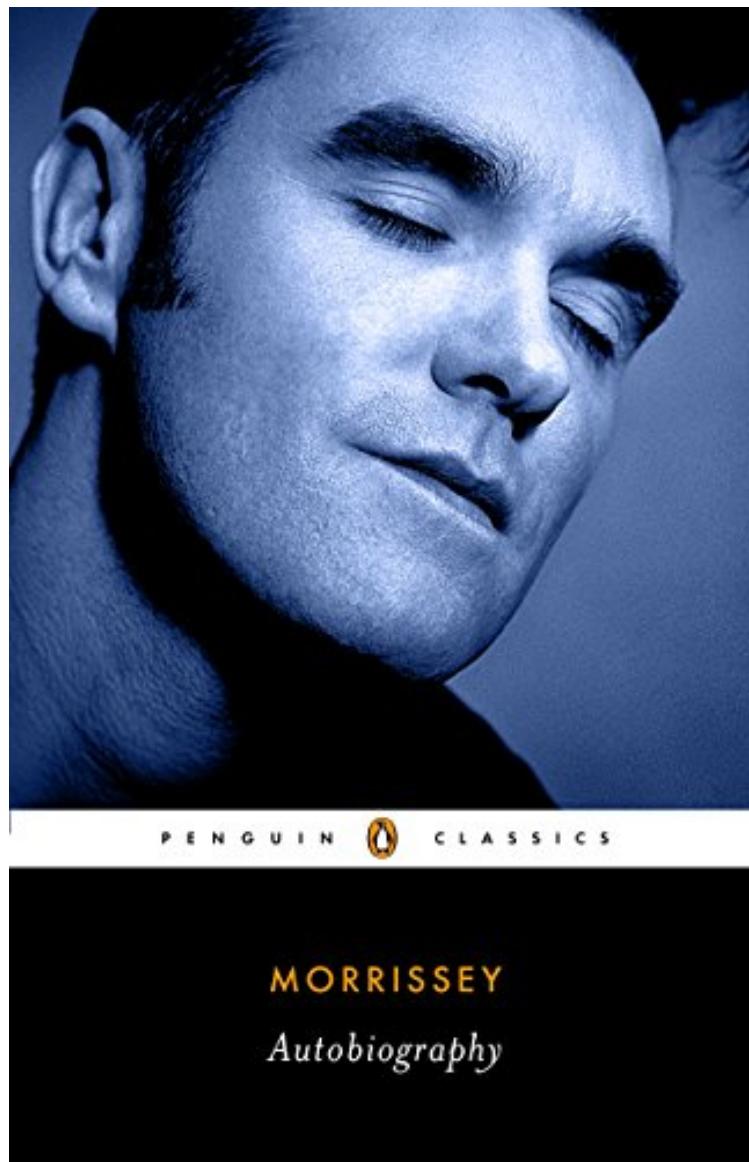


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Autobiography

Morrissey

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Morrissey : Autobiography before purchasing it in order to gage whether or not it would be worth my time, and all praised Autobiography:

229 of 238 people found the following review helpful. US edition is bowdlerized - don't buy it! By Joe S. Google it - the US edition has details of Morrissey's personal life edited out - details that were apparently deemed likely to upset American readers, who (even when looking to read Morrissey's autobiography) are apparently likely to be offended by discussion of homosexuality. I returned mine and will be buying the British edition. Scandal. 22 of 24 people found the following review helpful. Witty, funny and gloomy By Cynthia M. Smith I am one of those die-hard fans of Morrissey.

And in my eyes, or better yet, my brain, Mozza can never go wrong. The only sin my brain think he has ever committed, actually, was those weird hypo-sized bag-pants he wore for his show yesterday, in Norway. But if you knew me better, you can hardly blame me for my unconditional love for Moz: this kind of wit, this voice and this towering mix of humor and melancholy, you can't find these days. This autobiography was no exception for me, and I really don't understand those who think he is posing like "the world is against him", or that he "indulges in massive self-pity", etc. To me, he does show you in this quite interesting book his resilience against phases in his life that would turn any angel into a bloody psychopath or someone to recline on the analyst couch for a lifetime. I read about his school days in tears. If you think that Manchester schools in those days weren't as infernal as he describes, try reading then Angela's Ashes or listening to that Pink Floyd's Album (you know which one). I think that what saved him from dank, damp and dingy 1960's and 1970's Manchester was two things that made him NOT a victim but a survivor: his wit and his love of pop music. Two simple things. Ah, and another one: the angry drive to outlast these days. Somehow, he is still this child that looks upon the world as a sad comedy (and secretly notes everything in some empty room and then blurts it out to the world). I could give this book less stars since it does not have decent paragraph lengths or chapters that could really make your life easier. And it did take me a while to get my brain used to his rococo style. He writes like a lord from the 17th century. But after a fiftieth page, I began to become charmed by it, and even to believe this is the only language he could have written it with. Because it makes him felt as what he (un)fortunately is: a beautiful stranger, from somewhere else, possibly another era, observing the Comedie Humaine. Some readers were put off by his way of "dissecting" human beings whilst probably sipping the tea that lied next to his pen. But you'd understand this if you had been someone who just doesn't fit in. Lots of references, close references of all the artists that influenced him, and why. He alludes to most of them rather metaphorically, but still with enough precision, and a poetry that does not let it turn into a dry shopping list. And exhaustive allusions to street names during his childhood and adolescence that make you feel he is still somewhat spiritually trapped in them. Forever trapped in them. All in all, this book is where you learn what made Morrissey a human magnet to millions: someone whose amazing will to exit that misery he lived in made him this laughing and aching angel that he is. 1 of 1 people found the following review helpful. Ahhellip;. Morrissey. Who in Generation X doesnrsquo;t have an opinion on Manchesterrsquo;s Bard? By Stacy Helton Ahhellip;. Morrissey. Who in Generation X doesnrsquo;t have an opinion on Manchesterrsquo;s Bard? I suppose onersquo;s opinion of Morrissey would dictate the level in which you would like his AUTOBIOGRAPHY, but honestly, what non-fan, or hater, would want to read 454 pages on the life of Moz? Obviously Irsquo;m a fan, having only survived college due to the relentless sturm und drang of VIVA HATE. Even with that bit of trivia, I can still honestly call a duck a duck, and Morrissey has always seemed, well, not so much unlikable as hard to like. So it was with great excitement that I delved into the life of one Stephen Michael Morrissey, born May 22, 1959 in gloomy Manchester, England. The book is divided into basically three sections: childhood and secondary school, the formation and reign of the Smiths, and the solo career and touring schedule of the new romantics leading statesman. To say that this is the best musical autobio since Dylanrsquo;s CHRONICLES would be a correct statement. The description of life in the 1960s in Manchester sounds even gloomier than one could imagine, and young Moz does not fit in, especially after his discovery of Bowie and the New York Dolls. Much like CHRONICLES, Mozrsquo;s bio strays from a traditional ldquo;tell-allrdquo; approach of the 1970s-80s Winters-Bacall-MacLaine variety and more into a meditation of time, place and emotion. Since Morrissey emerged on the scene in 1983 the UK press has been filled with negative press about him, and that continued through his solo career and even last summer after the aborted US tour. The question is, why? Morrissey gives no clue as to what makes him feel unpopular, and in almost every story he tells he is the unintended victim, whether it being Paul McCartneysquo;s refusal to have his picture made with him (despite Morrissey working with Linda on vegan causes) or the constant vilification from the NME. Maybe he canrsquo;t provide said insight? As someone who considers myself quite knowledgeable on pop culture I counted over 150 names that were new to me, most British actors from the 1970s, but their influence on Morrissey is great, and his meetings with them usually not. SPARE RIB magazine, Norma Winstone and Simon Topping all get name-checked. Unless yoursquo;re a fan on the man, I canrsquo;t see how you would get enjoyment from this book, but if you, well, then yoursquo;ve probably already read it.

ldquo;Spend the day in bedrdquo; with Autobiography by Morrissey, whose new album Low in High School is out November 17th. Steven Patrick Morrissey was born in Manchester on May 22nd 1959. Singer-songwriter and co-founder of the Smiths (1982ndash;1987), Morrissey has been a solo artist for twenty-six years, during which time he has had three number 1 albums in England in three different decades. Achieving eleven Top 10 albums (plus nine with the Smiths), his songs have been recorded by David Bowie, Nancy Sinatra, Marianne Faithfull, Chrissie Hynde, Thelma Houston, My Chemical Romance and Christy Moore, amongst others. An animal protectionist, in 2006 Morrissey was voted the second greatest living British icon by viewers of the BBC, losing out to Sir David Attenborough. In 2007 Morrissey was voted the greatest northern male, past or present, in a nationwide newspaper poll. In 2012, Morrissey was awarded the Keys to the City of Tel-Aviv. It has been said ldquo;Most pop stars have to be dead before they reach the iconic status that Morrissey has reached in his lifetime.rdq

Practically every paragraph has a line or two that demands to be read aloud to the mirror, tattooed on foreheads, carved on tombstones.—Rob Sheffield, Rolling Stone—Morrissey is a pop star of unusual writing talent.—The New York Times—As I floated, unmoored, Morrissey would drop in a single masterfully executed sentence. He's a writer with a gift that he bends to bizarre use.—Sasha Frere-Jones, The New Yorker—[Morrissey] is at his very best as he conveys what it was, and is, to be a youth lifted free by the sense of possibilities glimpsed in pop music and films and TV and poetry. He also writes as though he has a clear sense that Autobiography could provide the same kind of beacon, the same kind of life raft, for its most impressionable readers as he found in others. And that's exactly how he should write, for one of the main reasons Morrissey matters as he does is because he has always been that kind of artist.—GQ—Rancorous, rhapsodic, schizophrenic: Autobiography delivers a man in full—Andrew Male, Mojo—A wonderfully entertaining read.—Daily Mirror—Morrissey's Autobiography is brilliant and relentless. Genius, really.—Douglas Coupland—This is the best book ever. Like ever.—Wonderland—The Best Music Biog Ever ... In the world of rock autobiographies, Morrissey's is nigh-on perfect.—NME About the Author Steven Patrick Morrissey was born in Manchester on May 22nd 1959. Singer-songwriter and co-founder of the Smiths (1982-1987), Morrissey has been a solo artist for twenty-six years, during which time he has had three number 1 albums in England in three different decades. Achieving eleven Top 10 albums (plus nine with the Smiths), his songs have been recorded by David Bowie, Nancy Sinatra, Marianne Faithfull, Chrissie Hynde, Thelma Houston, My Chemical Romance and Christy Moore, amongst others. An animal protectionist, in 2006 Morrissey was voted the second greatest living British icon by viewers of the BBC, losing out to Sir David Attenborough. In 2007 Morrissey was voted the greatest northern male, past or present, in a nationwide newspaper poll. In 2012, Morrissey was awarded the Keys to the City of Tel-Aviv. It has been said "Most pop stars have to be dead before they reach the iconic status that Morrissey has reached in his lifetime."