

Forward to Judith

on Feb 27 pp 10-14 of Populism, on Mar 2

on Feb 29 15-28 Proletariat

30-49 Philosophy Mar 2

1-29 of London Conf

1-12 Game

1-7 Craft

~~Sett to London~~

in Craft 8-21

Econ 1-13

Spooky Art

18

JML's Source Notes

and some

plans for book's
organization

Additions

The last Draft of the Dear Paul.

Plot and Characters (for Suffolk)
(and Beckett - neither!)

- epigraph

- Leeds

- ~~Woman~~

- on the other hand

p. 97

- Scalpel, nurse

p. 209

p. 113

- Writers as

athletes p. 82

and in ~~Philosophy~~
Psychology p. 815
#14 + 15

last page of "The
Argument Reinvigorated
Missing" after 396

Source Notes, by J. Michael Lennon, Editor

From an initial pool of approximately 800 items, Mr. Mailer selected about 190, drawing on nearly 100 different sources. He then added approximately 50 more items, which were either written expressly for this book, or were taken from the transcripts of unpublished interviews or forums on writing.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 eliminated the questions of his interviewers, occasionally incorporating the gist of them 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, PA 18708. Web site: <http://www.normanmailerworksanddays.com/>

PART I

1. LIT BIZ

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4 **16 That is the best:** Personal interview, Larry Shainberg, 10 and 17 March 2002,
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6 **18 In any event:** Suffolk University Master Class, Boston, 3 March 2002, organized by
7 James Fleming. Participants: Josette Akresh, Blair Bigelow, Jane Brox, Peter Caputo, Thomas
8 Connolly, Carol Dine, James Fleming, Nick Kain, Kristy Langone, Barry Leeds, J. Michael
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14 1978 vii-x.

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14 **69 To the risks:** London Master Class.

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18 **88 It's not advisable:** Attanasio interview.

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2 2. CRAFT

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17 101 **On the other hand:** Shainberg interview.

18 101 **Larry Shainberg: You used:** Shainberg interview.

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5 **124 Let me take:** McElroy interview.

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15 **130 There's nothing glorious:** Kakutani interview.

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5 **136 Research is another matter:** McElroy interview.

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18 **163 For seven or eight:** "Creators on Creating: Norman Mailer," interview with Hilary

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5 **165 Before *The Naked and the Dead*:** "Still Stormin,'" interview with Alastair McKay,
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7 **171 You also have to learn:** Lee interview.

8 **172 Few good writers:** "Norman Mailer," interview with Charles Ruas, *Conversations*
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20 **177 I'm always a little:** Lennon, "An Author's Identity."

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- 2 **179 When I'm writing:** Diehl interview.
- 3 **179 Today, most of my ideas:** Kakutani interview.
- 4 **180 I can sit:** Shainberg interview
- 5 **180 On the other hand:** Suffolk Master Class.
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- 13 **192 In the course:** Shainberg interview.
- 14 **194 Part of the art:** Suffolk Master Class.
- 15 **195 I've found that I can't:** Mills interview.
- 16 **196 Sometimes, the only way:** Solomon interview.
- 17 **197 I've always had the feeling:** Begiebing interview.
- 18 **198 Over the years:** Suffolk Master Class.
- 19 **200 The rule in capsule:** Ledger interview.
- 20 **200 The primitive had senses:** "Norman Mailer on Science and Art," interview with
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2 4. PHILOSOPHY

3 203 **Primitive man had to see:** Abbott interview.

4 204 **The artist seeks:** Young interview.

5 204 **While the physicist:** Young interview.

6 205 **An equation sign:** Young interview.

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11 207 **Back to Kierkegaard:** Adams interview.

12 208 **The moment you moralize:** Medwick, "Style is Character."

13 209 **I've used this example:** Lennon, "An Author's Identity."

14 210 **I may not be a good:** Lennon, "An Author's Identity."

15 211 **Readers often have:** Suffolk Master Class.

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17 213 **Paranoia? It is either:** "Frank Crowther: Norman Mailer, Part II," interview with
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20 213 **Mailer: There is a famous:** "Writers and Boxers," interview with J. Michael
21 Lennon, *Pieces and Pontifications* 158-62.

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- 2 214 **The twentieth-century artist:** Ruas interview.
- 3 214 **In line with Picasso:** Ruas interview.
- 4 215 **So we tell ourselves:** "Mailer Admits Someone's Better," interview with Brian Peterson,
- 5 *Grand Forks* [North Dakota] *Herald* 22 March 1985: A1, A8.
- 6 216 **The greatest writer:** Treisman and Davis interview.
- 7 216 **The great economists:** First publication.
- 8 216 **Obviously, Freud:** Lennon, "Literary Ambitions."
- 9 219 **Back in 1959:** Begiebing interview.
- 10 220 **You cannot have:** Vitka interview.
- 11 220 **I don't like to say:** Schroeder interview
- 12 220 **I feel that the final purpose:** "Hip Hell and the Navigator: An Interview with
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- 14 1959): 101-9; rpt: *Advertisements for Myself* and in *The Time of Our Time*.
- 15 221 **The logic of karma:** "Mailer on Marriage and Women," interview with Buzz Farbar,
- 16 *Viva* October 1973: 74-76, 144-52; rpt: *Pieces and Pontifications* and, in part, in *The Time of*
- 17 *Our Time*.
- 18 221 **Speaking at the MacDowell:** Preface, *Some Honorable Men: Political Conventions,*
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- 20 222 **I'm right and I'm wrong:** Begiebing interview.
- 21 222 **Yes, it is no ordinary:** Adams interview.

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6 **224 Writers aren't taken seriously:** "I Ask the Questions (Such as: What's an Old
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8 *Sunday* [London] 24 September 1995: 3.

9 **224 If I could give:** Crowther interview.

10 **225 The reader will be aware:** Marcus interview.

11 **226 I've never felt close:** Shainberg interview.

12 **230 It could be argued:** Shainberg interview.

13 **232 I can see some reasonably:** DeGrazia interview.

14 **232 You can tell a lot:** Crowther interview.

15 **233 One can say that if Picasso:** "Mailer on Mailer," interview with Michael Mailer,
16 *Time Out* [New York] 11-18 October 1995: 20-21, 23.

17 **233 A great many artists:** Michael Mailer interview

18 **234 I've always felt:** Mallory interview.

19 **234 There is that whole:** First publication.

20 **235 Voltaire once said:** First publication.

21 **235 Abraham Lincoln:** First publication.

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2 235 **"Merit envies success:** First publication.

3 236 **One good reason:** First publication.

4 236A **Example: "The whole problem:** First publication.

5 236A **"Rudeness is the weak man's:** First publication.

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7 PART II

8 1. GENRE

9 238 **Certain human relations:** Farbar interview.

10 239 **Centuries from now:** Preface, *Some Honorable Men*.

11 239 **I began my forays:** Preface, *Some Honorable Men*.

12 241 **The excerpt that follows:** First publication.

13 242 **Remember the old joke:** "Ten Thousand Words a Minute," *Esquire* February 1963:
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15 *Time of Our Time*.

16 250 **The problem of going out:** McElroy interview.

17 251 **During sports events:** Solomon interview.

18 252 **Almost always a reporter:** Baises, Harvey, Merrill, Nuwer and Wilborn interview.

19 252 **One of the elements:** Solomon interview.

20 253 **On the other hand:** Attansio interview.

21 253 **In a novel:** Isaacs interview.

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3 Government," *New York* 16 August 1976: 22-32, 35-38, 43-46; rpt: *Pieces and Pontifications*
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6 **257 Larry Schiller:** Shainberg interview.

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9 **264 The making of my first:** "When Irish Eyes Are Smiling, It's Norman Mailer,"
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12 **264 Movies are more likely:** "Dance of a Tough Guy," interview with Michael Ventura,
13 *L.A. Weekly* 18-24 September 1987: 14-19; rpt: *Conversations with Norman Mailer*.

14 **265 Time is your money:** Ventura interview.

15 **265 All this is easy:** First publication.

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18 **282 The first time:** "Norman Mailer on Love, Sex, God, and the Devil," interview with
19 Cathleen Medwick *Vogue* December 1980: 268-69, 322; rpt: *Pieces and Pontifications*.

20 **282 To pay one's \$5:** "A Transit to Narcissus," rev. of "Last Tango in Paris," dir.
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3 302 **Unholy Alliance is a stimulating:** Foreword, *Unholy Alliance: A History of Nazi*
4 *Involvement with the Occult*, by Peter Levenda (1995; New York: Continuum, 2002) 1-4.

5 306 **Why Are We in Vietnam? is the only:** Preface, *Why Are We in Vietnam?* (1967;
6 New York: Berkley, 1977) vii-x; rpt: *Pieces and Pontifications*.

7 310 **The unconscious can lead:** Kennedy interview.

8 310 **The story is:** "The Hazards and Sources of Writing."

9 311 **Famous plant-man:** *The Faith of Graffiti*, documented by Mervyn Kurlansky and
10 Jon Naar, Prepared by Lawrence Schiller, Text by Norman Mailer (New York: Praeger, 1974);
11 rpt: *The Time of Our Time*.

12 312 **The act of writing:** "The Hazards and Sources of Writing."

13 314 **Every good novelist:** Isaacs interview.

14 315 **The novel has:** "Playboy Interview: Norman Mailer," with Paul Carroll, *Playboy*
15 January 1968: 69-84; rpt: *Pieces and Pontifications*.

16 315 **For six and a half:** *The Faith of Graffiti*.

17 320 **Years ago:** *The Faith of Graffiti*.

18 2. GIANTS AND COLLEAGUES

19 328 **In John Ford Noonan's:** Shainberg interview. The Chekhov-Tolstoy anecdote
20 is derived from John Ford Noonan's play, "Talking Things Over with Chekhov" (New York:
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2 **331 Is there a sweeter:** "Huckleberry Finn, Alive at 100," *New York Times Book Review*
3 9 December 1984: 1, 36-37; rpt: *The Time of Our Time*.

4 **338 Michael Lennon: I don't think:** Lennon, "Literary Ambitions."

5 **338 Hemingway's style:** Kakutani interview.

6 **339 I guess I would say:** Attansio interview.

7 **339 What characterizes every book:** Preface, *Papa: a Personal Memoir*, by

8 Gregory Hemingway, M.D. (Boston: Houghton Mifflin, 1976) xi-xiii.

9 **342 The cruelest criticism:** "Miller and Hemingway," *Pieces and Pontifications* 86-93; rpt:
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OLD

1 ENDNOTES

2 by J. Michael Lennon, editor

3 *The Spooky Art: A Book About Writing* is Norman Mailer's sixth

4 miscellany, and his first book since his fifth miscellany, *The Time of Our Time*,

5 was published in 1998. His latest differs from the earlier collections in that it

6 contains little in the way of cultural criticism or polemical argument—staples of

7 the other miscellanies—and no extended fictional or nonfiction narratives. It

8 contains, in fact, only one piece of fiction, a half-century-old short story titled

9 "The Notebook," included for the subtle insight it provides about the ways a

10 writer's professional and personal interests can complement and contradict each

11 other. But fiction-writing is nevertheless the chief focus of this book, although a

12 majority of its items will be of use to writers of any stripe. Mailer has been

13 writing for longer than almost anyone still at it, and is saturated in its mysteries,

14 challenges, delights, disappointments and lore. What it is like to be a professional

15 writer, year in and year out, in success and in doldrums, blocked or flowing, is the

16 brunt of the book. Very few major American writers of the second half of the

17 twentieth century—only John Updike and Joyce Carol Oates come to mind—can

18 claim to have reflected as often, or as thoughtfully, on these matters as Norman

19 Mailer. *The Spooky Art* is also the most complete collection of his formal literary

20 criticism, as well as his informal assessments of other writers, which have been

21 heretofore scattered and under-appreciated.

1 To assemble the collection, ~~a wide net was cast~~. Over 500 of Mailer's
2 published interviews were examined, many of them from national publications
3 and literary quarterlies, but about the same number from regional newspapers,
4 university magazines and specialized academic collections. This was perhaps the
5 richest cache, comprising over two-thirds of the total sources selected. His earlier
6 miscellanies, four of which are out of print, were culled for material, as were the
7 prefaces and introductions he wrote for the books of others, as well as those he
8 wrote for various editions of his own work. All of his published book and film
9 reviews and literary essays were examined. The Internet was scoured and
10 produced several candidates; unpublished transcripts of radio and television
11 shows provided a few more. Mailer also arranged to present two master classes
12 on writing, one in London in February 2002 and the other in March 2002 at
13 Suffolk University in Boston. The tape-recorded proceedings of these two classes
14 yielded a great deal of useful material. Finally, the transcripts of two long
15 conversations with a friend, novelist Larry Shainberg, were used.

16 From an initial pool of approximately 800 items, Mailer, after lengthy
17 consideration, selected 236 from 99 different sources. Only about a dozen of
18 these are from books in print; about 50 others, including several written expressly
19 for this collection, have never been published in any form. Most of the previously
20 published selections have been edited by him for clarity, redundancy and
21 improved syntax. In all but a few instances, he has eliminated the questions of his

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2 interviewers, occasionally incorporating the gist of them in his replies. Often he
3 has expanded his comments; just as often he has cut them, as a comparison with
4 the originals will demonstrate. But in all cases he respected the spirit of the
5 exchanges: his interlocutors of the past will easily recognize Mailer's answers. As
6 he was selecting and editing the final items, he was also considering various ways
7 to order them, ultimately settling on six categorical chapters, four in Part One, and
8 two in Part Two. His appraisals of other writers and artistic genres, and most of
9 the longer essays in the book, come in Part Two.

10 To satisfy those who wish to know the provenance of an interview excerpt
11 or that of any other item, the following ~~foot~~^{end} notes give both the original place of
12 publication, ~~and~~^{whenever possible} the most readily available reprint. To aid readers who would like
13 to obtain the full, original publication, inclusive page numbers are given for all
14 items. Those seeking more context or nuance on these matters are advised to
15 consult a recently published reference work, *Norman Mailer: Works and Days*, by
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Date In 03/15/2001	☒ 12 Noon ☐ 3 PM	Postage \$ 21.05
Time In 1:45	Military ☐ 2nd Day ☐ 3rd Day	Return Receipt Fee
☐ AM ☒ PM	Int'l Alpha Country Code	COD Fee
Weight 2.5 lbs.	Insurance Fee	
No Delivery ☐ Weekend ☐ Holiday	Acceptance Clerk Initials VP	Total Postage & Fees \$ 21.05

SEE REVERSE SIDE FOR
SERVICE GUARANTEE AND
INSURANCE COVERAGE LIMITS

☒ **WAIVER OF SIGNATURE** (Domestic Only) Additional merchandise insurance is void if waiver of signature is requested. I wish delivery to be made without obtaining signature of addressee or addressee's agent (if delivery employee judges that article can be left in secure location) and I authorize that delivery employee's signature constitutes valid proof of delivery.

NO DELIVERY ☐ Weekend ☐ Holiday

Customer Signature
Michael Lennon

CUSTOMER USE ONLY

METHOD OF PAYMENT

Express Mail Corporate Acct. No.

Federal Agency Acct. No. or
Postal Service Acct. No.

FROM: (PLEASE PRINT)

PHONE 508, 487-5113

J. MICHAEL LENNON
4 WILLOW DRIVE
#2
PROVINCE TOWN, MA
02657

TO: (PLEASE PRINT)

PHONE ()

VERONICA WINDHOLZ
RANDOM HOUSE
299 PARK AVE
MAIL DROP 7-2
NEW YORK, N.Y.

ZIP + 4

1 0 1 7 1 + [] [] [] []

FOR PICKUP OR TRACKING CALL 1-800-222-1811

www.usps.com



Customer Copy

Label 11-B May 2001

Service Guarantee: *Express Mail International mailings are not covered by this service agreement. Military shipments delayed due to Customs inspections are also excluded.* If the shipment is mailed at a designated USPS Express Mail facility on or before the specified deposit time for overnight delivery to the addressee, delivery to the addressee or agent will be attempted before the guaranteed time the next delivery day. Signature of the addressee, addressee's agent, or delivery employee is required upon delivery. If a delivery attempt is not made by the guaranteed time and the mailer files a claim for a refund, the USPS will refund the postage, unless: 1) delivery was attempted but could not be made, or the article was available for pickup at destination, 2) this shipment was delayed by strike or work stoppage, or 3) detention was made for a law enforcement purpose.

A notice is left for the addressee when an item cannot be delivered on a first attempt. If the item cannot be delivered on the second attempt and is not claimed by the addressee within five days of the second attempt, it will be returned to sender at no additional postage.

Please consult your local Express Mail directory for noon and 3:00 p.m. delivery areas and for information on International and Military Express Mail services. See the *Domestic Mail Manual* for details.

Insurance Coverage: Insurance is provided only in accordance with postal regulations in the *Domestic Mail Manual* (DMM) and, for international shipments, the *International Mail Manual* (IMM). The DMM and IMM set forth the specific types of losses that are covered, the limitations on coverage, terms of insurance, conditions of payment, and adjudication procedures. Copies of the DMM and IMM are available for inspection at any post office. If copies are not available and information on Express Mail insurance is requested, please contact postmaster prior to mailing. The DMM and the IMM consist of federal regulations, and USPS personnel are NOT authorized to change or waive these regulations or grant exceptions. Limitations prescribed in the DMM and IMM provide, in part, that:

- The contents of Express Mail shipments defined by postal regulations as merchandise are insured against loss, damage, or rifling. Coverage up to \$500 per shipment is included at no additional charge. Additional merchandise insurance up to \$5,000 per shipment may be purchased for an additional fee; however, additional insurance is void if waiver of the addressee's signature is requested.
- Coverage extends to the actual value of the contents at the time of mailing or the cost of repairs, not to exceed the limit fixed for the insurance coverage obtained.
- Items defined by postal regulations as "negotiable items" (items that can be converted to cash without resort to forgery), currency, or bullion are insured up to a maximum of \$15 per shipment.
- For International Express Mail shipments, insurance coverage may vary by country and may not be available to some countries. There is no indemnity for items containing coins, banknotes, currency notes (paper money); securities of any kind payable to the bearer; traveler's checks, platinum, gold, and silver (manufactured or not); precious stones, jewelry, and other valuable or prohibited articles.
- Items defined by postal indemnity regulations as nonnegotiable documents are insured against loss, damage, or rifling up to \$500 per shipment for document reconstruction, subject to additional limitations for multiple pieces lost or damaged in a single catastrophic occurrence. Document reconstruction insurance provides reimbursement for the reasonable costs incurred in reconstructing duplicates of nonnegotiable documents mailed. Document reconstruction insurance coverage above \$500 per shipment is NOT available, and attempts to purchase additional document insurance are void.
- No coverage is provided for consequential losses due to loss, damage, or delay of Express Mail, or for concealed damage, spoilage of perishable items, and articles improperly packaged or too fragile to withstand normal handling in the mail.

COVERAGE, TERMS, AND LIMITATIONS ARE SUBJECT TO CHANGE. Please Consult *Domestic Mail Manual* and *International Mail Manual* for additional limitations and terms of coverage.

Claims: Original customer receipt of the Express Mail label must be presented when filing an indemnity claim and/or for a postage refund.

1. All claims for delay, loss, damage, or rifling must be made within 90 days of the date of mailing; for international, call 1-800-222-1811.
2. Claim forms may be obtained and filed at any post office.
3. To file a claim for damage, the article, container, and packaging must be presented to the USPS for inspection. To file a claim for loss of contents, the container and packaging must be presented to the USPS for inspection. **PLEASE DO NOT REMAIL.**

THANK YOU FOR CHOOSING EXPRESS MAIL.