

Absolute Beginners Colin Macinnes

In 1931, a young woman writer living in Germany was inspired by Anita Loos's *Gentlemen Prefer Blondes* to describe pre-war Berlin and the age of cinematic glamour through the eyes of a woman. The resulting novel, *The Artificial Silk Girl*, became an acclaimed bestseller and a masterwork of German literature, in the tradition of Christopher Isherwood's *Berlin Stories* and Bertolt Brecht's *Three Penny Opera*. Like Isherwood and Brecht, Keun revealed the dark underside of Berlin's "golden twenties" with empathy and honesty. Unfortunately, a Nazi censorship board banned Keun's work in 1933 and destroyed all existing copies of *The Artificial Silk Girl*. Only one English translation was published, in Great Britain, before the book disappeared in the chaos of the ensuing war. Today, more than seven decades later, the story of this quintessential "material girl" remains as relevant as ever, as an accessible new translation brings this lost classic to light once more. Other Press is pleased to announce the republication of *The Artificial Silk Girl*, elegantly translated by noted Germanist Kathie von Ankum, and with a new introduction by Harvard professor Maria Tatar.

This schoolroom drama that inspired the classic Sydney Poitier film is "a microcosm of the racial issues . . . A dramatic picture of discrimination" (Kirkus Reviews). With opportunities for black men limited in post-World War II London, Rick Braithwaite, a former Royal Air Force pilot and Cambridge-educated engineer, accepts a teaching position that puts him in charge of a class of angry, unmotivated, bigoted white teenagers whom the system has mostly abandoned. When his efforts to reach these troubled students are met with threats, suspicion, and derision, Braithwaite takes a radical new approach. He will treat his students as people poised to enter the adult world. He will teach them to respect themselves and to call him "Sir." He will open up vistas before them that they never knew existed. And over the course of a remarkable year, he will touch the lives of his students in extraordinary ways, even as they in turn, unexpectedly and profoundly, touch his. Based on actual events in the author's life, *To Sir, With Love* is a powerfully moving story that celebrates courage, commitment, and vision, and is the inspiration for the classic film starring Sidney Poitier.

In this magically evocative novel, William Maxwell explores the enigmatic gravity of the past, which compels us to keep explaining it even as it makes liars out of us every time we try. On a winter morning in the 1920s, a shot rings out on a farm in rural Illinois. A man named Lloyd Wilson has been killed. And the tenuous friendship between two lonely teenagers—one privileged yet neglected, the other a troubled farm boy—has been shattered. Fifty years later, one of those boys—now a grown man—tries to reconstruct the events that led up to the murder. In doing so, he is inevitably drawn back to his lost friend Cletus, who has the misfortune of being the son of Wilson's killer and who in the months before witnessed things that Maxwell's narrator can only guess at. Out of memory and imagination, the surmises of children and the destructive passions of their parents, Maxwell creates a luminous American classic of youth and loss.

The Dud Avocado follows the romantic and comedic adventures of a young American who heads overseas to conquer Paris in the late 1950s. Edith Wharton and Henry James wrote about the American girl abroad, but it was Elaine Dundy's Sally Jay Gorce who told us what she was really thinking. Charming, sexy, and hilarious, *The Dud Avocado* gained instant cult status when it was first published and it remains a timeless portrait of a woman hell-bent on living. "I had to tell someone how much I enjoyed *The Dud Avocado*. It made me laugh, scream, and guffaw (which, incidentally, is a great name for a law firm)." –Groucho Marx "[*The Dud Avocado*] is one of the best novels about growing up fast..." -The Guardian

'I'd say they're making money out of love – or out of sex, at any rate. And personally, darling, I consider love as sacred: the one and only really sacred thing that's left: and if you make money out of that, then you're destructive and should be destroyed.' Frankie Love, new to the business of crime, seems to run his illegal life on strictly fair principles. Meanwhile Edward Justice, recently appointed member of the vice squad, finds his upholding of the law complicated by love for his girl. In London's world of corruption and crime, where does the line between justice and immorality really lie? Love is travestied in the activities of the prostitute, justice mocked in the procedure of the vice squad. In this thought provoking and humorous tale, Colin MacInnes writes with an authenticity which only an intimate knowledge of the seamier side of life can deliver.

A unique study of the film musical, a global cinema tradition.

The Holy Grail of beatnik novels, 'Baron's Court, All Change' documents one summer in the life of a sixteen year old boy. He leaves his suburban home and boring job for a pad in central London, courtesy of the money he makes from dealing dope. Along the way he dabbles with spiritualism and is seduced by an older woman.

London Fictions is a book about London, real and imagined. Two dozen contemporary writers, from Cathi Unsworth to Courttia Newland, reflect on some of the novelists and the novels that have helped define the modern city, from George Gissing to Zadie Smith, Hangover Square to Brick Lane. It is a book about East End boys and West End girls, bedsit land and dockland, the homeless and the homesick, immigrants and emigrants. All human life is here – highminded Hampstead and boozy Fitzrovia, the Jewish East End, intellectual Bloomsbury and Chinese Limehouse, Black London, Asian London, Irish London, Gay London...

'I swore by Elvis and all the saints that this last teenage year of mine was going to be a real rave. Yes, man, come whatever, this last year of the teenage dream I was out for kicks and fantasy' London, 1958. A new phenomenon is causing a stir: the teenager. In the smoky jazz clubs of Soho and the coffee bars of Notting Hill the young and the restless – the absolute beginners – are revolutionising youth culture and forging a new carefree lifestyle of sex, drugs and rock'n'roll. Moving in the midst of this world of mods and rockers, Teddy gangs and trads., and snapping every scene with his trusty Rolleiflex, is MacInnes' young photographer, whose unique wit and honest views remain the definitive account of London life in the 1950s and what it means to be a teenager. In this twentieth century cult classic, MacInnes captures the spirit of a generation and creates the style bible for anyone interested in Mod culture, and the changing face of London in the era of the first race riots and the lead up to the swinging Sixties...

A Beat-era novel of heroin addiction in 1950s New York City that was called "a treasure" by Ken Kesey. This is the journal of Joe Necchi, a junkie living on a barge that plies the rivers and bays of New York. Joe's world is the half-world of drugs and addicts—the world of furtive fixes in sordid Harlem apartments, of police pursuits down deserted subway stations. Junk for Necchi, however, is a tool, freely chosen and fully justified; he is Cain, the malcontent, the profligate,

the rebel who lives by no one's rules but his own. Author Alexander Trocchi's muse was drugs—but in this novel, he does not romanticize the source of his inspiration. If the experience of heroin, of the “fix,” is central to Cain's Book, both its destructive force and the possibilities it holds for creativity are recognized and accepted without apology. “The classic of the late-1950s account of heroin addiction . . . An un-self-forgiving existentialism, rendered with writerly exactness and muscularity, set this novel apart from all others of the genre.” —William S. Burroughs, author of *Naked Lunch*

British artist, Robert Lomax, meets pretty Suzie in a house of assignation in contemporary Hong Kong.

Seminar paper from the year 2009 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Paderborn (Anglistik und Amerikanistik), course: London in Literature: Selected Novels and Stories, language: English, abstract: I have often amused myself with thinking how different a place London is to different people. This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

The first novel, in revised form, from "possibly the best living writer in Britain" (The Daily Telegraph) In *The Colour of Memory*, six friends plot a nomadic course through their mid-twenties as they scratch out an existence in near-destitute conditions in 1980s South London. They while away their hours drinking cheap beer, landing jobs and quickly squandering them, smoking weed, dodging muggings, listening to Coltrane, finding and losing a facsimile of love, collecting unemployment, and discussing politics in the way of the besotted young—as if they were employed only by the lives they chose. In his vivid evocation of council flats and pubs, of a life lived in the teeth of romantic ideals, Geoff Dyer provides a shockingly relevant snapshot of a different Lost Generation.

To commemorate the tenth anniversary of the closure of London's most infamous arts establishment, the Colony Room Club in Soho, former member Darren Coffield has written the authorised history of this notorious drinking den. It's a hair-raising romp through the underbelly of the post-war scene: during its sixty-year history, more romances, more deaths, more horrors and more sex scandals took place in the Colony than anywhere else. In the regimented and repressed atmosphere of post-war London, the Colony was heroically bohemian, largely thanks to the dominant personality of its owner, Muriel Belcher. Muriel was a combination of muse, mentor, critic and guru to those who gathered around her, just as the Colony provided a home for the confluence of talents that will be forever associated with the artistic circle of Francis Bacon and Lucian Freud. *Tales from the Colony* is an oral

biography, consisting of previously unpublished and long-lost interviews with the characters who were central to the scene, giving the reader a flavour of what it was like to frequent the Club. With a glass in hand you'll move through the decades listening to personal reminiscences, opinions and vitriol, from the authentic voices of those who were actually there. On your voyage through Soho's lost bohemia, you'll be served a drink by James Bond, sip champagne with Francis Bacon, queue for the loo with Christine Keeler, go racing with Jeffrey Bernard, get laid with Lucian Freud, kill time with Doctor Who, pick a fight with Frank Norman and pass out with Peter Langan. All with a stellar supporting cast including Peter O'Toole, George Melly, Suggs, Lisa Stansfield, Dylan Thomas, Jay Landesman, Sarah Lucas, Damien Hirst and many, many more.

The truth about one of Britain's most infamous race murders has never been revealed. At around midnight on May 17 1959, a white gang ambushed 32-year-old Antiguan carpenter Kelso Cochrane on a Notting Hill slum street. After a brief scuffle one of them plunged a knife into his heart. The impact was as profound as the aftershock of Stephen Lawrence's murder more than forty years later. The previous summer Notting Hill had been convulsed by race riots. The fascists Sir Oswald Mosley and Colin Jordan were agitating in the area. So the news of an innocent black man stabbed in west London reverberated from Whitehall to the Caribbean. And when the police failed to catch the killer, many black people believed it would have been different if the victim had been white. *Murder in Notting Hill* is a tale of crumbling tenements transformed into a millionaires' playground, of the district's fading white working class, and of a veil finally being lifted on the past. Part whodunnit, part social history, it reveals startling new evidence about the murder.

From the British-West Indian novelist who is rapidly emerging as the bard of the African diaspora comes a haunting work about "the final passage"—the exodus of black West Indians from their impoverished islands to the uncertain opportunities of England. In her village of St. Patrick's, Leila Preston has no prospects, a young son, and a husband, Michael, who seems to prefer the company of his mistress. So when her ailing mother travels to England for medical care, Leila decides to follow her. As Caryl Phillips follows the Prestons' outward voyage—and their bewildered attempt to find a home in a country whose rooming houses post signs announcing "No vacancies for coloureds"—he produces a tragicomic portrait of hope and dislocation. *The Final Passage* is a novel rich in language, acute in its grasp of character, and unforgettable in its vision of the colonial legacy. "Like Isabel Allende and Gabriel García Márquez, Phillips writes of times so heady and chaotic and of characters so compelling that time moves as if guided by the moon and dreams."—Los Angeles Times Book Review

An editor and writer's vivaciously entertaining, and often moving, chronicle of his year-long adventure with fifty great books (and two not-so-great ones)—a true story about reading that reminds us why we should all make time in our lives for books. Nearing his fortieth birthday, author and critic Andy Miller realized he's not nearly as well read as he'd like to be. A devout book lover who somehow fell out of the habit of reading, he began to ponder the power of books to change an individual life—including his own—and to define the sort of person he would like to be. Beginning with a copy of Bulgakov's *Master and Margarita* that he happens to find one day in a bookstore, he embarks on a literary odyssey of mindful reading and wry introspection. From *Middlemarch* to

Anna Karenina to A Confederacy of Dunces, these are books Miller felt he should read; books he'd always wanted to read; books he'd previously started but hadn't finished; and books he'd lied about having read to impress people. Combining memoir and literary criticism, *The Year of Reading Dangerously* is Miller's heartfelt, humorous, and honest examination of what it means to be a reader. Passionately believing that books deserve to be read, enjoyed, and debated in the real world, Miller documents his reading experiences and how they resonated in his daily life and ultimately his very sense of self. The result is a witty and insightful journey of discovery and soul-searching that celebrates the abiding miracle of the book and the power of reading.

2017 is the 40th anniversary of the start of Paul Weller's recording career. His first album, *In The City*, which he recorded with The Jam, was released in 1977. He then went on to record a further 22 albums with The Jam, The Style Council and his solo career. *Sounds from the Studio* starts in 2015 with the release of his most recent album *Saturn's Pattern* then works backwards to the groundbreaking debut from The Jam - *In the City*. The book includes interviews with artists who have worked with Paul including Noel Gallagher, Steve Cradock, Sir Peter Blake, Mick Talbot, and both Rick Buckler and Bruce Foxton from The Jam as well as many of the studio hands, sleeve designers and interviews with members from Paul's family.

It is 1946 and the people of France and England are facing the aftermath of the war. Banished by her beautiful, indolent mother to England, Barbary Deniston is thrown into the care of her distinguished father and conventional stepmother. Having grown up in the sunshine of Provence, allowed to run wild with the Maquis, experienced collaboration, betrayal and death, Barbary finds it hard to adjust to the drab austerity of postwar London life. Confused and unhappy, she discovers one day the flowering wastes around St Paul's. Here, in the bombed heart of London, she finds an echo of the wilderness of Provence and is forced to confront the wilderness within herself.

Many books have been written on the Sixties: tributes to music and fashion, sex, drugs and revolution. In *The Sixties*, Jenny Diski breaks the mould, wryly dismantling the big ideas that dominated the era - liberation, permissiveness and self-invention - to consider what she and her generation were really up to. Was it rude to refuse to have sex with someone? Did they take drugs to get by, or to see the world differently? How responsible were they for the self-interest and greed of the Eighties? With characteristic wit and verve, Diski takes an incisive look at the radical beliefs to which her generation subscribed, little realising they were often old ideas dressed up in new forms, sometimes patterned by BIBA. She considers whether she and her peers were as serious as they thought about changing the world, if the radical sixties were funded by the baby-boomers' parents, and if the big idea shaping the Sixties was that it really felt as if it meant something to be young.

'You leave your mother and your brother too, You leave the pretty wife you're never faithful to, You cross the sea to find those streets that's paved with gold, And all you find is Brixton cell that's oh! so cold.' London, 1957. Victoria Station is awash with boat trains discharging hopeful black immigrants into a cold and alien land. Liberal England is about to discover the legacy of Empire. And when Montgomery Pew, a newly appointed assistant welfare officer in the Colonial Department, meets Johnny Fortune, recently arrived from Lagos, the meeting of minds and races takes a surprising turn... Colin MacInnes gives London back to the

people who create its exciting sub-culture. Hilarious, anti-conventional, blisteringly honest and fully committed to youth and vitality, *City of Spades* is a unique and inspiring tribute to a country on the brink of change.

'I really liked this book. I'd forgotten how shit it was in the seventies' Paul Weller The Jam released their debut single, 'In The City', in May 1977. At that time, no-one was happy in Britain, particularly not in Ian Stone's house. He was fourteen and his days consisted of going to school, watching Arsenal play terrible football and listening to his parents' marriage disintegrating. Outside, the country was divided – by racism, violence, inner-city riots, police corruption, unemployment and terrorism. But late one evening in 1978, Ian's eyes and ears were opened to an entirely new world. The Jam walked onstage at London's Music Machine to a huge roar, and launched into ninety blistering minutes of some of the best pop tunes ever written. It was easily the most exciting moment of his life. *To Be Someone* is a freewheeling account of the five years Ian spent in the grip of obsession. He took weekend jobs so he could go to gigs; he tried to sneak into the Hammersmith Odeon and ended up stuck on the roof; he was on the point of being thrown out of a Brighton hotel when Paul Weller himself intervened and invited him and his mates back into the bar. Above all, this memoir pays tribute to the band that helped Ian, and many others, to grow up amid the turbulence of Britain in the late 1970s and early 1980s. When Paul Weller eventually announced that the Jam were splitting up, Ian was devastated: but for him, and for everyone who followed them on that five-year journey, the love still runs deep.

Mod may have been born in the ballrooms and nightclubs around London but it soon rampaged throughout the country. Young kids soon found a passion for sharp clothes, music and dancing, but for some it was pills, thrills and violence. The original Mod generation tell it exactly how it was, in their very own words. First hand accounts of the times from the people who were actually on the scene. Top faces, scooterboys, DJs, promoters and musicians build up a vivid, exciting snapshot of what it was really like to be with the in-crowd. Packed with rare pictures, ephemera, art and graphics of the era. Featuring interviews with Eddie Floyd, Martha Reeves, Ian McLagan, Chris Farlowe and many more.

It's jang to be wild and sexy and reckless and teen-age. It's jang to do daredevil tricks and even get killed a few times...you could always come alive again. It's jang to change your body, to switch your sex, to do anything you want to keep up with the crowd. But there comes a time when you begin to think about serious things, to want to do something valid. And that's when you find out there are rules beyond the rules and that the world is something else than all they'd taught you.

Seminar paper from the year 2002 in the subject English Language and Literature Studies - Literature, grade: 2+, Free University of Berlin (Institut für Englisch Philologie), course: Youth Cultures - Presenting Youth in Theory and Fictional Writing, 4 entries in the bibliography, language: English, abstract: The purpose of this paper is to analyse the question to what extent a piece of art, in this case a novel, can serve as a basis for cultural studies. For this reason the representation of youth and youth culture in the novel *Absolute Beginners* by Colin MacInnes will be analysed. In the

second chapter this paper introduces the novel with its main characters and the main themes. The third chapter then focuses on the theories of youth and youth culture from Ogersby. To combine the results drawn from the first two chapters, the fourth chapter deals with the question whether Absolute Beginners main character is represented as a typical teenager of the fifties or whether he is just a construction by the author. All the results of the paper are combined in the conclusion to prove whether the novel serves as a medium for representing youth cultures of the fifties in England or not. This leads to the answer of the question how a piece of art can be taken as a basis for cultural studies.

Both devastating and funny, *The Lonely Londoners* is an unforgettable account of immigrant experience - and one of the great twentieth-century London novels. This Penguin Modern Classics edition includes an introduction by Susheila Nasta. At Waterloo Station, hopeful new arrivals from the West Indies step off the boat train, ready to start afresh in 1950s London. There, homesick Moses Aloetta, who has already lived in the city for years, meets Henry 'Sir Galahad' Oliver and shows him the ropes. In this strange, cold and foggy city where the natives can be less than friendly at the sight of a black face, has Galahad met his Waterloo? But the irrepressible newcomer cannot be cast down. He and all the other lonely new Londoners - from shiftless Cap to Tolroy, whose family has descended on him from Jamaica - must try to create a new life for themselves. As pessimistic 'old veteran' Moses watches their attempts, they gradually learn to survive and come to love the heady excitements of London. Sam Selvon (b. 1923) was born in San Fernando, Trinidad. In 1950 Selvon left Trinidad for the UK where after hard times of survival he established himself as a writer with *A Brighter Sun* (1952), *An Island is a World* (1955), *The Lonely Londoners* (1956), *Ways of Sunlight* (1957), *Turn Again Tiger* (1958), *I Hear Thunder* (1963), *The Housing Lark* (1965), *The Plains of Caroni* (1970), *Moses Ascending* (1975) and *Moses Migrating* (1983). If you enjoyed *The Lonely Londoners*, you might like Jean Rhys's *Voyage in the Dark* or Shiva Naipaul's *Fireflies*, also available in Penguin Modern Classics. 'His *Lonely Londoners* has acquired a classics status since it appeared in 1956 as the definitive novel about London's West Indians' *Financial Times* 'The unforgettable picaresque ... a vernacular comedy of pathos' *Guardian*

Australia, 1950. The rarely-spotted duck-billed platypus is rumoured to bring you luck. Sixteen-year-old June Westley is an ideal daughter - kind, considerate, loving, and far more at ease in the Bush pioneered by her forefathers than her own father, Arthur, who spends his days waxing the Buick in the Australian sun. One day she spots a platypus and, sure enough, luck seems to shine down on her when she falls in love with a young musician. At first their affair is enchanting and passionate; but soon they are forced to confront family hostility and jealousies, and the heritage of madness and homosexuality that threaten to destroy their relationship. A sympathetic picture of outsiders in a cloistered world, *June in Her Spring* is an idyllic and sensuous tale of the confusion, horror and tentative delights of first love.

Tony Gould, in his biography of Colin MacInnes - *Inside Outsider* (reissued by Faber Finds) - is in no doubt, 'the volume of essays, *England, Half English*, contains the best of his writing. The range is impressive too: from expected pieces on popular culture (e.g. "Pop Songs and Teenagers" and "Sharp Schmutter"), to an essay on the London drinking clubs ("See You at Mabel's" - 'It's five past three in the afternoon, the London pubs have closed, you're dying for a drink. What happens?'), and substantial articles on Nikolaus Pevsner (whom MacInnes described as this 'thoroughly inside outsider') and Ada Leverson (Oscar Wilde's 'The Sphinx' 'whose name, ' as MacInnes says 'is so honourably remembered and whose writing remains disproportionately unread' - alas still true). 'To read *England, Half English* is to be reminded how few writers there are nowadays who are prepared even to attempt what should be the writer's first task; simply to tell us how we live ... who will bother to look at the way we dress and take our holidays, who will listen to the music that erupts from our loudspeakers, who will try patiently and assiduously to see if we can learn something from the crowds, you and I among them, who swarm on the pavement outside his window.' Dan Jacobson, "New Statesman" "" 'He was, in short, the first Pop anthropologist, the first post-war style sub-culture essayist: he created the trade.' Peter York, "Harpers & Queen"

The London Novels is an omnibus of 3 great British novels: "Mr. Love & Justice", "City of Spades" and "Absolute Beginners".

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