



# [PDF] Desolate Angel: Jack Kerouac, The Beat Generation, And America

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**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.

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**Desolation Angels**-Jack Kerouac 2016-03-22 A young man searches for meaning, creates art, and grapples with fame in this semiautobiographical Beat Generation classic by the author of *On the Road*. This urgently paced yet deeply introspective novel closely tracks Jack Kerouac's own life. Jack Duluoz journeys from the Cascade Mountains to San Francisco, Mexico City, New York, and Tangier. While working as a fire lookout on Desolation Peak in the Cascades, Duluoz contemplates his inner void and the distressing isolation brought on by his youthful sense of adventure. In Tangier he suffers a similar feeling of desperation during an opium overdose, and in Mexico City he meets up with a morphine-addicted philosopher and seeks an antidote to his solitude in a whorehouse. As in Kerouac's other novels, *Desolation Angels* features a lively cast of pseudonymous versions of his fellow Beat poets, including William S. Burroughs (as Bull Hubbard), Neal Cassady (as Cody Pomeray), and

Allen Ginsberg (as Irwin Garden). Duluoz draws readers into the trials and tribulations of these literary iconoclasts—from drug-fueled writing frenzies and alcoholic self-realizations to frenetic international road trips and tumultuous love affairs. Achieving literary success comes with its own consequences though, as Duluoz and his friends must face the scrutiny that comes with rising to the national stage.

**Visions of Cody**-Jack Kerouac 1993-08-01 "What I'm beginning to discover now is something beyond the novel and beyond the arbitrary confines of the story. . . . I'm making myself seek to find the wild form, that can grow with my wild heart . . . because now I know MY HEART DOES GROW." —Jack Kerouac, in a letter to John Clellon Holmes Written in 1951-52, *Visions of Cody* was an underground legend by the time it was finally published in 1972. Writing in a radical, experimental form ("the New Journalism fifteen years early," as Dennis McNally noted in *Desolate Angel*), Kerouac created the ultimate account of his voyages with Neal Cassady during the late forties, which he captured in different form in *On the Road*. Here are the members of the Beat Generation as they were in the years before any label had been affixed to them. Here is the postwar America that Kerouac knew so well and celebrated so magnificently. His ecstatic sense of superabundant reality is informed by the knowledge of mortality: "I'm writing this book because we're all going to die. . . . My heart broke in the general despair and opened up inward to the Lord, I made a supplication in this dream." "The most sincere and holy writing I know of our age." —Allen Ginsberg

**Jack's Book**-Barry Gifford 2012-04-24 "A fascinating literary and historical document, the most insightful look at the Beat Generation." —Dan Wakefield, author of *New York in the Fifties* and *Going All the Way* First published in 1978, *Jack's Book* gives us an intimate look into the life and times of the "King of the Beats." Through the words of the close friends, lovers, artists, and drinking buddies who survived him, writers Barry Gifford and Lawrence Lee recount Jack Kerouac's story, from his childhood in Lowell, Massachusetts, to his tragic end in Florida at the age of forty-seven. Including anecdotes from an eclectic list of well-known figures such as Allen Ginsberg, William S. Burroughs, and Gore Vidal, as well as Kerouac's ordinary acquaintances, this groundbreaking oral biography—the first of its kind—presents us with a remarkably insightful portrait of an American legend and the spirit of a generation.

**Book of Dreams**-Jack Kerouac 2001-06 A record of the writer's actual dreams is populated by characters from his novels.

**Tristessa**-Jack Kerouac 1992-06-01 "Each book by Jack Kerouac is unique, a telepathic diamond. With prose set in the middle of his mind, he reveals consciousness itself in all its syntactic elaboration, detailing the luminous emptiness of his own paranoid confusion. Such rich natural writing is nonpareil in later half XX century, a synthesis of Proust, Céline, Thomas Wolfe, Hemingway, Genet, Thelonus Monk, Basho, Charlie Parker, and Kerouac's own athletic sacred insight. "This entire short novel *Tristessa*'s a narrative meditation studying a hen, a rooster, a dove, a cat, a chihuahua dog, family meat, and a ravishing, ravished junky lady, first in their crowded bedroom, then out to drunken streets, taco stands, & pads at dawn in Mexico City slums." —Allen Ginsberg

**Jack Kerouac**-Tom Clark 1997 Since his death in 1969, the legend of Jack Kerouac, 'King of the Beats', has continued to grow. Clark's biography reveals the essential Kerouac, often through his own words and writings.

**The Dharma Bums**-Jack Kerouac 1958 During the 1950s the search for Buddhist truths takes two young Bohemians through a series of bizarre experiences in California

**Maggie Cassidy**-Jack Kerouac 1993-08-01 "When someone asks 'Where does [Kerouac] get that stuff?' say: 'From you!' He lay awake all night listening with eyes and ears. A night of a thousand years. Heard it in the womb, heard it in the cradle, heard it in school, heard it on the floor of life's stock exchange where dreams are traded for gold." —Henry Miller One of the dozen books written by Jack Kerouac in the early and mid-1950s, Maggie Cassidy was not published until 1959, after the appearance of On the Road had made its author famous overnight. Long out of print, this touching novel of adolescent love in a New England mill town, with its straight-forward narrative structure, is one of Kerouac's most accessible works. It is a remarkable, bittersweet evocation of the awkwardness and the joy of growing up in America.

**Book of Sketches**-Jack Kerouac 2006-04-04 In 1952 and 1953 as he wandered around America, Jack Kerouac jotted down spontaneous prose poems, or "sketches" as he called them, on small notebooks that he kept in his shirt pockets. The poems recount his travels—New York, North Carolina, Lowell (Massachusetts, Kerouac's birthplace), San Francisco, Denver, Kansas, Mexico—observations, and meditations on art and life. The poems are often strung together so that over the course of several of them, a little story—or travelogue—appears, complete in itself. Published for the first time, Book of Sketches offers a luminous, intimate, and transcendental glimpse of one of the most original voices of the twentieth century at a key time in his literary and spiritual development.

**Big Sur**-Jack Kerouac 2013 Retiring to a seaside cabin near San Francisco, Jack Duluoz looks for tranquility, but finds only horror and despair.

**Desolate Angel**-Chaz McGee 2009-07-07 First in a series that takes readers into a new dimension in detective stories. He was once a second-rate cop, a mediocre husband, and an absent father. But ever since he was killed in a drug bust gone bad, Kevin Fahey's been a lost soul in limbo. Until he encounters a dead victim whose murder he thought he solved, a girl who points him to a fresh body. And Fahey realizes he imprisoned the wrong man—and the true killer is still on the loose.

**Old Angel Midnight**-Jack Kerouac 2016-03-22 A sensory narrative poem capturing the rhythms of the universe and secrets of the subconscious with stunning linguistic dexterity from the author of On the Road. A spontaneous writing project in the form of an extended prose poem, this sonorous and spiritually playful book is one of Jack Kerouac's most boldly experimental works. Collected from five notebooks dating from 1956 to 1959—a time in which Kerouac was immersed in Buddhist theory—Old Angel Midnight is comprised of sixty-seven short sections unified by an unwavering dedication to sounds, the subconscious, and verbal ingenuity. Friday Afternoon in the Universe, in all directions in & out you got your men women dogs children horses ponies tics perts parts pans pools palls pails parturientes and petty Thieveries that turn into heavenly Buddha. Thus begins Kerouac's Joycean language dance. From birdsong to dharmic verse, street jargon to French slang, the resonances of the universe come blaring in through the windows, unfurling their meaning as the mind lets go and listens.

**The Portable Jack Kerouac**-Jack Kerouac 2007 CHARTERS/PORTABLE JACK KEROUAC (BC)

**A Long Strange Trip**-Dennis McNally 2007-12-18 The complete history of one of the most long-lived and legendary bands in rock history, written by its official historian and publicist—a must-have chronicle for all Dead Heads, and for students of rock and the 1960s' counterculture. From 1965 to 1995, the Grateful Dead flourished

as one of the most beloved, unusual, and accomplished musical entities to ever grace American culture. The creative synchronicity among Jerry Garcia, Bob Weir, Phil Lesh, Bill Kreutzmann, Mickey Hart, and Ron "Pigpen" McKernan exploded out of the artistic ferment of the early sixties' roots and folk scene, providing the soundtrack for the Dionysian revels of the counterculture. To those in the know, the Dead was an ongoing tour de force: a band whose constant commitment to exploring new realms lay at the center of a thirty-year journey through an ever-shifting array of musical, cultural, and mental landscapes. Dennis McNally, the band's historian and publicist for more than twenty years, takes readers back through the Dead's history in A Long Strange Trip. In a kaleidoscopic narrative, McNally not only chronicles their experiences in a fascinatingly detailed fashion, but veers off into side trips on the band's intricate stage setup, the magic of the Grateful Dead concert experience, or metaphysical musings excerpted from a conversation among band members. He brings to vivid life the Dead's early days in late-sixties San Francisco—an era of astounding creativity and change that reverberates to this day. Here we see the group at its most raw and powerful, playing as the house band at Ken Kesey's acid tests, mingling with such legendary psychonauts as Neal Cassady and Owsley "Bear" Stanley, and performing the alchemical experiments, both live and in the studio, that produced some of their most searing and evocative music. But McNally carries the Dead's saga through the seventies and into the more recent years of constant touring and incessant musical exploration, which have cemented a unique bond between performers and audience, and created the business enterprise that is much more a family than a corporation. Written with the same zeal and spirit that the Grateful Dead brought to its music for more than thirty years, the book takes readers on a personal tour through the band's inner circle, highlighting its frenetic and very human faces. A Long Strange Trip is not only a wide-ranging cultural history, it is a definitive musical biography.

**Beat Generation**-Jack Kerouac 2012-07 No Marketing Blurp

**Book of Blues**-Jack Kerouac 1995-09-01 Best known for his "Legend of Duluoz" novels, including On the Road and The Dharma Bums, Jack Kerouac is also an important poet. In these eight extended poems, Kerouac writes from the heart of experience in the music of language, employing the same instrumental blues form that he used to fullest effect in Mexico City Blues, his largely unheralded classic of postmodern literature. Edited by Kerouac himself, Book of Blues is an exuberant foray into language and consciousness, rich with imagery, propelled by rhythm, and based in a reverent attentiveness to the moment. "In my system, the form of blues choruses is limited by the small page of the breastpocket notebook in which they are written, like the form of a set number of bars in a jazz blues chorus, and so sometimes the word-meaning can carry from one chorus into another, or not, just like the phrase-meaning can carry harmonically from one chorus to the other, or not, in jazz, so that, in these blues as in jazz, the form is determined by time, and by the musicians' spontaneous phrasing & harmonizing with the beat of time as it waves & waves on by in measured choruses." —Jack Kerouac

**The Subterraneans**-Jack Kerouac 2007-12-01 Written over the course of three days and three nights, The Subterraneans was generated out of the same kind of ecstatic flash of inspiration that produced another one of Kerouac's early classics, On the Road. Centering around the tempestuous breakup of Leo Percepied and Mardou Fox—two denizens of the 1950s San Francisco underground—The Subterraneans is a tale of dark alleys and smoky rooms, of artists, visionaries, and adventurers existing outside mainstream America's field of vision.

**Atop an Underwood**-Jack Kerouac 2000-11-01 Before Jack Kerouac expressed the spirit of a generation in his 1957 classic, On the Road, he spent years figuring out how he wanted to live and, above all, learning how to write. Atop an Underwood brings together more than sixty previously unpublished works that Kerouac wrote before he was twenty-two, ranging from stories and poems to plays and parts of novels, including an excerpt from his 1943 merchant marine novel, The Sea Is My Brother. These writings reveal what Kerouac was thinking, doing, and dreaming during his formative years, and reflect his primary literary influences. Readers will also find in these works the source of Kerouac's spontaneous prose style. Uncovering a fascinating missing link in Kerouac's development as a writer, Atop an Underwood is essential reading for Kerouac fans, scholars, and critics.

**Kerouac**-Paul Maher Jr. 2007-01-16 This authoritative biography of writer, poet, and beat generation icon Jack

Kerouac (1922-1969) recounts in gripping detail the story of his exceptional life and the key relationships that affected Kerouac's development as an artist, including those with his three wives, numerous girlfriends, and beloved mother. Kerouac presents a fresh and more accurate account of the author of *On the Road*, one that neither ignores nor wallows in his flaws.

**On Highway 61**-Dennis McNally 2014-09-22 *On Highway 61* explores the historical context of the significant social dissent that was central to the cultural genesis of the sixties. The book is going to search for the deeper roots of American cultural and musical evolution for the past 150 years by studying what the Western European culture learned from African American culture in a historical progression that reaches from the minstrel era to Bob Dylan. The book begins with America's first great social critic, Henry David Thoreau, and his fundamental source of social philosophy:---his profound commitment to freedom, to abolitionism and to African-American culture. Continuing with Mark Twain, through whom we can observe the rise of minstrelsy, which he embraced, and his subversive satirical masterpiece *Huckleberry Finn*. While familiar, the book places them into a newly articulated historical reference that shines new light and reveals a progression that is much greater than the sum of its individual parts. As the first post-Civil War generation of black Americans came of age, they introduced into the national culture a trio of musical forms---ragtime, blues, and jazz--- that would, with their derivations, dominate popular music to this day. Ragtime introduced syncopation and become the cutting edge of the modern 20th century with popular dances. The blues would combine with syncopation and improvisation and create jazz. Maturing at the hands of Louis Armstrong, it would soon attract a cluster of young white musicians who came to be known as the Austin High Gang, who fell in love with black music and were inspired to play it themselves. In the process, they developed a liberating respect for the diversity of their city and country, which they did not see as exotic, but rather as art. It was not long before these young white rebels were the masters of American pop music - big band Swing. As Bop succeeded Swing, and Rhythm and Blues followed, each had white followers like the Beat writers and the first young rock and rollers. Even popular white genres like the country music of Jimmy Rodgers and the Carter Family reflected significant black influence. In fact, the theoretical separation of American music by race is not accurate. This biracial fusion achieved an apotheosis in the early work of Bob Dylan, born and raised at the northern end of the same Mississippi River and Highway 61 that had been the birthplace of much of the black music he would study. As the book reveals, the connection that began with Thoreau and continued for over 100 years was a cultural evolution where, at first individuals, and then larger portions of society, absorbed the culture of those at the absolute bottom of the power structure, the slaves and their descendants, and realized that they themselves were not free.

**Book of Haikus**-Jack Kerouac 2013-04-01 Highlighting a lesser-known aspect of one of America's most influential authors, this new collection displays Jack Kerouac's interest in and mastery of haiku. Experimenting with this compact poetic genre throughout his career, Kerouac often included haiku in novels, correspondence, notebooks, journals, sketchbooks, and recordings. In this collection, Kerouac scholar Regina Weinreich supplements an incomplete draft of a haiku manuscript found in Kerouac's archives with a generous selection of Kerouac's other haiku, from both published and unpublished sources. With more than 500 poems, this is a must-have volume for Kerouac enthusiasts everywhere.

**Mexico City Blues**-Jack Kerouac 2007-12-01 Kerouac's most important poem, *Mexico City Blues*, incorporates all the elements of his theory of spontaneous composition. Memories, fantasies, dreams, and surrealistic free association are all lyrically combined in the loose format of the blues to create an original and moving epic. "I want to be considered a jazz poet blowing a long blues in an afternoon jam session on Sunday. I take 242 choruses; my ideas vary and sometimes roll from chorus to chorus or from halfway through a chorus to halfway into the next." "A spontaneous bop prosody and original classic literature." - Allen Ginsberg; "Kerouac calls himself a jazz poet. There is no doubt about his great sensitivity to language. His sentences frequently move into tempestuous sweeps and whorls and sometimes they have something of the rich music of Gerard Manley Hopkins or Dylan Thomas" - *The New York Herald Tribune*

**Kerouac on Record**-Simon Warner 2018-03-08 He was the leading light of the Beat Generation writers and the most dynamic author of his time, but Jack Kerouac also had a lifelong passion for music, particularly the mid-

century jazz of New York City, the development of which he witnessed first-hand during the 1940s with Charlie Parker, Dizzy Gillespie and Thelonious Monk to the fore. The novelist, most famous for his 1957 book *On the Road*, admired the sounds of bebop and attempted to bring something of their original energy to his own writing, a torrent of semi-autobiographical stories he published between 1950 and his early death in 1969. Yet he was also drawn to American popular music of all kinds - from the blues to Broadway ballads - and when he came to record albums under his own name, he married his unique spoken word style with some of the most talented musicians on the scene. Kerouac's musical legacy goes well beyond the studio recordings he made himself: his influence infused generations of music makers who followed in his work - from singer-songwriters to rock bands. Some of the greatest transatlantic names - Bob Dylan and the Grateful Dead, Van Morrison and David Bowie, Janis Joplin and Tom Waits, Sonic Youth and Death Cab for Cutie, and many more - credited Kerouac's impact on their output. In *Kerouac on Record*, we consider how the writer brought his passion for jazz to his prose and poetry, his own record releases, the ways his legacy has been sustained by numerous more recent talents, those rock tributes that have kept his memory alive and some of the scores that have featured in Hollywood adaptations of the adventures he brought to the printed page.

**Pic**-Jack Kerouac 1971 In 1948, *Pictorial Review* Jackson, a ten-year-old black boy, and his brother, Slim, hitchhike from North Carolina to New York City, observing the strange life-styles of people they encounter

**Jerry on Jerry**-Dennis McNally 2015-11-24 These never-before-published interviews with Jerry Garcia reveal his thoughts on religion, politics, his personal life, and his creative process. Jerry on Jerry provides new insight into the beloved frontman of the Grateful Dead in time for the 50th Anniversary of the band. Released by the Jerry Garcia Family and made available to the public for the first time, these are some of the most candid, intimate interviews with Jerry Garcia ever published. Here, Garcia speaks openly about everything from growing up in the San Francisco Bay Area and his first encounters with early R&B to his thoughts on songwriting, LSD, the Beats and Neal Cassady, government, movies, and more. Illustrated with family photographs, ephemera, and Jerry's artwork, *Jerry on Jerry* presents uniquely poignant, unguarded, and astute moments, showing a side of Jerry that even his biggest fans have not known.

**Subterranean Kerouac**-Ellis Amburn 1999-11-29 Portraying Kerouac as an agonized man torn between conflicting values and beliefs, a former editor and friend of the beat writer serves up what promises to be the most controversial biography of the great writer yet published. Reprint. NYT. AB.

**Jack Kerouac King of the Beats**-Barry Miles 2007-02 In conformist 1950s America, Jack Kerouac's *On the Road* was greeted with both delirium and dismay. For his generation - 'a generation waiting to be written' - he and the universe he created symbolized freedom. He identified the living pulse of America in jazz clubs and fast cars, and found vibrancy in hoboes hopping freight cars and travelling the highways. In his hunt for the big experience and his longing for greatness, Kerouac has inspired each successive generation. He is now an icon, an image, an attitude, forever personifying 'the mad ones, the ones who are mad to live, mad to be saved, desirous of everything at the same time ...' Including the sale of the Kerouac archive to the New York public library, *Jack Kerouac : King of the Beats* is a completely up-to-date, provocative and intimate portrait of one of the twentieth century's most influential writers, revealing a man full of contradictions, rarely at peace with himself. Barry Miles, friend and official biographer of Allen Ginsberg and William Burroughs, provides a meticulously researched exploration of the complex man and extraordinary writer whose creative mishmash of joyous incoherence, drug-induced ecstasy, genuine mysticism and constant craving has persuaded so many to take to the road.

**Windblown World**-Jack Kerouac 2006 Excerpts and passages from the personal diaries of the great Beat writer chronicle a pivotal era in Kerouac's life, describing the creation of his first novel, *The Town and City*; his special friendships with Allen Ginsberg, William S. Burroughs, and Neal Cassady; and his own take on the events described in *On the Road*. Reprint.

**Some of the Dharma**-Jack Kerouac 1999 Offers a collage of poems, haiku, journal entries, letters, meditations, ideas on writing, notes on Buddhism, prayers, blues, and sketches

**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.

**"Bethink Yourselves."**-graf Leo Tolstoy 1904

**Good Blonde & Others**-Jack Kerouac 2016-03-22 Beat Generation great Jack Kerouac traverses the vast landscape of American counterculture in this raucous and insightful collection In these collected articles, essays, and wild autobiographical tales, Jack Kerouac, author of *On the Road*, leads readers down the highways and through the myriad subcultures of mid-twentieth-century America, guiding them along with his ingenious observations and brilliant command of language. He cruises to San Francisco high on Benzedrine with a barefoot blond model in a white bathing suit; traipses from New York to Florida with photographer Robert Frank and a \$300 German camera; takes a bus ride along the edge of a precipice in Montana; and revels in the swampy blues of an old Southern bum at a Des Moines diner. On a journey of the mind, Kerouac courses through the philosophy, origins, and dreams of the Beats, those "crazy illuminated hipsters" of post-war America; describes his theory of experimental prose with the "Essentials of Spontaneous Writing"; and gives a tour of the San Francisco Renaissance, pointing out the new American poets who are "childlike graybeard Homers singing on the street." This sweeping portrait of the art, sounds, and people of a nation in transition could only be told with Kerouac's inimitable wisdom and charm.

**Departed Angels**-Jack Kerouac 2004 The first published collection of artwork by author Jack Kerouac features paintings, drawings, and sketches from his unpublished notebooks, as well as text by Ed Adler discussing Kerouac's relationship with the visual arts as well the influence of Buddhism and Catholicism on his creative vision. Original.

**Road Novels 1957-1960**-Jack Kerouac 2007 A collector's edition of five works by the late Beat Generation classic writer combines the eminent "On the Road" with the novels, "The Dharma Bums," "The Subterraneans," "Tristessa," and "Lonesome Traveler."

**The Awakener**-Helen Weaver 2014-01-05 The Awakener is Helen Weaver's long awaited memoir of her adventures with Jack Kerouac, Allen Ginsberg, Lenny Bruce, and other wild characters from the New York City of

the fifties and sixties. The sheltered but rebellious daughter of bookish Midwestern parents, Weaver survived a repressive upbringing in the wealthy suburbs of Scarsdale and an early divorce to land in Greenwich Village just in time for the birth of rock 'n' roll—and the counterculture movement known as the Beat Generation. Shortly after her arrival Kerouac, Ginsberg, and company—old friends of her roommate—arrive on their doorstep after a non-stop drive from Mexico. Weaver and Kerouac fall in love on sight, and Kerouac moves in. "...[Weaver] paints a romantic picture of Greenwich Village in the 1950s and '60s, when she worked in publishing and hung out with Allen Ginsberg and the poet Richard Howard and was wild and loose, getting high and falling into bed almost immediately with her crushes, including Lenny Bruce...Her descriptions of the Village are evocative, recalling a time when she wore 'long skirts, Capezio ballet shoes and black stockings,' and used to 'sit in the Bagatelle and have sweet vermouth on the rocks with a twist of lemon.' Early on, she quotes Pasternak: 'You in others: this is your soul.' Kerouac's soul lives on through many people—Joyce Johnson, for one—but few have been as adept as Weaver at capturing both him and the New York bohemia of the time. He was lucky to have met her."—Tara McKelvey, *The New York Times Book Review* "There is a tendency for memoirs written by women about The Great Man to be self-abnegating exercises in a kind of inverted narcissism—the author seeking to prove her worth as muse, as consort, as chosen one. Not so with Helen Weaver's beautiful, plainspoken elegy for her time spent with Jack Kerouac, who suddenly appeared at her door in the West Village one white, frosty morning with Allen Ginsberg, who knew Weaver's roommate, in tow."—*New York Post* "Helen Weaver's book was a revelation to me!...This is the most graphic, honest, shameless, and moving documentary of what the newly liberated women in cities got up to—how they lived, loved, and created. Who knew? It is time they did! And here's how."—Carolyn Cassady "Weaver recreates the excitement of a time when things were radically changing and shows us what it was like living with an eccentric genius at the turning point of his life. Eventually she asks Jack to leave but they remain friends, and over the years her respect for his writing grows even as Kerouac's reputation undergoes a gradual transition from enfant terrible to American icon. She comes to realize that by writing *On the Road* he woke America up—along with her—from the long dream of the fifties. And the Buddhist philosophy that once struck her as Jack's excuse for doing whatever he liked because 'nothing is real, it's all a dream' eventually becomes her own." "Helen Weaver's memoir is a riveting account of her love affair and friendship with Jack Kerouac. She is both clear-eyed and passionate about him, and writes with truly amazing grace."—Ann Charters Helen Weaver has translated over fifty books from the French of which one, Antonin Artaud: *Selected Writings* (Farrar, Straus and Giroux ) was a Finalist for the National Book Award in translation in 1976. She is co-author and general editor of the Larousse Encyclopedia of Astrology and author of *The Daisy Sutra*, a book on animal communication. She lives in Kingston, New York.

**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.

**Jack Kerouac's On the Road**-Harold Bloom 2004-01 - Presents the most important 20th century criticism on major works from *The Odyssey* through modern literature - The critical essays reflect a variety of schools of criticism - Contains critical biographies, notes on the contributing critics, a chronology of the author's life, and an index - Introductory essay by Harold Bloom"

**The Town and the City**-Jack Kerouac 1973