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We are 5 miles from the fishing village
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Best known as a musician, Peter "Pete" Doherty has been in the writing habit for most of his life and his first book, *The Books of Albion*, was

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published in 2007. Since then, Doherty kept an anarchic catalogue of his life, his times and the antics of his vagabond celebrity entourage. As a collection, it is part stream of consciousness and part commentary charting his state of mind during a seven year period as erstwhile

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frontman, songwriter and lyricist of Babyshambles - the creative vehicle for the bumpy road of his post-Libertines career. From Albion to Shangri-La is an important book for anyone from the post-Nirvana, Generation X Factor decade who dreamt of celebrity and fame but were

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too frightened or sensible to pursue it. It captures the filth and the fury as well as the poetry and the pathos.

' "Poet, young and busy, seeks cheap spacious rooms somewhere. Excellent references available . . ." so reads a self-penned ad, a very early entry from

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Pete Doherty's journals. From the early books a fascinating and very entertaining picture emerges of the young poet, broke in London, serving popcorn at the Prince Charles Cinema, ruminating on Britpop, listening to Scott Walker, but dreaming of creating a band infused with 'the spirit of

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Albion'. The later books reflect Pete's rise to fame, his changing world, and are full of artwork, photographs, notes and thoughts. It is intimate, honest stuff, very readable and very funny in places; pretty dark in others. All in all it's the work of a serious artist, a complete antidote to most things

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written about Doherty. These twenty-odd books - edited and condensed into one volume - are filled with poems, drawings, personal reflections, lyrics and collages, and is a powerfully compelling collection.

Pete Doherty, erstwhile singer with

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The Libertines, is a British icon. Whether he is playing impromptu gigs in his front room or performing at Live 8, he possesses a sense of drama and expectation not seen in a performer since Sid Vicious. He is enigmatic, charismatic and thoroughly entertaining. Since leaving The

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Libertines, his life has become something of a rock 'n' roll soap opera where rumours of crack addiction abound, gossip about his relationship with Kate Moss is rife, and predictions for his future vary wildly. Written by Alex Hannaford, former rock and pop editor on the London Evening

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Standard, and with a brand new foreword by Pete's mum, Jackie Doherty, this is the definitive biography of Pete Doherty.

An incredible love story, as well as a tale of hard-core rock and roll, *The One & Only* features an introduction by

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long-term fan John Cooper-Clarke, an extensive additional chapter, plus exclusive interviews with the reclusive Peter and his wife, Zena, and previously unseen photographs. Considered one of the great character studies in rock literature, few biographies get as close

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to their subject matter as The One & Only. Charting a musical career founded in criminality and impossible behaviour, alongside the survival of a now 40-year marriage despite both partners' chronic heroin addiction and Perrett's outrageous infidelity and pernicky expectations, this startling

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account of the enigmatic Peter Perrett and The Only Ones is shockingly candid and poignant. No ordinary rock n' roll story, Nina Antonia chronicles the ascent, retreat and eventual redemption of one of contemporary music's most ephemeral yet enduring figures. The One & Only also traces

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the dangerous rise of heroin use amongst a coterie of musicians surrounding Perrett, including Johnny Thunders and Sid Vicious.

The biographer of Johnny Thunders, New York Dolls and Peter Perrett turns her attention to the heyday of glam

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rock. As a timid teenager, Antonia weaves her childhood memories of growing up as a glam-obsessed girl in Liverpool, to the time she actually got to meet her idols—Iggy, Thunders et al. A provocative girl's eye view of the boys in make-up.

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Bachelor Thesis from the year 2015 in the subject English Language and Literature Studies - Literature, grade: 2,3, Humboldt-University of Berlin, language: English, abstract: Peter Doherty is a poet of today whose form of expression is music. Devoting himself to being a "popstar [as well as]

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performance poet” (Doherty, Books of Albion 9), he is subject to extensive media coverage as a celebrity (cf. 262), on the one hand meticulously vituperated by the tabloid press for his junkie rocker lifestyle (cf. 141; Hannaford 158), on the other hand glorified as “a folk hero” (168), a

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“legend” (B Libertines 0:09:12) who “has come to epitomise British rock 'n' roll [...] as both pariah and idol” (Hannaford 3), “a true romantic with a God-given gift for melody and verse” (Pomphrey qtd. in 258) and even further as “the last of the Rock Romantics” (5). Peter Doherty

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certainly shares poetic doctrines with English Romantic poetry. Nonetheless, his public presentation and depiction as a Romantic, be it by himself or by the media, must also be taken into account. It is neither without significance nor reason that he is declared a Romantic on account of his

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philosophy (cf. Hannaford 229), lifestyle (cf. 231) and “self-destruction” (Anonymous Fan qtd. in 330), just as his own frequent referencing and citing of the Romantic poets (cf. From Albion to Shangri-La 178), the placement of these in relation to Doherty by others (cf. B

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Libertines 0:08:46-0:09:19) and overall his depiction as well as self-depiction in interviews, books and in his published diaries. The question that therefore evidently arises is: Subjected to a lyric analysis, can Peter Doherty be termed a Romantic poet? Bearing in mind Pattison's words that "rock

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has endowed the conventions of Romanticism with popular life” (38) and Hannaford's that Doherty has “revived the notion of the rockstar as intellectual and as romantic troubadour” (227), this bachelor paper will aim to answer this question by firstly providing a definition of English

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Romantic poetry and a justification as to why popular rock music can be considered heir to Romantic poetry, then by examining the depiction and perception of Doherty as a Romantic public persona and distinguishing this from his poetic doctrines that resemble those of the Romantic poet, Albion and

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Arcady. These two themes will be examined and put into literary context, whereupon the second part of this paper will comprise the lyric analysis of four of Doherty's songs with regard to the literary attributes that define Romantic poetry. Finally, a conclusion of all that has been found will close the

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paper, delivering an answer to the stated question.

Shortlisted for the Financial Times and McKinsey Best Book of the Year Award in 2011 “A masterpiece.”
—Steven D. Levitt, coauthor of Freakonomics “Bursting with insights.”

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—The New York Times Book Review A pioneering urban economist presents a myth-shattering look at the majesty and greatness of cities America is an urban nation, yet cities get a bad rap: they're dirty, poor, unhealthy, environmentally unfriendly . . . or are they? In this revelatory book, Edward

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Glaeser, a leading urban economist, declares that cities are actually the healthiest, greenest, and richest (in both cultural and economic terms) places to live. He travels through history and around the globe to reveal the hidden workings of cities and how they bring out the best in humankind.

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Using intrepid reportage, keen analysis, and cogent argument, Glaeser makes an urgent, eloquent case for the city's importance and splendor, offering inspiring proof that the city is humanity's greatest creation and our best hope for the future.

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In the short time they existed, The Libertines accomplished the impossible: they kick-started the new British music renaissance. They erased the barrier with fans, they inspired thousands, they gave away entire albums of material free on the internet. Yet on the whole the media

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failed to grasp what the band really stood for, preferring live-fast-die-young-cliches and headlines screaming for Kate Moss to abandon 'Junkie Pete' Doherty. Award-winning journalist Anthony Thornton and celebrated photographer Roger Sargent witnessed the whole messy story of

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The Libertines, and have remained on good terms with the two battling creative geniuses of Pete Doherty and Carl Barat. THE LIBERTINES: BOUND TOGETHER documents their extraordinary highs and lows, and the fallout from the breakup. Anthony Thornton is the only journalist to have

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interviewed the band at every critical stage, and witnessed every major gig. Roger Sargent was their photographer of choice; responsible for the iconic second album photograph and artwork. This is the definitive representation of the band in words and pictures - a unique, beautifully

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produced record of the most important British band of this generation.

The music of Broadway is one of America's most unique and popular calling cards. In *Broadway to Main Street: How Show Tunes Enchanted America*, author Laurence Maslon tells

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the story of how the most beloved songs of the American Musical Theater made their way from the Theater District to living rooms across the country. The crossroads where the music of Broadway meets popular culture is an expansive and pervasive juncture throughout most of the

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twentieth century--from sheet music to radio broadcasts to popular and original cast recordings--and continues to influence culture today through television, streaming, and the Internet. The original Broadway cast album--from the 78 rpm recording of Oklahoma! to the digital download of

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Hamilton--is one of the most successful, yet undervalued, genres in the history of popular recording. The challenge of capturing musical narrative with limited technology inspired the imagination of both the recording industry and millions of listeners: between 1949 and 1969,

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fifteen different original cast albums hit number one on the popular music charts, ultimately tallying more weeks at number one than all of the albums by Frank Sinatra, Elvis Presley, and The Beatles combined. The history of Broadway music is also the history of American popular music; the

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technological, commercial, and marketing forces of communications and media over the last century were inextricably bound up in the enterprise of bringing the musical gems of New York's Theater District to living rooms along Main Streets across the nation. Featuring new interviews with Stephen

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Schwartz, Chita Rivera, Steve Lawrence, and prominent record producers and music critics, the story of this commercial and emotional phenomenon is told here in full--from the imprimatur of sheet music from Broadway in the early 20th century to the renaissance of Broadway music in

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the digital age, folding in the immense impact of show music on American culture and in the context of the recording industry, popular tastes, and our shared national identity. A book which connects cherished cultural artifacts to the emotional narratives at the core of American popular music,

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Broadway to Main Street: How Show Tunes Enchanted America is an ideal companion for all fans of American musical theater and popular music.

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