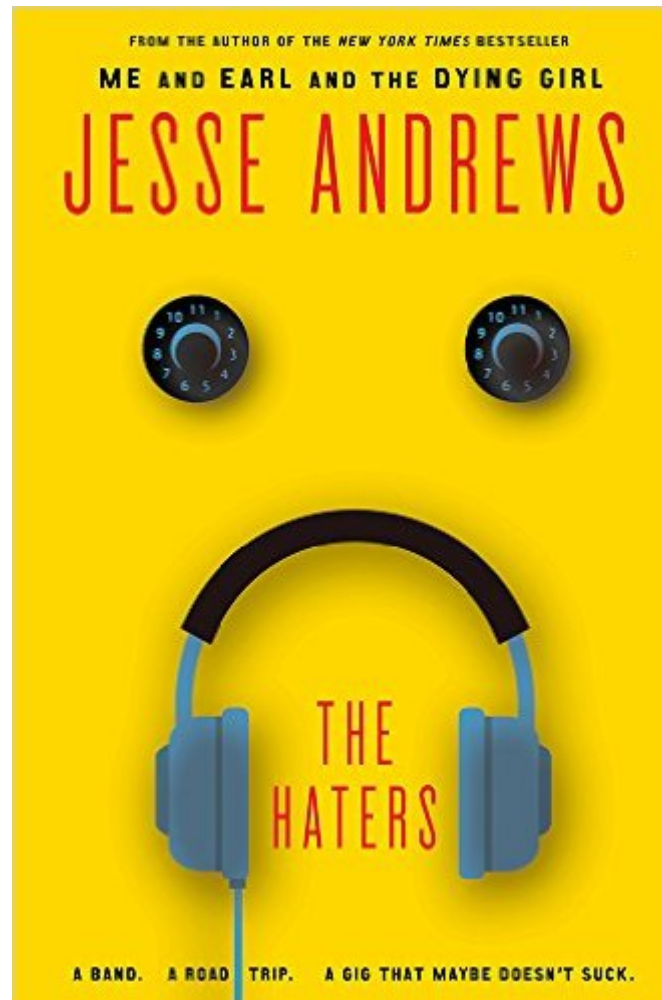


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The Haters



Synopsis

From Jesse Andrews, author of the New York Times bestselling *Me and Earl and the Dying Girl* and screenwriter of the Sundance award-winning motion picture of the same name, comes a groundbreaking young adult novel about music, love, friendship, and freedom as three young musicians follow a quest to escape the law long enough to play the amazing show they hope (but also doubt) they have in them. Inspired by the years he spent playing bass in a band himself, *The Haters* is Jesse Andrews's road trip adventure about a trio of jazz-camp escapees who, against every realistic expectation, become a band. For Wes and his best friend, Corey, jazz camp turns out to be lame. It's pretty much all dudes talking in Jazz Voice. But then they jam with Ash, a charismatic girl with an unusual sound, and the three just click. It's three and a half hours of pure musical magic, and Ash makes a decision: They need to hit the road. Because the road, not summer camp, is where bands get good. Before Wes and Corey know it, they're in Ash's SUV heading south, and *The Haters Summer of Hate Tour* has begun. In his second novel, Andrews again brings his brilliant and distinctive voice to YA, in the perfect book for music lovers, fans of *The Commitments* (author Rody Doyle raves "The Haters is terrific. It is shocking and funny, unsettling and charming."), and *High Fidelity*, or anyone who has ever loved "and hated" a song or a band. This witty, funny coming-of-age novel is contemporary fiction at its best. A New York Times bestseller

Book Information

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Customer Reviews

While this is a really funny book with characters who feel like honest, awkward individuals, it is

probably the most inappropriate book I've read in a long time. Sex, particularly awkward sex, is the source of most of the humor. This is pretty much an American Pie movie with jazz camp instead of band camp and a road trip element. I think it will be approximately five minutes before it gets itself banned from most school libraries. I have to ask myself if that is such a bad thing. I'm usually a big advocate of Live and Let Read, but it is hard to defend a book that has no real discernible message to balance out the raunch. Don't get me wrong, I thought there were some entertaining moments, and if I could eat dinner with Charlize, I'd be there in a heartbeat. However, the characters in this book didn't really seem to get much out of the experience except for coming away a little less pretentious about music. There was a very hard to follow patch of plot involving drugs, a house full of randoms, and some garbled dialogue. Otherwise, it is a fairly easy read. The addition of lists and strange diversions from the original story were innovative and amusing, but sometimes they ran on a little too long. I thought they were a pretty good way to illustrate the group's conversations without tons of dialogue. I loved the scorpion car and the gentlemanly toilet episode. I honestly can't see how anyone could say it isn't funny, but as a teacher, I can think of a million people who will say it is definitely inappropriate. Honestly, the people who would most enjoy this book - the target audience - aren't the people I would feel comfortable handing this book to with a glowing recommendation. It would probably freak them out.

I received a free copy of this book in a Goodreads giveaway. The moment I started reading this book, I knew it was a classic. If this isn't the next big young adult novel, you can rip my dick off. It has everything. Humor. Excellent writing. A tight narrative. Friendship. Romance. Music. I could anticipate backlash in the form of "the main character is just some mediocre dude bro in love with some eccentric billionaire girl" and, well, you'd be right, but, while this is a popular trope, it's exactly that: popular. This is the kind of thing big novels have, and it's part of what is going to make this book so successful. Usually I'm one to roll my eyes at tropes like this, but for some reason, it works in this book. And I think a lot of that has to do with the fact that neither of these characters are white. The book may play into overdone YA archetypes, but at least it does so with some kind of twist that brings a different type of audience to the book and gives minority readers these archetypal characters to see themselves in that white people have a billion of. Part of this book's appeal also comes from its format experimentation. From fake Wikipedia articles to script style dialogue, this book prevents itself from being 300 pages full of taxing blocks of texts with perfect standard English. The eccentric formatting lends itself well to a younger, teenage audience, and especially those that may not have such a great attention span. This book wasn't perfect.

Look, I understand there are going to be people (i.e. librarians, or more likely parents) who are going to dump on this book. But when you look at the best seller list and its books (often beautifully written) which have female protagonists who are romantic, independent and capable, it's kind of nice when this book comes along. Completely from a different place, *The Haters* is about two dorky d**k obsessed teenage boys who do things that normal teenage boys do occasionally, and their new friend, an older but not particularly wiser flawed female character. Need I point out that with all the sex there is a frank discussion of the idiocy of not using protection, and how responsible the protagonist is if there were to be a child born due to his ineptitude? And that at the end of the book there are definite consequences for the kids' actions? These kids mess up. Often. And learn a few things. And speak in HILARIOUS dialogue (although sometimes the funniest moments are the trademark Jesse Andrews 'no dialogue' dialogue, where there is an indication in the text of awkward silences or just dumb staring). This is a book which is laugh out loud funny. And this is coming from a typical non-laugh-out-loud-er. For those not sensing growth in the characters or change I would gently ask them to look at the title of the book again, and remember the ending. Andrews is tackling a totally teenage (and beyond) pose of feeling that hating on things that others love somehow makes you "cool" and that learning that you can love something totally is not to be mocked, but to be celebrated. Bravo.

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