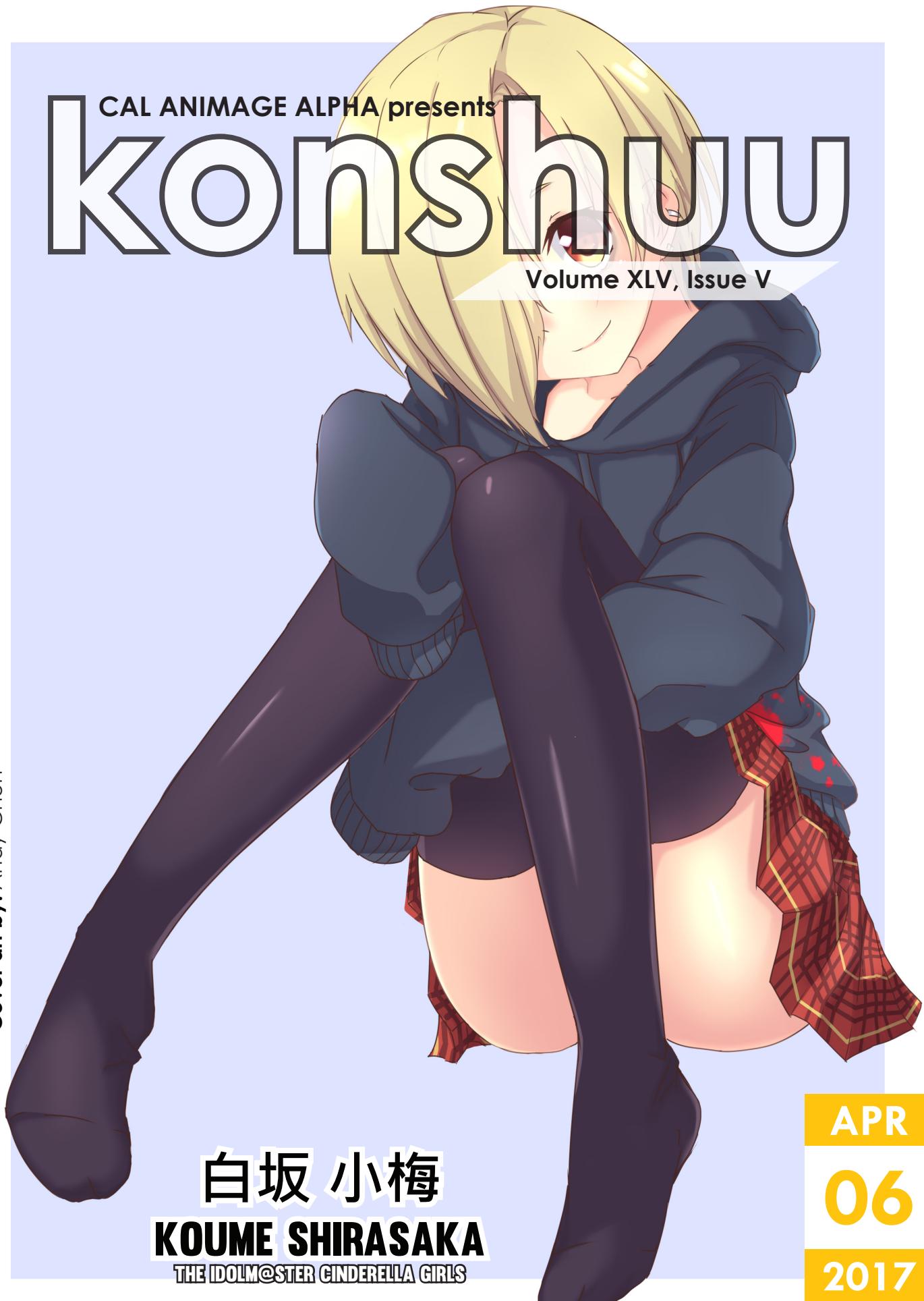


Cover art by: Andy Chen

CAL ANIMAGE ALPHA presents
konshuu

Volume XLV, Issue V



白坂 小梅
KOUME SHIRASAKA
THE IDOLM@STER CINDERELLA GIRLS

APR
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2017



CAA EVENTS!

KIMI NO NA WA SHOWING

When: Sunday, April 9th

Where: California Theatre (2113 Kittredge St)

Time: 1:30-3:30 PM

The famous animated movie by director Makoto Shinkai is finally here in the big theater! As the Landmark Theater describes it: “[from] the innovative mind behind 5 Centimeters Per Second and “Voices of a Distant Star,” comes a beautiful and vividly realized animated masterpiece about time, the thread of fate, and the hearts of two young souls.”

Please purchase your tickets AHEAD OF TIME as they may sell out, at this link here: <https://www.landmarktheatres.com/san-francisco-east-bay/california-theatre/film-info/your-name-subtitled>.

This showing is also subbed, rather than dubbed. The price is about \$9.50 per ticket.

On Sunday, April 9th, CAA will meet outside the theater at 1 PM to gather up as a group and head in early to secure good seats. We hope you are as excited as we are to finally see this award winning animated film!

GAME NIGHT CROSSOVER AT GAMES OF BERKELEY

When: Wednesday, April 12th

Where: Games of Berkeley (2510 Durant Ave)

Time: 6:00-9:00 PM

We have a space at Games of Berkeley set up for a special crossover Game Night for the Board Games at Berkeley club and CAA! Please come to Games of Berkeley Wednesday April 12th at 6pm to enjoy learning and playing new and old games and meeting members of both clubs! Did we mention there will be free food? We hope to see you there!

CAA'S JAPANTOWN CHERRY BLOSSOM FESTIVAL OUTING

When: Saturday, April 15th

Where: Downtown Berkeley BART Station

Time: 12:00-5:00 PM

A group outing to the Cherry Blossom Festival currently going on in SF's Japantown! There will be food, stalls and festivities for everyone to enjoy. The group will meet at the downtown Berkeley BART station at 12pm and leave

by 12:10pm, upon which they will be traveling to SF and taking the 38 bus from the station to Japantown! Feel free to meet everyone there at about 1pm if you'd like to meet up with the group.

Be sure to bring money and your Clipper card in case of shopping/food/travel costs!

MAD MONK SCREENING #1

When: Sunday, April 16th

Where: Mad Monk's (2454 Telegraph Ave)

Time: 3:30-6:30 PM

CAA is bringing back screenings *in style*! We will be showing three different anime in Mad Monk's screening area on Sunday April 16th from 3:30-6:30pm! Bring food, drinks, and drop by!

The schedule is as follows:

3:30-4:30 PM: *Attack on Titan* (Season Two)

4:30-5:30 PM: *Danshi Koukousei no Nichijou*

5:30-6:30 PM: *Jojo's Bizarre Adventure: Phantom Blood*

We hope to see you all there!

CAA'S SPRING 2017 MARATHON

When: Saturday, April 29th

Where: Dwinelle 182 at UC Berkeley

Time: 10:00 AM-10:00 PM

CAA will be hosting our end of semester anime marathon! We will be streaming twelve hours of various anime, both from previous seasons and anime that are currently airing. Food and drink will be provided for the whole marathon, and we will have several breaks in between. Invite your friends and drop in at any time.

MAD MONK SHOWING #2

When: Sunday, April 30th

Where: Mad Monk's (2454 Telegraph Ave)

Time: 3:30-6:30 PM

CAA is bringing back screenings *in style*! Mad Monk will be hosting our showing on Sunday April 30th from 3:30-6:30pm! We will be showing one anime film (TBA) and an anime to be decided by the audience! Bring your friends, food and drinks!

THIS WEEK'S SERIES

ANIME RECOMMENDATION

THE ECCENTRIC FAMILY (UCHOUTEN KAZOKU)

Summer 2013 | P.A. Works | Directed by Yoshihara Masayuki

The city of Kyoto was chosen as the home of the emperor centuries ago, and since then, humans have made it a thriving city. However, humans are completely oblivious to the existence of two other groups that have lived in Kyoto for much longer: the Tanuki and the Tengu. The Tanuki live underground, the humans live on the surface, and the Tengu take over the skies. The Tanuki are able to shapeshift into human form and blend in perfectly, and all three live have learned to live in peace. Yasaburou Shimogamo is a mischievous Tanuki who observes humans and lives a carefree life taking care of his master, an old Tengu. However, Kyoto is not truly peaceful, Yasaburou's father was eaten by a group of humans called the Friday Fellows. Yasaburou and his brothers must avoid the same fate as they learn the truth about Kyoto, their father's death, and the bonds that connect these three groups.



ANIME RECOMMENDATION

KATANAGATARI

Winter 2010 | White Fox | Directed by Motonaga Keitarou

Shichika Yasuri and his sister Nanami have lived alone on an island for their whole lives. Their father was a head figure in the last rebellion in Japan. He was the last user of a deadly and infamous sword-fighting style known as Kyotouryuu, using only one's body to fight another armed swordsman. A strategist from the shogunate named Togame appears on the island one day, requesting that Shichika accompany her on a mission. The shogunate has sent Togame to collect twelve unique swords called the "Deviant Blades," famous for subduing entire armies, costing the wealth of an entire nation, and being the most powerful swords ever made; they could easily start another rebellion. Shichika gains an interest in Togame and joins her mission despite having no interest in the swords themselves. The wielders of the legendary swords are powerful, but could the Kyotouryuu be the key to defeating them?



GUEST: ALINA YANG

VALENTINE'S DAY 2017: A RETROSPECTIVE

It's Valentine's Day! Hues of red and pink decorate stores. Flowers appear everywhere, especially roses with the upped-prices. And there are cute little gifts, like teddy bears with hearts or fancy cards with lace and gold foil. Heart-shaped or infinity symbols in jewelry shine brighter than ever. The day is dyed rose, fragrant and beautiful, symbolizing love and optimism because no matter what the world is hit with, there will always be love to be found somewhere.

And what would Valentine's be without chocolate? Chocolate-giving is a popular trope, one that shows up often within certain genres of the anime and manga world. Giving your loved ones chocolate is a global Valentine's tradition! Shoujo and slice of life certainly use elements of this unofficial holiday, as do other series with hints of romance involved. However, despite the commonality of it, giving a hint or confessing your personal feelings is never an easy task! Despite that, there are masses out there who wish to convey their appreciation and affections. The strength of their admiration bypasses even 3D limits!



Konomi Takeshi's manga series, *The Prince of Tennis*, receives thousands of physical boxes of chocolates each Valentine's Day. The Valentine's tradition of giving chocolate won't stop these fans, who mail in their chocolates to specific characters year after year. As part of a popularity poll, fans could send chocolates to their favorite characters in 2001. While it started out with 313 (which could be considered anywhere from

a meager to decent amount), the number of boxes received have grown up to 112,863 boxes in 2016!

However, the highest amount of chocolates sent so far is the 2014 total of 180,189 boxes of chocolates. This lead to the following year's (2015) chocolate voting hiatus, when they implemented a magazine ballot vote instead. Chocolates could still be received and sent to Konomi, but they would not count as part of the popularity poll that year. Shueisha editors and publishers had to figure out a new, more efficient way to store and distribute all the chocolates. Clearly, it was a struggle to move them and count them, even though it was greatly appreciated.



Perhaps one of the things that prompted the fans and lead to the spike of chocolate counts is the competition between characters. Among the top contenders for the No. 1 spot are Atobe Keigo and Fuji Syusuke of rival schools in the series. In 2014, Konomi tweeted earlier that he had received 8,000 boxes of chocolates from Fujiya, a confectionary company, all for the character Fuji Syusuke, whose name is partially shared with the company. There was nothing to indicate whether it was a single person, a large combined group, or even the company themselves who sent the chocolates. This incited other fans to send more in order to get their favorite to win.

As part of that, and perhaps a fun business move, a company created an art mural made entirely out of chocolate. Ato-

be Keigo fans called for more chocolates, and confectionary company Morinaga, based in Tokyo, Japan, responded with a mural of Atobe flashing his signature move. The mural, in a pixel art format, is created from 4,176 pieces of their Dars chocolate line. This is equivalent to 348 boxes of chocolates, and even had a video of the mural's construction up for a while (this article writer could not find it available to the public). Later, Morinaga even created a chocolate floor mural for Atobe's birthday in October, which was visited by fans who left flowers and gifts.

The total count for 2014 was 180,189 boxes of chocolates. Of those 131,172 boxes were for the top ten characters

alone. Atobe alone had 62,837 of those, leaving a large gap between him and the other nine. These numbers are almost exasperatingly high. What happens to all these chocolates is a mystery. Konomi has not mentioned what he does with them all. There are simply too many to consume!

As for Valentine's 2017, the counting of boxes started on February 7th and will continue until the 14th. No matter who comes out on top for this year's popularity poll, one adage rings true: where there is a will, there is a way. Even the limits of fiction and reality won't stop these fans from showing their appreciation for their favorite characters. The incredulous amounts of chocolates are testimony to their passion.

GUEST: ELIJAH BARTOLOME

ANIME REVIEW: PERFECT BLUE

Warning: Spoilers Ahead!

—
Perfect Blue, directed by Satoshi Kon, is a psychological horror film featuring an idol fearing for her sanity and life. Idol protagonist Mima Kirigoe has transitioned from a pop idol to an actress, but a stalker, believing her purity has been corrupted, kills Mima's television associates. The premise is simple enough, but the direction of the film is what makes the film.

Kon seamlessly connects scenes to each other in the film not to enlighten the viewer but to confuse them instead, putting the audience and the idol protagonist Mima Kirigoe in a folie à deux relationship. As you doubt which events are set in reality or fantasy, the audience eventually begins to see Kirigoe as an unreliable narrator herself, seeing the stalker as imaginary and Kirigoe as the true murderer. Scenes switch between the Mima's television show – coincidentally also about a string of murders and a mentally unstable girl played by Mima – to Mima's real-life scenario, confusing the viewer's ability to differentiate reality from the television show. In one scene, you witness a pizza delivery person, who looks like Mima, stab the chief photographer of the show to death. In another scene, Mima seems to be in a Groundhog Day situation. In multiple scenes, Mima hallucinates into seeing her past idol self. And in all these scenes, you doubt whether it is real, part of the television show, or part of Mima's psychotic self. Nothing seems to make sense.

Yet, Kon's masterful direction allows the film to completely resolve itself by the end. Even Mima's hallucinations make sense in the context of the film.

In the climax of the film, it turns out Mima's stalker was actually her manager, who missed Mima's "pure" idol image and wanted to kill those who corrupted Mima's purity. The reason for Mima's idol hallucinations was actually due to the psychotic manager acting like past idol Mima.

Folie à deux is a psychiatric syndrome in which symptoms of a delusional belief and hallucinations are transmitted from one individual to another. Mima was in a *folie à deux* with her manager as the audience was in a *folie à deux* with Mima. And with this ultimate reveal, the murders, the hallucinations, and Mima's stability are all resolved, and everything makes sense again.

"I'm the real thing," Mima says at the very end of the film. But for the viewer to understand why Mima reaches that conclusion after all the convulsion, the viewer must understand Kon's intentions and direction with each scene of the film.

For supplementary material on Satoshi Kon's masterful direction, please watch Every Frame a Painting's video "Satoshi Kon – Editing Space & Time."

RIP Satoshi Kon

THE THINGS I LEARNED FROM ANIME REDUX: ACTUALLY SERIOUS THIS TIME

Last issue, I talked about the things I learned from watching anime. It was a very serious article, if you couldn't tell. But in all seriousness, there's a lot of things I've learned from anime and the community around it, and I've always been interested in writing about them. So in this issue, I'll talk about the actual things I've learned from anime. There's some stuff that applies to only me, but there's also stuff that I hope makes you think, and that you can apply to your daily lives.

1. I learned what types of anime I like, and more importantly, what I want in an anime.

This may be a "no duh" thing to say, but I think it's pretty important. I came into anime looking solely for comedies, but started to realize I liked other genres as well. I started gravitating towards romances, then narrowed it down to vanilla romances. I found I liked slice-of-life shows, but realized that pure slice-of-lives aren't my thing (shows like *Non Non Biyori* or the recent *Amanchu*). Narrowing down what genres I like helps me to find shows that I might hopefully enjoy for shows I haven't watched and shows that might come out in the future. But it's not just the type of show: more importantly, it's what I want in a show.

Starting off, I watched everything that was popular and well-received. I liked some, I didn't like some, and I hated one particularly. And from that one show I hated (*Toradora* if you're curious), I found that characters are the number one thing in a show for me. For me, bad characters really ruin a show: you're experiencing the story through them and their actions, so it's hard to enjoy a show if you dislike the characters and the things they stand for.

2. There's no such thing as a completely objective view: there will always be bias.

When I was starting to watch anime, I was looking for the must-watch shows, the ones everybody and their dog

watched if they called themselves otaku. It was pretty easy to see those were the essential shows, the great shows that define their respective genre/sub-area. But once I finished those shows and I was looking for other ones to watch, the definition of what was "great" became a lot less clear.

That was sort of the beginning point where I realized that a completely objective view doesn't exist. I saw it all over the Internet: people who try to grade a show "objectively", a grade that would be THE grade to label a show. And when I tried to grade shows at first, I tried to do the same. But in reality, it's impossible to do so. There's always biases influencing us, some so implicit that we never notice it. I'm not really saying there's no merit in objectively grading a show, it's that it doesn't exist. So I gave up on grading on an "objective" scale, and now I just grade on my enjoyment of a show.



3. It's not the premise or concept of a story that's important - it's the execution that makes or breaks it.

I admit that the premise/concept of a show is important in a way. It helps draw attention and hype towards it so that more people get interested in it. But at the end of the day, it's the execution of said premise that determines whether

the show ends up a classic or a dud.

Countless shows have had great or unique premises only to fall flat because the execution of it was meh. I haven't even watched that many shows in general, but I can name many examples from last year that followed this trend: *Musaigen no Phantom World*, *Dagashi Kashi*, *Mayoiga*, *Orange*, *Shuumatsu no Izetta*, *Gi(a)rlish Number*, etc.

Usually, it's the shows with boring premises with great execution of the story that end up being the ones that are remembered. A great example of this is *K-On*: on the surface it's just high school girls in a band, goofing off by eating cake and drinking tea and stuff. But the way the story is told makes it one of the best moe slice-of-life shows out there. That doesn't mean that a great premise = bad show, it's just that a great premise isn't a guarantee that a show will be great. What makes a great show is the execution of it.

4. Hype is stupid. Never get into the hype.

This is semi-related to the last point I made: great premises lead to great expectations. Now this might just be my cynical side talking, but hype is overrated. Before the first anime season I actively followed (Winter 2016) started, I read through some threads about the new shows that were coming out. I saw that two shows in particular were being hyped up by people: the aforementioned *Musaigen* and *Dagashi Kashi*. So me being the naïve newbie, I also was hyped for these shows.

It was later that I found that the hype was undeserved. That's what hype can do: put unrealistic expectations that can't be met. So me being the pessimistic person I am, I've learned to not have any expectations for a show, even for those that I think look great.

Because for me, being pleasantly surprised by something you didn't have any expectations for is better than being

disappointed by something you had expectations towards.

5. There's a show for everybody out there.

Before I started watching anime, I thought all anime was like *Naruto* and *Dragon Ball Z*: action shows with fighting and the power of friendship. I never really liked those shows, so I never got into anime (among other reasons). But I found that there were comedy anime (and good ones too!), and from there I realized that there's literally a show for any genre, any idea, any object. I mean there's a show about soda can girls. I might meet someone who enjoys anime but our tastes in stuff might be completely different, and that's pretty cool. No matter what you like, there's probably a show out there for you.

6. It's fine to have a different opinion, you just gotta have good evidence for it.

We're all human, and have our own likes and dislikes. That means that we have different opinions, and even opinions the majority agrees with may be contested by a few.

And that's fine. It's okay that we disagree, because otherwise discussing anime would be really boring (and really, everything would be boring if we all agreed with everything). I can say, for example, that *K-On* is not a good show (which is wrong, I love *K-On*, but for example's sake). But just leaving at that isn't okay, because you need to explain why it's not a good show. And not all evidence works. Saying you don't like it because "moe is trash and ruining the anime industry" isn't really the greatest reason (though one I've seen a few times). It's not just an anime thing, it applies to everything. It's fine to have contrary opinions as long as you have good evidence for it.

7. Your plan-to-watch list never shrinks, it only grows.

A rather silly one, but one that I think everybody can agree with. As I've continued to watch more shows, even more pile up on my plan to watch list (AKA PTW). For every show I finish, it seems like I have 5 more added to my PTW. It's funny, I started off with a lot of shows because I was new to everything, but as I started making my way through those shows, I started finding more obscure stuff that looked interesting. It's a given fact that your PTW will never be finished, unless you somehow froze time so new shows wouldn't be made and you can watch every show out there.

And the final lesson, probably the most important out of all of them:

8. We're all a whole buncha weebz. And that's okay.



WHAT'S IN AN AMV? PART 2: MEPS

In a previous issue, I wrote on the merits of AMVs—animated music videos. I considered the importance of music selection, scene selection and editing, and using AMVs to enhance the meaning of the anime.

Yet I neglected to cover MEPs, or Multi Editor Projects, a popular subgenre of AMVs. There are a number of popular MEP studios on YouTube, such as MadDesiresStudio, SuperNovaStudios, and YutsuraidanceStudio, whose videos consistently garner hundreds of thousands, even millions, of views. How do MEPs differ from traditional AMVs, here considered to be one anime set to one song? Why create a MEP rather than a traditional AMV? Are there different standards for a good MEP versus a good traditional AMV?

The world of AMVs is rich, and a better understanding of the differences between traditional AMVs and MEPs leads to a deeper appreciation for both. MEPs vary from traditional AMVs in several key ways, which can be both a strength and a weakness for this subgenre. Unlike traditional AMVs, MEPs almost always incorporate many different anime. Typically, these are organized around a theme decided by the leader of specific project. These themes can be broad, like “villains,” or more specific, like “brunettes versus blondes.”

In my previous article, I argued that the best kind of AMV was one that highlighted, complemented, or expanded upon the message of the anime it was set to. MEPs, however, must be judged by a different standard. Each anime in the MEP will likely be featured for less than half a minute, hardly enough time to present any groundbreaking revelations about the show. Instead, the appeal of MEPs comes from their ability to seamlessly weave together many different anime to create an independent, coherent narrative within the time limit of the three to four minute song.

A prime example of this is the MEP “I'D LOVE TO CHANGE THE WORLD” from YutsuraidanceStudio. It manages to combine 28 different anime, ranging from Noragami to The Garden of the Words, in just under three minutes, to craft a story about the futility and hopelessness of effecting change. While this MEP may not greatly impact your perception of any one of these 28 anime individually, it still has purpose and direction. Achieving such coherence with MEPs, though, is far from a guarantee.

By definition, MEPs are the work product of anywhere between several and a dozen plus people. High-quality AMVs are known to take tens of hours; for example, the creator of the Animography videos up to 2015 admitted it took them hundreds of hours to make just one video. Splitting up the work puts less of a burden on each person, making it easier for individuals to perfect their 10-30 second contribution. At studios that have high standards and quality control, the format of MEPs allows them to churn out several well-put together videos per month.

On the other hand, the format of MEPs can result in a final product with little consistency or coherence. Different editors may have clashing styles; the worst offenders are those MEPs that have parts in high resolution and others in low resolution. Ideally, each part of a MEP will complement the others. Watching the video and thinking that one editor



is great and another is abysmal detracts from the viewing experience. Even when each segment of the MEP is united by a common theme, each editor's interpretation may be so different it feels like each part should be a separate video.

In one MEP whose theme was “bishies” (short for “bishounen,” or a hot guy), the editors’ styles ranged from “unaltered footage from an anime,” to “fanart of half naked hot anime guys flashing across a patterned background,” to “heavily edited footage from an anime with words superimposed across the screen.” The intended narrative of this MEP may have been as simple as “hot guys in anime take on a variety of shapes, sizes, character types, and story roles.”

There is nothing wrong with having a simple narrative—not every piece of media needs to be deep and intellectually challenging. Yet there is something wrong with sloppy editing, varying quality between scenes, and poor transitions, since these get in the way of the intended purpose of the MEP (which, presumably, is to ogle over hot guys.)



This leads to the final question of whether traditional AMVs and MEPs should be judged by different standards. While there are some overlapping criteria, the differences between traditional AMVs necessitate several different measures of success. Just as with traditional AMVs, music selection in MEPs is crucial. However, since MEPs can and will utilize a number of different anime, the lyrics will likely not be perfectly tailored to fit each scene.

This is rarely an issue as long as the general tone of the MEP stays constant throughout. There are a limited number of anime that would thematically fit as a whole with Justin Timberlake’s song “Can’t Stop the Feeling.” Yet for a MEP, choosing upbeat, exciting, or happy scenes from a variety of anime is sufficient. As a result, a broader range of music

can be used for MEPs than in traditional AMVs while still being appropriate.

While music selection may be more forgiving in MEPs than in traditional AMVs, scene selection and editing are equally important for both. If anything, the vast number of participants in MEPs makes the scene selection and editing even more important. Smooth transitions between each editor’s scenes must be ensured, which depends on the skill of the head editor. Perhaps the most difficult part is giving individual editors creative freedom while also establishing parameters in color palette and style (whether fanart can be used, whether words should be superimposed, etc.) in order to create a polished final product.

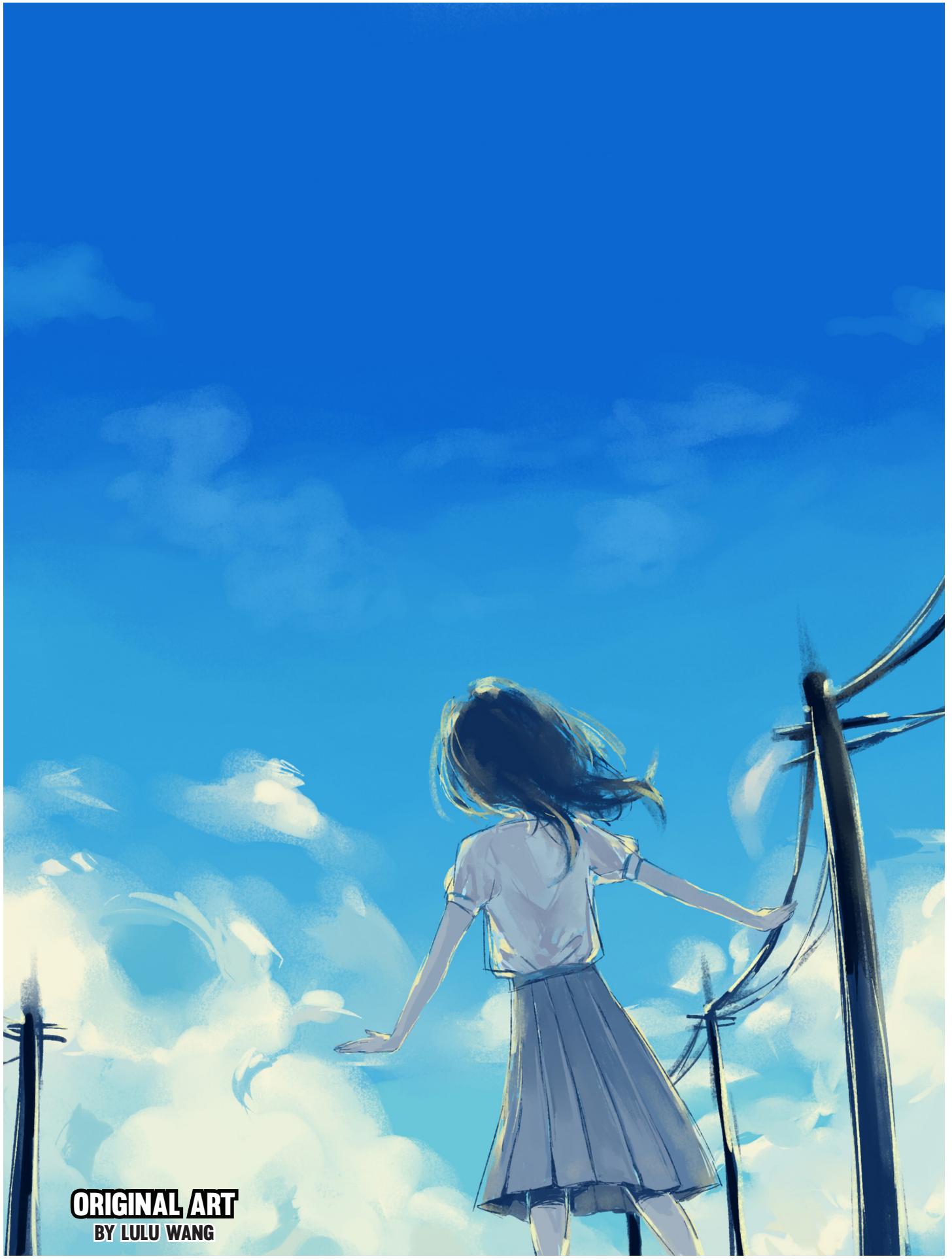


The greatest difference in judging traditional AMVs and MEPs is one I explored above: interpreting what the AMV or MEP adds to the viewing experience of the original anime. The standard I proposed for traditional AMVs, that the best ones should complement or enhance the message of the anime shown, is impractical for MEPs.

As with most media consumption, knowing the intention of a piece is key to being able to accurately judge it. I propose that the best MEPs should strive to create an independent, cohesive narrative using a multitude of different anime, as I explained with the example of “I’D LOVE TO CHANGE THE WORLD.”

High and low quality works exist across all works of art, from paintings, to anime, and yes, traditional AMVs and MEPs. The differences between traditional AMVs and MEPs may be subtle, but they result in a different production process and end goal.

Understanding this allows you to select for the best quality works when you search for AMVs and MEPs, whether you want to explore philosophical themes like human greed and stubbornness or just sit back, relax, and appreciate hot 2D characters.



ORIGINAL ART
BY LULU WANG



Art Imitates Life: Can you match each anime's setting to its real city in Japan?

KIMI NO NA WA



UCHOUTEN KAZOKU



FREE!



K-ON



KYOTO



KASUKABE



TOKYO



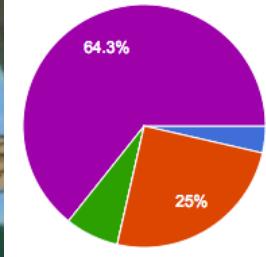
IWAMI

Answer key: Kimi no Na Wa = Tokyo, Uchouten Kazoku = Kyoto, K-on = Kasukabe, Saifamia, Free! = Iwami, Tottori

LAST WEEK'S POLL

Who is your favorite Harambe in anime?

RESULTS



THIS WEEK'S POLL

Spring 2017 has sequelitis!
Which anime's second season are
you going to watch?

1. Attack on Titan Season 2
2. Boku No Hero Academia Season 2
3. Boruto
4. Saenai Heroine no Sodatekata Season 2
5. Uchouten Kazoku Season 2
6. DanMachi: Sword Oratoria
7. Other

Vote now at: BIT.LY/KONPOLL4505

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WEEKLY EVENTS

ボニ子
PONIKO
(YUME NIKKI)

SOCIAL MEDIA

Konshuu proudly accepts guest submissions from club members! If you'd like to have content featured, please submit to:
J.MP/KONSUB

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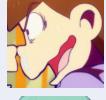
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Manga Social: Thurs, 5:30pm - 6:30pm; 106 Dwinelle
Game Night: Thurs, 8:00pm - 10:00pm, 109 Dwinelle
Check Facebook for location announcements!

Art by: Jamie You

