

(Read ebook) Girls Lean Back Everywhere

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Edward De Grazia

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#3462319 in Books 1992-03-17 1992-03-17 Original language: English PDF # 1 9.50 x 6.50 x 2.251, #File Name: 039457611X814 pages | File size: 29.Mb

Edward De Grazia : Girls Lean Back Everywhere before purchasing it in order to gauge whether or not it would be worth my time, and all praised Girls Lean Back Everywhere:

4 of 4 people found the following review helpful. How to disqualify a jury By William S Jamison I should chime in with the other reviews here on that this is an interesting history of an interesting social phenomena and especially that it includes the very sort of excerpts that have made such a history clear. Many of those excerpts are from the relevant texts but also there are pertinent transcripts from governmental progress/regress regarding the issue of obscenity in the courts and congress. This book is an excellent source for such materials as well as an overall view of the history. Some of the chosen excerpts are hilarious in retrospect and the book is written to capitalize on this. 0 of 0 people found the following review helpful. Great introduction to obscenity law By Edwin J. Firmage Great introduction to obscenity law. But what really makes the book is the many excerpts from the books that helped make that law. 19 of 20 people found the following review helpful. The First Amendment Rocks! By George Schaefer This is an amazing book. In Girls Lean Back Everywhere, de Grazia gives a good history of censorship in the United States. James Joyce, Henry Miller, William Burroughs, Radclyffe Hall et al, have faced the blade of the censor. Lenny Bruce, The Swedish film I Am Curious, Robert Mapplethorpe and 2 Live Crew are also discussed in this book. This book packs a lot of information about the great (and not so great) literature and art that has been banned in the United States. While some of the work might be mediocre it still must be protected. 2 Live Crew may not deserve to be mentioned in the same breath as James Joyce but one should at least have the choice to do so. That is one of the basic arguments of the book. Unless a

book or artwork can be shown to be utterly without socially redeeming value, it must be protected by the First Amendment. Some of the court transcription of various trials are fascinating. I came to revere great men such as Barney Rossett and Judge William Brennan (who I paraphrased earlier in the review) for their efforts in making free expression just that: free. It is a book that should be read by lovers of literature and art. It should be read by anyone hesitant to have their First Amendment Rights get Borked. America would be the richer if this book sat on coffee tables all across the country. It strengthened my faith in the First Amendment and strengthened my resolve to fight for its preservation. A book like this should be read in colleges so kids can learn about the Comstockian fools that occasionally muster up steam enough to run amok over the Constitutional liberties the rest of us would like to enjoy.

The lawyer who argued and won the Tropic of Cancer censorship case before the Supreme Court chronicles the history of censorship in a country that guarantees free speech. 20,000 first printing. \$20,000 ad/promo.

From Publishers Weekly A remarkable tour de force of literary/legal sleuthing, this massive chronicle of the conflict between artistic expression and censorship covers a vast terrain, from the burning of Zola's novels and the imprisonment of his English publisher, Henry Vizetelly, to the controversies over Robert Mapplethorpe's photographs and rap group 2 Live Crew's record album. De Grazia, a law professor at Cardozo Law School in New York City, who successfully argued the Tropic of Cancer case before the Supreme Court, focuses on writers, publishers and booksellers who stuck their necks out. Through a lively account of the trials and tribulations of James Joyce, D. H. Lawrence, Radclyffe Hall, Theodore Dreiser, Henry Miller, Allen Ginsberg, Lenny Bruce and others, he demonstrates how interference with creativity by prosecutors, police and judges violates First Amendment freedoms. De Grazia anchors his arguments in legal scholarship. Copyright 1992 Reed Business Information, Inc. From Library Journal De Grazia (Censorship Landmarks , LJ 2/15/70; Banned Films , LJ 11/15/82), a renowned defender of First Amendment rights, has written a comprehensive but very readable and thought-provoking history of literary censorship and the continuing legal and constitutional struggle to define "obscenity." He enhances our understanding of the ongoing conflict between art and censors by interspersing gossipy background stories with the candid, inspiring, and sometimes desperate words of authors James Joyce, Henry Miller, Vladimir Nabokov, and William Burroughs; famous publishers; and others. De Grazia firmly believes that the enlightened interpretations of the First Amendment evidenced in landmark Supreme Court decisions on Joyce's *Ulysses* (1933) and Miller's *Tropic of Cancer* (1964) have been eroded by the Burger and Rehnquist courts. Librarians have only to look at recent controversies over National Endowment for the Arts legislation and the 2 Live Crew trial to understand his warning that the "power of art to offend and alarm seems to be as great as ever." Highly recommended as required reading for all librarians and everyone interested in intellectual freedom issues. For "The Coming Censorship: A Talk with Jason Epstein," see *Behind the Book*, p. 112.--Ed.- Jacqueline Adams, Carroll Cty. P.L., Westminster, Md. Copyright 1992 Reed Business Information, Inc. From Kirkus sA verbose and sprawling, yet well-researched and compelling, narrative history of how literary iconoclasts have run afoul of censors in America. For more than 80 years, beginning with the so-called "Comstock Act" of 1873, the federal government and the states cracked down on sexually oriented material, until the Warren Court, led by Justice William Brennan, sought to protect creative expression by taking on the nettlesome issue of defining obscenity (notably through the "utterly without redeeming social value" criterion). First Amendment attorney de Grazia (Law/Cardozo Law School; co-author, *Banned Films*, 1982)--who argued the landmark obscenity cases involving *Tropic of Cancer* and *Naked Lunch*--details the legal and personal reverses and victories experienced in this struggle by authors, publishers, and booksellers. Quoting extensively, even ad nauseam, from the participants, his account is at its most riveting and accessible for nonlawyers in depicting the adversity faced by the likes of Lawrence, Joyce, Dreiser, Edmund Wilson, Henry Miller, Burroughs, and Nabokov. Like many an author whose years of work have left him loath to leave anything out, however, de Grazia could have used an editor less squeamish about reducing his frequent redundancies and tangents (although the book is about American law, foreign cases involving Zola's *La Terre* and Radclyffe Hall's lesbian novel *The Well of Loneliness* are covered at length, as are the nonliterary trials of Lenny Bruce). Predictably, the author sees recent imbroglios involving 2 Live Crew, Robert Mapplethorpe, Karen Finley, etc., in the light of past cases, barely acknowledging new concerns about sexual violence, government art-funding, or the need to shield children from ever more explicit material. Despite its flaws, then, an essential reference on how artistic rebels have defied social norms on creative expression-- and on how the judiciary has responded in incremental, sometimes contradictory, ways. -- Copyright 1991, Kirkus Associates, LP. All rights reserved.