

4 - Metallic Rouge - The Future of BONES

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Translator:

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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

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 Hori'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] HORI

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

[13:15] HORI

I think we achieved
something similar to that.

[13:20] HORI

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 Hori 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.

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