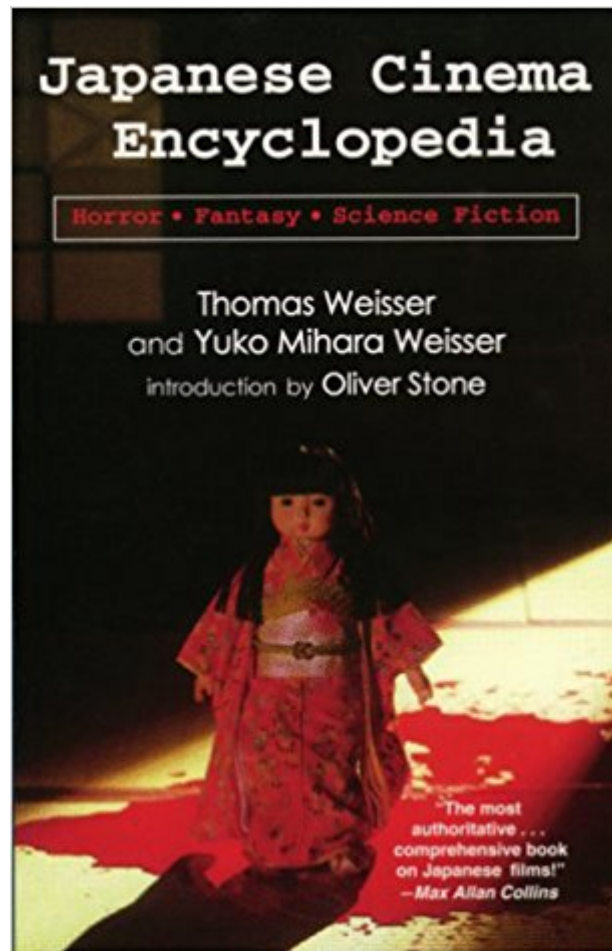




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# Japanese Cinema Encyclopedia: The Horror, Fantasy, And Sci Fi Films



## Synopsis

Those familiar with the author's previous forays into the world of Hong Kong Cinema and Spaghetti Westerns will know pretty much what to expect here, and it falls far short of any dictionary definition of "essential". Short, cursory capsule reviews, short on insight, style and cultural context and high on typographical and factual errors, accompanied by an arbitrary star rating from one to four. The main virtue of Weisser's self-published book is its rigorously completist approach. Even though it states that it is not the aim to include every single film from Japan ever released, with separate editions available for a more complete look at Horror, Science Fiction and Fantasy, and Sex Films, and one planned for animation ("please check our subsequent books" [sic], Weisser writes in the intro for the fourth edition), this initial volume certainly covers a lot of films and does give quite a good indication as to how much is actually out there.

## Book Information

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## Customer Reviews

Thomas Weisser is extremely dedicated to Asian cult cinema, writing books such as The Japanese Cinema Encyclopedia. Assistant author

I have read the reviews and, hey, to each his own. I practically grew up watching Japanese sci-fi flicks particularly those aired on Saturday mornings here in New York City. The book is a quick reference, love the photos and info (and the voluptuous Japanese actresses that go with

them!)-yes, they're all here: Gamera the flying turtle, Gojira (aka Godzilla), Baragon, every movie with every conceivable Japanese monster you can imagine ---you name them, they're HERE!! All the essential favorites! Love this book and as a diehard fan, I wish I could be at liberty to label this work a TEN STAR!!!

This book is a very informative, interesting book. It's all about Japanese horror cinema, as well as Japanese art films, and Japanese Cyberpunk. It's a very thorough collection, that contains a forward by Oliver Stone ("World Trade Center"). My only complaint is that the author, Thomas Weisser, is totally biased. To Weisser, no film can be flawed, as long as it's Japanese. But, as a film critic, that is a cinematically-fatal mistake. Many of the dozens of reviews in this book are totally wrong. I mean, do any of the films in the "Guinea Pig" series deserve any more than 1 star out of 5? And is "All Night Long 3: The Final Atrocity" really better than the first two films? Or is it worse? Much, much worse? If you are one of the many people who are absolutely convinced that Japanese filmmakers can do no wrong, and that no Japanese film in the history of that nation has ever sucked, then this is the perfect book for you! But, if you're realistic about Japanese cinema, then I can only semi-recommend it.

Here is a shining little star in the otherwise empty universe of the Japanese Cinema reference books. Why a "little" star? And who is the reader? For serious buffs ("otakus" of Japanese movies) it contains not enough info, and has too many gaps (where, for example, is "Kujakuoh"?). On the other hand, in case of beginners of the genre, it is almost sealed by the red tape. Personally, I enjoyed it, but what about the others?

I really wonder about this author. He professes to love the Asian cinema so much yet what he writes about Asian men and women tends to be degrading. Regarding women, the author obsesses on appearance rather than acting ability. As for men, he has a tendency to lump them into a faceless, violent, crazed mass. I'm not really sure if this author means it or not, but his books have the feeling of borderline racism or voyeurism disguised as movie reference books. The subject of Asian cinema deserves much better than this and Asian people should be outraged.

This would have been a very interesting book but there are simply too many factual and typographical errors to recommend it. As far as I'm concerned, the book's only redeeming value is in the cross-listings given in each entry, which allow basic navigation through this genre for those who

are new to it.

Did Thomas Weisser actually watch any of these movies before writing about them? I find that hard to believe as I've managed to track down a lot of these films, only to find them completely different than his reviews. Weisser's never had much credibility - this just continues to add to his legend.

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