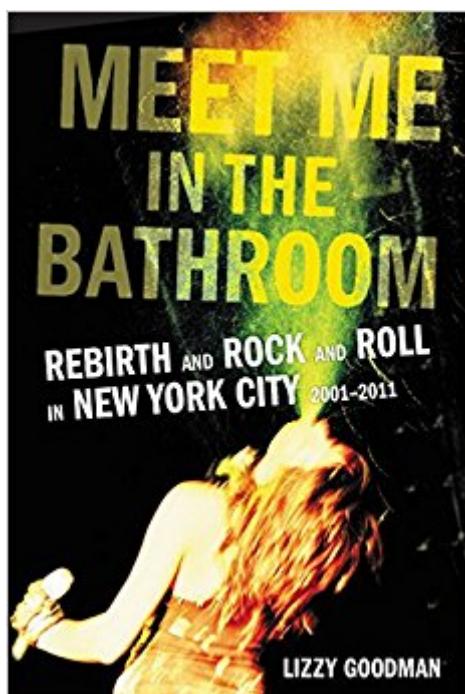


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Meet Me In The Bathroom: Rebirth And Rock And Roll In New York City 2001-2011



Synopsis

Joining the ranks of the classics *Please Kill Me*, *Our Band Could Be Your Life*, and *Can't Stop Won't Stop*, an intriguing oral history of the post-9/11 decline of the old-guard music industry and rebirth of the New York rock scene, led by a group of iconoclastic rock bands. In the second half of the twentieth-century New York was the source of new sounds, including the Greenwich Village folk scene, punk and new wave, and hip-hop. But as the end of the millennium neared, cutting-edge bands began emerging from Seattle, Austin, and London, pushing New York further from the epicenter. The behemoth music industry, too, found itself in free fall, under siege from technology. Then 9/11/2001 plunged the country into a state of uncertainty and war—and a dozen New York City bands that had been honing their sound and style in relative obscurity suddenly became symbols of glamour for a young, web-savvy, forward-looking generation in need of an anthem. *Meet Me in the Bathroom* charts the transformation of the New York music scene in the first decade of the 2000s, the bands behind it—including The Strokes, The Yeah Yeah Yeahs, LCD Soundsystem, Interpol, and Vampire Weekend—and the cultural forces that shaped it, from the Internet to a booming real estate market that forced artists out of the Lower East Side to Williamsburg. Drawing on 200 original interviews with James Murphy, Julian Casablancas, Karen O, Ezra Koenig, and many others musicians, artists, journalists, bloggers, photographers, managers, music executives, groupies, models, movie stars, and DJs who lived through this explosive time, journalist Lizzy Goodman offers a fascinating portrait of a time and a place that gave birth to a new era in modern rock-and-roll.

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Customer Reviews

â œLizzy Goodman has produced an instant classic...All the Strokes, LCD Soundsystem, Yeah Yeah Yeahs and Ryan Adams gossip youâ™ve ever wanted to know is right here in this epic, loving look at a very different New York City.â • (Rolling Stone)â œ[A] thrilling, hilarious, gossip-fueled accountâ • (Pitchfork)â œSpectacularâ • (Playboy)â œThe First Great History of New Yorkâ™s 21st Century Rock Scene...thoroughly entertainingâ |engrossingâ |Meet Me in the Bathroom is a wonderful reminder that the next big thing can be right around the corner.â • (Spin)â œMeet Me in the Bathroom is an impressive document of the time . . . sheâ™s managed to extract admissions and reflections that are genuinely poignant . . . distilled into a tome that captures the messy, glorious chaos of New York.â • (VICE)â œ[A] gossip-fueled, engaging oral historyâ • (Publishers Weekly)â œI devoured Meet Me in the Bathroom . . . Thatâ™s what it feels like to read this oral history, as if youâ™re in a bar or living room with all these people reminiscing and eavesdropping on all the juicy details. A perfect beach read, if there ever was one.â • (Lenny Letter)â œAs far as Iâ™m concernedâ this book is one of the truly great New York stories.â • (Rob Sheffield, The Village Voice)â œTerrificâ œ (Paste Magazine)â œA vivid, kaleidoscopic, extremely fun ode to a moment in time that only just became the past.â • (The Cut)â œSharp, funny and dishy oral history...Goodman does a wonderful job of sketching out and filling in this singular time and place...It is a blast...â • (Austin American-Statesman)â œIn the page-turning tradition of Please Kill Me and I Want My MTV, Lizzy Goodmanâ™s new oral history, Meet Me in the Bathroom is a post-mortem of rockâ™s last gasp...You donâ™t read a book like this. You demolish it whole, like a bag of Funyuns.â • (Las Vegas Weekly)

From the clubs of New Yorkâ™s Lower East Side to the warehouses of Williamsburgâ "a time that changed music, and the city, forever. As the twentieth century drew to a close, New York City felt played out as a cultural capital. A flood of new money had turned downtown into a museum of what used to be cool, a playground for bankers and the dot-com crowd. If you wanted the rock-and-roll life, New York City was the last place youâ™d move. And yet, in the decade that followed, it would serve as the stage for a radical pop-cultural renaissance. How exactly did this happen?â In this riveting oral history told by those who were actually there, playing the music, pouring the drinks, signing the checks, and writing the cover stories, journalist Lizzy Goodman chronicles the rebirth of New York rock. In the early 2000s, the Strokes, Yeah Yeah Yeahs, Interpol, the Moldy Peaches, LCD Soundsystem, and others, who had been honing their craft in obscurity, suddenly became reflections of a newly flush, newly booming town determined to recover from the devastation of

September 11. As kids around the world began to dress like they'd been thrifting on Avenue A, it became clear that New York had not only reclaimed its signature rock-and-roll swagger, but had also exported this new incarnation of American cool globally. A second generation was eagerly waiting in the wings: Franz Ferdinand, the Killers, and Kings of Leon, who'd all but given up on breaking out of their provincial corners of the world, got the message that rock was back, and used grotty New York clubs as launching pads on their way to selling out arenas around the world. *Meet Me in the Bathroom* explores how during this era the music industry was dismantled and then reborn via technology "first by Napster and later iTunes" and how traditional publications like Rolling Stone and Spin were pushed to compete with evangelist bloggers typing feverishly in their underwear, as well as with edgier journalistic upstarts like Vice and Pitchfork. Meanwhile, as the reshaping of the city "technological, aesthetic, cultural, and physical" spread from downtown Manhattan to Williamsburg, Brooklyn, bands like MGMT, Vampire Weekend, TV on the Radio, Grizzly Bear, and Dirty Projectors became the new stars, remaking the idea of New York in their own nerdy image, and helping ensure "a cold heart Brooklyn" would become the mantra of a new generation. Crafted from nearly two hundred original interviews and curated by a writer who remembers the hangovers herself, *Meet Me in the Bathroom* follows in the great tradition of the beloved classic *Please Kill Me* by Legs McNeil and Gillian McCain. Charting the first decade of the 2000s in all its epic and reckless glory, here is a brilliant portrait of a city, an industry, and a generation on the verge of seismic change.

Hard to be objective when I love most the bands represented here, but I devoured this book. All the players are at the table--you can read the description--and somehow Lizzy Goodman's got them talking. Sure the parties are a hook, but read for the inspirations which fueled each band, the 60+ characters represented, and the book-long tribute to a city that seems to give each generation its own little present to keep for themselves (and of course later declare better than anyone else's). Bravo to Lizzy Goodman for obtaining an unfathomable participation rate when a half-count would still have made a good book and, in contrast to one reviewer below in need of an author's presence, I say further kudos to Ms. Goodman for having the wherewithal and total lack of ego to let the voices speak for themselves. Her presence is the book. Brilliant work.

Every scene has its rise and fall. This book places a little too much importance on the NYC crew, but the tapestry of voices (even those the average person will never recognize) make this a really enjoyable foray into a corner of rock history.

An absolute must have for anyone remotely interested in rock music of the early 2000's. This scene is near and dear to my heart so I was extremely excited to read it when I first heard about the book but it has exceeded my expectations. Lizzy Goodman did an amazing job getting personal stories from all the key figures of this amazing era from The Strokes to the Yeah Yeah Yeah's to James Murphy and beyond. I'm not even half-way done with it yet but it's already a classic in my opinion.

One of the best oral histories I've ever read. If you love New York and music, this book will make you laugh, smile, cringe and probably cry.

Absolutely the best book about rock and roll since Our Band Could Be Your Life. MUST READ.

Good but not great. Not a lot of new information and very gossipy in general, but worth reading!

LOVE IT!!!!

Fantastic book for anyone who loves rock n roll and how it shifts and changes through time. Couldn't recommend it highly enough.

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