

KONSHUU

vol. 56 #1
Battle Shonen



Ryuko Matoi

Kill la Kill

Art By Willow Otaka

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PAST ANIME DESTINIES



THIS ISSUE'S FEATURED SERIES!

MANGA RECOMMENDATION
BY MITCHELL MADAYAG

BOBOBO-BO BO-BOBO

ボボボーボ
ボーボボ
JUMP COMICS
ハジケ祭り
澤井啓夫

2001-2005
By Yoshio Sawai
230 chapters

Perhaps it's a bit childish of me to still like this sort of nonsensical slapstick humor, but *Bobobo-bo Bo-bobo* somehow always finds a way to make me laugh my nose hairs out. It's a hilarious series that will never be matched in absurdity. And if you ever decide to check out the anime adaptation, please watch the dub.

Fall 2011, MADHOUSE
Directed by Hiroshi Kojima
148 episodes

ANIME RECOMMENDATION
BY MITCHELL MADAYAG

HUNTER×HUNTER (2011)

The most obvious, most easy, most low-effort recommendation I've ever had to make. Why? Because it's a great series and you've likely been recommended this show a billion times if you haven't watched it already.



GINTAMA'S TONAL INCONSISTENCIES


TONY T.

3rd Year, Economics and Data Science

Four Devas is probably the arc that best embodies what *Gintama* is.

Managing Editor

Though I mostly enjoy consistent writing in action stories, *Gintama* is something of an exception. By focusing a large amount on extremely wacky manzai-styled humor while simultaneously telling a rather gripping story about a former insurgent trying to peacefully coexist with a different era, I believe that *Gintama* has a rather unique feel that isn't quite matched by any other manga or anime I've seen. Frankly, despite being extremely Japanese in its writing, setting, and characters, the series' overarching structure reminds me the most of American situational comedies I enjoy. This isn't to say that *Gintama* doesn't have its faults, as I believe its mix of battle shounen and sitcom elements creates a whole slew of problems. Yet, the series' particular permutation of entertaining gags and poignant character writing is strong enough to where I still consider it a favorite.

Gintama's cast is somewhat eclectic. That isn't to say that the presence of a large cast of varied characters with individual gags is anything new to the battle shounen genre. Series like *Naruto*, *Bleach*, and *One Piece* made their creators obscenely rich in part due to each arc introducing new groups of characters, generally villains, with idiosyncratic personalities and a general sense of dysfunction. The Akatsuki, Soul Society, or Shichibukai from each respective series all fit this mold. *Gintama*'s main cast is largely the same, with groups of characters introduced in their own subfactions with wacky dynamics and occasional development generally being relegated to the odd flashback here and there. Its main protagonist is far more worldly than other battle shounen protagonists, starting out as a has-been approaching thirty, but this doesn't really affect his interactions with other characters in ways that are abnormal for a series of this nature. Where *Gintama* shines, though, is in its use of its cast. Where the aforementioned series generally introduce a large amount of characters in seemingly flawed group dynamics as a red herring which hides their true competence, and thus, threat to protagonists in a combat setting, *Gintama*'s heavy focus on gags allows a great deal of freedom in the situations its cast can be placed in. Where most battle shounen don't often have certain characters interact due to being on opposing factions, *Gintama* has no problems with plotlines where, amongst others, the hardline cop and dedicated terrorist fight each other due to the results of a real-life character popularity poll, which ultimately results in the author being murdered (in storyline) and the subsequent episode's opening being replaced with an MS Paint rendition. Basically, because the series is inherently more of a gag comedy, it's able to

use the large cast of a typical battle shounen in rather creative and interesting ways. Not all of the series' gags really land, and I find *Gintama* occasionally leans too much into referential humor, but its status as being in between a comedy and action series results in characters with surprisingly fleshed out dynamics. It's part of why, when *Gintama* goes for rather bizarre jokes like having a character lie around without moving for ten minutes due to the animators being lazy, it still feels in character and in line with the rest of the series. Whenever it does focus on situational comedy rather than unconnected gags, then, the jokes often land for me because the main cast is explored in depth.

This also helps *Gintama*'s more serious arcs. In many battle shounen, the introduction of a large group of new characters often feels tedious. *One Piece*, for instance, is occasionally aggravating with its overuse of flashbacks to develop individual characters of throwaway groups that aren't particularly relevant in the grand scheme of things. The very same practice is largely used to criticize *Bleach*, as that series introduced a frankly absurd amount of characters which weren't well explored narratively. Again, I don't find *Gintama* to be particularly transcendent in this regard, as there are generally one or two characters per serious arc that are rather unimportant or redundant. Still, because most of *Gintama*'s serious arcs feature characters and obstacles that are at least somewhat expanded upon in its comedy portions, it somewhat avoids the issues I often find with other battle shounen. For example, a large dramatic beat in the series' Yoshiwara in Flames arc focuses on the character of Kagura, and her struggle to avoid the violent paths of her family and species as a whole. This in of itself isn't terribly unique, but the comedy portions are fundamental to its impact, as Kagura's overwhelming strength is often a comedic focus juxtaposed with her childish petulance. Her family issues are similarly highlighted in gag portions with a continued joke wherein she often butts heads with her father and makes fun of his bald head (*Gintama* is rarely high brow, honestly). Thus, the serious arc of her inner struggle is simultaneously gripping because she reveals a somewhat more mature side of her personality (in comparison to her normal actions) whilst also deriving drama out of her strength and familial troubles.

Gintama is rarely stellar in terms of its gags, which are often fairly routine, or its action arcs, which are somewhat routine as far as battle shounen go. I enjoy it, however, because it separates itself by integrating its comedy and drama together, thus strengthening both. Though the series hits a few stumbling points in its final arc, and its overall plot moves slow to the point where that is used as a gag in the series itself, *Gintama*'s blend of elements which are normally more disparate results in a series that is unique and hard to compare.



The Arcobaleno

Katekyo Hitman Reborn!

Art By Sharrel Narsico

THE 2 CENT CORNER

Did you grow up watching/reading any shonen series? Do you think they've aged well to this day?

The first long-running shonen series I watched consistently was *Fairy Tail*. I think it's aged terribly. The second shonen series I watched up until its new releases was *One Piece*. I think most of the arcs before the time skip have aged well. After the time skip, though, the main characters get noticeably flanderized and the narrative's sense of adventure (the series' strong point) gets increasingly constrained by an unremarkable political plot.

i didn't grow up watching anime, i got into it during the pandemic when a friend showed me *demon slayer* and i thought nezuko was pretty cute

My first anime that I watched in 6th grade was *Sword Art Online*. Since I had nothing else to compare it to, it was also my favorite anime. It aged like moldy oranges

I owned several volumes of *Naruto* when I was a kid, and would often read them over and over again, as I always enjoyed this manga and it was part of why I started being interested in this medium as a whole. I still consider the first parts of *Naruto* (and even some of its later aspects) to be excellent, but as a whole, *Naruto* really went downhill, and my interest in it kind of faded due to the direction that it took

I watched a bit of *naruto* and *dragon ball* as a kid. The meme is that one random ep of *Bleach* made me think I would never like anime. Nowadays I don't really think much about those shows.

Some of my favorite shounens as a kid were probably *Fullmetal Alchemist* and *Gintama*, and surprisingly I think they still continue to pull their weight in the ever expanding world of anime today!

What do you consider your favorite anime ending theme and why?



Blake Morrison
Writer



Jose Cuevas
Writer



Kai Wu
Artist



Felix Levy
Writer



Nick Wonosaputra
Writer



Irene Kao
Graphic Designer

The *Kekkai Sensen* ending theme is a bop. I don't care much for the anime itself, but damn if its ED ain't a bop. The shot of the stage that jump cuts to all the characters dancing matches up well with the upbeat song in a minimalist, classy, and charming sort of way, which is refreshing for a show that for most of its runtime is a sensory overload without much substance.

who watches endings lol

Donna Toki mo Zutto (*Love Live S2*) The first chords always make me tear up from nostalgia...

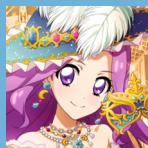
Probably *Kimi no Shiranai Monogatari*. The song is great, the visuals by Hajime Ueda are very memorable and complement it greatly, and on top of all of this, it ties into the relationship of the characters in *Bakemonogatari*. It also has a different version depending on the arc, which also adds to it.

Lycoris Recoil's ED sounds bright and colorful, and the visuals support the relationship between the main characters past the limits of a single cour show

My favorite ending song probably changes like every other week, but my recent favorite is *Terror in Resonance*'s ending song mostly because of how hauntingly beautiful it sounds.



CRUSH GEAR TURBO - COLLIDING SOULS

**MAX R.**

4th Year, Japanese

Imagine if *Beyblade* were a legitimately compelling show.

Writer**CONTAINS SPOILERS FOR GEKITOU! CRUSH GEAR TURBO**

Sunrise's *Gekitou! Crush Gear Turbo* can only be described as a buried treasure, coming as a major surprise upon scouring anime databases in search of more to watch. With every review a ten across the board while also notably being inspired by *Ashita no Joe*, it piqued my interest to where I ended up watching it raw; it's a strange situation where the show is somehow fully dubbed, but not subtitled and seemingly once had a small cult following in Australia where it managed to air; I've also vaguely heard that it had a run in the Philippines. To my astonishment, what would initially seem to be another cheap *Beyblade*-clone toy commercial exhibits legitimate passion behind it with a plethora of powerful emotional moments and memorable characters intended to 'encourage children to think and value friendship and trust' as its creators put it. In this regard, the series certainly succeeds.

Gear Fighting takes center focus, consisting of battles initiated by participants throwing miniature vehicles (*Crush Gears*) into an arena. While it may be easy to discern similarities with the aforementioned *Beyblade*, *Crush Gear* differs greatly in terms of intensity as stadiums are lined with obstacles and uneven terrain, forcing gears to ricochet and generate increasingly greater momentum for devastating collisions, sometimes resulting in complete annihilation. Victory occurs when the opponent's gear is destroyed, out of battery, or knocked out of the ring, and though it may seem silly to be so invested in what appears to be a children's game, the sport is nevertheless treated seriously in-universe, with professionals training to the extent of physical injury. An interesting detail to note is how, be it overhand, underhand, acrobatics, 360-degree spins or whatnot, each and every single character has their own unique throwing style (including random one-off opponents), which perfectly exemplifies the amount of care poured into the show. With the addition of plenty of screaming and shouting attack names in classic battle shounen fashion, simplistic duels quickly erupt into hot-blooded clashes of spirit and resolve.

Battles aside though, the cast is truly what carries the show. *Crush Gear Turbo* follows Marino Kouya's attempts to revive the dying Tobita Club in hopes of perpetuating the legacy of his deceased older brother and champion, Marino Yuuya. Kouya is initially inexperienced yet extremely cocky, constantly getting into disputes among friend and foe alike and talking big without any results to back up his boasts; he appears to lack any semblance of talent or even respect for the sport, carelessly rushing in with no tactics, leading to defeats on many occasions. He even lets an actual monkey get the best of him at one point, which nearly sends him into a depressive spiral. While he never fully sheds



these negative traits, these losses force him to reflect and ultimately take everything more seriously. With enough experience and hardwork, he evolves to become a fearsome fighter in his own right, taking part in and eventually winning the World Cup.

Manganji Takeshi on the other hand, a former Tobita Club ace and somewhat of an apprentice to Yuuya, serves as the primary antagonist. He cuts ties to start his own team and puts Kouya through the wringer in the process as a recurring adversary. Takeshi is confident in his abilities, and isn't only the blatantly more skilled fighter, but also has the resources and technology to continue innovating upon and upgrading his gear's design, thus always relegating Kouya to the underdog position in their confrontations. The show never pulls its punches with its brutality as numerous matches become one-sided beatdowns, opponents remain continually threatening, the protagonists are no stranger to defeat, and take on the full brunt of the aftermath of their actions. Kouya's over-reliance on his signature move for example, turns him into a one-trick pony and gradually, through accumulated internal damage, leads to the destruction of his gear, which simultaneously served as a priceless memorabilia of his brother as it previously belonged to him.

Similarly, Kouya's teammates are also heavily flawed and there are many instances where they relinquish control and surrender into their emotions, exploding into tears or fits of rage. The newly-resurrected Tobita Club may initially appear as an incompatible band of misfits given their poor chemistry, but in time, members form strong bonds and demonstrate genuine care for one another, cheering and making sacrifices that enable the team to prevail. They each have an array of personal struggles to be explored, as are their individual reasons for taking part in Gear Fighting to begin with, something that stands to be a major point of emphasis throughout the series. In the cases of Kouya and Takeshi, they learn to come to terms with Yuuya's death, something that has lingered on the minds of both for the longest time. Kouya in a more literal sense grapples with the ghost of his brother as a mysterious cloaked figure under the alias of U-YA emerges with the same gear and imitates his techniques, including his trademark Shining Sword Breaker. Meanwhile, Takeshi manages to fulfill the mission bestowed upon him by Yuuya to train Kouya, freeing him from his shackles, and subsequently gains respect for the latter in their final encounter.

Respect is something that needs to be earned in the series, and it's only through countless repeated clashes and harsh endeavors that mutual understanding comes into fruition. Characters grow from their experiences and shape up to be surprisingly respectable individuals by the end, quite the juxtaposition to their original selves. The display of sportsmanship as Takeshi finally congratulates Kouya for his victory over him in the World Cup highlights the drastic shift and progression in character dynamics over time, and by this point, it definitely feels earned. *Crush Gear Turbo* delivers on the front of being a children's show that warrants contemplation and then some, deepening and reinforcing relationships through continued combat. As someone who grew up with *Beyblade*, I honestly couldn't ask for too much more.

THE SAIYAN ARC: A ROUND-TRIP TO THE DEPTHS OF HELL



FELIX L.

3rd Year, Environmental Engineering

The Saiyan Arc of *Dragon Ball* is an essential turning point in the story. It marks the beginning of the second anime adaptation, *Dragon Ball Z*, with a great transition to this format boasting merits even surpassing the manga when it comes to showcasing the progression of the characters and the narrative.

This arc introduces major characters and jumpstarts many of the motifs in the characters' relationships and themes behind the evolution of these characters that form the core of the story down to its structure and overarching meaning. It increases the field of play for the characters, pushing them to their limits through adversity, revealing new dynamics and interesting bits of characterization by putting them in extreme situations of a nature that had been unknown to them until then.

And this shift is also fitting considering what the characters went through in the story. Having just avoided the downfall of the earth with the defeat of Piccolo, the environment that the protagonists of this manga live in has changed drastically. This can be seen both in the arc's stakes, as they realize that current threats could eliminate the planet and everything that they cherish with but one meager attack, and in its scope, with the arrival of Raditz, a Saiyan so powerful that Goku has to sacrifice himself to take him down. This is only further exacerbated by the knowledge that after one year, two other extraterrestrial threats, Vegeta and Napa, far stronger than Raditz, will arrive to get the Dragon Balls and destroy everything in their way unless the earthlings are ready to fight them.

What follows is a race against time, in an attempt to generate a level of power sufficient to topple these enemies. The protagonists are faced with a humbling situation: they must nurture strength, no matter what form it may take. Whether it be a friend or an old foe, where the potential lies, it must be grown. Piccolo starts training Gohan, the son of his sworn enemy because he is aware that he will never be able to go toe to toe with the Saiyans. As for Gohan himself, he has to accept his role, as he does not wish to fight, which becomes an essential part of his training

arc. This is emphasized by great filler episodes in the anime in which he encounters many people, from a group of orphans to the wreck of a robot, who teach Gohan the importance of protecting what he believes in, no matter what it may take. And all the others train in their ways, hoping to achieve something in the upcoming fight.



And as previously mentioned, the notion of time is key in this arc. It is filled with the dread of what is to come, from the awakening of Gohan's potential to the constant cuts to the endless road that Goku has to traverse to reach Kaio's planet to learn new techniques. All of this has to come together perfectly, both in timing and the amount of work that all of the earthling warriors had to put in, to face Vegeta and Napa. Strength at all costs, in any shape or form, all strive for this and will profit from this investment in both others as mentors, and themselves as fighters. That, after all, is what *Dragon Ball*'s cast ultimately strives towards, as the essence of their dynamic is mutual growth.

Finally, when the day of the fight comes, all this accumulated dread explodes into desperation. When plunged into an abyss of powerlessness, everything shatters. Inexperienced with such high stake fights, Gohan can only watch in terror as the champions of humanity get crushed. Those who believed their strength to be more than sufficient for the task, such as Yamcha, simply run to their deaths as an ultimate reminder of the immense chasm between them and their foes. But at that point, all that remains is a desperate belief in the spark of hope that they can cling to

and submit themselves to.

The race to progress sufficiently continues, as sacrifices have to be made for one to maybe reach this level. Chiaotzu sacrifices himself to damage Napa, Piccolo protects Gohan, his pupil, by fighting in his stead due to the latter's terror when seeing the enemy's power, and even by sacrificing himself in an act that completely counters his evil nature, the founding principle of his entire being, all to gain time for Goku's return or the faint hope that Gohan will reach the power that they need to defeat the Saiyans.

And when Goku arrives, killing Napa and facing Vegeta, the nature of this battle truly reveals itself. The prideful Vegeta stands above Goku, considered an inferior Saiyan, upholding the hopes of all who died for the sake of permitting this face-off in the end. Both expend every asset in their wide range of techniques, with the Saiyan prince even using his Oozaru form to showcase his superiority as a Saiyan. But none of Kaio's teachings seem sufficient to finish Vegeta off, and Goku is unable to defeat his opponent with sheer force despite using techniques designed to drastically increase his power level such as the Kaioken.



This entire fight is a reactive process of mutual evolution between these two sides, coming at the cost of tearing through the bodies of the characters on each side. After pushing them to the limits of endurance in a fight where victory is not attained through prideful displays of power, but rather the expression of sheer willpower through desperate attempts to grasp what little strength remains in their limbs after exhausting their arsenal of supremely outstanding techniques, their belief and trust in their power that they started this fight with disappears.

At this part in the final fight, any movement made by these fighters is now the product of character and will rather than any strength that they might have acquired. And in those circumstances, everything is on the table, and everyone can be a hero.

Yajirobe, a man with no pride who cherishes his life above all else, ultimately decides to face Vegeta to deal with him. He does so by attacking him from behind, but at this stage of the fight, with everything on the line, that is the only thing that he can do to fulfill his purpose and live on. Go-

han, who had until then cowered in fear, must also accept his duty here, especially after the sacrifice of Piccolo, who decided to trust him despite his attitude towards fighting.

In the end, if it has come to this, one might ask: was their preparation foolish and useless, and a mindless effort to cope with their fate even though they had no chance of finding something that would work?

Most definitely not, as it is precisely that preparation that led them to an even playing field, where their heart and core as champions of their cause could express themselves before these threats who would otherwise have wiped them out before their will had any chance of appearing. Hard work and strength, with the wrong mindset, attitude, and principles can only lead one to his downfall here. That is precisely what happened to Yamcha, who did not face his foes with his newly nurtured strength, and instead became a lesson for his companions through his death, which would end up being his ultimate contribution to their effort, one that is unfortunate for his pride, but still immensely useful as a wake-up call for Gohan, as a new element added to his arc in which he learned to gain the will to fight for the ideas that he cherishes to make his strength more than a rusted tool, and the same can be said of the others.

But then again, what good is pride, when, like everything else, it vanishes amid desperation and grit?

And this idea of pride that this arc emphasizes is central to *Dragon Ball* as a whole. Through this arc, some as the level-headed Piccolo have well incorporated it in their attempts to nurture a strength greater than the one he can attain. Others, such as Gohan, will forcefully learn this lesson here, as they face the realization that their responsibilities and principles are but weak excuses in front of the real thing, the true despair that fighting brings. And finally, Vegeta, who embodies pride, will get a taste of how truly incompatible his existence is with this nature of his, as Goku lets him leave to grow stronger and feed the cycle of universal mutual progression that makes *Dragon Ball* what it is. And this will haunt him as long as he clings to this foolish idea that has always defined him until he realizes that Goku's mercy was a blessing, for it allowed him to reach greater heights than he could ever imagine through his later training and eventual acceptance that his initial nature was naught before what Goku offered him then.

The idea that started the arc, and ended it, and will continue to define the rest of the story. Let strength strive, no matter where its buds may appear, whether it be in a friend or a foe, for all will benefit in the end. The greatest of strengths lies in determination, mutual dynamics from friendship to rivalry, and responsibility. And as long as this cycle thrives, the result will be pure and worthy of being allowed to exist and to live on, because it will pull the rest of the world up. And whatever would threaten it, shall be surpassed by this system that will never allow one's selfish status quo to stop it on its neverending evolutive trail.



DO I LIKE JOJO?


TONY T.

3rd Year, Economics and Data Science

I think that modern scans with good quality are great, but the hilarity of poorly translated older scans is something that I miss a lot.

Managing Editor

I find *Jojo's Bizarre Adventure* to be a series of very inconsistent quality. The first two parts, for instance, were rather dumb but ultimately enjoyable action series. While they aren't at all tight in their writing, the series hardly took itself too seriously, which makes its somewhat lackluster characters more bearable. On the other hand, I found Part Three unbearable. It's an entry that is likely the most popular of the franchise for including long-lasting plot elements like the return of the ever-relevant Dio Brando and the concept of Stands. Yet, it lacks the campiness and tongue-in-cheek quality of the prior two parts which excused formulaic characters and narrative progression. Because the overarching goal of reaching Egypt was unevenly paced, *Stardust Crusaders*' monster of the week storyline was honestly a slog to read through my first time, even if, prior to the franchise's new found popularity in the 2010s, it had the best scans of any entry. For that matter, Stands act more like *Pokémon* more than anything else; the action scenes don't feature the same sort of clever action scenes that later entries would have, and the characters' abilities did not develop much past their elemental powers. Heck, I find that even *Pokémon* has more interesting abilities and settings than *Stardust Crusaders*. What more, Part Three is a series that was arguably worsened by its anime adaptation, as many episodic plot lines were stretched to two episodes, a move which, without research, I suspect as an attempt by the studio to produce a larger quantity of content for the most popular part of the franchise.

Vento Aureo suffers from a similar fate, albeit to a lesser extent. Part Five is structured similarly to Part Three, though the action scenes are written with a bit more complexity to them. This isn't to say that complex action scenes are necessarily better, as I'd argue that overcomplexity is what bogs down the otherwise decent sixth part, *Stone Ocean*, to mediocrity when its overarching story was fairly captivating. *Vento Aureo*, though, features a stronger balance between fluid pacing and unique action scenes which overall renders it an improvement from *Stardust Crusaders* in my eyes. Its overarching narrative also felt more engaging than Part Three – I wouldn't call Part Five's mafia styling anything more than a conceptual motif given how it doesn't really fit the mold of a typical story of that nature, but it

provides a better structure than previous parts. Still, I'd be hard pressed to say I actually liked Part Five all that much. Its characterization is lackluster at best, with little development and an abhorrent amount of flashbacks.

While it still used the same structure, I felt *Stone Ocean*, the sixth part, wastes a rather interesting main narrative in a series with poor action pacing. Its action scenes generally featured characters' arbitrary rules being broken via other arbitrary work-arounds, in a continuous one-upping dynamic between characters which became tedious to follow. Part Six's beginning and ending are phenomenal. It's just a shame that the rest of it wasn't.

That said, if *Vento Aureo* was an improvement on the overall structure of *Stardust Crusaders*, I believe *Steel Ball Run* improves the same overall plot archetype far more. Part Seven is what I consider to be where *Jojo* shines the most. *Steel Ball Run* is, with one possible exception (I haven't finished Part Eight), almost certainly my favorite *Jojo* part. Indeed, Part Seven, along with one other part, excel to the point where I'd consider both of them as amongst my favorite anime/manga series. Particularly, *Steel Ball Run* shines in its small main cast. Rather than the typically large ensemble protagonist groups that other entries possess, it focuses mostly on a duo, which allows more space for characterization and development. Part Seven is still somewhat structured episodically in that the main duo face several foes on their journey. Still, the overarching plot is inherently engaging to me and the action scenes walk the fine line of being complex enough to warrant a fair few internal monologues on their mechanics, yet well paced to the point where they aren't dragging the series' pace down. Particularly interesting to me is the main character, Johnny Joestar, and his phenomenal character arc, punctuated by the physical growth of his stand and its increasing abilities. Whilst *Steel Ball Run* ended its serialization in a seinen magazine, I believe that its use and refinement of the same structure as Part Three, Five, and Six places it in the same category as a battle shounen series. Where my criticisms of other entries of *Jojo* prohibit me from describing the franchise as a personal favorite, the same aspects I dislike in earlier parts are improved drastically in the seventh part, which, by itself, is one of my favorite manga series outright.

Staff Picks:

FAVORITE ATTACKS FROM A SHONEN SERIES

NEO TRI-BEAM

DRAGON BALL



MITCHELL MADAYAG

Tien's most powerful attack, and all it could do was stall a semi-perfect Cell...

FATHER SON KAMEHAMEHA

DRAGON BALL



LENALEE ACTIVATES DARK BOOTS (CRYSTAL FORM)

D.GRAY-MAN



SHARREL NARSICO

The Crystal Form is made out of her blood and allows her to reach ridiculous speeds.

THE NUMBERS

DIAMOND NO ACE



SOPHIA XUE

After the struggles, yips and the obstacles, it is so exciting to see that Eijun now develops his unique abilities

DANCE OF THE FIRE GOD

DEMON SLAYER

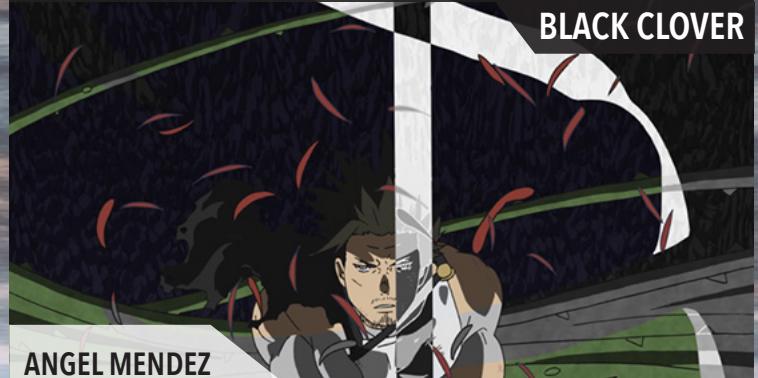


JOSÉ CUEVAS

Yo episode 19 got me into anime fr this shit hype af 🔥🔥🔥

EQUINOX

BLACK CLOVER



ANGEL MENDEZ

MANA ZONE: YAMIMATO! JIGENGIRI... HIGAN!

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j.mp/konsub

Adrian
Original Character
Art By Skylar Li