

Season 1

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1 - The History of BONES

Source: [Crunchyroll](#)

Translator:

Editor:

Timer:

QC:

(Please feel free to edit the speaker names if incomplete or inaccurate. Names are handled on a best-effort basis depending on the info on the source file. Dialogue is left as is.)

[00:03] NA

It's been 25 years since Bones first made its mark on the Japanese animation industry.

[00:08] NA

Breaking through the limits of traditional animation,

[00:13] NA

Bones has created numerous original and adapted series

[00:16] NA

full of breathtaking action scenes, creativity, and dynamism.

[00:23] OTSUKA

Since before I entered the industry, Bones was known for its cool action sequences.

[00:29] MIMA

Especially the sound effects, like blood spray or wailing.

[00:32] MATSUKURA

I suppose I'd describe it as stylish and powerful.

[00:35] NA

Bones has produced over 80 movies, TV series, and OVA

[00:39] NA

including* Cowboy Bebop: Knockin' on Heaven's Door*,* RahXephon*,

[00:47] NA

*Fullmetal Alchemist**,* Space Dandy*, *Eureka Seven*, and* My Hero Academia*.

[00:54] NATSUME

They take everything seriously.

[00:55] NATSUME

Every series is handled with a straightforward approach.

[00:59] ITO

They produce very detailed art and high quality works.

[01:07] NA

Bones' high technical skills has produced a wide variety of works,

[01:12] NA

which is achieved by providing creators with a place to think and create freely.

[01:18] WATANABE

If I told another studio I wanted to create freely,

[01:22] WATANABE

I doubt anyone else would let me do it.

[01:27] MORI

Bones' willingness to boldly produce original series is one of their best qualities.

[01:35] MORI

You can feel the philosophy behind it.

[01:36] MONJI

Bones is powerful.

[01:41] MATSUZAKI

Bones has worked on a lot of series with a large core fan base.

[01:49] HONMA

FMA. I can't believe they got *FMA*.

[01:53] MINAMI

They must like it.

No, that doesn't do it justice.

[01:57] NA

Bones is constantly pursuing works that transcend genres.

[02:04] NA

Metallic Rouge, the series commemorating the studio's 25th anniversary...

[02:14] NA

is a tech-noir science fiction series

[02:16] NA

filled with spectacular and innovative action scenes featuring androids.

[02:23] SPEAKER

It began with us talking about making a proper sci-fi series.

[02:28] NA

This four-part program will feature interviews with founder Masahiko Minami,

[02:32] NA

as well as industry members and creators with deep connections to Bones,

[02:37] NA

and stories that get to the heart of the studio.

[02:46] MINAMI

We've been asked to resurrect memories from decades ago.

[02:51] NA

Get to know the creators who have been providing the world with dreams for 25 years.

[02:56] SPEAKER

Here we go!

[03:38] NA

The relationship of the core members of Bones

[03:41] NA

dates back to the days they worked at Sunrise,

[03:44] NA

one of Japan's leading anime production companies.

[03:46] NA

Sunrise, creator of the popular series* *Mobile Suit Gundam**,

[03:51] NA

was known as one of the primary producers of robot anime,

[03:55] NA

but they were also popular for their works from other genres

[03:58] NA

such as* *City Hunter and Dirty Pair**.

[04:02] NA

Masahiko Minami got involved in anime production at the historic Sunrise company,

[04:07] NA

where his talents as a producer blossomed.

[04:11] NA

Eventually he would meet Hiroshi Osaka and Toshihiro Kawamoto,

[04:17] NA

creators with a strong desire to create, and together

[04:21] NA

they produced* *City Hunter**,
Escaflowne, and* *G Gundam**.

[04:24] NA

They would also go on to create
the groundbreaking* *Cowboy Bebop**.

[04:30] MINAMI

When I joined the Japanese animation industry,
there were only TV shows and movies.

[04:41] MINAMI

A lot of TV shows in particular were
created to sell toys or plastic models.

[04:53] MINAMI

When I started, the role of producers
was primarily to talk to toy makers

[05:04] MINAMI

and handle project planning.

[05:13] MINAMI

While working as a producer,

[05:16] MINAMI

I frequently had thoughts about
the type of series I wanted to create

[05:19] MINAMI

or what I wanted to create
with certain staff,

[05:24] MINAMI

so Kawamoto, Osaka,
and I left to make a place

[05:30] MINAMI

where we could create in a way
we couldn't at Sunrise.

[05:39] MINAMI

It was around this time
that we started thinking

[05:42] MINAMI

about making animation to be seen
and not just to sell toys.

[05:48] MINAMI

We wanted to make a place where we
could find new forms of expression,

[05:56] MINAMI

new genres, and new themes through creation.

[06:02] NA

In 1998, during production on* *Cowboy Bebop**,

[06:06] NA

Minami founded Bones

with Osaka and Kawamoto.

[06:11] NA

However, their goal wasn't
to produce anime in order to sell toys.

[06:18] JULIA

I'm glad we met.

[06:19] FAYE

Me, too.

[06:21] MINAMI

We happened to quit while
we were working on *Bebop*.

[06:29] MINAMI

We were constantly working on something,
so there wasn't a perfect time to quit.

[06:37] JET

See you later.

[06:39] WATANABE

I heard about Bones being founded during the
final stages of production on *Cowboy Bebop*.

[06:49] WATANABE

It was mostly the same group
that had been working at Sunrise.

[06:57] WATANABE

It felt like that group had simply
become a new studio called Bones.

[07:03] WATANABE

Even Mr. Minami said not much would change.

[07:09] WATANABE

Nobody was anxious about
Bones being a new studio.

[07:16] WATANABE

Bones' first studio was just a room.
It was a tiny one-room rental.

[07:27] WATANABE

We were worried it wouldn't be enough.

[07:31] WATANABE

Nobody thought we'd become a huge
internationally famous company.

[07:37] JET

Look at all of this.

[07:40] JET

Who do they think is gonna fix this?

[07:44] AMANO

I love the *Cowboy Bebop* TV series.

It was one of the reasons I pursued this job.

[07:50] AMANO

Even while watching the TV show,
there was something about it that felt really cinematic.

[07:57] AMANO

When I learned we'd be making
a movie for theatrical release,

[08:02] AMANO

I was excited to come to work.

[08:08] NA

Bones was established to produce anime
with an emphasis on creativity.

[08:14] NA

After they left Sunrise,
Minami, Osaka, and Kawamoto

[08:18] NA

completed the series with Shinichiro Watanabe
and began production on the movie.

[08:25] NA

Yoko Kanno composed the music.

[08:27] NA

The smooth animation
was uncommon for the time.

[08:34] MINAMI

On the Bebop movie, all the staff,

[08:37] MINAMI

including Director Shinichiro Watanabe
and Toshihiro Kawamoto,

[08:43] MINAMI

continuously pursued a high level.

[08:50] MINAMI

They refused to compromise on anything.

[08:53] MINAMI

This scene will look like this.
This shot in this scene will look like that.

[08:59] MINAMI

The movie is an aggregation of the tremendous
effort they put into every single frame.

[09:12] WATANABE

Compared to a TV series,
you have more time and money available.

[09:17] ALL

Three hundred million?

[09:20] WATANABE

You might only get two minutes
for an action scene in a TV show,

[09:27] WATANABE

but you get ten minutes in a movie.

[09:29] WATANABE

We ended up with more shots
than originally planned,

[09:33] WATANABE

which meant we didn't have enough animators.

[09:37] WATANABE

Even while working on the TV series,

[09:39] WATANABE

we'd end up being off by a minute
or two in each episode.

[09:42] WATANABE

We were producing about five episodes
worth at once, which quintupled the error.

[09:49] WATANABE

It became difficult to control.

[09:53] AMANO

There were about a dozen or so
main staff working out of the studio.

[10:02] AMANO

Things were quite harmonious
when production began.

[10:07] AMANO

In the latter half, as the schedule got worse
and worse, things became strained.

[10:11] JET

It's an emergency. Can't you do something?

[10:14] AMANO

But we had plenty of staff
focused on the movie,

[10:20] AMANO

so I'm glad I got to experience all of that.

[10:24] SPIKE

Hey.

[10:25] ED

Found you.

[10:27] WATANABE

The staff were passionate.
That definitely helped.

[10:33] WATANABE

People who wanted to animate
the movie had showed up.

[10:40] VINCENT

I'm glad I got to see you at the end.

[10:45] NA

Both the TV series and movie
were hugely successful,

[10:48] NA

and* Cowboy Bebop and its unique atmosphere established a new trend in anime production.

[10:54] NA

Bones also became a beacon for rising production companies in the anime industry.

[11:00] NA

The Vision of Escaflowne was the second work Bones inherited from Sunrise.

[11:06] NA

With the aim of creating a robot series approachable to women,

[11:09] NA

Bones began production on a movie.

[11:12] AKANE

People were starting to say

[11:14] AKANE

you couldn't produce a hit live action movie or drama without a female audience.

[11:22] AKANE

I didn't understand why anime was the only medium producing media just for men.

[11:29] AKANE

I wanted to create something women would watch if I had the opportunity to direct.

[11:39] AKANE

When we got Escaflowne, it was planned for a male audience.

[11:46] AKANE

I suggested to Mr. Minami that going forward,

[11:50] AKANE

anime would have to tell stories for women, too.

[11:58] AKANE

I convinced him to let me try making something like that with Escaflowne.

[12:08] AKANE

As it turned out, it was watched overwhelmingly by women.

[12:12] AKANE

I personally was really glad about that.

[12:17] NA

Abandoning the stereotype that robot anime are for men

[12:22] NA

*and leaving production up to the creators
allows a greater variety of stories to be told.*

[12:27] NA

Bones proved that idea with Escaflowne.

[12:30] NA

*The robot genre was changing,
breaking away from merchandising*

[12:37] NA

*and bringing in new settings
and compositions.*

[12:41] AKANE

Drawing mecha requires special skills.

[12:45] AKANE

Not every animator can draw them.

[12:50] HORI

*Only a limited number
of studios can produce them.*

[12:55] HORI

*It takes a veteran animator to get the
action scenes right or express their weight.*

[13:04] HORI

It has to be expressed carefully.

[13:09] OHYAMA

*One of Bones' roots—their identity—
can be found in their robot series.*

[13:25] MINAMI

I really like robot series.

[13:31] MINAMI

The robots themselves are interesting

[13:36] MINAMI

*because they're simultaneously
fantastical and realistic.*

[13:44] MINAMI

*They're massive objects operated
by flesh and blood pilots.*

[13:50] MINAMI

They're simultaneously weapons and vehicles.

[13:55] MINAMI

*They're a space and
an extension of your body.*

[14:04] MINAMI

*The appeal of robot anime is that all
these things can be expressed by a robot.*

[14:12] NA

*Yutaka Izubuchi was appointed as director,
and the original series RahXephon was born.*

[14:20] NA

With credits on Mobile Police Patlabor,
Kagaku Sentai Dynaman,*

[14:26] NA

*Dengeki Sentai Changeman,
and* Kamen Rider Agito*,*

[14:31] NA

this lover of tokusatsu
and robots is a legendary figure.

[14:32] IZUBUCHI

Minami asked if I wanted to
work on an original series.

[14:40] IZUBUCHI

He said I should make something myself
since I'm so quick to comment on others' work.

[14:49] IZUBUCHI

That said, I did want to try making
something different from Gundam.

[15:00] IZUBUCHI

Something more like *Reideen*.

[15:05] IZUBUCHI

I wanted to take a more occult
or mystical approach.

[15:16] IZUBUCHI

I wanted to create a mystical robot series

[15:20] IZUBUCHI

that incorporated sci-fi elements
like quantum mechanics.

[15:29] AYATO

RahXephon.

[15:41] IZUBUCHI

I was inspired by that sort of thing.

[15:43] IZUBUCHI

The fossil beasts of *Reideen*
were like golems.

[15:48] IZUBUCHI

Reideen itself seemed
to be made of stone at first,

[15:55] IZUBUCHI

but by the third or fourth one,
it had turned into a kaiju.

[16:02] IZUBUCHI

It stops feeling like a fossil beast, but that
made it easy for children to understand.

[16:12] IZUBUCHI

In that regard, it was doll-shaped.

[16:17] IZUBUCHI

The fossil beasts were like kaiju made of stone, but this felt like a doll.

[16:26] IZUBUCHI

An unmoving solid chunk.

[16:31] IZUBUCHI

They were treating it like a clay figure.

[16:41] IZUBUCHI

It was the Reideen I wanted to see.

It's a little childish, isn't it?

[16:47] IZUBUCHI

But surprisingly, sometimes that childish desire is what drives you to create something.

[17:07] KYODA

The series is about what Mr. Izubuchi had inside him at the time.

[17:16] KYODA

I'd known him since we were children,

[17:20] KYODA

so I had a good sense of what he wanted to do and his nuance.

[17:27] KYODA

It didn't feel new to me, but that wasn't a bad thing.

[17:34] KYODA

I felt like it clearly expressed what he wanted to do.

[17:43] AMANO

The first key frame system we first used during *RahXephon*

[17:48] AMANO

was unusual for our company and the industry as a whole.

[17:54] AMANO

In simple terms, the first key frame is like a rough drawing.

[17:59] AMANO

The idea was that our internal animators would film a bunch of shots,

[18:04] AMANO

and a select few would improve the quality.

[18:09] AMANO

Then they'd hand it off to the second key frame group

[18:15] AMANO

to proactively ensure a high level of quality.

[18:17] AYATO

It's done.

[18:21] NA

Later, the staff who received high praise
for* Ouran High School Host Club*

[18:26] NA

would suggest the idea that lead to the
production of* STAR DRIVER: Shining Takuto*,

[18:31] NA

a high school series
with robot anime elements.

[18:38] OYABU

Star Driver is a high school robot series.

[18:43] OYABU

Mr. Minami's stance is, "I don't
understand it, but it must be entertaining."

[18:52] OYABU

"If you insist that it's
interesting, then it must be."

[18:59] MINAMI

At first, I asked what the point
was of robots fighting

[19:04] MINAMI

in a setting as small and limited as a school.

[19:12] MINAMI

Robots should express something
by fighting somewhere bigger,

[19:18] MINAMI

so why would they have these
nonsense fights in such a small place?

[19:24] MINAMI

As the story progresses, it moves into
outer space and the rest of the world.

[19:35] TAKEDA

Mr. Enokido and Director
Igarashi worked together

[19:40] TAKEDA

to create the high school
series they wanted to make,

[19:45] TAKEDA

with shaman-like shrine maidens,
a mysterious and fantastical world,

[19:54] TAKEDA

and giant robots.

[19:58] TAKEDA

Mr. Minami is a very interesting man

for letting them do that.

[20:07] NAGASAKI

I was a storyboard artist.

[20:10] NAGASAKI

Robot series typically feature a lot of war, battles, and people.

[20:17] NAGASAKI

I thought I'd be drawing those heavy themes, but it wasn't like that at all.

[20:24] NAGASAKI

I heard they wanted to make it a cheerful high school anime.

[20:29] NAGASAKI

I thought it sounded positive and fun.

[20:34] GODA

Let's ride, Tetriont!

[20:39] OYABU

There are battles, of course,

[20:42] OYABU

but it's a robot series that makes you want to attend that school,

[20:49] OYABU

visit that island, and be the protagonist of that world.

[20:55] OHYAMA

The original title was *Ginga Bishonen*.

[21:04] OHYAMA

Star Driver is a unique combination of male idols and robots.

[21:16] OHYAMA

That may have been the reason it entered the world

[21:19] OHYAMA

as a new kind of robot series for women, as well.

[21:32] HORI

Bones is a studio that carries on the traditions of Sunrise.

[21:39] HORI

They've made traditional mecha anime,

[21:44] HORI

but I believe they create works that feel inspired less by anime culture

[21:51] HORI

and more by other cultures, especially *Eureka Seven*.

[21:54] NA

In 2005, Bones produced* Eureka Seven*,

[21:59] NA

directed by Tomoki Kyoda and
screenplay written by Dai Sato.

[22:04] NA

Inspired by seemingly unrelated pop culture,

[22:09] NA

a unique anime about robot,
surfing, and techno music was born.

[22:16] KYODA

Club culture was really taking
off in Japan at the time.

[22:20] KYODA

I was in college when Japanese artists
like Denki Groove and Ken Ishii

[22:27] KYODA

started selling records internationally.

[22:33] KYODA

With that background, I started thinking
about what it meant to surf.

[22:40] KYODA

When I realized I had to draw a confrontation
between mainstream culture and subculture,

[22:47] KYODA

I asked myself what subcultures meant to me.

[22:53] RENTON

Yes!

[22:54] AMANO

Mr. Kyoda is seven or eight years older
than me, but they were subcultures I liked.

[23:01] AMANO

Not all of them,
but take techno, for example.

[23:05] AMANO

I thought the use of Denki
Groove was really cool.

[23:09] AMANO

He must have a keen ear, since I didn't
think they'd be a good fit for anime.

[23:14] AMANO

When he added robots on top of that,

[23:16] AMANO

I thought it was unusual,
like nothing I'd ever seen.

[23:21] AMANO

Not only that, but they're surfing.

[23:27] SATO

For *Eureka*, we mixed in music from techno artists alongside my music.

[23:36] SATO

I avoided electronic sounds and opted for orchestral and acoustic music

[23:42] SATO

to create a sound that would contrast with the electronic music of techno.

[23:52] SATO

I think sound director Mr. Wakabayashi did a fantastic job

[23:55] SATO

applying the music to the animation.

[24:00] WAKABAYASHI

The music everyone liked so much was the product of me supporting the director's vision.

[24:09] WAKABAYASHI

I handled the music for the Seven Swell,

[24:11] WAKABAYASHI

the protagonist's sadness, and his embrace with *Eureka*,

[24:16] WAKABAYASHI

but the director handled everything else, like the battle music.

[24:20] TAKEDA

Mr. Kyoda and Mr. Sato got to do exactly what they wanted to do on *Eureka Seven*.

[24:34] TAKEDA

It's a painful thing, but it's also fulfilling.

[24:40] TAKEDA

Not many producers are like Masahiko Minami of Bones,

[24:48] TAKEDA

who lenient enough to let them do that.

[25:00] NA

Minami's studio Bones preserved the traditions of Sunrise

[25:06] NA

while drawing out the talents of creators with groundbreaking ideas

[25:12] NA

to create novel works.

[25:16] NA

In just a few years, they were

providing broadcasting stations

[25:21] NA

with unique original anime.

2 - Style and Originality

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[00:02] NA

Bones established its exceptional qualities
and outstanding production techniques.

[00:07] NA

Minami and his colleagues set themselves
apart from other anime production companies

[00:11] NA

by continuing to create original anime series.

[00:15] ANDO

Many people say they see Bones as a company
that produces a lot of original anime.

[00:23] NA

Unlike adaptations,
creating an original anime from nothing

[00:29] NA

is not only difficult, but risky, as well.

[00:33] MATSUKURA

For an anime production company,
producing an original anime is a dream.

[00:39] MATSUKURA

At the same time, it's very difficult.

[00:43] MATSUKURA

Planning is difficult.
Securing funding is difficult.

[00:46] NA

However, Bones trusted its
creators with everything,

[00:49] NA

including the direction,
composition, and screenplay,

[00:53] NA

leading to the creation of new and unique
series that revolutionized the robot genre.

[01:02] NA

Bones' success with original anime was not limited to robots.

[01:07] NA

Shinichiro Watanabe, the acutely sensitive scriptwriter Keiko Nobumoto, and others

[01:13] NA

would challenge the limits of anime.

[01:16] WATANABE

There was a desire to create something brand new

[01:19] WATANABE

that wasn't a copy of an existing successful series.

[01:22] WATANABE

I loved that.

[01:25] OYABU

It takes a studio that provides a space to create freely.

[01:35] WATANABE

Bones is closer to Sunrise at its peak than current Sunrise itself.

[01:40] WATANABE

I'll probably get in trouble again for saying that.

[01:45] NA

Bones stuck to their style with TV series such as* *Wolf's Rain**,* *Space Dandy*,

[01:50] NA

and* *Carole & Tuesday* *and feature films such as* *Sword of the Stranger**.

[01:57] MINAMI

For the directors, scriptwriters, production staff, and producers,

[02:03] MINAMI

creating something new for an original anime is the expectation.

[02:09] KAWASAKI

I think that's rooted in Bones' history.

[02:17] ANDO

For me personally, every time I work on an original series

[02:21] ANDO

it feels like a fresh experience.

[02:25] MINAMI

Producing an original series

is appealing for the creators.

[02:32] MINAMI

It also entertains the audience with new surprises.

[02:39] NA

The creative studio's foray began with a story about a boy named Hiwou.

[03:25] NA

In 1998, the newly-established Bones followed production on* Cowboy Bebop*

[03:33] NA

with their first original series* Hiwou War Chronicles*.

[03:39] MINAMI

It was the Hiwou War Chronicles TV series.

[03:44] MINAMI

We were just starting out and had no money,

[03:48] MINAMI

but right out the gate, we produced an original series that wasn't sci-fi but had robots.

[03:57] NARRATION

Created by Sho Aikawa and directed by Tetsuro Amino,

[04:03] NARRATION

the series began airing in 1999.

[04:07] NARRATION

Set during the Meiji period, the protagonist Hiwou and his friends

[04:12] NARRATION

controlled a giant clockwork doll against their enemies in this adventure series.

[04:20] NARRATION

It was a challenging setting for a recently-established anime studio.

[04:27] MINAMI

The schedule and budget situation were brutal.

[04:35] MINAMI

Our small company put together a studio.

[04:40] MINAMI

We received a lot of help from Sunrise, but it was still difficult to produce.

[04:51] MINAMI

The budget was really tight.

[04:55] ISHIKAWA

The difficulty of producing

an original series

[04:59] ISHIKAWA

will remain the same in past,
present, and future.

[05:06] ISHIKAWA

It's hard to make a hit.

[05:10] ISHIKAWA

An original series doesn't have the
recognition of an adaptation or a sequel.

[05:20] ISHIKAWA

Gaining recognition is as difficult
now as it was in the past.

[05:32] NA

Bones moved away from
robot series for a while

[05:35] NA

to break new ground with original anime.

[05:39] NA

*Wolf's Rain follows the story of wolves
surviving in human forms in a desolate future.*

[05:47] NA

*Its creator Keiko Nobumoto wrote scripts
for numerous series, including Cowboy Bebop.*

[05:54] NA

*Wolf's Rain poetically depicts the search
for paradise amidst an apocalyptic outlook.*

[06:01] MINAMI

*A story about wolves seeking paradise
sounds like it would be hopeful.*

[06:07] SASAKI

Or active.

[06:08] MINAMI

But it's not like that at all.

[06:12] SASAKI

*It's a paradise shrouded in
sadness, which is unusual.*

[06:15] SASAKI

Normally a paradise is joyful and hopeful.

[06:21] SASAKI

It's very much in Nobumoto's style,

[06:24] SASAKI

*and that produced a chemical
reaction with Ms. Kanno.*

[06:30] NA

*Despite its complex
and revolutionary themes,*

[06:35] NA

*Bones placed their full trust
in Nobumoto's screenplay*

[06:38] NA

*and Director Tensai Okamura's
abilities, leading to the creation*

[06:43] NA

*of a masterpiece full of
lyricism and originality.*

[06:48] WATANABE

*Nobumoto Keiko, a scriptwriter I frequently
worked with, passed away recently.*

[06:57] WATANABE

A screening was held after her passing.

[07:02] WATANABE

*The first three episodes of Wolf's Rain
were shown at the screening.*

[07:10] WATANABE

*I was amazed by the emotion
the scriptwriter put into Wolf's Rain.*

[07:21] WATANABE

A lot of anime these days are adaptations,

[07:27] WATANABE

*and I don't think you can say
the scriptwriter and director*

[07:30] WATANABE

pour their souls into adaptations.

[07:34] SPEAKER

*But the scriptwriter poured
her soul into Wolf's Rain,*

[07:41] SPEAKER

and I think that's incredible.

[07:46] NA

*In 2014, Shinichiro Watanabe
and Keiko Nobumoto*

[07:51] NA

*presented Minami with an innovative proposal:
a laid-back and unbelievable space adventure*

[07:57] NA

*about Dandy, an alien hunter,
and his eccentric crew.*

[08:05] DANDY

The name's Dandy. Space Dandy.

[08:09] MINAMI

*In some ways, Director Watanabe
and I wanted to create*

[08:12] MINAMI

something counter to current culture.

[08:14] MINAMI

We wanted to make something completely different

[08:18] MINAMI

from what current anime and the industry were expressing that was still animation.

[08:28] DANDY

Go with the flow.

[08:31] DANDY

That's me, baby.

[08:34] WATANABE

We were unhappy with the anime industry and the anime being produced at the time.

[08:47] AKANE

In the early 2000s, a lot of companies were producing bishojo anime for core fans,

[09:03] AKANE

but Mr. Minami never engaged with those.

[09:08] DANDY

You really wanna know? That's K-E-T-S-U.

[09:13] DANDY

That's right. It's butts.

[09:16] WATANABE

Creators were told to create works that would sell, so they did.

[09:26] WATANABE

But chasing success by copying successful series isn't good.

[09:34] WATANABE

We wanted to produce works that would allow creators to create more freely.

[09:39] WATANABE

Mr. Minami was also unhappy about that,

[09:43] WATANABE

and we shared a desire to break out of that thinking

[09:47] WATANABE

and create the situation we have now.

[09:50] WATANABE

If I told another studio I wanted to create freely,

[09:54] WATANABE

I doubt anyone else would've let me do it.

[09:58] MINAMI

In that way, Space Dandy was created

in the freest place in the industry.

[10:06] NA

*Bones began challenging the limits
of anime production once again.*

[10:10] NA

They expanded the boundaries of the genre

[10:14] NA

*through the wild adventures
of Dandy and his friends.*

[10:17] WATANABE

*The desire to create a more creative,
free, and anarchical series came first.*

[10:26] WATANABE

*Producing a comedy
was our excuse to do that.*

[10:29] WATANABE

*Some of the episodes have
no comedic elements at all,*

[10:33] WATANABE

*but we could include them for the
simple reason that it was a comedy.*

[10:41] ITO

*I assume it was Mr. Minami
and Director Watanabe's decision,*

[10:47] ITO

but I remember them saying they wanted

[10:50] ITO

*to make a serious effort
to create something stupid.*

[10:53] ITO

At first, I wasn't sure what they meant.

[10:59] ITO

*It's certainly a comedy, but there are
a lot of other elements, as well.*

[11:07] WATANABE

It's an avant-garde or experimental series.

[11:13] WATANABE

*Normally it would be difficult
to air episodes with that content.*

[11:22] WATANABE

It's very surreal.

[11:24] WATANABE

*Truly amazing films should express things
that can't be put into words.*

[11:32] WATANABE

I feel we were able to effectively

incorporate that into entertainment.

[11:40] DANDY

Dandy...

[11:44] NA

Bones and Watanabe's deep relationship created a series in a new genre once again.

[11:50] NA

In 2019, for Bones' 20th anniversary and the 10th anniversary of FlyingDog,

[11:56] NA

Bones announced Carole & Tuesday,

[11:58] NA

a music-themed series celebrating these milestones.

[12:03] NA

Cowboy Bebop, Samurai Champloo*, and* Space Dandy*.*

[12:08] NA

Music plays an important role in all of Shinichiro Watanabe's works.

[12:15] NA

Carole & Tuesday, which began with an invitation from Shiro Sasaki,

[12:20] NA

was a series about music, so it was only natural that Watanabe would be involved.

[12:26] MINAMI

It was proposed that we make a series about music.

[12:29] MINAMI

Unlike existing music anime, we thought it would be interesting

[12:34] MINAMI

to produce something that would create music.

[12:42] WATANABE

We talked about how to make the series approachable to first-time watchers

[12:48] WATANABE

and settled on a story about two girls who start making music after they meet.

[13:06] NA

In the world of* Carole & Tuesday*, art is created by advanced AI technology,

[13:13] NA

and people simply enjoy their creations.

[13:15] NA

Two girls meet and begin to change the world with the music they create.

[13:21] NA

With its modern and forward-looking themes,

[13:25] NA

the series took a hard look at how we engage with creativity.

[13:30] SASAKI

During college, I really liked American music from the late 60s.

[13:37] SASAKI

At the time, young people were fighting or protesting with music.

[13:45] CATHERINE

Your determination to fight with only your music made you unique.

[13:53] CATHERINE

It's been a while since I last listened to music made without AI.

[13:57] CATHERINE

I look forward to hearing your next work.

[13:59] NA

The series was directed by Motonobu Hori.

[14:02] NA

The concert that serves as the climax of the series

[14:05] NA

features musicians performing a variety of genres with varied musical expressions.

[14:09] NA

Innovative images and a broad range of direction

[14:12] NA

were necessary to breathe life into the scenes and story.

[14:18] HORI

We were working off of Mr. Kubonouchi's character designs,

[14:22] HORI

which were actually pretty difficult to animate.

[14:27] HORI

Animating those characters performing was pretty difficult in an of itself,

[14:38] HORI

and animating that as part of a series was a challenge, as well.

[14:42] HORI

Also, Watanabe-san's musical taste is incredibly refined.

[14:49] HORI

He always chooses whatever's cutting edge at the time,

[14:54] HORI

so matching that was a challenge, as well.

[15:00] SKIP

Not bad. Only 52 takes with Tobe.

[15:06] HORI

We left the vocalists' movements up to the animators.

[15:12] HORI

For example, the movements of a hip hop rapper or an R&B singer

[15:21] HORI

are influenced by their musical culture.

[15:28] HORI

No one had captured that yet,

[15:34] HORI

so we did our best to express that with animation.

[15:40] WATANABE

There's no action.

[15:42] WATANABE

Almost all of Bones' works had been action up until that point,

[15:50] WATANABE

so I think it was challenging for Bones.

[15:55] MINAMI

The scale was enormous.

[15:57] MINAMI

Some of the artists involved were internationally renowned artists.

[16:08] MINAMI

We were aiming to create something unachievable at a normal scale.

[16:18] NA

Carole & Tuesday,* *Wolf's Rain**,* *Space Dandy**,
RahXephon, and* *Hiwou War Chronicles**

[16:25] NA

all have an underlying Bones-like quality,

[16:29] NA

but it's difficult to succinctly describe what that is.

[16:33] NA

Creativity, originality, risk taking, and freedom all fit the bill.

[16:41] NA

Creativity and freedom can be found throughout their 2007 film* *Sword of the Stranger**,

[16:51] NA

the story of an orphan named Kotaro who is rescued by Nanashi,

[16:55] NA

a warrior who has sworn to never fight again.

[16:58] NA

A sense of nihilism hangs about this jidaigeki-inspired chanbara film.

[17:03] NA

The brutal and bloody battles of the Sengoku period demonstrate the horrors of war.

[17:10] NA

Sword of the Stranger, directed by Masahiro Ando,

[17:13] NA

drew international attention for the quality of its story and action

[17:19] NA

and for pushing the limits of animation technology.

[17:22] WATANABE

Stranger's action scenes are really well made. I was impressed.

[17:30] ANDO

I'd watched jidaigeki since I was a child.

[17:34] ANDO

I liked them all individually, but there were also certain elements within them I liked

[17:43] ANDO

that had stayed with me.

[17:57] AMANO

Preserving the original ideas of the creators at the center of a project,

[18:07] AMANO

such as the directors, the scriptwriters, and the designers, is essential.

[18:15] AMANO

Otherwise you lose sight of what's important,

[18:19] AMANO

since you're writing the story
throughout production.

[18:22] AMANO

It's important to pause
and carefully consider

[18:25] AMANO

the ideas the initial creators came up with.

[18:30] ANDO

Little by little, I described the ideas
I had for the film to the designers,

[18:41] ANDO

which they turned into art.

[18:44] ANDO

I wanted to create something
manga-like rather than realistic.

[18:51] ANDO

I wanted elements of reality
without becoming realistic.

[18:54] ANDO

Manga-like, but not too manga-like.

[19:01] ANDO

Together we searched for the answer

[19:05] ANDO

by comparing the images in my head
and the art they drew.

[19:21] ANDO

It was less that I wanted
Mr. Sato's jidaigeki music

[19:24] ANDO

and more that I was a fan
of his music in general.

[19:28] ANDO

I was curious to know what kind of music
Mr. Sato would compose for a jidaigeki.

[19:36] SATO

During the fight scenes,
I kept the music stoic.

[19:43] SATO

Percussion only, for example.

[19:46] SATO

Rather than having the music
speak too much, I kept it stoic.

[19:55] SATO

On the other hand, I composed heartfelt
music for Nanashi and Kotaro's scenes.

[20:04] NANASHI

If you stand over there, you'll catch a cold.

[20:10] SATO

I wanted to expand the breadth
of the animation and setting

[20:18] SATO

by using instruments used in Arabic
and African music for a Japanese jidaigeki.

[20:28] SPEAKER

If the foundation of music is solid,
you can try all kinds of things

[20:33] SPEAKER

and create even more interesting music.

[20:37] SPEAKER

That foundation is Bones.

[20:39] SPEAKER

The quality of the animation
and how interesting the script is.

[20:46] SPEAKER

When those are solid, it's easy
to compose music for them.

[20:50] SPEAKER

You'll create something interesting
no matter what you do.

[20:53] NA

Under Masahiko Minami's leadership,

[20:55] NA

Bones demonstrates its strength when the
right team is put together for a project.

[20:59] NA

For a studio like Bones that is
constantly working on something,

[21:03] NA

it means staff move from one project
to the next without interruption.

[21:09] MINAMI

Being a producer comes down to whether
or not you can imagine the completed product.

[21:19] MINAMI

Whether it's music, effects,
or sound direction,

[21:26] MINAMI

when creating a show, we think about
how who is assigned to what work

[21:32] MINAMI

will lead to what the final product looks like.

[21:36] MINAMI

It's an interpersonal relationship.

[21:39] MINAMI

We value the way many people are involved in the creation of a single product.

[21:48] KATSUMATA

Mangaka sometimes create by themselves, but an original anime

[21:54] KATSUMATA

is the product of the combination of multiple creators' or staff members' skills.

[22:03] AKANE

The best thing about Bones is their skilled animators.

[22:12] AKANE

They've gathered some of the best animators in Japan,

[22:17] AKANE

and it was Mr. Minami who brought them together.

[22:21] AKANE

He has an exceptional eye for art.

[22:25] AKANE

He saw the work of new artists

[22:27] AKANE

and found artists with potential at a relatively early stage.

[22:35] TAKEDA

He's exceptional at identifying star talent.

[22:40] TAKEDA

Not only that, but he knows what to combine to create the right chemical reaction

[22:51] TAKEDA

to improve their talents even more.

[22:54] NATSUME

I wouldn't call it Minamism, but there's a unified will.

[23:00] NATSUME

You can really see it in Bones' work.

[23:03] NATSUME

Mr. Minami puts a lot of effort into Bones' original series in particular.

[23:11] NATSUME

He faces directors and writers directly when working with them,

[23:17] NATSUME

which is how they create works
with such presence and solid bones.

[23:25] NA

Creating original anime is difficult,
but it is worthwhile.

[23:31] NA

The satisfaction of creating beautiful
high-level works pushes creators forward.

[23:38] NA

That feeling forms the skeleton of
bones which Minami builds on top of.

[23:44] MINAMI

It's literally bones, a collection of bones.

[23:51] MINAMI

We broke away from Sunrise
and started as a very small company.

[24:02] MINAMI

We were starting from the bones
and building up the flesh on top of that.

[24:11] MINAMI

In Japanese, there are
a lot of expressions about bones,

[24:16] MINAMI

like "he's got a strong backbone"
or "love me until I'm only bones."

[24:22] MINAMI

That's why we're bones.

[24:25] NA

Their creative and original anime
are undoubtedly the foundation of bones,

[24:31] NA

but the strengths they cultivated
producing original anime

[24:35] NA

became the source of their success
with manga adaptations

[24:40] NA

that are mainstream in Japanese animation,
such as* *My Hero Academia* and *Mob Psycho 100**.

3 - Successful Adaptation

Source: [Crunchyroll](#)

Translator:

Editor:

Timer:

QC:

(Please feel free to edit the speaker names if incomplete or inaccurate. Names are handled on a best-effort basis depending on the info on the source file. Dialogue is left as is.)

[00:02] NA

Like its original anime,
Bones puts great effort

[00:06] NA

into producing high-quality
anime adapted from manga.

[00:11] OHYAMA

One of the most amazing things about Bones
is their ability to balance creating both.

[00:21] NA

From the planning stage,
they proceed with great care.

[00:27] NEMOTO

Grammar and how things are expressed differ
between novels or manga and animation.

[00:33] NEMOTO

My job is to figure out how to capture
and rewrite that for animation.

[00:41] MATSUZAKI

When we're trusted with someone else's
work, there's no point in us adapting it

[00:47] MATSUZAKI

if we don't create something
greater than the manga.

[00:49] MINAMI

Our experience creating
original series makes it easier

[00:56] MINAMI

for us to understand
the intentions of authors.

[01:01] NA

Shortly after its founding,
Bones began production on a series

[01:07] NA

based on manga artist
group CLAMP's* *Angelic Layer**.

[01:11] NA

Announced in 2001, it was
Bones' first manga adaptation,

[01:18] NA

but it faithfully recreated
the world of CLAMP.

[01:23] MINAMI

We were told CLAMP's
Angelic Layer would become a hit

[01:29] MINAMI

and asked if we'd like to animate it.

[01:33] KAWASAKI

I think a story like *Angelic Layer*'s

[01:38] KAWASAKI

was perfect for Bones' first
adaptation after their founding.

[01:49] NA

Following the light novel* *Scrapped Princess**,
they adapted* *Fullmetal Alchemist**.

[01:56] NA

This series was a major
turning point for Bones.

[02:40] NA

For many adaptations,
the publisher reaches out

[02:44] NA

to an animation production studio
during the planning stage.

[02:47] NA

In the case of* *Fullmetal Alchemist**,
only a few manga volumes had been published,

[02:52] NA

but Bones' staff were drawn to
Hiromu Arakawa's unique world and style

[02:58] NA

and brought an adaptation
proposal to the publisher.

[03:03] NA

This unconventional act started
production on the series.

[03:08] MINAMI

It has the power to break people's
hearts and stir their emotions.

[03:17] MINAMI

When I read the manga,
I knew I wanted to animate it.

[03:24] NA

As usual, Bones chose the
right staff for the right roles

[03:29] NA

and began production on a
high-quality and exciting work,

[03:33] NA

but adapting an anime with a story
that had not progressed very far

[03:38] NA

was a challenge for a brand new studio.

[03:41] OHYAMA

Only two or three comic
volumes had been published

[03:47] OHYAMA

when we decided to adapt *Fullmetal Alchemist*,

[03:52] OHYAMA

but our Mainichi Broadcasting slot required us
to provide episodes for a whole year.

[04:00] MIZUSHIMA

MBS didn't want to stop
partway through the manga.

[04:05] MIZUSHIMA

They wanted to finish the story properly.

[04:08] MINAMI

The manga was published monthly,

[04:11] MINAMI

so there simply wasn't enough content
to follow the manga exactly.

[04:20] MINAMI

We incorporated original elements and
departed from the manga in the latter half,

[04:26] MINAMI

essentially creating an original anime.

[04:30] MIZUSHIMA

I'm the only one who met
with the original author,

[04:34] MIZUSHIMA

but the publisher and creator backed
everything we presented to them.

[04:41] MINAMI

Some fans complained about parts
that were different from the manga,

[04:48] MINAMI

but a lot of people praised it as the animated version of *Fullmetal Alchemist*.

[04:57] NA

At the center of* *Fullmetal Alchemist* are brothers Edward and Alphonse Elric,

[05:03] NA

whose bond deepens through their adventures.

[05:08] MIZUSHIMA

The brothers' relationship is richly depicted in the manga.

[05:14] MIZUSHIMA

I spoke with Aikawa about depicting their relationship more carefully

[05:23] MIZUSHIMA

or deeply at the start of the anime.

[05:28] ED

If you do that again, I'm leaving you behind.

[05:30] AL

But...

[05:31] ED

No buts!

[05:33] MIZUSHIMA

We reduced their starting ages by a couple of years.

[05:38] MIZUSHIMA

The younger brother Al loses his body in their mother's forbidden transmutation,

[05:44] MIZUSHIMA

and Ed wants to help him get it back.

[05:47] MIZUSHIMA

Ed himself loses an arm and a leg, too.

[05:50] MIZUSHIMA

How would kids that age feel being burdened by something like that?

[05:58] MIZUSHIMA

What is their relationship like?

[06:02] MIZUSHIMA

In the manga, the brothers have already steeled their resolve,

[06:05] MIZUSHIMA

so we wanted to show how they reached that point in the anime.

[06:09] MIZUSHIMA

By showing what led to them

becoming dogs of the State Alchemists

[06:14] MIZUSHIMA

*and then following the adventures
they have in the manga,*

[06:21] MIZUSHIMA

you get a more detailed story.

[06:24] AL

*Are you really going to
become a State Alchemist?*

[06:28] ED

*I don't know if I can, but I'm
going to meet with that Roy guy.*

[06:33] AL

Don't do it.

[06:34] ED

I've already made my decision.

[06:36] AL

Then I'll become one.

[06:38] NA

*For Minami, the quality
of the music and sound effects*

[06:42] NA

are just as important as the animation.

[06:46] NA

*The world of sound that gives color to
the series is constructed with great care.*

[06:52] NA

*Since its founding,
Bones has worked hand in hand*

[06:54] NA

*with some of the best
creators across all fields.*

[06:58] NA

*The accumulation of those experiences
has led to their current production system.*

[07:04] MIMA

We knew people of all ages were watching it.

[07:09] MIMA

*People lose limbs or entire bodies.
It's pretty shocking.*

[07:16] DOG

Brother?

[07:21] MIMA

Mr. Mizushima was directing.

[07:23] MIMA

We discussed leaving the kids

with memories, not scars.

[07:32] MIMA

So we created memorable moments using realistic blood sounds or just striking imagery,

[07:38] MIMA

or removed sound effects entirely and used only music.

[07:44] MIMA

Finding the right balance while talking to the director

[07:47] MIMA

is my greatest memory of working on FMA.

[07:51] MIMA

Because I worked on FMA, the idea of "leaving memories, not scars"

[08:00] MIMA

has become the root of my work since then.

[08:06] NA

Fullmetal Alchemist became a massive hit, gaining popularity throughout the world.

[08:10] NA

When the exceptional manga met Bones' high-level production techniques,

[08:15] NA

an unparalleled anime was born,

[08:17] NA

raising the standard for the Japanese anime world.

[08:21] TAKEDA

Nobody expected it to receive international recognition the way it did.

[08:30] KATSUMATA

It was well-received overseas because its theme of life is universal.

[08:40] KATSUMATA

But despite that heavy theme, the character interactions are light and fun.

[08:46] KATSUMATA

The characters are very well written.

[08:49] AL

What's your plan?

[08:51] ED

Hit 'em with my fist!

[08:53] NA

After that, Bones produced a feature-length Fullmetal Alchemist film,

[08:58] NA

as well as *Fullmetal Alchemist: Brotherhood*,

[09:02] NA

a series faithfully depicting
the original series.

[09:06] MINAMI

I think that became part of Bones' color.

[09:13] MINAMI

I was glad have the opportunity
to animate FMA once again,

[09:23] MINAMI

this time all the way through to the end
as an adaptation of the original manga.

[09:31] NA

After the success of *Fullmetal Alchemist*,
adaptation offers came pouring into Bones.

[09:38] NA

They produced adaptation after adaptation,

[09:40] NA

including *Ouran High School Host Club**,
*Jyu-Oh-Sei**, *Skull Man**,

[09:44] NA

Soul Eater, and *Blood Blockade Battlefront**.

[09:49] NA

Their high-level technique and careful
screenwriting attracted many fans.

[09:55] NA

Their second turning point came in 2016.

[10:00] NA

Utilizing their extensive
experiencing handling original works,

[10:04] NA

Bones produced three adaptations
long-awaited by fans of the series.

[10:09] NA

My Hero Academia, written by Kohei
Horikoshi, is a school action series

[10:13] NA

about boys and girls studying to
become heroes by fighting villains.

[10:21] NA

Instantly achieving popularity
upon its serialization in *Jump*,

[10:24] NA

fans eagerly awaited an adaptation.

[10:28] NAGASAKI

It's a hero story, but what

I really like about it

[10:35] NAGASAKI

is how there's one story about the adults
and another story about the kids.

[10:39] NAGASAKI

One story is about friendly
competition within the school.

[10:45] NAGASAKI

Meanwhile, villains and heroes
perform deeds in the outside world.

[10:53] NAGASAKI

As an action series, it's built on
a continuous line or current of emotion.

[11:00] NAGASAKI

It's important not to miss any
of the character's emotions

[11:04] NAGASAKI

when pumping up the action.

[11:08] MIDORIYA

It's your power!

[11:12] MIMA

With *MHA*, I'm precise and deliberate
about how I remove or add sound.

[11:20] CHILD

Deku!

[11:22] MIMA

I'm actually a bit mean
to *MHA* fans with sound.

[11:27] MIMA

I give the audience
a moment to take a breath,

[11:32] MIMA

and then the moment the protagonist says,
"Let's go," the music suddenly starts playing.

[11:37] MIMA

I'm very particular about my work on *MHA*.

[11:43] NAGASAKI

The most difficult thing was that I felt
simply recreating the manga wasn't enough.

[11:54] NAGASAKI

I've enjoyed original works like *Dragon Ball*

[11:58] NAGASAKI

and been excited to see
how they'd be animated.

[12:03] NAGASAKI

I'm always most careful about how I apply

that excitement and enthusiasm to film.

[12:13] URARAKA

Are you crying, Deku?

[12:15] NAGASAKI

The scene in which All Might fights
All For One and ultimately retires

[12:20] NAGASAKI

turned out even better than I imagined.

[12:24] ALL MIGHT

Goodbye, All For One.

[12:28] NAGASAKI

It made me feel tremendously sad.

[12:32] NAGASAKI

In part because I directed it,
I feel a deep attachment to it.

[12:38] MIDORIYA

"I've given everything I had."

[12:43] NAGASAKI

I've heard from the author Mr. Horikoshi
how the series will end.

[12:50] NAGASAKI

It's interesting, so I'm already excited
to see how it'll be animated.

[12:57] OYABU

The original author is pouring their life
into creating their work,

[13:03] OYABU

so it's important that we face it in our own way
and don't shy away from expression.

[13:09] NA

Bones' deep respect and
understanding for original works

[13:15] NA

has built a strong relationship of trust
with publishers and creators.

[13:20] NA

This can be said of Asagiri Kafka's
Bungo Stray Dogs, as well

[13:25] ASAGIRI

90% of mangaka want to see
their manga turned into an anime.

[13:29] ASAGIRI

Ambitious mangaka will imagine
how scenes might look animated

[13:34] ASAGIRI

while working on their manga.

[13:37] ASAGIRI

Naturally, I created my manga
with the intention of having it animated.

[13:42] ASAGIRI

I simultaneously experience the joy of the
animation turning out exactly as I imagined

[13:46] ASAGIRI

and the joy of it exceeding my imagination.

[13:50] ASAGIRI

It's an amazing feeling,
and probably a rare one.

[13:55] NA

The high-quality performances of voice
actors sometimes influence the creator.

[14:03] DAZAI

There's nothing worth pursuing at
the cost of prolonging a life of suffering.

[14:09] ASAGIRI

All the voice actors for
Bungo Stray Dogs are fantastic.

[14:13] ASAGIRI

When I write dialogue, I hear it in
Mr. Miyano or Mr. Hosoya's voices.

[14:20] ASAGIRI

I hear the characters' voices
in the voice actors' voices.

[14:24] DAZAI

I am Dazai Osamu.

[14:26] ASAGIRI

One major change is I've starting thinking

[14:30] ASAGIRI

hearing this line spoken in this
voice would make me happy.

[14:33] GIDE

Sakunosuke, even your last shot was perfect.

[14:42] ASAGIRI

The good protagonist fights evil
and wins at the end of an intense battle.

[14:48] ASAGIRI

It's a totally normal story
we've seen hundreds of times,

[14:53] SPEAKER

but we want to watch that and feel like
we've never seen anything like that before.

[14:59] SPEAKER

We create to fulfill that demand.

[15:04] SPEAKER

Studio Bones and Director Igarashi created that animation, created those backgrounds,

[15:12] SPEAKER

created that music, and created that performance to meet that demand.

[15:17] SPEAKER

It's the reason those professionals created that.

[15:22] SPEAKER

They created a Yokohama that doesn't exist. Impossible sights.

[15:28] SPEAKER

Use of color that can't be achieved filming live action with a camera.

[15:32] SPEAKER

That is what first-rate anime, first-rate professional staff,

[15:38] SPEAKER

and Bones' anime production are creating.

[15:45] NA

TV anime* *Mob Psycho 100 is based on a manga written by popular author ONE*

[15:51] NA

published on Shogakukan's web comic site.

[15:54] REIGEN

Could it be?

[15:55] ONE

I never thought Bones would animate Mob Psycho.

[16:01] ONE

I doubted it was true when I first heard about it.

[16:06] MINAMI

These days, a lot of creators check the animation.

[16:12] MINAMI

They'll check the movements to tell us do this, not that.

[16:24] MOB

I have supernatural powers.

[16:27] ONE

In an anime-only original scene,

[16:31] ONE

Dimple fights a horde of enemy broccoli monsters.

[16:38] ONE

*The entire fight is cut from the manga,
starting right after the end of the fight.*

[16:44] ONE

But they animated the entire thing.

[16:48] ONE

It's captivating and intense.

[16:56] ITO

*I'm not sure whether to call it the action,
the destruction, or their ideas.*

[17:02] ITO

Whatever it is, it's totally out of control.

[17:07] ITO

The works themselves are out of control,

[17:09] ITO

*but Bones takes it to the next level
with their animation.*

[17:14] RITSU

He's going to explode.

[17:17] RITSU

Run, everyone! Run!

[17:20] TACHIKAWA

*Until now, Bones has produced
a lot of beautiful art,*

[17:28] TACHIKAWA

*so it was surprising that
they picked up Mob Psycho.*

[17:32] TACHIKAWA

*The manga is drawn
with relatively simple lines,*

[17:37] TACHIKAWA

with a style closer to that of a gag series.

[17:45] TACHIKAWA

*When Bones first took on the project,
I wasn't sure if it would match Bones' flavor.*

[17:52] TACHIKAWA

*Once production actually started, a tremendous
amount of effort went into the animation.*

[17:58] TACHIKAWA

*Because of that, all the production staff
are proud to have animated it,*

[18:05] TACHIKAWA

and they're all very skilled animators.

[18:15] ONE

*The energy level in Mob starts low
and builds as the story progresses.*

[18:24] ONE

When the protagonist's emotions reach 100%, things get intense.

[18:39] ONE

Looking back, that left a strong impression.

[18:43] ONE

There was a lot about the anime that impressed me.

[18:46] ONE

I also feel lucky that a series I worked on is popular overseas.

[18:56] ONE

I have nothing but gratitude.

[19:00] NA

Bones has devoted great effort to their original anime.

[19:03] NA

Meanwhile, their high-quality and varied adaptations expanded their fan base.

[19:15] NA

Bones' global perspective is yet another one of their strengths.

[19:19] NA

Minami's enthusiasm for distributing anime to the world

[19:22] NA

is reflected in his early partnerships with streaming platforms.

[19:28] MINAMI

Bebop was the first time we directly met with our audience.

[19:36] MINAMI

We still enjoy going to overseas events.

[19:41] MINAMI

They have a lot to say about what they like about our animation.

[19:46] MINAMI

It makes us really happy to hear how much people enjoy our work.

[19:51] NA

In order to develop markets and distribution channels,

[19:54] NA

with the launch of the PlayStation Network in 2008, Minami actively worked

[20:02] NA

on the production of *Xam'd: Lost Memories**,
a web anime targeting streaming.

[20:07] ITO

Xam'd: Lost Memories was the first
series they produced for PS3 streaming.

[20:16] ITO

They're a company that continuously
takes on novel challenges.

[20:24] NA

Breaking away from stereotypes led
to the creation of new types of series.

[20:31] NA

International artists contributed
to* *Carole & Tuesday**.

[20:35] NA

Anime was rapidly delivered
throughout the world

[20:38] NA

through collaboration with Sony PlayStation,
Crunchyroll, and Netflix.

[20:43] NA

They produced numerous works including
Dragon Pilot: Hisone and Masotan,

[20:47] NA

Godzilla Singular Point, and* *Super Crooks**.

[20:49] NA

Bones opened the doors to the global market

[20:53] NA

and established their position as a
key provider of Japanese animation.

[20:57] KAWASAKI

Japan's population is roughly 120 million,
which is an adequate size for business.

[21:07] KAWASAKI

Serving only Japanese fans
is certainly viable,

[21:15] KAWASAKI

but it's not enough maintain or expand
the current Japanese anime industry.

[21:21] KAWASAKI

To do that, we need to create more
animation for an international audience.

[21:27] NA

The Japanese anime industry that had a
tendency to focus only on the domestic market

[21:32] NA

is starting to look at the rest of the world
and create with the global market in mind.

[21:39] KATSUMATA

Depending on the genre, streaming allows us
to produce eight 50-minute episodes,

[21:48] KATSUMATA

or if it's a gag series,
we can create short episodes.

[21:56] KATSUMATA

The diversity of formats is expanding
the genres that can be created.

[22:03] OTSUKA

MAPPA has grown as much as it has
thanks to platforms such as Crunchyroll.

[22:11] OTSUKA

It's become much easier
to understand how a studio's works

[22:15] OTSUKA

are distributed to
audiences all over the world.

[22:23] OTSUKA

Working directly with platforms

[22:26] OTSUKA

has made it easier to engage
in both creativity and business.

[22:32] TAKEDA

In the case of TV animation,
there's an upper limit on production costs.

[22:38] TAKEDA

Compared to that, companies like
Netflix have enormous budgets,

[22:46] TAKEDA

which makes things interesting.

[22:50] MIMA

In some ways, it's scary.

[22:54] MIMA

For example, we can immediately see the
international audience's reaction to a TV series.

[23:02] ED

Seven, eight, nine, hello.

[23:06] KYODA

It's fantastic that people around the world
can now watch something simultaneously,

[23:16] KYODA

but what should we be showing
that international audience?

[23:23] KYODA

As the scale grows, the number of works that can't afford to fail increases, too.

[23:36] KYODA

That makes it more and more difficult to create original series.

[23:44] KATSUMATA

One of the best things about Japanese anime is how they create

[23:49] KATSUMATA

without considering how the product will be received by the rest of the world.

[23:55] KAWASAKI

We need not just adaptations, but impactful original series, as well,

[24:06] KAWASAKI

and it's Bones who can deliver that.

[24:09] NA

Bones' numerous popular series and global perspective

[24:13] NA

have propelled them into becoming a global anime production company.

[24:21] NA

Now let's turn our attention to* *Metallic Rouge**,

[24:25] NA

the series released on the 25th anniversary of the company's founding.

4 - Metallic Rouge - The Future of BONES

Source: [Crunchyroll](#)

Translator:

Editor:

Timer:

QC:

(Please feel free to edit the speaker names if incomplete or inaccurate. Names are handled on a best-effort basis depending on the info on the source file. Dialogue is left as is.)

[00:02] NA

For 25 years, Bones has been
providing the world with dreams.

[00:06] NA

Returning to their roots,
Bones began production

[00:10] NA

on their ambitious original
anime* Metallic Rouge*.

[00:13] HORI

It's long been my dream
to create mecha or SF series.

[00:17] HORI

When I mentioned wanting
to work on a mecha series,

[00:19] HORI

I was told we had the perfect proposal
on hand, which was *Metallic Rouge*.

[00:25] MORI

It's emblematic of Bones.
A true Bones-like original.

[00:30] NEMOTO

We can't spoil anything since it hasn't
aired yet, right? I almost spoiled something.

[00:33] NA

Androids fight for their destiny in this
menacing tech-noir sci-fi battle action series.

[00:36] NA

An all-star staff with deep connections
to Bones were brought together for the series.

[00:45] NA

Top-class members gathered around
Producer Minami, who designed the project.

[00:51] NA

It was like the whole family
had returned home.

[00:55] MINAMI

I personally think sci-fi
is suited to animation.

[01:08] MINAMI

It's one of the genres I like to work on.

[01:13] IZUBUCHI

I joined the project to work
with Minami again.

[01:18] IZUBUCHI

It's a story I've been thinking about
since the very beginning.

[01:22] IZUBUCHI

If I were to work with Minami on
something, then it would be this.

[02:03] NA

For Bones' 25th anniversary,
Minami drafted the proposal for* *Metallic Rouge**

[02:07] NA

based on Izubuchi's idea.

[02:10] NA

The project featured an expansive setting
that would become an ambitious endeavor.

[02:16] IZUBUCHI

Rather than simply creating a series,
Bones creates a historical timeline,

[02:29] IZUBUCHI

and one specific part of that
becomes *Metallic Rouge*.

[02:35] IZUBUCHI

While working on *Metallic Rouge*, I began to
wonder if it might've been more interesting

[02:41] IZUBUCHI

to continue the current story instead of
focusing on a protagonist from another section.

[02:47] NA

*Metallic Rouge depicts a drama
focused around two heroines.*

[02:51] NA

Rouge is a type of android known as a Nean

[02:55] NA

who transforms into

the battle form Metal Rouge.

[02:59] NA

*Rouge's partner Naomi
is a special investigator*

[03:02] NA

*for a government agency known
as the Ministry of Truth.*

[03:04] NA

*Their mission is to kill a group
of nine androids hostile to the world.*

[03:10] IZUBUCHI

*They defeat the various sibling robots
they meet by making themselves targets.*

[03:25] IZUBUCHI

*There's an overall noir feel to the series.
It has a tech-noir impression.*

[03:43] MORI

*In current society, Metallic Rouge is
a very orthodox science fiction series*

[03:50] MORI

with a fairly complex story.

[03:54] MORI

*But having two women for the main characters
instead of men is very modern and iconic.*

[04:05] MORI

*Rather than relying on someone else,
together they create their own destiny.*

[04:12] MORI

That's a modern story.

[04:16] IZUBUCHI

*There are quite a few other animated
series featuring female duos,*

[04:20] IZUBUCHI

*but I wanted to try
putting my own spin on it.*

[04:30] NA

*At first glance it seems like
a battle-centric sci-fi action series,*

[04:34] NA

*but the story also depicts Rouge
and Naomi's deepening relationship*

[04:38] NA

*and the strange bonds that form
between them and their enemies.*

[04:43] YAMADA

*The story is complex,
but it's the simple struggle*

[04:50] YAMADA

*to understand human relationships
within that complexity that's charming.*

[04:59] HORI

*We made sure the dramatic scenes would
function to produce emotional action scenes.*

[05:12] HORI

*We wanted people to feel
emotions in the action scenes.*

[05:21] CHARACTER

Hold on tight!

[05:25] HORI

This character's name is Rouge.

[05:28] HORI

This is how she looks after transformation.

[05:31] HORI

The protagonist transforms into this form.

[05:37] HORI

*Metallic Rouge is based on Mr. Izubuchi's
simple core idea of a transforming girl.*

[05:49] HORI

There's probably a tokusatsu element to it.

[05:52] NA

*Izubuchi referenced not only
robot series such as RahXephon,*

[05:56] NA

*but also tokusatsu to create
Metallic Rouge's setting.*

[06:02] NA

*Tokusatsu, which makes heavy use
of special effects technology,*

[06:06] NA

*includes numerous live action series
with transforming heroes*

[06:10] NA

including Kamen Rider*,* Super Sentai*,
and* Android Kikaider*,*

[06:15] NA

which are well-known in the West.

[06:19] TAKEYA

*Kikaider and Metallic Rouge feature
characters who have to fight similar enemies.*

[06:27] TAKEYA

*Kikaider has to fight his own siblings
even though he doesn't want to.*

[06:37] TAKEYA

There's some foundational overlap there.

[06:42] NA

Extraordinary sculptor Takayuki Takeya

[06:46] NA

incorporated Izubuchi's love
for tokusatsu into* Metallic Rouge*.

[06:51] NA

Takeya achieved international fame
for his work on Hideaki Anno's* Shin Godzilla*.

[06:56] NA

For* Metallic Rouge*, he designed
the Gladiator battle forms

[07:01] NA

for Rouge and the Immortal Nine.

[07:04] TAKEYA

I decided to incorporate
the essence of medieval armor.

[07:10] TAKEYA

Mr. Izubuchi loves armor, and so do I.

[07:14] TAKEYA

They're moving objects with joints,

[07:23] TAKEYA

so Mr. Izubuchi asked
to include armor-like elements.

[07:31] TAKEYA

We created something based on these
rough sketches Mr. Izubuchi gave me,

[07:44] TAKEYA

but they had too many three-dimensional
curves and complex shapes for animation,

[07:51] TAKEYA

so we simplified them into these forms.

[07:56] HORI

They create one half
and then mirror it. Interesting, right?

[08:00] HORI

Kikaider is melancholic. There's a
certain sadness to his transformations.

[08:08] HORI

This design is cool,
but it's also a bit grotesque.

[08:14] HORI

That's the tradition
of Japanese transformation.

[08:22] NA

While the Gladiators were being developed,

[08:25] NA

Toshihiro Kawamoto worked on designs

for the protagonist Rouge and other characters.

[08:32] NA

As one of the founding members
of Bones alongside Minami and Osaka,

[08:36] NA

he has worked on numerous series
as a legendary character designer.

[08:42] NA

Among his most significant works

[08:43] NA

are the* *Mobile Suit Gundam OVA*,
Cowboy Bebop, and *Wolf's Rain**.

[08:50] HORI

Mr. Kawamoto is the embodiment
of the art of Japanese anime.

[08:59] HORI

His designs satisfy our desire to watch anime.

[09:09] HORI

We guided him towards creating designs

[09:13] HORI

that were different from
anything he'd created before

[09:21] HORI

while also following Bones' traditions
and fitting a modern aesthetic.

[09:26] KAWAMOTO

Rouge has the appearance
of a slender 17-year-old.

[09:30] KAWAMOTO

Her hair is brown with red highlights.

[09:35] KAWAMOTO

This is the first design I drew for Rouge.

[09:43] KAWAMOTO

These designs were still more realistic,
and these are the finished designs.

[09:54] KAWAMOTO

We started work on the
final draft in 2021 or 2022.

[10:03] KAWAMOTO

It took a little less than half a year.

[10:06] CHARACTER

Good girl.

[10:08] CHARACTER

I'm gonna go buy some.

[10:09] CHARACTER

Don't you dare.

[10:10] NA

Motonobu Hori, who directed
ambitious Bones projects

[10:13] NA

including* Carole & Tuesday *and* Super Crooks*,

[10:18] NA

would direct this series
written by Izubuchi.

[10:19] HORI

I'm doing a lot of things this time.

[10:23] HORI

I'm checking the designs,
the characters, and the robots.

[10:32] HORI

I also give the action scenes a once-over.

[10:40] HORI

I check the props, the art, and the designs.

[10:44] HORI

Right now I'm drawing storyboards
for the opening sequence.

[10:47] HORI

This is the music track.

[10:53] HORI

The most important thing
is communicating through the art.

[10:57] HORI

This is what's drawn on paper,
then the character is animated,

[11:04] HORI

and then a copy is sent to the background
artists who draw backgrounds matching this.

[11:12] HORI

That's what's known as layout design.

[11:14] NA

Hand-drawn animation is
the captivating product

[11:18] NA

of detailed work and specialized knowledge,
requiring great patience and focus.

[11:25] KAWAMOTO

This is an image of someone floating
on a swimming ring in a pool.

[11:32] KAWAMOTO

The hair is too bunched
to be floating in water,

[11:45] KAWAMOTO

so I'm fixing it so it looks
like it's spreading in the water.

[12:03] NA

Expressing a grand and complex setting requires sophisticated music and sound.

[12:10] NA

Taisei Iwasaki, who was the music director for Belle,

[12:15] NA

worked with yuma yamaguchi and TOWA TEI to provide music

[12:18] NA

that would breathe life into the world of* Metallic Rouge*

[12:23] NA

while following Director Horii's vision.

[12:26] IWASAKI

The director loves what we call Macaroni Westerns in Japan.

[12:34] IWASAKI

He wanted to transform a single phrase into many different forms.

[12:41] IWASAKI

We referenced old Macaroni Westerns and updated them for modern phrasing.

[12:54] IWASAKI

This is why the same phrase appears numerous times throughout the series.

[13:04] HORII

Tarantino creates a brand new style by applying music from old movies to new films.

[13:15] HORII

I think we achieved something similar to that.

[13:20] HORII

It's an action anime with a vintage feel in a good way.

[13:26] CHARACTER

Purgatory Viola.

[13:31] IWASAKI

A harmonica might sound out of place in science fiction, but that makes it interesting.

[13:41] IWASAKI

Since the protagonists are two women,

[13:43] IWASAKI

the director requested a masculine old-fashioned sound.

[13:52] IWASAKI

I decided to really go for it

by using sounds from that era,

[13:57] IWASAKI

like guitars and that sort of thing.

[13:59] CHARACTER

What is the true self,

[14:08] CHARACTER

Viola Keane?

[14:09] MORI

I requested guitars and trumpets.

[14:14] MORI

In the old tokusatsu series *Kikaider*,

[14:19] MORI

the protagonist actually played
the guitar and trumpet.

[14:25] NA

Yamada of Studio Don Juan
was the sound director.

[14:30] NA

From casting and sound effects
to music selection and mixing,

[14:34] NA

he oversees everything related to sound.

[14:37] YAMADA

The first major consideration is casting.
It starts with the voice actors.

[14:44] YAMADA

I worked with Director Hori and the
producers on the production committee

[14:52] YAMADA

to determine who we wanted.

[14:55] YAMADA

Then we auditioned individuals
who had what the director wanted,

[15:01] YAMADA

what the production committee wanted,
and the people I felt were right.

[15:08] YAMADA

That's where we began.

[15:10] SPEAKER

Good morning.

[15:11] SPEAKER

Good morning.

[15:13] MORI

I also have to communicate
with the voice actors.

[15:19] MORI

Directors of Japanese animated

series have too many responsibilities.

[15:25] MORI

The smallest thing can change
the direction of a performance,

[15:29] MORI

and I'm careful about whether it's better to mention
that to the voice actors or not.

[15:36] SPEAKER

Okay, go ahead.

[15:38] SPEAKER

Okay.

[15:40] SPEAKER

I didn't think it'd be inside...

[15:42] SPEAKER

Is your memory broken or something?

[15:45] SPEAKER

Why, thank you.

[15:50] SPEAKER

Excuse me.

[15:51] SPEAKER

Could I get an extra large fried rice,
twice-cooked pork,

[15:53] SPEAKER

mapo tofu, and two jaja-men?

[15:57] SPEAKER

What happened to Kotori?

[15:59] SPEAKER

They died.

[16:01] SPEAKER

I'm sorry to hear that.

[16:03] SPEAKER

Okay, thank you.

[16:05] MORI

The line "They died"
at 190 sounded sad just now,

[16:13] MORI

but I think it'd be better
if it were spoken more plainly.

[16:18] SPEAKER

Okay.

[16:19] MORI

Everything else was great.
I was fine with that.

[16:22] MORI

Mr. Izubuchi, any thoughts?

[16:24] IZUBUCHI

You've got it down from the first episode.

[16:30] SPEAKER

Both of you were great.

[16:31] IZUBUCHI

It makes me wonder if you practiced before coming here.

[16:36] SPEAKER

I imagine they must have quite a bit.

[16:37] IZUBUCHI

Seriously? That's some serious professionalism.

[16:41] SPEAKER

Okay, let's try that one more time.

[16:44] SPEAKER

Okay.

[16:53] SPEAKER

Stop dodging.

[16:54] SPEAKER

Naomi.

[16:55] SPEAKER

A few more hits, and I'll be able to analyze them.

[17:00] SPEAKER

Are you ready yet, Naomi?

[17:01] SPEAKER

I just sent it.

[17:03] SPEAKER

Once we finish recording the dialogue, next we work on mixing and applying music.

[17:13] SPEAKER

For the most part, Director Horii can apply his own music, so he does it himself.

[17:20] SPEAKER

Next we need effects, so we look for someone to handle that.

[17:27] MORI

From around 84, let's add the sound of metal creaking.

[17:37] SPEAKER

Okay.

[17:37] MORI

Thank you.

[17:39] SPEAKER

Afdal.

[17:43] SPEAKER

Electromagnetic interference.

[17:44] NA

Once the animators' work is finished,

[17:47] NA

production moves onto
coloring and photography.

[17:50] NA

Additionally, adjustments are made using
special effects as the product is refined.

[17:57] IKEGAMI

I'm Masataka Ikegami.
I do photography for Bones.

[18:02] IKEGAMI

What we create is almost exactly
what ends up on TV or streaming sites,

[18:11] IKEGAMI

so photography is known
as the last stand of animation.

[18:14] IKEGAMI

In this scene, Metallic Rouge is blocking
a blast of fire from an enemy.

[18:21] IKEGAMI

I'll make the eyes glow and apply
an air current effect on top of that.

[18:28] IKEGAMI

This alone doesn't make it look
like she's being set on fire,

[18:33] IKEGAMI

so I'll add these flames, as well.

[18:38] IKEGAMI

Now it feels more like she's being
blasted with fire from the front.

[18:44] IKEGAMI

Depending on the shot,
we might use 50 or 100 layers.

[18:49] IKEGAMI

Now this shot is done.

[18:53] NA

Metallic Rouge is produced through
months of effort and numerous stages.

[19:00] NA

Finally, Rouge and Naomi's
gorgeous battle and action sequences

[19:04] NA

and adventures in the near future
are ready to be enjoyed.

[19:22] IZUBUCHI

It's written so what comes next
can be created in the future.

[19:27] IZUBUCHI

It'll come down to the fan response.

[19:30] IWASAKI

You can feel Bones' desire to create what they really want to create in this series.

[19:36] IWASAKI

I hope the audience can feel that, too.

[19:38] MORI

Our greatest goal is for people not just in Japan but all around the world to see it,

[19:47] MORI

which is a major advantage of our partnership with Crunchyroll.

[19:52] NA

25 years after their founding, Bones has produced anime for a quarter century.

[19:58] NA

Creative original anime and high quality adaptations.

[20:04] NA

Challenging the limits of production technology and changes in the global market.

[20:10] NA

Minami and his colleagues devote their efforts to developing new forms of expression

[20:16] NA

while striving to create exceptional works.

[20:21] KAWAMOTO

I truly appreciate everyone watching and supporting Bones' works for 25 years.

[20:26] KAWAMOTO

I'm grateful. Thank you.

[20:31] ASAGIRI

This will make it interesting.

[20:33] ASAGIRI

This is how I want people to think of this work.

[20:37] ASAGIRI

This moment will move the audience.

[20:38] ASAGIRI

This is the best part of this work.

[20:41] ASAGIRI

These types of creative statements aren't backed up by anything,

[20:45] ASAGIRI

nor are they visible to the human eye.

[20:46] ASAGIRI

But I believe Bones' animation

sees these invisible things.

[20:52] ASAGIRI

Since working with them,
I've started thinking about that a lot.

[20:56] NEMOTO

Bones has its own unique flavor.

[20:59] MATSUZAKI

He is love.

[21:01] KATSUMATA

In Japanese, we have the word
"suukou" (sublime, lofty).

[21:08] KATSUMATA

It's respect combined
with something like fear.

[21:13] KATSUMATA

That fear is key to how I feel about Bones.

[21:17] KAWASAKI

My impression of Bones is
strength and kindness together.

[21:24] ANDO

It's a powerful studio.

[21:26] WATANABE

I believe Mr. Minami's
emotionalness is a good thing.

[21:34] OTSUKA

I'll always respect him
as a president and producer.

[21:40] NA

For 25 years, the anime industry
has been booming.

[21:45] NA

How does Minami perceive those changes,
and how does he see the next 25 years?

[21:55] MINAMI

This documentary is being filmed
for Bones' 25th anniversary,

[22:00] MINAMI

but I and the people I work with
have gotten up there in years.

[22:07] MINAMI

So the next generation of producers and
young staff will have to take over production,

[22:23] MINAMI

and that will become Bones' new flavor.

[22:27] AKANE

I think we lacked cooperativeness.

[22:30] AKANE

I think it's important for meek young kids

[22:33] AKANE

not to follow the tracks
laid by adults too much.

[22:40] NATSUME

That's the future outlook.

[22:42] NATSUME

I kind of hope Mr. Minami doesn't
retire and keeps creating instead.

[22:48] SATO

I hope they continue producing great work.

[22:51] OHYAMA

I'm looking forward to
whatever Bones produces next.

[22:53] MATSUKURA

Mr. Minami is getting old,

[22:55] MATSUKURA

so I believe the newer younger generation
will work to support Bones next.

[23:01] MATSUKURA

I hope they make
a few mistakes here and there.

[23:03] ISHIKAWA

I'm looking forward to the next 25 years.

[23:09] NA

The generation that grew up
watching Bones' works

[23:13] NA

is about to accept the baton from the
generation that broke off from Sunrise.

[23:19] NA

As the concept of creation becomes
ambiguous with the rise of AI technology,

[23:26] NA

we hope that Bones will continue to push
the limits of technology and creativity

[23:32] NA

and deliver many more dreams to the world
for the next 25 years—no, for even longer.

[23:42] HONMA

Mr. Minami and Bones production staff,
congratulations on your 25th anniversary.

[23:51] HONMA

Let us continue to do our best together.

[23:53] ONE

Congratulations on your
25th anniversary, Bones.

[23:56] ONE

Thank you for creating *Mob Psycho*.

[23:59] MIZUSHIMA

Bones, congratulations
on your 25th anniversary.

[24:02] ITO

Bones, congratulations
on your 25th anniversary.

[24:05] TACHIKAWA

Congratulations.

[24:06] SASAKI

Twenty-five years?

[24:07] MINAMI

Twenty-five years?

[24:08] MINAMI

I'm amazed we lasted this long.

[24:44] WATANABE

Mr. Minami has said this isn't
a documentary about him.

[24:49] WATANABE

It's a documentary about Bones,
so he told me to talk about Bones.

[24:57] WATANABE

But to us, Mr. Minami is Bones.