

THE HALLOWEEN ISSUE

Konshuu

presented by: Cal Animage Alpha

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THIS WEEK'S FEATURED SERIES

► ANIME SHOWING CONCRETE REVOLUTIO

In an alternate universe where superhumans roam the Earth, the Japanese government maintains order using the Superhuman Bureau, a band of superheroes who fight the superhumans threatening society. Jiro Hitoyoshi, a member of this bureau, goes around finding superhumans and making sure they don't bring chaos to the world, as well as recruiting good superhumans to join the Bureau. He meets Kikka Hoshino, a magical girl who works at a cafe, and they confront an alien to save Japan from potential destruction. However, this confrontation leads to Jiro leaving the Bureau five years later and turning against it. The tables have turned, and the organization he worked with is now against him. We soon realize that the those working for the Bureau are not exactly the "superheroes" they seem to be...



Studio: Bones
Directed by: Seiji Mizushima

MANGA SOCIAL ◀ REVENGE CLASSROOM

After being bullied for a long time, Fujisawa Ayana is finally hospitalized when one of her classmates pushes her into oncoming traffic. While at the hospital, she realizes that the only way to escape her misery is to take revenge on her classmates. She needs to fight back, or she'll be killed by them. Thus, she secretly collects information about her classmates and takes advantage of their secrets to turn their lives into shambles, much like what they did to her. She never directly causes harm to her revenge victims, which is an ingenious strategy to keep her away from trouble. Fighting fire with fire, Ayana takes revenge on her classmates, and anyone who was affiliated with her suffering, one-by-one. However, the revenge begins to include the close friends she once had.



Story by: Yamazaki Karasu
Art by: Kaname Ryu



As Halloween comes around, thoughts of the scary, dark, and thrilling nature become more commonplace. What qualifies as scary tends to vary per individual; whether it's blood, ghosts, serial killers, orange juice, or the concept of going outside, everyone has their own distastes. But, there is something we can definitely agree on:



This ^ is frightening, the very definition of abject horror, the stuff of nightmares, perhaps the most terrifying human invention since sliced bread. I am talking, of course, about the anime adaptation of *Aku no Hana*, or *Flowers of Evil*. Infamous for its use of rotoscoping, *Aku no Hana*'s visual style gives two general impressions: masterpiece, or a work so disturbing that it may as well be a collage of *Star Wars* villains. Rotoscoping is the use of live footage (cursed words in the anime industry) that is then painted over by the animators, frame by frame, until an animated version of the same footage is created. The effects of such a technique are, well, plain to see. Visual style aside, *Aku no Hana* is... still horrifying, but in a good way.

Takao Kasuga is a likeable, stand-up student who's also moody, egoistic, and disgruntled; basically embodying most middle schoolers. Living in such a small town has made him desperate for escape, which he tries to do through poetry, books, and basically believing that he can ascend past his town through higher culture.

He is still human, however, and finds himself in love (as far as a middle schooler can get) with Nanako Seiki. One day, he accidentally steals Saeki's gym clothes, crumpling his 'higher culture' view of himself and also ruining his vision of Saeki as a sign of perfection. Kasuga falls. And falls. And falls. Someone saw him steal Saeki's gym clothes that day: the quiet and creepy Sawa Nakamura. She is, simply put, a maniac. She makes Yuno Gasai look like a shoujo character. She forces Kasuga into a one-sided contract, blackmailing him with the threat of telling everyone what he did; unless he does what she says. And, like any maniac is apt to do, she makes him wear the stolen gym clothes under his clothes while on a date with the girl he stole the clothes from.



And so begins a disturbing series of events: descending into madness, Kasuga is forced to lie, to be immoral, to be the complete opposite of what he believed himself to be. For a middle schooler, Kasuga has some serious moral issues. Madness, ugliness, chaos, and repressed emotion are key to the series. In the anime, they rotoscope these characters into exactly what they are: frightening, scary, and uncanny human beings. (If you are going to take a crack at this series, I recommend trying the manga instead.) In *Aku No Hana*, the horrors take human shape, they twist 'right and wrong' with no remorse; they lie and blackmail and do irrational things. And that, I think we can all agree, is horror.



In my opinion, true horror originates from that which we cannot understand, an incredibly primal kind of fear; the most pure horror that people can experience may be inspired by their senses, but it is ultimately a prison of their own making. To this point and purpose, One anime-centric medium that can convey this feeling well is the cult-classic RPG maker game, Yume Nikki. Naturally, there will be spoilers ahead, as well as mature content, so be aware of what you are reading.

Each of these worlds are highly surreal and thematic, some leading to even more absurd worlds; no two worlds are quite the same. Some worlds have occupants, while others do not; most of the time, attempting to interact with NPCs results in failure. However, some of them will yield to you the aforementioned Effects, which turn out to be exactly as they are named: effects. Some effects like the Bicycle are useful at any point in the game, while others such as Hat-and-Scarf are situationally useful for fulfilling conditions (and then there are effects such as Poop Hair, which are completely worthless). Regardless, it becomes apparent that there is no downside to collecting these effects and that they are limited in number, so for the time being, that becomes the primary objective of the game.



Unless you have played before or looked up what to do, Yume Nikki is a very low information game. The only things that you are given at the beginning are the basic controls, information on how to enter the dream world, and vague information regarding an abstract concept called "Effects". Outside of the user interface, there is absolutely no text, so players are left to their own devices. Players assume control of a girl named Madotsuki, starting in her room, which she cannot directly leave. However, once she goes to sleep, she can enter the world of dreams, which looks identical to her room. From there, she can actually go through her door, bringing her to a location known as the Nexus, a surreal room with floating doors that take her to different worlds.



However, the more that the player travels through the different dream worlds, the more apparent it becomes that something is not quite right with Madotsuki. For one, the player will quickly learn that the most efficient way of figuring out whether an NPC can interact or not is by using an Effect that is dear to us all: the Knife effect, which as you may have figured, lets Madotsuki equip a knife. Weird jello thing doesn't want to talk? Knife it. Neon-colored parrot look at you the wrong way? Give it a taste of steel. But I digress. Compared to the rest of the game, knifing random NPCs for whatever reason is nothing worth noting.

Aside from the loading theme and the Famicom style tracks, practically all of the music is high pitched and rather unsettling, something that people familiar with Pokémon's original Lavender Town track will understand. The music itself demonstrates a surprisingly large amount of variety for this singular theme, and each melody seems to match its respective stage well; stages such as the Block World have a consistent off-beat that gives a bouncy feeling to the tune, whereas the Guillotine World has an incredibly evident set of static that overlays a single pitch, fluctuating between higher and lower volume.



The main meat of the game and its horror is derived from its imagery: a morass of abstract characters, backgrounds, and objects that are disturbing at best. Bloodied hands reaching towards the sky, bird people that entrap you forcibly, phallic objects, and five-armed humanoids are nothing new to the genre. Alone, they mean very little, but when you continue to play, you notice that these strange things that keep appearing seem to have a correlation of sorts. Madotsuki finding what appears to be herself curled up in a closet, the aforementioned reaching hands, a phallic object, an uninterruptible flashing face event that forces her to wake up; pair things such as these with Madotsuki's refusal to leave her room, and you arrive at the realization that something happened, something so bad that it can only be expressed subconsciously.

The most common theory is that our poor closed-eyed main character was a victim of rape, an idea which is often accompanied by fear of pregnancy or being held by the rapist. Others believe that Madotsuki was biologically male at birth, but chose to live as a female, leading to her being shunned by people and becoming a shut-in. Still, there are those who believe that Madotsuki is in fact insane, which may have been perpetuated by a vehicular accident. The author never felt the need to specify any meaning behind the game, so we may never know.



(Warning: major spoilers ahead.)

Regardless, strange images supporting these theories continue to appear until the player collects all Effects in the Nexus. Nothing happens. Nothing is immediately apparent, until you wake up. Your room is still the same, but when you walk onto the balcony, there is a new set of stairs that goes over the railings, and the game transitions from a black screen to a pool of blood. Madotsuki is dead. Or so we are led to believe. Perhaps she is finally awake. Whatever it is, we can at least hope that she has found the escape she was looking for.

At the beginning, I mentioned that Yume Nikki is a game dominated by self-horror, and the elements presented throughout the game prove it so. There is nothing intrinsically horrifying about the strange things that we see throughout the game, but there is a wordless story that we cannot simply ignore. Madotsuki's mind opens up to the audience, and we experience being her in the broken state she is in. We only see fragments of her psyche, but those small amounts are enough for us to determine that we wouldn't want to see more, that is, if we weren't so drawn to her. Each of us creates a different story for Madotsuki, and her experiences become a dark and real tale that we would never hope for in real life, something that cannot be expressed fully.

Yume Nikki is available online at no cost (not pirated and actually free) and can be downloaded easily. Make your Halloween a bit more horrific or just downright unpleasant by experiencing this dark and obscure tale.

A LOOK AT TRIGGER'S ANIMATION THROUGH LITTLE WITCH ACADEMIA

ANDY "JOHN ZHANG" CHEN

Trigger Studio gained monstrous popularity with the release of *Kill la Kill* in 2013, and fans praised the company for "saving anime" with its unique animation style and interesting plotlines. However, even before *Kill la Kill*, Trigger gained a substantial fan following with the release of the *Little Witch Academia* OVA. *Little Witch Academia* takes the concept of witches and combines it with a sweet, unique animation style and an interesting plotline.

Though witches often come in different forms, from scary and ugly to cute and sweet, those in *Little Witch Academia* are on an extreme end of the spectrum: beyond cute. The OVA follows Kagari Atsuko, who obtained her interest in magic from a performance she saw as a child of Shiny Chariot, a magic user who uses illusion magic as a performance tool. She, along with her two friends Lotte and Sucy, are witches-in-training striving to be great witches in the future. Then there is Diana, a proficient *ojou-sama* witch who serves as Atsuko's rival. Unfortunately for Atsuko, she is put down by the fact that her childhood hero Shiny Chariot has a reputation of being a "fake witch," an illusionist who only does magic for shows. Not only that, Atsuko's poor skills in wizardry and witchcraft make her seem like a "fake witch" as well. The main part of the story begins when the witches undertake an MMO fetching quest-like task: Collect the rarest treasure they can find from a dungeon. Diana awakens a powerful dragon from the deepest depth of a dungeon, which has the power to consume any magic thrown its way. (Will the Little Witches defeat this dragon and save their school from destruction? Only way to find out is to watch the OVA!)

Aside from its relatively simple plot, one of the first things that the viewer will notice when watching the OVA is the fact that its animation style is very unique. It's as if Trigger mixed elements from Western cartoons, which are more crude and childish, and Japanese animations, which tend to be more crisp and artistic. This unique animation style from Trigger is definitely among the reasons why many people claim that "Trigger saved anime." Because most anime series these days include CGI animation, many scenes just look too bland and realistic. Trigger goes back to the older style of animation, with the inclusion of motion lines and actual moving jaws for speaking characters. This is probably one of the biggest differences between Trigger's animation style and that of other modern animation studios. While other studios tend to animate speech by just moving a character's mouth, Trigger spends time animating the entire movement of the lower half of a character's face. They take some liberties in animating their characters, and by taking these liberties, bring back what anime was originally all about: hand drawn animation.



While *Kill la Kill* is definitely one of Trigger Studio's most popular and successful works, *Little Witch Academia* captured the hearts of many viewers and also developed its own following. Trigger did have other works before *Little Witch Academia*, but this is one of the works that really helped them become a prominent animation studio. The OVA was popular enough that they announced a movie for it back in 2013, and the movie—*Little Witch Academia: Mahou Shikake no Parade*—was released just this month. Maybe in the future, the OVA will get its own series, and Trigger will once again save anime with cute witches doing cute (and cool monster-fighting) things!



MAD LIBS:

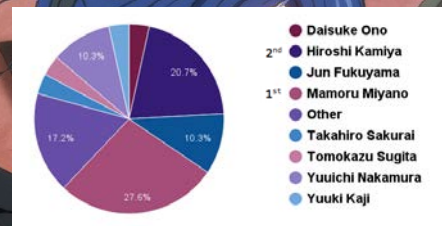
"THIS PLOT SEEMS FAMILIAR!" EDITION

Grab a friend and ask them for words to fill in the blanks. Once you're done, you'll have your very own ridiculous manga/ anime storyline! (Remember to use the same name for each of the "name" blanks.)

_____ was just a normal _____, but suddenly a(n) _____ appeared in _____'s
(name) (noun) (noun) (name)
typical, run-of-the-mill town. This transformed _____, who had just learned that
(name)
s/he is special because s/he has _____. Being special is not great news, however,
(noun/phrase)
because now _____ must _____ as a result. _____, along with a varying range of
(name) (verb) (name)
_____ friends and acquaintances, must _____ the world - starting with Japan,
(adjective) (verb)
of course. Their adventure will lead them to _____, where they will learn of the
(place)
dark, mysterious secrets of _____, which they so desperately seek. _____'s
(noun) (name)
adventure is just beginning, but not without struggle! _____-ing will happen,
(verb)
_____ -ing is surely just around the corner, and _____ -ing might just let them return
(verb) (verb)
to their normal lives again.

LAST WEEK'S POLL - RESULTS

IT'S AUDITION TIME ONCE AGAIN!
WHICH SEIYUU WILL VOICE
YOUR MALE LEAD?



THIS WEEK'S POLL

IT'S HALLOWEEN, AND HALLOWEEN MEANS GOTHIC
LOLITA OF COURSE! WHICH ONE IS YOUR FAVORITE?

VOTE NOW AT: [J.MP/KONPOLL4207](https://j.mp/konpoll4207)

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

Don't forget; Konshuu
proudly accepts guest
submissions from club members!
Got content? Submit it to:
J.MP/KONSUB

...OR ELSE.

PUBLICATION STAFF

Managing Editor: Tina Nguyen

Layout Editors: Edward Hong, Nimsi Garcia

Writers: Aaron Chon, Andrew Oeung,
Andy Chen, Austin Tai, Josh Roque

Illustrator: Rika Sato

REGULAR WEEKLY EVENTS

Anime Showings and Socials

243/247 Dwinelle

Mondays, 7:00 - 10:00pm

Manga Socials

Wheeler Steps (facing Sather Gate)

Thursdays, 5:30 - 6:30pm

Game Nights

85/87 Evans

Thursdays, 7:30 - 10:00pm

WEEKLY SHOWINGS

Gangsta.

Gakkou Gurashi!

NEXT WEEK'S SHOWING: **SHUNONETA**

