss, specialists from all over Japan and even the world will investigate. The hospital was somewhat relieved that they could report the girl's symptoms and wait for the results of the specialist's investigation.

The hospital is an emergency hospital. Every day, ambulances bring in the sick and injured.

At that time, a year ago, they could not afford to be concerned about a single emergency patient ...... who would have recovered. For the doctors and nurses who did talk to me about it, the time surrounding the incident was regarded as "a little frantic".

Now, more than ten years later, it has probably faded from people's memories.

But what happened is what happened.

TV screens are getting bigger and clearer and there is a revolution in the way we see 3D images.

I've seen 3D as an attraction at Disneyland, but when I go to the cinema, I always go to the 2D version, even if 3D is the main selling point.

I'm not going to let my kids see it ......, but I'm sure they'll go see the hottest 3D movies with their friends without telling their parents, so I guess I'll just have to be mad if they do.

It seems that a conclusion has been reached on the "Pokémon" incident, but I must say that it is not the content of "Pokémon" that is at fault. I personally am not convinced by the conclusions reached in the case of the “Pokémon Shock" incident about the effects of excessive [rapidly flashing] images on the human body. I cannot be reassured about their safety on the cranial and visual nerves until we have firm standards based on expert review of the data.

As a screenwriter working in the visual arts, I am in a difficult position, but if my screenplays were to be made in 3D, I would refuse at the moment.

In fact, I don't think I have the talent to write a script that absolutely needs 3D.

So I've been to a lot of hospitals, and I've learned some pretty interesting hospital and patient stories, which I'll write about later when I get the chance.

Now, I would like to talk about the third "Pokémon" movie.

I was barely in my thirties when I enrolled at Jichi Medical University.

As a freelancer, I looked relatively young. I had never worn a suit and tie before in my entire life.

The nurses, who were in their twenties, went along with me as if I were an older brother. In a conceited way, I think they could barely see me as a man.

In a conceited way, I think they could barely see me as a man.

But at the hospital in Odawara, I was in my fifties.

In addition, the hospital in Odawara had a nurses' school.

The students there were in their teens.

When I had a relatively mild condition, I was often assigned to a group of apprentice nurses who were practising nursing or something like that, and not many of them were even in their early twenties.

They could have been my children.

The way they treated me was, of course, not in a male way. They were uncles in the best sense of the word. There was also an apprentice nurse who treated me like she was an elderly carer.

It is nice to be kind, but it is the kind of kindness that makes you stand up and offer your seat to an old man on the train.

It was impossible to have a proper conversation.

Once, on my way back to the hospital (having received permission to go out), a young girl in plain clothes, walking arm in arm with me asked "Are you going home now? Let's go home together".

It was a nurse who was going to work at the hospital.

This couple was almost like a daughter locking arms with her father, or if they were not so good, an old man locking arms with his granddaughter.

Because they were new or novice nurses, many of them couldn't get the needle into the blood vessel properly.

It was normal for her to make two or three mistakes, but by the time she had made five or six, some of the children felt as if they were about to cry because of their inexperience.

Some of the girls were so inexperienced that they almost cried. She puts up with the pain and says: "It's hard to find a blood vessel, isn't it? It's okay, it's okay, just calm down ......".

But what hurts, hurts. I couldn't help it.

If it's difficult to find a blood vessel now, you can wait a little longer and have it done later".

As a side note, nowadays, once the needle has passed through the blood vessel, the IV tube is inserted into the needle tube without removing the needle. With this system, the pain of the needle prick is only felt once if the needle is successfully inserted into the blood vessel.

If you don't need the drip, you can remove the tube and leave the needle in your arm and move around freely for a day or so. Fancy, you can't move your arm with a needle in it, though. ......

In fact, I once commuted from Odawara to Tokyo from the hospital where I was admitted with only a needle in my arm to attend a script writing meeting for "Pokémon".

If you're a commuter and need a drip every time you go to the hospital, you might want to ask the hospital for advice.

It was in such a state that I put together the story of the third instalment of "Pokémon" and wondered what comes next after "existence of the self" and "coexistence".

In a private room, looking at the ceiling while receiving an intravenous drip without having a proper conversation with the nurses, the question that naturally came to mind was "What is this world I live in?

In "Pokémon", there are no animals except humans and Pokémon. In the early days of the show, there were glimpses of real animals other than Pokémon, but that was due to a lack of communication with the production staff.

Instead, there’s such things as plant Pokémon, mineral Pokémon and even sludge Pokémon.

This is the skill of the game creators, who have created the Pokémon by skilfully adapting creatures familiar to us. There’s a variety of designs, abilities and personalities, so players can find a Pokémon that suits their tastes. There’s also an element of "raising" to the game, as Pokémon evolve into another of the same species as its abilities improve.

When you think about it, it's hard to see where the difference is between having plants and having plant-based Pokémon, but the Pokémon world is well constructed so that you don't have to worry about it. And as players win battles, they get stronger and they rise through the ranks, giving them a sense of accomplishment.

Pokémon are fictional creatures and do not die. There are also Pokémon Centres where you can restore your Pokémon's health.

In addition, in the game, Pokémon's spend their daily life inside the Pokéball, and they don't appear except when in battle.

Wild Pokémon are also targets that are to be captured, so their daily mode of life is not a focus.

In the game. Pikachu and Meowth are always inside their Pokéballs.

It's basically a battle game where you fight to win or lose, but it doesn't feel bleak.

The game also incorporates various other game elements, which is probably why it was regarded as a well-made game when it was first created, and why it is still so popular today.

However, games and anime dramas are different.

Anime needs a story.

Of course, games have a story too.

However, the protagonist of the game is the player.

The story of a game is a list of points (indicators) that the player has to pass and an end point (in most cases, the player is the winner of the game).

The story of the game is what it has to be.

Each player is a different person, and has his or her own way of playing.

Everyone has a different way of getting from point A to point B in a game.

But this is not the case with anime.

The player is not the protagonist.

There is an anime protagonist, and that protagonist has to decide how to get from point to point.

That is the story of anime.

And if you don't convince a lot of viewers of the way in which the protagonist progresses in the anime, you won't get any support from them.

For example, in a game, a player chooses one of the three Pokémon of his choice.

But in the anime, Pikachu is chosen.

If Ash, the main character, chooses one of the three starter Pokémon like in the game, the player who chooses another of them will feel uncomfortable.

If each of the three Pokémon is equally popular with the players, two thirds of the game players will feel that the Pokémon anime is "not my Pokémon".

So, the creators looked into the other three popular Pokémon. By far, Pikachu is the most popular. It has a reputation among girls as being cute.

No one would complain, then, if Pikachu was the first Pokémon chosen by the hero.

(Incidentally, we don’t tell the viewers which Pokémon his rival has chosen, because if we did, they would feel uncomfortable if it was different from the Pokémon chosen by the player in- game.)

But here, as a series creator, I'm a little disappointed that they made Ash a stereotypical boy in order to make a protagonist that no one would complain about. In other words, he's not unique.

I didn't want to make him too unique, because I didn't want to antagonise the audience. But from my point of view, he is a boring protagonist. I've made the supporting characters quite unique, but even so, it's a bit hard to see Pikachu becoming more and more of a good boy, or Team Rocket becoming stereotypical screw-ups.

The game's protagonist (i.e., the player) gains almost minimal knowledge of how to play the game and then immediately proceeds to the first battle.

That's fine, it's a game.

But this is not the case with the anime.

Pikachu is rebellious, Ash’s sidekicks appear, he meets Misty, and after a lot of messing around, he and Pikachu reconcile for the first time in the TV version. In other words, there is a lot of drama for Ash to become the main character.

You can plunge into a game from the moment you start it. You're already in the world of Pokémon.

But a drama needs a lot of settings to make it work. Even if it is not depicted in the anime, without the setting, the characters cannot move.

In the first place, what is the world of Pokémon?

In the beginning, the game's manual was quite haphazard. When you start a game, if the game is fun, that's fine.

But animated dramas are a problem.

And why are there no animals other than Pokémon?

So I added my own take on the Pokémon world to the first and second volumes of the story. I haven't finished that supplement yet, because the third film is not out yet, because I'm planning to write a revealing supplement that I won't be able to write until the airing of Pokémon is over.

The third film was intended to be a story that would only hint at the problem.

In other words, it's a story about another being appearing in a world where there are only imaginary Pokémon and humans.

The story begins with the discovery of a Tyrannosaurus fossil.

Needless to say, Tyrannosaurus is a dinosaur that existed in the Mesozoic era.

Pokémon have fossil Pokémon.

So what are the fossils of real dinosaurs?

In short, it's a story that hints a little at the question: "What is a world with only Pokémon and humans as animals?”

To be continued.

**No.210 The illusory "Pokémon" movie 3 ...... disappeared**

I'm sorry for the sudden absence of the last issue......, but I dare to accept the criticism that it's not sudden, but a regular occurrence.

I'm only half joking when I say that it's because of all the stuff that's been going on around here, including a stage musical that's going to be performed during the Golden Week holidays (which I'm not involved in) - although it's not so much of a joke but that I can laugh it off as a joke! --In the meantime, I've been having trouble sleeping, losing my appetite, getting sick, going on the computer, fainting, losing my sense of time, and missing the deadline for this column. I lost my sense of time and blew the deadline for this column. My apologies.

My body, which was getting back to normal last year, was almost in a mess from the beginning of the year, but I was able to force myself to stop and regain some energy.

I'm amazed at my own stubbornness.

Let's continue where we left off.

In a fictional world created by the "Pokémon" games, where the only animals are Pokémon and humans, a fossil of a Tyrannosaurus, a real dinosaur from the Mesozoic era, is discovered.

About 10 years ago, when we were thinking about the third film version of the fantastic "Pokémon", the fossil of a giant Tyrannosaurus was actually discovered and became a topic of conversation.

I believe it was named "Sue" and was auctioned for a hefty sum ...... a billion yen.

I think most boys like Tyrannosauruses (T. Rex) for some reason. In my case, I'm not a fan of Jurassic Park, but I've been a fan of the Tyrannosaurus since I was in kindergarten, when I read the picture book "Shonen Kenya" by Soji Yamakawa.

So I was delighted to discover Sue, even as a grown-up in my mid-thirties.

If I had a billion yen, I would have bid for it.

But I'd have a hard time finding a place to store it. ......

So, back to "Pokémon", the Biological Societies of the Pokémon world are in an uproar. And then you realise something important.

There is Darwin's theory of evolution. It explains the process of animal and human evolution. But in the real Pokémon world, the only animals are humans and Pokémon. There are no so-called real animals.

If you look at the old records, there were real animals in this world. But there are none now. They remain in the records, but not in human memory.

We don't know when Pokémon first appeared in the world. And the theory of evolution does not apply to Pokémon.

And yet, the number of newly discovered Pokémon keeps increasing.

In the past, many scholars have studied Pokémon, but at a certain point, they suddenly stopped their research, retreated to the countryside and did not publish any more research. Professor Oak is no exception to this rule.

What's going on here?

Animals that have been recorded (there are even photographs of them) are disappearing from human memory.

We don't even question it.

Isn't there some great secret to the very existence of this world?

With the discovery of the Tyrannosaurus fossil, we begin to wonder about the world in which we live.

But there is no time for that.

A blue light appears in the eye of the Tyrannosaurus fossil. And it starts to move. In a straight line, it is moving towards somewhere.

It doesn't care about the human world or the wild world of Pokémon in its path.

It crosses rivers and oceans in a straight line.

Generally speaking, a straight line.

Anything that gets in its way, it stomps over.

If the Tyrannosaurus is not stopped, the mystery of the world of Pokémon and humans cannot be solved.

In its path lies the Pallet Town, where Ash the hero is from.

There are also the living areas of various Pokémon.

Professor Oak, when his laboratory was trampled to pieces, says only: "I knew this would happen one day. But I don’t know why it’s happening ......".

The truth is, Professor Oak doesn't know either. I knew this would happen at some point," is all he can say .......

Anyway, we have to stop the Tyrannosaurus fossil going in a straight line .......

Both Pokémon and humans instinctively want to stop the Tyrannosaurus fossil.

We feel that if we don't stop the Tyrannosaurus fossil, the existence of our Pokémon world will be in jeopardy.

They don't know why they are in danger, but they feel it instinctively.

There is a lot of human drama and Pokémon drama in the path of the Tyrannosaurus fossil.

But no matter, the Tyrannosaurus fossil moves in a straight line.

Pokémon and humans stand in front of the Tyrannosaurus fossil and try to stop it.

Ash and the other heroes chase after the Tyrannosaurus and try to stop it. Of course, so does Team Rocket.

In the direction of the Tyrannosaurus, there is a secret base belonging to Team Rocket. They are also desperate to stop the fossil.

As usual, there are no friends or foes.

Anyway, they try their best to stop the Tyrannosaurus fossil.

Only Mewtwo, with his "self-existence" theme, is barely calm.

And the place where the Tyrannosaurus fossil stopped moving is .......

I won't write the answer to that question.

What is an animal?

What is man?

If you think about the differences and similarities between them, the answer is not so difficult.

It doesn't have to be a Pokémon movie.

...... is the plot of the third "Pokémon" movie.

The actual plot is much simpler, with much of the fuss about the Biology Society and Darwin's theory of evolution cut out.

Anyway, a Tyrannosaurus fossil is found.

It had some kind of consciousness.

The Tyrannosaurus fossil is on the move.

Now stop it.

is done before the main title.

The rest of the story is about the chase with the Tyrannosaurus fossil and the drama of the one who is crushed.

It took me more than half a year after I left the hospital to think of it.

The theme is: "What is this world I live in?

I tried to bring together all the different episodes of fossilisation into that theme.

I felt like I was going crazy trying to think of all these episodes.

The general director seemed to like the idea of something inorganic becoming conscious and running amok.

This is a one-sided thought on my part, but I think there's a lot of room for direction in this story.

For example, as the fossil progresses, the background music can be rock, classical, or even enka (traditional Japanese ballad music).

There is a backstory to this fantastic third movie: at the time of plotting, there was only the first game, and the Gold and Silver versions of the next game were not completed, and there was not a single new Pokémon.

This meant that we had to make a story with the 151 Pokémon from the first game.

Lugia, the new Pokémon for the movie that appeared in the second movie, "Pokémon: The Movie 2000 " appeared in the next game, but it was able to appear in the game because it was not completed until later.

There was that much of a time difference between the film and the games.

I don't know what happened between the game producers and the movie producers, but it was decided that there would be no movie-exclusive Pokémon in the third movie.

So we had to make a story with all 151 Pokémon from the first game.

But for this story, it was enough.

To put it another way, Pokémon in games are like pieces in a chess game, each with its own characteristics.

But when you turn it into an anime (or even a novel), you need drama (conflict) in each episode.

No matter how boring it is, a drama is a drama.

Basically, it is human beings who make dramas happen. Thus, it is human beings who can understand and feel the drama, and are pleased, angered, saddened and made happy by it.

Therefore, in order to create a drama with animals or fictional creatures, the animals must be portrayed as human beings.

In other words, anthropomorphism/personification.

In animation, live-action films, novels and even documentaries, anthropomorphism takes place whether the filmmaker or the viewer is aware of it or not. Even non-fiction records are anthropomorphised when they are made by humans.

A simple example is Hachiko, the loyal dog who waited for his dead master in front of Shibuya station. Was Hachiko really waiting for his master?

Take, for example, Lobo the wolf king in "Seton Dōbutsuki" (Seton's Chronicle of Animals). As the leader of the wolves, Lobo shows a resolute attitude towards humans, but was he really resolute because he was conscious of humans?

Isn't such a thing just a selfish assumption of humans?

To animate a game, an episode needs drama.

In other words, the Pokémon are depicted as anthropomorphic.

The "Pokemon" anime is a drama involving 151 kinds of Pokémon, people of all shapes and sizes and abilities different to those of ordinary humans.

No matter who writes the script, it will end up like that.

That's what I thought when I wrote it.

If that's the case, the "Pokémon" anime, while claiming to be a world of Pokémon and humans, is actually a story of a world where there are only humans.

Then, "What is this world I am living in?

Obviously, it's not a world where only humans live.

There are things that are different from humans.

If you want to know the world in which you live, you cannot depict it with anthropomorphic Pokémon.

Something else is needed.

That is the fossil of a dinosaur that existed in the real past in the imaginary world of "Pokémon". What would happen if it had a consciousness?

In other words, the third "Pokémon" movie was an attempt to portray humans and animals, which should have different consciousnesses in the real world, through "real, once-living fossils" in the fictional "Pokémon" world.

So I considered the question: "What is this world I live in?”

I expected opposition to it: "If you put out something so complicated, the original world of Pokémon will be lost in translation.

I spent more than half a year on this plot. I prepared a counterargument.

However, for reasons I never expected, it was rejected in an instant at the so-called Gozen-sama general script meeting.

To be continued.

**No.211 From the illusory third installment to "Pokémon 3: The Movie – Spell of the Unown: Entei"**

If you show a fossil of a real-life Tyrannosaurus, it would destroy the worldbuilding of "Pokémon". I thought there would naturally be such opinions.

On the other hand, you can't understand the world of Pokémon when you are in the Pokémon world. You can only understand your own world when things that are not part of your reality appear. That's the answer I came up with.

The Earth is round. Everybody knows that.

There are people who have actually been around the world and came back to where they started.

We also know that Earth is a planet that revolves around the sun in one year.

But in normal life, we think the ground is flat and we use the year as a unit of time.

In fact, it wasn't until astronauts appeared in the 20th century that anyone saw the Earth as round.

It was probably then that the Earth's roundness was clearly perceived.

As an aside, there are still people on this planet who believe that the Earth is not round but flat, mainly for religious reasons.

In other words, in order to know what the world we live in is like, we need an outside perspective.

When something appears that is inconceivable in your normal world, you can look at your world in a new light.

The world of Pokémon is a fictional world created by game creators.

The imaginary world has become the real world. There are no animals in the real world.

But when the impossible appears, we realise again what our world is like.

That's why the appearance of a Tyrannosaurus fossil doesn't change the worldbuilding of "Pokémon".

And it's not a dinosaur itself that appears. It is a fossil of a dinosaur.

And we don't really know what kind of animal dinosaurs used to be.

Our image of dinosaurs is based on calculations based on fossils.

When you think of a Tyrannosaurus, you probably think of something like the Tyrannosaurus from Jurassic Park.

In short, it is a Godzilla-like dinosaur without a dorsal fin.

Their skin is usually brownish or dark and unassuming.

However, we don't really know anything about their skin colour.

It could be red, yellow, green, blue or a mixture of all these colours.

When I was a child, we were told that dinosaurs were reptiles, but this theory has recently been challenged. There is also a theory that dinosaurs, which were supposed to be extinct, have evolved and are still alive today.

Those that have evolved are birds. This is a very popular theory.

A fossilised Tyrannosaurus appears in the third film of the fantastic Pokémon series.

It is a fossil Tyrannosaurus that is displayed in a museum, like in the recent film "Night at the Museum".

It is not a creature; it is stone.

Pokémon are fictional creatures invented by game developers.

So, we know what Pokémon are.

Dinosaurs are animals that used to exist, but we don't know what they are.

And now they are made of stone.

If you put something from the real world that we don't understand into a fictional world that we do understand, the fictional world becomes more real.

Because the real world is often unfamiliar.

So, the appearance of a Tyrannosaurus fossil may add realism to the world of Pokémon and strengthen it, but it won't destroy the world of Pokémon.

Moreover, the third illusory film will make us ask: "What was that all about? "And what kind of world is ours?” at the end of the film.

In the end, this plot was rejected.

The reason was not that it would destroy the worldbuilding of Pokémon, or that it was incomprehensible, or that it had a difficult theme.

The reason was that "a story in which an inorganic object becomes conscious and starts moving won’t be a hit”.

He said that there was an anime produced by him before "Pokémon", which had a tie-up with a mini four-wheel drive, and the movie version of it was not a hit.

Apparently, it was about a mini four-wheel drive with a consciousness that runs amok.

I didn't see it, and I don't know how much money it made at the box office, even if it wasn't a hit.

If you compare it to the Pokémon movie, most movies wouldn't have been a hit.

A "Pokémon" animation is not the same as a mini four-wheel drive animation, and it has a different director and scriptwriter.

Besides, the story of consciousness in an inorganic object is something that the director and scriptwriter of the third "Pokémon" movie have done many times in another animated series about a magical girl, so to speak.

On a side note, the director of the mini four-wheel drive anime series has also worked with me on an animation series, so I'm sure he's good at stories where consciousness inhabits inorganic objects.

Anyway, if the content and theme of the work get denied, I can argue with them, but if you ask me whether it will be a hit or not, I can only answer that I don't know.

The first film was a miracle, a box-office success that exceeded all expectations, even though it was made with a global audience in mind, and the second film was the biggest Japanese film of the year and the second biggest Japanese film in the world.

The first was, of course, the first Pokémon movie, and given the performance of the first film, Gozen-sama was not happy with the performance of the second. And now, the third one.

The movie "Pokémon" was obliged to be a hit first and foremost.

Expectations are high and a huge number of different people will be affected by whether the film is a hit or not.

And from past experience, Gozen-sama believes that "a story in which consciousness inhabits inorganic matter and runs wild" will not be a hit.

Gozen-sama is a person who admits to himself and others that he has the talent to make his works a hit through multimedia development.

However, neither the first nor the second movie version of "Pokémon" was to his liking, according to his hit theory.

And the second one did not do as well as the first one.

I wanted the third one to be a bigger hit than the first one, and to be in line with Gozen-sama's hit theory.

However, I can't take that much responsibility if I'm asked whether a film featuring a Tyrannosaurus fossil will ever be a hit.

I'm confident of the content, but I don't know if it will be a hit or not.

If it doesn't become a hit, and people say it's your script's fault, all I can say is, "I'm sorry.

But "Pokémon" has become a big project for which I and the director cannot just say "I'm sorry".

The person in charge of "Pokémon the Movie" is Gozen-sama. We have to ask him to take the result whether it is a hit or not.

As long as he thinks that "a story in which a consciousness inhabits an inorganic substance and runs wild" is not a hit, no matter what we say, we are not on the same page.

Whether a film is a hit or not is not the same as whether the content of the film is good or bad.

And I know that the most important thing is that the movie "Pokémon" is a hit.

Tyrannosaurus fossils run amok is a theme that doesn't have to be in "Pokémon".

If it had been rejected on the basis of whether it would be a hit or not, I would have simply given up.

I would have said, "Well, let's think of another story," as if it were easy.

But to tell the truth, I was in no mood to talk about it, and I was certainly overwhelmed by a sense of powerlessness.

After all, I had been thinking about this work for almost half a year.

I went back to Odawara and drank a lot of sake.

A few days later, I was informed that four of the Pokémon designs for the next Pokémon game, which had been delayed, had been chosen.

Four of them, including the mysterious Unown and the powerful Entei.

The other Pokémon have not been decided yet, but they are asking if they can make a film with these four Pokémon as the main characters.

They want to link the movie with the release date of the game.

During the production of the movie, other Pokémon designs will be decided one after another, but for now, there are only four Pokémon in the script.

Unown are a group of Pokémon that take on the appearance of the English Alphabet.

They’re Pokémon that I don’t really understand that well.

The producers seemed to think, "We can't make a story with this many ......."

The producers who were close to the production of the game did their best to attach a meaning to the Unown.

There was a lot of talk at the meeting about having another Mewtwo, and another popular Pokémon called Charizard.

But when the Tyrannosaurus fossil was rejected and we were drinking, I had a different idea for the story.

The idea came to me when I saw the cloned girl Amber [Japanese = Ai] in the radio drama (now on CD) "The Birth of Mewtwo", the first part of "Mewtwo Strikes Back".

In the plot of "The Birth of Mewtwo", Ai's name was Mi.

But in the script, I changed the name from Mi to Ai.

Of course, the root of the word is I・MY・ME, but I felt that Mi was more assertive than Ai.

I changed the name to Ai because it seemed more appropriate for a girl who is a fragile clone of Mi, but there was another reason. In fact, my daughter's name is Miho. Her abbreviation is Mi.

She was born about two years before "Pokémon" was shown on TV, and was two or three years old when "The Birth of Mewtwo" was shown.

She was born when I was 45 years old.

This means that by the time my daughter reaches her impressionable adolescence, I will be an old man. I may even be dead.

There are many works that depict the relationship between mother and child, but not many that depict the relationship between father and daughter, especially when they are more than 40 years apart.

Even in a normal course of events, the relationship between a girl and her father becomes more tenuous as she grows older.

The older a girl gets, the more distant her father becomes from her.

In fact, when I was younger, my girlfriends - and there weren't many of them - would talk about "mummy" and "mum" but rarely about "daddy" and "dad".

I'd ask them, "Who's your father? They would answer, "Yes, I have a father," or I they would tell me what he did for a living.

This means that the father's feelings for his daughter do not reach her very often.

What is a father to a girl?

And the father's feelings towards his daughter ...... became the third film " Spell of the Unown: Entei".

Personally, the father, an unreliable writer by profession, is too old to do anything for his grown-up daughter - and she probably doesn't want anything from him. So I decided to make this film my little present to my daughter.

That's why I decided to name the main character of " Spell of the Unown: Entei" "Mi".

Of course, the producer and the staff didn't know anything about it.

To be continued.