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Introduction

Fate/stay night [Heaven's Feel] the movie – I. presage flower was released in theatres all over Japan on October 14, 2017. This is a film based on the 2004 TYPE-MOON visual novel game *Fate/stay night*. The original game had three routes with differing heroines, and [Heaven's Feel] which features Sakura Matou as the heroine, was the third and final route. Production for this film was done by ufotable, the studio that handled the anime versions of TYPE-MOON titles for over a decade, starting with the seven-part theatrical series *Kara no Kyoukai* in 2007. Director Tomonori Sudo has been a major player of TYPE-MOON titles from even before *Fate/stay night* and was a creator who served as the character designer and animation director for the *Kara no Kyoukai* movies. Sudo, after the 2004 release of *Fate/stay night*, *Fate/stay night [Réalta Nua]* and the subsequent release of the fan-disc *Fate/hollow ataraxia*, he was able to complete [Heaven's Feel] in a way that can only be drawn at this point in time.

This is the first part of trilogy for *Fate/stay night [Heaven's Feel]*. A new story about Shirou Emiya and Sakura Matou begins here.

Director Interview

Tomonori SUDO (須藤友徳)
Director/Character Designer/Chief Animation Director
Quote: "I was thinking about how to animate Fate/stay night ever since I first laid my hands on it".
About:

Born in Kanagawa, Sudo is an animator and animation director for *ufotable*. His first title after joining ufotable was Dokkoida?! Known as a TYPE-MOON (TM) fan from their doujin days, Sudo was the character designer and animation director for the Kara no Kyoukai films. He can recreate Takashi Takeuchi's character concepts. Sudo debuted as storyboarder and episode director in Episode 5 of Fate/Zero. His directorial debut was Kara no Kyoukai: Mirai Fukuin.

Theme 1: Coming across TYPE-MOON titles

Q: The announcement for the film adaption of *Fate/stay night [Heaven's Feel]* (hereafter noted as [HF]) was announced during the "Fate Project Newest Information Disclosure" in 2014. It has been roughly three years since. When did you start feeling that the first chapter was getting complete?

Sudo: A premier showing for the industry was planned for Machi Asobi Vol.19 (magazine) in Tokushima Prefecture (October 7th, 2017) so we finished the film with that date in mind. I believe it was when the domestic release date came and went without issues was when I felt the first chapter was completed.

Q: What were days like during the three years of production?

Sudo: I basically focused on what title I was in charge of at that time. For example, when I was working on **Fate/stay night [Unlimited Blade Works]**, I gave it everything as an animation director.
However, in the back of my mind, I had been thinking of [HF]. It was something I had been thinking about after I had bought the original *Fate/stay night* game. Occasionally, when I thought about [HF], images popped up inside my head. It felt like I was banking all of those, bit by bit.

Q: I heard that you have been playing TYPE-MOON titles even before *Fate/stay night*. How were you introduced to the TYPE-MOON titles?

Sudo: I first found out about them on the Internet. Back then, there were no illustration portal websites like there are now, so everyone looked at the personal websites of artists you liked. While doing so, I had the opportunity to come across illustration of characters that were especially charming. As I was looking at them, I thought, "Who is the boy with the glasses? Who is this blonde girl?" I learned I could purchase the original title where those characters make an apperance at a game shop in Akihabara. That was how I got my hands on **Tsukihime**, and that was how I came across TYPE-MOON titles. I finished every route and played the fan disc *Kagetsu Tohya* too. I am not that good at fighting games, but I finished *MELTY BLOOD* as well.

Theme 2: What has been inherited from the directorial debut piece to the present

Q: What part of the original *Fate/stay night* game did you find interesting?

Sudo: The music, art and the world... I felt everything was interesting. Nasu's titles such as *Tsukihime, Fate/stay night,* and **DDD** all have plot developments where a human living in urban areas come across something phantasmal that existed in the underside of society. I was a fan of fantastical works of that nature.

Q: You became seriously involved with TYPE-MOON titles from the film series *Kara no Kyoukai.* Can you tell us a bit about *Mirai Fukuin* which you were the director for?

Sudo: I received an offer from our president (producer **Hikari Kondo**) on whether I wanted to "try out being a director." However, I had no experience directing before, so I requested to be a director for a TV series before I work on *Mirai Fukuin.* That is how I got to work on 凶獣咆吼 (The Vicious Beast's Roars).

Q: Are there any parts of your directorial experience from *Mirai Fukuin*?

Sudo: The biggest part, I think, is "how I think as a director". After my first directorial piece, I felt that it was difficult to relay your intentions to other people, and I learned just how profound directing was. Therefore, I think about being able to properly explain my intentions I have for each scene. I want to become better at controlling "time" and "momentum" so that the audience can frther enjoy it as a movie.

Theme 3: The meaning and changes involved in making Fate/stay night now

Q: In making the movies for [HF], did you go back and play the original *Fate/stay night game or Fate/stay night [Réalta Nua]?*

Sudo: I did. I played every element of *[Réalta Nua]* that had changed in the PC version for verification. During the production of [HF], I tried to weigh in the impressions I had back when I played the original. I revived the original text script from TYPE-MOON as production reference material, but when I was reading parts of the script, I sometimes got a feeling that was different from when I was playing the original. When I analysed this phenomenon, I believed I felt like that because the Fate universe had expanded in the dozen on so years, and all of that are part of my memories.

Q: Which means, the impressions you had when you played the original game are tied in with your current feelings.

Sudo: In animating [HF], I read the original text and imagined how the characters were feeling and thinking in that scene as I organized the visual image. I combined my impressions I had back then with the impressions I have now, all the while keeping in mind to make it enjoyable for the audience.

Q: This piece not only portrayed the original game, but also had elements from the subsequent fan-disc *Fate/hollow ataraxia*.

Sudo: *Fate/stay night* was released in 2004 and has compiled its world view and characters' natures in the dozen or so years that followed. I feel that [HF] was an anime film that was created after all those years had have passed. If [HF] was an anime back in 2004, I believe each character would have been presented in a different light. In return, I believe if [HF] were to be created 10 years from now, it would also be drawn differently than the present.

Q: Saber Alter making an appearance at the end of Chapter 1 was a surprise.

Sudo: Black Saber (Saber Alter) is a character from the *Fate/stay night* timeline, differing from *Fate/hollow ataraxia* and beyond. She is drawn merely as another side of Saber. It's like your other self staring at you. I don't think this particular setup is something I would have thought of a dozen or so years ago.

Q: How was the production scene at *ufotable* this time around?

Sudo: I feel like I was able to work in a wonderful environment. For instance, the art director (Koji Eto), offered his ideas one after another, so that was very helpful. I had given very abstract requests like, "make it a feeling like dry air" or "high skies in winter", but he manifest them into art, and I am very grateful for that. Also, the director of photography (Yuichi Terao) and the 3D director (Kazuki Nishiwaki) were able to express things that could not be done by CG such as "a transport truck tearing down into pieces after colliding into a motorway wall." And for this piece, the color designs and the finishers really put into a lot of effort. There are scenes where a single cut showed time elapsing, and so having them create character shading – depending on the season, time, and even whether or not there is there is lightning – was really good for a theatrical piece.

Q: Lastly, please tell us what you got out of Chapter 1, and what you aspire to do in Chapter 2?

Sudo: There were parts of Chapter 1 that I felt had some trial and error, but I was glad that we were able to draw a peaceful everyday life in the prologue. It was huge that we were able to tell the audience that "this is going to be a story about Shirou and Sakura." In visual novels, I believe that the atmosphere created by a piece is important, but it's very difficult. This time around, we were able to set the atmosphere of [HF] during the prologue. Using the experiences we learned in Chapter 1, we are going to do our best in producing Chapter 2 that can live up to everyone's expectations.

The Emiya Household Special Crosstalk

Noriaki SUGIMIYA × Noriko SHITAYA × Miki ITO
Fate/stay night [Heaven's Feel] the movie I. presage flower – Special Emiya Family Discussion
> *Quote: "Fate/stay night is a piece where the cast's voice type and acting – the actors' characteristics – were accurately encapsulated in the casting."*

Noriaki Sugiyama (杉山紀彰)
VA Shirou Emiya (衛宮士郎)
> About:
> > Born in Tokyo. Belongs to Stay-Luck. He played the role of Shirou Emiya in the 2006 anime for *Fate/stay night*. Since then, he has played Shirou Emiya in *Fate/kaleid liner Prisma☆Illya* and Carnival Phantasm. His major anime roles include Sasuke Uchiha from *Naruto*, Uryu Ishida from *BLEACH* and England in Axis Powers Hetalia.

Noriko Shitaya (下屋則子)
VA Sakura Matou (間桐 桜)
> About:
> > Born in Chiba. Belongs to 81 Produce. She played the role of Sakura Matou in the 2006 anime for *Fate/stay night*. Since then. She has played Sakura Matou in various media. She also played the role of BB in Fate/EXTRA
CCC　　and Fate/Grand Order. Her major anime roles include Avril Bradley in *GOSICK* and Lailah in Tales of Zestiria the X.

Miki Ito (伊藤美紀)
VA Taiga Fujimura (藤村 大河)
About:

Born in Tokyo. Belongs to Office Osawa. She played the role of Taiga Fujimura in the 2006 anime for *Fate/stay night*. Since then, she has played Taiga Fujimura in various media. She also plays the role of Jaguar Man in *Fate/Grand Order.* Her major anime roles include the dubbed voice of Jang Geum in Jang Geum's Dream, Eva Ushiromiya in Umineko When They Cry, and Legretta the Quick in Tales of the Abyss.

Theme 1: Feelings towards the characters met a dozen or so years ago

Q: We gathered all of you as you play characters that live at the Emiya residence. First off, how did you first get introduced with the Fate series? What was your "encounter" with *Fate/stay night* roughly ten years ago?

Ito: I remember well when I auditioned for the role of Taiga Fujimura. I went to the audition studio and introduced myself to the staff. **Koji Tsujitani**, the **sound director** back then (for the 2006 TV anime version of *Fate/stay night)* told me light-heartedly, "Miki, just do what you always do." But when you work for many years as a voice actor, you start to lose sight of what exactly you "always do." I wasn't sure what my usual self was, but since I had to enter the studio right away to do a voice recording, I decided to just read the lines based on my initial impression on-site. When I did, I heard laughter from the booth, and Tsujitani said, "Just like that." And I kept going with no criticism (correction requests), and the audition ended. I heard laughter and I didn't get any criticism, so I thought I didn't get the part. But later I learned I got the part. I felt that not being self-conscious was my "natural state". Taiga is someone who hangs around the living room, and isn't involved in any of the battles, so even after the recordings started I didn't get worked up and simply showed my "true self". But I never imagined this title would go on for such a long time, let alone that it would be drawn out in such a vast scale.

Shitaya: I also remember my audition. I was auditioning for the roles of Saber and Sakura Matou. Sakura's audition lines were chats with Shirou and everyday life scenes... I think? I don't remember agonizing over the lines, but I didn't think I would get the role either. As for Saber, I felt that I just wasn't it (laughs). Later, when I heard Kawasumi (**Ayako Kawasumi**) acting as Saber, I thought, "That's Saber!!"

Sugiyama: I only auditioned for the role of Shirou, and I had the chance to act out lines from both everyday life and battle scenes. Of the several scenes I recorded, there was a scene where I was told that my "opponent in battle is Saber" and I had to fight against a girl I harboured feelings for.

Q: That's a memorable scene for those who played the [Heaven's Feel] route in the original game.

Sugiyama: Yes. And afterwards, I received word that I had received the role. When I was doing the actual recording, I was thinking about acting out Shirou more like in a foreign film than an anime. Shirou is a character that is hard to read than the other characters, even in the everyday life scenes. I felt that such a nuance would be expressed better by creating (an act) like a foreign film.

Ito: True. It's hard to figure out what Shirou is thinking (laughs). I (Taiga) am his foster sister, but still can't get a grasp on Shirou. But then again, Shirou is molded like that thanks to the acting by Sugiyama.

Sugiyama: It's great if it's working well. And the fact that Shirou doesn't show his emotions is why Shinji Matou **gets irritated**.

Ito: It had been a while since I saw Shinji and I thought, "what a despicable guy!" (laughs). For both Shirou and Shinji, the fact that people's emotions get swayed just by watching this film is all based on the actors' strengths.

Sugiyama: *Fate/stay night* is a work where the cast's voice type and acting – the actors characteristics – were accurately encapsulated in the casting. I think that's something we can all be very grateful for.

Shitaya: It's unbelievable to think that everything started from our auditions.

Theme 2: Taiga's cheerfulness saved Shirou and Sakura

Q: What kind of impressions do you have of Taiga, Sugiyama?

Sugiyama: During the piece, she is a fixture to the warm everyday life scenes, and her presence brightens up the Emiya Household. When Ito does whatever she wants in her acting, she occasionally gets requests to "tone it down a bit more", but personally I would have liked to see Fuji-nee (Taiga) like that more often.

Ito: Taiga has all sorts of funny scenes, like in the Tiger Dojo. Stuff like that matches well with my nature (laughs). But when we go back to the main story, I still play around... I just feel like something is lacking when I'm acting seriously.

Sugiyama: In Chapter 1, there was a request to "calm down a bit more" during the Christmas scene.

Ito: It was **a scene where Taiga was drunk**, but I had a request to "don't drink so much (don't overdo the drunken acting)". That's a bad sign.

Sugiyama: Nasu writes stories that have a huge gap between the serious and comical scenes, so when you're trying to express it with your voice, sometimes that gap just gets too big. The same goes for Shirou, too. I try to hold back as much as possible, but if I hold too much it doesn't end up being a comical scene at all.

Q: The relation between Shirou and Taiga is a curious one.

Sugiyama: Fuji-nee knows of Kiritsugu (Shirou's adoptive father) from when he was alive, and Shirou feels like Taiga is like an older sister for him. But that sibling-like distance starts to disappear as Shirou matures into a young man. Despite that, when **Fuji-nee gets captured by Caster** in [*Unlimited Blade Works*], **Shirou acts in desperation**. It's clear that Fuji-nee is someone important, like family to him. The fact that Shirou doesn't normally show his feelings towards Fuji-nee is very human as well.

Ito: I try not think about it too much but I know Taiga must also have many feelings towards Shirou. But Taiga is naturally cheerful, so I feel like she'll overcome any hardships of raising someone with no blood relations (Shirou) as her family. I am currently raising a child of my own but I feel like it's easier to understand how girls are feeling because I'm a woman. But boys are a different story. Taiga probably doesn't understand everything about Shirou either. Despite that, Taiga tries to act cheerfully around Shirou. There's this term called 孤食 (romaji: koshoku, means `eating alone`) where someone eats by themselves, and I think that's really lonely. I think Taiga is acting cheerfully in her small world between family and school so Shirou doesn't have to feel like that.

Q: What kind of impressions do you have of Taiga, Shitaya?

Shitaya: The fact that Sakura, who had closed herself up, is able to smile and have light back in her eyes, is not just because of Shirou, but also because of Fujimura-san. A family gathering around the dinner table and laughing as they eat a meal was something that Sakura could never

get to do. Though it may not be shown in the show, Sakura learns so much from Fujimura-san and so I feel that she is someone important to Sakura.

Ito: Taiga is a teacher and she's seen all sorts of students so she must have felt "This girl (Sakura) is different from the others" but she never shows that out in the open and she trusts Shirou to do what he needs to do to help her. I think she planned on watching over in the background from the very beginning.

Theme 3: Fuji-nee is the symbol of happiness within *Fate/stay night.*

Q: In Chapter 1, the story starts a year and a half before Shirou and Taiga first meet Sakura. By doing so, everyday life in the Emiya household is drawn vividly.

Ito: I was really happy that they drew everyday life for me and Shirou in the opening scenes. Shirou may be a Master when he's outside, but even he has somewhere warm, a home, to return to. I think things like that are loved by both viewers and production staff.

Shitaya: It ended up getting cut during the edit, but there was a scene where Sakura walks along the street in the rain **getting wet before she first visits the Emiya household**. Sakura in that scene left an impression to me. I kept wondering what Sakura was thinking as she walked along when I acted the middle school Sakura. I believe that the first encounter scene was an absolute necessity.

Sugiyama: When Sakura came to the Emiya household, it was raining. The weather reflects Sakura's current emotions and that's why the lights from the Emiya house feels so warm. That feeling left a lasting impression. Fuji-nee seemed to be the symbol of happiness even. Later on, Shirou fights with a sword through the Holy Grail War, but I believe he was able to do so because of Fuji-nee. I feel the foundation was surely formed when Fuji-nee trained him at the dojo when he was young.

Ito: If that's true, then I'm happy. Once the Holy Grail War starts, Taiga has absolutely no scenes at all, but if the setting is something like that (a dojo), she might be able to earn the seat of a main character someday. In other words, I'm totally looking forward to "Tiger Dojo" becoming its own anime!

Q: Lastly, please tell us your feelings for [HF] Chapter 2.

Shitaya: At this point, I have no idea how Chapter 2 will turn out. Thanks to Director Sudo's arrangement, Chapter 1 followed the story of the original game yet had many scenes that presented a new perspective. I'm looking forward to the story of Chapter 2 and as an actor, I would like to make sure to do a good performance.

Ito: Chapter 1 was very refreshing, so I think I will able to approach the next chapter in a new light as well. I've received many responses and letters from all sorts of people, which reiterated to me that *Fate/stay night* really is popular. In order to meet everyone's expectations, I would like to work my hardest through purity, honesty, cheerfulness and brightness!

Sugiyama: I may be redundant to those who have seen the movie, but I want everyone to have high hopes for ufotable's super amazing quality footage. I'm sure everyone's reactions have reached the people;e at ufotable and their stance is to keep working on their material until they are completely satisfied. I hope to do my best so that we too can meet those expectations making it an even better title that it is already.

Kinoko Nasu & Takashi Takeuchi's Q&A

Q (Factory Ramen): There's finally an animation version of HF through Sakura's route. Upon coming up with the character design for Sakura, what was the difficult part?

Kinoko Nasu (hereafter: N): If I were to put it into words, it'd be something like: how do you include an immortal sense of guilt within the heroism and tidiness of a kouhai (後輩) character? Back when we were making the game version of *Fate/stay night*, we had this mysterious keyword - "neat meat".

Takashi Takeuchi (hereafter: T): Oh yeah, we did have that. Who said that? We used that phrase like, "We could have make Sakura lean more towards as neat meat" or something... And I think we had a character recently where that phrase was like her motif... Ow, my head...

N: To reincarnate into Kiara after over a decade's time... CCC was a bit too sinful...

Q (Elegant Beautiful Teacher): Sakura was great, of course but Taiga Fujimura-san was also amazing with her mature sexiness. Nasu-san and Takeuchi-san, did you feel anyhthing about that?

N: I mean, it's been 10 years since the release, so Fuji-nee would obviously have become an adult...I'm deeply moved.

T: Wait a minute, you talk like a small child grown up to be an adult, but she was already a proper adult 10 years ago.

N: Are you serious? Does that mean I was already an adult 10 years ago too...?

T: Eh...I don't know about that.

N: Putting that topic aside, Fuji-nee is Fuji-nee yet still meticulously drawn as an adult female is where I felt love towards her.

Q (Namiyasou): Out of all the extracurricular school activities, why did **Shinji choose the Archery club** and how did get started in archery?

N: It's not as popular as the other athletic teams and it looked like a stoic sport, I guess? I'm sure he would have joined the Fencing club if there was one.

T: Mm.. it's so complicated.

N: He just couldn't stay normal. But he was normal. That's why this story is at an end, Rock...

T: It's too cruel...I can't stand to watch...

Q (Silver Moon Madao): The difficulty of Heroic Spirit summons exchanges by era, land and how humanity exists but is there some sort of prerequisite of "it will never work without this"?

N: You again, Madao? (greetings)

T: How many times has it been, Silver Moon? (greetings)

N: The memories of the land (history) or the memories held by the relic brought in – I don't think a summons would be possible if either of those were missing. There are cases where the summoner himself is the catalyst, so perhaps it's just impossible to summon when it's simply a case of "link/zero".

T: So Sasaki had some sort of link to Ryuudou Temple?

N: He has nothing to do with Ryuudou Temple. He merely trained on the mountain and died on the mountain.

T: So, it was the mountain...

Q (Someone at the far end): The Mages call Heroic Spirits "Boundary Recording Bands (Ghost Liners)", but is this the actual terminology? And what does it symbolize?

N: They are not minions created by the Mages themselves, but minions called forth from the history of humanity itself, so they use the term "Ghost Liners" with the nuance that they are "calling forth a phenomenon that was once recorded". It's a liner based on the perception that Servants are not living creatures but something more like scrolls and documents.

T: Oh, I see. It's true that Heroic Spirits is the common name and doesn't sound like a Magecraft concept.

N: It's a term that's been around from the beginning of the beginning of Fate, even before I wrote the scenarios. But when *Lord El-Melloi II's Case Files* was starting up, Mita asked me "Is there an official term to address Heroic Spirits?" and I presented him with the term. To have it show up in the series world view after 15 years kinda ruins the mood.

T: Says the guy who's been holding back a ton of designs for 20, even 30 years.

Q (Misunderstanding Boy): What do Sakura's classmates think about her? Do the boys in her class say stuff like "I'm kinda interested in Matou" or something?

N: Sakura is very gloomy in the classroom, so no matter how pretty and how dangerous a body she has, she is alienated from the boys and slightly avoided by the girls.

T: I..I'm an unfortunate pretty girl...

N: Do stuff like that in *Carnival Phantasm.* The main storyline is supposed to be serious.

T: Right.

Q (Ojaki): By the hands of Zouken Matou, True Assassin was summoned from the Mountain Gate Assassin, but was that a secret technique that was only possible because it was Zouken? OR can other Mages suited to become Masters do something similar?

N: It was a secret technique that was possible only because Zouken properly knew the structure of the Holy Grail War. It was like, "What? There's already an Assassin summoned forth!? Well then, I'll use the body of that fake Assassin as `magical energy to use for summoning' and summon the True Assassin. The numbers match up, so the Holy Grail will surely malfunction.

T: The boss character's rank depends on how many backdoor tricks he has up his sleeve.

N: Because he was the one that created the system, he knows about the backdoor (structural mistakes) that are dangerous if poked at. When boarded up with wood, it gets more and more distorted in shape and you end up with a blubbery, big, fat Holy Grail War system! However, the Greater Grail itself is perfect in shape, so that remains beautiful forever.

T: Good for you, Grandpa Zouken.

Q (Kyuhey): Kuzuki-san vs True Assassin wasn't shown but was Kuzuki-san defeated without being able to land a single blow on True Assassin?

N: He might have had some sort of a battle if it was a Servant that faced him head-on but he was facing an assassin.... The logic here is that when it's an assassin vs. an assassin, the one who strikes first gets the victory.

T: Though I wanted to see an all-out battle between a magecraft buffed Kuzuki by Caster vs True Assassin...

Q (Ramuda): Was Sakura **wearing short sleeves during February** because the maiden within her wanted to show cute lounge-wear to Shirou? She was cute.

N: Sakura burning up her inner maiden is worth 10 campfires.

T: Yup, that concept is an upgrade from miniskirts in the middle of winter. Was she not cold? Of course, she was cold!

N: A scary story is... that level of cold, compared to the torture she routinely goes through, is that merely "cold" for Sakura. It probably isn't "hard" for her.

T: SAKURA!!

Q (Kohabu@Egg): There were different presentations in parts between the original story and the movie. The one that surprised me the most was the battle between True Assassin and Lancer. That battle must have created a large number of causalities and witnesses. How did the priest go about dealing with all of it afterwards?

N: They entered a different city midway so Kotomine probably pretended he didn't know.

T: That was the first time we've seen the motorway and stuff.

N: Probably in Chapter 2 we'll have some aerial combat, and a helicopter will fall on Goto's house.

T: And then ufo's version of *Himuro no Tenchi* will begin...

Q (Big Flag): Shaitan, the original owner of the cursed arm that is the **True Assassin's Noble Phantasm "Delusional Heartbeat"** is said to be an "evil spirit" or "demon god" or "demonic man" depending on the literature. What category does he fall under?

N: I believe "evil spirit" would be the most correct nuance. An incarnation of a spirit that was tainted by the human world. However, the incarnation was after his fall, so most of his authority is already gone. It's rough that I can't just simply say that he's the devil.

T: Why can't you say so?

N: Think about each country's characteristics.

T: Ooh.....

Q (Mangan): After the battle against Lancer. True Assassin looked up at the sky after eating his heart. What happened after that? Did he go pick up his Dirk?

N: "Hehehe...Things are very useful nowadays, I can get as many Dirks as I want at 99-cent stores..."

T: The problem is that things are too useful. More like big trouble in Fuyuki's little 99-cent stores?

N: "Hehehe... though that squiggly thing that came from the bottom of the water is seriously scary... I don't want to go anywhere near it..."

T: Of course, you wouldn't.

Q (Starry Sky): How did **Zouken Matou control the dead Caster**?

N: He applied his Crest Worms, He peeled off the vertebrae and squished in a bug that would mimic the spinal cord.

T: That's true artisan skills. I wouldn't reccomend amateurs to try.

N: Sometimes, I want to be controlled like that. I could leave the Crest Worm to do my work and I can go gather new materials.

T: What a sad creature... That aside, I'll give you more work today...

Q (Agnes Takajin): How good was Zouken in his prime?

N: On the same level as Goldolf (an average third-tier noble Mage) x10

T: Make it easier to understand and be more specific.

N: If we were to say his prime was before joining with Einzberns, he would do well even against a Servant and can even win (probably against one Servant) under good conditions. He's a Pride around Level 70.

T: How many of Kariya (*Fate/Zero)* would it take?

N: Hohoho. No matter how many zeroes you get, it's still zero.

Q (Deucailon): How does **Archer have an idea of what the Shadow is**? Did he encounter something similar in his life or did he destroy something like it during his job as a Counter Guardian? I'd love it if you can answer.

N: I don't think he encountered it while he was alive. When you're a Counter Guardian for many years, you end up facing entities where "its existence itself is antagonistic to humans."

T: The design requests for the Octopus (Shadow) was something like "an alien existence that would be recognizable on first sight; a materialization of nightmare" and it's been a while since I got shivers up my spine when I saw the scene (reference to the Shadow's first appearance).

N: I just love stuff like that! Japanese horror that silently appears in the corner of everyday life is the best!

T: The costumes that will appear in the second half is used as a motif by all sorts of characters, but the pure octopus form was like an unexpected reunion after 10 years, and I almost had a new story between me and octopus.

Q (Gyro): How often does **Kotomine eat at 泰山** (Taishan, the Chinese Restaurant)?

N: When he feels like it, He usually tries to eat cheap at the Church.

T: When does he feel like it?

N: You know how humans have strange premonitions at times? Like that spark of intuition whre you think, "Oh, I think I can pull a good one with a Summon Ticket right now." Stuff like that. So Kotomine can't control it, either.

T: I see, so it's not like he eats at the restaurant every day, then.

Q (S from Romania): According to True Assassin, **Servants cannot fight back against the shadow** and **the pure Saber will lose her sanity by merely touching it**. Does this "purity" refer to how Saber is a hero and not an anti-hero?

N: Correct. A straightforward Heroic Spirit has immunity against curses, so their Spirit Origin will be corrupted along with extreme pain. For an anti-hero, who is "closer to source", there will be some corruptiuon but no extreme pain, giving them a slight mental advantage for them to think, "Oh, this isn't good, this really sucks"

T: So, to the certain darkest of darkness, it would be like soaking in the hot springs?

N: Right. But his anti-magical energy and stuff are at the lowest rank, so it's like "it doesn't hurt but will get swallowed up instantly." Though in his case, he would still take joy in things even after getting swallowed saying stuff like "By the way, is there a manga cafe around here?"

T: I sense a spin-off in the works! Lethargic cynical everyday life manga, The darkest dark's *Holy Grail Living in the Cheap Lifestyle!*

Q (Helt): When Rin went into the Crest Worm basement (inside Matou mansion), she was at a loss for words at the terrible sight. Just how much about Sakura and her situation of the Matou household does Rin know?

N: Mages conceal their teachings and spells so she could only imagine what kind of "teachings" Sakura was receiving. Matou has their own way of teaching and try to find out what they would be equal to a deathmatch. This is the mutual understanding by all Mages.

T: If Rin knew, she wouldn't have let them be, either.

N: It's such a sad tale when the hero you had so much faith in sending off ended up becoming a slave for a company that exploits employees...

T: In the end, they do get promoted amazingly well, though...

Q (Black Pawn): In the Fifth Holy Grail War that Archer was retracing (what does this mean?), were Sakura's circumstances and the Matou clan's inner dealings known? If he had known, how did Sakura look from Archer's perspective in this particular Holy Grail War?

N: That Archer only has memories of Saber when it concerns the Holy Grail War. When he was summoned, seeing his summoner before him he started to acknowledge things around Rin as "his own things". The inner dealings of the Matou clan is something he didn't know before becoming a Servant and Sakura's situation, he deduced after being summoned for the Holy Grail War. But that doesn't necessariily mean he would assist Sakura. Archer is Archer. He is not that guy (Shirou).

T: He remembers just Saber... you're talking about the **opening scene in the original game**.

N: He doesn't remember the details clearly. His memories are vague and at that point **when he became a Counter Guardian**, his memories are all blended together regardless of past or future. So, he no longer has the sensation of "what he feels is beautiful" any more. Just think that the first meeting with Saber was something engraved in his soul as an art graph. Also, how that young man met Saber and how he was involved is something completely different from that in *stay night*.

Q (Smile): After seeing HF for the first time, what kind of conversations and comments were made among TYPE-MOON staff?

N: Amazing! Just amazing!

T: Amazing! Just amazing!... were words that were not readily said because they were complexity floored. IT had a strong enough impact that you could say we were all intoxicated.

N: It was the late-night premiere showing at Machi Asobi but we were all so excited afterwards that we couldn't get to sleep. Meanwhile, Kawasumi-san was a part of the premiere showing the next day and she left a heart-warming tale that she saw the film even in her dreams.

T: Yeah. If that showed up in your dreams, it's definitely a nightmare!

Commentary Book

Kinoko NASU × Tomonori SUDO × Hikaru KONDO
Fate/stay night [Heaven's Feel] the movie I. presage flower commentary book

Kinoko Nasu (奈須きのこ)
Original Creator
> About:
>> Born in Chiba. Part of TYPE-MOON. Published *Kara no Kyoukai* as a novel in 1998. In 2000, he created the visual novel *Tsukihime* with the doujin circle TYPE-MOON and garnered attention. In 2004, as the first commercial releases from TYPE-MOON, *Fate/stay night* was released. He has been apart of the *Fate/EXTRA* series, **Mahoutsukai no Yoru** and the role-playing mobile game *Fate/Grand Order.*

Tomonori Sudo (須藤友徳)
 Director

Hikaru Kondo (近藤光)
Animation Producer/Sound Director
> About:
>> Born in Tokushima. Representative Director of ufotable, Carries the weight of the production site as the producer. Diverse activities include creation of ufotable Café located in various cities (Suginami and Shinjuku wards of Tokyo, Tokushima, Nagoya and Kitakyushu). Acting as Chief Producer for Machi Asobi (anime event held in Tokushima) and building the movie theater ufotable CINEMA in Tokushima. Also serves as the sound director for *Fate/stay night [Heaven's Feel]* and single-handedly took care of all sound production.

Chapter 1 was filled with soul, three years in the making after the movie announcement

The long night at the industry screening

Q: Today, we have Kinoko Nasu, Director Tomonori and Producer Hikaru Kondo here with us to do a movie commentary chat session. What were thought after watching *Fate/stay night [Heaven's Feel] the movie I. presage flower(hereafter [HF])?*

Nasu (hereafter N): I had the chance to visit Machi Asobi in Tokushima and I got to watch the final product of [HF] for the first time thanks to the industry screening held in ufotable CINEMA. After the screening, the first thing I did was pull Sudo by the arm to pour out my heart to him. I made embarrassing comments like any average fan (laughs).

Kondo (hereafter K): I watched Nasu drag Sudo somewhere (laughs). It was obvious at first glance that Nasu was really happy, so I was thinking "Good for you!, (Sudo)" while I felt some relief myself.

N: Until I saw the final product, I wasn't sure if this would end up as a "problematic title" or a "movie that was highly polished". However, I was confident from the time I attended the voice recordings that it will satisfy the fans' expectations. I felt that [HF] was a film that both fans of the original game and movie fans would enjoy, like it was some sort of miraculous film. I felt so fulfilled to see something so magnificent. So I couldn't help but pour my heart to Sudo.

Sudo (hereafter S): The reactions you get right after a viewer finishes watching are the scariest. The feelings you harbour right after you watch it for the first time stay with the viewer the longest. So I was very happy to see that I was able to leave something (within Nasu) after the first viewing.

The decision to draw from a year and a half before the Holy Grail War

Q: How did the decision to set the beginning of [HF] Chapter 1, where the story begins a year and a half before the Holy Grail War come about?

N: Sudo's initial presentation was one where he asserted "I want to start drawing a year and a half before the Holy Grail War". He told me that he wanted to properly present the relationship between Shirou and Sakura. He said "That's why I want to start drawing at the point where **Sakura first arrives at Shirou's house**". Then he showed me the storyboards for the prologue to which I replied "Wait, you're going to draw this part out? This is a fantastic storyboard. Go ahead with it". I also told him "[HF] is a story about Shirou and Sakura, so I leave the organizing of the story up to you, Sudo."

Shirou Emiya's past and the Shahou-Hassetsu (Principles of Shooting)

Q: Let's talk about specific scenes. We started with a scene where Shirou was practising Japanese archery(弓道, Kyūdō, the martial art of archery).

S: Someone on our animation staff used to be in the school archery team so we asked him for concrete details. We also learned the detailed movements since someone had brought a book about archery for beginners. We also watched various films to use as a reference.

N: A lot of people probably have forgotten that Shirou's Projection is an adaptation of the Shahou-Hassetsu in Japanese archery.

S: Shirou isn't thinking about hitting the target when he releases the arrow (the "hanare/release" of the Hassetsu). That's why his expression doesn't change and doesn't move from his neck up, resulting in only his body moving. Trembles in his body all cease at the moment he shoots. Those were things I was careful about when drawing.

Q: Afterwards, Shirou **injures his shoulder during his part-time job**. When **Shirou says "I'm home" to an empty house** left a last impression.

S: Normally, Shirou doesn't feel pain about his solitude. However, Shirou calling out to an empty location like this is is viewed by the audience as "unfortunate". How will this perception change when the [HF] story ends? I felt that nurturing the feelings audiences feel toward Shirou was one of the themes for this piece.

Sakura Matou's visits on rainy days

Q: A **rain-soaked Sakura visits Shirou**. On the surface she's here to take care of Shirou, but she also has a hidden agenda.

N: The Matou side has a separate, true objective. Sakura herself knows she is doing something out of the ordinary and realizes that she is troubling the good-natured Shirou. But she has to do it because she was ordered to. However, after a year and a half, her relationship with Shirou turned into something irreplaceable.

S: That's why when Shirou's shoulder injury was fully healed, it troubled Sakura to be told "That's it." Those feelings must have been within her.

N: Well, that's how she ended up managing to get the spare key to the Emiya household (laughs).

Feelings for the handwritten title

Q: After Shirou meets Sakura, the **handwritten title for Fate/stay night [Heaven's Feel] I. presage flower** shows on screen. How did that come about?

S: I wanted the title to be something really casual. Originally, I had the title screen in normal font but when Yuki Kajiura (music) finished up her ME (music effects) I felt that the font was a little too stiff. Kajiura had presented the image of "the beginning of a soft, everyday life." so I wanted softer, handwritten letters here.

K: That handwritten title is Sudo's actual handwriting, I planned on going without music for the initial scene but I asked Kajiura for some touch sounds. I've been working this job for a long time, so I knew that something like this might be needed in the future. I also considered the film not having any touch sounds but by having sound here, the time frame before and after the title screen tied together much better. Kajiura gently inserting a melody (*Hana no Uta* melody) in there also was effective.

N: That handwritten title screen had the imagery as, say, "going intro some building ruin and in a room that someone probably used to live in, a girl's diary was found" Words written on a girl's diary... it gave an air that someone's personal tale was about to begin.

Sakura Matou's maturity and change

Q: Afterwards, we have quiet scenes where Sakura can be seen maturing bit by bit.

S: I felt that it was important for viewers to like Sakura from the opening scenes. At the beginning of the original game, Sakura is depicted as "a kouhai who comes over to help out" so you see a side to her that is cheerful and bright. But with this film adaptation, we decided to show the audience Sakura's maturity and changes that only Shirou knows or they wouldn't be able to symapthize with Shirou's doubts and inner turmoil later on. The audience wouldn't be satisfied if we drew out the drama to come afterwards if they don't know her (Sakura) all that well. That's why I wanted to peroply show Sakura's closed off heart slowly changing. When you see someone maturing you have an attachment to them, right? Not just because she's a cute little girl but you feel protective like parent or even maternal instinct saying "You tried so hard". I thought it would be great if I could convey such emotions.

N: It's true that in the original game, Sakura is portrayed as "a kouhai who comes over to help out" and the players felt like it was a typical setting for any game. In the Saber route ([Fate]) and Rin route ([Unlimited Blade Works], hereafter [UBW]), we teased the notion that Sakura had a reason to come over to Shiroui's house... and finally in the Sakura route ([Heaven's Feel] we finally gave an explanation. So the players now know "So that's why Sakura was coming over to Sakura's house". We had those steps in place and that's why Sakura works as the heroine. That's why she

became someone worthy of loving. I felt that where the game took major detours, [HF] film used the first 20 minutes to portray it in a careful manner.

Q: And as a year and a half goes by, Sakura's happiness comes at a peak. She even says like **"I can no longer eat a tasty meal I'm at your (Shirou) place."**

S: Sakura says that with a smile but when you really think about the hidden message...

N: It's rough.

S: ...It's rough, indeed. And Shirou doesn't realize it at all. When we were drawing the scene, we were careful to not show that hidden side of Sakura. We (production side) understand the complex emotions Sakura harbours but it's no good if we try to draw everything at once. We drew the scene while completely shutting out that hidden side.

Shinji Matou and Taiga Fujimura

Q: The emotions of Sakura's older brother, Shinji Matou, is carefully depicted as well.

S: Shinji is a character that doesn't change in all routes. However, how you look at him changes by how the camera looks at him and what kind of pauses you insert for him.

N: In the screenplay, I fixed Shinji's lines the most. They're short lines but I wanted to be vague enough for misinterpretation. But I also didn't want any misunderstandings. Shinji has an awful personality but he's not a clump of evil. He **could have been a good friend** had it been in other situations.

Q: We also think that Taiga was depicted in detail this time.

S: When Kiritsugu was alive, the relation was that **Kiritsugu was the guardian and Taiga was the eldest daughter and Shirou was the youngest child**. However with Kiritsugu gone and you add Sakura to the picture, Taiga becomes the guardian, Shirou the eldest son and Sakura the younger daughter. Shirou has never taken care of younger kids before so he has all sorts of things he asks Taiga as she is a teacher. I was always attentive of the continuious connection as a family throughout production for this piece. For Taiga, Shirou learning to become an older role model fro Sakura was a happy welcome. That's why I believe Taiga looks on in a heartwarming manner as Shirou teaches Sakura all sorts of things.

Encounter with Illyasviel

Q: Illya encounters Shirou en route to the Emiya household and then later at night, during Shirou's dream of the Fuyuki fire, Illya appears. Can you tell us about this turn of events?

S: Normally, Illya would tell him **"If you don't summon yours soon, you're going to die, Onii-chan"** right there on the street when they first meet...

N: But this is not a natural scene if you're out on the street and an unfamiliar foreign girl tells you that. This scene only works because it's a typical scene in a game. When you try to do that in film, the unnaturalness of that scene is exponentially greater. After pondering "Who was that foreign girl on the street" and then having that same girl show up in a nightmare the same night... that turn of events is a great flow film wise.

S: Illya appearing in Shirou's dream proves the difference in power (as a Mage) between Shirou and Illya. Also, the fact that Illya tugs on him from behind while Shirou is having a dream about Kiritsugu is also a materialization of Illlya's feelings - "How dare you have dreams of Kiritsugu!"

The curtain rises on the Holy Grail War and presage flower blooms

Q: Now, it's the start of the Holy Grail War. It's the day where Shirou gers roped into a Servant battle after school. Also, the scene where **Sakura was reading a book** left a lasting impression.

S: Looking at Sakura's profile for *Fate/stay night*, one of Sakura's favorite hobbies are "ghost stories". This then changed into "scary stories" in *Fate/Zero*. I've always wanted to ask Nasu-san the reasoning behind that...

N: For Sakura, reality is a scary. Since she has grown a tolerance for scary things, fictional scary things is something familiar to her. I had written Sakura as a girl who read ghost stories to keep her mental balance together because of her circumstances... and she was also subconsciously interested in the psychology of what made people feel scared.

S: During this scene, Sakura was reading **Lafcadio Hearn's Kwaidan**. I wanted to have an extract from the book on screen, so I decided to choose something from the public domain. Hearn's *Kwaidan* two stories with cherry blossoms as the theme – **Jiu-Roku-Zakura** and **Ubazakura**. Jiu-Roku-Zakura is about an elderly samurai who commits seppuku under a withered cherry tree. At the end of the story, because he sacrificed his own life, the cherry blossom tree blossoms beatifully. In Ubazakura, a couple who have not been blessed for a child finally gains a beautiful daughter. She grows up being loved by her nanny but she (daughter) ends up falling ill with a grave illness. The nanny risks her life to pray an dies in exchange for the daughter's survival. The last request of the nanny was to plant a cherry blossom tree... I'm sure that Sakura doesn't understamd the meaning behind Ubazakura when she reads it. "Why is the daughter loved so much? Why does the nanny go so far for this daughter?", this is why Sakura reads the story over and over. Sakura in [HF] Chapter 1 doesn't understand what it means to be loved.

N: It really makes me hpapy that Sudo reinforces the story of [Heaven's Feel] like that. Details like this are what make it (the film) an effective animation.

First Battle – the Einzbern Master

Q: The Holy Grail War finally starts and the **first battle** is against **Berserker**.

S: I wanted the story to flow straight from Fuyuki Church to the Berserker fight. I didn't want the flow of the story to be where the characters talk to Kotomine at church and encounter Illya walking the streets at night afterwards. So we had events unfold such that Illya was already on the move while Shirou was talking at the church. Which meant that Saber, who was waiting at the church gate would be the first to encounter Illya. I then thought "What would Illya talk to Saber about?" Illya knows about the rule where Servants' memories are reset after they disappear but she doesn't know how Saber became a Heroic Spirit. So she **asks about the Einzberns** for the time being. Of course, she was no expectations of getting an answer. We also tried to **not have Saber show any emotions** as well.

N: It was great to see **Illya spinning around during the Berserker fight**. Why was she spinning around so much?

S: Illya may look young on the outside but I wanted to make her seem very mature inside. She spins around during the Berserker fight but I thought I should make is slighly sexy. I asked the key animators to "not draw an energetic child frolicking but draw an inotxicated woman overcome with emotions". In the storyboards I put the note "like an opera singer" I wanted to show that Illya was more mature mentally than Sakura through [HF]. Depictions of Illya become important in Chapter 2 and on so the line "**...so behead her first and violate her**" was in accordance with the PC version of *Fate/stay night* to express Illya's sex appeal.

Second Battle – Saber's strength shown in the Rider fighting

Q: The Rider fight was glorious including the music.

K: This is the only scene where Saber gets real action. Sound-wise we needed to strengthen the chain SE (sound effects) or rather I would have but I held back on the SEs to let Kajiura's music to be more emphasized. Actually, I had her hold back quite a bit on the music up to this point. The proologue had less music and the Berserker fight had loud SEs. This is where I wanted the viewers to feel good by echoing the soundtrack within the film itself.

S: It's a scene where the protagonist side gets a proper victory, too.

K: You can probably tell if you rewatch again but for the Lancer-True Assassin fight that comes after, I used loud SEs but in the Rider fight I decreased the volume levels of the SEs.

S: It's a scene where you're trying to convey the heroism.

K: I put depth with the sound so you could have a sense of space acoustically.

S: Back when I was drawing the storyboards, I didn't have much screen time here so I put some thought into what kind of situation would be good for them to fight. In the original game, they fought in an open area park but considering Rider's characteristics it was easier to fight in a three-dimensional setting so I took the liberty of changing the location to a back alley.

N: When we first had a meeting about the screenplay, I mentioned "You don't need to fight at the park, so you can choose a different situation.". The original game had limitations of the number of 2d backgrounds we could use so in battles we only had the park or a hilly road (laughs). But in animation there was no need to conform to those limitations. The anime staff held high regards for the original game so they got picky about situations that are depicted in the original game. I was afraid that the deviations reluctantly made on the original game due to production limitations might be inherited into the animated version but considering out history together of all the titles we have worked on , I had the confidence that ufotable had the manpower and the relatability that they would be do something about it. So I told them, "it's fine if its not perfectly conformed to the original story". By saying so, the staff had the joy of presenting the best possible suggestions without fear.

Q: After this Rider battle, **Zouken appears** himself as the enemy.

S: When we designed the back alley in 3DCG, I specified a location where light would never shine. I made it so that Zouken appear out of that shadow where light never shines. I wanted **Shinji to cower looking into nothing** and give the premonition of Zouken's appearance with just Shinji's acting. And then Zouken suddenly appears in the back alley and it flows into Matou's declaration of deafeat. I also instructed that when **Shinji clings onto Zouken, Shinji's head must never be above Zouken's**.

Distortion of the Holy Grail War, the emergence of True Assassin

Q: **True Assassin bursts from Assassin's body** and then proceeds to assassinate Souichirou Kuzuki and Caster. What do you think about this scene?

S: Timeline-wise, while this scene is going on, Shirou is at nursing Sakura at her bed-side. I wanted to convey that the situation was moving forward while Shirou was not involved with it at all. At the same time, I wanted True Assassin to have a sense of exitence as a mid-boss working under Zouken. At this point in time, True Assassin's intelligence is lowered (due to how he was summoned) but I felt that I should show how clever he is from his instincts as an assassin. That's why he goes for the throat first when he's up against a Mage. When killing True Assassin says "**First, I cut his head**" but that's probably because he thought Kuzuki was a Mage. I thought it would be good to draw that part out well. I personally liked how True Assassin **tilts his head**.

N: The animalistic movements of True Assassin are great and yet his assassinations are done with minimal movements.

Q: This is when Caster uses her Noble Phantasm (Rule Breaker, ルールブレイカー). Can you tell us about this turn of events?

S: It was partially meant as an introduction to prepare for Chapter 2 and beyond since I thought I had to show Caster's Noble Phantasm right here. I made it so that the audience can see that the effects of this Noble Phantasm is not to deliver damage but to server pacts.

Shirou Emiya's anger, Shinji Matou's ecstasy

Q: Shinji shows up at the Emiya residence and Shirou gets angry at Shinji for abusing Sakura. This is the scene where Shinji is happy to see that Shirou has some emotions.

S: Right. In this scene, the three don't have any other scenes where only they are together...

N: Yes. This is the only scene.

S: In this [HF] Chapter, I basically couldn't make any scenes where Shinji and Sakura are together. A scene with the siblings (not blood) are together and Shirou also there is a very valuable scene. That's why I wanted to show an explosion of emotions in this scene. This was also the scene in the original game where Shirou first harbors an intent to kill Shinji, so how does Shinji react to this? How does Sakura stop Shirou? In the storehouse scene that follows, Shirou still can't contain his feelings and then Sakura shows up and I kept in mind the emotional ties between these two scenes.

N: To begin with, considering how Shirou has lived until then he wouldn't be able to interfere into the relationship between the siblings. He's not programmed to be able to act upon it. Shirou has circumstantial evidence that Sakura is being abused by Shinji but this was the first time he has seen it first-hand. Sakura has become so dear to Shirou that he couldn't help but lash out at Shinji with his opinion. That's just how much he couldn't tolerate Shinji's actions. He probably had some frustration against himself that he couldn't save Sakura, too.

Shirou Emiya and Sakura Matou alone in the storehouse

Q: Nasu-san, how did you interpret the storehouse scene that followed?

N: The lonely yet warm scene was marvellous. It was an important scene with the beautiful lighting accompanying it.

S: In the original game, they talk about all sorts of things like how the siblings were but in this piece, I started the memory that was most important to Sakura – how she watched Shirou high jumping in the courtyard back in middle school. In the original game, Sakura talks about this in the common route (first 3 days) but I wanted the prologue segment to have a good tempo and I wanted Sakura to talk about it when the audience could concentrate most on what Sakura had to talk about. Direction-wise, I wanted the light to be as small as possible and I wanted a sense that they were alone surrounded by the size and darkness of the storehouse. That's why I pulled the camera pretty far back and framed it so that only the two of them were on the screen. As a result, I ended up with a precious scene where it looks like the two of them are sharing one light. On top of that, the single light is artifically created by a stove and is destined to distinguish in due time.

N: Which means the relationship between the two (Sakura and Shirou) won't last long...

K: The **key animation** for this scene was done entirely by **Teiichi Takiguchi** who directed *Kara no Kyoukai: Garan no D**ou*** and it ended up to be even more of a stand-out scene.

Servant chase with Lancer vs. True Assassin

Q: How did you think the feature action scene Lancer vs True Assassin Servant chase turned out?

N: I saw it from the storyboards and even I thought "What the heck is this!? Amazing!". So it must have left a bigger impact on Takeuchi-san (original character designs) who was watching next to me at the screening. I'm guessing ufotable as they have been involved in the Fate serise thus far came up with amazing concepts on just how far to take a Servant battle to make it look good. IT was so amazing that I can't think of any Servant battle in the past that was as balanced as this one. Servants may be Heroic Spirits but they look human – and yet they're amazing when they're mobile. In a time where the Servants appearances are getting inflated within the Fate series, I felt like I saw a prim-and-proper Servant battle.

K: Also, if you look closely at the battle scene, there are lots of people walking around on the other side of the building. The express way has people driving cars, too. I think we finally were able to convey some reality in there that a Servant battle is taking place in an ordinary town called Fuyuki and the realism that (a battle might actually be taking place near me). For *Fate/Zero* to choose place with few people around, like a wharf, for the battleground but this time around, we could properly let them take place on motorways where cars being driven or urban areas where people are around. For all that's said and done, I think it was a good thing we did this.

N: One of the interesting aspects of [HF] is how the Servants who were so powerful in the [Fate] and [UBW] routes just collapse one after another. The previous routes basically act as the introduction to a mystery but since there would be people where [HF] is their first experience. I had my doubts on whether [HF] alone would be enough to express that "Servants are powerful" as well as the "terror of the possibility of dying easily". But this battle expressed enough of the strengths of the Servants so you can see just how omnious the shadow that defeats such Servants is. This battle between Lancer and True Assassin looks like a service shot for the audience but its actually an important scene.

The notion of discomfort of the 2D shadow

Q: And **the shadow** has finally manifested.

S: The shadow was really difficult, as I had heard from Nasu-san that "the shadow is a two-dimensional existence." You just don't feel that much discomfort when you place a two-dimensional object within anime which is a film medium expressed via drawing. I thought extensively on what to do so that we end up with a "character whose existence differs from others" within the scene. The shadow is drawn by 3DCG but if we specify a light source there would be parts where the character has parts that are brightly lit and parts that are in shadows. However, this shadow that we have here is an existence that absorbs all light that shines on it. So, I asked the filming staff to cut all lights no matter where it shows up. Whether that be a snowy scene or rainy scene, **no light whatsoever**. The processing that the filming staff usually adds... such as reflected flare or reflected light or your own shadow or how water bounces off objects when it's raining – we removed everything of that sort and had much trial and error in order to increase the discomfort of the shadow.

N: The shadow symbolizes something that doesn't originally belong in this world. For instance, when you come home and think how tired you are, but then you think "Wait, is there something right behind me?". I wanted terror of that nature. I think how we drew it in the film is the optimal answer. Where it's walking around the park, it looks so lonely and when watching a group of people from afar because it can't join in the circle makes it even more pitiful and that's just when it happens to see Rin and **instinctively attack her**.

S: I tried to **pull the camera back** as much as possible in the scene where the shadow appears so it feels like there is a sense of distance. Of course, the camera zooms in during the action portions

but I felt it was important to keep a distance. Though, Shirou is just a bit crazy as he tries to march right up (laughs).

Q: The scene right when Shirou touches the shadow was unique.

S: I was influenced by the imagery from Nasu's original game text. That part, unlike all other texts. was one phrase of an image after another. So I thought it best to not make a scene that the audience can digest. I actually gave Nasu's text to the individual who was in charge of the scene.

N: ..?!

K: How many frames was it?

S: I think only one frame long.

K: There were lots of images the human eye couldn't catch.

S: Right. I overlapped some images that moved in 3D but the still images switch over immediately so there should be a few images that cannot be discerned.

K: One thing to know is that it makes you feel sick.

S: I also asked the sound folks for the sound that is used there...

K: Right. I made the sound there to circle around the entire theatre. That scene was the one that had the most sound rotation within [HF].

S: It only lasts three seconds but we shocked the audiences for three seconds before retuning to a scene from reality.

The scene at the Chinese restaurant Hongzhou Feast Hall: Taishan

Q: The appearance of Mr. Ba, the owner of Taishan, was a pleasant surprise to fans of the original game.

N: Mr.Ba is a character whom I had internal fantasies where Kotomine and Ba used to team up in the past so I was like finally this character makes an appearance. As Kotomine was suspected of "Not having blood running in his veins" in the original game, this scene was there to tell the players that he is human and actually has a life. Until this point, Kotomine was depicted as a character who who has a distinct set of values from ordinary people so there were no scenes of him eating meals or living an ordinary life. I had been omitting such scenes of him on purpose. After improiting on everyone that Kotomine was a character as such (i.e. evil), I wanted players to feel in the last chapter that "Kotomine is human so he does eat meals. He is human just like you and I". In that aspect, Taishan is an important scene where players felt a slight familiarity (towards Kotomine) and that Shirou's guard against Kotomine is slightly lowered. I was happy to see that it was drawn out in such a solid manner.

The climactic battle at Ryuudouji

Q: Here, we have the Shirou vs Zouken fight and the Saber vs True Assassin fight simultaneously.

S: Rendering the **snow** was difficult at Ryuudouji. It just kept snowing throughout the battle so we had our staff delete one part of snow that was falling at the front edge of the screen and that would be a retake in itself. It really was strenuous. We had done a scene where snow continuously falls with the *Kara no Kyoukai: Shuushou* film, but...

K: That was a movie where we tried a lot of experimental ideas. We kept trying mundane things over and over such as when it snows, it piles up on top of already fallen snow. Outside of that, it became a great foundation for ufotable titles to follow such as the production system we used for it. For this particular film, the **footprints left by Saber on the snow** were beautiful.

S: Saber's footprints were drawn by the art staff. Until then, footprints on the snow drawn on **cels** and we only had them draw the shadows created by the bumps of the footprint but this time around we had the art staff draw them.

N: The film has the same outline as the original game but each leave a different impression. I think the pinnacle of the different is in this scene. Just like the original game, it's Ryuudouji at night but it turns into something else just by adding snow into the environment. This scene was only a cushion before the next big plot development in the original game but I think it turned into a spectacular scene fit the finale of [HF] Chapter 1. Who would have thought to make it snow here! Also, when the shadow appeared from the surface of the lake, it was so powerful that I wondered if this was a monster film!

Q: Rider's reappearance is another highlight here.

S: I wanted characteristics movements for each Servant. For Rider, I requested that I want her hair to **wind back and forth like a snake**. Miura interpreted that perfecter in the storyboards so while True Assassin moved in straight lines, Rider chased him using curves... that was really awesome.

K: Miura's storyboards were unique. When he's on a roll, the letters on the storyboards get bigger (laughs).

N: It's been more than a decade since *Fate/stay night* first became animated and Rider as the main spotlight for this scene finally got animated! I'm so happy!

K: Expressing **Rider's chains** was really difficult. The chains in that scene include 3DCG but a lot of them were hand-drawn so that scene was made possible by the techniques and patience from the staff. Also, there was one cut at the end of this scene that was really risky.

S: Oh, you mean the cut where **the shadow** reappears.

K: We took the plunge to cut off all sound. I silenced everything including sound effects and soundtrack.

N: That scene was really fascinating and grabbed the attention of everything – including your consciousness. I think that was the best scene ever.

Last scene of the film with Shirou and Sakura reuniting in the snow

Q: Shirou, no longer a Master, arrives back at the Emiya household, **Sakura is waiting for his return in the snow**. Can you tell us the feelings you put into this scene?

S: Even if Sakura notices that Saber wasn't around, she wouldn't go searching for him but wait in front of his house instead. I may be harbouring images of that nature mainly due to the impressions I had playing *Fate/hollow ataraxia*. There is a scene in *Fate/hollow ataraxia* where the Masters and Servants fight a common enemy in carious places around Fuyuki for one common objective. OF which, Sakura fights at the Emiya residence as her base stemming from her desire to protect the Emiya household. For Sakura, the Emiya house is that kind of place. Sakura's outfit here is just like it was in the designs but I think the fact that she's wearing sandals was for the better.

N: Her toes were red from the cold but for Sakura the fact that Shirou wasn't coming home was more painful that the cold. It just shows that her desperation was reaching critical levels.

S: But I don't think the cold is that much of pain for Sakura.

N: Right. She wouldn't count frostbite as something she feels pain. Sakura's prototype character is **Kohaku** from *Tsukihime* and female characters of this type tend to transfer their own pain as if its someone else's problem to get past.

S: When you think about it that way, Shirou is pretty dense when it comes to pain as well but it was important for the viewers to feel that "these two are so helpless I can't bear to watch them any more". Even then, the situation is such that they have to keep moving forward. I hope that message gets across to the audience.

Theme song "Hana no Uta" by Kajiura Yuki and Aimer, end credits roll

Q: Lastly, can you give us your thoughts on the theme song "Hana no Uta" sung by Aimer?

S: When I heard it for the first time, I felt like Sakura's sentiments were sung and expressed through this song.

N: To be honest, I felt that the lyrics were reciting the emotions and feeling of Sakura in the movie and the music and Aimer's expressiveness was tremendously powerful so I felt that there was no reason why I should stop listening.

K: I felt it was a very powerful song. I'm just afraid that if so much is narrated in Chapter 2, what will they do for Chapters 2 and 3...?

N: It'll be fine. I'm sure Kajiura-san will find a way!

All: (laughs)

N: I feel like anime movies lately are more of a pursuit of pleasure but with this film, I feel like this is what Japanese movie should be: "A dark passion but beautifully rendered." I feel that [HF] may be come a title that returns to the principle that film is "a combination of hard feelings and good feelings". I felt that Hana no Uta was outstanding in that it symoblized this principle. I could tell that even the theme song at the end of the finale understood what this story was about.

K: Concerning work involving the theme song, I felt that the staff roll turned out well. Right when Nasu's name comes up, the song goes into its interval break (no sound). That's when the screen blacks out and Nasu's name comes in right as the song picks up again. That was a recurrence of what we did with the theme song "oblivous" to *Kara no Kyoukai: Fukan Fuukei*, I had a premonition when I heard the song – that I could time it right so I kept adjusting it over and over.

N: Now that you mention it, it feels like the number of people in the staff roll was rather small for a theatrical release.

K: We work in-house. Whether it be Tales of Zestiria the X or *Katsugeki: Touken Ranbu*, the same staff are behind the production for them all. I hope everyone will look forward to the next team work that we have built up.

Mesage from staff to fans

Director: Sudo Tomonori

"Thank you for watching Heaven's Feel.
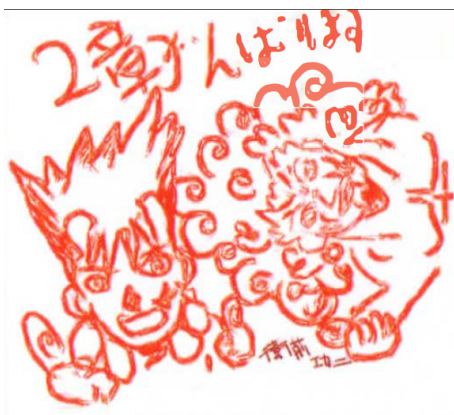I will do my best to bring you Chapter 2!"

Character Design & Direction: Atsushi Ikariya

"I will do my best to bring Chapter 2, too!"

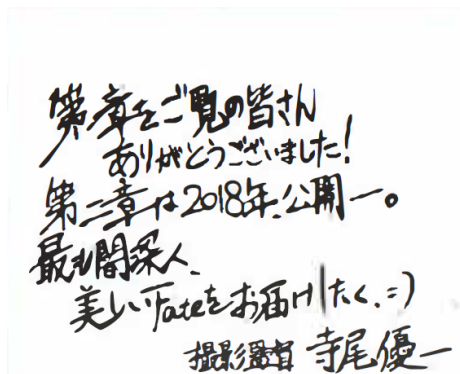Screenplay: Akira Hiyama

"Please watch Chapter 2, too!"

Art Director: Koji Eto

"I will do my best on Chapter 2

Color Setting: Mika Matsuoka

"Please watch Chapter 2!"

Director of Photography: Yuichi Terao

"Thank you for watching Chapter 1! Chapter 2 will be released 2018. I will bring you the darkest yet

3D Director: Kazuki Nishiwaki

"Please watch Chapter 2, too!"

Editing: Manabu Kamino

"Thank you for watching. An extraordinariness that breaks ordinariness... I kept editing in such tense moments but this just the beginning. Please continue watching!"

Animation Producer: Hikaru Kondo

"We re-took more than 400 cuts or 40% of the movie. Pease enjoy Chapter 1 while waiting for Chapter 2!:

Animation Director: Ayumi Asari

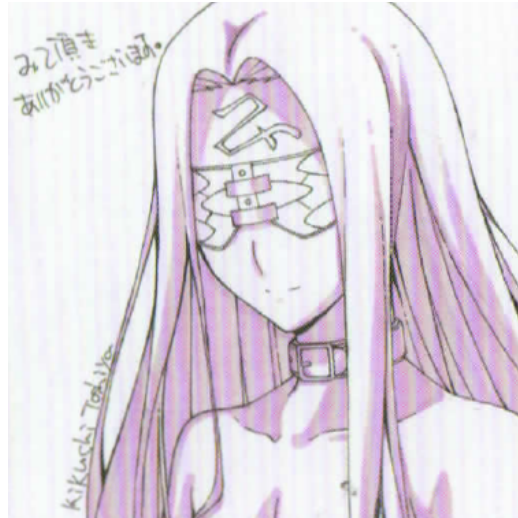"Thank you for watching! Please watch Chapter 2, too!"

Animation Director: Keita Shimizu

"Please look forward to Rider in action"

Animation Director: Tetsuto Sato

"Thank you for watching Chapter 1! I'll do

Animation Director: Junya Kikuchi

"Thank you for watching!"

Animation Director: Shun Yamaoka

"Thank you for watching!"

Animation Director:Koji Akiyama

"Look forward to Shirou getting beat up even more!"

HF 二章も
よろしくお願いします。
大前祐子

Color Setting/Paint/Paint
Checker: Yuko Omae

"Please watch Chapter 2, too!"

1章ありがとうございました!!
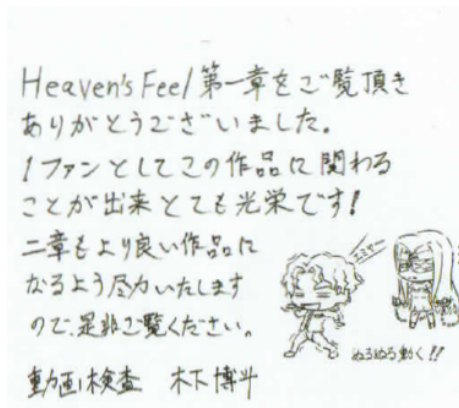お疲れ様でした☺ 山田万里子

Inbetween Checker/Inbetweener:
Mariko Yamada

"Thank you for watching!"

夕クのことを学ばせて頂きました!
たくさんの方に楽しんで頂けたら嬉しいです。
動画検査 足立原

Inbetween
Checker/Inbetweener: Mihoko
Adachi

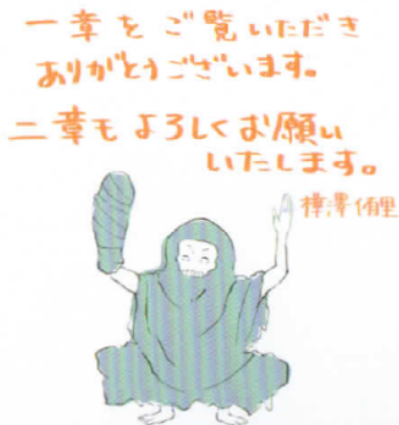"I learned a lot from the movie.
Hope many people will enjoy!"

Heaven's Feel 第一章をご覧頂き
ありがとうございました。
1ファンとしてこの作品に関わる
ことが出来とても光栄です!
二章もより良い作品に
なるよう尽力いたします
ので、是非ご覧ください。
動画検査 木下博斗

Inbetween Checker/Inbetweener:
Hiroko Kinoshita

"As a fan, I am honored to work on
HF. I will do my best on Chapter 2!"

一章をご覧いただき
ありがとうございます。
二章も よろしくお願い
いたします。
樺澤侑里

Assistant to Art
Director/Photography: Yuri
Kabasawa

"Thank you for watching. Please
watch Chapter 2!"

Fate/Heaven's Feel
I.presage flower
見てくださり ありがとうございます!
参加できてすごくうれしかったです! 竹内香純

Assistant to Art
Director/Photography: Kasumi
Takeuchi

"Thank you for watching! I'm glad I
was able to participate"

Credits

STAFF

ORIGINAL STORY: KINOKO NASU / TYPE-MOON
ORIGINAL CHARACTER DESIGN: TAKASHI TAKEUCHI
DIRECTOR: TOMONORI SUDO
CHARACTER DESIGN: TOMORI SUDO, ATSUHI IKARIYA, HISAYUKI TABATA
SCREENPLAY: AKIRA HIYAMA (ufotable)
ART DIRECTOR: KOJI ETO
DIRECTOR OF PHOTOGRAPHY: YUICHI TERAO
3D DIRECTOR: KAZUKI NISHIWAKI
COLOR SETTING: MIKA MATSUOKA
MUSIC: YUKI KAJIURA
ANIMATION PRODUCER: HIKARU KONDO
ANIMATION PRODUCTION: ufotable

CAST (JAPANESE / ENGLISH)

SHIROU EMIYA: NORIAKI SUGIYAMA / BRYCE PAPENBROOK
SAKURA MATOU: NORIKO SHITAYA / CRISTINA VEE
SHINJI MATOU: HIROSHI KAMIYA / KYLE McCARLEY
SABER: AYAKO KAWASUMI / KARI WAHLGREN
RIN TOHSAKA: KANA UEDA / MELA LEE
TAIGA FUJIMURA: MIKI ITO / JULIE ANN TAYLOR
KIREI KOTOMINE: JOUJI NAKATA / CRISPIN FREEMAN
ZOUKEN MATOU: MASANE TSUKAYAMA / MICHAEL DONOVAN
KIRITSUGU EMIYA: RIKIYA KOYAMA / MATTHEW MERCER
LANCER: NOBUTOSHI CANNA / TONY OLIVER
GILGAMESH: TOMOKAZU SEKI / DAVID EARNEST
RIDER: YUU ASAKAWA / MELISSA FAHN
ILLYASVIEL VON EINZBERN: MAI KADOWAKI / STEPHANIE SHEH
CASTER: ATSUKO TANAKA / MEGAN HOLLINGSHEAD
ASSASSIN: SHINICHIRO MIKO / TODD HABERKORN
SOUICHIROU KUZUKI: MASAKI TERASOMA / LEX LANG
SELLA: HARUHI NANAO / RACHAEL McCABE
LEYSRITT: MIHO MIYAGAWA / BRIANNA KNICKERBROCKER
TRUE ASSASSIN: TETSU INADA / PATRICK SEITZ

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