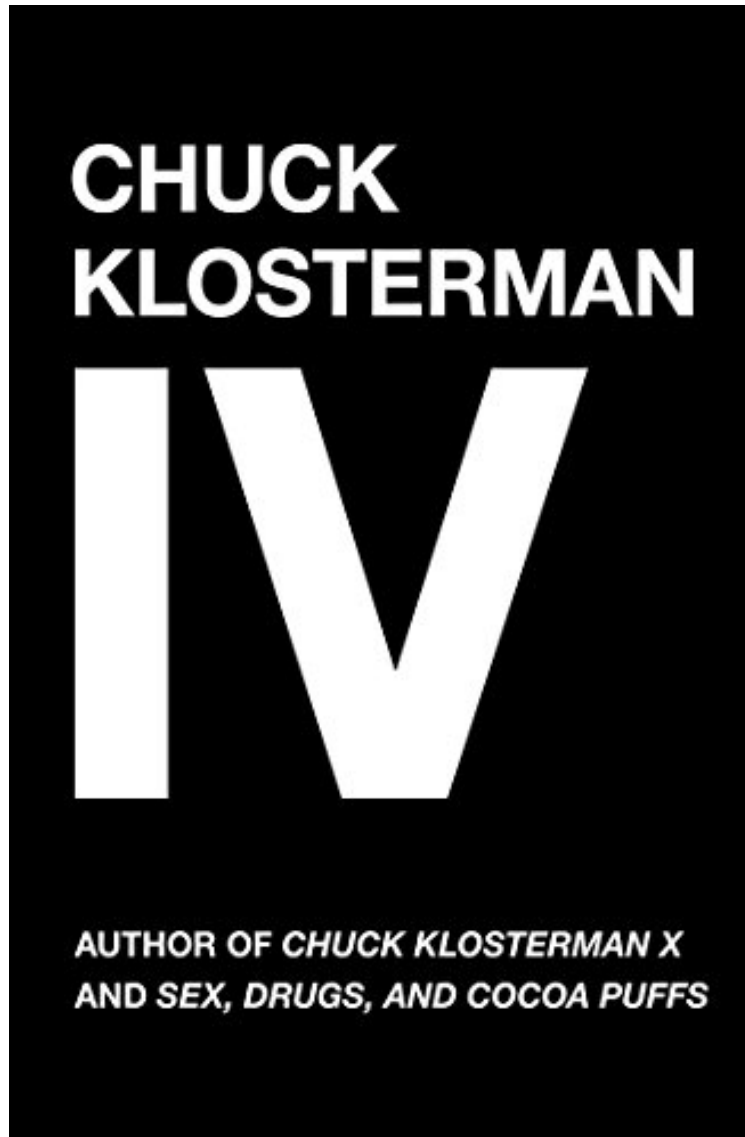


(Library ebook) Chuck Klosterman IV: A Decade of Curious People and Dangerous Ideas

Chuck Klosterman IV: A Decade of Curious People and Dangerous Ideas

Chuck Klosterman

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Chuck Klosterman : Chuck Klosterman IV: A Decade of Curious People and Dangerous Ideas before purchasing it in order to gage whether or not it would be worth my time, and all praised Chuck Klosterman IV: A Decade of Curious People and Dangerous Ideas:

1 of 1 people found the following review helpful. CK IV- four years to completionBy Christopher (o.d.c.)I recall

reading this book fairly quickly back when I first got into C. K., but for whatever reasons, it took me four years to read the Kindle version, in which time it went out of print, and became very dated... Britney Spears, Val Kilmer, Radiohead, the White Stripes. OK, so something like the following may be dated, but it's still brilliant: The Edge was open about his support for John Kerry, but Bono supremely aware that he will have to work with whomever wins remained staunchly nonpartisan. I have forsaken my ability to talk about this issue, he said, and I find it hilarious that he actually used the word forsaken. For the past twenty-five years, countless people have referred to Bono as messianic. Now he actually talks like Jesus. His McNuggets eating experience is interesting, but his subsequent note contrasting his experiment with Super Size Me is, frankly, what made me a Chuck Klosterman fan for life: ... Early in the documentary, Spurlock poses an important question: he asks us where personal responsibility ends and corporate responsibility begins. Super Size Me never answers that question, but I will. Corporate responsibility begins when corporations start breaking the law, and personal responsibility never stops. Spurlock questions the ethics of offering consumers mammoth 64-ounce beverages and massive portions of fries, because people can't help themselves. It's just human nature to eat what you get, even if you don't need it or want it, Spurlock says. Well, whose f---ing fault is that? Why is a restaurant supposed to worry about people who get fat by eating food they supposedly don't want? Goth day at Disneyland, the Morrissey cult among LA Latinos, the all-girl Led Zep cover band: Roberta Plant looks a little like Parker Posey; her other band is called Easy, but this band is easier. All she has to do is sing the songs that changed her life. And if men (or women) want to watch her do that simply because she's a woman, that's fine; being a woman doesn't have any impact on why she loves Physical Graffiti and In Through the Out Door. Actually, the hardest thing is just memorizing the lyrics, she says. When I was learning Stairway to Heaven, I had to close my eyes and create this entire movie in my head I had to come up with this entire visual [expletive] thing, just so I could [expletive] remember all six verses of this weird-a-- sh--. I had to look up hedgerow in the dictionary. Well, so did the rest of us. I actually liked the reporting, dated as it is, better than the thought experiments, which struck me as one token over the line. It is worth getting to his thoughts on "guilty pleasures," however: Drinking more than five glasses of vodka before (or during) work generally qualifies as a guilty pleasure. This is also true for having sex with people you barely know, having sex with people you actively hate, and/or having sex with people you barely know but whom your girlfriend used to live with during college (and will now subsequently hate). These are all guilty pleasures in a technical sense. However, almost no one who uses the term guilty pleasure is referring to situations like these; people who use the term guilty pleasure in casual conversation are often talking about why they like Patrick Swayze's Road House. This drives me insane for two reasons: by labeling things like Patrick Swayze as guilty pleasures, it somehow dictates that (a) people should feel bad for liking things they sincerely enjoy, and (b) if these same people were not somehow coerced into watching Road House every time it comes on TBS, they'd just as likely be reading A Portrait of the Artist as a Young Man. Both of these principles are wrong. Dated or not, this may be, as intended, Chuck Klosterman's Zoso. 1 of 1 people found the following review helpful. Timely and Insightful By Rikki-Tikki-Tavi Though some portions of IV will appear dated because much of the book deals with popular culture, the more interesting bits are timeless in their relevance. I've used the "Klosterman Scale" of relative goodness dozens of times in my life simply because it's the absolute best way to make comparisons of ranked elements. And I've often trolled music fans who abandon their favorite bands when they have allegedly "sold out" by becoming famous, popular, or rich (or some combination of those), so I enjoyed Klosterman's ruminations about such phenomena. Klosterman is in touch enough to understand the nuances of pop culture, while never hesitant to criticize obvious stupidity regardless of source, creed, or political affiliation. In his most cogent moments, he either writes (1) a turn of phrase you've never seen before, an observation that is truly unique; or (2) something that spurs readers to make new connections that they otherwise might never have made. The extra piece of fiction at the end of the book is bizarre and a bit experimental, but personally I liked it. Some readers may find it strange and out of place, though. 1 of 1 people found the following review helpful. Great Summer Read By Patrick McCoy The latest Chuck Klosterman, Chuck Klosterman IV: A Decade of Curious People and Dangerous Ideas, has come out in paperback, so I picked it up. As I mentioned in an earlier post, I've been reading this mammoth book on the Algerian war and have been reading some lighter stuff in between for a break and this totally fits the bill. That being said I had read a lot of the essays before, since I use it regularly. I buy Esquire magazine, but it was nice to re-visit many of the articles. Love or hate Klosterman, he has a unique perspective on life and pop culture. However, I have to admit that I am a little bit more skeptical about some of his opinions like his defense of McDonald's in "McDicolous"-in which he comes across as a libertarian apologist for capitalism. "The Amazing McNugget Diet" was a mere week and has nothing on the film Super Size Me-a week isn't long enough to do anything to the body. I also found his hypothetical questions, that preceded several of the pieces, tedious. That being said there are some real gems in the collection. Some of my favorites include: a profile of Britney Spears ("Bending Spoons with Britney Spears"-possibly the least self-aware celebrity alive), a profile of Val Kilmer ("Crazy Things Seem Normal, Normal Things Seem Crazy"-possibly the most self-aware celebrity around), a Johnny Carson obituary ("Here's `Johnny'" -the collapse of the common pop culture), a meditation on your nemesis and arch-enemy ("Nemesis"), the pop culture concept of Advancement, which I still don't quite grasp ("Advancement"), the problems of rooting for your country in the Olympics ("I Do Not Hate the Olympics"), fashion ("Three Stories Involving Pants," pop opinion vs.

your opinion ("Cultural Betrayal"), the problem of monogamy ("Monogamy"), the significance of reality TV ("4, 8, 15, 16, 23, 42"). All in all, it is extremely entertaining, thought provoking, but not too taxing. I guess that's the definition of a perfect summer read.

Coming off the breakthrough success of *Sex, Drugs, and Cocoa Puffs* and *Killing Yourself to Live*, bestselling pop culture guru Chuck Klosterman assembles his best work previously unavailable in book form including the groundbreaking 1996 piece about his chicken McNuggets experiment, his uncensored profile of Britney Spears, and a previously unpublished short story all recontextualized in Chuck's unique voice with new intros, outros, segues, and masterful footnotes. *Chuck Klosterman IV* consists of three parts: Things That Are True Profiles and trend stories: Britney Spears, Radiohead, Billy Joel, Metallica, Val Kilmer, Bono, Wilco, the White Stripes, Steve Nash, Morrissey, Robert Plant all with new introductions and footnotes. Things That Might Be True Opinions and theories on everything from monogamy to pirates to robots to super people to guilt, and (of course) Advancement all with new hypothetical questions and footnotes. Something That Isn't True At All This is old fiction. There's a new introduction, but no footnotes. Well, there's a footnote in the introduction, but none in the story.

From Publishers Weekly Esquire columnist Klosterman may remind listeners of a slacker holding forth at a tailgate party or over a game of beer pong. Klosterman has imbibed a lot of lowbrow culture in his young career and the tone of his sentences are a blend of jaded and amused, with a voice both nasal and deep. The strongest material in this uneven collection of pop culture essays are his celebrity profiles, in which Klosterman employs an offbeat narrative energy. Unfortunately, there is a jarring effect in these pieces when audio actors stand in for the interviewed celebrities such as Britney Spears, Val Kilmer, Oliver Stone and NBA star Steve Nash. The audiobook concludes with a short story, which Klosterman also narrates. Having listened to the author as himself for almost four hours, it's hard to accept him as the first-person narrator of his own fictional protagonist. In the end, *Klosterman IV* offers up a casual and relaxed style, but the narration is only as engaging as the material, which unfortunately becomes increasingly ragged as the collection unfolds. Simultaneous release with the Scribner hardcover (\$19.95, May 29). Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Pop-culture-enthusiast Klosterman anthologizes his previously published rock interviews, opinion pieces, and a short story to create an entertaining albeit head-scratching follow-up to *Killing Yourself to Live* (2005). Rock fans will appreciate the ironies in Klosterman's interviews as he plays the interloper invited to the party who sits back and makes fun. Caustic throughout while alternating between disclosures oddly unrevealing and quasi sympathetic, Klosterman observes, "Britney Spears is the most famous person I've ever interviewed. She was also the weirdest." Bono picks Klosterman up in an insanely expensive car, then helps injured kids in a hospital only to be taken aback when he plays the new, still unreleased U2 album and the kids sing along--not taken aback in humility but in capitalist questioning of how the album leaked. Contradictions and silliness best exemplify this collection. Klosterman's writing is funny and smart, if not so new or earth shattering, and that, after all, is pop culture. Mark Eleveld Copyright American Library Association. All rights reserved "One of America's top cultural critics." -- Entertainment Weekly "Mr. Klosterman makes good, smart company." -- The New York Times "He's perfect junk food for the soul." -- Los Angeles Times Book "The reigning Kasparov of pop culture wits-matching." -- San Francisco Chronicle "Klosterman is like the new Hunter S. Thompson." -- People "Ferociously clever and ferociously self-deprecating." -- Evening Standard (London) "He's killing his artform, in hopes of reviving it." -- The Onion A.V. Club