

THE NOMCAST

SEASON 2 EPISODE 8

What are you? STUPID?

SHOW NOTES

English cover of Cruel Angel Thesis

TV SIZE

<http://www.youtube.com/watch?v=i9t4CcJ8wJA>

Download here

<https://www.box.com/s/de5d390059b8b64db25a>

LYRICS

Like an angel who has forsaken sympathy

Rise up, young boy, and make yourself a legend!

Blue skies and beckoning winds

Are trying to open the door of your heart

But you're gazing at me as if you cannot see

You just stand there smiling vacantly

Your eyes hold such innocence

You're blind to the fate that will soon come to pass

But it's summoning you with a touch like a sigh

You seek it without knowing why

But someday I know that you will be awakened

And your eyes will finally see

These wings on your back are just waiting to guide you--

The future will soon set you free!

This cruel thesis, a spiteful angel's litany,

*Will soon soar from the window of your destiny
White hot pathos, a desecrated symphony
Stay true to this and don't betray your memory!
Come now, reach out—you must embrace reality
Rise up, young boy, and make yourself a legend!*

FULL LENGTH

http://www.youtube.com/watch?v=C5cz0V18_7s

DOWNLOAD LINK: <http://www.mediafire.com/?hyzre73d7xaouwa>

Original by: Yoko Takahashi

Translation: <http://www.animelyrics.com/anime/eva/ngetnshi.htm>

Lyrics: geekymcgeekstein

Vocals: geekymcgeekstein

Mixing: geekymcgeekstein

Apparently, when I said 'soonish', I meant 'very soon'. I have mixed feelings about this one, but hopefully it's passable.

Lyrics:

*Like an angel who has forsaken sympathy
Rise up, young boy, and make yourself a legend!*

*Blue skies and beckoning winds
Are trying to open the door of your heart
But you're gazing at me as if you cannot see
You just stand there smiling vacantly*

*Your eyes hold such innocence
You're blind to the fate that will soon come to pass
But it's summoning you with a touch like a sigh
You seek it without knowing why*

*But someday I know that you will be awakened
And your eyes will finally see
These wings on your back are just waiting to guide you--
The future will soon set you free!*

*This cruel thesis, a spiteful angel's litany,
Will soon soar from the window of your destiny
White hot pathos, a desecrated symphony
Stay true to this and don't betray your memory!
Come now, reach out—you must embrace reality
Rise up, young boy, and make yourself a legend!*

*You've slept for ever so long
Embraced in affection and cradled with care
But with morning's approach comes an echoing cry
It tells you to wave your dreams goodbye*

*And the moon is shining above
It wishes to show just how fragile you are
You're so frail and slight in its silvery light;
Our fate is not one we can fight*

*But someday I hope that we'll be reunited
If that is what's destined to be
Perhaps we'll discover that elusive bible
And then we will finally be free!*

*This cruel thesis, a spiteful angel's mockery,
Will bring with it the sorrow of futility
Hold on tightly and do not lose vitality
You must wake up, for now the dream is history!
Come now, reach out—you must embrace humanity*

Rise up, young boy, and make yourself a legend!

*Love is the thread of the story that's woven
Of future and present and past
I may not ever ascend to the heavens
But I know my love will still last*

*This cruel thesis, a spiteful angel's litany,
Will soon soar from the window of your destiny
White hot pathos, a desecrated symphony
Stay true to this and don't betray your memory!
Come now, reach out—you must embrace reality
Rise up, young boy, and make yourself a legend!*

Asuka Singing Fly me to the moon

<http://www.youtube.com/watch?v=IUPOklEX9fg>



A.D. Vision (commonly referred to as ADV, originally Animation Dubbing Vision) was an American international multimedia entertainment company headquartered in Houston, Texas, prior to its collapse and distress sale to four other Houston-based companies in 2009. The company was active in home video production and distribution, broadcast television, theatrical film distribution, merchandising, original productions, magazine and comic book publishing. It was the largest anime distributor in North America and the United Kingdom before its demise.

It was founded in 1992 by John Ledford and Matt Greenfield. Since then, the company had grown immensely in size and diversified with several subsidiary companies, handling an array of properties and original content. Perhaps their most popular property was Gainax's post-apocalyptic anime series Neon Genesis Evangelion, originally released by ADV in the U.S. in 1997 and re-released several times since. The company maintained offices in North America, Europe and Asia. It served the United States, Japan, Canada, United Kingdom, Italy, and Germany. On September 1, 2009, ADV announced it was selling off its assets, including intellectual properties, to several companies.

History

Plaza Southwest, the complex in Greater Sharpstown, Houston that contained A.D. Vision's headquarters

John Ledford, a man who started a Japanese video game and video console import business in 1990, received an introduction to anime from one of his friends; the friend introduced My Neighbor Totoro to Ledford. In 1992 Ledford and Matt Greenfield launched ADV together and decided to begin licensing anime. Toho reluctantly licensed Devil Hunter Yohko to ADV, making the title ADV's first; even though Shozo Watanabe, the general manager of the Los Angeles office of Toho, expressed concern that ADV would not be able to handle the distribution of the film, Toho was unable to find another distributor, so it selected ADV.

Japan's Sojitz announced that Japan Content Investments (JCI), an investment group run by Sojitz, Development Bank of Japan, and film distribution company KlockWorx, planned to contribute money to A.D. Vision, in return for equity in the company. ADV founder John Ledford was to remain the majority shareholder and CEO. JCI subsidiary ARM also planned to contribute money for ADV to use in acquiring new distribution licenses. The investment was to ADV Films to raise its output of new anime titles, which had dropped in 2006, back to previous levels or above. In

return, ADV planned to assist Sojitz with the acquisition of North American and European content for importation into Japan. According to ADV, they also reportedly had "big plans" for its manga line.

Distribution of Geneon properties

In August 2007, a notice was sent to retailers stating that ADV Films would be taking over the distribution, marketing, and sales of Geneon properties in the US as of October 1. In preparation, Geneon USA laid off most of its sales division; however, in September the distribution deal was canceled. Dentsu confirmed that the distribution deal was canceled through a press release on September 21, 2007 with no reasons given except that Geneon and ADV were "unable to reach a mutual agreement."

Sojitz partnership

In June 2006, ADV Films entered in to a partnership with the Japanese Sojitz Corporation. This was done as a means of acquiring more titles in the Japanese market. From this point on, virtually all titles that ADV acquired were with Sojitz's help. However, in January 2008, ADV mysteriously removed a large number of titles from their website. All the titles removed were titles acquired since the Sojitz collaboration including Gurren Lagann, which had test disks sent out with dubbed episodes. As of May 2008, Gurren Lagann was licensed by Bandai Entertainment. ADV Films made booth appearances at the Anime Central 2008 convention, but they canceled their planned panel. In July 2008, FUNimation Entertainment announced the acquisition of thirty of these titles.

Sentai Filmworks partnership

Sentai Filmworks

On October 20, 2008, it was announced that ADV had entered into a licensing arrangement with Japanese partner Sentai Filmworks. The

highlight of the new partnership was that ADV would be licensing the anime television adaptation of the popular visual novel Clannad, also they acquired the rights to Koharu Biyori, Mahoromatic, Mahoromatic: Something More Beautiful (both were previously licensed by Geneon), Tsukihime (previously licensed by Geneon), Pet Shop of Horrors (previously licensed by Urban Vision), and Jewel BEM Hunter Lime (previously licensed by Media Blasters). After the demise of ADV, Section 23 Films has now distribution rights for Sentai.

Central Park Media acquisitions

Following the May 2009 bankruptcy and liquidation of Central Park Media, ADV Films acquired the US rights of Grave of the Fireflies, the only Studio Ghibli film whose distribution is not controlled by The Walt Disney Company, and released it on DVD on July 7, 2009. ADV Films also acquired the licenses of multiple other CPM titles as well.

Division and rebranding

On September 1, 2009, ADV announced that it was selling off its assets, including intellectual properties, its distribution arm and the Anime Network to four companies: Seraphim Digital Studios, AEsir Holdings LLC, Valkyrie Media Partners LLC and Section 23 LLC. The impact of this sale on the company's plans to license and release new titles, is still not fully known, but the ADV brand name and logo have been retired. Anime News Network has reported that Seraphim Studios, Valkyrie Media Partners and SXION 23 are all corporations registered (initially filed) by Griffin D. Vance IV, who was ADV's senior vice president of business and legal affairs.

The following companies all acquired assets from A.D. Vision:

Sentai Filmworks is the licensor company for acquiring Japanese anime into the North American market.

AEsir Holdings has licensed rights to most of ADV Films' former library of

titles (some titles are licensed directly by Sentai Filmworks).

Seraphim Studios acquired Amusement Park Media, ADV's production studio, and it was renamed Seraphim Digital Studios.

Valkyrie Media Partners acquired the Anime Network. The network continues to operate as before the sale.

Section23 Films is a distributor and marketing company of Switchblade Pictures, Sentai Filmworks, and AEsir Holdings.

On the same day ADV made this announcement, major retail website Robert's Corner Anime Blog contacted Mike Bailiff, formerly of ADV Films and now heading up Sales and Marketing at Section 23 Films. RCAB's interview revealed that "Section 23 has acquired all of ADV's former licenses and most of the staff" including "everyone at ADV that mattered." In addition to the new companies that were created from the remains of ADV, Section 23 also took over distribution of Switchblade Films. The company focuses on low-budget J-horror and pink cinema titles and its DVDs had previously been distributed by ADV. No one is quite certain as to the exact relationship of Switchblade and Section 23. The executives listed on all Switchblade titles differ from those on all other Section 23 releases, and several industry insiders have been led to believe that "Switchblade is someone else's baby". However, when the registration of the company was found, it was revealed that John Ledford (co-founder of ADV) had helped register the company.

On September 18, 2009, the anime review site iSugoi.com posted a full podcast devoted to the shutdown of ADV, analyzing that ADV hadn't really shut down and the new companies such as Section 23 were basically ADV selling itself to itself: that it was not a shutdown but a drastic rebranding and restructuring. The report went on to say that Section 23 was, for all intents and purposes, the direct successor-organization to the old ADV company name, and that ADV split its assets such as the Anime Channel into the other three companies to take advantage of several legal loopholes. The podcast report concluded with the assertion that Section 23, and the umbrella of associated companies ADV split into, could effectively be thought of as Neo-ADV (referencing how in Mobile Suit Gundam, when

the Principality of Zeon was defeated, its remnants reorganized into Neo Zeon).

On October 19, 2009, rival distribution company FUNimation Entertainment posted an online Q&A video panel hosted by events manager Adam Sheehan. When asked about ADV going out of business, Sheehan's response was the following:

ADV isn't out of business. ADV did remaster itself, as you might call it, and change itself into multiple different companies (Section 23, etc.), holding different parts of its brands, of its marketing, so [it's] still around...the best way I would describe it is to think of it as Voltron: if it turned back into the five lions, so its not the one Voltron robot anymore, so the ADV logo is no longer around, but the lions and all the properties are still around.

Ken Hoinsky, Managing Founder of MX Media LLC, a translation and localization company contracting with most major anime distribution companies (FUNimation, Viz, Bandai), appeared on the October 29, 2009, Anime News Network podcast: in it he said that his company also contracts with Section 23, but that he also collectively refers to the allied companies that ADV split into as Neo-ADV.

In August 2011, A.D. Vision sued Gainax over Gainax's refusal to accept an option payment for the perpetual live-action rights to Evangelion, including the planned live-action film; ADV charges that by refusing to accept payment, Gainax broke the contract and is asking for the rights and legal fees.

Divisions

ADV Films

ADV Films

ADV Films was the home video publication arm of A.D. Vision based in Houston, Texas, specializing in publishing anime and tokusatsu videos, and

other live-action material. In 1996, ADV Films opened its U.K. division, and diversified into the realm of live-action television series, such as Andromeda, and Japanese films.

The first title to be licensed and released to video was Devil Hunter Yohko. They were the first North American anime licensor to use all-digital video mastering and transfer (specifically D2 digital video tape), and soon began acquiring an extensive library of titles. Initially, titles were released to video with the original Japanese language track and English subtitles added. A few years later, they began dubbing releases to English using their own voice actors. ADV started out using a nearby production studio as their recording facility, but after a few years they were able to open up their own production and recording facility in Houston, as well as a second studio in Austin, Texas. The studios were named Industrial Smoke & Mirrors (IS&M) and Monster Island, respectively. Monster Island closed down permanently in early 2005 and IS&M became known simply as ADV Studios. In more recent years, ADV has also produced dubs of live action Japanese films, as well as doing some work with the video game industry.

ADV Films offered a program called Anime ADVocates, which provided free screening material and other promotional content to nearly 3,000 anime clubs in North America. To qualify for the program, the club had to be sponsored by a local high school, college, university, or public library and have at least 10 members. Member clubs were also asked to participate in surveys about the content they received. However, in November 2007, ADV Films put the program on hiatus, then on January 18, 2008 ADV Films announced that the program was being suspended indefinitely due to amount of resources the program needed. The company continued to offer anime clubs screening permission for its titles prior to its reorganization. As of July 2008, ADV Films and ARM Corporation transferred the licenses to over 30 different shows into the hands of fellow anime distributor Funimation Entertainment. Those rights include the home video, broadcast, digital, and merchandising rights in North America and other regions.

Anime Network

Main article: Anime Network

Anime Network was a cable channel in North America dedicated to anime. The network launched in North America in late 2002 and was marketed to multi-system operators (MSOs) as both a stand-alone 24-hour linear network and as a VOD programming service. The Anime Network was the United States' first all-anime cable TV network. On January 4, 2008, Anime Network officially announced that the traditional 24/7 service would cease operations.

The Anime Network exists now as a web site with an Online Player and user forums, as well as a VOD channel operating on many cable and satellite operators, including DirecTV, Dish Network, Cox, Time Warner, Cablevision, Charter and many more. The network carries a variety of older ADV titles including Ushio and Toro, Rahxephon, Angelic Layer and more, in addition to many new shows from Sentai Filmworks including Clannad, Clannad After Story, Appleseed, Special A, Tears To Tiara, Sin The Movie and many more. Anime Network also airs many shows from Right Stuf International's Nozomi division, such as Maria Watchers Over Us and Aria, as well as many titles from Enoki Films, including Revolutionary Girl Utena, Demon Lord Dante, and Cosmic Warrior Zero. The Network's website does not currently stream the Right Stuf titles, but all of the Enoki shows are available on its online player.

ADV Manga

ADV Manga was ADV's division for the licensing and distribution of English translations of Japanese manga. The division was launched in 2003, with a strong list of titles and an ambitious plan for growth within the U.S. manga market. However, ADV Manga canceled many of their titles in late 2004 and 2005. In late-2005, they began a more scaled-back release, concentrating on monthly releases of a few titles, as well as releasing several acclaimed one-shots. In 2006, ADV Manga released the 6-volume

Neon Genesis Evangelion: Angelic Days series and in 2007 the company resumed releasing several popular titles that had been on hiatus, including *Yotsuba&!* and *Gunslinger Girl*.

At Anime Expo 2006, manga publisher Tokyopop announced that it had obtained the licenses for three titles formerly licensed by ADV that had been cancelled: *Aria*, *Tactics*, and *Peacemaker Kurogane*. Meanwhile, Yen Press has acquired the rights to *Yotsuba&!* and *Azumanga Daioh*.

ADV Music

ADV Music was the music publishing division which focused on distributing anime and movie soundtracks. Launched in 2003 after ending their partnership with *The Right Stuf International* in *AnimeTrax*, their initial releases included the soundtracks for *Super Atragon*, *Cat Girl Nuku Nuku* and *Onimusha 2: Samurai's Destiny*.

ADV Pro

ADV Pro was the company's anime production studio. They have worked on such in house productions as *Lady Death* and *Mutineers' Moon*. John Ledford stated that *ADV Pro* had been "reactivated" and was currently working on *Mutineers' Moon*, however, with the current financial situation at *ADV Films*, this plan had been cancelled.

ADV Toys

ADV Toys was the merchandising and character licensing division.

Soft Cel Pictures

Soft Cel Pictures was the branch of the company that specialized in the release of hentai anime titles. The first product released was *Legend of Lyon Flare*. This division was shut down in 2005, and most of its titles were

acquired by Critical Mass, the hentai division of The Right Stuf International. ADV started a new hentai branch in 2008, Happy Carrot. It presumably folded when ADV shut down in 2009.

In March 2010, Section 23 announced it would be distributing the erotic comedy Papillon Rose for a new licensing company called Maiden Japan. When asked about the new company, Section 23 replied that it was a new label of Switchblade Pictures. It is not known if there will be any future releases from this company.

Magazines

Newtype USA

Newtype USA was the US edition of Japan's Newtype magazine. A.D. Vision (ADV) contacted its advertising partners to let them know that the February 2008 issue of Newtype USA was the last edition of the magazine.

PiQ

PiQ premiered in May 2008 as a replacement for Newtype USA. It was published by PiQ LLC, a now-defunct subsidiary.[35] The magazine had a broader focus and expanded coverage of topics beyond anime and manga. PiQ retained much of the editorial staff and freelance writers that once worked on its predecessor, as well as the its 15,000 subscribers. In June 2008, after only four issues had been published, PiQ was canceled and its offices abruptly closed down. The July 2008 dated issue, which had already been released when the announcement was made, was the magazine's last issue.

Foreign Distribution

A.D. Vision established international divisions in the United Kingdom and Germany to directly release their properties there. They also released titles

that weren't originally licensed by A.D. Vision in the U.S., such as Chobits, Gad Guard, Hellsing, Last Exile, Mahoromatic: Automatic Maiden, and Rurouni Kenshin. Because of ADV's large number of titles, its UK division also became the largest anime distributor in the UK from the early 2000s until 2009. However, it faced competition against Manga Entertainment UK and MVM Films. Its German division wasn't as successful as the UK division since the majority of titles licensed by ADV US were already licensed by other anime distributors. Following the collapse of A.D. Vision, the fate of the titles released by A.D. Vision's international divisions remain unknown although it is possible that local distributors would pick up the titles, such as Manga Entertainment & MVM Films in the United Kingdom, and Panini Video and SP Vision, Kazé Germany, OVA Films, etc. in Germany. However, Devil May Cry, Guyver: The Bioboosted Armor, and Ah! My Goddess (season 2) were re-licensed by Manga Entertainment and Welcome to the N.H.K. was re-licensed by MVM Films in the UK, and Chobits was re-licensed by Kazé Germany in Germany.



Neon Genesis Evangelion (新世紀エヴァンゲリオン Shin Seiki Evangerion?, literally "Gospel of a New Era"), commonly referred to as Evangelion or Eva, is a Japanese science-fiction animation series that first aired from October 1995 to March 1996. It was created by the anime studio Gainax and was both directed and written by Hideaki Anno. The series was received well by many critics and won several awards. It has had record numbers of sales in Japan, and its franchise has made over two billion dollars.

Evangelion is an apocalyptic anime in the mecha genre. It focuses on a teenage boy recruited by an organization named NERV to control a giant

cyborg called an Evangelion to fight monstrous beings known as Angels. The show takes place largely in a futuristic Tokyo years after a worldwide catastrophe. It also centers around other Evangelion pilots and members of NERV as they try to prevent another catastrophe.

Depth and richness have been often credited to Evangelion. Throughout the series, many Christian religious symbols and terms are used, such as the Christian cross. Later episodes deconstruct the mecha genre and shift focus to psychoanalysis of the main characters.

Plot

In 2000, the "Second Impact", a global cataclysm, destroys most of Antarctica and leads to the deaths of half of all humanity. The Impact, thought by the public to have been a high-speed meteorite impact, causes devastating tsunamis, changes in the Earth's axial tilt (leading to global climate change), and later geopolitical unrest (including general economic distress and nuclear war). Over the next ten years, the research organization Gehirn and its benefactor, the mysterious Seele organization, achieve a number of impressive scientific and engineering goals, including the creation of giant humanoids known as Evangelions and the construction of Tokyo-3, a militarized civilian city located on one of the last dry sections of Japan, in preparation for the arrival of beings known as Angels.

Five years later, 14-year-old Shinji Ikari is summoned to Tokyo-3 by his father Gendo Ikari, the Machiavellian commander of NERV (the paramilitary successor of Gehirn), and coerced into becoming the pilot of Evangelion Unit-01 on the eve of an Angel attack. Shinji begins living with Captain Misato Katsuragi and is soon joined in his mission to locate and destroy the Angels by Rei Ayanami (pilot of Unit-00) and Asuka Langley Soryu (pilot of Unit-02). However, the true nature of the Angels and the Evangelions is increasingly called into question by the conflicting conspiracies and agendas of both Seele and NERV, and their links to the

mysterious Human Instrumentality Project.

Characters

The cast of Neon Genesis Evangelion as depicted on the Japanese "Genesis" (volume) 14 laserdisc and VHS cover.

Main article: List of Neon Genesis Evangelion characters

“ It's strange that 'Evangelion' has become such a hit—all the characters are so sick! ”

—Hideaki Anno, series director and writer

For the series, Anno attempted to create characters that represent different things to different viewers. To some, the characters are historical, religious, or philosophical symbols, while others see themselves in the characters. All of the characters reflect different parts of Anno's own personality.

In the story, the characters of Evangelion struggle with their interpersonal relationships, their personal problems, and traumatic events in their pasts. Anno has described the hero, Shinji Ikari, as a boy who "shrinks from human contact" and has "convinced himself that he is a completely unnecessary person". He has also described both Shinji and Misato Katsuragi as "afraid of being hurt" and "unsuitable—lacking the positive attitude—for what people call heroes of an adventure." Rei Ayanami and Asuka Langley Soryu, the other major protagonists, are presented with their own flaws and difficulty relating to other people. The characters' visual designs were done by Yoshiyuki Sadamoto. His designs of the three main female leads, Asuka, Rei and Misato, contributed to high sales of merchandise, especially the design of Rei. She became so popular that she earned the name "Premium Girl" from the media, referring to the high sales of books with her on the cover.

Production

With the failure of the Royal Space Force: The Wings of Honnêamise sequel project, Anno, who had been slated from the beginning to direct Aoki Uru, was freed up. Legendarily, he would soon agree to a collaboration between King Records and Gainax while drinking with Toshimichi Ōtsuki, a representative at King; with King Records guaranteeing a time slot for "something, anything", Anno set about actually making the anime. Unsurprisingly, elements of Aoki Uru were incorporated into the nascent Evangelion:

"One of the key themes in Aoki Uru had been "not running away." In the story, the main character is faced with the daunting task of saving the heroine ... He ran away from something in the past, so he decides that this time he will stand his ground. The same theme was carried over into Evangelion, but I think it was something more than just transposing one show's theme onto another ..."

The original early plot line for Evangelion remained relatively stable through development, although later episodes appear to have changed dramatically from the fluid and uncertain early conceptions; for example, originally there were 28 Angels and not 17, and the climax would deal with the defeat of the final 12 Angels and not with the operation of the Human Instrumentality Project. As well, Kaworu Nagisa's initial design was a schoolboy who could switch to an "Angel form", accompanied by a pet cat.

Production was by no means placid. Sadamoto's authorship of the manga (Neon Genesis Evangelion) caused problems as multiple publishers felt "that he was too passé to be bankable"; the stylized mecha design that Evangelion would later be praised for was initially deprecated by some of the possible sponsors of a mecha anime (toy companies) as being too difficult to manufacture (possibly on purpose), and that models of the Evangelions "would never sell." Eventually, Sega agreed to license all toy and video game sales.

After the broadcast, Anno would tell NewType

"The development of Evangelion gives me the feeling of a 'Live' concert.

Whether it was the story or character development, I made them without theory. During the development, while listening to various opinions, and analyzing my own state of mind, I kept questioning myself. I got the concepts from this personal stocktaking . At first I thought I would produce a simple work featuring robots.

But even when the main scene became a high school, it did not differ compared to other productions in the same style. At this point, I did not really think of creating a character with two faces, two identities: one shown at school, and the other inside the organization he belongs to [Nerv]. The impression of 'Live' concert that gives me the birth of Eva, was the team joining me in developing it, in the manner of an improvisation: someone plays the guitar and, in response, the drums and bass are added. The performance ended with the TV broadcasting ending. We only started working on the next script once the previous one was done.

It took longer than usual. When we finished a screenplay, we went back and checked it against the previous ones. When we said: 'Ah, I thought so, that's wrong there', we made corrections to the storyboard. In fact, with the last episode approaching, we have not even been able to finish on time."

Themes

Psychoanalysis

For more details on this topic, see Psychoanalysis.

Evangelion has long been taken as a deeply personal expression of Hideaki Anno's personal struggles. From the start, Evangelion invokes many psychological themes. Phrases used in episodes, their titles, and the names of the background music frequently derive from Sigmund Freud's works, in addition to perhaps some Lacanian influences in general.

Examples include "Thanatos", "Oral stage", "Separation Anxiety", and "Mother Is the First Other" (the mother as the first object of a child's love is the basis of the Oedipus complex). The scenery and buildings in Tokyo-3 often seem laden with psychological import, even in the first episode.

The connection between the Evas and their pilots, as well as the ultimate goal of the Human Instrumentality Project, bear a strong resemblance to Freud's theories on internal conflict and interpersonal communication. The hedgehog's dilemma is a concept described by philosopher Arthur Schopenhauer and later adopted by Freud. It is the subtitle of episode 4 and is mentioned in that episode by Misato Katsuragi as descriptive of her relationship with Shinji.

Many of the characters have deep psychological traumas in relation to their parents. Shinji's introversion and social anxiety stem from the death of his mother at an early age and his abandonment by his father. Asuka was the target of her mother's insanity, and discovered her mother's body after she hanged herself; her tough, bullying personality is a means of distracting herself from her pain, and she has made piloting Unit 02 her only source of pride and satisfaction. Misato's father neglected her when she was a child; after he was killed in the Second Impact, she stopped talking for a couple of years. In episode 25, Misato states that she was both attracted to and afraid of Ryoji Kaji because he reminded her of her father. Ritsuko saw her mother having an affair with Gendo Ikari; after her mother's suicide she felt both attraction and hate towards Gendo. Indeed, the last two episodes are "stripped of the high-tech gadgetry and the colorful visuals that characterize the earlier episodes in the series, these last two episodes take place largely in muted tones... a form of interrogation proceeds to be carried out as he [Shinji] asks himself—or is asked by an unseen voice—probing psychological questions." The questions elicit unexpected answers, particularly the ones dealing with Shinji's motivation for piloting the Eva—he feels worthless and afraid of others (especially his father) if he is not piloting the Eva. Asuka and Rei are also depicted in deep introspection and consideration of their psyches. Asuka comes to the realization that her entire being is caught up in being a competent Eva pilot and that without it, she has no personal identity: "I'm the junk... I'm worthless. Nobody needs a pilot who can't control her own Eva." Rei, who throughout the series has displayed minimal emotion, reveals that she does have one impulse; it is Thanatos, an inclination to

death: "I am Happy. Because I want to die, I want to despair, I want to return to nothing." In episode 25 Shinji and Asuka both show that they in fact suffered similar pasts and found different ways of dealing with it. This is further established in Shinji when he claims he has no life without Eva and this is disproven by the world shown in episode 26 followed by the famous "Congratulations" scene.

Besides the references to Freudian Psychoanalysis there are also some minor references to the theories behind Gestalt Therapy, a form of psychotherapy influenced by both psychoanalytic ideas as well as philosophical notions of a holistic self, personal responsibilities and the consciousness. In episode 15 there is a reference to Gestalt's theory of change, the constant shifting between 'homeostasis' and 'transistasis' on which Fritz Perls commented in his work *The Gestalt Approach and Eye Witness to Therapy*. Furthermore, episode 19 is entitled 'Introjection', a psychoanalytical term used by many Gestalt Therapists to indicate a neurotic mechanism used for the mental processing of experiences. Introjection is closely related to three other neurotic forms of mental processing; namely projection, confluence and retroflection.

Religion



Nerv's logo featuring half a fig leaf; "God's in his Heaven, all's right with the world" is a quote from a song from Robert Browning's Pippa Passes.

The destruction of the Third Angel caused an explosion that was cross-shaped: an example of Christian icons being used in Evangelion. The most prominent symbolism takes its inspiration from Judeo-Christian sources and frequently uses iconography and themes from Judaism, Christianity, Islam, Gnosticism, and Kabbalism, in the series's examination of religious ideas and themes.

Assistant director Kazuya Tsurumaki said that they originally used Christian symbolism only to give the project a unique edge against other giant robot shows, and that it had no particular meaning, and that it was not meant to be controversial (like it was). Anno has said that Eva is susceptible to multiple interpretations. Hiroki Sato, head of Gainax's PR department, has made similar statements, as has Toshio Okada.

References, with multiple equally plausible interpretations which exist, include:

The appearance of Israfil, one of the four Islamic archangels.

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 (in Japanese, the word used is the same one used for apostle (or messenger), as in the New Testament). They are named after angels from Biblical angelology, including Sachiel, Shamshel, and Arael. The first Angel is named Adam, just as the biblical Adam is the first man created by God. The second Angel is named Lilith, a reference to the Jewish folklore in which Lilith is the first wife of Adam. Lilith is shown crucified and impaled with a spear named the "Lance of Longinus", the same lance used to pierce the side of Jesus during his crucifixion, according to the Gospel of Nicodemus. Eve or Eva comes from Adam's rib; similarly, most of the Evas come from the Angel first identified as Adam.

The Magi supercomputers are named Melchior, Balthasar and Caspar after the names traditionally given for the Magi who were mentioned in the Gospel of Matthew as having visited Jesus in Bethlehem. (often called "the three wise men", though the number of visitors is not recorded in the Gospel)

The Tree of Sephiroth (Tree of Life) is mentioned, as well as shown in the opening title sequence and on the ceiling of Gendo's office, with Hebrew inscriptions on it (the terms written there are mostly Kabbalic). It also appears in The End of Evangelion during Seele's version of Instrumentality.

The Marduk Institute is a front organization for Nerv, tasked with finding the teenagers suitable for piloting Evangelion units. Marduk was the name of the chief Babylonian deity and patron god of the city of Babylon.

Philosophy

Existential themes of individuality, consciousness, freedom, choice, and responsibility are heavily relied upon throughout the entire series, particularly through the philosophies of Jean-Paul Sartre and Søren Kierkegaard. Episode 16's title, "The Sickness Unto Death, And..." (死に至る病、そして Shi ni itaru yamai, soshite?) is a reference to Kierkegaard's book, The Sickness Unto Death. The Human Instrumentality Project may be inspired by the philosophy developed by Georg Wilhelm Friedrich Hegel. The title of Episode 4, "The Hedgehog's Dilemma", is a reference to the Hedgehog's dilemma, Arthur Schopenhauer's analogy about the challenges of human intimacy.

Allusions

Evangelion is filled with allusions to biological, military, religious, and psychological concepts, as well as numerous references or homages to older anime series (for example, the basic plot is seen in earlier anime like Space Battleship Yamato)—a tendency which inspired the nickname for the series, the "remixed anime". Anno's use of Freudian jargon and

psychoanalytical theory as well as his allusions to religion and biology are often idiosyncratically used and redefined to carry his message. This tendency of Anno's has been criticized as "Total plagiarism!" and "just more mindgames from the animation crew". However, Anno has defended himself by denying the possibility of really original work without borrowing in anime:

"There is no longer room for absolute originality in the field of anime, especially given that our generation was brought up on mass-produced anime. All stories and techniques inevitably bring with them a sense of déjà vu. The only avenue of expression left open to us is to produce a collage-like effect based on a sampling of existing works."

"The people who make anime and the people who watch it always want the same things. The creators have been making the same story for about 10 years; the viewers seem to be satisfied and there's no sense of urgency. There's no future in that."

Regardless, Anno seems to have hoped to reinvigorate the medium of anime—seen as lifeless and moribund in the early 1990s—and restore originality: to create a new anime. This desire is also the reason Anno cited for creating the Rebuild of Evangelion movies:

"Many different desires are motivating us to create the new "Evangelion" film... The desire to fight the continuing trend of stagnation in anime. The desire to support the strength of heart that exists in the world... Many times we wondered, "It's a title that's more than 10 years old. Why now?"

"Eva is too old", we felt.

However, over the past 12 years, there has been no anime newer than Eva. The interpretation of the symbols and concepts varies from individual to individual, and it is not clear how many are intentional or meaningful, nor which were merely design elements or coincidences. Anno himself said, "It might be fun if someone with free time could research them." A number of these symbols were noted on the English DVD commentary for Death and Rebirth and End of Evangelion.

Many of the characters share their names with Japanese warships from

World War II (such as the Sōryū, Akagi, and Katsuragi; though the ship names and character names are written with different kanji, they share the same pronunciations.) Other characters' names refer to other works of fiction, such as the two characters named after the protagonists of Ryu Murakami's Ai to Genso no Fascism ("Fascism in Love and Fantasy"; the two main characters are named Aida Kensuke and Suzuhara Toji; Anno later directed a Murakami adaptation, Love & Pop).

Other fiction allusions Philip K. Dick's The Divine Invasion, and "The Prisoner, Thunderbirds, Ultra Seven, UFO, The Andromeda Strain, even The Hitcher."

Human Instrumentality Project

Neon Genesis Evangelion and particularly the Human Instrumentality Project show a strong influence from Arthur C. Clarke's novel Childhood's End, an influence Anno acknowledged.[59] Similarities between the works, such as the larger themes and the declining birth rate after the Second Impact, were gleaned from this work.[citation needed] Evangelion shows influences from the science fiction author Dr. Paul Linebarger,[59] better known by his pseudonym, Cordwainer Smith. Linebarger's science fiction novels revolve around his own concept of the Instrumentality of Mankind, an all-powerful central government of humanity.[60] Like Seele, the Instrumentality of Mankind see themselves "to be shapers of the true destiny of mankind." Although Anno insisted that Hokan (補完?, complementation, completion) be translated as "Instrumentality" in English, perhaps as a way to pay homage to Linebarger, the two authors' conceptions of "instrumentality" are extremely different.

Release

After the series ended, Anno was dissatisfied due to issues of time, financial troubles, and network censorship. Thus, when the series was released on VHS and Laserdisc, each episode was remastered and cuts were reincorporated into episodes 21-26, with the first four being drastically enhanced and the final two being completely remade as the double-feature Death and Rebirth. However, again, due to time and budget constraints, the remastering and reanimating of episodes 21-24 was put on hold in favor of the movie. However, the Rebirth animation wasn't finished and it was decided to later release the second half of Death and Rebirth as a stand alone release. Death included some of the scenes that were already completed for the remastered episodes 21-24. It was then decided that Evangelion: Rebirth II should also include the previous animation and was then renamed The End of Evangelion.

After that, the tapes "Genesis 0:11 and 0:12" were released and contained the redone episodes 21-24 and "Genesis 0:13 and 0:14" contained both endings, 0:13 containing both the TV and film versions of episode 25 and 0:14 containing the TV and film versions of episode 26.

In 1998, the Evangelion films were released in their original intended form, without the extra scenes in the recap movie (Death(true)²) and with the full new ending. In 2000, the "Second Impact Box" was released in three parts, containing the 26 uncut, remastered episodes and the 2 movies (also including Rebirth).

In 2003, the nine-volume "Renewal of Evangelion" DVDs were released, with the series' sound and picture remastered for HD and 5.1 technology (for example, new background sounds were recorded). The first eight volumes covered the original 26 episodes (with two versions of episodes 21-24: the uncut version and a reconstruction of the edited version). The ninth volume, containing two discs, named Evangelion: The Movie, contained Death(true)² and End of Evangelion. The Renewal release formed the basis for the western "Platinum Edition" (which didn't include the movies, as the movies were licensed by Manga Entertainment, while the series was licensed by A.D. Vision). The "Platinum Edition" features slightly different English subtitles than the original VHS and DVD

releases. The original dub of episodes 25 and 26 were replaced with only the 'Director's Cut' dubs of these episodes.

Reception

In general, the animation and dub, as well as the character design, have often been praised.

The radically different and experimental style of the final two episodes confused[68] or alienated many fans and spawned debate and analysis, both scholarly and informal, and accusations of meaninglessness; even mainstream publications like the Mainichi Times would remark that

"When Episode 25 first aired the following week, nearly all viewers felt betrayed... when commentator Eiji Ōtsuka sent a letter to the Yomiuri Shimbun, complaining about the end of the Evangelion series, the debate went nationwide." (It is worth noting that the ending received such coverage in part because Evangelion had attracted viewers not typically interested in such fare; the TV series was extremely popular.) After the end of the series, Anno 'broke down' and delayed the upcoming films.

The series enjoyed immense popularity among its fanbase. In 1995, the series won first place in the reader-pollled "Best Loved Series" category of the Anime Grand Prix, a reader-pollled award series published in Animage magazine. The series was once again awarded this prize in 1996, receiving 2,853 votes, compared to the second place show (which was unmentioned) with only 903 votes. The End of Evangelion would win first place in 1997, allowing Neon Genesis Evangelion to be the first anime franchise to win three consecutive first place awards. This feat would not be duplicated again for several years, until Code Geass won the 2006, 2007, and 2008 awards. "A Cruel Angel's Thesis" won the Song category in 1995 & 1996; "The Beginning and the End, or "Knockin' on Heaven's Door"" won the 1996 Episode category; and Rei Ayanami won in the Female Character category in 1995 and 1996 (followed by Shinji Ikari winning in the Male Character category in 1996 and 1997), contributing to Megumi

Hayashibara's 1995-1997 wins in the voice acting category (and until 2001 for other series). In 1998, EX.org's readers voted it the #1 US release and in 1999, the #2 show of all time.

In response to the backlash by fans against the nature of the series finale, Anno made several controversial comments in the months following the series conclusion, and preceding the release of The End of Evangelion. Anno commented in various interviews after the conclusion of the series that "anime fans need to have more self-respect" and to "come back to reality"; in a Newtype interview on 10 May, after the announcement on 26 April of a new movie and re-edited versions of the TV series, he also stated that "computer networking is graffiti on toilet walls." These statements were even more controversial.

Legacy

From the period from 1984 to the release of Evangelion, most highly acclaimed anime had a style somehow distanced from the usual styles of anime. For example, Hayao Miyazaki's My Neighbor Totoro (1988), and Kiki's Delivery Service (1989) were both low-key works, while Akira (1988) was influenced by American comic books. Acclaimed director Mamoru Oshii had said that, in the words of Hiroki Azuma, nobody wanted to watch "simple anime-like works" anymore. Evangelion, however, shows the reversal of this trend. It fully embraced the style of mecha anime, and in particular shows a large influence from Yoshiyuki Tomino's Space Runaway Ideon, which Anno recommends; particularly, there are scenes in The End of Evangelion which are clear homages to the last movie for the Ideon series.

As much as Evangelion has been impacted by other works like Devilman, the series itself has become a staple in Japanese fiction. The nature of the show made it a landmark work in the more psychological and sophisticated vein of anime that would be picked up by later works such as Revolutionary Girl Utena (1997) that, like Evangelion, center on an ambiguous world-changing event to come. Serial Experiments Lain is a

later anime which dealt with many of the same themes as *Evangelion*, and so is often thought to be influenced by *Neon Genesis Evangelion*, although the writer did not see any of *Evangelion* until he had finished the fourth episode of *Lain*, and attributes the utility pole visual motif to independent invention and the screen captions to his borrowing from Jean-Luc Godard and *Anno* from Kon Ichikawa. The show *His and Her Circumstances* (1999), which was also directed by Hideaki Anno, shares techniques (the experimental 'ripping-apart' of the animation and use of real photographs) and portrayed psychological conflicts in much the same way (although the various cinematic devices can be traced back to works other than *Eva*, for instance the works of Osamu Tezuka.). Makoto Shinkai has acknowledged a cinematographic debt to *Evangelion*

Evangelion dramatically changed the design of giant robots in animated works. Previously, mecha or giant robot shows took their "mechanical suit" designs from *Mobile Suit Gundam*, *Mazinger*, and other similar shows from the 70s and 80s. *Evangelion* changed this with its fast and sleek *Evas*, making a noticeable contrast to the comparatively bulky and cumbersome looking *Patlabors* and *Mobile Suits* of the past. Indeed, the style set and created by *Evangelion* has become more common since its release, yet series like *The King of Braves GaoGaiGar* have continued to use the classic "mecha" style. *RahXephon*, a show with designs inspired by 1970s mecha shows, was compared to *Evangelion* by many English language reviewers. *Evangelion* is generally viewed to be a part of the soft science fiction genre, by avoiding the technical hard S.F. approach of *Gundam* and other popular mecha anime in favor of psychological struggle and metaphysical symbolism. Shows or works involving similar mixtures of religion and mecha are often compared to *NGE*, such as *Xenogears* or *Gasaraki* or *El Shaddai: Ascension of the Metatron*. The UK band *Fightstar*'s debut album, *Grand Unification*, was heavily influenced by *Neon Genesis Evangelion*.

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