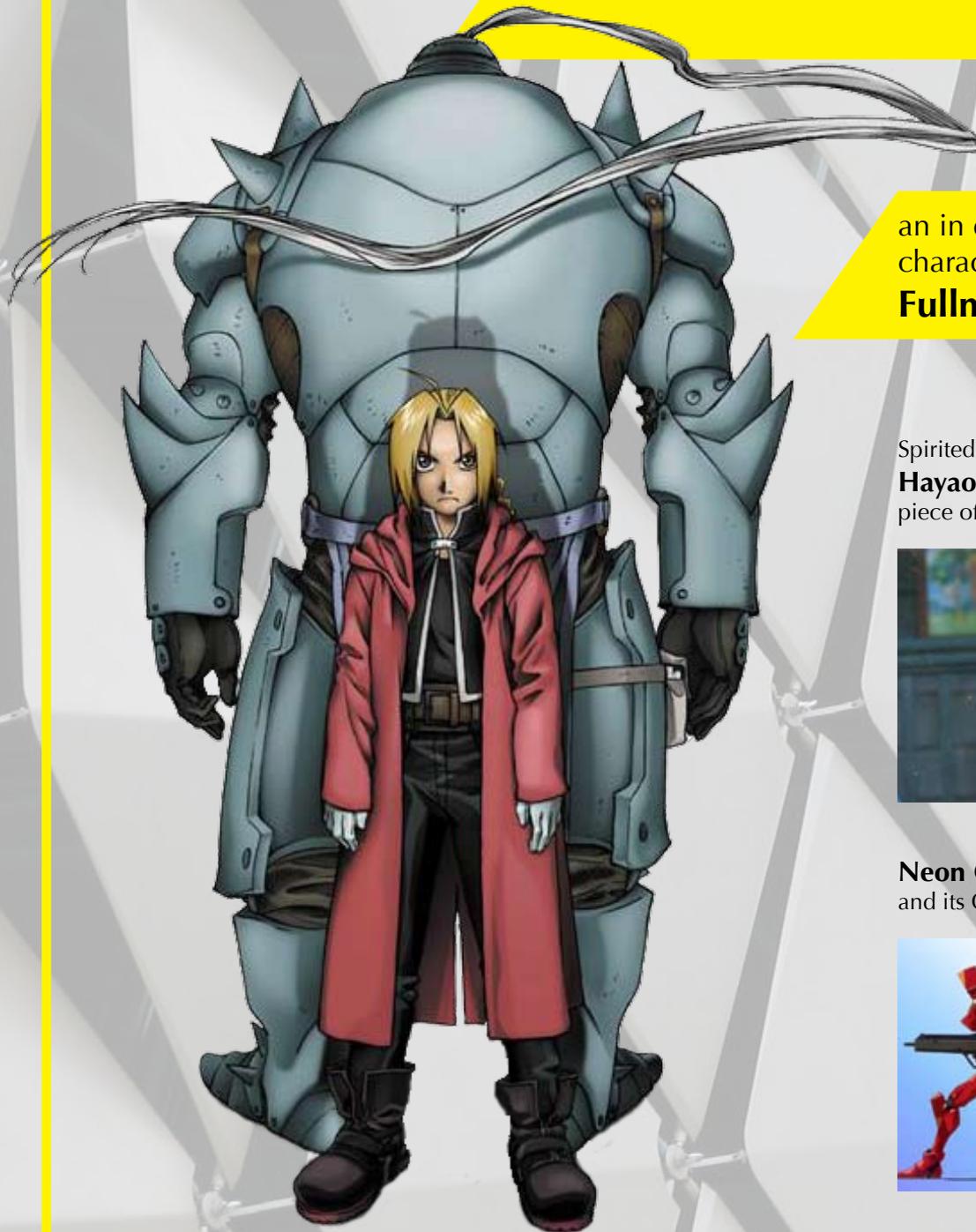


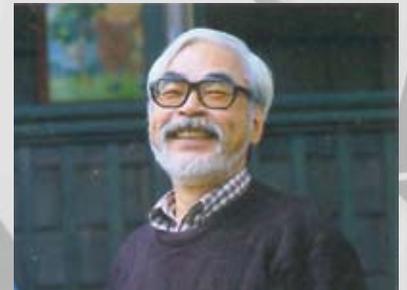
Anime

Source



an in depth guide of
characters from
Fullmetal Alchemist.

Spirited Away's
Hayao Miyazaki gives us a
piece of his mind.



Neon Genesis Evangelion
and its Christian imagery.





22 Cover Story

Fullmetal Alchemist

A glimpse into the world of two brother alchemists in search of the Philosopher Stone in order to set something right.

Gain insight into the many characters that occupy the Fullmetal Alchemist universe.



Sections

2 Fan Art

See the work of other artists.

8 Your Comments

What do you have to say?

22 Cover Story

Anime of the month.

36 DVD/Movie

Releases, previews and reviews.

4 Letters to the Editor

Ask us your questions.

10 Anime Application

How anime applies to real life.

26 Spotlight

Understand what the directors are thinking.

46 Manga

Anime on the go.

Article Finder

Anime Application	Wolf's Rain. 17	Hideaki Anno. 30	Appleseed. 43
Bleach. 19	Cover Story	Seiji Mizushima. 27	Howl's Moving Castle. 41
Naruto. 11	Fullmetal Alchemist. . 22	Hayao Miyazaki. 26	Venus Wars. 39
Neon Genesis Evangelion. 10	Spotlight	DVD/Movie	Manga
Trigun. 13	Noriyui Abe. 32	Akira. 36	Samurai Champloo. . 46

Anime and Religion

Finding religion is a common occurrence in many people's lives. Finding religion in anime however is not so common. The hit anime series *Neon Genesis Evangelion* draws much of its ideas and symbols from Christianity and Judaism.

Throughout the series, there are many obvious and not so obvious examples of this. All the Evangelions in the series are based on barons of hell. Unit 00 is based on a baron with only one eye for a face. Unit 01 is based on the baron of darkness, which had one horn and giant teeth. Unit 02 was based on a blood red baron who had four eyes and two jaws. The Tree of Sephiroth or Tree of Life is an illustration of ten orbs that shows the relationship between heaven and earth is mentioned. Adam and Eve (also known as Eva) are a direct reference to the first human beings from the book of Genesis.



SEELE's logo and the mask of Lilith have seven eyes, and the main Evas (Eva-00, 01, and 02) have a total of seven eyes. The number seven has a number of meanings Judeo-Christian and other religious traditions.

In Japan and many Western traditions it is viewed as a lucky number. The being made up of the combined Rei and Lilith has twelve wings, twice the number possessed by the highest rank of angels, the Seraphim, as described in. There are also twelve chairmen of SEELE. The number twelve has several other meanings: for example it is also the number of Apostles of Jesus and the number of Tribes of Israel. It has been theorized by some that the 17th Angel, Kaworu, represents Jesus due to his forgiving and thoughtful nature. On the other hand, Kaworu may represent Judas, who betrayed Jesus.

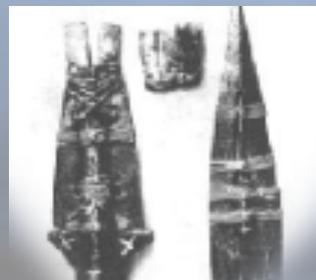
thoughtful nature. On the other hand, Kaworu may represent Judas, who betrayed Jesus.

The Christian cross is often shown, frequently represented by energy beams shooting up skyward.

The Angels are a reference to the angels of God from the Old Testament. Their origin is never explained in the series, however.

The Magi computers are named after the three wise men) who were mentioned in the Gospel as having visited Jesus at his birth: Melchior, Balthasar and Casper.

Lilith is impaled with the Lance of Longinus, the spear used to pierce the side of Jesus during his crucifixion. ■



Fullmetal Alchemist

Edward and Alphonse Elric are two brothers gifted with the ability of alchemy, the science of taking one thing and changing it into another. However, alchemy works on the theory of Equivalent Exchange – for something to be created, something else of equal value must be sacrificed. When their mother dies, Edward decides to do the unthinkable – bringing her back to life by performing Human Alchemy. However, both Edward and Alphonse know that by doing so they will be breaking one of Alchemy's biggest taboos. Believing they have nothing more to lose, Ed and Al goes ahead with their plan and make

their attempt. Unfortunately, something goes horribly wrong and in the process Ed loses his leg while Al loses his body. Ed manages to save Al by attaching his spirit to a suit of armor, but at the cost of his arm. Now determined to correct what they have done and get their bodies back, the brothers decide to become State Alchemists to gain access to the State's enormous library on alchemy. There, they learn of the legendary Philosopher's Stone, an item that could help them get their bodies back. They soon learn, however, that they are not the only ones after the Stone as even the military has their own agenda for its use.

EDWARD AND ALPHONSE ELRIC



SCAR

First known as the State Alchemist Killer, he believes State Alchemists are defying the sacredness of the Almighty God. He vows to kill all State Alchemists and anyone who gets in his way. Though his intentions seem evil, he may prove to be a great help to Ed and Al.



THE MILITARY



The military is comprised of soldiers and State Alchemists. Two of the main people within the military are Colonel Roy Mustang and Lt. Colonel Maes Hughes. Mustang is Ed's immediate supervisor, and is also known as the Flame Alchemist. He is a very private individual, having his own agenda. Lt. Colonel Maes Hughes is a military investigator. Hughes is a very easy-going, likable guy. Although not an alchemist, he has a talent with knives. He is currently obsessed with his baby daughter, of whom he can't stop talking about.



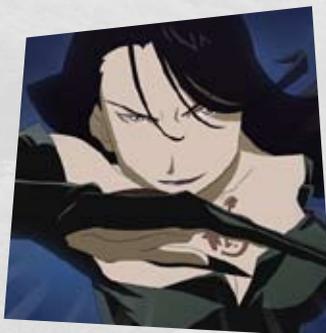
HOMUNCULI

Whether due to the loss of a loved one, malicious purpose or simply foolish curiosity, human transmutations are attempted; that is to say, the attempted resurrection of a dead person. Unfortunately, when these attempts backfire, a separate life is created. On initial creation, Homunculi do not possess human features, but rather resemble hideous beings of decay; for example, organ piles and bones jutting out at odd angles in a horrific display. If left alone, they would remain in this deformed yet helpless state. By feeding on Philosopher's Stones, complete or otherwise, they gain the ability to take human shape, specifically the appearance of the human who they are an attempted resurrection of, as

well as their regenerative and other special abilities. All Homunculi bear the mark of the Ouroboros, though the location of the tattoo varies from Homunculus to Homunculus. The winged serpent consuming its own tail represents the cycle of life and death through which the Homunculi constantly pass. Each is named after one of the seven deadly sins; Lust, Gluttony, Envy, Pride, Sloth, Greed, and Wrath. As such, some of their personality or character traits are defined by the sin of which they are the embodiment. They are cruel sociopaths, as one would expect of incarnations of sin, although not incapable of questioning their nature or the validity of their existence.

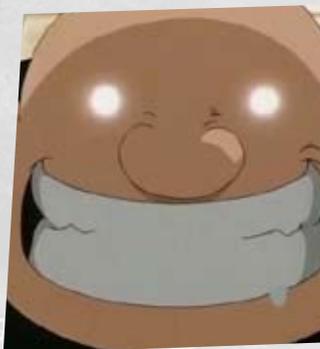
LUST

She was created by Scar's older brother, whom she was once in love with. Her fingernails turn into deadly claws that extend outward to pierce her enemies.



GLUTTONY

Gluttony may look like a big oaf, but he can eat through anything. He's always hungry, usually for humans. And trust me, he will eat them. He's especially close to Lust. He was created by Dante.



ENVY

Envy is the most dangerous of all the homunculi. He is able to change into anyone he wants, making it impossible to tell the difference between him and the real person. He was created by Ed and Al's father.



WRATH

Wrath has the appearance of a child, but he can use alchemy with Ed's arm and leg. With them, he can use a kind of alchemy that's pretty different than what Ed and Al use. He can merge himself with inanimate objects and also morph his body. He was created by Ed and Al's Sensei.



GREED

Not much is known about Greed, as he's only in the series for a little while. Another one of Dante's creations, Greed is "The Ultimate Shield," as he likes to call himself.



SLOTH

You see her throughout the series, working as the Fuhrer's secretary. She can turn herself into water. You don't figure out she's a homunculus until later in the series. She was created by Ed and Al when they tried to resurrect their mother.



PRIDE

Throughout the series, you see the Fuhrer acting strange at times. A homunculus is in charge of the military. His ability is that he has an "all-seeing" eye. You don't really get a glimpse of his abilities until the end of the series. He was also created by Dante. ■



inside the mind of

Hayao Miyazaki



Is it true that your films are all made without a script?

That's true. I don't have the story finished and ready when we start work on a film. I usually don't have the time. So the story develops when I start drawing storyboards. The production starts very soon thereafter, while the storyboards are still developing. We never know where the story will go but we just keep working on the film as it develops. It's a dangerous way to make an animation film and I would like it to be different, but unfortunately, that's the way I work and everyone else is kind of forced to subject themselves to it.

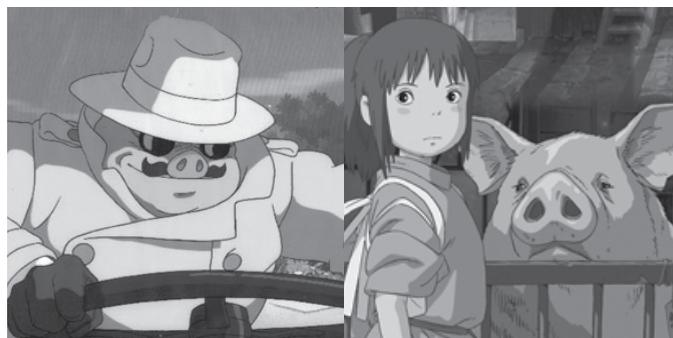
But for that to work I can imagine it would be essential to have a lot of empathy with your characters.

What matters most is not my empathy with the characters, but the intended length of the film. How long should we make the film? Should it be three hours long or four? That's the big problem. I often argue about this with my producer and he usually asks me if I would like to extend the production schedule by an extra year. In fact, he has no intention of giving me an extra year, but he just says it to scare me and make me return to

my work. I really don't want to be a slave to my work by working a year longer than it already takes, so after he says this I usually return to work with more concentration and at a much faster pace. Another principal I adhere to when directing, is that I make good use of everything my staff creates. Even if they make foregrounds that don't quite fit with my backgrounds, I never waste it and try to find the best use for it.

So once a character has been created, it's never dropped from the story and always ends up in the final film?

The characters are born from



repetition, from repeatedly thinking about them. I have their outline in my head. I become the character myself and as the character I visit the locations of the story many, many times. Only after that I start drawing the character, but again I do it many, many times, over and over. And I only finish just before the deadline.

Since you say you don't know what the ending of a story will be when you start drawing storyboards, is there a certain method or order you adhere to in order to arrive at the story's conclusion?

Yes, there is an internal order, the demands of the story itself, which lead me to the conclusion. There are 1415 different shots in *Spirited Away*. When starting the project, I had envisioned about 1200, but the film told me no, it had to be more than 1200. It's not me who makes the film. The film makes itself and I have no choice but to follow.

Other than some Japanese animation we get to see on this side of the world, your films always express a sense of positivity, hope and a belief in the goodness of man. Is this something you consciously add to your films?

In fact, I am a pessimist. But when I'm making a film, I don't want to transfer my pessimism onto children. I keep it at bay. I don't believe that adults should impose their vision of the world on children, children are very much capable of forming their own visions. There's

no need to force our own visions onto them.

Does the incredible impact that *Spirited Away* has had in Japan change anything about your method of working?

No. You never know how a film will play, whether it will be successful or not, or whether it will touch the audience. I always said to myself that whatever happens, big audience or small, that I would not let the results have an impact on my way of working. But it would be a bit silly for me to change my methods when I have a big success. That means my methods work well (laughs).