

konshuu

presented by: Cal Animage Alpha



Cover Art by: Andy Chen

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PRESIDENT'S ADDRESS



Hello CAA!

I hope you've enjoyed the semester so far. Our first general meeting was wildly popular and I'd like to thank everyone who came. CAA, Anime Destiny, and everything else we do would not be possible without your enthusiastic and continued support. Speaking of Anime Destiny (our on-campus anime convention), this semester's date will be November 13th and will be held in the MLK Student Union. We'll keep you posted with updates as the event draws near.

Additionally, we have several special events planned this semester. Think trips to Japantown, ice skating, concerts, and more! Again, keep an eye on our Facebook group and your email for information. I'd like to thank our club staff who volunteer their time to put these events together, create Konshuu, and keep the club running. Here's to another great semester!

— CONNOR "NICHI" WORLEY, President of CAA

THIS WEEK'S SERIES



Studio: Doga Kobo

Original Creator: Shoutaro Tokunou

ANIME SHOWING NEW GAME

A slice of life with a strange emphasis on gaming focuses Suzukaze Aoba working at her dream company called Eaglejump, which she joined because they produced her favorite game. In an unlikely turn of events, Aoba's role model turns out to be none other than her new boss. After acclimating to her new surroundings, Aoba bonds with her new coworkers and learns how to cooperate in this unforgiving industry of gaming. From art direction, character design, and backgrounds to programming and advertising, Eaglejump has to perfect everything before they can finalize their game production in order to not get panned by critics!



WEEKLY SHOWINGS

► 91 DAYS

91 Days takes place in the fictional city of Lawless, Illinois in the era of Prohibition rife with rampant mafia. Angelo Lagusa swears revenge upon the Vanetti family after they mercilessly kill his family. Seven years later, Angelo finds the perfect opportunity to exact his vengeance by befriending the heir of the Vanetti family, Nero Vanetti. Nero and his father were responsible for killing Angelo's father, Testa Lagusa. In this thrilling revenge story, the concept of grey morality is profoundly raised throughout the show. Should Angelo Lagusa righteously kill his sworn enemies after a long-held grudge, or will it only create a cycle of endless hatred and anguish?



Studio: Shuka

Original Creator: Hiro Kabuki

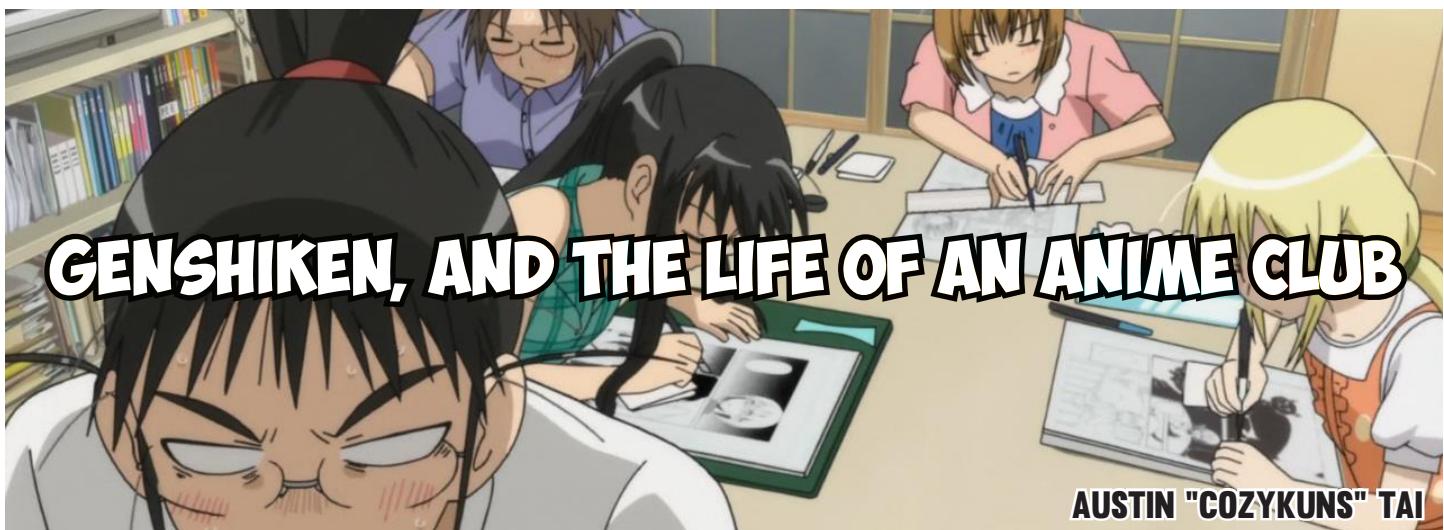


Studio: Sunrise

Original Creator: Sakurako Kimino

LOVE LIVE! SUNSHINE!!

As the second anime installment to the popular idol franchise Love Live! Sunshine!! follows Takumi Chika as she forms and leads a school idol group. Inspired by the famous school idol group, μ's, also known as the original Love Live! school idol group, Takumi Chika finds and teams up with Sakurauchi Riko, Matsuura Kanan, Kurosawa Dia, Watanabe You, Tsushima Yoshiko, Kunikida Hanamaru, Ohara Mari, and Kurosawa Ruby, each with their own colorful and unique personality. Fans of Love Live! should know what to expect at this point, but the new cast of characters will certainly provide a brand new and fresh experience from the original Love Live!



AUSTIN "COZYKUNS" TAI

Have you ever wondered about what really goes on inside of a college anime club? What exactly happens when a bunch of anime geeks have a get-together? Do they read manga in silence, or watch anime together, or what, exactly?

These are exactly the kind of questions I had as a freshman in college, and, as always, my questions were kindly answered by the teachings of manga and anime. *Genshiken*, a shortened version of *Gendai Shikaku Bunka Kenkyukai* (The Society for the Study of Modern Visual Culture) is a manga with an absurdly simple premise. It follows the club members of the *Genshiken* club, a simple college anime club, illustrating the interactions and the lifestyle of the club's members.



It is this simplicity that makes *Genshiken* so powerful. It is not constricted by a strict storyline or arc, where the story follows a very linear flow and the reader is briskly driven from point A to point B. Instead, the construction of the *Genshiken*

manga is fluid and free-flowing. Each chapter seamlessly brings the reader from one world to the next. As we read, we get a taste of what it is like to compete in a fighting game tournament, a glimpse at the arduous journey to construct plastic models, a waft of the embarrassment that comes with buying doujinshi (erotic fan-works).



But *Genshiken* isn't as haphazard as a 4-koma or basic slice-of-life manga; it also contains certain overarching themes and plot points which it develops over the course of the manga. Perhaps the theme which resonates with me the most, is the growth and evolution of the club.

The Society for the Study of Modern Visual Culture started from humble beginnings. It was originally created as a foil to the in-universe anime club, which was dominated by those with a strict interest in reading manga and watching anime. Instead, the *Genshiken* club's mission statement was to serve as a reprieve for hardcore

fans of all forms of Japanese “Modern Visual Culture.” While the umbrella term “Modern Visual Culture” included anime and manga, it was also much more inclusive of those who identified themselves in other areas of the otaku culture: Hardcore Gamers, Dating Sim (galge) players, Cosplayers, Model-Kit makers, and the like. All of these people were given a space to engage and talk about their different hobbies, tightly connected via their general interests in anime and manga.



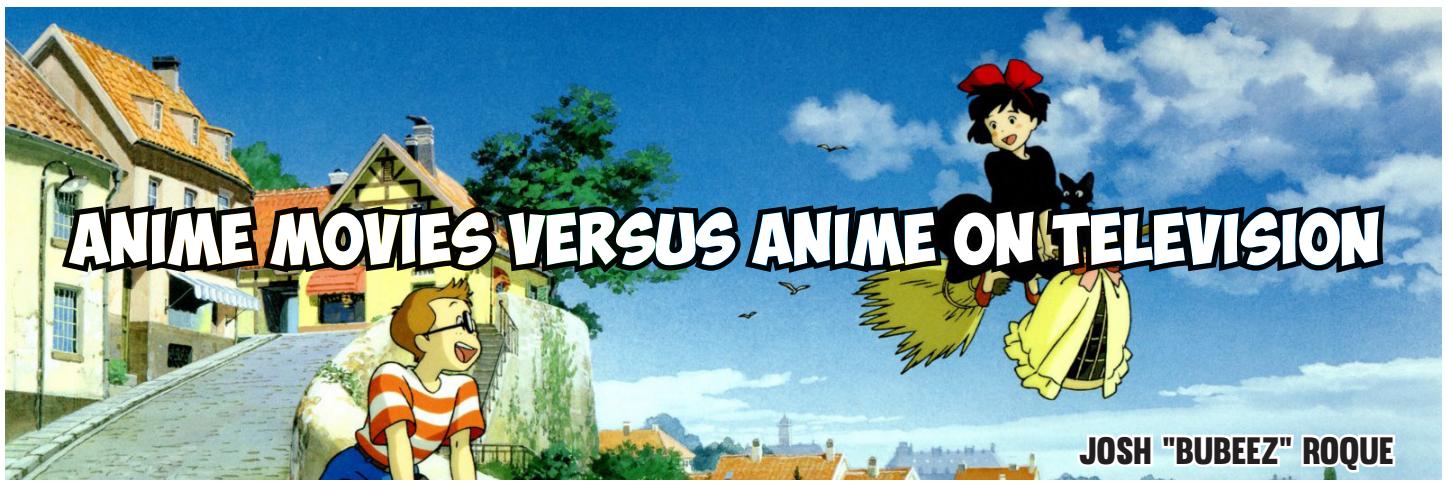
Though inclusive of all otaku-related hobbies, Genshiken started out as a boy’s club. This can be illustrated by their hazing ritual. Each member would depart from the club room and head to the building across, where they would peek at the unsuspecting new members. The Genshiken members would watch gleefully as the unaware new members scour the room, searching for various “club materials”. Sasahara, the main character of the first season, is caught red-handed as he reads from the club’s doujinshi section, and is labeled “one of us.”

As the series went on, a surge in female-oriented manga and anime works began to occur. As such, the dynamic of club also changed. In Genshiken Nidaime, the second season of the manga, the now head Chika Ogiue ushers in a new era. By drawing a boys love scene while tabling as an advertisement for the club, she unintentionally attracted a new following to the club that was mostly female and interested in yaoi. As the older male characters graduated, what was once talk

about Magical Girl anime and Dating Simulation games turned into talk about Sports Anime with gay undertones, and Otome games with male harems.

The twists and turns that the club undertook to reach its current spot resound with me because they mirror what I have seen in real life. Having been a part of Cal Aimage Alpha for over three years, it’s uncanny as to how alike the situation seems when compared to Genshiken. I have seen countless old club members graduate and depart to new chapters in their lives. I have seen new members slowly fumble their way through the ranks and end up integrating into the club. And though the focus of the club has not changed as drastically as it did in Genshiken, there has been a visible shift. New members bring in their own ideas, and there are inevitable culture clashes between the new and old, but that is okay. I enjoy watching the transformations of the club, as I compare it to this living organism that is anime. A club that stays static and in the same shape forever would be boring and listless. And I know that there is one thing that both Genshiken and CAA will never stray from. At their core, both Genshiken and CAA will always be places where those with interests tied with anime and manga without fear of being bashed, ridiculed or judged, and that gives me a lot of confidence that these clubs will stay, lively and friendly as always, for years to come.





ANIME MOVIES VERSUS ANIME ON TELEVISION

JOSH "BUBEEZ" ROQUE

I spent this summer watching anime movies on-and-off with a friend of mine. It became clear to me over time that anime movies have different qualities and qualifications compared to the televisual, episodic treatment of regular anime. Some of these are too obvious to make any meaningful comparison out of; theoretically (and definitely not in practice), one pays for a movie with an up-front expectation of an experience, and one pays for an anime by watching commercials in between. A movie is without breaks, but is also without an opening and ending; the quality and budget will obviously be different, but frankly, this list is already long-winded. An anime movie and an anime are different in how they tell stories, and I think that modern anime could learn a thing or two from the cinematic style.

Regardless of the quality and genre of the anime, the positives and negatives of television anime as a medium can be studied via popularity. Looking at what has become popular relates to the dominant ideology of what a typical anime is, what anime should be, etc. So, what has anime been tending towards?

Narratives with cliffs. Many, many cliffs. The term “cliffhanger” is common knowledge by now, it is definitely not a new concept that will revolutionize how we view anime, but by god, has it become popular! In general, at least one mystery show has appeared each season, like *Erased*, *Mayoiga*, and *Re:Zero*. Mystery, at least is all of their general premises regardless of what sub-category you

really want to stuff them into. These shows are using their televisual form in creative ways, I agree, but I think they are also being detrimental to the growth of anime as a medium.



The cliffhanger is too easy, much too easy. When I come across a cliffhanger, it becomes obvious that the construction of an episode of *Re:Zero* is completely tailored toward its end. I’m not questioning the success of this form. Yes, of course it works well, people tune in, they want to know, the weekly form has been the norm for television for decades. But the success of the show isn’t what I am interested in. How does this affect storytelling in anime, which is still a growing and relatively new (sometimes stagnant) media, and is still in growing pains? Anime is still ‘pop’ because of this. Anime is a popular media, it wants the lowest common denominator.

I am not prescribing problems to anime, and I am definitely not blaming it. A television series will always be like this. What about anime movies?



Anime movies can always be described like this: they are usually more movie than they are anime. A movie is a continual story that has to use different tactics than television to fit its form, and I think that some of these ideas contribute more to the growth of anime than the current “cliffhanger” stint. I watched several movies this summer, but the star child of this thought comes from the movies Metropolis and Steamboy.



I am not saying they were automatically great; actually, they were surprisingly on the lower of side of my usual anime movie standards. However, they represent the “anime movie” as a genre quite well. They are long, arduous and can be difficult to get into, with a depreciating payoff as the narratives go on. However, where they shine is purely in their fusion of anime and cinema. They can at least show that the general tropes and styles of anime are not incoherent with their form. Ghibli did this too, but I think they have created too much of a niche that people do not connect them to anime, or they explain that Ghibli is too far-removed from televised anime.



Metropolis makes use of jump-cuts, transitions, dialogue and actual suspense to make itself compelling; I am invested in this movie about a utopian society on the brink of destruction because of clever storytelling, not because of the premise or promise of surprise. Far from surprise, actually, since the movie is quite clear with its foreshadowing that a utopian society must fall, and that it will fall by the end of the movie.



The point is that the actual surprise of a story can be more cleverly constructed than the “cliffhanger” of popular, recent times. The actual surprise of the story does not even have to be that much of a surprise, the only requirement is that the anime can lead us to the feeling of narrative dissonance. Suddenly, something is different, will become different, the gasp moment!

I do not have a definitive answer for how cinematic, long-form storytelling can be adapted into regular anime, or even if the adaptation will leave behind a product that can still be called “anime.” I definitely believe, though, that there are benefits to stories that have to relish their characters, interactions, screen direction and other factors to produce suspense, and the cliffhanger does not do that possibility much justice.

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PUBLICATION STAFF

Editor-in-Chief: Austin Tai

Managing Editor: Josh Roque

Layout Editors: Edward Hong, Nimsi Garcia

Writers: Andrew Oeung, Andy Chen

Illustrator: Rika Sato

REGULAR WEEKLY EVENTS

Anime Showings and Socials

183 Dwinelle

Mondays, 7:00 - 10:00pm

Manga Socials

TBA

Thursdays, 5:30 - 6:30pm

Game Nights

103 Moffitt

Thursdays, 7:30 - 10:00pm

WEEKLY SHOWINGS

91 Days

Love Live! Sunshine!!

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

J.MP/KONSUB



NEXT WEEK'S SHOWING: THUNDERBOLT FANTASY