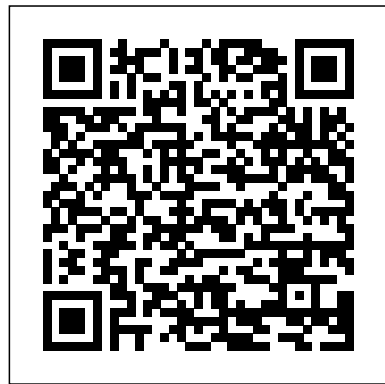


Cains Book Alexander Trocchi

Getting the books Cains Book Alexander Trocchi now is not type of inspiring means. You could not single-handedly going similar to books amassing or library or borrowing from your friends to get into them. This is an completely easy means to specifically get lead by on-line. This online notice Cains Book Alexander Trocchi can be one of the options to accompany you next having extra time.

It will not waste your time. bow to me, the e-book will extremely publicize you further issue to read. Just invest tiny grow old to gate this on-line statement Cains Book Alexander Trocchi as capably as evaluation them wherever you are now.



Caught Crown

'A must have for Dylan enthusiasts, lovers of London, and anyone with even a passing interest in the history of music. I devoured it in two sittings - and I loved it!' Conor McPherson, playwright, *Girl from the North Country* This is both a guide and history on the impact of London on Dylan, and the lasting legacy of Bob Dylan on the London music scene. Bob Dylan in London celebrates this journey, and allows readers to experience his London and follow in his footsteps to places such as the King and Queen pub (the first venue that Dylan performed at in London), the Savoy hotel and Camden Town. This book explores the key London places and times that helped to create one of the greatest of all popular musicians, Bob Dylan.

A Matter of Obscenity W. W. Norton & Company

The stories in *Drowning Lessons* engage water as both a vital and a potentially hazardous presence in our lives. "You can touch water," says Peter Selgin, "you can taste it and feel its temperature, you can even hold it in your hands. Still it remains elusive, ill-defined, shaped only by what surrounds or contains it." With empathy and wit Selgin introduces us to characters navigating the choppy waters of human relationships. In "Swimming" an avid swimmer fights the stasis in his marriage by prodding his out-of-shape but contented wife to take up the sport—with near-disastrous results. A pond is the setting of "The Wolf House," which tells of the reunion and dissolution of a group of high school friends brought together for a funeral. "The Sinking Ship Man" chronicles a day in the life of an African American caretaker in charge of the only remaining survivor of the Titanic disaster. In "El Malecón" a toothless old Dominican tries to recapture his lost dignity by "borrowing" a shiny Cadillac convertible and aiming it down the coastal highway toward his childhood village. In "The Sea Cure" two travelers in Mexico's Yucatan Peninsula confront death in the form of a mysterious woman living in an abandoned beachfront apartment complex. In all thirteen tales in *Drowning Lessons*, Selgin exhibits a keen eye for the forces that push people toward—and sometimes beyond—their very human limits, forces as intrinsic, elemental, and elusive as the liquid that makes up two-thirds of their bodies. These stories remind us that of all bodies of water, none is deeper or more dangerous than our own.

Drowning Lessons Grove/Atlantic, Inc.

Following his acclaimed history of the Situationist International up until the late sixties, *The Beach Beneath the Street*, McKenzie Wark returns with a companion volume which puts the late work of the Situationists in a broader and deeper context, charting their contemporary relevance and their deep critique of modernity. Wark builds on their work to map the historical stages of the society of the spectacle, from the diffuse to the integrated to what he calls the disintegrating spectacle. The *Spectacle of Disintegration* takes the reader through the critique of political aesthetics of former Situationist T.J. Clark, the Fourierist utopia of Raoul Vaneigem, René Vignet's earthy situationist cinema, Gianfranco Sanguinetti's pranking of the Italian ruling class, Alice-Becker Ho's account of the anonymous language of the Romany, Guy Debord's late films and his surprising work as a game designer. At once an extraordinary counter history of radical praxis and a call to arms in the age of financial crisis and the resurgence of the streets, *The Spectacle of Disintegration* recalls the hidden journeys taken in the attempt to leave the twentieth century, and plots an exit from the twenty first. The dustjacket unfolds to reveal a fold-out poster of the collaborative graphic essay combining text selected by McKenzie Wark with composition and drawings by Kevin C. Pyle.

Thongs SCB Distributors

Serialized in *Esquire*, A.A. Gill's *Pour Me a Life* is a riveting meditation on the author's alcoholism, seen through the lens of the memories that remain, and the transformative moments that saved him from a lifelong addiction and early death. "Pour Me a Life is an unapologetically honest, raw, and often harrowing account of the life of a man who, up until now, we only thought we knew. Here is A.A. Gill at his best. A real-life *Bright Lights, Big City*." —Eric Ripert, chef and co-owner of *Le Bernardin*, and author of the *New York Times* bestseller *32 Yolks* Best known for his hysterically funny and often scathing restaurant reviews for the *London Sunday Times*, A.A. Gill's *Pour Me a Life* is a riveting memoir of the author's alcoholism, seen through the lens of the memories that remain, and the transformative moments in art, food, religion, and family that saved him from a lifelong addiction and early death. By his early twenties, at London's prestigious Saint Martin's art school, journalist Adrian Gill was entrenched in alcoholism. He writes from the handful of memories that remain, of drunken conquests with anonymous women, of waking to morbid hallucinations, of emptying jacket pockets that "were like tiny crime scenes," helping him puzzle his whereabouts back together. Throughout his recollections, Gill traces his childhood, his early diagnosis of dyslexia, the deep sense of isolation when he was sent to boarding school at age eleven, the disappearance of his only brother, whom he has not seen for decades. When Gill was confronted at age thirty by a doctor who questioned his drinking, he answered honestly for the first time, not because he was ready to stop, but because his body was too damaged to live much longer. Gill was admitted to a thirty-day rehab center—then a rare and revolutionary concept in England—and has lived three decades of his life sober. Written with clear-eyed honesty and empathy, *Pour Me a Life* is a haunting account of addiction, its exhilarating power and destructive force, and is destined to be a classic of its kind.

Waterfront Univ of California Press

Appearing together in English for the first time, two masterpieces that take on the jazz age, the Nuremberg trials, postwar commercialism, and the feat of writing a book, presented in one brilliant volume *The Death of My Brother Abel* and its delirious sequel, *Cain*, constitute the magnum opus of Gregor von Rezzori's prodigious career, the most ambitious, extravagant, outrageous, and deeply considered achievement of this wildly original and never less than provocative master of the novel. In *Abel and Cain*, the original book, long out of print, is reissued in a fully revised translation; *Cain* appears for the first time in English. *The Death of My Brother Abel* zigzags across the middle of the twentieth century, from the 1918 to 1968, taking in the Jazz Age, the Anschluss, the Nuremberg trials, and postwar

commercialism. At the center of the book is the unnamed narrator, holed up in a Paris hotel and writing a kind of novel, a collage of sardonic and passionate set pieces about love and work, sex and writing, families and nations, and human treachery and cruelty. In *Cain*, that narrator is revealed as Aristide Subics, or so at least it appears, since Subics' identity is as unstable as the fictional apparatus that contains him and the times he lived through. Questions abound: How can a man who lived in a time of lies know himself? And is it even possible to tell the story of an era of lies truthfully? Primarily set in the bombed-out, rubble-strewn Hamburg of the years just after the war, the dark confusion and deadly confrontation of Cain and Abel, inseparable brothers, goes on.

A Life in Pieces Vintage

Descended from one of the most ancient aristocratic families of Europe, Erzsebet Bathory bore the psychotic aberrations of centuries of intermarriage. From adolescence she indulged in sadistic lesbian fantasies, where only the spilling of a woman's blood could satisfy her urges. By middle age, she had regressed to a mirror-fixated state of pathological necro-sadism involving witchcraft, torture, blood-drinking, cannibalism and wholesale slaughter. These years, at the latter end of the 16th century, witnessed a reign of cruelty unsurpassed in the annals of mass murder, with the Countess' depredations on the virgin girls of the Carpathians leading to some 650 deaths. Her many castles were equipped with chambers where she would hideously torture and mutilate her victims; hundreds of girls were killed and processed for the ultimate, youth-giving ritual: the bath of blood. The Bloody Countess is Valentine Penrose's true, disturbing case history of a female psychopath, a chillingly lyrical account beautifully translated by Alexander Trocchi (author of *Cain's Book*), which has an unequalled power to evoke the decadent melancholy of doomed, delinquent aristocracy in a dark age of superstition.

Evergreen Review Reader Verso Books

The much-anticipated republication of Ann Quin's masterpiece of post-war British fiction: caustic, thrilling, unforgettable.

Alexander Trocchi *New York Review of Books*

Helen and Desire, the best known and finest of Trocchi's erotic novels, is a highly compelling examination of sexuality. Written from the perspective of its eponymous heroine, Helen Smith, it follows the fortunes of this lady as she uses her alluring charms to take her through life. Inevitably she is also abused along the way by the men who cannot resist the appeal of sex incarnate and so Helen's existence fluctuates from one of liberation to one of imprisonment.

The Tender Hour of Twilight *New York Review of Books*

Alexander Trocchi was the leading British beat writer of the 1950s and 60s. He left behind a small body of works: best known are the two novels, 'Young Adam' and 'Cain's Book': and a handful of erotic novels and translations. The shorter pieces here - stories, essays and the extracts many previously unpublished, demonstrate the range of Trocchi's writing, his preoccupation with human isolation, with the outsider figure and his role as a 'cosmonaut of inner space'.

Helen And Desire Brill Rodopi

Fusing history, lore, politics, culture, and on-site adventures, esteemed essayist and author Phillip Lopate takes us on an exuberant, affectionate, and eye-opening excursion around Manhattan's shoreline. *Waterfront* captures the ever-changing character of New York in the best way possible: on a series of exploratory walks conducted by one of the city's most engaging and knowledgeable guides. Starting at the Battery and moving at a leisurely pace along the banks of the Hudson and East Rivers, Lopate describes the infrastructures, public spaces, and landmarks he encounters, along with fascinating insights into how they came to be. Unpeeling layers of myth and history, he reveals the economic, ecological, and political concerns that influenced the city's development, reporting on everything from the building of the Brooklyn Bridge to the latest projects dotting the shorelines. New York's waterfront has undergone a three-stage reevaluation--from the world's largest port to an abandoned, seedy no-man's land to a highly desirable zone of parks and upscale retail and residential properties--each metamorphosis only incompletely shedding earlier associations. Physically, no area of New York City has changed as dramatically as the shoreline, thanks to natural processes and the use of landfill, dredging, and other interventions. Everywhere Phillip Lopate walked on the waterfront, he saw the present as a layered accumulation of older narratives. He set about his task by trying to read the city like a text. One textual layer is the past, going back to the Lenape Indians, Captain Kidd, and Melville's sailors; another is the present--whatever or whoever was popping up in his view at the moment; a third layer contains the constructed environment, the architecture or piers or parks currently along the shore; another layer still is his personal history, the memories recalled by visiting certain spots; yet another consists of the city's incredibly rich cultural record--the literature, films, and artwork that threw a reflecting light on the matter at hand; and finally, there is the invisible or imagined layer--what he thinks should be on the waterfront but is not. *Waterfront* is studded with short diversions where Lopate expounds on some of the greater issues, characters, and sites of Manhattan's shoreline. Be it a revisionist examination of Robert Moses, the effect of shipworms on the city's piers and foundations, the battle over Westway, the dream of public housing, the legacy of Joseph Mitchell, a wonderful passage about the longshoremen and Elia Kazan's *On the Waterfront*, or the meaning of the World Trade Center, Lopate punctuates this marvelous journey with the sights and sounds and words of a world like no other. A rich and impressive work by an undisputed master stylist, *Waterfront* takes its rightful place next to other literary classics of New York, such as E. B. White's *Here Is New York* and Joseph Mitchell's *Up in the Old Hotel*. It is an unparalleled look at New York's landscape and history and an irresistible invitation to meander along its outermost edges.

My Life and Loves Skyhorse Publishing Inc.

This is the first book to explore the English-language literary scene in Paris after World War II, including the intersecting lives of Richard Wright, Samuel Beckett, James Baldwin, and Maurice Girodias.

The Beach Beneath the Street Rebel Publishing Company

Although a number of publications have appeared in recent years marking the importance of the 'swinging sixties', many tend to be personally reflective in nature and London-centric in their coverage. By contrast, *The Scottish Sixties: Reading, Rebellion, Revolution?* addresses this misrepresentation and in so doing fills a gap in both Scottish and British literary and cultural studies. Through a series of academic analyses based on archival records, ephemera and work produced during the 1960s, this volume focuses, uniquely, on Scotland. In its concern with some of the key figures of Scottish cultural life, the book considers amongst other topics the implications of censorship, the role of little magazines in shaping cultural debates, the radical nature of much Scottish literature of the time, developments in the avant-garde and the role of experiment in theatre, film, TV, fine art and music.

Berg Xlibris Corporation

The *Washington Post* hails Greil Marcus as our greatest cultural critic. Writing in the *London Review of Books*, D. D. Guttenplan calls him probably the most astute critic of American popular culture since Edmund Wilson. For nearly thirty years, he has written a remarkable column that has migrated from the *Village Voice* to *Artforum*, *Salon*, *City Pages*, *Interview*, and *The Believer* and currently appears in the *Barnes & Noble Review*. It has been a laboratory where Marcus has fearlessly explored and wittily dissected an enormous variety of cultural artifacts, from songs to books to movies to advertisements, teasing out from the welter of everyday objects what amounts to a de facto theory of cultural transmission. Published to complement the paperback edition of *The History of Rock & Roll in Ten Songs*, *Real Life Rock* reveals the critic in full: direct, erudite, funny, fierce, vivid, astute, uninhibited, and possessing an unerring instinct for art and fraud. The result is an indispensable volume packed with startling arguments and casual brilliance.

Real Life Rock Grove Press

Beckett, Kerouac, Ginsberg and more return in the classic pages of *Evergreen Review!*

Holy Man and Other Stories Alma Books

A comprehensive history of censorship in modern Britain For Victorian lawmakers and judges, the question of whether a book should be allowed to circulate freely depended on whether it was sold to

readers whose mental and moral capacities were in doubt, by which they meant the increasingly literate and enfranchised working classes. The law stayed this way even as society evolved. In 1960, in the obscenity trial over D. H. Lawrence's *Lady Chatterley's Lover*, the prosecutor asked the jury, "Is it a book that you would even wish your wife or your servants to read?" Christopher Hilliard traces the history of British censorship from the Victorians to Margaret Thatcher, exposing the tensions between obscenity law and a changing British society. Hilliard goes behind the scenes of major obscenity trials and uncovers the routines of everyday censorship, shedding new light on the British reception of literary modernism and popular entertainments such as the cinema and American-style pulp fiction and comic books. He reveals the thinking of lawyers and the police, authors and publishers, and politicians and ordinary citizens as they wrestled with questions of freedom and morality. He describes how supporters and opponents of censorship alike tried to remake the law as they reckoned with changes in sexuality and culture that began in the 1960s. Based on extensive archival research, this incisive and multifaceted book reveals how the issue of censorship challenged British society to confront issues ranging from mass literacy and democratization to feminism, gay rights, and multiculturalism.

Invisible Insurrection of a Million Minds U of Nebraska Press

Essays on literature, pop culture, and more from the cult novelist and critic Tom McCarthy Fifteen brilliant essays written over as many years provide a map of the sensibility and critical intelligence of Tom McCarthy, one of the most original and challenging novelists at work today. *Typewriters, Bombs, Jellyfish* explores a wide range of subjects, from the weather considered as a form of media, to the paintings of Gerhard Richter and the movies of David Lynch, to Patty Hearst as revolutionary sex goddess, to the still-radical implications of established masterpieces such as *Ulysses* (how do you write after it?), *Tristram Shandy*, and the unsung junky genius Alexander Trocchi's darkly beautiful *Cain's Book*. The longer "Recessional" examines the place of time in writing—how writing makes a new time of its own, a time apart from institutional time—while the startling "Nothing Will Have Taken Place" moves from Mallarmé and Don DeLillo to the ball mastery of Zidane to look at how art, whether that of a poet, novelist, or athlete, destroys given codes of meaning and behavior, returning them to play. Certain points of reference recur with dreamlike insistence—among them the artist Ed Ruscha's *Royal Road Test*, a photographic documentation of the roadside debris of a Royal typewriter hurled from the window of a traveling car; the great blooms of jellyfish that are filling the oceans and gumming up the machinery of commerce and military domination—and the question throughout is: How can art explode the restraining conventions of so-called realism, whether aesthetic or political, to engage in the active reinvention of the world?

The Spectacle of Disintegration Verso Books

This biography attempts to portray the many sides to Alexander Trocchi's personality through the words and memories of some of those who interacted with Trocchi during his lifetime. Contributors range from Patti Smith to Edwin Morgan, William Burroughs to Irvine Welsh, Leonard Cohen to Terry Southern, Jane Lougee Bryant to Allen Ginsberg, Ned Polsky to Marianne Faithful, Greil Marcus to Kit Lambert.

Abel and Cain University of Georgia Press

"An elegant, personalized integration of anecdote, analysis, scholarship, memory and speculation. . . . Not since Henry James, perhaps, has a fiction writer examined the process of writing with such insight, authority and range of reference and allusion." —Russell Banks, *New York Times Book Review* "A magic curtain, woven of legends, hung before the world. Cervantes sent Don Quixote journeying and tore through the curtain. The world opened before the knight-errant in all the comical nakedness of its prose." In this thought-provoking, endlessly enlightening, and entertaining essay on the art of the novel, renowned author Milan Kundera suggests that "the curtain" represents a ready-made perception of the world that each of us has—a pre-interpreted world. The job of the novelist, he argues, is to rip through the curtain and reveal what it hides. Here an incomparable literary artist cleverly sketches out his personal view of the history and value of the novel in Western civilization. In doing so, he celebrates a prose form that possesses the unique ability to transcend national and language boundaries in order to reveal some previously unknown aspect of human existence.

The Bloody Countess Disruptive Publishing

White Thighs is the amorous tale of Saul, a young European striving to succeed in America, as his erotic explorations transport him from the jaded complacency of the Old World to the heated wilds of New England; from a young boy of raw and ripening passions to a man whose lust for life drives him to wizened betrayals. As Saul submits to the role-playing episodes of his brilliantly cruel house cook Kirstin, his plan to reclaim his darkly beautiful childhood governess Anna against the advice of a meddling old lawyer begins to sink under the weight of his craving for a more profound expression of control. Saul's maddening love of dominance leads to a denouement that is as satisfying as it is surprising.

Cultures of Violence Yale University Press

Digging the Vein's unnamed narrator has a problem: He has a burgeoning drug habit and a wife he's only known for two days, but no job, no money, and no way out. As the narrator's life crumbles, the pills, booze, and problems multiply until he hits on a brilliant solution: heroin. Soon the narrator is associating with a cabal of street freaks. Just as the comedy is piling up, things go sour, making *Digging the Vein* a brutal look at a self-destructed, marginal life.