

Cal & Annie May

Cal Animage Alpha

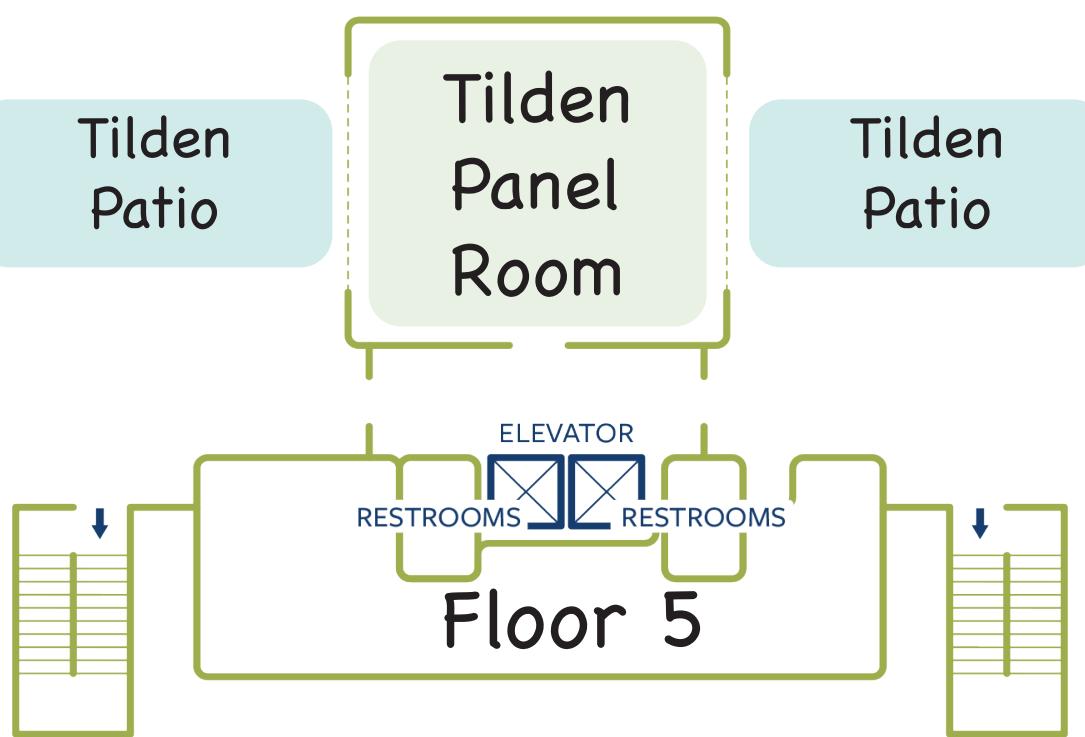
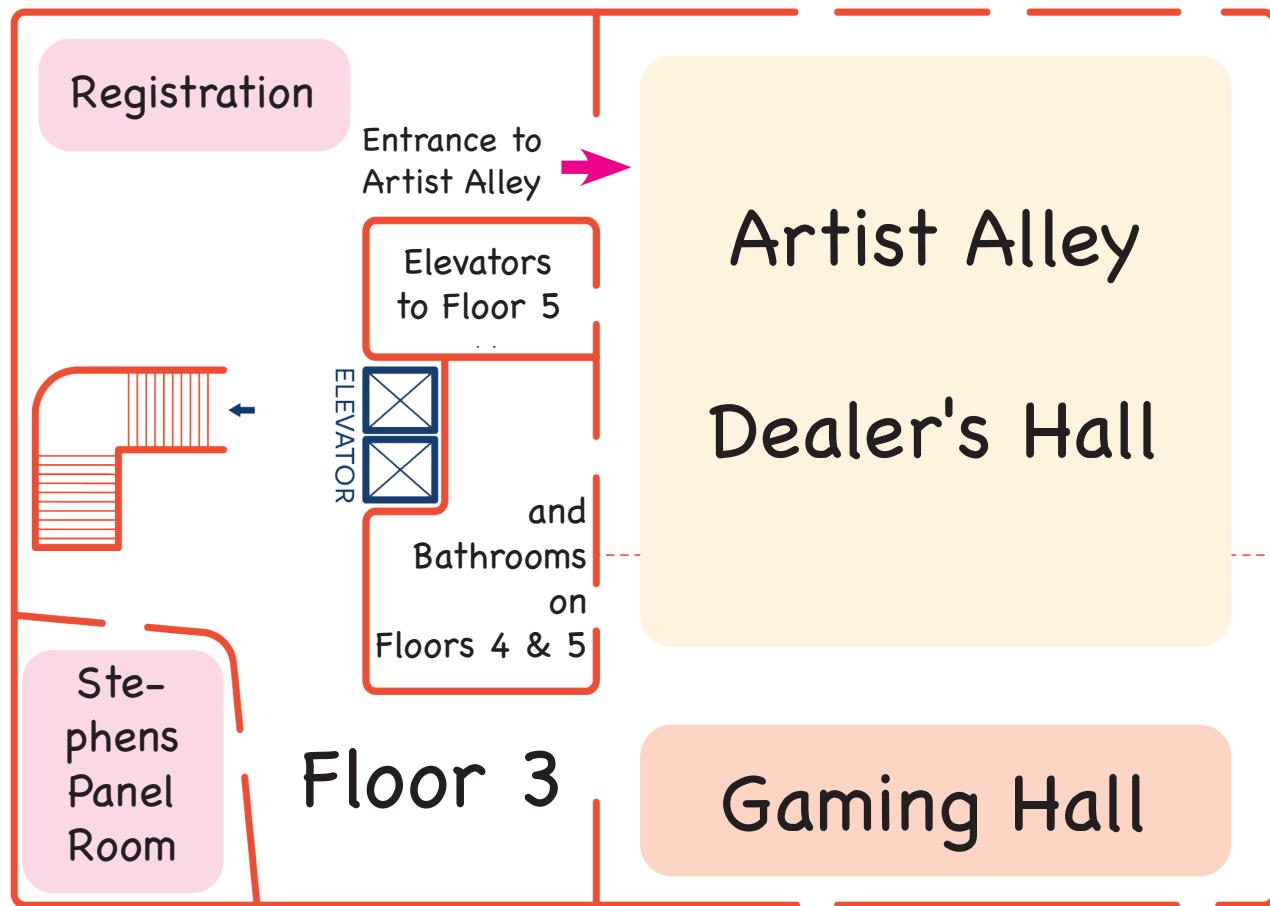
Art By Catherine Rha



ANIMATEDESTINY
2022



CAL ANIMAGE ALPHA ANIME DESTINY MAP



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CAL ANIMAGE ALPHA

ANIME DESTINY

2022 SCHEDULE

	STEPHENS	PAULEY	TILDEN	TILDEN PATIO
8:45 AM				
9:00 AM				
9:15 AM				
9:30 AM				
9:45 AM				
10:00 AM				
10:15 AM				
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11:00 AM	GEKKOU			
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12:00 PM	DICA			
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1:00 PM	DRAWACADEMY	DDR TOURNAMENT	NiCE	COSPLAY GATHERING
1:15 PM				
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3:00 PM	CWF		INTERMISSION ORCHESTRA	
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3:30 PM				
3:45 PM				
4:00 PM	KARAOKE	SMASH TOURNAMENT	AniCLover	
4:15 PM				
4:30 PM				
4:45 PM				
5:00 PM	WAIFU WARS			
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5:30 PM				
5:45 PM				
6:00 PM	JEOPARDY			
6:15 PM				
6:30 PM				
6:45 PM				
7:00 PM				



XR at Berkeley (xr.berkeley.edu) - Pauley - All Day

We are Extended Reality at Berkeley, a club that's passionate about virtual reality and augmented reality. Feel free to talk to any of our club members about participating in competitive VR, or about VR/AR research!

Genshin at Berkeley - Tilden - 9:00AM

We'll be selling art from artists of the Genshin at Berkeley community that won our summer art contest. Also, we'll be hosting an event, which will include many mini games intended for high audience participation and interaction.

Gekkou (linktr.ee/calgekkou) - Stephens - 11:00AM

We're Gekkou - the queer and/or women's anime club at UC Berkeley - and we will be holding a panel covering how certain aesthetics in anime and the overall cosplay experience are vehicles for self expression and liberation.

Cosplay Gathering - Tilden Patio - 11:00AM

Cosplay as your favorite anime character at Anime Destiny, and come to our Cosplay Gathering to meet up with other cosplayers! We will have photographers and videographers there to fulfill your cosplay photoshoot dreams, as you socialize and connect with others who share the same cosplaying passion as you.

Digital Illustration and Concept Art at Berkeley (www.songsksye.com) - Stephens - 12:00PM

I'm Skylar, a freelance illustrator, and founder of Digital Illustration and Concept Art at Berkeley. You may have seen some of my work for Konshuu! I'm excited to be hosting a workshop panel on drawing anime/stylized characters.

Dance Games at Berkeley (dancegames.berkeley.edu) - Pauley - 12:00PM

Come by the Gaming Hall in Pauley Ballroom to the *Dance Dance Revolution* machine which will be available for free play throughout the convention. We also will host a tournament for it from 12pm to 3pm!

Nikkei Choral Ensemble (niceacappella.berkeley.edu) - Tilden - 12:00PM

We're the Nikkei Choral Ensemble, an acapella group that performs songs in Japanese and English. Our entirely member-selected and arranged repertoire consists of a wide variety of pieces in both Japanese and English, ranging from western pop and indie songs to songs from anime and games, Japanese classics, and more.

Drawcademy (www.drawcademy.net) - Stephens - 1:00PM

Step-by-step, Drawcademy instructor Nate, will guide you through simple exercises where you'll learn the fundamentals of drawing, light & shadow, & character design. Take home a finished creative anime illustration, and plenty of newfound art skills.

Naisu Ami (linktr.ee/naisuami) - Tilden - 1:00PM

"Vaporwave space-frontier grunge-y fanfare". "Prince-like songwriting and structure". "Like riding a bike, falling into a lake, and coming back out." These have all been used to describe Naisu Ami's music. With a mix of media soundscapes, languages, and the power of friendship, they will put on a show fit just for Anime Destiny!

The Intermission Orchestra at Berkeley (linktr.ee/tioatcal) - Tilden - 2:30PM

We are The Intermission Orchestra at Berkeley, a student-run organization that plays music from video games, anime, and films! Here at Anime Destiny, we'll be performing some songs as a reduced ensemble.

Cosplay Wrestling Federation - Stephens - 3:00PM

Please welcome Cosplay Wrestling Federation back to Anime Destiny 2022! Since the last show in 2019, CWF is back with a banger you don't want to miss! Get school'ed in the education of hard knocks and personalities at their panel!

Smash at Berkeley (smash.berkeley.edu) (www.start.gg/tournament/anime-destiny-2022/details) - Pauley - 3:00PM

We're Smash at Berkeley, a group that provides a place to learn, grow, and inspire a community of smashers here at UC Berkeley. Our mission is to bring together everyone with a love for *Super Smash Brothers* and create a long-lasting Smash community. We will be running a Smash tournament from 3pm to 7pm!

Karaoke - Stephens - 4:00PM

Come and sing along to all the OPs and EDs that you've heard over and over again, and watch as other attendees also take the stage! We will be taking song requests, so if you want to be on stage at Anime Destiny singing all the words to your favorite songs, make sure to drop by our karaoke event!

AniCLover (aniclover.com) - Tilden - 4:00PM

Bay Area DJ collective, AniCLover, will be hosting an anikura party with local DJs playing exciting anison originals and remixes! Make sure to tune in at the party 4pm to 7pm at Anime Destiny 2022!

Waifu Wars - Stephens - 5:00PM

This is an event where we put everyone's favorite waifus, husbandos, and non-binary spousus to the test! You can submit your favorite characters on our Discord server, and at Anime Destiny we will put them into a Hunger Games simulator! You can watch the bloodshed at the Waifu Wars panel, but it will also be streamed on our YouTube channel.

Jeopardy - Stephens - 6:00PM

Test out your anime knowledge in a game of Jeopardy, a CAA tradition! Bring your friends along and work together with them on these short trivia questions. Do your best to win prizes such as free Anime Destiny merchandise!



Candice

Pokémon

Art By Jasmine Zhang

KONSHUU vol. 56 #4
Winter Wonderland

THE SUMMIT OF THE GODS, A DIFFICULT BUT PASSIONATE ADAPTATION



FELIX L.

3rd Year, Environmental Engineering

The Alps are pretty cool. Would recommend

Writer

Taniguchi's magnum opus, *The Summit of the Gods*, is an excellent testament to the author's dedication and mastery of storytelling. Based on a 1998 novel of the same name, it describes the story of two characters, Fukamachi, a journalist, and Habu, a mountain climber, with the former relentlessly chasing the latter, a premise used to mirror their struggles to confront their demons, as they climb their way up the cliffs that face them.

Writing manga since the late 70s, and notably finding widespread success and acclaim in the 90s for several of his works, Taniguchi found a notable audience in France, where he won several awards and was even knighted in the Ordre des Arts et des Lettres. One result of this was a co-production project involving several francophone studios to make an animated film based on this manga. Directed by Patrick Imbert, it was shown at the Festival of Cannes in 2021, before a release in theaters and on streaming services.

What is most evident in this film adaptation is its aesthetic, namely how well it sticks to Taniguchi's style. The faces and even the shots are all reminiscent of the mangaka's drawings and paneling, and this production distinguishes itself from what we see in the Japanese animation industry for instance, in a way that makes it a pleasant watch, one almost akin to live action media due to the visuals' nature that, with more details, would be quite close to photorealism.

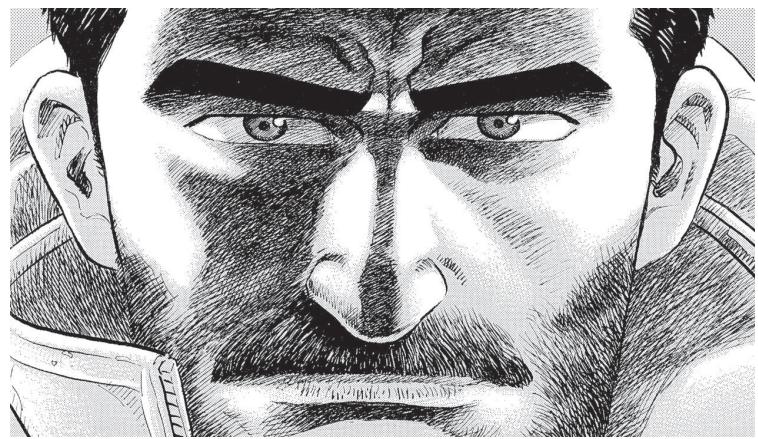


Now when it comes to the narrative elements, many sacrifices had to be made to fit the story into a 1h30 film. This was in all honestly done quite well, as the modifications were specifically chosen for this movie to function as a standalone story. For instance, Fukamachi's adventures in Kathmandu as he desperately tries to find Habu and a camera that supposedly belonged to Mallory, one of the legendary climbers who may have been the first to reach the top of Everest, or even certain major characters altogether have been for the most part deleted. These changes are all understandable, as they are pieces of dramatization that make the story longer without directly impacting the premise itself, but they are essential pieces to understand the stakes at hand.

One example that comes to mind, perhaps the most notable one, is the in-

vovement of Habu's rival, Tsuneo Hase. In the film, he is but an anecdotal fellow climber, who happened to cross paths with Habu in a way that did create a spirit of competition between the two. But in the original manga, the dynamic between the two was much fiercer, especially for Habu who was haunted by Hase's presence. Hase would constantly be the first to make amazing achievements, even stealing from Habu the fame tied to the "demon slab", an extremely difficult climb in the mountains of Japan, by doing it solo as opposed to Habu, something that would follow the latter for decades to come, and urge him to attempt more desperate and dangerous climbs to find personal fulfillment.

And in general, most of the changes let the characterization down on many levels. Originally, Fukamachi's search for Habu and attempts to understand the man's motives were mostly personal rather than professional after a certain point, as understanding his drive to always climb more and more over the years was paralleled with Fukamachi's struggles and regrets, both in his individual and romantic life. And Habu especially differs quite drastically between the movie and the manga. The movie sacrificed much of what made him truly fascinating, both to the journalist and the audience: he was, by all accounts, a beast. Described as such by his fellow climbers and anyone who would lay their eyes on him, his drive to climb would never stop, and would always bring him further, akin to a craze. Rather than the apparent determination that seems to motivate him in the movie to attempt his solo climb of Everest, in the manga, motivation is not even a factor, as this objective is but a necessity to him, something that his mind, corrupted by years of unfulfillment, craves, and to prevent him from attempting it would be to deny his entire existence, for the mountains give him a purpose.



The *The Summit of the Gods* movie, in the end, is a valuable piece of animation, and an impressive one on top of that, that truly encapsulates Taniguchi's style in a way that functions perfectly in its medium. It is a beautiful tribute to this legendary mangaka, that makes his work accessible in a story that they successfully made stand on its own. But the changes it took, while necessary, could never make it replace the original work. After all, it holds immense value in its storytelling, and that stands out from the rest, even its adaptation, by telling the tale of characters whose thirst for fulfillment is so precise and extreme that one could hardly relate to them, but whom, thanks to the journey that Taniguchi takes us on, we are led to understand and appreciate on a wholly different level.

DRAGON BALL SUPER: BROLY - STUPID YET AWESOME



TONY T.

3rd Year, Economics and Data Science

Bringing back Commander Red's height growth gag was also amusing.

Managing Editor

There's a certain archetype of anime fan that I often find myself having disagreements with. Rather than focusing on any narrative progression or character dynamics, a solid chunk of anime viewers focus purely on action. This is most prominent within battle shounen, wherein fans will overlook major issues in writing, directing, or other crucial aspects of animated media, if the action is good and the characters can be power scaled. It isn't as if this is a phenomenon solely relegated to Japanese anime, though. Obviously, series like *Fast and Furious* continue to receive numerous entries that serve little purpose outside of providing another dose of action. And while I've developed a sort of post ironic enjoyment for that franchise's sheer lack of care for any sort of proper standards, I can't say that I really participate nor endorse the overwhelming focus on action over basic elements that make a narrative, well, a narrative.

This especially seems to be the case with the English speaking *Dragon Ball* fanbase. Not only is the series the progenitor of modern battle shounen (that itself causing issues), but the main way it is consumed is in dubbed formats which utterly butcher the main themes of Toriyama Akira's original narrative. Follow-up material like the 2015 revival series *Super* do little to help this, with storylines focusing more on what color Son Goku's hair will turn next rather than, say, his growth as a martial artist. Where the original *Dragon Ball* spent hundreds of chapters developing characters like Son Gohan with full and complete arcs which just so happened to use action and physical development to visualize progress, newer material instead focuses solely on the spectacle, removing much of what made *Dragon Ball* so respectable as an action series. Of course, this was always already somewhat the case with the original series' films often being nothing more than fifty minute action sequences with little narrative, sans perhaps the ninth, twelfth, and thirteenth movies. The prime example of the archetypical film in this franchise (and to an extent battle shounen films as a whole, given the series' influence) is probably the eighth, which introduced a non-canonical



character named Broly who effectively captured audiences worldwide. In a series which was already often viewed as nothing more than muscle bound tough guys grunting and punching each other, Broly became extremely popular as the most muscle bound tough guy who grunted and punched the hardest, even in spite of not being canon. With many of the main cast having the ability to transform into stronger, blonde haired Super Saiyan forms, Broly had the ability to transform into an even stronger green haired Legendary Super Saiyan form. While not likely the cause, Broly's popularity is the consequence of *Dragon Ball* being considered a series solely providing spectacle, a notion which later entries support. If one were to ask modern anime fans on what they think of *Dragon Ball*, the response is almost certainly that of a tired cliché series about dumb people changing their hair colors and fighting. Though this is a viewpoint supported by newer entries, the original Broly is still probably the clearest poster child of this very perspective.

So, after the fun but ultimately middling *Battle of Gods*, the atrocious *Resurrection F*, and the somewhat erratic *Dragon Ball Super* television series, the idea of Toriyama Akira then progressing his seminal work to bend over backwards in providing a canon Broly was disheartening to say the least. I've said it [before](#), but I personally consider *GT* to be the most apt finale the series ever received, and that largely came down to its provision of a solid and conclusive ending. In fact, *GT* in all its faults is likely my favorite anime of all time when I consider it in conjunction with the original manga. The third 'new' *Dragon Ball* film and the first under the *Super* moniker, *Dragon Ball Super: Broly* looked to be the antithesis of this with its seemingly misguided intentions in providing fanservice to aspects of the series which already go overstated.

With that said, *Broly* simultaneously serves as a reminder of the worst parts of *Dragon Ball* fans whilst also being a fairly enjoyable introduction to a new character. Rather than reusing the original Broly, the new *Broly* film makes him a rather sympathetic character, an innocent man whose innate strength is co-opted by malicious forces. In a sense, Broly serves in a similar role that Vegeta had in his introduction during the Saiyan arc, as a foil to Son Goku had he not encountered the good fortune and circumstances he had during his adventures. Broly is a more extreme example, yes, but in effect his newfound friends like Cheelai and Lemo serve as grounding forces in the same way that, say, Android Eight or Upa did for Son Goku within the Red Ribbon Arc. Thus,



the large amount of time the film spends developing his character and surroundings is perhaps its best part. Surprisingly, the canonization of Broly is not only the best part of his film, but it's also a genuinely welcome element for the franchise's world, as much as I wish it ended with *GT*. Broly's interactions with more civilized society are fairly wholesome and heartwarming. The audience really gets to understand why the character is the way he is and how he can be redeemed. It's almost like Toei Animation is aware of how to write good, compelling characters, or something.

What I dislike is the canonization of *Dragon Ball Minus*. For those unaware, *Jaco the Galactic Patrolman* was a short twelve chapter manga released by Toriyama Akira in Weekly Shounen Jump in 2012. As a fun, fairly self-contained narrative featuring a wacky alien in his misadventures with a teenage girl and misanthropic old man, Jaco's connection to *Dragon Ball* is made apparent at its very end, when it is revealed that the threat Jaco was to stop from arriving on Earth was an infant Son Goku. As a paperback extra, the volume version of *Jaco the Galactic Patrolman* featured a short story called *Dragon Ball Minus*. Retconning Toei's original incarnation of Bardock in the first *Dragon Ball Z* special episode, *Minus* does away with the interesting contrast of having Son Goku's father as a heartless genocidal individual in favor of a loving person who opposed his people's ways. *Minus'* Bardock discards an interesting narrative in favor of presenting a character who sends his son away to Earth as protection. It's literally just a worse version of *Superman*. Gone is the interesting dynamic of having a mass murderer attempt to, and ultimately fail in, redeeming himself. *Minus* essentially replaces what was an interesting situation with the series' protagonist originally being fated to destroy the world but, via his own circumstances, ending up as its savior.

With *Broly*'s first stretch being an extended version of *Dragon Ball Minus*, this inclusion is perhaps the single worst part of the film as it even ruins the film's own themes. The idea of Broly being a foil to Son Goku is lacking when Goku's arrival on Earth was in of itself an altruistic deed. Moreover, it boils the characters' differences down to two things: the circumstances of their fathers and their innate powers. Rather than showing how Goku's adventures molded him into a capable and strong man, this part of the film basically implies that he is the way he is purely because he was naturally just a kind person. His father really was an honorable person, which goes against much of the pathos of the original manga's Saiyan and Frieza arcs, which showed Goku come to terms with his troubled heritage. It removes the world of a difference between a Kakarot and a Son Goku. On rewatches of this film, I choose to ignore the first twenty-five or so minutes as it actively takes away from its messages and is downright contradictory to the series as a whole.

For that matter, much of the film at some point devolves into an action spectacle after a certain point, when Frieza brings Broly to Earth to fight against Goku and Vegeta. It isn't necessarily bad, as the choreography is compelling and the colors are pretty. Still, the film reeks of appealing to the more fight-focused portions of *Dragon Ball* fans.



Unlike the fights in, say, the original manga's 22nd Tenkaichi Budokai or Saiyan arcs, the bouts in modern *Dragon Ball* don't really have any point to them. Obviously, they serve to advance the narrative, but the moment to moment fighting does not add substance or meaning to the story's themes, and mostly fills space. Coupled with the lack of Toriyama's action paneling (as this is not directly adapted from any manga), and the fighting portions of this film are a complete drag. Still, if I were to give it some praise, I find some of the visual effects well integrated. The final struggle between Super Saiyan God Super Saiyan Gogeta and Legendary Super Saiyan Broly is fine though it's hard to make out what you're seeing.

The best parts of the film is probably its color palette and character designs. Slightly simplifying the characters, *Broly* animates extremely well with Goku and Vegeta looking great, both in stills and in motion. Some of the transformation scenes are magnificent. Even with my hatred of the series' newfound fetish for color swapping hair to indicate power, the way each transformation has "middle phases" with different effects and colors makes all of them feel regal and epic. I do also enjoy the random winter jackets the two don when they travel to fight Broly. It's nothing major, but unlike the original series or *GT*, *Super* didn't really change the characters' attire to symbolize their progression, whether physical or mental. Vegeta's is particularly amusing, the garish bright lime green bringing back memories of his pink "badman" outfit from the beginning of the Androids/Cell arc. And while short lived, the coats serve as my justification for this article being in the winter themed issue of Konshuu.



Broly is a tricky film for me to discuss. It has many flaws, particularly in its core appeal being for elements that do not contribute to the series' story in any meaningful way. In fact, the heavy focus on action actively detracts from the point of *Dragon Ball*, that martial arts is front and foremost a means for personal development. Beyond that, the very questionable inclusion of *Minus* was almost certainly a decision made by Toriyama Akira. Like much of *Super*, it serves to show that while Toriyama originally created the series, he ultimately may not understand how to best use its characters; in this regard, Toei Animation may actually be more capable of writing good material which adds to the narrative, such as their additions to the Saiyan arc, as my friend Felix mentions in [his article](#), or the entire existence of *GT*. Criticism aside, however, *Broly* is a gorgeous film which does away with the rather dull color palettes I've seen far too often in digital animation. It's no surprise that it was directed by Nagamine Tatsuya, who also handled another one of my favorite anime outside of *Dragon Ball*, *Heartcatch Precure*. And like that series, *Broly* features sleek designs that animate extremely well which overall adds to its great sense of aesthetic. Visuals aside, *Broly* features one of the best character additions that modern *Dragon Ball* has offered. It's frankly shocking that a reworked version of Broly, once one of the least compelling and worst characters in the franchise, is now honestly up there with Beerus and Whis as the best characters to come from *Dragon Ball*'s revival era. All in all, *Broly* is a film that may have many issues, yet still features enough strengths in every aspect of its construction to still be a fairly worthwhile experience. It isn't close to the series' greatest, but it is promising.



SUBVERTING ANIME VIA CUTE GIRLS



JOSÉ CUEVAS

6th Year, Intended Nuclear Engineering and Philosophy
comfy

Writer

Of all the amazing Cute Girls Doing Cute Things shows, the one that truly captured my attention the most had to be *Yuru Camp*. While most CGDCT bothers me because very little happens through their entire runtimes (leading me to feel like my time has been wasted), *Yuru Camp* stands out as its whole point is having the characters leave society and simply relax in a more calm and soothing environment. The series' feeling of maximum comfort is literally its entire point, and who doesn't like being comfortable?

Frankly, if you look at *Yuru Camp* for characterization, you'll probably be disappointed. The series lacks the same sort of in depth personalities and interactions that something like, say, *Bunny Girl Senpai* or *Oregairu* might possess with their intricate writing and semi philosophical musings on society. Yet *Yuru Camp*'s strengths don't lie with that aspect. Its greatest feature is its atmosphere, in a manner wholly unique to Slice of Life anime. Even when one compares it to another series like *K-On!*, which could be considered similar in tone and presentation, it differs. Where many CGDCT shows focus on the cute girl aspect of watching these characters be themselves and discuss what's on their mind, *Yuru Camp* focuses far more on what its characters are actually doing. The characters aren't awful or anything, but individual motivations take more of a backseat to the world and its ambience. In a sense, it is less of a television series and more of an experience; it's not something that you would discuss super critically, but rather something that you simply put on and vibe to. This makes discussing *Yuru Camp* in text slightly tricky. It's often



said that a picture is worth a thousand words, and while I believe that, this idea can be taken a step further. On some level, art is an important endeavor for humanity in how it allows the expression of ideas in a nonverbal context. The reason why music fanatics love their medium, or how us anime fans enjoy anime,

largely is due to the unique way that different forms of art can convey different things. Just as, by writing this article, I have the ability to say something that might be more difficult to formulate in a poem, I believe that the appeal of *Yuru Camp* lies primarily in some intangible qualities. The most adequate explanation I can probably give as to why *Yuru Camp* is such a superb work is its use of *mise en scène*, through aspects like using natural background sounds and overall evoking a feeling of warmth.



Basically, as I described earlier, though some people might find *Yuru Camp* enjoyable for featuring the CG part of CGDCT, the facet of its construction that is paramount to its success is the CT. It's a series that is probably best viewed in a particular mood. Rather than striving for mass consumption, like more popular anime series which can be enjoyed regardless of how the audience is feeling, *Yuru Camp* isn't something that can be watched at any given time. It'll probably bore you to tears if seen in, say, the morning just after waking up. In this sense, *Yuru Camp* both benefits and suffers from releasing in the Internet era, where media consumption is not restricted to specific airing times. While viewers can pace out when they watch it, that freedom leads it to be criticized in a context that it may not deserve to be put under. The series is meant to be viewed as when you're winding down after a tough day at work or school, and thus criticizing it for not having action or not being dynamic in its presentation is unfair. The proper viewing experience is as a seasonal show, watched weekly, akin to how the characters take breaks from their lives to relax in the wilderness.

Yuru Camp succeeds at the most important goal of media itself: providing a sense of escapism. In that, it has different goals than what people might expect of anime, which is typically (arbitrarily) judged with the same standards of literature. Call this opinion hedonistic, I don't care. It's fun. Jaded boomer viewers may perhaps mock it for not meeting certain standards, but at the end of the day, the ethos of *Yuru Camp* directly deconstructs the format of how most people view anime. Its greatest strengths aren't any large scale world building or crazy plot twists. It simply is. And given its pristine state at a level of ultimate comfort, I consider it flawless.

Anime Destiny is an annual anime convention hosted, organized, and planned by UC Berkeley's very own student run anime club, Cal Animage Alpha. Not much is documented on Cal Animage Alpha's history, but we do know that it is one of America's oldest anime clubs, having been founded in 1989 as the first Cal Animage club formed at various Californian universities. Some Cal Animage Alpha alumni have even gone on to found Anime Expo, Fanime, and Crunchyroll.

It's been a while since Cal Animage Alpha fully returned to the physical UC Berkeley Campus, and we can proudly say that the club has properly returned to form! There were some setbacks getting used to in-person activities again, but we pulled through thanks to our amazing and reliable team. We aim to retain the interest in our club through our variety of weekly social events including but not limited to: video and board game nights, trivia nights, AnimeMusicQuiz competitions, anime showings, trips to Crunchyroll HQ, as well as our trademark Waifu Wars. In fact, our long-running Hunger Games Simulator event will have its sixth iteration featured at this very convention! We also wish to keep producing biweekly issues of *Konshuu*, Cal Animage Alpha's magazine featuring original articles and artwork from our very own staff. Each are around 12 pages and have a central theme similar to how this Anime Destiny pamphlet is focused on Winter Wonderland. Our YouTube channel continues to develop, with many promising videos in the works. Even with our current limited following, our videos still continue to garner hundreds if not thousands of views, and those numbers will only grow from here. Please look out for future announcements on upcoming content and events through Cal Animage Alpha's Discord channel and our other socials.

Of course, the biggest and most ambitious event we hold is Anime Destiny. It feels good to finally be back in person since 2019 before the pandemic struck. It was difficult enough to plan an online convention for the first (and hopefully the last) time in 2021, but organizing a full-sized anime convention after so long was a whole other challenge. Yet, we've pulled through and are proud to see our efforts come to fruition as we were still able to gather a variety of artists, clubs, performers, and guest speakers. They hail not just from the Bay Area, but around the world to collaborate for one awesome convention. We wish to deeply thank each department of Cal Animage Alpha—Anime Destiny Planner, Events, *Konshuu*, Publicity, Tech, Video Creation—as well as you, the reader (and, most likely, AD attendee!), for helping make Anime Destiny and Cal Animage Alpha as a whole a success.

We would also like to sincerely thank all the sponsors and organizations who collaborated with us to make this convention possible!

We hope you enjoy your time here and continue to support Cal Animage Alpha in this event and future Anime Destiny conventions to come.

Welcome to Anime Destiny 2022!

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VOLUME 56, ISSUE 4

NOVEMBER 12, 2022



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