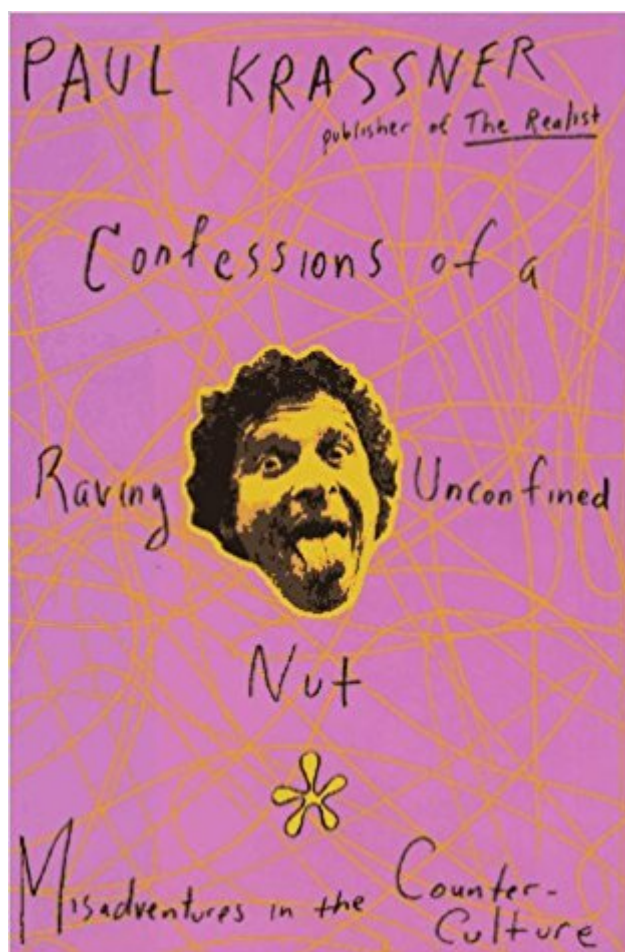


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Confessions Of A Raving Unconfined Nut! Misadventures In The Counterculture



Synopsis

The memoirs of counterculture icon Paul Krassner traces the manic adventures of the man who founded The Realist, a forum for such 1960s personalities as Norman Mailer, Lenny Bruce, and Richard Albert. 35,000 first printing. National ad/promo. Tour.

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Customer Reviews

In 1984, when People magazine published a special section on the 1960s, it hailed Krassner as the "father of the underground press." Krassner's typically puckish reaction: "I demanded a blood test." On and off since 1958, Krassner has published the Realist, a no-holds-barred satirical magazine whose influence is wildly disproportionate to its modest circulation figures. Along the way, he found time to edit Lenny Bruce's memoirs, introduce Groucho Marx to LSD, and serve as Larry Flynt's publisher for Hustler. Krassner is an engagingly modest man who constantly seems surprised to be asked to appear in public with Norman Mailer, Ken Kesey, or Allen Ginsberg. A marvelous portrait showing how a man kept his sanity, integrity, and sense of humor through some very turbulent times; for most popular collections.- Thomas Wiener, formerly with "American Film" Copyright 1993 Reed Business Information, Inc.

Krassner's satirical journal, The Realist, was one of the most important counterculture magazines of the 1960s. At a time when iconoclasm became the norm in American society, The Realist never faltered at staying jumps ahead of the shifting standards of acceptability. As outrageous as Krassner's articles were, they were always written to be strangely believable. Thus, an

authentic-sounding account of Lyndon Johnson practicing necrophilia on John Kennedy's corpse was just one story that caused quite an uproar. The key element in Krassner's satiric success was his ability to keep imaginatively focused upon how ordinary people might react to a world out of order. This grasp on the depths of human feelings makes these memoirs enjoyable to read, too. Moreover, chapters on such friends and cohorts as Lenny Bruce and Abbie Hoffman greatly flesh out the personalities of the 1960s pop-cultural revolution. Krassner also recalls his own personal anecdotes, stretching from childhood days as a violin prodigy to dropping LSD with Groucho Marx, with considerable shrewdness. Even as ridiculing the sacred seems bound to become a time-honored American tradition, Krassner's Confessions reminds us how and where it all began.

Aaron Cohen

Krassner is a raving unconfined nut, and he has been a journalistic hero in my book since the 1960s. This book will not disappoint his fans, and could make him some new ones.

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