INDEX

Introduction....1
Special Crosstalk....2
Cast Crosstalk 01....8
Cast Crosstalk 02....12
Kinoko Nasu and Takashi Takeuchi's Q&A....18
Message from Kinoko Nasu....24
Director Interview....25

Introduction

Fate/stay night [Heaven's Feel] II. lost butterfly was released in theatres all over Japan on January 12, 2019. *Fate/stay night*, the visual novel released by TYPE-MOON in 2004, celebrates its 15th anniversary, a milestone, the curtains rose on the second chapter of the original game's final route [*Heaven's Feel*].
Animation production was headed by the animation studio, *ufotable*, which has worked on adapting TYPE-MOON titles to animation over 10 years, starting with the seven-part theatrical release of *Kara no Kyoukai*. Tomonori Sudou, who continues his role as director from Chapter 1, has been a fan of TYPE-MOON works from before the release of *Fate/stay night*, and served as character designer and chief animation director for *Kara no Kyoukai*. Sudou titles this chapter as "the story of a boy and girl" and created the latest theatrical piece for the animation of *Fate/stay night*, the root of the Fate series.
This is a story of "choice" that Emiya Shirou and Matou Sakura will make in this chapter.

Special Crosstalk

Tomonori Sudou × Takashi TAKEUCHI
Fate/stay night [Heaven's Feel] II. lost butterfly Special Crosstalk

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

Takashi Takeuchi (武内 崇)
Original Character Design
Representative and illustrator for TYPE-MOON. Co-founded TYPE-MOON along with Kinoko Nasu and others. Created *Tsukihime* in 2000 and *Fate/stay night* in 2004 as character designer and key artist and has been one for the Fate series ever since.

Topic 1: Adapting the original game into animation

Q: Today, we'd like to review *Fate/stay night [Heaven's Feel] the movie* (hereafter: [HF]) in the first interview with Director Tomonori Sudou and original character designer, Takashi Takeuchi.

First, Takeuchi-san, please give us your thoughts on II. lost butterfly.

T: I felt like I was shown something amazing. As I was involved in creating the original game, my impressions to Chapter 2 made me feel really proud to say that “we created this 15 years ago”.

S: I purchased *Fate/stay night* on the release date 15 years ago. The Fate series is still ongoing and nowadays it is more popular than ever amongst younger generations than myself. I had thoughts like “What do I need to do to deliver [HF] to the people?” throughout the trilogy production.

T: From the visuals I saw, I could really feel that Sudou-san put deep consideration into the film. Chapter 2 could not have been created without putting careful consideration into the story. It wasn’t just the story of the original game being animated but I was overwhelmed by the amount of information and high caliber quality scenes. I had the feeling that I was meeting [HF] once again as “Director Sudou’s film piece” which encapsulated what Sudou-san wanted.

S: The original game has limitations that can only be expressed within that medium so I felt like I wanted to convey the essence encased in the game and not just convert the text and images. To do this, I relied on the feelings I felt when playing *Fate/stay night.* During the process of creating [HF] as a film, I thought that essence that captures it could not be omitted.

Q: Takeuchi-san, what scene left a lasting impression on you in Chapter 2?

T: I didn’t read the script or look at the storyboards prior to the release date. (Kinoko) Nasu is the person that oversees this process, so I was able to enjoy the film from a fan perspective. The scene that amazed me the most was Sakura’s “tummy started to rumble-grumble” scene. This scene was extremely terrifying in the original game, I had a very fearful image where Sakura is laughing in the darkness. However, Sudou-san took this scene in a completely different approach by portraying Sakura as a young girl, he stripped away the cruelty and acridity and wrapped it with a thin membrane yet kept it so you could see the underlying subtext through the membrane.
Although he had a firm stance on Sakura as the heroine, Sudou-san properly depicted the nature of this scene. When I first saw the designs for Sakura’s dress that Sudou-san had drawn, I initially thought that it would be better if she wore something more mature to fit the designs of the dress’ demographic. However, when I asked Sudou-san “Did you make her look young on purpose?”, he answered with “Yes, it’s on purpose” and when I finally saw it in theaters, I was happy thinking “Oh, I see, so this is what he was going for”. I believe that the direction of this movie can only be handled by Sudou-san.

Topic 2: *Fate/stay night* the original game that attempted to squeeze in everything about Kinoko Nasu

Q: Takeuchi-san, what emotions went into the creation of original game 15 years ago?

T: Back then, I felt like I "wanted to pack in everything about Kinoko Nasu" into *Fate/stay night* just like we did with *Tsukihime*. It would be wonderful if each route is interesting in different ways so that it can be considered different genres and create something that encompasses all of the fun that Nasu-san embodies. That's why I thought it would be great if [HF] ended up having a different experience compared to the other routes. FATE (Saber route) route has a core story that I wrote back in highschool which I put most of that into the route. It was a stereotypical boy-meets-girl and I believe the route had left an impression like out of a manga for boys. The following UBW (Rin route) route turned the fight scenes into more of group performances but still taking focus on the action and we wanted the final route HF (Sakura route) to be a romantic mystery. Some of Nasu's works include taste of horror or elements of mystery such as *Kara no Kyoukai*. I was hoping that [HF] could incorporate the dense elements of that nature. Though there is some overlap: when we were creating the game the assets were created with the Saber route first. During creation, I felt like "since I drew this far in this route, I have to go even further into a different world in the next route". However, all of our players would be playing the next route while having lingering feelings on the previous route. Looking back at the reactions back then, many people mentioned that "I wanted *Fate/stay night* to go to the end with a turn of events akin to [UBW]" and for HF which offered a different experience, it wasn't uncommon to hear players say "it was different than what I expected".

S: I recall taking ages to finish every route as I was playing several hours a day. I enjoyed each route so when I finished UBW route a big part of me felt happy because "There's another route!" and "I can continue to enjoy playing!". I personally loved HF route for the drastic tone it had. I was first a *Tsukihime* player so the "feeling of a romantic mystery" made me happy. I enjoyed the feeling of not knowing what was happening and also like the turn of events where you see different sides of characters you haven't seen before so the reveal that Sakura had a different side to her destroyed the previously established symbol of everyday life and I liked to see Sakura agonizing her time spent with Shirou.

T: From a creator's perspective, I felt like "are you really going this far?" when reading through Nasu's work. I feel that players were split between the tone shift and those that loved it. Back then, there was no doubt that there was a sense of frustration from the creators' perspective. HF was born out of a deep ideation especially for Nasu so seeing controversial opinions from players lead us to rethink things.

Q: Takeuchi-san, what kind of feelings did you have concerning [HF]?

T: I felt that if you played HF until the end, you arrived at the grand culmination of *Fate/stay night* as a whole. I knew about *Fate/stay night* back in high school (concept) so when we recreated the feeling of HF again, I was really emotional that the goal Nasu arrived at was truly an amazing one.

Topic 3: Remarkable adaptation to anime by Director Sudou

Q: How did you feel when approached with an anime adaption of HF?

T: Of course, initially, I didn't think that the HF route was suited for a visual medium and didn't think that Sakura could be portrayed accurately as a heroine in this medium that is different than the original game. I also didn't think that since HF is a route that only works by reading FATE and UBW, and thus many people would not accept an anime adaptation of HF. These were my initial thoughts however ufotable are familiar with the Fate series - Fate/Zero and UBW TV anime, and we were able to have Sudou-san who shared my thoughts work as the Director. Because of Sudou, I feel that the adaptation of [HF] was brought to life in a visual medium.

S: I said I wanted to be the Director for the HF trilogy because I did not want to have any regrets. If I did, then I would take responsibility. There is a part of me that wants to tell my past self when I volunteered how hard a feat this would be (laughs) but even if I had known that I would still like to be the Director.

T: Which part was the most difficult in adapting HF into a visual medium?

S: A difficult part was to choose the various story elements of HF that would fit into a runtime of a movie. HF has the most characters (count) in *Fate/stay night* and if I recall correctly I had played HF for over 20 hours. I thought "How do I structure the movies so all story elements can fit into 2 x 3 = 6 hours?" "What should the pacing of each Chapter be like to be watched as 2 hour movies?" I gradually examined these factors while keeping in mind the Topics of the story.

Topic 4: The one and only place for Sakura to return to

Q: During the production of [HF], there was an exchange of ideas between Director Sudou and Takeuchi-san about character designs, right?

S: Yes. There were times where we followed the typical exchange where I created concepts of character designs for Takeuchi-san and have him correct them. This time around, there were also times where Takeuchi-san would suggest ideas to me saying "How about you use costumes like this?" For instance, Sakura's new outfit in Chapter 1 was Takeuchi-san's suggestion. A character's outfit are very important in a movie so I was happy that we had a fresh new outfit for Sakura when she appears on screen.

T: As we are making an anime adaptation, I wanted to increase Sakura's appeal as a heroine so I thought why not change her outfit? Other than that, I would be given a rough sketch of character designs by Sudou-san and if something bothered me I would tweak it a little bit. The only unexpected design was Ms. Batsu who shows up in Chapter 1 (laughs).

Q: What did you think of Director Sudou's design of Sakura?

T: I knew that Sudou-san was very fond of Sakura and I felt there was no better way to let a

character shine for the Director to pour his love into Sakura's design. I can tell by the way that Sakura is drawn, the fact that Sudou wants to take Sakura and draw her out as the heroine. Back when I drew Sakura there were times where I hesitated on she stood. Saber and Rin, the heroines from FATE and UBW routes respectively, I knew where they had to be and it was clear that they were able to stand in the spotlight. However, in the case of Sakura, she is always facing a different direction as if she doesn't belong anywhere, that she was always looking at something distant. I struggled over where Sakura should be when I was drawing the special illustration for the limited edition screening for Chapter 2 but I was convinced that "Sakura is the one with no place she belongs to within a story with the Holy Grail War as the main focus". As a result of the anime adaptation, I felt that my understanding of Sakura become stronger and I realised that she gets a place she belongs to when you draw her close to Shirou.

S: In the first key visual for Chapter 1, I drew Sakura by herself. When I looked at it, I felt like it had naturally transformed into "a picture of Sakura by herself, quietly staring this way…"

T: Sudou-san, you drew a close up illustration of Sakura for the November 2017 issue of Monthly Newtype. When I saw the illustration, I felt that the one that realizes Sakura's charm when she is by herself is you.

S: She's a flower that does not stand out in a bouquet but if you just have one flower then it's very beautiful, very pretty and it makes you want to stare at it. Saber and Rin have their own ways they shine but Sakura has a spark that makes you want to seek out. I've drawn Sakura many times now and I don't think any of them end being the same Sakura.

Topic 5: Director Sudou's meticulousness that resonates with Nasu

Q: Director Sudou, you have been involved with Takeuchi-san's art as the character designer way back in the *Kara no Kyoukai* films. Please give us your impressions of Takeuchi-san's art.

S: Takeuchi-san's art evolves as time passes and I have been chasing for it (referring to his artstyle, I think?) all this time and I wanted to incorporate these changes in my own artstyle. There has been trial and error to reproduce the ambience and feelings of Takeuchi-san's illustrations.

T: Thank you very much!

S: The characters Takeuchi-san draws have very clear outlines and it helps a lot when you animate them in an anime. Each character's features are decipherable from their color and outlines. For example, Lancer from *Fate/Zero* has a recognizable outline because of his wavy hair like fire. You could tell who it is, even if it was just a shadow so I felt like that was a great design. Also, the characters Takeuchi-san draws have a vast range of facial expressions. In Chapter 2, the images of Sakura's mirror image, Sakura trembling in fear and Sakura after the corruption are facial expressions that a cute girl such as Sakura shouldn't exhibit but Sakura was a character that had enough breadth that made you feel it was normal. In the cute scene,

Sakura's cuteness was properly shown. Having a wide range of expressions like this is one of the most exciting parts of turning Takeuchi-san's art into animation.

T: The characters Sudou-san draws are very lively because he draws them with their facial expressions in mind, it feels as though the art itself is doing the acting. I feel Sudou-san is someone who does things with own sense of style as a Director and I feel he and Nasu-san are compatible in this aspect.

Q: Good compatibility?

T: Working at TYPE-MOON consists of bringing Kinoko Nasu-san's work to life. I believe the core aspects of Nasu's works is logic and aesthetics but the work of bringing them to life is not the pursuit of reality (What is he saying?) but the need to make big leaps based on reality. Where you need to leap depends on you, and I feel that whether or not you are seriously looking at the work and how well you resonate with Kinoko Nasu-san's sense of aesthetics are big factors. In Sudou-san's directing, there is a feeling of resonance and so I feel like he has good compatibility with Nasu-san.

S: It is difficult to put aesthetics into words but what I use are feelings I get when playing Nasu-san's works. The script and production are important and try to vividly recapture the feeling I get when playing the original game. What I felt back then and what I feel now are different due to my age and current environment.After thinking about changes, I took great consideration into what I need to do to portray the emotions I had back then for the viewers of the film. Even if I were to express what I feel inside me as is, the viewers will not understand. If this is the case, what kind of scenes do I need to portray? How should I go about the writing? Should I show Sakura's expressions or is it better to hide them? By laying out each stage of production, I feel it could turn into something that sends emotions through people.

T: It's a sense of aestheticism. I think Nasu-san uses a great deal of passion to convey what he believes is "beautiful". He has been trying his best to relay "why the ideal of a person named Emiya Shirou is beautiful". His (Shirou) outlook to stand by what he believes is beautiful is awe-inspiring and I feel like this similar to Nasu's outlook.

Q: Director Sudou and ufotable will adapt Chapter 3, the final chapter. Takeuchi-san, if there is anything you are excited for please let us know!

T: In the 15 years since the release of the original game, the *Fate* series has greatly expanded and I am very thankful that people were accepting of the HF movies. Chapter 3 has a lot of things to look forward to. The most destructive battle in all of *Fate/stay night* and the most beautiful scene are in Chapter 3. The time has finally arrived to draw all of these emotions out. As a viewer and a *Fate* fan, I am looking forward to the ending of *Fate* and what Director Sudou and ufotable will do beyond.

Cast Crosstalk 01

Noriaki SUGIYAMA x Kana UEDA x Junichi SUWABE
Fate/stay night [Heaven's Feel] II. lost butterfly Cast Crosstalk

Noriaki Sugiyama (杉山 紀彰)
VA Emiya Shirou
Born in Tokyo. Member of Stayluck (agency), also acted as Emiya Shirou in the 2006 adaptation of *Fate/stay night*. Since then, he has voiced Emiya Shirou in *Fate/kaleid liner Prisma Illya*, carnival phantasm and ufotable's Unlimited Blade Works adaptation. Other notable anime roles include Uchiha Sauske in *NARUTO,* Ishida Uryuu in *BLEACH* and England in Hetalia - Axis Powers.

Kana Ueda (植田 佳奈)
VA Tohsaka Rin
Born in Osaka. Member of IM Enterprise, also acted as Tohsaka Rin in the 2006 adaptation of *Fate/stay night*. Since then, she has voiced Tohsaka Rin in *Fate/kaleid liner Prisma Illya*, carnival phantasm and ufotable's Unlimited Blade Works adaptation. She also plays the role of Ishtar in *Fate/Grand Order Absolute Demonic Front: Babylonia*. Other notable anime roles include Saki Miyanaga in the *Saki* series and Tereterebouzu in Hana Kappa.

Junichi Suwabe (諏訪部 順一)
VA Archer
Born in Tokyo. Member of Haikyo, also acted as Archer in the 2006 adaptation of *Fate/stay night*. Since then, he has voiced Archer in carnival phantasm and ufotable's Unlimited Blade Works adaptation. He also voiced Siegfried in *Fate/*apocrypha. Other notable anime roles include Atobe Keigo in *Prince of Tennis*, Abbacchio Leone in Jojo's Bizarre Adventure: Golden Wind and Jinguji Ren in the *Uta no Prince-sama* series.

Topic 1: How each character is portrayed in Chapter 2

Q: Please give us your thoughts on your respective characters after watching *Fate/stay night [Heaven's Feel] II. lost butterfly.*

Sugiyama (hereafter Sug): In this movie, the route where Shirou's goal changes and abandons his ideal to be a 正義の味方 (Hero/Ally of Justice, lit. "Superhero") who saves people but a 正義の味方 who saves a person close to him, Sakura, is finally on screen. Shirou back in UBW tries to stick to his ideal and at times stood against Rin and Archer but in this route he chose to dedicate his ideal for only one person and it was amazing to see that the two accepted that it was not "impossible to understand".

U: I feel Rin in UBW route was a character that was 50-50 between being a girl and a Master but Rin in HF route has a bigger side to her as a Mage and 10% of the time she was an ordinary girl and trying to have a face of a sibling. I felt that Rin in Chapter 2 was drawn to be powerful and cool.

Suwabe (hereafter Suw): I think that there isn't much change in Archer's stance throughout the routes of *Fate/stay night* in what he says, what he does and his end - the core character of Archer doesn't change greatly. So when I act as him, I don't think of the route I am on. I always feel like I'm portraying one man and I needed to express myself properly so I could leave a lasting impression on everyone's mind after the movie… this feeling was so strong each time I set foot into the recording room.

Topic 2: The relationship between Archer and Rin

Q: We'd like to hear more from you as we go through the memorable scenes from Chapter 2. What did you think of the fight scene with Rin and Archer against Matou Shinji and Rider in the library?

U: Because the scene was shown from Sakura's perspective, Rin is emphasized as the hero. A memorable moment in this scene was when Rin and Archer arrive at the library. When they break through the window, we see that Archer embraces Rin as if to protect her and this made me feel the bond between them, it is also one of the scenes I love very much.

Sug: The Rin and Archer dynamic shows their strong relationship during battle like back in UBW route, Rin jumps from the rooftop first and then says "Archer, I'm counting on you!"

U: That's right, there is a proper sense of trust in there relationship.

Sub: Archer is all about trust and quality (laughs). It's strange to say it but he is of the Archer class but rarely uses his bows. He's supposed to be a ranged class but engages in melee combat. Rin is also unusual too because she aggressively engages in combat. They're both clever fighters (laughs) so I guess you can say they're a duo of like-minded people (laughs).

Q: The scene where Rin says to Shinji "Because you used Sakura as bait, you just made

yourself my enemy" was also memorable.

U: When I first recorded the line, I imagine her tone to be slightly rougher. Because the line was said right after an action scene, I put more emotion in it directed at Shinji. However, I was requested to do a retake of the line and the Director (Sudou) gave me orders for "Rin to keep behaving like a Mage, level-headed as possible and no intonation fluctuations." I was told to act as if she was devoid of all emotions and that's why the final take ended up having that tone.

Su: When you see your opponent, emotions start to stir inside you. However, Shinji doesn't acknowledge Shinji as much of an enemy at all so her emotions can be kept intact. The balance of unwavering emotions was exquisite. I felt the contrasting emotions between Shinji whose voice gets rougher while Rin is cold-hearted.

Q: After this scene, the group head to the church. There, Shirou finds the truth that Sakura and Rin are siblings. What are your thoughts on this scene?

U: At the end of the previous film, Rin saw the underground basement within the Matou mansion so I believe Rin had realized Sakura's current condition. Here, Kotomine Kirei uses all of his Magic Crests to treat Sakura but I believe Rin was feeling gratitude towards him here. Kirei is a priest that cannot be trusted but in this scene Rin was surprised that "Kirei would go that far". Likely by then, her antagonism has shifted to Matou Zouken.

Q: And in the rain scene, Shirou vows to be a hero of justice for Sakura and his path starts to diverge from Rin and Archer.

U: The fact that Archer was the one that spoke to Shirou in the scene was memorable, if it were any other routes, I think it would have been Rin who speaks to Shirou in that situation.

Suw: It felt like a scene that embodied what Archer was. It's as if Rin and Archer know where they stand within this film.

Sug: Indeed. It was a choice that turned your back on the UBW route.

Suw: Right, it was a pivotal moment where your route choice was solidified.

Sug: Shirou and Sakura start to separate from Rin and Archer but you can feel what they are thinking without words. Shirou's choice may not be the best but it's not impossible to understand why he made his choice which is why Archer says what he says to Shirou but he doesn't stop him. The relationship (between Archer and Shirou) left a lasting impression.

Topic 3: Archer's farewell that Rin doesn't know about

Q: The battle at Einzbern Castle was highly destructive. Please let us know your thoughts.

Suw: It was an amazing battle scene that made your knuckles white and drew you into the battle. I believe some viewers will be seeing this for the first time on Blu-ray but I wish they could have experienced the impact of the scene on the big theater screen! Definitely a scene worth watching.

U: I thought about how amazing a Servant with unlimited magical energy would be. I know that Illyasviel von Einzbern was a powerful Mage and I thought I knew how strong Berserker was but seeing Saber Alter's overwhelming power surpassed even that. She was unleashing so much attack power that each attack looked like a Noble Phantasm and I felt despair, wondering how Berserker would win.

Sug: It truly was like a battle from mythology. Seeing Saber Alter cornering with ease the powerful Berserker made me want to cheer him on like "Go get her, Berserker!" (laughs).

Q: The scene where Archer cuts his own arm and his expression towards the unconscious Rin as he says "Take care...Tohsaka."

Suw: For sure, it was a different way to part than in UBW. I recorded the line feeling all sorts of emotions but if I did show emotions, it would have been a scene where the audience would have cried more easily but I did not receive such direction and after all, Archer is a poker-face. I acted while keeping in mind to step on the emotional breaks. However, it seems many viewers had properly read into his sentiments and I received many comments about the scene. I am very thankful for that.

U: The fact that Rin is unconscious when Archer bids farewell is sad but at the same time this is what makes this Heaven's Feel, the Sakura route, because if Rin shows any emotion towards Archer or thinks about his past, it no longer becomes the story about Shiou and Sakura. I think it was a fitting farewell scene for HF route.

Suw: Everyone watching the film knows of Archer's feelings towards Rin but Rin has no knowledge of. It was portrayed in a way that the story and its viewers have a relationship similar to accomplices.

Topic 4: The Hero of Justice that Shirou chooses

Q: With Archer gone, Rin heads to the Emiya residence and meets Sakura. What did you think of Sakura in Chapter 2?

U: Until now, I think the image of "a girl who is always being protected" embodied Sakura. However, halfway through Chapter 2, she shows strength to stand up against the Matou family and her own fate. She even stands up for herself against Rin and I realized she had a strong will.

Q: In the following scene, Rin tells Shirou about her memories of when she first saw Shirou

repeatedly high-jumping, with Sakura eavesdropping on and shedding tears. Sakura's jealousy towards Rin left an impression on me.

U: In HF route, Rin's life is in danger numerous times, Shirou saves her in Chapter 1 and Archer in Chapter 2. I feel like Rin was always getting rescued in HF but looking at it again, there is a reason as to why this is. The shadow… Sakura is subconsciously targeting Rin. Sakura calls her "Nee-san" the following day but one can't let her guard down.

Sug: Perhaps the shadow acts on Sakura's behalf about her jealousy?

Q: Suwabe-san and Ueda-san, what did you think of the "hero of justice" that Shirou chooses in Chapter 2?

Suw: I think that choosing to protect someone close to you is something that stems from primitive (fundamental) emotions and I feel like it matches the current situation where politics and economics worldwide is leaning towards conservatism. The original *Fate/stay night* game was released 15 years ago but Shirou's choices in HF fit in with the current state of society of 2019. I feel it has a lot of reality to it.

U: I didn't particularly like the expression of "hero of justice" that has been represented in *Fate/stay night* until now. I feel like the "hero of justice" for Saber and Rin routes were distorted but the "hero of justice" in Hf is " a hero of justice just for Sakura" so it's different from the past iterations. I think it's the purest form of a "hero of justice" so I want to cheer for Shirou. I do have mixed feelings about it though because if Sakura is alive, Fuyuki will yet again have another major crisis…

Sug: What ending will Shirou's choice in Chapter 2 lead to? I definitely want people to see through it to the end in Chapter 3.

Suw: Shirou is good at "pretending to die, but not really" so perhaps… (laughs). From hereon, I would love if the other characters to remember Archer and it would be nice if I could appear in a flashback scene (laughs). He entrusted his arm to Shirou so it would be great if Archer made an appearance in Chapter 3 as well.

Q: Ueda-san and Sugiyama-san, please tell us what you're looking forward to in Chapter 3.

U: I'm looking forward to "Rin and Sakura facing each other". As the overseer of Fuyuki, she has a duty to stop Sakura no matter what and I think Sakura will seriously stand against her. I'm looking forward to facing off Dark Sakura.

Sug: I feel that Chapter 3 will be one battle after another. After seeing Saber Alter vs Berserker in Chapter 2, I'm doubtful whether or not it's possible to win at all… but borrowing Archer's arm, Shirou will try his best. I'm already looking forward to the recording sessions.

Cast Crosstalk 02

Noriaki SUGIYAMA x Noriko SHITAYA x Mai KADOWAKI
Fate/stay night [Heaven's Feel] II. lost butterfly Cast Crosstalk

Noriaki Sugiyama
VA Emiya Shirou

Noriko Shitaya
VA Matou Sakura
Born in Chiba. Member of 81 Produce, also acted as Matou Sakura in the 2006 adaptation of *Fate/stay night*. Since then, she has voiced Matou Sakura in various *Fate* media such as carnival phantasm and *Fate/EXTRA CCC* as B.B. She also plays the role of Parvati in *Fate/Grand Order*.

Mai Kadowaki
VA Einzbern von Illyasviel
Born in Tokyo, acts as Einzbern von Illyasviel in the 2006 adaptation of *Fate/stay night*. Since then, she has voiced her in *Fate/kaleid liner Prisma Illya*, carnival phantasm and ufotable's Unlimited Blade Works adaptation. Other notable anime roles include Sanya V. Litvyak in *Strike Witches* series.

Topic 1: How each character is portrayed in Chapter 2

Q: Please give us your thoughts on your respective characters after watching *Fate/stay night [Heaven's Feel] II. lost butterfly.*

Shitaya (hereafter Sh): I saw it in a screening and it was an amazing experience to watch it with Aimer-san (theme song), Kajiura-san (music) and Kana (Ueda Kana, as Rin Tohsaka). I felt so obliged to leave a seat between Aimer-san and myself just to sit next to Kana to watch Chapter 2 but after the movie, Kana told me "I wish I had left a seat open between us" (laughs).

Kadowaki: I invited Liz (Miyagawa Miho, as Leysritt) and Sella (Nanao Haruhi, as Sella) to watch the screening together. At first, I was genuinely looking forward to it because "I could finally see Berserker!" but when I watched him fight, I was awestruck… I felt myself tearing up. It was a very happy moment for me.

Q: Shitaya-san, you went to the cast greeting showing in Los Angeles in North American and Taiwan as well.

Sh: Yes. In both countries, when I answered "Shinji Matou" to the question "Who was the most

memorable character in Chapter 2?", the audience got really excited (laughs). I think a big part of it was that Director Sudou was very careful in portraying Shinji in Chapter 2.

Su: I don't agree with Shinji's actions but it's not like only his negative side was being portrayed, it was more like Shinji was portrayed as a human,.

Sh: The way Shinji acts is convincing and realistic. The deluxe theater pamphlets had an enclosed drama CD with Shinji as the main character, and when you listen to it, you can see what his relationship with Shirou was like in middle school. (read as you listen, links: download translation, download drama cd)

Su: Right. In *Fate/stay night Unlimited Blade Works*, Shirou tells Issei (after Shinji makes a sarcastic comment) "It's okay. That's just how he is. You get used to it eventually." and I think the meaning of those words reflect their relationship.

Sh: If their circumstances were any different, maybe they might both be in the Archery club (after Shirou left) and have been good friends.

Topic 2: Changes from Chapter 1 to Chapter 2

Q: Now we'd like to hear details about Chapter 2. Please give us your thoughts on Illyasviel von Einzbern in Chapter 2

K: I get very happy when seeing Illya's cute smile. In Chapter 1, Shirou jumps in front of Berserker's attack and almost kills Shirou but this was a turn of events Illya didn't envision at all so she was shocked about it and because of this Illya in Chapter 2 was able to approach Shirou with a smile.

Su: For Shirou, Illya is the Master of Berserker who almost killed him so Shirou was really baffled by Illya's change in attitude.

K: One of the reasons Illya changed in Chapter 2 is that she got to know Shirou as a person. In Chapter 1, Illya had no other objective than to win the Holy Grail War as an Einzbern mage but by meeting "someone who acts in an unthinkable way" like Shirou, now that she is older her new ideals perhaps overlapped with childhood ones.

Su: Illya's words must have been a lifesaver and because he had her support, Shirou was able to confront Sakura.

Q: The portrayal of Illya and Emiya Kiritsugu left an impression in Chapter 2

Su: When Kiritsugu's name is mentioned in the conversation with Shirou, Illya tones down noticeably. The relationship between Illya and Kiritsugu isn't shown in Chapter 2 but from Illya's attitude and expressions, the negative emotions she harbors for is clearly presented. However,

this starts to change at the Emiya household when Illya overhears the conversation between Sakura and Fuji-nee, Illya learns of Kiritusgu's feelings and I think this changes Illya's own feelings about the Holy Grail as well.

Sh: Taiga speaks to Sakura but the addition of Illya listening on is really wonderful.

Su: I don't think Illya has met an adult like Fuji-nee until now.

K: When she first hears of Taiga, Illya is alarmed as she says "Who's that?"

Sh: True, your first impression of her would be that (laughs).

K: In the "Tiger Dojo" segments in the original game, they are mentor and apprentice so in the back of my mind I felt something was off (laughs).

Topic 3: Conversation between Magi during the Holy Grail War

Q: In the battle at Einzbern Castle, Illya confronts Matou Zouken and the fierce battle between Saber Alter and Berserker was shown. Please give us your thoughts on the scene.

K: Illya and Zouken's conversation was one that made you feel the history of the Holy Grail War. The only person that can say anything to Zouken is Illya who encapsulates the ancestors of the Einzbern and although it was obvious, nothing resonates with Zouken anymore…

Sh: *Fate/stay night* has many characters from a young generation so when Tsukayama Masane (as Matou Zouken) says something, the history of the Heaven's Feel suddenly gets a lot heavier.

Su: It makes you feel the long history of the Mages and Holy Grail War all over again.

Q: What did you think about the Saber Alter vs Berserker battle?

K: I had seen a work in progress version of it during recording but I was in awe when I watched the end result and of course there was just no comparison.

Sh: Berserker was throwing one of the towers of the Einzbern Castle! (laughs)

Su: And Shirou was blown away by the impact of the blasts. When was blown away, I ad-libbed a line but it was completely drowned out by the noise so I guess that conversely adds realism to the fight.
Q: Archer gives Illya to Shirou during the fight.

Su: Right when he saves Shirou and Illya from the blast wave, Archer throws Shirou aside (laughs) but gently puts Illya down. No matter the situation, Archer is always kind to females.

K: As expected of the guy at the top of popularity charts.

Sh: He really is amazing.

K: Even in death, he really told his tale with his back.

Topic 4: Shirou's humanity and Sakura's tears

Q: In the second half of Chapter 2, Tohsaka Rin and Illya arrive at the Emiya residence. This is where Sakura's complex emotions arise.

Sh: The fact that she can spend time with her "hero" and elder sister Rin was something she found joy in however the location was at the Emiya residence must have been conflicting for her. After all, I'm sure she has the feeling of not wanting Rin of all people taking Shirou away from her.

Su: For Sakura, Rin is both her hero and the target of her emotional instability.

Sh: In the storehouse scene where Sakura tells Shirou the first time she saw him doing the high jump, Rin tells Shirou that she also saw him as well, Sakura overhears this and this becomes the catalyst for her to head to Shirou's room. Because Shirou accepts her, Sakura's heart has become more open and is able to call Rin her "Nee-san". I felt that Sakura's emotional state was drawn out very carefully.

Q: What about Illya?

K: I think Illya tries to gauge what Shirou and Sakura will be doing. (confused on this!?)

Q: The scene where Sakura and Illya exchanged words was interesting. In this scene, she tells Sakura "You'll die" which exhibited Illya status as a Mage.

K: I'm sure Illya knew Sakura's end was coming.

Su: With Sakura's instability, damages will only increase but even then Shirou would not kill Sakura. I felt that Illya was implying that Sakura should think on what she should do with her own will.

Q: There was a scene where Rin and Illya had Mage talk.

Sh: I felt the scene shows the Magus side of Rin and Illya. On the other hand, Shirou was having understanding difficult names (laughs).

Su: Kischur Zel… he was definitely drawing a blank (laughs).

Sh: Shirou has Archer's arm so I feel that Rin thinks that Shirou is a part of Archer and she'd feel sad if Shirou loses!

Su: Both Rin and Illya agree with Shirou in wanting to save Sakura and do everything in order to help Shirou. When you think about it, all of the care is directed at Sakura.

Q: Shirou in this route vows to be a "hero of justice for Sakura" but how do you feel about Shirou's choice?

Sh: I can't help but think as Sakura but the fact that he made the choice to protect Sakura made me happy. Sakura has killed so many people, so it is imprudent to be happy if she survives, but even then Shirou would not kill her. Sakura has to die if Shirou forsakes her. Shirou risks his life to move forward, not afraid of getting hurt but Sakura herself has a resolve that it can't be helped if she is killed. In fact, when Shirou attempts to kill Sakura, Sakura was actually awake but for Shirou has inner turmoil about doing so while holding the knife but ultimately decides to betray his former self. Shirou shedding tears struck a chord with me. Even during the recording, I was watching Sugimiya-san act out his lines, I almost shed a tear at that moment.

K: I think there were very few people that cried during the *Fate* series up to now. In the movie, Shirou shed tears because of his conflict and Sakura is very emotional when she thinks about Shirou's decision (to not kill her) and sheds tears. I felt that when they think about each other as a human being, tears are being drawn.

Q: The story has finally reached its climatic final chapter. Please tell us what you are looking forward to.

K: I've been participating in the cast greetings and events starting at Chapter 2 but I felt all of the feelings the cast and audience felt so I want to keep these feelings in my heart as we head to Chapter 3. Just like everyone else, I'm interested in seeing how things will unfold and I am looking forward to the recording sessions for the final chapter.

Sh: At the end of Chapter 2, Sakura turns into the form of "Makiri's Grail" but hasn't said anything yet. There were lines in the original game but in Chapter 3, I want to build the character anew as the theatrical version of HF. The original game had two endings with a normal end (cherry blossoms' dream) and a true end (return to spring) but I wonder what will happen in the movie? From the bottom of my heart, I am looking forward to the ending that Director Sudou depicts. I am looking forward to seeing everyone again in spring where the cherry blossoms bloom.

Kinoko Nasu and Takashi Takeuchi's Q&A

Q (Minzauki): When Shirou decides he will become a hero of justice for Sakura, what did Archer think of Shirou's choice?

N: He acknowledges that "he is now completely different from myself" and didn't pity or admire him. It's like a stern judge watching where a criminal will end up.

T: Hmm, so for Archer, it ended up being a divergence from his own curse (fate).

N: Perhaps, simply the fact that “it was possible for myself to pursue such a path” became somewhat of a salvation. Even if it had nothing to do with EMIYA, and was something that wasn’t tangible for him.

Q (Godoh): If Dark Saber were to accept Avalon from Shirou, would she be able to use it? If she could use it, would her corrupted state be undone, or would it change characteristics?

N: Too bad! Dark Saber doesn’t even try to look at a utopia…!

T: What do you mean?

N: She pursues a common ground that is more realistic, so she doesn’t even think about a utopia… It’s like “It’s good to pursue ideals, but humans die meaninglessly. That is how I will treat them.”

T: So that’s why Dark Saber likes junk food.

N: That may be a king’s way of relieving stress. There is nothing that soothes the heart than a burger when you want to be mad but can’t show it anger…

Q (Norimori): Zouken Matou tells True Assassin “Don’t let the Einzbern girl get away”. In the end, he let her get away, so did True Assassin get a lecture from Grandpa Zouken?

N: If the result of putting your best effort results in a failure, grandpa will not give punishment. There was the irregularity of EMIYA as the antihero but that made an exit from the field so it would be simply scolding like “That’s enough, but there is no next time.”

T: Seriously? That’s like the ideal boss!

N: The conditions were pretty much a win for Zouken, so a big part of it was that even letting her get away here, he could recover from it.
T: I had the impression that he’d be a lot scarier.

N: He’s kind to people who he thinks he can use.

Q (Nunba): The battle between Saber Alter and Berserker clearly wasn’t at a level that you could blame the gas company. How did Kotomine cover it all up?

N: There possibly can’t be any gas pipes running around there.

T: He leaked out a government conspiracy theory.

N: Oh, no way. It's just a forest fire. A forest fire. Though it did get put out in an instant.

T: Yup. It's something that happens often in the Fuyuki district.

Q (Takenoko): If Saber Alter and Berserker seriously fought each other, which of them would be stronger?

N: Dark Saber has lost what you call the protagonist's compensation, or the glimmer of the stars. So a miracle wouldn't happen even against Gilgamesh, it would be just a measure of their skills…

T: If it's not in life but as Servants, wouldn't it change a lot depending on who the Master is?

N: Back when they were alive, both had extraordinary magical energy output so it would be a measure of their firepower. WIth Gilgamesh's omnipotence and cunning (INT), Gil is slightly advantageous here. If it's a Servant battle, Dark Saber can win against Gil if the "Master's capacity as a Mage" is high. Gil can win against Dark Saber if the "Master's charm as a human" is high.

T: What does that mean?

N: It's because Gilgamesh tries to fight only with his own power, regardless of his Master being a first-rate or third-rate Mage.

Q (Fruit Ponch Samurai M): I feel like Rin and Illya had suspicions about the true nature of the shadow before Shirou, but what was going through their minds emotionally?

N: Rin was almost sure but with no "irrefutable evidence" she didn't jump to conclusions and doesn't want to think about killing her until that time comes. Illya feels pity like "poor thing".

T: In other words, Illya is looking at her (Sakura) like "I feel sorry for you, but you're being send to the pig farm tomorrow"?
N: That metaphor is as cold as the alleyways in England so I have some problems with that, but well yeah, something like that.

T: (whistles) Noblemen~!

Q (Mizuame): What kind of reaction would Shinji have if he found out Archer's true identity?

N: He'd laugh and not acknowledge it like "There's no way that can be true!"

T: Is there a chance Shinji can become Heroic Spirit SHINJI?

N: Even if someone like Rin were to explain the mechanics of the Heroic Spirit system in detail and prove how all the facts are related, he'd look bored and shoo Rin away, like "So what?"

T: He's a guy that only lives in reality…

Q (Kitsuneme Lambda): What did Sakura mean when she judged Kotomine as "he cannot beat me"? Did she get the chance to investigate into Kotomine's characteristics and desires?

T: As the Dark Grail, she instinctively felt that "I am stronger".

T: Like she (Sakura) is advantageous 10-0 no matter what?

N: Right but well, I don't think Sakura back then thought she was really holding his heart back then.

Q (Futaba): If Sakura had stayed with the Tohsaka and Rin was adopted instead of Sakura into the Matou family, how would things be different?

N: In the end, Sakura couldn't be handled by Tokiomi (the Imaginary attribute is too rare so Tokiomi who is simply a brilliant person couldn't teach her) so she would be sent abroad to the Clock Tower or something.

T: Rin would be Dark, and ultimately end up as the Heroic Spirit TOHSAKA. Please refer to Capsule Servant for more details.

N: Oh no, she wouldn't end up like that…

T: But she already has!

Q (Marumaru): If Sakura had been sent to the Edelfelt family instead, what kind of life would she have? From looking at Case Files, it seems Edelfelt is quite out there as well.

N: A babyfaced super-dark heel character would be created.

T: Bondage Sakura…!

N: Seriously speaking, Luvia is of a similar disposition as Rin but believes in aristocratism, so she would prioritize strengthening her talent. As a result, you have a cool and dark yet good-hearted top tier Mage.

T: That's a wonderful thing~

Q (Pon De): Did Zouken have a choice to become a Dead Apostle when seeking out his immortality? If he did, I'd like to know why he didn't transform into a Dead Apostle.

N: If you become a vampire, the Holy Church will hunt you all the time, so he couldn't take that risk. If his goal was to be "immortal" he may have turned into a vampire, but other than that, well, it's whether or not he had the talent to become a vampire. There are only about 27 idiosyncratic people like a certain Yumizuka-san and her "You thought I was common? I'm actually a SSR!" in this world!

T: What? Aren't there a few more out there?

N: Yeah, let's say we miscounted and add about three more.

Q (Madao Ginzuki): There are various departments in the Clock Tower but what department did Zolgen Makiri belong to when he was at the Clock Tower? Since he had written a paper about Ghost Liners, was he in Spiritual Evocation?

N: Likely Botany and Curses. He probably reached the Einzbern as part of the research to reach the Root, and thought he could prove the existence of Ghost Liners which are permanent and not a temporary way for a soul to exist.

T: So Heroic Spirit summons are all thanks to Einzbern?

N: Heroic Spirit summons in itself is Magecraft from the Clock Tower. Einzbern are descendants of alchemists that succeeded just once in the "materialization of a soul". So it all stems from the hypothesis that if you have the Einzbern system (Holy Grail) you can summon a Heroic Spirit which was previously thought to be impossible.

T: I see. That's it. Did you get that, Madao?

Q (Dyumi): Can Sakura in the other routes (FATE and UBW) live just like ordinary girls? Even if she doesn't run out of control like in HF route, I'm worried about how the insects affect her.

N: …….

T: Why are you silent?

N: ……....

T: Say something!

N: Believe in your dreams.

Q (Kariyan the Shut-In Cat): Was the spell for Heroic Spirit summons something the Three Families came up with?

N: The original text exists elsewhere but they made an arrangement in the details so that the wishes of the Three Families are embedded, Kariyan.

T: Wishes?

N: “The eradication of all xxxx from this world” are their… or rather, Zolgen and Justeaze’s wishes. Nagato Tohsaka just kept an eye on how those two felt.

T: You get a glimpse into their complicated relationships there.

Q (Hero of Justice): BAD END 30 in the original game (which fans (JP) call the “Ironhearted END”), Kotomine declares that Shirou will decide to kill Zouken, Illya and Rin to survive until the end. How does he go about killing the three of them?

N: With how weaklings stand in mind, and with disregard to their personal safety, he spares nothing and engages in one kill per person. He basically creates “if I can swing things into this situation, there is a 1 (Shirou) to 9 (opponent) chance of winning, and a loss is instant death” situations and survives until the end.

T: A Holy Grail War is something you can win like that?

N: Barely, if you use the time, luck, humanity and everything else as tools to win but those tools disappear once you use them. You can’t replenish it, either.

T: Great tasks cannot be completed while staying sane and that’s why you call those things that of the ironhearted, I guess…

Q: In the ending credits for this movie, Kawasumi-san plays the role of Saber Alter. What are the definitions of “Dark” and “Alter”?

N: Dark is when “something that was white is contaminated and turns black”. Basically, falling to the Dark Side. In *Fate/stay night*, it just doesn’t flow well to say “Dark Saber” so later on the title “Alter” was adopted. Originally, “Alter” would be an affix for when “that Heroic Spirit summoned with an alternate side/interpretation”. No matter how different they are, they are the same Heroic Spirit.

T: When a Dark Servant is called Alter, it looks cool on paper, too. By the way, Alterego is also categorized as an alternate take but is it okay to understand that it’s different and separate from Alter?

N: Alterego is when “one persona of that Heroic Spirit gains independence as a separate entity” so it is categorized as a separate individual. Artoria and Artoria Alter are the same person but “BB” and “Passionlip” are different people, right?

T: It just gets confusing because there is an Alterego named “Okita Alter”.

Q (Viewing Flowers with everyone): If the two of you were to say the line “Yeah, I’m going to betray”, what kind of situations would it be in?

N: When I deny the existence of a 2D Waifu.

T: The day of the original deadline.

N: And when I end up using chicken wings (clubs) in Dark Souls.

T: When my lunch on the day I decide to go on a diet was ramen.

Q (Yuuto): What were the honest opinions of TYPE-MOON staff when they watched HF Chapter 2?

N: My first feeling was “I can die right here” since TsukiFes. Actually, I think my mental immunity was destroyed as the day after the screening, I caught a cold and was bedridden for a few days.

T: I was awestruck, and trembling.

N: How did the rest of the staff react?

T: On the way back from the screening, we were like “let’s talk about it while eating!” but the restaurant we entered wasn’t too tasty so we ended up feeling dejected that day.

Message from Kinoko Nasu

God resides within the details
For *Fate/stay night [Heaven’s Feel] II. lost butterfly,*
that one phrase is the feeling that ultimately filled my heart

Drawing, stage production, music, acting, screenplay. Everything in Chapter 2 was overwhelming,
but the foundation that held them were all the details in the depictions.

Many elements were cut away in the movie adaptation… emotional sway of the characters, the romantic setting, the promised indication of doom… in order to fit everything in two hours,
I noticed that information was embedded in any and everything.

Even without lines or scenes, elements in the game are “things that are positively there”, so a tremendous amount of effort, creativity and love were encased within.

That is not just limited to the drama between the characters.
Beauty of the city shown when the protagonists are not on screen,
Details of the minivan just parked there, aging of the rails along the road people overlook,
Depiction of rain at night that hits your heart, decadent beauty of grandpa Zouken's fun arboretum…
They were all drawn as important aspects.

These details are what make [*Heaven's Feel*].

So those that played the game version back in the day, and we who created it, would all remember the feelings we felt "back then" after watching Chapter 2.

In any creation, there is not one second of unnecessary scenes,
But for this movie each and every second is built on heavy, deep affection.

While being a monster title so captivating that the viewers forget to take a breath,
This movie has scored the best score within the genre of "a film based on a game"

As an anime fan and a part of the original game staff, that fact makes me happy and proud,
To think that we were all able to create a work with so much care and love poured into it
Is something that is very fortunate.

Chapter 1 was shocking as it established an anime title as "Japanese Film", Chapter 2 laments by changing the shock into excitement and awe, then further into despair.
And-all affinities and all desires are achieved in the salvation of Chapter 3.
I am sincerely looking forward to the next chapter that will oversee this final miracle

Kinoko Nasu, Original Story

Director Interview

Tomonori Sudou
Fate/stay night [Heaven's Feel] II. lost butterfly interview
This interview is a reprint of the "Black Pamphlet" that was created as a special gift to those that watched it in theaters. This is based on questions received from fans as well as usual questions.

Topic 1: Fate/stay night [Heaven's Feel] woven by 15 years of history

Q: Please tell us your thoughts on Chapter 2.

S: The most memorable scene for me was the rain scene. Watching the film, this scene was portrayed beautifully, so I felt relief as a director. The long cut when Shirou approaches Sakura was very good. The voice acting and music complemented the animation, and thus I felt like we were able to create a scene so highly emotive.

Q: Which cut did you work on for the film?

S: I worked on the "photo of young Rin" that was displayed in her room. I wanted to draw her clothing among other things so I told the staff I would do this scene.

Q: We heard that you were purchased *Fate/stay night* on release date. What did you think of the Sakura route back then and tell us about how you wanted to present it for this film?

S: Everyone, myself included, had to play the Saber and Rin routes respectively before the Sakura route and due to playing the three routes in succession, I believe many players were shocked and in awe. Currently, if you download the Fate/stay night [Realta Nua] smartphone app, you can play Sakura's route before the other routes. I'm sure there are other fans that found out about *Fate/stay night* via other titles within the Fate franchise. When this happens, even taking one character, Matou Sakura for example, you can interpret her as multifaceted. Now that it has been 15 years since the release of the original game, I aim to face the original game once again in creating an anime for this route.

Q: Back when it first came out, what feelings did you have towards Sakura's route?

S: I was so fascinated by [Fate] and [Unlimited Blade Works] routes but my favorite is [Heaven's Feel]. While reading through the other two routes, I thought Sakura would be a heroine but I didn't understand Sakura's character. I warmed up to Sakura after playing [HF] route. It wasn't a love at first sight scenario for Sakura but I grew to love her as I progressed throughout the story.

Q: So you have deepened your love for Sakura as you played through the story. Nasu-san has previously said that Sakura's prototype is Kohaku from *Tsukihime*.

S: I think that's just categorizing her into one trope of heroines (the "tragic heroine that hides her emotions under a facade), and that Sakura and Kohaku-chan are not that similar. I mean you just have to add the honorific for Kohaku-chan (laughs). There may be common similarities between them but I think there is a difference in what they do in order to fulfil their goals.Was there something she wanted to protect from the protagonist? Or was there nothing to protect until meeting him? This point should be the main difference in terms of personality.

Topic 2: Falling rain and the melting snow

Q: I'd like to ask what you thought about the film as go through it, mixing questions from fans that have watched the movie. First, about the beginning of Chapter 2, what were your intentions when framing the introduction?

S: Keeping in my mind that this was a trilogy, I wanted the beginning of Chapter 2 to be at Ryuudou Temple which was where Chapter 1 ended. I wanted to remind the audience of The Shadow's existence while they were thinking about Saber like "Wait, Saber is there?". By having Shirou say "What the hell are you?" (in Chapter 1), I made sure that the next Chapter would be

“to chase after the true nature of this existence”. As we learn about The Shadow’s nature in Chapter 2, the dynamics between the characters change.

Q: In Chapter 2, the portrayal of The Shadow is in great detail. The scene at Ryuudou Temple where Shirou is attacked by it was akin to a horror scene.

S: I wanted to show that the “existence disappears, but traces remain”. I portrayed an example of what happens to ordinary people when they are attached by the shadow. If I showed it here, even without complicated explanations to the audience, they would think “oh, so the shadow is like that”, I had such an effect in mind. This scene serves as a foretelling of the scene towards the end of the movie where the shadow consumes Fuyuki City.

Q: Chapter 1 ended up with a small pileup of snow but in Chapter 2, the snow stops and melts, then rain starts to fall.

S: I thought about adding “rain melts the snow, and what was hidden comes into light” as stage production in Chapter 2. The ground after the melting of snow is wet and can’t be described as “beautiful”. I wanted to suggest an idea like that where “what you didn’t want to see comes into light”.

Q: In the beginning of the film, Sakura seems to be sick. Is this due to waiting for Shirou at the end of Chapter 1?

S:Yes, there’s no dialogue from the characters that tells the audience she is sick but you can infer from her appearance in the scene, wearing traditional winter coat, eating porridge and being away from school should be enough information to discern that. Also, Sakura is not only ill but is low on magical energy due to sending Rider to help Shirou against True Assassin at the end of Chapter 1.

Q: And with everyday life in Fuyuki City, the opening introduction plays. The view of the cityscape was memorable to me.

S: ufotable has been drawing Fuyuki City way back since *Fate/Zero*, but it feels like urban art has been increasing more and more… (laughs). Fuyuki has a gantry crane at the port so its foundation for trade is strong. Shinto has fashionable shops so people go there often and over the mountains, there is a church. Overall, the image of Fuyuki City is a prosperous one.

Q (Mega Mannequin): The scene after the introduction plays where Shirou and Illya meet at the park, Illya makes multiple snowmen on the table. She makes a small snowman, a big snowman and a snowball. Was there any meaning in this?

S: The fact that the snowmen and snowball is in front of Illya is metaphorical for something. The

big snowman is big, the other snowman is small and the snowball is a half-made snowman. I hope my intentions were made clear.

Q: Did you use the facial expression of the scene where Illya jumps on Shirou as reference to *Fate/Hollow Ataraxia*?

S: Yes, I wanted to recreate Takeuchi-san's expression for Illya. I was thinking on how to draw a cute Illya but then I remembered Illya's sprite in *Fate/hollow ataraxia* and I thought "this was it." In Chapter 1, Shirou sees Illya as a terrifying girl that commands Berserker but in Chapter 2, we see a different side of her and I wanted to show Shirou's initial hesitation towards Illya.

Q: Sakura is abducted by Shinji and Shirou heads to the library to confront him. Also, Rider's actions in this scene was amazing.

S: The reason I used the library as the location of the fight was to utilize Rider's fighting style. In the library, there are many bookshelves lined up, and I thought how your line of vision is blocked by the shelves. Rider tells Shirou "Your endurance secured your victory" meaning that he was able to persevere until Sakura was no longer at knife point. While Sakura was in danger, Rider held back in beating up Shirou but Shinji was caught up watching Shirou being beaten he moved the knife away from Sakura.

Q: The next moment, Rin and Archer arrive breaking through the library window which was very heroic.

S: I told Kajiura Yuki-san (composer) that "Rin is Sakura's hero". Against Rider, Rin stands before Archer and attacks first. Normally, the Servant is in the front with the Master as the backline, right? In [Unlimited Blade Works], Caster uses the same formation used here to her advantage however in this scenario with Rin and Archer, it is not constrained to one strategy. Rin makes the first move and Archer delivers the final blow. I wanted to show how both of them trust each other.

Q: Rider activates her Noble Phantasm. What feelings did you want to convey in depicting this type of Magecraft?

S: An advantage of the Rider class is that they can access multiple Noble Phantasms. So, by using "Blood Fort Andromeda (Tasha Fūin - Senketsu Shinden)" and releasing the seal (her blindfold) "Breaker Gorgon (Jiko Fūin - Ankoku Shinden)" she uses the "Mystic Eyes of Petrification (Sekika no Magan)" on Shirou, Rin and Archer. At this point, Rider's True Name should be obvious to even those who are new to *Fate*, I wanted to convey it through visuals rather than info dumps. I also wanted Rider's hair to move reminiscent of a snake.

Q: Sakura's magical energy goes berserk which was surprising to me.

S: In the original game, Sakura's Imaginary Numbers was described as a spear imbued with

magical energy but how I see it, at this point in time Sakura did not have enough training so she attacked indiscriminately. It would be better if the magical energy floats where she doesn't intend it to go and burst spontaneously. Unlike the original game where it was described like a spear, I decided to give shape like a porcupine or sea urchin combined with Sakura's affinity to water element, I also decided to include a ripple effect when emerging from the surface.

Topic 3: What must be protected

Q: Please tell us how you wanted to portray Kotomine Kirei in Chapter 2.

S: He has his own reasons to use all of his Magical Crests to treat Sakura but we haven't revealed as to why though…. Kotomine assists Shirou and Rin not out kindness, and it's also not just for fun. Kirei is a complex character, and can't be categorized into one color. His role in the movie is someone who solves a problem that both Shirou and Rin cannot.

Q: Shirou chases through the pouring rain to find Sakura. Here, the key to the Emiya residence is an important item.

S: This was something I planned while in the production of Chapter 1. I wanted Shirou to give the spare keys to Sakura in the "Rain scene" and intentionally leaving out Shirou giving the keys to Sakura back in Chapter 1.

Q: Illya consoles Shirou in the rain. What was the storyboarding like for Illya this scene?

S: During the process of storyboarding, I envisioned a longer scene between Illya and Shirou. I love the original game and I try to think about how I can fit every scene into the movies but due to limitations of the movie format, I have to keep the flow to a good pace so the "Rain scene" is a peak of the movie. I tried to adjust the balance of screen time over and over.

Q: Shirou finally finds Sakura. Shitaya-san mentioned that she agonized over the line "I...I'm not a virgin."

S: Sakura is trying to stop Shirou's advances so she says the one thing she least wanted to say to him as a last resort to do so. In the original game, the line was uttered earlier but in the movie, I placed it a bit later to give the scene of Shirou giving Sakura the Emiya residence key more emphasis.

Q (Kotori): The scene after, the two and Archer/Rin pass by one another and we hear an instrumental arrangement *(track: what he has believed)* of "believe" (ending theme for the TV anime *Fate/stay night [Unlimited Blade Works]*) playing in the background. Was this signifying

the branching out compared to the Rin route?

S: Actually, when I had meetings discussing the music with Kajiura-san, I didn't have any requests about what I wanted. I didn't tell her to put a reference to Fate/Zero here, UBW song in this scene and so on but I left it for Kajiura-san to make the decision. I think Kajiura-san composed wonderful tracks for the movie.

Q: Shirou and Sakura arrive home and Shirou offers his blood to transfer magical energy to Sakura. This scene is highly expressive like "Sakura's lips as she licks his fingers", "a strand of saliva pouring from her mouth", "her upper lips brushing on top of lower lips" and "Sakura swallowing the blood".

S: I wanted to portray Sakura doing this and at the same time, I wanted to show Shirou that he isn't accustomed to this sort of thing. Also, this serves a purpose that blood is one of the methods to transfer magical energy and of course another method being sex - later on Shirou and Sakura make love which has a deeper meaning than just recharging magical energy. I wanted to portray physical bonding within their relationship together.

Q: Sakura's inner demons are shown. How did you want to convey this side of Sakura we never saw before in scenes such as "Because that man (Kotomine) will never be able to defeat me."

S: I wanted the mirror scene to give a feeling of "this is me, but not me". By drawing Sakura with a sad expression, people will not notice the "shadow" behind Sakura. After Sakura leaves the bathroom, the cut lingers and after a moment the shadow glides away. I think this was where I could add some surprise. I eliminated vertical movement like when a person walks away from the "shadow's" movements, and makes it slide sideways. IT invoked a feeling of supernatural elements.

Topic 4: Servant battle at Einzbern Castle

Q: Miura Takahiro-san (*[UBW]* TV anime Director) directed the battle between Berserker vs Saber Alter. How were you involved in this scene?

S: I worked on the scenario alongside Hiyama-san (Akira Hiyama,screenplay) and asked Miura-san to create the storyboards. The general gist of the battle was for Berserker to be defeated by Saber Alter and would revive after each defeat (God Hand) but I left the details for Miura-san to decide. Due to Berserker's Noble Phantasm "God Hand", he has 11 in his stock so it would be bad if he was defeated 12 times (laughs) but as Miura-san was the director of *[UBW]*, and we have amounted a staff working on the *Fate* series for a very long time, I could be at ease with entrusting this scene to the staff. However, I did ask Miura-san to include what I wanted, for example I asked him to include a shot where Saber Alter points her sword at Shirou just like in the original game.

Q: What do you think about Saber Alter's strength?

S: I wanted to show the disparity in strength between Saber Alter and the Saber prior to her darkening. I believe Miura-san knew what I wanted and added in scenes where Saber Alter uses her fists in combat.

Q (Seddon): Berserker's Noble Phantasm has a characteristic where he gains resistance after being healed (due to God Hand) but was he unable to resist against Saber Alter's "Sword of the Promised Victory"? Or is that more of her brute-forcing her way and breaking through Berserker's resistance?

S: The idea is that he can resist it but Saber Alter's attacks get stronger and pushes ahead. The only time she unleashes its True Name is when she mouths it at the end (was muted). When Berserker was in the process of getting swallowed by the shadow, I wanted to show that Berserker was attempting to resurrect again through glimmering eyes and body at the very end.

Q: Saber Alter only uttered one line. Please tell us the feelings you had when showing her character.

S: I wanted it so she doesn't speak until her visor is broken. I wanted people to feel the fear and pressure from her staying silent. Even after her visor is broken, she only speaks about her task (Zouken's orders) showing her cold-heartedness. When Shirou screams "Saber!" at the end, she never looks back. I would like people to imagine what emotions she has while Saber Alter is like this.

Q (Kika): The damage on Einzbern Castle was so cataclysmic that I was worried about Sella and Liz (Leysritt). Are they all right?

S: Indeed, the battle between the two was highly explosive but when you look at the final explosion closely, the main mansion of Einzbern Castle didn't break all that much. "Sword of the Promised Victory" was unleashed from the rooftop, so the surrounding buildings and castle were destroyed but the main mansion only suffered damages to the root. I would appreciate it if people wait for Chapter 3 to check on Sella and Liz.

Q: How was the staff for this scene, seeing things from your perspective?

S: Let's see, I think the staff did a fantastic job. It was an action sequence and was one of the highlights of the movie, so I felt that they were doing the best until the very end. Thanks to them, I feel it ends up being a scene that is well worth experiencing.

Topic 5: Artificial Phantasm

Q: Was there anything in mind you wanted to tell us about portraying Shirou while he was

wearing one of the Holy Shrounds (Shroud of Martin)?

S: In the character concept art, I annotated “the grafted (transplant) Archer’s arm is slightly longer” and “it is more muscular than Shirou’s arm” as details to look out for. Concerning how his arm barely movies, in the original game it wasn’t strange at all, but in animation this affects the depiction of scenes where the characters are required to use their hands (e.g eating) so it was difficult. For example, the scene where a blood-soaked Sakura comes home and Shirou supports her with his right arm, so I had to think about how to animate that. He also opens the door with his right hand as well. We proceeded with this so there are no hitches while showing everyone that his arm doesn’t move.

Q (Max): What was it like discussing with the staff when Shirou and Sakura make love?

S: My assistant director was Tsunematsu-san (Kei Tsunematsu), so I believed in him and trusted him with everything in this scene and the lighting. I asked Tsunematsu-san to help on scenes before the opening credits and the storehouse scene in Chapter 1 as well as the “Rain” scene in Chapter 2. My job was simply just to adjust to what was drawn as the chief animation director. I asked the animators “please make Sakura’s lingerie look like this”, and fine-tuned aspects like the color of the lingerie and the shadows of Shirou and Sakura. We went through many trial and errors where we asked amongst ourselves “would it be better to add a bit of pink? Or will it just be absorbed because of night time?”. We decided to stay with a pure white lingerie because Sakura asks “Senpai, am I unclean?”.

Q (TOSI): When Illya makes her first appearance in the Emiya household, there are many instances of her observing the other characters which left me confused. What did you mean by doing this?

S: As you say, Illya is “watching” everyone. She observes Shirou, Sakura and the kind of environment Shirou grew up in. In the original game, Shirou takes action based on what option the player selects and Illya’s action changes according to this but you can’t represent this in a movie. You can’t have Shirou look at Sakura and suddenly have an option to choose “Look at Illya!”. Therefore, we made it so something changes inside Illya as she observes the Emiya household. She is merely observing, and it’s not like she talks about what is on her mind at that moment in time. I believe Illya’s feelings will come to light in Chapter 3 and act on her own to seek out her own answer. I believe she is the type of character to do that.

Topic 6: Identity

Q: On the topic of Shinji Matou, he holds a small vial. Was this what he was making as shown at the end of Chapter 1?

S: Yes, due to Makiri’s dried up bloodline, Shinji does not have any magical circuits. Despite this, he still studies Magecraft. As a result of his hard work, he still managed to create that liquid inside of the vial. Shinji holds onto it as a sort of lingering attachment to Magecraft.

Q: Shinji is unable to discard his attachment for Magecraft so the glowing potion is a representation of his complex emotions concerning Magecraft.

S: Due to Shinji's harsh upbringing around Magecraft at a young age, to Shinji Magecradt is all he has and shapes his identity. There was that book Shirou hid inside his shirt during the library scene.

Q: You mean the book that Shirou strengthened with his Magecraft during the library confrontation. Shinji, seeing that, is shocked saying "Magecraft…"

S: The title of the book is "Society and Developmental Psychology". The author's name of said book is Erik H. Erikson, a psychologist who fathered the concept of "identity". This concept is one I feel that applies to everyone present in the library (Shirou, Sakura, Rin, Shinji).

Q: You mean, what are the identity of Shirou, Sakura, Rin and Shinji?

S: How were you influenced by your parents at a young age? What will you be like when you face society? I believe this is the difference between the characters in this series especially for Rin and Sakura as they had drastically different upbringings.

Q: The formation of identity has a big impact on how the characters live their life.

S: Rin received "pride" from her parents while Sakura had nothing. I believe this is the biggest difference between the two.

Q: Thinking about what Shinji received from his own parents, it's very sad. Shinji's outburst with his gestures shocked me.

S: If all of the acting is from facial expressions, it starts to weaken over time as a way to express emotion. Especially for psychological depictions, we modulate the screen by using various forms of expression such as hands, the back, not showing the character at all to begin with, drawing the camera back and closing in with the camera.

Topic 7: Arboretum influenced by Inverted Moon of Heaven

Q (Shirobana): Sakura's "dream" was represented like a fairy tale. Whose idea was it?

S: I had an idea where Sakura has a potential dream of bliss after making love with Shirou. I came up with said dream sequence by combining this with the real Sakura that continues her carnivorous behavior. In the dream, Sakura is wearing a princess dress much like a child would dream of and her face is slightly younger. The toy plushies floating down the stream represent the Servants that have been eaten. The castle was created with 3DCG and is the same size as the alleyway we see after the dream sequence. Sakura's position in the castle is the same as

she is when we get to the alleyway. The castle only has one entrance and when we get back to reality, Gilgamesh is seen from the alleyway entrance. The art that is displayed on the wall behind Sakura is the same as what Shirou saw when he touched the shadow back in Chapter 1.

Q: After devouring Gilgamesh, the shadow indiscriminately goes on a spree and devours the citizens of Fuyuki. What did you have in mind with this scene?

S: By creating all sorts of expressions for the shadow at the beginning, we wanted the viewers to have their own imaginings. For example, with the shadow passing through the car, you can imagine that there is a black stain left on the seat where the person disappeared. It was important to have Shirou watch the news on TV. What does he think when he sees this? I wanted to link up the scene with Shirou watching the news.

Q: A wounded Sakura arrives home, but at this point the truth about Sakura is obvious..
S: Rin and Illya are aware, Shirou as well but averts his eyes from the truth.

Q: Shirou has a dream where he sees an alternate Shirou behead Sakura with Kiritsugu and Archer walk past him as he watches his alternate self.

S: This is a scene where reality hits Shirou. Kiritsugu and Archer are walking in the opposite direction of Shirou means that he will change his way of life compared to those two. That is the meaning of “kill one for the sake of many”. This scene is a visual representation of this ideology.

Q: And finally, Shirou meets with Zouken. The two talk in Zouken’s arboretum but the bugs and plants within were depicted in a memorable way.

S: I struggled to decide on a location to have the scene in but I wanted a place where the bugs chirping could be heard so we decided to design the arboretum anew. When Zouken shows up at the front gates of the Matou residence in Chapter 1, you were able to hear bugs chirping from beyond the gate. The image I wanted to show was something like this, it’s full of presence in life and that’s what makes it so eerie. I felt such an atmosphere was necessary. The other thing we were careful about was the arboretum’s ceiling. The arboretum has a domed shaped ceiling, I thought it would be nice if fans could realize the reference to the Inverted Moon of Heaven, the stained glass that shows up in *Fate/hollow ataraxia*.

Q: Also, there are butterflies flying around in this scene.

S: I thought the butterflies were a nice addition, it gave a magical charm to the butterflies themselves and I thought it would be good to have the butterflies fly higher and higher towards the ceiling, to the “Inverted Moon of Heaven”.

Q (Rutonir): Here, Zouken was talking about the relationship between the shadow and Sakura and how Sakura is the “gate” for the Holy Grail. How much was Zouken able to control the shadow?

S: Like Zouken said, I think that he could only “calm it down”. In Chapter 1, when he asks it to stay in the Ryuudou Temple lake (after devouring Lancer), it heads over to Central Park (laughs). Basically, when Shirou and Rin are together the Shadow wanders. My image is that he has no control over it at all.

Q: Then Saber Alter is not under Zouken’s command either?

S: Right, the only Servants that Zouken has control over is True Assassin. In Chapter 1, he has control over Caster but that was because of his insects. For details about Saber Alter, I want you to wait for Chapter 3. I would like everyone to know that she will not run out of magical energy.

Topic 8: The Last Day

Q: And the last day arrives where Shirou and Sakura spend time together for the last time. Here, everyone is going about their everyday lives accompanied by Kajiura-san’s music, titled the song we once sang. Were you debating showing Illya singing Die Lorelei here?

S: Die Lorelei is an important scene in the original game and I did consider including it. However, this was just a day for Shirou and Sakura and didn’t want to put too much emphasis on Illya. Shirou and Sakura eating breakfast together, Rin trying to find a solution for the both of them, Illya singing Die Lorelei (despite it being muted) for Shirou accompanying him back from shopping. I didn’t want to have any inconsistencies in those events that happened during the day. Before this montage, Illya eavesdrops on Taiga’s reminiscing about Kiritisugu to Sakura and she (Illya) uses that as a basis to lighten Shirou’s mood, but if were to play Die Lorelei here, the impact on the characters would lessen. In order to depict a day with Shirou and Sakura, I decided to go with what you see here in the movie.

Topic 9: Sakura Matou and “I beg you”

Q: Sakura makes the decision to return to the Matou mansion in order to stop Zouken. Shinji comes into her room and throws the potion to Sakura. I was confused as to why Shinji did this.

S: I think Shinji knew what would happen if he threw the potion at her - that if Sakura were to hold the bottle, it would glow. You mean the decision of giving her the potion even if he knew. In this scene, Shinji is in a condition where “no good comes out of seeing him” right now and when Sakura calls out to Shinji as “Nii-san”, I made it so we could not see where he was looking at. We made it so Shinji’s full face can’t be seen until he hits Sakura. I wanted people to imagine the facial expression he was making during this scene.

Q: With that emotionless expression, Shinji compliments her, “You sure are amazing, Sakura.”

S: Sakura understands Shinji well, she knows that he isn’t the type of person to compliment her

at all. She has a premonition that her brother has gone insane. Normally, when Shinji compliments people, he does it in a way that isn't honest. In the first place, it's impossible that Shinji would ever compliment Sakura. That's what Sakura notices and after getting hit, she thinks "He did it because I made a mistake". She ends up thinking that bad things happen to her because she did something wrong and that's why she decides "it's fine if I persevere" but this time around, it was something she just couldn't endure. That is how I wanted to structure the scene.

Q: Shinji's tears in this scene was unexpected.

S: These two are not related by blood but they do sometimes feel like they're siblings with many similarities. They both harbor the feelings of why things ended up this way. I wanted to show that they end up missing each other's paths but they are still similar and this is when Sakura thinks of something she has never thought of before.

Q: You mean, "I wish this person didn't exist.". What was the meaning behind the shadow dwarves that show up?

S: I wanted to use something to depict Sakura's psyche. Sakura watches these dwarves with a frightened look but she understands what they are which is why she tries to reject them but can't avert her eyes away. And when the oppressed girl with no self-confidence now wears the black dress, she has a power that was far too powerful. The feeling of omnipotence is something she feels for the first time in her life but nobody in the house can compliment her on it or feel happy about it. Shinji has died so Sakura is all alone in the room that is why she makes the shadow dwarves praise her. I hope the message comes across that she is like an "emperor in his new clothes" and looking at it objectively, it is a worthless situation. Because the person she wants the most to acknowledge her will not do so, she has the dwarves say "You are amazing". This is the kind of misery that is hidden inside Sakura.

Q: What did you have in mind for Dark Sakura's expression at the end there?

S: In the original game, she laughs. Sakura definitely felt something that made her laugh unintentionally. Perhaps she was self-aware that she was enjoying the act of murdering someone, or a power trip due to her new gained power or even realizing her own mistake. I wanted to express her showing these sorts of feelings but couldn't help but loosen up and bring a smile to her face.

Q: The cast say that the theme song "I beg you" was about Sakura's feelings.

S: When I asked Kajiura-san to create the theme song for Chapter 2, I gave her scenes that had already made it into the final cut so I think she created the theme song "I beg you" after seeing how the story turned out. I felt the same way during "Hana no Uta". I am really thankful to Kajiura-san for creating the theme songs to the movies thus far and I appreciate it from the bottom of my heart that she would create songs that fit the movies so well.

Q: For Chapter 1 and 2, both theme songs are about Sakura.

S: When I was in a meeting with Kajiura-san, she said “the only chance I have for a dark theme song with a hard beat would be Chapter 2, right?” Indeed, Chapter 2 is very fitting for this dark style of music. I was able to listen to Aimer-san singing for the cast greeting on the very first day in theatrical release and it was just overflowing with emotion and I felt once again that it was a wonderful piece of music.

Q: Lastly, please give a message for all the fans.

S: First of all, thank you so much for watching Chapter 2. I’m sure many people will be looking forward to Chapter 3, so the entire team will do our utmost best to deliver something even better. I am eagerly awaiting till Spring 2020 where I will meet you again in theaters.