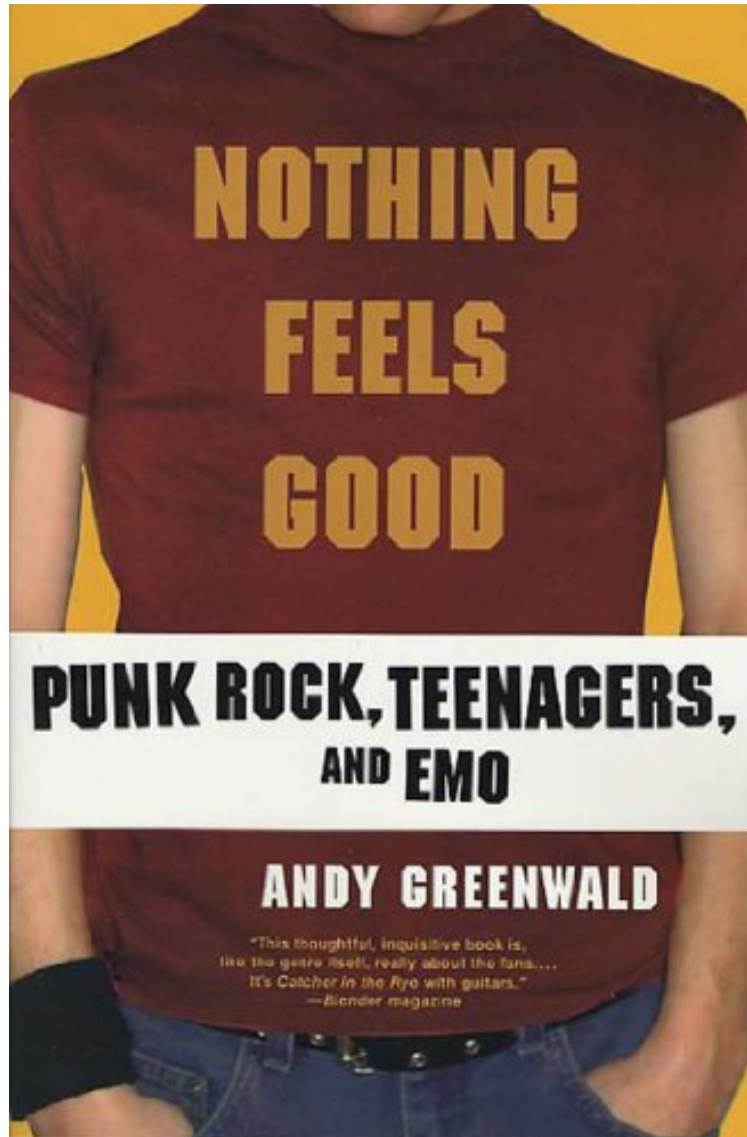


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Nothing Feels Good: Punk Rock, Teenagers, and Emo

Andy Greenwald

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Andy Greenwald : Nothing Feels Good: Punk Rock, Teenagers, and Emo before purchasing it in order to gauge whether or not it would be worth my time, and all praised Nothing Feels Good: Punk Rock, Teenagers, and Emo:

0 of 0 people found the following review helpful. Amazing book. I wish 2 thingsBy NeilAmazing book. I wish 2 things: 1) that I had known about this book about 10-12 years ago and 2) that Greenwald would do a follow up on the bands he talked about/to in this book. I think that would be VERY interesting.0 of 0 people found the following review helpful. the real deal for emoBy Peter C. SmernoffAndy Greenwald writes with love and knowledge. He doesn't think every last emo record is pure outpouring--after all, it's still a marketed product. But, savvy as he is, he also finds

art among the Hot Topic poseurs, and lets us know why, love them or hate them, Weezer and Dashboard Confessional are such seminal bands. 0 of 0 people found the following review helpful. Do you really know who you are? By walkuh This is one of my favorite books, but I had loaned it out previously and lost track of it. Greenwald is on point with the history, passion, and impact of emo music. highly recommended to any fan of music, particularly those who came of age in the 90's and early 2000s. Chris Carraba profile might have been the most interesting section.

Nothing Feels Good: Punk Rock, Teenagers, and Emo tells the story of a cultural moment that's happening right now—the nexus point where teen culture, music, and the web converge to create something new. While shallow celebrities dominate the headlines, pundits bemoan the death of the music industry, and the government decries teenagers for their morals (or lack thereof), earnest, heartfelt bands like Dashboard Confessional, Jimmy Eat World, and Thursday are quietly selling hundreds of thousands of albums through dedication, relentless touring and respect for their fans. This relationship — between young people and the empathetic music that sets them off down a road of self-discovery and self-definition — is emo, a much-maligned, mocked, and misunderstood term that has existed for nearly two decades, but has flourished only recently. In *Nothing Feels Good*, Andy Greenwald makes the case for emo as more than a genre — it's an essential rite of teenagehood. From the '80s to the '00s, from the basement to the stadium, from tour buses to chat rooms, and from the diary to the computer screen, *Nothing Feels Good* narrates the story of emo from the inside out and explores the way this movement is taking shape in real time and with real hearts on the line. *Nothing Feels Good* is the first book to explore this exciting moment in music history and Greenwald has been given unprecedented access to the bands and to their fans. He captures a place in time and a moment on the stage in a way only a true music fan can.

From Booklist No one has ever gone broke underestimating the American teenager's capacity for angst—until now, perhaps, when, as Greenwald documents, the major commercial music purveyors pay scant attention to the youngsters buying hundreds of thousands of copies of albums by bands like Jimmy Eat World and Dashboard [Confessional], even though the rest of the music industry is in the doldrums. Those bands create a sort of personal music, low on bombast and the antithesis of overproduced; they aren't boy bands and Britney Spears knockoffs. Emo, as their music is known, combines the thoughtfulness of folk with the sensibilities and DIY ethos of punk. Emo bands appeal with introspective lyrics rather than the "see my clothes, see my butt" treacle major labels promote. Sailing under the hype radar, emo is the current manifestation of music that is perfect for the young; that is, unknown and inaccessible to adults. A valuable resource for young listeners and adults who want to know their music; get it before emo goes the corporate way of "alternative" rock. Mike Tribby Copyright copy; American Library Association. All rights reserved. "This thoughtful, inquisitive book is, like the genre itself, really all about the fans...It's *Catcher In The Rye* with guitars." Blender Magazine About the Author Andy Greenwald is a senior contributing writer at Spin. His writing has also appeared in *The Village Voice* and *The Washington Post*, and he has made numerous appearances on MTV, VH1, the BBC, and ABC Radio. He lives in Brooklyn, NY.