

## SOURCE NOTES

BY J. MICHAEL LENNON, EDITOR

From an initial pool of approximately eight hundred items, Mr. Mailer selected about 190, drawing on nearly a hundred different sources. He then added approximately fifty more items, which were either written expressly for this book or were taken from the transcripts of unpublished interviews or forums on writing.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, Pennsylvania, 18708. Website: normanmailerworksanddays.com.

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PART I

5 I am tempted: first publication.

LIT BIZ

- 9 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).
- 14 I don't know: Preface, *Fiction Writer's Handbook*, by Hallie and Whit Burnett (New York: Harper and Row, 1975) xvii-xxi.

## 360 . SOURCE NOTES

11 <sup>18</sup> **That is the best:** Personal interview, Larry Shainberg, 10 and 17 March 2002, Provincetown, Massachusetts.

12 <sup>18</sup> **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, Kristy Langone, Barry Leeds, J. Michael Lennon, Michael Madden, Bette Mandl, Fred Marchant, Anthony Merzlak, Quentin Miller, John Mulrooney, Christopher Siteman, Larry Shainberg, Christopher Ricks, Alexandra Todd.

George Kalogeris,

13 <sup>18</sup> **And how I aspired:** "Norman's Conquests," interview with Julia Braun Kessler, [Van Nuys, CA] *Daily News Magazine* 29 May 1983: 25-27.

13 <sup>20</sup> **Samuel Goldwyn:** Introduction, *A Transit to Narcissus* (New York: Howard Fertig, 1978) vii-x.

14 <sup>28</sup> **Soon after finishing:** "A Conversation with Norman Mailer," interview with Michael Lee, *Cape Cod Voice* 2-15 August 2001: 12-13, 53-54.

14 <sup>28</sup> **Steven Marcus: Can you say:** Marcus interview.

22 <sup>31</sup> **I think I suffered:** "In and Out of Books," interview with Lewis Nichols, *New York Times Book Review* 14 March 1965: 8.

22 <sup>32</sup> **Steven Marcus: What methods:** Marcus interview.

24 <sup>35</sup> **Barbary Shore:** London Master Class, Savoy Hotel, 5 February 2002, organized by Peter Florence. Participants: Martin Aaron, Peter Florence, Merope Mills, Mark Mills, Clare Sears.

25 <sup>35</sup> **Steven Marcus: What about *The Deer Park*:** Marcus interview.

27 <sup>37</sup> **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).

48 <sup>60</sup> **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*.

49 <sup>61</sup> **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. Nicolas Delbanco (Ann Arbor: University of Michigan Press, 1990).

55 <sup>69</sup> **To the risks:** London Master Class.

56 <sup>71</sup> **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*.

57 <sup>72</sup> **It usually doesn't matter:** Lee interview.

57 <sup>72</sup> **Buying a good hardcover:** Kakutani interview.

57 <sup>73</sup> **Every time a story:** "Prisoner of Success," interview with Paul Attanasio, *Boston Phoenix* 24 February 1981: 1-2, 11; rpt: *Pieces and Pontifications* (Boston: Little, Brown, 1982).

57 <sup>78</sup> **Many good writers:** "Modern Evenings: An Interview with Norman Mailer," with Michael Schumacher, *Writer's Digest* October 1983: 30-34.

58 <sup>74</sup> **Having, at the age of twenty-five:** London Master Class.

59 <sup>75</sup> **The ideal:** London Master Class.

59 <sup>75</sup> **Today, large literary canvases:** "Una Conversacion con Norman

## SOURCE NOTES • 361

- Mailer," interview with Barbara Probst Solomon, *El Pais* [Madrid] 4 October 1981: 10–15; rpt: in Solomon's collection, *Horse-Trading and Ecstasy* (San Francisco: North Point Press, 1989).
- 6076 **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.
- 6078 **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.
- 6077 **When I started:** "A Literary Lion Roars," interview with Carolyn T. Hughes, *Poets and Writers* 29 (March-April 2001): 40–45.
- 6077 **Right now the smart money:** Untitled 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.
- 6178 **Bookstore managers:** "Mailer Back in the Arena, Pushing 'Oswald,'" interview with Carol McCabe, *Providence Journal* 28 May 1995: E1, E9.
- 6178 **Now that fifty years:** Introduction, *The Naked and the Dead*, fiftieth-anniversary edition (New York: Henry Holt, 1998) xi–xiii.
- 6381 **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, MA: Da Capo Press, 2001) 289–316.
- 6381 **I've often felt:** "Thoughts of a Tough Guy," interview with Richard Howard, *Mail on Sunday Magazine* [London] 14 October 1984: 78.
- 6381 **When it comes:** Suffolk Master Class.
- 6482 **Good writers:** Lee interview.
- 6482 **Large literary success:** London Master class.
- 6583 **If you are ever:** Suffolk Master Class.
- 6584 **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.
- 6686 **One of the cruelest remarks:** First publication.
- 6788 **Being a novelist:** Attanasio interview.
- 6888 **It's not advisable:** Attanasio interview.
- 6889 **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>>.
- 6990 **Sometimes you write:** Suffolk Master class.

## CRAFT

- 7394 **Style, of course:** Preface, *Advertisements for Myself* (1959; New York: Berkley, 1976) v–vii; rpt: *Pieces and Pontifications*.
- 7596 **In The Deer Park:** "The Pursuit of Experience," interview with W. J. Weatherby, *Manchester Guardian Weekly* 28 September 1961: 14.
- 7597 **Finding one's own manner:** London Master Class.
- 7698 **Style is character:** Marcus interview.
- 7699 **Style is also a reflection:** London Master Class.



## 362 . SOURCE NOTES

- 7696 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.
- 77100 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.
- 77100 Metaphors? You ask: "Literary Ambitions," interview with J. Michael Lennon, *Pieces and Pontifications* 163-71.
- 77101 On the other hand: Shainberg interview.
- 78101 Larry Shainberg: You used: Shainberg interview.
- 78102 While Dwight Macdonald: Preface, *Discriminations: Essays and Afterthoughts*, by Dwight Macdonald (New York: Grossman, 1985) vii-ix.
- 79103 Third person and first person: "Norman Mailer Interview," with Romona Koval, *Books and Writing* 1 September 2000 <http://www.abc.net.au/arts\_0192000.html>.
- In the first person: 79103 If you write: London Master class.
- 80105 First person point of view: "A Conversation with Norman Mailer," with J. Michael Lennon, *New England Review* 20 (summer 1999): 138-48.
- 81105 It was not until: Abbott interview.
- 81106 Nonetheless, I have considerable: London Master Class.
- 84109 The CIA: "Mailer's American Dream," interview with Patricia Holt, *San Francisco Chronicle* 17 October 1991: 1, 4.
- 85110 The decisions you make: Lennon, *New England Review*.
- 85110 Working on *The Executioner's Song*: "Mailer's America," interview with J. Michael Lennon, *Chicago Tribune* 29 September 1991: Sec. 13, 18-19, 27.
- 85111 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*.
- 86112 For that matter: Plimpton, *People*.
- 86112 Many young novelists: Suffolk Master Class.
- 87114 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.
- 87114 Graham Greene: Aronson interview.
- 88115 Up to now: Marcus interview.
- 88115 The question remains: Marcus interview.
- 88116 I've spoken of characters: Marcus interview.
- 89117 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*.
- 90118 When it comes: Lennon, "Literary Ambitions."
- 90118 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, Connecticut: Praeger, 1992) 91-105.
- 90119 Hemingway suffered: Shainberg interview.
- 91119 If you ask: Plimpton, *People*.

CT

## SOURCE NOTES • 363

- 91120 I've been asked: Marcus interview.  
 91120 If a novelist: Attanasio.  
 91121 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.  
 93122 I am not sure: Marcus interview.  
 93122 Writing may be: "An Author's Identity," interview with J. Michael Lennon, *Pieces and Pontifications* 151-57.  
 93123 One example: London Master Class.  
 94123 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*.  
 94124 If you find: McElroy interview.  
 95124 Let me take: McElroy interview.  
 96126 The influence of Henry Adams: Solomon interview.  
 97127 Literary influence: "Mailer and Vidal: The Big Schmoose," interview with Carole Mallory, *Esquire* May 1991: 105-112.  
 97127 It's disturbing to read: Mallory interview.  
 98128 I'm now eighty: Abbott interview.  
 98128 I remember in the summer: McElroy interview.  
 99129 Writing is wonderful: "The Surreal Professor," interview with Marshall Ledger, *Pennsylvania Gazette* [Alumni Magazine of University of Pennsylvania] May 1983: 14-22.  
 99129 A large part of writing: London Master Class.  
 99130 There's nothing glorious: Kakutani interview.  
 100131 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.  
 100131 When I read something: London Master class.  
 100132 I never know what: "Style is Character: An Interview with Norman Mailer," with Cathleen Medwick, *Vogue* May 1983: 279, 343.  
 101132 I think it's important: Marcus interview.  
 103136 If you can: McElroy interview.  
 103136 A few words: McElroy interview.  
 104136 Research is another matter: McElroy interview.  
 105138 By now, I'm a bit cynical: Marcus interview.  
 106140 Let me take: "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).

## PSYCHOLOGY

- 125156 "The Notebook" and the letter: First publication.  
 126157 The writer was having: "The Notebook," *Cornhill Magazine* no. 996 (summer 1953): 481-84; rpt: *Advertisements for Myself*.  
 128161 Dear Salman Rushdie: "Letter to Salman Rushdie," *The Rushdie Letters: Freedom to Speak, Freedom to Write*, ed. Steve MacDonogh (Lincoln: University of Nebraska Press, 1993) 73; rpt: *The Time of Our Time* (New York: Random House, 1998).

## 364 · SOURCE NOTES

- 129<sup>162</sup> Some artists: Lennon, "An Author's Identity."  
 130<sup>163</sup> For seven or eight: "Creators on Creating: Norman Mailer," interview with Hilary Mills, *Saturday Review* January 1981: 46-49, 52-53; rpt: *Pieces and Pontifications*.  
 130<sup>164</sup> A young writer: Interview with Bill Vitka, "The Source," CBS Radio, October 1984.  
 131<sup>164</sup> 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.  
 131<sup>165</sup> Before *The Naked and the Dead*: "Still Stormin'," interview with Alastair McKay, *The Scotsman: S2 Weekend* 22 July 2000: 2-5.  
 131<sup>166</sup> There's an irony: "Mailer, Between Lives," interview with Curt Suplee, *Washington Post Style* 20 April 1983: B1, B11.  
 131<sup>166</sup> On the other hand: First publication.  
 132<sup>167</sup> James Jones: Lennon, *New England Review*.  
 132<sup>167</sup> I've always been fascinated: "The Old Man and the Novel," interview with Scott Spencer, *New York Times Magazine* 22 September 1991: 28-31, 40, 42, 47.  
 133<sup>168</sup> I think Hemingway: "Mailer on Mailer: An Interview," with Matthew Grace and Steve Roday, *New Orleans Review* 3.3 (1973): 229-34.  
 133<sup>168</sup> Hemingway's death: Solomon interview.  
 134<sup>169</sup> Since good novelists: "Norman Mailer Face-to-Face," interview with Dan Treisman and Robin Davis, *Isis: Oxford University Magazine* November-December 1984: 8-9.  
 134<sup>169</sup> I've virtually said: London Master Class.  
 135<sup>170</sup> If you start: "Norman Mailer Face-to-Face," interview with Anthony R. Cannella, *Hartford Courant* 6 December 1998: B1, B3.  
 135<sup>170</sup> The energy I put: Mills interview.  
 135<sup>170</sup> 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.  
 135<sup>171</sup> 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*.  
 135<sup>171</sup> You also have to learn: Lee interview.  
 172 Few good writers: "Norman Mailer," interview with Charles Ruas, *Conversations with American Writers* (New York: Random House, 1985) 18-36.  
 135<sup>174</sup> One of the hardest: "Mailer's Alpha and Omega," interview with Toby Thompson, *Vanity Fair* October 1991: 150-62.  
 137<sup>175</sup> The literary world: Mills interview.  
 138<sup>174</sup> 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*.  
 138<sup>175</sup> Only another writer: "A Conversation with Norman Mailer," with Barry H. Leeds, *Connecticut Review* 10 (spring 1988): 1-15; rpt: *Conversations with Norman Mailer*.  
 139<sup>176</sup> Writing can also be: Kakutani interview.  
 140<sup>177</sup> If I had tried: Begiebing interview.  
 140<sup>177</sup> I'm always a little: Lennon, "An Author's Identity."



## SOURCE NOTES • 365

- 141 178 Usually, on an average: Grace and Roday interview.  
 141 179 When I'm writing: Diehl interview.  
 141 179 Today, most of my ideas: Kakutani interview.  
 142 180 I can sit: Shainberg interview.  
 142 180 On the other hand: Suffolk Master Class.  
 144 183 If you believe: Suffolk Master Class.  
 144 183 Another word on gender: Suffolk master class.  
 144 185 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).  
 148 189 A corollary: "An Impolite Interview with Norman Mailer," with Paul Krassner, *The Realist* no. 40 (December 1962): 1, 13-23, 10; rpt: *Advertisements for Myself*.  
 151 192 In the course: Shainberg interview.  
 153 184 Part of the art: Suffolk Master Class.  
 154 195 I've found that I can't: Mills interview.  
 154 196 Sometimes, the only way: Solomon interview.  
 154 197 I've always had the feeling: Begiebing interview.  
 155 198 Over the years: Suffolk Master Class.  
 156 200 The rule in capsule: Ledger interview.

## PHILOSOPHY

- 159 203 The primitive had senses: "Norman Mailer on Science and Art," interview with David Young, *Antaeus* nos. 13/14 (spring-summer 1974): 334-45; rpt: *Pieces and Pontifications*.  
 160 203 Primitive man had to see: Abbott interview.  
 160 204 The artist seeks: Young interview.  
 161 204 While the physicist: Young interview.  
 161 205 An equation sign: Young interview.  
 161 205 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*.  
 162 206 Michael Lennon: Many of your characters: Lennon, "Literary Ambitions."  
 163 207 Back to Kierkegaard: Adams interview.  
 164 208 The moment you moralize: Medwick, "Style Is Character."  
 164 209 I've used this example: Lennon, "An Author's Identity."  
 164 210 I may not be a good: Lennon, "An Author's Identity."  
 166 211 Readers often have: Suffolk Master Class.  
 167 212 Yes, Borges: Lennon, "An Author's Identity."  
 157 213 Paranoia? It is either: "Frank Crowther: Norman Mailer, Part II," interview with Frank Crowther, *Changes* no. 86 (January 1974): 25-26.  
 167 213 I've always been drawn: Suffolk Master Class.  
 167 213 Mailer: There is a famous: "Writers and Boxers," interview with J. Michael Lennon, *Pieces and Pontifications* 158-62.  
 168 214 The twentieth-century artist: Ruas interview.  
 168 214 In line with Picasso: Ruas interview.

## 366 . SOURCE NOTES

- 169 215 So we tell ourselves: "Mailer Admits Someone's Better," interview with Brian Peterson, *Grand Forks* [North Dakota] *Herald* 22 March 1985: A1, A8.
- 170 216 The greatest writer: Treisman and Davis interview.
- 170 216 The great economists: First publication.
- 170 216 Obviously, Freud: Lennon, "Literary Ambitions."
- 173 219 Back in 1959: Begiebing interview.
- 174 220 You cannot have: Vitka interview.
- 174 220 I don't like to say: Schroeder interview.
- 174 220 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*.
- 174 221 The logic of karma: "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*.
- 175 221 Speaking at the MacDowell: Preface, *Some Honorable Men: Political Conventions, 1960-1972* (Boston: Little, Brown, 1976) vii-xii.
- 175 222 I'm right and I'm wrong: Begiebing interview.
- 175 222 Yes, it is no ordinary: Adams interview.
- 175 223 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*.
- 175 223 I go back again: Shainberg interview.
- 176 224 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.
- 176 224 If I could give: Crowther interview.
- 178 225 The reader will be aware: Marcus interview.
- 179 226 I've never felt close: Shainberg interview.
- 179 226 It could be argued: Shainberg interview.
- 183 232 I can see some reasonably: DeGrazia interview.
- 183 232 You can tell a lot: Crowther interview.
- 184 233 One can say that if Picasso: "Mailer on Mailer," interview with Michael Mailer, *Time Out* [New York] 11-18 October 1995: 20-21, 23.
- 184 233 A great many artists: Michael Mailer interview.
- 184 234 I've always felt: Mallory interview.
- 185 234 There is that whole: First publication.
- 185 235 Voltaire once said: First publication.
- 185 235 Abraham Lincoln: First publication.
- 185 235 "Merit envies success: First publication.
- 185 236 One good reason: First publication.
- 185 236A Example: "The whole problem: First publication.
- 186 236A "Rudeness is the weak man's: First publication.

## PART II



191 Genre, as used here: First publication.

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SOURCE NOTES . 367

## GENRE

- 191 238 Certain human relations: Farbar interview.  
 192 239 Centuries from now: Preface, *Some Honorable Men*.  
 192 239 I began my forays: Preface, *Some Honorable Men*.  
 193 241 The excerpt that follows: First publication.  
 194 242 Remember the old joke: "Ten Thousand Words a Minute," *Esquire* February 1963: 109-20; rpt: *The Presidential Papers* (New York: Putnam's, 1963) 213-67 and, in part, *The Time of Our Time*.  
 199 250 The problem of going out: McElroy interview.  
 200 251 During sports events: Solomon interview.  
 201 252 Almost always a reporter: Baises, Harvey, Merrill, Nuwer and Wilborn interview.  
 201 252 One of the elements: Solomon interview.  
 202 253 On the other hand: Attansio interview.  
 202 253 In a novel: Isaacs interview.  
 203 253 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*.  
 204 256 A novelist ought: Suffolk Master Class.  
 205 257 Larry Schiller: Shainberg interview.  
 207 260 Already there have been: "Of a Small and Modest Malignancy, Wicked and Bristling with Dots," *Esquire* November 1977: 125-48; rpt: *Pieces and Pontifications*.  
 213 264 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*.  
 213 264 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*.  
 214 265 Time is your money: Ventura interview.  
 215 265 All this is easy: First publication.  
 215 266 Perhaps a thousand: "A Course in Film-Making," *New American Review* no. 12 (August 1971): 200-241; rpt: *Existential Errands* (Boston: Little, Brown, 1972).  
 226 282 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*.  
 226 282 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*.  
 246 302 Many a fiction writer: First publication.  
 246 302 *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.  
 249 306 *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*.  
 252 310 The unconscious can lead: Kennedy interview.  
 252 310 The story is: "The Hazards and Sources of Writing."

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## 368 . SOURCE NOTES

- 253 311 Famous plant-man: *The Faith of Graffiti*, documented by Mervyn Kurian-sky and Jon Naar, Prepared by Lawrence Schiller, Text by Norman Mailer (New York: Praeger, 1974); rpt: *The Time of Our Time*.
- 253 312 The act of writing: "The Hazards and Sources of Writing."
- 255 314 Every good novelist: Isaacs interview.
- 255 315 The novel has: "Playboy Interview: Norman Mailer," with Paul Carroll, *Playboy* January 1968: 69-84; rpt: *Pieces and Pontifications*.
- 255 315 For six and a half: *The Faith of Graffiti*.
- 259 320 Years ago: *The Faith of Graffiti*.

## GIANTS AND COLLEAGUES

- 267 328 In John Ford Noonan's: Shainberg interview. The Chekhov-Tolstoy anecdote is derived from John Ford Noonan's play *Talking Things Over with Chekhov* (New York: Samuel French, 1991).
- 269 331 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*.
- J. 276 338 Michael Lennon: I don't think: Lennon, "Literary Ambitions."
- 277 338 Hemingway's style: Kakutani interview.
- 277 339 I guess I would say: Attansio interview.
- 277 339 What characterizes every book: Preface, *Papa: a Personal Memoir*, by Gregory Hemingway, M.D. (Boston: Houghton Mifflin, 1976) xi-xiii.
- 279 342 The cruelest criticism: "Miller and Hemingway," *Pieces and Pontifications* 86-93; rpt: from *Genius and Lust*.
- 280 344 Henry Miller: "Miller and Hemingway."
- 287 350 That new force in life: [D. H. Lawrence], *The Prisoner of Sex* (Boston: Little Brown, 1971) 133-60; rpt: *The Time of Our Time*.
- 304 377 Name any great novel: Grobel interview.
- 304 377 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.
- 304 378 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.
- 305 378 All the same: Mallory interview.
- 305 379 Kurt Vonnegut: "The Hazards and Sources of Writing."
- 305 379 Reading Toni Morrison: London Master class.
- 305 380 Picasso had: McInerney interview.
- 306 380 It's the guys: "Talking with David Frost," PBS, 24 January 1992.
- 307 382 *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).
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SOURCE NOTES . 369

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INDEX

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

## INDEX

(ALLOW 16 PAGES TO COME)

372 . INDEX



INDEX . 373

374 . INDEX

INDEX, . 375



376 . INDEX

INDEX . 377

378 . INDEX



INDEX . 379

380 . INDEX

INDEX . 381



382 . INDEX

INDEX . 383

384 . INDEX



INDEX . 385

386 . INDEX

#### ABOUT THE AUTHOR

NORMAN MAILER was born in 1923 and published his first book, *The Naked and the Dead*, in 1948. *The Armies of the Night* won the National Book Award and the Pulitzer Prize in 1969; Mailer received another Pulitzer in 1980 for *The Executioner's Song*. He lives in Provincetown, Massachusetts, and Brooklyn, New York.



## ABOUT THE TYPE

This book was set in Baskerville, a typeface which was designed by John Baskerville, an amateur printer and typefounder, and cut for him by John Handy in 1750. The type became popular again when The Lanston Monotype Corporation of London revived the classic Roman face in 1923. The Mergenthaler Linotype Company in England and the United States cut a version of Baskerville in 1931, making it one of the most widely used typefaces today.

pp 359-369  
are in sequence

Since he cut here and there, added  
a few items and moved a few  
pieces, ~~but~~ ten or fifteen percent  
of this will have to be re-audited.  
but can be done <sup>after</sup> the second pass.  
my

## SOURCE NOTES

BY J. MICHAEL LENNON, EDITOR

From an initial pool of approximately eight hundred items (M) Mailer selected about 190, drawing on nearly a hundred different sources. He then added approximately fifty 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, <sup>occasionally incorporating the gist of them</sup> 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.

incorporated

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: normanmailerwork-sanddays.com.

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## SOURCE NOTES - 361

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CT:

## SOURCE NOTES - 363

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## 364 . SOURCE NOTES

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## SOURCE NOTES . 365

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 should check.

## 586 . SOURCE NOTES

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- 173 219 Back in 1959: Begiebing interview.
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- 184 234 I've always felt: Mallory interview.
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- 185 235 Abraham Lincoln: First publication.
- 185 235 "Merit envies success: First publication.
- 185 236 One good reason: First publication.
- 185 236 Example: "The whole problem: First publication.
- 186 236 "Rudeness is the weak man's: First publication.

## PART II



191 Genre as used here: First publication.

(BF)

SOURCE NOTES . 367

GENRE

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- 199 296 The problem of going out: McElroy interview.
- 200 297 During sports events: Solomon interview.
- 201 292 Almost always a reporter: Baises, Harvey, Merrill, Nuwer and Wilborn interview.
- 201 292 One of the elements: Solomon interview.
- 202 293 On the other hand: Attansio interview.
- 202 293 In a novel: Isaacs interview.
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Gc.



## 368 . SOURCE NOTES

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- 253 312 The act of writing: "The Hazards and Sources of Writing."
- 255 344 Every good novelist: Isaacs interview.
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SOURCE NOTES • 389

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