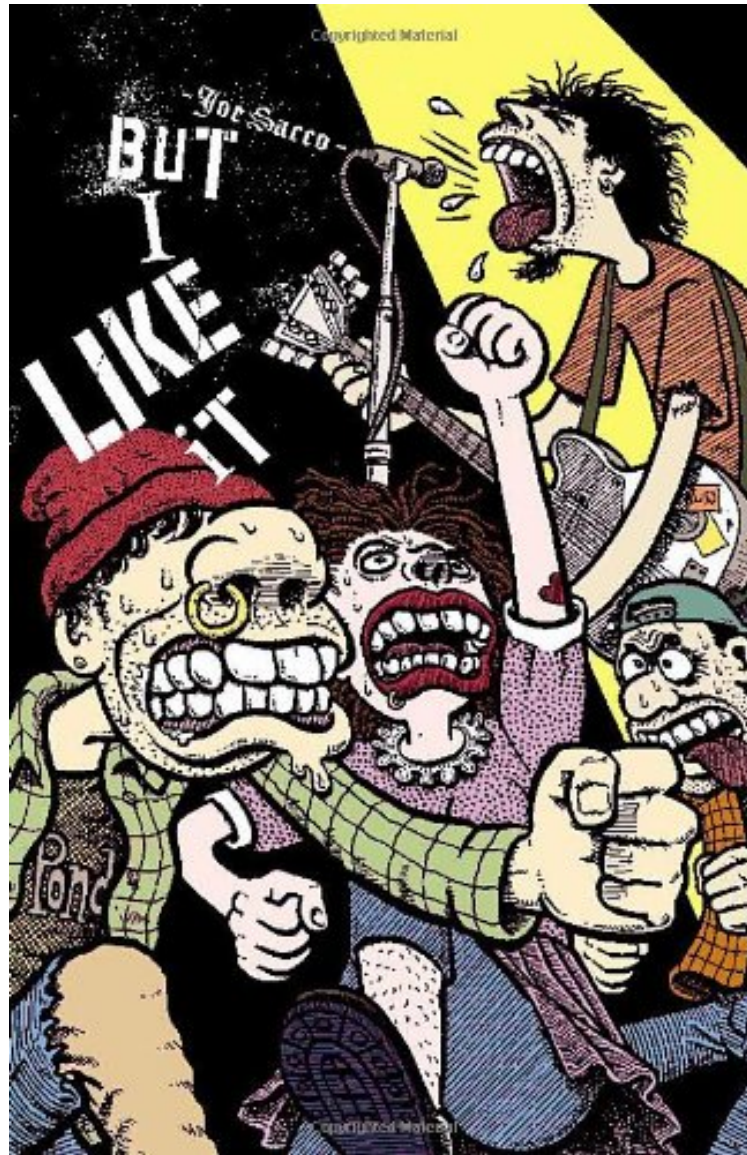


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## But I Like It

Joe Sacco

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#854169 in Books Fantagraphics Books, Inc. 2006-08-01 Original language: English PDF # 1 .63 x 7.32 x 10.74l, 1.36 #File Name: 1560977299120 pages | File size: 44.Mb

**Joe Sacco : But I Like It** before purchasing it in order to gage whether or not it would be worth my time, and all praised But I Like It:

4 of 4 people found the following review helpful. not your first sacco...By Sherif A LouisJoe Sacco mentioned that there's no such thing as a sacco completist but here i am, i'm a sacco completist and i'm proud of it. i'm just one book away from collecting all his books. This book is really funny the art is great and the additional stuff added like the tour sketches and the CD is very very lovely. I just don't recommend this to be your first Sacco book to read as it might

give u the wrong impression about his work. i loved palestine and its one of my favorite books and i just got safe area gorazde and i know i'll love it. What is really good about this book really that it shows u some of the personal things about sacco the artist and sacco the person. How he suffered to reach what he has reached now. How he tried to do stuff with his art, not to focus much on the rock n roll industry though his opinions are quite interesting. He's got a great sense of humour i cracked up on several occasion whilst reading. Great work sacco, looking for more from you.0 of 0 people found the following review helpful. Good but only for Sacco fansBy FsdItem was perfectly shipped and with lots of extra gifts, price was ok.The comic itself, well, if you are into garage and rock and roll, as me, you will like it, the references to miracle workers and Rolling Stones are there. But as a comic is not very interesting, as seems to be done by picking up ideas and joining them in a single storyline.You will like it if you like rock music or you are a Joe sacco fan1 of 2 people found the following review helpful. Steal this bookBy G. LindsayI loved both "Palestine" and "Safe Area: Gorazde," but this compilation is a bit of a mess. You'll find a better and funnier snapshot of grunge-era rock and roll in Peter Bagge's "Hate" series.

It's Safe Area Gorazde meets This is...Spinal Tap as cartoon journalist Joe Sacco takes on Rock 'n' Roll.The Gaza strip? No problem! Deepest Serbia? A cakewalk. Those were easy. But now the time has come to follow award-winning cartoon journalist Joe Sacco on one of the most dangerous beats (and we mean "beats" literally) of all... namely the world of rock 'n' roll.The centerpiece of the book is "In the Company of Long Hair," the early '90s graphic novelette Sacco created on the subject of his raucous European tour with the punk band the Miracle Workers. Although already published in other Sacco collections, "Long Hair" appears here for the first time in an expanded version with an added 15-page section of his original sketches and notes, and a bound-in CD featuring songs from the Miracle Workers' live shows of the timeincluding a blasting version of the Iggy Pop classic "I Got a Right."As for the rest of the book: In a series of hilarious and sharply observed vignettes, Sacco turns his pitiless pen on all strata of Rock 'n' Roll, from old rockers ("The Stones and Me," a diehard fan's lament, and its sequel, "Suffering for the Stones") to new (the abovementioned Miracle Workers); from salacious gossip ("Who's Sleeping With Who") to how-to ("Woodstock in your Own Home"), from portraits of typical rock creatures ("Record Producer," "The Musician Who Wanted to Save the World," "The Rock Journalist") to self-deprecating autobiographical stories ("Why I Let my Hair Grow" and "So You Want to Meet a Rock 'n' Roll Star.") None of these have been collected before, and several, done for German magazines and papers while Sacco was living in Berlin, have actually never been published at all in English and are being translated for this edition!The book is rounded off with some more recent, serious works such as "The Rude Blues," a full-color strip about Mississippi bluesmen done for Details magazine in 1999, and a piece about Lightnin' Hopkins done in 2005 for the Oxford American...as well as a treasure trove of rock posters, record and CD covers, T-shirt designs, and other "assorted rubbish" from Sacco's European years, all wryly annotated by the author.

From Publishers WeeklyIt's news to most of us that rock and roll cartoonist is a job option, but that's exactly what Sacco did before hitting the (relative) big time with his graphic journalism masterpieces like Safe Area Gorazde. In this ragtag mix tape of Sacco's early work, he turns his impressionistic eye on the grunge, grit, passion and foolhardiness of the music world. The bulk of the book is set in the early '90s when he roadied with punk band the Miracle Workers (a CD of their live shows is included) on their European tour, a low-scale bacchanal of booze, groupies and dangerous hygiene. Later sections detail Sacco's attempt to make a living drawing concert posters in Berlininteresting enough, but his self-deprecating captions aren't just false modestyas well as his hilariously serious obsession with the Rolling Stones, the high point of the book. As usual, Sacco draws himself as a bespectacled, nervous goon (shades of R. Crumb's sweaty self-portraiture) surrounded by vibrant, clanging chaos. The effect is modestly entertaining, but the end result is like a B-side and rarities CDsomething to pacify fans until the artist in question gets back to his real work. (Sept.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.From BooklistCartoonist-journalist Sacco sets his sights on rock 'n' roll in this compilation largely of late-1980s and early-1990s work. Longtime fans will immediately recognize, from Yahoo #2 (1989), "In the Company of Long Hair," which Sacco drew while on a European tour with the punk band the Miracle Workers; the version here adds a prologue set two days before departure and several pages of pencil sketches from the journey. The rest of the collection is poster art and album covers drawn when Sacco lived in Berlin and, at the height of grunge, Portland, Oregon, and, of more recent vintage, a piece about southern blues musicians and a multipart jab at some well-known geriatric rockers. Sacco is best when sending up rock pretensions, as when he skewers record collectors, singer-songwriters, and music executives alike in a section of one-page strips originally published in German. Fans of his serious nonfiction works (Palestine, 2001; The Fixer, 2003) will be pleased to see that he has a great sense of humor about himself and rock music. Carlos OrellanaCopyright American Library Association. All rights reserved Call Joe Sacco the moral draughtsman...we're in his debt. -- Christopher HitchensSacco uses the comic book format to its fullest extent, creating bold perspectives that any photojournalist would envy. -- Utne ReaderSacco's compulsively detailed, realistic drawings provide tremendous emotional information beyond his powerful text. -- Publishers Weekly