Nottingham Animesoc

Zine 14



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Hello and welcome to this years edition of the AnimeSoc Zine! Thank you to everyone who contributed to this fantastic otaku institution, I hope by putting it together I have done my bit for the society I love so much. Please enjoy the fruits of our weeaboo labour!



Our beloved A41 Clive Granger Building

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SciADV: Retrospective
By Michael Clarke

The Science Adventure series created mainly by Mages, Nitroplus, and Chiyomaru Studio, consists of many visual novels where the line between science and science fiction is blended seamlessly. Despite being a renowned series among visual novel fanatics, many anime fans haven't heard of the series, although most have likely seen the anime adaptation of its most popular entry in the series: Steins;Gate. Commonly referred to as the "; series", SciADV has been enjoyed by many fans across the globe, although it wasn't until quite recently that the Western world got to unravel the mysteries lurking in these games. This article will serve as an introduction to the series for people curious about content related to Steins;Gate or Sci-Fi in general, whilst also exploring the history and development of the series. I'll try my best not to spoil any major details from the games as they are truly masterful with the shocking twists and range of emotions they evoke whilst playing. Without further ado, let's dive into it!



The main aspect connecting these visual novels together into one series is that they take place within the same universe, and of course, their tendency to rely on both actual science and Sci-Fi as part of the main narrative. They also share a common group of villains who supposedly control the world behind the shadows: The Committee of 300.The key details on the scientific aspects are greatly explored within the visual novels which help put things in perspective, something that anime adaptations could never explore due to time constraints and a more linear plot. Following suit of the visual novel trend, each game possesses multiple endings which explore different possibilities (sometimes ending with different love interests for the protagonist) although each game has a canonical true ending.

Before we continue further, I'll outline the release order of the main entries in the series as well as their original Japanese release year as this is the recommended order to play in due

to references and sometimes characters from previous games being present in later titles:

Chaos;Head (2008) -> Steins;Gate (2009) -> Robotics;Notes (2012) -> Chaos;Child (2014) -> Occultic;Nine (2014/2017) -> Anonymous;Code (2022) -> Steins;??? (TBA)

As of writing this article, Anonymous;Code is due to release in English on Steam this year! (2023), and Steins;??? (name subject to change) has only been announced with very little detail given; recent comments also suggest that they may create another main entry SciADV visual novel before Steins;??? releases.



Many are familiar with Steins;Gate and its key component involving time travel in a somewhat unconventional way. Set in 2010 in Akihabara, our main protagonist, 18 year old Rintaro Okabe, accidentally stumbles upon an act of time travel when his email to his friend and Super Hacka, Itaru "Daru" Hashida, somehow ends up in the past, causing the very world around him to suddenly change as a result, with Okabe being the sole person to notice the shift. Also, the visual novel has a lot of extra content that wasn't present in the anime so it is still worth playing for those of you who have already watched the anime adaptation. Steins;Gate also has a canon midquel spin-off: Steins;Gate 0, where we see the transition from Mad Scientist to Sad Scientist, to say the least. The anime adaptation for Steins;Gate 0 builds upon the visual novel in certain aspects (such as a new post-credits scene) but the visual novel fully fleshes out the characters, which was a bit lacking in the anime. The English release of Steins;Gate on Steam was in 2016 and Steins;Gate 0 was in 2018 with an original Japanese release of 2015.

Chaos;Head was the launch of SciADV which also had an enhanced version with six new endings: Chaos;Head NoAH, releasing a year after its predecessor. Funnily enough, despite being the first entry in the series, we only recently got to enjoy this title in the West as the English Steam release was in 2022. Set in 2009 in Shibuya, Chaos;Head follows the life of 17 year old shut-in Takumi Nishijou and his encounters with delusions after witnessing a murder as part of the "New Generation Madness" killings, following an earthquake. Within the game, Takumi can be subjected to positive delusions, which usually lead to certain spicy situations with one of the many females in the game or sometimes his anime figure Seira speaking to him, among other shenanigans. Takumi can also face negative delusions, where gore and horror become commonplace, often representing Takumi's fear of the current situation. He can also stay grounded in reality, although as the story expands it becomes harder for Takumi to determine if what he is experiencing is reality or a delusion, especially when certain delusions start to manifest into reality. Furthermore, Takumi often senses a gaze on him, usually out of paranoia and his common phrase "Whose eyes are those eyes?"

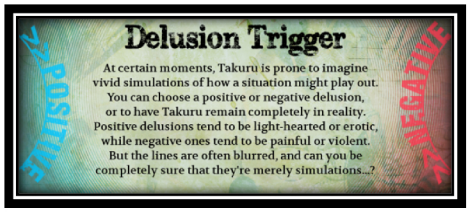


Similar to Chaos;Head, Robotics;Notes also has an enhanced version: Robotics;Notes Elite, which originally released in 2014 and had an English Steam release in 2020 alongside its canonical spin-off sequel: Robotics;Notes DaSH which had a Japanese release in 2019. Those familiar with Steins;Gate might recognise “DaSH” as the alias for a certain character who actually makes a return in this game. Set in 2019 on Tanegashima, an island in Southern Japan, with a theme of giant robots, we assume the role of 18 year old Kaito Yashio who is in his school’s robot club. Despite this, he actually isn’t interested in robots but is there to be by his childhood friend’s side. After a certain incident, Kaito suffers from spasms in which time seems to be moving extremely slow for him. One day, Kaito discovers a mysterious A.R. annotation titled “Kimijima Report.” It contains instructions involving locations all across the island—and warns of a conspiracy involving the entire world. Steins;Gate fans rejoice! A now grown-up Nae Tennouji (Mr Braun’s daughter) also appears in this entry. The Robotics;Notes entries are somewhat unique compared to the other entries as they use 3D character models. For reference, the “Elite” treatment contains script improvements, quality enhancements as well as animation from the anime being incorporated into certain scenes, among other things. There is also Steins;Gate Elite but in terms of story quality, it is inferior to the original due to certain nuances being removed, though it is more visually enticing.

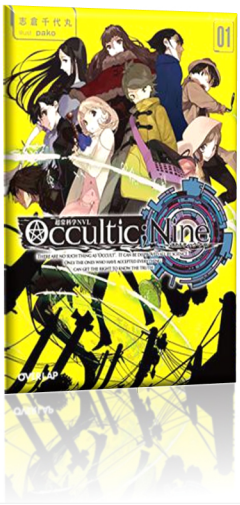




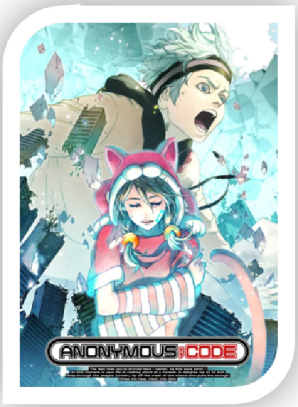
Astute readers may notice the similarities of the titles Chaos;Head and Chaos;Child. You’d be correct in assuming that these entries are connected as Chaos;Child is a thematic sequel to Chaos;Head. Once again taking place in Shibuya, this time in 2015, 18 year old Takuru Miyashiro, president of his school’s newspaper club and survivor of a previous Shibuya earthquake, investigates the “Return of the New Generation Madness” serial murder case where murders appear to occur on the same days as the New Gen murders from six years ago. The delusion mechanic from Chaos;Head makes a return in this game but there are a larger quantity of horror elements. There is also a certain character that seems to have some connection with Kurisu Makise from Steins;Gate! The English Steam release was in 2019 and became a fan favourite among both the visual novel and SciADV visual novel community.



Occultic;Nine is a peculiar entry as the original source material consists of 4 light novel volumes, starting in 2014, although the 4th and final volume is yet to release in both English and Japanese. There was also a 2017 Japanese visual novel adaptation and plans of an improved patch with a true ending (Occultic;Nine New World) since the visual novel was severely lacking in comparison to the light novel, specifically the perspectives of multiple characters being reduced to just one character, but this never took off as they prioritised other projects and was ultimately scrapped. The visual novel itself wasn’t complete, and despite comments indicating a desire to provide an English localisation, this never happened. They mentioned that if they returned to this entry someday it would likely get the “Elite” treatment that Robotics;Notes got. Regardless, let’s discuss the general premise: 17 year old Yuuta



Gamon runs the occult summary blog “Kiri Kiri Basara” in his hometown Kichijoji, in the city of Musashino, and through this, is linked to eight other idiosyncratic individuals. Certain incongruities occur around these nine which lead to a larger, unimaginable event that may alter what is considered common sense in the world. This entry can also be inferred to take place in a separate “world layer” from the previous entries, a concept that is explored in the next entry.



Anonymous;Code has been a topic of great discussion for the SciADV community as we eagerly await the English release sometime this year, assuming there aren’t any delays. The game takes place in 2037 in Takano City, a special ward in Tokyo. The protagonist, a 16 year old hacker named Pollon Takaoka, has an ability which allows him to save and load moments, much like save features in video games. Similar to Steins;Gate’s concept of horizontal “world lines”, Anonymous;Code utilises the concept of infinitely expanding vertical “world layers” with Takaoka being able to manipulate layers below his. A supercomputer called GAIA is used to create an alternate Earth using an Earth Simulator in order to study the possible effects of an impending catastrophe due in 2038. From what we’ve heard from the original Japanese release, this may be the best entry in the series, which is somewhat unsurprising since it had numerous delays since 2016 and according to Chiyomaru Shikura, former executive director and chairman of 5pb./MAGES (he stepped down after his term ended in January 2023), the game’s role is, in part, to resolve unanswered questions from the Science Adventure series and is the “culmination of the Science Adventure series”.

Little is known of Steins;??? as of yet, other than that it was originally going to be called Steins;God before deciding to change it to something else in the future and that it will be a thematic sequel to Steins;Gate, similar to what Chaos;Child is to Chaos;Head. There are also several other side entries/spin-offs which are usually non-canonical such as Steins;Gate My Darling’s Embrace, but there are also canonical sequels which are more light-hearted and act as more of a rom-com and tying up loose ends with unanswered questions about certain characters, these being Chaos;Head Love Chu Chu! And Chaos;Child Love Chu Chu!! There are also several manga and light novel side stories which explore certain characters and their past as well as stories set in different world lines such as Steins;Gate: Braunian Motion, Steins;Gate: The Distant Valhalla and Chaos;Child: Children’s Collapse, among many others. Most of these don’t have official translations but there are fan translations for many with some still ongoing.

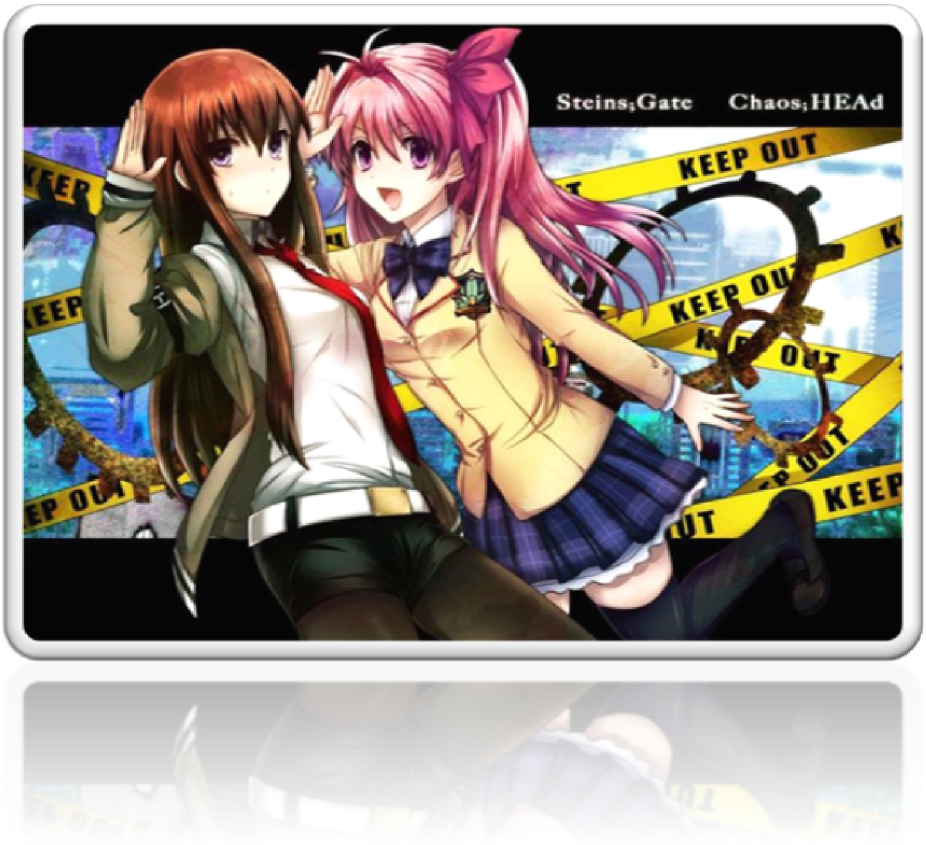


Another thing to note is that the soundtracks in each of these games are phenomenal, each individual track feeling like a perfect fit for each scene. There are also several openings and endings which have vocals, with a certain singer, Kanako Itou, having sung many of the numerous songs within SciADV. Some of you may recognise her as the singer for the openings for both the Steins;Gate and Steins;Gate 0 anime. Whilst we’re on the discussion of anime, it may interest you to know that there are anime adaptations for the other games in the series besides Steins;Gate, although I strongly recommend avoiding watching them (other than Steins;Gate and Steins;Gate 0 of course) as they completely butchered the adaptations, with many of them being condensed into just 12 episodes.



If any of this has motivated to you to want to try out any of the visual novels then let me firstly tell you about the state the English localisations. They are quite buggy to say the least, with issues arising such as text formatting and both visual and auditory errors. The Robotics;Notes entry also lacks mouse support and Chaos;Head NoAH's release was riddled with so many bugs that it was actually impossible to reach the true ending. However, there is a solution to this thanks to an awesome fan group called the Committee of Zero. Over the years they have developed patches for each of these games which brings with it bug fixes, translation errors being adjusted or reworked, adding mouse support, improving visual quality and providing the uncensored content that was originally cut in the English release of Chaos;Head NoAH (primarily the gore aspects) among other improvements. I strongly recommend downloading their patches if you wish to play any of the SciADV series. They also have a twitter and discord if you wish to keep up to date with any future or current projects that they are working on.

That's all from me, thanks for reading!
El Psy Kongroo



The Clash of Culture and Religion: Vinland Saga Portrayal of Compromise and Conflict by Joseph Thomas

Introduction

Vinland Saga is a series about war, revenge and the horrors of humanity during the period of the Viking invasion of England against the Anglo-Saxons. However it also has a strong and quiet undertone of the conflict between two warring religions both being abused by humans of different cultures, Paganism and Christianity. This study will explore how each is simply portrayed in Vinland Saga at a surface level and then will be delved deeper through significant characters in the brutally beautiful world of Vinland Saga,next exploring the clashes between them and finally looking at how two characters in my opinion show the perfect mix of the two conceptually and how that affects the world around them and their own ideologies and self-conception. This article will contain spoilers for season 1 and minor spoilers for the currently airing season 2.



Paganism in Vinland Saga

Paganism is shown in Vinland Saga as a religion centred on war and strength and in particular the ideal of the Warrior. How every single man in Paganism wants to become a warrior and die a warrior's death in order to arrive in Valhalla through the Valkyries taking their bodies from the neverending battlefields. This religion in Vinland Saga is portrayed as a conduit of violence that is used to promote the wars and warriors that are invading England. This study will show the nature of the warrior's of Paganism through specific characters and their interactions with the surrounding world.



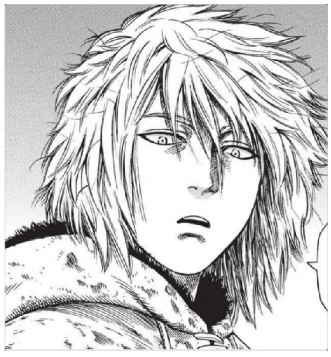
Christianity in Vinland Saga

Christianity on the other hand in Vinland Saga is portrayed as a religion centred on love and humanity, in particular human weakness. This religion is seen as weak by the standards of most of the characters in Vinland Saga yet it manages to weave its way through the livelihoods of Vinland Saga and especially through views on violence, savagery, greed and sin. It is the antithesis of Paganism and perfectly mirrors the conflict in Vinland Saga between the Vikings and Anglo-Saxons. This study will explore the nature of this antithesis and how it is showcased and used as a constant undertone, like a flowing current of water, and it will achieve this explanation through specific characters and their ideologies clashing with the brutal and unforgiving world.



Thorfinn and Thorkell, the Pagan Warriors

The concept of a warrior is central to the story of Vinland Saga and in particular Thorfinn's journey of revenge in season 1, the prologue and Thorkell's entire personality is moulded by war and violence through his life as a warrior. Both showing and highlighting Paganism throughout Vinland Saga with a particular focus on the prologue. Firstly Thorfinn (the protagonist of Vinland Saga) throughout the prologue is a force of rage, revenge and a creature almost of pure singular obsession to kill Askeladd the man who killed his father, Thors. Thorfinn starts off as a curious child desperately wanting to go on adventures, and become a warrior through war. This is the perfect representation of the childish notion of Paganism, that going to war is an epic adventure and a legendary milestone for a boy to turn into a man, to become a warrior. Yet his first experience of adventure ends with his father's death by the hands of Askeladd. This leads Thorfinn to spend an entire decade (the prologue, season 1) continuously trying to kill Askeladd leading to him travelling with them and learning the way of war, the traditional pagan warrior. Thorfinn embodies this pagan warrior by wanting to duel Askeladd fairly with honour in order to avenge his father, while Thorfinn values respect with one hand, in the other he is purely blinded by rage leading to him following Askeladd's orders committing heinous acts of war and violence. This constant battle in war shows how Thorfinn has fulfilled his dream as a child yet the reason is to avenge his father, meaning that the childish dream of the heroic warrior and adventurer is shattered and replaced with the emotionally repressed husk of death that Thorfinn embodies.



Additionally another character that shows the pagan warrior mindset is Thorkell who is introduced in the prologue as a former member of the Jomsvikings who joins the English in the war arc because he believes it will be more entertaining than fighting for the Danes. Throkell lives and thrives off war, he fights with honour, respect and even a chilling level of kindness that can easily turn to madness. This is very clearly demonstrated throughout the war arc with Thorkell's duels with Thorfinn. Thorkell sees Thorfinn as a worthy opponent at the start demanding that they fight alone, showing the warrior's respect that is presented in Paganism in Vinland Saga that tries to almost nobly disguise the true horrifying nature of the war they partake in and how their brutality is almost animal like. Yet the veil is lifted when one of Thorkell's men interrupts the duel between Thorfinn causing him to lose. This disrespect makes Thorkell show the madness of constant war as he shows the true monster within, breaking his friendly demeanour for one of an extremely strong sulking child undergoing a temper tantrum. Then, when he joins Canute's faction, he shows his desire to keep fighting and to place himself in the hands of a revolutionary in order to keep fighting and to make sure he gets Valhalla, yet the most important concept of Vinland Saga, the True Warrior is the one thing that forever intrigues and baffles Thorkell as he wants to be one but does not comprehend that his extremely war hungry nature is the complete antithesis of his dear friend Thors' true warrior nature.



Willibald and Thors, the new Religion expressed and preached

The concept of love is a central concept in Vinland Saga and is mainly expressed through the religion of Christianity, as it is very different to the warrior centred Paganism, it instead values the concept of love without discrimination and to be as pure as possible without sinning. There are two characters who show Christianity in its ideological form and its practical and most realistic form, Willibald and Thors. Willibald is the travelling "monk" of Canute's Party in the Prologue and travels with Askeladd's army and faces many difficulties with his religion with the constant clash of religions. Willibald is Christianity as an ideology, he believes that true love is without discrimination, and it is pure and without the sin of war, flesh and pleasure. Yet he also accepts sin as a part of life as he himself is addicted to alcohol and constantly drinks in order to numb the pain of the surrounding world. One of the most poignant moments that highlight Willibald's ideology is when he is explaining Christianity to the Vikings and is shunned as he explains that the most important thing in the world is love not gold and women like these viking warrior's believe. Willibald even displays healthy conflict in his religion by questioning God even when he is immediately berated by Canute for doing something "unbecoming" of a holy man and believer of God.Willibald sees the violent world around him of war and violence and struggles to keep his ideology of Agape love, selfless love in a world seemingly infected with selfishness. Yet when one of the Vikings start talking about the Viking who fought them barehanded, killing no one and dying with

the last words of “a true warrior does not need a sword”, Willibald is infatuated as he himself realises that this his ideology personified in the real world, applied to the practicality of the warring world.



This Viking was Thors Snorresson the former Troll of Jom, commander of the Jomsviking and now the father of Thorfinn in Iceland. Thors is aunique representation of Christianity because he is not a believer in the religion and doesn’t seem to be that focused on Paganism either since faking his death and running away from war in order to become a true warrior. Yet Thors’ personality, actions and life are a very strong representation of Christianity in a very realistic form during a time of constant wars. Firstly Thors left the life of war as when his wife Helga gives birth to his daughter Ylva he starts to genuinely feel fear for the first time as during combat he starts to question his motivation for fighting and other for than defending himself he can’t pinpoint a specific reason and so he deduces that the best solution is to remove himself from the war, to no longer harm and cause death and instead to promote peace and family. This leads to his fake death and running away with Helga and Ylva to settle in and live their remaining lives in Iceland. Another significant moment of Thors’ expressed self leaning into the overall umbrella term of Christianity is when he takes in a slave and heals him, but the injuries are too severe leading to his death however he pays for the slave knowing he is dead and buries him respectfully. Thors showed Agape love of Christianity as he did not discriminate due to his slavery he only wanted to offer him a peaceful rest to make up for a life of torment and pain. This decision is met with a very mixed reception from his family. Ylva does not understand why he gave up so many sheep in order to buy a dying slave when he was someone else’s property and this decision would worsen their livelihood, yet even so Thors’ display of human kindness over the simple matter of granting the slave a death no longer belonging to a human being. A free death shows Christianity’s agape love through the actions of a pagan, a Viking warrior who has given up on the concept of war. The most significant part of his character however is his death, Thors dies saving his son and villagers from Askellad’s party of viking pirates but he does not kill any of them, he fights them barehanded and defeats all of them. Even though he gains victory he is shot down by a flurry of arrows defending his son Thorfinn till the end, and this is further enhanced by his most important quote to Thorfinn “You have no enemies, not a single one”. These two actions showcase Thors’ belief in love and kindness being more significant to life than the pride of warriors that Paganism idolises. He wants his son to not be a warrior, he wants his son to live a war free life. Thors dying words of a true warrior does not need a sword then becomes a phrase that ties many characters in Vinland Saga together through the quest for understanding the desire of Thors the former Troll of Jom, and the pagan that perfectly shows Christianity.



Through the examination of the two religions portrayed in Vinland Saga there are two characters that stand out in terms of adopting parts of both religions to make up their character. These two characters are Canute and Thorfinn. Canute is first introduced in Vinland Saga as the weak, young and naive prince of the Danish who was allowed to convert to Christianity and is portrayed as a silent pawn of feminine beauty removing all stereotypical pagan male traits. Canute's character development is a very interesting plotline of Vinland Saga and one of its pivotal strengths. At the start Canute hides behind the kind and loving Ragnar and practises Christianity through the travelling monk Willibald. His meek demeanour and complete faith in God is almost used as a defence mechanism to accept his fate as the disposable son and the unloved prince. One of the most powerful moments that shows this blind devotion is when Willibald questions his faith due to the wars and Canute gets angry at him for questioning the lord above's plan. Canute's Christianity is purely a coping mechanism, a form of accepting his inability to change his life due to what he was born into. Yet when Ragnar is secretly killed by Askellad Canute breaks down and for the first time has to live on his own and not hide behind his guardian, this causes him to develop and realise that the reason he has always been infatuated with Christianity is due to the concept of Heaven. A utopia of peace and completely separated from the war torn world they live in. This fuels his desire to become King and overthrow his father as he wants to create a worldly paradise in this land since God has not opened the gates of heaven to them yet. The Pagan aspect of Canute starts emerging in this moment when he is willing to achieve this dream by any means necessary as he accepts Askeladd and Thorkell as his advisors. He starts plotting against his father and his brother as he accepts the realism of the world he lives in and how violence is a necessary component. This moment is very clearly defined when Askeladd kills Canute's father King Sweyn and Canute in order to take control of the moment he kills Askeladd. This moment shows Canute's fusion of Christianity and Paganism as his use of violence and the warrior mindset he starts adopting to become the king combined with the Christian dream of building a utopia of peace.



Thorfinn on the other hand is shown to be an unorthodox religious mix much like his father Thors. Thorfinn at his heart is pagan, in the prologue his desire for revenge leads him to embrace the warrior lifestyle fuelling his self hatred as he becomes a mindless weapon fuelled only by the emotion of rage, dictating his entire ideology and life. This shows the strength of his pagan views as he fights for his entire childhood strengthening the concept of strength and the warrior mindset thriving in war, for glory and fame to enter the gates of Valhalla. This however is hindered by Thorfinn's memories of his father and the fact that he "has no enemies" and that a "true warrior does not need a sword", these two phrases hold him back from enjoying war and when his revenge is taken away from him through Canute's murder of Askeladd. This leads to Thorfinn becoming empty due to his main motivation for life being taken away, which causes him to accept his life as a slave on Ketil's farm. This is a significant turning point in Thorfinn's life as he starts to change personality heavily through the influence of his first friend Einar and the introduction of farming. This showcases Thorfinn's Christian influence as he starts to value peace and avoiding violence, promoting a peaceful life as he tries to develop as a person while recovering from the trauma as a childhood soldier, experiencing PTSD induced nightmares frequently. The desire to be a true warrior to make his father proud, to atone for his previous life and to make peace with Askeladd's memory is what starts to centre and motivate Thorfinn. This single minded motivation of becoming free from all previous sin and to become a moral person of agape love instead of war and hatred underpins Thorfinn's surprising Christian undertone in moral foundation and desire for life. Yet the most significant showing of Christianity from Thorfinn is his forgiveness of Askeladd, as he develops and matures he starts to process his grief and come to terms with Askeladd's role in his life, the paternal nature of him even throughout the hatred of Thorfinn.



Conclusion

This article has showcased the two contrasting religions in Vinland Saga, Paganism and Christianity. Paganism is shown through the warrior mindset of Thorfinn and Thorkell. Christianity is shown through the agape love of Willibald and Thors. The mixture of both is shown through the complexities of the lives and emotions of Canute and Thorfinn. Overall Vinland Saga successfully portrays a time period of frequent wars and clashes between two distinct cultures and the contrasting religions that underpin the two sides of the war.

Cammy's Picks of 2022

By Cameron Johnson

Hello everyone and I'm back again to share with you some of the best anime I watched over the year of 2022. I'll do one anime per month like before and I hope you find something interesting in the selection.

January - Penguin Highway



This is a film that came out in 2018 about a boy called Aoyama who is too smart for his own good until one day penguins start appearing out of nowhere. Aoyama recruits the help of his friend and his dentist whohe has a crush on to find out where the penguins are coming from but it seems they've bitten off more than they can chew. I really enjoyed this film because the characters are funny and the film is very pretty throughout, especially at the end. You'll love this if you love penguins



February - Patlabor

Patlabor is a 7-episode OVA series from the late 80s by the famous director,Mamoru Oshii. It is about the police force in a future Tokyo who have mechs to help them fight crime, but they spend most of the series doing anything but that. This is a comedy at heart and it doesn't need to be taken too seriously, even when it's doing plot things. For any mech fans or just any fan of well-made older stuff, you should watch Patlabor and its first two movies

March - Ground Control to Psychoelectric Girl



Makoto Niwa is a boy who rates his day by day life in a point scale system and he wants to enjoy a normal life but this anime by Shaft doesn't allow him that freedom when he moves in with his aunt and his eccentric cousin. This comedy slice of life anime follows Makoto as he has to deal with Erio Touwa's antics who claims to be an alien and maybe has some powers to back up her claim. Ground control to psychoelectric girl is a sweet show with some hilarious characters and has some great themes of acceptance. Also, this anime has a great opening that slaps.



April - The Woman Called Mine Fujiko

Mine Fujiko is a master of seduction and is willing to do anything toget her heart's desires as is seen in this Lupin III spinoff featuring the master thief. This is entirely standalone from the rest of the Lupin III series and is very unique when compared to the entire franchise. Firstly,the art style is very avant-guard with all the characters looking very different to their iconic style. With more emphasis on Mine Fujiko this time, we get to see how she does things to get what she wants such as sleeping with all the main cast to get information out of them. If you like Lupin but thought it wasn't serious enough then this is the series for you. It also has three films in a similar style that are just as entertaining as the series too.

May - Dragon Ball Z



Everyone has heard of this anime or maybe even grew up on it but I undertook the mammoth task of watching this series to get an understanding of it. It follows Goku, his son and all of his friends as they must fight great foes such as Freeza, Cell and Majin buu. This anime has charm and even the filler is better than most shounen series, but you can't talk about Dragon Ball Z without talking about the fights. Firstly, I will say that binging the series is the only way to enjoy the fights otherwise you're watching Goku scream for episodes at a time but seeing them go super Saiyan was satisfying the first time I saw it.

June - Pompo: The Cinéphile



Imagine if Steven Spielberg had a granddaughter who was also a famous producer and director, but she only made trashy B-rated movies. That is what Pompo is until one day she gives her assistant,Gene Fini, the chance to direct his first film. Gene must come to terms with the challenges of film making as he strives to make his perfect film about a composer who has lost his way. Pompo: The Cinéphile is a fun bubbly film with well written characters and an interesting look at whatit's like behind the scenes of film production in a thought-out realistic manner. I would highly recommend this film for any film lovers or anyone who enjoys a meta film about making films. This film also has one joke at the end which encapsulates the whole film in a brilliant way.

July - Thermae Romae Novae



Thermae Romae Novae is a remake about a Roman architect who gets transported to modern day Japan whenever he enters a Roman bath. We watch as this man perceives Japan as the land of the gods and tries to analyse their baths so he can recreate them for the glory of the Roman Empire. Lucius Modestus is the architect who tries to recreate modern Japanese bath technology with the Roman technology he has available to him. This anime is interesting as we don't see the Roman Empire depicted very often in anime, so I recommend this to anyone who is a fan of their history or just wants to see Roman men get naked and enjoy their baths.

August - Aria



Aria is an anime set in the 24th century on the planet of Mars which has been terraformed into a water planet and goes by the new name, Aqua. In Aria, Venice was recreated on Aqua and is renamed NeoVenezia. In Neo-Venezia, there are gondoliers who give tourists rides around the city and the anime follows Akari Mizunashi who is training to become one of these gondoliers. It is about her struggles and everyday life in the city of Neo-Venezia as she makes friends and follows her dreams. This is a chill anime that I would recommend for anyone who likes cute girls going about their everyday life in a cool setting. I also went to Venice just so I could watch this anime and I don't regret it.

September - Miru Tights



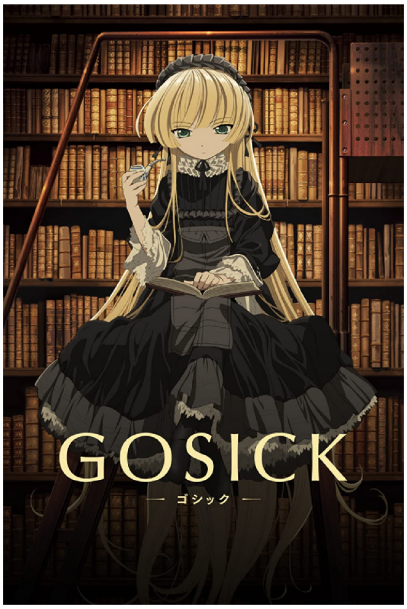
This is either the best or the worst thing I have chosen for this year's picks depending on who you are. It is about three high school girls who live out their high school days normally except for that they really like tights and love showing off their legs and the anime knows this. This is a cultured show for anyone who appreciates feet, thighs or tights and is best enjoyed with the boys if I do say so myself.



October - Future Boy Conan

This is one of the few series that Hayao Miyazaki directed and you can tell as soon as you watch it. Future Boy Conan is set after an apocalyptic event in 2008 that causes most of the land on Earth to sink and it is about a boy named Conan who is one of the few children born in the aftermath. Conan lives a peaceful life until one day, a girl shows up on the beach who has extraordinary powers but she is being chased so it is up to Conan to help her after she is kidnapped by people after her powers. This is a lighthearted series, but it is very entertaining and it won't disappoint if you are a fan of Miyazaki and his works.

November - Gosick



This anime takes place in an alternate history in the fictional country of Sauville and follows a Japanese student called Kujo who is ostracized for resembling the 'grim reaper' in an old folktale. After he starts school at Saint Marguerite Academy, he checks out the library that is said to be haunted by a golden fairy. The golden fairy turns out to be a girl called Victorique who is like a goth loli version of Sherlock Holmes as she is recruited to help solve crimes. We then spend the series following Kujo and Victorique as they solve various mysteries in the country and come to need each other. I recommend this as it has a little bit of everything, and it has a very beautiful ending that brought me to tears.

December - Princess Principal



A new mineral has been discovered that allows for the British Empire to have airships in Victorian England. Princess Principal takes place in London in this era which has now been walled off from the rest of England for political reasons and we follow a group of spies who have been tasked with espionage to find out the secrets of the royal family that now rule with their mighty airships. I recommend this because it is a really fun series with plots that feel like Sherlock Holmes met Jules Verne and it has cute girls, including a princess, all with their unique quirks living their two lives as spies and school girls.



Art by Fin Hill

Seven Hidden Otaku Arts

By James Thackway

Depending on how long you've been into otaku hobbies, you will probably have run into many varied types of activity surrounding the subculture. From cosplay to visual novels, there's a lot more to this world than purely anime and manga, in fact you happen to be reading one of those "extracurricular" endeavors right now! I believe that most of you reading, if you haven't already tried, would also enjoy the plethora of other pursuits this subculture has to offer, so I've compiled a list of seven lesser known scenes.

Plamo「プラモ」



Plamo is an abbreviation of "Plastic Modelling": building miniature statues out of premolded plastic sheets. The most famous form of this is Gunpla, the little plastic mechs that have kept the Gundam franchise alive for nearly 50 years. And while the most popular (and cheapest, a basic set costs only £10) options are usually mechs, if thats not your thing theres so many other options out there. "Garage Kits" are "make your own anime figure" sets, usually consisting of unpainted resin pieces that you'll need to glue together and paint to get the full product, they're a great way to spend a few days and you'll end up with a one-of-a-kind product that costs five times less than its prepainted scale model counterpart.

Wotagei「ヲタ芸」



Wotagei means "otaku style", and particularly refers to a style of dance that emerged in Akihabara around the turn of the millenium. Even if you don't know it by name, I'm certain you will have come across it before, it's a staple of otaku-idol culture. Most often seen during live music events, dance is performed holding a glowstick in each hand, with synchronised chanting and extreme movements of the upper body. While it looks unhinged, there are actually scrict rules about the particular movements and routines. The moves vary from idol group to idol group and with the various variables of the song like genre or tempo. Some common moves include the "Romance", a left-right swinging of the arms; the "Rosario", an punch in the air while shouting the idol's name; and the "Over Action Dolphin" which involves an over-extended Romance with a clap while chanting "urya oi! urya oi!" If you're interested just search for examples on Youtube, its a beautiful thing to behold. In Akihabara there are a few night clubs dedicated to anison (anime songs) and wotagei, the most infamous of which is Club Mogra, so if your ever lucky enough to visit Tokyo give it a shot.

Tokusatsu「特撮」



This term means “special effects”, meaning the physical special effects seen in pre-CG live-action cinema. Although Western films like Star Wars would fit in this category, in Japan it usually refers one of two genres: kaiju and henshin-hero. Kaiju films feature giant monsters (kaiju) coming to destroy Japan a lá Godzilla, with other famous kaiju including the giant turtle Gamera and the giant moth Mothra. Such films are famous for their elaborate kaiju suits and the intricate miniature models of cities they love for the monsters to destroy. Meanwhile henshin-hero type films involve masked heroes going around saving the day. In Japan the most famous series of this genre by far is Kamen Rider, but in the West we best know the “Super Sentai” series, or “Power Rangers” as it was translated. My favourite of this genre is Ultraman, and I highly recommend looking up clips of the original show, they’re really cool.



Itasha「痛車」

Itasha literally means “painful cars”: the hobby of covering expensive cars in giant decals of hot anime babes. An odd pastime to be sure, but one that has seen constant growth over the last decade or so with large gatherings of proud itasha drivers across Japan. Often a way to show loyalty to a character or anime, because building your waifu a vehicle with her face plastered over the bonnet is surely the best way to prove your unashamed love. Although not quite itasha, there’s an Initial D car thats occasionally seen driving around Nottingham, so keep your eyes out.

Kigurimi「キグルミ」



The word by itself just refers to full body costumes, but usually when mentioned in otaku circles it refers to something more specific: animegao kigurumi. These are full body costumes of anime characters, complete with a plastic head molded to fit over your face. In my opinion these range from uncanny to downright horrific, but are enjoyed by otaku of many ilks. Some of these are wholly innocent such as the popular (how?) children’s actors that wear Precure kigurumi and perform magical-girling feats on stage. But it predictably also includes those who find a more adult satisfaction from their 2D-3D liminal zone. Who am I to judge? While this certainly isn’t my cup of tea, I have to give it to the fanatics that the effort put into some of these costumes is downright insane.

Butaitanbou「舞台探訪」

This very Japanese phrase can be translated to something like “stage hunting” and is the hobby of locating the real-life places used as inspiration for the settings of anime. And unlike the previous hobby, this one is right up my street and something I participate in frequently. It usually involves hunting for clues in the show itself and then scouring Google Street View. Some of the detective work I’ve seen is pretty amazing, with users on Japanese Twitter and 2ch (JP 4chan) posting exact GPS coordinates for anime episodes that are still airing on TV. This hobby also allows another that is much more accessible: anime pilgrimages. Famous anime pilgrimage spots include Washimiya Shrine from Lucky Star, Shirakawa village from Higurashi and the infamous stairs from Your Name.



^Taken during my trip to Bibury village for a Kiniro Mosaic pilgrimage

BJD

BJD stands for “Ball-Jointed Dolls” and is the more hardcore gothic twin sister of plamo. Basically its doll making for otaku, using high quality custom parts for the hair, eyes, clothes, etc. A relatively niche hobby, many of these dolls are pieces of art and the darlings of their owners, most of which not only piece together different parts but design and create their own to get closer to their perfect ideal. There’s a huge range of dolls out there covering every aesthetic you could imagine. A subgroup of these creators even incorporate robotics into their dolls to create their own little androids. And with the decreasing costs of robotic parts and the rise of AI we might not be as far off from Chobits as we thought.



So after that canter through the wider world of otaku hobbies I hope you found something of interest, and if so why not try them out? There are English-language groups online for all of the mentioned hobbies, and I know at least a few of them have pre-existing fans in Notts Anisoc already, go hunt them down in Mooch.

6 OVAs you should watch

I love old OVAs. They are anime in its truest form. By catering to the direct to DVD market, they could capture true otaku spirit, not having to kneel to anyone, and just focusing on making something fucking cool. I won't dwell upon why OVAs, Ben's article from last year covered that much better than I could, but rather want to give 6 (for symmetry reasons) recommendations for some absolute kino OVAs ranging from the 80s to 00s.

Gunsmith Cats



I mean I'm me, I had to put it. It's Gunsmith cats. The story revolves around two girls: "Rally" Vincent, a gun obsessed bounty hunter and explosives obsessed "Minnie" May Hopkins, who own a Gunsmith in the centre of Chicago. One day Bill, an ATF agent visits their store asking for collaboration on a case, lest they be arrested for unregistered possession of machine guns. Reluctant, rally and may work alongside Bill in the case, a USSR spy gets involved trying to get rid of Rally and May; hijinks ensue. Gunsmith cats is just pure fun and autism, written and directed by Kenichi Sonoda, a Japanese man obsessed with women, guns, and muscle cars; how could you resist? The plot is silly, but the action scenes are just beautiful and incredibly fun, everything Sonoda does has a very signature feel to it. If you haven't heard it from me already, watch Gunsmith Cats!

Area 88



Area 88 is an OVA from the 80s, and you can really tell. From the fusion jazz sound track that backs many of the OVAs best moments, to the romance subplot always lingering. Despite how cheesy that sounds, it's a pretty gritty look on war and its psychological aspects; There is no glamour, and throughout most of the story we don't even know what they are fighting for, just that they are fighting in a foreign legion. It strips away any notions of ideology and completely focuses on the men's lives that must fight the war whose country they don't belong. The characters are all compelling, the fight scenes are beautiful, and the music is

Otaku no Video



One of the pieces in the core cannon of otaku shows. It's just brilliant. It tells a highly theatrical story of the founding of Gainax- the studio who made it. It takes quite a weird approach, mixing animated sections of story, interspliced with "A Portrait of an Otaku" sections, which are live action interviews with anonymous otaku of various archetypes, from cel thieves to military otaku (literally me!). I have to say that these sections are some of my favourite parts, they are pretty goofy, and probably all made up, but just really fun (you get to see Anno showing off a hentai game of Gunbuster). And bonus points, the art is done by Keichi Sonoda, so it looks beautiful.

You're Under Arrest!



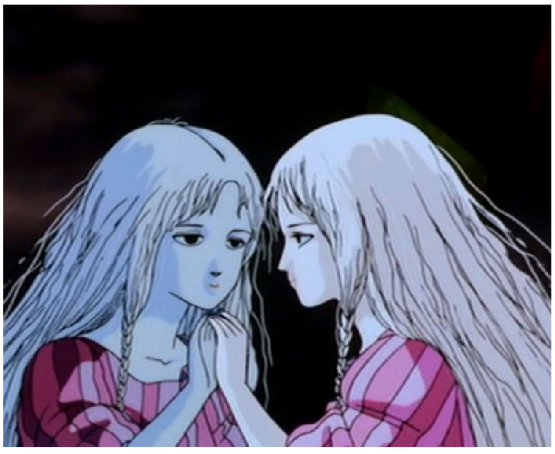
There's no way my local PCSO can be this cute! You probably know this from pic related, which inexplicably blew up recently. You're under arrest follows the traffic officers at a local police department, and by virtue of that we get a good deal of cool car chases. But it's not action that sells this show, it's the fun, slow SoL feel that this OVA has. Whilst it does have quite a cool action scene, the charm comes from the characters we follow, and their interactions, just like any good SoL. The classic romance subplot also works really well, and fits in a good amount of development in its short run time. It's almost certainly propaganda to get people to like the police, but I'm all for it when they look this cute! A good bonus is there is a full TV anime that came following its success as an OVA, which I hear is equally as good. Watch you're under arrest so you can be one of the few that have seen where pic related comes from.

Nurse Witch Komugi-chan

This is actually a spin-off of soultaker, but you don't need to have seen that. It's also Kyoani's first work. Nurse witch Komugi-chan carries a similar feel to Digi Charat, being a gag humour show from the 00s, with lots of references to Otaku culture. The man himself, Nabeshin makes a guest appearance, as does mona. The comedy is very character driven, but it's hard not to like Komugi. The character designs are done by poyoyon, so it carries that 00s hyper moe energy too. If like me, you are nostalgic for old otaku culture, you'll like Nurse witch Komugi-chan



Tenshi no Tamago



Its 1 hr. 11 min. It has about 3 lines of dialogue. The characters names are "girl" and "boy". Don't worry! Its not too pretentious. Tenshi no Tamago is honestly something that still puzzles me a bit, it was directed by Mamoru Oshii, so why shouldn't it? The story follows a girl, "girl", wandering around the world she inhabits. This world is dark, and devoid of inhabitants, except for "girl", "boy" and well, an egg. It feels like a slow search for meaning in this bizarre world, and we see how the characters develop without any aiding dialogue. It almost puts you into a kind of trance state when watching it. If you can handle slow, brooding pacing, puzzling Christian imagery, and no dialogue it's very much worthwhile. I'm not going to try and psychoanalyze Oshii from it here on the page, because I think it's something you need to see to get.

-Joseph Wallen

Anime, Art and Limitation

By Nick Stathakis

"While the joy of God be unlimited creation, the special joy of man is limited creation, the combination of creation with limits. Man's pleasure, therefore, is to possess conditions, but also to be partly possessed by them; to be half-controlled by the flute he plays or by the field he digs. The excitement is to get the utmost out of given conditions; the conditions will stretch, but not indefinitely. A man can write an immortal sonnet on an old envelope, or hack a hero out of a lump of rock. But hacking a sonnet out of a rock would be a laborious business, and making a hero out of an envelope is almost out of the sphere of practical politics. This fruitful strife with limitations, when it concerns some airy entertainment of an educated class, goes by the name of Art." - G. K. Chesterton

In modern times, art has fallen into ideas of boundless imagination, design restricted only by the vivacity of one's dreams, and the capability of the designer as limited solely by technology. Any student in Nottingham who regularly visits Jubilee campus will be familiar with the Evangelion-style angels which, once approached, you realise are lecture theatres. Much of modern art, like 'An Oak Tree' by Sir Michael Craig Martin, which, to save you troubling a search engine, is a glass of water on a shelf, attempts to expand the limits of what art is, only to break the limits in the process. Ever since modernist artists at the end of the 19th century fell in with Theosophy and began making ever more abstract and strange art – eventually culminating in the reaction of Duchamp's urinal, and the beginning of the far more talentless and oft lampooned 'post-modern art' – the crenulated wall surrounding what art is has been sieged and later breached. This formless art in vogue in the higher echelons of society does little to move the soul since it isn't beautiful. Is beauty not the standard at which art ought to aim? Beauty, I shall argue, is begotten of limitation; without solid boundaries of style, there can be no beauty. And what better an example of this truth than anime.

It is no secret anime was born out of limitation. Attempting the animation finesse of Disney on a shoe-string budget with the time constraints of television was an impossibility for Osamu Tezuka. Many of the mainstay features of modern anime, such as long OPs and EDs, reduced frame animation, and, in many older shows, reused animation, emerge from this limitation on Tezuka's creative freedom. Tezuka may well have wanted to replicate the precision of Disney for Japanese audiences, but he couldn't; reality got in the way. Art is born from the imagination hitting the hard rock of reality. Were it not for the limitation of economics, anime's iconic style which we love would never have been born, let alone imagined. After all, why would an artist imagine using a limited frame rate, reducing the animation quality, unless he had no choice but to?

Whilst some anime, such as the works of Studio Ghibli, have far more cash to throw around and usually more time to spare, they still owe much of their style to earlier works. For instance, you can look at earlier animated works from Japan, such as Journey to the West, and notice how it doesn't quite look like anime. The style hadn't been born yet. The style of anime required the limitation of TV anime to be born, even though later higher budget works had far less limits with regards to economics. In a sense, style is built through limitation. A good example is in architecture. Columns are used in classical architecture to hold up the roof – in a sense, there was a physical limitation: if you wanted a roof, you needed columns. As a result, columns become beautiful and ornate, being integrated splendidly into classical-style architecture. Similarly, in Gothic architecture, there's the beautiful gothic arch. But the Gothic arch wasn't invented to look picturesque; the picturesque was invented

by the Gothic arch. But to a mediaeval man, the Gothic arch wasn't a point of beauty, but rather the best arch to bear the greatest weight of stone. Yet, with modern architectural techniques, pillars become less and less necessary, since with steel and concrete any shape you can imagine can be built. And once the imagination is let off the leash of necessity, its creations can be barking mad.

A good example of this insanity can be seen in anime directors. Some of the greatest directors in anime need a leash around their necks from their production committee to ensure they make a stable, structured work, instead of a psychotic deluge. Take Imaishi for example, who directed the much beloved Gurren Lagann and Kill la Kill, and his 'mostest' work Dead Leaves – a motorised skipping rope of poo, prisons, and drills. It's a mad work where all of Imaishi's favourite things, listed above, all his strangest interests are just too much. No one working with him said, "why don't you tone this down a little, it's ceasing to make sense." Then there's Tomino, of Gundam fame, whose work Brain Powerd I've heard is a kind of mostest work as well – knowing Tomino, I'm certain it has a good dollop of Nietzschean Ubermensch with Freudian psychosexual themes throughout. Despite famously being a very difficult man to work with, no one told Tomino to pull on the reigns. There are more I could point to, like Shinbou (all of Shaft, so Madoka, Monogatari, Zetsubou-sensei) and Soultaker, which has a colour palette of around six colours, most of which are shades of grey; Yuasa (Tatami Galaxy, Mind Game, The Night is Short Walk On Girl) and Kaiba, which cannot really be explained. The common thread in these works is that they are imagination without many limits to stop them. That isn't to say they are bad works by any means, but rather they often come across as passion projects rather than an attempt at a great work; an onanistic piece of art for the author's self-satisfaction, rather than for the audience's. In short, what we see from the example of the 'mostest' works is that pure imagination has to be annealed by a team to forge a great anime.

As silly as it may sound, it's worth remembering that anime is made not dreamt up. Whilst today anime is made digitally – albeit still sometimes using hand drawn art – anime was originally made on cel, a physical medium. Back then, anime was something physical, where special effects weren't conjured with CG-jutsu, but were done with ingenious uses of lighting, and arts and crafts. A favourite of mine, which I discovered whilst watching an old Ghibli documentary, is how rain was animated. Essentially, a few extra cels (essential a floppy square piece of clear plastic) were scored with a Stanley knife many times downwards. Then, when the anime was filmed, each frame had a different alternated scored cel superimposed upon what was happening. Whilst the effect doesn't look perfectly like rain – it is stylised rain – the effect is effective, and few who see it will second guess what it is. And from the limitation of the difficulty of being able to easily draw rain, comes this ingenious solution, which, once you begin to notice it, defines in part the style of cel-animated anime. If in cel-animation you want to illuminate a certain area, you need only cut out a hole in the cel, since beneath the cel is a light box to help the camera photograph each cel. Using the medium to its best through very 'hacky' ways gives cel the unique style it does, for the imagination of the director is up against the very real constraint of physical reality. Confrontation with the physical matter of cel necessitates ingenious solutions by animators, since they aren't able to draw what they want. Style is born of this struggle with the medium in which they work, affording the birth of something wholly unique and truly novel.

The scourge of CG in modern anime is mainly the fault of poor directing ability. It's not as if it was easier to animate detailed mechs and background character in the past; nay, cel had no fill tool, nor any of the other conveniences of digital. But in the days of cel, there was a culture of stylisation when it came to the difficult-to-draw. Background characters in particular are often bobbing heads in the distance, or a faint blue mass of men moving. Why

bother with detail when the strangers aren't centre stage? Only an impression of people is required to give the effect, so making highly-detailed, duplicated CG hell-walkers as has in recent times been the trend is completely unnecessary. If anything, such detail only promotes distraction. CG is laziness, and in a sense gives an out to avoid novel thought: it is the concrete and steel of anime. Instead of coming up with ingenuitive solutions to when the issues of imagination hit the hard wall of reality, the lazy director can turn to the demolition ball of CG to force their imagination against the will of the style. A couple too many cars planned to be in the background of a scene? "Why not make them all CG," says the director. The correct answer, and the answer which the director of old would've come up with, is, "let's shoot this scene from a different angle." Whilst the director might not get the precise scene he was after, adapting how he shoots the scene to suit the medium gives him no choice but to participate in the tradition of anime's style. Just as you can't make a wooden sword out of clay, nor a clay pot out of wood, there are certain limitations that cel necessitates. But that is the beauty and style of cel. CG is the plastic of anime. Whilst you can't make a wooden sword out of clay, you can make an imitation of a wooden sword out of plastic – and likewise you can make an imitation of a clay pot out of plastic. Whilst the plastic equivalent is cheaper and easier to produce, a garden plant is far prettier in a real crockery pot – and a child is far more proud of his wooden sword. The best example of this effect is through Berserk 97 and Berserk 2016. 97 was well aware that the breath-taking action of the manga could not be reproduced – especially without a massive budget. Instead the director used his wits. Knowing it was impossible, the focus in the action scenes isn't on the enemies and on Guts fighting, but instead sometimes specifically on Guts' sword, the enemy being sliced and blood gushing, or even the expression on a background character witnessing on the carnage. One can be cynical and say that they are all cost cutting techniques – which is perfectly true – but they are also by virtue of the limitation deeply stylistic. And along with a powerful soundtrack by Susumu Hirasawa to donate the blood giving the anime's its distinct feeling, Berserk 97 is a work recommended and acclaimed by all who watch it. Contrasted gravely with Berserk 2016 which has become the butt of many jokes.

In conclusion, I hope I've proven to you that 2D > 3D. I jest, but there is some truth in my article being the proof; two-dimensional art has greater limitations reigning over it, affording more style and character than three-dimensional art. That being said, limitations are very much up to the medium, since a brush-stroke takes less force than chiselling marble. Medium is everything. The creative instinct in man is the instinct to craft, to forge, to write, to paint; but these require a saw, a hammer, a pen, and paints. These physical things which are real, the techniques we learn, the tools we use: all these are passed down to us through a stylistic tradition. Another culture, naive of the western influence, would make benches in a different style, in a different way, with different tools. The brilliant Pitt-Rivers museum in Oxford, if you ever happen to travel that way, gives a brilliant display of various common objects collected from around the world; you see fifty types of combs, fifty types of knife, or fifty types of pipe. Each looks roughly the same, despite having been made in relative isolation of one another, but simultaneously many of them look quite alien. The materials, the structures, the sizes all vary but the form remains the same. This is style. The necessity of the medium, the necessity of the purpose, and the necessity of the tools available to make the comb, or whatnot, are the midwives of style. Man's imagination is formless and trapped in one's head – each man can say out loud many a good idea if he tries. How many writing prompts for cool books can you come up with in all of ten minutes? But good ideas count for nought without skill to bring them into being. What use is a great plot without the skills to make it material? Art is fundamentally charitable: it is the spending of one's time to give and share the stories and ideas in one's head. The product is never true copy of one's imagination, and that's the point. We do not live in Human Instrumentality where we can convey ideas to imagination and thoughts to one another without adulteration:

we live in the real world, where it takes time, graft, and skill to convey ideas. And in this dynamic, organic process, it becomes more than merely our idea. The English language has a style and tradition dating back to Chaucer and Beowulf which no writer in English can possibly begin to think outside of. The style of the English language is bounded by the organic growth of its grammar, its rhythms, and its vocabulary. And is anime any different? Through the limitations of economics, a team, and medium, anime has developed a unique style which is to be protected and cherished, for it is that style we love.

Far more could be written on the topic, such as the cultural influences on the style of anime, much owed to the Tokugawa shogunate's isolationism brewing the unique stylistic tradition of the floating world, but I'll leave it here. To actually conclude this time, I'll leave it on this note: go and make something. Draw, build, write, dance, whatever, just go and develop a skill. For it is through making that we make ourselves.

The Psychology of Survival of the Fittest: A Case Study of Aza Chobei by Joseph Thomas

Character Summary



Aza Chobei is one of the main supporting characters of the manga Hells Paradise and occasionally one of the antagonists. This constant shift in character role in the plot of the story illustrates the main theme of this study, that Aza Chobei is the personification of Darwin's psychology, or in other terms the very popular saying "Survival of the fittest". He is a notorious bandit leader known by the moniker of the Bandit King and is responsible for an array of crimes resulting in his arrest and his recruiting into the mission to acquire the Elixir of Life on the Island Kotaku from the shogun and if successful will receive a pardon. This study will explore Aza's past and two key relationships that showcase his survival mindset to the fullest potential, as well as the events of the manga that show the true terror of adaptation, that is all a result of love for Aza Chobei tragically. This character analysis will contain spoilers for the Hells Paradise Manga.

Darwin Psychology

At the forefront of Evolutionary Psychology was a very famous scientist known as Charles Darwin and in his Origin of Species his theory of evolution by natural selection he outlines the 4 concepts that evolution is underpinned by. The first is that organisms differ due to inheritance and random changes, in Aza Chobei's life that is the inheritance of status through his samurai family but the random changes of his father's seppuku and his mother's death by illness resulting in them having to survive by any means shows the beginning of his evolution. This leads to the second part in which the environment and resources change, which as Aza joins bandits he immediately has to fit in by any means necessary and compete for minimal resources leading to him resorting to criminal means. The third part is there are more organisms born than there are resources to survive which applies to Aza as he is born in the Edo period of Japan a time of Japan's history filled with war and this is even more accurate when they get to the Island Kotaku and it is mostly filled with monsters and is a beautiful paradise of countless dangers, a key example of this is when Aza kills a monster and drinks the blood in order to keep his hydration up. Which perfectly threads into the final part which is those which are more adapted to the conditions will reproduce,this adaptation mindset keeps him alive throughout all the events that happen on Kotaku and even though Aza does not reproduce, his survival does increase by his adaptation and further enhanced by

Bochu Justu(the Art of the Bedchambers, will be explained more later on). All of this Darwin used for animal evolution however Yuki Kaku, the mangaka of Hells Paradies, constantly portrays Aza as animalistic and more of a ferocious animal than a human



Brotherhood

The main component of Aza Chobei's adaptation to most situations is a very human emotion despite his animalistic portrayal, love. Love for one person in particular his younger brother Aza Toma who is additionally a main supporting character of Hell's Paradise. Aza Toma's love for his older brother is so strong that he infiltrated the Yamada Clan (the executioners) in order to reunite with Aza Chobei, as he is his Asaemon on Kotaku leading to him betraying the clan on arrival to continue with his previous life of following his older brother. Yet this love is not one sided as Aza Chobei when they first were taken in by bandits as children they were about to be attacked due to their previous status and Chobei slashes his eye showing that they have fallen from grace protecting his brother's appearance and purity at that point in time, "Still Too classy for you fools? Anyone who's still got a problem go ahead and pretty me up some more".



Next when fighting the Doshi Chobei explains that he is fine with losing his humanity due to the fact that one thing will never change, as he remembers his scarred face suggesting that the love for his brother will cause Chobei to transform into anything in order to protect the most precious person in his life.



Then the epitome of this brotherhood is showcased near the end when Aza Chobei sees his parents in a vision before his believed death as he says that he was a horrible person that committed many sins but the one thing he is proud of is that he was a good big brother. This line is one of my favourites in Hell's Paradise and shows the true accumulation of Chobei's adaptation for the love of his younger brother.



Furthermore another key element of his love of his brother is shown in one of the final fights against Ju Fa and Tao Fa when he relates heavily to Ju Fa's desire to protect Tao Fa no matter what but places his love for his brother and their joint survival over empathy and kindness, leading to their death.

Tao

Tao is the power system infused within Hells Paradise's combat and is alife force attribute that all beings of life have access to but each creature has a natural affinity to an element. The different elements have favoured and critical elements. Tao requires a perfect balance between emotions, the middle ground between strength and weakness. This is a similar system to Nen. Chobei possesses the metal attribute Tao, and when he is thrown down the Tan pit barely living his body accidentally achieves a perfect harmony of his own Tao and Flower Tao (derived from flowers that offers immortality and regeneration).



This mutation causes an extreme form of biological adaptation as he becomes a semi-immortal that can heal instantly and regenerate any part of his body as an automatic response. This sudden change and inheritance from the hellish island of Kotaku causes Chobei to become an even more ferocious fighter. This transformation is another perfect example of Aza Chobei's survival of the fittest mind set as his body is continuously losing its humanity and adapting in order to fight the main antagonists of the series, the Lord Tensen. He constantly breaks apart his body and rebuilds himself in order to keep adapting to the combat against the Lord Tensen. This truly matches survival of the fittest as he is willing to forgo his humanity in order to survive and protect his brother and keep him alive. Additionally chance is a key element of the psychology of evolution which links in very well with Aza Chobei as it is by pure chance that he is placed into the Tan pit and that he archives the perfect harmony of his own Tao and the Flower Tao. Chance and adaptation is the underpinning cause of the monster Aza Chobei, as survival by any means necessary can be a malevolent force.



True Adaptation, Rien

In my opinion the most significant event for Aza Chobei as an example of the psychology of survival of the fittest is a specific relationship that is developed between him and the main antagonist of Hell's Paradise, Rien of the Lord Tensen. This happens when Rien finds Chobei and convinces him due to the current sheer power gap between the two and Chobei agrees to go with Rien and join their side on one condition that his brother may be spared. Chobei goes back with them and meets the other Lord Tensen and reunites with Ju Fa and Tao Fa who defeated him at the start. Then he is taken in by Rien and introduced to the training of Tao that the Lord Tensen and Doshi (followers) go under. This is a key element of survival of the fittest as he joins the antagonistic force in Hell's Paradise in order to protect himself and his brother. Then the true adaptation occurs as Chobei goes through two specific actions that contradict each other and pleasure and pain. Firstly the act of pleasure, as a method of training Tao there is a method called Bochu Jutsu, the English translation being the Art of the Bedchambers. Lord Tensen such as Rien have no concrete physical gender, they can physically

interchange between a biological male and a biological female. Rien usually is in the biological male form but for this they switch to the biological female form. Then the two engage in Bochu Jutsu, this is key to Chobei's survival of the fittest as he decides to engage in something that could leave him vulnerable in order to continue to be on the good side of the extremely powerful Rien, and also Chobei's entire life has been filled with violence and greed so acn act of temporary pleasure could be seen as a therapeutic release from his monstrous self but in the end the main motivation is the survival of himself and his brother.



Secondly the act of pain, as a method of experimentation on Rien's part in order to understand the unique physiology of Chobei due to his harmony of his tao and the flower tao, Rien butchers and mutilates Chobei causing him to heal repeatedly. This is a reference to when Chobei was doing it himself by breaking himself down over and over again except this time it is not self inflicted or self directed. Rien has full control over the continuous torture of Chobei but he does not retaliate as he knows that his new adapted body to Kotaku can handle the pain and that in the long term it is better to follow Rien. This ability to withstand tremendous amounts of physical pain in order to survive through his relationship with Rien.



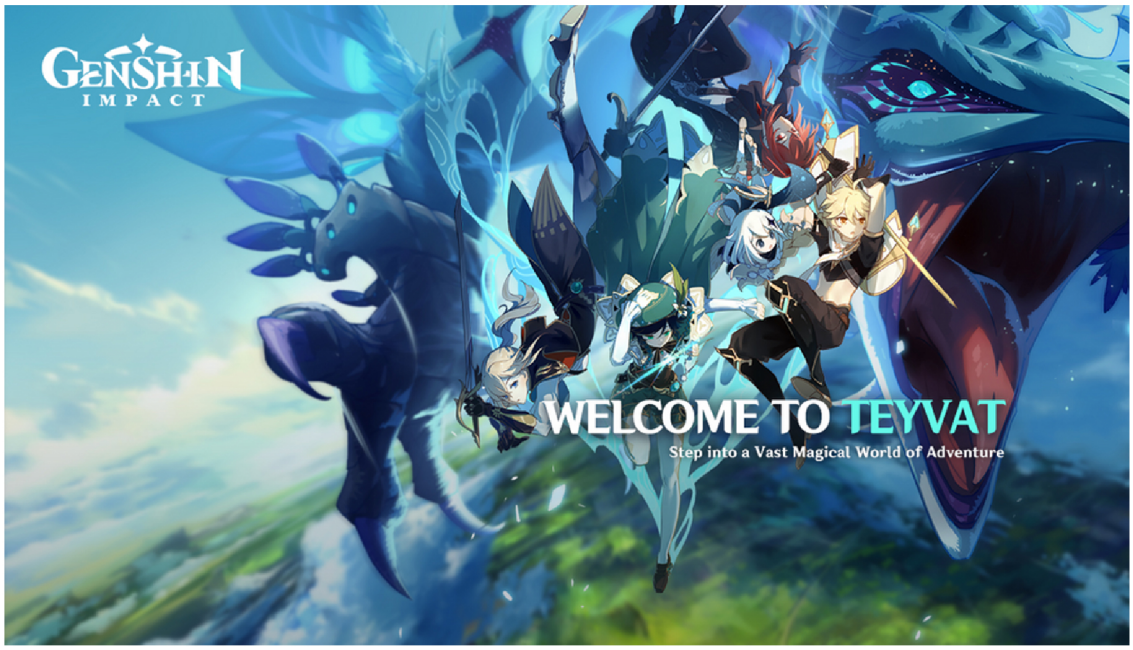
This relationship comes to its decisive conclusion when Chobei double crosses the Lord Tensen and reunites with his brother finalises the relationship between the two of them purely for his survival and that nothing can supersede his love for his brother.



Overall Aza Chobei despite the first judgement of a typical shonen character who would be similar not just in character design to Bakugo, isa very well crafted character who posses a large amount of intelligence and is the prime example of Darwinian psychology of ethology and survival of the fittest. As explored throughout this study the human emotion of love, for his younger brother, causes Chobei to be portrayed as more animal than human, constantly leading to aggression as a plan of action. As well as his random harmony between the Tao and the Flower Tao leading to the perfect adaptation to survive on Kotaku and his relationship with Rien and how he survives through pleasure and pain and in the end betrays in order to survive with his brother. Aza Chobei is the perfect personification of survival of the fittest as he survives and ensures his brother's survival by any means necessary with a complete disregard for his humanity and morals.

Hopes and Predictions for the Genshin Impact Anime

By Josie Brown



Introduction

On September 28, 2020, Chinese developer miHoYo released their highly-anticipated new free-to-play open-world action role-playing video game Genshin Impact. Nobody at the time, perhaps not even the developers themselves, knew the true extent of what would become of this game. Within weeks it had surged to a level of popularity that surpassed even the highest of expectations and became a cultural phenomenon that took on both the worlds of anime and gaming by storm.

I didn't start playing until a few months later, the day the character Eula released to be exact. But I remember how I almost immediately fell in love with the game. The expansive worldbuilding, captivating storyline, lovable characters and incredible music all made it clear that this game had been made with much love and dedication. Still to this day, I am constantly astounded by the tremendous amount of detail that is put into every aspect of the game, but above all, the lore.

miHoYo, now known as HoYoverse, clearly spared no expense in crafting an extensive and detailed lore that permeates every aspect of the game. The level of detail is almost overwhelming, with every aspect of the game seamlessly integrated into a vast and intricate network of lore. In fact, some individual characters, such as Raiden Shogun, Scaramouche, and Zhongli to name but a few, have such extensive backstories, complete with sophisticated lore and relations with other characters that they could easily be the protagonist of their own anime, surpassing the depth of characters in many other games which might only provide a name and brief description.

While it is not uncommon for anime to have intricately detailed timelines and backstories with epic foreshadowing, Genshin Impact takes this to a whole new level. The game is filled

with hidden connections, secret quests, and unexpected twists that make the player feel like they are uncovering a vast and complex world with each passing moment. From the smallest details like the descriptions of in-game items to quests telling grandiose tales of the gods and their wars, the level of attention to detail is truly awe-inspiring.

Furthermore, Genshin Impact's storytelling goes beyond just the game itself. With regular updates and events that add to the game's lore and narrative, players are given a constant stream of new content to explore and uncover. This commitment to world-building and storytelling has earned the game a passionate fanbase and critical acclaim.

Overall, Genshin Impact's dedication to crafting a detailed and immersive world is unparalleled. It's clear that HoYoverse has poured a tremendous amount of time, effort, and resources into creating a game that not only looks and plays great but also has a deep and engaging story that keeps players coming back for more.

Genshin Impact is more than just a game. It’s a global community and a cultural phenomenon.





Anime Announcement

On September 16, 2022, during the Version 3.1 Special Program, as part of the game’s upcoming second anniversary celebrations, the presenters announced a ‘long-term project’ that was in development, and cut to a concept trailer to showcase it.

In the trailer, at first our POV is soaring through the night clouds before panning up to face the clear starry sky, two comets then enter the frame reminiscing the Teyvat Chapter Storyline Preview as the HoYoverse logo fades into appearance on the left. At this point, it seemed like the beginning of just another one of HoYoverse’s truly amazing trailers, but as the logo for Ufotable, the anime studio well-known for Demon Slayer and Fate/Zero, slowly faded into appearance on the right, everyone knew this could only mean one thing, and it was big: Genshin Impact would, at long last and after overwhelming popular demand, finally be getting its own anime adaptation.

The vast majority of players, myself included, were thrilled with this news. However, little to nothing was announced at the time about what the anime would actually be like as the trailer didn’t showcase much and seemed to announce nothing more than the mere concept, leaving the door open to speculation about the storyline the anime would follow, the times and places in which it would be set and the other characters it would feature.

However, as of the writing of this article, it’s now been almost six months since the announcement of the anime adaptation, and no new developments have been posted since. In the meantime, the door of speculation is still wide open for fans in eager anticipation to share their hopes and predictions. This article is my own attempt to predict the direction of the Genshin Impact anime as well as share my own hopes and ideas for it.



Speculation

To begin with, let's delve into what we can glean from the concept trailer. It undoubtedly takes place in Mondstadt, as evidenced by the prominent inclusion of recognisable locations such as Windrise and Dragonspine, as well as a Mondstadt Statue of The Seven. Additionally, the expansive terrain depicted in the trailer appears to be on a grander scale than that of the actual game world. This suggests that the world of Teyvat is much larger than what we have experienced in the game, where the size is somewhat reduced for the sake of gameplay as for instance, in the game players are able to run from Mondstadt City to Liyue Harbor in just eight minutes of real time, even though such a feat would be the real-life equivalent of running from Berlin to Beijing. This implies that the anime, or at least the first season will be set in Mondstadt as none of the other six nations seem to appear in the trailer besides Mondstadt, which makes sense as it is the place where the player starts the game and the first nation in which the Traveler arrives.

The concept trailer features only three characters: Aether, Lumine, and Paimon. At first, the fact that both Travelers are present suggests that it takes place before the opening cutscene where they are separated. However, the inclusion of Paimon implies that it is instead set in the present day according to the game's current events, as Paimon doesn't appear until the Traveler fishes her out of the sea after waking up on the beach in Mondstadt.

On the other hand, it's entirely possible that the concept trailer is nothing more than that – an announcement of the concept, revealing little to nothing about what the anime will actually entail as it is likely still in development. As a result, until further announcements are made it's hard to tell at the moment what awaits us in the anime as no conclusions can be reliably drawn from the concept trailer alone.

A retelling of the Archon Quests?

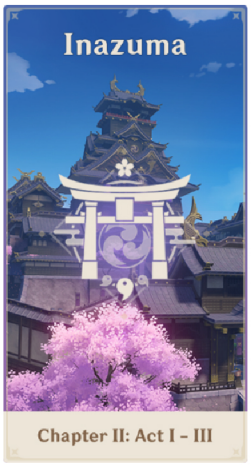


I think the most likely approach for the Genshin Impact anime to take is to retell the game's main storyline where each season of the anime would correspond to each chapter of the Archon Quests, following the same plot and structure as the game. This means that the first season would be set in Mondstadt, as suggested by the concept trailer, since that is the setting of the Prologue chapter of the Archon Quests. It is therefore likely that the first season will also feature characters that the Traveler, and in turn, the player first becomes acquainted with from Amber, Kaeya, and Lisa to Diluc, Jean, and Venti. Later seasons would then presumably correspond to subsequent chapters of the Archon Quests, where the Traveler's journey continues throughout Liyue, Inazuma, Sumeru and so on, meeting characters who played major roles in the storyline such as Childe, Zhongli,

Kazuha, Ayaka, Tighnari, Nahida and more. With that being said, I hope we will see more creative freedom taken in adapting the game's narrative, rather than simply retelling the story with the exact same events, characters, and dialogue. I'd hope that, at the very least, we see most if not all characters from the game have a presence in the anime and get their fair share of attention, particularly those like Albedo, Eula, Hu Tao, Ayato, and Itto among others that were hardly or not at all featured in the main Archon Quests yet have deep backstories connecting them to important events in Teyvat's history and/or enjoy a high level of popularity among the player base.



The abundance of pre-existing narrative to draw from makes this approach a viable option. With a wealth of plot to explore, the anime has a strong foundation to build upon and can span multiple seasons. This extended format allows for a more in-depth examination of the game's characters and settings, and offers a fresh perspective on the world of Teyvat. Furthermore, it has the potential to delve deeper into the game's lore and history, providing fans with a more intricate understanding of the world. By bringing the game's dynamic combat sequences to life, the anime can visually showcase the game's thrilling action. It's likely that this is the approach the anime will take, as it provides a new medium to bring the game's story to life, reaching a broader audience, including those who may not be interested in playing the game itself or those who do play but skip most if not all in-game dialogue. In addition, there are already the right ingredients in the existing story for a successful anime, from funny moments such as the 'Paimon is emergency food' gag and Cyno's bad jokes to emotional moments such as Yun Jin's opera and the Chapter III ending cutscene of Greater Lord Rukkhadevata



On the other hand, while retelling the story may be appealing to some fans, others may prefer an original storyline or new content. It's also plausible that HoYoverse aim to avoid rehashing a story that has already been told to maintain the appeal of their content as repeating a story can be seen as uncreative and may discourage some fans. By providing new content, HoYoverse can attract a wider audience and keep existing fans interested. This also allows for the exploration of different plotlines and character development that may not have been possible otherwise.



A manga adaptation?



The Genshin Impact manga, which was published throughout 2018-20, before the game itself was released, is set in Mondstadt before the events of the game and features many of the characters that players are quickly acquainted with upon starting the game such as Venti, Amber, Kaeya, and Diluc, as well as a few other characters from Sumeru and Snezhnaya such as Collei, Cyno, and Il Dottore.
I think an anime adaptation of the manga is possible though unlikely, however it could follow in manga's footsteps and be set in Teyvat just a few years before the arrival of the Traveler, thus leaving open the possibility of featuring familiar characters. Potentially, it could even be a combination of the two: The first season could be an adaptation of the manga since it is set in Mondstadt, then subsequent seasons could be set in the other nations and follow similarly

unique storylines with familiar characters. It could then end with the arrival of the Traveler to lead onto the game's main storyline.

This approach could give viewers a chance to see familiar characters in new situations and environments, while also expanding on the lore of Teyvat. Additionally, this approach would allow the anime to explore characters who are not central to the main storyline, providing an opportunity to delve deeper into the world of Genshin Impact.

A different perspective? - Story of the Traveler's sibling

Another potential approach for the anime to take is to explore the story of the Traveler's sibling and their journey through the seven nations of Teyvat. We know that, like our Traveler, their sibling visited the Aranara in Sumeru, which leaves open the question of what else they did, who else they met, and where else they went. Given how little we currently know about the Traveler's sibling and their journey, it is totally possible that it may take an entire anime to answer all our questions.

We are often left wondering what caused the Traveler's sibling to go their own way and take the path that they did, so by delving into their story the anime could offer viewers a completely fresh perspective on the world of Teyvat and the characters who inhabit it. As the sibling travelled to different nations including Khaenri'ah they would encounter new challenges and interact with a variety of fascinating characters, some of whom the player may not have met in the game. In this way, the anime could expand on the existing lore of the game and deepen fans' understanding of the world of Teyvat.

Furthermore, as a prequel, this approach has the potential to function as a stand-alone narrative experience separate from the primary storyline of the game, which centres around the Traveler. As a result, it would not require viewers to have any prior knowledge of the game's lore or to play the game themselves to understand the plot. This would allow a wider audience to enjoy and engage with the story, as well as attract new fans to the franchise.

Exploring the story of the Traveler's sibling in the anime would be a compelling direction for the series to take. By building on the game's existing worldbuilding and character development, the anime could deepen fans' investment in the story and create an engaging viewing experience for both long-time players and newcomers alike.



A compilation of Teyvat's entire history?



Lastly, I personally hope that the Genshin Impact anime will delve into the entire vast and intricate history of Teyvat, exploring and showcasing the pivotal moments that shaped the world as we know it. From the realm of the Seven Sovereigns and the arrivals of Primordial One and Second Who Came as chronicled in the text Before Sun and Moon, to the Archon War and the Cataclysm, there is so much to unpack and discover. In fact, there are already numerous YouTube channels dedicated solely to exploring, analysing, and theorising the vast world of Genshin Impact, attesting to the breadth and depth of its lore.

By taking this approach, the anime adaptation could not only strengthen fans' appreciation for the full scope of the Genshin Impact universe, but also provide a contextual backdrop for the events that unfold in the game itself and add even more depth to an already engaging and immersive world. Although I think this approach is probably the least likely of the ones I have discussed, I nonetheless remain hopeful that the anime adaptation will strive to do justice to the rich history of Teyvat, and bring it to life in a way that both fans and newcomers can appreciate.

Conclusion

Genshin Impact has already felt like a playable anime to many since its release, so an actual anime adaptation had been predicted by some as an inevitability months before its official announcement, especially when HoYoverse began teasing the idea through several traditional anime-style trailers for the game from Version 2.5 (February 2022) onwards. Thus, the official announcement in September 2022, although seemingly out of nowhere, did not come as a surprise to many.

This upcoming anime is now one of the most highly anticipated of recent times, yet with little to nothing new having been announced as of the writing of this article, us fans have been left with nothing to do but speculate on what awaits us. The concept trailer suggests that it will start in Mondstadt, which is why I think it is most likely that it will retell the game's main storyline, the Archon Quests, while adding more detail and featuring more characters, however I also wholeheartedly hope that it will do justice to the full extent of Teyvat's rich and intricate history.

I do believe that the anime is almost guaranteed to be a success, no matter which approach it takes. As one of the biggest video game releases of recent years, amassing a huge following worldwide of over 60 million active players, fans will certainly turn out in droves to watch it as soon as it releases.

All we can do now is wait. Wait for another trailer, or an announcement, or just anything to give us any sense of what direction this anime will go in. Who knows, maybe there'll be something the day after I finish this article, or maybe we'll have to wait until September again, or longer. That's how little we know at this point.

Perhaps you, dear reader, already know how this ends. Maybe you're reading this two, three, five or even ten years from now or beyond, looking through the archives of past Anime Society zines for inspiration on your own article – don't worry, I did that too. For you, the anime's probably already out and maybe you've also just reached Level 10 in Snezhnaya, or won the 50/50 on Dainsleif's banner, or even finally found out who in Teyvat is the Unknown God from the start of the game.

But until then, this has been my hopes and predictions for the upcoming Genshin Impact anime based off what we know in March 2023. Maybe I'll re-read this article in a few years and wonder how I could've been so wrong… or not. Thanks for reading, everyone.

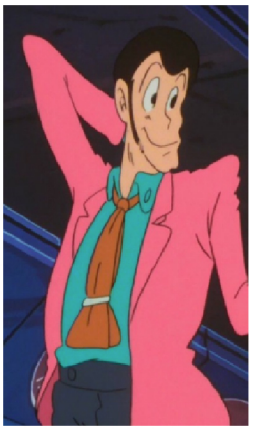
Lupin III: International Criminal or Globe Trotting Gentleman?

By Cameron Johnson

What is Lupin III?

Lupin III takes after his grandfather and is a gentleman thief but depending on which part you watch, you will end up seeing a different Lupin III. While his personality is very similar across the different parts, there are some differences. Firstly would be his outfits as they change colour across the seasons but he always wears some form of suit usually with a colourful coordination.






Which Lupin III is which?

Green Jacket Lupin as he is commonly referred to is the protagonist of the original 23 episode anime (**Part 1**). He also features periodically in some of the specials and the film by Hayao Miyazaki 'Castle of Cagliostro'.

Red Jacket Lupin is probably the most iconic Lupin and the most well-travelled as he is the main character of **Part 2** which ran for 155 episodes and is by far the longest season of Lupin III. This is also the most commonly featured attire for the character in the TV specials and is the featured Lupin in the film 'Lupin III the first'

Pink Jacket Lupin is probably the weirdest Lupin as he only features in one season (**Part 3**) and has a design which doesn't conform like the others. This Lupin has the wackiest antics and he is the least defined out of the various incarnations but that doesn't mean he's a boring character.

Blue Jacket Lupin is the most modern incarnation of Lupin featuring in **Parts 4, 5 & 6**. His design is therefore more modern looking than the rest and he hides a big secret behind that face. This version of Lupin ends up in more plot driven stories which can either be a blessing or a curse.

Who does Lupin travel with?



Jigen Daisuke is the first man that Lupin considered a friend and an equal. He is the best marksman in the thieving business and his weapon of choice is the Smith & Wesson Model 19 revolver that he always keeps by his side. He can quick draw in 0.3 seconds making him almost superhuman in his reflexes. He is not afraid to take human lives if they threaten him or his friends but he refuses to kill children or women which has bitten him in the ass on more than one occasion. Jigen has an ironic sense of humour that causes him to enjoy Lupin's antics even if he doesn't show it most of the time. He is very loyal to Lupin but has come to blows with him a few times when the job has forced his hand but nothing beats a glass of whiskey when he just wants to relax.



Ishikawa Goemon XIII is an elusive samurai in the modern day. His weapon of choice is the katana, Zantetsuken, which has incredible properties when combined with Goemon's skills. Goemon has incredible reflexes, more so than Jigen's, where he can cut bullets that are flying at him making him almost invincible when he has his sword in his hand. He has been seen many times to be able to cut objects such as tanks, metal safes and even entire buildings in half.

Goemon is usually more sensible than Lupin and often refuses jobs that go against his morals. This has resulted in him clashing with Lupin and the gang frequently. He considers Jigen a mighty warrior so when they clash, it usually ends up in a fiercesome battle. Goemon's one weakness though would have to be women as he usually ends up being manipulated by them and has faced his fair share of tragedies because of them. When it comes to Lupin, Goemon vowed that he will one day take his life although that has yet come to pass.



Mine Fujiko is Lupin's kryptonite and a mysterious woman who has many sides to her. She is never loyal and is willing to betray her partners if she decides it is no longer advantageous. Her powers of seduction make her a formidable foe for anyone who stands between her and her treasures. She is very skilled with a gun often beating Lupin to the punch several times but her tastes are never satisfied as she will always chase after the next big job.

Fujiko's design is the one that changes the most out of the core cast of characters. She is often seen disguising herself to get closer to treasures. She is almost willing to do anything if she thinks it will get her what she wants including sleeping with the three men she often works with. It is highly implied that Fujiko is bisexual which has enabled her to manipulate others into doing her bidding including Lupin who often steals a treasure, only for her to steal it from Lupin at the last minute. However, she usually gets her comeuppance but she will keep chasing after her precious riches.

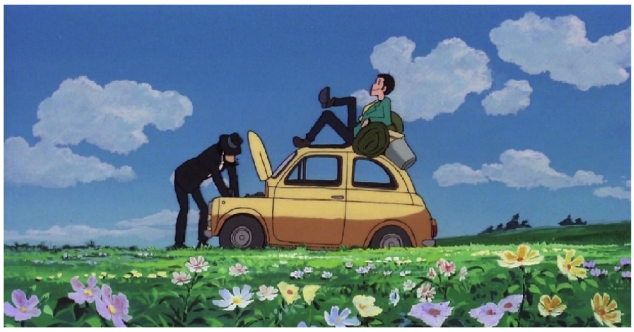


Koichi Zenigata is an inspector working for ICPO band is Lupin's arch rival. He has made it his life's goal to capture Lupin III and traverses the globe to chase after him. Zenigata is a man of strong morals as he refuses to kill Lupin and gets annoyed when anyone else tries to. He has a great deal of respect for Lupin which is often not reciprocated. Lupin considers Zenigata a friend but he rarely expresses this and only does so if the circumstances allow it.

Zenigata has many skills including karate and judo but his weapon of choice is a pair of handcuffs sometimes attached to a long string to aid in his capture of Lupin. Zenigata's obsession with Lupin III has resulted in him performing superhuman feats such as being able to attack groups of attackers without thinking and jumping over huge obstacles to catch Lupin. Zenigata though rarely goes after the other thieves in Lupin's gang unless it helps him get closer to Lupin. He has also been seen to avoid near fatal situations simply because of his obsession with Lupin.

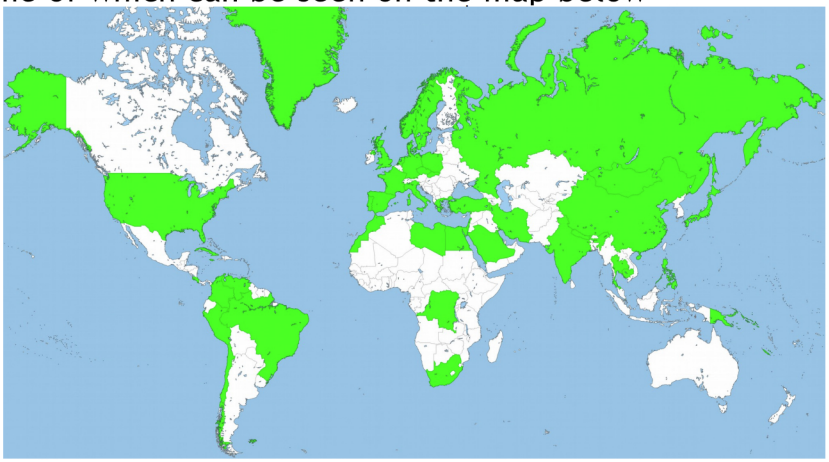
How does Lupin III get his treasures?

Lupin likes to traverse the world in many vehicles but his favourite has to be his yellow Fiat 500 which was pioneered by none other than Hayao Miyazaki himself when he worked on Part 2.



This car has been shot at, blown up and even modified many times but it always comes back and Lupin's skills behind the wheel are second to none. The best use of the Fiat 500 has to come in theOVA special 'Lupin III: The Fuma Conspiracy' as he is being chased by cops while driving around a hot spring inn in one of the best animated car chases I've seen on screen.

When he isn't driving his iconic car, Lupin enjoys using public transport as he has been seen using it multiple times to travel across countries in buses, trains and planes where he often ends up contending with Zenigata who just so happens to be there at the same time. Since Lupin gets around so much, he has been to many different countries to steal their most valued treasures some of which can be seen on the map below



Lupin III and his gang have been to 44 countries on the world map, more than any other anime series and here is the list of them alphabetically:

Andorra, Brazil. Chile, Colombia, Costa Rice, Cuba, Czech Republic, Democratic Republic of Congo, Egypt, France, Germany, Greece, India, Iran, Israel, Italy, Jamaica, Japan, Kuwait, Lebanon, Libya, Mongolia, Morocco, Nepal, Norway, Papua New Guinea, Peru, Poland, Portugal, Russia, San Marino, Saudi Arabia, Singapore, Slovakia, South Africa, Spain, Sweden, Thailand, The Philippines, The Solomon Islands, Turkey, United Kingdom, United States of America, Venezuela

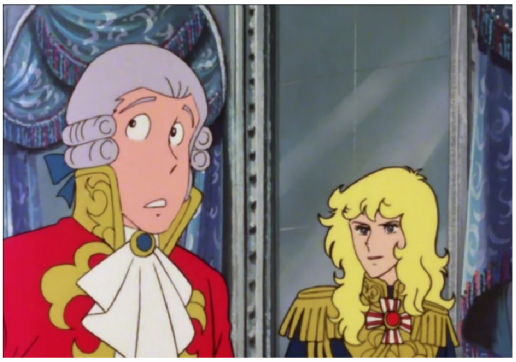
Japan, Italy and France often have the Gentleman thief in their territories being the settings of Parts 1,4 & 5 respectively. The Italians really love Lupin for some reason that an entire season was set in the peninsula. However, it's part 2 that sees Lupin traversing the globe the most with some of the more insane heist of which I'll list some of my favourites now.

In **Part 2 episodes 50-51**, the only two part story in the entire season, we see Lupin in the 60s with an afro as he is running away from bad guys with a girl in tow. It turns out these bad guys are afterLupin's head again so he travels to Venezuela to face them off but when he gets there, he bites off more than he can chew when he must put down robot nazis.

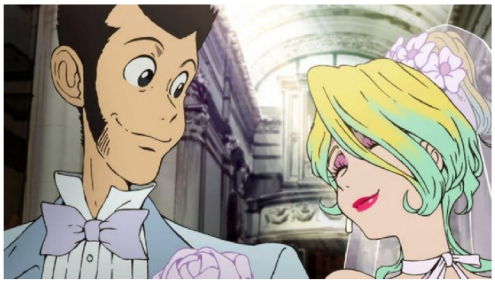
In **Part 2 episode 61**, Goemon's sword is stolen and in order to get it back, Lupin and the gang must go to central Africa to get it back. It turns out though that the sword is being used formalicious purposes and must be stopped so Goemon uses the Zantetsuken's only weakness; yams.

In **Part 2 episode 101**, we see Lupin III cross over with the another acclaimed manga, Versailles no Bara, as Lupin has a fever dream when he becomes a French aristocrat in the palace of Versailles and must duel the main character, Oscar.





The entirety of **Part 4** is excellent as we see Lupin actually get married for once and not to Fujiko. He ends up spending most of it in Italy travelling all across the country in search of a treasure so grand it can even bring the dead back to life? It has one of the best side characters in the Lupin franchise, Rebecca Rossellini, who is master thief and a perfect counterpart to Lupin.



Part 5 also has an overarching plot but we see Lupin III in the modern day having to fight against modern technologies which would otherwise thwart his heists. This season is also great for Lupin fans as it makes tons of references to previous seasons and heists and even brings back some fan favourite characters such as the aforementioned Rebecca. Lupin's biggest secret is also revealed in this season.



Why bother watching Lupin III?

It is a hilarious, ridiculous series with some iconic characters and it has defined the history of anime. Tons of anime make Lupin III jokes so your appreciation for the series will go up after watching it. Many now famous directors have worked on the franchise such as Miyazaki, Dezaki and Nabeshin so you get to see many different styles of Lupin. The definitive best place to start Lupin III is Castle of Cagliostro though.

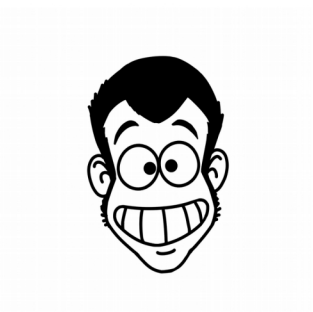












The Wonderful World of

By Matt Fieldsend



Introduction

Touhou, or Touhou Project to give its full name, is a name you may have heard thrown around if you've spent a decent amount of time on the internet. Even if you haven't heard it before, you've likely encountered media that is at least tangentially related to Touhou. It is in the rare category of media franchise where its influence is huge and yet its core, original source material fan-base is comparatively small. This article will be an extremely brief (so as to not take up the entire zine) dive into Touhou's origins and influence—for the benefit of those unfamiliar with Touhou Project.

What Actually is Touhou Project?

The Games:

Touhou Project, at its core, is a series of Japanese bullet hell shoot 'em up games developed by solo developer Jun'ya Ōta, more commonly known as ZUN. The first of these games, Highly Responsive to Prayers, released at Comiket 52 in August 1997. This would be a common thread for all of the main series games—they would be initially released on physical disk at conventions. According to ZUN, this first game sold 30 copies and it was developed for PC-98, an old series of computers from the 80's and 90's.



Incredible graphics—this first entry also plays completely different to later games



ZUN has 2 states—making Touhou and drinking copious amounts of beer

The series continued on like this for 4 more games, with the gameplay slowing beginning to resemble a more typical Japanese bullet hell game as time went on. This would change with the 6th entry in the series—embodiment of scarlet devil. After taking a four year break from the series, ZUN founded a one-man doujin circle known as Team Shanghai Alice and under this name he would begin publishing games for Windows rather than PC-98. He also declared the first 5 games non-canon as he wanted to start from a clean slate, though this wouldn't stop him from sneaking references from the PC-98 games into later entries. While no concrete figures are available, the game's sales vastly exceeded that of any of the PC-98 games and it still consistently ranks as one of the most popular entries to this day. Within just 2 years of the 2002 release of this game, Reitaisai, a Comiket-style convention exclusively for Touhou content, was founded. ZUN developed the entire game entirely by himself, something which hecontinues to this day when it comes to mainline entries, and while the quality of the gameplay and the music had come leaps and bounds since the PC-98 days, ZUN's character art was still, well, interesting.



Elis, a character from the first game



Flandre Scarlet, the extra stage boss from Touhou 6: Embodiment of Scarlet Devil, the first Windows game



Sannyo Komakusa, the 3rd stage boss from the newest mainline game— Touhou 18: Unconnected Marketeers

Whilst considerably better now, the early character art was not of the highest quality, but this in a way was part of the game's charm, and may have in fact encouraged the deluge of fan-art that exists of the games. The core gameplay that was established in the 6th game would not change a great deal for the rest of the series. Each game would usually try to introduce a unique mechanic, and the playable characters change between games, but the core gameplay is more or less the same. These mechanics would make certain games easier than others, however for someone new to the genre they are all still brutally difficult. I'm no shoot 'em up connoisseur, Touhou is the only one I've played for a substantial amount of time, but especially on the higher difficulties the games are ***hard***. This is probably one of the biggest reasons the vast majority of Touhou fans don't actually play the games. If you're interested in playing them but are wary of the difficulty, I personally recommend playing the 7th game, Perfect Cherry Blossom, first.

The story of the games is not terribly important. The games do appear to take place chronologically, with bosses from earlier games re-appearing as playable characters in later ones, but each game's plot is self-contained. The summary is usually thus— some kind of 'incident' happens that threatens Gensokyo (the world Touhou takes place in), your playable character flies out and defeats a bunch of super powered girls in danmaku (bullet hell) battles, incident resolved and they become friends. There is a vast amount of lore that goes into each game's setting and character designs, with ZUN taking heavy inspiration from folklore and mythology, but the basic gist of each game's story is fairly simple.

So how did this franchise of crudely drawn girls, standard bullet hell shoot 'em up gameplay and acceptable story become the most popular game of its genre and one of the most well known video game franchises of all time? The biggest factor here is by far the music. Some people even say the Touhou games are more a music project than a video game project, and though this is a bit of an exaggeration, the music in these games is incredibly unique. With this being a written format and me not being a music nerd, I can't describe to you why the music for these games is so unique. If you search "most iconic Touhou songs" or something to that effect on YouTube you'll find a plethora of examples. Some of my personal favourites include Entrusting This World to Idols ~ Idolatrize World, Maiden's Capriccio ~ Dream Battle, Pierrot of the Star-Spangled Bannger, Pure Furies ~ Whereabouts of the Heart, Reach for the Moon ~ Immortal Smoke and The Gensokyo the Gods Loved. And that's just the mainline games, there are multiple official spin-off fighting games with their own incredible

soundtracks—such as Touhou Hisouten from Touhou 10.5: Scarlet Weather Rhapsody, though these are not developed solely by ZUN. Here's a couple screenshots from those spin-off games:





The Fan Music

With the brief history and explanation of the official games out of the way, it's time to delve into the enormous influence Touhou has had. The doujin music, much like the music of the actual games, is probably the most notable area of fan content. There are numerous, and I mean numerous, music groups whose entire discography is remixes of Touhou songs. Demetori, Akatsuki Records, Foreground Eclipse, senya, ShibayanRecords, Diao Ye Zong, Silver Forest, UNDEAD CORPORATION, just to name a few, each with their own very unique sound. Some of these doujin music creators are even brought on to make music for the official spinoff games, such as IOSYS and COOL&CREATE. Touhou is even classed as its own music genre on Spotify, a feat I don't think any other game besides League of Legends has achieved. There is a veritable treasure trove of Touhou doujin music out there, and a lot of it is of surprisingly high quality. Two of the most famous examples that I'm sure most, if not everyone reading this has heard before are Bad Apple by nomico and Night of Nights. With 70 million and 31 million YouTube views respectively, these are the two songs that have reached far beyond the fan-base. Bad Apple was even covered by the mainstream American news network CNN.



Authentic 2010 YouTube video quality

As for Night of Nights, even if the name of the song isn't familiar do google it and have a listen because there's a good chance you recognise the song. I saw one comment that described it as the 'early 10's megalovania' and I think that is an incredibly apt description. Both high energy songs from a popular video game with countless remixes (though Nights of Nights is, in of itself, a remix) and both have a similarly chaotic feel to them, which may not be entirely by accident as Toby Fox, the creator of Undertale, took great inspiration from ZUN and Touhou. Then there's the near infinite recreations and remixes of Bad Apple. I think of all the hundreds of them that are out there my favourite has to be the guy who recreated the entire video with actual apples!



The Fan Games

For those who wish to play a Touhou game (mostly) without the murderous difficulty—fan games are your go-to. Even if you just confine yourself to official online storefronts like Steam and the Nintendo eShop, you can find a wide variety of fan games, everything from faithful bullet hell adaptations like Fantastic Danmaku Festival to roguelike RPGs like Genso Wanderer to the Stardew Valley-esque Mystia's Izakaya to even what is essentially Touhou Kart in the form of Gensou Skydrift. These games are by no means of the same quality as their non-Touhou inspirations, but it is remarkable how high quality they are for fan-games often made by no more than a couple of people. One I would like to particularly highlight is the fantastic Touhou Luna Nights. In this game you play as Sakuya Izayoi, everyone's favourite time stopping maid from Touhou 6, in a metroidvania platformer where the gimmick is your ability to stop time. The game's levels and bosses make very creative use of this mechanic and it's a very fun, if somewhat short experience. It is reasonably difficult but not so hard you can't get the hang of it after a couple hours of playing. No prior knowledge of the characters is required really, it's just neat to see them if you know them. It's only £13.99 on Steam, and that's off-sale, so I highly recommend picking it up if the difficulty of the mainline Touhou games is somewhat intimidating to you.





The cover art is very nice and the game's pixel art style is executed brilliantly

One question that might be raised at this point is how can all these games and all this music exist? If there are artists and game developers whose entire career is resting upon derivative work of someone's else's IP, how on earth are they still around? Well the answer is quite simple—ZUN is a really cool guy. For the most part he does not care and will not enforce DMCA or copyright notices against people using Touhou for their monetized fan works. In

fact, he more than encourages this, enjoying the doujin works of the games himself and even stating that he sometimes gets jealous of the high degree of effort poured into these projects. ZUN also leaves the non-Japanese translation of the official games up to fan patches, as he doesn't trust third party companies to do as good a job of it. This isn't to say he never enforces copyright or takedowns, when straight up piracy of the official games is involved or a monetized fan-work that breaks Japanese law and/or brings disrepute to the franchise, action is taken, albeit usually not very swiftly, a rarity when it comes to Japanese copyright enforcement. This is definitely a huge factor in Touhou's success—the embracing of the franchise as a platform for creativity rather than a closed-off system that only ZUN and his associates are allowed to produce content for. This is an example that one wishes certain other Japanese video game companies would learn from *cough* Nintendo *cough*.







Anime and Manga

As this is the Anime Society Zine it would be remiss of me to not mention Touhou's connection to the worlds of anime and manga. In the realm of anime, there are a few high quality fan series. I would suggest someone new to the series check out the Memories of Phantasm, it's not on MAL unfortunately but it's easy enough to find online. It has probably the best animation out of the three though also the roughest voice acting, it's not unwatchable though. It's the most faithful to the story of the original games and isn't too hard to understand for someone new to the series, it essentially just retells each game's story sequentially with some nicely animated fights (especially for an entirely fan-made anime) and occasional non-canon tangents. It also features music by senya, a very good Touhou doujin music artist. It has been on-going since 2011, they have currently covered up to the 10th game—Mountain of Faith.



Memories of Phantasm—this anime looks very good for something entirely fan-made



Musou Kakyou—a little rough around the edges animation-wise but charming and a fun watch



Sealed Esoteric History—also looks incredibly good, unfortunately it's only two episodes

The other two anime you can find on MAL—Sealed Esoteric History and Musou Kakyou are also good, but the animation quality in Musou Kakyou isn't quite at the level of Memories of Phantasm, though paradoxically the voice acting is considerably better in both. They're a bit less understandable to someone new to the series though, so if you're going to watch them I'd recommend doing so after Memories of Phantasm. There is also one other MAL anime listing for Touhou that I've neglected to mention thus far—because you can't watch it! It is called Anime Tenchou x Touhou Project, it was a 10 minute OVA collaboration between, as the name suggests, Anime Tenchou and Touhou Project. Anime Tenchou, from what I understand, was some kind of mascot for a Japanese anime store called 'animate'. There was a 2 minute commercial featuring this mascot that was animated by GAINAX and directed by Hideaki Anno, the guy who created Evangelion. In 2010 they decided to do a collaboration with Touhou Project and ufotable, the studio behind the adaptations of Demon Slayer and the unquestionably good parts of Fate, were to anime it, bizarrely. Unfortunately, only very short clips of this OVA exist online, the full version was only shown at a private screening and seemingly never made it to DVD, making it an unfortunate piece of lost media.

Things get a little bit more interesting in the realm of manga—as there are actual official adaptations that ZUN himself worked on, and quite a few at that. Trawling through ZUN's page on MAL will bring up quite a number of official manga that he wrote the story for, however here I would like to highlight what is, in my opinion, the highest quality of the bunch as well as one you can easily buy in official English print—Forbidden Scrollery. This manga follows the two primary protagonists of the series—Reimu and Marisa—and a new character called Kosuzu Matoori, a librarian who collects various books, including those of a dangerous nature. Inevitably, some of these more problematic books end up unleashing their effects on the local area, and it's up to Reimu, Marisa and various other characters from the series to put an end to it. It's fairly short at just 7 volumes but the art is really nice, the physical volumes are high quality and the story is pretty good, nothing outstanding but that's never really been the highlight of Touhou. It has some cute moments and I highly recommend people read it.



The physical volumes are really nicely done—a good series to read physically if you have the money



According to MAL, this manga is the only published thing the artist has done, which is hard to believe given how good it is

I unfortunately have not gotten round to reading the other official manga as of yet—I know truly B tier research going on here. Blame the history department and their absolutely horrendous deadlines for 2nd years. I've heard good things about Wild and Horned Hermit and Chireikiden and plan to read those. To my knowledge though, Forbidden Scrollery is the only one available in English physical print, which makes it the most notable in my view. Of course in talking about manga though there is not just official manga to consider but also the litany of doujin manga. While there is plenty of non-hentai Touhou doujin manga out there on websites such as mangadex, the sheer amount of hentai with the Touhou Project name attached is too notable to not mention. According to a certain aggregate website of such publications, the amount numbers at almost 20,000, more than any other single franchise on the site, even beating out juggernauts in the genre like Kantai Collection, Fate and idolmaster. Such publications constitute a large part of the doujin sales at events like Reitaisai and Comiket, so it is undeniably at least some sort of driving force in the popularity of the franchise. ZUN has stated in an interview that the reason Touhou is an all-female cast bar one character in a spin-off manga is that there is a feminine charm to danmaku (the bullet hell battles) that would be lost with male characters, but that the presence of so many female character should not be interpreted as fan service. Well unfortunately for him, clearly the fans have interpreted it that way, looking at the numbers.

Memes

Touhou's presence on the internet, in case it wasn't obvious by now, is almost entirely fan-made content. People know the song remixes, see the fan-games on steam and maybe even stumble upon the anime or manga without ever having even touched the original games. Of course this proliferation of fan content extends to memes as well. Touhou as a series has probably been the ground zero for more memes than any other game or anime franchise. 2chan, the Japanese predecessor to 4chan, has a board dedicated to Touhou Project and it wasn't long before 4chan stumbled upon the series as well, appearing on the /a/, /v/, /jp/, and, of course, /h/ boards. Some notable memes you may recognise from this two-decade meme lineage include the aforementioned Bad Apple music video. "Ronald McDonald Insanity" a remix of Touhou 6 character Flandre Scarlet's theme "U.N Owen Was Her?" using various sounds from McDonald's old mascot. "Cirno's Perfect Math Class" a remix of Touhou 6 character Cirno's theme "Beloved Tomboyish Girl" where she is berated for being a baka despite claiming she is a genius, this is also tied in with various memes about Cirno being the strongest despite being one of the weaker characters in the series lore power-wise. The "Fumos", Touhou plushes with an incredibly distinct style that have been releasing since 2008, over the past few years in particular they have taken off as a meme and you've probably seen one before. Another more recent meme is "Japanese Goblin", a remix of Touhou 10.5 character Suika's theme "Broken Moon", or I believe so anyway. The song was originally released in a 2009 doujin album containing various other Touhou remixes, a niconico (Japanese YouTube-esque website, used a lot more prior to YouTube going mainstream) user then took the song and made a video that got a respectable million or so views. Then, in late 2021 a reinterpretation of this video was uploaded using a freeware animation software called MMD (MikuMikuDance) and a few months later it became the new rick-roll, being plastered in the middle of unsuspecting videos. There are entire wiki pages documenting the legions of Touhou-related memes that have been spawned over the years, but I thought I'd just mention a few of the ones that people who aren't terminally online might recognise. Plus, this article is long enough already.



Ronald Mcdonald Insanity



Cirno is (once again) probably the most meme'd fumo



Cirno's Perfect Math Class



The Japanese goblin in question—this is from the 2021 MMD version of the video

Conclusion

To sum up the basic points of this article -

-Touhou is a Japanese bullet hell shooter series with fantastic music and unique characters

-Most people have not played the original games though, partially due to their brutal difficulty and, until recently, lack of legal access in the west

-There are literally thousands of people dedicating themselves to making high quality music/games/various other content exclusively focused around Touhou, and most of them aren't paid

-ZUN is a really cool guy

-Cirno is the strongest

-Touhou is on steam and you should give it a go sometime!

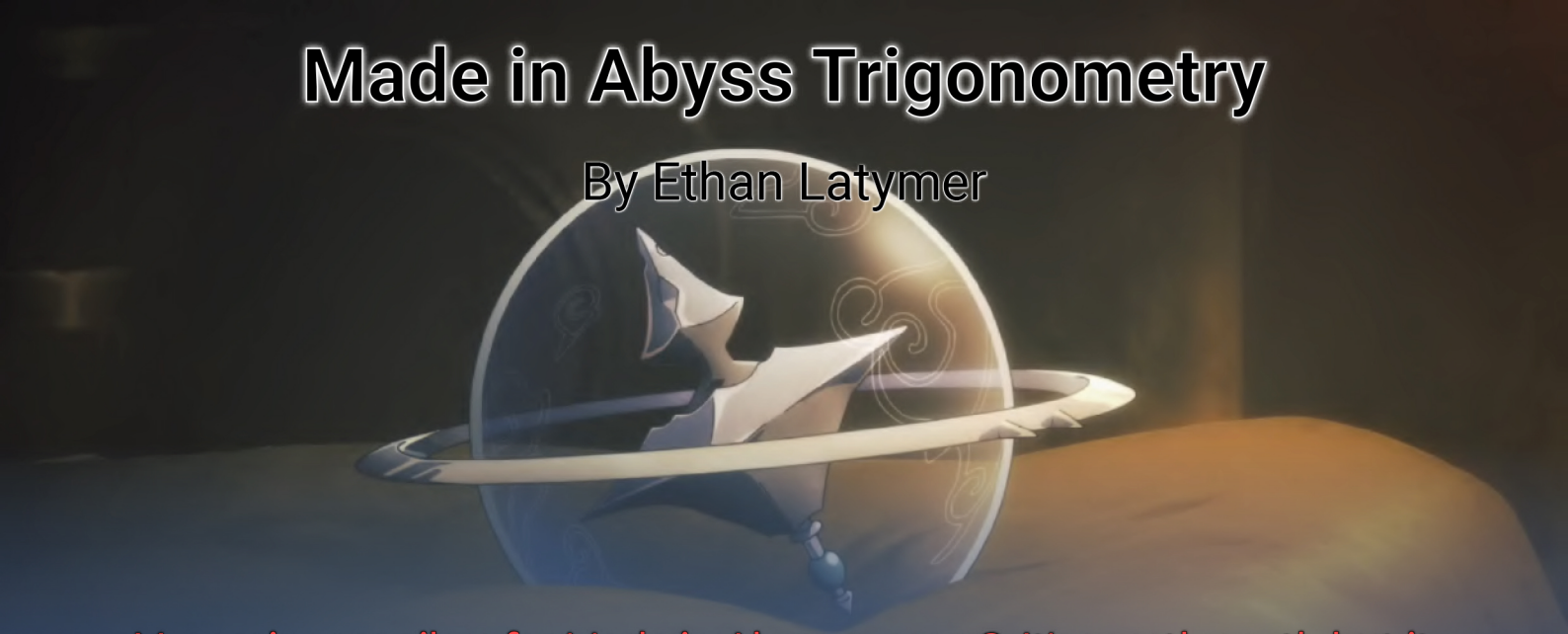
I hope you, the reader, give this fantastic series a shot at some point if you haven't already, whether it be the brutally difficult but fun to master original games, one of the wide variety of creative fan games, an album from one of the many talented music doujin circles or one of the excellent anime/manga adaptations.





Made in Abyss Trigonometry

By Ethan Latymer



Very minor spoilers for Made in Abyss season 2. It's mostly math but it stems from a minor spoiler so yeah, you've been warned.

So a few months ago, I watched through the 2nd season of Made in Abyss (and the rest of the series for that matter). Within the first episode it featured the compass again showing evidently that it does indeed point to its floor. Now initially, in the 1st season, I thought who cares? Why does it matter? Well the 2nd season showed that it could be used to navigate your way to its mouth. However during this I realised that with the help of trigonometry you can calculate the depth of the abyss.

It does require the radius of the planet in the series in addition to the position of those measuring the angle of the compass in the planet relative to the mouth of the abyss. Neither of which we have but at least we can get a formula to plug it into or make assumptions to estimate it. I plan at least to calculate it's maximum depth using the image above and the assumption that the world of Made in Abyss is the same size as our world. Anyways let's get to it.

First of all, let's see what we have to use. I'm assuming the world of Made in Abyss is spherical and not flat or something. The diagram to the right is a side on view of the world in Made in Abyss labelled with whatever is necessary for it to begin with.



The location of the compass that we'd be using to measure the depth of is labelled as a purple dot. The abyss is represented as a black line at the top of this diagram. Lastly the orange dot at the centre of the planet is ... the centre of the planet. Of course is also labelled on the diagram but this is likely the only time it will be labelled for the sake of space.

We first need to know a few things from the start through measurements. The angle between the centre of the planet and the bottom of the abyss from the compass. The radius of the planet and the angle between the centre of the planet and top of the abyss from the compass. I will get to how you can calculate the last 2 measurements later. As for the first measurement, that's simply the angle the compass is pointing from the ground.



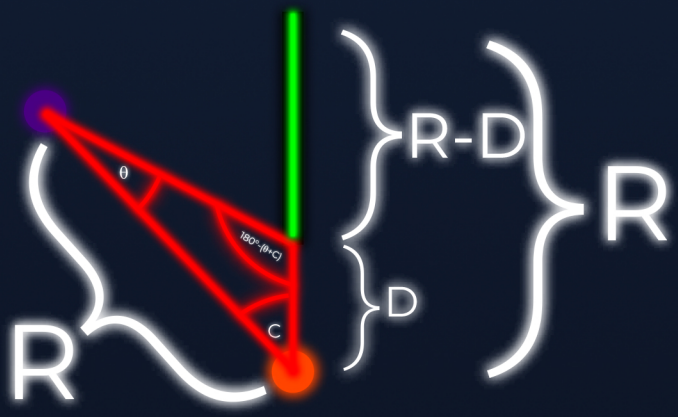
Ok, so I've now got what we start off with drawn down on the left. We have the angle provided by the compass as θ, the angle at the planet's centre as C and the radius of the planet as R.

Note how the sum of the depth of the abyss and distance to between the bottom of the abyss and the planet's centre is also equal to the radius. It's obvious I know but it means we only need to find the distance between the centre of the planet and the bottom of the abyss (the red vertical line on the diagram) to find the abyss' depth. I'm mainly saying this because I initially missed that when first doing this in a sleep deprived state and thus massively overcomplicated it Also when checking the math of that it turned out to be wrong.

It turns out it is actually very easy to find the distance between the centre of the planet and the abyss (labelled D). It's just simply using the sine rule.

$$\frac{a}{sinA} = \frac{b}{sinB}$$

It does involve us knowing the angle we don't immediately have on the red triangle in order to find however since we know the other two it can be figured out since the three angles would add 180° thus making it equal to 180°-(θ+C).

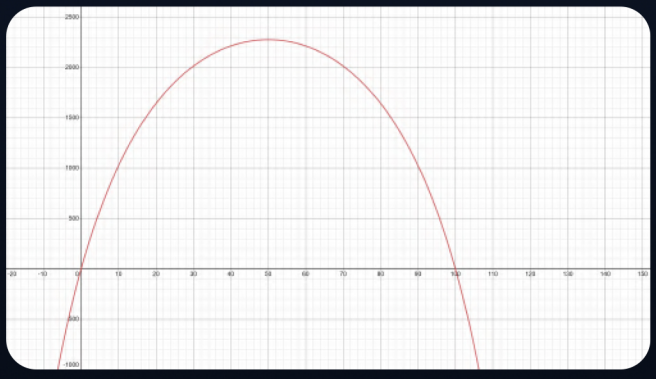


Now we plug it all in and it turns out that:

The depth of the abyss $= R - \frac{Rsin\theta}{sin(180^\circ - (\theta + C))}$

In all honesty I didn't expect it to be this easy to find. Especially considering how difficult I initially found it but that was when I was certainly not really in the mindset to think properly clearly. Well I'm deep enough into designing this I'm not stopping here. Let's find it's largest size assuming the world of Made in Abyss is the same size as ours.Since I cannot measure or make assumptions about C, I'll simply make a graph of the possible values through desmos.





As we can see on the graph, the possible size of the abyss peaks when C is 50° or when the sum of C and θ is 90° the highest height that the abyss can reach assuming the world of Made in Abyss is the same size as ours is:

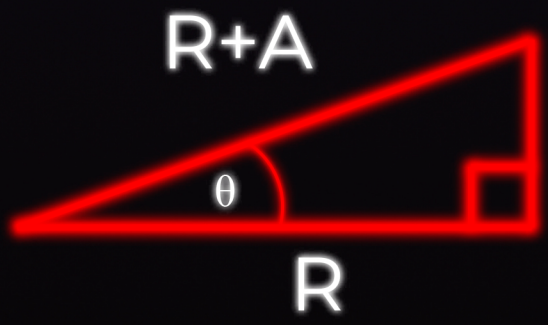
2,278 kilometres and 336 metres

Anyways that's it. I suppose now I can talk about how you can find R and C like I said I would earlier. The first one we're going to do is R because we need that for C.



What the image on the left is trying to show is the horizon. Due to the curvature of the planet, object A can no longer see sunlight. You can use this to find the radius of the planet. Just measure your height. Lie down on flat terrain and watch the sunset, once you can no longer see the sun stand up and time how long it takes for you to no lnger see the sun again. This assumes you know how long a day is. If you don't time it. You should also know your height up to eye level.

With this data we can construct a right angled triangle as seen on the right. Due to the planet turning, there would be an angle (θ) between where you were at when you stopped seeing the sun laying down (at a distance R from the earth's centre) and where you were at when you stopped seeing the sun standing up (at a distance R+A from the earth's centre) relative to the sun. If it wasn't already clear A would be your height up to eye level.



You can calculate this through how much time passed. The angle θ would be $\frac{1}{240}$° of how many seconds passed between when you stopped seeing the sun laying down and when you stopped seeing the sun standing up. Now with a bit of math shown below we can get an answer.

$cos\theta = \frac{R}{R+A}$ $R = (R+A)cos\theta$ $0 = (-1+cos\theta)R + Acos\theta$ $R = \frac{-Acos\theta}{-1+cos\theta}$

Lastly we have C to figure out. This one is very simple, you go to the mouth of the abyss, you travel away from the abyss' mouth in a straight line while measuring your distance travelled until the compass gets an angle significant enough for you to be comfortable to measure, then you divide your distance travelled by the radius of the planet to get the angle of C in radians.

Well that's about all I have to say here. Apologies I didn't expect all of the math to be so simple but here we are. Also apologies about how little it had to do with anime or the anime, I only really took note of just how little it has to really do with anything right now.

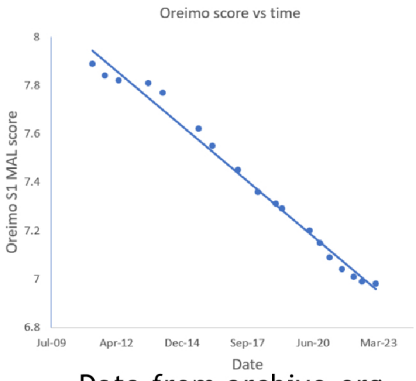


A Defence of Oreimo and Otaku Culture

- Joseph W

Otaku culture is under attack! In recent years I have come to notice a trend of disavowing certain “unsavoury” titles, of which many are considered to be classics within the medium of anime, especially among Otaku. These anime were those that, when first getting into the medium, you would see plastered over image boards, being discussed and recommended to new fans, due to their relevance to otaku culture as it stood, or perhaps due to some risqué aspect to the show.

One such example of this, and perhaps one of the most prime, is Oreimo (however this is certainly not limited to Oreimo). A show who’s reputation has plummeted. This wasn’t something I noticed until relatively recently. Upon getting into anime, I would see Kirino and Kuroneko’s faces all over the forums and image boards I frequented, which intrigued me to watch the show. It, like lucky star, was a show filled with great, self parodying comedy about otaku culture, of which I was slowly delving into. Of course, at the time the show was controversial, the ending had recently aired when I started to properly take notice of the show. However, it wasn’t the “risqué” aspects of the show that made it controversial, or really the incest themes perse, but rather the ending happening as it did- Seeing Kuroneko get snubbed brought out a, well deserved, rage in people. The first season was held in high regard for a long time, and only in recent times has it seen such scouring.



Data from archive.org

The modern dislike, or scouring of the show, however, does not stem from the controversy surrounding the ending, but rather has shifted to a general dismissal of Oreimo on the grounds of its premise alone. Rather than take issue with the story (which is obviously fine), they dismiss shows like this based on what they represent. It seems that people subconsciously think, that by disavowing it, they can scrub up the image of anime as a medium, and of anime fans to appeal to society at large; they must scour what anime is to make it appear more palatable. This is done by virtue signalling how Oreimo etc are "truly bad and you shouldnt like it!" even if they haven’t seen it. Part of this phenomena can be seen as an attempt to identify position oneself within an in and outgroup By signalling their so called distain, and



disavowing Oreimo and the like, they position themselves within the anti otaku sphere, “yeah I like anime, but I’m not one of those weirdo otaku/weaboos”.

We must acknowledge that the “risqué” aspect of anime is core to what the medium represents in some ways. Many of us are drawn to anime because of its willingness to push boundaries; Indeed, there is a reason we are the Anime Society, and not nickelodeon Cartoon Network society. Traditionally anime is a boundary pushing medium (even sometimes going, *Beyond*, the boundary). However, it is those aspects that give anime a sour image to the outsider looking in. "those are all high schoolers" "wtf incest?" "why can I see her panties" you may hear them decree. By cutting off our own balls to pander to this, and by enabling anti otaku attitudes, we placate the ideals of those who hate otaku and anime at its core. We degrade the very medium we love, only to become another globohomo piece of grey matter.

I defend Oreimo to the degree that I do because I see it as part of the core otaku cannon of works. Genshiken, NHK, Lucky Star, Oreimo (to name a few). Each of these works depict a unique and important slice of otaku culture or otaku identity, serving almost as a record of past otaku ways, for nostalgia and young otaku.

To fully understand where Oreimo came from, we need understanding of the time. Imouto eroge saw a boom in the late 90s early 00s, as the ethics org of comp software loosened restriction on depicting incest, flooding the market with imouto eroge and the like (ie the infamous 0verflow universe- making a feature in Oreimo). By the 00s, the market was completely saturated with riffs on the same script. Oreimo is a parody on this, using the setting as a device to explore themes of otakuism, otaku culture, and self-identity.

An obvious parody lies in that the imouto (Kirino) is herself a siscon (hence the OP called irony), yet doesn’t clock the obvious implication for her relationship with Kyousuke. It has no relation to the real world, and Kirino doesn’t act like a tyical imouto towards Kyousuke; The otaku world and her “reality” are clearly seperate. However, this seperation actually causes Kirino internal strife, that isnt apparent to other characters, like Kuroneko and Saori. Kirino deeply envies this, she is scared of being true to herself. Initially, wanting to present as normal to society, she puts up a front about hating otaku and otaku culture. It is this action however that causes her internal strife. As the show develops Kirino learns self acceptance, both in her otaku ways, and also in her feelings toward her brother. They act as reinforcing metaphors to eachother- The imouto incest is not only a parody of the contemporary otaku culture, but also acts as a subtext for acceptace in her otaku ways.



Indeed, if you have watched it, you can see a direct criticism of how Oreimo is treated, buried within the show itself. Kirino, and Oreimo generally stand in direct oppositon to the “anime is trash and so am I” bullshittery. She espouses how it is part of her and the values she finds within. She is worried about looking weird, but gains acceptance of herself, not self loathing, not ironic weebery.

The father, acting as the news concience, always seen absorbed in a news paper, downplays anime calling it otaku garbage. Infact an Interesting parallel can be drawn between the father, and those who slander Oreimo et al. He has no understanding of the works

themselves, never having seen anime, just like those who slander Oreimo (never having seen it), yet he does know, that the news media tell him its wrong. He is absorbed by the popular consensus, infact he embodies it, always bearing a newspaper in hand, often face not shown. Similarly, the modern anime fan parrots the anti-otaku, not having seen these shows, yet slandering them, to save face.



On the other side of the spectrum, exist Kuroneko and Saori, who go to represent the old guard. They have broken through into acceptance of their otaku ways, and don't deny themselves, and exist to act as a helping hand to Kirino, bringing her through the side of enlightenment. Oreimo shows you, or allows you to relive, those moments of acceptance; perhaps when you first found a friend to talk about anime with, or even when you first joined Anime Soc. The camaraderie that the otaku share cannot be beaten by the anti otaku (anti-spiral).

If you havent give Oreimo a chance yet, and have been put off by the Ministry of Propaganda, I would emplore you to try it (This goes equally for other shows you may have heard slandered on similar grounds). It's depiction of otaku and otaku culture is really quite nice, and the characters are all significant archetypes of a specific kind of otaku. And its not just the comedy and otaku culture aspects that are well done, the key underlying aspect of the show is the romance (which you can read as being platonic). The characters have a lot more depth to them than you might imagine, initially masked behind layers of denial and self hatred, which manifests in them hiding their true feelings. The ending is silly, and quite hamfisted in some ways (the harem elements), but I don't think that detracts from what the show has to offer.

Despite the flaws of the ending, I will still defend Oreimo, and other scoured works to death, especially in the face of the enemy of otaku. You should not pretend you are something you're not. You should not scour anime as a medium to placate those who hate it. Accept your otaku heart, and rile against this ethnic cleansing!



Yoshiyuki Tomino's Other Stuff

By Ben Eaves



WARNING: This article contains some spoilers from random obscure Tomino shows from the 70s-80s

Yoshiyuki Tomino is without a doubt one of the most important, influential and talented men in the history of anime as a whole. Despite this, there will be a considerable amount of people who will be reading this that are unaware of him and his work, and his contributions are often minimised in western discourse about the history of anime. This article has been written to try and spread my appreciation of this man's unique creative output, but in order to get this across fully I have set myself an interesting challenge. Starting in 1979, whilst working for the studio Sunrise, Yoshiyuki Tomino created and directed a series that became the start of the franchise he is most known for. He has continued to work on this franchise for many years on and off, and in the eyes of many has became defined simply as "the guy who created said franchise". Although I hold a VERY deep affinity for this work, I have decided to write my history of his career without mentioning it. Although this may seem an odd choice, I believe this arbitrary restriction will allow me to cover Tomino without falling into clichés and covering ground you can find covered elsewhere far better than I would have by illuminating some of the less well-known parts of his story. I hope by the time you reach the end of this article you will understand the profound and fascinating output that this man accumulated over the years and comprehend his vast influence even outside his legendary work on M***** S*** G******.

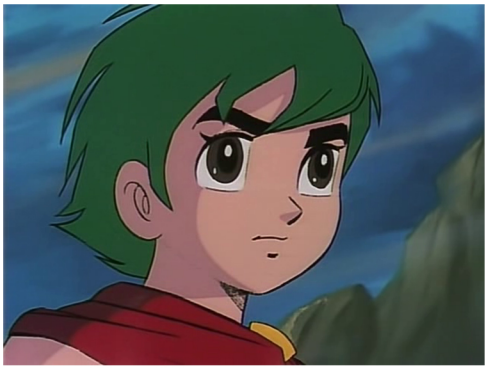
Yoshiyuki Tomino was born in 1941 and grew up in the turbulent Japanese post-war period. As a child he developed a passion for painting and drawing. As he matured further however this passion was superseded by a new love: a love of film. The 50s saw a renaissance of Japanese filmmaking, which alongside showings of new films from America fuelled his passion, leading him to eventually to pursue filmmaking into university. However, his graduation came at a bad time, with the global film industry entering a slump and many Japanese studios refusing to bring on new staff. This misfortune led to Tomino finding himself struggling to find work in directing film, and desperate for work he compromised on his live action ambitions and in 1963 joined a newly founded animation studio called Mushi Productions. This was the animation studio the



A shot from the first Tomino directed Astro Boy episode

legendary Osamu Tezuka had set up in 1961, and Tomino joined shortly after they started production on Tetsuwan Atom (known as Astro Boy in the west). Tetsuwan Atom has the distinction of being the first full length (as in made to fill as half hour TV slot) anime ever, a milestone that is easy to appreciate and Tomino soon found work as an animator, episode director and writer on the show. Although not the career in film he had anticipated, Tomino was able to make a living combining his directing skills learned in film school with the drawing skills developed during his youth, and throughout the 60s into the early 70s continued to work with MushiPro on a number of shows.

The highlight of Tomino's years at MushiPro apart from his work on Astro Boy is of course his work on the 1970-1971 classic Ashita no Joe, yet his most important milestone was his debut in 1972 as director of Umi no Triton, an adaptation of a Tezuka Manga. Although the show itself hardly set the world alight, Tomino's directorship on it represents an earned reward for the decade or so working in animation mostly behind the scenes. It's also impressive to see how a person with no formal training in animation and frankly no deep interest in anime as a whole had gone from nothing to directing a Tezuka anime in less than a decade, working on some all-time classics in the process.



Umi no Triton

Tomino left MusiPro after they went bust in 1973 and spent some time independent from any studio. He was known for his speed and competence at putting together storyboards and consequently was brought on to a number of shows to bang out storyboards at short notice, gaining the nickname "Wandering Storyboard Man". This freelance period also saw him brought on as director for the first 2 cours of the anime Brave Raideen in 1975, marking his first of many forays into the mecha subgenre. However, it was another mecha project in 1977 where Tomino's unique identity began show itself.



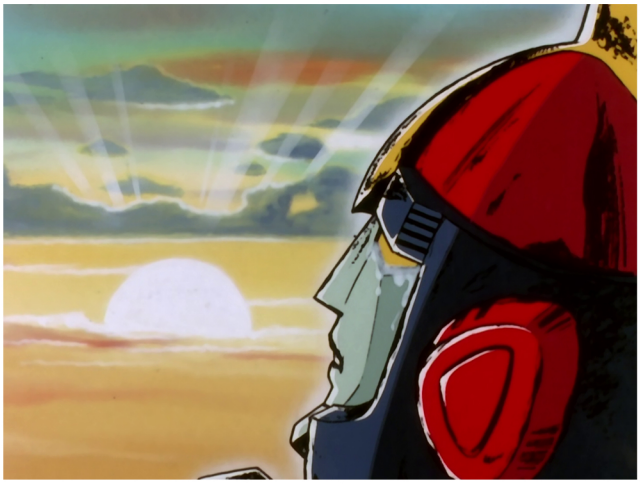
Brave Raideen

Invincible Superman Zambot 3 was created and directed by Tomino for Sunrise and is an incredibly odd anime. In a format similar to many super robot mecha shows of the time, it revolves around a crew of characters who must fight giant wacky monsters using the power of their 3 small machines which combine into a big powerful robot, yet Zambot 3 stands out from the rest. Despite its colourful art style and child cast, Zambot 3 manages to be incredibly shocking and violent to a degree that is hardly appropriate for the alleged target audience of small children. The show covers the human cost of giant robot battles, with the 12-year-old main character forced to contend with the destruction he causes and the resentment from the population at his failure to always limit collateral damage. Another infamous inclusion in Zambot 3 is the plot device of "human bombs". The big bad aliens are involved in abducting random humans, implanting bombs under their skin, meaning that there are forced suicide bombers walking around earth. It is stated explicitly that although they can be detected, there is no way to remove or defuse the bombs meaning characters who have been turned into human bombs have no choice but to walk out into a remote area and await their death. This depressing concept is further driven home by a number of moments where some of the main characters friends are made into human bombs (including his girlfriend/love interest). Even outside of the human bombs the show also has an incredibly high body count, with a major chunk of the supporting cast meeting untimely ends, which is made even worse by the fact that most of them are part of our main

character's family. Arguably most shockingly is the final episode, which sees the two others 12-year-old pilots and cousins of the main character having their machines damaged, leading them to decide that the best thing to do is kamikaze their ships into the enemy, killing themselves in the process. The high death count led to Japanese fans coming up with a new nickname for Tomino, "Kill 'em All Tomino", a name which he went on to repeatably reinforce throughout his career.



Zambot 3. Note the Gurren Lagann-esque asymmetrical thing on the front of the head



Even the mech is cryng :(*

Zambot 3 began a trend that would become one of the most notable features of Tomino's career: turning what is supposed to be children's TV into something more mature and interesting which is more likely to be enjoyed by older sci-fi and anime otaku. Furthermore, although its influence was limited at the time, Zambot 3 can be credited as being an important step in introducing more dark elements into mecha anime, which by extension gives it some influence in anime as a whole. Zambot 3 was followed up the year after by Daitarn 3, a more comedic take on the super robot genre, which was well received at the time and has a surprisingly loyal fanbase to this day. While working on these shows, Tomino had a revelation. The way a lot of children's anime worked at the time was that funding for the show would be provided by a toy company, who would fund the show and in return would get the rights to produce the toys, and this was especially true for mecha anime. However, when working on Daitarn 3, Tomino realised that the sponsors of the show were hardly going to watch the shows, or care very much about their content as long as toy sales were stable. This meant that these shows could be made in the image of whatever he wanted, as long as they met the basic requirement of putting merchandisable robots on the screen. This reality became clearer and clearer as Tomino began planning work on his next show, as he pushed boundaries again and again and still failed to receive any real consequences from the absentee toy company sponsors. Compounded by inspiration from Sunrise character designer and animator Yoshikazu Yasuhiko who had been working on classic sci-fi anime Space Battleship Yamato, Tomino developed the concept for a show that would combine a mature hard sci-fi military story with explorations of philosophical questions he found interesting, with enough big robots on screen to keep the sponsor's money rolling in. Consequently, on the 7th of April 1979, a new Tomino show began airing, although idk what it was called, I don't think it was that good

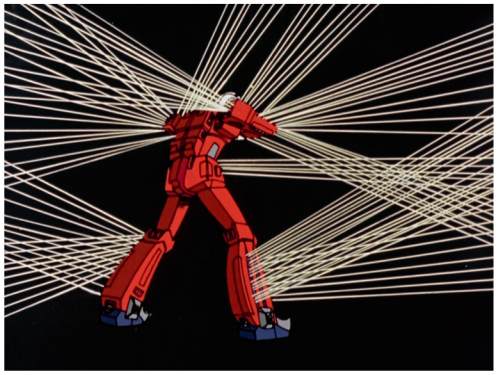


Tomino and Yasuhiko on Mt Rushmore, image censored for the requirements of this article



Rare bearded Tomino, circa 1978

The show that I shall not be mentioning was followed by a fantastic show called Space Runaway Ideon. Space Runaway Ideon began broadcast in 1980 and is arguably Tomino's second most influential show. Space Runaway Ideon revolves around the discovery of an ancient mech, which holds some sort of mysterious power and the almost simultaneous first contact with an advanced alien race called the Buff Clan who are suspiciously similar to humans. As the show follows course, the true nature of the Ideon and humanity's relationship with the Buff Clan is revealed, and the show delves into some very lofty existential themes. Some have described Ideon as a cosmic horror anime, and although that might be a bit of a stretch, it certainly conveys some fascinating and at times unnerving ideas about the universe and our place in it. What Ideon has been remembered most for is its incredible ending, told through a sequel film after the show's premature cancellation and subsequent rushed ending meant that it lacked closure. Ideon, especially its ending, is often compared to Neon Genesis Evangelion, and Hideaki Anno has been quite open about how influential Ideon and Tomino's work has been on his work. In fact, Anno has claimed to have been a fan of Tomino since Zambot aired, and the two of them have done some rather interesting joint interviews over the years. Despite this, it is wrong to view Ideon only in comparison to Evangelion, and the show is incredibly good in its own right. The show has some very original mechanical design, and its soundtrack by Dragon Quest composer Koichi Sugiyama is extremely underrated. The show also has some fantastic animation, and actually exhibits first example of the Macross-style "Itano Circus" missile spam which Ichiro Itano would go on to turn into his iconic signature technique when working on Macross. The show also does an even better job than Zambot 3 at subverting classic mecha anime tropes, presenting a very unconventional relationship between the main characters and their mecha. I am trying here to not spoil most of the plot like I did with Zambot, as Ideon has held up extremely well and is definitely worth a watch today.



Space Runaway Ideon



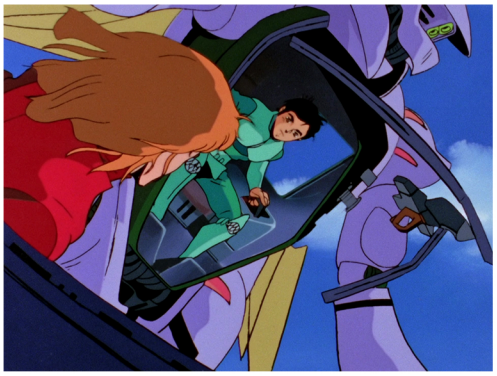
The Master and Apprentice

Tomino followed up Ideon with an oddly named slapstick comedy western mecha called Combat Mecha Xabungle, which I am yet to watch but regularly see people praising, and then moved on to another extremely interesting project. Tomino had an interest in western-style fantasy, and wished to create and direct a fantasy show, however as his mecha related work had begun to become incredibly profitable he was forced into making an odd hybrid of the two, writing a story which featured mechs powered by magic in a mediaeval fantasy world. This show was called Aura Battler Dunbine and began airing in 1983. This concept is pretty unique, and the show has a very distinctive aesthetic which combines these odd, bug like mechs with more traditional fantasy trappings. Apart from its cool concept and mech design, what makes this show notable is its responsibility for introducing the modern concept of isekai. Although there are a few other anime which predate Dunbine that may technically qualify as portraying people from "our world" crossing in to "another world", it is Dunbine which first present the typical cliché of a Japanese teenager being transported to a fantasy world where they have special powers, and must fight with these special powers for whatever reason. However, Dunbine is more than just a generic isekai, with the unusual quirk

of pieces of technology getting isekai'ed as well as people, which created an interesting extra dynamic on top of the typical fantasy setting.



Get Isekai'd



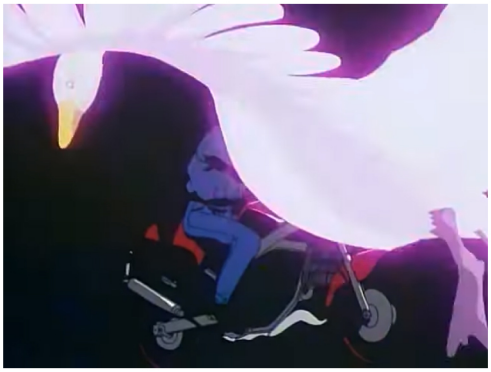
Dunbine's interesting mecha and pilot suit design

Dunbine was followed by another mecha, Heavy Metal L- Gaim which was the last show he would direct for 12 years outside of the franchise that I am intentionally ignoring. It is difficult for me to skip discussion of the years 1985-1996 as some of my favourite shows were created and directed by Tomino during this time, but alas I have challenge and I must keep to it

After our huge time skip, we see Tomino leaving Sunrise in 1993 due to disagreements with the higher ups and taking a break of 3 years until he made his big comeback, independent of the meddling corporates and free to unleash all of his creativity. His return project was to be an OVA, based loosely on his Wings of Rean novel series which was a mech-free alternative version of Aura Battler Dunbine allowing him to fulfil his original vision for a fantasy series. The show was known as Garzey's Wing and is a strong contender for the title of worst anime ever made. Known mostly in the west for also having literally the worst English dub ever made (seriously, watch the first five minutes of the first episode and tell me you've seen worse), Garzey's Wing is also equally as awful when watched in the original Japanese. This is largely down to the personal struggles Tomino was experiencing at the time of making it, and when questioned about Garzey's Wing in a more recent interview he simply said, "I made it when I was sick".



"There is a war going on, even dinosaurs are here!"



Get Isekai'd

Garzey's Wing was followed by Brain Powerd, an anime which has a reputation for being very strange and very full of Tomino's trademark psychosexual weirdness, although I must admit I am yet to watch it. As mentioned in Nick's article elsewhere in this Zine, Brain Powerd is known for being rather obnoxious and up itself, and the fact that in an old interview Tomino claims his main aim when making the anime was to make something that "wouldn't cause the people who watched it to have a nervous breakdown" does not fill me with hope. Brain Powerd was followed by a very well received return to the unmentionable franchise, and

since then Tomino has worked on very little else. The two exceptions to this have been Overman King Gainer (2002) and Wings of Rean (2005). Wings of Rean is just another attempt at adapting his novels, and although this did not fail on the levels of Garzey's Wing it is hardly regarded as a classic. Overman King Gainer is probably most notable for having an unbelievably brilliant opening that has been known to cause people viewing it to spontaneously stand up and start doing the monkey whilst chanting "King, King, King, Gainer!"







I hope this article, despite its handicap, has managed to shed some light on the career and influence on one of the genuine greats of the anime world. Although I failed to interrogate some of the themes which pervade Yoshiyuki Tomino's work, I hope I have still managed to give you an overview into how Tomino is so much more than just his most famous creation. Tomino literally began working on the first proper TV anime and is still working in the industry today! He is one of the few people who has been around anime since day 1, and as a result I highly recommend you go deeper into his work and his opinions for some very interesting stuff. If you love Evangelion, Isekai or just anime in general, there is no doubt that the shows you love would not have taken the shape they have without some of Tomino's influence, so next time you consider the pantheon of the anime greats like Tezuka, Dezaki, Miyazaki or Anno, maybe make a place for the great Yoshiyuki Tomino.

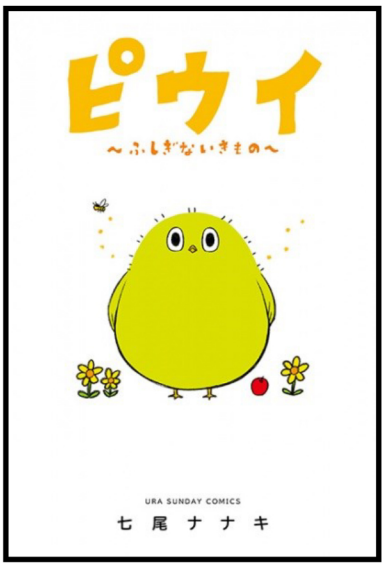


Manga Book Club 2022-2023

It All Came Tumbling Down

By Matt Fieldsend

This year I had the joy of running our bi-weekly Manga Book Club which means much like a Soviet nuclear worker in 1986 I got to watch it all go up in flames. In all seriousness it has been a fun year, but from the storied heights of last year, where Sousou no Frieren was rated an average of 8.1 and we had multiple series that received a score in the high 7's, we arrived at this year where we only had one series that we read make it above 7—Dai Dark with a respectable 7.46. So I thought what better way to recap such a year than with a list of the 3 manga that got the lowest rating from the group?



Piwi: Fushigi na Ikimono Score: 5.06

Piwi got a bit of a raw deal—it's not necessarily bad it's pretty funny actually, but a not much happens but random inconsequential hijinx manga was not particularly welcome after that had already been the prevailing theme for an entire semester it seems. Piwi follows the adventures of a green, fluffy bird who brings everyone he meets happiness, it's a one-shot spin-off of a much longer action fantasy manga called Helck, so if you did really like Piwi you should probably read that.

Takopi's Original Sin Score: 4.79



This was a very divided manga—with some people in the group rating it as high as 8 and others as low as 2. This manga can be succinctly described as BTEC Goodnight Punpun—it tries to hit a lot of the same beats but with only a 2 volume run it just didn't have the breathing room to do so. There were confusing plot-points and inconsistencies, but it did breed a good meme in the form of the "happy rope". Despite its popularity in Japan, this managed to break the Manga Book Club record for lowest ever rating, though it wouldn't hold this record for long.....



(dis)honourable mention to Senkou no Giselle—the oneshot about a girl learning ballet that was included in our first read—Primitive Boyfriend. It received a 5.45, there isn't much to say about it though, it was alright, just a pretty mid one-shot

It's OK to Purge the World if it is for my Little Sister

SCORE: 2.05

That wasn't a philosophical statement made by some French thinker, that was the real name of the manga we read over the Christmas break this year. After a deadlocked vote that was broken by our incoming Welfare Officer, this manga slipped its way in through the voting and everyone was forced to read all 3 volumes of it. Kind of strange how we've been ascending in total number of volumes in this list, anyway this is a manga about, well, a man who is unhealthily attached to his little sister and her vice versa, and their dream to purge the world of any love that isn't between older brother and younger sister. In the future he becomes world dictator and achieves this, so a rather well-endowed blonde lady decides to travel back in time and seduce him in order to ween him off of little sisters. Almost every chapter of this work of literary art features a scene that feels like it was taken straight out of a doujin, and not a particularly good one. The ending is hilariously stupid but honestly probably one of the better parts about this manga. This manga was truly the culmination of the visible dip in quality of the manga being voted in this year, however it made for a really fun discussion. And that's the beauty of Manga Book Club—and why, though I won't be running it, you should all come along next year!

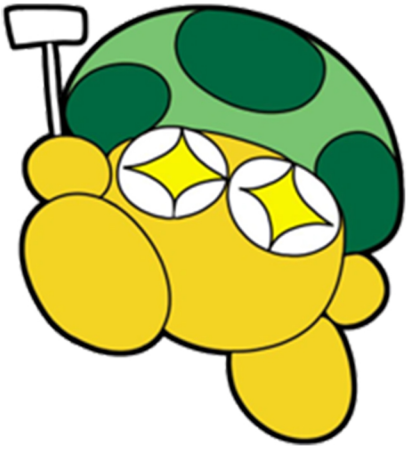
The Objectively Necessary Watch Order of Fate

By Timothy Lane, or Toter

(Minor spoiler warning, mostly remained vague where necessary. Continue at your own risk)

There are enough ‘simplifications’ and ‘easy watch orders’ out there - we want the real order. What do you actually need to understand the basics of Fate?

Fate is a franchise series made mostly by Type-moon, founded by Kinoku Nasu (silly little mushroom man) and Takeuchi Takashi (big fan of drawing maids) in 1998, two school friends who decided their mission in life was to create one of the most wide-spanning franchises and about thirty saberfaces. Thirty is probably an underestimate. After looking, it’s thirty-one. There’s always one more - pretty much the way in which it got to this state.





The Fate series itself is quite expansive - with almost 110 entries to the series on MAL, two visual novels (not including remakes) and more than half a dozen games. To make matters worse, this does not include the wider Nasuverse (The name given to the Fate Universe, after Kinoku Nasu). This article includes these additional entries too, and how they crucially tie in and hold up the colossally bloated plot of Fate and how you must approach it in order to properly enjoy the series.

The disclaimer I have to put out about Fate is how the original visual novels of Fate/Stay Night and Fate/Stay Night Hollow Ataraxia are both eroge visual novels, though Fate/Stay Night has the SFW version in Realta Nua, which I played. Since 2005, Type-Moon has put out no 18+ works (Including the Tsukihime remake), however this article does cover Tsukihime and the fan game Fate/Empire of Dirt, which are both 18+. In addition, since everyone reading this made it to the third paragraph, I can assume everyone at minimum has some level of comprehension, meaning everyone is aware of the sheer amount of fate doujinshi out there, particularly the cling-film wrapped kind (though sfw ones exist). Not my thing, but hey; if you want to explore the world of Fate in that much depth, go ahead. They won’t be discussed at all here though, everything is officially made by Type-Moon or its creators apart from Fate/Empire of Dirt.

Chronologically the main Fate timeline begins with Fate/Zero, a Light Novel by Gen Urobuchi adapted by ufotable in 2011 that's a prequel to Fate/Stay Night, the original eroge (Adult Visual Novel) that birthed the Fate Franchise and makes a great introduction into the world of Fate. However, to actually understand the chronological and structural order of the Nasuverse and all of its lore, it is not possible to start simply from Fate/Zero. You will simply not understand all of the lore and characters that pop up for about two seconds and be spoiled on the most minor of tiny details, instantly destroying all chances of enjoying Fate properly. To actually understand Fate, you must watch almost every spin-off that adds to the complex web that is Fate lore, whether that be why Rin hates Blu-ray players or why some Fate fans post pictures of strawberry ice cream and watch a livestream every January 16th.





This is a threat.

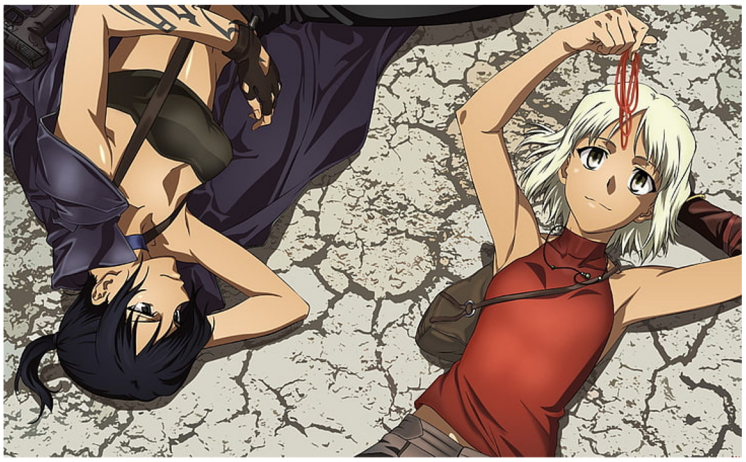
Therefore, the first thing you need to read is the Mahoyo (Witch on the Holy Night) Visual Novel which now has an official English translation and English Switch version, or watch the film by ufotable when that comes out in 2023 (TBC), though of course no adaptation is true to the original or holds all of its details. This will give you the background behind two incredibly important characters of which only one appears for a few seconds in the final mainline Fate film (next page) and is mentioned off-screen in Tsukihime. The other useful character to learn about is a side character in Tsukihime, which nobody cares about and isn't relevant in the slightest (you'll still watch it anyway). The only good part about Tsukihime is the creation of Neco-Arc (Above), who needs no introduction. Funny meme cat. Burunya.




After that, you have to then watch all of my favourite anime series: Garden of Sinners/Kara no Kyoukai (Not legally available in the UK - Conan Piss - other than £90 blu rays which I have). It's a supernatural detective story with a very character-driven plot, containing excellent music and it's where ufotable learned to animate in the way they're famous for now. Kara no Kyoukai introduces two new main characters who only turn up for a few seconds in the joke type-moon spinoff Carnival Phantasm, though some are also in Fate/Grand Order. However, it explains why that main character from Witch on the Holy Night is important, which will later come up for all of three seconds in the final mainline Fate film. It also

furthers the explanation of the root and Akasha that makes up all of reality. Don't worry about it. Most crucially though, it starts the explanation of Mystic Eyes in more detail, which is a power based around eyes that are mystic (whoo), belonging to the incredible character of Shiki Ryougi. These Mystic eyes will come up a lot later though, to be fair. For about 5 seconds of Unlimited Bladeworks and a minute or so of Heaven's Feel, twice. So, you've read a 20 hour visual novel (or a 2 hour film, TBC) and a string of 10 films. Surely you're ready to start with fate?

Nuh uh. Now you have to go watch the waste of time that is Tsukihime, just to see what is an objectively inferior version of Garden of Sinners that got a very high budget remake recently that looks way too good for what is an awful storyline about a cringe self-insert in an overly edgy murder mission. Can you tell I'm salty? Good. Go consume 12 episodes and the original Visual Novel of course (I have done both, save my soul). Go then read Melty Blood and Melty Blood type X manga, along with mastering the controls of Melty Blood and Melty Blood Type Lumina for all the many characters (especially Neco Arc). So now, you must be ready to start Fate?



No. You need to go watch all of Canaan, a 13 episode series based on a random visual novel (428: Shibuya Scramble) that Type Moon did a single ending for. Incredibly important not only because it has large numbers of gunfights between a heavily female cast (along with best girl, Taxi Driver) but also because of the additional explanation of a different set of mystic eyes. You'll need this later; you've seen four types of mystic eyes in action so far with many more to come. You'll also start noticing that a few of these characters somehow have rather similar faces - even though you haven't seen Saber just yet. Thank Takeuchi for that, he just draws them that way. No, it's not because he's got no artistic skill. I swear. So maybe it's time to start Fate itself? Ha! Far from it.

You actually need to go read all of the light novel Decoration Disorder Disconnection. Two volumes were released in 2004 and it's been on hiatus since. DDD has no connections to the Nasuverse, with the name of the antagonist of Kara no Kyoukai Future Gospel briefly appearing simply as a prank. DDD is about individuals afflicted with Abnormal Agnostic Syndrome, more easily explained as demonic possession that results in victims gaining new body parts and supernatural powers. It is a wild read; both in how the story is laid out and the actions of characters. One character is a feminine looking 14-15 year old boy known as a 'genuine demon' who has no actual limbs, but due to demonic possession grew four demonic limbs. However, he then loans them out to people to use; utilising the charm of a femboy to manipulate others. Another villain is known as 'the lawnmower'. It's great. But, even after that wild ride, you're not quite ready to even start Fate. Not quite.

Because you need to go watch the 3-minute short of Tsuki no Sango and read the very short Light Novel (Four chapters and two volumes for some reason). Basically, just a really sweet

alternative route to the mess that is Tsukihime. After that, watch the 10 minute promotional OVA Fate/Prototype to show Nasu's original idea for the Fate/Stay Night universe, with a *male* King Arthur and a female protagonist. I can't say too much other than that there's a train somewhere in it, not because of spoilers but because basically nothing happens. It is 10 minutes, after all. But, there is a light novel prologue to this 10 minute OVA called Fragments of Sky Silver. That prologue then has a spin-off called Fate/Labyrinth. You have to read that too! Can't miss out on any details of what Fate was originally meant to be.

And now you can start Fate. But where from? Well, the record-smashing visual novel of course! You have to start from the original point of Fate, or you're a fake fan! You should be ready to sink 120 hours of your life into a franchise straight away that you've already been required to sink another 100 hours into in order to be ready for this point. Do all three routes, making sure to take every single bad end because they all will show additional lore and character information and songs that only appear for those endings (Mighty Wind aka At Saber's Gate).

Saber is Summoned by Shirou at his house. You will see this scene and stance repeatedly across Fate media, always and forever.



And once you've finished the entire visual novel and all of the endings, are you ready to actually start watching fate? No, you're not. You then have to read Hollow Ataraxia, which is a Visual Novel ending to all three routes of fate, and outlines Angra Mainyu from the Third Holy Grail War. You'll need that later. Twice, actually.



After that, you have to watch Carnival Phantasm. Why? Because it's absolutely crucial, and now you understand the jokes about each character from playing the Visual Novel and all of its routes, which you did right? Enjoy the absolute insanity that was Type-Moon in 2010-2011, with nothing making sense as this show takes part separate from the entire Nasuverse but it is critical to understanding each character in detail, especially as to why they do THAT dance in the opening. There is truly a deeper hidden meaning to the madness.

I'd also recommend re-watching this after you're done, because after the *ahem* events of

series like Fate/Zero and Heaven’s Feel, Carnival Phantasm really helps out.
So now you can actually watch Fate. But; you can't watch the ufotable versions first! No, you have to watch Studio Deen's Fate/Stay Night, an adaptation of the *first* Fate Stay Night route, revolving around Saber (Finally, you meet the face of it all), and is 24 episodes long. Once you've watched that, you should watch the TV Reproduction of the exact same route you've just watched that was released in 2008, cutting the route down for who knows what reason, with almost nine hours of content shoved into two - for a 30-to-40 hour route of a Visual Novel. Staggering decisions were made.

After that, you then can start Fate/Zero, the usual recommended path for any cowards starting Fate. Fate/Zero is the home of Iskarchad and Saber on a motorbike wearing a suit (extra drip), containing 25 episodes along with two double-length episodes and recaps, detailing Emiya Kiritusgu’s ideals clashing against that of his servant’s (Saber) in a highly acclaimed series of humanitarian struggles. Once you've finished that, you should supposedly be ready for Unlimited Blade Works. But no.



First you have to watch Fate/Zero Teaching with Einzbern and Fate/Zero Cafe. That's a law. Don't break it. You can't watch them before Fate/Zero though, because that would ruin the surprise over which servant is which, of course.

After two TV series, a recap, three OVAs and all the rest you've already gone through, you would think that you are now able to start Unlimited Bladeworks. No. You have to watch all of Lord El-Melloi II’s Case Files. Firstly, the prequel OVA, then the entire TV series, then the second OVA. They're incredibly important for reasons I can't fully disclose and have to be watched AFTER seeing Fate Zero. Source, trust me bro. But they show a character from Fate/Zero 10 years in the future, along with one of the important characters from Kara no Kyoukai and Witch on the Holy Night, along with a certain Necromantic Magus who will come up later in this article. It also shows a huge amount of Mystic eyes, so you’ll be a master of them (get it) by the time you get onto Unlimited Blade Works.



Convenient timing! You have to watch Deen's Unlimited Blade Works movie, which was released in 2010. Watch that, then Ufotable's Unlimited Blade Works prologue. The prologue must be watched first. I mean, it spoils a ton of the first episode and the mystery around it, but you have to remain true to the Visual Novel and release order, right? Anyway, once you've watched that 40 minute prologue about Rin failing to summon Saber because she got the clocks wrong, you can watch all 25 episodes of Unlimited Blade Works, with a double length first episode in the first season. After that, you have to watch the 10~ minute OVA (Sunny Day) about the alternate ending to Unlimited Blade Works, which is the good ending and canonically establishes a polyamorous relationship between Emiya, Rin and Saber. Sunny Days indeed.

After watching that, you can dive straight into Heaven's Feel, correct? No, actually. You have to watch all of Prisma Illya, all the FOUR seasons and the two films along with the four specials. It's Illya's route in Fate/Stay Night, according to Nasu. Since there's so much, it must be good right? Well, if you ignore the very sus elements of it, it’s still mediocre but with music far beyond it’s worth. I say that, but there’s still another unknown type sequel in the works, that could be another season even. Now once you're done with all that, there's more of Fate Stay Night to go, but it's best to watch after finishing Heaven's Feel because I said so.



(Left) Prisma Illya 1st season. There are four seasons of this, and two films.



(Right) The poster for the third Heaven’s Feel Film in the trilogy. It contains easily one of the best animated fights in anime,

So, you watch all three Heaven's Feel Films in order, 1, 2 and then 3. The 3rd is the final ending of Heaven's Feel, rather than taking the true ending of Heaven's Feel. This is where you need the knowledge of the first Stay Night parts you watched and Witch on the Holy Night and Kara no Kyoukai, for all of three seconds, along with Hollow Ataraxia because of the ending of the Third Holy Grail war and major spoilers. This is for a single scene where someone passes by in an alley, and for something that happens offscreen and the general events across the final two films. Incredibly useful. You also need parts of Fate/Zero, so I hope you were paying attention to that. Heaven's Feel 3's animation and music absolutely slaps, but you also have to listen to Mighty Wind too (Nicknamed At Saber's Gate because of its main riff), which you should have done since you read the entire visual novel and all of its failed endings! You've got time for that!

Right. So you've seen all of the mainline fate, right? NO!



There is the most important fate, and the greatest show of all time, Today's Menu for the Emiya Family.

After the endings of all the Fate series so far, you need the happy part of the Nasuverse, where everyone is alive, and everyone is cooking food. It's 13 episodes long, but they're also all shorter episodes, meaning you have no excuse for not watching this masterpiece. Each episode follows the characters of Fate/Stay Night (Plus Kiritsugu, best dad) being insanely wholesome and happy, breaking down their barriers and gathering around the dinner table to eat and get drunk. Especially Lancer, he drinks a lot with Taiga, due to his many part time jobs.

ufotable paused doing the Heaven's Feel movies and used Demon Slayer level animation on wholesome food cooking and the single greatest beach episode - nay, episode of the entire anime medium - ever, in Episode 7, which includes absurd budget volleyball games and waterslides, all so Shirou can make some cold tea. What other show can do this?

You also must read the manga which has food recipes at the end of each chapter, and with only five volumes are translated (5th released on the 9th of March), you have no reason not to consume the excellence that is Today's Menu for the Emiya Family.

There's also a game based off of it that I have to play at some point, no matter the cost or how poor the gameplay may be. You must as well, as part of your basic understanding of Fate.



After watching all of the mainline fate, you've somehow only just started your journey into the abyss.

Next, you have to watch Fate/Apocrypha, one of the worst but also best Fate series. Why? Because it's an alternate ending to the Third Holy Grail War where the Nazis stole the grail, then a Lidl own-brand Count Dracula took it from them. I think. Wasn't really paying attention to that, because the focus of Fate/Apocrypha is actually on three specific things:

Firstly, Astolfo.



Secondly, Mordred or Saber of Red and Kairi (Both on the previous page), who are the best Adoptive Father - Son/Daughter duo of all time (Sorry Usagi Drop) and should've been the main characters of the series, rather than the 'Bonny and Clyde' role they originally had before the author forgot about their existence for most of the series.

Mordred is my favourite Fate character for many reasons. Kairi is of course, from the Lord El-Melloi II's Case Files anime (Though not the novels). He's a necromancer with a shotgun containing heat-seeking finger bullets and poison gas grenades made of magus hearts. Absolutely based.

Thirdly, the worst protagonist ever; Seig. He is simply a self-insert 'character' who becomes incredibly powerful for no reason. We also have Jeanne D'Arc, who I also hate because of her forced romance with Seig and the fact that she's French. A very disgusting combination.

Also watch the recaps, they're narrated by Astolfo and Shakespeare. Thank me later.
Once you've seen it, you have to read the Light Novel, as of course it contains way more information and detail not shown in the series but is just as uninteresting because of that abysmal protagonist in Seig, though you get some decent art of Astolfo and Mordred. Enjoy.
After that, read another alternate version of the Holy Grail Wars - Koha Ace. VERY important. Basically, a joke manga, with an alternate Third Holy Grail War with a master from the future fighting against the Japanese military and Nazis, because of course they are. We get a samurai Saberface, Okita, with Okita Alter turning up close to the end. It also contains quite a few German military figures drawn in a chibi style even I could replicate.

BUT! It was then turned into Fate/Type Redline, which has staggeringly good art. Okita Alter hasn't turned up in Redline yet though, as it has a very sporadic and slow release schedule.



Me when my flatmates are singing “Dancing Queen” at 3am

After Fate/Type Redline, you can start on Fate/Grand Order. The anime adaptations, at least. The game comes later in the eternal rabbit hole.

With Fate/Grand Order, this is where stuff gets really insane and quite whacky when trying to understand it. Yes, that means everything before was not difficult to grasp. I wish I was kidding.

Firstly, you start with Fate/Grand Order: Moonlight/Lostroom, which I can't really remember but it must've been important, as an entire OVA was dedicated to just a bunch of very forgettable dialogue, but it works as a fill-in for the backstory and lore of the game in anime form.

Then go straight into Grand Order/Babylonia because it's very important. Also Ishtar is in it. And Enkidu. And Gilgamesh again. Actually, a bunch of pretty decent characters from F/GO are here. This one’s actually really good with a lot of action and introduces more of the Servant types outside of the core seven as the main character attempts to fix the issues with the timeline in Babylon due to the rogue god-servant of Gilgamesh upon his gigantic throne.

After that, read all of Fate/Strange Fake (By the Durarara! And Baccano author) watch the TV special when it eventually releases. It has more of Enkidu and Gilgamesh set in the United States of America (Eagle Noises), spawning from the joke post by him back in 2008 called Fates/States Night.

This may feel like a long drag now, but you still have to watch both of the Fate/Grand Order Camelot films. Set in Camelot - Wait they’re not? They’re set in Jerusalem aka The Holy Land?
Alright then. It shows the version of Saber if she’d not been killed as an evil ruler with *ahem* greater assets as the ‘Lion King’ and Mordred (Whoop) working alongside her with most of the rest of the Round Table. The first film is a bit meh apart from the Mordred fight scene as it involves wandering around the desert (part of the title of the film is ‘wandering’) and the second movie is a little better with the fight being brought to all of the Lion King’s Round Table, with the highlight being the Mordred fight scene. (Only unbiased statements here)



Fate/Extra, AKA Unlimited UmU Works

After that, watch Fate/Extra, both the TV series and the OVA afterwards, animated by Shaft. This is where Red Saber (Nero, Above) comes from, as opposed to Saber of Red (Mordred). It also has the second worst protagonist in fate, as he is ridiculously edgy and stupid in every regard (Entertainingly so). It's also where the moon turns out to be a supercomputer AI with a battle royale taking place on it. Don't ask. Red Saber though is Roman and likes taking her Roman baths in most episodes. Pretty much the only reason they made this show.

After watching Fate/Extra, go play it. Cope. Go play all of them, including CCC, where Nero is dressed as a bride. They're dungeon-crawler style games with a lot of mechanics and characters, like most Type-Moon games, or just JRPGS in general, following Nero Claudius. During the game, you meet Ronald McDonald. I wish that was a joke. Shiki Ryougi from Kara No Kyoukai also appears, so you should be just as excited about that as me; though you'll be less excited about BB and her many counterparts; unless you were a high scorer on the final Kahoot quiz this February, since their entire personality is their frontal baggage. A major win for some, perhaps (Go look up "Passionlip FGO skill names"). You also have to play Fate/Tiger Codes Unlimited Colosseum as well, which is just a fighting game set on the moon.

You also have to play Fate/Extella, which is a series of games (Extella, Extella Link and Umbral Star) with a huge cast of characters like Astolfo, Scáthach and Astolfo. You can also play as Medusa, Iskarchad and Gilgamesh (Though not Astolfo). However, I repeat, you can play as Gilgamesh. Grovel before your king, peasant mongrels. Also, Altera (Attila the Hun) has a really cool design. But also Astolfo, drawn by Wada Arco with his signature chins and fancy eyes.



Left to Right, Fate/Empire of Dirt, Fate/Extra and Fate/Extella Link

Also go play Fate/Empire of Dirt. This is the only unofficial material in this article, as this is a game made by the circle Luwen Workshop, following a teacher of magecraft as they repeatedly encounter insane servants in their life. I actually haven't played it and it's not canon to the world of Fate, but it has Scáthach on a motorbike, TWO Mordreds as gangsters, Casual Dress Astolfo, a cool looking new witch character (bottom left of the provided image) and *incredible* music. In addition, it also just looks like a fun Visual Novel with Pixel RPG gaming elements for about £25, and there's an unofficial English patch. Also Mordred as a gangster and Scáthach on a motorbike looks epic. Also Astolfo. (Only unbiased statements here)

Once I'm done playing a few of the games I've already bought, I'm picking Fate/Empire of Dirt up, maybe alongside Extella Link to get the two Astolfo/Scáthach games. To understand Fate properly, you must too.

Once you've played Fate/Extra and all of those other games, you can then watch Fate/Grand Order Learning with Manga. This is where all the fate characters you know from Type/Redline, Stay Night and Extra come together. After this, watch Fate/Grand Order Guda Guda Order 2016, where even more jokes are made, like how Redline will never get an anime adaptation. These are both available for free on Aniplex's YouTube channel, so they're an easy watch.

Then you have to read two manga for Fate/Grand Order,
which is the Salem witch trials thing that's unimportant but Mordred shows up a few times, and the utterly important spinoff about Space Ishtar and Calamity Jane,which includes Mordred being in Yoko Littner's costume from Gurren Lagann for some reason. It also has Gilgamesh riding a bike wearing what is uncannily like the UoN cycling kit. Honestly, it's pretty good! It's a great 3-chapter space wars travelling manga for which the only complaint I have about it is that it's not longer than One Piece, and instead is just 3 untranslated chapters in a single volume.



How can you not want to read the space battles of servants? It's perfect, and of course vital to the story of Fate, of course. Everything is vital, no matter how strange it seems.

Once you've read all that, watch the Fate version of Avengers Endgame: Solomon. That's where every character gets about 5 seconds to shine with an entrance and a single attack before being punched in the face. Seriously, it's like that. Characters might only get a word in if they're lucky in one of the most fanservice shows (not in that manner) in a very long time. Unless you're a big fan of Mash (The basic pink potato), then you're going to love this one.

Once you've seen Fate/Grand Order: Final Singularity - Grand Temple of Time: Solomon (The full title of the film), you can go back to Fate/Extra. Okay then, forcefully go back to Fate/Extra. This is not an option. You return to that series by reading the manga Fate/Extra CCC FoxTail, where Tamamo-no-Mae is the focal point, along with the inclusion of bonus content cut from the CCC game. Once that's been read, you can go play Fate/Extra Record,

once it’s released. It has no release date at all yet, but it’s been announced that it’ll be made by the fairly newly founded Type-Moon Studio BB and there was a trailer in the Summer of 2022, so they’re still working on the project. Yes, Type-Moon did in fact name a game studio after BB; the Sakura-form which has birthed characters like Passionlip who has the largest breasts in all of Fate and the Nasuverse. So, we can see exactly what drives Type-Moon forward, but you have to play the remake of Fate/Extra when it is released, though it is unknown if it will have an English version like Witch on the Holy Night/Mahoyo, which was released in December of 2022 and was the first Type-Moon English translation. Hopefully, they’ll think about the West again.

Unfortunately, we’re now closing in on the expanses of what’s necessary for you to consume in order to understand the basics of Fate. Some of the final things here though, is a series of eight short reads, both Light Novels and manga. You’ll have to start with Fate/mahjong night: Holy Tile War. It’s a one volume read about the cast of Fate/stay night having their Holy Grail War over the game of mahjong instead of fighting to the death. It’s very useful for seeing the characters of Fate with their tactics and confidence in an overly tense series of games.
The next one on the list of short reads is just as much of a life-or-death situation: Fate/Ixtella. In this manga, servants are given toddler children and have to raise them. It is truly an epic and tense battle; even for what is essentially just a single chapter. Nero didn’t let their second baby burn down, at least. The third short read is a manga about Fate/Stay Night called Himuro no Tenchi Fate/school life. It’s entirely about the school characters you forgot about by the second half, and their daily lives at school (Who would've guessed!). It also has a 14-minute-long special adaptation by ufotable, but since it gets mixed in with Fate/Grand Order, you’ll need to read it first to understand these crucial school characters like Himuro, Yukika and Kaede. Linking in with that is how you have to read the manga Type-Moon Gakuen: Chibichuki, where characters from various Type-Moon works like Fate, Tsukihime and Kara no Kyoukai are in a school setting after being summoned by the Mushroom of Chaos that is the co-founder of Type-Moon Kinoku Nasu (Genuinely happens). The highlight is, of course, Shiki Ryougi at school, along with Iskandar the Chad being a history teacher **(History is the subject of chads, after all).**





Furthermore, there is a 40-ish page one shot story that is required before you can fully understand Fate, as the manga Fate/Grand Order Ordú Beag details the story of Scáthach, Queen of Shadows and that cool motorbike rider from Fate/Empire of Dirt. It portrays Scáthach with one of her temporary apprentices, as Scáthach is the mentor of many other Fate characters like Cú Chulainn, as is the case in Celtic mythology. While it is short, it has some good action and a decent series of quality panels with Scáthach fighting, which makes it

very important to read before venturing further into Fate.

Another Fate/Grand Order manga you need to read is Fate/Grand Order: Epic of Remnant - Ashu Tokuiten II - Denshou Chitei Sekai Agartha - Agartha no Onna. It's about the women of Agatha and going into some world of Folklore. Now, I've chosen this one in particular because Astolfo is one of the main two servants the Master takes along this time, with an immediate antagonist of the Berserker of El Dorado, who looks very cool; as the Amazonian queen should. Because of those two factors, this is an essential read for the basics of Fate.

One of the strangest reads on this list is Notes, an actual novel (Not a light novel, be scared) by Kinoku Nasu, which was originally published for an angel-based doujin anthology called Angel Voice, which also saw Takashi Takeuchi publish Clowick Canaan-Vail in the same anthology. Notes takes place on a very futuristic Earth where humanity killed all life on the planet off with warfare and pollution. Okay, maybe not that futuristic. So in 2025, only a small amount of people exist with no other natural life, supported by AI machines. These people merge with machines to gain cybernetic enhancements while other people merge with extinct life forms using genetic engineering, calling themselves the A-Rays. Of course, genetically engineered people and cybernetically enhanced people have to come to blows, and thus begin fighting one another in a series of wars until the 8 Aristoteles arrive with the goal of destroying all life on the planet. I'm not making this up. Even the main character's name is Gun God, who is the last unmodified person on the planet, but digs up something called 'Black Barrel' which is very destructive towards the 8 Aristoteles.

Obviously, one of these 8 Aristoteles lives in Gun God's apartment, V/V, but Gun God only knows it as 'the angel' despite it looking either like a blonde-haired woman or a fish carrying a 1000-metre-long carnivorous spore spreading tree on its back. The real identity of V/V is Type-Venus. Other characters include Ado Edem who wields the sword 'Slash Emperor' (I cringe), who made Type-Jupiter go berserk when it attacked West-Land Seed, setting the entire continent ablaze, resulting in his right arm gaining too much power so he was imprisoned in Witch Swift Umbrella.

Notes is very important for three reasons. Firstly, it makes the rest of Fate seem simple. Secondly, it contains Black Barrel, which appears in Tsukihime and Fate/Grand Order three times as a weapon, so reading Notes before playing Fate/Grand Order will explain its use. While it appears in Tsukihime, it is never used in combat, only given to Ciel before her fight with Arcuied to seal the vampire, but the fight is interrupted before it can be used. Finally, Notes was republished in 2006 with Character Material, which details the original design and some additional features of original Type-Moon characters like the Mahoyo characters Aoko and Toukou Aozaki, Saber and the Male version of Saber and most excitingly, Mordred and her initial design, though her gender was not decided until Fate/Apocrypha. It's also at this point where you realise why you have to read Mahoyo before any other part of Fate, since it was the first novel written by Kinoku Nasu, though it was too long to submit for a competition and was shelved until its release as a visual novel in 2012, in addition to it being a prequel for Tsukihime and Kara no Kyoukai.

The last of these short reads is The Garden of Avalon, a single volume Light novel by Kinoku Nasu. This is probably the most crucial of them all though, as it is a series of short stories about Arthurian Legend. The book was released with the Unlimited Bladeworks Blurays back in 2015, and is 7 tales about pretty much every Camelot character and knight.

The Garden of Avalon has a beautiful cover but is also a series of beautiful tales of Artoria Pendragon's rise to power and the goings-on in Camelot while Artoria was King of England and her final battle. The dragon from Fate/Stay Night also makes a reappearance in Garden of Avalon, given that it is part of Artoria's lineage in King Uther's Blood from the dragon. However, it also details Artoria's thoughts and fears around her eventual downfall at the Battle of Camlann hill, around her thoughts of Mordred's army seeking to end The battle quickly through beheading the King which would Have ended in less bloodshed and kept the nation together, But Artoria refused to believe Mordred could be a worthy King of England, resulting in the death of the entire Round Table. A very necessary read for understanding Artoria's psyche and reasoning during the fight and her hesitation towards the ambitions of individuals during Fate/Zero in particular. Reading it beforehand however, spoils far too many of the mysteries of Fate/Zero, though it helps complete your basic Fate knowledge.



The final things you must play or read however, is Fate/Requiem and Fate/Samurai Remnant. Samurai Remnant is not released yet as of writing, but it is scheduled to be released in 2023 and will detail some kind of Samurai Holy Grail War with characters like Miyamoto Musashi. The Light Novel of Fate/Requiem however, is left this late because it answers the question of whether Servants can get pregnant. Read it to find out - it's two volumes and is set exactly 56 years after the 1969 Moon Landing (very important) in a world where everybody has a holy grail; except for the protagonist of course. She doesn't have one, and so summons a Reaper servant whose goal is to kill all other Servants. There's an awful lot of servants for said Reaper to kill, and they've been around for a while, which is why the pregnancy question becomes answered.

Fate/Samurai Remnant (Right)



Yes, it is this stance once again. If I had a pound for every time Fate referenced itself with this, I'd have enough for a week's food, but it still wouldn't be enough for a single Multi roll on Fate/Grand Order. Now, I said there was only one game left to play with Fate/Samurai Remnant. That's true only because Fate/Grand Order is not a game; it's a lifestyle decision. And much like chain-smoking or doing crack cocaine it can ruin your life, though Fate/Grand Order is far, far worse. You have to consume all of the 87 individual 15-30-second-long advertisements and the single ten-minute long advert, then you can begin your final descent.



I unfortunately do play the game. They recently made UK servers and thus all my time during my degree has evaporated faster than my hopes and dreams of pleasing my family.

Fate/Grand Order contains stupid amounts of lore and huge numbers of new characters that I simply haven't covered, along with so many facets of Fate lore that are only contained in the game with its insanely long story that requires grinding for … hundreds of hours to just about catch up to. In Fate/Grand Order, there are a bunch of new and exciting servants like Abigail Williams, Katsushika Hokusai and Yang Guifei, all drawn by the Kino's Journey artist! Whoo! Anyone else hyped? Just me? Just me. I appreciate you Kuroboshi.

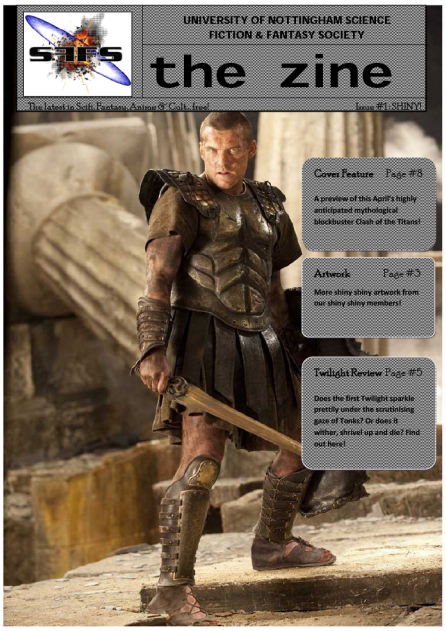
And if you're ever able to, play Fate/Grand Order Arcade, as it contains unique character interactions. Then, you're done. For now. Apart from seeing three more hours of Neco-Arc Melty Blood fighting clips because they are chaotic; especially the one where Neco-Arc goes on a rocket to send a tuna tin back down to Earth as their ultimate move.

In all, you've watched and played:
Over 310 episodes (and counting), 35 minutes of adverts, 16 OVAs, 19 films, 10 manga, 9 light novels, 12 games (and counting) and 200-240 hours of Visual Novels.

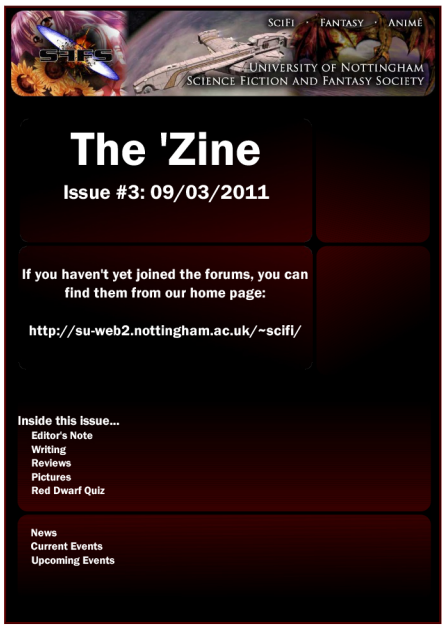
And this isn't even fully extensive, not in the slightest. This is just the mere required basics for understanding the core principles of the Nasuverse that Type-Moon has created.

Anyway, watch Fate.


University of Nottingham Science Fiction and Fantasy Society
THE ZINE
The latest in SciFi, Fantasy, Anime and Cult. Free!
Issue #0
District 9: Our Thoughts!
Cover Feature Page #7
Find out if our members thought District 9 was a Hit or a Miss!
Reviews Page #3
Looking for something to distract you from real life? Maybe our reviews of "Dollhouse", "Cabin Fever", "Prototype" and "Old Man's War" will help you find (or avoid) a suitable distraction.
Artwork Page #5
Shiny shiny art from our shiny shiny members!
Story: Vic's Page #6
Just another quiet day in Vic's Seedy Space Bar, until a mysterious stranger walks in and the day takes a turn for the worse...
DISTRICT 9
SFFS eZine • Released Termly • http://su-web2.nottingham.ac.uk/~scifi/zine


UNIVERSITY OF NOTTINGHAM SCIENCE FICTION & FANTASY SOCIETY
the zine
The latest in Scifi, Fantasy, Anime & Cult. Free!
Issue #1 SHINY!
Covers Feature Page #8
A preview of this April's highly anticipated mythological blockbuster Clash of the Titans!
Artwork Page #3
More shiny shiny artwork from our shiny shiny members!
Twilight Review Page #5
Does the first Twilight sparkle prettily under the scrutinising gaze of Tonks? Or does it wither, shrivel up and die? Find out here!


UNIVERSITY OF NOTTINGHAM SCIENCE FICTION & FANTASY SOCIETY
The 'Zine
Issue #2: 20/10/2010
Cover Feature Page 6
A review of this Summer's geek filled blockbuster, Scott Pilgrim vs the World
Library Suggestions
Sidebars of our Library's newest additions
Events Page 3
A quick guide to our up-coming events through the next term
Stories Page 12
Original works by our very own society members
SCOTT PILGRIM VS. THE WORLD
Remember to join our forums at: http://su-web.nottingham.ac.uk/~scifi/


SCIFI · FANTASY · ANIME
UNIVERSITY OF NOTTINGHAM SCIENCE FICTION AND FANTASY SOCIETY
The 'Zine
Issue #3: 09/03/2011
If you haven't yet joined the forums, you can find them from our home page:
http://su-web2.nottingham.ac.uk/~scifi/
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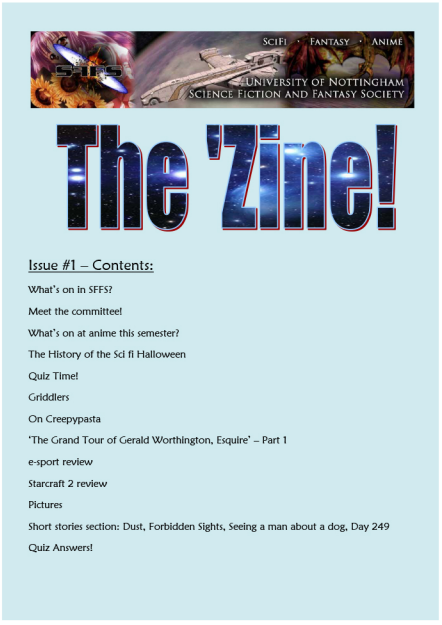
Pictures
Red Dwarf Quiz
News
Current Events
Upcoming Events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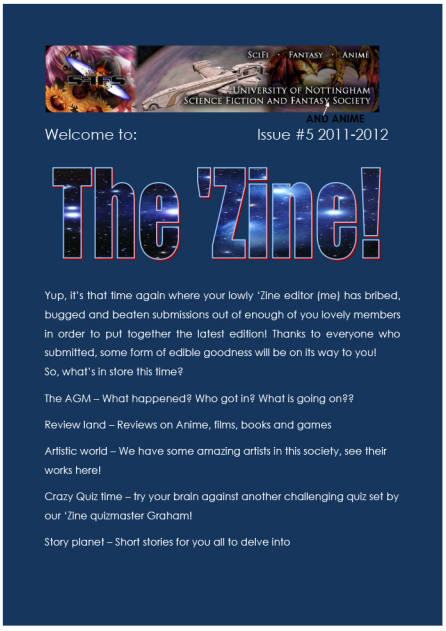
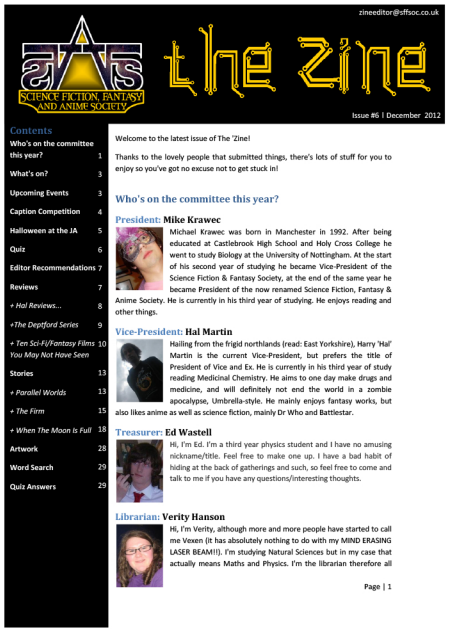
UNIVERSITY OF NOTTINGHAM SCIENCE FICTION AND FANTASY SOCIETY
The 'Zine!
Issue #1 – Contents:
What's on in SFFS?
Meet the committee!
What's on at anime this semester?
The History of the Sci fi Halloween
Quiz Time!
Griddlers
On Creepypasta
'The Grand Tour of Gerald Worthington, Esquire' – Part 1
e-sport review
Starcraft 2 review
Pictures
Short stories section: Dust, Forbidden Sights, Seeing a man about a dog, Day 249
Quiz Answers!


SCIFI · FANTASY · ANIME
UNIVERSITY OF NOTTINGHAM SCIENCE FICTION AND FANTASY SOCIETY
AND ANIME
Welcome to:
Issue #5 2011-2012
The 'Zine!
Yup, it's that time again where your lowly 'Zine editor (me) has bribed, bugged and beaten submissions out of enough of you lovely members in order to put together the latest edition! Thanks to everyone who submitted, some form of edible goodness will be on its way to you!
So, what's in store this time?
The AGM – What happened? Who got in? What is going on??
Review land – Reviews on Anime, films, books and games
Artistic world – We have some amazing artists in this society, see their works here!
Crazy Quiz time – try your brain against another challenging quiz set by our 'Zine quizmaster Graham!
Story planet – Short stories for you all to delve into


zineeditor@sffsoc.co.uk
SCIENCE FICTION, FANTASY AND ANIME SOCIETY
the Zine
Issue #6 | December 2012
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Welcome to the latest issue of The 'Zine!
Thanks to the lovely people that submitted things, there's lots of stuff for you to enjoy so you've got no excuse not to get stuck in!
Who's on the committee this year?
President: Mike Krawec
Michael Krawec was born in Manchester in 1992. After being educated at Castlebrook High School and Holy Cross College he went to study Biology at the University of Nottingham. At the start of his second year of studying he became Vice-President of the Science Fiction & Fantasy Society, at the end of the same year he became President of the now renamed Science Fiction, Fantasy & Anime Society. He is currently in his third year of studying. He enjoys reading and other things.
Vice-President: Hal Martin
Hailing from the frigid northlands (read: East Yorkshire), Harry 'Hal' Martin is the current Vice-President, but prefers the title of President of Vice and Ex. He is currently in his third year of study reading Medicinal Chemistry. He aims to one day make drugs and medicine, and will definitely not end the world in a zombie apocalypse, Umbrella-style. He mainly enjoys fantasy works, but also likes anime as well as science fiction, mainly Dr Who and Battlestar.
Treasurer: Ed Wastell
Hi, I'm Ed. I'm a third year physics student and I have no amusing nickname/title. Feel free to make one up. I have a bad habit of hiding at the back of gatherings and such, so feel free to come and talk to me if you have any questions/interesting thoughts.
Librarian: Verity Hanson
Hi, I'm Verity, although more and more people have started to call me Vexen (it has absolutely nothing to do with my MIND ERASING LASER BEAM!!). I'm studying Natural Sciences but in my case that actually means Maths and Physics. I'm the librarian therefore all
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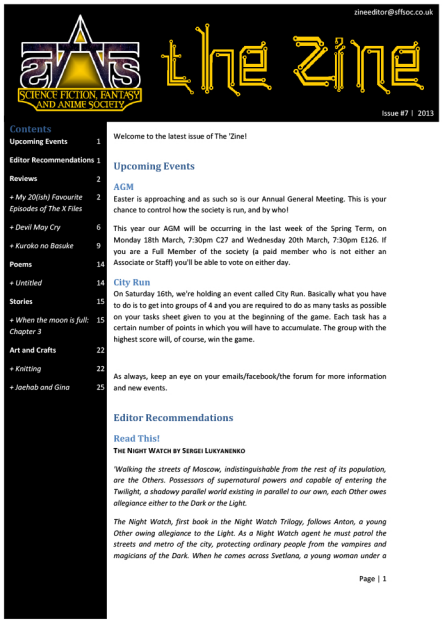
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SCIENCE FICTION, FANTASY AND ANIME SOCIETY
the Zine
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+ Jaehab and Gina 25
Welcome to the latest issue of The 'Zine!
Upcoming Events
AGM
Easter is approaching and as such so is our Annual General Meeting. This is your chance to control how the society is run, and by who!
This year our AGM will be occurring in the last week of the Spring Term, on Monday 18th March, 7:30pm C27 and Wednesday 20th March, 7:30pm E126. If you are a Full Member of the society (a paid member who is not either an Associate or Staff) you'll be able to vote on either day.
City Run
On Saturday 16th, we're holding an event called City Run. Basically what you have to do is to get into groups of 4 and you are required to do as many tasks as possible on your tasks sheet given to you at the beginning of the game. Each task has a certain number of points in which you will have to accumulate. The group with the highest score will, of course, win the game.
As always, keep an eye on your emails/facebook/the forum for more information and new events.
Editor Recommendations
Read This!
The Night Watch by Sergei Lukyanenko
'Walking the streets of Moscow, indistinguishable from the rest of its population, are the Others. Possessors of supernatural powers and capable of entering the Twilight, a shadowy parallel world existing in parallel to our own, each Other owes allegiance either to the Dark or the Light.
The Night Watch, first book in the Night Watch Trilogy, follows Anton, a young Other owing allegiance to the Light. As a Night Watch agent he must patrol the streets and metro of the city, protecting ordinary people from the vampires and magicians of the Dark. When he comes across Svetlana, a young woman under a
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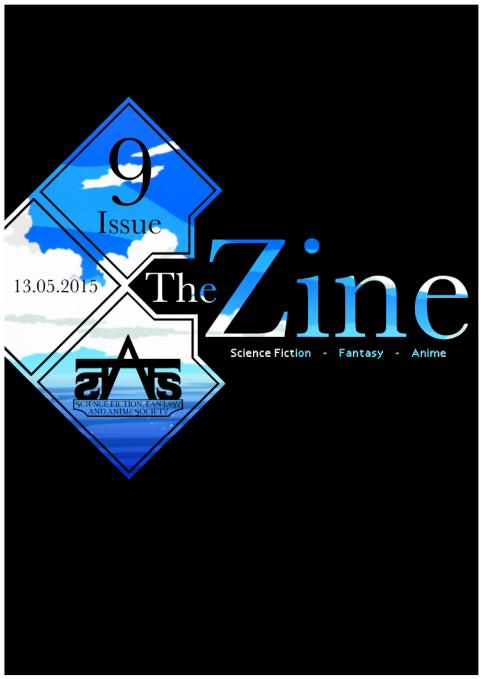
Science Fiction, Fantasy and Anime Society
THE ZINE
Issue 8













As a tradition, the Zine goes back to the Sci Fi and Fantasy days. If your're interested in older issues, please take a look at the society archives over at nottsanime.co.uk/archives

Thank You for a Great Year!













crunchyroll



Committee



Joe - President

Hail to the Chief! Joe managed to steer the Society through a successful and relatively drama free year, which is genuinely an incredible achievement.



Matt - Treasurer

Matt resisted the temptation of embezzlement (as far as we know), and was always there to step in when stuff needed to get done.



Vee - Social Sec

Vee successfully managed to arrange events good enough to get weebs to leave their bedrooms, and actually organised Comic Con very well.



Cameron - Mascot

Cameron utilised all 321.1 of his MAL days as an ever-present encyclopedia of random anime knowledge, and ensured the continuation of all the ancient archaic rites and rituals of AnimeSoc.



Fin - General Sec

Fin made sure everyone actually bothered to get together to do their Jobs, and stood by ever ready to take over incase Joe died in some kind of mysterious accident



Joe - Welfare Officer

Joe continued his position as society therapist, and ensured there was always someone to recommend strange movies for movie nights.



Ben - Comms Officer

Let the record show that Ben sent out the e-mail every week, and that he is not responsible for any typos or misspelligns in the Zine.

Includes:

-Psychology!

-Cool Art!

-OVAs you must watch!

-Trigonometry!

-2 seperate mentions of Brain Powerd (1998)!

-The answer to the question “What the hell is a Touhou”!

-14 Pages about Fate!

...and much more!