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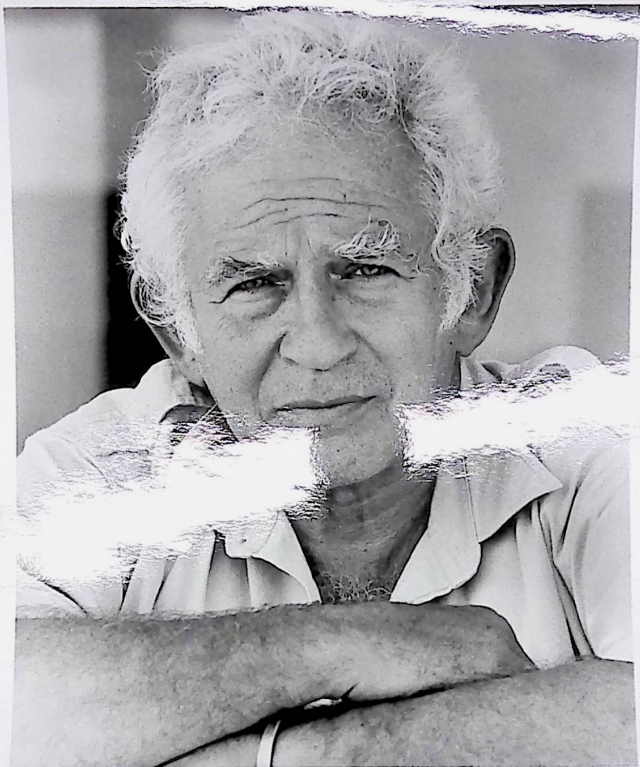
Provincetown

2004



Master at
Harvard

c 1990



Norman Mailer, author of **HARLOT'S GHOST** (Random House, October 12, 1991, \$36.00)

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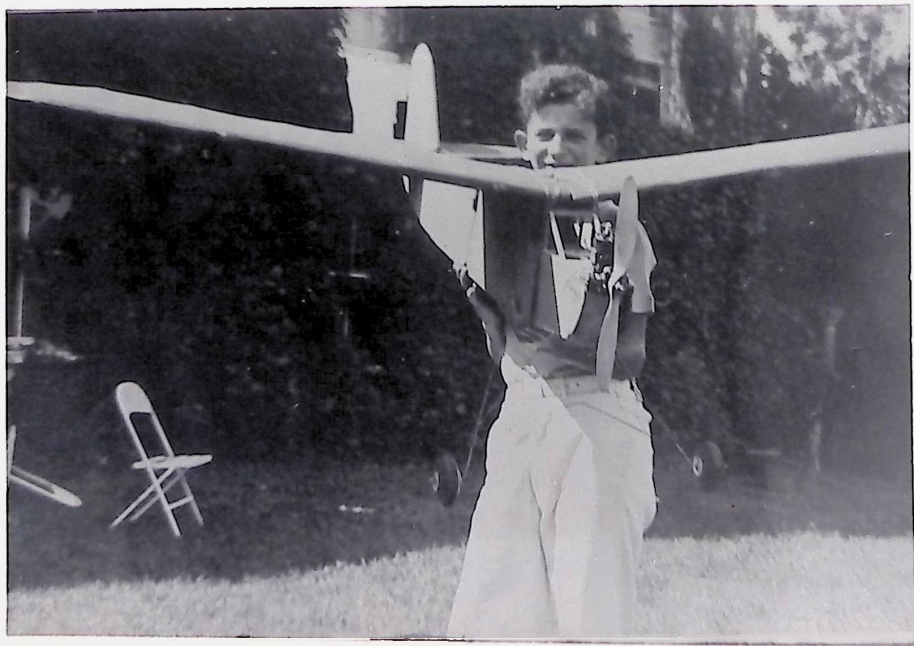
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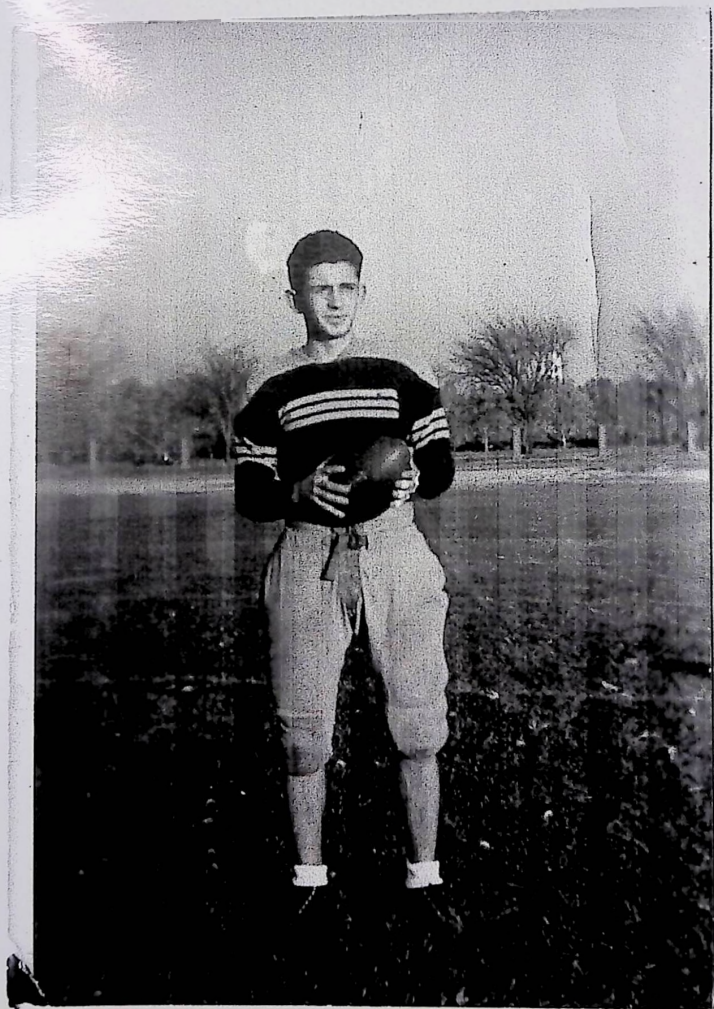


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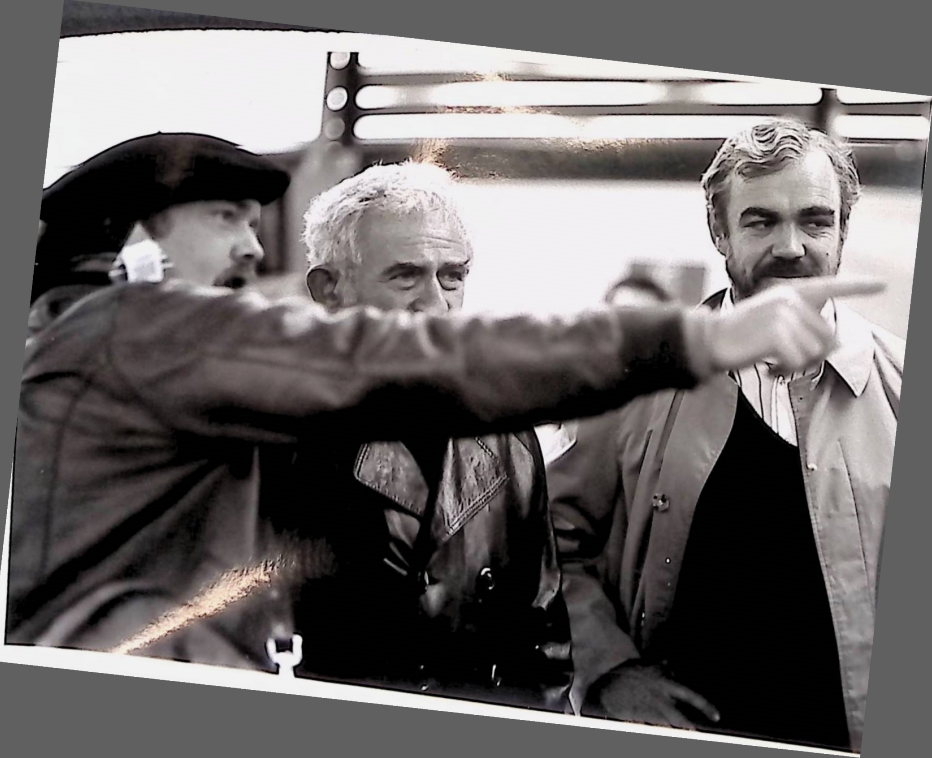
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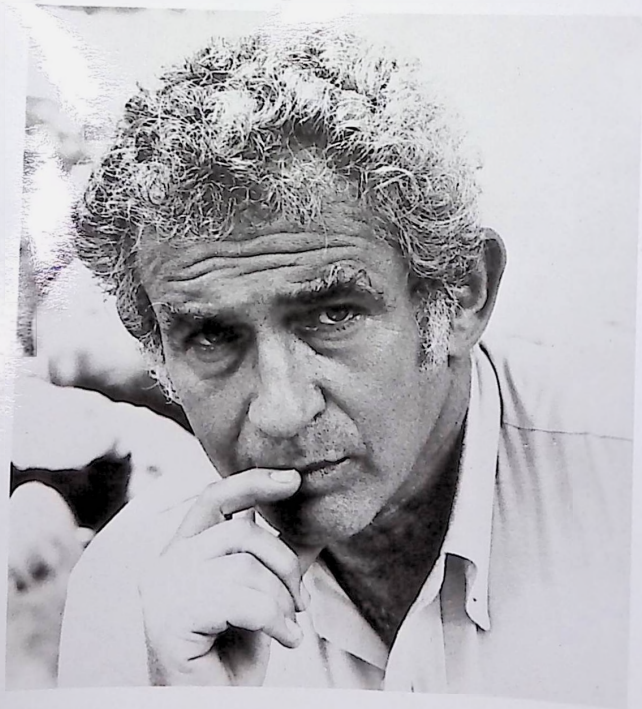
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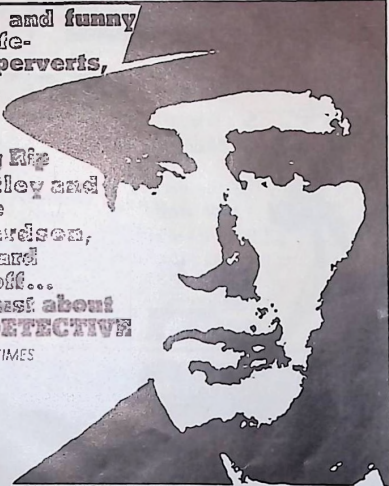


Norman Mailer, author of **THE EXECUTIONER'S SONG**,
published by Little, Brown and Company
on October 15, 1979.

Price: \$16.95 Photo Credit: Milton H. Greene.
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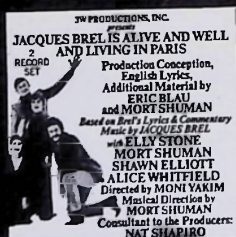
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Rocco Gibraltar	BUZZ FARBAR
Mary Pope	BEVERLY BENTLEY
Ilse Fuchs	MARA LYNN
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Lee Ray Rogers	LEE ROSCOE
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Joe Brown	JOE SHAW
Tom Finley	TOM QUINN
Detective	ROGER DONAHUE
Gahr	MICHAEL McCCLURE
Wife-Killer	EDWARD BONETTI
Subway Arrestee	PETER ROSOFF
John Francis	JOHN MALOON
Detective Callahan	JIMMY REARDON
Buffalo	TIM HICKEY
Buffalo's kid brother	BRYAN HAMILL
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NORMAN MAILER

At 45, Mailer is getting somewhat thick through the middle, but he still walks like a boxer. When he talks, he uses verbal italics and sounds a little bit like Don Adams, the TV comedian, imitating a humorous, hyped-up sportscaster reporting the end of the world, play-by-play. At the Algonquin lunch, he was wearing a nondescript gray suit and a white shirt with a gray tie that seemed to have been knotted in the dark. His curly, wiry hair, now quite gray, is long and looks more unpressed than uncombed.

Although he spent a year in Hollywood in 1949-50 (where, among other things, he was working on an original script for Sam Goldwyn "and quit one minute before I got fired"), the novelist did not turn to films himself until recently, largely at the prompting of Jonas Mekas, the movie industry's Savonarola and the guru of underground moviemakers. (Mekas originally called Mailer "the new Greta Garbo," but feels that with his second film the novelist has gone Establishment.)

At Mekas's urging, Mailer started attending screenings at the Filmmakers' Cinematheque several years ago to see what was being done by the underground film people, including the pre-*Chelsea Girls* Andy Warhol. Warhol's *The Kitchen*, the novelist feels, "may really be the best film made about the 20th century" and "is almost unendurable to watch." As he describes it enthusiastically: "The camera is locked into position at an irritating middle distance, Edie Sedgwick and some other people are sitting around the table. Edie has the sniffs and keeps blowing her nose and this other guy keeps opening and closing the door of the refrigerator. They talk and you can't understand a word. You almost can't bear it, but . . . when in the future they want to know about the riots in our cities, this may be the movie that tells them."

"I learned a lot from Warhol," Mailer said. "He made every director brave enough to make a slow scene without trying to speed it up."

Beyond the Law is, in effect, a documentary fiction film, a feature-length improvisation about one night in a Manhattan precinct station presided over by Mailer-Pope, a

steamy Irishman given to flights of fantastic lyricism as he and his detectives, Buzz Farbar, Mickey Knox and others, work over the night's catch. It's a series of terrifying and funny confrontations with wife-murderers, gamblers, pervers, prostitutes, pimps and innocents, played by a rare assortment of professionals, including Rip Torn and Beverly Bentley (the fourth Mrs. Mailer), and amateurs like George Plimpton, Jack Richardson, Michael McClure, Edward Bonetti and Peter Rosoff.

The movie was shot in four nights, at the end of which there was 11 hours of film to be edited down to the present 93 minutes. Because the script existed only in Mailer's mind, the end result is a kind of psychodrama led by Dr. Mailer-Freud.

"Writing," according to Mailer, "is a very odd, spooky activity, and when you get to filmmaking, you realize that the spookiness is tripled, especially in improvisational moviemaking, which can't be formalized. It's luck. What you have in your favor is all the lifetimes of the people working with you. What you have against you is the fact that you don't have a script, so you need all sorts of skilled practitioners of your art besides yourself."

Mailer's moviemaking activities, he says, have had absolutely no effect on his writing style, except for his decision to treat himself as the third person hero of *The Armies of the Night*. When he sat down to write that, he had already edited *Wild 90* with himself as the star and he had come to see himself "as a piece of material, as a piece of yard goods. I'd say: 'Where am I going to cut myself?' It's a way of getting a psychoanalysis, I think."

He also thinks that this kind of improvisational filmmaking could serve a useful social purpose: "One of my favorite theories is, if I were king, or mayor of New York, or if I had the ear of the mayor of New York, I'd get some people to put a lot of money in movie equipment and give it to these kids in tough neighborhoods and let them make movies. Nothing too organized. No scripts—they'd just be a hang-up."

"The blacks, for example, are absolutely incredible at improvisation. They improvise

every single incident of their lives. They play put-ons like an 88-key piano. They'd be perfect doing this sort of stuff. White middle-class people play put-ons too, of course, but we've got nothing but *felt* on the keys. The song may be marvelous, but it's so marvelous that if you're not white middle-class, you can't hear *what the hell* is going on."

In *Beyond the Law*, Mailer, whose background is New York Jewish, plays the very New York Irish Lieutenant Pope, a kind of middle-aged extension of Sergius O'Shaughnessy, the Irish Mailer-ego figure in *The Deer Park*. At first he seemed a little reluctant to explain his Celtic bag. "I've always loved the Irish and felt very close to them, but I never like to question things that sort of work. If I feel affection for somebody or something, I prefer not to question it, because the affection becomes *calculated*. In other words you're sort of *domiciling* the affection."

"The Irish have always had what the Jews didn't have, and the Jews have always had what the Irish didn't have. The Jews have this *funny knowledge* that if you respect life enough, it's going to respect you back. The Irish have never understood that. On the other hand, the Irish have this *great bravura*, a style, an elegance. If I were playing a Jewish detective, I could never use the kind of language that Pope indulges. I think if we were going to do improvisation, the only point is to show what you can do with the language of improvisation. An Irishman can say anything he wants at any given moment, and no one is going to argue with it too much. In other words, as an Irishman I can have moral conversations with my prisoners that I could never have if I were any other kind of detective." The novelist suddenly became Mailer-Pope. "What's a fine Irish lad like yourself," he said, rolling his r's out across the Algonquin dining room, "doin' becomin' a beast?"

(Excerpted from 10-27-68 *New York Times* "When Irish Eyes are Smiling It's Norman Mailer" by Vincent Canby.)

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Referred to as this year's BLUE VELVET, TOUGH GUYS
DON'T DANCE, stands alone as the most controversial
film of the year. Two-time Pulitzer Prize winner,
Norman Mailer, is captured directing his film which is
now available on videocassette from Media Home
Entertainment.

CONTACT: Barbara Hodgson
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1986

Grove Press
presents
**BEYOND
THE LAW**

A film by

**NORMAN
MAILER**

Produced by Buzz Farbar and Norman Mailer/Directed by Norman Mailer/Photographed by D. A. Pannobaker, Nicholas Proferes, Jan Welt/With Norman Mailer, Rip Torn, George Plimpton, Buzz Farbar, Beverly Bentley, Mickey Knox, Mary Lynn, Marcia Mason, Jack Richardson, Michael McClure, Jose Torres, Lee Roscoe, Tom Baker, John Maloon, Joe Shaw, Edward Bennett.

"Good and tough and entertaining! A movie of faces, black, white and brown, all touched by real life, fearful intimacy." —*Vincent Canby, The New York Times*

"A cockeyed marvel, a brutal, hilarious chunk of imaginative improvisation." —*Joseph Gelmis, Newsday*

"The Mighty Mailer Players make the fuzz fly in a mythical Manhattan police station. A chilling translation of law and order into corruption and clubs." —*Joseph Morgenstern, Newsweek*

"It has guts, humor, pathos and talent!" —*William Wolf, Cue*

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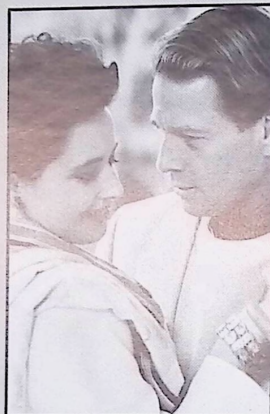


THE CANNON GROUP, INC. PRESENTS RYAN O'NEAL · ISABELLA ROSSELLINI
A GOLAN-GLOBUS PRODUCTION · A FILM BY NORMAN MAILER TOUGH GUYS DON'T DANCE
STARRING DEBRA SANDLUND · WINGS HAUSER · LAWRENCE TIERNEY · JOHN BEDFORD LLOYD · FRANCES FISHER
COSTUME DESIGNER MICHAEL KAPLAN MUSIC COMPOSED BY ANGELO BADALAMENTI VISUAL CONSULTANT JOHN BAILEY EXECUTIVE PRODUCERS FRANCIS COPPOLA AND TOM LUDDY
SCREENPLAY BY NORMAN MAILER BASED ON HIS NOVEL PRODUCED BY MENAHEM GOLAN AND YORAM GLOBUS DIRECTED BY NORMAN MAILER
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CAST

Tim Madden	RYAN O'NEAL
Madeleine	ISABELLA ROSSELLINI
Patty Lareine	DEBRA SANDLUND
Police Chief Regency	WINGS HAUSER
Dougy Madden	LAWRENCE TIERNEY
Wardley Meeks, III	JOHN BEDFORD LLOYD
Jessica Pond	FRANCIS FISHER
Big Stoop	PENN JILLETTE
Lonnie Pangborn	R. PATRICK SULLIVAN
Bolo	CLARENCE WILLIAMS, III



From America's best-known author, Norman Mailer, comes the year's most controversial film, "Tough Guys Don't Dance." Mailer directs this movie of raw power and startling vision adapted from his best-selling novel of the same name.

Ryan O'Neal and Isabella Rossellini star in a story of offbeat characters, a brooding landscape, edgy humor, violence, and suspense let loose in wintry Provincetown, MA.

Would-be writer Tim Madden (Ryan O'Neal) awakens one morning from a hangover to find blood in his car, a tattoo on his arm, a woman's head in his secret marijuana stash and sinister Chief of Police Regency (Wings Hauser) leading him to believe that this murder, and several other recent horrors, are his doing. With the help of his stunningly beautiful old flame Madeleine (Isabella Rossellini) and his crusty, pragmatic father (Lawrence Tierney), he must set out to discover if he is indeed a murderer. His predicament is only complicated by an ugly cocaine deal initiated by his unfaithful wife, Patty Lareine (Debra Sandlund), and her wealthy ex-husband, Wardley Meeks (John Bedford Lloyd).

Norman Mailer was born in Long Branch, New Jersey in 1923. In 1948, the Harvard graduate published his first novel, *The Naked and the Dead*, which became an immediate best-seller establishing the 25-year-old Mailer as a major American spokesman and international literary figure, both of which he has remained to this day. Several major novels followed including *The Deer Park*, *An American Dream*, *Why Are We in Vietnam*, and *Ancient Evenings*.

Mailer won both the Pulitzer Prize and National Book Award for his 1967 non-fiction book, *The Armies of the Night*, a passionate recollection of a major anti-Vietnam War protest. The Pulitzer Prize was again awarded to Mailer for his



"true life" enormous best-seller, *The Executioner's Song*. He also wrote the screenplay for this Tommy Lee Jones/Rosanna Arquette film about the life and death of Gary Gilmore. Aside from his reputation as a novelist, Mailer is noted for his achievements as an essayist, journalist, playwright, and director of three experimental films of the '60s, "Wild 90," "Beyond the Law" and "Maidstone."

"Tough Guys Don't Dance" is a movie that defies being put in any category. It's a murder-mystery-horror-comedy-suspense-thriller-film noir. One thing is for sure, though, it's unique and not-to-be-missed.

Cannon Films and Francis Coppola present
"Tough Guys Don't Dance."

A CONVERSATION WITH NORMAN MAILER

"I was trying to make a film that didn't fit into a comfortable category," Mailer comments. "I've been doing that all my life in my writing. I defy people to say what category, for instance, *The Armies of the Night* or *The Executioner's Song* fall under. In other words, I think my film lies somewhere in a no man's land between a murder-mystery, a suspense story, a horror film, and a comedy of manners. Most people like films that are just one of those things — it gives them security to know what they are looking at. To me, life is never any one of these things — it's always two or three at once. We spend part of our time saying, 'I'm in a comedy right now.' And then we say, 'No, no, no...this is terribly serious stuff.' That feeling, that uncertainty, is the emotion I've tried to generate."

In many ways, "Tough Guys Don't Dance" is an example of film noir, the fatalistic thrillers

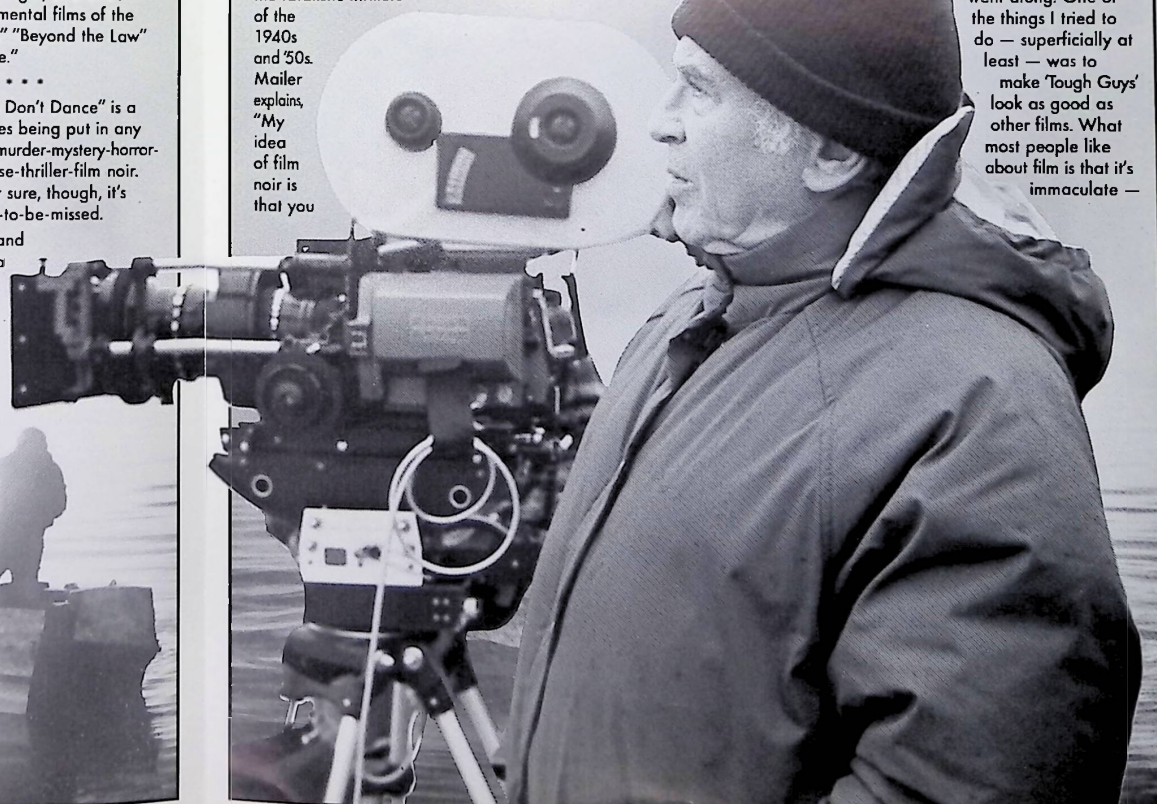
have quirky, interesting villains, and a kind of odd, semi-tongue-in-cheek attitude toward the plot. You can never quite tell if the moviemakers are serious or not about the plot. That's crucial to film noir."

In its exploration of evil influencing the lives of people in a small town, "Tough Guys" bears an obvious similarity to David Lynch's "Blue Velvet." "Both films can be placed in the same category," agrees Mailer, "but they're altogether different in their philosophical premises. I think David Lynch sees much in terms of good and evil, which is a perfectly fair way to look at the world. What I see is that good and evil get so mixed that the problem becomes how do you separate the two? 'Tough Guys' is preoccupied with the mixture of good and evil that you find in everyone."

"The characters in 'Tough Guys,' admits Mailer, "are, in the average person's view of things, all fairly evil. But to me, they're not. They're pretty far gone in a number of ways, but they're morally interesting." He disputes that his film carries an anti-female bias. "While the portraits of women in my film are not flattering, neither are the portraits of the men. It's my feeling that true equality for women begins when we acknowledge that they have just as much right to be villains as men."

"Tough Guys" maintains a spooky sense of dread throughout. Mailer points out, "If you spend, as I have, forty years writing novels, you have to learn a little bit about sustaining mood. I felt that, in approaching

"Tough Guys," that I had half the experience I needed to become a good director, and the other half I'd have to learn as I went along. One of the things I tried to do — superficially at least — was to make 'Tough Guys' look as good as other films. What most people like about film is that it's immaculate —





there are no rough edges. Literature is much more forgiving about faults than film is. There's something about a fault in a film that affects people like scraping chalk on a blackboard, and I think the sum effect of my earlier films may have been a symphony of screeching chalk.

"I've always felt that movies are probably the most existential art, and that a good movie puts people in a place they can't quite name. Film lives somewhere between memories and dreams. If you think of Humphrey Bogart, for instance, and then of your favorite relative,

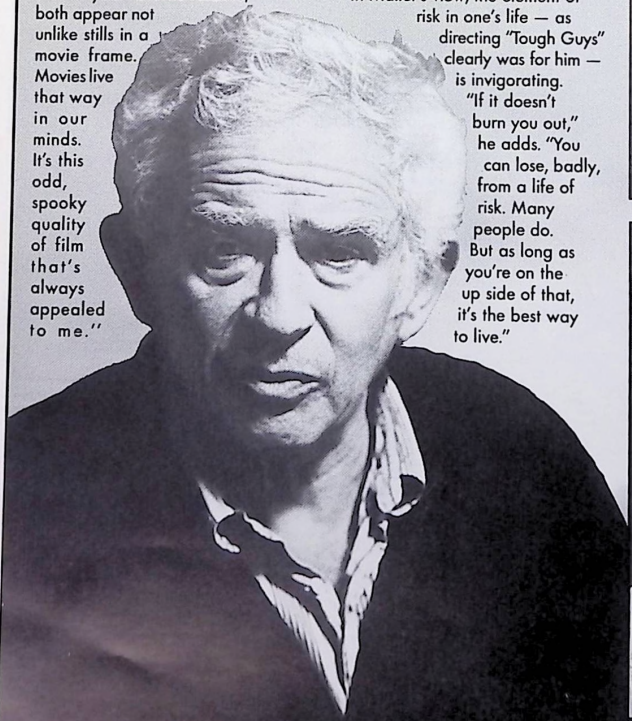
both appear not unlike stills in a movie frame.

Movies live that way in our minds. It's this odd, spooky quality of film that's always appealed to me."

Mailer plainly enjoys directing and finds it preferable to writing in some ways. "A novelist sits over his work like a god, but he knows he's a particularly minor god. Whereas a director making a small movie is a general, at least. A bona fide general of a small army. It was great fun. When you get to my age — I'm sixty-four — you don't have many years, and you're learning a lot in a hurry. That gave me a great energy. I had more energy while shooting the film than I've had in maybe ten years."

In Mailer's view, the element of risk in one's life — as directing "Tough Guys" clearly was for him — is invigorating.

"If it doesn't burn you out," he adds. "You can lose, badly, from a life of risk. Many people do. But as long as you're on the up side of that, it's the best way to live."



US Man —

— who made me
and can break
me.

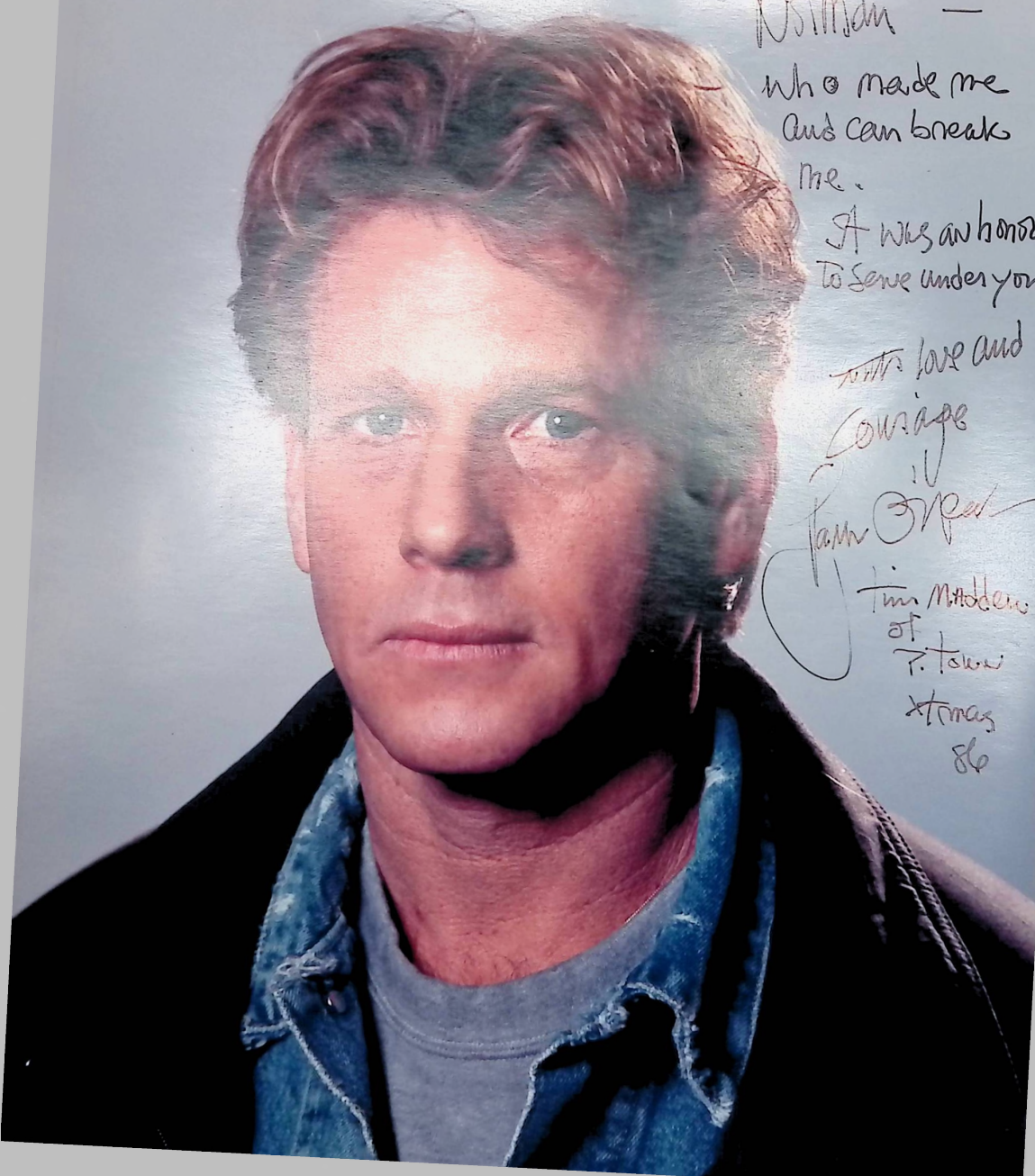
It was an honor
to serve under you.

with love and

courage

11
John O'Neil

Tim Madden
of
P. town
Xmas
86



Ryan O'Neal
He starred in
NM's 1986
Film
"Tough Guys"
Don't Dance //



return to 2nd floor

~~1936~~

1926



CLASS
OF
JUNE 1935

PS 161
BROOKLYN

return to Mike Leeson

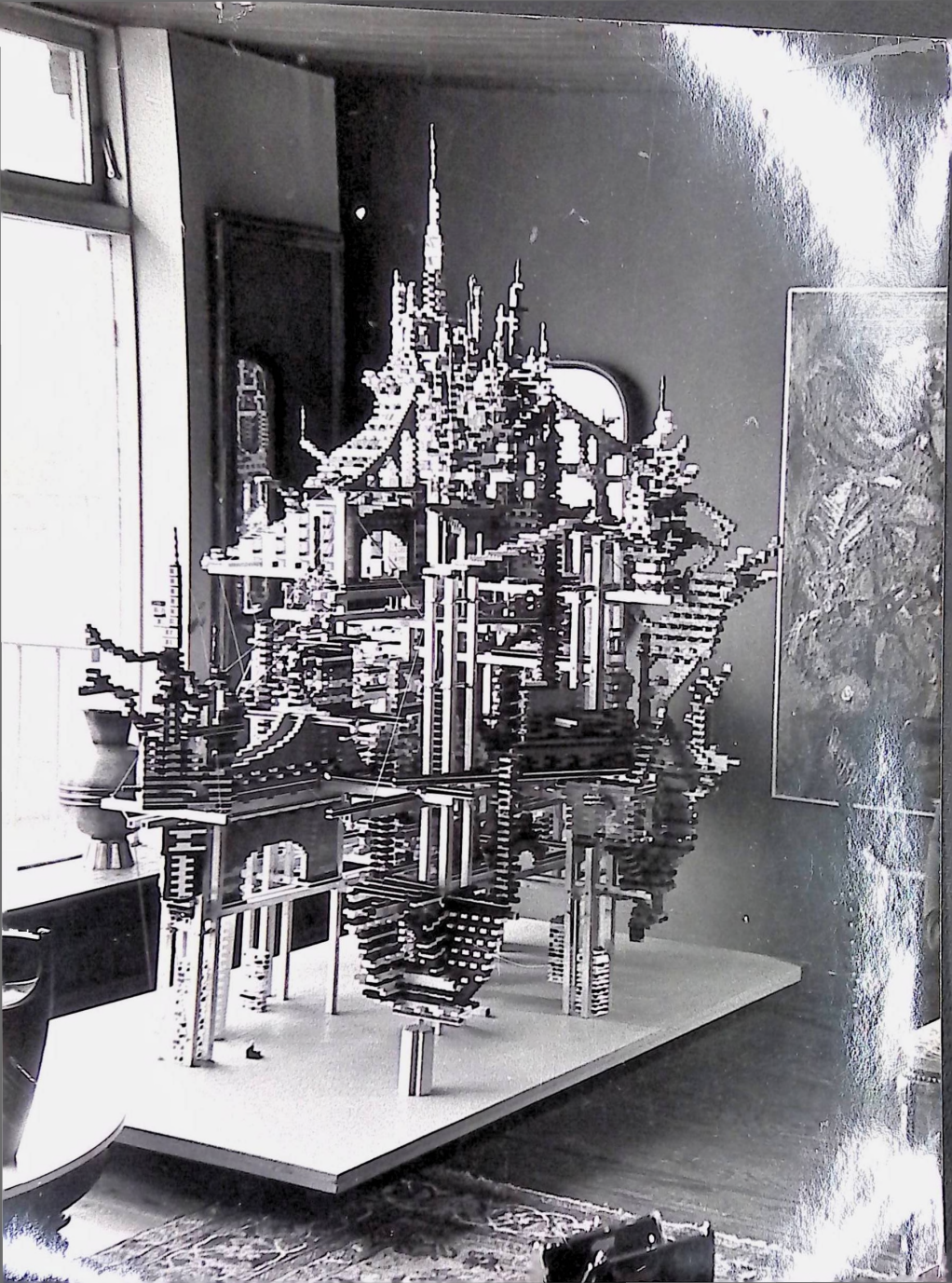
1935
NM in Carter
6th grade



Beverly
Bentley (with
wife)

N.M.

1967
"Beyond the Law"



NM's Block "11"
Logo
"Vertical City"
c. 1964

1047

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Cover of
~~Advertisements for~~
~~myself~~ 1959



Nye
Mayoral
Campaign
1969

401 E. 86th ST.
JD 4-2227

By: Richard Frank



2508

Norris
Marker
C. 2004





1990
Noirix and
gem malaguais



MAIDSTONE

14

Rip Torn
L.S. ...

~~9 1/2 = 4 3/8~~

9 1/2 = 4 3/8

Rip Torn
NM
Michael "Madstone"
McClure
1968



4
The "view" in apt. of
Jeff Davis (holding clipboard)

Munich, Germany

Jensen on left with beard
November, 1980



Mr. and Mrs. I. Barnett Mailer
request the honor of the presence of

at the Bar Mitzvah
of their son

Norman Kingsley
Services and Reading, Temple Shaari Zedek
Kingslon Avenue and Park Place
Brooklyn, New York

Saturday morning, February fifteenth
nineteen hundred and thirty-six
at ten o'clock

At home, Saturday afternoon twelve to six
555 Crown Street
Brooklyn, New York

MY DEAR PARENTS, GRANDMOTHER, SISTER, RELATIVES
AND FRIENDS:

With great love and respect for my parents and
with high regard for all assembled here, I stand before you and
feel proud and happy to have reached my thirteenth year, the day
of my Bar-Mitzvah.

How great is my joy to become a member of the peo-
ple of Israel, the people that have spread morality, righteousness,
poetry, love and light. The nation of the prophets and of great
men like Maimonides, Yehuda Halevi, Baruch Spinoza, Karl Marks,
and Professor Einstein, and many, many more.

I am inspired with the feeling that I have become
a banner-bearer of " " "LOVE THY NEIGHBOR
AS THYSELF" I am a believer of the principles which teach us to
be good, noble, righteous, and friendly to all humanity, and espe-
cially the fifth of the ten commandments, " " "
"HONOR AND RESPECT THY FATHER AND MOTHER."

Dear Parents, just as it is impossible to embrace
the globe with my arms, so it is that I cannot find adequate
words to thank and bless you for all you have done for me, since
the time when I opened my eyes to the light of the world, I know
that the best gratitude I may give you does not consist of words, but
of good actions.

I shall endeavor to convince you that all your troubles
and your labor for my future shall not have been in vain. I will
always strive to walk in the right path and to be an intelligent
Jew and to see truth in the right light as you have taught me.

Yes, my friends! from now on, I become a Jew, but

NM's Bar Mitzvah Speech
2/15/1936

not a "MAYOR'S JEW", with a bent back to receive innocently the inhuman Nazis. I become a Jew to uphold the ideals and strength of Judaism, and the rights of my country.

The Bible relates to us that Joseph said "

" "I AM GOING FORTH TO SEE MY BROTHERS." From now on it will be my task to go forth and seek my brothers, to participate in every good and progressive Jewish undertaking and bring honor to the Jewish name, to the best of my abilities, and although my people in some countries are surrounded with edicts and persecutions I still hope that hate and discrimination will vanish and brotherly love will reign supreme on this earth.

Almighty Creator! Send your blessing on my parents, protect and guard them from sorrow and from all grief, give them health, happiness and joyful life that thy Godly grace may accompany all that are present here. Send the rays of salvation to Thy entire people. Freedom, Peace and prosperity to all the world.

My dear friends, for honoring me with your presence on this the most impressive day of my youth.

I thank you.

- 1 - Norman's
Bar Mitzvah speech

My dear parents, (grandmother) ^{sister} relatives
and friends!

With great love and respect ^{high attention (regard)} for my parents
and with ~~adoration~~ ^{for all assembled here,}
I stand before you and feel proud and hap-
py ^{to have} ~~to have~~ reached my thirteenth year, the
day of my Bar-Mitz-vah.

Now ^{great} ~~is~~ my joy, to become a member
of the people of Israel, ^{the people} that have spread
morality, righteousness, poetry, love and
light. The nation of the prophets ^{and}
~~fathers~~ ^{and} fathers of great men like ~~the~~
^{Ramon} ~~Ramon~~ ^{provides} ~~baime~~, Jehuda Haleivy, Baruch Spino-
za, Karl Marks, and Professor Einstein and
many, many more.

I am inspired with the feeling that I
have become a banner-bearer of

— "אֱהָבָה לְרֵעִי כָּמוֹתְךָ" —
'Love thy neighbor as ^{your} thyself.'

I am ^a ~~is~~ ^{believer} ~~in~~ of the principles which
teach us to be good, noble, righteous, and friendly
to all humanity, and especially ~~for~~
~~the~~ the fifth of the ten commandments

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10)

"Honor and respect thy father and mother
~~Thy~~ ^{My} friends! from now on, I become
 a Jew, but not a 'Majofis Jew', with a be
 back to receive innocently the plings, knock
 and arrows of Hitler and his ^{followers} ~~company~~ the ~~the~~
 Nazis. I ~~do~~ become a Jew to fight ^{where} to fight for
 the ~~ideals and strength of Judaism~~ ^{rights of my nation} and for the ~~the~~
 ideals of ^{and the rights} humanity and my country.

*1 (optional)

Dear Parents
 Words seem inadequate.

~~I have~~ ~~shall~~ ~~I~~ ~~take~~ ~~words~~ ~~to~~ ~~express~~ ~~the~~ ~~deep~~ ~~gratitude~~ ~~of~~ ~~your~~ ~~kind~~ ~~and~~ ~~heart~~ ~~which~~ ~~I~~ ~~feel~~ ~~towards~~ ~~you~~ ~~for~~ ~~the~~ ~~noble~~ ~~and~~ ~~good~~ ~~instruction~~ ~~you~~ ~~have~~ ~~given~~ ~~me~~ ~~and~~ ~~for~~ ~~all~~ ~~you~~ ~~have~~ ~~done~~ ~~for~~ ~~me~~ ~~and~~ ~~for~~ ~~the~~ ~~sacrifices~~ ~~you~~ ~~have~~ ~~brought~~ ~~to~~ ~~promote~~ ~~we~~ ~~have~~ ~~of~~ ~~my~~ ~~future~~ ~~life~~.

Dear Parents
 Just as it is impossible to embrace
 the globe with my arms, ^{so} ~~it~~ ~~is~~ ~~impossible~~ ~~to~~ ~~embrace~~ ~~the~~ ~~globe~~ ~~with~~ ~~my~~ ~~arms~~, ~~in~~ ~~the~~ ~~same~~ ~~way~~ ~~I~~ ~~cannot~~ ~~find~~ ~~adequate~~ ~~words~~ ~~to~~ ~~thank~~ ~~and~~ ~~bless~~ ~~you~~ ~~for~~ ~~all~~ ~~you~~ ~~have~~ ~~done~~ ~~for~~ ~~me~~ ~~since~~ ~~the~~ ~~time~~ ~~when~~ ~~I~~ ~~opened~~ ~~my~~ ~~eyes~~ ~~to~~ ~~the~~ ~~light~~ ~~of~~ ~~the~~ ~~world~~ ~~now~~. I know that the best gratitude
 I ^{may} give you does not consist of words, but of

* Almighty Creator!

Send your blessing on my parent, ^{guard} ~~liberate~~ them from sorrow and from all grief, give them health, happiness and a joyful life that thy Godly grace ^{may} ~~will~~ ^{accompany} all that are present here. Send the rays of salvation to Thy entire people. Give Peace, and prosperity to all the world's ~~at~~ ⁱⁿ

My Dear friends I thank you, for ~~honoring~~ ^{presence} ~~me~~ ^{your} ~~with~~ ^{attention} ~~your~~ ⁱⁿ ~~most~~ ^{precious} ~~day~~ ^{of} ~~my~~ ^{life} ~~youth~~.

I thank you.