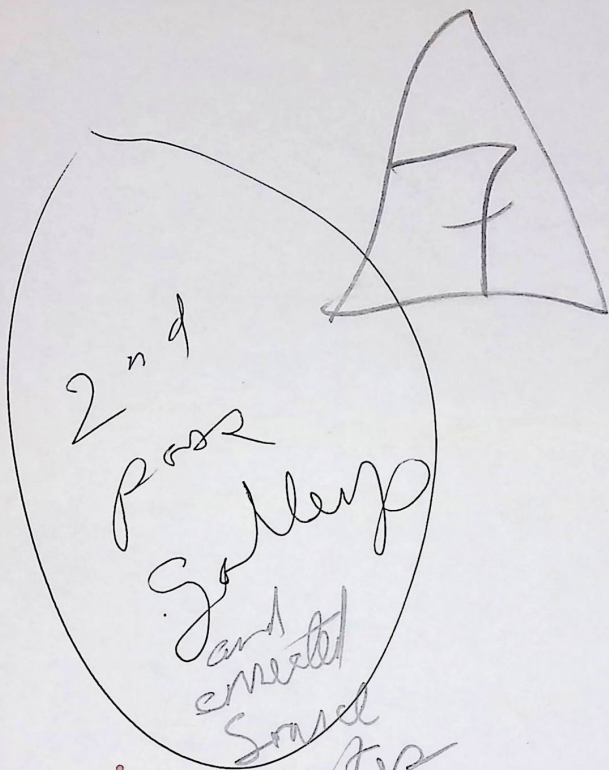




and
emitted
Sound
notes
10/24/02
gmr

Do No. 1 and any one other:

1. Two parts: a) what are the MAJOR differences between the novel and the film? b) why were these changes made; what effects did they create?
2. One critic of the novel/film says; "The narrative is developed largely around the testing of one story against another by nearly all the characters, all of whom are generally befuddled." Explain what the critic means with SPECIFIC EXAMPLES.
3. One critic of the film says: "The Falcon is caged and lowered at the end." What does the critic mean and do you agree? Be SPECIFIC.
4. Compare and contrast the relationship Sam Spade has with Bridget, on the one hand, and Casper Gutman on the other.
5. Explain the meaning and significance of the Flitcraft story in the novel.

"Facts, what facts?" Joel Cairo

7

SOURCE NOTES

BY J. MICHAEL LENNON, EDITOR

From an initial pool of approximately eight hundred items, Mailer selected about 190, drawing on nearly a hundred different sources. He then added approximately fifty more items, which either were written expressly for this book or were taken from the transcripts of unpublished interviews or forums on writing. In all but a few instances, he has incorporated the questions of his interviewers in his replies. Sometimes he has expanded his comments; just as often he has cut them, as comparison with the originals will demonstrate. But in all cases he has respected the spirit of the exchanges: His interlocutors of the past will easily recognize Mailer's answers.

To satisfy those who wish to know the provenance of an item, the following source notes give both the original place of publication and, whenever possible, the most readily available reprint. To aid readers who would like to obtain the full original source, inclusive page numbers are given in each instance. Those seeking more context or nuance on these matters are advised to consult a recently published reference work, *Norman Mailer: Works and Days*, by J. Michael and Donna Pedro Lennon, published by Sligo Press, 67 South Pioneer Avenue, Shavertown, Pennsylvania, 18708. Website: normanmailerworks-anddays.com.

note:
all first
lines added/changed
are in BF
of course
JML

5 In 1963: First publication. PART I

LIT BIZ

5.8 I am tempted: First publication.

5.8 ~~We may as well begin:~~ "Norman Mailer: The Art of Fiction XXXII," interview with Steven Marcus, *Paris Review* no. 31 (winter-spring 1964): 28-58; rpt: *Conversations with Norman Mailer*, ed. J. Michael Lennon (Jackson: University Press of Mississippi, 1988).

9.08 I don't know: Preface, *Fiction Writer's Handbook*, by Hallie and Whit Burkhett
(New York: Harper and Row 1975) xvii-xxi.

Steven Marcus

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11.00 That is the best: Personal interview, Larry Shainberg, 10 and 17 March 2002, Provincetown, Massachusetts.

12.00 In any event: Suffolk University Master Class, Boston, 3 March 2002, organized by James Fleming. Participants: Josette Akresh, Blair Bigelow, Jane Brox, Peter Caputo, Thomas Connolly, Carol Dine, James Fleming, Nick Kain, George Kalogeris, Kristy Langone, Barry Leeds, J. Michael Lennon, Michael Madden, Bette Mandl, Fred Marchant, Anthony Merzak, Quentin Miller, John Mulrooney, Christopher Ricks, Larry Shainberg, Christopher Sherman, Alexandra Todd.

13.00 And how I aspired: "Norman's Conquests," interview with Julia Braun Kessler, [Van Nuys, CA] *Daily News Magazine* 29 May 1983: 25-27.

14.00 Samuel Goldwyn: Introduction, *A Transit to Narcissus* (New York: Howard Fertig, 1978) vii-x.

15.00 Soon after finishing: "A Conversation with Norman Mailer," interview with Michael Lee, *Cape Cod Voice* 2-15 August 2001: 12-13, 53-54.

16.00 Steven Marcus: Can you say: Marcus interview.

17.00 I think I suffered: "In and Out of Books," interview with Lewis Nichols, *New York Times Book Review* 14 March 1965: 8.

18.00 Steven Marcus: What methods: Marcus interview.

19.00 Barbary Shore: London Master Class, Savoy Hotel, 5 February 2002, organized by Peter Florence. Participants: Martin Aaron, Peter Florence, Mark Mills, Merope Mills, Clare Sears.

20.00 Steven Marcus: What about *The Deer Park*: Marcus interview.

21.00 In his review: "The Mind of an Outlaw," *Esquire* November 1959: 87-94; rpt: as "Fourth Advertisement for Myself: The Last Draft of *The Deer Park*," *Advertisements for Myself* (New York: Putnam, 1959).

22.00 I treat bad reviews: "Unbloodied by the Critical Pounding, Norman Mailer Defends the Egyptian Novel That Took a Decade to Write," interview with George Plimpton, *People* 30 May 1983: 53-54; 59-60; rpt: *Conversations with Norman Mailer*.

23.00 I am going to speak: "The Hazards and Sources of Writing," *Michigan Quarterly Review* 24 (summer 1985): 391-402; rpt: *Speaking of Writing: Selected Hopwood Lectures*, ed. Nicholas Delbanco (Ann Arbor: University of Michigan Press, 1990).

24.00 To the risks: London Master Class.

25.00 I think for any novelist: "Mailer Talking," interview with Michiko Kakutani, *The New York Times Book Review* 6 June 1982: 8, 38-41; rpt: *Conversations with Norman Mailer*.

26.00 It usually doesn't matter: Lee interview.

27.00 Buying a good hardcover: Kakutani interview.

28.00 Every time a story: "Prisoner of Success," interview with Paul Aranasio, *Boston Phoenix* 24 February 1981: 1-2, 11; rpt: *Pieces and Pontifications* (Boston: Little, Brown, 1982).

29.00 Many good writers: "Modern Evenings: An Interview with Norman Mailer," with Michael Schumacher, *Writer's Digest* October 1983: 30-34.

30.00 Having, at the age of twenty-five: London Master Class.

31.00 The id: London Master Class.

32.00 Under the literary canvases: "Una Conversación con Norman Mailer," interview with Barbara Probst Solomon, *El País* [Madrid] 4 October 1981: 10-15; rpt: in Solomon's collection, *Horse-Trading and Ecstasy* (San Francisco: North Point Press, 1989).

33.00 Fifty years after: Introduction, *The Naked and the Dead*, fiftieth anniversary edition (New York: Henry Holt, 1978) xi-xiii.

34.00 Now that this: First publication.

35.00 Writing a best-seller: "A Man Half Full," rev. of *A Man in Full*, by Tom Wolfe, *New York Review of Books*, 17 December 1998: 18, 20-23; rpt: *The Time of Our Time* (1998; New York: Modern Library, 1999).

36.00 Today, large literary canvases: "Una Conversación con Norman Mailer," interview with Barbara Probst Solomon, *El País* [Madrid] 4 October 1981: 10-15; rpt: in Solomon's collection, *Horse-Trading and Ecstasy* (San Francisco: North Point Press, 1989).

37.00 It's counterproductive: "The Critic's Choice: Norman Mailer Talks About Journalism and Millennialism," interview with Jorie Green and Tammy Polonsky, *Daily Pennsylvania* 14 April 1995: 23.

38.00 A best-seller strategy: "A Man Half Full," interview with Jorie Green and Tammy Polonsky, *Daily Pennsylvania* 14 April 1995: 23.

39.00 Editing tends to make: "Mailer: It's Easier to Talk of Sex Than Death," interview with Eugene Kennedy, *Chicago Tribune Book World*, 10 April 1983: 1, 7.

40.00 My literary generation: "A Literary Lion Roars," interview with Carolyn F. Hughes, *Poets and Writers* 29 (March-April 2001): 40-45.

41.00 Right now the smart money: Untitled interview with William Baises, Robert Harvey, Robert Merrill, Henry Nower, and William Willborn, *Brushfire* [University of Nevada at Reno] 23 (November-December 1973): 7-20.

42.00 Bookstore managers: "Mailer Back in Arena, Pushing 'Oswald,'" interview with Carol McCabe, *Providence Journal* 28 May 1995: E1, E9.

- 53 I treat bad reviews: "Unbloodied by the Critical Pounding," Norman Mailer Defends the Egyptian Novel that Took a Decade to Write," interview with George Plimpton, People 30 May 1983: 53-54, 59-60, rpt: Conversations with Norman Mailer.
- 54 Michael Schumacher: Should a writer: "Modern Evenings: An Interview with Norman Mailer," Writers' Digest, October 1983: 30-34.
- 54 It usually doesn't matter: Lee interview.
- 55 Large literary success: London Master Class.
- 55 Ah, publicity: First publication.
- 55 I think for any novelist: "Mailer Talking" interview with Michiko Kakutani, The New York Times Book Review 6 June 1982: 3, 38-41; rpt: Conversations with Norman Mailer.
- 56 For literary people: Kakutani interview.
- 56 Every time a story: Kakutani interview.

57 ~~Remember years ago:~~ "The Big Bite," *Esquire* June 1963: 23-24, 28, 32; ~~Some Children of the Goddess: Further Evaluations of the Talent in the Room,~~ "Esquire" July 1963: 63-69, 105. These two essays are combined as "Some Children of the Goddess" in *Cannibals and Christians* (New York: Dial, 1966).

Mailer, interview with Barbara Probst Solomon, *El País* [Madrid] 4 October 1981: 10-15; rpt: in Solomon's collection, *Horse-Trading and Ecstasy* (San Francisco: North Point Press, 1989).

00 It's counterproductive: "The Critic's Choice: Norman Mailer Talks About Journalism and Millennialism," interview with Jorie Green and Tammy Polonsky, *Daily Pennsylvanian* 4 April 1995: 3.

00 Editing tends to make: "Mailer: It's Easier to Talk of Sex Than Death," interview with Eugene Kennedy, *Chicago Tribune Bookworld* 10 April 1983: 1, 7.

00 When I started: "A Literary Lion Roars," interview with Carolyn T. Hughes, *Poets and Writers* 29 (March-April 2001): 40-45.

00 Right now the smart money: Unfiled interview, with William Baises, Robert Harvey, Robert Merrill, Henry Nuwer, and William Wilborn, *Brushfire* [University of Nevada at Reno] 23 (November-December 1973): 7-20.

00 Bookstore managers: "Mailer Back in the Arena, Pushing 'Oswald,'" interview with Carol McCabe, *Providence Journal* 28 May 1995: E1, F9.

00 Now that fifty years: Introduction, *The Naked and the Dead*, fiftieth-anniversary edition (New York: Henry Holt, 1998) xi-xiii.

00 If you have to earn: "Norman Mailer: Stupidity Brings Out the Violence in Me," interview with Lawrence Grobel, *Endangered Species: Writers Talk About Their Craft, Their Visions, Their Lives*, ed. Lawrence Grobel (Cambridge, Mass.: Da Capo Press, 2001) 289-316.

00 I've often felt: "Thoughts of a Tough Guy," interview with Richard Howard, *Mail on Sunday Magazine* [London] 14 October 1984: 78.

00 When it comes: Suffolk Master Class.

00 Good writers: Lee interview.

00 ~~Large literary success: London Master Class.~~

56 00 If you are ever: Suffolk Master Class.

57 00 On this practical note: Interview with Edward de Grazia, *Girls Lean Back Everywhere: The Law of Obscenity and the Assault on Genius*, by Edward de Grazia (New York: Random House, 1992) 520-21.

60 00 One of the cruelest remarks: First publication.

61 00 Being a novelist: ~~Attanasio interview~~ "Prisoner of Success," interview with Paul Attanasio, Boston

62 00 It's not advisable: Attanasio interview.

62 00 You know, if you're not ready: "Mailer Opus," interview with Sean Abbott, *At Random Magazine* May 1998 <<http://www.randomhouse.com/atrandom/normanmailer/index/html>>.

63 00 Sometimes you write: Suffolk Master Class.

CRAFT

74 00 Style, of course: Preface, *Advertisements for Myself* (1959; New York: Berkley, 1976) v-vii; rpt: *Pieces and Pontifications*.

76 00 In *The Deer Park*: "The Pursuit of Experience," interview with W. J. Weatherby, *Manchester Guardian Weekly* 28 September 1961: 14.

76 00 Finding one's own manner: London Master Class.

77 00 Style is character: Marcus interview.

77 00 Style is also a reflection: London Master Class.

67 Before we can talk: First publication.

67 The piece that follows: First publication.

67 I am going to speak: "The Hazards and Sources of Writing," *Michigan Quarterly Review* 24 (summer 1985): 391-402; rpt: *Speaking of Writing: Selected Hopwood Lectures*, ed. Nicholas Delbanco (Ann Arbor: University of Michigan Press, 1990).

73 To the risks: London Master Class.

(6f) 79 A short fictional piece: "A Man Half Full."

314 SOURCE NOTES

- (6f) 77 It is comforting: Plimpton, People.
- 78 000 You know, a good skier: "Norman Crosses Swords with Women's Lib," interview with Digby Diehl, *Los Angeles Times Calendar* 14 February 1971: 1, 56.
- 78 000 There are two kinds: "Toward a Concept of Norman Mailer," interview with Samuel M. Hughes, *Pennsylvania Gazette* [Alumni Magazine of University of Pennsylvania] May 1995: 20-27.
- 78 000 Metaphors? You ask: "Literary Ambitions," interview with J. Michael Lennon, *Pieces and Pontifications* 163-71.
- 79 000 On the other hand: Shainberg interview.
- 79 000 Larry Shainberg: You used: Shainberg interview.
- 79 000 While Dwight Macdonald: Preface, *Discriminations: Essays and Afterthoughts*, by Dwight Macdonald (New York: Grossman, 1985) vii-ix.
- 84 000 Third person and first person: "Norman Mailer Interview," with Romona Koval, *Books and Writing* 1 September 2000 <http://www.abc.net.au/arts_0192000html>.
- 84 000 In the first person: London Master Class.
- 85 000 First person point of view: "A Conversation with Norman Mailer," with J. Michael Lennon, *New England Review* 20 (summer 1999): 138-48.
- 86 000 It was not until: Abbott interview.
- 86 000 Nonetheless, I have considerable: London Master Class.
- 89 000 The CIA: "Mailer's American Dream," interview with Patricia Holt, *San Francisco Chronicle* 17 October 1991: 1, 4.
- 90 000 The decisions you make: Lennon, *New England Review*.
- 90 000 Working on *The Executioner's Song*: "Mailer's America," interview with J. Michael Lennon, *Chicago Tribune* 29 September 1991: Sec. 13, 18-19, 27.
- 90 000 I no longer work: "Creators on Creating: Norman Mailer," interview with Hilary Mills, *Saturday Review* January 1981: 46-49, 52-53; rpt: *Pieces and Pontifications*.
- 91 000 For that matter: Plimpton, *People*.
- 91 000 Many young novelists: Suffolk Master Class.
- 92 000 Some of my characters: "Norman Mailer: Fact and Fiction," interview with Harvey Aronson, *PD: Sunday Magazine of the St. Louis Post-Dispatch* 16 December 1984: 4-6, 22-23.
- 92 000 Graham Greene: Aronson interview.
- 93 000 Up to now: Marcus interview.
- 93 000 The question remains: Marcus interview.
- 93 000 I've spoken of characters: Marcus interview.
- 94 000 Hearn's death: "Norman Mailer at Columbia," interview with Joseph McElroy and Columbia students, *Columbia: A Magazine of Poetry of Prose* no. 6 (spring-summer): 103-15; rpt: *Pieces and Pontifications*.
- 95 000 When it comes: Lennon, "Literary Ambitions."
- 95 000 I'd say try not: "Norman Mailer: The Hubris of the American Vision," interview with Eric James Schroeder, *Vietnam, We've All Been There: Interviews with American Writers*, ed. Eric James Schroeder (Westport, CT: Praeger, 1992) 91-105.
- 95 000 Hemingway suffered: Shainberg interview.
- ~~000 If you ask: Plimpton, People.~~

(6f) 80 As a corollary: "Some Children of the Goddess."

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- 95000 I've been asked: Marcus interview.
 96000 If a novelist: Attanasio interview.
 96000 The characters you create: "Norman Mailer: I'm Like a Minor Champ," interview with Stan Isaacs, *LI: Newsday's Magazine* 21 September 1975: 10-13, 22-26.
 97000 I am not sure: Marcus interview.
 97000 ~~Writing may be:~~ "An Author's Identity," interview with J. Michael Lennon, *Pieces and Pontifications* 151-57.
 97000 One example: London Master Class.
 98000 I think Capote's book: "An Interview with Norman Mailer," with John W. Aldridge, *Partisan Review* 47 (July 1980): 174-82; rpt: *Conversations with Norman Mailer*.
 98000 If you find: McElroy interview.
 99000 Let me take: McElroy interview.
 99000 The influence of Henry Adams: Solomon interview.
 99000 Literary influence: "Mailer and Vidal: The Big Schmooze," interview with Carole Mallory, *Esquire* May 1991: 105-12.
 100000 It's disturbing to read: Mallory interview.
 101000 I'm now eighty: Abbott interview.
 101000 I remember in the summer: McElroy interview.
 102000 Writing is wonderful: "The Surreal Professor," interview with Marshall Ledger, *Pennsylvania Gazette* May 1983: 14-22.
 102000 A large part of writing: London Master Class.
 102000 There's nothing glorious: Kakutani interview.
 103000 I used to have: "Norman Mailer," interview with Brian Lamb, *Booknotes: America's Finest Authors on Reading, Writing, and the Power of Ideas*, ed. Brian Lamb (New York: Random House, 1997) 162-65.
 103000 When I read something: London Master Class.
 103000 I never know what: "Style Is Character: An Interview with Norman Mailer," with Cathleen Medwick, *Vogue* May 1983: 279, 343.
 104000 I think it's important: Marcus interview.
 106000 If you can: McElroy interview.
 106000 A few words: McElroy interview.
 107000 Research is another matter: McElroy interview.
 108000 By now, I'm a bit cynical: Marcus interview.
 100000 Let me take: "A Man Half Full," rev. of *A Man in Full*, by Tom Wolfe, *The New York Review of Books* 17 December 1998: 18, 20-23; rpt: *The Time of Our Time* (1998: New York: Modern Library, 1999).

PSYCHOLOGY/13 If I place: First publication.

- 000 "The Notebook" and the letter: First publication.
 000 The writer was having: "The Notebook," *Cornhill Magazine* no. 996 (summer 1953): 481-84; rpt: *Advertisements for Myself*.
 000 Dear Salman Rushdie: "Letter to Salman Rushdie," *The Rushdie Letters: Freedom to Speak, Freedom to Write*, ed. Steve MacDonagh (Lincoln: University of Nebraska Press, 1993) 73; rpt: *The Time of Our Time* (New York: Random House, 1998).

113000 Some artists: Lennon, "An Author's Identity."

105 Indeed, many good writers: "Schumacher interviews."

106 Of course it's virtually: Marcus interview.

106 Once you are committed: "Norman Mailer: Stupidity Brings Out the Violence in Me," interview with Lawrence Grobel, *Endangered Species: Writers Talk About Their Craft, Their Lives*, ed. Lawrence Grobel (Cambridge, MA: De Capo Press, 2001) 289-316.

106 I've often felt: "Thoughts of a Tough Guy," interview with Richard Howard, *Mail on Sunday Magazine* [London] 14 October 1998.

6F In large part:

6F-106

6F

113 Having at the age of twenty-five
London Master Class

6F

6F

6F

27

(LF) 115 I was successful and alienated:
Norman Mailer.

Mills, "Creators on Creating:

(LF) 116 SOURCE NOTES

My case was different:

117 000 For seven or eight, "Mills, Creators on Creating: Norman Mailer."

000 A young writer: Interview with Bill Vitka, "The Source," CBS Radio,

October 1983. People who

114 000 When people suffer: "Norman and Norris Mailer Seem Letter-Perfect for Roles of Literary Legends Who Lived Large," interview with Debbie Forman, *Cape Cod Times* 15 September 2001: B1-B2.

115 000 More The Naked and the Dead: "Still Stormin'," interview with Alastair McKay, *The Scotsman*: S2 Weekend 22 July 2000: 2-5.

116 000 There's an irony: "Mailer, Between Lives," interview with Curt Supler, *Washington Post Style* 20 April 1983: B1, B11.

117 000 On the other hand: First publication.

118 000 James Jones: Lennon, *New England Review*.

119 000 I've always been fascinated: "The Old Man and the Novel," interview with Scott Spencer, *The New York Times Magazine* 22 September 1991: 28-31, 40, 42, 47.

120 000 I think Hemingway: "Mailer on Mailer: An Interview," with Matthew Grace and Steve Roday, *New Orleans Review* 3.3 (1973): 229-34.

121 000 Hemingway's death: Solomon interview.

118 000 Since good novelists: "Norman Mailer Face-to-Face," interview with Dan Treisman and Robin Davis, *Isis: Oxford University Magazine* November-December 1984: 8-9.

118 000 I've virtually said: London Master Class.

118 000 If you start: "Norman Mailer Face-to-Face," interview with Anthony R. Cannella, *Hartford Courant* 6 December 1998: B1, B3.

119 000 The energy I put: Mills interview.

119 000 City life produces: "Mailer: Tough Guy at Ease in P'town," interview with Peter E. Howard, *Cape Cod Times* 12 August 1984: 1, 12-13.

119 000 In the world: "Existential Aesthetics: An Interview with Norman Mailer," with Laura Adams, *Partisan Review* 42 (summer 1975) 197-214; rpt: *Conversations with Norman Mailer* and, in part, *The Time of Our Time*.

119 000 You also have to learn: Lee interview.

(LF) 116 But I kept wanting:

Interview with Bill Vitka, "The Source," CBS Radio, October 1983.

(LF) 121 All the same: "Some Children of the Goddess."

121 000 Few good writers: "Norman Mailer," interview with Charles Ruas, *Conversations with American Writers* (New York: Random House, 1985) 18-36.

121 000 One of the hardest: "Mailer's Alpha and Omega," interview with Toby Thompson, *Vanity Fair* October 1991: 150-62.

124 000 The literary world: Mills interview.

bf

122 A writer, no matter: "Some Children of the Goddess."

bf

124 When it comes: Suffolk Master Class.

125 000 It may be that part: "Twelfth Round: An Interview with Norman Mailer," with Robert Begiebing, *Harvard Magazine* 85 (March-April 1983): 40-50; rpt: *Conversations with Norman Mailer*.

125 000 Only another writer: "A Conversation with Norman Mailer," with Barry H. Leeds, *Connecticut Review* 10 (spring 1988): 1-15; rpt: *Conversations with Norman Mailer*.

126 000 Writing can also be: Kakutani interview.

127 000 ~~126 000~~ Begiebing interview.

127 000 I'm always a little: Lennon, "An Author's Identity."

128 000 Usually, on an average: Grace and Roday interview.

128 000 When I'm writing: Diehl interview.

128 000 Today, most of my ideas: Kakutani interview.

bf
There is always fear.



135 Acquellary of narcissism: First publication.

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- 129 000 I can sit: Shainberg interview.
 129 000 On the other hand: Suffolk Master Class.
 131 000 If you believe: Suffolk Master Class.
 131 000 Another word on gender: Suffolk Master Class.
 132 000 The narcissist suffers: "Narcissism," *Pieces and Pontifications* 106-14; rpt: from *Genius and Lust: A Journey Through the Major Writings of Henry Miller* (New York: Grove, 1976).

6f Paul Krassner: 135 000 ~~Acquellary~~ "An Impolite Interview with Norman Mailer," with Paul Krassner, *The Realist* no. 40 (December 1962): 1, 13-23, 10; rpt: *Advertisements for Myself*.

- 138 000 In the course: Shainberg interview.
 140 000 Part of the art: Suffolk Master Class.
 141 000 I've found that I can't: Mills interview.
 141 000 Sometimes, the only way: Solomon interview.
 142 000 I've always had the feeling: Begiebing interview.
 142 000 Over the years: Suffolk Master Class.
 144 000 The rule in capsule: Ledger interview.

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6f Since 147 000 The primitive had senses: "Norman Mailer on Science and Art," interview with David Young, *Aniela* nos. 13/14 (spring-summer 1974): 334-45; rpt: *Pieces and Pontifications*.

- 148 000 Primitive man had to see: Abbott interview.
 148 000 The artist seeks: Young interview.
 149 000 While the physicist: Young interview.
 149 000 An equation sign: Young interview.
 149 000 I've long had the notion: "Norman Mailer Talks to Melvyn Bragg About the Bizarre Business of Writing a Hypothetical Life of Marilyn Monroe," interview with Melvyn Bragg, *Listener* 20 December 1973: 847-50; rpt: *Conversations with Norman Mailer*.

6f I. 150 000 Michael Lennon: Many of your characters: Lennon, "Literary Ambitions."

- 151 000 Back to Kierkegaard: Adams interview.
 151 000 The moment you moralize: Medwick, "Style Is Character."
 152 000 I've used this example: Lennon, "An Author's Identity."
 152 000 I may not be a good: Lennon, "An Author's Identity."

154 000 Readers often have: Suffolk Master Class.

155 000 ~~the~~ Borges, Lennon, "An Author's Identity." (has a magical: 6f)

155 000 Paranoia: It is either: Frank Crowther: Norman Mailer, Part II," interview with Frank Crowther, *Changes* no. 86 (January 1974): 25-26.

155 000 I've always been drawn: Suffolk Master Class.

155 000 There is a famous: "Writers and Boxers," interview with J. Michael Lennon, *Pieces and Pontifications* 158-62.

156 000 The twentieth-century artist: Ruas interview.

156 000 In line with Picasso: Ruas interview.

156 000 As we tell ourselves: "Mailer Admits Someone's Better," interview with Brian Peterson, *Grand Forks* [North Dakota] *Herald* 22 March 1985: A1, A8.

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- 000 The greatest writer: Treisman and Davis interview.
- 158 000 The great economists: First publication.
- 158 000 Obviously, Freud: Lennon, "Literary Ambitions."
- 160 000 Back in 1959: Begiebing interview.
- 160 000 You cannot have: Vitka interview.
- 161 000 I don't like to say: Schroeder interview.
- 161 000 I feel that the final purpose: "Hip Hell and the Navigator: An Interview with Norman Mailer," with Richard G. Stern and Robert F. Lucid, *Western Review* 23 (winter 1959): 101-9; rpt: *Advertisements for Myself and The Time of Our Time*.
- (6f) 161 000 Reincarnation? The logic of ~~Mailer~~ "Mailer on Marriage and Women," interview with Buzz Farbar, *Viva* October 1973: 74-76, 144-52; rpt: *Pieces and Pontifications* and, in part, *The Time of Our Time*.
- 161 000 Speaking at the MacDowell: Preface, *Some Honorable Men: Political Conventions, 1960-1972* (Boston: Little, Brown, 1976) vii-xii.
- 162 000 I'm right and I'm wrong: Begiebing interview.
- 162 000 Yes, it is no ordinary: Adams interview.
- 162 000 When we read Proust: "A Murderer's Tale: Norman Mailer Talking to Melvyn Bragg," with Melvyn Bragg, *Listener* 15 November 1979: 660-62; rpt: *Conversations with Norman Mailer*.
- 162 000 I go back again: Shainberg interview.
- 163 000 Writers aren't taken seriously: "I Ask the Questions (Such As: What's an Old Warhorse like You Doing Drinking Iced Tea?)" interview with Dermot Purgavie, *Mail on Sunday* [London] 24 September 1995: 3.
- 163 000 If I could give: Crowther interview.
- 164 000 The reader will be aware: Marcus interview.
- 165 000 I've never felt close: Shainberg interview.
- 167 000 In parallel, the essence: Shainberg interview.
- 169 000 I can see some reasonably: de Grazia interview.
- 169 000 You can tell a lot: Crowther interview.
- 170 000 One can say that if Picasso: "Mailer on Mailer," interview with Michael Mailer, *Time Out* [New York] 11-18 October 1995: 20-21, 23.
- 170 000 A great many artists: Michael Mailer interview.
- 170 000 I've always felt: Mallory interview.
- (6f) 171 000 There is that whole: First publication.
- 171 000 Voltaire once said: First publication. (6f) But now that:
- 171 000 Abraham Lincoln: First publication.
- 171 000 "Merit envies success: First publication.
- 171 000 One good reason: First publication.
- 171 000 Example: "The whole problem: First publication.
- 172 000 "Rudeness is the weak man's: First publication.

PART II

GENRE

- 177 000 Genre, as used here: First publication.
- 177 000 Certain human relations: Farbar interview.

178 Centuries from now: Preface, Some Honorable Men.

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- 178 000 I began my forays: Preface, *Some Honorable Men*.
 179 000 The excerpt that follows: First publication.
 179 000 Remember the old joke: "Ten Thousand Words a Minute," *Esquire* February 1963: 109-20; rpt: *The Presidential Papers* (New York: Putnam, 1963) 213-67 and, in part, *The Time of Our Time*.
 185 000 The problem of going out: McElroy interview.
 186 000 During sports events: Solomon interview.
 186 000 Almost always a reporter: Baises, Harvey, Merrill, Nuwer, and Wilborn interview.
 187 000 One of the elements: Solomon interview.
 187 000 On the other hand: Attansio interview.
 188 000 In a novel: Isaacs interview.
 189 000 It is painful: "A Harlot High and Low: Reconnoitering Through the Secret Government," *New York* 16 August 1976: 22-32, 35-38, 43-46; rpt: *Pieces and Pontifications and The Time of Our Time*.
 190 000 A novelist ought: Suffolk Master Class.
 191 000 Larry Schiller: Shainberg interview.
 192 000 Already there have been: "Of a Small and Modest Malignancy, Wicked and Bristling with Dots," *Esquire* November 1977: 125-48; rpt: *Pieces and Pontifications*.
 198 000 The making of my first: "When Irish Eyes Are Smiling, It's Norman Mailer," interview with Vincent Canby, *The New York Times* 27 October 1968: Sec. 2, 15; rpt: *Conversations with Norman Mailer*.
 198 000 Movies are more likely: "Dance of a Tough Guy," interview with Michael Ventura, *L.A. Weekly* 18-24 September 1987: 14-19; rpt: *Conversations with Norman Mailer*.
 199 000 Time is your money: Ventura interview.
 200 000 All this is easy: First publication.
 200 000 Perhaps a thousand: "A Course in Film-Making," *New American Review* no. 12 (August 1971): 200-241; rpt: *Existential Errands* (Boston: Little, Brown, 1972).
 210 000 The first time: "Norman Mailer on Love, Sex, God, and the Devil," interview with Cathleen Medwick, *Vogue* December 1980: 268-69, 322; rpt: *Pieces and Pontifications*.
 211 000 To pay one's \$5: "A Transit to Narcissus," rev. of *Last Tango in Paris*, dir. Bernardo Bertolucci, *The New York Review of Books* 17 May 1973: 3-10; rpt: *Existential Errands*.
 200 000 Many a fiction writer: First publication.
 230 000 ~~Unholy Alliance is a stimulating~~ Foreword, *Unholy Alliance: A History of Nazi Involvement with the Occult*, by Peter Levenda (1995; New York: Continuum, 2002) 1-4.
 233 000 *Why Are We in Vietnam?* is the only: Preface, *Why Are We in Vietnam?* (1967; New York: Berkley, 1977) vii-x; rpt: *Pieces and Pontifications*.
 235 000 The unconscious can lead: Kennedy interview.
 236 000 The story is: "The Hazards and Sources of Writing."
 236 000 Famous plant-man: *The Faith of Graffiti*, documented by Mervyn Kurland and Jon Naar, Prepared by Lawrence Schiller, Text by Norman Mailer (New York: Praeger, 1974); rpt: *The Time of Our Time*.
 237 000 The act of writing: "The Hazards and Sources of Writing."

Sometimes, it is as if:

bf

229 I may as well confess: First publication.

320 . SOURCE NOTES

- 000 ~~Every good novelist: Issues interview.~~
 239 000 The novel has: "Playboy Interview: Norman Mailer," with Paul Carroll, *Playboy* January 1968: 69-84; rpt: *Pieces and Pontifications*.
 239 000 For six and a half: *The Faith of Graffiti*.
 242 000 Years ago: *The Faith of Graffiti*.

GIANTS AND COLLEAGUES

- 253 000 ~~Shainberg interview. The Chekhov-Tolstoy anecdote is derived from John Ford Noonan's play *Talking Things Over with Chekhov* (New York: Samuel French, 1991).~~
 253 000 Is there a sweeter: "Huckleberry Finn, Alive at 100," *The New York Times Book Review* 9 December 1984: 1, 36-37; rpt: *The Time of Our Time*.
 260 000 J. Michael Lennon: I don't think: Lennon, "Literary Ambitions."
 261 000 Hemingway's style: Kakutani interview.
 261 000 I guess I would say: Attanasio interview.
 261 000 What characterizes every book: Preface, *Papa: A Personal Memoir*, by Gregory Hemingway, M.D. (Boston: Houghton Mifflin, 1976) xi-xiii.
 263 000 The cruelest criticism: "Miller and Hemingway," *Pieces and Pontifications* 86-93; rpt: from *Genius and Lust*.
 265 000 ~~Henry Miller: "Miller and Hemingway."~~
 271 000 ~~That ~~was~~ force in life. [D. H. Lawrence], *The Prisoner of Sex* (Boston: Little, Brown, 1971) 133-60; rpt: *The Time of Our Time*.~~
 287 000 Name any great novel: Grobel interview.
 287 000 When James Jones: "Author to Author: Norman Mailer Talks to Jay McInerney," interview with Jay McInerney, *Providence Phoenix* 10 November 1995: Sec. 1, 10-11, 15.
 287 000 Capote wrote: Interview with George Plimpton, *Truman Capote: In Which Various Friends, Enemies, Acquaintances, and Detractors Recall His Turbulent Career*, by George Plimpton (New York: Random House, 1997) 238-40.
 288 000 All the same: Mallory interview.
 288 000 Kurt Vonnegut: "The Hazards and Sources of Writing."
 288 000 Reading Toni Morrison: London Master Class.
 289 000 Picasso had: McInerney interview.
 289 000 It's the guys: "Talking with David Frost," PBS, 24 January 1992.

000 ~~The Group: "The Mary McCarthy Case," rev. of *The Group*, by Mary McCarthy, *The New York Review of Books* 17 October 1963: 1-3; rpt: *Cannibals and Christians* (New York: Dial, 1966).~~

296 000 ~~Assays I am: "Modes and Mutations: Quick Comments on the Modern American Novel," *Commentary* March 1966: 37-40; rpt: as "The Argument Reinvigorated" in *Cannibals and Christians*.~~

000 ~~I've decided to end: First publication.~~

000 The last time: "The Big Bite," *Esquire* June 1963: 23-24, 28, 32; "Some Children of the Goddess: Further Evaluations of the Talent in the Room," *Esquire* July 1963: 63-69, 105. These two essays are combined as "Some Children of the Goddess" in *Cannibals and Christians*.

000 I haven't looked: London Master Class.

- 289 Back in school: "Some Children of the Goddess."
 293 I haven't looked: London Master Class.
 294 Since writing the above: First publication.
 307 If this prodigiously: First publication.

and source notes

Dr. J Michael Lennon

From: "Windholz, Veronica"
To: <jmlennon1@attbi.com>; <lennon@wilkes.edu>
Cc: <jmwordcraft@yahoo.com>
Sent: Wednesday, August 21, 2002 2:22 PM
Subject: galleys

Mike, the galleys will be arriving earlier than expected--on Friday, August 30. Since I'll be out of the office all that week, I'll have them sent directly to you from the compositor's. And unless I hear otherwise from you, I'll instruct them to send the galleys to Shaverstown. Unfortunately, I'm not able to send you two sets (the comp will be sending out four sets as it is, which is a lot to ask).

I'm here in the office today and tomorrow, and then will be away till Tuesday, September 3. Please coordinate your reading schedule with Judith, who will have to collate your set and Norman's and her own before getting the "author's master" back to me (by Monday, 9/16).

FYI: the designer did a terrific job with the Deer Park ad; the books you sent were very helpful--I'll put them in the mail as soon as I know for sure that we won't need them anymore.

best,
Veronica

8/27/02

Dr. J Michael Lennon

From: "Windholz, Veronica"
To: "Dr. J Michael Lennon" <lennon@wilkes.edu>
Sent: Monday, October 28, 2002 2:11 PM
Subject: RE: stuff

Thanks for a spectacular job, Mike--really: nothing short of spectacular.

I've been through the notes and have made the corrections to the Acknowledgments (I'd already caught the fixes to the index, but thanks for your eagle-eyed help). This afternoon, I'll submit the entire 2nd pass to Production and then will sit tight till I get the next round, which I'll pass on to a freelancer (so as to make sure that all the corrections were made properly).

I can't tell you how much I appreciate your enormously helpful (and painstaking) input on this innocuous-looking but in fact difficult project.

all best,
 Veronica

> -----

> From: Dr. J Michael Lennon
 > Sent: Friday, October 25, 2002 10:03 AM
 > To: Windholz, Veronica
 > Cc: judith mcnelly
 > Subject: stuff

>

> Dear Veronica,
 > Donna sent the stuff by FedEx today--should arrive Monday. Included are two
 > copies of the corrected Source Notes (the xerox may be easier to read than
 > the pencil corrections), the corrected Acknowledgments and the corrected
 > index. Minor changes to these latter two.
 > Please let me know if they arrive and if you have questions.
 > Best, mike

>

Dr. J Michael Lennon

From: "Windholz, Veronica"
To: "Dr. J Michael Lennon" <lennon@wilkes.edu>
Sent: Monday, October 28, 2002 3:07 PM
Subject: RE: stuff

I sent an e-mail to Meredith Blum earlier today requesting that she send you 2 copies of the bound galleys (sorry for the delay). Let me know if they don't arrive within the next week and I'll prod her again.

I haven't received an invite to the party. If I do get one eventually, you'll certainly see me there.

V.

> -----

> From: Dr. J Michael Lennon
 > Sent: Monday, October 28, 2002 3:01 PM
 > To: Windholz, Veronica
 > Subject: Re: stuff

>

> Dear Veronica,

> I appreciate your feedback and am very pleased that the source notes pass muster.

> Some of the other interviewers in the acknowledgments may also have died.

> Hard to say.

> Please have a copy of the bound galleys--two if possible--sent for the Archive.

> Best to you; see you at the party, i hope,

> Mike

> ----- Original Message -----

> From: "Windholz, Veronica" <VWindholz@randomhouse.com>

> To: "Dr. J Michael Lennon" <lennon@wilkes.edu>

> Sent: Monday, October 28, 2002 2:11 PM

> Subject: RE: stuff

>

>

>> Thanks for a spectacular job, Mike--really: nothing short of spectacular.

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>>> Sent: Friday, October 25, 2002 10:03 AM
>>> To: Windholz, Veronica
>>> Cc: judith mcnelly
>>> Subject: stuff
>>>
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> than
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> corrected
>>> index. Minor changes to these latter two.
>>> Please let me know if they arrive and if you have questions.
>>> Best, mike
>>>
>>
>
>
>

undistinguished publisher, but the work is solid and deserves a larger audience.

Anyway, I may ask you to help me light a fire re Gore if necessary. just wanted to give you a heads-up.

Best,
Judith

--- "Dr. J Michael Lennon" <lennon@wilkes.edu> wrote:

- > Dear Judith,
- > I had a long talk with NM a couple of days ago, mainly about SPOOKY.
- > He asked me to get and touch with you and ask you to determine the
- > publication schedule/submission dates for something in POETS AND
- > WRITERS. I have sent him an excerpt from "Craft" to run
- > there--although I'm sure he will change it. I avoided everything that
- > might appear in The New Yorker.
- > He won't need the dates until he returns in October, but I thought I
- > should get it to you sooner rather than later.
- > Veronica is sending me second pass galleys.
- >
- > All Best,,
- > mike
- > p.s. just got a copy of Levenda's book and am enjoying it. I also
- > have a copy of the London Times with the Dotson Rader interview, if
- > you need a copy for anything.
- >

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Dr. J Michael Lennon

From: "jm wordcraft" <jmwordcraft@yahoo.com>
To: "Dr. J Michael Lennon"
Sent: Monday, September 23, 2002 12:32 PM
Subject: Re: Poets and Writers and other matters
 Mike,

Spooky: Veronica tells me she is sending you a Xerox of the marked-up Mailer first pass--there will be such a lot to do/check in the second pass you might want to see what you're up against ASAP

Second pass comes in 9 Oct, and is due back at RH 21 Oct. I have volunteered--to Veronica's delight--to read the second pass as well if it's possible. Right now, NM is saying he doesn't want to see the second pass. Let's hope that holds.

Don Juan script: I assured NM (correctly, I hope) that you have a script--indeed, alerted us where to download it. He wanted me to tell you he is "cutting hell" out of your role as right now there's 23 pages of the Commander (Commodore?) to 9pp for the devil.

Logistics for Gore's free (?) ticket: Nathan Frank did phone me and mentioned you may be helping on publicity. Also, you are the only person stateside at the moment who knows the Ptown Rep board. I sent an email Fri. with Gore's latest request--a paper ticket Fedexed to him to arrive a week before he travels--i.e., ticket gets to Ravello 1 Oct which means dispatching it this week, which means taking action this week.

This email of mine to Nathan, Ron Robin and Dave Fortuna has been met so far with a crashing silence. I don't need you to act yet, but may if I can't figure out what's going on.

Another FYI--On 4 Oct, Norris returns to Ptown alone while NM flies London-LA and then comes back to Ptown 7 Oct. This was a very last minute decision but there ya go. . .

Will get onto the Poets and Writers thing. I think the Fitzgerald Conference in Minneapolis went well--the organizer wrote me Sunday it was a sell-out. They got to Vienna fine; I tracked down Hans who told me they got to Vienna in good shape and were having tea in the remarkably elegant Kaiserin Elisabeth. Norman's decoration and visit is getting "state visit" treatment so this all should be quite something.

Glad you like UNHOLY ALLIANCE--it's a darn good read and the definitive work in English on the subject. Goodrick-Clarke's books are excellent but stop dead with WWII while Levenda digs into what has happened since. There is a certain disdain for it among the academic establishment since the book began its life with such an

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The Armies of the Night

Miami and the Siege of Chicago

Of a Fire on the Moon

The Prisoner of Sex

Maidstone

Existential Errands

St. George and the Godfather

Marilyn

The Faith of Graffiti

The Fight

Genius and Lust

The Executioner's Song

Of Women and Their Elegance

Pieces and Pontifications

Ancient Evenings

Tough Guys Don't Dance

Harlot's Ghost

Oswald's Tale: An American Mystery

Portrait of Picasso as a Young Man

The Gospel According to the Son

The Time of Our Time

THE SPOOKY ART

THE SPOOKY ART

Some Thoughts on Writing

NORMAN
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THE SPOOKY ART

Some Thoughts on Writing

NORMAN
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First Edition

TO
J. MICHAEL LENNON

He lived at a little distance from his body, regarding
his own acts with detached side-glances. He had no
solid anthropomorphic habits which led him to compare
on his mind from time to time a shadowy, sometimes slightly
familiar.

James Joyce, "In Praise of the Novel"

I was so far so rapid in my motion but the stars kept up
with me. We are the designed lines, and every line
we draw our vision the subject in the shape of the stars.

Henry David Thoreau, *Journal*

He lived at a little distance from his body, regarding his own acts with doubtful side-glances. He had an odd autobiographical habit which led him to compose in his mind from time to time a short sentence about himself . . .

James Joyce, "A Painful Case"

I was never so rapid in my virtue but my vice kept up with me. We are double-edged blades, and every time we whet our virtue the return stroke straps our vice.

Henry David Thoreau, *Journals*

A PREFACE WITH THREE WARNINGS AND ONE APOLOGY

During the week just I worked on *The Spirit of the Law*, and in writing to people of high morals and thorough brains, kindly and dispassionate readers and ice-cold detachment. No matter what, including myself, have a bit of that in our making. It is part of what has made us complete, even as little pieces again are drawn to their perfection by the stilling operation in their return.

Let me speak from the outset, however, that *The Spirit of the Law* is not a book about intelligence again. A word of our own I might call the *Spirit of the Law*. This book, however, is the whole matter, is about writing, its parts, its inclusion, its inclusion, its inclusion of our own luck and our own luck in this that we. Therefore to write, is speaks of problems of will and plan, discipline, order, and purpose, for a person, the specific psychology of the writer. If we are that sensitive—good readers, that we are altogether like other people, for readers, good and bad, are also about philosophy, and one is ready therefore—how well—to offer one's own words into the nature of each writer as being and nothingness, the very existence of the presence of the unconscious and its state of purpose—what a book, the words, the words are the best for readers in doing a novel, and the re-

A PREFACE WITH THREE WARNINGS AND ONE APOLOGY

During the seven years I worked on *Harlot's Ghost*, I perceived the CIA and its agents as people of high morals and thorough deceit, loyalty and duplicity, passion and ice-cold detachment. So many writers, including myself, have a bit of that in our makeup. It is part of what has made us novelists, even as intelligence agents are drawn to their profession by the striking opposites in their natures.

Let me assert from the outset, however, that *The Spooky Art* is not a book about intelligence agents. A work of that sort I might call the *Art of the Spooks*. This book, however, as the subtitle states, is about writing, its perils, joys, vicissitudes, its loneliness, its celebrity if you are lucky and not so very lucky in just that way. Needless to add, it speaks of problems of craft and plot, character, style, third person, first person, the special psychology of the writer. (I do not think novelists—good novelists, that is—are altogether like other people.) We novelists, good and bad, are also closet philosophers, and one is ready therefore—how not?—to offer one's own forays into the nature of such matters as being and nothingness, the near-to-unclassifiable presence of the unconscious and its demonic weapon—writer's block. En route, one looks into the need for stamina in doing a novel, and the re-

xii • A PREFACE WITH THREE WARNINGS AND ONE APOLOGY

lation of stamina to one's style. There are discussions of the differences and similarities between fiction and history, fiction and journalism, and, of course, I have often thought about the life of action and the life of meditation as it affects one's work. I have talked and written about the pitfalls of early success and how to cope with disastrous reviews and how we each do our best to live with the competitive spirit of the novelist rather than be eaten out by it. There is talk about identity and occasional crises of identity, as well as the presence of the occult in relation to the novelist, taken together with such strategems as when it is wise to enter a character's mind it is unwise and when to make characters out of real people in one's life.

All of that is Part I of this book. Part II concerns Genre and Colleagues. Since writers are often in search of how to work in other arts and crafts, Genre has to do with film and painting and journalism, with television and graffiti, as examples of some of the ways and by-ways down which writers search and/or flee from their more direct responsibility.

Finally, there is another section at the end called Giants and Colleagues, filled with a mix of thoughtful and/or shoot-from-the-hip candor about some of my contemporaries, rivals, and literary idols, as well as a few pieces of more formal criticism. Among the authors discussed, some in reasonable depth, others in no more than passing comment, are Hemingway, Faulkner, Dostoyevsky, Tolstoy, Updike, Cheever, Roth, Doctorow, Capote, Vidal, Bellow, Heller, James Jones, Styron, James T. Farrell, Henry Adams, Henry James, García Márquez, Melville, Proust, Graham Greene, Scott Fitzgerald, Nelson Algren, Kurt Vonnegut, Dwight Macdonald, Toni Morrison, Thomas Wolfe, Tom Wolfe, Jean Malaquais, Don DeLillo, Henry Miller, John Steinbeck, Christopher Isherwood, Mary McCarthy, J. D. Salinger, William Kennedy, Joan Didion, Kate Millett, Ralph Ellison, John Dos Passos, D. H. Lawrence, Mark Twain, Freud, and Marx. Even Bill Buckley is mentioned (in relation to character versus plot). And Stephen King for style.

Taken all together, the result—one would hope—is a volume able to appeal to serious writers and to people who wish to write, to students, to critics, to men and women who love to read. But most of all, this may be a book for young novelists who wish to improve their skills and their commitment to the subtle difficulties and uncharted mysteries of serious novel-writing itself.

A PREFACE WITH THREE WARNINGS AND ONE APOLOGY • xiii

Now, for the warnings. A good deal of hesitation went along with the title. *Spooky* is virtually a child's word and seemed too casual. Besides, it does not always apply. Not all days at one's desk are odd or subtly frightening or, for that matter, full of scary fun. Novel-writing can be dogged. There are unproductive hours that feel like nothing so much as the act of trying to start an old car when the motor has gone dead on you.

Nor is this a geriatric analogy. It is usually young men who have old cars. Moreover, there is no sense of youth that a young man can feel on a truly bad day of writing. Young novelists do get to feel like old men on such unhappy occasions, as if whatever talent they once possessed is now gone. The first intimation of old age for many a young novelist is the day when the gift does not appear, or comes through hobbled. Scenes that one expected to be rich are without presence on the page. One's inner life—that exceptional sense of oneself as possessed of thoughts that are not like others'—is absent. The scene one is working on is as boring as one's breath on a dull day.

That is the worst, and there is nothing mysterious about such mornings, afternoons, or nights unless it is the new and intimate sense that destiny never guarantees a happy end. You are brought up close, on such occasions, to the future rigor of an unhappy denouement for yourself.

But there are also odd, offbeat, happy days when something does happen as you write and your characters take surprising turns, sometimes revealing themselves to you on the page in a manner other than you expected them to be. You discover that you know more about life and your characters than you thought you did. Such days are glorious. And they are certainly spooky in the most agreeable fashion. You feel close to all the outer stuff!

Of course, no two days of good work are necessarily the same. One may be practical and effective on certain mornings and the skill is actually in the sobriety of the effort. For another kind of hour, one takes risks. Yet if you have gotten good enough over the years (after decades of such varied mornings), there is also the sense of a governing hand (not necessarily and altogether your own) that keeps the highs and the lows from dashing away from one another so outrageously that your novel changes from chapter to chapter. (That is as bad as a car that pops out of gear at the damndest times.)

All right. The point of this introduction has possibly been

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made. In any event, I, as the author and assembler of this work, have succeeded in justifying the title to myself.

Let me add, however, a second warning. We have here a reasonably-sized volume that will tell you a good deal of what I know about the problems of writing, and more than occasionally, they are advanced problems. So it is not a how-to-do-it for beginners who want basic approaches to plot, dialogue, suspense, and marketing of manuscripts all carefully laid out. This is, rather, a book for men and women who have already found some vocation to write in college or in graduate school, have perhaps taken courses on novel technique, are even advanced students who have begun to encounter the subtle perils and hazards of the writer's life.

I have also to offer a last warning, which concerns me most. *The Spooky Art*, by the nature of its sources (which derive from pieces I have written and extracts from interviews I have given), is without stylistic unity. The manner shifts at times from page to page. Given the separate components, there was no way to avoid this. Off-the-cuff remarks in an interview, even when polished to a modicum of good syntax, can hardly be the equal of an essay done at the top of one's form. Yet the scattered materials of a writer offer just such a spectrum of harsh perceptions roughly stated and insights good enough occasionally to startle even one's best perception of oneself. I have, however, tried to soften some of the transitions between reworked interviews and more formal essays, and in most places the reader should not suffer too many jolts.

Still, some of you may refuse to treat this as a consecutive work of printed pages so much as an unexpected and possibly dubious gift of chocolates into which they can dip and move on, pleasure alternating with displeasure. I cannot pretend to say this is wrong. I have tried to put some separate elements together with as much order as is possible under these curious circumstances—close to fifty years of reflecting, meditating musing, and declaring my thoughts on a profession I practiced and could not always feel I understood—but to those readers for whom order in style is one of the cardinal literary virtues (and I am one of them), there may be no other way to treat this volume than as a gift of occasionally exceptional sweetmeats and disappointments. (Nor will every title and subtitle deliver its promise.) Now, for the apology. By now, at least as many women as men are

A PREFACE WITH THREE WARNINGS AND ONE APOLOGY · xv

novelists, but the old habit of speaking of a writer as *he* persists. So, I've employed the masculine pronoun most of the time when making general remarks about writers. I do not know if the women who read this book will be all that inclined to forgive me, but the alternative was to edit many old remarks over into a style I cannot bear—the rhetorically hygienic politically correct.

All this said, I still have a few hopes that the order imposed on these fifty years of opinions and conclusions will be read by some from the first page to the last, and that a few readers will find *The Spooky Art* to be an intimate handbook they can return to over the decades of their careers.

Here then is a collection of literary gleanings, aperçus, fulminations, *pensées*, gripes, insights, regrets and affirmations, a few excuses, several insults, and a number of essays more or less intact. May the critics feel bound to debate some of these notions in time to come.

It is interesting that my ceremonial sense intensifies as I grow older, and so I have looked to assemble this book in time for it to come out on January 31, 2003. I will be exactly eighty years old on that occasion. I would hope I am not looking for unwarranted easy treatment by this last remark. Can I possibly be speaking the truth?

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PART I

LIT BIZ

LIT BIZ

LIT BIZ

I am tempted to call this section Economics, for it concerns the loss and gain (economically, psychically, physically) of living as a writer. Let's settle, however, for a term that may be closer to the everyday reality: Lit Biz. Spend your working life as a writer and depend on it—your income, your spirit, and your liver are all on close terms with Lit Biz.

In 1963, Steve Marcus did an interview with me for *The Paris Review*, and I have taken the liberty of separating his careful and elegantly structured questions into several parts in order to give a quick shape to my first years as a writer. For those who are more interested in what I have to say about writing in general than about myself in particular, you are invited to skip over these autobiographical details and move on to a few comments on my first two books, *The Naked and the Dead* and *Barbary Shore*. Or, if you are in search of directly useful nitty-gritty, move even further, to "The Last Draft of *The Deer Park*."

STEVEN MARCUS: Do you need any particular environment in which to write?

NORMAN MAILER: I like a room with a view, preferably a long view. I like looking at the sea, or ships, or anything which has a vista to it. Oddly enough, I've never worked in the mountains.

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SM: When did you first think of becoming a writer?

NM: That's hard to answer. I did a lot of writing when I was young.

SM: How young?

NM: Seven.

SM: A real novel?

NM: Well, it was a science fiction novel about people on Earth taking a rocket ship to Mars. The hero had a name which sounded like Buck Rogers. His assistant was called Dr. Hoor.

SM: Doctor . . . ?

NM: Dr. Hoor. *Whore*, pronounced H-O-O-R. That's the way we used to pronounce whore in Brooklyn. He was patterned directly after Dr. Huer in Buck Rogers, who was then appearing on radio. This novel filled two and a half paper notebooks. You know the type, about seven inches by ten. They had soft, shiny blue covers and they were, oh, only ten cents in those days, or a nickel. They ran to about a hundred pages each and I used to write on both sides. My writing was remarkable for the way I hyphenated words. I loved hyphenating, and so I would hyphenate "the" and make it "th-e" if it came at the end of the line. Or "they" would become "the-y." Then I didn't write again for a long time. I didn't even try out for the high school literary magazine. I had friends who wrote short stories, and their short stories were far better than the ones I would write for assignments in high school English and I felt no desire to write. When I got to college, I started again. The jump from Boys' High School in Brooklyn to Harvard came as a shock. I started reading some decent novels for the first time.

SM: You mentioned in *Advertisements for Myself* that reading *Studs Lonigan* made you want to be a writer.

NM: Yes. It was the first truly literary experience I had, because the background of *Studs* was similar to mine. I grew up in Brooklyn, not Chicago, but the atmosphere had the same flatness of affect. Until then I had never considered my life or the life of the people around me as even remotely worthy of—well, I didn't believe they could be treated as subjects for fiction. It never occurred to me. Suddenly I realized you could write about your own life.

SM: When did you feel that you were started as a writer?

NM: When I first began to write again at Harvard. I wasn't very

good. I was doing short stories all the time, but I wasn't good. If there were fifty people in the class, let's say I was somewhere in the top ten. My teachers thought I was fair, but I don't believe they ever thought for a moment I was really talented. Then in the middle of my sophomore year I started getting better. I got on *The Harvard Advocate* and that gave me confidence, and about this time I did a couple of fairly good short stories for English A-1, one of which won *Story* magazine's college contest for that year.

SM: Was that the story about Al Groot?

NM: Yes. And when I found out it had won—which was at the beginning of the summer after my sophomore year [1941]—well, that fortified me, and I sat down and wrote a novel. It was a very bad novel. I wrote it in two months. It was called *No Percentage*. It was just terrible. But I never questioned any longer whether I was started as a writer.

SM: What do you think were some of the early influences in your life? What reading, as a boy, do you recall as important?

NM: *The Amateur Gentleman* and *The Broad Highway* were glorious works. So was *Captain Blood*. I think I read every one of Jeffrey Farnol's books, and there must have been twenty of them. And every one of Rafael Sabatini's.

SM: Did you ever read any of them again?

NM: No, now I have no real idea of their merit. But I never enjoyed a novel more than *Captain Blood*. Nor a movie. Do you remember Errol Flynn as Captain Blood? Some years ago I was asked by a magazine what were the ten most important books in my development. The book I listed first was *Captain Blood*. Then came *Das Kapital*. Then *The Amateur Gentleman*.

SM: You wouldn't say that *Das Kapital* was boyhood reading?

NM: Oh no, I read that many years later. But it had its mild influence.

SM: It's been said often that novelists are largely nostalgic for their boyhood, and in fact most novelists draw on their youthful experiences a great deal. In your novels, however, the evocation of scenes from boyhood is rare or almost absent.

NM: It's difficult to write about childhood. I never felt I understood it in any novel way. I never felt other authors did either. Not particularly. I think the portrait of childhood which is given by most writers is rarely true to anything more than the logic of their novel. Childhood is so protean.

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SM: What about Twain, or Hemingway—who drew on their boyhoods successfully?

NM: I must admit they created some of the psychological reality of my own childhood. I wanted, for instance, to be like Tom Sawyer.

SM: Not Huck Finn?

NM: The magic of Huck Finn seems to have passed me by, I don't know quite why. *Tom Sawyer* was the book of Twain's I always preferred. I remember when I got to college I was startled to find that *Huckleberry Finn* was the classic. Of course, I haven't looked at either novel in thirty years.

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I don't know if it still is true, but in the years I went to Harvard (so long ago as 1939 to 1943) they used to give a good writing course. In fact, it was ~~not one good course but six~~ English A was compulsory for any freshman who did not get a very good mark on the English College Entrance Boards, and five electives followed: English A-1, English A-2, up to English A-5, a vertiginous meeting place for a few select talents, whose guide was no less than Professor Robert Hillyer, the Pulitzer Prize-winning poet. By Senior year, I was taking English A-5. In fact, I must have been one of the few students in Harvard history who took all but one of the writing courses (A-4 was missed) and must even be one of the few living testimonials to the efficacy of a half-dozen classes in composition and the art of the short story. I entered college as a raw if somewhat generous-hearted adolescent from Brooklyn who did not know the first thing about a good English sentence and left four years later as a half-affected and much imperfect Harvard man who had nonetheless had the great good fortune to find the passion of his life before he was twenty. I wanted to be a writer. And had the further good luck to conceive this passion in Freshman year in a *compulsory* course in elementary composition. That much will be granted to the forces of oppression.

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English A at Harvard in 1939 put its emphasis on teaching a student to write tolerably well—an ability we certainly had to call upon over the next three years. The first stricture of the course was a wise one: Writing is an extension of speech, we were told. So we were instructed to write with something of the ease with which we might speak, and that is a good rule for beginners. In time it can be absorbed, taken for granted, and finally disobeyed. The best writing comes, obviously, out of a precision we do not and dare not employ when we speak, yet such writing still has the ring of speech. It is a style, in short, that can take you a life to achieve.

At Harvard, however, they knew how to get us to begin, and there were fine men teaching English A, and they took me up the ladder of the electives. Over four years of such courses, one would have had to have a determined purchase on a lack of talent not to improve. I improved. In those four years, I learned a little about sentence construction and more about narrative pace; en route I was able to pick up some of the literary ego a young writer needs to keep going through the contradictory reactions of others to his work. If there is one reason above others for taking a writing course, it is to go through the agonizing but indispensable recognition that one's own short story, so clear, so beautiful, so powerful, and so true, so definite in its meaning or so well balanced in its ambiguity, has become a hundred different things for the other writers present. Even the teacher does not get your buried symbols, or, worse, does not like them. Being a young writer in such a course can bruise the psyche as much as being a novice in the Golden Gloves can hurt your head. There is punishment in recognizing how much more punishment will yet have to be taken. Yet the class has its unique and ineradicable value. For you get to see the faces of those who like your work, you hear their voices, and so you gain some comprehension of the perversities of an audience's taste (as when, for example, they like a story by a writer you despise). You can even come to recognize how a fine piece of prose can draw the attention of an audience together. If it happens to you, if you write a piece and everyone in the room listens as if there is nourishment for one ear—his own—then it will not matter afterward if you hear a dozen separate reactions, for you will have at last the certainty that you are a writer. Your work has effect: In some small way, you have begun to enter the life and intelligence of others.

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Then you are not likely to stay away from writing. Indeed, if you get even a glimpse of that kind of reaction from one of your paragraphs, you will discover that you must have more such paragraphs. You will want the ineffable pleasure of such attention.

That is the best of it, but there are also perils. You can go through hell in a writing class, real, true hell. I remember in my second year at Harvard I was taking English A-1, with a very good man teaching it, Robert Gorham Davis. At a given moment, Davis said to the class, "I'd like to read to you an interesting story that's quite good but is totally destroyed at the end by the author."

The story, mine to be sure, was about a young bellhop working at a summer hotel. With other bellhops, he would talk about the wives of the businessmen who were having quick affairs with the hotel staff during the week. Their husbands, after all, only came out on weekends. One weekday night, however, one lonely businessman drove up unexpectedly from New York, came into the lobby, and headed right up to his room. The bellhops knew a disaster was coming before they even heard the shots. The narrator then went up to the room. Both the bellhop, who had been in bed with the wife, and the wife were dead. The wife had had her face blown off. The husband had committed suicide. The description given by the narrator went something like this: "I couldn't see her nose, or what was left of her mouth, and I didn't know whether all that was spread on the carpet by now and I was stepping on it, or whether I was still breathing it in."

At this point, the class started to laugh. My description had the misfortune to continue for another such paragraph. I was learning a frightful lesson in a terrible hurry: A story read aloud before an audience can have little in common with its mute presence on the page.

It became the worst single moment I ever had in a writing class. I didn't know whether to stand up and say, "I am the one who wrote that piece and you can all go to hell," or to remain totally silent. When you don't know what to do, you usually do nothing. I did nothing.

I hardly slept. Next day I had an appointment with Robert Gorham Davis. The first thing he said when I came into his office was, "Look, I owe you a serious apology. I had no idea the

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reaction would be so bad. I should have given you my criticisms privately. I hope you'll forgive me."

Of course I did. We even became friends.

But I can't tell you how my back was scalded by the laughter. In those years, scorn was a pure product of the superiority we felt about ourselves at being Harvard men. We used to be a force on Friday nights as we laughed at the filmic idiocies on display at the movie theatre in Harvard Square. During that stricken ten minutes in English A-1, I felt as if I had become one of those romantic dolts on the screen. In that year, 1940, we all looked upon films as being a sub-par art. Novelists were vastly more important.

In any event, on balance, I learned more than I lost from writing courses. For one thing, you certainly get used to how wide apart are reactions, even to pieces that present no striking disturbance. You also begin to pick up a lot about how power structures form. In the class, certain writers will make up a bloc, others, an enclave. You soon learn a lot about manipulation and hypocrisy—"Oh, I absolutely love your story!" while lying through your teeth. You pick up a few random notes on human nature. Whether you glean enough for the time invested is another question. Indeed, there is a kind of signature today to many writers who come out of MFA programs. They tend to give you very good sentences and they move well on the page. Sometimes they have a tropism toward matters that are bizarre and/or intense. They also tend to be not terribly ambitious. Because in a writing course, nothing makes you crash with a louder sound than a bold attempt that doesn't come off. So, a built-in tendency develops to stay small. Nonetheless, a few very good writers do come out of the process.

What the course can't satisfy is the problem of experience. Young people who write well are not just reasonably sensitive; they are over-sensitive. Experience is usually painful and difficult for them. Moreover, to choose to go out and find a new subject to write about is always false to a degree. I would argue that your material becomes valuable only when it is existential, by which I mean an experience you do not control. Driving your car along a snowy road, you miscalculate a hairpin turn and are in a bad skid. For a fraction of a second, or for as much as a second and a half, you don't know if you're going to come out of it.

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You may wreck your car. Or you may be dead in the next instant. A good deal goes through your mind at a good rate of speed—that's an existential moment. Another existential experience of wholly different character, ongoing, heavy, full of dread, common to many marriages, is where a woman is miserable with her husband but adores her child and hates the thought of divorce. Anna Karenina is one such lady.

In any event, there is no answer to the problem of how a young writer can pick up experience. If you search for it but are able to quit the experience if it gets too hot for you—then such a controlled adventure can be good conceivably for a magazine piece, but it's not necessarily there for bringing you to that deeper level of writing that young scriveners aspire to.

How I aspired! In those years at Harvard, if I had heard that Ernest Hemingway was going to speak in Worcester, Mass., I might have trudged the forty miles from Cambridge. That was how we felt then about writers. It is probably how I still feel. The shock, decades later, was to realize that this view of the writer is rare, by now.

Full of the intensity of those feelings, I even wrote a long novel in the nine months between my graduation in 1943 and my induction into the Army in March 1944. What follows is the introduction to it, which I would write thirty-five years later, when the novel was brought out in an expensive limited edition.

Samuel Goldwyn once took a walk down the aisle of the writers' wing of his own studio and did not hear a sound. Supposedly, five writers were working behind five office doors, but Goldwyn did not pick up the clack of a single typewriter. Instead, there was a silence of the tombs. The writers were sleeping a sleep five thousand years old.

Goldwyn came to the end of the hall, turned around in a rage, his expressive face clenched like a fist, and he shouted down the corridor, "A writer should write!"

I never heard that story when I was young, but I had no need of it then. I wrote. It came as naturally to me as sexual excitement to an adolescent—I think from the time I was seventeen, I had no larger desire in life than to be a writer, and I wrote a great deal. Through my Sophomore, Junior, and Senior years at Harvard, and the summers between, I must have written thirty

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or forty short stories, a couple of plays, a novel, then a short novel, and then a long novel, which I called *A Transit to Narcissus*.

That was not the worst way to work up one's literary talent. There may be too much of a tendency among young intellectuals to think that if one can develop a consciousness, if one is able to brood sensitively and incisively on one's own life, and on the life of others for that matter, one will be able to write when the time comes. That assumption, however, may not recognize sufficiently that the ability to put words on a page also comes through years of experience and can become a skill nearly separate from consciousness and bear more resemblance to the sophisticated instinct of fingers that have been playing scales for a decade.

So I learned to write by writing. As I once calculated, I must have written more than half a million words before I came to *The Naked and the Dead*, and a large fraction of those words was in the several drafts of this novel. I no longer recall just when I began *A Transit to Narcissus*, although the spring of my Senior year at Harvard, March or April of 1943, seems a reasonable date, but indeed it was commenced earlier. In the summer before, between my Junior and Senior years, I had written a three-act play about a mental hospital and called it *The Naked and the Dead*. The play never interested anyone a great deal, most certainly not the Harvard Dramatic Society (although the title was to receive its full attention four years later, when it was transferred without a moment's shame to the war novel I started to write in the summer of 1946). By then, the play was long buried in a carton of papers, its best passages of dialogue—there were not many—cannibalized over to a few pages of *A Transit to Narcissus*.

Little enough, certainly, of those three acts are here. While I was writing the novel, a metamorphosis took place. The play, as I recollect, was stark, and its set was the screened-in porch of the violent ward of a mental hospital. In an area eight feet by forty feet, twenty or thirty actors were to mull insanely back and forth. It would have been a play of much shock, brutality, obscenity, and what they used to call untrammelled power, a crude but highly realistic work. I had, after all, spent the earlier part of the summer of 1942, one week, no more, working in the violent ward of a mental hospital for thirteen hours a day, five days a week (pay, nineteen dollars plus room and board). Then I quit. The experience was sufficient to write the play, digest a few of its

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faults, and embark less than a year later on that most peculiar novel we have here. Having just reread it after thirty-three years, I am all too unhappily aware that a seed of the psychotic, a whole field of the neurotic, and a crop of youthful energies obviously sprouted from a week of work in the insane asylum. If I was searching that summer for the experience to make me a better writer, most solemnly, of course, was I searching, I could hardly have recognized in advance that working in a mental hospital at the age of nineteen was equal to dropping myself precipitously into the lowest reaches of the proletariat—a charnel house of violence, a drudgery of labor, and a first coming to grips with a theme that would not so much haunt me as stalk me for the rest of my writing life: What is the relation between courage and brutality?

Being also a good son of the middle class, I could not stay rooted in such misery for too long. A week was enough to jolt my mind for a year. Since it was also the first social experience I came across that was cruel enough and crude enough to oblige me to write about it, I was bound to go back and try a novel. While graduating from a high school in Brooklyn into Freshman year at Harvard had offered a social transition that in its own way was virtually as abrupt, I would hardly have been able to write about it then; did I even know it was there to write about? On the other hand I was ready, in wholly inadequate fashion, of course, to take on the explosive and unmanageable themes of social corruption, insanity, and violence in a mental hospital, yes, I went right into the work and in less than a year was to write and rewrite a novel something like a hundred and eighty thousand words long.

I started on it in the last months of my Senior year, then plugged along from month to month, expecting any week to get drafted (it was the summer of '43), and unaccountably did not get drafted. The only explanation I can find for such delay is that my draft card must have fallen into the back of the file. I did not compose the novel, therefore, with any clear sense of how much time I had to work, nor even the confidence I could finish it. Rather, I worked on the book because I was out of college and my friends were at war and there was no sense in looking for a job if I would also be a soldier soon. So each month passed, and the novel proceeded. I was as lonely as I have ever been—which emotional tone is most certainly to be felt in the lugubrious

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weight of the style—and I was a little frightened of going to war and a great deal ashamed of not going to war and terrified of my audacity in writing so ambitious a novel—one part of me certainly knew how ignorant I was—and even more terrified I would not have time to finish, and therefore if I were soon killed in the war, nobody (except my family) would know that a young and potentially important author had lived among them: Such is the tone of the book. It is not a period I look back on with pleasure. Still, the novel got written, and I finished it in January of 1944.

It could not have seemed so bad a novel then as it does today. The politics of *A Transit to Narcissus*—during those war years when you went a long distance to the Right before you found a liberal who was not moving to the Left—were fashionable politics; its portrait of a mental hospital was without comparison literally!—I cannot think of any other American novel, good or bad, written about an insane asylum before World War II. Moreover, the horror of the descriptions was accurate. In those years, before Thorazine and other tranquilizers changed the mood of our mental wards to the mood of our cancer wards, insane asylums, at least from the point of view of the inmates, had probably not improved significantly since the days of Hogarth. The beatings came every bit as frequently as they are portrayed in this novel, nor is the lack of medical care exaggerated. (That the real situation may not be better today—that Thorazine might do even less for a madman's soul than a brutal beating is a discussion belonging to R. D. Laing and will not be entered here.)

At any rate, this early novel, holding to its virtues and staggering under its faults, went out to publishers with the blessing of my agent, Berta Kaslow, who was beginning at William Morris then and loved the book; before she was done it went to twenty publishing houses. I was in the Army by then, of course, at last! I went into the Army the week *A Transit to Narcissus* went out to the first publisher, and all through basic training and replacement depots and on troop transports and in Leyte and Luzon and Japan, I would receive letters from Berta. Another publisher or two had just turned the book down, but she had not lost faith. Nor had I. Maybe we burned longer in our hopes for that book because the first editor to read it, Robert Linscott of Random House, then comparable in distinction to Maxwell Perkins, had liked *A Transit to Narcissus* enough to think of publishing it. The

other editors at Random House did not agree with him, however, and since I was in the Army and would not be able to work with him on editing it (and, I'm certain, condensing it), Linscott rejected the book reluctantly, and with a splendid letter to me that I carried through the war.

Other readers were not to be as kind. Some editors thought the book more depressing than anything, others were aghast at the murkiness and/or depth of the sexual relations; the consensus suggested that the book had a power of a sort, and the author, considering his youth, might have yet a career, but the work itself was too unpleasant to see print.

Oddly enough, there was, as I recollect, praise for the style. Let us hope it was not a collective lack of taste so much as a collective hypocrisy of editors; if one can find nothing much good to say about a manuscript, praise the style at least: It was obvious I was proud of my style. But what awful stuff it is today! No little word is ever used in *A Transit to Narcissus* when a polysyllabic slab of jargon will do, and the meaning is not only fuzzy in the pages but in the sentences. Maybe there has never been another novel where as many characters take their psychic temperature after every little event—where as many actually go out for walks to think things through. One is even brought to remember that the book takes place in the late Depression years of the thirties, when the average American city and mill town was still interesting to walk around and nobody had money for more.

Yet if the style is monumentally bad, that is also a curiosity, for all through college I had been writing better stuff. A short story full of action and quick prose called "The Greatest Thing in the World" had won a nationwide college short-story contest two years before, and a short novel, *A Calculus at Heaven*, finished at the beginning of my Senior year (indeed, right after the play was written), had been far superior in style, if considerably less ambitious in theme. But then, in a couple of years, I would be writing simply again. The war squeezed more than a few ponderosities out of my fingers, and the lethargic dissonance of this prose is soon replaced by the more digestible stylistic flaws of *The Naked and the Dead*—the life of a soldier was good for one writer! What may be interesting now is that *A Transit to Narcissus* was done at a time when I was changing my literary gods, moving bag and borrowed baggage from Farrell, Hemingway, and Dos Passos to Faulkner, Proust, Mann, Melville, Hawthorne, Henry James, and an intense dose of F. O. Matthiessen's *Ameri-*

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can Renaissance (which was the big book at Harvard my Junior and Senior years). So one's sure taste for low life in literature had been temporarily overwhelmed by the cultural reflexes of a half-educated Harvard man. One senses a literary prig working at these pages. As is usually true of young writers and long novels, the prose suffers from every intellectual sloth of the author's character. Indeed, without its operatic plot, the book would be close to unreadable.

Yet now I agree to publish it. True, it will appear in facsimile, and for a most limited audience. The general public will be protected (by the price of this work—\$100!) from my youthful indulgences in prose.

But what is to be gained by showing it? My literary reputation is more likely to survive than be enhanced by this novel.

The answer is curious to myself. I do not recognize the young man who wrote this book, I do not even like him very much, and yet I know that he must be me because his themes are mine, his ambition is as large for his age as my ambition would ever become, and I am not even without an odd regard for him. If I understand what he is trying to say, then he is close to saying the unsayable. The most terrible themes of my own life—the nearness of violence to creation, and the whiff of murder just beyond every embrace of love—are his themes also. So I can recognize myself and realize that if I had not gone to war, I probably would have kept writing books like *A Transit to Narcissus*, although, in time, better, I hope, and with good fortune might have ended like Iris Murdoch, a writer I greatly admire.

Instead, my early talents, such as they were, went through the war, and the over-elaborated sinuosities and intercalations of that young man were hammered into shape by a crude anvil of American society—the American Army at war—and the social sense, lacking so conspicuously in *A Transit to Narcissus*, was now achieved. The writer would spend the rest of his working years in tension between two major themes rather than one, two mysteries to explore by literary means instead of a search for just one holy grail, and that, we may as well assume, was to his benefit. Maybe it is good to be aware early that society can be as much of a mystery as the individual, that Marx offers no more of a final answer than Freud, and that Satan is as profound an enigma as Jesus.

I stray, however. The point is that despite all its flaws, I am probably glad to see *A Transit to Narcissus* published. I cannot

pretend to like it, but curiously, I respect the profundity of its impulse. Like a badly twisted arthritic who nevertheless engages in rock-climbing, I respect the effort, the confidence, and the peculiar bravery (since I do not feel I am speaking about myself) of a young man who was living in some private depth of the psyche and so comprehended early, as some people never do, that the unsayable was indeed all that would save him. That can be a lot for a young man to know—that even in our chaos we are individual works of art, maybe even of design—it is, indeed, a theme to live with for your life, and I have lived with it, or tried to, and now feel, I suppose, that we may as well reveal where it all began.

Soon after finishing *A Transit to Narcissus*, I entered another existence. It lasted for hardly more than two years but felt like a decade. I was a private in the Army. That gave real experience as opposed to the too-quick experience I was searching for in the week I spent working in the mental hospital. It's the life you can't escape that gives you the knowledge you need to grow as a writer.

STEVEN MARCUS: Can you say something about your methods of working?

NORMAN MAILER: They vary with each book. I wrote *The Naked and the Dead* on the typewriter. I used to write four days a week—Mondays, Tuesdays, Thursdays, and Fridays.

SM: Definite hours?

NM: Yes, very definite hours. I'd get up about 8:00 or 8:30 and I'd be at work by 10:00. And I'd work until 12:30; then I'd have lunch. I'd get back to work about 2:30 or 3:00 and work for another two hours. In the afternoon, I usually needed a can of beer to prime me. But I'd write for five hours a day. And I wrote a great deal. The average I tried to keep was seven typewritten pages a day, twenty-eight pages a week. The first draft took seven months; the second draft which was really only half a draft took four months. The part about the platoon went well from the beginning, but the Lieutenant and the General in the first draft were stock characters. If it had been published at that point, the book would have been considered an interesting war novel with some good scenes, no more. The second draft was the bonus. Cummings and Hearn were done in the second draft. If you look at the book, you

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can see that the style shifts, that the parts about Cummings and Hearn are written in a somewhat more developed vein. Less forceful but more articulated. And you can see something of the turn my later writing would take in the scenes between Cummings and Hearn.

SM: Well, how did the idea of *The Naked and the Dead* come to you?

NM: I wanted to write a short novel about a long patrol. All during the war I kept thinking about this patrol. I even had the idea before I went overseas. Probably it was stimulated by a few war books I had read: John Hersey's *Into the Valley*, Harry Brown's *A Walk in the Sun*, and a couple of others I no longer remember. Out of these books came the idea to do a novel about a long patrol. And I began to create my characters. All the while I was overseas a part of me was working on this long patrol. I even ended up in a reconnaissance outfit which I had asked to get into. A reconnaissance outfit, after all, tends to take long patrols. Art kept traducing life. At any rate, when I started writing *The Naked and the Dead* I thought it might be a good idea to have a preliminary chapter or two to give the readers a chance to meet my characters before they went on patrol. But the next six months and the first 400 pages went into that, and I remembered in the early days I was annoyed at how long it was taking me to get to my patrol.

SM: Do you keep notes, or a journal? What's your preparatory material?

NM: That varies. For *The Naked and the Dead* I had a file full of notes and a long dossier on each man. Many of these details never got into the novel, but the added knowledge made me feel more comfortable with each character. Indeed, I even had charts to show which characters had not yet had scenes with other characters. For a book which seems spontaneous on its surface, *The Naked and the Dead* was written mechanically. I studied engineering at Harvard, and I suppose it was the book of a young engineer. The structure is sturdy, but there's no fine filigree to the joints. And the working plan was simple. I devised some preliminary actions for the platoon in order to give the reader an opportunity to get to know the men, but the beginning, as I said, took over two-thirds of the book. The patrol itself is also simple, but I did give more thought to working it out ahead of time.

SM: People have commented on the pleasure you seem to take in the military detail of *The Naked and the Dead*.

NM: Compared to someone like James Jones, I'm an amateur at military detail. But at that time I did like all those details, I even used to enjoy patrols, or at least did when I wasn't sick with jungle rot or Atabrine (which we took to avoid malaria). I was one of the few men in the platoon who could read a map and once I gave myself away. We used to have classes after a campaign was over. We'd come back to garrison—one of those tent cities out in a rice paddy—and they would teach us all over again how to read maps and compasses or they would drill us on the nomenclature of the machine gun for the eighth time. One day, very bored, I was daydreaming, and the instructor pointed to a part of the map and said, "Mailer, what are those coordinates?" If I had had a moment to think, I would never have answered. It was bad form to be bright in my outfit, but I didn't think: He caught me in a daze, and I looked up and said, "320.017 dash 146.814" and everyone's mouth dropped open. It was the first time anybody ever answered such a question thus briskly in the history of infantry map reading. At any rate, that was the fun for me, the part about the patrol.

I think I suffered more, however, from the reviews of *The Naked and the Dead* than any other of my books. I wanted to sit down and write a letter to each and every critic to tell how my work had been misinterpreted. I felt this way even when they enthused over the novel. It probably takes twenty years to appreciate book reviewing for what it is—a primitive rite. By then, you are able to ingest unkind reviews, provided they are well written. Sometimes, an off-the-wall review can be as nourishing as a wild game dinner. (And, by times, as indigestible.) I'd never dream, however, of not reading reviews. It would be like not looking at a naked woman if she happens to be standing in front of her open window. Whether ugly or lovely, she is undeniably interesting under such circumstances.

Fifty years after its publication in 1948, and thirty-two years after the interview with Stephen Marcus, I wrote the following as a foreword to a new edition of the book.

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I think it might be interesting to talk about *The Naked and the Dead* as a best-seller that was the work of an amateur. Of course, as best-sellers go, it was a good book, and the author who began it at the age of twenty-three and completed it in fifteen months had already written more than a half million words in college and so could be considered a hardworking amateur who loved writing and was prepared in the way of a twenty-four-year-old to fall on his sword in defense of literature.

He was naïve, he was passionate about writing, he knew very little about the subtle demands of a good style, he did not have a great deal of restraint, and he burned with excitement as he wrote. He hardly knew whether he should stand in the shadow of Tolstoy or was essentially without talent. He was an amateur.

He was also a writer of what soon became a big best-seller. Indeed, *The Naked and the Dead* was his only prodigious best-seller. It had a good story that got better and better, it had immediacy, it came out at exactly the right time, when, near to three years after the Second World War ended, everyone was ready for a big war novel that gave some idea of what it had been like—it thrived on its scenes of combat—and it had a best-seller style. The book was sloppily written (the words came too quickly and too easily), and there was hardly a noun in any sentence not holding hands with the nearest and most commonly available adjective—*scalding* coffee and *tremulous* fear are the sorts of things you will find throughout.

The book also had vigor. This is the felicity of good books by amateurs. They venture into scenes that a writer with more experience (and more professional concern) would bypass or eschew altogether. *The Naked and the Dead* took chances all over the place and more of them succeeded than not. It was rightly a best-seller; it fulfilled one of two profiles of such a category—for invariably these books are written by bold amateurs or by niche professionals, who know more about a given subject than they ought to.

All this said, one may now ask the professional what virtue he might ascribe to the work he did as an amateur. The answer is that he had the good luck to be influenced profoundly by Tolstoy in the fifteen months he was writing the opus back in 1946 and 1947—he read from *Anna Karenina* most mornings before he commenced his own work. Thereby, his pages, through the

limited perceptions of a twenty-four-year-old, reflect what he learned about compassion from Tolstoy. For that is the genius of the old man—Tolstoy teaches us that compassion is of value and enriches our life only when compassion is severe, which is to say that we can perceive everything that is good and bad about a character but are still able to feel that the sum of us as human beings is probably a little more good than awful. In any case, good or bad, it reminds us that life is like a gladiators' arena for the soul and so we can feel strengthened by those who endure, and feel awe and pity for those who do not.

That fine edge in Tolstoy, the knowledge that compassion is valueless without severity (for otherwise it cannot defend itself against sentimentality), gave *The Naked and the Dead* whatever enduring virtue it may possess and catapulted the amateur who wrote it into the grim ranks of those successful literary men and women who are obliged to become professional in order to survive—no easy demand, for it would insist that one must be able to do a good day's work on a bad day, and indeed, that is a badge of honor decent professionals are entitled to wear.

STEVEN MARCUS: What methods did you pursue in your second novel?

NORMAN MAILER: Well, with *Barbary Shore*, I began to run into trouble. I started it in Paris about six months after I finished *The Naked and the Dead* and did about fifty pages. It was then called *Mrs. Guinevere* and was influenced by Sally Bowles in Isherwood's *Berlin Stories*. *Mrs. Guinevere* never went anywhere. It stopped, just ground down after those first fifty pages. I dropped it, thought I'd never pick it up again, and started to work on another novel. Did all the research, went to Indiana to do research.

SM: On what?

NM: On a labor novel. There was a union in Evansville with which I had connections. So I stayed for a few days in Indiana, and then went to Jamaica, Vermont, to write the novel. I spent four to five weeks getting ready to begin, made a great push on the beginning, worked for two weeks, and quit cold. I didn't have the book. I didn't know a damned thing about labor unions. In desperation (I was full of second-novel panic) I picked up *Mrs. Guinevere* and looked at it. And I found something there I could go on with. So I worked on it all through

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the spring of 1949, and then moved out to Hollywood for the summer. I finished the second half in Hollywood. *Barbary Shore* is really a Hollywood novel. I think it reflected the impact of Hollywood on me in some subterranean fashion. Certainly the first draft is the wildest draft of the three; it's almost insane, and the most indigestible portions were written in the first couple of months I was in Hollywood. I never knew where the book was going; I had no idea where it would be by tomorrow. I'd wake up and work the typewriter in great dread, in literal terror, wondering when this curious and doubtful inspiration was going to stop. It never quite did. It ground along at the rate of three pages, three difficult pages a day. I got a first draft done and was quite unhappy with it; it was a very bad book at that point. When I rewrote it later, in Provincetown, a summer later, again it went at the rate of three pages a day. The revision was different from the first draft, and I think much better. But working on *Barbary Shore*, I always felt as if I were not writing the book myself but rather as if I were serving as a subject for some intelligence which had decided to use me to write the book. It had nothing to do with whether the work was good or bad. I just had to make do with the fact that I had absolutely no conscious control of it. If I hadn't heard about the unconscious, I would have had to postulate one to explain this phenomenon. For the first time I became powerfully aware that I had an unconscious, which seemed to have little to do with me.

SM: How much of a plan did you have for *Barbary Shore*?

NM: None. As I indicated earlier, *Barbary Shore* just birthed itself slowly. The book came out sentence by sentence. I never knew where the next day's work was coming from.

SM: You don't mention [in your description of writing *Barbary Shore*] anything about politics. Wasn't your *engagement* at the time a considerable part of the plan?

NM: I think it was the unspoken drama in the working up of the book. I started *Barbary Shore* as some sort of fellow traveler and finished it with a political position that was a far-flung mutation of Trotskyism. And the drafts of the book reflected these ideological changes so drastically that the last draft of *Barbary Shore* is a different novel altogether and has almost nothing in common with the first draft but the names.

SM: Did Jean Malaquais [to whom the book is dedicated] have much to do with this?

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NM: He had an enormous influence on me. He's the only man I know who can combine a powerfully dogmatic mind with the keenest sense of political nuance, and he has a formidable culture which seems to live in his veins and capillaries. Since he has also had a most detailed vision of the Russian Revolution—he was steeped in it the way certain American families are imbued with the records of their clan—I spent a year living more closely with the history of Russia from 1917 to 1937 than in the events of my own life. I doubt if I would even have gone back to rewrite *Barbary Shore* if I didn't know Malaquais. Certainly I would never have conceived McLeod. Malaquais, of course, bears no superficial resemblance whatsoever to McLeod—indeed, Malaquais was never even a communist; he started as an anti-Stalinist, but he had a quality when I first met him which was pure Old Bolshevik. One knew that if he had been born in Russia, a contemporary of Lenin's, he would have been one of the leaders of the Revolution and would doubtless have been executed at the trials. So his personality—as it filtered through the contradictory themes of my unconscious—inhabits *Barbary Shore*.

SM: Would you care to discuss what you mean by the “contradictory themes” of your unconscious? It that related to what you said a little while ago about becoming aware of your unconscious while writing *Barbary Shore*?

NM: *Barbary Shore* was built on the division which existed then in my mind. My conscious intelligence, as I've indicated, became obsessed by the Russian Revolution. But my unconscious was much more interested in other matters: murder, suicide, orgy, psychosis, all the themes I discuss in *Advertisements*. Since the gulf between these conscious and unconscious themes was vast and quite resistant to any quick literary coupling, the tension to get a bridge across resulted in the peculiar feverish hothouse atmosphere of the book. My unconscious felt one kind of dread, my conscious mind another, and *Barbary Shore* lives somewhere in between. That's why its focus is so unearthly. And of course the difficulty kept haunting me from then on in all the work I did afterward. But it was a book written without any plan.

Barbary Shore, however, taught me one thing about myself: I could get up off the floor. The reviews were unbelievably bad. After all, I'd taken myself a little too seriously after *The Naked and*

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the Dead. Do that, and the book-review world will lie in wait for you. There are a lot of petty killers in our business. So there it was. My God, *Time* magazine's review of *Barbary Shore* ended by saying, "Paceless, tasteless, graceless, beached on a point of no fictional, or intellectual return." When you realize that it didn't succeed in draining all your blood, you actually decide you're stronger than you thought you were. It's the way a young prize-fighter with a promising start can get knocked out early in his career and come back from that to have a good record. The time he was knocked out has become part of his strength. You start writing a novel and think, This could end up badly, but then you shrug: All right. I've been down before. It won't be the end of the world. That's important. I'm fond of *Barbary Shore* for this reason—not its in-and-out merits.

STEVEN MARCUS: What about *The Deer Park*?

NORMAN MAILER: For *The Deer Park* I didn't have much of a method. It was agony; it was far and away the most difficult of my three novels to write. The first and second drafts were written with the idea that they were only the first part of an eight-part novel. I think I used that enormous scheme as a pretext to get into the work. Apparently, I just couldn't sit down and write a nice modest Hollywood novel. I had to have something grandiose, in conception, anyway. I started *The Deer Park* with "The Man Who Studied Yoga." That was supposed to be a prologue to all eight novels. It went along nicely and was done in a few weeks. And then I got into *The Deer Park* and I forget what my methods were exactly; I think they varied. In the revisions of *Barbary Shore*, I had started working in longhand; as soon as I found myself blocked on the typewriter, I'd shift to longhand. By the time I got to *The Deer Park* I was writing in longhand all the time. I'd write in longhand in the morning and type up what I'd written in the afternoon. I was averaging about four-five pages a day, I think, three days a week; about fifteen pages a week. But I found it an unendurable book to write because I'd finish each day in the most profound black mood; as I found out later it was even physical. I was gutting my liver.

SM: It wasn't alcohol?

NM: No, I wasn't much of a drinker in those days. The liver, you see, is not unlike a car battery, and I was draining mine. I was

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writing with such anxiety and such fear and such distaste, and such gloom and such dissatisfaction that . . .

SM: Dissatisfaction with what?

NM: Oh, everything. My work, my life, myself. The early draft of *The Deer Park* was terrible. It had a few good things in it, but it was slow to emerge, it took years, and was stubborn.

For those who are interested, a long and detailed description of the anxiety, ambition, confusion, and fury that went into the re-writing of *The Deer Park* now follows.

I had a review, Michael. Looking back I must have been a naive little boy back to write about the book and the deal. He was right. Most of the time, I worked as a lowly clerk my then what had gone bad in the Philippines, earned a hard year for the time, the effort against the tide of a long depression, and someone were not impressed when nobody at Random House & Co. liked the first draft of the novel. The second draft, which is now the finished book, did give him confidence to the editors, and gave me to Stanley Stein, the publisher. I was impatient to want the Market now that I was done, but he said I could go. Stein asked for a week to decide whether he wanted to do the book. Since he had already given me a contract that allowed him to option not to accept the novel, any decision to reject the manuscript would now have a double advantage. It was finished he had been hoping his friends would read the book over, but they did not, or least not then, in May (1964) he he really had no choice but to agree to put the book out in February, and generally be contented. To clear him a bit, I agreed to his request that he delay paying me my advance until publication, although the first half was due on delivery of the manuscript. I thought and then might improve our relations.

THE LAST DRAFT OF *THE DEER PARK*

In his review, Malcolm Cowley said it must have been a more difficult book to write than *The Naked and the Dead*. He was right. Most of the time, I worked in a low mood; my liver, which had gone bad in the Philippines, exacted a hard price for forcing the effort against the tide of a long depression, and matters were not improved when nobody at Rinehart & Co. liked the first draft of the novel. The second draft, which to me was the finished book, also gave little enthusiasm to the editors, and open woe to Stanley Rinehart, the publisher. I was impatient to leave for Mexico now that I was done, but before I could go, Rinehart asked for a week to decide whether he wanted to do the book. Since he had already given me a contract that allowed him no option not to accept the novel, any decision to reject the manuscript would cost him a sizable advance. (I later learned he had been hoping his lawyers would find the book obscene, but they did not, at least not then, in May 1954.) So he really had no choice but to agree to put the book out in February, and gloomily he consented. To cheer him a bit, I agreed to his request that he delay paying me my advance until publication, although the first half was due on delivery of the manuscript. I thought the favor might improve our relations.

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Now, if a few of you are wondering why I did not take my book back and go to another publishing house, the answer is that I was tired, I was badly tired. Only a few weeks before, a doctor had given me tests for the liver, and it had shown itself to be sick and depleted. I was hoping that a few months in Mexico would give me a chance to fill up again.

But the next months were not cheerful. *The Deer Park* had been done as well as I could do it, yet I thought it was probably a minor work, and I did not know if I had any real interest in starting another book. I made efforts of course; I collected notes, began to piece together a few ideas for a novel given to bullfighting, and another about a concentration camp; I read most of the work of the other writers of my generation (I think I was looking for a level against which to measure my third novel), went over the galleys when they came, changed a line or two, sent them back. Keeping half busy I mended a bit, but it was a time of dull drifting. When I came back to New York in October, *The Deer Park* was already in page proof. By November, the first advertisement was given to *Publishers Weekly*. Then, with less than ninety days to publication, Stanley Rinehart told me I would have to take out a small piece of the book—ten not very explicit lines about the sex of an old producer and a call girl. The moment one was ready to consider losing those lines, they moved into the moral center of the novel.* It would be no tonic for my liver to cut them out. But I also knew Rinehart was serious, and since I was still tired, it seemed a little unreal to try to keep the passage. Like a miser, I had been storing energy to start a new book; I wanted nothing to distract me now. I gave in on a word or two, agreed to rewrite a line, and went home from that particular conference not very impressed with myself. The next

*Here are the ten lines:

Tentatively, she reached out a hand to caress his hair, and at that moment Herman Teppis opened his legs and let Bobby slip to the floor. At the expression of surprise on her face, he began to laugh. "Just like this, sweetie," he said, and down he looked at that frightened female mouth, facsimile of all those smiling lips he had seen so ready to be nourished at the fount of power and with a shudder he started to talk. "That's a good girlie, that's a good girlie, that's a good girlie," he said in a mild lost little voice, "you're just an angel darling, and I like you, and you understand, you're my darling darling, oh that's the ticket," said Teppis.

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morning I called up the editor in chief, Ted Amussen, to tell him I had decided the original words had to be put back.

"Well, fine," he said, "fine. I don't know why you agreed to anything in the first place."

A day later, Stanley Rinehart halted publication, stopped all promotion (he was too late to catch the first run of *Publishers Weekly*, which was already on its way to England with a full-page ad for *The Deer Park*), and broke his contract to do the book. I was started on a trip to find a new publisher, and before I was done, the book went to Random House, Knopf, Simon and Schuster, Harper's, Scribner's, and unofficially to Harcourt, Brace. Someday it would be fine to give the details, but for now little more than a few lines of dialogue and an editorial report:

BENNETT CERF: This novel will set publishing back twenty years.

ALFRED KNOPF TO AN EDITOR: Is this your idea of the kind of book which should bear a Borzoi imprint?

The lawyer for one publishing house complimented me on the six lines, word for word, which had excited Rinehart to break his contract. This lawyer said, "It's admirable the way you get around the problem here." Then he brought out more than a hundred objections to other parts of the book. One was the line, "She was lovely. Her back was adorable in its contours." I was told that this ought to go because "The principals are not married, and so your description puts a favorable interpretation upon a meretricious relationship."

Hiram Hayden had lunch with me some time after Random House saw the book. He told me he was responsible for their decision not to do it, and if I did not agree with his taste, I had to admire his honesty—it is rare for an editor to tell a writer that kind of truth. Hayden went on to say that the book never came alive for him even though he had been ready to welcome it. "I can tell you that I picked the book up with anticipation. Of course I had heard from Bill, and Bill had told me that he didn't like it, but I never pay attention to what one writer says about the work of another. . . ." Bill was William Styron, and Hayden was his editor. I had asked Styron to call Hayden the night I found out Rinehart had broken his contract. One reason for asking the favor of Styron was that he sent me a long letter about the novel after I had shown it to him in manuscript. He had

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written, "I don't like *The Deer Park*, but I admire sheer hell out of it." So I thought to impose on him.

Other parts of the account are not less dreary. The only generosity I found was from the late Jack Goodman. He sent me a photostat of his editorial report to Simon and Schuster and, because it was sympathetic, his report became the objective estimate of the situation for me. I assumed that the book when it came out would meet the kind of trouble Goodman expected, and so when I went back later to work on the page proofs I was not free of a fear or two. But that can be talked about in its place. Here is the core of his report.

Mailer refuses to make any changes. [He] *will* consider suggestions, but reserves the right to make final decisions, so we must make our decision on what the book now is.

That's not easy. It is full of vitality and power, as readable a novel as I've ever encountered. Mailer emerges as a sort of post-Kinsey F. Scott Fitzgerald. His dialogue is uninhibited and the sexuality of the book is completely interwoven with its purpose, which is to describe a segment of society whose morality is nonexistent. Locale is evidently Palm Springs. Chief characters are Charles Eitel, movie director who first defies the House Un-American Committee, then becomes a friendly witness, his mistress, a great movie star who is his ex-wife, her lover who is the narrator, the head of a great movie company, his son-in-law, a strange, tortured panderer who is Eitel's conscience and, assorted demi-mondaines, homosexuals, actors.

My layman's opinion is that the novel will be banned in certain quarters and that it may very well be up for an obscenity charge, but this should of course be checked by our lawyers. If it were possible to recognize this at the start, to have a united front here and treat the whole issue positively and head-on, I would be for our publishing. But I am afraid such unanimity may be impossible of attainment and if so, we should reject, in spite of the fact that I am certain it will be one of the best-selling novels of the next couple of years. It is the work of a serious artist. . . .

The eighth house was G. P. Putnam's. I didn't want to give it to them. I was planning to go next to Viking, but Walter Minton

New York and *The Deer Park* had been published on time. It is possible I was not serious about such a book, it is also possible I lost something good, but one way or the other, that novel disappeared in the excitement.

The real confession is that I was making a few of my mental connections those days on marijuana. Like more than one or two of my generation, I had smoked it from time to time over the years, but it never had meant anything. In Mexico, however, down in my depression with a bad liver, pot gave me a sense of something new about the time I was convinced I had seen it all, and I liked it enough to take it now and again in New York.

Then *The Deer Park* began to go like a beggar from house to house and en route Stanley Rinehart made it clear he was going to try not to pay the advance. Until then I had had sympathy for him. I thought it had taken a kind of displaced courage to be able to drop the book the way he did. An expensive moral stand, and wasteful for me; but a moral stand. When it turned out that he did not like to bear the expense of being that moral, the experience turned ugly for me. It took many months and the service of my lawyer to get the money, but long before that, the situation had become real enough to drive a spike into my cast-iron mind. I realized in some bottom of myself that for years I had been the sort of comic figure I would have cooked to a turn in one of my books, a radical who had the nineteenth-century naïveté to believe that the people with whom he did business were 1) gentlemen, 2) fond of him, and 3) respectful of his ideas even if in disagreement with them. Now I was in the act of learning that I was not adored so very much; that my ideas were seen as nasty; and that my fine America, which I had been at pains to criticize for so many years, was in fact a real country which did real things and ugly things to the characters of more people than just the characters of my books. If the years since the war had not been brave or noble in the history of the country, which I certainly thought and do think, why then did it come as surprise that people in publishing were not as good as they used to be, and that the day of Maxwell Perkins was a day which was gone, really gone, gone as Greta Garbo and Scott Fitzgerald? Not easy, one could argue, for an advertising man to admit that advertising is a dishonest occupation, and no easier was it for the working novelist to see that now were left only the cliques, fashions, vagues, snobs, snots, and fools, not to mention a dozen

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bureaucracies of criticism; that there was no room for the old literary idea of oneself as a major writer, a figure in the landscape. The day was gone when people held on to your novels no matter what others might say. Instead one's potential young readers waited now for the verdict of professionals.

I had begun to read my good American novels at the end of an era—I could remember people who would talk wistfully about the excitement with which they had gone to bookstores because it was publication day for the second novel of Thomas Wolfe, and in college, at a faculty tea, I had listened for an hour to a professor's wife who was so blessed as to have known John Dos Passos. My adolescent crush on the profession of the writer had been more lasting than I could have guessed. I had even been so simple as to think that the kind of people who went into publishing were still most concerned with the few writers who made the profession not empty of honor, and I had been taking myself seriously. I had been thinking I was one of those writers.

Instead I caught it in the face and deserved it for not looking at the evidence. I was out of fashion and that was the score; that was all the score; the publishing habits of the past were going to be of no help for my *Deer Park*. And so as the language of sentiment would have it, something broke in me, but I do not know if it was so much a loving heart as a cyst of the weak, the unreal, and the needy, and I was finally open to my anger. I turned within my psyche, I can almost believe, for I felt something shift to murder in me. I finally had the simple sense to understand that if I wanted my work to travel further than others, the life of my talent depended on fighting a little more, and looking for help a little less. But I deny the sequence in putting it this way, for it took me years to come to this fine point. All I felt then was that I was an outlaw, a psychic outlaw, and I liked it, I liked it a good night better than trying to be a gentleman, and with a set of emotions accelerating one on the other, I mined down deep into the murderous message of marijuana, the smoke of the assassins, and for the first time in my life I knew what it was to make your kicks.

I could write about that here, but it would be a mistake. Let the experience stay where it is, and on a given year it may be found again in a novel. For now it is enough to say that marijuana opens the senses and weakens the mind. In the end, you pay for what you get. If you get something big, the cost will

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equal it. There is a moral economy to one's vice, but you learn that last of all. I still had the thought it was possible to find something which cost nothing. Thus, *The Deer Park* resting at Putnam, and new friends found in Harlem, I was off on that happy ride where you discover a new duchy of jazz every night and the drought of the past is given a rain of new sound. What has been dull and dead in your years is now tart to the taste, and there is sweet in the illusion of how fast you can change. To keep up with it all, I began to log a journal, a wild set of thoughts and outlines for huge projects—I wrote one hundred thousand words in eight weeks, more than once twenty pages a day, in a style which came willy-nilly from the cramp of the past, a lockstep jargon of sociology and psychology that sours my teeth when I look at those pages today. Yet this journal has the start of more ideas than I will have again; ideas which came so fast and so rich that sometimes I think my brain was dulled by the heat of their passage.

The journal wore down by February, about the time *The Deer Park* had once been scheduled to appear. By then I had decided to change a few things in the novel, nothing in the way of lawyer's deletions, just a few touches for style. They were not happy about this at Putnam. Minton argued that some interest in the book would be lost if the text were not identical to Rinehart's page proofs, and Ted Purdy, my editor, told me more than once that they liked the book "just the way it is." Besides, there was thought of bringing it out in June as a summer book.

Well, I wanted to take a look. After all, I had been learning new lessons. I began to go over the page proofs, and the book read as if it had been written by someone else. I was changed from the writer who had labored on that novel, enough to be able to see it without anger or vanity or the itch to justify myself. Now, after three years of living with the book, I could at last admit the style was wrong, that it had been wrong from the time I started, that I had been strangling the life of my novel in a poetic prose which was too self-consciously attractive and formal, false to the life of my characters, especially false to the life of my narrator, who was the voice of my novel and so gave the story its air. He had been a lieutenant in the Air Force, he had been cool enough and hard enough to work his way up from an orphan asylum, and to allow him to write in a style which at its best sounded like Nick Carraway in *The Great Gatsby* must of course

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blur his character and leave the book unreal. Nick was legitimate, out of fair family, the Midwest and Princeton—he would write as he did, his style was himself. But the style of Sergius O'Shaugnessy, no matter how good it became (and the Rinehart *Deer Park* had its moments), was a style which came out of nothing so much as my determination to prove I could muster a fine style.

If I wanted to improve my novel yet keep the style, I would have to make my narrator fit the prose, change his past, make him an onlooker, a rich pretty boy brought up let us say by two old-maid aunts, able to have an affair with a movie star only by luck and/or the needs of the plot, which would give me a book less distracting, well written but minor. If, however, I wanted to keep that first narrator, my orphan, flier, adventurer, *germ*—for three years he had been the frozen germ of some new theme—well, to keep him I would need to change the style from the inside of each sentence. I could keep the structure of my book, I thought—it had been put together for such a narrator—but the style could not escape. Probably I did not see it all so clearly as I now suggest. I believe I started with the conscious thought that I would tinker just a little, try to patch a compromise, but the navigator of my unconscious must already have made the choice, because it came as no real surprise that after a few days of changing a few words I moved more and more quickly toward the eye of the problem, and in two or three weeks I was tied to the work of doing a new *Deer Park*. The book was edited in a way no editor could ever have time or love to find; it was searched sentence by sentence, word for word, the style of the work lost its polish, became rough, and I can say real, because there was an abrupt and muscular body back of the voice now. It had been there all the time, trapped in the porcelain of a false style, but now as I chipped away, the work for a time became exhilarating in its clarity—I never enjoyed work so much—I felt as if finally I was learning how to write, learning the joints of language and the touch of a word, felt as if I came close to the meanings of sound. I even had a glimpse of what Flaubert might have felt, for as I went on tuning the book, often five or six words would pile above one another in the margin at some small crisis of choice. As I worked in this fine mood, I kept sending pages to the typist, yet so soon as I had exhausted the old galley pages, I could not keep away from the new typewritten copy—it would be close to say the book had come alive, and was invading my brain.

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Soon the early pleasure of the work turned restless; the consequences of what I was doing were beginning to seep into my stamina. It was as if I were the captive of an illness whose first symptoms had been excitement, prodigies of quick work, and a confidence that one could go on forever, but that I was by now close to a second stage where what had been quick would be more like fever, a first wind of fatigue upon me, a knowledge that at the end of the drunken night a junkie cold was waiting. I was going to move at a pace deadly to myself, loading and overloading whatever little centers of the mind are forced to make the hard decisions. In ripping up the silk of the original syntax, I was tearing into any number of careful habits as well as whatever subtle fleshing of the nerves and the chemicals had gone to support them.

For six years I had been writing novels in the first person; it was the only way I could begin a book, even though the third person was more to my taste. Worse, I seemed unable to create a narrator in the first person who was not over-delicate, over-sensitive, and painfully tender, which was an odd portrait to give, because I was not delicate, not physically; when it was a matter of strength I had as much as the next man. In those days I would spend time reminding myself that I had been a bit of an athlete (house football at Harvard, years of skiing), that I had not quit in combat, and once when a gang broke up a party in my loft, I had taken two cracks on the head with a hammer and had still been able to fight. Yet the first person seemed to paralyze me, as if I had a horror of creating a voice which could be in any way bigger than myself. So I had become mired in a false style for every narrator I tried. If now I had been in a fight, had found out that no matter how weak I could be in certain ways, I was also steady enough to hang on to six important lines, that may have given me new respect for myself, I don't know, but for the first time I was able to use the first person in a way where I could suggest some of the stubbornness and belligerence I also might have, I was able to color the empty reality of that first person with some real feeling of how I had always felt, which was to be outside, for Brooklyn, where I grew up, is not the center of anything. I was able, then, to create an adventurer whom I believed in, and as he came alive for me, the other parts of the book which had been stagnant for a year and more also came to life, and new things began to happen to Eitel my director and to Elena his mistress and their characters changed. It was a phe-

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nomenon. I learned how real a novel is. Before, the story of Eitel had been told by O'Shaugnessy of the weak voice; now by a confident young man: When the new narrator would remark that Eitel was his best friend and so he tried not to find Elena too attractive, the man and woman he was talking about were larger than they had once been. I was no longer telling of two nice people who fail at love because the world is too large and too cruel for them; the new O'Shaugnessy had moved me by degrees to the more painful story of two people who are strong as well as weak, corrupt as much as pure, and fail to grow despite their bravery in a poor world, because they are finally not brave enough, and so do more damage to one another than to the unjust world outside them. Which for me was exciting, for here and there *The Deer Park* now had the rare tenderness of tragedy. The most powerful leverage in fiction comes from point of view, and giving O'Shaugnessy courage gave passion to the others.

But the punishment was commencing for me. I was now creating a man who was braver and stronger than me, and the more my new style succeeded, the more was I writing an implicit portrait of myself as well. There is a shame about advertising yourself that way, a shame which became so strong that it was a psychological violation to go on. Yet I could not afford the time to digest the self-criticisms backing up in me. I was forced to drive myself, and so more and more I worked by tricks, taking marijuana the night before and then drugging myself into sleep with an overload of Seconal. In the morning I would be lithe with new perception, could read new words into the words I had already, and so could go on in the pace of my work, the most scrupulous part of my brain too sluggish to interfere. My powers of logic became weaker each day, but the book had its own logic, and so I did not need close reason. What I wanted and what the drugs gave me was the quick flesh of associations, and there I was often over-sensitive, could discover new experience in the lines of my text like a hermit savoring the revelation of Scripture; I saw so much in some sentences that more than once I dropped into the pit of the amateur: Since I was receiving such emotion from my words, I assumed everyone else would be stimulated as well, and on many a line I twisted the phrase in such a way that it could read well only when read slowly, about as slowly as it would take for an actor to read it aloud. Once you write that way, the quick reader (who is nearly all your audience)

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will stumble and fall against the vocal shifts of your prose. Then you had best have the cartel of a Hemingway, because in such a case it is critical whether the reader thinks it is your fault or is so in awe of your reputation that he returns on the words, throttles his pace, and tries to discover why he is so stupid as not to swing on your style.

An example: In the Rinehart *Deer Park* I had this:

"They make Sugar sound so good in the newspapers," she declared one night to some people in a bar, "that I'll really try him. I really will, Sugar." And she gave me a sisterly kiss.

I happened to change that very little. I put in "said" instead of "declared" and later added "older sister," so that it now read:

And she gave me a sisterly kiss. Older sister.

Just two words, but I felt as if I had revealed some divine law of nature, had laid down an invaluable clue—the kiss of an older sister was a worldly universe away from the kiss of a younger sister—and I thought to give myself the Nobel Prize for having brought such illumination and *division* to the cliché of the sisterly kiss.

Well, as an addition it wasn't bad fun, and for two words it did a bit to give a sense of what was working back and forth between Sergius and Lulu, it was another small example of Sergius's hard eye for the world, and his cool sense of his place in it, and all this was to the good, or would have been for a reader who went slowly, and stopped, and thought.

There was a real question, however, whether I could slow the reader down, and so as I worked on further, at some point beginning to write paragraphs and pages to add to the new Putnam galleys, the attrition of the drugs and the possibility of failure began to depress me, and Benzedrine entered the balance, and I was on the way to wearing badly. Because, determined or no that they would read me slowly, praying my readers would read me slowly, there was no likelihood they would do anything of the sort if the reviews were bad. As I started to worry this it grew worse, because I knew in advance that three or four of my major reviews had to be bad—*Time* magazine for one, because Max Gissen was the book review editor, and I had insulted

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him in public once by suggesting that the kind of man who worked for a mind so exquisitely and subtly totalitarian as Henry Luce was not likely to have any ideas of his own. I could spin this out, but what is more to the point is that I had begun to think of the reviews before finishing the book, and this doubtful occupation came out of the kind of inner knowledge I had of myself in those days. I knew what was good for my energy and what was poor, and so I knew that for the vitality of my work in the future, and yes even the quantity of my work, I needed a success and I needed it badly if I was to shed the fatigue I had been carrying since *Barbary Shore*. Some writers receive not enough attention for years, and so learn early to accommodate the habits of their work to little recognition. I think I could have done that when I was twenty-five. With *The Naked and The Dead* a new life had begun, however. I had gone through the psychic labor of changing a good many modest habits in order to let me live a little more happily as a man with a name which could arouse quick reactions in strangers. If that started as an over-large work, because I started as a decent but scared boy, well I had come to live with the new life, I had learned to like success—in fact I had probably come to depend on it, or at least my new habits did.

When *Barbary Shore* was ambushed in the alley, the damage to my nervous system was slow but thorough. My status dropped immediately—America is a quick country—but my ego did not permit me to understand that, and I went through tiring years of subtle social defeats because I did not know that I was no longer as large to others as I had been. I was always over-matching myself. To put it crudely, I would think I was dropping people when they were dropping me. And of course my unconscious knew better. There was all the waste of ferocious if unheard discussion between the armies of ego and id; I would get up in the morning with less snap in me than I had taken to sleep. Six or seven years of breathing that literary air taught me a writer stayed alive in the circuits of such hatred only if he was unappreciated enough to be adored by a clique, or was so over-bought by the public that he excited some defenseless nerve in the snob. I knew if *The Deer Park* was a powerful best-seller (the magical figure had become one hundred thousand copies for me) that I would then have won. I would be the first serious writer of my generation to have a best-seller twice, and so it

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would not matter what was said about the book. Half of publishing might call it cheap, dirty, sensational, second-rate, and so forth, but it would be weak rage and could not hurt, for the literary world suffers a spot of the national taint—a serious writer is certain to be considered major if he is also a best-seller; in fact, most readers are never convinced of his value until his books do well. Steinbeck is better known than Dos Passos; John O'Hara is taken seriously by people who dismiss Farrell, and indeed it took three decades and a Nobel Prize before Faulkner was placed on a level with Hemingway. For that reason, it would have done no good if someone had told me at the time that the financial success of a writer with major talent was probably due more to what was meretricious in his work than what was central. The argument would have meant nothing to me—all I knew was that seven publishing houses had been willing to dismiss my future, and so if the book did poorly, a good many people were going to congratulate themselves on their foresight and be concerned with me even less. I could see that if I wanted to keep on writing the kind of book I liked to write, I needed the energy of new success, I needed blood. Through every bit of me, I knew *The Deer Park* had damn well better make it or I was close to a real apathy of the will.

Every now and again I would have the nightmare of wondering what would happen if all the reviews were bad, as bad as for *Barbary Shore*. I would try to tell myself that could not happen, but I was not certain, and I knew that if the book received a unanimously bad press and still showed signs of selling well, it was likely to be brought up for prosecution as obscene. As a delayed convulsion from the McCarthy years, the fear of censorship was strong in publishing, in England it was critically bad, and so I also knew that the book could lose such a suit—there might be no one of reputation to say it was serious. If it were banned, it could sink from sight. With the reserves I was throwing into the work, I no longer knew if I was ready to take another beating—for the first time in my life I had worn down to the edge, I could see through to the other side of my fear, I knew a time could come when I would be no longer my own man, that I might lose what I had liked to think was the incorruptible center of my strength (which of course I had had money and freedom to cultivate). Already the signs were there—I was beginning to avoid new lines in the Putnam *Deer Park* which were

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legally doubtful, and once in a while, like a gambler hedging a bet, I toned down individual sentences from the Rinehart *Deer Park*, nothing much, always a matter of the new O'Shaugnessy character, a change from "at last I was able to penetrate into the mysterious and magical belly of a movie star," to what was more in character for him: "I was led to discover the mysterious brain of a movie star." Which "brain" in context was fun, for it was accurate, and "discover" was a word of more life than the legality of "penetrate," but I could not be sure if I was chasing my new aesthetic or afraid of the cops. The problem was that *The Deer Park* had become more sexual in the new version, the characters had more force, the air had more heat, and I had gone through the kind of galloping self-analysis which makes one very sensitive to the sexual nuance of every gesture, word, and object—the book now seemed over-charged to me, even a terror of a novel, a cold chisel into all the dull mortar of our guilty society. In my mind it became a more dangerous book than it really was, and my drug-hipped paranoia saw long consequences in every easy line of dialogue. I kept the panic in its place, but by an effort of course, and once in a while I would weaken enough to take out a line because I could not see myself able to defend it happily in a court of law. But it was a mistake to nibble at the edges of censoring myself, for it gave no life to my old pride that I was the boldest writer to have come out of my flabby time, and I think it helped to kill the small chance of finding my way into what could have been a novel as important as *The Sun Also Rises*.

But let me spell it out a bit: Originally, *The Deer Park* had been about a movie director and a girl with whom he had a bad affair, and it was told by a sensitive but faceless young man. In changing the young man, I saved the book from being minor, but put a disproportion upon it because my narrator became too interesting, and not enough happened to him in the second half of the book, and so it was to be expected that readers would be disappointed by this part of the novel.

Before I was finished, I saw a way to write another book altogether. In what I had so far done, Sergius O'Shaugnessy was given an opportunity by a movie studio to sell the rights to his life and get a contract as an actor. After more than one complication, he finally refused the offer, lost the love of his movie star Lulu, and went wandering by himself, off to become a writer. This episode had never been an important part of the book, but

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I could see that the new Sergius was capable of accepting the offer, and if he went to Hollywood and became a movie star himself, the possibilities were good, for in O'Shaughnessy I had a character who was ambitious yet in his own way, moral, and with such a character one could travel deep into the paradoxes of the time.

Well, I was not in shape to consider that book. With each week of work, bombed and sapped and charged and stoned with lush, with pot, with benny, saggy, coffee, and two packs a day, I was working live, and over-alert, and tiring into what felt like death, afraid all the way because I had achieved the worst of vicious circles in myself; I had gotten too tired, I was more tired than I had ever been in combat, and so as the weeks went on, and publication was delayed from June to August and then to October, there was only a worn-out part of me to keep protesting into the pillows of one drug and the pinch of the other that I ought to have the guts to stop the machine, to call back the galleys, to cease—to rest, to give myself another two years and write a book which would go a little further to the end of my particular night.

But I had passed the point where I could stop. My anxiety had become too great. I did not know anything anymore. I did not have that clear sense of the way things work, which is what you need for the natural proportions of a long novel, and it is likely I would not have been writing a new book so much as arguing with the law. Of course another man might have had the stamina to write the new book and manage to be indifferent to everything else, but it was too much to ask of me. By then I was like a lover in a bad, but uncontrollable affair; my woman was publication, and it would have cost too much to give her up before we were done. My imagination had been committed—to stop would leave half the psyche in limbo.

Knowing, however, what I had failed to do, shame added momentum to the punishment of the drugs. By the last week or two, I had worn down so badly that with a dozen pieces still to be fixed, I was reduced to working hardly more than an hour a day. Like an old man, I would come up out of a Second stupor with four or five times the normal dose in my veins and drop into a chair to sit for hours. It was July, the heat was grim in New York, the last of the book had to be in by August 1. Putnam had been more than accommodating, but the vehicle of publication was on its way, and the book could not be postponed beyond the

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middle of October or it would miss all chance for a large fall sale. I would sit in a chair and watch a baseball game on television, or get up and go out in the heat to a drugstore for a sandwich and malted—it was my outing for the day: The walk would feel like a patrol in a tropical sun, and it was two blocks, no more. When I came back, I would lie down, my head would lose the outer wrappings of sedation, and with a crumb of Benzedrine, the first snake or two of thought would wind through my brain. I would go for some coffee—it was a trip to the kitchen, but when I came back I would have a scratch-board and pencil in hand. Watching some afternoon horror on television, the boredom of the performers coming through their tense hilarities with a bleakness to match my own, I would pick up the board, wait for the first sentence—like all working addicts I had come to an old man's fine sense of inner timing—and then slowly, but picking up speed, the actions of the drugs hovering into collaboration like two ships passing in view of one another, I would work for an hour, not well but not badly either. (Pages 195 to 200 of the Putnam edition were written this way.) Then my mind would wear out, and new work was done for the day. I would sit around, watch more television, and try to rest my dulled mind, but by evening a riot of bad nerves was on me again, and at two in the morning I'd be having the manly debate of whether to try sleep with two double capsules or settle again for my need of three.

Somehow I got the book done for the last deadline. Not perfectly—doing just the kind of editing and small rewriting I was doing, I could have used another two or three days, but I got it almost the way I wanted, and then I took my car up to the Cape and lay around in Provincetown with my wife, trying to mend, and indeed doing a fair job, because I came off sleeping pills and the marijuana and came part of the way back into that world which has the proportions of the ego. I picked up on *The Magic Mountain*, took it slowly, and lowered *The Deer Park* down to modest size in my brain. Which, events proved, was just as well.

A few weeks later we came back to the city, and I took some mescaline. Maybe one dies a little with the poison of mescaline in the blood. At the end of a long and private trip which no quick remark should try to describe, the book of *The Deer Park* floated into mind, and I sat up, reached through a pleasure garden of velvet light to find the tree of a pencil and the bed of a notebook, and brought them to union together. Then, out of some flesh in myself I had not yet known, with the words coming one

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by one, in separate steepes and falls, hip in their turnings, all cool with their flights, like the touch of being coming into other being, so the last six lines of my bloody book came to me, and I was done. And it was the only good writing I ever did directly from a drug, even if I paid for it with a hangover beyond measure.

That way the novel received its last sentence, and if I had waited one more day it would have been too late, for in the next twenty-four hours, the printers began their cutting and binding. The book was out of my hands.

Six weeks later, when *The Deer Park* came out, I was no longer feeling eighty years old but something like a vigorous, hysterical sixty-three—I was actually thirty-three—and I laughed like an old pirate at the indignation I had breezed into being. The important reviews broke about seven good and eleven bad, and the out-of-town reports were almost three-to-one bad to good, but I was not unhappy, because the good reviews were lively and the bad reviews were full of factual error.

More interesting is the way reviews divided in the New York magazines and newspapers. *Time*, for example, was bad, *Newsweek* was good; *Harper's* was terrible, but the *Atlantic* was adequate; the daily *Times* was very bad, the *Sunday Times* was good; the daily *Herald Tribune* gave a mark of zero, the *Sunday Herald Tribune* was better than good; *Commentary* was careful but complimentary, the *Reporter* was frantic; the *Saturday Review* was a scold, and Brendan Gill, writing for *The New Yorker*, put together a series of slaps and superlatives, which went partially like this:

... a big, vigorous, rowdy, ill-shaped, and repellent book, so strong and so weak, so adroit and so fumbling, that only a writer of the greatest and most reckless talent could have flung it between covers.

It's one of the three or four lines I've thought perceptive in all the reviews of my books. That Malcolm Cowley used one of the same words in saying *The Deer Park* was "serious and reckless" is also, I think, interesting, for reckless the book was—and two critics, anyway, had the instinct to feel it.

One note appeared in many reviews. The strongest statement of it was by Julius Hutchens in the daily New York *Herald Tribune*:

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... the original version reputedly was more or less rewritten and certain materials eliminated that were deemed too erotic for public consumption. And, with that, a book that might at least have made a certain reputation as a large shocker wound up as a cipher. ...

I was bothered to the point of writing a letter to the twenty-odd newspapers which reflected this idea. What bothered me was that I could never really prove I had not "eliminated" the book. Over the years all too many readers would have some hazy impression that I had disemboweled large pieces of the best meat, perspiring in a coward's sweat, a publisher's directive in my ear. (For that matter, I still get an occasional letter which asks if it is possible to see the unbowdlerized *Deer Park*.) Part of the cost of touching the Rinehart galleys was to start those rumors, and in fact I was not altogether free of the accusation, as I have tried to show. Even the ten lines which so displeased Rinehart had been altered a bit; I had shown them once to a friend whose opinion I respected, and he remarked that while it was impossible to accept the sort of order Rinehart had laid down, still a phrase like the "fount of power" had a Victorian heaviness about it. Well, that was true, it was out of character for O'Shaughnessy's new style, and so I altered it to the "thumb of power" and then other changes became desirable, and the curious are invited to compare the two versions of this particular passage,* but the mistake I made was to take a small aesthetic gain on those lines and lose a larger clarity about a principle.

What more is there to say? The book moved fairly well. It climbed to seven and then to six on the *New York Times* best-seller list, stayed there for a week or two, and then slipped down. By Christmas, the tone of the *Park* and the Christmas spirit being not all that congenial, it was just about off the lists forever. It did

*Here are the ten lines as changed:

Tentatively, she reached out a hand to finger his hair, and at that moment Herman Teppis opened his legs and let Bobby fall to the floor. At the expression of surprise on her face, he began to laugh. "Don't you worry, sweetie," he said, and down he looked at that frightened female mouth, facsimile of all those smiling lips he had seen so ready to serve at the thumb of power, and with a cough, he started to talk. "That's a good girlie, that's a good girlie, that's a good girlie," he said in a mild little voice, "you're an angel darling, and I like you, you're my darling darling, oh that's the ticket," said Teppis.

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well, however; it would have reached as high as three or two or even to number one if it had come out in June and then been measured against the low sales of summer, for it sold over fifty thousand copies after returns, which surprised a good many in publishing, as well as disappointing a few, including myself. I discovered that I had been poised for an enormous sale or a failure—a middling success was cruel to take. Week after week I kept waiting for the book to erupt into some dramatic change of pace which would send it up in sales instead of down, but that never happened. I was left with a draw, not busted, not made, and since I was empty at the time, worn-out with work, waiting for the quick transfusions of a generous success, the steady sales of the book left me deeply depressed. Having reshaped my words with an intensity of feeling I had not known before, I could not understand why others were not overcome with my sense of life, of sex, and of sadness. Like a starved revolutionary in a garret, I had compounded out of need and fever and vision and fear nothing less than a madman's confidence in the identity of my being and the wants of all others, and it was a new dull load to lift and to bear, this knowledge that I had no magic so great as to hasten the time of the apocalypse but that instead I would be open like all others to the attritions of half-success and small failure. Something God-like in my confidence began to leave, and I was reduced in dimension if now less a boy. I knew I had failed to bid on the biggest hand I ever held.

The proper end to this account is the advertisement I took in *The Village Voice*. It was bought in November 1955, a month after publication, it was put together by me and paid for by me, and it was my way I now suppose of saying good-bye to the pleasure of a quick triumph, of making my apologies for the bad flaws in the bravest effort I had yet pulled out of myself, and certainly for declaring to the world (in a small way, mean pity) that I no longer gave a sick dog's drop for the wisdom, the reliability, and the authority of the public's literary mind, those creeps and old ladies of vested reviewing.

Besides, I had the tender notion—believe it if you will—that the ad might after all do its work and excite some people to buy the book.

But here it is:

All over America **"THE DEER PARK"** is getting nothing but
R A V E S

"THE YEAR'S WORST SNAKE PIT IN FICTION"

—FRANK O'NEILL, CLEVELAND NEWS

**"SORDID AND
CRUMMY"**

—HERMAN KOZAN,
CHICAGO SUN-TIMES

**"MORONIC MINDLESSNESS...
...GOLDEN GARBAGE HEAP"**

—JOHN HUTCHENS, NEW YORK HERALD TRIBUNE

"DISGUSTING"—HOUSTON POST

"EXASPERATING"—YALE LIT

"GAUCHE"—CHAS. ROLO, ATLANTIC

"UNFAIR"—LOS ANGELES HERALD EXPRESS

"UNDISCRIMINATING"—ARGONAUT SAN FRAN.

"EMBARRASSING"—HARTFORD TIMES

"UNSAVORY"—DES MOINES REGISTER

"NASTY"—ORVILLE PRESCOTT

"SILLY"—HOLLIS ALPERT

"DULL"—LON TINKLE

"BOTCH"—PAUL PICKREL



"A BUNCH OF BUMS"

—SCOTT O'DELL, LOS ANGELES MIRROR NEWS

"THE DEER PARK"—\$4.00 G. P. PUTNAM—AVAILABLE AT YOUR LOCAL BOOK STORE
THIS ADVERTISEMENT HAS BEEN PAID FOR BY NORMAN MAILER
AUTHOR OF "THE NAKED AND THE DEAD" "BARBARY SHORE" AND "THE DEER PARK"

BEST-SELLERS

Now that this once-outsized lust in me for large sales has settled into more reasonable expectations, I may as well offer some later thoughts on the subject.

Writing a best-seller with conscious intent to do so is, after all, a state of mind that is not without comparison to the act of marrying for money only to discover that the absence of love is more onerous than anticipated. When a putative and modest writer of best-sellers finally becomes professional enough to write a winner, he or she thinks that a great feat has been brought off, even as a man void of love (and money) will see a wealthy marriage as a splendid union.

The ideal, and as you get older you do try to get closer to the ideal, is to write only what interests you. It will prove of interest to others or it won't, but if you try to steer your way into success, you shouldn't be a serious writer. Rather, you will do well to study the tricks of consistent best-seller authors while being certain to stay away from anything that's *well written*. Reading good books could poison your satisfaction at having pulled off a best-seller. I don't think Jackie Susann went to bed with Rainer Maria Rilke on her night table.

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Today, large literary canvases are usually left to best-selling novelists. They will have a cast of forty or fifty characters, and stories that traverse fifty to a hundred years. They'll have several world wars, plus startling changes in the lives of several families. They do all that to keep their book moving. What usually characterizes these novels is that nothing is in them that you haven't come across before. Most good writers tend these days to work on smaller canvases. Then, at least, you have the confidence that what you're doing has some fictional truth. That's reasonable. At least you're contributing to knowledge rather than adding to the sludge of the culture. Of course, that can make it more difficult to take on a large topic. At the moment the only great writer who can handle forty or fifty characters and three or four decades, is García Márquez. *One Hundred Years of Solitude* is an amazing work. He succeeds in doing it, but how, I don't know. In my Egyptian novel, it took me ten pages to go around a bend in the Nile.

It's counterproductive to think, I'm going to put this in because it will sell copies. Usually, that doesn't work. There is an integrity to best-sellerdom—it is the best book that the author is capable of writing at that time. He or she believes in the book. That's one reason it's a best-seller. Stephen King was a desperately clumsy and repetitive writer when he started, but best-seller book readers responded to his sincerity. That was present on every badly written page. The popularity of bad writing is analogous to the enjoyment of fast food.

I must say King has improved in style since he started. Hopefully, his readers also have, but that is not as certain.

A best-seller strategy is to keep cooking up new ingredients for the story. But beware! Plot is equal to a drug. It can stimulate a novelist into hordes of narrative energy, and will certainly keep a reader on the page, but sooner or later, plot presents its bill, and dire exigencies come down upon the writer. The author who is over-burdened with plot is sometimes obliged to enter the character's mind in order to keep things clear.

Right here is where it all bogs down. A reader's confidence in what he is reading will be subtly betrayed or even squandered should a novelist choose to enter the mind of a character but fail to bequeath the indispensable gift, that the reader can now

know more about the character than before. The internal monologues are usually routine and insist on telling us what we know already. There is almost no signature quality of mind.

Of course, the damage is limited, since the internal ruminations of the characters in most mega-best-sellers are about what you would expect. Mega-best-seller readers want to be able to read and read and read—they do not want to ponder any truly unexpected revelations. Reality might lie out there, but that is not why they are reading.

Editing tends to make best-sellers read more like each other. As one instance, few best-sellers don't suffer from a spate of adjectives. For when a writer can't find the nuance of an experience, he usually loads up with adjectives. That tells the reader what to think. This goes along with a tendency in publishing houses to get the emphasis on entertainment at all costs. Of course, a pervasive weariness could come into us because of the rate at which we are being entertained.

My literary generation was under the umbrella of Maxwell Perkins—anyone who became an editor wanted to be like him. Young editors felt a loyalty toward their writers. There were spiritual marriages, if you will. It's still true to a degree, but the odds against sustaining such loyalty are now much higher. Today's publishing dictates that an editor has to bring in books which make money. This near-absolute has to enter the interstices of a young editor's thinking. (And his or her intestines.) I imagine it would be hard for most young editors not to start pushing their authors just a bit in the direction of trying to be more popular. That, of course, strains the bond.

Right now the smart money would bet against the serious novel. The publishing houses are getting depressed about the future of good fiction, and the publishers are obviously the ones who most determine that future. Survival probably comes down to the young editors. When a serious novel by an unknown gets published these days, it's usually because some young editor has made an issue of it. The publisher generally goes along. In effect, it's the charitable side of publishing, and it will continue so long as publishers keep a little faith in their young editors, who, in turn, manage to hold on to their nerve.

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Bookstore managers may ask, "Why don't you write a short book?" They don't have to state their motive. We both know. Short books are thin books, and so take up less space on shelves. Ergo, the shelves can bring in more income per foot. But short novels? Unfortunately, I was co-opted at an early age by Thomas Mann, who said that only the exhaustive is truly interesting. Trust Mann to make one a closet elitist.

REVIEWS, PUBLICITY,
AND SUCCESS

I have had reviews in the past, but not that a publisher requesting for letters meant a loss of support. A couple of months later, after a very bad review of *Descent Into Darkness* appeared in *The New York Times Book Review*, I told myself, "You was all right!" I'd written a weak book, but my writing process was now dignified. I told them that it was just reaching the mature darkness of its womanhood. I had decided against your readability. But to have a primary responsibility of what comes out, they must be given the go-ahead. It was an eye that's hard, it's my own pocketbook. During a bid review, there was in the Sunday Times about my writer. My age, however, put me relatively later. Whereas, when I was younger, I used to write for a bad review, I would not. The guy who wrote it was old, in fact, however, I have never strongly pushed out a reviewer, which I say with a certain satisfaction. I did an essay in Philip Roth after he had written an excellent review of *My American Dream*. Roth had his virtues, but his, but physical courage was not one of them. So I made a point of sending myself books and a speech as a party and while I smiled at him, I kept my back teeth ground down but looking into the ink of the while that we had a long short-term conversation about something else altogether. I was perfectly pleased the editor did not

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I treat bad reviews in the manner that a politician running for office treats a loss of support. A couple of friends called up after a very bad review of *Ancient Evenings* appeared in *The New York Times Book Review* and asked, "Are you all right?" I'd seen it a week before, so my unhappiness was now digested. I told them that it was like realizing the county chairman in Schenectady had decided against your candidacy. But to lose a primary in Schenectady doesn't mean you stop running for governor. It isn't my ego that's hurt, it's my damn pocketbook. Getting a bad review these days in the *Sunday Times* affects my wallet. My ego, however, remains relativity intact. Whereas, when I was younger, I used to consider a bad review a personal insult. The guy who wrote it was evil. In fact, however, I have never actually punched out a reviewer, which I say with a certain wistfulness. I did sit next to Philip Rahv after he had written an atrocious review of *An American Dream*. Rahv had his virtues, bless him, but physical courage was not one of them. So I made a point of installing myself beside him on a couch at a party, and while I smiled at him, I kept my body firmly pressed into his, leaning into him all the while that we had a long thirty-minute conversation about something else altogether. I was perfectly pleasant the entire time and

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everything seemed all right, except we were both tilted alarmingly from my leaning into him. He was in an absolute panic, waiting for me to strike. It must have seemed an odd sight from across the room: He was a heavy man, and the two of us probably looked like two doughnuts crushed together at one end of the box.

MICHAEL SCHUMACHER: Should a writer be concerned about looking foolish when taking risks?

NORMAN MAILER: You want to stay above that fear, but once in a great while, I'll still think, "This is going to get the world's worst reviews. I'm diving into something that's going to make no one happy and will leave certain people very unhappy." On the other hand, the good side of such risk is that it is exciting. You feel like a free man.

Sometimes, you can tell in advance you're headed for trouble. Obviously, with a book about ancient Egypt, everyone would have been happier if some unknown author had written it. There might have been then a lively curiosity about the author. Who is this unknown and most curious talent? One hurdle I had to overcome with *Ancient Evenings* was knowing in advance that a lot of people would pick it up and spend the first fifty pages saying, "What is Norman Mailer up to?" It makes them uncomfortable, because these days we all pride ourselves on our acumen. We want to think we're in control of the scene. When someone refutes our expectations, it does irritate the hell out of us.

MS: How do you deal with it?

NM: Professional confidence. Not arrogance—professional confidence. If I'm not, in the literary sense, smarter than the reviewer, I'm in a lot of trouble. After all, I should know more about my book than he or she does. So, I can read a very bad review and shrug it off. That works until it *doesn't* work. If all the reviews are bad, it could feel like a catastrophe.

It usually doesn't matter if your book is good or bad. Across the country, you're going to get more or less the same number of good and bad reviews. A dreadful book will probably get three good reviews in ten, and a very good book may get six. Occasionally, a work will receive all good or all bad reviews across the board and this happens because something in its pages outrages

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or soothes some part of the national temper to which the media is sensitive.

Crude example: a work that is insensitive to 9/11.

Large literary success is so often a matter of fortuitous publication. *The Naked and the Dead* had the luckiest timing of my career. By 1946, people were no longer that interested in novels about the Second World War. But *The Naked and the Dead* didn't come out until 1948, and by then readers were ready. If it had appeared earlier, I don't know that it would have had equal impact.

On the other hand, when I wrote *Ancient Evenings* (and that novel took eleven years), I ended up wishing I had been a bit more productive on a few of those working days and so could have come out twelve months earlier. That might have offered me a following breeze. There was large interest in the Egyptian dynasties just the year before. New York had had a massive museum exhibit at the Metropolitan that then proceeded to travel all over the country. By the time *Ancient Evenings* appeared, I was in the wake. The curious had, for the most part, lost interest.

Something of the same happened with *Harlot's Ghost*. When it was published in 1992, the Cold War was over. Much direct attention was gone. When I'd begun seven years earlier, people were still fascinated (as I certainly was) by the CIA. My point is, don't write a book with the idea people are going to be attracted by the subject and therefore you have a good chance to do well with your sales. The situation is bound to be different by the time the work is ready to show itself. No need to calculate. It's a crapshoot.

Ah, publicity! One has written a book and the publisher intends to do a bit with it—the faint hope arises that it will become a best-seller—and so the author is ready to do a tour and excite some attention.

I think for any novelist who's had a great deal of early success, as Capote did and Vidal did and Styron and I did, it was not automatic or easy to look upon other people with simple interest, because, generally speaking, they were more interested in us. One is never more aware of this vanity than when on a publicity tour. You are the center of attention. But there is a price. You are also

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an object to be manipulated as effectively as possible. The career of media interviewers conceivably rises or falls a little by how well they handle you.

Moreover, count on it: Three out of four interviewers will not have read your book. That tends to make them ask questions which cost them 2 percent and you 98 percent. For example: "Tell me all about your book." After you've answered that a few times, you begin to feel as if the limousine in which you are traveling is out of gas and you have to push it up the hill.

For literary people who are on a tight budget, buying a good hardcover book does bear some slight relation to a sacramental act, so it's best if they feel a certain respect, even a touch of awe, for you as the author. If you're unsavory in public life, it doesn't matter that everyone knows your name—you are not going to sell as many hardcover books as you should. The good authors who do well are usually careful not to be in the public eye—Saul Bellow and John Updike for two. Very few can flout that law. Capote has. So has Vidal. I certainly haven't.

Every time a story about me appears in a newspaper, I am injured professionally. I don't think there's anything to do about it. One of the reasons I'm in all the time is that the columns keep using the same people. It's a game, and there may not be many more than a few hundred players on the board. If I were in a Tarot deck, I'd be the Fool. I used to try to keep a stern separation between the public legend and myself, but you know, you get older, and after a while, you can feel at times like an old gink in Miami with slits in his sneakers. At that juncture, it's pointless to fight the legend. The legend has become a lotion for your toes.

If you are ever in a situation where you've had enough commercial success to be dealing with a movie company—don't worry about the number-one man or woman. Do your best to have Number Two approve of what you're doing. Because if Number One likes what you offer him and Number Two doesn't, Number One will almost never give the go-ahead. It's to his or her advantage to go along with Number Two's declared opinion.

We can approach it as a logical proposition. If One insists on doing your book and the movie that comes out doesn't do well,

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then Two now has a real edge. Conceivably—if the stakes have been high—he or she might someday be in a position to take over One's job. On the other hand, if One was right in going ahead with you and your property does well for the company, then Two may never forgive One for exhibiting superior acumen.

On the other hand, if One turns to Two and says, "Okay, we won't take it on," and the film that is made by others from your book or script does not do well, then Two can feel genial enough to say, "I'm working for a pretty good guy. He pays attention to me; he respects me. That is because he knows I'm usually right." Of course, if the company who picks it up makes real money, Two is left at a whole disadvantage.

Ergo, the rule suggests: Get to the number-two man and hope he likes your work.

On the other hand, if you've written your best, forget about these matters. It's taken me fifty years to learn this sort of thing. In that sense, it's not worth learning. After all, I still have to find out how to get to Number Two.

On this practical note, let me add another tip: *An American Dream* was originally published in *Esquire* in 1964 and had a scene where a black man said *shit* about twenty times. Now, I didn't really need all twenty. Twelve would have been better, but I also knew that if I put in twelve, the editors would take out five, so I put in twenty. And the editors screamed, but I ended up with my twelve. They were happy and I was happy.

THE BITCH

I remember, years ago, talking about the novel with Gore Vidal. We were reminiscing in mutually sour fashion over the various pirates, cutthroats, racketeers, assassins, pimps, rape artists, and general finks we had encountered on our separate travels through the literary world, and we went on at length, commenting—Gore with a certain bitter joy, I with some uneasiness—upon the decline of our *métier* in recent years. We were speaking as trade unionists. It was not that the American novel was necessarily less good than it had been immediately after the war so

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much as that the people we knew seemed to care much less about novels. The working conditions were not as good. One rarely heard one's friends talking about a good new novel anymore; it was always an essay in some magazine or a new play which seemed to occupy the five minutes in a dinner party when writers are discussed rather than actors, politicians, friends, society, or, elevate us, foreign affairs. One could not make one's living writing good novels anymore. With an exception here and there, it had always been impossible, but not altogether—there used to be the long chance of having a best-seller. Now with paperback books, even a serious novel with extraordinarily good reviews was lucky to sell thirty or forty thousand copies—most people preferred to wait a year and read the book later in its cheap edition.

So we went on about that, and the professional mediocrity of book reviewers and the indifference of publishers, the lack of community among novelists themselves, the backbiting, the glee with which most of us listened to unhappy news about other novelists, the general distaste of the occupation—its lonely hours, its jealous practitioners, its demands on one's character, its assaults on one's ego, its faithlessness as inspiration, its ambushes as fashion. Since we had both begun again to work on a novel after some years of taking on other kinds of writing, there was a pleasant irony to all we said. We were not really as bitter as we pretended.

Finally, I laughed. "Gore, admit it. The novel is like the Great Bitch in one's life. We think we're rid of her, we go on to other women, we take our pulse and decide that finally we're enjoying ourselves, we're free of her power, we'll never suffer her depredations again, and then we turn a corner on a street, and there's the Bitch smiling at us, and we're trapped. We know the Bitch has still got us."

Vidal gave that twisted grin of admiration which is extracted from him when someone else has coined an image that could fit his style. "Indeed," he said, "the novel is the Great Bitch."

Every novelist who has slept with the Bitch (only poets and writers of short stories have a *Muse*) comes away bragging afterward like a G.I. tumbling out of a whorehouse spree—"Man, I made her moan" goes the cry of the young writer. But the Bitch laughs afterward in her empty bed. "He was so sweet in the beginning," she declares, "but by the end he just went, 'Peep. peep. peep.'"

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A man lays his character on the line when he writes a novel. Anything in him which is lazy, or meretricious, or unthought-out, complacent, fearful, overambitious, or terrified by the ultimate logic of his exploration, will be revealed in his book. Some writers are skillful at concealing their weaknesses; some have a genius for converting a weakness into an acceptable mannerism of style. Nonetheless, no novelist can escape his or her own character altogether. That is, perhaps, the worst news any young writer can hear.

One more note on *the Bitch*. A friend, after reading the above paragraph, said, "There's the title for your book—*I Made Her Moan*." I assured him that I never had a day so brave as to be ready to use that title.

SOCIAL LIFE, LITERARY DESIRES, LITERARY CORRUPTION

One of the cruelest remarks in the language is: Those who can, do; those who can't, teach. The parallel must be: Those who meet experience, learn to live; those who don't, write.

The second remark has as much truth as the first—which is to say, some truth. Of course, many a young man has put himself in danger in order to pick up material for his writing, but as a matter to make one wistful, not one major American athlete, CEO, politician, engineer, trade-union official, surgeon, airline pilot, chess master, call girl, sea captain, teacher, bureaucrat, Mafioso, pimp, recidivist, physicist, rabbi, movie star, clergyman, or priest or nun has also emerged as a major novelist since the Second World War.

What with ghostwriters, collaborators, and editors hand-cranking the tongues of the famous long enough to get their memoirs into tape recorders, it could be said that some dim reflection can be found in literature of the long aisles and huge machines of that social mill which is the world of endeavor—yes, just about as much as comes back to us from a photograph insufficiently exposed in the picture-taking, a ghost image substituted for the original lights and deep shadows of the object. So,

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for every good novel about a trade union that has been written from the inside, we have ten thousand better novels to read about authors and the social activities of their friends. Writers tend to live with writers just as automotive engineers congregate in the same country clubs of the same suburbs around Detroit.

But even as we pay for the social insularity of Detroit engineers by having to look at the repetitive hump of their design until finally what is most amazing about the automobile is how little it has been improved in the last fifty years, so literature suffers from its own endemic hollow: We are overfamiliar with the sensitivity of the sensitive and relatively ignorant of the cunning of the strong and the stupid, one—it may be fatal—step removed from good and intimate perception of the inside procedures of the corporate, financial, governmental, Mafia, and working-class establishments. Investigative journalism has taken us into the guts of the machine, only not really, not enough. We still do not have much idea of the soul of any inside operator; we do not, for instance, yet have a clue to what makes a quarterback ready for a good day or a bad one. In addition, the best investigative reporting of new journalism tends to rest on too narrow an ideological base—the rational, ironic, fact-oriented world of the media liberal. So we have a situation, call it a cultural malady, of the most basic sort: a failure of sufficient information (that is, good *literary* information) to put into those centers of our mind we use for assessment. No matter how much we read, we tend to know too little of how the world works. The men who do the real work offer us no real writing, and the writers who explore the minds of such men approach from an intellectual stance that distorts their vision. You would not necessarily want a saint to try to write about a computer engineer, but you certainly would not search for the reverse. All too many saints, monsters, maniacs, mystics, and rock performers are being written about these days, however, by practitioners of journalism whose inner vision is usually graphed by routine parameters. Our continuing inability to comprehend the world is likely to continue.

Being a novelist, I want to know every world. I would never close myself off to a subject unless it's truly repulsive to me. While one can never take one's imperviousness to corruption for granted, it is still important to have some idea of how the

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world works. What ruins most writers of talent is that they don't get enough experience, so their novels tend to develop a certain paranoid perfection. That is almost never as good as the rough edge of reality. (Franz Kafka immaculately excepted!)

For example, how much of the history that's made around us is conspiracy, how much is simple fuckups? You have to know the world to get some idea of that.

It's not advisable for a novelist, once he is successful, to live in an upper-class social milieu for too long. Since it is a world of rigid rules, you cannot be yourself. There's a marvelous built-in reflex in such society. It goes: If you are completely one of us, then you are not very interesting. (Unless you have prodigious amounts of money or impeccable family.) If you have any entree, it's because that world is always fascinated with mavericks, at least until the point where they become bored with you. Then you are out. On the other hand, while in, even as a maverick, there are certain rules you have to obey, and the first is to be amusing. (Capote and Jerzy Kosinski come to mind.) If you start accepting those rules past the point where you enjoy going along as part of the game, then you are injuring yourself. Capote played consigliere to New York society until he could bear it no longer and then he commenced his self-destruction with *Answered Prayers*. Kosinski, who may have been the most amusing guest of them all in New York, committed suicide.

I remember saying in 1958, "I am imprisoned with a perception that will settle for nothing less than making a revolution in the consciousness of our time." And I certainly failed, didn't I? At the time, I thought I had books in me that no one else did, and so soon as I was able to write them, society would be altered. Kind of grandiose.

Now, the things I've stood for have been roundly defeated. Literature, after all, has been ground down in the second half of the twentieth century. It's a gloomy remark, but consider that literature was one of the forces that helped to shape the latter part of the nineteenth century—naturalism, for example. One can fear that in another hundred years the serious novel will bear the same relation to serious people that the five-act verse play does today. The profound novel will be a curiosity, a long cry away from what great writing once offered. Where indeed

would England be now without Shakespeare? Or Ireland without James Joyce or Yeats? If you ask who has had that kind of influence today in America, I'd say Madonna. Some years ago, the average young girl was completely influenced by her. She affected the way girls dressed, acted, behaved. So far, she's had more to do with women's liberation than Women's Liberation. I mean, for every girl who was affected by feminist ideology, there must have been five who tried to live and dress the way they thought Madonna did. They had their own private revolution without ever hearing about *Ms.* magazine.

Sometimes you write a novel because it comes out of elements in yourself that—no better word—are deep. The subject appeals to some root in your psyche, and you set out on a vertiginous venture. But there are other times when you may get into an altogether different situation. You just damn well have to write a book for no better reason than that your economic problems are pressing.

Tough Guys Don't Dance comes under that rubric. After I finished *Ancient Evenings*, I was exhausted. I also felt spoiled. So I did no writing for ten months. Unfortunately, my then-publisher Little, Brown and I were parting company. (They weren't mad about authors who took eleven years on a massive tome like *Ancient Evenings*.) However, there was one more book owed to them. And my feeling was, Well, they won't want the book right away even if they have been paying me good money every month to write it and I haven't been doing the job. Reality had not tapped on any of my windows for all those months. If it sounds silly that a grown man could be that naïve, well, we are all, you know, somewhat less than our sophistication.

So, on month ten, they said to me in effect, "Are you going to give us a novel or will you repay us the money?" Now, I had to recognize that if I ended up owing them a year of sizable monthly stipends, I would never catch up with the IRS.

The only thing was to come up with a book in sixty days! I couldn't possibly give them non-fiction. The research would take too long—no, I had to do a novel that would be quick and comfortable. First thing, therefore, was to make a decision on whether to do it in first person or third. First person is always more hospitable in the beginning. You can give a sense of the immediate almost at once. It would be first person, then.

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But where would it take place? New York is too complicated to write about quickly. Besides, given the constrictions of time, I had to know the place well. All right, it would have to be a book about Provincetown. At that time, in the early Eighties, I had been going there off and on for forty years. For practical purposes, it was all the small town I would ever have.

What should it be about? Well, I could take my cue from *An American Dream*, make it a story of murder and suspense. But who would the narrator be? An easy decision: Let him be a writer. In first person, a writer is the single most cooperative character to deal with. Let him be between thirty-five and forty, frustrated, never published, bitter, quite bright, but not as bright as myself. After all, I had to be able to write this book in a hurry. Then, having subscribed to these quick guidelines, I thought if I had one pious bone in my body, just one, I would now get down and pray. Because I was still in trouble. Sixty days to produce a novel!

I set out. It's one of the few times I've felt blessed as a writer. I knew there was a limit to how good the book could be, but the style came through, and that is always half of a novel. You can write a very bad book, but if the style is first-rate, then you've got something that will live—not forever, but for a decent time. The shining example might be G. K. Chesterton's *The Man Who Was Thursday*. It has an undeniably silly plot unless you invest a great deal into it. A worshipful right-way critic can do a blitheringly wonderful thesis on the symbolic leaps and acrobatics of *The Man Who Was Thursday*, but actually, it's about as silly as a Jules Verne novel. Yet the writing itself is fabulous. The style is extraordinary. The aperçus are marvelous. *The Man Who Was Thursday* proves the point: Style is half of a novel.

And for some good reason, unknown to me, the style came through in *Tough Guys Don't Dance*. The writing was probably, for the most part, as good as I can muster. The plot, however, was just as close to silly. That was the price to pay for the speed of composition. The irony is that the book did not end up at Little, Brown. I was able to pay off my debt because Random House wanted me, and I have been with them ever since.

I expect we are now ready to talk about the writer's daily work.

CRAFT

HAZARDS

Before we can talk about lore, skill, or practice, it may prove of use to discuss the most common occupational hazard of the writer—a bad mood. The indispensable element in craft is learning to live with the problems and perils of the profession. They do weigh on one in a special fashion.

The piece that follows may be a touch too hortatory, but then, it was delivered as a speech at the University of Michigan Hopwood Awards in 1984. Originally called “The Hazards and Sources of Writing,” I have broken it into several sections. Stories about Kurt Vonnegut, Robert Rauschenberg, and Willem de Kooning appear in other portions of this book, and the last few pages (Sources) have been moved over to “The Occult,” where I try to talk about the mysterious origin of some novelistic choices.

This portion, however, is complete in itself, and does deal with the difficulties of writing a novel when the winds of one’s creative spirit threaten oncoming squalls or, worse, long periods of no wind—be calmed by writer’s block.

I am going to speak of the working state of the novelist once he has passed his apprenticeship—and to avoid saying *his or her* on

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every occasion, let me repeat that I will often use the possessive pronoun *his* to indicate all of humankind. The apprenticeship of a writer is, of course, subject to all the later hazards of the profession, those perils of writer's block and failing energy, alcoholism, drugs, and desertion. For many a writer deserts writing to go into a collateral profession in advertising or academia, trade journals, publishing—the list is long. What is not routine is to become a young writer with a firmly established name. Luck as well as talent can take one across the first border. Some do surpass the trials of acquiring technique and commence to make a living at our bizarre profession. It is then, however, that less-charted perils begin. I would like to speak at length of the hazards of writing, the cruelties it extorts out of mind and flesh. I know something of these hazards and I ought to. My first story was published, after all, more than forty years ago and the first novel I wrote that saw print is going to be thirty-six years old in a month. Obviously for a long time I have been accustomed to thinking of myself as a writer, even as others see me that way. So I hear one lament over and over from strangers: "Oh, I too would have liked to be an author." You can almost hear them musing aloud about the freedom of the life. How felicitous to have no boss and to face no morning rush to work, to know all the intoxications of celebrity—how they long to satisfy the voice within that keeps saying, "What a pity no one will know how unusual my life has been! There are all those secrets I cannot tell!" Years ago, I wrote, "Experience, when it cannot be communicated to another, must wither within and be worse than lost." I often ponder the remark. Once in a while your hand will write out a sentence that seems true and yet you do not know where it came from. Ten or twenty words seem able to live in balance with your experience. It may be one's nicest reward as a writer. You feel you have come near the truth. When that happens, you can look at the page years later and meditate again on the meaning, for it goes deep. So how can I not understand why people want to write? All the same, I am also a professional and so there is another part of me that is ready to laugh when strangers tell me of their aspirations. I am not free of the scorn of a veteran prize-fighter who hears someone say, "I'd like to flatten that bully." The speaker does not know how many years of discipline and dull punishment must be given over to the ability to throw a good punch at will. I say to myself, "They can write an interest-

ing letter so they assume they are ready to tell the story of their lives. They do not understand how much it will take to pick up even the rudiments of narrative." If I believe that the person who has spoken to me in that fashion is serious, I warn them as gently as I can. I say, "Well, it's probably as hard to learn to write as to play the piano." Then if their only reason for wanting to be a writer is to pull in some quick success, they feel deflated and that's okay with me. One shouldn't encourage people to write for too little. It's a splendid life when you think of its emoluments, but it can be death to the soul if you are not good at it.

Let me keep my promise, then, and go on a little about the negative part of being a writer. To skip at one bound over all those fascinating and relatively happy years when one is an apprentice writer and learning every day, at least on good days, there is in contrast the more or less constant pressure on the life of the professional novelist. For soon after you finish each hard-earned book, the reviews come in and the reviews are murderous. Contrast an author's reception to an actor's. With the notable exception of John Simon, theater critics do not often try to kill performers. I believe there is an unspoken agreement that thespians deserve to be protected against the perils of first nights. After all, the actor is daring a rejection that can prove as fearful as a major wound. For sensitive human beings like actors, a hole in the ego can be worse than a hole in the heart. Such moderation does not carry over, however, into literary criticism. *Meretricious, dishonest, labored, loathsome, pedestrian, hopeless, disgusting, disappointing, raunchy, ill-wrought, boring*—these are not uncommon words for a bad review. You would be hard put to find another professional field where criticism is equally savage. Accountants, lawyers, engineers, and doctors do not often speak publicly in this manner.

Yet the unhappiest thing to say is that our critical practice may even be fair, harsh but fair. After all, one prepares a book in the safety of the study and nothing short of your self-esteem, your bills, or your editor is forcing you to show your stuff. You put your book out, if you can afford to take the time, only when it is ready. If economic necessity forces you to write somewhat faster than is good for you—well, everybody has his sad story. As a practical matter, not that much has to be written into the teeth of a gale and few notes need be taken on the face of a cliff. An author usually does his stint at the desk, feeling not too hungry