

ABOUT

ASIFA was founded in 1960 in Annecy, France by a group of international animators to increase world-wide visibility of animated film. ASIFA's membership includes animation professionals and fans from more than 50 countries.

ASIFA-East, based in New York City, is the Northeast US chapter. We host screenings, workshops, and panel discussions on all things animation, and our film festival, which debuted in 1969, is the oldest animation-only festival in the US.

BOARD MEMBERS

President: Douglas Vitarelli, asifaeastpresident@gmail.com

Secretary: Liz Van Verth, secretaryasifaeast@gmail.com

Treasurer: Emily Compton, asifaeasttreasurer@gmail.com

Social Media Director: Ronan Madden

Festival Chair: David Eisman, asifaeastfestival@gmail.com

Technology Manager: Emily Compton, asifaeast.webmgr@gmail.com

International Coordinator: Ryan Castrillo

Board Member: Candy Kugel

Board Member: Ray Kosarin

Board Member: Bill Lorenzo

Board Member: Christi Bertelsen

Board Member: Hugo Segal

Board Member: Josué Agustin Advincola

Board Member: J. J. Sedelmaier



FIND US ONLINE

<https://asifaeast.com>

https://www.instagram.com/asifa_east

<https://twitter.com/ASIFAEast>

<https://www.facebook.com/asifaeast>

<https://asifa-east.bsky.social>

April 2026



the Anime Issue



TABLE OF CONTENTS

- President's Message
- Emily Compton
- Ryan Castrillo
- Josué Agustin Advincola
- Events
- Figure Drawing

PRESIDENT'S MESSAGE

As we all know, Anime, like rap, graffiti, break dancing and turntablism (all from the Boogie Down!) is a global phenomenon. While I am completely ignorant of the art form, and to be honest, not a fan, some of us are not.

And so Emily, Ryan and Josué are taking over this month.
Enjoy



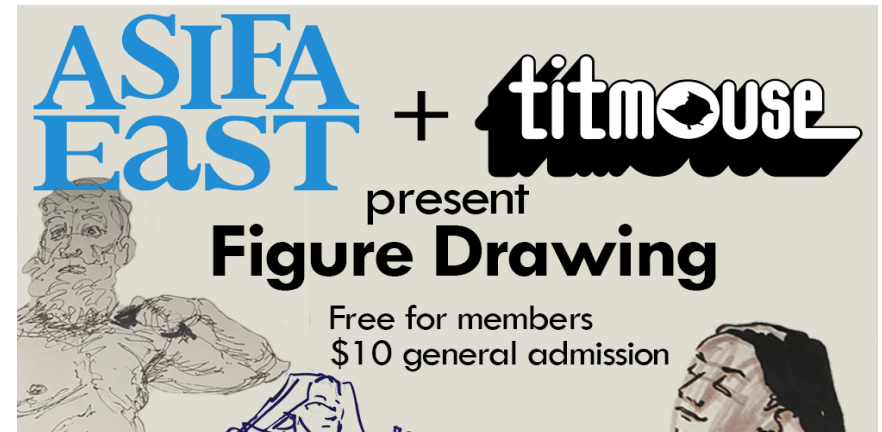
I'm **Emily Compton**, the web manager for ASIFA-East. I've been in love with anime and Japan since my father would bring home Studio Ghibli VHS tapes from his frequent Kodak business trips, and in my later teen years, I moved abroad to attend high school in Tokyo, and spent part of college at Nagoya University. While I have always loved animation in all its many forms, I would say that the films and shows produced in Japan have had a huge impact on me as an artist and animator.

My name is **Ryan Castrillo**. I am the International Coordinator for ASIFA-East. Growing up, in the 90s and early 2000s my first exposure to anime was the content shown on Toonami and Adult Swim's block such as Lupin III, Trigun, and Cowboy Bebop. Around that point I'd seen my first Ghibli film. That of course being Kiki's Delivery Service, rewatching recently via the GKids released it in 4K and IMAX and watching the film again in a different mindset from when I did, was an emotional experience and part of what I love about the medium of anime and specifically Ghibli films. To tell these fantastical stories with core themes and ideas that are universal for both children and adults, not having to go to one extreme or the other.

Hola! My name is **Josué Agustin Advincola**. I am an animator and professor at the Borough of Manhattan Community College teaching animation, motion graphics and visual effects. I am also a board member at the ASIFA-East. My passion for animation dates back to when I was a small tadpole. Nevertheless, my appreciation for the medium has evolved over the years. Anime has significantly influenced the development of my animation preferences.
(continued on page 11)

FIGURE DRAWING

3rd Thursday of the Month
Check our socials and member emails for info.
Titmouse Studios
150 W 30th St, between 6th and 7th. 10th floor



UPCOMING EVENTS



NYC'S ANIME CONVENTION
JAVITS CENTER
AUG. 20-23, 2026



Ippo resides with his mother, often prioritizing her needs over his own following the passing of his father. Throughout the series, his mother serves as his pillar of strength, providing him with essential emotional support.

While being pummeled by a group of bullies, Ippo is rescued by Mamoru Takamura, a multi-weight class professional boxer. Takamura subsequently trains Ippo and introduces him to a boxing gym, where his life will gradually transform. Hajime No Ippo is not merely a series about Ippo discovering his passion and purpose in boxing; it also emphasizes the mindset required for an individual to fully pursue their ambitions. Each episode highlights Ippo's progression from learning the fundamentals of boxing to transforming his physique into a lean, mean fighting machine. The series further explores the history and fighting styles of boxing.



Ippo, concerned, looks at his mother. Ippo's mother will be one of the many supporters in Ippo's boxing journey Hajime no Ippo: The Fighting! (2000 - 2002)

The anime has multiple seasons, including Hajime no Ippo: The Fighting!, New Challenger, and Rising.

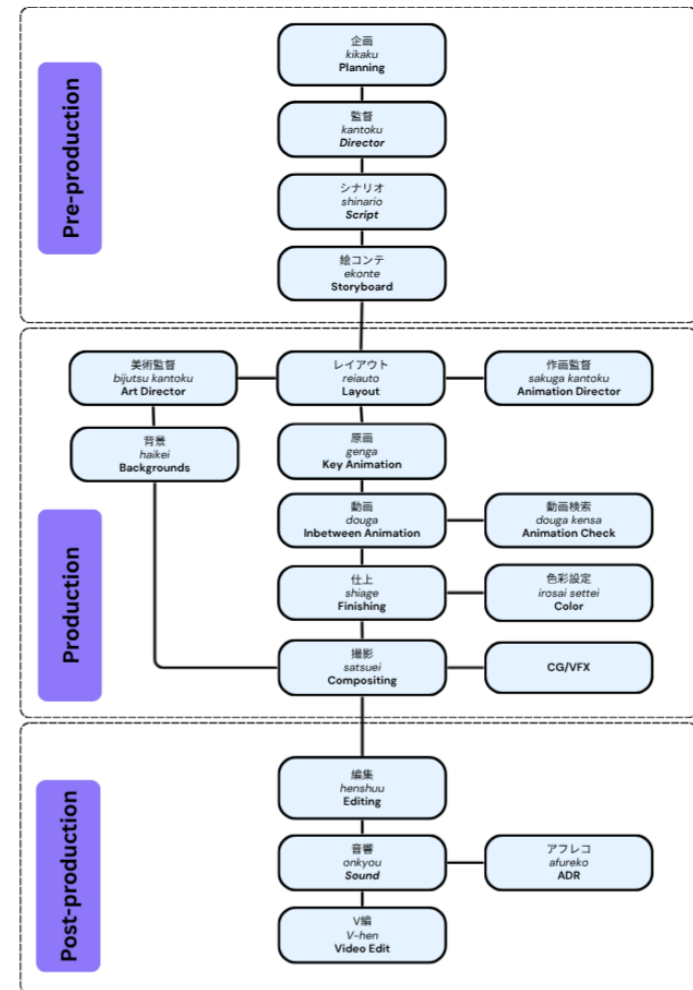
Overall, if you're looking for a series where it showcases a ton of action, character growth and motivation, check out Hajime No Ippo!

A COMPARISON OF PRODUCTION PIPELINES

アニメ制作

by Emily Compton

Anime Production



What is “Anime”?

As a loan word borrowed from the French dessin animé, there is no strict definition concerning what is considered “anime” inside of Japan, save that it is film d’animation. While many western fans associate the word with art that features big eyes, giant robots, and occasionally risqué content, once you dig into the cultural oeuvre, you will find that the animation produced in Japan is relatively diverse. As short independent films such as Mt. Head or A Night at the Rest Area feature styles unique to their creators, it’s quite difficult to nail down any universal aesthetic feature that separates Japanese animation from that produced elsewhere. That is why, for the purposes of this article, rather than focusing on visual language and tropes, I would like to bring up some concrete aspects of the television industry that differ somewhat from American studios and might shape the creative output.

Differences with U.S. Industry

The Comics to TV Pipeline

While Hollywood has mined comics for I.P. since the Golden Age of superheroes, the manga (comic book) industry in Japan is on another level. With thousands of titles in every genre published into a highly competitive entertainment market, much of Japanese television animation comes pretty directly from works of sequential art or so called “light” (illustrated/serialized) novels. This changes the way in which works are greenlit and makes many productions a matter of adaptation rather than original development, meaning less time spent in pre-production and on scriptwriting. Pitches for original work tend to originate inside the studio rather than being optioned from the outside.

Storyboard

While some aspects of Japanese animation production feel slimmed down compared to their American counterparts, the same cannot be said for storyboards, which tend to be much more detailed and function almost like a first pass of animation and layout. Certain directors, such as Makoto Shinkai, personally contribute much of a film’s storyboarding and use it like a directorial tool, as the boards control everything from camera moves to character dialogue.

Limited Animation

As the bulk of television anime is made under significant budget constraints, Japanese studios often use limited animation techniques (holding frames, minimizing motion, or using stylized shortcuts) to emphasize drama or mood rather than relying on the animation itself to carry the shot, often animating on 3s or occasionally an even more minimalistic frame count. While this may frustrate some animation fans who prefer the liveliness of full-motion character animation, these limitations mean that strong and dynamic shot composition becomes vital. One of my favorite tropes of anime is the use of mostly static shots without humans to set the vibe of a scene—a cherry blossom petal falls into a cup of tea, clouds drift across the sky. These cuts allow the viewer to draw a breath and appreciate the artwork.

Series Review

Hajime No Ippo Review

For numerous high school students, they are in the process of discovering their identities. This includes making career choices or stepping out of their comfort zones. They remain uncertain about what their future holds. In the anime Hajime No Ippo, the series centers around Ippo Makunouchi, a shy and bullied high school student who is on a quest to uncover his life’s purpose. The series is adapted from a long-standing Japanese boxing manga created by George Morikawa, which began serialization in 1989 and continues to this day. Hajime no Ippo is Japanese for “The First Step”.



Hajime No Ippo Volume 1 Manga (1989 -)

Sailor Moon transformed the magical girl genre by merging conventional girl-centric themes with dynamic superhero action, intricate character development, and quirky humor. As I remained captivated by the screen, the show entered a commercial break.

Following this, a Toonami bumper aired, showcasing the upcoming shows. At that time, Toonami was a weekday afternoon and occasionally Saturday programming block that primarily featured action-oriented anime. Toonami served as my introduction to the thrilling and occasionally eccentric realm of anime.



Tom 1 who is the host for the anime block Toonami (1997 -)

Fast forward several years, numerous individuals who grew up viewing Toonami still engage with anime in diverse manners. This includes reading mangas, which are comics or graphic novels that originate from Japan, utilizing streaming services, and even accessing it online through illegal means.

However, similar to my own experience of encountering action, risqué humor, and deep psychological themes at a young age, many individuals, both young and old, are just now uncovering it. Whether it involves a futuristic mecha universe or being reincarnated and sent to another realm.

Anime lives on!

Voice Acting & After Dubbing

In Japan, animators often create the animation first, and voice actors record lines later based on the visuals (post-scoring). In the U.S., voice recording often happens first to guide the animation and lip-sync. In addition, many anime feature a troupe of voice actors in the booth simultaneously in order to give more of an ensemble feel to certain performances. Specialist voice actors can be celebrities in their own right, and many have large fandoms.

Outsourcing

While the U.S. TV studios often outsource animation production internationally and concentrate on pre-production, Japan relies more heavily (though not exclusively) on domestic outsourcing, with production teams contracting out to various other studios and freelancers to supplement their work. These small, podlike art teams tend to be very tight knit and stay together for the duration of a show.

Vocab List - A Glossary of Terms

監督 - Kantoku - Director

脚本 - Kyakuhon - Script

絵コンテ - Ekonte - Storyboards

キャラ設定 - Kyara Settei - Model Sheets

原画 - Genga - Key Animation

動画 - Douga - Inbetweens/Movement

背景 - Haike - Background

アフレコ - Afureko - After-recording or ADR



Anime About Animation

I find that one of the things I enjoy about being employed in a field that is simultaneously highly technical and yet contains a fair amount of whimsy is the curiosity many non-animators have about how it all goes down behind the scenes. While there are a huge number of anime that focus on the external fandoms surrounding anime in Japan, there are also a handful that bring the audience beyond the studio doors and show our industry in relatable (and occasionally regrettable) fashion. Here is a curated list of shows I enjoyed for their inside-baseball subject material and greater-or-lesser fidelity to the experience of working animators.

Shirobako (2014)

Perhaps one of the most detailed and realistic depictions of anime production, this TV show follows a group of friends as they enter the industry and face everything from scheduling crises to creative disagreements. This is a fairly grounded behind-the-scenes look at the daily drama of television production and the grind of being a professional animator.

Keep Your Hands Off Eizouken! (2020)

Based on a manga by Sumito wara, this adaptation from prolific director Masaaki Yuasa is an imaginative romp about three high school girls who form a club to make animated shorts, blending real-world production challenges with surreal visualizations of their ideas. Not only is the school setting they inhabit somewhat unique and aesthetically offbeat, but the flights of fancy into the main character's head are rendered in a stunning watercolor style that captures the sheer joy of creativity.

Animation Runner Kuromi (2001)

Kuromi is a "runner," a low-ranking production assistant tasked with gathering the output of the studio's many freelancers, and as such, is constantly scrambling to manage the constant emergencies of production. Amidst the chaos, she may be the only thing holding the studio together. A direct-to-video comedy that encapsulates the cartoonish and frenetic style often associated with turn-of-the-century anime, our intro-to-animation class watched this in college to study the artistic tropes of Japanese limited animation.

Zenshu (2025)

A TV comedy that parodies the isekai (magical world) genre of anime shows, an over-worked animator eats bad shellfish and keels over at her desk. She awakens in the formulaic fantasy setting of the show she was working on before her untimely demise, and quickly realizes that she possesses a great magical power: The ability to draw her way out of trouble. Familiarity with the meta of both fantasy anime and animation production are somewhat necessary to enjoy this show, but in-jokes such as the substitution of a peg bar for a magic wand may give the viewer a chuckle.

Paranoia Agent - Episode 10 (2004)

As the only television show directed by the late, great Satoshi Kon, all of Paranoia Agent is worth watching, but one episode in particular stands out. While many of the episodes are mind-bending thrillers and incorporate aspects of psychological horror, the 10th episode deals with the harried animators on a Sanrio-eque children's show as they slowly begin to lose their minds and find themselves stalked and possibly killed by a

With stunning animation, music, and staging and compositions that ooze that old west vibe so well. This is one series you don't want to mess with. Between both meeting the other racers and the action set pieces there's so much to gawk at here. And much of the marketing gives way for casuals to dive, and yes you technically don't need to have watched the 100+ episodes to watch SBR. That said there are other racers at play to watch out for.

And with only one episode out it's made such an impact already. Anime fans alike are dying to see when more of Jojo's Steel Ball Run comes out.

by Josué Agustin Advincola

(continued on page 2)

On a global scale, anime has profoundly influenced the world of film and television. It has evolved from a niche subculture to a prominent presence in mainstream media. With its captivating narratives that diverge from conventional storylines, philosophical undertones, and, notably, its exceptional animation quality. As someone who has consistently been captivated by the television screen and has consumed a substantial amount of animated content, ranging from classic Hanna-Barbera to Cartoon Network originals. However, around the late 90's I was exposed to anime.

Reflecting back to the late 1990s, I found myself returning home from school, and rather than immediately beginning my homework, my brothers and I turned on the tv. Suddenly my eyes widened as I watched what was airing. It was Naoko Takeuchi's Sailor Moon, a series centered around Usagi Tsukino, a young teenager, along with the other sailor scouts, who are destined to protect Earth from evil forces. Growing up in a household full of boys you would think a show like Sailor Moon would not grab my attention. However, the series captivated me entirely due to its vibrant color scheme and character designs that were unfamiliar to me.



Usagi Tsukino aka Sailor Moon (1992–1997)

Series Review

JOJO's Bizarre Adventure Part 7 : Steel Ball Run First Stage

Good grief. Yes we are talking about Jojo's. For those that are uninitiated, Jojo's Bizarre Adventure is a long running manga (comic) series that has been running since the 80s by Hirohiko Araki. The series centers on various generations of the Joestar family with each section or part focusing on a specific generation and their...well...bizarre adventure. And some notable examples include, fighting off Nazi's and ancient vampires (Part 2: Battle Tendency), a small town and a serial killer that looks like David Bowie but with a hand fetish (Part 4 Diamond is Unbreakable), or a prison in Florida and invisible zombies gators (Part 6: Stone Ocean).



However at the helm of this anime's adaptation has been David Production and series director, Kenichi Suzuki. He's worked on other notable series such as My Hero Academia Vigilantes as well. But to make such a vintage series pop off since 2012 and capture the stylistic flair that Jojo's is known for is a daunting task. Many anime have been excited for Part 7 of Jojo's as it's been hailed as one of the greatest written works in manga and revere it greatly. The series itself is sort of a reboot set in a new timeline and universe.

It's a western centered on outlaws and gunslingers in 1890s America. A grand cross country race akin to the film Cannon Ball Run. With 50 million riding on it, we follow the mysterious Gyro Zeppeli, armed with a mysterious pair of steel balls, instead of pistols. The other protagonist is the former horse jockey

Johnny Joestar who became paraplegic under unfortunate circumstances. Their chance meeting gives way for a possibility for Johnny to get back the use of his legs... Oh yeah.

Every part has a "Jojo". Much of the series' charm comes in the form of western references primarily to music, with abilities named after songs or bands such as Queen or The Rolling Stones. To trim down an 11 chapter introduction to this reboot is a challenge for any adaptation but David Productions tackles it all under breakneck speed. Making for an intense, heart pounding race.

assailant with a golden baseball bat. This dark-as-night comedy is for anyone who has ever felt an unrelenting deadline breathing down their neck as they try to bring an episode to air.

Otaku no Video (1991)

A two-part OVA (Original Video Animation) by Studio Gainax, this mockumentary mixes live action and animated segments to tell the semi-autobiographical story of Studio Gainax's founders. A satirical yet loving look at 1980s Japanese nerd culture, celebrating fan obsession while mocking its excesses, this is the semi-fictional story of how a bunch of anime fans taught themselves animation and went on to create a studio. To see one of the early shorts the Gainax crew made, search for the "Daikon V" opening animation, and try to spot all the pop culture references.

Look Back (2024)

While there are quite a number of anime and manga that deal more heavily with the comics side of the creative industry (Bakuman, Nozaki-kun, etc.) this anime film in particular deserves a mention for its portrayal of the artist origin story and its tear-jerking finale. Based on a manga one-shot by Tatsuki Fujimoto, the narrative centers the intense, bittersweet bond between two young artists, and follows Fujino, a confident elementary school student, and her reclusive rival-turned-best-friend, Kyomoto, as they collaborate on manga, navigate creative passion, and consider how their paths might diverge in the future. Be warned, however, as this story was in part inspired by a friend that the artist of the original manga lost in the tragic KyoAni attack.

Film Reviews

All You Need is Kill

Rita Vrataski is a United Defense Force soldier living on a large research base at the foot of a gigantic alien life form, coping with the monotony of manual labor in the exclusion zone in her own introverted way. The plant-like alien, code-named DARMOL, has been dormant since it fell to Earth one year prior, until one day it suddenly erupts hundreds of hostile creatures that begin slaughtering every human they encounter, including Vrataski and her squad. One instant Rita is staring down the maw of an eldritch horror, the next, she wakes up unscathed in her bed on the morning before the attack. Thus begins this looping Sci-Fi story, as Rita tries to single handedly stop the invasion and searches for allies while unmoored from linear time. Every time she dies, the world resets. Is she the only one this happens to?

Audience members who go into this film sight unseen may find themselves experiencing a bit of déjà vu themselves if they watched the live-action Tom Cruise film Edge of Tomorrow. Both features were based on the titular 2004 novel by Hiroshi Sakurazaka, and part of the enjoyment of having watched both adaptations is being able to compare the considerable differences in style and execution. While Edge of Tomorrow opted for a gritty industrial space-marine-esque production design, this adaptation, directed by Kenichiro Akimoto, employs the distinctive angular animation style characteristic of Studio 4°C to bring a much more colorful palette to the same overarching events. Having debuted at Annecy to positive reviews, this film packs a lot of punch into its 83 minute runtime. Anyone interested in the potential of 3DCG to execute a stylized 2D look while



at the same time leaving room for the frenetic camera movement and complex mechanical designs enabled by 3D modeling will enjoy this production's strikingly seamless blend of 2D and 3D design. I appreciated the narrative focus on Rita's arc, as she was more of a mentor type figure in both novel and Hollywood film. As her Groundhog Day death-and-rebirth cycles have been continuing for much longer than her compatriot Keiji's, she is far more skilled by the time his loops begin, as well as more nihilistic. On one hand, her journey from helpless grunt to super soldier is directly shown and the isolation of not having a single confidant for the bulk of her training makes her tenacity feel well earned, but the rhythmic brutality of seeing her die over and over can feel a bit, shall we say, repetitive. The movie starts to really shine when she and Keiji adopt a different tactic and go off on what is possibly their last attempt, a quiet journey into the literal belly of the beast where they confront their considerable trauma. Avoiding spoilers, suffice it to say that while time-loop is a common trope in science fiction, the vivid animation and the satisfying simplicity with which its narrative concludes make this one a worthwhile watch.

by Ryan Castrillo

Chainsaw Man The Movie Reze Arc

If there was one animated film that took my breath away or knocked my socks it was *Chainsaw Man The Movie Reze Arc*. As of writing this review the main manga series ended and the second season of the anime is announced however not delving into the drama of Tatsuya Yoshihara taking over from Ryu Nakayama. But rather the feats this film pulls off.

Firstly obviously, what even is Chainsaw Man ? The story follows Denji, a 16 yr. old kid down on his luck, forced into servitude to pay off an exorbitant debt by selling his own organs and killing devils with the help of chainsaw dog, Pochita. The two are best buds, however after being betrayed the two merge via Pochita becoming Denji's heart(just roll with it). Denji becomes Chainsaw Man and works as a public safety devil hunter to gain the affection of his boss Makima. He also has to tend to his two roommates and coworkers Aki, a nihilistic cold hearted devil hunter, and Power, a chaotic egoistical blood fiend.

The movie takes place after the main series but. Simply put, it's a tragic, scornful love story between our protagonist, Denji as he is caught in a new romance with a mysterious new love interest, Reze who is more than what she may seem. The film playfully puts us into Denji's perspective and while enhancing the source material in flashy colors and engrossing new shot compositions. The added expressiveness and character animations make it wholly immersive.

While normally for movies like this or *Demon Slayer* to where you have to have some backhand knowledge of the series (and yes arguably you should for CSM:RA). This film is such a spectacle yet its heart, sheerly immense scope gave way to some of the most jaw dropping fights, and character arcs I've seen in a film. Not just from the sakuga (term for impeccable animation sequences), but just from a cinematic perspective. The main series is notable with its film references so with its first venture into the cinema it only makes sense for *Chainsaw Man* to flourish on the silver screen.

I implore both anime fans and casuals alike to see this film at any cost !

