

Memoirs Of A Beatnik

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Girls who Wore Black

In this newly rediscovered memoir, Bonnie Bremser, ex-wife of Beat-poet Ray Bremser, chronicles her life on the run from the law in the early Sixties. When Ray fled to Mexico in 1961 to avoid imprisonment for armed robbery, a crime he claimed he did not commit, Bonnie followed with their baby daughter, Rachel. In a foreign country with no money and little knowledge of the language, Bonnie was forced into a life of prostitution to support her family and their drug habit. Just twenty-three years old, Bonnie was young and inexperienced, but very much in love with her husband; indeed, she was ready to go to any lengths in an attempt to keep their small family alive and together, even if it meant becoming *une troia*.

Pieces of a Song

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

Beatniks: A Guide to an American Subculture

"Diane di Prima, revolutionary activist of the 1960s Beat literary renaissance, heroic in life and poetics: a learned humorous bohemian, classically educated and twentieth-century radical, her writing, informed by Buddhist equanimity, is exemplary in

Go

This is a revealing look at the events and personalities that defined the Beat Generation, drawing on over three decades of research. • Includes original interviews with such Beat Generation luminaries as Allen Ginsberg, Michael McClure, Ann Charters, and Roy Harper. • Offers an annotated bibliography containing a discography, recommended reading, viewing and listening tips, and locations and descriptions of available archives for future scholars

The Cambridge Companion to the Beats

Memoirs of a Beatnik is an account of a young artist coming of age sensually and intellectually. The book grew out of the author's own experience as a bold and independent woman who dropped out of college at the age of 18 in order to write.

Women Writers of the Beat Era

Self-regard, in the works of Annie Ernaux, is always an excruciatingly painful and exact process. Here, she revisits the

peculiar kind of self-fulfillment possible when we examine ourselves in the aftermath of a love affair, and sometimes, even, through the eyes of the lost beloved.

Come and Join the Dance

Fifty years ago, Jay Parini fled the United States for Scotland. He was in frantic flight from the Vietnam War and desperately in search of his adult life. There, through unlikely circumstance, he met famed Argentinian author Jorge Luis Borges. Borges was blind, in his seventies and frail. Parini was asked to look after him while his translator was unexpectedly called away to a family emergency. When Borges heard that Parini owned a 1957 Morris Minor, he declared a long-held wish to see the Scottish Highlands and this unlikely couple soon set out. As they travelled, the charmingly garrulous Borges took Parini on a grand tour of western literature and ideas while promising to teach him about love and poetry. As Borges's world of labyrinths, mirrors and doubles shimmered into being, their escapades took a surreal turn. *Borges and Me* is a classic road story, but also a magical tour of an era - like our own - in which uncertainties abound, and when - as ever - it's the young and the old who hear voices and dream dreams.

The Poetry Deal

Off the Road

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.

Tales of Beatnik Glory

Includes 29 poems revolving around the title, selections written for oral readings with jazz accompaniment, and 13 previously published poems

This Kind of Bird Flies Backward

The daring debut of the Beat Generation's first woman novelist It's 1955. Seven days before her graduation from Barnard College, Susan Levitt asks herself, "What if you lived your entire life without urgency?" just before going out to make things happen to her that will shatter the mask of conformity concealing her feelings of alienation. If Susan continues to be "good," marriage and security await her. But her hunger is rising for the self-discovery that comes from existential freedom. After breaking up with the Columbia boy she knows she could marry, Susan seeks out those she considers "outlaws": the brave and fragile Kay, who has moved into a rundown hotel, in order to "see more than fifty percent when I walk down the street"; the vulnerable adolescent rebel Anthony; and Peter, the restless hipster graduate student who has become the object of Kay's unrequited devotion. This fascinating novel—which the author began writing a year before her encounter with Jack Kerouac—is a young woman's complex response to the liberating messages of the Beat Generation. In a subversive feminist move, Johnson gives her heroine all the freedom the male Beat writers reserved for men, to travel her own road.

Spring and Autumn Annals

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 Typewriter Is Holy

Borges and Me

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

Poetics of Emergence

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.

Ammonites and Leaping Fish

The Beat Generation was a group of writers who rejected cultural standards, experimented with drugs, and celebrated sexual liberation. Starting in the 1950s with works such as Jack Kerouac's *On the Road*, Allen Ginsberg's *Howl*, and William S. Burroughs's

Naked Lunch, the Beat Generation defined an experimental zeitgeist that endures to today. Yet left out of this picture are the Beat women, who produced a large body of writing from the 1950s through the 1970s and beyond. In *Women Writers of the Beat Era*, Mary Paniccia Carden gives voice to these female writers and demonstrates how their work redefines our understanding of "Beat." The first single-authored study on female writers of this generation, the book offers vital analysis of autobiographical works by Diane di Prima, Ruth Weiss, Hettie Jones, Joanne Kyger, and others, introducing the reader to new voices that interact with and reconfigure the better-known narratives of the male Beat writers. In doing so, Carden demonstrates the significant role women played in this influential and dynamic literary movement.

A Different Beat

"Written in the wake of her friend's suicide, *Spring and Autumn Annals* is a kind of epistolary diary: a chronicle driven by confusion, deliberation and grief. Like Christa Wolf's *One Day a Year*, *Annals* conveys the texture of time and the appearance of everyday objects in a disappeared world. The book is a treasure. Moving between the East Village, San Francisco, Topanga Canyon and Stinson Beach with young children, Di Prima's life is unbelievably rich. She studies Greek, writes, prepares dinners and feasts, and co-edits *Floating Bear* magazine. Diane di Prima is one of the greatest writers of her generation, and this book offers a window into its lives."--Chris Kraus "Extolled by a writer who radically devoted herself to the experiential truth of beauty and intellect, in poverty and grace, in independent dignity, and in the community of Beat consciousness, Diane Di Prima's *Spring and Autumn Annals* arrives as a long-lost charm of illuminated meditations to love, life, death, eros and selflessness. An essential 1960s text of visionary rapaciousness."--Thurston Moore "[Freddie

Herko] wished for a third love before he died; and what a love is in this book's beholding, saying, and release. Di Prima dancing narrative, propelled and circling at the speed of thought, picking up every name and detailed perception as a rolling tide, fills me with gratitude for the truth of her eye. Nothing gets past it, not even the "ballet slippers letting in the snow."--Ana BoziÄ eviÄ++ In the autumn of 1964, Diane di Prima was a young poet living in New York when her dearest friend, dancer, choreographer, and Warhol Factory member, Freddie Herko, leapt from the window of a Greenwich Village apartment to a sudden, dramatic, and tragic death at the age of 29. In her shock and grief, di Prima began a daily practice of writing to Freddie. For a year, she would go to her study each day, light a stick of incense, and type furiously until it burned itself out. Later, di Prima would take up this stream-of-consciousness manuscript and make it into something for others to read. The result is an eloquent ode to her friend; to the constellation of writers, artists, and revolutionaries who made up their community; and to the chaos and struggle of lives lived fully in the pursuit of personal and artistic goals while the world around them hurtles toward changes that will soon upend everything. The narrative ranges over the decade from 1954--the year di Prima and Herko first met--to 1965, with occasional forays into di Prima's memories of growing up in Brooklyn. Lyrical, elegant, and nakedly honest, *Spring and Autumn Annals* is a moving tribute to a friendship, and to the extraordinary innovation and accomplishments of the period. Masterfully observed and passionately recorded, it offers a uniquely American portrait of the artist as a young woman in the heyday of bohemian New York City.

Loba

The Cambridge Companion to the Beats offers an in-depth overview of one of the most innovative and popular literary periods

in America, the Beat era. The Beats were a literary and cultural phenomenon originating in New York City in the 1940s that reached worldwide significance. Although its most well-known figures are Jack Kerouac, Allen Ginsberg, and William S. Burroughs, the Beat movement radiates out to encompass a rich diversity of figures and texts that merit further study. Consummate innovators, the Beats had a profound effect not only on the direction of American literature, but also on models of socio-political critique that would become more widespread in the 1960s and beyond. Bringing together the most influential Beat scholars writing today, this Companion provides a comprehensive exploration of the Beat movement, asking critical questions about its associated figures and arguing for their importance to postwar American letters.

Brother-Souls

In the first major critical reading of Italian American narrative literature in two decades, Fred L. Gardaphé presents an interpretive overview of Italian American literary history. Examining works from the turn of the twentieth century to the present, he develops a new perspective—variously historical, philosophical, and cultural—by which American writers of Italian descent can be read, increasing the discursive power of an ethnic literature that has received too little serious critical attention. Gardaphé draws on Vico's concept of history, as well as the work of Gramsci, to establish a culture-specific approach to reading Italian American literature. He begins his historical reading with narratives informed by oral traditions, primarily autobiography and autobiographical fiction written by immigrants. From these earliest social–realist narratives, Gardaphé traces the evolution of this literature through tales of “the godfather” and the mafia; the “reinvention of ethnicity” in works by Helen Barolini, Tina DeRosa, and Carole Maso; the move beyond ethnicity in fiction by Don DeLillo and Gilbert Sorrentino; to the

short fiction of Mary Caponegro, which points to a new direction in Italian American writing. The result is both an ethnography of Italian American narrative and a model for reading the signs that mark the “self-fashioning” inherent in literary and cultural production. *Italian Signs, American Streets* promises to become a landmark in the understanding of literature and culture produced by Italian Americans. It will be of interest not only to students, critics, and scholars of this ethnic experience, but also to those concerned with American literature in general and the place of immigrant and ethnic literatures within that wide framework.

The Possession

Despite the advent of second wave feminism in the late 1960s, it took more than twenty years before feminist literary criticism started to pay attention to the complex role of women Beat writers. *Merely Being There Is Not Enough* theorizes the memoirs of Diane di Prima, Joyce Johnson, Hettie Jones, and Brenda Frazer, and analyzes their contributions to the Beat movement. Among the writings of female Beat authors, the memoir has become the most commonly used literary genre. At the height of the Beat movement, Frazer published *Troia: Mexican Memoirs* in 1969, the same year that saw the publication of di Prima's *Memoirs of a Beatnik*. Most female Beat voices, however, remained astonishingly silent until 1983, when Johnson published *Minor Characters: A Young Woman's Coming of Age in the Beat Generation*. Johnson's long-time friend Jones followed with *How I Became Hettie Jones* in 1990. The memoirs of Beat women chronicle the Beat-1950s and the intimate relationships with icons of the time: Jack Kerouac, Allen Ginsberg, LeRoi Jones/Amiri Baraka, and Ray Bremser. Being there at a crucial moment in history validates female Beats' stories as indispensable social documents of the 1950s. To make women Beat writers visible and to categorize their memoirs, this

work immerses in the almost paradoxical project of defining a category of female Beat writing when it is the nature of Beat literature and its rebellious aesthetics to dismiss any kind of labeling. Women Beats unsettle the categories of Beat writing and culture: Therefore, a revision and re-examination of Beat history is inevitable to understand the movement's literary expression.

Revolutionary Letters, Etc., 1966-1978

One of the most prominent female voices of the Beat generation speaks out about her life in the 1950s Greenwich Village art and literary scenes.

Women of the Beat Generation: The Writers, Artists, and Muses at the Heart of a Revolution

A sincere young poet seeks fame and fortune amid the coffee houses, sex orgies, political and social protests, and freakish characters of Greenwich Village during the late fifties and early sixties.

Minor Characters

Joyce Johnson was part of the extraordinary circle that included Allen Ginsberg, LeRoi and Hettie Jones, Gregory Corso, Robert Frank, Willem de Kooning and Frank Kline and was witness to the art and lives of these artists who formed the Beats, a movement that has now gained almost mythical resonance. She was living with Jack Kerouac when *On the Road* - his novel that seemed to encapsulate the spirit of the Beats - was first published, turning him into a celebrity. Johnson's book is a personal memoir and a summation of the times, a story of adolescent rebellion and a desire to choose a different life. She shows how the Beat women, in

deciding to break the rules and leave home as unmarried young women in the 1950s, discovered the risks and the heady excitement of trying to live as freely as the rebels they loved.

Troia

Two friends of the late jazz musician and composer relate their memories of him as their guide in the flamboyant literary art world of the Eisenhower/Kennedy era, and as an abiding presence in their lives

Guilty of Everything

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.

Merely Being There Is Not Enough

Memoirs of a Beatnik

What do we know about the women who played an important role in creating the literature of the Beat Generation? Until recently, very little. Studies of the movement have effaced or excluded women writers, such as Elise Cowen, Joyce Johnson, Joanne Kyger, Hettie Jones, and Diane Di Prima, each one a significant figure of the postwar Beat communities. Equally free-thinking and innovative as the founding generation of men, women writers, fluent in Beat, hippie, and women's movement idioms, partook of and bridged two important countercultures of the American mid-century. Persistently foregrounding female experiences in the cold war 1950s and in the

counterculture 1960s and in every decade up to the millennium, women writing Beat have brought nonconformity, skepticism, and gender dissent to postmodern culture and literary production in the United States and beyond.

Dinners & Nightmares

Italian Signs, American Streets

A memoir that addresses ageing, memory, time and a life in the 20th century, by one of our greatest writers, Penelope Lively. 'This is not quite a memoir. Rather, it is the view from old age. And a view of old age itself, this place at which we arrive with a certain surprise - ambushed, or so it can seem. One of the few advantages of age is that you can report on it with a certain authority; you are a native now, and know what goes on here.' In this charming but powerful memoir, Penelope Lively reports from beyond the horizon of old age. She describes what old age feels like for those who have arrived there and considers the implications of this new demographic. She looks at the context of a life and times, the history and archaeology that is actually being made as we live out our lives in real time, in her case World War II; post war penny-pinching Britain; the Suez crisis; the Cold War and up to the present day. She examines the tricks and truths of memory. She looks back over a lifetime of reading and writing. And finally she looks at her identifying cargo of possessions - two ammonites, a cat, a pair of American ducks and a leaping fish sherd, amongst others. This is an elegant, moving and deeply enjoyable memoir by one of our most loved writers.

Freddie Poems

The first full-length collection of new poems in decades from San Francisco's groundbreaking feminist Beat poet.

Door Wide Open

In the summer of 1944, a shocking murder rocked the fledgling Beats. William S. Burroughs and Jack Kerouac, both still unknown, were inspired by the crime to collaborate on a novel, a hard-boiled tale of bohemian New York during World War II, full of drugs and art, obsession and brutality, with scenes and characters drawn from their own lives. Finally published after more than sixty years, this is a captivating read, and incomparable literary artifact, and a window into the lives and art of two of the twentieth century's most influential writers.

And the Hippos Were Boiled in Their Tanks

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Recollections of My Life as a Woman

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.

FLOATING BEAR.

A collection of poignant love letters between Jack Kerouac and Joyce Glassman reveals a tender, loving side to a writer famous for his rough exterior and moody ways. Reprint.

Mingus/Mingus

A Coney Island of the Mind

Experimental poetry responded to historical change in the decades after World War II, with an attitude of such casual and reckless originality that its insights have often been overlooked. However, as Benjamin Lee argues, to ignore the scenes of self and the historical occasions captured by experimental poets during the 1950s and 1960s is to overlook a rich and instructive resource for our own complicated transition into the twenty-first century. Frank O'Hara

and fellow experimental poets like Amiri Baraka, Diane di Prima, and Allen Ginsberg offer us a set of perceptive responses to Cold War culture, lyric meditations on consequential changes in U.S. social life and politics, including the decline of the Old Left, the rise of white-collar workers, and the emergence of vernacular practices like hipsterism and camp. At the same time, they offer us opportunities to anatomize our own desire for historical significance and belonging, a desire we may well see reflected and reconfigured in the work of these poets.

The Cool School

Last Gasp proud to bring back this early. Boat classic Diane di Prima has long been recognized as one of the strongest voices of her generation, and one of the few women who was able to break through the male-dominated beatnik scene. Her poetic portrayal of lowlife Bohemians and revolutionary mentalities shatters the conservative myths of the Fifties and lays bare the emerging sexual experimentation that would shape the Sixties.

The Beats

Draws on memoirs, poems, letters, essays, and other sources to provide a tour outside the mainstream of mid-twentieth-century America, exploring how period luminaries reflected the experiences of various counterculture groups.

The Rolling Stone Book of the Beats

Loba is a visionary epic quest for the reintegration of the feminine, hailed by many as the great female counterpart to Allen Ginsberg's *Howl* when the first half appeared in 1978. Now published for the first time in its completed form with new material, *Loba*, "she-wolf"

in Spanish explores the wilderness at the heart of experience, through the archetype of the wolf goddess, elemental symbol of complete self-acceptance.

Little Boy

The wife of Neal Cassady describes her life in the American Beat subculture, her marriage to Cassady and love affair with Jack Kerouac, and her relationship with Allen Ginsberg. Reprint.

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