Why Most People Hate Pop Music

This mostly has to do with the fact that other people believe it ruins our brains. They think it has negative effects on your brain too–if you’re chiefly a pop music fan, you’re likely to be less creative than most other kinds of music fans. But that says much more about the industry than it does about science or those people. Pop is a harder habit to kick than you think. Kicking it, though, is way more important than you thought. This means that not only do stupid people love pop, but the genre trains others to expect less from their artistic and creative lives. There are also no varied words, chord variations or different volumes—and there have been even less of those over the last 15 years. Pop music is only music for the sake of it at the most; otherwise, it’s pure noise. Billboard charts fuel the mainstream market, identifying safe bets for movie soundtracks, commercials and background music—all of which ensure that a popular song is impossible to avoid. More recently, the role of “producer” has been introduced to allow artists to make recordings of their music for distribution. Producers have essentially conquered the pop music industry and the results are a slew of unoriginal, unimaginative, computer-generated hits. What’s particularly notable is that even groups who write their own songs such as Nickelback and Creed are regularly criticized… because they’re pop musicians and because all post-grunge is pop.

Also, pop fans can be extremely annoying and have a tendency to call people who are anti-pop “jealous”.

Say anything negative about Avril Lavigne and try pointing out her infamy, or her controversial life decisions, or any negative qualities regarding her music, or her hatred among rock critics and her youngest fans (along with her former ones) will label you as a horrible being. I mean, I get it, she’s been irrelevant since 2009 and her songs have all but disappeared from the radio. Still, why must people keep doing this? Bash Katy Perry for her controversial image and persona, in addition to her sleazy, raunchy lyrics or her over-simplified pop sound and her fans will label you as a horrible being. Bash Britney Spears for the same reasons as Katy Perry and her fans will treat you as a horrible being. Bash Shawn Mendes or John Mayer for singing bland male pop and their fans will treat you as a horrible being. Bash BSB, N Sync, 1D or The Wanted and their fans will treat you as a horrible being.

In conclusion, pop music is just lowest-common-denominator trash. It’s a platform for inflammatory music videos that detract from the musical experience or, in most cases, the total absence of a genuine musical experience. As potentially great songs get watered down, they become cheap and easy fuel for the music business since they appeal to the lowest common denominator; thus, they reach a wide audience.

Why is there so much hate for Avril Lavigne in America? Why does America hate her?

Lavigne has completely disappeared and been largely forgotten in North America since 2010. Expect to hear Taylor Swift or Justin Bieber on your local top 40 or mix/AC station instead.

Some people just don’t like some music. Hell, there’s even some music I don’t like. Avril is no exception; there’s quite a fair hate mob for her in America (especially in the punk community), or at least there used to be. I happen to be part of that hate mob; some people just hate on Lavigne because they wanna jump on the good ol’ bandwagon of US hate boners or accuse every North American pop artist of sounding the same, even if their styles are unrelated to each other. Many popular 2000s artists (e.g. Nickelback, Creed, Limp Bizkit, Simple Plan, Good Charlotte, All-American Rejects, Black Eyed Peas, Britney Spears and Jennifer Lopez) get the same treatment. I would say that it has to do with generic teen bands in general.

One reason is that, like Miley Cyrus (who started out as a poor man’s Avril and obviously clichéd in her Hannah Montana days), she pretends to be normal for her age and profession in lieu of what Britney Spears did (or was forced by the media to do) in her teenhood; however, I have never seen any other singer like Lavigne or Miley slither in a music video, turn around and purposely stick their scantily clad backside in the audience’s face. That’s not entertainment, that’s just sick. I watched the “Girlfriend” music video and I saw Lavigne doing something exactly like that.

It’s clear that she’s an embarrassment to the music industry; Lavigne being an obnoxious douchebag, both in her music and outside of it, and her association with Nickelback’s Chad Kroeger and Rob Kardashian (along with her cashing in on the post-grunge trend at her 2000s peak) never helped matters. It didn’t fire up anybody or make them want to start a mosh pit, given how bland and vanilla it all was, which is where the songs fail—the amps are too clean; the melodies that come out are sappy, childish and arpeggiated; they play boring clean riffs with extremely limited/soft overdrive instead of distorted ones; there’s too jangle to the point where the Telecaster riffs sound more like pedal steel or slide guitars; the playing is almost always an octave too high; the tracks are heavily layered and sickeningly sterile.

Finally, her guitarists prefer hollow-sounding Telecasters over Jaguars or Mustangs; the notion of these guitars and the grunge movement killing rock, is a topic of debate among music historians—they had a significant impact on the music industry and popular culture, leading to a shift in mainstream music trends; however, it’s more accurate to say that post-grunge bands like Spin Doctors and Bush killed rock music. Whereas solid body guitars and grunge brought harsher, rougher sounds that resonated with many listeners who were looking for authenticity, Lavigne’s brand of post-grunge was only a return to polished 1980s-style production (and saw the return of sugary hair metal chords and even sweeter jangly guitars a la R.E.M. or U2), something that Kurt Cobain and co. were clearly against.

Lavigne is not funny. I have always disliked her on how far from hilarious she is; I can’t listen to her music just to laugh at how ridiculous and pathetic everything about her is, thanks to what her being a piece of shit all boils down to… she has been on record for telling Nickelback haters that “enough is enough” and “they can’t live a positive life with a negative thought”. There was also this whole drama between her, Lindsay Lohan and Hilary Duff back in the mid-2000s.

Her session musicians are incompetent, if Corky James and Evan Taubenfeld’s skills are anything to go by; as a singer, she’s extremely limited too…

All things considered, there have been better, more diverse “crossover artists” than Lavigne. It just so happens that Lavigne made the big time somewhere in the early 2000s due to her association with Arista and Pink; that her label released Let Go in 2002, shortly after Missundaztood helped Pink break into the mainstream. This was later severed for a variety of reasons.

The explosion of post-grunge into the mainstream (which came at the expense of grunge dying as soon as Soundgarden disbanded), for no apparent reason whatsoever, led to an oversaturation of the market with “modern rock-inspired” pop singers. Record labels rushed to sign and promote these post-grunge pop acts, in addition to the bands (e.g. Foo Fighters), with many imitators emerging. This led to a decline in the quality and authenticity of not only punk/grunge, but mainstream music as a whole.

Lavigne is extremely bland and static in terms of output… the so-called “alternative rock” stuff she released basically fell flat on the nose for anybody who wasn’t a die-hard fan; Love Sux is a pop punk album that wasn’t anywhere near the return to former glory that Lavigne and her fans may have anticipated. In short, if you’ve listened to her first two albums (make that three if you need reassurance), you’ve heard every Lavigne song ever… and more than once or twice. She has been compared to the likes of Alanis Morrisette and Nickelback on sites like similar-artists.com and AllMusic… perhaps even by people with negative opinions on her like me. Pair that with Lavigne’s highly inflated ego that’s rooted on days gone by and it’s not at all hard to see why she gets so much hate. After all, there’s almost always been an Avril Lavigne of the ‘90s. If she sounds like a Britney Spears-Nickelback fusion, then 3 Doors Down sounds like her because they also watered down punk/grunge to garner maximum airplay and mainstream acceptance. They both draw their lyrical themes from a put-on “tough guy/girl” persona and feeling “betrayed” or “alone”. Lavigne’s riffs are mostly the same as theirs; her lyrics are the same as theirs; her music is over-commercialized like theirs; her music is as non-innovative and bankrupt as 3 Doors Down’s.

And... as for hate boners... many people who actually enjoyed Lavigne in the past or considered Corky James a great guitarist are rubbing shoulders with the supposed haters nowadays… so writing it off as a trend aimed at a singer has consistently failed to make itself relevant again in the bigger scheme of things… that ain’t it, chief… if there’s something for you to hate on, then it’s not because there’s much in the way of success or media presence left, because Lavigne has all but lost it over the past 15 years. Corky would also lose it shortly after he left Avril in 2003; for her next two albums, he was replaced by Evan Taubenfeld, Deryck Whibley and Dr. “Lukasz Gottwald” Luke, who are no better at playing their guitars than him.

People seem to hate her for calling herself punk or for having contradictory interviews because the punk community does the same. As for why it exists in the first place, probably just a product of her time.

She was such a short-lived trend, given how many pop icons were already imitating Blink-182, Creed and Nickelback when she became popular in 2002… by having the same music arrangements as every teen band and post-grunge group, the same chord patterns or both. They were basically attempts to re-capture the sounds of punk and “re-establish” its relevance. They didn’t care about new sounds or ideas; rather, they cared about pandering to the masses. And when then-iconic pop artists like Michelle Branch sold extremely well solely for imitating Nickelback or STP, so did Lavigne.

Not too surprisingly, with the mainstream media ignoring her throughout 2006 (aside from the announcement of her marriage with Deryck Whibley and her role as Heather in Over the Hedge) and Clear Channel or Entercom-owned stations removing her from their playlists just a few years later, Lavigne became less and less visible over the next three years. She was overshadowed by other popular artists and darker/edgier music scenes. Some argue that the rise of pop punk in 1994 was the beginning of punk music’s decline, or that her mainstream popularity in the 2000s was the last straw for punk, thanks to her only recording mellow post-grunge pop with a vague “punk” style.

I know how much of a douche Lavigne is. It’s not OK to listen to her if the chick’s own music portrays her as an asshole, a psychopath, a man-hating bitch who also hates relationships more than she loves being in one, a whiny brat, self-loathing and misanthropic, a drama queen or just plain mean-spirited.

Look hard enough and you’ll find someone who hates anything you could think of. And like those people say, Lavigne sucks.

She is embarrassing. I hate teen “rock”. I don’t care about what others think. I find a weird level of pretentiousness in generic teen bands anyway. Pretty much all teen bands and post-grunge have gotten shat on, save for Foo Fighters, Alter Bridge, Fall Out Boy, Sum 41, NFG, Dashboard Confessional, My Chemical Romance, Paramore and early Panic! at the Disco. Teen bands are not really my thing, but there are worse artists out there. They are usually a steppingstone/gateway drug in terms of guitar-driven pop music. A lot of young people listen to teen bands; in their heads, they might as well be listening to “Sugar, We’re Goin’ Down”. They think Sum 41 (skate rock), Fall Out Boy (originally post-hardcore) and NFG (also post-hardcore) are the heaviest bands on earth.

Lavigne is completely generic and uninteresting, with misandrist lyrics, phony machismo and a total lack of creativity. It’s worse than just sounding bad in my opinion. All those shitty solo artists in the post-grunge scene (e.g. Alanis Morrisette, Lisa Loeb, Meredith Brooks, Michelle Branch, Liz Phair post-1998), described as either pop-post-grunge, folk pop or “punk pop”, were a lot worse than nu metal. Even worse than them were the bands like Nickelback, 3 Doors Down, Creed and Shinedown.

Liking art and not the artist is a personal choice. Many legends have done some shocking things. Chuck Berry was a creeper; John Lennon was an absolute bastard and his wife made terrible music, even during his lifetime; Steven Tyler, Anthony Kedis and Jimmy Page messed around with well underage girls; Kurt Cobain and Chris Cornell spiraled into depression after their parents divorced…

“I don’t wanna be late for the Soundgarden concert, Daddy.”

“The Soundgarden concert? Oh no, Caillou, they disbanded six years ago. The lead singer killed himself.”

If you can’t reconcile it in your mind, then don’t listen.

I feel like the ending of The Usual Suspects is a commentary on the rest of the film in a way and perhaps on storytelling in general. It’s not like you could stick that ending at the end of any movie and have it make sense. You need the blustery, hyper-masculine intimidation antics of the rest of the story for the more subtle, subversive manipulation of Spacey’s character to have any weight or meaning. Just my take, though—and for the record, The Usual Suspects is hardly the best film ever and I would agree to it being generally “overrated”.

I’ve thought about it, but I just don’t think any of it was clever. It thought it was all very clever, but it really wasn’t, and that particularly pretentious feeling really rubbed me the wrong way. It thought it was all very clever, but it really wasn’t and that particularly pretentious feeling of it really rubbed me the wrong way. I think that makes me outright dislike it other than “Yes, I would agree.” Certainly overrated, considering how people have suggested it to me in the past. Don’t make your story a commentary on storytelling unless you really have something of substance to say. That film just didn’t have any substance behind its ideas for me.

Until recently, I wasn’t aware that American audiences, at large, forgot about Lavigne—with a handful of them even starting to harbor such a huge hatred towards her. They really treated her with anything much more than indifference these days—I admittedly wouldn’t be the person to ask about old trends that have long passed, with Lavigne being one of them, or current trends. She has become so irrelevant in America that people who don’t tend to look back fondly on her or the song “Girlfriend”, which alienated her old fanbase, have rightfully crucified the singer. Back in the day, rock/punk enthusiasts and critics frequently slammed her at her peak for not doing anything special or new; for making over-dramatic, self-hating, “I hate my life because of my boyfriend”-type “arena pop” anthems or incredibly boring power ballads. They questioned her appeal, knowing that she didn’t make anything significant or any specific, fresh-sounding music.

This hatred from rock critics and fans was invited way earlier in her career than when she alienated her die-hard fans with 2007’s “Girlfriend” and caused them to leave or when she released “Hello Kitty” in 2014—perhaps even when Katy Perry winning a lot of early fans in 2007/2008 caused her to follow in Katy’s footsteps; thankfully, Katy never played follow the leader with Avril, and as a matter of fact, she sounds nothing like her. The buying public and present-day critics, however, praised the living shit out of Lavigne and bought her albums in droves for some ungodly reason.

The bigger part of it, though, is that I think Lavigne just happened to hit a hot moment from 2002 to 2005, where the stuff she was producing hit just the right notes to make her a trend for a short period of time.

As the mood of the music industry was changing to show favoritism towards more dance and electronic-based genres (in addition to hip hop), she couldn’t really keep up. There was a brief time (2002-2004) where her songs seemingly outplayed all the others–the latter songs on radio being far more well known and popular than Lavigne’s. After that, it was all downhill. It’s hard to catch back up with the changing tide once you’ve fallen out of sync with it.

Once radio stations began phasing her out (especially in America) in 2009/2010 following the success of “Girlfriend” and “When You’re Gone” in 2007, the North American public almost completely forgot about her. With Rob Kardashian, Chad Kroeger and the controversial song “Hello Kitty” (along with its music video) damaging Lavigne’s reputation, it will likely stay that way for the foreseeable future.

She had three albums sell over 35 million copies. That’d be the equivalent of a band today having 21 billion Spotify streams. She also used to be huge in Australia, Brazil, Germany, Denmark, Mexico, Chile, Scotland, the UK, Belgium and many other non-US countries until 2010. Hell, even during her 15 minutes of fame in the US, she was arguably far more popular and well-remembered in Quebec, Greater Napanee and (later) Japan.

This may have something to do with the fact that “Mobile” from Let Go was released to radio stations there (as an airplay-only song in Canada for a limited time) or her popularity with French-speaking audiences. “Complicated” and “Sk8er Boi” were top 10 hits in over 15 countries (including France, whose official language is French).

Usually, a former audience of her size would’ve at least had some fans. But this is America, and people who are dull or like bland pop music are often frowned upon in our country. Avril is no exception. You cannot make watered-down “grunge” (read: post-grunge) like her or watered-down “punk rock”, let alone listen to it. Vast conspiracies and levels of mechanical consciousness imposed by the mainstream media, in addition to opinions (not facts) from scientists, are looked down upon in our country.

In America, you have to hate Lavigne for the same reasons as Creed/Nickelback; on top of that, her first two albums were described as post-grunge by critics, which is why she sounds exactly like them. And Daughtry.

Liking her is frowned upon in the US and Canada because radio stations waste so much time and effort on teenage consultants whose idea of sophisticated musical expression is Britney Spears; furthermore, her songs would frequently clog up the airwaves in her native Canada to fulfill CanCon requirements, much to the annoyance of some people. Lavigne is a corporation—a mindless machine formerly run by Antonio “L.A.” Reid, the man behind Boyz II Men and Pink (yes, I do mean Alecia Beth Moore). Her old music is just post-grunge-oriented pop (masquerading as rock) with her name slapped onto the cover to make her albums sell. Her 2007–2013 output shows her following in the footsteps of Britney, Katy Perry, Ke$ha, Meghan Trainor, Nicki Minaj and Miley Cyrus (going so far as to do a collab with Minaj on 2019’s Head Above Water) and screaming lyrics about r\*\*\* and sexuality (e.g. “Hot”), childish hedonism, self-absorption, cheating on and exploiting men for no discernable reason (e.g. “What the Hell”), insincere anger, even more reckless “individualism” than on her pre-2007 catalog, etc.

If this garbage were released by anyone else, it would fail to make money. Personally, I struggle to think of what bigger waste of emotional or mental energy there is in America than falling in love with a popstar like Hannah Montana or Avril Lavigne. Kinda glad I moved past that when I turned 13. It’s kind of like a time warp.

Lavigne cannot rebel against the “pop princess” craze to save her life and neither can Pink. They didn’t rebel against this stereotype or break it; they conformed to it. Creating rock and post-grunge-oriented styles of pop music, or sporting darker 1980s-style production (let alone paying tribute to AOR/melodic rock, hair metal and power pop), does not mean you’re rebelling. It just means that you’re conforming to a different fad or social norm. They’re not rebellious.

On top of her being shat/memed upon (often for such reasons as being too formulaic, overproduction, lyrics that are either whiny and misanthropic or childishly hedonistic, taking notes from already controversial and doomed-from-the-start bands like Nickelback and Creed, being nigh inseparable from more mainstream genres, doing lasting damage to rock and roll’s reputation and turning something unique into a mass-produced commercial product), Lavigne is just an unpleasant person and that inevitably bled into one’s perception of her music.

Some people on Reddit have never thought they’d look at a certain user’s history and notice them mentioning Lavigne for the sake of bashing her. It’s easy to take a piss on it since it’s so 1980s (even though Lavigne made her mainstream debut in 2002) and Lavigne is, well, sort of herself: a crazy, psychotic ex-girlfriend who likes to break shit. Almost too regressing and too ‘80s for her time, as a matter of fact.

Semi-unrelated, but I watched DreamWorks’ Over the Hedge when I was about five. Heather the o’possum, voiced by Lavigne, is an absurdly terrible character. She is like having a glimpse of true insanity; I can’t imagine how someone like this character gets created. She takes the spin around in being so bad, she’s highly amusing. By the end of the movie, I was just asking why Heather had to be the way she was or why Lavigne was cast as her. If she is corporate garbage, can’t sing and can’t avoid being pressured to sound like everyone else who churns out this tripe, then she can’t act to save her life.

However, some of her songs feature a neat grimy atmosphere, plus they feel genuinely disturbing and shocking at times—even if all her others are failed attempts at bittersweetness, sensitivity and PG-13-rated shock value. The same can’t be said for her more R-rated attempts on The Best Damn Thing, Goodbye Lullaby and her self-titled CD, not to mention the over-sexualization.

While Lavigne had her own issues throughout her career, she is mainly shit on because of rock elitists and (usually young) fans. Indeed, there are lots of reasons to hate Lavigne, but there are worse pop artists out there. Most of the people who shit on specific artists like her are usually pop haters or ex-fans who want to rub their “newfound superiority in taste” in everyone’s face or refuse to shut up about reality.

Avril certainly was a product of her time (2002-2008); I don’t think she’s aged well at all and, like most people in North America today, don’t bother listening to her.

Lavigne was forced to employ the same crap as those bands all because, when her record label tried to give her a Faith Hill-like image, she told them she wanted to “rock out” instead. Her first two albums, particularly her second one (which is more post-grunge-oriented), employ all of post-grunge’s main characteristics—these include short, simplistic songs with pop hooks, **“DUN-DUN-DUN-DUN, DUN-DUN-DUN-DUN”-**style riffs done in the style of Nickelback, plodding acoustic guitars done in the style of Nickelback, watered-down angry or “emotional” lyrics, a lack of guitar solos, Nickelback-style chord progressions with less than five chords/seven keys or less, rhythms or song arrangements stolen (not borrowed) from grunge bands such as Nirvana and sugar-coated with power pop or metal guitars, a lack of technicality, pitched vocals and a de-emphasis on lyrical meaning. Her pop rock songs employ ‘80s classic rock influences, but no Southern/country rock ones. In her case, she chooses to scrub off any and all elements of grunge’s sound devoted to underground phenomena; her second album has some alternative/nu metal songs, whereas her first album is just bubblegum pop. Foo Fighters, a post-grunge band (while nowhere near as bad as Lavigne), seems to bear even less resemblance to grunge than Lavigne’s bubblegum pop tunes do—it could be because the only remotely grunge elements they adopt are loud guitars, power chord abuse and aggressive vocals. Then there’s the fact that her mainstream pop songs feature rhythmic syncopation, a de-emphasis on speed, occasionally swung rhythms (see “Complicated” for details) and forgoing technicality in exchange for more straight-ahead sounds—all of which are also grunge elements present in post-grunge. However, these practices were largely abandoned starting with The Best Damn Thing in 2007.

Lavigne’s pre-2009 commercial success and fame have led to music by many newer rock bands (e.g. 3 Doors Down, Ataris, Atom Smash, Axium, Bonehead, Better Than Ezra, Bush, Buzzhorn, Cavo, Collective Soul, Daughtry, Fuel, Foo Fighters post-1997, Evans Blue, Grand Mal, Evanescence, Halestorm, Live, New Found Glory, Nine Days, Our Lady Peace, Punk Goes…, Relient K, Starting Line, Tonic, Yellowcard, Silverchair, Splender and Shinedown) embedding either her “light alternative rock” or teen rock sounds… or both, not to mention all the post-grunge ones further sanitizing the former category. It often isn’t even the bands’ fault that they’re doing this or already did it way before her fame; one can put down blame more on their record labels or Arista hoping that Lavigne would replicate most of them since they wanted to combine this Faith Hill-like adult contemporary sound with Lavigne’s rock/punk inclinations—which they saw as the perfect excuse to have her replicate Pink’s success as well. She sounds just like Pink and they were even signed to the same label.

The uneducated masses didn’t bother to escape this or know that, whether lyrically or musically, most of these bands were Avril Lavigne rip-offs as well as her rent boys. They would frequently employ Lavigne’s adolescence or put-on “tough/macho” persona; they would combine pure pop melodies with either AOR/melodic rock riffs or jam band sounds; Lavigne let them share their grunge-style arrangements with her; many of them followed in her footsteps by using clean amps with no distortion, but rather overdrive; their drum tracks were over-processed as hell like Lavigne’s and suffered from reverb; they lacked any aggressive sounds; they had no sonic characteristics when even some of the worst rock bands in history had a lot to set them apart from Avril by having distorted riffs with more sonic characteristics; most of them frequently down-tuned just to play an easy riff whereas Lavigne’s session musicians did not; they lacked any rhythmic heaviness and most of her songs lacked the same (aside from gated reverb); hell, some generic radio rock bands even thought they should replicate Avril the poser’s hip-hop grooves, four-bar drum patterns and laid-back atmosphere.

Like I said, Lavigne was part of post-grunge—as songs like “Complicated” and “I’m with You” prove—which was supposed to bear more resemblance to grunge than straight modern rock but was only comprised of streamlined, derivative, pop-ready bands that led to the development of the genre. This genre and pop punk (which people claim that Lavigne is part of when she isn’t) both turned out to be derivative, replacing the authentic, well-written melodies of punk/grunge with sappier, more formulaic ones (and any harsh distortion with slick, “easy-to-digest” melodic rock guitars); some of it wasn’t even rock, but rather lightly disguised pop.

Her best-known song “Complicated” features generic hair metal riffs played by Corky James, much like the rest of her 2002–2007 catalog, combined with Beach Boys-style blues/surf/power pop/rock chords. The riffs sound more like lap steel or slide guitars than Telecasters; her producers and session musicians thought doing this would make Lavigne sound more like Faith Hill, as she was a huge fan of the singer, and give her songs that exact vibe. Adding onto that, all but three of the songs (“Losing Grip”, “Unwanted” and “Sk8er Boi”) on Let Go are extremely slow and pop-oriented to the point where it’s like watching paint dry. It’s just not some people’s cup of tea and I can see that. Matchbox Twenty is the same thing as old Avril, but they’re even worse.

Luckily, some bands avoided letting Lavigne reel them into her snake oil commerce by drawing their own pop sounds on or adopting elements from dubstep, funk, reggae, hardcore punk, scream music (A.K.A. skramz), the blues, electronica, metalcore, deathcore, skate rock, heavy metal and even rap. As for some unrelated teen bands and female pop artists (e.g. Anna Kendrick, Ashlee Simpson, Black Eyed Peas, Corrs, Natasha Bedingfield, Ellise, Good Charlotte, Hilary Duff, Jennifer Lopez, Jojo, Nelly Furtado, Plain White T’s, Kelly Clarkson, Kelly Osbourne, The Pussycat Dolls, Taylor Swift, Shania Twain, Sara Bareilles, The Troys, Jewel and The Veronicas), they were forced to risk sounding like Lavigne or sporting an Avril-like image in some way, shape or form. They were obligated to follow in her footsteps as well, regardless of their personal opinions.

If you think most people have forgotten about her, you’re almost right. In fact, I don’t seem to have come across a lot of hate for Lavigne in recent years… except in my country, of course. Even then, I am the one who’s responsible for most of the “Rage Against the Lavigne”.

It seems to me like teen bands such as Lavigne have ended up falling into two camps: embarrassing time capsules of a cringe-inducing, “edgy” period in music or reappreciated as genuinely talented musicians. Bands like Green Day, Blink-182, Dashboard Confessional, Sum 41, New Found Glory and Panic! at the Disco’s first two albums feel more or less reappraised these days. Even The Offspring (mostly after Americana, released in 1998) and Bowling For Soup, who were shat on even at the time, have been getting decent radio play recently.

On the other hand, you have popstars like Avril, Good Charlotte, Jennifer Lopez, Jessica Simpson, Mandy Moore, Shakira, Spice Girls and Simple Plan. Although Shakira is still remembered fondly by pop critics and fans, the rest epitomize the “thank God we left that behind” end of the scale due to the internet completely decimating radio; we are also quickly losing a shared music culture. People in their ‘30s are the generation of Napster and Shoutcast streams. We now have Apple Music, Spotify and Bandcamp. In short, nobody has to listen to music that doesn’t cater to their tastes anymore.

I thought that the hate towards Lavigne in America, as well as her disappearance from the public eye, was mainly directed right to her—the reasons being her loathsome “psychotic alpha female” behavior, her feminist/macho posturing, her “crazy madwoman” tendencies and the hypocritical nature of her interviews and quotes.

Even at the time, Lavigne came off as trying way too hard to be cool and edgy; more often than not, she came off as juvenile and vapid. She makes Limp Bizkit look like Joan Jett in comparison.

More than 20 years after its release, “Complicated” remains one of the most popular 2000s songs, let alone one of the most overplayed in history due to its pop culture impact. It’s gotten to the point where it’s the only song most people remember her for, even by young children who grew up in 2009 or later, and where some fans feel that it’s overshadowed the rest of her catalog. These days, in order to hate Avril Lavigne, you have to remember her.

In conclusion, liking Lavigne the pop slave is unacceptable unless you’re from Greater Napanee, Quebec or Southeast Asia (namely Japan); if you like her, there is no hope for you or corporate America.

**Alternative Bands/Artists That I Recommend: The Sex Pistols, Big Thief, PJ Harvey, Joni Mitchell, Dessa, DJ Krush, The Herbaliser, The Go Team, Primal Scream, Hatchie, Frumpy, Blondie, Pitcher56, The Donnas, Game Theory, RATM, Godflesh, KFC Murder Chicks, Sonic Youth, The Gits, The Breeders, Midori, wowaka, Mass of the Fermenting Dregs, Pixies, Stereolab**

No, really, you should check them out.