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During 1966, photographer Nurit Wilde, “Sweet Nurit from Lookout Mountain Street,” touted Jackson Browne songs to Fairfax High School teenagers in West Hollywood and Laurel Canyon. In 1967 Wilde took ...

Q&A with Jackson Browne

Pangolins are a near-complete scientific mystery ... which sounded like a person banging on a typewriter. I looked up to

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see P21 skittering across the chain-link cage. She seemed to be enjoying ...

The most trafficked mammal you've never heard of

Do you have trouble with the chainsaw maniac? If you do, you found the right place. 1st- Usually if you spawn on the wooden platform, the chainsaw guy will automatically come. Bust open the barrel ...

Resident Evil 4 Cheats

He said that he rises before dawn and walks two miles before settling at the typewriter ... who has built his own old-age cabin, complete with a bed for the nurse and handles on the bathtub.

The Silver Lining

Troops of monkeys thundering away at random on typewriters could not produce the works of Shakespeare — for the practical reason that the whole observable universe is not large enough to contain the ...

Evolution and the Bible

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 ...

The Cambridge Companion to the Beats

Some have gone as far as to claim that The Orville is the true continuation of the Trek legacy, though such discussion sounds awfully close to a Holy War ... backlit panels complete with a ...

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The Orville on Bill Morgan

Elliot gets a desk and typewriter due to his occupation as an ... like they are straight out of a children's fairytale book, complete with striking flowers crawling up the sides of houses ...

The best Stardew Valley mods

The demo covered the entire first level, which is already considered complete. There was a great deal of exploration ... presented in a font that looked like it had been printed with a broken ...

AdventureX 2017 round-up: Part 2

Zero censorship, no artistic direction and complete accessibility to both audience ... So many summertime celebrations have gone the way of the typewriter, but the CofC is still kickin', and ...

Countdown to fun

He heard and saw her typing at home on the typewriter she used for work supplementing her income from her legal secretary job, but dismissed it as "my mom's work in German." "When she won ...

How one brave woman held Germany accountable for father's suicide in Tel Aviv

â€Š She set up a wobbly card table in their small house and tapped out short stories on a typewriter while the ... "Rarely does a complete idea come to me. I basically start with just ...

The Woman On Top

They contacted a small manufacturer who specialized in custom aircraft plywoods and was able to provide their laser-

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cut plywood holy grail: a 3-ply sheet, with high quality basswood core with ...

Making The Best Plywood For Laser Cut Puzzles

I went back to shooting film recently, and I couldn't believe how different the process was. It isn't just taking a photo without the live view screen, it really is a different world. A world that ...

5 Reasons To Go Back to Film

Such a discovery would be something of a holy grail to the art world ... he was informed that he needed three “irrelevant” courses to complete a bachelor’s degree. So he left without one. He moved to ...

The Infinite Hollis Frampton

It was known to be holy to the people living around it ... The expedition was, in short, an imperial paradigm in itself, and to complete it a reporter from the LondonTimes, in those days almost ...

Finally, the Top of the World

Living in such close proximity to a site venerated for its holy qualities, the couple wondered whether their new home could also be hiding any religious artifacts. Several archaeological surveys ...

Ordinary people who found amazing treasures

It's one of the world's fashion capitals, of course, and Milan certainly does style like few other places. Locals walk around impeccably dressed; visitors prance between the shops in the Quadrilatero ...

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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

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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 connoisseur's guide to the typewriter, entertaining and practical What do thousands of kids, makers, poets, artists, steampunks, hipsters, activists, and musicians have in common? They love typewriters—the magical, mechanical contraptions that are enjoying a surprising second life in the 21st century, striking a blow for self-reliance, privacy, and coherence against dependency, surveillance, and disintegration. The *Typewriter Revolution* documents the movement and provides practical advice on how to choose a typewriter, how to care for it, and what to do with it—from National Novel Writing Month to letter-writing socials, from type-ins to typewritten blogs, from custom-painted typewriters to typewriter tattoos. It celebrates the unique quality of

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everything typewriter, fully-illustrated with vintage photographs, postcards, manuals, and more.

The first collection of letters between the two leading figures of the Beat movement Writers and cultural icons Jack Kerouac and Allen Ginsberg are the most celebrated names of the Beat Generation, linked together not only by their shared artistic sensibility but also by a deep and abiding friendship, one that colored their lives and greatly influenced their writing. Editors Bill Morgan and David Stanford shed new light on this intimate and influential friendship in this fascinating exchange of letters between Kerouac and Ginsberg, two thirds of which have never been published before. Commencing in 1944 while Ginsberg was a student at Columbia University and continuing until shortly before Kerouac's death in 1969, the two hundred letters included in this book provide astonishing insight into their lives and their writing. While not always in agreement, Ginsberg and Kerouac inspired each other spiritually and creatively, and their letters became a vital workshop for their art. Vivid, engaging, and enthralling, Jack Kerouac and Allen Ginsberg: The Letters provides an unparalleled portrait of the two men who led the cultural and artistic movement that defined their generation.

Sex, Drugs, and Rock 'n Roll: The American Counterculture of the 1960s offers a unique examination of the cultural flowering that enveloped the United States during that early postwar decade. Robert C. Cottrell provides an enthralling view of the counterculture, beginning with an examination of American bohemia, the Lyrical Left of the pre-WWII era, and the hipsters. He delves into the Beats, before analyzing the counterculture that emerged on both the East and West coasts, but soon cropped up in the American heartland as

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well. Cottrell delivers something of a collective biography, through an exploration of the antics of seminal countercultural figures Allen Ginsberg, Jack Kerouac, Timothy Leary, and Ken Kesey. Cottrell also presents fascinating chapters covering “the magic elixir of sex,” rock ‘n roll, the underground press, Haight-Ashbury, the literature that garnered the attention of many in the counterculture, Monterey Pop, the Summer of Love, the Death of Hippie, the March on the Pentagon, communes, Yippies, Weatherman, Woodstock, the Manson family, the women’s movement, and the decade’s legacies.

Drawing from fictional and real accounts, movies, personal interviews, and tours of mental hospitals both active and defunct, Rondinone uncovers a story at once familiar and bizarre, where reality meets fantasy in the foggy landscape of celluloid and pulp.

This collection of essays from a distinguished, international group of scholars offers a portrait of W. H. Auden's creativity. The essayists look in fresh ways at Auden's composition process and artistic virtuosity, and at the astonishing breadth of his interests and activities. Critics have long acknowledged Auden's 'second thoughts' with regard to religion and politics, yet few have considered how essential rethinking and revision were to his writing process. His notebooks and drafts served as a fascinating, multifaceted laboratory for his literary experiments; and even after his writing was published, Auden never stopped revising it. The essays collected here explore cross-pollination in the genesis of his works: how theater collaboration, film work, traveling, teaching, reviewing, and wartime activities shaped his literary oeuvre. They uncover neglected episodes that affected his artistic choices, and overlooked archives full of surprising revelations about his

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writing practice. The essays also explore manuscript evidence that shows the formal experimentation of one of the great versifiers of modern poetry.

What did rap music and hip hop culture inherit from the spirituals, classic blues, ragtime, classic jazz, and bebop? What did rap music and hip hop culture inherit from the Black Women's Club Movement, New Negro Movement, Harlem Renaissance, Hipster Movement, and Black Muslim Movement? In *Hip Hop's Amnesia* award-winning author, spoken-word artist, and multi-instrumentalist Reiland Rabaka answers these questions by rescuing and reclaiming the often-overlooked early twentieth century origins and evolution of rap music and hip hop culture.

The Beat Movement was and is a literary and arts movement, the most radical and innovative of the 20th century, and because it was so open to new ideas of poetics and aesthetics, it has adapted from decade to decade. The history of the Beat Movement is still being written in the early years of the 21st century. Unlike other kinds of literary and artistic the Beat Movement is self-perpetuating. After the 1950s generation, a new generation arose in the 1960s led by writers such as Diane Wakowski, Anne Waldman, and poets from the East Side Scene. In the 1970s and 1980s writers from the Poetry Project at St. Mark's Church and contributors to *World* magazine continued the movement. The 1980s and 1990s Language Movement saw itself as an outgrowth and progression of previous Beat aesthetics. Today poets and writers in San Francisco still gather at City Lights Bookstore and in Boulder at the Jack Kerouac School of Disembodied Poetics and continue the movement. It is now a postmodern movement and probably would be unrecognizable to the earliest Beats. It may even be in the process of finally

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shedding the name Beat. But the Movement continues. The Historical Dictionary of the Beat Movement covers the movements history through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on significant people, themes, critical issues, and the most significant novels, poems, and volumes of poetry and prose that have formed the Beat canon. This book is a vital reference tool for any researcher interested in learning more about the Beat Movement.

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.

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,

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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.

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