

The Portable Beat Reader By Ann Charters

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How I Became Hettie Jones Hettie Jones
2007-12-01 "A thoughtful, intimate memoir of life in the burgeoning movement of new jazz, poetry, and politics . . . in Lower Manhattan in the late 1950s and early 1960s" (Alix Kate Shulman, *The Nation*). Greenwich Village in the 1950s was a haven to which young poets, painters, and musicians flocked. Among them was Hettie Cohen, who'd been born into a middle-class Jewish family in Queens and who'd chosen to cross racial barriers to marry African American poet LeRoi Jones. This is her reminiscence of life in the awakening East Village in the era of the Beats, Black Power, and bohemia. "As the wife of controversial black playwright-poet LeRoi Jones (now Amiri Baraka), Hettie Cohen, a white Jew from Queens, NY, plunged into the Greenwich Village bohemia of jazz, poetry, leftist politics and underground publishing in the late 1950s. Their life together ended in 1965, partly, she implies, because of separatist pressures on blacks to end their interracial marriages. In this restrained autobiographical mix of introspection and gossip, the author writes of coping with racial prejudice and violence, raising two daughters, and of living in the shadow of her husband. When the couple divorced, she became a children's book author and poet. The memoir is dotted with glimpses of Allen Ginsberg, Thelonious Monk, Jack

Kerouac, Frank O'Hara, Billie Holiday, James Baldwin, Franz Kline, among others." —Publishers Weekly

Literary Outlaw: The Life and Times of William S. Burroughs Ted Morgan
2012-07-31 "Almost indecently readable . . . captures [Burroughs's] destructive energy, his ferocious pessimism, and the renegade brilliance of his style."—*Vogue* With a new preface as well as a final chapter on William S. Burroughs's last years, the acclaimed *Literary Outlaw* is the only existing full biography of an extraordinary figure. Anarchist, heroin addict, alcoholic, and brilliant writer, Burroughs was the patron saint of the Beats. His avant-garde masterpiece *Naked Lunch* shook up the literary world with its graphic descriptions of drug abuse and illicit sex—and resulted in a landmark Supreme Court ruling on obscenity. Burroughs continued to revolutionize literature with novels like *The Soft Machine* and to shock with the events in his life, such as the accidental shooting of his wife, which haunted him until his death. Ted Morgan captures the man, his work, and his friends—Allen Ginsberg and Paul Bowles among them—in this riveting story of an iconoclast.

The Best Minds of My Generation Allen Ginsberg 2018-04 In 1977, twenty years after the publication of his landmark poem 'Howl' and Jack Kerouac's *On the Road*, Allen Ginsberg decided it was time to teach

a course on the literary history of the Beat Generation. In *The Best Minds of My Generation* - a compilation of lectures from the course, expertly edited by renowned Beats scholar, Bill Morgan - Ginsberg gives us the convoluted origin story of the 'Beat' idea. Amongst anecdotes of meeting Kerouac, Burroughs and other figures for the first time, Ginsberg elucidates the importance of music, and particularly jazz rhythms, to Beat writing, discusses their many influences - literary, pharmaceutical and spiritual - and paints a portrait of a group who were leading a literary revolution. A unique document that works both as historical record and unconventional memoir, *The Best Minds of My Generation* is a vivid, personal and eye-opening look at one of the most important literary movements of the twentieth century.

Poets of World War II Harvey M. Shapiro 2003-01-27 Gathers the work of more than sixty poets on the war years in a volume that includes contributions by such writers as Randall Jarrell, Anthony Hecht, George Oppen, and Richard Eberhart.

The Portable Beat Reader Ann Charters 1992 An anthology of writing from the Beat Generation features the surrealism of Burroughs, the poetry of Ginsberg, the zen prose of Gary Snyder, and essays, songs lyrics, letters, and memoirs by Cassady, Corso, Di Prima, Dylan, Baraka, and Kerouac. Reprint.

The Portable Jack Kerouac Jack Kerouac 2007-08-28 The definitive Kerouac collection-now in Penguin Classics To coincide with the 50th anniversary celebration of *On the Road*, Penguin Classics republishes this landmark collection. The Portable Jack Kerouac made clear the ambition and accomplishment of Kerouac's "Legend of Duluoz"-the story of his life told in his many "true story" novels. Featuring selections from Kerouac's autobiographical fiction, as well as from his poetry, criticism, Buddhist writings, and letters, *The Portable Jack Kerouac* offers a total immersion in an American master. For more than seventy years, Penguin has been

the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

The Beat Book Anne Waldman 1999 The Beat Movement that emerged in the early 1950s was not just another literary genre, but a literary and social revolution. This wide-ranging anthology of the best of Beat literature includes biographies of the writers and a literary guide to "Beat places" around the world.

The Rolling Stone Book of the Beats Holly George-Warren 2000-07-12 The definitive illustrated collection of Beat culture from the people who made the scene--now in paperback It's been nearly fifty years since Jack Kerouac took to the road, but Beat culture continues to be a popular and influential force in today's writing, music, and art. With more than 75 contributors, this celebratory potpourri of words, illustrations, and photography contains original and previously published essays by Richard Miller, Ann Douglas, Johnny Depp, Michael McClure, Hettie Jones, Hunter S. Thompson, Joyce Johnson, Richard Hell, and others. It includes rare pieces from the Rolling Stone archives by William Burroughs, Lester Bangs, and Robert Palmer as well as intimate photographs by Robert Frank, Annie Leibovitz, and rarely seen photos taken by the Beats themselves. A rich tapestry of voices and a visual treat, this treasury of Beat lore and literature is a true collector's item whose entertainment value will go on...and on. "A huge dim sum cart of a book...a first-rate companion." --Publishers Weekly "Compelling reading." --The Denver Post

Go John Clellon Holmes 2015-10-20 Before the world knew Kerouac, Ginsberg, and Cassady, this "brilliant and important"

novel chronicled the author's early years among the Beats (Los Angeles Free Press). Published five years before *On the Road*, this candid and perceptive roman à clef chronicles the adventures of Jack Kerouac, Allen Ginsberg, and Neal Cassady before they became literary icons. In dive bars and all-night diners, cabs racing across Manhattan and squalid apartments sticky with "tea" smoke, these would-be artists pursue the ecstatic experiences that shape their work and satisfy their restless desire to live beyond the limits of convention. At the heart of *Go* is Paul Hobbes, the alter ego of John Clellon Holmes. An aspiring novelist who shares the same creative interests as his friends, Paul frequently participates in their reckless, self-indulgent behavior. Yet his innate solemnness makes him an outsider, as does his commitment to his marriage. As Paul seeks to strike the right balance between experimentation and orthodoxy, freedom and obligation, he casts a discerning eye on his peers. The result is a thrilling and indispensable portrait of the Beat movement before it took America by storm.

The Beats Harvey Pekar 2010-04-13 A tour of America's underground literary movement, presented in a graphic tale format, includes coverage of the Benzedrine-fueled antics of Jack Kerouac, Chicago's beatnik bistro, and San Francisco's City Lights bookstore.

The Portable Sixties Reader Various 2002-12-31 From civil rights to free love, JFK to LSD, Woodstock to the Moonwalk, the Sixties was a time of change, political unrest, and radical experiments in the arts, sexuality, and personal identity. In this anthology of more than one hundred selections of essays, poetry, and fiction by some of America's most gifted writers, Ann Charters sketches the unfolding of this most turbulent decade. The *Portable Sixties Reader* is organized into thematic chapters, from the Civil Rights movement to the Anti-Vietnam movement, the Free Speech movement, the Counterculture movement, drugs and the movement into Inner Space, the Beats and other fringe literary

movements, the Black Arts movement, the Women's movement, and the Environmental movement. The concluding chapter, "Elegies for the Sixties," offers tributes to ten figures whose lives—and deaths—captured the spirit of the decade. Contributors include: Edward Abbey, Sherman Alexie, James Baldwin, Richard Brautigan, Lenny Bruce, Charles Bukowski, William Burroughs, Jim Carroll, Rachel Carson, Carlos Castenada, Bob Dylan, Betty Friedan, Nikki Giovanni, Michael Herr, Abbie Hoffman, Robert Hunter, Ken Kesey, Martin Luther King, Jr., Timothy Leary, Denise Levertov, Norman Mailer, Malcolm X, Country Joe McDonald, Kate Millet, Tim O'Brien, Sylvia Plath, Susan Sontag, Gloria Steinem, Hunter S. Thompson, Calvin Trillin, Alice Walker, Eudora Welty and more. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Beat Culture William Lawlor 2005 The coverage of this book ranges from Jack Kerouac's tales of freedom-seeking Bohemian youth to the frenetic paintings of Jackson Pollock, including 60 years of the Beat Generation and the artists of the Age of Spontaneity. * Over 250 A-Z entries on the most important people, places, movements, themes, and scholarship, including entries on related cultural movements outside the United States, which set the Beats in an international context * A chronology highlighting artistic and historical events including the legendary poetry reading by Allen Ginsberg, Gary Snyder, and others at the 6 Gallery * Over 40 illustrations of Beat clothing, the Beat "pad," and the styles and tastes of the period * Images of the most photographed literary group in history and

maps of their travels, such as Jack Kerouac and his legendary freight train journeys across the United States and Mexico

The First Third Neal Cassady 2021-07-29
Immortalized as Dean Moriarty by Jack Kerouac in his epic novel, *On the Road*, Neal Cassady was infamous for his unstoppable energy and his overwhelming charm, his savvy hustle and his devil-may-care attitude. A treasured friend and traveling companion of Kerouac, Allen Ginsberg, William Burroughs and Ken Kesey, to name just some of his cohorts on the beatnik path, Cassady lived life to the fullest, ready for inspiration at any turn. Before he died in Mexico in 1968, just four days shy of his forty-second birthday, Cassady had written the jacket blurb for this book: "Seldom has there been a story of a man so balled up. No doubt many readers will not believe the veracity of the author, but I assure these doubting Thomases that every incident, as such, is true." As Ferlinghetti writes in his editor's note, Cassady was "an early prototype of the urban cowboy who a hundred years ago might have been an outlaw on the range." Here are his autobiographical writings, the rambling American saga of a truly free individual. Neal Cassady (1926-1968) was a key figure and writer during the Beat Generation and is known as the inspiration for Jack Kerouac's immortalizing character Dean Moriarty. In 1946, Cassady traveled to New York City where he met famous Beat poets and writers such as Jack Kerouac, William S. Burroughs and Allen Ginsberg. Cassady's works were never published during his lifetime.

The Portable Beat Reader Amiri Baraka 1992 Collection of poetry, prose and excerpts from writers who were part of the "Beat Generation."

Women of the Beat Generation Brenda Knight 2015-02-15 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the

original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Kerouac Ann Charters 2015-03-24 Now that Kerouac's major novel, *On the Road* is accepted as an American classic, academic critics are slowly beginning to catch up with his experimental literary methods and examine the dozen books comprising what he called 'the legend of Duluoz.' Nearly all of his books have been in print internationally since his death in 1969, and his writing has been discovered and enjoyed by new readers throughout the world. Kerouac's view of the promise of America, the seductive and lovely vision of the beckoning open spaces of our continent, has never been expressed better by subsequent writers, perhaps because Kerouac was our last writer to believe in America's promise--and essential innocence--as the legacy he would explore in his autobiographical fiction.

Blues Faces 2000 Profiles and photos of blues musicians.

The Portable Beat Reader Ann Charters 1992 Features selections from the writers of the Beat generation, including William Burroughs' "Naked Lunch," in which a drug addict travels to Mexico and Morocco in order to gain easy access to drugs, but winds up in a bizarre fantasy world.

The Philosophy of the Beats Sharin N. Elkholy 2012-01-01 The phrase "beat

generation" -- introduced by Jack Kerouac in 1948 -- characterized the underground, nonconformist youths who gathered in New York City at that time. Together, these writers, artists, and activists created an inimitably American cultural phenomenon that would have a global influence. In their constant search for meaning, the Beats struggled with anxiety, alienation, and their role as the pioneers of the cultural revolution of the 1960s. *The Philosophy of the Beats* explores the enduring literary, cultural, and philosophical contributions of the Beats in a variety of contexts. Editor Sharin N. Elkholy has gathered leading scholars in Beat studies and philosophy to analyze the cultural, literary, and biographical aspects of the movement, including the drug experience in the works of Kerouac and Allen Ginsberg, feminism and the Beat heroine in Diane Di Prima's writings, Gary Snyder's environmental ethics, and the issue of self in Bob Kaufman's poetry. *The Philosophy of the Beats* provides a thorough and compelling analysis of the philosophical underpinnings that defined the beat generation and their unique place in modern American culture.

Beats & Company Ann Charters 1986

Dharma Lion Michael Schumacher 2016-07-15 With the sweep of an epic novel, Michael Schumacher tells the story of Allen Ginsberg and his times, with fascinating portraits of Jack Kerouac, Neal Cassady, and William Burroughs, among others, along with many rarely seen photographs.

A Different Beat Carolyn Cassady 1997 Includes selections from Carolyn Cassady, Joyce Johnson, Jan Kerouac, Margaret Randall, Laura Ulewicz, and Anne Waldman

Beat Poets [With Ribbon Book Mark]

Carmela Ciuraru 2002 Complemented by commentary on Beat poetics and selections from the letters of Beat Generation writers, this collection of expressive and improvisational poetry features contributions from Allen Ginsberg, Jack Kerouac, Robert Creeley, Diane Di Prima, Gregory Corso, Denise Levertov, Lawrence Ferlinghetti, Peter Orlovsky, and other

notables. 20,000 first printing.

Beat Down to Your Soul Ann Charters 2001 An anthology of works by Beat figures, as well as essays and commentaries, explores the light side of the Beat generation, its impact on post-World War II American culture, and the contribution of women authors.

The Story and Its Writer Compact Ann Charters 2010-07-23 Ann Charters has an acute sense of which stories work most effectively in the classroom, and she knows that writers, not editors, have the most interesting and useful things to say about the making and the meaning of fiction. Her anthology, *The Story and Its Writer*, is the most comprehensive, diverse -- and the best-selling -- introduction to fiction available, notable for its student appeal as well as its quality and range. To complement the stories, Charters includes her lasting innovation: an array of the writers' own commentaries on the craft and traditions of fiction. For in-depth, illustrated studies of particular writers, her "Casebooks" provide unparalleled opportunities for discussion and writing. For a shorter, more affordable option, the compact edition offers all the editorial features of the full edition with about half the stories and commentaries.

I Love Ann Charters 1979

The Story and Its Writer Ann Charters 2010-08-01

Kerouac Ann Charters 1994-10-15 Now that Kerouac's major novel, *On the Road* is accepted as an American classic, academic critics are slowly beginning to catch up with his experimental literary methods and examine the dozen books comprising what he called 'the legend of Duluoz.' Nearly all of his books have been in print internationally since his death in 1969, and his writing has been discovered and enjoyed by new readers throughout the world. Kerouac's view of the promise of America, the seductive and lovely vision of the beckoning open spaces of our continent, has never been expressed better by subsequent writers, perhaps because Kerouac was our last writer to believe in

America's promise--and essential innocence--as the legacy he would explore in his autobiographical fiction.

Scattered Poems Jack Kerouac 2016-03-22

Just as he upended the conventions of the novel with *On the Road*, Jack Kerouac revolutionized American poetry in this ingenious collection. Bringing together selections from literary journals and his private notebooks, Jack Kerouac's *Scattered Poems* exemplifies the Beat Generation icon's innovative approach to language. Kerouac's poems, populated by hitchhikers, Chinese grocers, Buddhist saints, and cultural figures from Rimbaud to Harpo Marx, evoke the primal and the sublime, the everyday and the metaphysical. *Scattered Poems*, which includes the playfully instructive "How to Meditate," the sensory "San Francisco Blues," and an ode to Kerouac's fellow Beat Allen Ginsberg, is rich in striking images and strident urgency. Kerouac's widespread influences feel new and fresh in these poems, which echo the rhythm of improvisational jazz music, and the centuries-old structure of Japanese haiku. In rebelling against the dry rules and literary pretentiousness he perceived in early twentieth-century poetry, Kerouac pioneered a poetic style informed by oral tradition, driven by concrete language with neither embellishment nor abstraction, and expressed through spontaneous, uncensored writing.

Nobody, The Story Of Bert Williams Ann Charters 1983-07-21 Biography of Bert Williams, an African American entertainer and comedian from the early twentieth century.

Little Boy Lawrence Ferlinghetti 2019-03-19 From the famed publisher and poet, author of the million-copy-selling collection *A Coney Island of the Mind*, his literary last will and testament -- part autobiography, part summing up, part Beat-inflected torrent of language and feeling, and all magical. "A volcanic explosion of personal memories, political rants, social commentary, environmental jeremiads and cultural analysis all tangled together in one breathless sentence that would make James

Joyce proud. . ." —Ron Charles, *The Washington Post* In this unapologetically unclassifiable work Lawrence Ferlinghetti lets loose an exhilarating rush of language to craft what might be termed a closing statement about his highly significant and productive 99 years on this planet. The "Little Boy" of the title is Ferlinghetti himself as a child, shuffled from his overburdened mother to his French aunt to foster childhood with a rich Bronxville family. Service in World War Two (including the D-Day landing), graduate work, and a scholar gypsy's vagabond life in Paris followed. These biographical reminiscences are interweaved with Allen Ginsberg-esque high energy bursts of raw emotion, rumination, reflection, reminiscence and prognostication on what we may face as a species on Planet Earth in the future. *Little Boy* is a magical font of literary lore with allusions galore, a final repository of hard-earned and durable wisdom, a compositional high wire act without a net (or all that much punctuation) and just a gas and an inspiration to read.

The Portable Sixties Reader Various 2002-12-31 From civil rights to free love, JFK to LSD, Woodstock to the Moonwalk, the Sixties was a time of change, political unrest, and radical experiments in the arts, sexuality, and personal identity. In this anthology of more than one hundred selections of essays, poetry, and fiction by some of America's most gifted writers, Ann Charters sketches the unfolding of this most turbulent decade. *The Portable Sixties Reader* is organized into thematic chapters, from the Civil Rights movement to the Anti-Vietnam movement, the Free Speech movement, the Counterculture movement, drugs and the movement into Inner Space, the Beats and other fringe literary movements, the Black Arts movement, the Women's movement, and the Environmental movement. The concluding chapter, "Elegies for the Sixties," offers tributes to ten figures whose lives—and deaths—captured the spirit of the decade. Contributors include: Edward Abbey, Sherman Alexie, James Baldwin, Richard

Brautigan, Lenny Bruce, Charles Bukowski, William Burroughs, Jim Carroll, Rachel Carson, Carlos Castenada, Bob Dylan, Betty Friedan, Nikki Giovanni, Michael Herr, Abbie Hoffman, Robert Hunter, Ken Kesey, Martin Luther King, Jr., Timothy Leary, Denise Levertov, Norman Mailer, Malcolm X, Country Joe McDonald, Kate Millet, Tim O'Brien, Sylvia Plath, Susan Sontag, Gloria Steinem, Hunter S. Thompson, Calvin Trillin, Alice Walker, Eudora Welty and more. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Brother-Souls Ann Charters 2010-09-27

John Clellon Holmes met Jack Kerouac on a hot New York City weekend in 1948, and until the end of Kerouac's life they were—in Holmes's words—"Brother Souls." Both were neophyte novelists, hungry for literary fame but just as hungry to find a new way of responding to their experiences in a postwar American society that for them had lost its direction. Late one night as they sat talking, Kerouac spontaneously created the term "Beat Generation" to describe this new attitude they felt stirring around them. *Brother Souls* is the remarkable chronicle of this cornerstone friendship and the life of John Clellon Holmes. From 1948 to 1951, when Kerouac's wanderings took him back to New York, he and Holmes met almost daily. Struggling to find a form for the novel he intended to write, Kerouac climbed the stairs to the apartment in midtown Manhattan where Holmes lived with his wife to read the pages of Holmes's manuscript for the novel *Go* as they left the typewriter. With the pages of Holmes's final chapter still in his mind, he was at last able to crack his own writing dilemma. In a burst of creation in April 1951, he drew all

the materials he had been gathering into the scroll manuscript of *On the Road*. Biographer Ann Charters was close to John Clellon Holmes for more than a decade. At his death in 1988 she was one of a handful of scholars allowed access to the voluminous archive of letters, journals, and manuscripts Holmes had been keeping for twenty-five years. In that mass of material waited an untold story. These two ambitious writers, Holmes and Kerouac, shared days and nights arguing over what writing should be, wandering from one explosive party to the next, and hanging on the new sounds of bebop. Through the pages of Holmes's journals, often written the morning after the events they recount, Charters discovered and mined an unparalleled trove describing the seminal figures of the Beat Generation: Holmes, Kerouac, Neal Cassady, Allen Ginsberg, William Burroughs, Gregory Corso, and their friends and lovers.

This Is the Beat Generation James Campbell 2001-11-19 In New York in 1944, Campbell finds the leading members of what was to become the Beat Generation in the shadows of madness and criminality. Jack Kerouac, Allen Ginsberg, and William Burroughs had each seen the insides of a mental hospital and a prison by the age of 30. This book charts the transformation of these experiences into literature, and a literary movement that spread across the globe. 35 photos.

Beat Poetry Larry Beckett 2012-10 This is the poetry of the San Francisco Renaissance of the 50s, reconsidered as literature: Lawrence Ferlinghetti's lyrical cityscapes, Jack Kerouac's blues and haikus, Allen Ginsberg's saxophone prophecies, Gregory Corso's obsessive odes, John Wieners' true confessions, Michael McClure's physical hymns, Philip Lamantia's surreal passions, Gary Snyder's work songs, Philip Whalen's loose sutras, Lew Welch's hermit visions, David Meltzer's improvisations and discoveries, and Bob Kaufman's jazz meditations. Scholarship dances with poetic intuition and insight. Skip the footnotes, or not. Larry Beckett

generates where it's at, cats. -Dan Barth, poet and Beat scholar, author of *Fast Women Beautiful: Zen, Beat, Baseball Poems* I was genuinely knocked-out by this] book. A generous & insightful work on poets writ w/ a poet's mindful heart. Because of its timeline, I assume (& hope) there will be more. It would seem immodest for me to blast a blurb, but my enthusiasm is genuine & immediate. -David Meltzer Larry Beckett's vivid, highly readable testament to the Beats provides a useful introduction to this wild-side school-out-of-school of American poetry, identifying the movement's twentieth century "oral scripture" (to quote his essay on Philip Whalen) as enduring Gospel for the Millennium. - Tom Clark poet, author of *Jack Kerouac: A Biography* Oh sure, it's all these poems by poets whose names sing in our blood as the heart pumps; but it took Larry Beckett to marry ink to paper in such a way that it appears the words are written on wedding sheets. - Robin Rule poet, publisher of Beckett's *Songs and Sonnets* "4.5 out of 5 stars... an intriguing exploration of the history of Beats and their poetry." - Portland Book Review

Text and Drugs and Rock 'n' Roll Simon Warner 2013-03-14 *Text and Drugs and Rock'n'Roll* explores the interaction between two of the most powerful socio-cultural movements in the post-war years - the literary forces of the Beat Generation and the musical energies of rock and its attendant culture. Simon Warner examines the interweaving strands, seeded by the poet/novelists Jack Kerouac, Allen Ginsberg, William Burroughs and others in the 1940s and 1950s, and cultivated by most of the major rock figures who emerged after 1960 - Bob Dylan, the Beatles, Bowie, the Clash and Kurt Cobain, to name just a few. This fascinating cultural history delves into a wide range of issues: Was rock culture the natural heir to the activities of the Beats? Were the hippies the Beats of the 1960s? What attitude did the Beat writers have towards musical forms and particularly rock music? How did literary works shape the consciousness of

leading rock music-makers and their followers? Why did Beat literature retain its cultural potency with later rock musicians who rejected hippie values? How did rock musicians use the material of Beat literature in their own work? How did Beat figures become embroiled in the process of rock creativity? These questions are addressed through a number of approaches - the influence of drugs, the relevance of politics, the effect of religious and spiritual pursuits, the rise of the counter-culture, the issue of sub-cultures and their construction, and so on. The result is a highly readable history of the innumerable links between two of the most revolutionary artistic movements of the last 60 years.

The Typewriter Is Holy Bill Morgan 2010-05-11 2014 ACKER AWARD WINNER Anyone who cares to understand the literary and cultural ferment of America in the later twentieth century must be familiar with the writings and lives of those scruffy bohemians known as the Beat Generation. In this highly entertaining work, Bill Morgan, the country's leading authority on the movement and a man who personally knew most of the Beats, narrates the history of these writers as primarily a social group of friends, tracing their origins together during the World War II years to the full blossoming of their notoriety in the late 1950s to their profound influence on the social upheaval of the 1960s. Indeed, it is impossible to comprehend the sixties without first grasping the importance of the social ripples set in motion by the Beats a decade earlier. Although their prose and poetry varied in style and for the most part did not represent a genuine literary movement, the Beats, through their words and nonconformist lives, collectively posed a challenge to the staid and complacent America of the postwar years. They believed in free expression, opposing all censorship; they dabbled in free love; they practiced Eastern philosophy, leading to an embrace in America of alternative forms of spirituality; sooner than others, they watched with dismay the increasingly heavy hand of military and corporate culture in

our national life; they embraced the aspirations, as well as the lingo, of urbanized black Americans. They believed in the liberating influence of hallucinogenic drugs. In short, the Beats were thoroughly American in their love of individual freedom. Perhaps it should come as no surprise that J. Edgar Hoover described them in 1960 as one of the three greatest threats to American security (after communism and intellectual "eggheads"). The story that Bill Morgan tells has less to do with sociology than with social mingling. He traces the closely knit friendships of the Beat luminaries Allen Ginsberg, Jack Kerouac, William S. Burroughs, and the small army of other names. Although Kerouac, author of the much loved novel *On the Road*, was the most famous of the Beat writers, it was Ginsberg, Morgan contends, who resided at the center of the group and for more than two decades provided it with cohesion and a sense of direction. The Beats were not saints. They were sexually irresponsible, undependable in marriage (the movement could in fact fairly be described as misogynistic); they did too many drugs and consumed too much booze; the very quality that characterized their lives and writings—a fervent belief in spontaneity—destroyed some friendships. Indeed, Morgan's story begins with a murder in New York's Riverside Park in 1944. Bill Morgan has provided a sweeping, indispensable story about these discontented free spirits. We watch their peripatetic lives, their sexual misadventures, their ambivalent response to fame. We are reminded above all that while their personal lives may have not have been holy, their typewriters and their lasting words very much were.

The Joan Anderson Letter Neal Cassady
 2020-08-31 A letter from Neal Cassady to his best friend and travelling companion Jack (On the Road) Kerouac. Kerouac received the letter from Cassady in 1950 and later told the Paris Review that it had inspired 'On the Road' along with his new literary style; referring to it as 'the greatest piece of writing I ever saw'. The energy

of Cassady's fast-paced, free-flowing, confessional prose pulsates through the 15,000 word missive; bringing gloriously to life the personality of one of the most high profile figures in literary, and Beat movement, history. This incredibly illusive artefact, which describes in explicit detail his relationship with Joan Anderson ('a perfect beauty of loveliness that I forgot everything else'), had been missing for 60 years when it was discovered in an attic in Oakland, USA, in 2014. Legal machinations over its ownership ensued and it has not been published in its entirety...until now. This much-anticipated letter is now reproduced in full, with an introduction by Beat scholar Professor A. Robert Lee. This jewel of Beat history also includes a range of photographs of the writers and a rare sepia drawing of Neal by his former wife, writer and artist Carolyn Cassady.

Desolate Angel Dennis McNally
 2020-03-24 "A blockbuster of a biography . . . absolutely magnificent."--San Francisco Chronicle Jack Kerouac--"King of the Beats," unwitting catalyst for the '60s counterculture, groundbreaking author--was a complex and compelling man: a star athlete with a literary bent; a spontaneous writer vilified by the New Critics but adored by a large, youthful readership; a devout Catholic but aspiring Buddhist; a lover of freedom plagued by crippling alcoholism. *Desolate Angel* follows Kerouac from his childhood in the mill town of Lowell, Massachusetts, to his early years at Columbia where he met Allen Ginsberg, William S. Burroughs, and Neal Cassady, beginning a four-way friendship that would become a sociointellectual legend. In rich detail and with sensitivity, Dennis McNally recounts Kerouac's frenetic cross-country journeys, his experiments with drugs and sexuality, his travels to Mexico and Tangier, the sudden fame that followed the publication of *On the Road*, the years of literary triumph, and the final near-decade of frustration and depression. *Desolate Angel* is a harrowing, compassionate portrait of a man and an artist set in an extraordinary social context. The

metamorphosis of America from the Great Depression to the Kennedy administration is not merely the backdrop for Kerouac's life but is revealed to be an essential element of his art . . . for Kerouac was above all a witness to his exceptional times. Peter Orlovsky, a Life in Words Peter Orlovsky 2015-12-03 Until now, the poet Peter Orlovsky, who was Allen Ginsberg's lover for more than forty years, has been the neglected member of the Beat Generation. Because he lived in Ginsberg's shadow, his achievements were seldom noted and his contributions to literature have not been fully recognised. Now, this first collection of Orlovsky's writings traces his fascinating life in his own words. It also tells, for the first time, the intimate story of his relationship with Ginsberg. Drawn from previously unpublished journals,

correspondence, photographs and poems, Peter Orlovsky, a Life in Words, begins as Orlovsky is discharged from the Army; follows the young man through years of self-doubt and details his first meeting with Ginsberg in San Francisco from his own perspective. In never-before-heard detail, Orlovsky describes his travels around the world with Ginsberg, Kerouac, Burroughs and Corso. The book also delves into the contradictions that ultimately defined him: best known as Ginsberg's lover, Orlovsky was heterosexual and always longed to be with women; his spirit was prescient of the flower children of the sixties - especially his inclinations toward devotion and love - but in the end his use of drugs took its toll on his body and mind, silencing one of the most original and inspiring voices of his generation.