

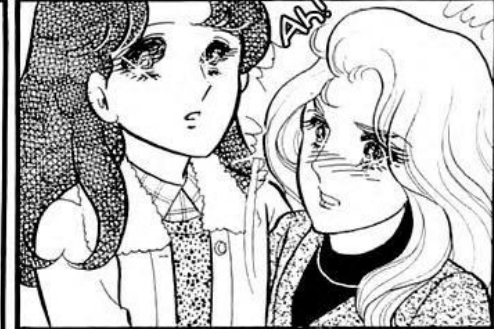
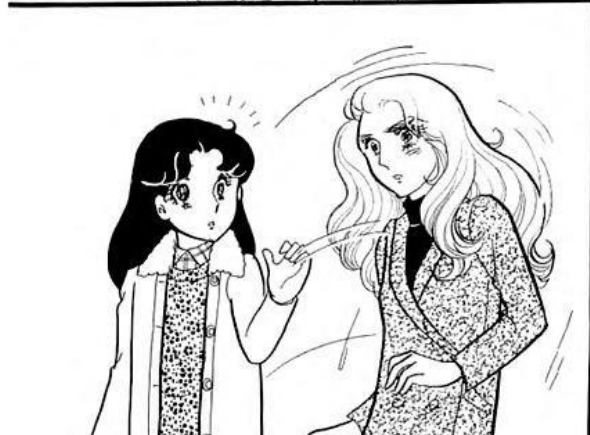
FOLLOW ME.



THIS WAY.



It's so warm!





THE AIR FEELS SO WARM.

WAR MTH.

WELL? WHAT DO YOU FEEL NOW THAT YOU'VE BEEN FREED FROM THERE, MAYA?

IT'S AS IF MY BLOOD THAT HAD BEEN FROZEN IS BEGINNING TO MELT.

I CAN FEEL THE BLOOD RUNNING THROUGH MY HANDS AND FEET AGAIN.



Tsukikage-sensei....

OKAY...

ALDIS' LINES!

COME ON!

TRY SAYING YOUR LINES.





MY HOME-
LAND!

LASTO-
NIA!

YET BUT A
SMILE FROM
PERSEPHONE
MAKES WINTER'S
AGGRESSION
LINDONE!

EACH YEAR
EMBRACED BY
WINTER FOR SIX
MONTHS...

A SINGLE SMILE
DOTH MELT HIS
SWORD...



PRIN-
CESS
ALDIS
AM I...

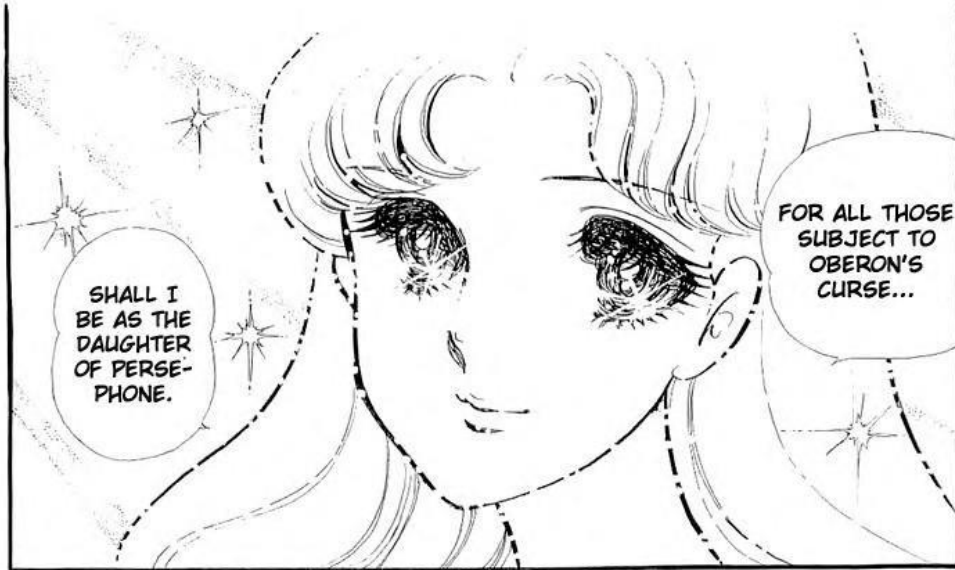
YOUR GARLANDS
DOTH EMBRACE
MY HEART...

SPRING
GODD-
ESS!
YOUR DAUG-
HTER
AM I.



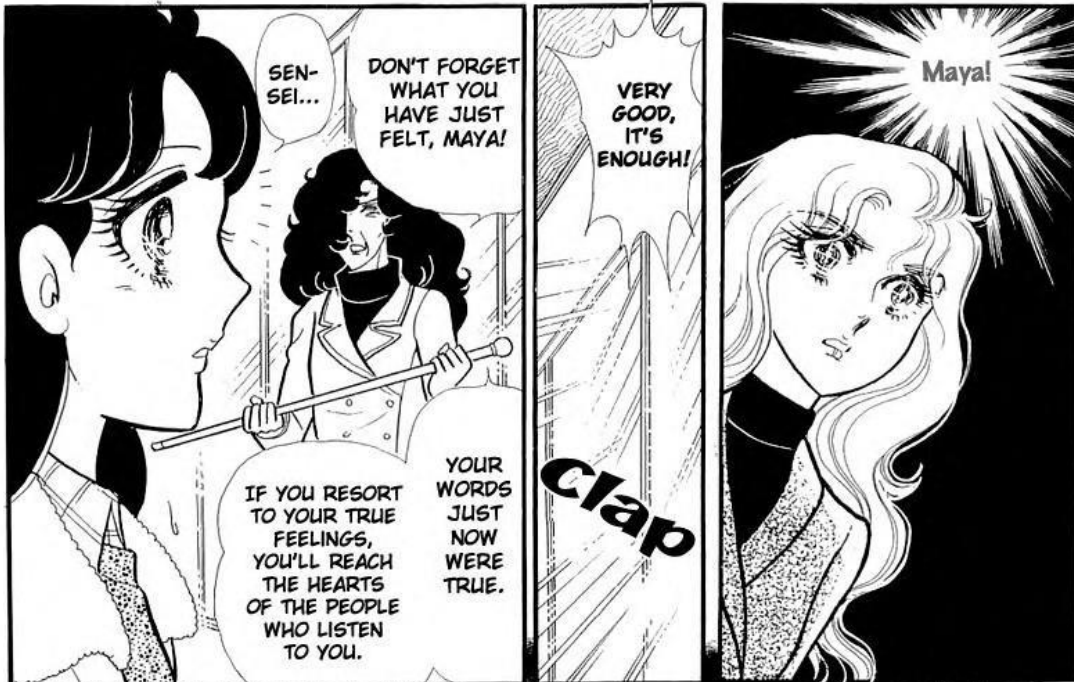
HER SMILE
I GIVE FREELY
TO ALL!

THOUGH IN WINTER'S
GRASP, MINE EYES
ARE ALIGHT WITH
SPRING...



SHALL I
BE AS THE
DAUGHTER
OF PERSE-
PHONE.

FOR ALL THOSE
SUBJECT TO
OBERON'S
CURSE...



SEN-
SEI...

DON'T FORGET
WHAT YOU
HAVE JUST
FELT, MAYA!

VERY
GOOD,
IT'S
ENOUGH!

IF YOU RESORT
TO YOUR TRUE
FEELINGS,
YOU'LL REACH
THE HEARTS
OF THE PEOPLE
WHO LISTEN
TO YOU.

YOUR
WORDS
JUST
NOW
WERE
TRUE.

Clap

Maya!



A HEART
OF WINTER
ENCLOSED IN
SNOW AND ICE.

AYUMI-SAN,
YOU HAD THE
HEART OF
ORIGELD INSIDE
THE REFRIGE-
RATING ROOM.









YES, WE USED TO PLAY IT IN THE PLAYGROUND.

ELEMENTARY SCHOOL?

OH! I ENVY YOU.

WOW, I STILL DO IT WITH REI AND THE OTHER GIRLS FROM THE COMPANY!



BUT ...

IT HAS BEEN AGES SINCE I LAST PLAYED OSHIKURA MANJU!

WHO KNOWS HOW MANY TIMES I HAD TO DO IT IN ELEMENTARY SCHOOL...



AND I'VE ALREADY GOTTEN USED TO BEING A LOAFER!

YOUR HOME IS SO COMFORTABLE!

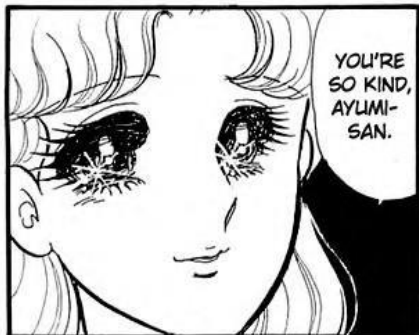
THERE'S NO PROBLEM AT ALL!

THE FOOD IS EXCELLENT, THE HOUSEKEEPER AND THE OTHERS ARE REALLY KIND TO ME AND I FEEL GREAT!



BY THE WAY, IS EVERYTHING ALRIGHT AT MY HOME?

IF YOU HAVE ANY PROBLEMS DON'T HESITATE TO TELL ME.



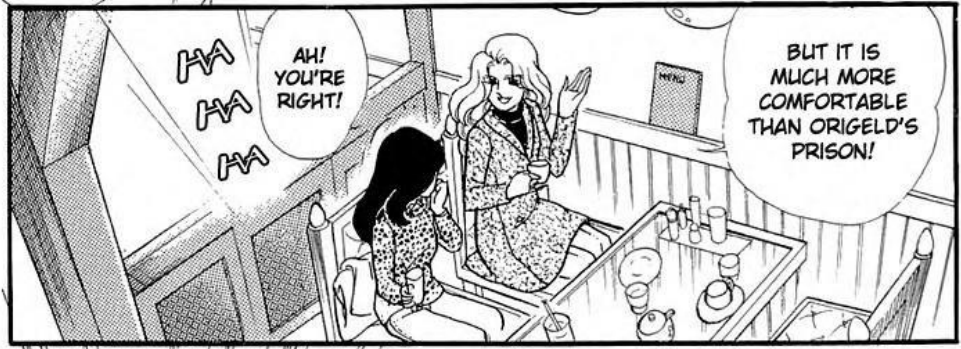
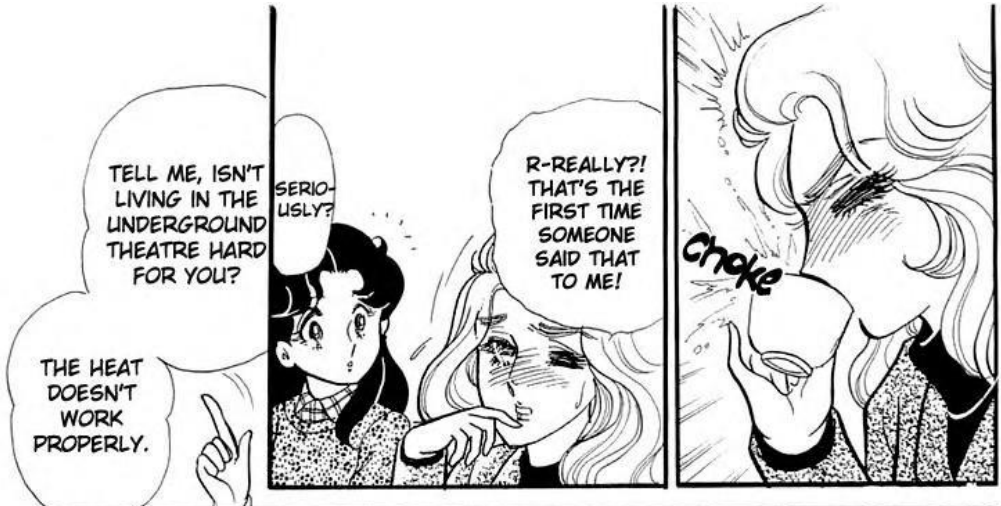
YOU'RE SO KIND, AYUMI-SAN.

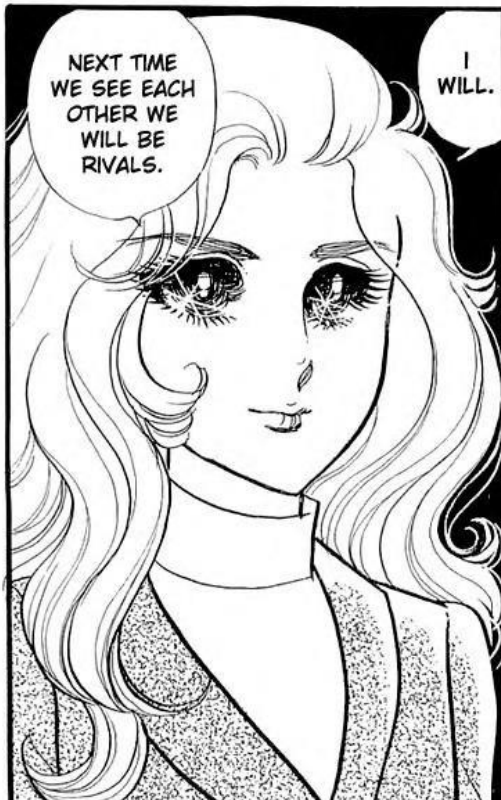


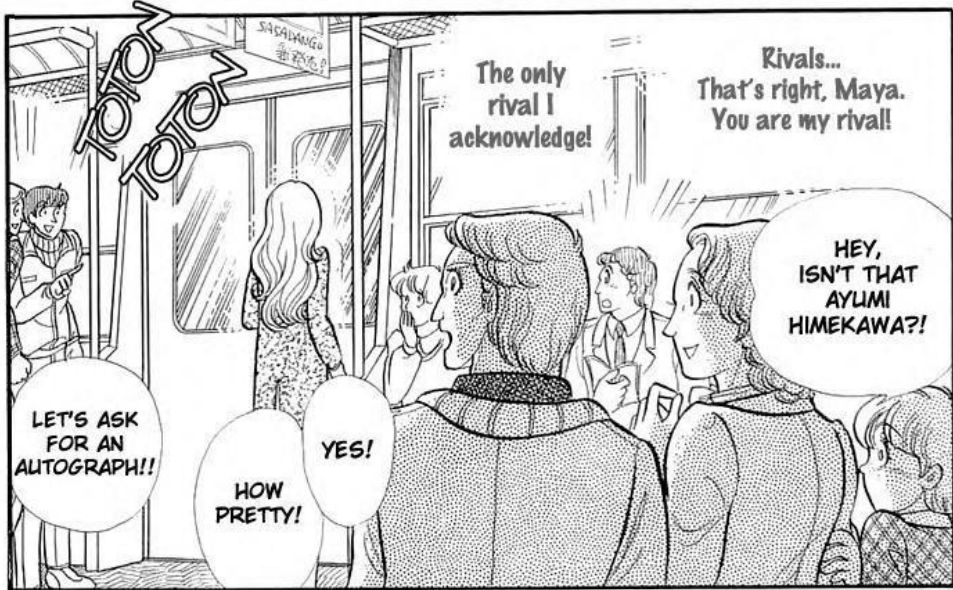
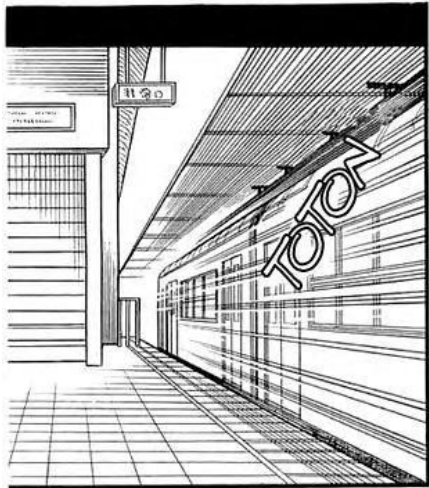
I WAS A BIT WORRIED.

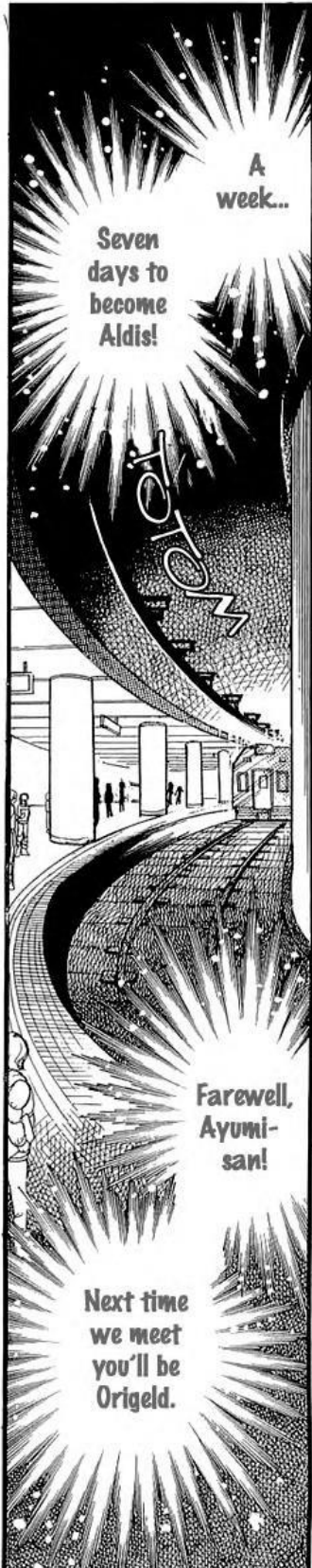
REALLY? GLAD TO HEAR THAT.

Tink







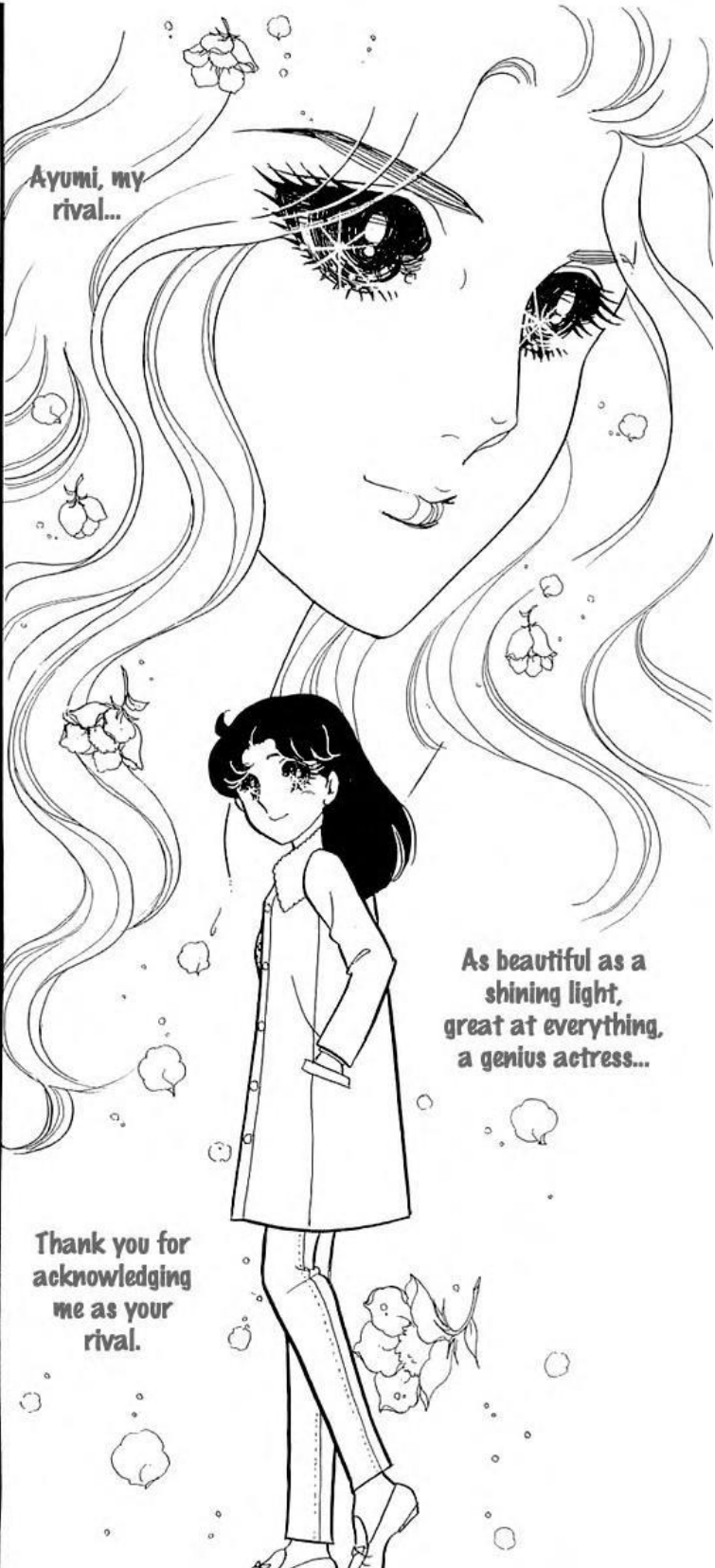


A week...

Seven days to become Aldis!

Farewell, Ayumi-san!

Next time we meet you'll be Origeld.



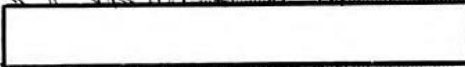
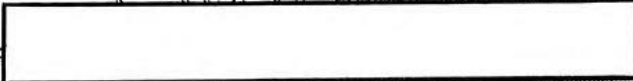
Ayumi, my rival...

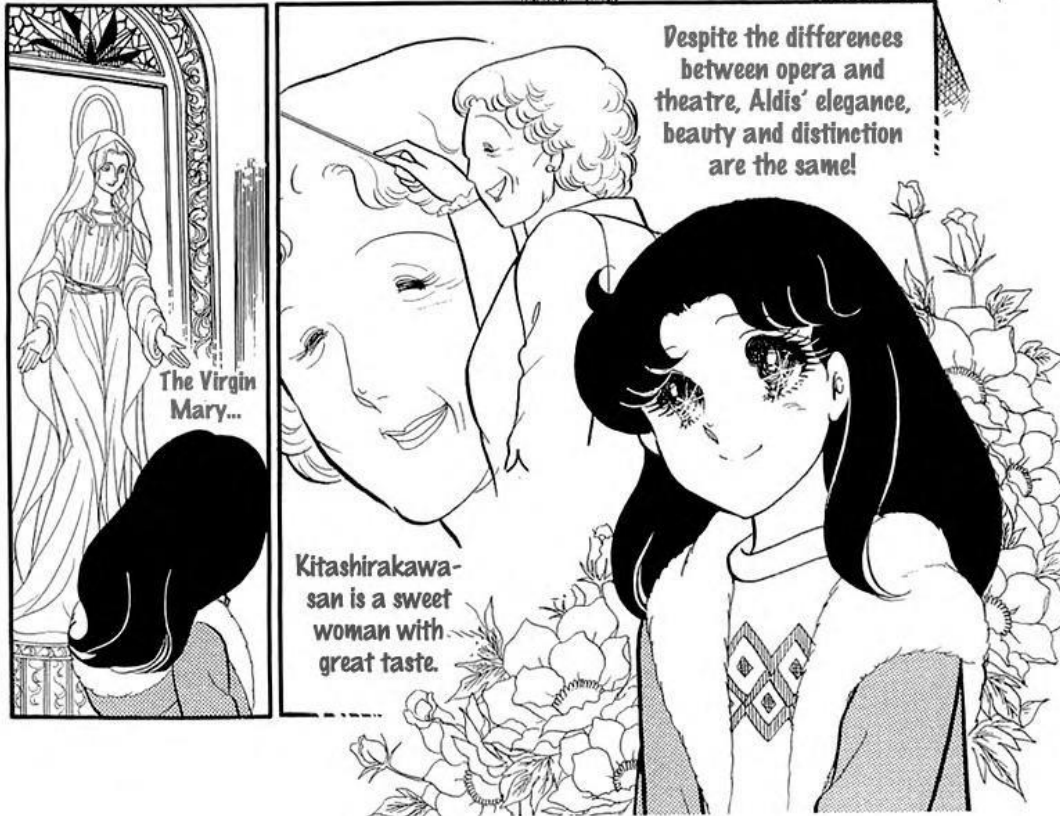
As beautiful as a shining light, great at everything, a genius actress...

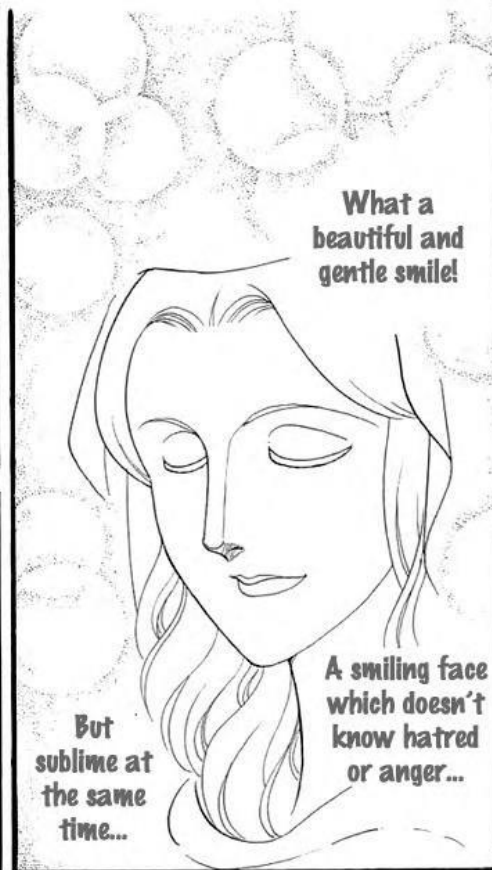
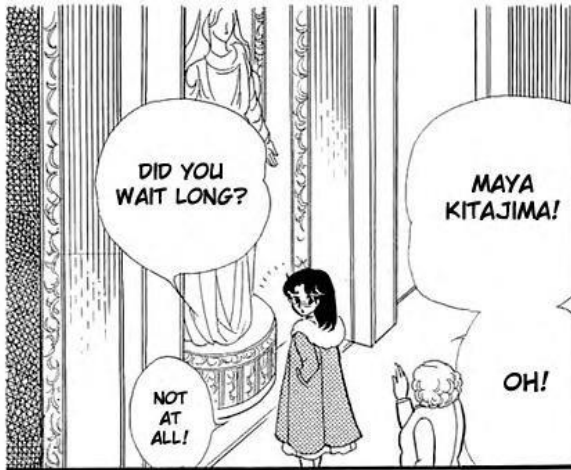
Thank you for acknowledging me as your rival.

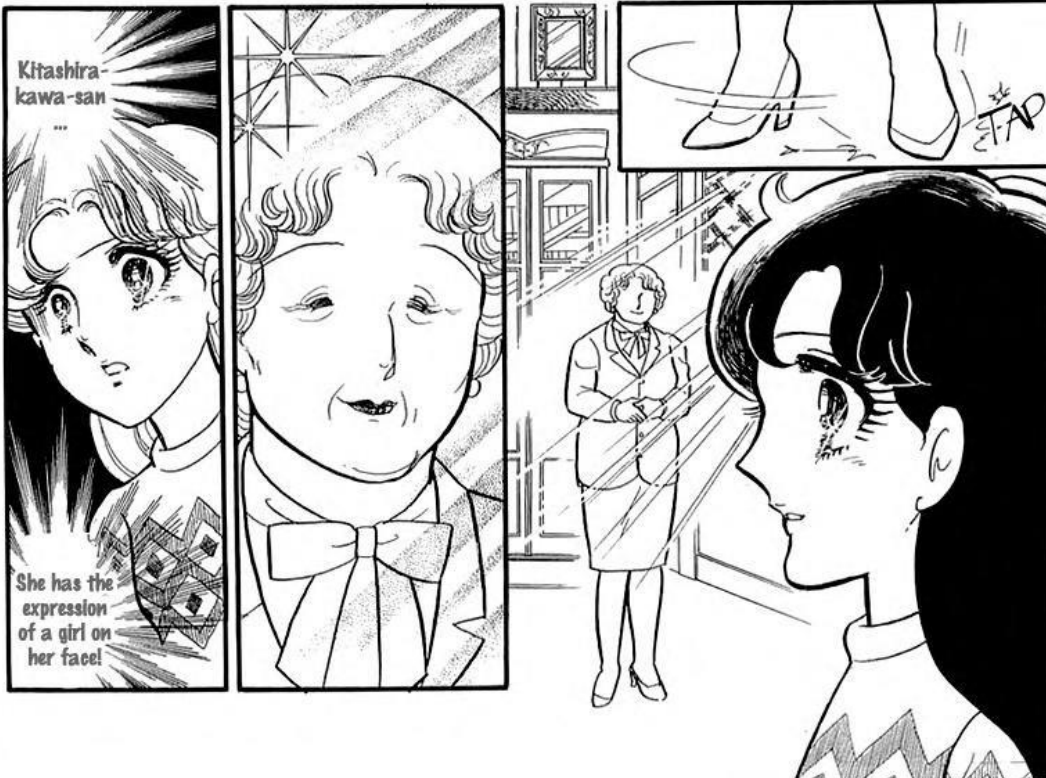
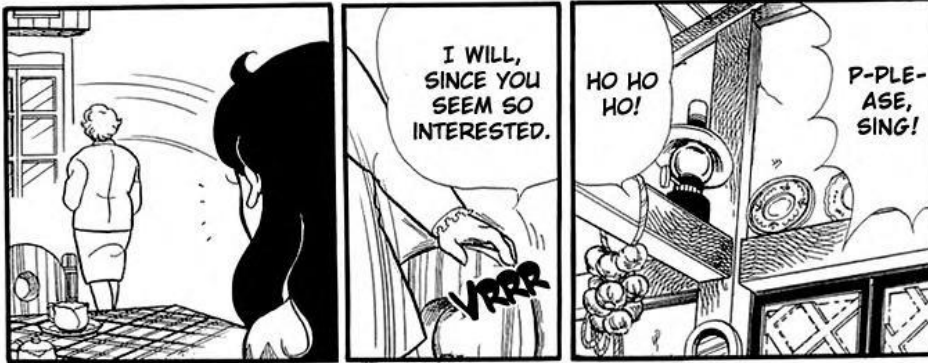


Remember that feeling...











Wah!
What a
voice!

Love...

Love
is my
weapon...

*I love everybody
with my trusting
heart...*

*Stop fighting...
I can't stand
seeing people
hurt even if
they are my
enemies...*

*And a
smile..
Those
are my
weapons...*

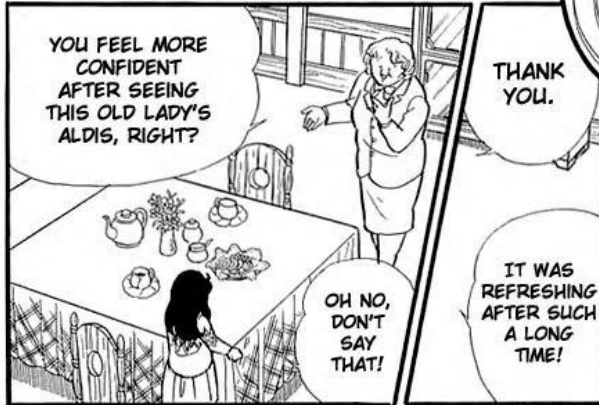


She looks so
impressive,
solemn and
vigorous...She's
shining!

She doesn't
look like the
quiet lady
from before!

Such a
powerful
voice
and
expression...

Kitashira
kawa-san...
She's
amazing!





BECOMING A BEAUTIFUL WOMAN IS FUN!

LOOKING AT THE MIRROR AND SAYING "YOU'LL BECOME A BEAUTY NOW!" AND THEN PUTTING THE MAKE UP ON.

THAT'S WHY THE PREPARATIONS BEFORE THE SHOW WERE SO MUCH FUN FOR ME.

WHEN YOU LOOK INTO THE MIRROR YOU SEE A DIFFERENT PERSON!

EH?

AND FINALLY WEARING A PLATINUM BLONDE WIG...

SHAPING YOUR EYEBROWS, APPLYING THE MASCARA...
... AND THE MAKE-UP ON YOUR FACE TO EMPHASIZE YOUR FEATURES...



THAT'S THE BEAUTY OF THE TRANSFORMATION.

AND A DRESS TIGHT ON THE WAIST...

THE ACTOR BECOMES SOMEONE SPECIAL!

AS YOU MAY KNOW, A MAN CAN TURN INTO A GORGEOUS WOMAN IN KABUKI THEATER.*



...HE TURNS INTO A BREATHTAKING WOMAN THANKS TO THE COSTUMES AND MAKE UP.

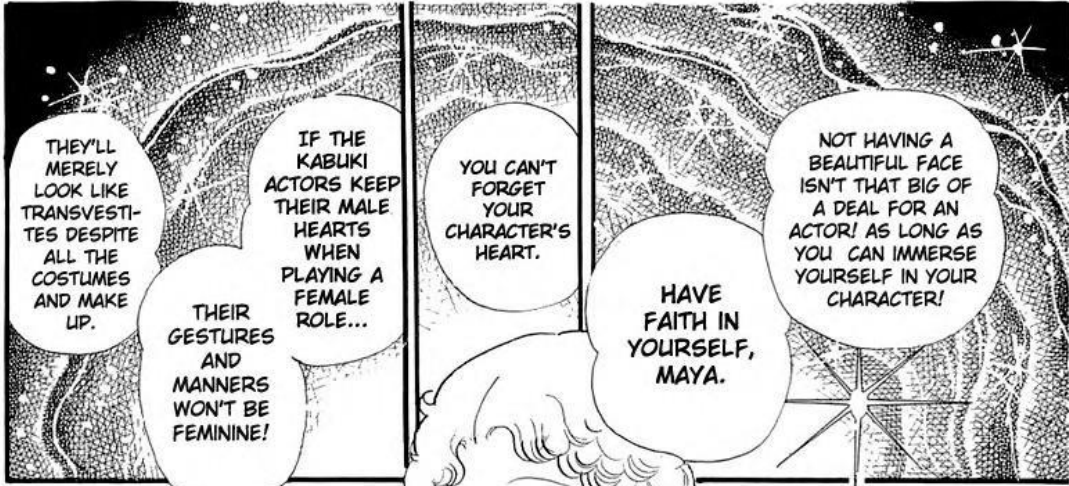
DESPITE HAVING AN ORDINARY FACE...

AH!

THAT'S WHY HE LOOKS EVEN MORE BEAUTIFUL.

HIS MANNERS AND GESTURES ARE EVEN MORE FEMININE THAN A WOMAN'S!

IT'S THE SAME!



THEY'LL MERELY LOOK LIKE TRANSVESTITES DESPITE ALL THE COSTUMES AND MAKE UP.

THEIR GESTURES AND MANNERS WON'T BE FEMININE!

IF THE KABUKI ACTORS KEEP THEIR MALE HEARTS WHEN PLAYING A FEMALE ROLE...

YOU CAN'T FORGET YOUR CHARACTER'S HEART.

HAVE FAITH IN YOURSELF, MAYA.

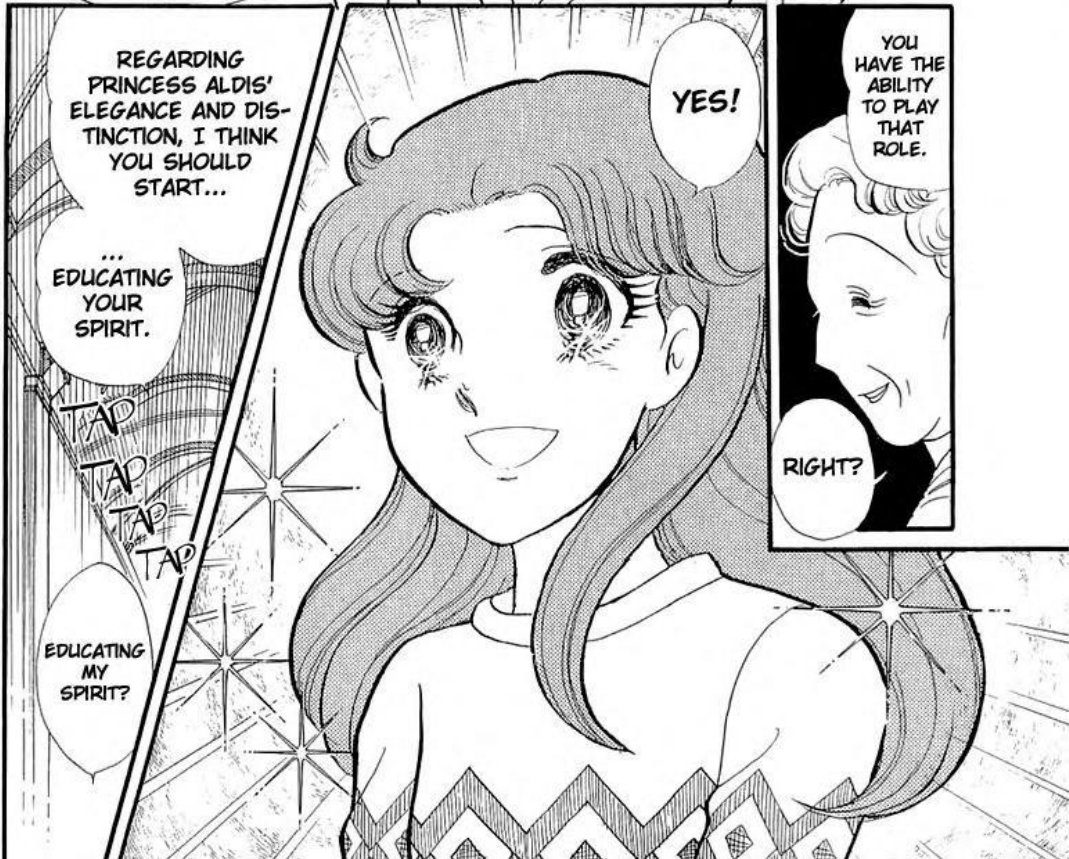
NOT HAVING A BEAUTIFUL FACE ISN'T THAT BIG OF A DEAL FOR AN ACTOR! AS LONG AS YOU CAN IMMERSE YOURSELF IN YOUR CHARACTER!



YOU'RE PRETTY ENOUGH TO PLAY ALDIS.

YOU AREN'T A MAN, BUT A CUTE YOUNG MISS.

THEY LOOK LIKE WOMEN BECAUSE THEY THINK THEY ARE BEAUTIFUL WOMEN AND CONSEQUENTLY ACT AS SUCH.



REGARDING PRINCESS ALDIS' ELEGANCE AND DISTINCTION, I THINK YOU SHOULD START...

... EDUCATING YOUR SPIRIT.

TAP
TAP
TAP
TAP

EDUCATING MY SPIRIT?

YES!

YOU HAVE THE ABILITY TO PLAY THAT ROLE.

RIGHT?



THERE'S NOTHING TO BE EMBARRASSED ABOUT!

THE IMPORTANT THING IS WHAT YOU FEEL WHEN YOU LISTEN TO THIS PIECE.

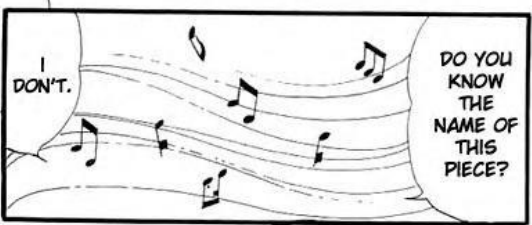


WHAT A BEAUTIFUL PIECE ...

THIS MUSIC SOOTHES MY SOUL...IT'S A REFRESHING FEELING.



FOR INSTANCE, WHAT DO YOU THINK OF WHEN YOU LISTEN TO THIS MUSIC?



I DON'T.

DO YOU KNOW THE NAME OF THIS PIECE?

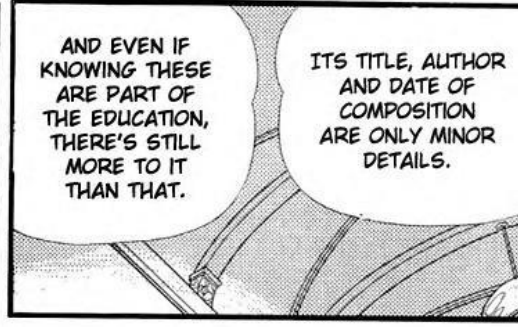


LOVING IMAGES WHICH TRANSMIT A SENSE OF BEAUTY ...

IT'S NOT HARD...

THAT'S ENOUGH.

DEEPLY LOVING MUSIC WHICH MAKES YOU FEEL AT EASE...



AND EVEN IF KNOWING THESE ARE PART OF THE EDUCATION, THERE'S STILL MORE TO IT THAN THAT.

ITS TITLE, AUTHOR AND DATE OF COMPOSITION ARE ONLY MINOR DETAILS.



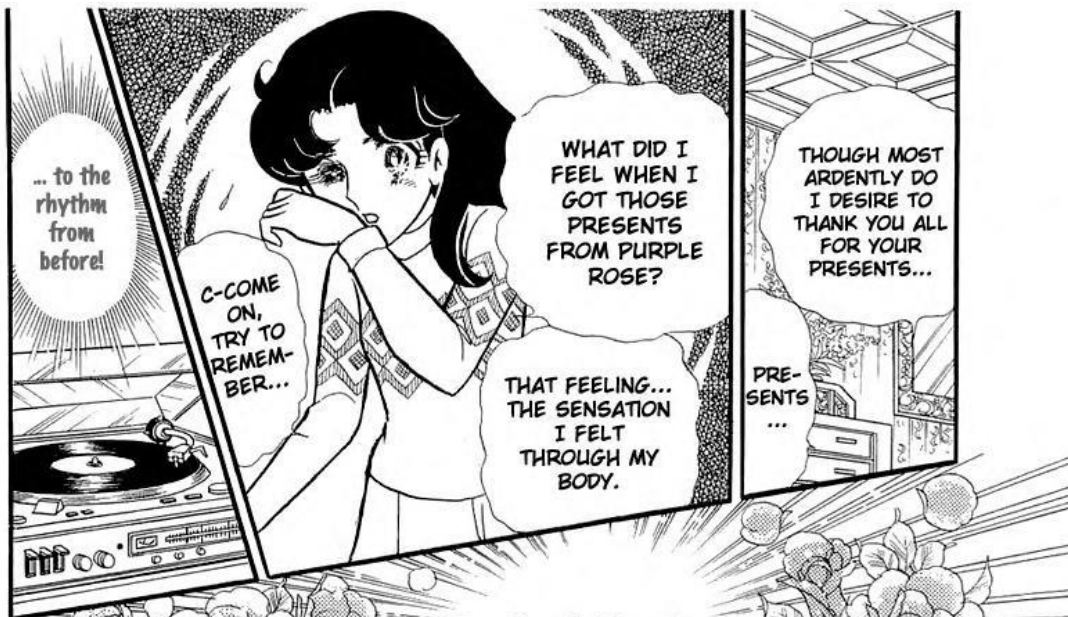
I THINK SHE UNDERSTANDS AND LOVES ART WITH ALL HER HEART!

I THINK ALDIS LOVES ART...

MUSIC, POETRY, DANCE...







... to the rhythm from before!

C-COME ON, TRY TO REMEMBER...

WHAT DID I FEEL WHEN I GOT THOSE PRESENTS FROM PURPLE ROSE?

THAT FEELING... THE SENSATION I FELT THROUGH MY BODY.

THOUGH MOST ARDENTLY DO I DESIRE TO THANK YOU ALL FOR YOUR PRESENTS...

PRE-SENTS ...

Purple Rose!



MY LORDS AND LADIES...

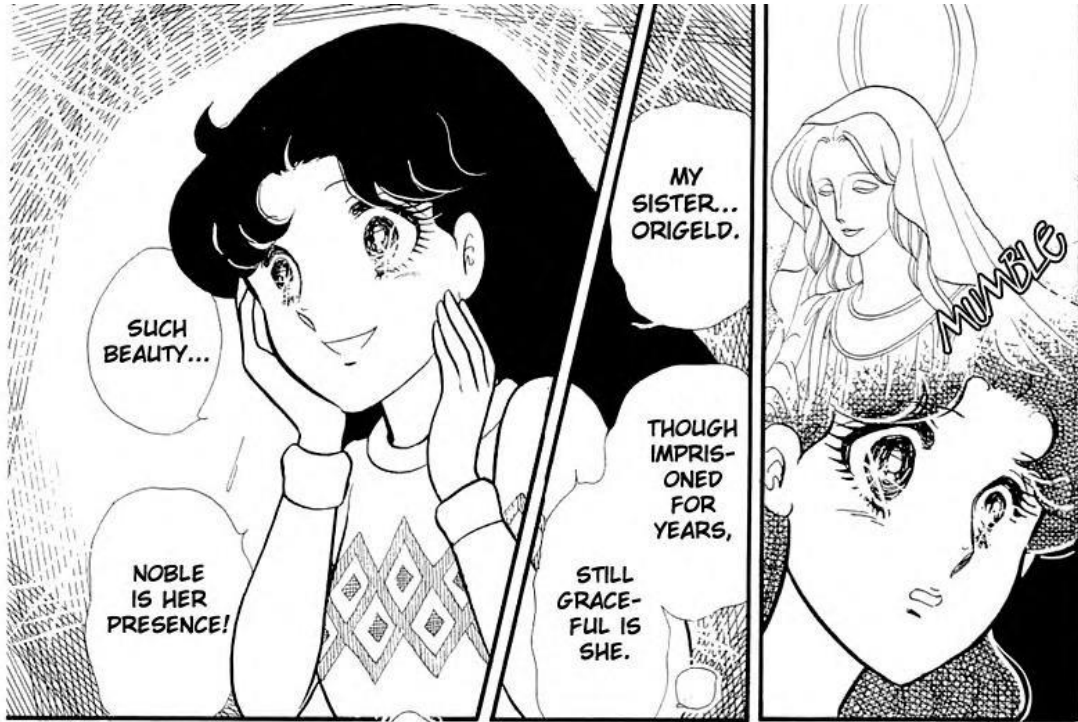
...BEFORE SUCH WOND'ROUS GIFTS!

WHAT WORDS CAN'T MY GRATITUDE EXPRESS...

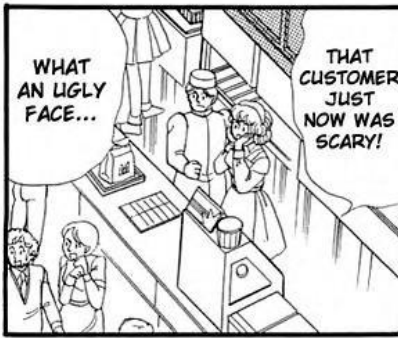
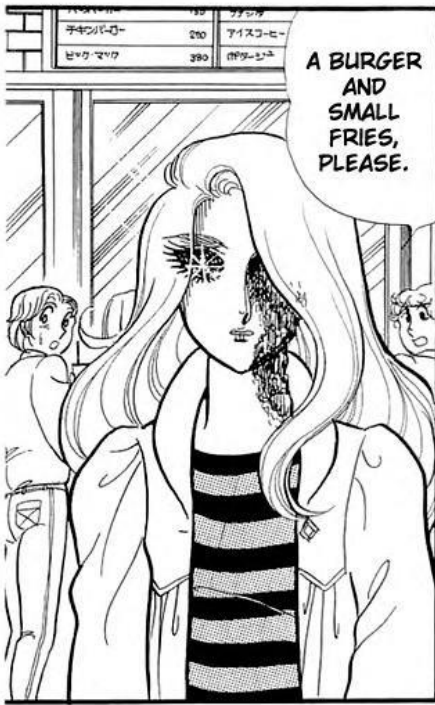


N-NEXT LINE ...

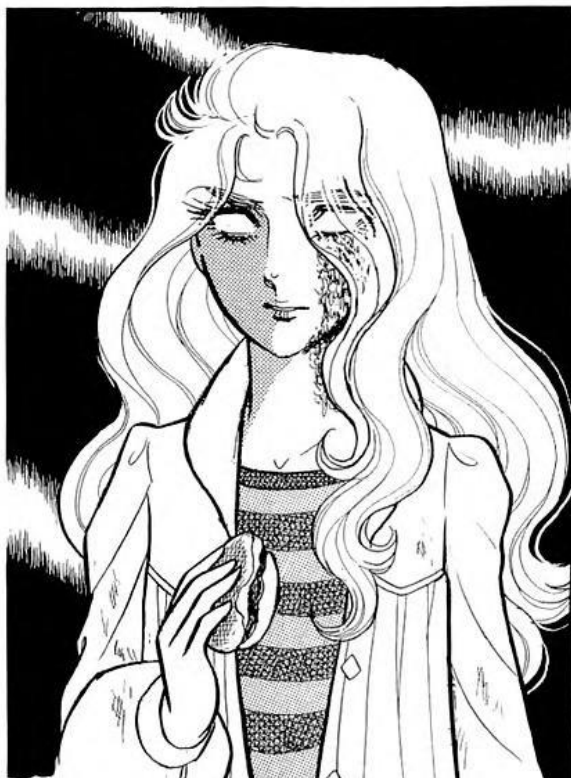
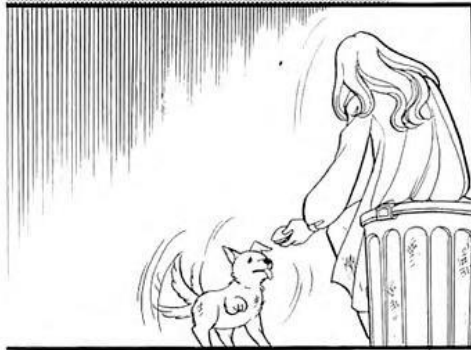
LET THE WORDS TOUCH YOU ALL, KISSINGLY!

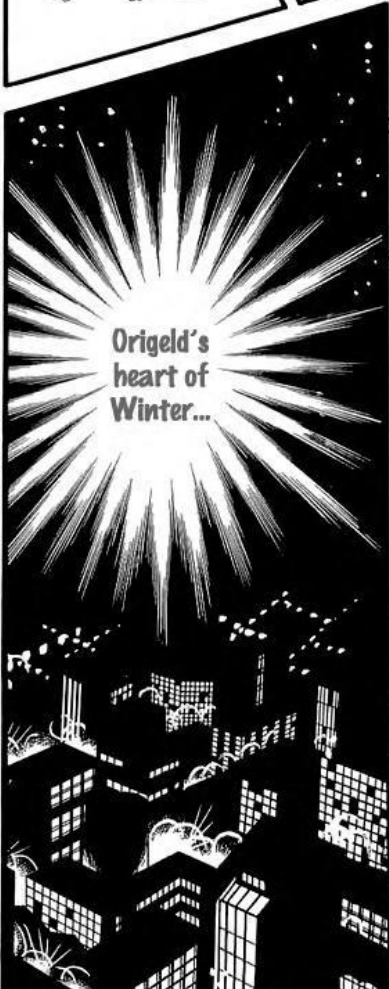




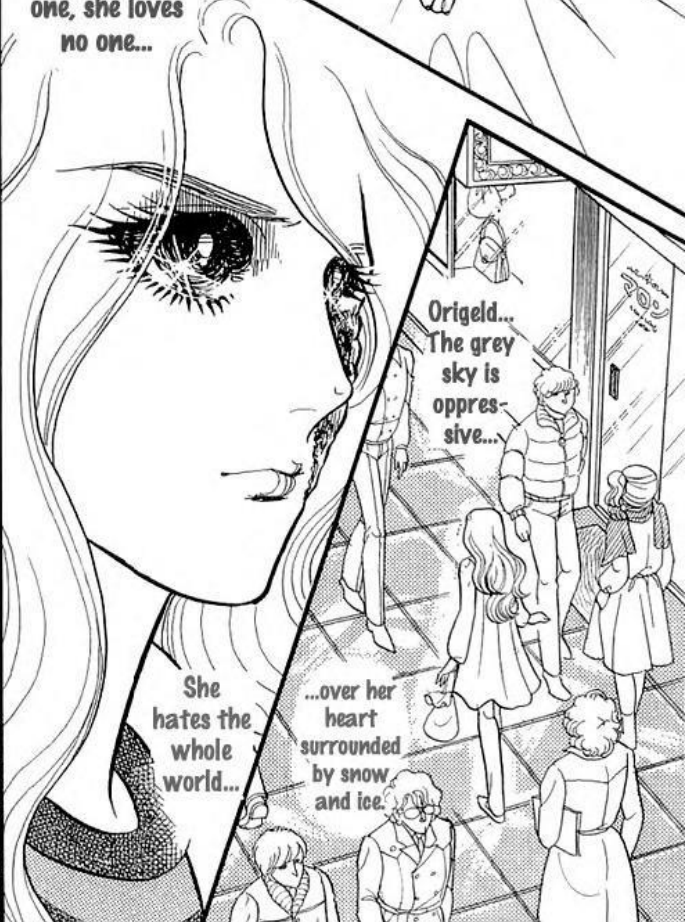








She trusts no one, she loves no one...



SOME NOTES ABOUT THIS CHAPTER

By Nikkou

Kabuki Theater: Onnagata

Kabuki is a traditional Japanese form of theater with its origins in the Edo period. Kabuki, in contrast to the older surviving Japanese art forms such as No, was the popular culture of the townspeople and not of the higher social classes.

Kabuki plays are about historical events, moral conflicts in love relationships and the like. The actors use an old fashioned language which is difficult to understand even for some Japanese people. They speak in a monotonous voice and are accompanied by traditional Japanese instruments.

The kabuki stage (kabuki no butai) is a rotating stage and is further equipped with several gadgets like trapdoors through which the actors can appear and disappear. Another specialty of the kabuki stage is a footbridge (hanamichi) that leads through the audience.

The genre began in 1603 as a sort of all-female street theatre, with a simply-clad priestess chanting a sutra, ringing a handbell, and dancing. In time, other priestesses joined in, and they performed on street corners and empty temporary no stages. Early kabuki gained popular appeal, so much so that prostitutes began to imitate the performances for their own ends. This prompted the officials of the shogunate to prohibit females from performing in public, which in turn was the start of all-male kabuki troupes. Several male kabuki actors were, therefore, specialized in playing female roles (onnagata). This term means "woman's manner" (onna + kata). Some actors specialized exclusively in women's roles, while others played both men's and women's parts.

The onnagata performers could have fooled the audience into truly believing they were actually beautiful women because they covered themselves in so much makeup. The onnagata also performed a lot of romantic scenes. These scenes were fully played out with one another.

SOME NOTES ABOUT THIS CHAPTER

By Nikkou

Kabuki Theater: Onnagata

The onnagata performers could have fooled the audience into truly believing they were actually beautiful women because they covered themselves in so much makeup. The onnagata also performed a lot of romantic scenes. These scenes were fully played out with one another. The men found methods to hide their size and bulkiness so they could look more like women. They also talked in falsetto voices. These were the male views of how women were. Onnagata eventually became, ironically, the arbiters of female style among the urban population, and their skill at onnarashisa ("female likeness") represented a model for feminine expression and behavior that women found compelling, and which they sometimes emulated.

After about 250 years of women being banned from performing in kabuki theatre, the onnagata role became a very central part in kabuki theatre, and by the time the ban was lifted in 1879 the art of the onnagata was already very popular, and to take that away would ruin the entire art of kabuki.

So although the ban was lifted, women were no longer essential for these roles because the men had already acquired the skills to perform them.

