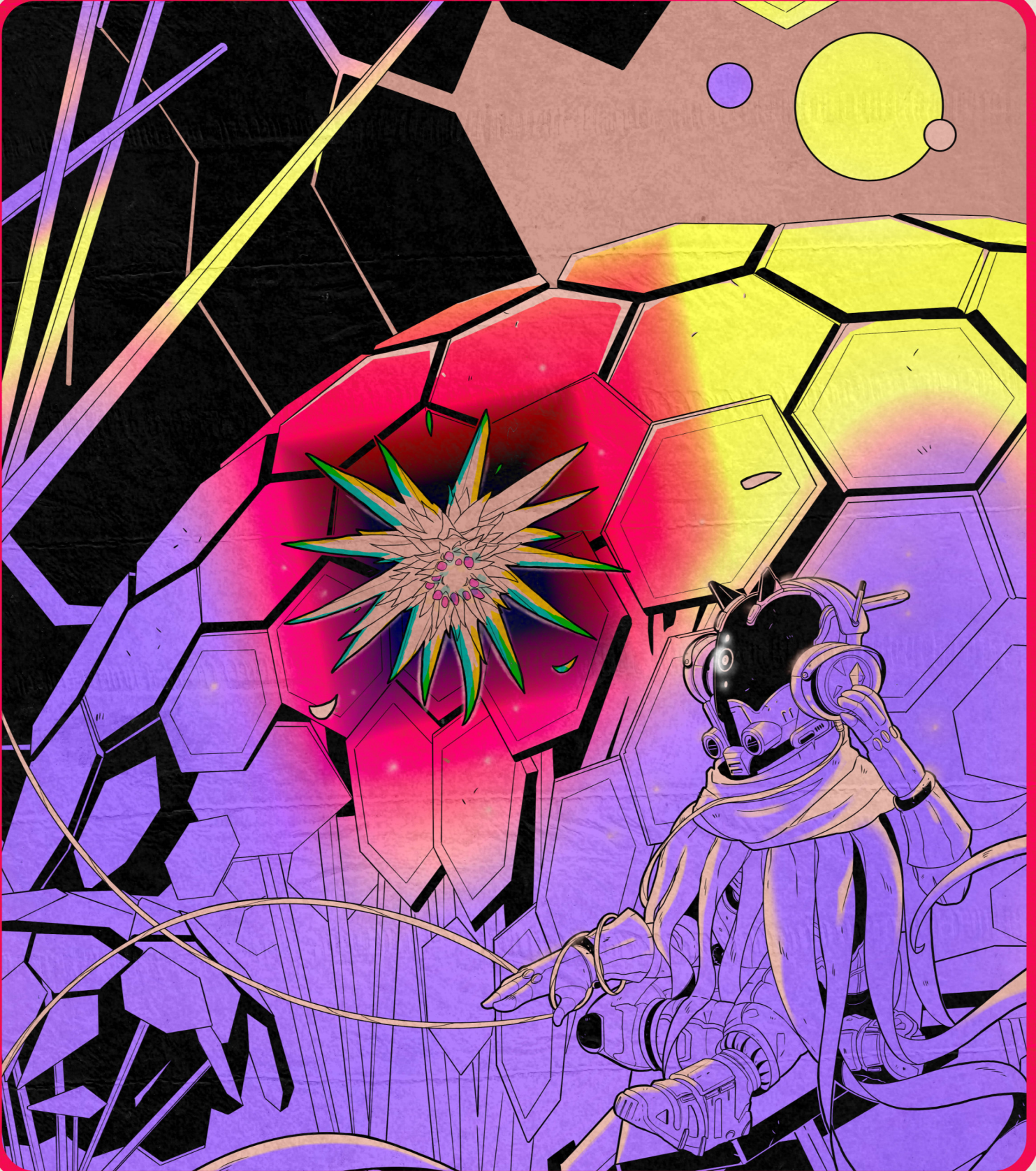


ANOMALY

THE UNOFFICIAL NO MAN'S ZINE

Iteration 08 | November 2025



This Issue

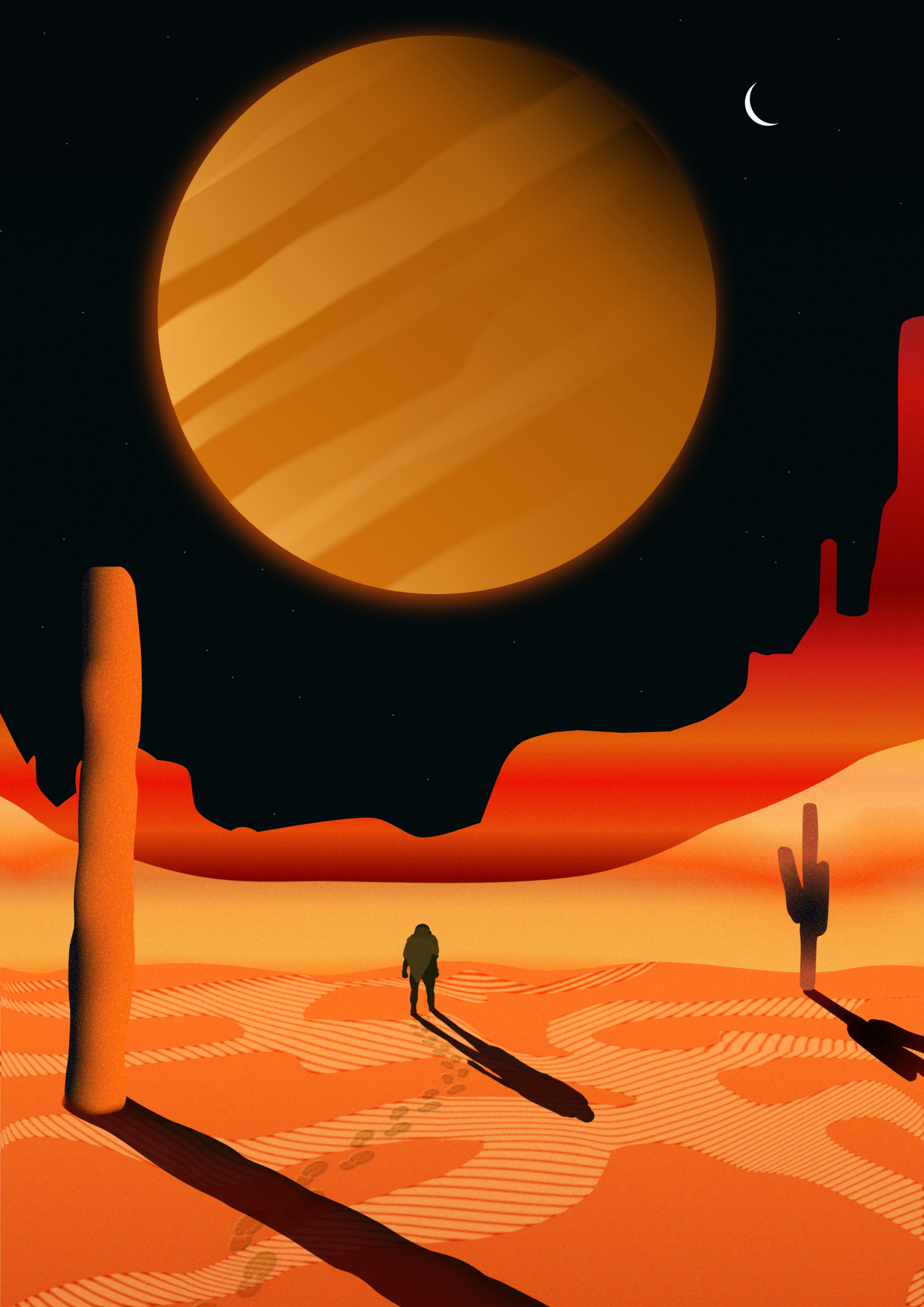


65DaysOfStatic Talk Journeys



The Artisan Path





The Cosmos Is Singing!

What's Your Anthem?

The ATLAS Hums

-Kzzkt-

Travellers, crank the dials to Iteration 8 of ANOMALY, where the No Man's Sky universe sings in a riot of stardust and static. Picture planets where bioluminescent plants glow with beats, Sentinels glitch to rogue frequencies, and your starship's thrusters harmonise with the void's silent aria. This issue's a galactic soundscape, every page a chord struck from the chaos of background noise.

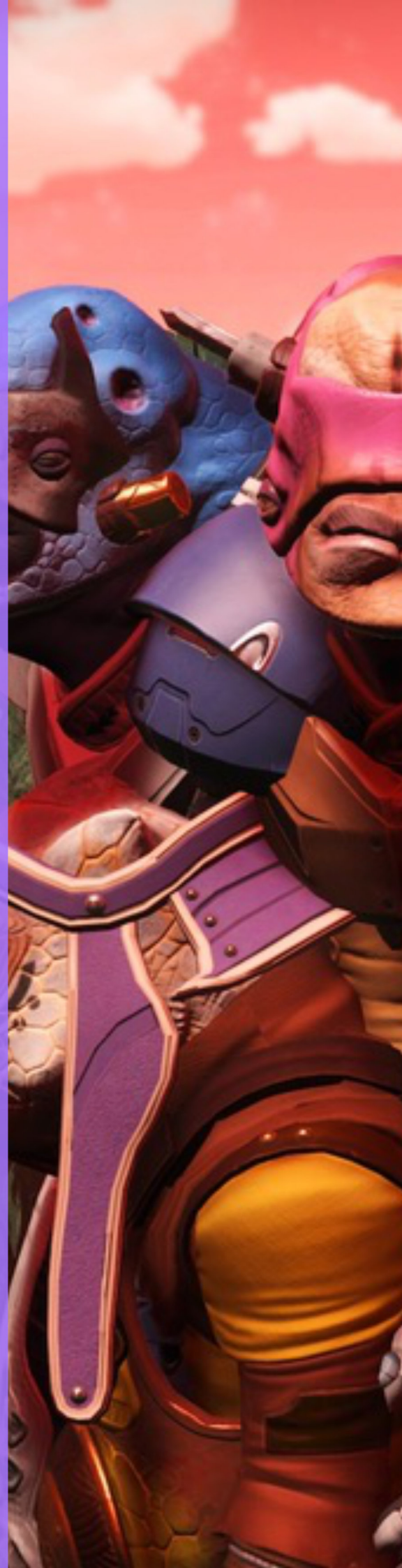
After Issue 7's meetup of traveller kin, we're now chasing the music of the cosmos. Expect tales of Travellers composing anthems in Korvax data-halls, drumming war songs on Vy'keen forge-worlds, or freestyling with Autophage glitch-riffs. From the bassey engines of exocraft convoys to quiet orbits of a lone planet wading through an ocean of stars, Issue 8 is your starlog for the melodies that bind the multiverse's wanderers.

The cosmos is singing!

What's your anthem?

The ATLAS Hums.

-Tom



Curating The Playlist



Vestele // Front Cover & Illustrations

@vestele8



Tom // Words & Art

@tomacreon

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Illustration by Vestele8

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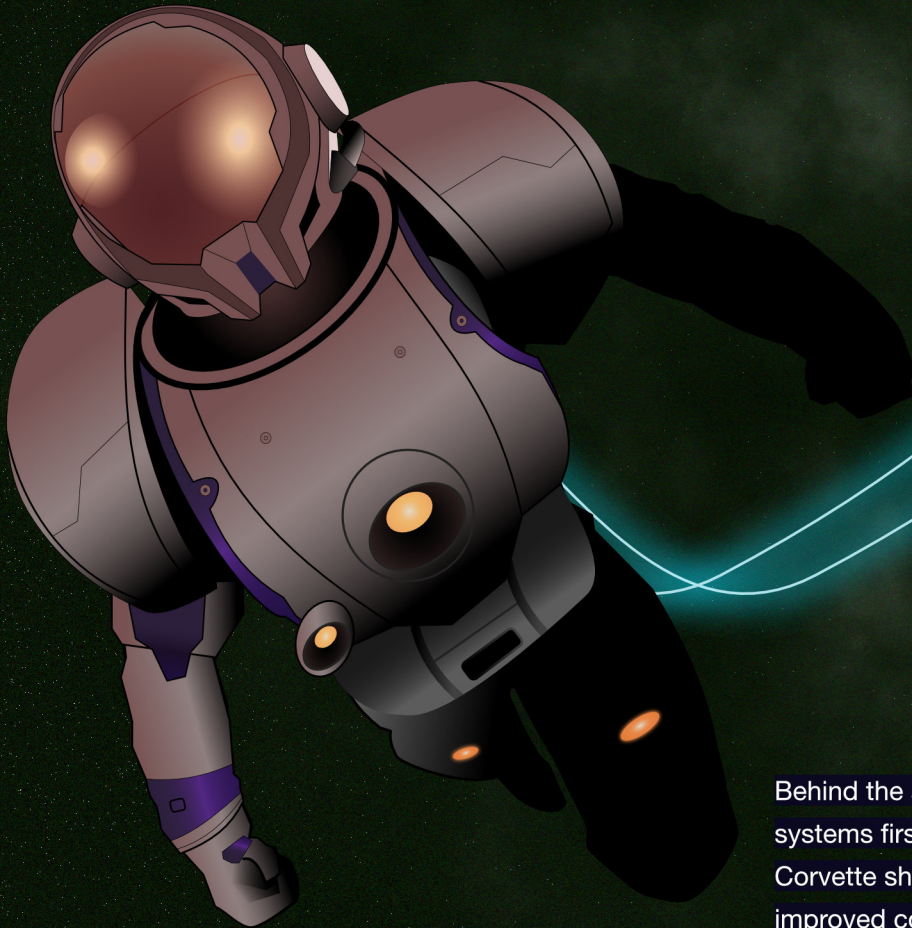
Comm Buoy 27-28

Please leave a message after the tone -beep-

UPDATE

Breach

This spooky season Hello Games leans into the eerie expanses of space with Breach, a new expedition that blends exploration and ship-building in fresh ways. Travellers are invited to drift through derelict corvette wrecks scattered across dark, abandoned star systems - space-walking out into the void to salvage rare modules for their own corvette-class ships. The update also gathers the collective features introduced over the past year: purple-star systems, volatile planets, fishing, and excavation - alongside haunting vistas and a new “edge-of-space” expedition narrative that uncovers the journey of the ill-fated Fireship Arcadia.



Behind the atmosphere, Breach also refines core systems first expanded in the Voyagers update. Corvette ship-building gains smoother snapping, improved collision handling, and the ability to apply unified colour palettes across entire hulls. A wide array of bug fixes and performance improvements further shore up the experience, resolving issues from corvette interior scaling to controller bindings and water rendering. Nearly nine years on, No Man's Sky continues to evolve - ever more polished, ever more ambitious - through the tireless efforts of Hello Games's devoted team.

INTRODUCING...



You asked for it - we delivered.

ANOMALY proudly presents: the official merch store of the unofficial No Man's Zine.

Our launch collection features handcrafted designs straight from the pages of the zine, plus a few new creations we've been cooking up (and will keep adding, as long as they look cool).

These pieces are built from the same strange, beautiful energy that fuels ANOMALY itself, a little DIY, a little cosmic, and all heart.

Click the button below to pay us a visit. We hope you like what you see - and maybe even wear a bit of ANOMALY into your next adventure.

ANOMALY STORE



PROJECT SATURN

Art & Words By: **sham_da_wowNMS**



Mission: *Project Saturn*

Location: *Sifiella VIII, Ochiyaw System, Eissentam Galaxy*

Spacecraft: *S.S. Atalanta (SNV-62)*

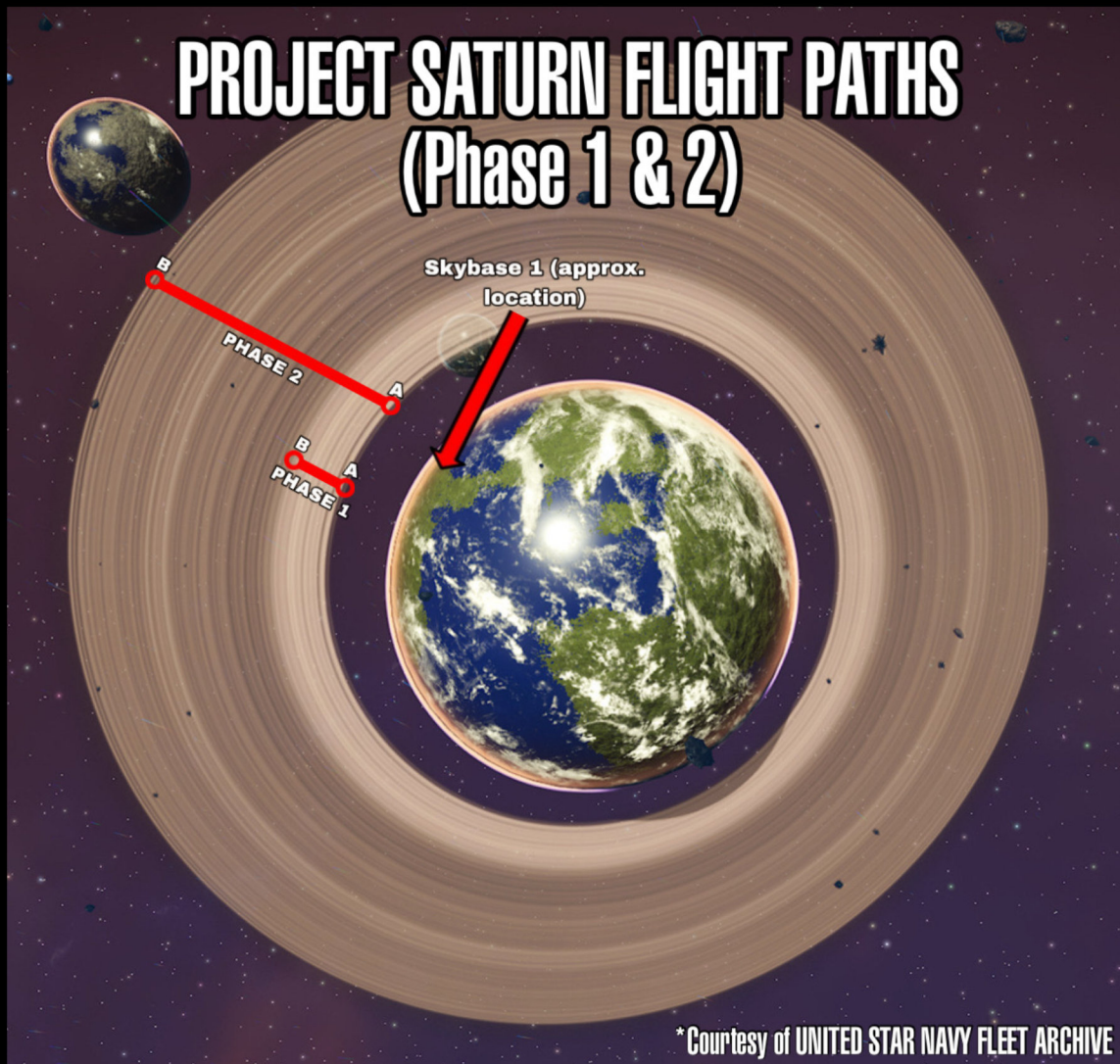
Crew: *Iteration Mekar, Pilot & Mission Commander*

Project Saturn was a science mission by the United Star Navy (USN). The mission had two objectives: test the capabilities of the fleet's newest *Corvette*-class starships, and mine asteroids for Tritium to fuel frigates.

To do this, Iteration Mekar, a United Star Navy pilot, would fly through the rings of a planet and mine hundreds of asteroids. The planet of choice was Sifiella VIII in the Ochiyaw System, home of the USN.

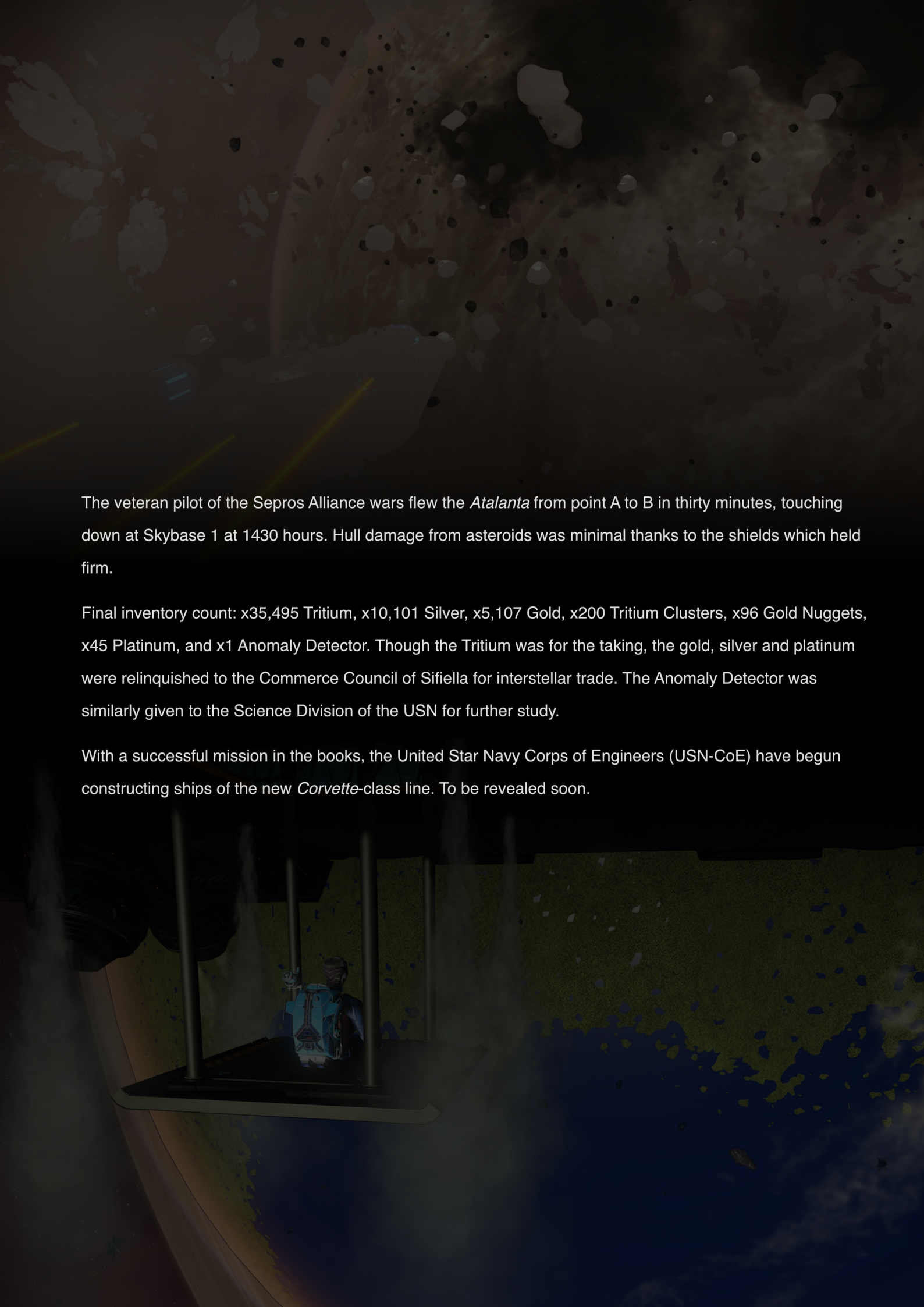
The stellar naval vehicle (SNV) of choice was the fleet's newest flagship, S.S. *Atalanta*. Her namesake was the Greek mythological heroine described as an expert huntress who was quick on her toes. The ship's advanced combat capabilities and impressive maneuverability more than earned her the name.

There were two phases of Project Saturn. The purpose of Phase 1 was testing S.S. *Atalanta's* flight characteristics and weapons. If the ship passed the trial, it was onto the next stage. Phase 2 was the real mining operation from one end of the rings to the other. The starting point was Skybase 1, the nerve center of Star Navy Command, situated in low orbit above Sifiella VIII's eastern hemisphere. Iteration Mekar took off into the clear skies at 1400 hours.



Photon cannons and torpedoes pummeled asteroids into dust, while phase beams sliced through with little effort. The real challenge was avoiding storms, collisions, hostile forces, and civilian space miners. Communications became spotty the further into the dense asteroid field the ship traveled. The threat of explosive mines left over from the Sepros Alliance wars—many battles were fought in that once-contested region—only added to the danger of the mission.

Operations personnel down at Skybase 1 closely monitored the S.S. *Atalanta's* progress, warning the pilot of nearby asteroid IEDs. Fighter pilots were ready to be scrambled in a moment's notice to protect the ship from pirates, or in the event *Atalanta's* transponder disappeared from radar. Fortunately, Iteration Mekar was prepared for the worst at all times thanks to their many years of piloting and combat.



The veteran pilot of the Sepros Alliance wars flew the *Atalanta* from point A to B in thirty minutes, touching down at Skybase 1 at 1430 hours. Hull damage from asteroids was minimal thanks to the shields which held firm.

Final inventory count: x35,495 Tritium, x10,101 Silver, x5,107 Gold, x200 Tritium Clusters, x96 Gold Nuggets, x45 Platinum, and x1 Anomaly Detector. Though the Tritium was for the taking, the gold, silver and platinum were relinquished to the Commerce Council of Sifiella for interstellar trade. The Anomaly Detector was similarly given to the Science Division of the USN for further study.

With a successful mission in the books, the United Star Navy Corps of Engineers (USN-CoE) have begun constructing ships of the new *Corvette*-class line. To be revealed soon.

G.I.S.

X

ANOMALY

Presents...

5pm EST // 10pm GMT

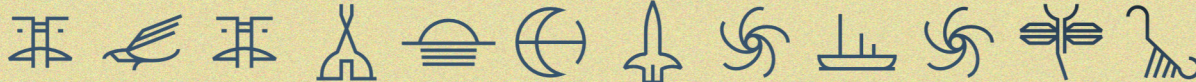
15 November 2025

Live on Twitch & X

Plutonium Nyborg

the sounds of the Simulation

- Euclid -



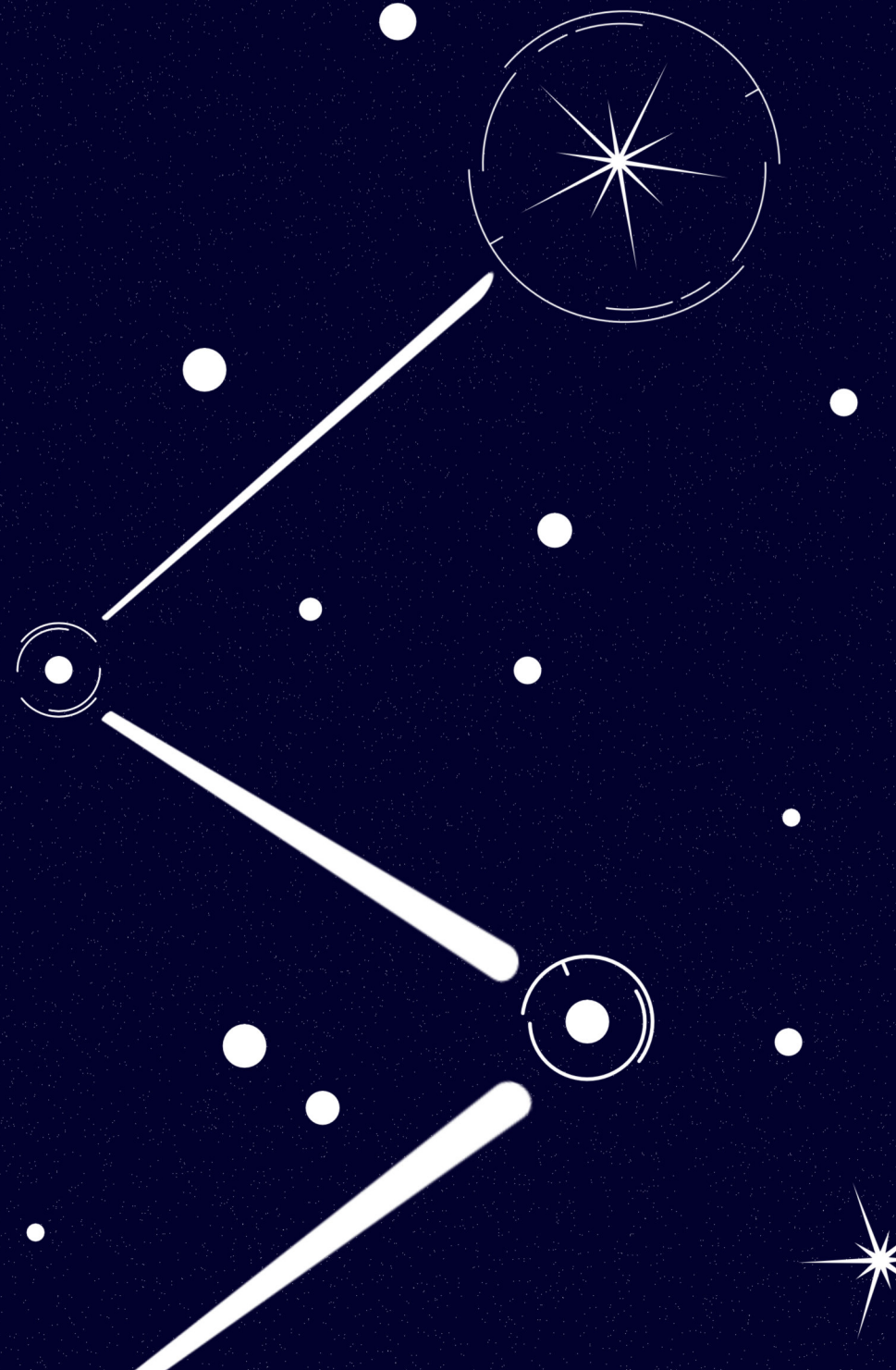
The Artisan Path

A Mini Expedition Exploring The Musical Heartbeats Of The Simulation

In the vast quiet of the No Man's Sky universe, it's easy to miss the little things - the hum of an abandoned machine, the rhythmic pulse of an alien monolith, or the delicate creature calls ringing through the trees of a forest moon. But the journey of one traveller is signposted with constructs that sing with echos of the familia: Music.

Meet **Artisan**, a community creator who's turned one of No Man's Sky's most overlooked features - the ByteBeat Composer - into 'Spotify Galactica'. While many Travellers are busy cataloguing flora or hunting exotic ships, Artisan is building concert stages in the stars. Using the in-game musical tool, they recreate familiar songs, layering rhythm and melody in sync with the pulse of planetary life.

To celebrate this unique craft, we asked Artisan to share a few of their favourite musical bases - scattered across the Euclid galaxy like a hidden mixtape for fellow Travellers. Each one is a destination worth the journey: a sonic waypoint, a reason to dust off your Portal Decoder and set out into the unknown.



Kirby's Dream Land - Green Greens



+9.91, -110.01



Mega Man 2 - Dr Willy's Castle



-21.76, -151.25

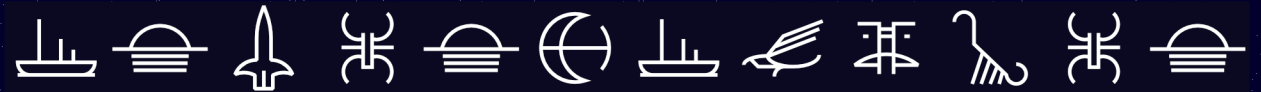
Pink Floyd - Another Brick In The Wall Pt 2



+8.04, +125.05



Zapravka - 3ArBOD



+16.81, +16.77

Black Sabbath - Paranoid



+72.12, +54.64

Yeah Yeah Yeahs - Heads Will Roll (Λ-Trak Remix)



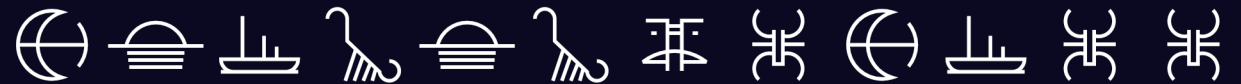
-30.32, +146.51

Artisan - Polyrhythm Experiment



+51.71, -134.55

Harold Faltermeyer & Steve Stevens - Top Gun Anthem



+1.61, +103.48

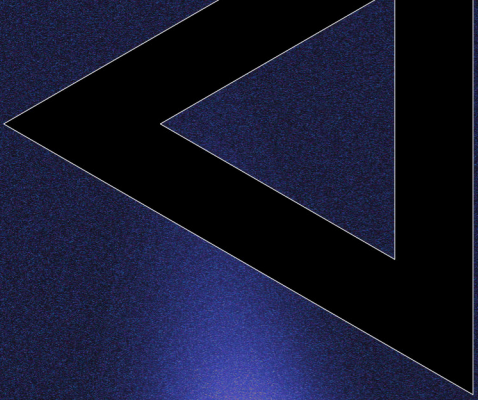
Of course Artisan is only one of many who love to create using the ByteBeat composer. In fact, these maestros have a dedicated Subreddit

Pay them a visit over at [r/NMSByteBeatFans](https://www.reddit.com/r/NMSByteBeatFans)

They even take requests

Also tune into the NMSFM, an online radio station dedicated to sharing incredible ByteBeat creations to the masses 24/7

[NMSFM - Music for travellers, by travellers](https://www.nmsfm.com/)



With

65DaysOf Static

We're over the moons - plural - to present our Q&A with the sonic architects behind No Man's Sky's infinite universe, 65daysofstatic

This Sheffield-born post-rock powerhouse, known for their blistering guitar-driven electronica and boundary-shattering soundscapes, didn't just help score the game; they wove procedural magic into its very fabric, turning exploration into an auditory odyssey. Read on as we chat with Paul Wolinski about the making of No Man's Sky: Journeys, their evolving relationship with Hello Games, and the noisy heart fuelling tracks that feel as endless as the stars themselves.



X.COM/65dos
YOUTUBE.COM/@65propaganda
DISCORD

A: Hey Paul, we really appreciate you for taking some time out of your day to answer our questions. As is tradition with all of our Q&A's would you be able to quickly tell us a little bit about yourself / yourselves?

65DoS: Hello. I am Paul from a band called 65daysofstatic. We are based in Sheffield in the north of England. We have been around a really long time now, made a load of records, been lucky enough to tour around quite a lot of the world. For a lot of people we are best known for writing the soundtrack to No Man's Sky. Our last 'proper' record was replicr, 2019, back in 2019, but between behaving like a regular band we have always tried to do things outside of the conventional band template. For example, our recent Wreckage Systems project is an endless stream of generative music being broadcast live 24/7. It's been online for a few years now, apart from the occasional crash. **Tune in if you like!**

A: Congratulations on the recent release of No Man's Sky: Journeys. What inspired the decision to go back and revisit your work from No Man's Sky?

65DoS: Cheers. Well, as you know better than we do, the way No Man's Sky has evolved since release is astonishing. And in terms of music, almost none of that had anything to do with us! We did new soundscapes for the Path Finder update back in 2017, but otherwise all the new music added since was by Paul Weir. It just felt like so much had changed it was worth revisiting what 'the No Man's Sky soundtrack' actually was. We (65) have always kept in touch with Paul and Hello Games, and the idea had been floating around for ages. And finally we all had enough time to get it off the ground.

A: When reworking generative audio into fixed tracks, what guiding principles did you use to decide which fragments or motifs deserved to become full songs?

65DoS: We followed the tried and tested methodology known as 'making it up as you go along'. It has served us well over the years.

More specifically, it was a lot of trial and error, getting the feel for what each soundscape was trying to do, where it felt strongest. Obviously, a good portion of each soundscape was fairly ambient, but we didn't want to make an album just full of ambience. So I suppose it was a process of figuring out which tracks were strongest playing that role, and which tracks could be pushed in different directions.

A: Did you ever encounter “happy accidents” in the procedural music that felt too alien or chaotic for an album, but were still compelling in their own right?

65DoS: Probably! Honestly, so many hours of music were listened to in the making of this record and, if it doesn't sound too self-aggrandising, it's not like any of it was bad, you know? But unlike a lot of other projects, this one was very much about capturing focus and intention, and manually hand-crafting these songs. That was very important to me, that all the songs felt 'deliberate' and purposeful. I've really put myself through the 'generative art' wringer these last few years, and whilst I love it, it has made me very cautious about relying too heavily on it, and I feel like I can hear the tell-tale signs when lazy applications of various generative techniques are used to make music.

“That was very important to me, that all the songs felt 'deliberate' and purposeful”

A: Were there any new tools, plugins, or production techniques in 2025 that weren't available during your original generative experiments, and how did they shape the final record?

65DoS: I'm sure there are many, many new plugins and various new techniques but I am not sure they are relevant. It is true that a certain amount of technology is required to make endless, generative soundscapes, but the obstacles to making 'good' endless, generative soundscapes are not technological. In fact, as technology makes it increasingly effortless to produce vast amounts of 'content', the less interested I am in 'infinite' art. In the face of AI slop I seem to be becoming a committed Luddite in this respect. So if anything, the way 65 approached our bit of this record was in part a reaction against any technological progress that might have happened in the intervening years. We weren't concerned with using tech to shape our generative experiments, but rather we wanted to manually ensure that all the songs displayed real human intention.

A: Outside of games, were there visual artists, films, or even scientific concepts that influenced how you reshaped these soundscapes into an album form?

65DoS: I suppose the previous answer gets into this a little bit. To be blunt, I would say that 'the AI push' is a subset of capitalism's need to commodify everything and so what we see everywhere, more and more, is an ongoing effort to flatten culture and conflate 'art' with 'content'. Content is something that gets churned out to capture people's attention, and the more of it you can make the better. It doesn't necessarily need to be good, it just needs to exist. And so this was a big influence insofar as I think that resisting this push is the fight that all artists need to fight.

Less dramatically, there's a lot of scholarly literature about soundscapes, generative music, and phenomenology that I have tried to read and now pretend to understand.

Do you know the tale of the Potemkin Village? A facade built by a military guy called Grigory Potemkin upon the banks of the Dnieper River to impress an Empress as she travelled downstream. They gave the illusion that the boat was passing through a town rather than the empty Russian terrain. I think this is a nice analogy insofar as generative soundscapes can be seen as landscapes and in their pure form, the listener can wander around them freely, make their own journeys from place to place within them. And in that case, the song is a kind of Potemkin village. Or perhaps the song is the river? Or actually, perhaps the song is Potemkin himself? Maybe this analogy doesn't hold together as well as I thought... The point is, the song is leading the listener on a specific, deliberate, and hopefully impressive route through the landscape. It says: yes, there are many ways to move through this space, but I recommend this one in particular. I have put thought and effort into making your journey along this path enjoyable and impressive.

A: Can you tell us how your relationship with Hello Games and Paul Weir, their audio director, has developed over the years?

65DoS: We always kept in touch with what the other was doing and crossed paths at various audio conferences and the like. And then of course we ended up working together closely again once this new album got off the ground. Unhelpfully though, I am also a Paul W. Causes endless confusion.

A: Since this is the first time you're interweaving half an album with another composer's work, how did you make sure the handover points between your tracks and Paul Weir's felt seamless?

65DoS: First of all we were working in tandem, sending material back and forth, discussing it often. And because of the nature of No Man's Sky, a very early decision we had to make was: are we gonna make one of those massive, like, nine hour video game soundtrack albums that have absolutely everything on there, or are we going to make something more focussed and concise, something that works as an album in its own right. Once we decided upon the latter, it was clear that a lot of material wasn't going to fit, and so we handled that curation process together, not dropping things because they were bad, but more like keeping the things that complimented each other.

Later on in the process, we collected all the material and sent it to a mixing engineer called Dave Sanderson. Dave has worked on all but one 65daysofstatic album (including the first NMS one), and knows our sound inside out. By getting him to mix all the material in the same session to the same standard, we were able to make the overall flow of the album feel seamless.

Then finally it was a deliberate decision to weave the tracks together rather than split them into two halves. I think that helped cement the idea that this wasn't a 65daysofstatic album, wasn't a Paul Weir album, but was more broadly 'a No Man's Sky' album.

A: 65daysofstatic has always blurred the lines between electronic, rock, and experimental sound. Where do you feel Journeys sits in your overall discography?

65DoS: I would say it is less noisy and less angular than a lot of our albums, especially our relatively recent material. Whereas the first NMS record was designed to also be 'a standalone 65daysofstatic' album, in that it had 'proper' songs and a flow, and was designed to be compelling to people who might never have heard of the game, Journeys feels to me like it sits more clearly inside the NMS universe. So in that sense, it is probably closest to something like our Silent Running record, which was another scoring project, and also leaned more heavily into sci-fi.

A: Looking forward, what's on the horizon for the band?

65DoS: Currently the entire horizon is swallowed by the black hole of 'figuring out how to write a new 65 record'. It feels a bit like we're trying to break the world record for the slowest album-writing of all time.

GALACTIC GEOGRAPHIC



"I'm actually hoping one day my pictures actually get noticed" Opening this months Galactic Geographic is this wonderful photo by [@NMSUnity](#)





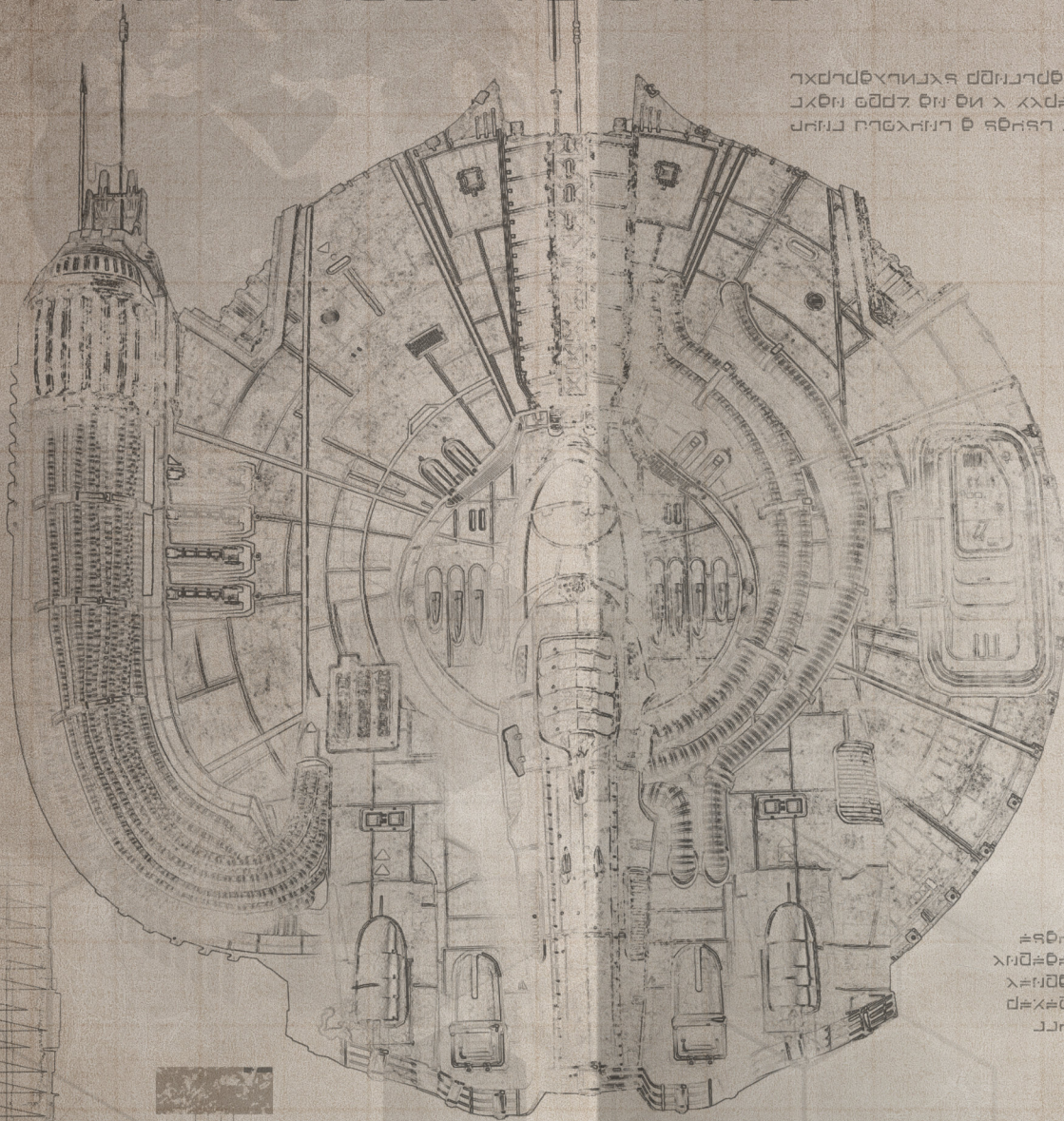
Drifting amongst the rings" Photo
submitted by [@grendel028](#)

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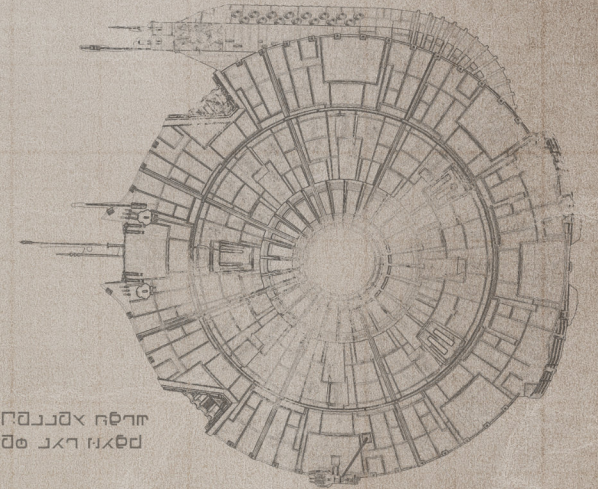
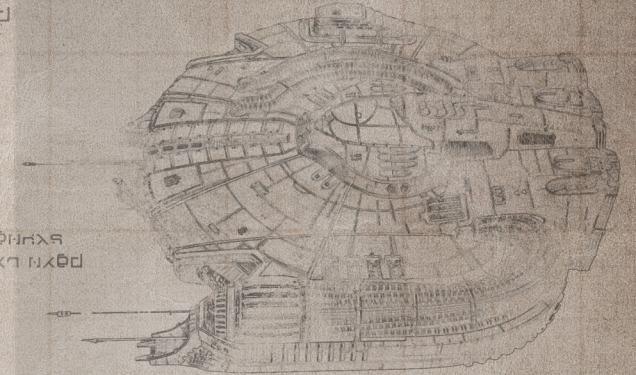
התוכנית הכללית של המבנה

המבנה הכולל כולל חלקים רבים ומגוונים

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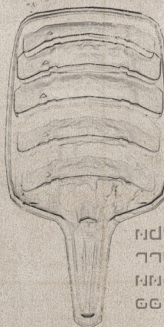


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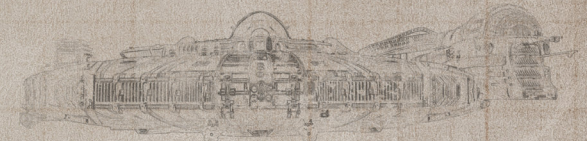


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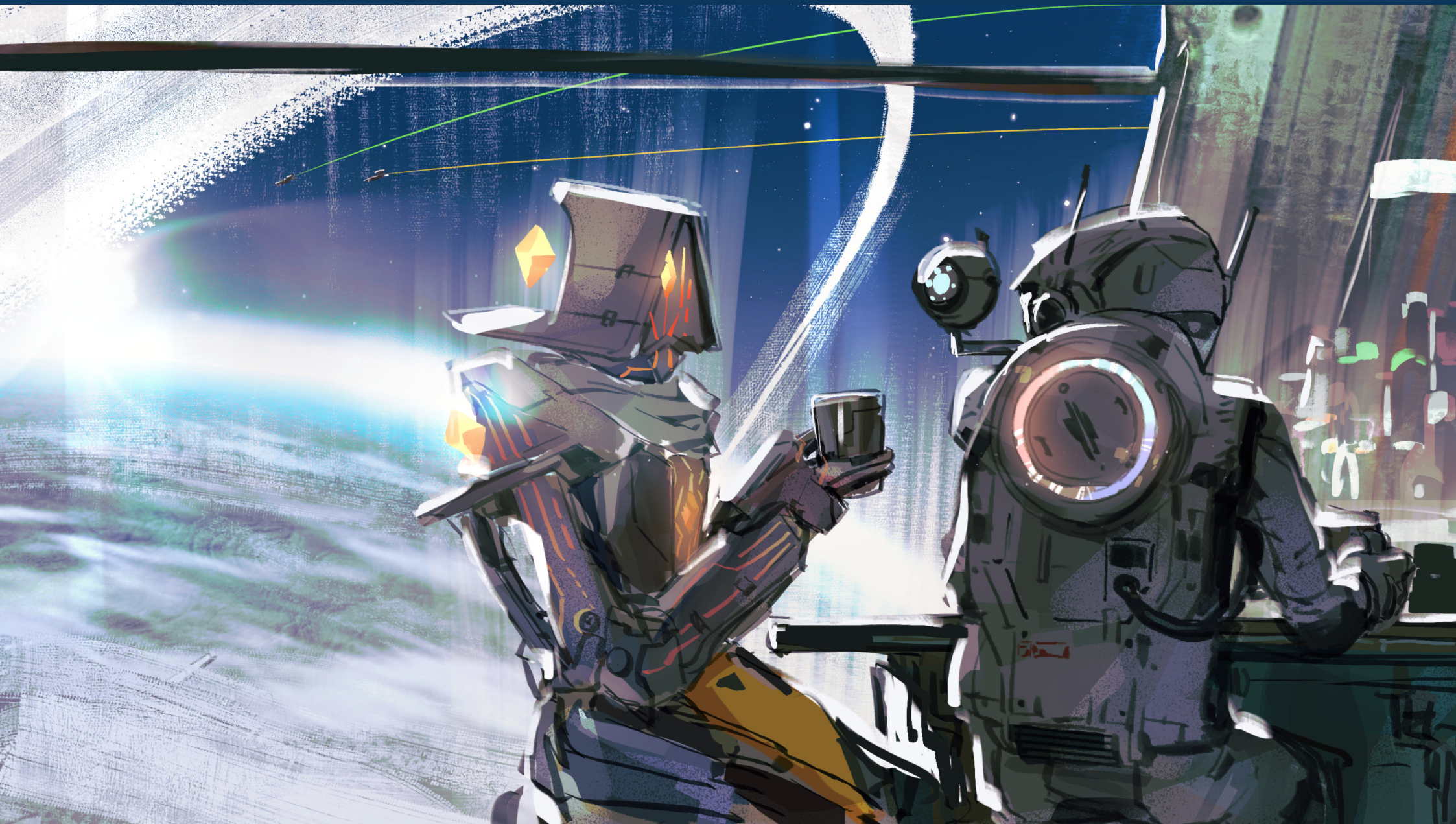
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המבנה הכולל כולל חלקים רבים ומגוונים



המבנה הכולל כולל חלקים רבים ומגוונים



A detailed LEGO Technic spaceship is shown in a space environment. The ship is primarily black and grey, with yellow and red accents. It has a large, curved, yellow-lit structure on its side. The background is a dark blue space with stars and a large, curved, yellow-lit structure. The ship is positioned in the lower center of the frame, facing towards the right. The overall scene is a digital artwork.

OUT OF

SPACE

NO MAN'S SKY

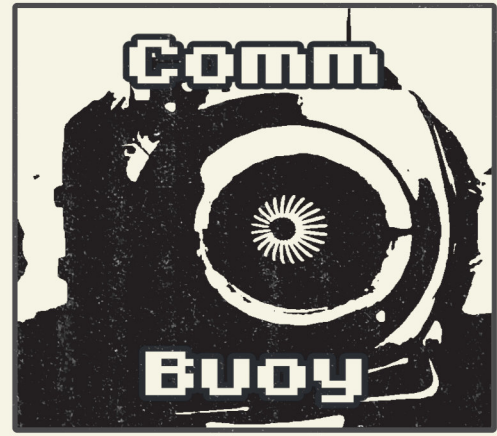
Art by @AshkerNMS

RICEY'S EMPORIUM

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The Ultimate Guide To The Galaxy

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Kanaaju

The Deep Space Travel Break:
The Internets number one No
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