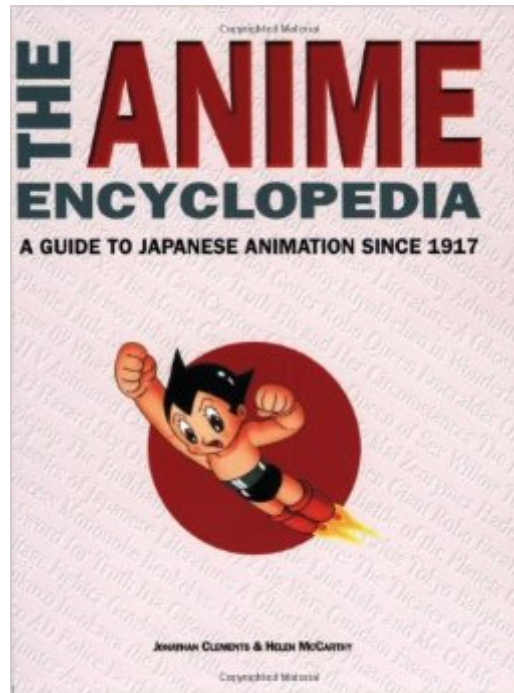


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# The Anime Encyclopedia: A Guide To Japanese Animation Since 1917



## Synopsis

Here is the long-awaited, biggest guide ever, the absolute must-have for every fan, collector, library, and video-store browser. Included are over 2,000 Japanese animation films—from today's Pokémon, Tenchi Muyo, and Sailor Moon to the classic Tetsuwan Atomu (Astro Boy) and little-known artistic gems like the anime life of Mozart—with key personnel, running time, studio, alternative titles, cross references, critical comment, and sex/violence warnings. Illustrated and fully indexed. Jonathan Clements has translated over 70 anime and manga and was editor of Manga Max from 1998-2000. Helen McCarthy is former editor of Anime UK and Manga Mania and author of The Anime Movie Guide, Hayao Miyazaki: Master of Japanese Animation, and, with Jonathan Clements, The Erotic Anime Movie Guide. Also available Hayao Miyazaki: Master of Japanese Animation PB, \$18.95, 1-880656-41-8 CUSA

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## Customer Reviews

While it may be the best and more thoroughly thought-out book about anime so far, it is not quite as relevant as one first hopes. I bought it to have a reference guide, and for this it has proven useful. It is a great tool for finding various animes by a specific directors, or, on the flip side, finding out who produced which shows. However, this is almost the extent of its usefulness. If one is searching for a comprehensive guide to themes in anime (say the theme of reaching maturity or of encountering alien life or of the woes of war), one will be completely disappointed. The only way to search for anime is by title or producer. If one seeks factual information about anime, like which Mangas or comic strips the animes are based on, one will be disappointed. Even basic terms, plot tools,

cliches, genres, and so on are completely overlooked. Japanese culture and language are apparently never consulted by the authors. All that matters to the writers is what the title of the anime was, usually the basic plot, and who made it (and in some instances influences). And that is greatly disappointing for something called an "Encyclopedia." Also, if you seek any form of information on a spin-off or a sequel series to any anime, you are at a loss-- the only references to such follow-ups (often more important or popular than the antecedent), if at all existent, are to be found only within the entries to the original released series. As if that wasn't enough, one must also sustain insult while the author shows disdain and disregard for certain animes which may happen to be some of the most popular and loved (Evangelion comes to mind). Of course, it is a first edition.

When I first got this book, I thought I'd stumbled upon a wealth of information. As an amateur anime reviewer, I had wanted a more comprehensive guide to anime than the books that had been previously released, and I was convinced this should be it. "Should" be. For a first-time anime fan, this seems like the way to go. But for the experienced fan who has seen even a tenth of the anime listed here, the luster fades rather quickly. Unfortunately, the Anime Encyclopedia is plagued with factual errors, occasional Anglocentric comments, and an often acerbic tone hardly befitting the word "encyclopedia". Review guide, perhaps. But impassive reference material? Hardly. Often, the authors come up with completely new (and erroneous) title translations such as "Chancer Princess" and "Heart Mark" for anime not released in the West, whereas some shows within the time period stated (Risky Safety) are omitted outright, or hidden under discussion of nominally related titles (Gensoumaden Saiyuuki). Japanese names are misspelled or mistranslated with abandon, whether it be anime titles or creators, like Yoshizumi Wataru, here transliterated incorrectly as Yoshizumi Ayumi, and not even listed as the creator of her major anime work! The worst part is that, as in Helen McCarthy's previous works, the authors here attempt to review and cast judgment on titles they obviously have not seen, which is reprehensible for anyone who claims to be a serious reviewer of any genre of art. The informal (and obviously British) tone of the book meshes poorly with the fact that this was released for a primarily American audience, with the authors poking fun at American distributors where there ought not to be any poking of fun at all.

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