

3 - Successful Adaptation

Source: [Crunchyroll](#)

Translator:

Editor:

Timer:

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(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.

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