

Sailor Moon

Sailor Moon Eternal

Art By Heaven Jones



KONSHUU

vol. 55 #7

Mahou Shoujo

# THIS ISSUE'S FEATURED SERIES!

## GAME RECOMMENDATION

### BISHŌJO SENSHI SAILOR MOON S: JŌGAI RANTŌ!? SHUYAKU SŌDATSUSEN

Kingpin of 2D anime fighting games, Arc System Works, decided to make this unconventional game where the beloved Sailor Scouts duke it out in hand-to-hand combat. Every character is stupidly unbalanced and broken that it makes each game a chaotic funfest. With one of the most welcoming grassroots communities keeping the competitive scene alive, *Sailor Moon S* is surprisingly one of the most accessible fighting games for people looking for some dumb fun.



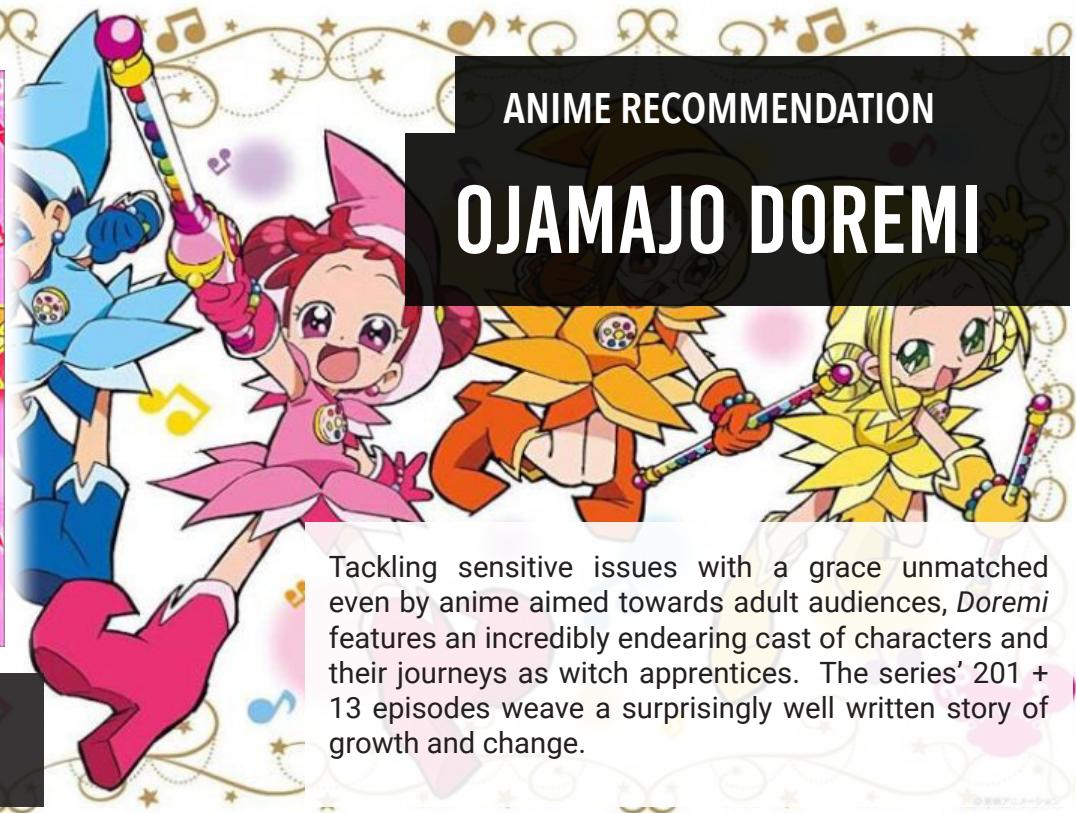
December 14 1994, Angel  
Arc System Works

## ANIME RECOMMENDATION

### OJAMAJO DOREMI



1999-2004, Toei Animation  
Directed by Junichi Sato  
201 Episodes + 13 OVA



Tackling sensitive issues with a grace unmatched even by anime aimed towards adult audiences, *Doremi* features an incredibly endearing cast of characters and their journeys as witch apprentices. The series' 201 + 13 episodes weave a surprisingly well written story of growth and change.



@skye song ss

**Bubble Tea**  
*Mahou Shoujo Original Character*  
Art By Skylar Li

# GO! PRINCESS PRECURE - ACTUALIZED ASPIRATIONS



MAX R.

3rd Year, Japanese

Possibly the reread that changed my mind the most.

Writer

in being extremely character-driven.

*Go! Princess* follows Haruka Haruno and her dreams of becoming a princess, though as ridiculous as it sounds, the series remains self-aware of how simply changing into such isn't unattainable through hard work and effort, often poking fun at its hilarity before approaching the issue from other angles; the notion of 'princess' is to be initially addressed in a literal sense, though by the end, these ambitions evolve to eventually epitomize incorporeal positive characteristics to aspire to. This similarly follows suit for the rest of the main cast, who already foster or grow to pursue their own respective dreams alongside Haruka, with these aspirations being a cornerstone of the series thematically; Dys Dark, lead by the fittingly-named Dyspear, employs monstrous 'Zetsuborg', a portmanteau of " and 'cyborg,' to impede individuals in their attempts to achieve their dreams and hence harness despair. Taking this to heart, *Go! Princess* largely centers itself around self-improvement and hard work in the face of hopelessness, arguably more so than other *Precure* entries. Haruka is an absolute klutz, a jack-of-all-trades bearing only the master of none part, who pretentiously goes about acquiring various skills to feed into her superficial idea of being princess-esque. She frequently falters, slow to grasp new things, feeling as if progress towards her goals is constantly stagnating, yet perseveres regardless.

Through constant trials and undertakings, Haruka matures, her internalization of 'princess' challenged and rewritten while her previous aims shift further from attempting to attain the actual status of princess and closer towards becoming a respectable individual in her own right. Episode 47 functions as the nail in the coffin, showcasing the flawed reality of what her original dream entails; in a hallucinatory sequence, Haruka is able to seemingly actualize all she had ever hoped for, virtually fulfilling the original goals she had conceived of. Nevertheless, she is hardly satisfied by the attainment of such, coming to recognize the value in making an effort and emptiness of not doing so after a while. Looming behind silhouettes of a goalpost is a shallow existence, foregoing the beauty that arises from one achieving their ambitions by their own merit. In this sense, the journey and struggles that comes with actualizing dreams is that which is emphasized to appear so resplendent. These conclusions are handled with nuance, the finale, simultaneously given both a semblance of ambiguity and finality, even allowing for the co-existence rather than the complete vanquishment of the antagonist, despair being acknowledged as a necessary counterbalancing force and enabled to persist.

Coupled with everything is an underlying sense of refinement and polish which exceeds other entries, seamlessly delivered in one of the most emotional and exhaustive packages offered by the franchise. I honestly don't really see another *Precure* season dethroning *Go! Princess* anytime soon, though I do expect to enjoy *Hugtto!* more on reread as well. The future of the franchise has appeared grim in recent years with a slew of more underwhelming titles, but every once in a while, fans are reassured again with the emergence of a splendid piece of work, and I will therefore not give into despair.

## SPOILERS FOR GO! PRINCESS PRECURE

My relationship with *Precure* has historically been ambivalent as I initially found the franchise's fighting elements to be extraneous and antagonists' instigations to often feel forced for the sake of merely perpetuating the recurring monster of the week formula. This juxtaposes my impressions of other formulaic children's anime such as *Aikatsu!* where, in the context of narrative progression towards the cast's respective goals of attaining the status of top idols, the abundance of performances never feels unnatural, instead a rather logical routine occurrence that genuinely fits with the series' developments. I would in time eventually grow acclimated to *Precure*'s formula, but this sentiment still sticks.

My favorite *Precure* season has certainly shuffled around, originally being *Heartcatch*, frequently recommended as an entry point into the franchise, its reception easily comprehensible being solid across the board and boasting Yoshihiko Umakoshi's superb designs while appealing to arguably the broadest audience as recommendable to even non-*Precure* fans. It would eventually shift to *Mahoutsukai* where I valued the main duo's (later-to-be trio) chemistry in spite of glaring issues, most egregiously being underwhelming villains and a final episode that I feel actually hinders more than helps. Meanwhile, in stark contrast, *Go! Princess* was an entry that I had originally not been fond of, having placed it in the middle of the pack, dumbfounded as for its reputation, lauded as one of the strongest installments. However, my opinion would soon be inverted following a reread that forced me to grow significantly more invested in the cast and their struggles. Since then, I have concluded that *Go! Princess* lives up to said reputation, having become cemented as my unquestionable favorite *Precure* season.

As one of the more impressive entries in regards to production, specific jank episodes aside, *Go! Princess*'s fights are overall consistent in offering some of the highest highs of the franchise with emphasis on shifting camera angles and choreography, perfectly showcased in the opening episode, albeit there can be some uncanny implementations of CG when it comes to Cures' special techniques, something that has seemingly stuck from *HappinessCharge*; there is also an increased level of moment-to-moment coordination between Cures as they attack, which I feel has unfortunately been forgotten in recent titles. Sakuga in episodes 30 and 50 are especially remarkable, though there are animation feats all over the place. The characters serve to carry the show as well, and I was astonished by how lovely the quartet turned out to be, and how strongly they grew on me with my second viewing. Investment in the cast on part of the viewer dramatically alters how the show's entirety is perceived and such is principally the case with this installment

# YUKI YUNA, HEROISM AND PURPOSE



**FELIX LEVY**

2nd Year, Environmental Engineering

Read the Nogi Wakaba LN too if you like this show.  
Amazing read

**Writer**

*Yuuki Yuuna wa Yuusha de Aru* (*Yuki Yuna is a Hero* in English) is a 2014 TV series created by Takahiro, mostly known as the man behind *Akame Ga Kill* which garnered widespread success.

This show is a Mahou shoujo anime that focuses on the adventures of its eponymous protagonist Yuki and the self-proclaimed Hero team, her group of friends, who are tasked with defeating the vertexes –strange and seemingly otherworldly creatures that threaten the existence of humanity– under the guise and supervision of the Shinju, a divine tree that protects and serves as the center of humanity's last safe harbor.

*Yuuki Yuuna* is a character-driven story, which uses the hardships that its protagonists face defending their world and each other as a narrative tool to bring out the extremes of human character. Not an unusual premise in action shows with an emphasis on tragic peripeteia like this one, but one that has its general strengths as a narrative dynamic. What lies at the heart of the character's actions, both as a group and as individuals, is a strong desire to protect the daily lives that they cherish, and this brings this anime to a dichotomy that its pacing and plot rely on. The show is divided between the usual and mundane events for the main cast of high schoolers, leading up to more tense and action-packed scenes.

The former tends to be quite pedestrian, and the personality of the characters, despite having some endearing and funny aspects, whether it be Tougou's love of history or Yuna's extreme optimism, tend to be quite lacking as hooks for the show on their own. Where they succeed greatly, however, is in building up personal stakes for the characters. An example that comes to mind is Itsuki's vocation to become a singer, which is shown as a way for her to finally set expectations for herself and have goals to reach and return to in her normal life, therefore making the extreme animosity and danger of the fights with the vertexes even tenser, especially when sacrifices have to be made.

On the other hand, the action scenes are certainly impressive, and well worth the build-up. Studio Gokumi is not notorious for its action-packed shows, but it successfully delivered on that front here. From the fluid movement to dynamic camera work and nice designs for the heroes in these sequences (courtesy

of the character designer Bunbun), they are a blast to watch. The vertexes are overall quite lacking as enemies in these instances, due in part to the confusing nature of their powers, and somewhat narratively too despite some intriguing revelations further on in the show, but this does not take away from the main focus of the show: the characters, and their reactions to their foes and the twists surrounding them. After all, the Hero team is the star of the show in these hype moments because the resolutions of these fights lie not in skill or strength, but in sacrifice, and the strongest moments of *Yuuki Yuuna* come about in these instances, when sheer determination brings the characters to their extremes.



However, despite everything these moments have to offer, in them lies a contradicting problem for the show's writing. The meaning of sacrifice and loss, due to the rules that the Hero team abides by as warriors of the Shinju, can be said to have little meaning, as threats to the Heroes' lives are largely minimized, but at the same time, the existential consequences of such a state of being, even more so for children living as soldiers, are not to be understated and are emphasized several times in the anime. Unfortunately, *Yuuki Yuuna* has a difficult time treading this line, but it is still an interesting dynamic that leads to its own strong plot points.

Before wrapping up, it should be mentioned that the show as a whole is also helped by the stellar soundtrack, composed by Keiichi Okabe, responsible notably for *Nier Automata*'s music, and some colleagues from Monaca, his music studio.

Looking back, *Yuuki Yuuna* succeeds in many aspects, and arguably on its most important ones. It certainly has its problems on quite a few fronts, and even its premise could be said to be flawed due to its emphasis on tragedy being pitted against the rules set for the Hero team, which are certainly cruel, but also perhaps too comforting for the good of the show's impact. But this anime's ability to deliver when it matters, with excellent visual and musical execution and very nice build-up to its hype sections make it a good watch overall.



## Skull

*Katekyo Hitman Reborn*

Art By Sharrel Narsico

# THE 2 CENT CORNER

**What is your favorite magical girl transformation?  
What makes it engaging for you?**



**Felix Levy**  
Writer

"Heartcatch Precure's transformations are very cool. They appear in essentially every episode and are set up in generally the same way due to the episodic nature of *Heartcatch*, but they are dynamic, colorful and nicely highlight the personality of each character. Also, transformations that break the show's structure make for some of its most hype moments, and create a sense of progression."



**Sophia Xue**  
Graphic Designer  
and Artist

"My favorite magical girl transformation is Hibiki from *Symphogear XV*. It is quite amazing to see the transformation getting better and better for each *Symphogear* lol. Always good music and I really like seeing gear and armor coming together. And Hibiki's transformation gives this sense of physical power and strength."



**Sharrel Narsico**  
Artist

" My favorite magical girl transformation is actually from *Shugo Chara!* I love Utau's angel transformation on episode 43 because it's accompanied by this beautiful singing, with feathers gently falling everywhere!"



**José Cuevas**  
Writer

"I like the transformations in *Madoka Magica* a lot! It's really cool because it deconstructs most magical girl transformations and is also really cute uwu."



**Max R.**  
Writer

"The Go! Princess Precure ones are probably some of my favorites, particularly in regards to Cure Scarlet which I still think is more of the more impressive transformation sequences from the franchise, the fire animation being especially spectacular."



**Skylar Li**  
Artist

" I'd have to go with *Sailor Moon*. It's just the iconic classic which epitomizes the charm, dynamic vibrancy, and stylistic quirks of magical girl transformations."

## Is there another Konshuu officer whose work you admire and why?

" I admire Tony's work as a writer, mostly for his sheer output capabilities. A literary machine gun."

"I really admire Tony's work. He contributes great articles to every issue of *Konshuu*, in addition to the two Tony issues. I hope I can become as productive as Tony."

"I admire all our Konshuu officers' works! If I had to give whose works I admire the most, it'd be Skylar and Heaven. Heaven's got this mastery over drawing curls and shading while Skylar's page compositions and colors are always eye-catching!"

"I admire Nick's articles. His article on *Code Geass* in particular is fun desu."

"I don't have anyone to really spotlight in particular; everyone kind of fulfills their role and for nearly the two semesters I've been apart of Konshuu, things have for the most part seem to have gone smoothly."

"Ahh this one is so difficult! I'm gonna cheat a bit and say I admire the work of every Konshuu artist. Everyone is simply so talented and I always look forward to admiring all the amazing art of fellow artists whenever a new issue comes out."

**TONY T.**

2nd Year, Economics and Data Science

*HappinessCharge* is also kind of annoying to continuously type out to be honest.

**Managing Editor**

## SPOILERS FOR HAPPINESSCHARGE PRECURE!

Within the *Precure* franchise of magical girl anime, *Heartcatch* is probably the most universally appreciated. Often pointed to as the pinnacle of what a series in the genre can accomplish without attempting overly edgy or controversial alterations, *Heartcatch* is so beloved that in more judgemental circles it's even looked down upon as the most 'normie' entry. In this regard, I am very much a normie—*Heartcatch* is, in my view, a stellar series in both its unique visual style, kinetic action directing, and genuinely compelling story. My [extended thoughts](#) can be found within Konshuu's Volume 54.



In considering a piece of Japanese animation, the typical figure-head for what is, in reality, a production consisting of many individuals is generally a studio name. Though consistency does exist between works from the same studio, the head creative to consider should really be, in my opinion, the director due to that position. This is especially true of *Heartcatch*, seeing as Toei Animation has made works ranging from *One Piece* to *Mononoke* to *Precure*. Nagamine Tatsuya, the director of *Heartcatch*, is likely one of the more crucial figures in the series' success, having also done a large amount of work for Toei that I believe is similarly stunning in visuals.

Yet, Nagamine directing is clearly not everything—an equal portion of *Heartcatch*'s initial appeal comes from Umakoshi Yoshi-

hiko's standout designs, which somewhat mix the character proportions of his *Ojamajo Doremi* work and the weakness of *Casshern Sins*' characters. Equally (if not more) important are also the episode and series writers, who manage to weave an interesting coming-of-age narrative incorporating a generations-long conflict. This is made all the more impressive when one considers how, like every *Precure* aside from perhaps *Doki-Doki*, *Heartcatch* is very episodic, with each episode almost always telling a stand-alone story.



*HappinessCharge Precure*, directed by the same Nagamine Tatsuya, clearly demonstrates this. While I'm not going to say that aesthetics are everything, as many of my favorite series suffer in that regard, the absence of Umakoshi's designs is immediately notable. Released as a ten anniversary series, in spite of it actually being the eleventh *Precure* anime, *HappinessCharge*'s return to a prior director was obviously due to the prolonged popularity of *Heartcatch* both among the franchise's actual intended audience and the otaku fanbase. This isn't something completely novel to the franchise. Still, the few times different *Precure* series shared the same director, it was almost always for series that were narratively tied together, and only occurred early in the franchise's lifespan. *Precure*'s ability to switch directors for every entry is one of its strong suits. One individual can only do so much with the same premise, after all. Unfortunately, then, the choice to retain Nagamine Tatsuya as director likely harms the final product as, while I wouldn't say it is at all terrible, *HappinessCharge* is incredibly forgettable.

Still, none of this criticism is really directed towards any lack of creativity. *HappinessCharge* departs heavily from *Precure* norms, in a world where the titular Pretty Cures are less magical girls and more so treated akin to superheroes. Instead of being out of sight figures largely known only through urban legends, numerous Cure exist around the world, with the main cast be-

ing the group from Japan. The characters' final attack moves also incorporate different outfits and vary wildly compared to the franchise's typical use of giant laser beams. Additionally, it is notable that instead of a guiding fairy giving advice to the protagonists, the main mentor for the series is god. While all of this sounds to be a good departure from the norm, though, it really doesn't amount to much. The characters still act roughly the same, and though it is slightly more interesting that their status as defeating villains is somewhat more defined than it would be in any other entry, there isn't much of a meaningful difference between it and the prior entries. In fact, this shift actually kind of harms *HappinessCharge*. The status of the main cast being unique feels far more abruptly rigid than it really should—after all, they really are not that unique in *HappinessCharge*'s universe.

The protagonists are somewhat interesting, but still stick too closely to archetypes to be of much note. Shirayuki Hime, for instance, is often cited to be interesting on account of her character being rooted mostly in negative character traits. As the series' Pandora, as Hime opens a box which creates the central conflict, she has particular moments which define her character beyond what one would consider typical of a blue-haired character in *Precure*. In the context of Nagamine Tatsuya, though, this too reads as rather uninteresting. Hime, or Cure Princess, is interesting for *HappinessCharge*, but feels far too similar to Cure Marine from *Heartcatch*. A lot of drama is rung out of the fact that, once again, she is directly responsible for the villains' arrival. None of it feels all that properly resolved, though, as the other characters just sort of accept Hime after some squabbling.

On that note, the main conflict is resolved in a rather underwhelming way as well. The ostensible main villain for much of the series, Queen Mirage, actually has a fairly interesting backstory. Her status as a former Cure who centuries ago developed an infatuation for *HappinessCharge*'s god, with her fall to villainy due to his subsequent refusal to stay with her due to him being a deity. This is interesting lore that ties into other parts of the story. Mirage's rejection of the protagonists' ideals is more impactful because she once held the same duties. This also feeds into the rather bizarre love triangle between god, *HappinessCharge*'s main protagonist Aino Megumi (or Cure Lovely), and Megumi's childhood friend, Sagara Seiji. With Mirage's backstory revealed, the rules that *HappinessCharge*'s god sets for the Cure, such as the instruction for all Cure to never fall in love, make sense and are interesting.



Yet, all of this intrigue is washed away in the conclusion of Queen Mirage's arc, which sees her renouncing her evil ways, joining with the protagonists. Her reasoning? Because god finally accepts her love and understands her perspective. Essentially, the way *HappinessCharge* handles this character arc almost completely invalidates the entire series—Queen Mirage's qualms with god are answered by god simply indulging her in her centuries-long grudge. The villain didn't learn anything, and simply got what she wanted, with the time elapsed thus seeming completely superfluous.

The irritating *Precure* trope of having a more secret main villain appear after the placeholder villain is toppled also rears its ugly head. Instead of building upon a somewhat interesting, if not generic, foundation, *HappinessCharge* instead opts to conclude its narrative by explaining that Queen Mirage was simply the pawn of a greater villain, god's brother. As the series' god is explained to have jurisdiction over Earth in a manner similar to Dragon Ball's mythology, his brother, who rules Mars, is not an interesting villain in the slightest.



Coming off of an incredibly interesting villain buildup with Queen Mirage, the sudden swerve that *HappinessCharge* takes feels like it is a plot twist for the sole purpose of being a twist. It ties into the fact that *HappinessCharge* as a whole is rather uninteresting in spite of changing so much about the *Precure* narrative structure. Too often is the vague notion of change cited as something that needs to occur. I myself am guilty of throwing the term around in previous articles discussing the *Precure* franchise. *HappinessCharge* changes far more than, say, *DokiDoki*. However, *DokiDoki*'s shifts to the formula, such as featuring a linear storyline and having virtually every episode be incredibly important to the overall plot, are meaningful. On the other side of things, *HappinessCharge* changes surface level aspects of the franchise and simultaneously goes too outlandish with some of its ideas while being too adherent to *Precure* traditions. I am a big fan of Nagamine Tatsuya's direction, as he typically has been attached to many works that I enjoy, at least in their visuals. Yet, *HappinessCharge Precure* illuminates the fact that his greatest strength as a director may not be an ability to carry through a grand vision, but rather his ability to coordinate brilliant creatives in other positions to their maximum potential. Lacking the script and designs of *Heartcatch*, *HappinessCharge* is not a terrible anime, but it has a plethora of issues that make it feel rather unfulfilling as a whole.

# YUME NO CRAYON OUKOKU - MAKINGS OF ADVENTURE



MAX R.

3rd Year, Japanese

SatoJun strikes again.

Writer

Continuing my seemingly endless dive down the children's anime rabbit hole, Toei Animation's *Yume no Crayon Oukoku* or *Crayon Kingdom of Dreams*, adapted from Reizo Fukunaga's novel of the same name, is yet another magical girl series directed by Junichi Satou, also known for *Aria*, *Princess Tutu*, *Kaleido Star*, *Hugtto! Precure*, *Keroro Gunsou*, *Ojamajo Doremi*, and *Kingyo Chuuihou!* among other titles, featuring many of his signature directorial trademarks ranging from an abundance of smears to frenetic character interactions as well as an emphasis on emotional moments that tie into overarching character growth.

*Yume no Crayon Oukoku* revolves around the young Princess Silver's quest to break the curse that turned her parents to stone, leading her throughout various lands, many if not all of which are unbeknownst to her, in pursuit of the Shingami who enacted said curse. The Shinigami himself attempts to kill her on multiple occasions, the two engage in a game of cat and mouse spanning a wide array of locations, from various cities, old-fashioned and futuristic alike to gigantic subterranean labyrinths to even the moon at one point. The cast traverses seemingly every type of terrain and having access to an entire 70-episode run means that the series has plenty of time to constantly travel between different locations, thoroughly fleshing out a map to actually feel like a proper adventure and even returning to some areas eventually to note environmental changes. With these locational changes also comes seasonal changes that occur every few dozen or so episodes; reinforcing these are the episode titles, which directly label the given month each episode takes place within, helping to note the passing of time while providing insight into how long this journey ensues for.

Despite being next in line to succeed the throne, Silver is quite the anti-hero, extremely spoiled and initially quite an embarrassment to her kingdom, displaying numerous negative character qualities

which she attempts to rectify throughout her journey. There is absolutely no sense of responsibility present early on as Silver selfishly orders her companions, most notably Araessa and Stonston, around incessantly, relying upon them for the bulk of daily endeavors while only personally attending to the few things she cares about. It could be a while before she learns better, but it's through the goal of saving her parents, her companions' loyalty, persistence, and newfound experiences that arise with the exploration of different kingdoms that spurs Silver's character growth onwards; as a representative of her own kingdom, she also maintains the duty of carrying out diplomatic affairs, keeping stable relations between neighboring nations to evade the looming threats of war, though given how this is a children's show, political elements do not escalate out of control. Cloud in particular serves to teach Silver many lessons, frequently infuriating her until she grows to tolerate him. Their chemistry is such that Silver is forced to ponder upon many of her actions and what successful courses of action should be. She ultimately does improve upon her many flaws and progression can be witnessed between episodes, though simultaneously, this evolution is overall a rather gradual process. There lies no instance of problems being suddenly resolved by any singular encounter as even towards the end of series, Silver is easily capable of slipping back into her old ways, still having to be reminded. I appreciate this touch as all too often, characters in media may seemingly just 'fix' themselves after a certain event without ever again reverting to reveal characteristics of their old selves. Instead, there is a conscious effort to go about improving oneself, and a self-awareness of one's character imperfections.

Speaking to the journey itself, the first 49 or 50 episodes are solid, providing a memorable adventure with characters picking up a multitude of lessons along the way. Beyond that however, I do feel that the series actually drags on for too long in some regard, with the second act, consisting of the final twenty episodes or so, being noticeably weaker than the rest. Episode 50 already serves as a functional conclusion to a journey which didn't necessarily need to be prolonged. In this second act, one of the most annoying characters emerges in Punya, who often runs off on her own while doing more harm than help and new conflicts all hinge upon her mistakes. The new antagonists of the twin angels also aren't as compelling as the Shinigami which causes the final third or so of the series to feel somewhat lackluster, though in all fairness the final episode itself is enjoyable and the series fortunately caps off on a high note.

Barring these blemishes, *Yume no Crayon Oukoku* still manages to be quite the rewarding experience. It should be noted that even today, the entire series hasn't been subbed into English, though translations have managed to pass the 50-episode mark, meaning that viewers can still reach a satisfactory stopping point upon picking up the show. It may at times seem repetitive, but stands as yet another mahou shoujo classic in Toei Animation's repertoire of work.



**Staff Picks:****FAVORITE MAHOU SHOUJO****MEIMI HANEOKA****KAITOU SAINT TAIL****MAX R.***Transforms into the magical thief, Saint Tail.***REGINA****DOKIDOKI PRECURE****NICHOLAS WONO SAPUTRA***Boy do I love Cure Ace.***SAYAKA MIKI****MADOKA MAGICA****JOSÉ CUEVAS***Her suffering was really sad and core to Madoka's subversion***KURUMI ERIKA****HEARTCATCH PRECURE!****TONY.T.***海より広いあたしの心も、ここらが我慢の限界よ！***MATOI RYUUKO****KILL LA KILL****EWIK NELSON***Don't lose your waaay***NOGI WAKABA****NOGI WAKABA IS A HERO****FELIX LEVY***Serves as the figurehead of this masterful story. Also has a*

# VOLUME 55, ISSUE 7

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**Sakura Kinomoto**  
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