

Professor Yuko and the Book of Agibas

The Book of Agibas is the second instalment of the Professor Yuko franchise, and was released in late [YE 39](#). It was produced by Firefly Films, a subsidiary of [yukosfilm](#), and Vibrant Cloud Filmworks, an independent production house from [Anisa System](#). The film's previous stars, Shiba Koki and Araya Mioko, return to portray their characters, as well as director Hiruken Kayo and other crewmembers. It is a sequel to [The Secret of the Tomb](#), the first film of the franchise.

General Information	
Genre	Action-Adventure
Release	15 December YE 39
Content rating	PG-13, Violence and Scary Content
Directed by	Hiruken Kayo
Produced by	Inaba Kin, Kunida Soh & Okana Kuemon
Written by	Karathi Migotha, Ronald Frankton & Luke Mirage
Story by	Marcus Elester
Starring	Shiba Koki, Araya Mioko, Ronald Makron & George Fallerton
Music by	Johann Wilhelmus
Cinematography	Donald Gleeston
Costs	~35 million KS
Domestic Gross	~350 million KS
Personnel involved	~29,000
Screen time	~129 minutes
Production Company	Firefly Films & Vibrant Cloud Filmworks
Distributed by	yukosfilm
Tag-line	<i>"Professor Yuko is back! Adventure awaits!"</i>

Plot

Prologue

The movie opens with a panning shot of farmlands. Suddenly, a convoy of jeeps moves into shot, moving towards a mountain in the distance. One of the trucks hold a young businessman, Howard Costello(Tokuwi), ordering his men to make haste. The convoy stops at the side of the mountain, and Costello exits his jeep. Multiple henchmen exit as well. Unbeknownst to him, a young Yuko(Kayo) watches the convoy from hidden behind rocks. Costello looks at an old, sun-damaged map, and orders his henchmen to start digging into the mountain. After a time, a cave appears, and Costello walks in, grinning. The cave appears to be the location of an ancient burial site. As he and his henchman walk in, Yuko sneaks in behind them, trying to get a look of the tomb.

Costello approaches the tomb, and violently smashes it open, scaring Yuko. The remains of some ancient man lie therein, but Costello is more interested in the crown that stands on his skull. He picks it up, and

shows it to his henchmen. He speaks: "At last. The crown of King Conan is in our hands." As he continues to examine the coffin, and Yuko steals the crown. The henchmen notice, and a pursuit ensues. Yuko takes his horse and tries to outrun the henchmen, but they catch up with them in their jeeps. They pass by a train, which Yuko jumps on to escape his pursuers. A chase on the train follows, with Yuko passing several cabins until he comes to the locomotive and falls in it, much to the dismay of the operator. Costello's henchmen catch up with Yuko and order him to hand over the crown. They are suddenly blinded when Yuko opens a sand bag on their faces. When their sight returns, they see Yuko using a water tower to swing from the train, running away to home. They stop their pursuit and grumble as they are stuck on the train.

When he comes home, he calls his dad. As Ashage Mio(Makron) walks in, he is seen reading some old texts, and pays little attention to him. As he notices the crown, he mumbles and nods, but quickly returns to his study room. This leaves Yuko to ponder what he has done, as he does not know how to bring the artefact to the museum. The next day, the sheriff comes by, asking Mio for a missing artefacts that was stolen, and Yuko is forced to give back the crown to Costello, but not before saying that it is not the end. Nevertheless, he salutes Yuko on his bravery.

Act 1

Several years later, grown-up Yuko(Koki) leads an expedition to discover Ratakon's Tomb, where Conton shoots Gennai, and the ghost of Ratakon gives Yuko and Rieko(Mioko) his secret tablets. This gets the attention of Costello, who has been watching Yuko and his adventures, but the scrolls are hidden away before he can get his hands on it. Costello, however, does attend the funeral of Ando from a distance, given that he much admired the old professor's work. There, he vows revenge against Yuko hiding the tablets.

In the present, Professor Yuko is still troubled with the death of Gennai, although he is teaching archaeology to his students again, with Jukio attending and asking questions as usual. Yuko has little contact with his father, but has become closer with Rieko, who's taken up work at the university's library. After the end of class, she comes up to Yuko, saying that he has been invited by a Professor Elliot Wallis(Fallerton) to examine some ancient texts. Yuko reluctantly agrees, since he doesn't know Wallis. Later, Yuko meets Wallis in the latter's home, and experiences that Wallis is an avid art collector. He talks about a certain artefact, the Book of Agibas, an ancient source of wisdom. Wallis has been looking for it, and knows that Mio has been doing so to, for most of his life. He asks Yuko to find his father, who has gone missing on a foreign mission. Although Yuko is reluctant, he agrees to find his father.

Yuko goes back home, where he finds Rieko, who has let in Mahiti(Shoa) to talk with him. They talk about Gennai and Conton, and Yuko finally reveals where the tablets went, however he knows little beyond that it went to a secured vault, after giving it to a military officer. Yuko asks Mahiti for a prolonged vacation, and to seek his father. Rieko tries to make Yuko take her with him, to which he agrees. They board a air-plane, and travel to the city of Alabaster. There, they meet an old friend of Yuko, Agido(Hoshio Kanno). He leads them around the city, avoiding merchants who try to sell them out. He tells that Mio has been captured by some unknown gang, after arriving in the city not one month earlier. Unknown to them both, they are being watched by some unknown men trough binoculars.

The search for his father leads them deep into a dark forest, that houses a hidden bunker complex. Agido leads them to the bunker, and Yuko sneaks in at dark. As he searches the compound, he is startled by a familiar voice. As the lights go on, he stares into the face of his father, Mio. They exchange a clumsy greeting, and Yuko tells Mio to get out. Unfortunately, they are discovered, and to Yuko's surprise, Wallis is revealed working with Costello, along with a mysterious woman called Mari(Mori), who is Wallis' lover. They used Mio to track Yuko to them, so that he can lead them to the Book. In the meantime, Rieko and Agido discover that Yuko is delayed, and devise a plan to bust them out. They find a stalled truck, and use it to break through the fences of the bunker entrance.

The truck busting in startles Costello's crew, and amidst all the commotion, Yuko and Mio sneak out. They beat up a bunch of the henchmen, but they are followed, and have to avoid being shot at, as the bunker's courtyard becomes a shootout. Mio asks Yuko mockingly: "Are you always getting shot at when doing this?" Agido manages to get out of the bunker with the Ashages. A chase ensues, and the group has to dodge the guards as they exit the courtyard through the same gate. Costello orders his crew to follow them, and they get chased down the forest. At one point, they reach a river, and they get chased alongside it. Yuko has to fight off several henchmen of their truck, until he is himself thrown into one. He fights off another goon before falling back into the other truck by Rieko bumping into his. The pursuers decide to end the chase after one of their trucks falls into the river, and Yuko gets to much of a distance.

Act 2

Agido guides the Ashages and Rieko back to Alabaster, where Yuko tells his father about their mission to get the Book of Agibas. Mio, surprised by his son's enthusiasm, tells him of his search, and that he is close to locating it. They need to find an old hermit that has knowledge about the book. He appears to live on an island far from society. They leave Alabaster and Agido behind, and board a cargo air-plane, seeking to hide from Costello, however some of Costello's men see the group leave and tell their boss. The plane is flown by Tom Gaston(Astar), an old acquaintance of Agido. Tom Gaston is a flamboyant fly-boy, and uses his charms to impress Rieko, much to Yuko's displeasure. Mio reassures his son, saying that a woman like Rieko would never fall for such easy tricks, just like Yuko's mother. Yuko isn't sure how to react to that.

The travel by plane is a long one, and this allows Yuko to talk to his dad about what he's been up to. Mio tells him he was surprised by Yuko finding Rakaton's Tomb, and that he mourned for Ando's loss as well. Rieko listens silently, trying to understand Yuko's relation to his father. They talk, when they are interrupted by Tom saying that they are nearing their destination, until they are suddenly attacked by Costello's crew. Tom quickly returns to the cockpit. The plane gets shot and multiple holes tear through the cargo hold. Yuko is forced to take control of the plane after Tom is killed in the pilot's seat, trying his best to keep the plane afloat. The two planes continue to battle in the sky, and it is revealed that Wallis and Costello are leading the plane. Wallis contacts Yuko over the radio, telling him to park his plane, but Yuko refuses. The two planes continue to battle over land, and they reach the coast, leading into the ocean. When Yuko's plane fuel tank is hit, however, they are forced to crash-land. Mio, in the middle of this, is scared to life because of Yuko's reckless flying. When the plane comes down with a hard bump, Yuko and Rieko are thrown in their seats, as Mio frantically calls out he's 'never had such a bad service flying'.

The plane crashes just off the coast of some island chain. While the air-plane slowly sinks deep into the bottom, Yuko, Rieko, and Mio try to get out. Unfortunately, Mio is stuck in his straps, forcing Yuko to cut

them loose, but the two manage to escape. As they swim to the surface, they see the wreckage of their plane, . Rieko watches in fear and calls Yuko as she doesn't see him yet, but luckily Yuko and Mio reach the surface, both gasping for air. The trio is startled by the wreckage, and Costello's plane mockingly flies overhead, but believes them to be dead. Yuko is suddenly interrupted by a strange men standing above him. A bearded, older man standing in a boat greets him, offering them help to get to shore.

The strange man leads them to a small island, and offers them shelter in his hut. When the man asks what happened to their plane, Yuko tells they were attacked, while looking for a hermit that had knowledge about the Book of Agibas. The man laughs, and reveals to be the Hermit that Yuko and Mio were searching for, and Mio proceeds in telling everything he knew, and asking the hermit for information. As Mio rambles up in the other room, Yuko and Rieko bond. As Yuko tells his relation with his father, Mio's obsession with Agibas, and how he first met Costello. They hold hands, and get in for a kiss, but are interrupted by an excited Mio and the Hermit, saying that they now know where to find the book.

Act 3

The Hermit lead them to an ancient cave, and Yuko hopes that this is where the book is. However, to his disbelief, the Hermit tells of an ancient underwater temple, guarded by a reinforced gate only reachable by water. He tells that only one person may enter at this time, and this leaves Yuko the sole person to dive into the black lake. The Hermit ensures him however, that the lake will light up at the sight of one with a pure-heart. Yuko is, however, not satisfied. When he jumps in, the water is dark, and he sees little. But then, crystals begin lighting up, and an old tunnel appears. Yuko follows it, and the tunnel ends in a dead end. An underwater cave appears, and Yuko sees an collapsed staircase next to the wall. Yuko is confused, but then, crystals light up around the wall, and ancient texts and pictures appear. Yuko can make little sense of the texts, but one picture depicts a men upon a throne, with a bright light above it. He can decipher one maxim: "At was once good, might be corrupted. What was once evil, might be redeemed". At that time, Yuko swims back to the surface, but is surprised by the sudden appearance of Costello's crew, having taken prisoner Mio and Rieko, and killed the hermit. Wallis tells that they followed them to the island from the plane.

Wallis forces Yuko to give up what he discovers in the lake, but Yuko tells that he only found a dead end. Threatening to shoot Mio, Yuko is forced to tell where the entry above water is. Yuko is unsure, but leads them to the location above the staircase. Wallis orders his men to dig down, and sure enough, the staircase appears. When they descend, the wall appears in front of them, and Yuko tells them that it won't open. Mio tells him that it will, and that inside, three challenges will present themselves. Suddenly, a bright light appears above the gate, and it splits open by it, showing a bath of light that startles everyone. As they try to cover their eyes from the light, it dims, and a large hall appears, with even more murals on the walls.

Wallis orders to walk in, to face these challenges, and to retrieve the Book. When Yuko refuses, Costello shoots Mio, and Wallis tells the only cure is in the book. Mio collapses on the ground, as a shocked Rieko rushes to his side. Yuko, shocked by this sudden act, and remembering Ando, walks in, ready to face the challenges. The first of them presents itself with a riddle 'To pass trough here, only a thinking mind could. If you should succeed, then your heart is truly, good.' Yuko, uncertain as to its meaning, walks forward, only for the floor to break beneath his feet. As he struggles back up, he understands. To pass, he must

run as fast as possible. As he runs across the tiles, he makes it to the other side just in time, as the ground crumbles behind him. Yuko looks behind him, but believes the way back will be easier, for sure.

The next challenge takes him to a large underwater stream. He sees a rough streaming river before him. He does not know what to make of it, and a sentence on the entrance just says 'A Leap of Faith'. He looks at the river for a while, not sure how to get across, but as the riddle suggests, he takes a step. As he opens his eyes, he realises he has not fell down in the river, and indeed, the whole thing appears to be an illusion. The river is not meeting him at the entrance, but rather streaming beneath him, and a secret bridge appears. As he walks across, carefully watching his step to not still fall into the river, he laughs at the apparent trick, and leaves some sand for the others to discover the bridge.

At the end of the bridge, Yuko crawls into another tunnel, after which he finds himself in a large chamber, surrounded with books. At a table, a singular figure is seen seated in a chair. As he turns around, he sees Yuko, and tries to knock him down with an axe. However, his strength fails him, and he falls down. As Yuko helps him back up, the man speaks: "So it is you, who would best me in battle." As Yuko asks the man who he is, the man answers that he is the last king of an ancient empire, and that he is known simply as Agibas. Yuko, startled that he has found Agibas alive, asks how he has survived this long. Agibas tells him that the secret to long life is within his library, but that it only works within his kingdom. He also says that is how his guards are still alive with him.

Act 4

Unbeknownst to them both, Wallis and Mari have followed Yuko into the temple, seeking the book for themselves. As they enter, Agibas frowns, and says that he is not alone. A number of guards appear, but Wallis simply says that he has no fear of them. Yuko tells Agibas that battle is not a solution, and Agibas looks at Yuko and nods in agreement, sending the guards away. Wallis sees the library and asks Agibas what it holds, and Agibas tells him that his book is amongst them, but while his book prolongs life, another will take it. As Mari looks around, she chooses a book filled with embellishments and a richly decorated cover. As Wallis opens it, he sees pictures of people reinvigorating the dead, and prolonging the kings' lives. As he reads the texts that are written next to it, a light emerges from the book, and Wallis starts to laugh as he speaks the incantations. Yuko watches in fear, but Agibas remains unflexed. As he finishes his reading, he laughs and smiles, believing to have received immortality.

But suddenly, his nose begins to bleed, and his hands begin to wither as his skin crumbles. He takes hold of Mari, who watches in fear as Wallis decays, and his skin fades away, showing his bare bones. As Wallis and Mari both scream in agony, Wallis' body collapses entirely, and only dust is left from where he once was. As Mari looks at the remains of Wallis, Yuko is shocked by the event. Agibas shakes his head, and softly speaks: "He was not worthy of the knowledge". Yuko looks for the book himself, seeing both rich and decayed covers that could all be the true book. He eventually settles upon a ragged accord, simple wrapped papers without a title, and reads it himself. Believing it to be the true book, he speaks the words, and again a light emerges. As he closes his eyes, he hopes to have read the right text. When he does not die several moments later, Yuko is certain. Agibas nods and chuckled, and says that Yuko is worthy. He tells to take the book, but to not pass it beyond the kingdom gates. Yuko and Mari leave the place, returning to Mio and Rieko. Mio has lost a lot of blood, and despite Rieko's best efforts, he is losing hope. Yuko turns to his father, speaking the same words, hoping to heal his father. As the light emerges, Mio's wound heals, and he regains his health. When Yuko finishes, his father is healed, and he hugs his son and laughs. After that, Yuko and Rieko embrace shortly.

Costello cuts the reunion short, when he orders Yuko to give him the book. Despite Yuko telling him that the texts will only work inside the temple, Costello ignores it, and forcefully takes the book from Yuko. When he passes the gate, the cave begins crumbling, and rocks fall from the ceiling. Suddenly, Costello falls when the ground collapses beneath him, however Yuko catches him. As Yuko tries to get Costello to give him the book, Costello refuses. He slowly slips, and eventually falls as he slips out of Yuko's fingers, leaving the book on a rock within the fissure. Yuko tries to get the book, but falls himself in. He gets caught by his father, who tells him to let go of the book. Yuko tries to get the book still, but when Mio says 'My son', Yuko accepts. Mio lifts his son up, and the temple is still collapsing. Rieko yells at them, but the staircase collapses, with Mari on it, forcing them to dive into the lake to get out. They eventually make it back to the hermit's hut, as the trio rest and recuperate.

Epilogue

The last scene sees the three sitting outside the hut, as Yuko and Rieko embrace. Mio is at first surprised by this, but eventually caves in, welcoming Rieko to the family. The closing scene sees the trio watching the sunset. A 🎬 [Post-credits scene](#) shows Mari having survived the temple's collapse, emerging from the cave and leaving the island.

Cast & Crew

Below the cast and crew can be found:

Cast

(in Credits order)

- Shiba Koki as Professor Ashage Yuko
- Araya Mioko as Akagi Rieko
- Ronald Makron as Ashage Mio
- George Fallerton as Professor Elliot Wallis
- Oishi Tokuwi as Howard Costello
- Hoshio Kanno as Agido
- Leshada Mori as Mari
- Nishuta Neko as the Hermit
- Wilhelm Arnolt as King Agibas
- Marokin Shoa as Head Master Mahiti
- Ono Eichen as Lead Mercenary George Halter
- Lewis Fastell as Mercenary Omar
- Hirano Toshiro as Driver Kenny
- Michael Felton as Gunner Jacobs
- Lewis Astar as Tom Gaston
- Alfred Caver as Pilot Howard

- Mitisa Kayo as Young Yuko
- Doi Sanako as Young Mio
- Mochi Agorawa as Young Costello
- Agata Kori as Young Costello's assistant
- Edward Lawter as Train Conductor
- Koruwi Lawo as Train Operator
- Kunida Soh as Passenger #1
- Inaba Kin as Passenger #2
- Marcus Elester as Passenger #3/Tourist #2
- Yoshi Makore as Sheriff
- Harold Agherton as Philip Conton
- Yoshi Makote as Ando Gennai
- Indichi Hiones as Ratakon's ghost
- Garuda Konja as Military Officer
- Harry Austin, Mochi Kabo, Leonard Kabron & Ochiwa Mokara as Agibas' Guards
- Busho Arkem as Merchant #1
- Frederick Leimann as Merchant #2
- Anna Dalbau as Tourist #1
- Ashanti Kiona as Jukio
- Marani Joka as Karo
- Nigati Moro as Student #3

Crew

(The crew of the film in credits order)

- Assistant Director: Tomatsu Baiko
- Line Producer: Inaba Kin
- Co-Producers: Kunida Soh & Okana Muegon (Main), Hiruken Kayo (Associate)
- Executive Producers: Marcus Elester & Okanu Tokiba
- Edited by: Victor Mastew & Matthew Nigarath
- Casting by: George F. Leward & Michael Ronter, William Master (Fight Choreographer)
- Production: Yukate Maro & Taira Geshin (Designers), Leroy Spall (Manager), Hiram Tokira (Coordinator), Karami Jusha ([Anisa System](#) Supervisor), George Fallerton & Yoshi Makote (Associate Producers), Kira Makota (Production Assistant), Francine Spall (Accountant)
- Art: Hedwig Godroe (Director), Tsuna Makaga (Set Designer), Lewis Vallman (Illustrator), Rijake Mojo (Graphic Artist)
- Set: Richard Etcon (Set Decorator), Ian Filby (Greens-man), Katuro Mai (Buyer), Agi Sowogo (Location Scout), Onaga Dashi (Set Dresser)
- Costume: Rafid Cagnasterif (Design, [Iromakuanhe](#)), Kanai Ekiken (Supervisor), Saginas Hakisabenor (Wardrobe Supervisor, [Iromakuanhe](#)), Ekira Mana (Key Costumer), Lily Albon (Costume Standby), Norugo Tamaro (Breakdown Artist)
- Makeup: Lushi Kantore (Key Make-up Artist & Supervisor), Agora Matiri (Key Hair), Hadai Yuyu (SFX Makeup), Eve Kathy (Senior Artist), Ogu Hakira (Senior Hair)
- Director of Photography: Donald Gleeston, Sonai Kobi ([Anisa System](#) Supervisor), Fashina Koj ([Albini](#) Supervisor)
- Sound Effects: Bob Stanton (Supervisor), Benjamin Bartolemeus ([Abwehnan](#), Senior Sound)

- Designer), Tikati Mo (Senior Sound Mixer & Sound Editor), Kenneth Garlic (Boom Operator), Harry Clam (2nd AS), Ekari Mono (Dialogue Editor), Michael Granson (Foley Artist)
- Camera Operation by: Magnus Högmänn (First Unit, [Abwehrran](#)), Albus Haupt ([Abwehrran](#), Second Unit) & Harold Agherton (Second Unit Backup)
 - Camera: Eniba Kenji (Focus Puller, First Unit), Albert Erges (Focus Puller, Second Unit), Grant Teller (Clapper operator), Amy Deanes & Kichi Ariwan (Film Loaders), Jake Limber (Camera Intern)
 - Lighting & Grip: Karl Hagner (Gaffer), Onaga Heibi (Best Boy Lighting), Hashito Mago (Senior Lighting Technician), Edward Salter (Key Grip), Moriko Haba (Best Girl Grip), Himana Kari (Dolly Grip), Wokana Mui (Sound Grip)
 - Special Effects: Lunarflix Lighting & Effects, Terry Bolder(Effects Supervisor), Jeffrey Kandwinn(Mechanical Effects Supervisor), Onaga Sofi (Miniatures Supervisor), Shima Takesi (Senior Pyrotechnic), Riyake Mojo (Concept Artist), Tokuda Kokei Studio (Mold Shop)
 - Visual Effects: LLE, Jigato Mar (Supervisor), Motaru Jaba (Producer), Louis Scanton (Animation), Yutani Toki (3D Model Supervisor), Tashi Kanora (Compositor), Matthew Nigarath (VFX Editor), Karen Mitkund (Rotoscope Artist), Rarufu Mikari (Matte Painter), Makojo Souwjin (Pre-Visualisation Artist), Edwin Starkin (Motion Capture Supervisor)
 - Music Written, Composed and Conducted by: Johann Wilhelmus, Elester (Associated)
 - Music Orchestrated by: Johann Wilhelmus, Kyoto National Symphony Orchestra & Choir, recorded at [imperial_theatre](#), [kyoto](#)
 - Stunts: Chuck Falstron (Supervisor), Maruti Kenjo (Koki double), Albert Gardener (Fallerton double), William Master (Choreographer)
 - Script Supervisors: Makino Yu & Hara Esumi
 - Marketing: Meyani Shotul (Supervisor), Riyake Mojo (Illustrations), Ebo Takola (Press Spokeperson)
 - Original Screenplay by: Karathi Migotha & Ronald Frankton, Luke Mirage (Consultant)
 - Based on a Story by: Marcus Elester
 - Creative Consultant: Yoshi Makore
 - Dialogue Coaches: Harold Agherton, Morio Karuwi
 - Transportation: Isaki Mojo (Coordination), Ebiji Koro (Senior Manager), Giba Marji (Manager), Lily Fantel (Captain)
 - Construction: Seta Kojuro (Coordinator), Waniba Koku (Head Carpenter), Kari Makono (Prop-master), Anthony Farlyle (Armourer), Ogoto Mashimi (Prop-maker), Taira Geshin (Key Scenic)

Production

Development/Pre-Production


Marcus Elester, executive producer and spiritual creator of the source work for Professor Yuko, was very pleased with the success of the original [professor_yuko_and_the_secret_of_the_tomb](#). With that, he began work on another set of stories for his personal series “Adventures of Doctor Jackal”. Also, several ideas of his original stories, such as the penultimate air-plane chase, were implemented in the film's script to keep the original content alive. Karathi Migotha and Ronald Frankton, writers of the previous film, worked closely with Marcus, and also renowned film-writer Luke Mirage made contributions to the final screenplay.


Several characters were derived directly from Marcus' source work, but some characters, such as the character of Fallerton, were created solely for the movie. This differed slightly from the previous movie, where nearly all characters were those created by Marcus'. To accommodate this, several new actors were hired, but Yuko and Rieko, along with some other supporting staff, would return to star in the film. In [YE 39](#), it was revealed that multi-[golden_lotus](#) winner Ronald Makron would also feature in a supporting role, and two months later it was revealed he would play Yuko's father Mio. He was eventually elevated to a starring role in the credits.

Also, producer Higaro Mate left shortly after the first film's completion to focus upon production of two other films. With that, Vibrant Cloud Filmworks, an independent production house from [Anisa System](#), who had provided construction crew for the previous instalment, placed a stake on the film's production to compete with Firefly. Nevertheless, Firefly remained in possession of the official film rights, and producer Inaba Kin replaced Mate's place in Firefly. Firefly remained the main provider of most of the film's production and crew, but Vibrant Cloud Filmworks had a large part for providing the location on [Anisa System](#) and co-producing the film.

Thanks to camera operators Högmänn and Haupt, who both worked on the previous film, shooting time could be cut to a minimum. Also, Production designer Yukate Maro and Costume designer Rafid Cagnasteriff returned to provide services, all aided by a new employee in their field. Make-up designer Gerald Mulhausen quit shortly after the completion of the first film, but luckily was replaced by multi-[Golden Lotus](#) winner Lushi Kantore. Donald Gleeston returned as cinematographer. Johann Wilhelmus returned to write and conduct the score, and Lunarflix provided the visual effects and sound, with multi-[Golden Lotus](#) winner Tikati Mo as sound mixer and editor. Henry Murrel, Visual supervisor for the previous film, was replaced by Jigato Mar, the Animator for the original films. Actor Ronald Agherton, antagonist of the previous film, would return for operating duties, as the backup camera operator for Haupt's second unit, and dialogue coach. Yoshi Makora, original writer of the previous film, would return as "Creative Consultant" due to his knowledge of Marcus' material, and Yoshi Makote, another star of the previous film, would become associate producer along with new cast member Fallerton.

Principal Photography

 **Principal photography** began nearly instant after the completion of post-production for [professor_yuko_and_the_secret_of_the_tomb](#), in late May of [YE 37](#). The first shots were filmed in [kyoto](#), for the University scenes, as well as Yuko's parental house, which was filmed in the northern outskirts. Some filming was done inside the [Hoshiutsu Studios](#), which was different from the previous film, where most filming was done on location. Most of the scenes in the studio revolved around the air-plane chase, which was the centrepiece of the filming there. Afterwards, the cast & crew were moved to [Albini](#), to shoot the scenes involving the plane and the island. The hermit's hut was an old abandoned abode from ancient priests that since left the island, and the cave was a natural occurrence. Special underwater camera's were developed to film in [Albini's](#) oceans.

Several other scenes, including the opening, were filmed on [Anisa System](#), on Vibrant Cloudworks' grounds. The opening scene included the use of a large  [steam train](#), as well as a large abandoned part of rail track. The scenes in Alabaster were filmed in one of Anisa's mayor cities. The kingdom of Agibas was a large soundproof set that was constructed on the site of [Hoshiutsu Studios](#) back in [kyoto](#), in [yukofilm's](#) studios.

Principal photography was concluded in September of [YE 38](#) on [Anisa System](#), almost two months behind schedule, due to a reported accident that destroyed two of Haubt's cameras. Photography was done out of chronology, a departure of the previous instalment, but this was due to the amount of locations where it was shot. Also, an extra week of shooting for the second unit had to be done on [Anisa System](#), due to the poor weather earlier in the shooting.

Some of the shots were filmed using the 70mm Super HydroScope, one of [yukosfilm](#)'s own creations and a widely used camera system. This was a difference from [professor_yuko_and_the_secret_of_the_tomb](#), which only used 35mm HydroScope cameras. This was done to achieve a higher resolution, and also allow for wider shots to be used, but most footage was shot with 35mm HydroScope cameras. It was reported by [Yukosfilm](#), that a total of thirteen different 🎥 [dolly](#) rigs were used, the most up to that point. Also, the film saw limited use of 🎥 [Motion capture](#) inside Yukosfilm's [studios](#), which was used to create King Agibas and his guards.

Post-production

Somewhat different to the previous film, the film's soundtrack score was in development during the shooting. Johannes Wilhelmus was given a raw outlining of the final shots, and devised the music for those scenes. The finalised product was edited to fit in with Wilhelmus' score. Several themes, such as the main theme, "Professor March", and Rieko's theme, returned to the soundtrack, both by original and new recordings. In an interview, Wilhelmus revealed that two new mayor movements would be introduced, one which was done in cooperation with Elester. This new theme was revealed in another interview with Wilhelmus, and showed a deeper sound, utilising chello's and baritones to provide a powerful three-four note melody from Elester's writings. He revealed that the soundtrack would feature more darker pieces to increase the danger of the antagonists.

Special effects on set were also given an extensive upgrade, as the higher scale of the plot required more effects than the last film. Pyrotechnics and mechanical effects received extensive upgrades from the last film. Several sound designs from Bartolomeus, the senior sound designer, were created live on set, using a variety of props for the creation of gun and train sounds. A total of 50 plane sounds and 100 car sounds where used to improve the action, and actual train sounds was used to create the opening. The sound editing of Tikita Ma received a significant upgrade from the previous film. Particularly, Agibas' voice was deepened to increase the apparent age of the character, and 'mocking' dialogue was used to create the crowd scenes.

After that, visual effects were put into place. Again, the focus was on the use of mechanical and principal effects, rather than on digital effects, although there was a significant increase in the use of 🎥 [saturation](#) and 🎥 [Colour Toning](#). The death scene of Wallis was created using several models and stop-motion, but eventually was enhanced digitally to create a more real experience. Also, 🎥 [CGI](#) was used in a limited way to enhance the physical performance of the actors, in particular during action scenes. All these upgrades pushed the budget passed at least twice that of the last film, especially with the motion capture, that included Agibas and his guards.

The official release was set on 24 November of [YE 39](#), but was pushed back to 15 December, to allow the screening to focus upon the [Year-End Traditions](#) popularity, mimicking the release of the first film. Official

sources from [yukosfilm](#), however, claimed that post-production was delayed by almost a month, which led to the pushback. The film received a PG-13 rating, with 'Violent' and 'Scary Content' warnings, the same as its [prequel](#).

The original title of both the script and initial marketing campaign, the Scrolls of Agibas, was rebranded as the Book of Agibas in June [YE 38](#), to prevent the titles of the two films from appearing to similar. This prompted a return of almost all original matte paintings by Riyake Mojo, who was ordered to redesign the film poster.

Critical Reception

The critic's responses and box office success to the film can be found below.

Pre-release reception

Since the official reveal from [yukosfilm](#) in early [YE 39](#), multiple fans of the series have shown their appreciation for the film. During the yearly “[YukosCon](#)”, it was voted by nearly 1,000 attendees as the “most anticipated film” for Yukosfilm's line-up. Most notably, the film's interview panel saw a record attendance of nearly 15,000 people. The film's trailer viewed at the conference also quickly reached the “most viewed” status on the [Yamatai Interstellar News Network \(YINN\)](#), reaching little under 150 million views in one day.

Critics have been mostly positive, most notably for the decisions to retain the original cast and director. During a preview from *Kyoto Times*, the film received positive reception, for its “Returning members”, with Johannes Wilhelmus being voted the best returning member. During a preview voting on *Film Entertainment Online*, a number of 135 voters voted an unanimous 'top', with most critics valuing both the original cast and the newcomers, and also the decision to retain original crew, and the hiring of two 'Golden Lotus Winners'. Kayo also received praise from renowned

The reception was not without sceptics, and [Anisa System News](#) voted, out of 34 reviews, negative on the film's previews, fearing that the film would fail to overcome [professor_yuko_and_the_secret_of_the_tomb](#)'s success and become “Another failed sequel”. Renowned critic Hashotin Kuri gave the preview a negative estimation, fearing “It would lean too much on previous Professor Yuko success” and “Show less new, and more of the same”. Also, the rebranding during the latter part of the marketing was confusing to several fans, however it was quickly dealt with.

Box Office

The film premiered on 15 December of [YE 38](#), which led to a opening grossing of 4 million [KS](#), and became the fastest earning movie of [YE 38](#). It regained its budget of ~35 million within ten days. With that, it became the 3th fastest earning adventure movie galaxy-wide, and the 1st fastest earning movie in Yamatai alone. It became the 5th highest grossing movie for [yukosfilm](#) after grossing little over 350 million in its theatrical run. This was an impressive increase in grossing over the last installment, making

little over 100 million more profit.

The home entertainment release was set for 20 March [YE 39](#), but was pushed back to 25 March due to various problems with [yukosfilm](#)'s home entertainment branch, in particular the creating of the cover. An extended edition was also announced just after the release, with an additional runtime of ~20 minutes, but was cancelled due to time restraints. A deluxe edition, featuring the deleted footage, was announced instead.

Critical Reception

The movie received critical acclaim from most certified movie critics galaxy-wide. *Kyoto Times* voted an 97/100, praising the 'Original and new cast's acting and the score'. Hashotin Kuri voted 4.5/5 stars, like its predecessor, highlighting 'The chemistry between Koki and Makron, the higher pace, and intense action'. *Galactic Entertainment Weekly* rated 95/100, praising 'the compelling score, story-building, and acting of both original and new cast'. Online voters changed little from their preview opinions, giving an anonymous 100/100, naming the 'perfect combination of acting, effects, and score by a very talented team of film-makers'.

The film was not without critique, as renowned critic Naki Yumia rated it 3/5 stars, stating it 'undermined the previous installment, and sought to much to be a repeat of earlier success'. The lowest score came from movie critic Albert Klarhausen, an [Abwehran](#), who rated 64/100, saying 'It is a redo of the first instalment. The only redeeming quality comes from its score and Makron's performance.'

Accolades

The movie was nominated for 6 [golden_lotus](#) in [YE 39](#), and received 5 of them, for *Best Sound Design*, *Best Sound Mixing*, *Best Original Score*, *Best Visual Effects*, and *Best Production Design*. Its other nomination was for *Best Costume Design*. This was one more award than the previous instalment, but the categories were very similar to then.

Along 5 [golden_lotus](#), the movie was named #1 Adventure movie by *Kyoto Times*, thwarting *The Train Robber*, that had held that position since [YE 19](#), and #3 Best Adventure film of all time by the [film_institute](#). The train opening was voted #1 Most fun opening sequence by *Kyoto Times* as well.

OOOC Notes

[yoerik](#) created this article on 2017/05/20 06:12. The plot was revealed on 17/12/17. This article is inspired by Indiana Jones and the Last Crusade, so all credits go to Spielberg and Lucasfilm.

From:

<https://wiki.stararmy.com/> - **STAR ARMY**

Permanent link:

https://wiki.stararmy.com/doku.php?id=media:professor_yuko_and_the_book_of_agibas&rev=1568469450

Last update: **2023/12/20 15:58**

