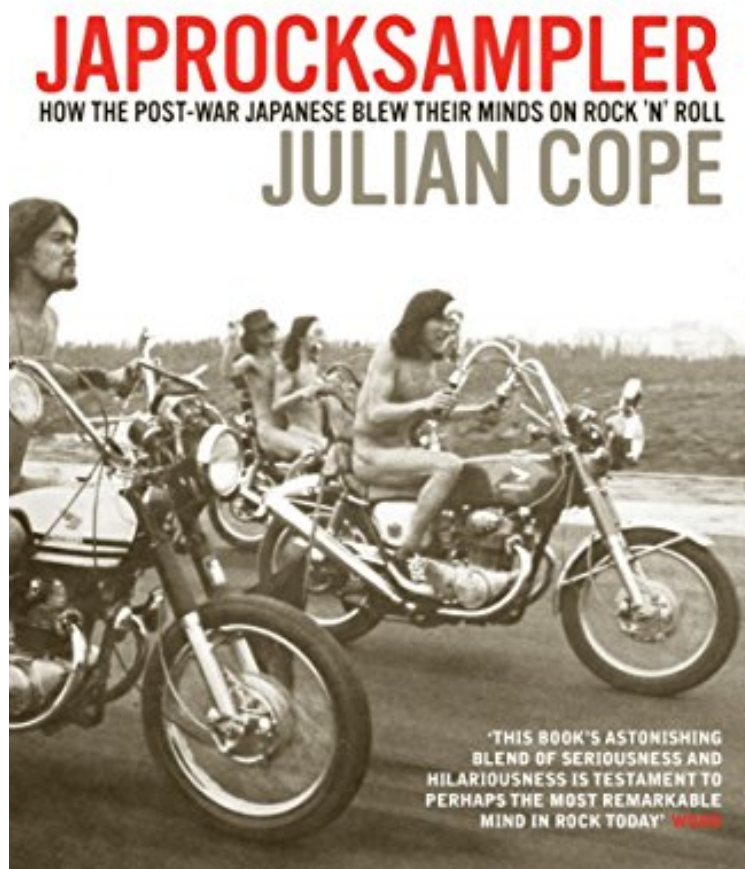


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Japrocksampler

Julian Cope

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Julian Cope : Japrocksampler before purchasing it in order to gauge whether or not it would be worth my time, and all praised Japrocksampler:

7 of 7 people found the following review helpful. Better than nothing. By Customer Japrocksampler is entertainingly written and it's fine if you're just looking for an intro to Flower Travellin' Band and some of the Fluxus-related stuff. However, I'm giving three stars because Cope writes as if he's more familiar with the material than he actually is. His sourcing is shady and he seems to have leaned heavily on just a couple of narratives available in English. He's also really biased against the Tigers for some reason despite not seeming to know much about them, including thinking

Toppo was two different people because he uses two names at different points in his career. Cope's disdain for mainstream Japanese music and his constant referencing of Western rock bands (as if that's the focal point for all Japanese music) began to grate after a while, which also makes me lean towards three stars. You also get a distorted impression of Flower Travellin' Band, who were marginal to mainstream rock at best, and better known outside Japan. But, it's better than the NOTHING ELSE available on the topic. So go for it but be warned that the book isn't 100% accurate. 2 of 3 people found the following review helpful. writing exercise?; the SAMPLER of sashimi tastes in 70s Japan By Rob This is a great starting point for those curious about the now-defunct greats of the past, from Rallizes and their hikikomori frontman to Pepe and his howling stories about walking drugstores. Some have said that Cope's writing sits between tedium and masturbatory glee, and I tend to agree. Those who read Krautrock sampler will notice the many parallels Cope tries (sometimes successfully, sometimes not) to make between the two scenes, sometimes letting his own language trip him up. By the time he said "sub-sub-sub-Cosmic Jokers" for the 4th time, I was thinking of all the drinking game rules that could be made about coping with long exposure to UV rays (staring at sun similar to reading this book) and the -ahem- "Ur-babel" of Cope's writing. It leaves nothing to be wanted on the solo, but the rhythm and factual beats are sometimes pushed back in the wall of sound that screaming about your favorite bands makes--fair enough, I guess. Something to be said of this fun. Check out how you feel about these bands, then check the top 50 "mini-reviews" in the back, read one or two, and see if you'd like to dig further. Recommend the music HARD--I just don't want to be blamed when your teardrop explodes. 0 of 0 people found the following review helpful. Four Stars By Richard Roy great item highly suggested

Julian Cope, eccentric and visionary rock musician, follows the runaway underground success of his book Krautrock sampler with Japrock sampler, a cult deconstruction of Japanese rock music, and reveals what really happened when East met West after World War Two. It explores the clash between traditional, conservative Japanese values and the wild rock 'n' roll renegades of the 1960s and 70s, and tells of the seminal artists in Japanese post-war culture, from itinerant art-house poets to violent refusenik rock groups with a penchant for plane hijacking.

From Publishers Weekly Starred . Though British, this author's exploits as a rocker and musicologist qualify him to explore the modern clash between traditional, conservative Japanese values and the wild, renegade post-WWII rock 'n' roll influence of the West. His breathtaking knowledge of the scene doesn't hurt, either; thorough throughout, Cope (Krautrock sampler) reels out Japanese political, social and cultural history from the mid-Nineteenth Century on before delving into early hits like the prescient 1950s "TV idoru" genre (meaning, literally, TV idols) and the Beatles' generation-defining Japanese tour ("Waving goodbye... was somewhat akin to watching four divinities departing Earth") that sparked the Group Sounds movement. Cope covers everything from psychedelic, progressive and blues rock to chamber, experimental and ambient music, the Miles Davis-influenced jazz scene, the drug culture, the Tokyo production of Hair and, of course, Yoko Ono. Cope also lists, with helpful caveats, his 50 favorite albums of the era, including Speed, Glue Shinki's Eve, Les Rallizes Denudes' Blind Baby Has Its Mothers Eyes, and the Flower Travellin' Band's Anywhere (from which the book draws its cover, a photo of naked, motorcycle-mounted Flower Travellin' Bandmembers). Though a cavalcade of unfamiliar Japanese names and terms may intimidate, Cope's arresting commentary is alternately serious, opinionated and flip (think Lester Bangs, not Chuck Klosterman), and a great discovery for any fan of rock music. Copyright copy; Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. "This book's astonishing blend of seriousness and hilariousness is testament to perhaps the most remarkable mind in rock today." nbsp; mdash; Word