

konshuu

presented by: Cal Animation Alpha



Volume XLII, Issue XII
11.30.15

THIS WEEK'S FEATURED SERIES

►ANIME SHOWING **SHINGEKI! KYOJIN CHUUGAKKOU**

(Alternate title: *Attack on Titan: Junior High*)

Shingeki! Kyojin Chuugakou is a spin-off and extreme departure from the rather gruesome original Shingeki no Kyojin, which had a quick rise to fame after first airing in 2013. The premise of the show remains the same: Mankind is forced to hide in fear of colossal beings labeled as “titans,” and a few characters band together to try and defeat them. Shingeki! Kyojin Chuugakou takes the same characters from the original series and dumps them into an alternate universe, creating a bizarre school comedy set in a junior high school riddled with titans. Give it a try if you’re looking for something that’s a little lighter, but somehow just as badass as the original.



Studio: Production I.G.

Original Creator: Hajime Isayama

MANGA SOCIAL ◀ **KARATE SHOUKOUSHI KOHNATA MINORU**

Have you ever felt powerless against those who ganged up against you? That's how Minoru Kohinata felt when he first entered the college gymnastics club and was bullied at the hands of his seniors. However, Minoru's world changes when a member of the karate club, Mutou Ryuujii, sees Minoru get assaulted and decides to stand up for him. After being rescued by Ryuujii, Minoru decides to turn a new leaf and devote his life to martial arts. But as Minoru soon learns, the path to the top is not easy. Many of his friends and opponents have their own unique backstories and sinister secrets, as Minoru will discover. This series is notable for being one of the more realistic sports manga out there. Read along and join Minoru in his quest for the perfection of his Karate.



Story and Art by: Baba Yasushi

WHY THE REWRITE ADAPTION WILL FAIL

AARON "STURGEON" CHON

Ever since the TV anime original Charlotte came out, there has been a notable shift in the faith of Key fans. For those who do not know, Key is a well-known studio that has produced popular titles such as Clannad and Angel Beats, although those are just two of its notable works. More importantly, however, is that before it is an animation producer (which it really isn't), it is a producer of visual novels. With Charlotte's rather controversial run, many people anticipated that, as always, Key would be taking its time before announcing its next work, as it was already occupied with producing more of the already announced Angel Beats visual novels. They were immediately proven wrong; at the end of the final episode of Charlotte, Key announced that it would collaborating with Studio 8bit on a TV adaptation of its fifth core visual novel, Rewrite.



The story follows the everyday life of high school student Tennouji Kotarou, a well-known troublemaker who would pass the days by just enjoying normal life. However, due to the strange happenings taking place around him, he investigates and eventually joins the Occult Club, which is essentially a deadbeat club. Kotarou drafts a variety of strange (and predominantly female) members into the club, where they spend their days doing silly activities and making some investigations into the strange things that have been taking place. All of this compromises the common route. Then shit hits the fan, which has now been turned up to eleven. Without going into spoilers, Kotarou's everyday school life is rendered irreparable, and the story takes an entirely new direction as it goes into the character routes, which in turn unlock a separate and final series of routes.

Now, most followers of the visual novel fandom have been begging for a Rewrite adaptation since its release back in 2011, simply because it is that good. Seeing that it was one of their few main works, as opposed to side projects such as Angel Beats and Charlotte, it would have been more surprising if they did not announce a Rewrite adaptation at some point. It certainly follows a different vein of writing, as three different writers who were not Jun Maeda collaborated on what is Key's longest work to date. The fact that the godfather of Key was not involved in the writing indicated to most people that the same worn crying story would not be invoked, at least, not in the usual sense. Additionally, Itaru Hinoue, the popular artist for Key works before Little Busters reprises her role as head artist over Na-Ga, in what is seemingly a return to the golden age of Key. Everything in this lineup seems to check out, but does it really?

First, for those in the know, Studio 8bit is quite famous in the anime community, but for all the wrong reasons. It is primarily known for creating the infamous light novel adaptations that I mentioned in an earlier article, which are notably of mediocre popularity, but that is a small slice of the cake here. 8bit's first and recent attempt at a visual novel adaptation was the well-loved Grisaia series, which as a visual novel had an excellent cast, an excellent story, and overall, an excellent run. Then its thirteen-episode run happened (one-cour).



Anybody who knows visual novels knows that a thirteen episode adaptation is essentially a death sentence for a visual novel adaptation, unless a miracle happens, which in the case of this adaptation, did not occur. Anime-only watchers could feel the rush that the story was turned into, while readers of the original visual novel could feel their beloved story being chopped apart until only a puny remnant of the original story remained. Its follow ups in *Meikyuu* and *Rakuen* were more popular, but that was primarily due to the fact that neither had an English translation of the visual novel made at that point, making those parts of the story entirely new and more significant as a result. *Rewrite* is a significantly longer story that requires most, if not all, of its in-depth story to be comprehensible; any creative reductions would devastate the story.



Studio 8bit aside, the length of *Rewrite* is incredibly significant and difficult to deal with in an anime medium. The typical visual novel number for full coverage is usually 24-26 episodes for the common route and various character routes, followed by a 12-26 episode follow up for the true route or other parts of story if necessary. Compared to this, most followers of *Rewrite* (myself included) have determined that *Rewrite* will require a 39-52 episode season to cover all of the common route and character routes, with an additional 12-26 episodes needed for its final Moon/Terra routes. These are extremely demanding numbers for an anime; most anime series that run more than 26 episodes are nearly always adaptations of ongoing shonen manga, and rarely anything else. The fact that Studio 8bit is doing the adaptation doesn't improve its prospects.

Another factor to keep in mind is Key's recent works. The most recent work that came from Key that was of significant success was in 2010 with their TV original, *Angel Beats*, and even that suffered from significant lapses in the story. Little Busters, Key's fourth core work, followed the standard 26 by 13 episode coverage over

two series throughout 2012 and 2013; while few had bad things to say about it, it received much less of a following than *Angel Beats* or its predecessor, *Clannad*, signs that Key's well known crying game formula was starting to falter. Key's original anime *Charlotte* aired last summer; while it is rated decently on most websites, most could immediately tell that it was a far cry from the impact that most Key works tend to have on their audiences. This was especially devastating, as Jun Maeda himself was responsible for the story. Key's formula seems to be failing, and there doesn't seem to be an easy way to recover from this.



Finally, *Rewrite* is quite special in comparison to other visual novels due to the multiple directions that the routes go in. In most visual novel adaptations, character routes are trimmed to the point that they can be mixed together into a singular telling of a story without having consistency issues; this is impossible to do with *Rewrite* unless the story is butchered completely. The final routes can be separated into a different season entirely, so that is not of concern, but the character routes are problematic. Unlike most visual novels in general, once the common route is done, *Rewrite*'s story shoots off into completely different directions defined by two factions that are in complete opposition with one another. Not only that, the very world itself shifts according to the route, some ending with peace returning, others ending with the face of the world changed. To attempt a hybrid version of the character routes has about all the sense of trying to tell *Fate*, *Unlimited Bladeworks*, and *Heaven's Feel* at the same time.

Ultimately, my skepticism is not one of the idea of a *Rewrite* adaptation being bad; rather, it is the implication that HOW the *Rewrite* adaptation will be produced is likely where it will fail. *Rewrite* is a very delicate work that was told perfectly in the medium it was made in; moving it into the anime scene without careful—if not perfect—planning and consistency is asking for a disaster to happen. Given Key's recent track record, the fate of the world is not looking so bright in *Rewrite*.

AN ATTEMPT TO RATIONALIZE WATCHING ONGOING ANIME

AUSTIN "COZYKUNS" TAI

*"Watching anime is like thrifting; you go through 90% s**t to find 10% of the acceptable stuff. And inside that 10%, there might be gold!" – @HorribleSubs*

I bet that everyone can agree with the quotation above; most ongoing anime, and maybe anime in general, is only somewhat viewable at best, and pretty rubbish at worst. Of course, different anime caters to different genres and the different people who enjoy those genres. An anime that is impressionable and thought provoking for person A may end up being a snoozefest for person B. I'm sure that everyone has recommended an anime they thought to be a masterpiece to one of their friends, only to hear the well-meaning but deadly utterance, "It was ok..." Fortunately, each season will almost always contain a diamond in the rough: a sort of anime that everyone can agree to enjoy. For example, in Fall 2013, the anime adaption of the manga Barakamon aired on screens around the world, and it was subsequently considered a worldwide success. Barakamon was one of the few anime that happened to do everything right: Each episode had precisely the correct portions of plot, cuteness, and fanservice for all genders to appeal to all audiences.

But for the most part, out of the thirty odd shows that air each season, even the most open-minded anime fan probably only follows a third of these shows. This is in part due to time commitments (We are all busy people, after all), but even watching ten different shows each week will take only five hours at most. The real reason why no one watches all of these shows is that most of them simply aren't that great, or don't cater to a certain audience's tastes. But even for shows that may seem appealing to a potential viewer, it's a huge risk for that viewer to dedicate himself or herself to whole season of an anime series, especially without knowing too much about it prior. There usually isn't anything that advertises an airing series except a short summary and a cute eye-catch that can be found on the anime chart for the season. Maybe, if you're really curious about a certain anime, a promotional video can be found and viewed, but certainly not much else.

Some people attempt to minimize the time wasted watching bad anime by employing the so called "three episode rule," which was mentioned in an earlier article. But watching three episodes of every potential good anime series is already quite time-consuming in and of itself, and it oftentimes defeats the purpose. Even if an ongoing anime turns out to be half-decent within the first few episodes, there's still the annoying week of anticipation before the next episode airs, and you never know when the anime creators might just bang you in the head with an unnecessary plot twist or some random recap episode. It is often so much easier to simply wait, have the consensus cherry-pick notable works for you, and then maybe select some oddities to try out after the season has ended. By doing this, you can avoid the downtime between each episode, skip through recap episodes, and at least be prepared for a topsy-turvy ending before it hits you.



Moreover, there are a multitude of anime that already exist and have withstood the test of time. For example, many notable classics exist: Cardcaptor Sakura, FLCL, Code Geass, Lucky Star, and Serial Experiments Lain, just to name a few. If you aren't a fan of these "old" animations, there are still recent works that are slowly entering into the anime canon. Puella Magi Madoka Magica, Psycho-Pass, and Nichijou, are all shows which are universally acclaimed and basically guaranteed to be worth your while. By letting our forefathers carefully select the finest crafted anime to watch, we can avoid all the misgivings of watching bad, seasonal anime.



So why do we torture ourselves with ongoing anime, watching episodes of most likely sub-par series one week at a time? One reason is most definitely tracking the online response. Series such as Kill La Kill and Free!, as good as they may be by themselves, have to credit at least some of their popularity to response they received online, both positive and negative. Many people followed the shows simply to see what the hubbub was about; some might have secretly hated a series, but continued watching so they could keep up with their friends. Others might have kept watching just so they could sound sophisticated and well-educated about a certain anime when engaged in arguments on forums and imageboards.

But the real reason that we all follow ongoing anime, at least from my perspective, is because there's so much to love about anime that's outside of the end product shipped each week and ends in a mere thirty minutes. The stories behind the studios who create this medium we all know and love are almost as exciting as the anime themselves. For example, *Wake Up Girls!*, a statement on the idol industry dreamt by the producer Yutaka Yamamoto, was eventually accepted to be produced by the animation studio Ordet. Somehow, they made it through the entire season and have made enough revenue to start producing a second movie. All studios and key figures in the anime industry have similar stories. What surprising, inventive creation will come out of the minds of Studio Trigger this season? What genre will Urobuchi ruin next? How will Bones manage to create a work which seems amazing in the first few episodes, yet ends up in shambles before the last? In fact, the trials and tribulations of creating an anime are so inspiring, anime about the creation of anime itself is slowly entering the mainstream. From the one off episodes explaining the production of anime in *Hayate no Gotoku*, to the full season of *Shirobako*, a story about a group of high school girls banding together to make their own anime series.



Seasonal anime is a reminder that anime is not just a bunch of cartoons dreamt up in Japan and animated in Korea or Vietnam or wherever; it is an entire subculture, and if you aren't watching the ongoing anime for a season, then you might not be enjoying this subculture to its fullest.

WEEKLY ACTIVITY

ODD ONE OUT



Which of these characters is not like the others? Answers are at the bottom of the page.

1. EASY MODE



Berserker

2. MEDIUM MODE



Okazaki
Tomoya

3. HARD MODE



Sheele

4. LUNATIC MODE



Morikawa
Yuki



Matou
Shinji



Akatsuki
Kojou



Marco
Bott



Natsume
Rin



Oosawa
Maria



Kamijou
Touma



Kaizuka
Inaho



Iwasawa
Masami



Luvia
Edelfelt



Itsuka
Shidou



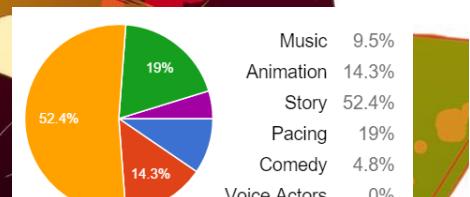
Akazawa
Izumi



Feyris

LAST WEEK'S POLL - RESULTS

WHAT IS THE MOST IMPORTANT ELEMENT OF AN ANIME SERIES?



WE WANT YOUR RECOMMENDATIONS!

IN ONE SENTENCE, TELL US ABOUT A SERIES YOU LIKE AND WHY IT'S WORTH CHECKING OUT! WE MIGHT FEATURE IT NEXT WEEK!

SHARE NOW AT: J.MP/KONPOLL4212



PUBLICATION STAFF

Managing Editor: Tina Nguyen

Layout Editors: Edward Hong, Nimsi Garcia

Writers: Aaron Chon, Andrew Oeung,

Andy Chen, Austin Tai, Josh Roque

Illustrator: Rika Sato

REGULAR WEEKLY EVENTS

Anime Showings and Socials

243/247 Dwinelle

Mondays, 7:00 - 10:00pm

Manga Socials

Wheeler Steps (facing Sather Gate)

Thursdays, 5:30 - 6:30pm

Game Nights

85/87 Evans

Thursdays, 7:30 - 10:00pm

WEEKLY SHOWINGS

Gangsta.

Gakkou Gurashi!

NEXT WEEK'S SHOWING: FALL 2015 MARATHON

The semester is almost over, and that means it's time for another marathon! Join us on **Saturday, December 5th** for an entire day of food, games, and anime!



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

calanimagealpha.com | facebook.com/groups/calanimagealpha
twitter.com/calanimagealpha | calanimagealpha.tumblr.com