

## An Honest Writer By Robert K Landers

"Something Dreadful and Grand": American Literature and the Irish-Jewish Unconscioustakes its title from an essay that introduces John Patrick Shanley's Outside Mullingar, a text that marks over 150 years of the so-called "Irish play" on the New York stage. This book traces the often uncanny relationships between Irish- and Jewish-America, arguing for the centrality of these two diasporic groups to the development of American popular music, fiction, and especially drama. But more than this, the book reads such cultural forms as tenement fiction, Tin Pan Alley music, and melodrama as part of a larger "circum-North Atlantic" world in which texts and performers from Ireland, Europe, and America were and still are involved in a continuous cultural exchange within which stereotypes and performances of Jewishness and Irishness took center stage. For this reason, such Irish writers as James Joyce, Bernard Shaw, and Sean O'Casey played pivotal roles in the development of modern American culture, particularly as they influenced and interacted with writers like Elmer Rice, Clifford Odets, Henry Roth, and many others. Such Irish-American writers as Eugene O'Neill were similarly influenced by their interactions with Jewish-American writers like Michael Gold and Edward Dahlberg. While focusing on the modern period, this project traces a genealogy of modern drama and fiction to the nineteenth century stage in which Irish and Jewish melodrama-and the appearances of international stars in such roles as Shylock and Leah, the Forsaken-shaped the often contradictory and excessive dimensions of ethnicity that are both allosemitic and allohibernian. Borrowing a term from psychoanalytic theory, I also explore the larger dimensions of an Irish-Jewish unconscious underlying cultural production in America. The closing chapter considers more recent representations of Irish-Jewish interactions by John Banville, Brendan Behan, Norman Mailer, and Harold Pinter; and examples from a newer immigrant literature bring this discussion into the present.

From the #1 New York Times-bestselling author of The 48 Laws of Power comes the definitive new book on decoding the behavior of the people around you Robert Greene is a master guide for millions of readers, distilling ancient wisdom and philosophy into essential texts for seekers of power, understanding and mastery. Now he turns to the most important subject of all - understanding people's drives and motivations, even when they are unconscious of them themselves. We are social animals. Our very lives depend on our relationships with people. Knowing why people do what they do is the most important tool we can possess, without which our other talents can only take us so far. Drawing from the ideas and examples of Pericles, Queen Elizabeth I, Martin Luther King Jr, and many others, Greene teaches us how to detach ourselves from our own emotions and master self-control, how to develop the empathy that leads to insight, how to look behind people's masks, and how to resist conformity to develop your singular sense of purpose. Whether at work, in relationships, or in

shaping the world around you, *The Laws of Human Nature* offers brilliant tactics for success, self-improvement, and self-defense.

"*Imagining Robert*" is the most honest book to date on the lives of the millions of families that must cope, day by day and year by year, over the course of a lifetime, with a condition for which, in most cases, there is no cure. By rendering his brother's mental illness in all its complexity and mystery, Jay Neugeboren has shown how even the grimmest of lives can be sustained by the power of love. Winner of the 2010 Non-Fiction National Book Award Patti Smith's evocative, honest and moving coming-of-age story of her extraordinary relationship with the artist Robert Mapplethorpe

*Communism in Hollywood* details the full scope of the Hollywood Blacklist and its aftermath. Using data now available, Casty places the Blacklist in the context of the Hollywood Party's relationship to the Communist Party U.S.A. and the significant relationship of both to the human violations occurring in the Soviet Union.

The phrase 'cinematic fiction' has now been generally accepted into critical discourse, but is usually applied to post-war novels. This book asks a simple question: given their fascination with the new medium of film, did American novelists attempt to apply cinematic methods in their own writings? From its very beginnings the cinema has played a special role in defining American culture. Covering the period from the 1910s up to the Second World War, *Cinematic Fictions* offers new insights into classics like *The Great Gatsby* and *The Grapes of Wrath* discussing major writers' critical writings on film and active participation in film-making. *Cinematic Fictions* is also careful not to portray 'cinema' as a single or stable entity. Some novelists drew on silent film; others looked to the Russian theorists for inspiration; and yet others turned to continental film-makers rather than to Hollywood. Film itself was constantly evolving during the first decades of the twentieth century and the writers discussed here engaged in a kind of dialogue with the new medium, selectively pursuing strategies of montage, limited point of view and scenic composition towards their different ends. Contrasting a diverse range of cinematic and literary movements, this will be compulsory reading for scholars of American literature and film.

This book examines the development of literary constructions of Irish-American identity from the mid-nineteenth century arrival of the Famine generation through the Great Depression. It goes beyond an analysis of negative Irish stereotypes and shows how Irish characters became the site of intense cultural debate regarding American identity, with some writers imagining Irishness to be the antithesis of Americanness, but others suggesting Irishness to be a path to Americanization. This study emphasizes the importance of considering how a sense of Irishness was imagined by both Irish-American writers conscious of the process of self-definition as well as non-Irish writers responsive to shifting cultural concerns regarding ethnic others. It analyzes specific iconic Irish-American characters including Mark Twain's Huck Finn and Margaret Mitchell's Scarlet

O'Hara, as well as lesser-known Irish monsters who lurked in the American imagination such as T.S. Eliot's Sweeney and Frank Norris' McTeague. As Dowd argues, in contemporary American society, Irishness has been largely absorbed into a homogenous white culture, and as a result, it has become a largely invisible ethnicity to many modern literary critics. Too often, they simply do not see Irishness or do not think it relevant, and as a result, many Irish-American characters have been de-ethnicized in the critical literature of the past century. This volume reestablishes the importance of Irish ethnicity to many characters that have come to be misread as generically white and shows how Irishness is integral to their stories.

A sparkling literary history and a compelling portrait of one of the era's major figures. This comprehensive and authoritative casebook includes cornerstone essays on Pinter's creative process, his politics, film adaptations, and acting career. It also includes a collection of photos found nowhere else that document Pinter's "golden time"--his early acting days in Ireland--, a substantial introduction, a chronology, and bibliography.

The first examination of Nelson Algren in over 25 years, Algren is the definitive biography of one of the best-known writers of mid-20th-century America. Journalist Mary Wisniewski interviewed dozens of Algren's inner circle, including photographer Art Shay and the late Studs Terkel, and examined Algren's unpublished writing and correspondence, including hundreds of letters he received from lover Simone de Beauvoir, to craft an account as entertaining as it is meticulously researched. Algren reveals details about the writer's life, work, personality, and habits, digging beneath the street-crawling man's man stereotype to show a funny, sensitive, and romantic but self-destructive artist. This fresh look at the man whose tough but humorous style and compassionate message enchanted readers and fellow writers is indispensable to anyone interested in 20th-century American literature.

An experienced, published writer teaches a Creative Christian Writing Class.

Traces a young man's effort to escape the dangers of the streets and his own nature after graduating from Yale, describing his youth in violent 1980s Newark, efforts to navigate two fiercely insular worlds and life-ending drug deals. 75,000 first printing.

A "breezily entertaining" look at the comic couple who hobnobbed with Dorothy Parker, S. J. Perelman, Bennett Cerf, and other luminaries of their day (The New York Times Book Review). Nathanael West—author, screenwriter, playwright—was famous for two masterpieces: *Miss Lonelyhearts* and *The Day of the Locust*, which remains one of the most penetrating novels ever written about Hollywood. He was also one of the most gifted and original writers of his generation, a scathing satirist whose insight into the brutalities of modern life proved prophetic. Eileen McKenney—accidental muse, literary heroine—grew up corn-fed in the Midwest and moved to Manhattan's Greenwich Village when she was twenty-one. The inspiration for her sister Ruth's stories in the *New Yorker* under the banner of "My Sister Eileen," she became an overnight celebrity, and her star eventually crossed with that of the man she would impulsively marry. Together, Nathanael and Eileen had entrée into a social circle that included F. Scott Fitzgerald, Dashiell Hammett, Katharine White, and many of the literary, theatrical, and film luminaries of the era. But their carefree, offbeat Broadway-to-Hollywood love story would flame out almost as soon as it began. Now, with "a great marriage of scholarship and gossip" (Minneapolis Star-Tribune), this biography restores West and McKenney to their rightful place in the popular imagination, offering "a shrewd portrait of two people who in their different ways were noteworthy participants in American culture during one of its liveliest periods" (Los Angeles Times). "Opens a window onto the lives of writers in 1930s America as they struggled with anxieties, pretensions, temptations and myths that confound our culture to

this day.” —Salon.com “The first to fully chronicle and entwine these careening lives, Meade forges an engrossing, madcap, and tragic American story of ambition, reinvention, and risk.” —Booklist, starred review

*Blackness and Transatlantic Irish Identity* analyzes the long history of imagined and real relationships between the Irish and African-Americans since the mid-nineteenth century in popular culture and literature. Irish writers and political activists have often claimed - and thereby created - a "black" identity to explain their experience with colonialism in Ireland and revere African-Americans as a source of spiritual and sexual vitality. Irish-Americans often resisted this identification so as to make a place for themselves in the U.S. However, their representation of an Irish-American identity pivots on a distinction between Irish-Americans and African-Americans. Lauren Onkey argues that one of the most consistent tropes in the assertion of Irish and Irish-American identity is constructed through or against African-Americans, and she maps that trope in the work of writers Roddy Doyle, James Farrell, Bernard MacLaverty, John Boyle O'Reilly, and Jimmy Breslin; playwright Ned Harrigan; political activists Bernadette Devlin and Tom Hayden; and musicians Van Morrison, U2, and Black 47.

The poems in *An Honest Hunger* evince this kind of hunger for God, which is why they can't resist wisecracks, even about God, even in the midst of suffering—especially in the midst of suffering. The poems, in forms ranging from free verse to sonnets, arise from diverse topics and occasions—coming of age and aging, family, mortality, faith, doubt, cosmology, wildlife, small towns, marketing, poetry, organized religion, fishing, and gardening. At times poignant, at times buoyant, the collection risks irreverence for the sake of authentic reverence. As the poem “Big Weepy” explains: “Judgment Day is a big joke in the right light./The laughter knocks you down to your knees.”

This book calls for a re-evaluation of the films of Robert Rossen. Over a 30-year period, he was the most accomplished writer and director who was also a longtime member of the Communist Party, but his achievement has not been recognized, his films have been belittled or ignored, his legacy denied. Rossen's films reflected his times and the American scene with a dramatic intensity and personal expression unmatched by any other filmmaker of the period. The stages of his political journey, from idealism about Communism to his rebellion against the Party's betrayal of those ideals, influenced the rendering of his concerns and themes—the flaws of human nature, the complexities of motives, the paradoxes of betrayal, personal and political. Yet Rossen testified against his fellow filmmakers, and so his morals and character have been denounced, his work diminished as fatally marred by his moral flaws. The opposite is true. Here is a thorough analysis of each of his 22 films and their place in the developing themes of his body of work. It integrates this study of the films with a documented narrative of his relationship to the Party, its history and conflicts, its duplicities—especially the relations of the Party and its followers to the oppressions of the Soviet Union. And so it challenges the validity of the conventional wisdom about the moral issues of the blacklist period.

Gaming and chiefting. Imposters and freedmen. Distinguished novelist Robert J. Conley examines some of the most interesting facets of the Cherokee world. In

26 essays laced with humor, understatement, even open sarcasm, this popular writer takes on politics, culture, his people's history, and what it means to be Cherokee. Readers who think they know Conley will find an abundance of surprises in these pages. He reveals historical information not widely known or written about, such as Cherokee Confederate general Stand Watie's involvement in the infamous Reconstruction treaty forced upon his people in 1866, and he explains his admiration for such characters as Ned Christie and Henry Starr, whom some might consider criminals. From legendary figures Dragging Canoe and Nancy Ward to popular icons like Will Rogers to contemporary "Cherokee Wannabes"—people seeking ancestral roots whether actual or fanciful—Conley traces the dogged persistence of the Cherokee people in the face of relentless incursions upon their land and culture. "Cherokees are used to controversy," observes Conley; "in fact, they enjoy it." As provocative as it is entertaining, *Cherokee Thoughts* will intrigue tribal members and anyone with an interest in the Cherokee people.

"Of interest...beautifully written and organized...Salerno has a deep appreciation for these works and weaves them into his book with great skill."--*Contemporary Sociology Between 1915 and 1935* the University of Chicago was the center for the production of innovative sociological research that unearthed the marginalized existence of unconventional Americans. Referred to as the Chicago school monographs by social historians, these works brought acclaim to the country's premiere graduate program in sociology. Working at the shadowy margins of the city, these Chicago school scholars dramatically examined the lives of delinquents, prostitutes, gangsters, and homeless men. Their work harmonized with narratives of proletarian and pulp fiction and the serialized newspaper accounts of urban vice and deviance. This book offers a survey of some of these key monographs such as *The Unadjusted Girl*, *The Hobo*, *The Jack-Roller* and *The Taxi Dance Hall*.

Winner of the National Award for Arts Writing: "If there were a course in Chelsea Hotel-iana, this would be the textbook" (*The New York Times*). It's where Dylan Thomas lived his last days, Bob Dylan wrote *Blonde on Blonde*, and Arthur C. Clarke wrote *2001: A Space Odyssey*. It is memorialized by many of its famous inhabitants: Andy Warhol filmed *Chelsea Girls* there, and Leonard Cohen wrote *Chelsea Hotel #2* about his tryst with Janis Joplin. Since its founding by a utopian-minded French architect in 1884, New York's Chelsea Hotel has been a hotbed of artistic invention and inspiration. Cultural luminaries from Sid Vicious to Thomas Wolfe, Edith Piaf to Patti Smith, Jean-Paul Sartre to Dee Dee Ramone—all made the Chelsea the largest and longest-lived artist community in the world. *Inside the Dream Palace* tells the hotel's story, from its earliest days as a cooperative community, through its pop art, rock-and-roll, and punk periods, to its later transformations under new ownership. With this lively and fascinating history, "Tippins tells riveting stories about the Chelsea's artists, but she also captures a much grander, and more pressing, narrative: that of the ongoing battle

between art and capitalism in the city” (The New Yorker). “An inspired investigation into the utopian spirit of the Chelsea Hotel.” —Elle “An impossible order for any writer: Get the Chelsea’s romance down on paper and try to keep up with Patti Smith and Joni Mitchell and Arthur Miller. But Sherill Tippins’s history does a vivid job of taking you up into those seedy, splendid hallways, now gone forever.” —New York magazine “Tippins succeeds where other historians studying New York landmarks have failed: She understands that even the most splendid buildings are mere settings for the personalities that inhabit them, and wisely bypasses rote chronology for the vigor of cultural excavation.” —Time Out New York “Not only essential to the understanding of this crucial New York City—and therefore American—cultural landmark, but as majestic and populous as the edifice itself, and completely entertaining.” —Daniel Menaker, author of *My Mistake*

This volume traces ways in which time is represented in reverse forms throughout modernist culture, from the beginning of the twentieth century until the decade after World War II. Though modernism is often associated with revolutionary or futurist directions, this book argues instead that a retrograde dimension is embedded within it. By juxtaposing the literature of Europe and North America with that of Australia and New Zealand, it suggests how this antipodean context serves to defamiliarize and reconceptualize normative modernist understandings of temporal progression. Backgazing thus moves beyond the treatment of a specific geographical periphery as another margin on the expanding field of 'New Modernist Studies'. Instead, it offers a systematic investigation of the transformative effect of retrograde dimensions on our understanding of canonical modernist texts. The title, 'backgazing', is taken from Australian poet Robert G. FitzGerald's 1938 poem 'Essay on Memory', and it epitomizes how the cultural history of modernism can be restructured according to a radically different discursive map. Backgazing intellectually reconfigures US and European modernism within a planetary orbit in which the literature of Australia and the Southern Hemisphere, far from being merely an annexed margin, can be seen substantively to change the directional compass of modernism more generally. By reading canonical modernists such as James Joyce and T. S. Eliot alongside marginalized writers such as Nancy Cunard and others and relatively neglected authors from Australia and New Zealand, this book offers a revisionist cultural history of modernist time, one framed by a recognition of how its measurement is modulated across geographical space.

The Legal Writing Handbook: Analysis, Research, and Writing, continues in the tradition that has made it a resounding success and a leading text for almost two decades, offering a complete teaching package with everything a student needs for the legal writing course. Features: Updated with the goal of making students practice ready. New chapter on writing e-memos, that is, shorter, less formal memos that might be embedded in an email. Exercises added to the research chapters Expanded chapter on letters that discusses both opinion letters and

demand letters.

It's 1960, in America, at a prestigious boys' public school, a place of privilege that places great emphasis on its democratic ideals. A teenage boy in his final year, on a scholarship, has learned to fit in with his adoptive tribe while concealing as much as possible about himself and his background. Class is ever present, but the only acknowledged snobbery is a literary snobbery. These boys' heroes are writers - Fitzgerald, Cummings, Kerouac. They want to be writers themselves, and the school has a tradition whereby once a term big names from the literary world are invited to visit. A contest takes place with the boys admitting a piece of writing and the winner having a private audience with the visitor. When it is announced that Hemingway will be the next to come to the school, competition among the boys is intense, and the morals the school and the boys hold dear - honour, loyalty and friendship - are tested. No one writes more astutely than Wolff about the process by which character is formed, and here he illuminates the irresistible strength, even the violence, of the self-creative urge. This is a novel that, in its power and its beauty, in its precision and its humanity, is at once contemporary and timeless.

An Honest HungerPoemsWipf and Stock Publishers

The Thirtieth anniversary edition of THE Kansas cult novel--a wild romp across 1970s Kansas--with a new foreword by Howard Lamar, new afterword by the author, and a reprinted essay, "The Last Cattle Drive Stampede," that is a send-up of some of Hollywood's feckless attempts to make a move based on the popular novel.

On November 27, 1937, NBC presented TV's first pilot film, Sherlock Holmes (then called an "experiment"). Thousands of pilot films (both unaired and televised) have been produced since. This updated and restyled book contains 2,470 alphabetically arranged pilot films broadcast from 1937 to 2019. Entries contain the concept, cast and character information, credits (producer, writer, director), dates, genre and network or cable affiliation. In addition to a complete performer's index, two appendices have been included: one detailing the pilot films that led to a series and a second that lists the programs that were spun off from one series into another. Never telecast pilot films can be found in the companion volume, The Encyclopedia of Unaired Television Pilots, 1945-2018. Both volumes are the most complete and detailed sources for such information, a great deal of which is based on viewing the actual programs. This is one of the most important baseball books to be published in a long time, taking a comprehensive look at black participation in the national pastime from 1858 through 1900. It provides team rosters and team histories, player biographies, a list of umpires and games they officiated and information on team managers and team secretaries. Well known organizations like the Washington's Mutuals, Philadelphia Pythians, Chicago Uniques, St. Louis Black Stockings, Cuban Giants and Chicago Unions are documented, as well as lesser known teams like the Wilmington Mutuals, Newton Black Stockings, San Francisco Enterprise, Dallas Black Stockings, Galveston Flyaways, Louisville Brotherhoods and Helena Pastimes. Player biographies trace their connections between teams across the country. Essays frame the biographies, discussing the social and cultural events that shaped black baseball. Waiters and barbers formed the earliest organized clubs and developed local, regional and national circuits. Some players belonged to both white and colored clubs, and some umpires officiated colored, white and interracial matches. High schools nurtured young players and transformed them into powerhouse teams, like Cincinnati's Vigilant Base Ball Club. A special essay covers visual representations of black baseball and the artists who created them, including colored artists of color who were also baseballists.

You may not know the name Robert E. Howard, but you probably know his work. His most famous creation, Conan the Barbarian, is an icon of popular culture. In hundreds of tales detailing the exploits of Conan, King Kull, and others, Howard helped to invent the sword and sorcery genre. Todd B. Vick delves into newly available archives and probes Howard's

relationships, particularly with schoolteacher Novalyne Price, to bring a fresh, objective perspective to Howard's life. Like his many characters, Howard was an enigma and an outsider. He spent his formative years visiting the four corners of Texas, experiences that left a mark on his stories. He was intensely devoted to his mother, whom he nursed in her final days, and whose impending death contributed to his suicide in 1936 when he was just thirty years old. *Renegades and Rogues* is an unequivocal journalistic account that situates Howard within the broader context of pulp literature. More than a realistic fantasist, he wrote westerns and horror stories as well, and engaged in avid correspondence with H. P. Lovecraft and other pulp writers of his day. Vick investigates Howard's twelve-year writing career, analyzes the influences that underlay his celebrated characters, and assesses the afterlife of Conan, the figure in whom Howard's fervent imagination achieved its most durable expression.

Virtually every aspect of American culture has been influenced by Irish immigrants and their descendants. This encyclopedia tells the full story of the Irish-American experience, covering immigration, assimilation, and achievement.

- Demonstrates the intricate—and far-reaching—nature of the Irish-American connection
- Covers the variety of the Irish-American political experience in the North and South rather than focusing only on northern populations
- Distinguishes between the experience of Irish Protestants and Irish Catholics
- Highlights the Irish propensity for inventiveness in America and Irish contributions to business and technology
- Discusses the prominence of the Irish in the Catholic Church in the United States

A funny, moving, and true story of an ordinary boy with an extraordinary face that's perfect for fans of *Wonder*—now available in the U.S. When Robert Hoge was born, he had a tumor the size of a tennis ball in the middle of his face and short, twisted legs. Surgeons removed the tumor and made him a new nose from one of his toes. Amazingly, he survived—with a face that would never be the same. Strangers stared at him. Kids called him names, and adults could be cruel, too. Everybody seemed to agree that he was “ugly.” But Robert refused to let his face define him. He played pranks, got into trouble, had adventures with his big family, and finally found a sport that was perfect for him to play. And Robert came face to face with the biggest decision of his life, he followed his heart. This poignant memoir about overcoming bullying and thriving with disabilities shows that what makes us “ugly” also makes us who we are. It features a reflective foil cover and black-and-white illustrations throughout.

“[A] well-edited collection . . . More than friends and less than lovers, Salter and Phelps were literary soul mates.” —Publishers Weekly It was James Salter's third novel, *A Sport and a Pastime*—together with his film *Three* and a script he had written for *Downhill Racer*—that in 1969 prompted Robert Phelps to write a letter of admiration. Though the two writers didn't know each other, their correspondence went on to span decades. The letters themselves are exceptionally alive, uninhibited, gossipy, touching, and brilliant. The successes of Salter and the struggles of Phelps are fully explored by the writers themselves in the kind of honest exchange only letters can divulge. With an insightful foreword by Michael Dirda, this book gives voice to a nearly forgotten figure and his friendship with a man he admired.

If you feel that you have a good book that you must write then read this one first. In it you will find all the little tricks of the trade and secrets used by successful



writers everywhere. How must it be formatted? How long should it be? How long will it take to write? How will you get it out there for people to read as a hard copy volume in their hands or as an ebook to be read on a tablet? Robert Soper takes you through everything you need to know about publishing in the 21st century. He gives an honest and realistic view of the industry and guides you through the process of getting your work published by traditional methods and those of the self publishing Print on Demand system that has revolutionised the industry. Ebooks are covered as are short stories and works of non-fiction to give a simple, concise and very easy to read and follow guide into the exciting world of writing. Robert Soper is a retired engineer who writes on a wide range of subjects including ones about his long business career.

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