

BOOK REVIEWS / COMPTES RENDUS DE LIVRES

The Revolution Will Not Be Televised: Protest Music After Fukushima. 2015. Noriko Manabe. New York: Oxford University Press. 464 pp.

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I moved to Japan in May 2011, two months after the triple earthquake/tsunami/meltdown disaster of March 11, in order to help my ailing father-in-law and accept teaching jobs that foreign educators abandoned. At this time, the practice of *setsuden*, or saving energy, was readily apparent as people throughout greater Tokyo turned off electronics for the sake of Tōhoku. I learned a lot that year about the power of public and private spheres of influence in terms of ascetics and self-censorship.

In *The Revolution Will Not Be Televised: Protest Music After Fukushima*, Noriko Manabe writes about Japan, Japanese music, the 3.11 disaster, and protest in Japanese culture for readers who might not have experienced this atmosphere for themselves. Manabe considers four types of performance experiences based on a four-part matrix with two binaries: live/recorded and paid/free. She uses these four types of performance to trace the dialogic relationship between protest and censorship over the course of four years. Manabe's fieldwork covers three time periods: the immediate aftermath of the disaster in connection with Tokyo Electric Power Company's failure to adequately contain and then inform the public of nuclear radiation risk; the one-year anni-

versary of the disaster and resurgent weekly protests taking place outside the Prime Minister's residence; and the election of Prime Minister Abe Shinzō, who has compromised numerous human rights and national character concerns during his cabinet's rule.

Section I, "The Background," consists of three chapters. Chapter 1 serves as a summative introduction to the book. Chapter 2 gives a detailed historical account of the nuclear energy industry's rise to power and emphasizes the United States' occupation of Japan as a key factor in contemporary censorship. In particular, Manabe calls out Japanese academics and their publications as well as the popular media for their strong advancing of "the nuclear industry's message of nuclear power as necessary" (56). Chapter 3 focuses on musicians such as Sakamoto Ryūichi (Academy Award-winning composer and member of Yellow Magic Orchestra), Gotō Masafumi of the popular rock band Asian Kung-Fu Generation, and multilingual Japanese-American rapper Shing02. It explains that public receptivity to musicians' political activities is highly influenced by media trends that forward and/or alienate specific artists based on their potential to embarrass management companies and network sponsors.

Section II, "Spaces of Protest," contains five chapters that feature facets of memoir, interview, close reading, transcription, and literary analysis. Chapter 4 discusses cyberspace as a repository of antinuclear music, homing in on Saitō Kazuyoshi's 2011 internet anthem "Zutto use dattandaze" ("It Was Always a Lie") and

Rankin Taxi's "Dare nimo mienai, nioi mo nai" ("You Can't See It, You Can't Smell It Either"). Explaining *kūki*, or the Japanese system of "social, psychological, and political pressures requiring compliance with group norms" (112), as well as the internet's ability to help Japanese citizens find community and break out of this "spiral of silence" (114), Manabe emphasizes the importance of hypertextuality through the remixes, mash-ups, and motivic development of songs such as Saitō Kazuyoshi's "Zutto uso dattandaze," the internet-based singer Ippan Japanese's "Viva, viva, genshiryoku" ("Long Live Nuclear Power!"), "Dare nimo mienai, nioi mo nai," and Shimanto city council member Hamada Yūsuke's "Meltdown Blues."

Chapter 5 is an introduction to music in Japanese demonstrations. Broken into four subsections, the chapter explains how sound demonstrations began in the 1990s with gay and lesbian rights parades, proliferating and intensifying in 2003 against the United States' wars in Afghanistan and Iraq. The fourth subsection, "Urban Geography, Music, and Protest," is of particular importance for those interested in the environmental acoustics of Tokyo. Here, Manabe recounts her personal experience walking through the city as a part of various sound demonstrations and gives insight into the sonic properties of Tokyo's built and natural spaces. Chapter 6 delves into the "heterotopic" spaces of the No Nukes festival, the Atomic Café stage at the Fuji Rock festival, and the Project Fukushima festival. In discussing the particular palatability of Ōtomo Yoshihide's Project Fukushima festival for protesters, governmental officials, and record executives alike, Manabe highlights the power gap between the Tokyo metropolis and

the Fukushima region. This polarity, she argues, has "led some regional inhabitants to harbor inferiority complexes toward metropolitans" (303). Chapter 7 looks at the literary devices used by musical artists such as Acid Black Cherry, Coma-chi, Quruli, and Asian Kung-Fu Generation. These literary devices help avoid the standards of the Recording Industry Ethics Regulatory Commission ("Recorin"), such as prohibiting lyrics that "disturb the national order," "promote bad habits," "are sexually obscene," or that "have a negative impact on youth" (322). Chapter 8 concludes with the popular rocker Kuwata Keisuke's controversial 2014 *Kōhaku Uta Gassen* performance in which he projected images of the "disputed Senkaku/Diaoyu Islands ... on the screen behind him" and "took his Purple Ribbon Medal, which the emperor had conferred on him, out of his pocket — a gesture that was seen as highly disrespectful" (353). Manabe's concluding argument is hopeful, seeing protest music and protest performance as vital tools for pushing against the confines of Japanese society and space.

Manabe's writing is painstakingly clear. The author carefully and fully outlines even elementary facts, such as how certain genres, "like folk, hip-hop, reggae, or some kinds of rock, are more associated with protest than others" (104). Most of her Japanese examples are set alongside others from the United States or the United Kingdom for comparison. However, Manabe sternly refuses to conduct her analytic study under a Western paradigm for strictly Western readers. She explains that Japan's postwar dominance by one democratic party, highly restricted media industry, music market size (second largest in the world), high

musical literacy rate, and high rate of broadband internet capability make the country unique. Because of these differences, Manabe asserts that Japanese artists must “take more involved roles or adopt more complex musical responses” to social movements than their North American or British counterparts (12). Therefore, using more Western paradigms of functionalism, structuralism, or rational-choice frameworks to analyze Japanese protest music would “not necessarily capture the meaning of social behaviors in other cultures that affect the function, meaning, or need for music in social movements” (12). Consequently, the book is a comprehensive, approachable, and culturally attuned examination of Japanese protest music that is inviting yet challenging for Japanese and non-Japanese readers alike in its cultural and analytical hybridity. For example, when explaining the effect of political censorship on artists in Japan, Manabe is quick to qualify and downplay the role of authoritative powers by asserting that “self-censorship is inherent in the culture” (11). While regulatory bodies such as the Recording Industry Association of Japan (RIAJ) do have guidelines against accusing specific individuals or organizations, Manabe recognizes that outright attacks such as these are just plain “offensive in Japanese society” (29). This means that many Japanese artists instead adopt more indirect means of accusation, through allegory, metaphor, metonym, and other kinds of association. This practice stands in glaring contrast to the Western romanticized image of Woody Guthrie with his guitar overtly displaying “This machine kills Fascists” synonymous with Western protest music.

One of the central takeaways from Manabe’s work is how music functions to build community. Through lived experiences in cyberspace, at demonstrations, at ticketed festivals, and on recordings, fans and musicians join to create a sense of community “among antinuclear citizens in an environment where the idea of shuttering nuclear reactors remains anti-hegemonic” (66). For many around the world, “Fukushima” now conjures images of nuclear fallout in the same way that “Chernobyl” or “Three Mile Island” do. Early on, Manabe makes a stark distinction between “3.11,” “Fukushima,” and “Fukushima Daiichi,” recommending the term “Fukushima Daiichi” when discussing the nuclear disaster and subsequent ecological, economic, and social fallout. Manabe’s book parallels the music it discusses and transcribes in that both work toward exposing, clarifying, and changing the paradigms around these tragic conversations.

Among the most novel and contributive aspects of Manabe’s book are her transcribed correspondences with famous and influential musicians. For example, in a one-on-one interview in New York City, Sakamoto Ryūichi told Manabe that he prefers a pattern where “there are musicians among concerned people from all walks of life, and everyone is acting together as equals, raising his or her voice” (92-93). For potential future studies, she suggests that a comparison of “the media in Japan with media in other countries with large nuclear programs and interconnected business groups, like India, South Korea, or France” would be interesting (105). The preface to the manuscript explains, however, that a second monograph, *Revolution Remixed: A Typology of*

Intertextuality in Protest Music, will examine “the types and uses of intertextuality seen in protest music around the world, using antinuclear music as a case study” (ix).

With its unassuming translations of Japanese terms, clear signposting, and helpful conclusion sections following each chapter, *The Revolution Will Not Be Televised* serves as a wonderful introduction into Japanese protest music culture for all audiences. Manabe writes in a manner fit for undergraduates, although the length of the book might make it unmanageable for a single semester. Chapter 3, “Musicians in the Antinuclear Movement: Motivations, Roles, and Risks,” could best serve as an excerpted introductory piece for use in a classroom. As with many Oxford University Press titles, the monograph is paired with a very useful companion website with active links to many songs, live protest videos, and governmental reports mentioned throughout Manabe’s writing. 🌸

Sustainable Futures for Music Cultures: An Ecological Perspective. 2016. Ed. Huib Schippers and Catherine Grant. Oxford: Oxford University Press. 392 pp.
Current Directions in Ecomusicology: Music, Culture, Nature. 2016. Ed. Aaron S. Allen and Kevin Dawe. New York: Routledge.

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There is a growing body of work addressing music and sustainability, and ecological approaches to music and

performance cultures. Scholars in the visual and performing arts and humanities are increasingly adopting language and methodologies from the fields of ecology, environmental studies, and sustainability studies. The two collections under review follow this intellectual pursuit by broadly addressing the ecology of music, music communities, and performance contexts across musicology, ethnomusicology, and sound studies by taking a case study approach.

Sustainable Futures for Music Cultures: An Ecological Perspective approaches the concept of music culture, developed by Jeff Todd Titon and Mark Slobin among other foundational ethnomusicologists, as an ecosystem of networked and interconnected social, cultural, economic, biological, and geospatial agents and factors that shape musical vitality and diversity. Schippers and Grant are concerned with the health, diversity, and resilience of musical cultures in the increasingly globalized 21st century. The collection takes a comparative approach, addressing musical sustainability and the ecology of music cultures across traditions, geographic regions, and diasporic community mobilities. As Schippers outlines in the introductory chapter, “Sound Futures: Exploring the Ecology of Music Sustainability,” the authors’ central objective is:

To contribute to mapping and understanding the complex forces acting in and on present-day music cultures and specific music practices, both philosophically and as a basis for planning interventions that are effective and reflect the wishes of the communities that own, create,